LOST COUNTRY HOUSES OF SUFFOLK

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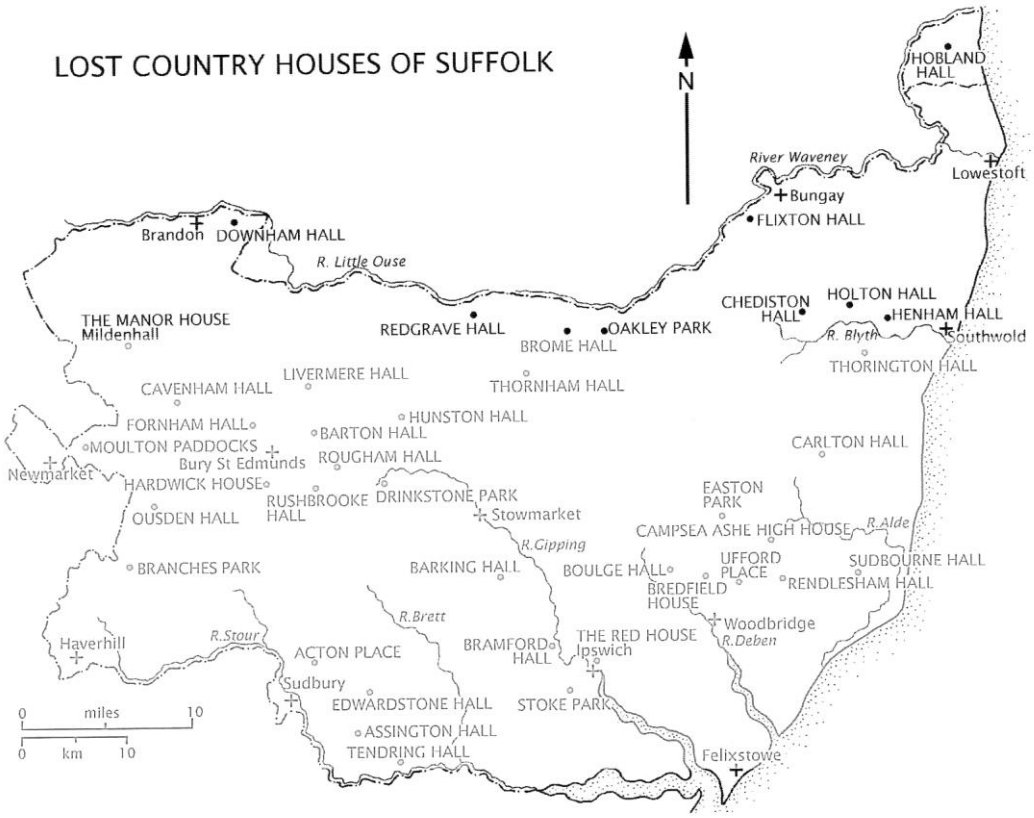

Figure 1. Locations of Suffolk's lost country houses

INTRODUCTION

The Social and Economic Background

'ANOTHER BIG HOUSE DOOMED'- thus, in March 1957, the *Suffolk Chronicle & Mercury* announced the prospective demolition of one of Suffolk's large country houses, Branches Park, in the west of the county. This was not the first such report that the newspapers had carried, nor was it to be the last. From the end of the Great War through until the last quarter of the twentieth century large houses continued to be demolished, and it was not until changes in planning law and the development of new uses for large properties stemmed the flow of destruction that the considerable damage which had been done to the county's historical, architectural and artistic heritage came to an end.

That damage, which occurred right across the country, was graphically portrayed in 1974 in an exhibition at the Victoria and Albert Museum and in the accompanying book *The Destruction of the Country House*.[1] The book listed some 700 houses in England which had been pulled down or destroyed by fire and contained illustrations of nearly two hundred of them. Through the exhibition and the book the extent of the catastrophe that had occurred was brought to public attention. Not all the houses were of great architectural merit nor were their contents of particular distinction. However, many of the houses were the work of great architects and were set in gardens and parks designed and improved by the best-known landscape gardeners of past centuries. The principal rooms contained plasterwork and fittings which were the work of the leading craftsmen of their day. Their furnishings had often been made for the houses, and the pictures that adorned the walls told the history and demonstrated the artistic taste of those who had owned the properties over the generations.

The loss of houses in Suffolk mirrored losses throughout the country. Medieval, Tudor, Jacobean, Georgian and Victorian houses disappeared, their contents dispersed and their fabric put `under the hammer'. The reasons for individual losses were many but the sociological and economic background in which they occurred was similar.[2] The place of the country house and its owners in English society had changed. The abolition of the `rotten boroughs' by the Reform Act of 1832 and the moves towards a universal male franchise as the nineteenth century progressed reduced the power of landowners in national government. In the second half of the century the creation of elected local government bodies removed from them and the clergy (who were often the sons of landowners) their dominant place in local politics and in rural society, so that the `big house' ceased to be the centre of authority. Some landowners continued to play a prominent part in local government through membership of County Councils after these were created in 1888, but they were exercising influence rather than power.

