EXCURSIONS 2010

Report and notes on some findings

24 April. Andrea Kirkham, Clive Paine and Stephen Heywood
Troston and Bardwell
Troston, St Mary's Church (by kind permission of the Revd Philip Garbett)
The church (Stephen Heywood). This is a medieval church, surviving, to a surprising degree, in its original form, having suffered very little from over-zealous restorations. This was largely owing to Robert Emlyn Lofft, lord of the manor and patron of the church, who in 1869 funded the restoration and acted as his own architect and designer. He was fastidious about 'conserving', as opposed to 'restoring' as advocated by William Morris, who later in 1877 founded the Society for the Protection of Ancient Buildings (SPAB).

The building consists of a heavily buttressed fourteenth-century tower, a contemporary aisleless nave and a mid-thirteenth-century chancel. This indicates that in the fourteenth century there was a rebuilding of the nave, with a new tower and a south porch, which was rebuilt in the fifteenth century and magnificently decorated with flushwork.

From the exterior it is immediately noticeable that the nave fabric retains external render, reminding us that medieval churches of flint rubble were invariably plastered. It is also striking that the two-light nave windows with good Decorated tracery of the radiating petal variety are very small, occupying less room than in normal practice, where the opportunity is usually taken to fill the wall up to the eaves with glazing. The wall paintings and the surviving stained glass provide an explanation for this because there was a particular desire to leave enough room for a planned scheme of decoration. It is extremely fortunate that it is possible to deduce that this fourteenth-century rebuilding was planned in detail enough to specify areas for painting and probably what the subjects were to be as well.

The north side of the nave is characterised by the projecting angled ends of the ashlar sole-plates in line with the rafters. This reflects, of course, a structural failure, but it has been left alone and protected by the wide eaves carried on shaped sprockets. The roof was consolidated in other ways by introducing strengthening wall posts and ties. The sprockets, carved with simple decorative motifs, adorn the eaves of both nave and chancel roofs and are a charming yet practical embellishment. No doubt they were added by the enlightened architect when confronted with changing the roof covering from thatch to decorative tile. The thickness of the thatch provides very deep eaves, and the architect did not want to lose this practical advantage and introduced the long sprockets to maintain it.

The chancel is narrower and lower than the nave in the standard manner. The windows are lancets with three parallel ones in the east wall. The narrow loops have rebates for wooden frames, but the glazing is recessed for which there is no provision in the masonry. This suggests that the side windows were not glazed originally and had shutters. This said, the windows have early *ferramenta*,[1] further suggesting that their shuttered state was relatively short-lived. The windows have wide internal splays, and the easternmost loop on the south side has stone dressings which also serve as part of the piscina. Now the upper part of the piscina is decorated with proto bar tracery with sunken spandrels. One of the breakthroughs in European medieval architecture is the introduction of bar tracery during the 1240s. An early, probably the earliest, use in England is in East Anglia at Binham Priory which, according to Mathew Paris, was built by Prior Richard de Parco (1226–44), earlier than Westminster Abbey. At Troston, the piscina is of the same build as the lancet window (Fig. 116).

The building, of *c.* 1250, is on the point of converting to bar tracery, yet trusting it only at small scale with no structural connotations.

The interior of the building reveals much of great interest, and not only the paintings which greet the visitor on entering the building. The nave has a very striking and rare roof structure contemporary with the walls. It is of scissor-braced construction with collars and closely spaced trusses. It was probably boarded over originally and D.E. Davy remarks on painted stars and moons in 1832.

Apart from the paintings and stained glass, the surviving screen has panels of miniature tracery which appear to be part of the late medieval design. It is thought that the timber panelling behind the altar was originally part of the front of the rood loft. The rood is a modern addition. On the south side of the nave near the east wall there is a fine piscina indicating that there was a small altar in this position. A Lady altar was first mentioned in 1459, and the gild altar of St John the Baptist and St Peter in 1475. The tower arch is of very narrow and pointed proportions and the early graffiti on the southern jamb are worthy of note. In the chancel there is a blocked low-side window with the shutter and grill still *in situ*.

The porch is a fine monument in its own right and the design suggests the workshop of Master Mason Hawes of Occold (Fig. 117). The two-storey structure is decorated with flushwork of high quality which covers the façade of the porch including the diagonal buttresses. The moulded entrance arch has spandrels enclosing shields, and the upper storey has three projecting niches, each with a pair of miniature crocketted ogee canopies and tiny versions of lierne vaulting within. The most intricate pieces of flushwork are crowned letters in the parapet panels beneath the embrasures: the westernmost has the St Thomas monogram; the adjacent panel has the IhC form of the IhS monogram for Jesus; next is the word

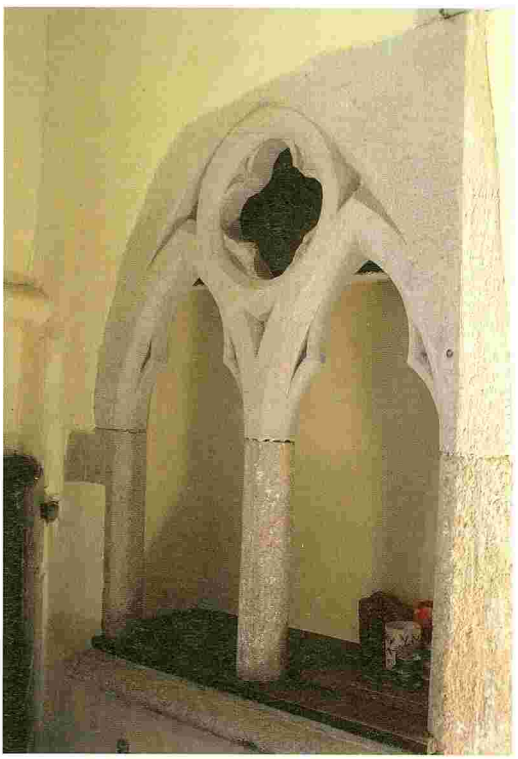

FIG. 116 – Troston Church: the piscina (*photo: Stephen Heywood*).

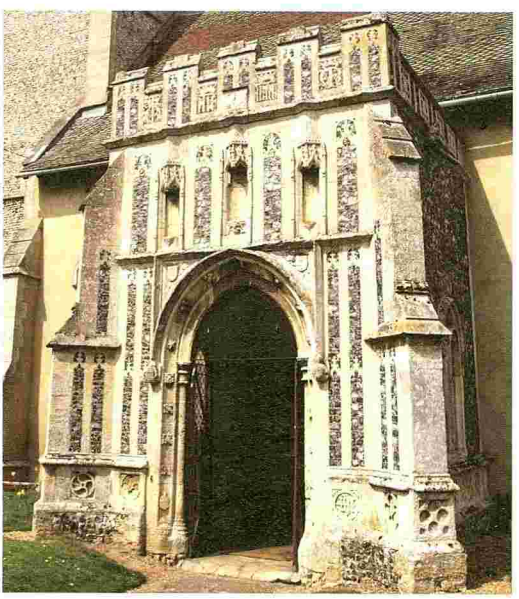

FIG. 117 – Troston Church: the porch (*photo: Edward Martin*).

'merci'; then the well-known Maria monogram for the Virgin Mary. For an explanation of the unexplained prominence of St Thomas see above p. 351.

Wall paintings (Andrea Kirkham). A major Lottery-funded project to conserve the wall paintings was carried out in the nave of St Mary's Church, Troston, in 2009. Conservation work stabilised the paintings, clarified subject matter, and significantly improved their presentation. It also provided an opportunity to re-evaluate both the paintings and the building containing them.

As viewed now, the schemes, which are located on the north wall of the nave and above the chancel arch, show nineteenth-century attitudes to uncovering. Thus, the earliest scheme in each area was uncovered, resulting in individual paintings from each period being exposed, rather than a palimpsest of layers as seen at, say, Lakenheath Church, Suffolk. The paintings at Troston, ranging from the mid fourteenth century to post-Reformation texts, show not only changing tastes but also the impact of the Reformation on a rural parish church.

Uncovered in 1869, the paintings on the north wall of the nave include a primary scheme of St George and the Dragon (henceforth referred to as 'George 1') probably contemporary with the building of the nave. Towards the end of the fourteenth century a major campaign of redecoration was carried out. This includes, from west to east, a large-scale St George and the Dragon (henceforth 'George 2') (Fig. 118), St Christopher, and the Martyrdom of

FIG. 118 – Troston: St George and the Dragon (George 2) (*photo: Edward Martin*).

