

THE HAKEWILLS

CREDIT WHERE CREDIT IS DUE: THE NEED FOR CAUTION

by CYNTHIA BROWN

'HAKEWILL' IS NOT a common surname; it is therefore disconcerting to find that, in the 19th century, there were two Hakewill architects, both of whom had a number of church restorations to their credit in Suffolk. John Henry and Edward Charles Hakewill were brothers, but they were never in practice together and confusion has arisen. On a number of occasions the local newspaper reporters, unaware of the pitfalls, simply referred to 'Mr Hakewill' or to 'Mr Hakewill of London', when both men had an office there.

John Henry (1811–80) and Edward Charles (1812–72) came from an artistic family. They were the grandsons of John Hakewill, a painter and decorator, and their father was the architect Henry Hakewill (1771–1830). Henry had been a pupil of John Yenn (1750–1821), whose work was strongly influenced by his master Sir William Chambers. Henry's younger brother James carried on the family painting and decorating business, although his interests were literary and antiquarian. He published a number of papers on these subjects, including *An Attempt to Determine the Exact Character of Elizabethan Architecture*, 1835. With this background it is not surprising to find John Henry and Edward Charles having an interest in the architecture of medieval churches.

John Henry Hakewill was apprenticed to his father, who died when John was only nineteen. A friend employed him to rebuild his church at Urchfont in Wiltshire and this led to further commissions for churches and parsonage houses in that county. In 1848 the Incorporated Church Building Society appointed him to its first committee of architects together with J.H. Wyatt, J.P. Harrison, D. Carpenter, R. Brandon, J. Clarke and his close friend Benjamin Ferrey. A sub-committee was formed and three members met monthly to inspect plans submitted for the Society's consideration. Each member of the committee was assigned a district where, when necessary, he was to inspect churches asking for grants for alteration or rebuilding, together with work in progress. J.H. Hakewill was initially allocated Norfolk, Suffolk, Huntingdonshire and Cambridgeshire, but the following year the area was reduced to the dioceses of Norwich and Ely. The ideas of the committee were constantly under review but their early maxims were that, when restoring an old church, every portion of interest should be retained; that the use of plaster ornaments should be avoided, and that pillars and shafts should in all cases be of stone.¹ It is worth remembering that John Henry Hakewill was one of the instigators of these rules, and considering how far he was influenced by them when engaged on a restoration himself. His involvement with the churches seeking aid from the Incorporated Church Building Society undoubtedly accounts for his becoming known as an ecclesiastical architect in Suffolk.

Apart from churches, he was engaged on the enlargement of Stowlangtoft Hall in 1859 for Henry Wilson,² and in 1860–61 was given the commission for the enlargement of the West Suffolk Hospital at Bury St Edmunds,³ a project that caused much controversy in the town as to whether to enlarge or to demolish and rebuild.

Edward Charles Hakewill became a pupil of Philip Hardwick in 1831, with whom he remained until 1838. It was an office of eclectic styles. Hardwick could design in Greek Revival, Palladian and Tudor Gothic styles. His best-known work is probably the Greek Revival gateway to the old Euston Station. He was one of the examiners of candidates for district surveyorships under the Metropolitan Building Act of 1843, a relevant fact when it

is seen that Hakewill was elected surveyor for the parishes of St Clement Danes and St Mary le Strand. Subsequently he transferred to the Hanover Square district.

In 1867 Edward Charles's home in Thurloe Square, Brompton, was needed for the construction of the Metropolitan Railway. He decided to move to Suffolk and built himself a house near Ipswich, Playford Mount, a solid red-brick house showing traces of Gothic influence. His intention was to retire from practice, but this was not to be. He was evidently a popular man; the wording of his obituary⁴ rises above the standard of the typical Victorian panegyric, describing a man who could be relied upon to give his unstinting help and advice when it was sought, 'regardless of any pecuniary advantage'; and what better obituary could one have than, 'he will long be remembered as an honourable and generous man, much regretted by his friends and valued by his clients'?⁵

Edward Charles was responsible for the majority of reported Hakewill restorations, whether on a professional or friendly basis it is impossible to know, but John Henry's design for the new church of St Peter, Bury St Edmunds, 1856 and his restoration of St Michael, Beccles, 1857, mark the beginning of the Hakewill commissions on Suffolk churches.