Wealth based on industrial and financial enterprise burgeoned, and in national politics the dominant consideration became the protection of property rights generally rather than those based on landed interests alone. The magistracy, which had been almost exclusively recruited from landowners and the clergy, was increasingly opened up to men who had made their money in trade. A higher proportion of people lived in towns, where nonconformity flourished and the influence of the Established Church was less than in the countryside. The concerns of urban people were different from those of village dwellers living dose to and dependent upon the landowning class. Great Britain became an industrial nation rather than an agricultural one.

The last quarter of the nineteenth century was a period of declining agricultural incomes from which there was no recovery except during the Great War, and that recovery was only temporary. The availability of grain and meat supplies front overseas resulted in the nation being less dependent on its own agriculture except in time of war. The result was not simply a decline in landowners' incomes but also in the capital values of their estates. The introduction of death duties in 1894 and the fiscal proposals of the Liberal Government when Lloyd George was Chancellor of the Exchequer after 1909 were seen particularly as an assault on the landowning classes. Many estates became increasingly encumbered with debt, and the practice of providing jointures for widows and daughters drained funds away from the land.

Paradoxically, at the time when these trends, particularly the decline in agricultural incomes, were affecting the resources of the landowning classes the age of `country house living' reached its apogee. In the second half of the nineteenth century huge gardens were maintained, large numbers of servants were employed, and extravagant entertaining was undertaken. Houses were extended to provide additional guest accommodation, and extensive service wings were built, only to be superfluous within a few decades. The Great War saw the end of the sumptuous lifestyle for which the owners of country houses had been noted in the previous half-century. Manpower drained from the land to serve in the Armed Forces with huge loss of life (to which village war memorials testify), and many of the survivors never returned to their former employment. Women left to work in factories and many did not take up domestic service again.

Secondary houses, which could be let in late Victorian and Edwardian times, found no market, and sales of outlying parts of landed estates (a trend which had started even before the war) to pay off inherited debt and fund jointures reduced the income required to maintain them. Families died out in the direct line and houses were inherited by people with other properties and no inclination to take up the burden of unremunerative ones. Social and political trends coupled with financial stringency created a situation in which houses which might, without the additional accommodation built in Victorian times, have remained manageable became simply an encumbrance to their owners. The result was a spate of country house demolitions in the years between the wars when a substantial trade in architectural salvage developed, mainly with the United States.[3]

It has been suggested that the deaths of sons of the landed families in the Great War also contributed to the decline of the country house, although this does not seem to have been a major factor in Suffolk and was probably less significant than some commentators have suggested.

The problems of country house maintenance were highlighted in the 1930s when the Marquess of Lothian, the owner of Blickling Hall in Norfolk, pleaded for the National Trust to extend its work to save threatened houses. This led to the development of the Trust's country house scheme, which allowed continued occupation by the owners of houses while the Trust maintained the property, thus ensuring continuity with the past as well as public access for the future.

World War II brought relief from the demolitions of the inter-war years. Many large houses were requisitioned by the government to provide quarters for servicemen and women or for prisoners of war. Others were used for institutional purposes, such as nursing homes and schools. These uses, however, came at a price. Routine maintenance was not undertaken and the fabric of houses deteriorated both from neglect and from misuse sometimes verging on vandalism. After the war government compensation to make good neglect and damage was meagre, and high levels of taxation precluded the provision of funds from owners' other resources. Deterioration continued and the owners had little incentive or the means to return to restore their

properties to their former use. It is not possible to establish how many houses might have survived if wartime damage had been fully compensated because the uses to which their owners would have been able to put them are not known. Whether they would have been able to live in them and maintain them must in many cases be a matter of doubt. As John Martin Robinson, the architectural historian, has written: 'Many houses lost in the I940s and early 1950s were delayed war victims.'

The fate of country houses as part of the country's historic and architectural heritage, if not the fate of their owners, was recognised by the post-war Labour Government when the National Land Fund was established in 1946, followed two years later by the appointment of the Gower Committee charged with considering arrangements to preserve and maintain `houses of outstanding historical or architectural interest which might otherwise not be preserved'. The National Land Fund was subsequently enabled to fund death duties discharged by the transfer of houses to the government. At least the problems facing country houses had been recognized, and grants from public funds became available for repairs with public access as the *quid pro quo.* At the same time the National Trust assumed the ownership of a substantial number of houses. Yet despite this recognition of the need to preserve historic houses losses continued until the end of the 1960s.