St Edmund (Fig. 119). The remains of a Doom survive above the chancel arch and this is the latest of the medieval schemes. Further traces of late medieval painting were found on the north wall, suggesting that the Doom was once part of an ambitious scheme within the nave, probably destroyed during the nineteenth-century uncovering. Remains of post-Reformation text overlie part of St Edmund and the blocked niche towards the eastern end of the north wall. More difficult to interpret are the fragments of black and white decoration surviving at the outer edges of the east gable wall, probably post-Reformation.

Although the paintings were uncovered in 1869, some sections were overpainted during redecoration. Conservation clarified the schemes, uncovering those sections painted over in the nineteenth century (discussed below). Unusually, most of the medieval plaster survives on the nave walls. It can be seen on the north wall that the plaster was applied in horizontal bands of approximately 58–59ins high, starting at the top.

The Schemes. The schemes are closely linked to the building and to its subsequent alteration. The building is described in more detail by Stephen Heywood. The nave survives remarkably intact as a mid fourteenth-century build. It has small windows in relation to the wall space and it is argued that the nave was designed for wall paintings. The large areas of wall between the windows would allow for narrative series, or as here, large-scale figures of saints. David King describes the remaining fragments of medieval glass which employ canopy forms as typical of the second half of the fourteenth century, with a suggested date of *c.* 1350–60 for one of the canopies.

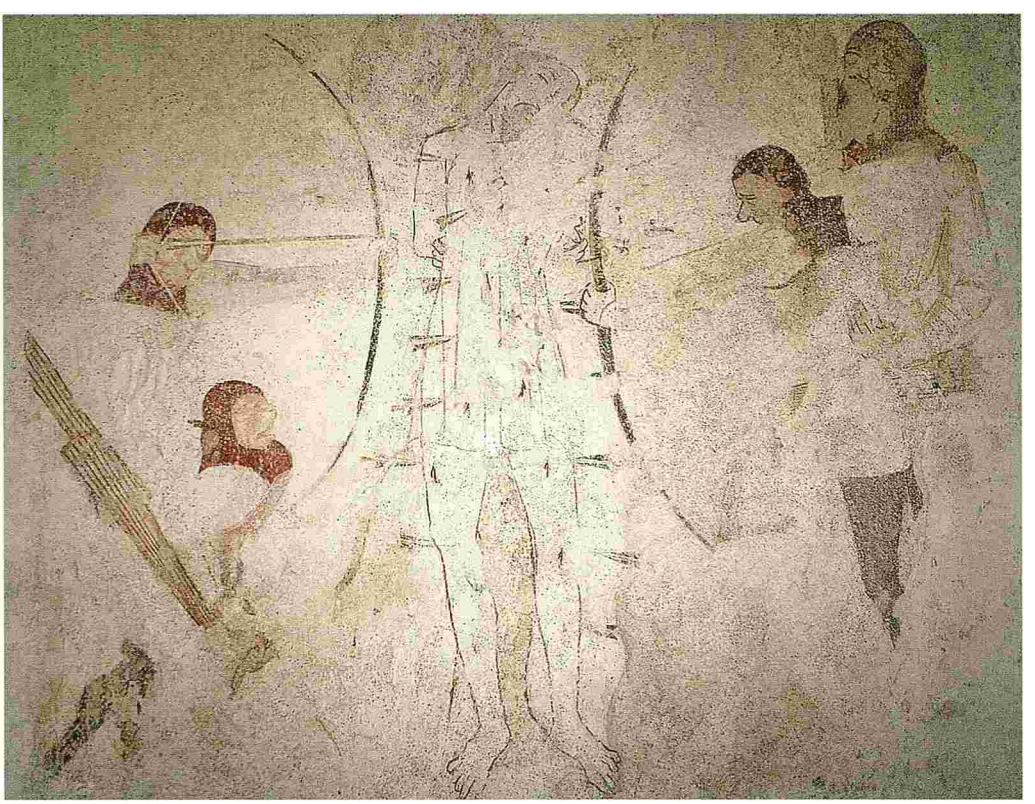

FIG. 119 – Troston: the Martyrdom of St Edmund (*photo: Andrea Kirkham*).

Scheme 1. Previously dated to the thirteenth century, independent dating of the remaining glass and the armour worn by George 1 broadly agree with the *c.* 1350/60 date of the fabric. The position of George 1 appears curious. George 1 is small-scale and located towards the western edge of the space between the north door and the middle window. It may have been part of a more extensive scheme. There was no clear evidence of this painting noted elsewhere during the conservation work despite numerous lacunae in the later fourteenth-century layer. The quality of the painting (especially when compared with George 2) is relatively poor, nevertheless, the shape of George 1's helmet, the 'hourglass' body, surcoat and lower saddle are sufficiently distinctive to give a date range of *c.* 1350–70 (Dr Tobias Capwell, Curator of Arms and Armour, Wallace Collection).

Scheme 2. A fine lime skim/limewash was applied to all the walls in preparation for the next scheme. This not only provided a surface for painting but also acted as the background for the figurative subjects. Thus, the walls were largely white, interspersed with large-scale figure subjects.

A large-scale George and the Dragon is located at the western end of the north wall. St Christopher is east of the north door and the Martyrdom of St Edmund is the furthest east. Both George 2 and St Christopher fill the wall spaces. St Edmund, though, appears oddly located to one side of the space. This is because the scene had to fit between the easternmost window and a niche to the east which no longer exists. Therefore, the scale of the scene is defined by the available space between architectural features and fixtures.

George 2 also has distinctive arms and armour. Dr Tobias Capwell generously provides the following information. The shield is *encraché,* that is, roughly square or rectangular with the top and bottom parts bent forward (This shield was misinterpreted in the nineteenth century and made to look like an arm). The shield has a *bouche* in the right corner to hold the lance when it is lowered into the attacking position. This type of shield was not in use before about 1370 and the form changed significantly after 1400. The saddle also provides valuable dating evidence. George 2 sits on an elevated war saddle of the late fourteenth century. Such saddles were in use from the mid fourteenth century to the late fifteenth, but the form used at Troston strongly suggests the 1370s or 80s. The treatment of the horse's caparison suggests 1370s/80s. Good comparisons for the saddle, position of the rider and the caparison can be found in Italian art (see for example, the statue of Bernabo Visconti, Castello Sforzosco, Milan, *c.* 1385).[2]

An oddity of the nineteenth-century work was to uncover the paintings then to decorate over part of the subject. Thus, the Christ Child was covered over, leaving Christopher looking towards an empty space rather than the Child on his shoulder. The Edmund scene was seriously truncated, with only St Edmund, two archers at the east side, and small sections of the bottom and side border still visible. Conservation has revealed the full extent of the subjects. St Christopher now looks, as he should, towards the Christ Child on his shoulder. The St Edmund scene changed most dramatically. Further fragments of borders were found which establish the original dimensions of the scene. Two other archers were uncovered to the west of the central figures of St Edmund. The scene now bears a closer resemblance to its fourteenth-century appearance of a symmetrical design, with Edmund placed centrally, flanked by archers. With George 2, the shape of the shield was misunderstood and made to look like his arm in the nineteenth century. Removal of the nineteenth-century paint recovered the original shape of the shield and improved its legibility.

The east gable wall was prepared with a lime skim in the same way as the north wall. No late fourteenth-century wall painting existed on the east wall. It is not known whether the east wall was deliberately left as a 'white wall' or whether paintings were intended but not carried out.

Scheme 3. The central figure of Christ and traces of souls are the only remains of a late medieval Doom to survive on the east wall. The scene survives the way it does – as an oblong above the apex of the arch and curved strips following the outline of the chancel arch – because of late medieval building alterations and repairs.

Extensive areas of fourteenth-century plaster survive on the east wall, with the same lime skim as that seen on the north wall of the nave. The gable incorporated a window above the apex of the arch. This was blocked when the late medieval roof was added to the thirteenth-century chancel. Structural problems with the chancel arch resulted in repairs between the flints and the stone arch. The repairs and blocking were finished with a lime and aggregate-rich plaster which has a granular finish. The structural repairs, blocking, and the new chancel roof are coeval. The Doom, therefore, is carried across two different plaster finishes and it survives best on the 'new' plaster. There was relatively poor adhesion between the lime ground carrying the new painting and the old fourteenth-century plaster. It meant that any painting surviving into the nineteenth century was extremely vulnerable to loss during the uncovering. The painting now largely survives on the 'new' plaster in the shape of the window and the curved section following the chancel arch.