Restoration, besides the repair of the actual fabric, meant 're-ordering' – a process made necessary by the changing forms of service practised by the clergy who were influenced by the Oxford Movement, when the emphasis was changed from the pulpit, the Word of God, to the altar, the worship of God. The internal arrangement of the fittings was restored to the position they were thought to have occupied in the early 17th century. Occasionally a reference may be found in the vestry minutes, but for the most part the information is derived from contemporary newspapers. The following reports, with information collected from many sources, show how, if only one account is read, it is possible to be misled as to the identity of the architect concerned. My conclusions about which brother was the architect are given in brackets at the end of each account.

Bury St Edmunds, St Peter

A new church in the early Decorated style, built of flint rubble work with occasional split facings and dressings of Caen stone. The foundation stone was laid in October 1856 and the church was opened in September 1858.

B.N.P., 8 Oct. 1856 (laying of foundation stone): Mr T.H. [*sic*] Hakewill, architect to the Church Building Society; Mr Thomas Farrow, builder.

B.F.P., 4 Oct. 1856 (laying of foundation stone): a description of the service and the procession that then proceeded to the ground, headed by the children of St Mary's Girls' School carrying flags, the clerk and sexton, choristers, churchwardens, architect and builder, the Right Hon. The Earl Jermyn, the clergy, followed by the parishioners. Unfortunately the name of the architect is not mentioned, nor was his name inscribed on the foundation stone.

I.J., 4 Sept. 1858: no architect's name.

B.N.P., 7 Sept. 1858: Mr Hakewill of London; Mr Farrow of this town, contractor.

(J.H. Hakewill)

Beccles, St Michael

The most ardent anti-restorer could not have wished that this church had remained in its condition prior to the restorations which began in 1859. There was no chancel arch or distinguishing mark inside or out to indicate the division between nave and chancel. The west end of the church, to the extent of two bays, was cut off by a wooden enclosure which contained, among other things, the parish fire engine. An assorted assembly of pews and a gallery in the south aisle completed the picture. More accommodation was needed (*I.J.*, 13 Jun. 1857). Pews, gallery and fire engine were removed and open benches placed in the nave and aisles. The floor was raised one step to mark the spot where the chancel was supposed to begin and another two to the sanctuary which was laid with Minton's encaustic tiles. Stall seats with carved panels and elbows were made by Mr Godbolt of Brockdish, Norfolk, who had taken the contract for the whole. The roof was repaired and re-leaded and the windows of the clerestory restored. The east and west windows were repaired and re-glazed (*I.J.*, 15 Oct. 1859). The remaining windows were restored over the next few years (*I.J.*, 16 Jun. 1866).

I.J., 6 Mar. 1858: architect, Mr Hakewill.

I.J., 15 Oct. 1859: architect, J.H. Hakewill of London.

I.J., 16 Jun. 1866: no mention of architect.

B.N.P., 18 Oct. 1859: architect, J.H. Hakewill; builder, Messrs Godbolt of Brockdish.
(J.H. Hakewill)

Thurston, St Peter

Unfortunately Pevsner (1974) wrongly attributes the rebuilding of the tower, nave and aisles, 1860–61, to E.C. Hakewill, and such is the power of the printed word that Edward Charles is now always quoted as the architect. The brass plate, originally fixed to the foundation stone at the base of the south pillar of the chancel arch, recording the names of vicar, churchwardens, architect and builder (*B.N.P.*, 11 Sept. 1860) has vanished.

The vestry minutes⁶ are unusually expansive, the letters from the architects having been painstakingly copied on to the pages. The tower had been giving concern as early as 1856; although dilapidated, it was not considered to be in immediate danger and iron anchors, repair of the cracks and re-pointing were all the work the builder thought necessary.

The following year the builder was asked for an estimate for repairing the north and south aisles, but this time John Johnson, architect, of Bury St Edmunds was asked for a second opinion and to include in his estimate the cost of repairing the belfry, re-hanging of five bells and re-casting of two.