Not all the losses of country houses in the first seventy years of the twentieth century were the work of demolition contractors. In these as well as in earlier years there had been losses through fire, and Suffolk was not exempt from that scourge. The negligent use of candles and oil lamps and faulty electrical installations had taken their toll. Where only a shell survived reinstatement was normally not undertaken and the remains were cleared away. In any event historic interiors had been irreparably damaged and rebuilding would only have created a new house. The skills of eighteenth- and nineteenth-century craftsmen needed to reconstruct historic interiors had been lost, and their rediscovery had to await the reconstruction of parts of Windsor Castle and of Uppark in Sussex after they were severely damaged by fire late in the twentieth century.

Not only during the years of World War II but throughout the twentieth century country houses were taken over by schools and colleges and by public bodies and commercial enterprises as training establishments and head offices. This often did little to preserve historic interiors and the properties were denuded of their contents but, at least, the fabric was preserved. The conversion of substantial houses into apartments started in the 1950s when the Country Houses Association acquired a number of properties to provide serviced accommodation principally for retired people. In the last quarter of the twentieth century a considerable number of houses were restored as apartments and their stables and other outbuildings converted into houses.

The authors of *The Destruction of the Country House* wrote in 1974 with dire foreboding of the future for country houses: looking back over the last thirty-five years it can now be said that, despite the institutionalisation of so many properties, the final years of the twentieth century have not turned out, in a period of economic prosperity, to be as bleak as they feared it would be. The reduction in taxation levels during the Conservative administration after 1979 and the high levels of income enjoyed after 1990 created a new market for large houses. Owners of historic houses have developed imaginative ways of using their properties to create the financial resources for their preservation. Houses that had been let for institutional purposes have been taken in hand by their owners and restored. New country houses are being built from resources earned in financial and commercial ventures in the same way as the building of many of the houses pulled down in the twentieth century had been financed in earlier centuries.[4]

Some country houses, however, remain at risk as buildings bought by local authorities and other public bodies for offices, hospitals and other institutional purposes are replaced by

modern purpose-built properties. Proper maintenance of these houses has often been neglected, and their restoration to private use or conversion to apartments and other uses will impose substantial financial burdens. While these may be met by `enabling developments' in the gardens and grounds such new building may save a house but damage its historic setting. There are likely to be less funds available from other sources in the years ahead, and how these houses will be protected remains an open question.

Country House Losses in Suffolk - An Overview

AS WE HAVE SEEN, THE SOCIAL AND ECONOMIC CHANGES of the late nineteenth and the first half of the twentieth century imposed on the owners of large houses pressures that a considerable number were only able to address by selling their properties for demolition and not restoring those that were burnt down.

It should not be thought, however, that the twentieth century was the first one in which country houses were pulled down, although in the past the motivation for doing so had usually been different. Over the centuries the history of such houses has been the story of new houses replacing older ones. Many were built on or near the sites of and some incorporated parts of their predecessors. Medieval houses were replaced in Tudor and Stuart times, and these replacements themselves gave way to Georgian and Victorian mansions. It can be said that this sequence of building, often reflecting the aggrandisement of the owning families, their desire to display their wealth and architectural taste or, more mundanely, to live in a more commodious residence than their forbears, was undertaken with little or no concept of preserving old buildings if they had outlived their purpose. Life in the great hall with a small number of private chambers was superseded by a more genteel style of living, with servants well segregated from their masters and mistresses. Such social changes were reflected in the design and decoration of houses, and if that meant demolishing the buildings inherited from earlier generations they were swept away. In cases where parts of these houses were retained and incorporated in later buildings they often became the service quarters. In others the 'old' house totally disappeared with the site being re-used or the `new' house being built at a completely different location on the owner's estate.

There is, therefore, a long history of houses being `lost': houses demolished in Georgian and Victorian times are just as much lost as those demolished more recently. It was, however, the scale of the demolitions and the seemingly wanton destruction of part of the country's heritage in the twentieth century to which `The Destruction of the Country House' exhibition in 1974 drew attention.

It is not known precisely how many country houses were demolished in England in the twentieth century. In the book *The Destruction of the Country House* the authors listed over 700 (including losses by fire and partial demolitions) in England, but they did not claim that their list was exhaustive. Subsequent research has taken the number up to 1,200 recorded in Giles Worsley's *England's Lost Houses* published in 2002.[5] He, too, did not claim that his list was definitive and surmised that the total number might have reached as many as 1,700. In any event arriving at a precise number must be an impossibility because much depends on what criteria are adopted for a lost house to qualify for inclusion.

An analysis of Worsley's 2002 list shows that a small number of demolitions and fire losses occurred in the first two decades of the twentieth century, with numbers building up considerably in the interwar years. During World War II the number of losses dropped as many houses were requisitioned by the government for military use or taken over by institutions seeking accommodation away from parts of the country at risk of enemy action. The end of the war saw a rise in the number of demolitions, with the peak period for losses being the 1950s and 1960s, reaching in most of those years between twenty and forty and possibly as many as fifty in 1955.