Paint analysis by Catherine Hassall shows that a limewash ground, followed by a layer of lead white, carries the painting. The pigment range is quite different to the late fourteenth-century scheme. Instead of a restricted palette of earth pigments, and some lead pigments used in a sophisticated way, the Doom painting employs a wide range of pigments including lead tin yellow, verdigris, vermilion, red lake, and white lead, as well as red ochre. A glaze of copper green dissolved in oil was used on Christ's green cloak.

Further traces of late medieval painting were found on the north wall on top of the fourteenth-century schemes, suggesting that the Doom was part of a more extensive programme of decoration in the nave. Almost all the later scheme was hacked off the north wall of the nave to reveal the earlier paintings. Two sets of consecration crosses survive in the nave: the earliest and simplest is fourteenth-century and the other is associated with the late medieval scheme. The sole surviving sacred monogram on the north wall of the nave between St Christopher and the dado may be part of the late medieval scheme.

Post-Reformation Schemes. The post-Reformation schemes include fragments of unidentifiable black line decoration on a white background at the outer edges of the east wall of the nave. The most substantial remains are on the south side. It is far from clear how this design worked. It probably covered the Doom when first applied. Again (in a parallel manner to the Doom) it only survives on areas of new plaster which had to be carried out before the painting.

The fragments of post-Reformation text overlying St Edmund survive in the gouged areas (there are other gouged areas of plaster elsewhere on the north wall) in the middle of the figure which were not readily stripped in the nineteenth century. Significantly, the same text survives on the blocked niche.

The wall paintings at Troston are some of the most important of their date in the region. They show changing taste with the earlier scheme (that is, George 2, etc.) designed as large-scale set pieces against extensive areas of white background. The medieval plaster survives unusually well at Troston and it is clear that most of the wall was seen as white in the late fourteenth century. Furthermore, the paintings employ earth pigments used in a sophisticated way. Rich colour would have been seen in the glass rather than the wall decoration. This is in marked contrast to the late medieval scheme, which employed rich colour and a wide range of pigments. The tiny traces found on the north wall suggest that the Doom was once part of a more extensive scheme which would have filled the church with colour.

We are extremely grateful to the Heritage Lottery Fund for providing a 100 per cent grant towards the conservation. Thanks also go to the parish, especially the Troston Heritage Appeal Group, for fund-raising and their organisation of the project.

Bardwell, St Peter and St Paul's Church (by kind permission of the Revd Philip Garbett). There was a church with eight acres of land recorded in Domesday Book. The present building has a tall Decorated nave with a hammerbeam roof dated 1421. The tower is Perpendicular, with a flushwork base and a timber spire. The south porch is also Perpendicular and, like the nave roof, has the arms of Bardwell and Pakenham in the spandrils for Sir William Bardwell (d. 1437) and his wife Margaret (*née* Pakenham). The chancel was virtually rebuilt in 1853.

The nave is unusually tall and measures 80ft long and nearly 27ft wide. The tall two-light Decorated windows have alternating tracery designs. The eastern bay has a Perpendicular two-light window either side, with angular hoods in contrast to the more rounded heads of the other windows. These two windows may have been part of the work carried out by Sir William Bardwell. It could be significant that his image faces east in the north window, and the (now lost) image of Lady Bardwell was recorded by Tom Martin as being in the south window. The windows could also have been altered when the rood stairs were constructed. The two windows also serve to distinguish the two nave altars, which had squints on either side of the chancel arch. The south altar was for the gild of St Peter. In 1404 John Jordan asked to be buried 'on the south side before the image of Blessed Peter the Apostle'. The dado of the screen survives in the north-east corner of the nave. John Cage bequeathed £1 to the candlebeam in 1498 and John Doo £1 'towards the making of the new candlebeam' in 1503.

The twelve-bay hammerbeam roof has arched braces reaching up to the ridge. It is similar to the roofs over the nave at Wickham Skeith and the chancel at Wingfield, with the difference that the braces meet at short pendant king-posts. The roof was probably the work of the carpenter John Hore of Diss, who worked with the workshop of Master Mason Hawes. Although the eastern windows of the nave do not conform to the usual Hawes design, it is probable that the south porch is by Hawes.

The whole roof is painted or stencilled with tracery patterns, trailing vines and barber's-pole stripes. Only four of the hammerbeam angels survive. Those on the south hold the sponge and twisted loincloth; those on the north have the pillar and an open book with the date 1421, which was repainted *c.* 1825–30. The roof bosses are carved and painted with foliage and floral designs, but also include the arms of Bardwell and Pakenham, Bury Abbey and several human faces, including an abbot.

The two easternmost windows on the north side have early fifteenth-century figures, armorial shields and religious imagery. The main figure is that of Sir William Bardwell (1367–1434) who was responsible for building the nave roof, south porch, and probably much more. He kneels, in armour, on a foot-stool holding a lance; a shield hangs around his neck and his helmet is on the ground. As noted above, Lady Margaret's image was in the opposite window when Tom Martin visited in the mid eighteenth century. The image had gone by 1832, when David Davy made his notes on the church. Davy also tells us that the two Drury figures, in the next window, were then above Sir William. In the tracery are shields for Erpingham; Thomas Mowbray, duke of Norfolk; Hastings; Tuddenham; the Holy Trinity; and the Sacrament. The glass in this window was restored in memory of Revd Canon Frederick Warren, rector 1890–1922, who was an active member of the Institute and published many articles in the *Proceedings*.

Davy stated that the glass in the second window was 'placed here by the present Rector from the other windows' (Revd Henry Adams, rector from 1801). The canopies and tracery seem to be *in situ*; the two early fifteenth-century figures of the Drury couple have been moved

since 1832. The shields of St George and St Edmund were part of the display Davy saw.

During the 1853 restoration a series of wall paintings was uncovered, recorded and covered over again. Fortunately, *Proceedings* II (1859, 41–50) has colour illustrations of the paintings, which were St Christopher, over the north door; further to the east the legend of St Katherine; and the three Quick and three Dead, of which only a single crowned skeletal figure, covered with toads and newts, survived. Over the chancel arch was a Doom; and between the second and third windows on the south side, the Seven Deadly Sins. All that now remains visible is Avarice, showing two people with their hands in a decorated coffer. There are six consecration crosses under the Decorated windows, four on the south and two on the north side. The painting of the Deposition was discovered in 1989 and conserved by Andrea Kirkham in 2004 and 2007. This shows Christ being taken down from the cross; His right arm is released and held by Mary Magdalene (shown with the usual long red hair). His body is supported by Joseph of Arimathea, while another person, on a ladder, is removing the nail from the left wrist with a pair of pincers.

The monuments on the south side of the nave are all to relatives of Revd Arthur Dunlop, rector 1852–89 (d. 1895) and two family servants, Sarah Jones (d. 1864) 'A Martha in her service here, a Mary in her love, and tho' her Martha's part is done, her Mary's lives above'; and Sarah Hill, housekeeper (d. 1866), 'She was throughout a rare example of affectionate fidelity, with good will doing service as to the Lord and not to me'. On the north wall is a rare Crimean War memorial, 1854–55.

The chancel has twelve monuments and ledger stones to the Crofts family, lords here 1553–1660, and the Crofts Read family, lords 1660–1723. These include Thomas Crofts and his wife Bridget (*née* Read) 1652. They kneel facing each other over a prayer desk; below are four sons and three daughters, holding black skulls or red roses. The inscription to Elizabeth Crofts (d. 1633 aged fifteen) is flanked by hands holding inverted torches that are being extinguished on a skull and a skeleton. There are three delightful angel's heads with original colouring on the base. Under the carpet, where the communion table stood, is an early seventeenth-century Greek inscription without name or date, which makes reference to a member of the Poley family of Badley.

The porch has the Bardwell and Pakenham arms in the spandrils of the entrance, which must date the construction to before 1437. There are flushwork panels and chequerboard decoration. Two niches flank the entrance, and a third, with canopy and pinnacles, is over the arch. Hints of Master Mason Hawes' work are shown in the double order of crowns and fleurons around the arch and on the capitals of the columns. There are also tiny fleurons below the parapet on all three sides. In 1460 William Inglond bequeathed 2s to the repair of the porch.

The whole church was restored in 1853 to plans by Bacon of Bury; the contractor was Mr Farrow of Diss and Bury. The chancel was virtually rebuilt, the square headed three-light window was replaced by an early Decorated style three-light one, retaining the original jambs. Beneath is an arched stone reredos, which is now fully revealed as the communion table stands in the centre of the chancel. A new roof was constructed on new carved corbels. The three stained glass windows are by Michael Arthur O'Connor and date from the 1860s. A tomb chest was cut in half and re-sited each side of the sanctuary. The vestry on the north side was demolished and the doorway blocked. However, the aumbry, noted to have hinges for a door by Revd Sir John Cullum in 1768, was carefully preserved in the rebuilding.