Later in the year the nave was giving problems; Johnson reported the lead to be very defective. A succession of meetings delayed matters into the autumn and it was decided to postpone the restoration until the beginning of the next year. However, yet more of the fabric was causing unease. At a meeting in November 1858, with John Johnson present, it was thought prudent to ask John Henry Hakewill for advice. His report was read in April 1859; a decision was postponed to allow for further consideration. Another meeting in June still failed to reach any conclusion. John Henry took the opportunity of re-visiting the church after he had been to Stowlangtoft. He wrote to the parishioners informing them that there was nothing to make him change his mind as to the necessary repairs, and recommending that no time should be lost before proceeding with the work on the tower. By July 1859 a decision to restore had been reached, but the cost was not to exceed £300. By March 1860, money-raising projects were in progress. Thomas Farrow's estimate for the tower was £200 14s. 11d. After three hours of deliberation it was decided to ask the architect for plans to restore the whole church; but the tower had outlived its lifespan: on the eve of the day that repairs were to commence, Sunday 18 March 1860, 'the tower sank to the ground, and with it a considerable portion of the church' (*B.N.P.*, 11 Sept. 1860), followed a few days later by the remainder of the nave roof and arcades. The outer walls were found to have been built without adequate foundations, necessitating the complete rebuilding of the nave and tower. The estimate was £3,500. The new nave and aisles exactly followed the dimensions of the old, but the tower was built two feet wider each way. The walls were to be of flint and rubble with Ancaster and Barnack stone dressings. Such of the old Barnack stone as remained sound was to be re-used, including three pillars in the north aisle. When the foundation stone was laid on 6 September 1860 the building had reached the height of the plinth (*B.N.P.*, 11 Sept. 1860). The church was re-opened in September 1861 (*B.F.P.*, 21 Sept. 1861).

Church Builder, 1862: architect, Mr Hakewill.

I.J., 7 Apr. 1860: architect, Mr Hakewill.

I.J., 19 May 1860: as above.

S.C.Supp., 15 Sept. 1860: builder, Thomas Farrow; no mention of architect.

B.F.P., 28 Sept. 1861: architect, Mr Hakewill of London.

S.R.O.B., 1511/243 (a print of the church) 'as rebuilt by J.H. Hakewill, Architect'.

S.R.O.B., FL 640/1/1 (vestry minutes): architect, J.H. Hakewill.
(J.H. Hakewill)

Rushmere, St Andrew

Except for the tower, the whole church was rebuilt. In his report on the condition of the building in February 1861,⁷ E.C. Hakewill explained how the walls of both nave and chancel were originally built in the Norman or Early English period: the Norman doorway in the south wall of the nave indicated a date *c.* 1150, and the inner arch of the east window and a fragment of a window in the south wall of the chancel one *c.* 1220, the latter date being endorsed by the buttresses of the nave. It appeared that when the tower was added *c.* 1520, the walls of both nave and chancel were pierced to contain large Perpendicular windows. The utter decay of these stone windows, some of which had had wood mullions replacing the stone, and the failure of the arches above, brought about the ruinous condition of 1861. The chancel was in the worst condition: brick buttresses were preventing the east wall from falling out, the wooden east window was in danger of being blown in and the windows of the north side were bricked up.

The nave and chancel were rebuilt on the old foundations and a north aisle added. The nave roof was restored and the chancel roof re-framed with new oak. New open benches with traceried standards and carved poppyheads

had angels holding scrolls or musical instruments, in different attitudes of prayer or praise, on the elbows. This wood carving was by [William] Polly of Coggeshall (*I.J.*, 2 Nov. 1861). The massive stone font under the tower and the ornaments on top of the tower were the work of Mr Frewer of Ipswich. The stone screen separating the nave from the chancel contained a sculpted panel representing St Andrew bringing his brother Peter to Jesus, the gift of 'Mr Hakewell [*sic*] of London'. The remainder of the stone carving was executed by 'Mr Jacket' of London and included designs on the corbels and capitals. The internal fitting met with universal approbation but there was criticism of the appearance of the outer walls. They were built of rubble which gave a patchwork appearance. The yellowness of the new walls was in stark contrast to the flint-faced tower (*S.C.*, 9 Nov. 1861). The years have blended the two.

I.J., 1 Jun. 1861 (foundation stone): architect, E.C. Hakewell [*sic*].

I.J., 9 Nov. 1861: architect, Mr Hakewell [*sic*] of London; builder, Mr H. Luff of Ipswich.

I.J., 25 May 1861: architect, E.C. Hakewill; builder, Henry Luff.

S.C., 1 Jun. 1861: architect, Mr Hakewill; builder, Mr Luff.

Church Builder, 1862: architect, E.C. Hakewill.

(E.C. Hakewill)

Crowfield, All Saints

The restoration of this unique church, with its stud-work chancel, can only be described as a 'gilding of the lily'. 'A handsome new bell turret' on the nave was 'enriched with Gothic mullions'. The whole church was re-benched in oak with carved foliated poppy-heads, but enthusiasm overcame discretion and there is a profusion of figures which the small building is unable to absorb; eight standing figures, angels perched on every available space in the roof and crowding together at the entrance to the chancel, all combining to give an atmosphere reminiscent of a Victorian drawing room.

The carvings were by William Polly, as at Rushmere, and James Wormald. The builders were Mr Gibbons, Mr Whiting and Mr English of Coddensham. 'Mr Hakewell [*sic*] of London has been the architect of the restoration and he has introduced a similar pulpit to the one he introduced at Rushmere' (*I.J.*, 31 May 1862).