This book recounts the history of forty country houses in Suffolk which were lost by demolition or by fire in the twentieth century. The problem of deciding what criteria to adopt in considering whether or not a house should be included has necessitated the definition of the terms `country house' and

'lost'. The houses described in this book were houses of historic or architectural interest or were the `big houses' in the villages in which they were situated and the centre of the estates that supported them. Defining `lost' is more difficult. Some houses were totally demolished or were destroyed by fire, but frequently service wings, stable blocks and outbuildings survived and were converted into dwellings or other uses. The houses of which an account is given in this book are all ones where the principal residential accommodation was lost by demolition or fire in the twentieth century.[6]

Of the forty houses described in this book six were totally lost or severely damaged by fire. Of these the service wings of Carlton Hall and Assington Hall were converted into houses, Hobland Hall's ground floor was initially converted to offices and stores but subsequently pulled down and at Thornham Hall (which had previously been substantially reduced in size) a tower survived. Barton Hall and Hunston Hall were almost totally lost. One house, Rougham Hall, was bombed during World War II.

Of the thirty-three houses demolished nine were pulled down in the inter-war years and twenty-four after 1945. The ratio of pre-World War II losses to post-war losses appears to have been broadly in line with the figures nationally.

The precise circumstances in which individual owners decided to sell up cannot now be known as surviving documentary evidence in the public records is sparse and the people concerned are no longer alive. There were some houses that had long been secondary residences often let to tenants, their estates being the asset that provided income for their owners. Others passed through inheritance to people who had their own properties and had no interest in another, particularly when the one they inherited was likely to prove a financial incubus at a time of high taxation. It has already been noted that wartime occupation by the Armed Forces had caused considerable damage to and deterioration of houses for which compensation was inadequate. The prospect of taking in hand an historic property in poor repair at a time of high rates of taxation must have been daunting for many families, and disengagement was the only practical solution. The possibilities of selling to a new owner better placed financially to take over such properties and renovate them did not exist. These latter considerations must have weighed heavily on the minds of country house owners, particularly after World War II, during which nearly all the houses had been requisitioned.

Of the country houses demolished in the inter-war years four were inherited by people with other landed interests, three had been secondary residences for a long period of time, one was a house that fell into an intestate estate after the last member of the family to live in it died and one was vacated by the younger brother of the owner and had become redundant.

The demolitions after World War II are less easy to categorise and the analysis that follows is inevitably tentative in nature. Nine were put on the market following the death of their owners either without direct heirs or with heirs who were unwilling to take them over. Five houses were secondary properties, their owners having other houses in which they lived, and one house had been in institutional use since the 1920s.

One was sold after release from wartime use, the owning family having decided not to return to live in it. The remainder appear to have succumbed through a combination of problems, with a major factor being the damage occasioned by wartime occupation by the Armed Forces.

In very few cases were the owners themselves directly involved in the demolition of their houses. Normally the house and in many cases the whole of its estate was offered for sale. The agents' sales particulars tended to stress the suitability of the house for institutional purposes as well as for continued occupation as a private residence. The extent to which this was `wishful thinking' or an opinion held *bona fide* is hard to determine, but it is difficult to avoid the conclusion that in most cases demolition was not far from the minds of the owners and their advisers.

The outcome of these sales was often purchase by a syndicate which purchased on a speculative basis and then arranged sub-sales of parts of their purchase and demolition of the main house by specialist contractors. Alternatively sales of the fixtures and fittings were arranged, followed shortly afterwards by sale of the remaining fabric on the basis that specific elements such as roofing materials, floor boards and leadwork were offered in lots and the remaining structure then sold to a demolition contractor. The apparent reticence of most (but not all) sellers to acknowledge that their sale was likely to lead to demolition was often mirrored by the reticence of buyers to acknowledge publicly that their purchase was a speculative one. It may be that sellers felt some pangs at the prospect of the dismantling of part of their inheritance. Buyers probably had few scruples about the part they were playing in the destruction of part of the county's heritage: their interest was to make a quick profit.

One point that needs to be borne in mind in considering the fate of Suffolk's lost country houses is that not many were of such architectural distinction or historic interest that there was any real prospect of them being saved for the nation. It is unlikely that, even in more favourable times, more than a very few would have been candidates for transfer to the National Trust or to English Heritage.