In the nave, the gallery and box pews were removed and replaced with new oak benches, pulpit and reading desk. The door to the rood stairs, the adjacent piscina and the series of wall paintings were all discovered.

The porch was restored and given a new roof in memory of Lieutenant Andrew Dunlap

(d. 1852). The shields on the hammerbeam were painted with the arms of the diocese, patrons, rector and principal landowners.

13 May. Clive Paine and David Sherlock
Icklingham All Saints and Icklingham St James
Icklingham St James (Howard Storey, churchwarden). Only one church was mentioned in Domesday Book. It is most probable that this was the present All Saints, which has a Norman nave and chancel.

The church of St James has a chancel of *c.* 1300, the east window of which has internal shafts, hood mould and head stops. The nearby piscina, of a similar date, has a central pillar flanked by cusped openings. The wagon roof has bosses and carved cornices noted by David Davy in 1829. Part of the rood screen was in position in 1829; the panels of it were reused in 1866 in the choir benches. There was a chapel or vestry at the north side of the chancel, the doorway to which was discovered in 1866.

In the fifteenth century a new nave, side aisles and north porch were built, reusing the earlier fourteenth-century Decorated north and south doorways and side windows, as shown on Isaac Johnson's drawing of 1818. There are parallels with the pier design at Thurston, Fornham All Saints and Great Barton. The chancel arch was also replaced with one of the same design as the arcades.

As St James was under the patronage of Bury Abbey, it is probable that Master Mason William Layer (*fl.* 1419–44) or John Forster (*fl.* 1433–94) were responsible for the work.

The image and chapel of Our Lady in the south aisle are mentioned in wills of 1491 and 1526. There is a holy water stoup adjacent to the south door. The gild altar of St James, St Mary and St John was probably in the north aisle, where there is a niche containing remains of an alabaster statue, discovered in 1866. In the north wall at the east end is an aumbry with rebates for a door.

The tower fell *c.* 1790, about the same time as the tower at nearby Flempton. This has given rise to the story that both had been erected by the same builder! The tower here was rebuilt by three brothers, members of the manorial Gwilt family. Dating evidence comes from a flint panel engraved with initials and the date 1808.

A major restoration took place in 1866 at the sole cost of Charles Edward Gibbs, who had married Elizabeth Gwilt the sister of the squarson, and lived at the Hall. The architects were Bacon and Bell of Bury St Edmunds and London, the contractor being Lot Jackaman of Bury.

The brick parapets of the nave and aisles, which may have been added at the same time as the tower, were replaced with flat stone and flint parapets. Most of the external stonework was renewed and the walls faced with square flushwork. On the north aisle the flints filling the putlog holes have names or initials of the flint knappers, including Joseph Needham and Henry Ashley. The latter was described in 1866 as 'veritably the last of this particular race of craftsmen'.

In the chancel, stained glass by Heaton, Butler and Bayne was inserted in the east window and a new reredos in three compartments, also by Heaton, Butler and Bayne, was erected below. A new tower arch replaced an earlier more domestic doorway. The 1808 western lancet-style window was replaced by a three-light Decorated window, discovered somewhere during the restoration. The chancel and south aisle have monuments and stained glass windows to members of the Gwilt and associated families, lords here from *c.* 1720 until 1898.

Icklingham All Saints (The Churches Conservation Trust)
See *Proceedings* XXXVII (1990), 172–73.

Tiles and chests (David Sherlock). Several areas of medieval floor-tiles still survive *in situ* in the chancel at All Saints. A brief history of floor-tiles in Suffolk was given.[3] *Tegulae* in medieval documents usually refer to roof-tiles, so in transcribing one should qualify whether roof- or floor-tiles, though the sense is often obvious because glazed floor-tiles were much more expensive. The old word quarries (from *quadrata*, squared) is also used and this word is sometimes confused with window glass. Medieval glazed floor-tiles did not wear well under hob-nailed boots and were largely replaced with pamments, unglazed bricks, harder stone or marble in the great rebuilding of Suffolk churches of the later Middle Ages, so their survival here is a great rarity. The individual tiles have line-impressed decorations and are of various shapes and colours, forming a sort of mosaic pavement. With wall paintings, painted woodwork and coloured window glass the overall effect of the interior of All Saints must once have been very special.

Of the medieval chests at Icklingham, the more famous is now in St James's church.[4] It is first noted as being in All Saints in 1851,[5] but the *Bury Post* of 21 August 1866 says it was removed here at the fall of the tower of St James's, *c.* 1790. It was returned to St James's in 1866, but was back in All Saints by 1912,[6] where it stayed until the church was made redundant. As St James's belonged to Bury Abbey, the chest could well have been made at Bury rather than in London.

It is covered on five surfaces with the most splendid wrought iron scroll work and is in a class of its own in Suffolk. It has been dated by dendrochronology to around 1300, while the 'cut-out' technique used for the scroll terminals (flattening the end of an iron bar and cutting with a tool like a biscuit mould) derives from the contemporary stamped technique exemplified on the Eleanor grille of 1294 in Westminster Abbey. To open the chest the central lock flap, framed by decorative ironwork, is released by pressing a button just underneath the front, and there were lesser locking mechanisms at either end. There is evidence for some relatively modern, very careful, repair work but basically this is arguably the finest medieval chest in England.

The rather dull and damaged chest at All Saints is actually one of the seven surviving clamp-fronted chests in Suffolk dating from the late thirteenth century. It is held together entirely with wooden pegs and tenons. It is plain except for the moulded edge to its lid which was originally pivot-hinged. There is evidence in cuts in the front and back of the chest for the existence of the till along the right-hand side, the floor of which swivelled to give access to a secret compartment below it.

All Saints also has a Waterloo chest in the chancel. Churches were required to purchase these cast metal chests around 1815, when medieval chests were becoming insecure and decrepit. Perhaps their nickname was in response to the earlier forged iron Armada chests, which are in fact of German manufacture.

Elizabethan alms boxes on wooden posts by the main door of both churches were also noted. They are practically identical, but the one at St James's has been varnished and given three lock plates. Its post is garishly painted with a banner reading 'He that giveth to the poor rendeth to the Lord' and probably dates from the church's restoration of 1866.

5 June, repeated 16 June. Wayne Cocroft and Duncan Kent
The Atomic Weapons Research Establishment at Orford Ness (National Trust)
This excursion had a limit of twenty-four people per visit, so was repeated on two separate days. The excursion leaders were Wayne Cocroft of English Heritage and Duncan Kent of The National Trust.

Prior to the twentieth century, Orford Ness was a rarely visited place; the main economic activity was animal grazing on reclaimed marsh land. During the First World War the Royal Flying Corps established a flying field on the marshes and associated buildings along 'The Street'. It was principally used for experimental work into aerial machine guns, bombs, navigation, and photography, a role that continued into the inter-war period. In 1935 a small experimental radar team arrived and conducted experiments that were critical in proving the value of this technology. The team later moved to Bawdsey Manor. The Atomic Weapons Research Establishment at Orford Ness was operational between 1956 and 1972. Its primary task was environmental testing to simulate the conditions that nuclear weapons and their components might experience during trials and in service use. Here science and high politics merged, with investigations that were crucial to the credibility of the United Kingdom's nuclear deterrent forces, the cornerstone of the country's Cold War defence policy. The site is now owned by The National Trust.

For more detailed information see: Wayne Cocroft and Magnus Alexander, *Atomic Weapons Research Establishment, Orford Ness, Suffolk: Cold War Research & Development Site. Survey Report.* English Heritage Research Dept. Report Series no. 10/2009, downloadable as a pdf at this website: http://research.english-heritage.org.uk/report/?14726

23 June. Matthew Champion and Clive Paine
Lakenheath and Eriswell
Lakenheath wall paintings. See article by Matthew Champion in *Proceedings* (forthcoming).

Eriswell, St Peter's Church (by kind permission of Michael Brunning, churchwarden). There were two vills and two churches, each with sixty acres of land, recorded in Domesday: Eriswell in the north and Coclesworth in the south of the parish. Research by the Revd John Munday in 1964 identified Eriswell church as St Peter's and the chapel or church at Coclesworth as St Lawrence. The parish church adjacent to Eriswell Hall was abandoned some time after the Reformation and demolished in 1754.