S.C.Supp., 3 Jun. 1862 (re-opening): no architect named.

I.J., 31 May 1862: architect, Mr Hakewell [*sic*] of London.

(E.C. Hakewill. Both Hakewills were in London, but E.C. Hakewill restored Rushmere St Andrew.)

Elmswell, St John the Divine

The account of the re-opening of the church in 1872 (*I.J.*, 16 Nov. 1872), after a restoration and enlargement by John Drayton Wyatt, relates the alterations over the previous ten years: 'In 1862 Mr Hakewill rebuilt the South aisle'.

I.J., 16 Nov. 1872: Mr Hakewill.

B.F.P.Supp., 16 Nov. 1872: Mr Hakewill 1864 [*sic*].

I.J., 14 Jun. 1862: advertisement for tenders. No architect given.

(? J.H. Hakewill. The only justification for giving this attribution is the proximity of date and place of Thurston, rebuilding 1860, and the enlargement of the West Suffolk Hospital at Bury St Edmunds in the 1860s, both involving J.H. Hakewill.)

Barham, St Mary

One of the illustrations in the 1867 edition of *Pawsey's Ladies' Fashionable Repository* is of the exterior of St Mary's church, Barham. The caption states that a restoration had been completed the previous year through the generosity of the Hon. Lady Middleton. The nave and chancel had been given new roofs of English oak, six windows had been restored and filled with painted glass by Ward and Hughes. The upper portion of the tower was rebuilt 'under the able direction of E. Hakewill'.

The vestry minute book (S.R.O.I., FB 35/A2/1) records that at a meeting on 27 October 1864 it was agreed to spend £25 on the roof of the tower and to accept the offer of Lady Middleton to restore the framework of the bells and pay any additional expense beyond the first £25 in repairing the roof and walls of the tower. A vote of thanks was given to Lady Middleton for her liberality in restoring the roof of the nave and giving a new west window.

The east window, part of the restoration, is of three lancets with an all-embracing hood mould, similar to those at Kenton and Sibton.

(? E.C. Hakewill)

Chelmondiston, St Andrew

The familiar story of a dilapidated church, aggravated by the untimely deaths of two successive rectors before they had had time to ascertain the needs of the parish. The church was bombed in 1944 and all that remains of the 1866 restoration is the font by James Frewer of Ipswich.

I.J., 21 Apr. 1866: architect, E.C. Hakewell [*sic*] of London.

B.N.P., 24 Apr. 1866: architect, Mr Hakewill.

S.C., 21 Apr. 1866: architect, E.C. Hakewell [*sic*] of South Moulton [*sic*] Street, London; builder, Henry Luff.

The report also comments that E.C. Hakewill had already achieved a good reputation in the area and 'we believe that Mr Hakewill [*sic*] contemplates coming to reside in this neighbourhood'.
(E.C. Hakewill)

Eyke, All Saints

The restoration of 1867 included the refacing of the entire west end with flint and the insertion of a four-light window filled with stained glass by Lavers and Barraud to replace the old wooden one. The lath and plaster nave ceiling was cut away, exposing a moulded oak roof. In the south transept, 'a small North window, facing East', which had been blocked up for years, was restored and glazed with coloured glass. The vestry was removed to the south side of the chancel and the old doorway filled with a window in the Early English style. There was no pulpit, the sermon being preached from the lectern.

I.J., 1 Jun. 1867: architect, E.C. Hakewill of London; builder, Mr Luff of Ipswich.

S.C., 1 Jun. 1867: architect, E.C. Hakewill.

(E.C. Hakewill)

Drinkstone, All Saints

E.C. Hakewill's restoration, which mainly consisted of a new roof to the nave and aisles and new carved benches in oak, was reported in *The Builder* (1867, 754), but does not appear to have been noted by the local newspapers. The Incorporated Church Building Society gave a grant of £25 and their records confirm the name of the architect.

(E.C. Hakewill)

Shottisham, St Margaret

Like many a new incumbent, the Rev. W.W. Darby, inducted in 1866 at the age of twenty-six, lost no time in energetically repairing and restoring his church, which was 'anything but what a church of God should be'. This phrase may be explained by Davy's comments when he visited the church on 28 July 1834 and found that the Rev. J.W. Darby, uncle of W.W. Darby, had ornamented the church by introducing a large quantity of carved wood into the east end of the chancel: 'old carved backs of chairs, fronts of chests, testers of beds etc.' (Davy 1982, 214).