Of the houses whose destruction is, in architectural terms, particularly to be regretted there are three that deserve special mention. Rushbrooke was one of the finest Tudor houses in Suffolk, altered and embellished by Sir Jermyn Davers when he inherited it in 1729; if World War II had not supervened, the considerable expenditure on the house by Lord Rothschild in the 1930s might have saved it for posterity. Tendring Hall at Stoke-by-Nayland, designed by Sir John Soane for Sir Joshua Rowley, Rear Admiral of the White, was a good example of the architect's work and might have survived if the plans of the architect Raymond Erith in the 1950s to reorder and restore it had come to fruition. Flixton, rebuilt by Anthony Salvin in a restrained Jacobean style in the 1840s, became a more extravagant creation when it was altered and extended later in the nineteenth century.

In terms of historic interest three stand out as particularly noteworthy. Brome Hall was one of the seats of the Cornwallis family from early in the fifteenth century until the 1820s, when it was sold to the Bungay grain trader Matthias Kerrison. Redgrave was built by Lord Keeper Bacon in Tudor times and added to by 'Capability' Brown for the Holt family in the 1760s. Hardwick House was the home of the Cullum family from the 1730s until it was sold in the 1920s when the family line expired.

Suffolk country houses which were demolished or destroyed had in their heyday played an important role in the villages where they and the estates of which they were the centrepiece provided much of the employment. The decline in agricultural incomes after the middle of the nineteenth century has already been noted as have the changes in the power and influence of the nobility and gentry as successive Reform Acts widened the franchise. Paradoxically, the second half of the century saw the enlargement of many houses to meet the social aspirations of their owners. However, with the changes in the social structure of the country in the twentieth century the sheer size of many of the houses mav often have hastened their end. The shortage of labour and its rising cost after the Great War made servicing such large properties more difficult. Their use during World War II for military and institutional purposes did considerable, if not irreparable, damage to their fabrics. That there should have been so many losses is not perhaps surprising.

It should not, however, be forgotten that many Suffolk country houses survived. Ickworth House and Melford Hall passed into the ownership of The National Trust. Heveningham Hall, which faced an uncertain future in the last quarter of the twentieth century after acceptance by H. M. Treasury in lieu of estate duty, sale to an overseas buyer who neglected it and then damage by fire, has a new owner who is undertaking its restoration. Euston Hall, Helmingham Hall, Kentwell Hall, Little Glemham Hall, Shrubland Hall and Somerleyton Hall are among the other important houses that have survived as have the `big houses' in many other Suffolk villages. Further losses of Suffolk

country houses may be unlikely because of the protection provided by statute, but the proper maintenance of these old buildings may become more difficult in the straitened economic circumstances in which the United Kingdom finds itself at the end of the first decade of the twenty-first century.

UFFORD PLACE

DEMOLISHED 1956

OS grid ref TM296520

UFFORD PLACE, SITUATED THREE MILES NORTH OF WOODBRIDGE, stood in parkland, which, since the demolition of the house, has become the site of a housing development, a hotel and a golf course. Unlike many country houses, it was never the seat of the lord of the manor, there having been another hall elsewhere in the parish.

The house is said to have been the property of the Hammond family in the late 1620s and to have been rebuilt by William Hammond, who is recorded as having a house with six hearths in 1674.[1] By the fourth decade of the eighteenth century it was owned by Samuel Thompson, who married Anne, a daughter of Sir Charles Blois, first baronet.[2] It descended to their daughter, also Anne, who married Reginald Brooke.[3] Ufford was to remain in the ownership of the Brooke and Blois families until the middle of the twentieth century, although its descent in those families was somewhat complex. Reginald and Anne Brooke's son, Francis Capper Brooke, who died in 1886 and his son (by his second marriage), Edward, owned the estate for over eighty years, and it was during their tenure that Ufford Place was considerably enlarged. Francis Capper Brooke was clearly concerned that his estate should eventually pass to male members of his family, and he provided that, although the estate passed on Edward's death to his sister Constance, it was thereafter (if he had no male descendants) to be inherited by the heir male of Sir Thomas Brook, who had died in 1418, failing whom to the second and succeeding sons of Sir John Blois, eighth baronet of Cockfield. This last provision took effect, and the estate passed in 1930 to Eustace Steuart Blois, who took the name of Brooke on inheriting Ufford.

THE DEVELOPMENT of the house is largely undocumented, but it is said to have been originally a timber-framed building with gables and mullioned and transomed windows. On an 1823 map of the Reverend Capper Brooke's lands it is shown as a rectangular U-shaped building with a substantial rectangular building abutting the left-hand wing.[4] The rear of the building faced north, and on this side the cross-wing had a substantial canted bay in the centre. An 1828 map shows a similar configuration, but the projecting wings on the south side had been connected by a further cross-wing to create an internal courtyard.[5]

A photograph of about 1880 (Figure 2) shows a sash-windowed three-storeyed house, the full-height centre canted bay on the north front now flanked by single-storey square bays on each side. This front was of seven bays. The porticoed entrance, presumably created when the open courtyard was enclosed in the 1820s, was on the west front, occupying the two right-hand bays of this four-bay side of the house. To the right of the entrance portico there was a two-storeyed wing. This was, it seems, the service wing, as an incomplete plan of the house in 1866 shows the principal rooms on the ground floor of the three-storeyed main block but no service quarters.[6]

Figure 2. Ufford Place: the house about 1880

At the time that plan was drawn up the rooms on the ground floor consisted of a front hall, inner (staircase) hall, an `old dining room', a dining room and a library, all with windows on the north front (the library also having windows to the east), and a `long room' and `new library' on the east front. The fact that two of these rooms have the designations `old' and `new' suggests that changes to the internal layout of the house had been made relatively recently.