The earliest surviving parts of the church are the Early English south chapel and aisle, which seem to have been the original chancel and nave. Both are too wide to have been constructed as aisles at this early period.

The lower stage of the tower is also Early English and has springers for a groined ceiling which may never have been constructed. This was followed in the Decorated period by the present nave, chancel, upper stages of the tower and north porch. At base level these all have a string course which is not present on the south side. There are gable-topped buttresses to the south chapel and aisle, the lower stages of the tower and the east end of the chancel.

The two-bay arcade between the chancel and chapel has a circular pier with undercut capitals of *c.* 1280. The chapel has three Early English lancets; an angle piscina with stiff-leaf decoration; and a Y-tracery east window, to the left of which is an image niche, now hidden by the organ. This chapel was dedicated to St John the Baptist, probably after the abbey in Colchester which was granted two thirds of the parish tithes in the eleventh century.

The south aisle has windows of *c.* 1300, including a three-light one with uncusped and intersecting tracery, an internal hood mould, and stops. There is a similar window at Icklingham All Saints. To the east of this window are an aumbry, a piscina, and a later square window with diagonal tracery. This latter was probably inserted to light the altar of St Mary, which stood at the east end of the aisle. Outside there is a low tomb recess containing a tomb with a foliate top.

The early arcade between chancel and chapel indicates that there was a building on the site of the chancel before the present structure was built in the mid fourteenth century. This is

confirmed by the Early English priest's door in the north wall. The chancel has Decorated windows, including a matching pair on the north side and a three-light east window with ogee lights and an oval above. The head has stops and there is a string course below the sill. On the south side of the sanctuary are a double aumbry, piscina and sedilia with arm rests. In the north-east corner is an image niche over a rare and unusual structure built across the corner. This has two openings, giving access to two separate compartments, the floor of which is about 15ins below the sill. This may have served as an Easter sepulchre, the depth allowing for the symbolic burial of the Host, or it could have been a reliquary, or both. The niche above originally had a canopy under which was the image of St Lawrence. Later, in 1477, John Shurlokke bequeathed ten sheep for a painted statue of St Lawrence.

The chancel arch is of the same design as the Decorated three-bay arcade. There is a pair of matching windows on the north side. The Decorated rood screen has replacement shafts on the south side; the dado has armorial shields from the 1874 restoration. David Davy recorded in 1829 that on top of the screen were the Ten Commandments flanked by two benefactors' boards: left, Samuel Fisher (d. 1713) gave £20 to the poor (his ledger stone is in the chancel); right, Richard Griffin (d. 1717) gave £20 to the poor. These two boards are preserved in the south-west corner of the aisle. Over the chancel arch were the arms of George II, dated 1727.

The fifteenth-century benches in the nave and aisle have carvings on the ends including seated figures, one with a book; a kneeling figure; and, by the north door, a fox preaching from a pulpit. The font is Decorated, with quatrefoils around the bowl and clustered keeled columns around the stem.

In the chancel is the ledger stone of Martha 'Patty' Turk (d. 1791), a maidservant from Houghton Hall who became the 'companion' of George Walpole, third earl of Orford, who lived at Eriswell Rectory. In the south chapel is the stone for Frances Philips, who was murdered aged sixty in October 1782. Her murderers, May and Theobald, were executed in March 1783 and hung in chains in Eriswell. In response to this event there are several images of men hanging in gibbets carved on the south aisle benches.

Outside, by the porch, are two sections of a preaching cross found in the village pond in 1963. Nearby is a replacement headstone for James Paul, a North American Indian, who died here aged sixteen in 1820. The original stone is preserved inside the church. James was brought to Eriswell by the Society for the Propagation of the Gospel in New England, who were lords of the manor. Many of the houses in the village have the initials NEC for the New England Company.

The major restoration took place in 1873 under the direction of John Drayton Wyatt, the contractor being Mr J. Holland of Barton Mills. The Revd Fitzwilliam Evans recorded in the parish register in 1873 'When I came to Eriswell in 1865 I found the Parish Church in a most deplorable condition. Rude roofs, covered with mouldy thatch and weeds, seemed ready to smother the worshippers with debris and dust of many centuries, and were not even water-tight. The body and chancel were fitted with pews of various shapes and painted in various shades of colour.'

All the roofs were replaced: a waggon in the chancel; king-post in the nave, and an aisle roof based on that at Cheveley. The benches were restored and new deal benches placed in the centre of the nave and in the chancel. The pulpit, lectern, reading desk, choir benches and communion rails, all of pitch pine and forged iron, painted and gilded, were made by Mr Syer of Great Saxham to the designs of the Revd W.F. Francis, curate of Great Saxham.

15 September. James Bettley
Kelsale and Leiston
Kelsale, Church of St Mary and St Peter (by kind permission of Mr Reg Solomon,

churchwarden). The visit focussed on the restoration carried out during the incumbency of the Revd George Irving Davies, rector of Kelsale with Carlton from 1868 until his death in 1894. Davies's own account of the church was published in the *Proceedings*, 1892, following an earlier visit by the Institute.[7] The church is mentioned in Domesday and retains two Norman doorways, neither in its original position. In the fourteenth century a new nave was built on the north side of the existing one, which then became the south aisle. The tower remained at the west end of the old nave. The chancel was rebuilt in about 1805–7.

Davies found the church in poor condition in 1868 and in 1870 decided upon restoration, raising an initial £300. A committee was formed in 1873, Richard Norman Shaw appointed architect, and a faculty obtained in 1874. Shaw, better known for his domestic work, was an unusual choice, but he had built the English church at Lyons in 1867–69, a time when Davies was officiating in Paris and Boulogne, which might explain how Davies knew of him. Sufficient funds had been raised by 1876 to enable work to begin, and the church reopened in November 1877. £2,000 was spent; the contractor was Henry Luff of Ipswich. The chancel was rebuilt, with new vestries on the north side; on the south side a new 'chancel aisle' was built at the east end of the south aisle. A new organ, by August Gern, was also part of the work.[8]

The second phase of restoration had to wait until 1882, but in the meantime Davies was busy embellishing the eastern part of the church. The east window was installed in 1879, made by Camm Brothers of Birmingham; it commemorates Davies's predecessor, Revd Lancelot Brown, rector for fifty-eight years (and grandson of 'Capability' Brown). On the north side of the chancel Davies placed a window in memory of his daughter Georgiana (d. 1875), made by J. Aldam Heaton. The east window of the chancel aisle, by Burlison and Grylls, is dedicated to Davies's son Ernest (d. 1880), who 'drowned in Blenheim Park whilst skating' as an undergraduate at Oxford. Of greatest significance is the reredos, designed by the eminent priest-architect the Revd Ernest Geldart. It was made by Cox, Sons, Buckley & Co. of London in 1881 and also commemorates Georgiana Davies. It is effectively a triptych, although it consists of seven leaves, of carved oak with painted and gilded panels. The folding wings are painted with scenes from the lives of the Virgin and St Peter. The centre takes the theme of the 'Three Trees', i.e. the Tree of Knowledge in the Garden of Eden, the Tree of Shame (the Cross), and the Tree of Life that stands in the Garden of God (from the Book of Revelation).

The reopening of the church in October 1882 was a lavish affair: a fully choral service, with processions, and much in the way of floral decoration. The nave and south aisle had been restored. The nave roof was opened up and galleries at the west end and along the south side of the nave (erected in 1805–7) were taken down. The old 'upright pen-pews, so suggestive of slumber' were replaced by oak benches. The choir stalls were also installed at this stage, a traditional design with tracery and poppyheads. The font was moved to its present position, on a new base; the pulpit was repaired and the porch renovated. The fine Russell monument of 1730 was moved from the chancel to the chancel aisle, and the statue of Samuel Clouting (d. 1852) by Thomas Thurlow was 'rendered more in accord with the restored work'. The floor was relaid, 'wood cubes placed at right angles to each other with the aisles formed of red square Herefordshire tiles', and the windows were reglazed with glass made by Powell & Sons, incorporating coloured emblems of St Mary and St Peter. By 1882 Shaw was unwell and the work, which seems to have followed his overall design, was entrusted to one of his star pupils, Edward Schroeder Prior; the contractors were Ludkin and Son of Banham, Norfolk.[9]

The restoration of the tower followed in 1889–91, and according to Davies it was probably at this time that the external plasterwork of the whole church was removed and the flintwork repaired. However, the account of the reopening in 1882, as reported in the *Ipswich Journal*, specifically mentioned the 'strange contrast' between the 'crumbled and dirty stone of the

tower' and the 'neat, clean white stone facings of the walls and buttresses of the nave and chancel as restored'. Of the same date as the tower restoration is the lychgate, designed by Prior and given by Davies in memory of his wife. More than anything else it shows Prior at his most original, with its extraordinary curved roof and funny little gabled niche at the front, although some experts prefer his later lychgate at Brantham. Finally, the wrought-iron chancel screen by Charles Pratt and Sons was installed in 1895. By this time Davies had been succeeded as rector by his son, George Herbert Dawson Davies, who had been his curate since 1886.