The west gallery was removed and the pews were replaced by open benches of moulded deal. The accommodation was increased by the addition of a north aisle supported by arcades of four arches on three cluster columns of red Mansfield stone. The nave roof, beyond repair, was replaced by a new open timber structure. The 12th-century Purbeck marble font was re-united with its recently discovered centre shaft, and the eight smaller columns restored in Devonshire marble.

The chancel ceiling was removed and the old east window, 'devoid of all architectural beauty', replaced by a three-light lancet window, the sills forming a super-altar. A dossal of green serge surmounted by a broad silk braid in colours corresponding with the fringe was stretched across the east wall behind the altar. The altar rails were moveable: when not in use they formed book desks in the chancel.

The church was lit by a corona of six lights in the chancel, two more of the same size in the nave, and two three-light ones in the aisle. The reading and preaching desks and lectern were lit by standard candelabra near the wall. All were blue with gold decoration. There was no pulpit.

The outside of the church was renovated the following year; the tower was restored from top to bottom, and a new string course and parapet were added. Four belfry windows were inserted. The old porch was pulled down and a new one built. The south wall of the nave and chancel was refaced. Four new windows were added, Early English and Early Decorated, three in the nave and one in the chancel. There were also new oak doors for nave and chancel.

I.J., 9 Nov. 1867: architect, Mr Hakewill [*sic*]; builder, Henry Luff.

I.J., 5 Dec. 1868: architect, Edward Hakewill [*sic*].

S.C., 9 Nov. 1867: architect, Mr Hakewill [*sic*]; builder, Henry Luff; stonemason, James Frewer.

B.N.P., 8 Dec. 1868: architect, Edward Hakewill [*sic*]; builder, Henry Luff.

(E.C. Hakewill)

Brantham, St Michael

After the extensive restorations of 1869, the church was to all intents and purposes a new building (*I.J.*, 2 Oct. 1869). To remedy its essentially mean appearance, a porch was added to the north door, and the top of the tower was renewed from the string course, which had a bold hollow on its underside enriched with ball-flower ornament. The chancel walls were rebuilt and the old roof reinstated. The north aisle was rebuilt and nearly all the windows in the church renewed. Oak benches replaced the pews, the ones in the chancel being given carved poppy heads. A new chancel arch was built, chiefly remarkable for the 'extreme beauty' of the corbels from which the fillet

springs, the one on the north side representing St Michael and that on the south side the Archangel Gabriel. 'These figures are carved with great delicacy and are, perhaps, the gems of art work in the church, from the chisel of Mr Jaquet of London' (*I.J.*, 2 Oct. 1869). There was a new octagonal font, 'pretty but not highly enriched', the faces having zig-zag moulding. The pedestal, which consisted of four columns interspaced with four smaller ones in black marble, was on a platform of three steps, which was considered too high. There was no pulpit.

I.J., 2 Oct. 1869: architect, Mr Hakewill; builder, Mr Luff.

S.C., 2 Oct. 1869: architect, Mr J.H. Hakewill, 5 South Molton Street, London.

S.R.O.I., FB 190/A2/1 (vestry minutes), 22 Apr. 1867: a church rate of 1d. in the pound was agreed to. At the same time leave was given to Mr S.R. Carter, the rector, to apply to Mr E. Hakewill, architect, for plans for the repair and restoration of the church.

Which of the Hakewills was the architect? At first glance the *Suffolk Chronicle* appears to be in error. No. 5 South Molton Street was the office of E.C. Hakewill until he moved to Suffolk, when J.H. Hakewill left 50 Maddox Street and moved into his brother's old office. (The index of Fellows and Associates of the R.I.B.A. gives the following addresses: J.H. Hakewill, 50 Maddox Street, Regent Street, London, 1858–66 and 5 South Molton Street, London, 1867–78; Edward Charles Hakewill, 5 South Molton Street, 1859–67.) In only one instance is Henry Luff, the builder, linked with J.H. Hakewill: the pulpit at Ashbocking which Luff built from plans drawn up by E.C. Hakewill before his death. It is safe to assume that the 'Mr Jacket' named by the *Ipswich Journal* of 9 November 1861 at Rushmere St Andrew was really Mr Jaquet of London who carved the Brantham corbels. No pulpit was provided at Brantham, Eyke, or evidently at Ashbocking; all these churches except the first are reported to be by E.C. Hakewill. If a decision has to be made, then despite the linking of J.H. Hakewill's name with the correct address, the cumulative evidence favours E.C. Hakewill.