At some date after 1880, no doubt during Edward Brooke's tenure, the house was altered and encased in brick, the single-storey bays on the north front being replaced by chimneys and an orangery being built on the northern end of the east front, forming an extension to the north front. An arched entrance way led from the drive on to a balustraded terrace overlooking the garden on the north side of the house. The west front was also altered, the entrance being moved to the two-storey side wing and replaced by a chimney. A large extension was added at the north end of this front. The east front of seven bays also had a balustraded terrace overlooking a lawned garden.

The recasing and alterations created a massive mansion (Figure 3), heavy in appearance with large chimneys running up the external walls, a substantial string course in ornamental brickwork between the first and second floors, pilasters, parapets concealing the roofs, bay windows, and the house refenestrated with mullioned and transomed windows. What had started life as a seventeenth-century U-shaped house, altered into a plain late Georgian building, had metamorphosed into a very substantial late Victorian or Edwardian mansion.

Figure 3. Ufford Place: the north front after the alterations and encasement of the late 19th century.

A complete account of the house's accommodation does not appear to exist, but the 1930 sale catalogue lists a large number of rooms.[7] On the ground floor these included entrance, inner and staircase halls, a dining room, library, the `long room' and domestic offices, and on the first floor a music room and a china room, eight bedrooms, three dressing rooms and a nursery. On the second floor there were five further bedrooms. Additionally the house had five maids' bedrooms and three men's bedrooms. There must also have been other rooms from which furniture and effects were not included in this sale.

THE NINETEENTH century had seen the expansion of the Ufford Place estate with the purchase of further land, particularly in the 1860s.[8] As with other Suffolk estates the first quarter of the twentieth century saw a substantial reduction in its size when, in 1921, following the death of Edward Brooke, 800 acres in Ufford and neighbouring parishes were put on the market.[9] His sister Constance Brooke's death in 1930 was followed by the sale in over 1,500 lots of the Brooke family's furniture and effects: presumably Eustace Brooke (Blois) imported his own.[10]

During World War II the house was occupied by the Army, and is said to have been left in such a dreadful state that after the war the family was unable to restore it. Eustace Brooke died in December 1955, and six months later the contents of the house were put up for sale in 700 lots.[11] A contemporaneous report of the sale stated that the library, `reputed to have been one of the most valuable collections in the country', had already been sold to London dealers: in 1908 Edward Brooke's library had been said to contain over 36,000 volumes.[12]