As well as restoring and enlarging Kelsale church, George Irving Davies restored Carlton church, and at his own expense he built the Kelsale village club, 1891, which we were also able to visit. It was designed by Prior and is in its way as original as the lychgate. It has a large meeting room or hall on the first floor, reached by an outside staircase; on the ground floor was a billiard room, smoking room, and library, all now put to other uses. The club stands at right angles to, and complements, the fifteenth-century guildhall, which Norman Shaw restored for Davies in 1869–70 for use as the village school. It was 'one of those old-fashioned buildings which had more pretensions to strength and stability than beauty of architecture, but which was capable of being converted into something more useful and this has been done by taking out the old inside and replacing it with a new one.'[10] It is now a private house. A full account of the guild's history was published in the *Proceedings* for 1965.[11]

Leiston, Church of St Margaret (by kind permission of the Revd Martin Percival). The tradition at Kelsale was High. At Leiston, rebuilt in 1853–54, it was Low, and this is reflected in the architecture. The rector from 1837 to 1874 was John Calvert Blathwayt, who had previously served London curacies at St Bride's Fleet Street and the Conduit Chapel in Regent Street. Davies wanted a church where Holy Communion could be celebrated in the most solemn and glorious manner possible, a building where the most important element was the high altar, to which attention would be drawn by its magnificent reredos, at the end of a long, raised chancel. Blathwayt simply wanted an effective preaching box.

Apart from the font, only the tower survives from the medieval church. It dates from about 1360, although the upper parts are fifteenth-century. We know from David Elisha Davy's visits in 1808 and 1843 that the old church was very long and narrow, with no aisles or transepts. Between Davy's two visits new seating was installed, with a gallery at the west end, but the church was still inadequate, due in part to Leiston's growing population as a result of the success of Garrett's engineering works. The building was also in poor condition, 'merely a huge plastered tube, ugly, inconvenient, and rotten'; the roof was 'a mass of crumbling decay, hidden by the judicious application of a modern plaster ceiling'.[12] The architect for the new building was Edward Buckton Lamb, who had a reputation as a designer of Low or Broad churches and had evolved a plan form that provided exactly what Blathwayt wanted and gave as many people as possible an uninterrupted view of the pulpit. He achieved this by creating a broad central space, with a relatively short nave that had a gallery at the west end (for children), and only a shallow chancel. It is largely the size of the central space – as well as Lamb's natural flamboyance – that dictated the extraordinary roof construction. The new church was able to seat up to 840 people (about half the population of Leiston at the time), of whom only twenty would have had their view of the pulpit restricted by columns.[13] The entrance to the church, which is relatively insignificant, was placed in the north-west corner of the central space, with the organ chamber in the north-east corner and the vestry in the south-east corner, each with its own separate entrance. The south-west corner, now screened off as a vestry, simply contained more seating. Stylistically, Lamb took his cue from the tower, and built in the style of the fourteenth century. The materials are attractive: flint with galleting (smaller flints set into the mortar), horizontal bands of Kentish rag, and Caen stone dressings.

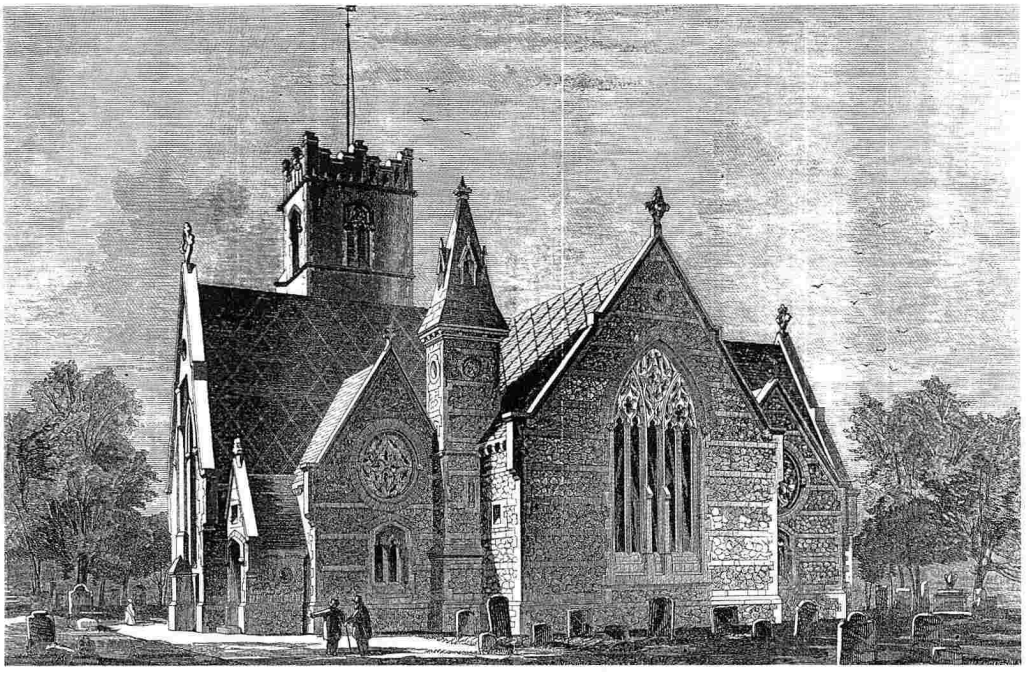

FIG. 120 – E.B. Lamb's design for rebuilding St Margaret's Church, Leiston, 1853–54 (*The Builder, XII (2 September 1854), 932*).

The view from the south-east is particularly picturesque, with a turret in the corner between the vestry and the chancel that conceals the flue from the underground heating apparatus (Fig. 120). Lamb left his signature in the little window in what is now the vestry: in the stained glass are his monogram, a pair of dividers, and the date, 1854. The cost of the new church was about £2500, most of it raised by Miss Sophia Thellusson, daughter of Lady Rendlesham, who lived at Leiston Old Abbey.[14]

In one important respect Lamb's building was not successful: it was very cold, even by nineteenth-century standards, and in 1871 this was remedied by reroofing and installing a new heating system. The architect for this work was Frederick Peck, who in 1870 had married Richard Garrett's daughter and who is buried in the churchyard. In 1911–12 new chancel stalls were installed – designed by the then vicar, Robert Gordon Roe – the organ was moved to the south side of the chancel, and the organ chamber became a side chapel. The screens and other chapel furnishings came later, in stages between 1934 and 1954, designed by H. Munro Cautley and made by Ernest Barnes of Ipswich. A comprehensive reordering of the nave and transepts, which included removing all the nineteenth-century seating and installing a central nave altar, was carried out in 2005–6 to designs by Simon Merrett.

The church contains a number of interesting monuments and works of art. Blathwayt (d. 1874) has a fine Gothic monument behind the pulpit by Thomas Thurlow, who also did the memorial in the north transept to Richard Garrett (d. 1866), which includes a bust. Thurlow was also responsible for carving the Caen stone pulpit, to Lamb's design. The east window is also a Garrett memorial, to Mary Anne Garrett (d. 1897). It was made by C.E. Kempe and was designed to accommodate a reredos in front of it; this was taken down in 1971. The window depicts twelve female martyr saints, each with her attribute – Katherine with her wheel, Apollonia with pincers, and so on – and each one said to be a portrait of Mrs Garrett at different stages of her life. Blathwayt's successor as rector, Berney Wodehouse Raven (d.

1911), is commemorated by a memorial in *opus sectile*, made by Powell & Sons, in which he is depicted in mass vestments.