(?E.C. Hakewill)

Wickham Market, All Saints

This church was restored in 1869. The walls were taken in hand first, with a partial rebuild of the east wall and sections of the nave and chancel. The stonework of doors and windows was restored and the south and west galleries removed, the latter having partially blocked the west window. To increase the accommodation a north aisle was added. Benches with carved poppy heads replaced the pews which, in some cases, were six feet high. There were not enough funds to remove the plaster ceiling, but the cornice of the nave and chancel was removed and a carved wooden wall-plate fitted. The chancel was raised two steps above the nave; benches and stalls were provided for the choir and a reading desk for the clergy. Half of the old chancel screen, which had been used as a back to one of the pews, was placed in its original position and a further section carved to match. The communion table was raised to a height of five steps above the chancel and the lower part of the east window was necessarily filled in. The chancel roof and that of the south aisle were coloured a deep blue and patterned with gold stars. The font, which had been in the centre of the chancel, was removed to the tower. A new pulpit was placed in the church in 1881 (*I.J.*, 21 May 1881). This suggests that there may not have been one at the above restoration. Above the west window of three lights was a niche in which were placed the figures of the Virgin and Child, the gift of Mr Hakewill. These are no longer in situ.

B.N.P., 5 Apr. 1870: architect, C.E. [*sic*] Hakewill; builder, Henry Luff.

I.J., 27 Feb. 1869: architect, E.C. Hakewill [*sic*].

I.J., 5 Jun. 1869: builder, Mr Luff; no mention of architect.

(E.C. Hakewill)

Stonham Aspal, St Mary and St Lambert

When the upper part of the tower had been blown down over a century previously, 'it had been rebuilt with wood because it was thought that the foundations would not support new masonry and the peal of ten bells which were to be presented at the time.'

A new organ chamber and vestry were built on to the north side of the chancel in 1871, prior to the main restoration. The outsides of the chancel walls were then re-faced and a new five-light east window, filled with stained glass by Lavers and Barraud, was inserted; the chancel floor was raised several inches and paved with encaustic tiles. The new chancel benches had emblems of the four Evangelists, carved by Mr Gibbons of Earl Stonham. Some old bench ends were found within the framework of the pews in the nave and were restored. The nave aisles were paved with tiles of a 'not very handsome appearance', and it was thought that they could have been improved at very little extra cost. The font was raised on three steps and the pulpit lowered and placed at the south corner of the chancel opening.

I.J., 18 Sept. 1871 (organ chamber): architect, Mr Hakewill of Playford; builder, joint tender accepted from Mr Kemp of Stonham Aspal and Mr Wells of Dickleburgh.

I.J., 11 Oct. 1873 (re-opening): no architect named (E.C. Hakewill had died); builders, Mr Luff of Ipswich, Mr Wells and Mr Kemp of Dickleburgh and Stonham.

B.N.P., 18 Jan. 1870: no architect named.

B.N.P., 18 Jul. 1871: architect, P.C. Hakewell [*sic*] read a paper about the church to the Suffolk Institute of Archaeology.
(E.C. Hakewill)

Kenton, All Saints

'Thoroughly restored from roof to floor' (*I.J.*, 25 Nov. 1871). The outer walls of the nave and chancel were stripped of plaster and the rubble facing repaired. A new north porch was added and new windows were placed in the chancel. The pews were removed and oak benches with finely carved poppy heads fitted. New red and white Mansfield steps were provided for the font which was placed on a new central column surrounded by eight smaller marble columns.

I.J., 25 Nov. 1871: architect, Mr Hakewill of Playford.

S.R.O.I., FB 44/E1/1-2: specifications signed by E.C. Hakewill and ecclesiastical builders and carvers Robinson Cornish of North Walsham, Norfolk.
(E.C. Hakewill)

Grundisburgh, St Mary

The report which E.C. Hakewill made on the church's condition and his proposals for its restoration illustrate the necessity for a number of the 19th-century restorations. The roof, font, chancel screen and a few benches remaining under the tower were all that remained from the 15th century. In the early 16th century a chancel aisle was added as a mortuary chapel, and from that period the history of the church had to be 'written in tears' on account of the 'cold neglect, wanton destruction and bad taste' of previous repairs and restorations. The chancel roof had been lowered, destroying the east window; apart from two windows in the aisle all other tracery had disappeared. The church was filled with pews, the ones in the chancel facing west with the framing of the easternmost ones being over five feet high. As for the tower, which had been in ruins from the 16th century until its rebuilding in the 18th, 'it was difficult to know whether to mourn at its fall or its restoration'.