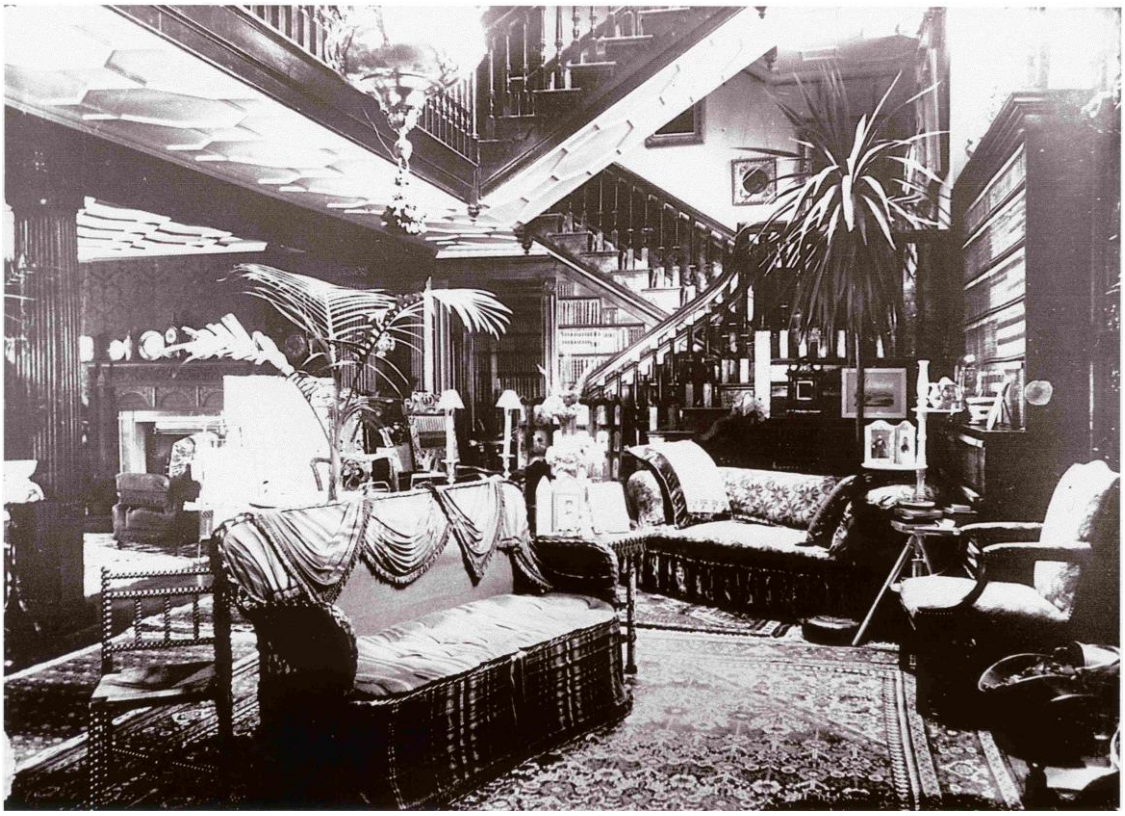

Figure 4. Interior of Ufford Place about 1910.

Photographs taken in the early 1950s show a house that looks uncared for and with its gardens unkempt, and the statement in the sale report that it was to be demolished proved correct. In late 1956 it was pulled down.[13]

The orangery survived and was converted into a house designed for R. G. Staddon by John Penn [14]. The coach house also survives as a residence. The wrought iron gates to the grounds of the old house remain as the entrance to an estate of houses and bungalows that have been built within the grounds.