As well as the Garretts, there are memorials to the Rope family. Arthur Mingay Rope (1850–1946) farmed at Lower Abbey, Leiston, and was churchwarden for over forty years. His sister was the sculptor Ellen Mary Rope. Two of his daughters were Dorothy Rope, also a sculptor, and Margaret Edith Aldrich Rope, who was a stained glass artist. Their work can be seen at Blaxhall and a few other places in Suffolk, as well as at Leiston. The two large windows in the north transept are by M.E.A. Rope, one commemorating her parents, the other a local doctor. They were installed in 1959. Both windows carry her maker's mark, a tortoise and her initials. Also in the north transept is a charming memorial of beaten metal by Dorothy Rope to her brother A.G.M. Rope, who died while at King's School, Canterbury, in 1905, at the age of sixteen. Dorothy was also responsible for the First World War memorial in the churchyard, or at least for the bronze figure of Christ upon it. E.M. Rope contributed a painted bas-relief panel of Mary showing the Infant Jesus to two children, in what is now the vestry; she also made some plaster Nativity figures for the church.

Clive Paine,
Hon. Excursions Secretary

NOTES

1 The iron framework to which glazing is attached.
2 See also The Romance of Guiron le Courtois, MS. nouve acq. 5243, Nat. Lib. Paris, *c.* 1370–90, fols 22r and 55.
3 See further Keen and Thackray 1974, 153–66; and Sherlock *c.* 1980.
4 See further Sherlock 2008.
5 *Proc. Suffolk Inst. Archaeol.*, I (1853), 304.
6 Bryant 1912, 99.
7 Irving-Davies 1892, 36–37.
8 *Ipswich Journal*, 10 November 1877.
9 *Ipswich Journal*, 21 October 1882.
10 *The Builder*, XXVIII (19 November 1870), 932.
11 Holland 1965, 129–48.
12 *The Builder*, XII (2 September 1854), 462–63.
13 Edwards 2010, 29–48.
14 *Ipswich Journal*, 16 September 1854.

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LECTURES 2010

All lectures were held at the Blackbourne Hall, Elmswell

9 January	'Redgrave Hall, a Window on the World: Gentry Families in Tudor and Stuart Suffolk', by Professor Diamaid MacCulloch.
13 February	'Boom and Bust at Landguard Fort, 1539–1750', by Paul Pattison.
13 March	'Landscape Character Assessment: Capturing the Landscape of Suffolk', by Phil Watson.
13 November	'The Staffordshire Anglo-Saxon Hoard: God, Gold and Battle', by Dr Kevin Leahy.
11 December	'Medieval Deer Parks in Suffolk' by Dr Rosemary Hoppitt.

CONFERENCE

ARCHAEOLOGY IN SUFFOLK
A celebration of 60 years of reporting Suffolk's archaeology.

This two-day conference, sponsored by the Suffolk Institute, the East Anglia Group of the Council for British Archaeology (CBA), the Archaeological Service of Suffolk County Council (SCCAS) and University Campus Suffolk (UCS), was held on 27 and 28 March 2010 in the UCS Waterfront Building in Ipswich.

2010 was the 60th anniversary of the compilation of the first of what has become an annual list of the archaeological discoveries, excavations and surveys in Suffolk. Since 1955 it has been entitled 'Archaeology in Suffolk' and has been a major source of authoritative and up-to-date information about the county's archaeology. This conference celebrated the anniversary by presenting an overview of the current state of knowledge about Suffolk's heritage – with an emphasis on interpretation, meaning and new directions. The sessions were chaired by Edward Martin, Chairman, SIAH; Dr Andrew Rogerson, Chairman, CBA East Anglia Group; Professor Tom Williamson, Head of the Landscape Group in the School of History, University of East Anglia (UEA); and Dr Harvey Osborne, Course Leader for History, UCS.

The sixteen papers delivered were:

1. 'The cold front: the early human colonisation of north-west Europe' by Nick Ashton, British Museum.
2. 'The Suffolk River Valleys Project – understanding the palaeoenvironmental potential, and implications for future research' by Will Fletcher, English Heritage.
3. 'A monumental landscape revealed: Flixton in the Neolithic and Bronze Age', by Stuart Boulter, SCCAS.
4. 'Continuity and change: an examination of the Bronze Age in Suffolk' by Dr Colin Pendleton, SCCAS.

5. 'Pots, practice and identity – investigating the earlier Iron Age in Suffolk through ceramics' by Matt Brudenell, Department of Archaeology, University of York.
6. 'Drowning in data or filling in the gaps? The Roman period in Suffolk' by Jude Plouviez, SCCAS.
7. 'The settlement and cemetery at Bloodmoor Hill, Carlton Colville, within the context of early Anglo-Saxon Suffolk' by Dr Jess Tipper, SCCAS.
8. 'Urban origins' by Keith Wade, SCCAS.
9. 'The ecclesiastical landscape in Suffolk in the Middle and Later Anglo-Saxon periods' by Dr Tim Pestell, Norwich Castle Museum (delivered in his unavoidable absence by Dr Andrew Rogerson).
10. 'Suffolk's pre-Viking place-names' by Dr David Parsons, University of Nottingham.
11. 'From burh to castle – Anglo-Saxon and Norman elites in Suffolk: an historian's perspective' by Dr Lucy Marten, UEA.
12. 'The fabric of the medieval church in Suffolk: secrets and lies' by Robert Carr, archaeologist to the Diocese of St Edmundsbury and Ipswich.
13. '"Farms scattered or gathered": the interpretation of the landscape of medieval Suffolk' by Edward Martin, SCCAS.
14. 'Evidence of industrial activity in late medieval buildings' by Leigh Alston, architectural historian.
15. 'How old is an historic landscape?' by Professor Tom Williamson, UEA.
16. 'The Defence of Walberswick, 1940: Wartime Archaeology and Computer Reconstruction' by Dr Robert Liddiard, UEA.

MEMBERS ELECTED DURING 2010

During the year 42 members were elected, of which 38 were single members and 4 were joint members. After taking into account resignations and lapsed members, the membership at the end of 2010 stood at 872, a net increase of 10. The total comprised 457 single members, 338 joint members, and 77 institutions and societies.

ACCOUNTS

SUFFOLK INSTITUTE OF ARCHAEOLOGY AND HISTORY

ANNUAL REPORT FOR THE YEAR ENDED 31 DECEMBER 2010

The Council presents its report together with the financial statements for the year ended 31 December 2010.

Structure, governance and management

The Council is elected at the annual general meeting.

The current members of the Council are shown on page 384. At the previous AGM, on 24 April 2010, Gilbert Burroughes and Philip Pantelis retired, and Timothy Easton, Dr Harvey Osborne and Dr Margaret Thomas were elected.

Objects and activities

The objects of the Institute shall be for the advancement of the education of the public:

a) to collect and publish information on the archaeology and history of the county of Suffolk,

b) to oppose and prevent, as far as may be practicable, any injuries with which ancient monuments of every description within the county of Suffolk may from time to time be threatened and to collect accurate drawings, plans and descriptions thereof, and

c) to promote interest in local archaeological and historical matters.

Financial review

The financial statements below show the state of the finances at 31 December 2010, which the Council considers to be sound, and allowed the development of the various activities during the year.

Reserve policy

The reserves of the Suffolk Institute of Archaeology and History are in a form available for instant use should the occasion arise. The Institute is committed to the education of the public. The calls upon funds may be sudden and it may not be possible to mount an appeal at short notice, where a considerable amount of local money is needed to trigger funds from central bodies. The trustees consider that the level of reserves on the Accumulated Fund should be in the region of two years' income, currently averaging £17,000 per annum. The trustees review the policy each year.

Performance and achievements

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit. The charity substantially relies on income from membership, publications, and to a lesser extent grants and investments, to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of its activities for those on low incomes.

continued

Apart from the publication of the *Proceedings*, Volume XLII, Part 2, and two *Newsletters*, the Institute's publications have continued to sell well. There were also a conference and the usual excursions and lectures during the year.

Signed for and on behalf of the Council on 7 May 2011
A.B. Parry
Hon. Treasurer

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF THE SUFFOLK INSTITUTE OF ARCHAEOLOGY AND HISTORY

I report on the accounts of the Suffolk Institute of Archaeology and History for the year ended 31 December 2010, which are set out below.

Respective responsibilities of trustees and examiner
As the charity's trustees you are responsible for the preparation of the accounts; you consider that the audit requirement of section 43(2) of the Charities Act 1993 (the Act) does not apply. It is my responsibility to state, on the basis of procedures specified in the General Directions given by the Charity Commissioners under section 43(7)(b) of the Act, whether particular matters have come to my attention.

Basis of independent examiner's report
My examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the view given by the accounts.