The architect proposed alternative methods of dealing with the situation, depending on the availability of funds. It was possible to restore the nave roof but a high-pitched chancel roof and new east window were needed. The chancel had to be cleared and fitted with stalls and, if this could not be afforded, chairs could be used as a temporary measure. He would have liked to have built a north aisle to correspond with the south and to have used it for an organ chamber and vestry. Alternatively, it was proposed to put the organ in the south aisle and to screen off a vestry behind it. There should be a flooring of encaustic tiles in the sanctuary and a window with flowing tracery filled with stained glass. The windows could be gradually restored and, if necessary, the nave could be re-benched a section at a time, the old bench ends serving as a pattern for the new. Outside, the stonework had to be repaired, the stucco removed and the original facing restored.

His ideas for the tower were either to pull it down or to take its size and height as representing the tower they had intended building in the 18th century and reface it to match the rest of the church. The lack of the necessary £500 secured its escape from an untimely fate.

Sadly, E.C. Hakewill did not live to see the church restored. The north aisle was not built, but otherwise the restoration continued as he had planned.

I.J., 2 Mar. 1872: architect, Mr Hakewill [*sic*].

I.J., 28 Jun. 1873: architect, the late Edward C. Hakewill.

S.C., 28 Jun. 1873: a new west window, to the design of the late Mr Hakewill; builder, Henry Luff.

Report, Oct. 1871, signed 'Edw. C. Hakewill'.
(E.C. Hakewill)

Ashbocking, All Saints

This is the only church which can claim to possess designs from both Hakewill brothers. In 1872 there were substantial repairs to the walls to stop them from falling in. The stonework of the windows was much decayed and had to be restored. For the internal arrangements, a good desk was used instead of a pulpit. The parish hoped to be able to complete the restoration under E.C. Hakewill [*sic*]. This was not to be. A pulpit was designed by J.H. Hakewill and made by Henry Luff for £10 (S.R.O.I., FB 34/E2/1/1), but no date is given.

I.J., 3 Aug. 1872: architect, E.C. Hakewill.

I.J., 10 Aug. 1872: architect, E.C. Hakewill [*sic*] of Playford; builder, Henry Luff.
(E.C. Hakewill, first part of restoration)

Sibton, St Peter

This is one of the churches noted in E.C. Hakewill's obituary (*The Builder*, 7 Nov. 1872). No manuscript or newspaper references have been found, but Kelly's *Directory of Suffolk*, 1916 notes that the church was restored in 1872. The east window of three lancets with an all-embracing hood mould is similar to that of All Saints, Kenton, restored by E.C. Hakewill in 1871.

(E.C. Hakewill)

Langham, St Mary

The nave was rebuilt in its original Early English style as a memorial to Colonel Fuller Maitland Wilson, M.P. for West Suffolk, at the expense of his widow.

The new interior consisted of a double-braced roof of English oak, with a bold moulded cornice. The nave floor was lowered six inches so that the chancel could be approached by a step. Oak benches with carved ends were fitted, the westernmost pair having elaborately carved backs. A new pulpit, lectern and reading desk were provided. The porch was rebuilt. Formerly there had been a wooden tower at the west end, but this was replaced by a bell turret with two new bells recast from the old metal.

I.J., 13 Oct. 1877: architect, J.H. Hakewill, London; builder, Mr Andrews of Bury St Edmunds.

B.N.P., 9 Oct. 1877: architect, J.H. Hakewill, South Molton Street, Cavendish Square, London; builder, Alfred Andrews, Bury St Edmunds.

(J.H. Hakewill)

Needham Market, St John the Baptist

The description of the roof is well documented by Sewell (1871). The information was given to him by E.C. Hakewill, who had been asked to give a report on the roof. It was ceiled, but by climbing from the gallery to the bellcote one found oneself in an open chamber formed by the upper section of the old roof.

In order to ceil the roof, the deep cornice and the hammer-braces had been removed. The junctions of the hammer-beams with the lower part of each upright strut had been cut away; to save the roof from falling a fir beam had been inserted and morticed through each of the struts in the rafters, a little above the ceiling. All the pendant corbels, brackets etc. visible below the ceiling had been sawn off, destroying an entire system of longitudinal arches.

In 1878 it was decided to restore the chapel and J.H. Hakewill was engaged to prepare plans and to give a report. It was necessary to take down some of the roof and to reframe it, but the nave and clerestory could be restored *in situ*. The result is the magnificent roof to be seen today.

Sewell 1871: architect, E.C. Hakewill of Playford.

I.J., 15 Jun. 1878: architect, Mr J.A. [*sic*] Hakewill.