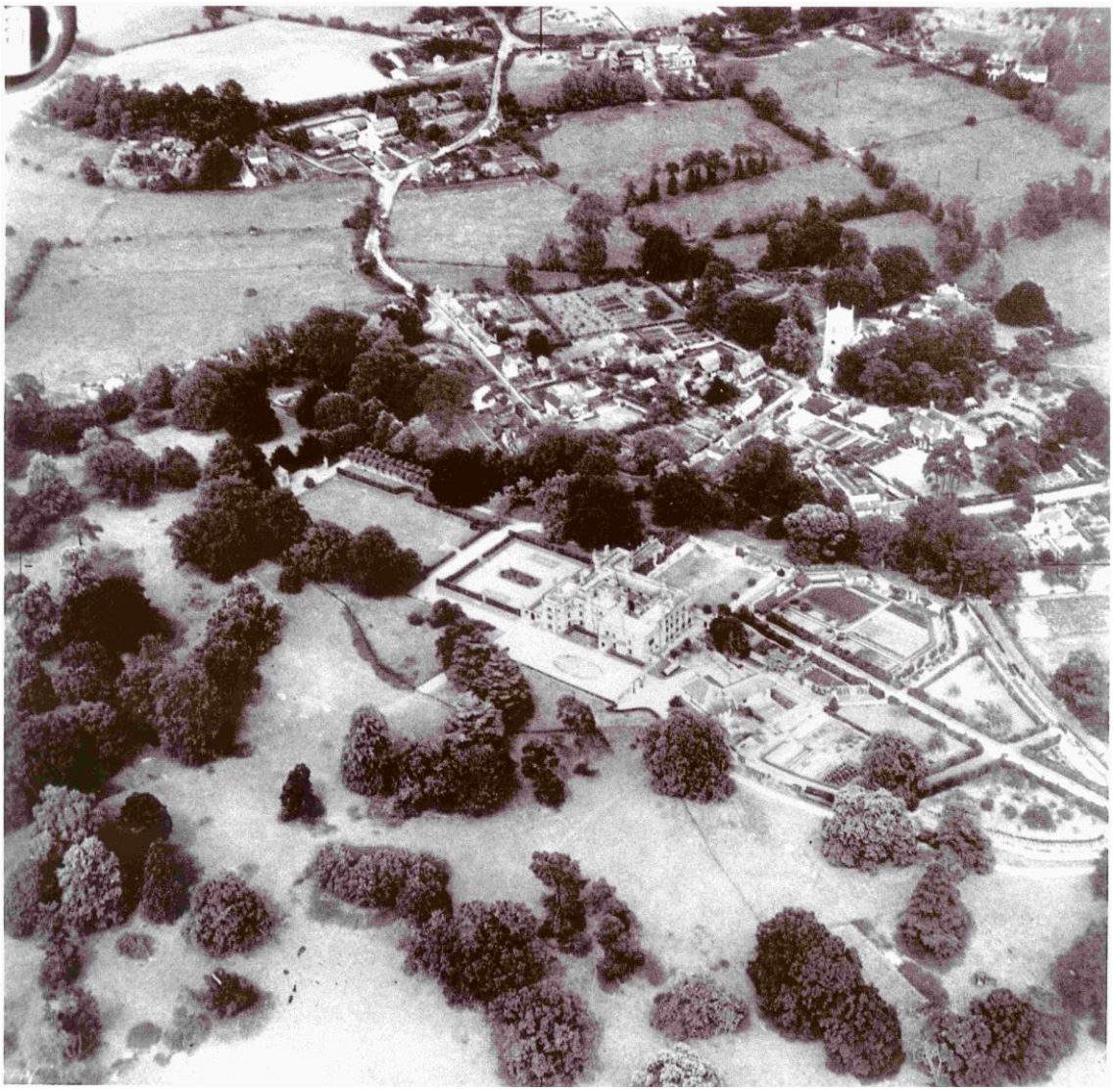

Figure 5. Aerial view of Ufford Place, date unknown

NOTES TO THE TEXT

Abbreviations

Burke's Peerage and Baronetage - Burke's Peerage

Burke's Genealogical and Heraldic History of the Landed Gentry - Burke's Landed Gentry

Suffolk Record Office, Ipswich - SRO(I)

Introduction

1 R. Strong, M. Binney and l. Harris, *The Destruction of thc Country House* (London 1974) offered a contemporary perspective on the fate of country houses.

2 Books that provide detailed commentaries on the economic, social and political factors affecting landed estates in the nineteenth and twentieth centuries include: F. M. L.Thompson, *The Landed Estate in the Nineteenth Century* (London I963); D. Cannadine, *The Decline and Fall of the British Aristocracy* (New Haven and London 1990); P. Mandler, *The Fall and Rise of thr Stately Home* (New Haven and London 1997).

3 Books on the demolition of country houses include: J. Cornforth, *Country Houses in Britain: Can they survive?* (London 1974); M. Binney and E. Milne (eds), *Vanishing Houses of England* (London I982); J. Harris, *No voice in the Hall* (London 1998); G. A. Worsley, *England's Lost Houses* (London 2002); J. Harris, *Moving Rooms - The Trade in Architectural Salvages* (New Haven 2007). Books on `lost' houses in a number of individual English counties have also been published.

4 The financing of the building of country houses in the seventeenth, eighteenth and nineteenth centuries is examined in R. Wilson and A. Mackley, *Creating Paradise - The Building of the English Country House 1660 - 1880* (London 2000).

5 Worsley, *England's Lost Houses.*

6 Lists of houses in Suffolk demolished or destroyed by fire have been included in previously published works. The composition of those lists and the differences between them are discussed in the Appendix.

Ufford Place

1 The history of the house in the seventeenth century is not clear. It is possible that the original house in the park at Ufford was on a different site and that this was the house sold in 1627 by Joan, widow of Thomas Ballett to Margaret Father, who is said to have left it to Edward Hammond. William Hamant and Miss Sarah Hamant are recorded as having houses with six and seven hearths respectively in 1674. It may be that William had a new house and that Sarah lived in the original one.

2 J.Kirby, *The Suffolk Traveller* (Woodbridge 1735), p. 103.

3 *Burke's Landed Gentry* (17th edn) (London 1952): under Brooke of Ufford Place. Reginald Brooke was the second son of Sir Thomas Brooke, who traced his descent through nine generations from Francis Brooke of Woodbridge.

4 Maps and Plans of Ufford (SRO(I) HD80/I/I no. 12, formerly part of the Brooke Archive).

5 SRO(I) HD80/I/I no. 13.

6 SRO(I) HD80/I/I no. 14.

7 Hampton & Sons, *Sale Catalogue 15-19 September 1930* (SRO(I) SC429/l).

8 The Brooke and Blois-Brooke Archive contains deeds of land, cottages and other properties acquired in the eighteenth and nineteenth centuries as the estate was built up (SRO(I) HA401/l).

9 Garrod Turner & Son, *Sale Particulars 27 September 1921*: the sale included land in Ufford, Bawdsey, Hollesley, Martlesham and Melton (SRO(I) SC429/5).

10 Hampton & Sons, *Sale Catalogue 15-19 September 1930*.

11 Garrod Turner & Son, with W C. Mitchell & Sons, *Sale Catalogue 28/29 September 1956* (SRO(I) SC429/2).

12 *East Anglian Daily Times*, 30 June 1956.

13 The date of demolition of Ufford Place is quoted in various sources as 1953, but as it was furnished until June 1956 when the contents were sold its demolition in that year appears correct.

14 Designs for the conversion of the orangery by John Penn (Royal Institute of British Architects PA1016/14(1-5). John Penn (1921-2007) was a Suffolk-based architect responsible for the design of buildings in the modern idiom.