Independent examiner's statement
In connection with our examination, no matter has come to our attention:
1) which gives me reasonable cause to believe that in any material respect the requirements
   - to keep accounting records in accordance with section 41 of the 1993 Act; and
   - to prepare accounts which according with the accounting records and comply with the accounting requirements of the Act

   have not been met; or

2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

C.L. Bassett
Chartered Accountant
on behalf of Izod Bassett, Chartered Accountants, 105 High Street, Needham Market, Suffolk, IP6 8DQ
7 May 2011

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2010

	Note	2010 £	2009 £
Incoming resources	2		
— from generated funds:			
Voluntary income			
Membership income		8,871	8,845
Grants and donations		6,181	1,260
Activities for generating funds:			
Income from Investments		835	1,533
— from charitable activities			
Gross income from publications		1,006	3,092
Total incoming resources		16,893	14,730
Resources expended	3		
Charitable activities			
– General		(4,369)	(3,146)
– *Proceedings* publication		(9,697)	(7,986)
– Other		(7,794)	(3,709)
Total resources expended		(21,860)	(14,841)
Net incoming resources		(4,967)	(111)
Accumulated funds brought forward		41,528	41,639
Accumulated funds carried forward		36,561	41,528

BALANCE SHEET AT 31 DECEMBER 2010

	Note	2010		2009	
		£	£	£	£
Investments	5				
Current assets					
Cash at bank – Current Account		1,165		3,1671	
– Deposit Account		44,373		48,249	
Debtor		1,813		1,000	
		47,351		52,416	
Less: Creditor		(9,783)		(10,510)	
Subscriptions in advance		(1,007)		(378)	
		(10,790)		(10,888)	
Net current assets			36,561		41,528
Net assets			36,561		41,528
Represented by					
Unrestricted funds:					
Designated funds:					
Gwen Dyke Bequest	4		13,172		13,168
Research, Excavation and Publication fund	4		9,218		11,974
General funds: Accumulated fund	4		14,171		16,386
			36,561		41,528

The financial statements were approved by the Council on 12 March 2011

A.B. Parry
Hon. Treasurer

NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

1. Accounting policies

The financial statements have been prepared under the historical cost convention and in accordance with applicable accounting standards and the Statement of Recommended Practice: "Accounting and Reporting by Charities" issued in March 2005.

2. Incoming resources

	Gwen Dyke Bequest	Research, Excavation & Publication fund	Accumulated fund	Total 2010	Total 2009
	£	£	£	£	£
Membership income					
Subscriptions	—	—	8,871	8,871	8,845
Voluntary income					
Grants	—	—	1,000	1,000	1,000
Donations	—	—	51	51	260
Conference Income	—	4,238	—	4,238	—
Excursion Income	—	—	892	892	—
	—	4,238	1,943	6,181	1,260
Income from investments					
Interest on investments	—	—	—	—	500
Bank interest	4	7	12	23	27
Income tax recovered	—	—	812	812	726
Gain on redemption of Treasury stock	—	—	—	—	280
	4	7	824	835	1,533
Income from charitable activities					
Gross income from publications					
Proceedings sales	—	—	213	213	338
Publishing rights	—	150	—	150	—
Decoding Flint Flushwork	—	34	—	34	122
Suffolk Arcades	—	120	—	120	139
Suffolk Church Chests	—	440	—	440	2,437
Others	—	49	—	49	56
	—	793	213	1,006	3,092
Total incoming resources	4	5,038	11,851	16,893	14,730

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010
(Continued)

3. Resources expended

	Gwen Dyke Bequest	Research, Excavation & Publication fund	Accumulated fund	Total 2010	Total 2009
	£	£	£	£	£
Expenditure – General					
Newsletters, including postage	—	—	923	923	880
Excursions	—	—	1,189	1,189	287
Lectures	—	—	920	920	754
Administrative expenses	—	—	603	603	205
Insurance	—	—	210	210	210
Independent examiner's fee	—	—	305	305	288
Subscriptions	—	—	219	219	219
Basil Brown commemoration	—	—	—	—	303
			4,369	4,369	3,146
Expenditure – Proceedings					
Printing and Postage	—	—	9,697	9,697	7,986
Other Expenditure					
Articles in Newsletter	—	1,197	—	1,197	1,278
Insurance	—	269	—	269	348
Field Group	—	100	—	100	100
Conference expenditure	—	3,778	—	3,778	—
Indexing	—	—	—	—	1,983
Grants					
Memorial Document Register	—	1,000	—	1,000	—
Cardinal Wolsey Statue	—	1,000	—	1,000	—
Spring Chantry, Lavenham	—	250	—	250	—
Rev H Harris gravestone repair	—	200	—	200	—
	—	7,794	—	7,794	3,709
Total resources expended	—	7,794	14,066	21,860	14,841

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010
(Continued)

4. Movement on funds

	Gwen Dyke Bequest	Research, Excavation & Publication fund	Accumulated fund	Total 2010	Total 2009
	£	£	£	£	£
Opening balance	13,168	11,974	16,386	41,528	41,639
Incoming resources	4	5,038	11,851	16,893	14,730
	13,172	17,012	28,237	58,421	56,369
Resources expended	—	7,794	14,066	21,860	14,841
Closing balance	13,172	9,218	14,171	36,561	41,528

Gwen Dyke Bequest
The Gwen Dyke Bequest fund is used to assist in the study of records, and the publication of research arising from such study.

5. Summary of net assets by funds

	Gwen Dyke Bequest	Research, Excavation & Publication fund	Accumulated fund	Total 2010	Total 2009
	£	£	£	£	£
Net current assets	13,172	9,218	14,171	36,561	41,528

6. Trustees

No member of the council received any remuneration or reimbursement of expenses during the year (2009: nil).

SUFFOLK INSTITUTE OF ARCHAEOLOGY AND HISTORY

Membership

Application forms for membership are obtainable from the Hon. Membership Secretary, Nigel Maslin, 3 The Courtyard, Sudbourne Park, Orford, Woodbridge, Suffolk, IP12 2AJ; nigelmaslin@btinternet.com. Present members are urged to support the Institute by enrolling new members.

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The annual subscription, which is due in advance on 1 January, is £20 for an ordinary member; £25 for two adults plus children under 16 at the same address. Members under 25 pay £12. UK institutions pay £30 a year; overseas institutions £35. Subscriptions should be sent to the Hon. Financial Secretary, Adrian Parry, 23 Vermont Crescent, Ipswich, IP4 2ST.

Privileges

The annual subscription entitles members to a copy of the Institute's journal, the *Proceedings*, which contains articles by national and local scholars on the archaeology and history of Suffolk. They also receive the twice-yearly *Newsletter*, giving details of forthcoming events, short notes and book reviews. The Institute organises a number of excursions in the summer to places of interest in and around Suffolk. In the winter it has a programme of lectures, held at Elmswell. Members may also use and borrow books from the Institute's library, housed in the Suffolk Record Office, Raingate Street, Bury St Edmunds. Finally, members who wish to take an active part in archaeological fieldwork may join the Institute's Field Group, which has close links with the County Archaeological Service and local museums. Enquiries respecting the Field Group should be addressed to the Hon. Field Group Secretary, John Fulcher, The Old Coach House, Cransford, Woodbridge, IP13 9NZ; jfulcher@freenetname.co.uk

Publications

Indexes of the articles in past volumes of the *Proceedings* are to be found in volumes X (1900), XXIV (1948) and XXX (1966) and a Bibliography of articles is available on the Institute's website (at www.suffolkarch.org.uk click on 'Bibliography' on the 'Publications' menu). Back numbers of the *Proceedings* are available from Joanna Martin (details below). There are four annual parts in each volume. All parts of volumes XL, XLI and XLII (these are the journals since 2001) are £10 per part to members, £12 per part to non-members, plus postage and packing. All parts of volume XXXIX and earlier volumes (2000 and earlier) are £2.50 per part to members and £3.50 to non-members, plus postage and packing. Some parts, particularly from earlier volumes, are out of stock, so to check the current availability of specific parts and the total cost please contact Joanna Martin (no parts before 1951 are in stock). For details of the Institute's other publications, please contact Jane Carr (details below).

Articles and notes on all aspects of Suffolk archaeology and history should be sent to the Hon. Editor, Dr Joanna Martin, Oak Tree Farm, Finborough Road, Hitcham, Ipswich, Suffolk, IP7 7LS; joanna.martin5@btinternet.com, from whom copies of the Notes for Contributors may be obtained. Items (including books for review) for inclusion in the *Newsletter*, published in March and August, should be sent to Mrs Jane Carr, 116 Hardwick Lane, Bury St Edmunds, Suffolk, IP33 2LE; bobcarr@clara.co.uk.

Website

www.suffolkarch.org.uk provides up-to-date information and contacts.

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