(J.H. Hakewill)

Darsham, All Saints

The restoration of 1879 was 'under S. Brooke, architect, of Croydon', whose plans carried out in detail those originally proposed 'by the late E. Hakewill [*sic*]'. The brickwork of the east end was rebuilt, faced with flint and fitted with three Roman-style windows to revive the old character of the church. The inside walls were repaired and the church was re-seated. The account states that much was done a few years previously, but not by whom.

I.J., 22 Feb. 1879: architect, S. Brooke, following plans of the late E. Hakewill [*sic*] of Great Bealings; builder, H. Mountain of Darsham.

(E.C. Hakewill. He had died in 1872. The press report contains a slight inaccuracy in his address; his home, Playford Mount, Playford, was on the boundary of Playford and Great Bealings.)

CONCLUSION

J.H. HAKEWILL			E.C. HAKEWILL		
1856	Bury St Edmunds	St Peter			
1857	Beccles	St Michael			
1860	Thurston	St Peter			
			1861	Rushmere	St Andrew
			1862	Crowfield	All Saints
1862	? Elmswell	St John the Divine			
			1866	Barham	St Mary
			1866	Chelmondiston	St Andrew
			1867	Eyke	All Saints
			1867	Drinkstone	All Saints
			1867	Shottisham	St Margaret

J.H. HAKEWILL			E.C. HAKEWILL		
			1869	? Brantham	St Michael
			1869	Wickham Market	All Saints
			1871	Stonham Aspal	St Mary and St Lambert
			1871	Kenton	All Saints
			1872	Grundisburgh	St Mary
			1872	Ashbocking	All Saints
			1872	Sibton	St Peter
1874	Ashbocking	All Saints (pulpit)			
1877	Langham	St Mary			
1878	Needham Market	St John			
			1879	Darsham	All Saints (from plans drawn up before his death)

Though it must be remembered that other Hakewill restorations may still be found, E.C. Hakewill emerges with by far the higher score. A study of these churches to solve the attribution problems inevitably produces other points of interest. As can be seen with E.C. Hakewill, the names of the same builders and craftsmen keep re-appearing. If an architect had a number of churches under repair, it was impossible to keep a close eye on all of them himself. Since the appointment of a local architect or clerk of the works would add to the expense, a builder who was conversant with the architect's ideas and methods, and could be relied upon to execute his plans, was a necessity. Such was Henry Luff of Ipswich, who filled this rôle for E.C. Hakewill at Rushmere, Chelmondiston, Eyke, Shottisham, Brantham, Wickham Market, Stonham Aspal, Grundisburgh and Ashbocking.

A repeating pattern of alterations can be seen: floor levels changed to give prominence to the altar; a step up to the chancel; and further steps to the sanctuary which was paved with encaustic tiles. While fonts were raised and approached by steps, pulpits were lowered, since there was no longer a need for them to tower over the pews, now replaced by open benches. Church restorations were at their peak in the 1860s, the prolific years of the Hakewills.

NOTES

- 1 I.C.B.S., minutes of Committee of Architects.
- 2 Obituary in *The Builder*, 11 Sept. 1880: he built 'more recently Stowlangtoft Hall'; Thurston vestry minutes, 2 Jun. 1859, S.R.O.B., FL 640/1/1: 'my last visit at Stowlangtoft'; *B.N.P.*, 18 Oct. 1859: accident to 'William Bull, carpenter, of London, at Stowlangtoft Hall' (who fell off the scaffolding).
- 3 *B.F.P.*, 19 Jan., 5 Oct. 1861; S.R.O.B., ID 503/12, Oct. 1860, 18 Dec. 1860.
- 4 *Trans. R.I.B.A.*, xxiv (1873-74), 212-13.
- 5 *Trans. R.I.B.A.*, xxiii (1872-73), 9.
- 6 S.R.O.B., FL 640/1/1.
- 7 S.R.O.I., FB 97/E1/1.

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Abbreviations

<i>B.F.P.</i>	<i>Bury Free Press.</i>
<i>B.N.P.</i>	<i>Bury and Norwich Post.</i>
<i>I.C.B.S.</i>	Incorporated Church Building Society.
<i>I.J.</i>	<i>Ipswich Journal.</i>
<i>S.C.</i>	<i>Suffolk Chronicle.</i>
<i>S.R.O.B.</i>	Suffolk Record Office, Bury St Edmunds Branch.
<i>S.R.O.I.</i>	Suffolk Record Office, Ipswich Branch.
<i>Trans. R.I.B.A.</i>	<i>Transactions of the Royal Institute of British Architects.</i>