

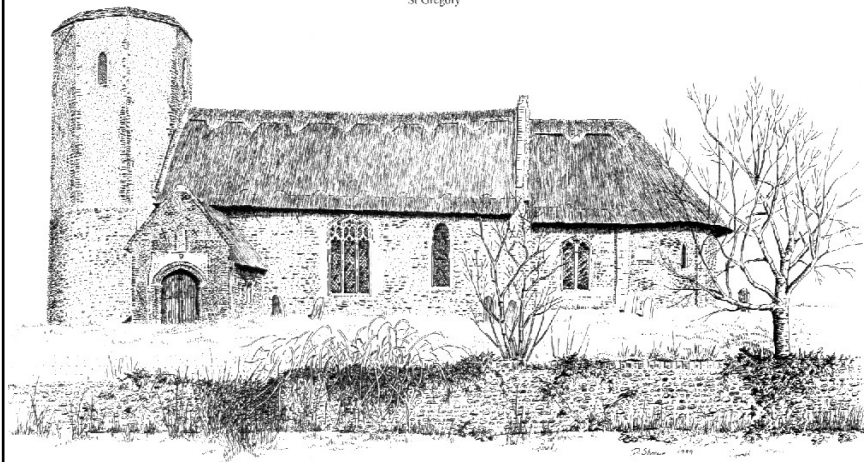


The Round Tower

Vol. XL No 1

September 2012

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The next issue is December 2012 and the deadline for contributions is 1st November 2012.

Please send items for publication either as email attachments or on disc as **separate** files – text, photos, drawings etc., or by post to:-

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Membership Subscription

Minimum £10 (overseas £15) a year of which 40% goes towards the printing and posting of The Round Tower magazine and administration. 60% goes to the Repair Fund of the RTCS.

Magazines are published in March, June, September and December. The membership renewal date is the first day of the month following the application for membership.

To join the Society or to make any enquiry about your membership please contact :-

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THE ROUND TOWER

The quarterly magazine of the Round Tower Churches Society

Vol. XL No 1 September 2012

Editorial	4
Photographic Records	5
St Felix, Haverhill.	6
Wrampingham	9
The Ladbrooke prints	14
STANTA visit	16
Second class stamps Appeal	18
Rosemary Rotherford	20
Society Officers	23

Keep up to date with our news on the Round Tower Churches Society Facebook page.



The cover drawing of Heckingham, St Gregory is by Dorothy Shreeve. The RTCS visited this church on our August tour.

Editorial.

John Moore informs us about the work of the Gravestone Photographic Resource Project on page 5. They are always looking for volunteers to help with this worthwhile project so if you feel inspired please feel free to contact them via their website at www.gravestonephotos.com

Kristian and Tim Norris have visited East Anglia's newest round tower church. They tell us about their visit on page 6. Chairman Stuart Bowell has also visited this new building. He admits that modern architecture is not his thing but tells us that he came away impressed.

Stephen Hart on page 9 makes a valuable contribution to our understanding of Wramplingham, St Peter and St Paul. We will certainly be taking his article with us when we next visit the church. The pen and ink drawing of Wramplingham by Dorothy Shreve used to illustrate the article on page 11 has a wonderful three dimensional feel to it.

'Lyn Stilgoe reviews Roger Rosewell's most recent book Stained Glass on page 13. Roger will be known to RTCS members from his inspirational book on medieval wall paintings. His new book is great value and thanks to this review already has a place on our bookshelves.

'Lyn Stilgoe reminds us on page 14 of the debt we all owe to Robert and John Berney Ladbrooke.

A report of the RTCS tour to the Stanford Training Area is featured on page 16. The Society is very grateful to WO1 (RSM) Trevor Gedge of HQ Defence Training Estate East for facilitating the tour and accompanying us on the afternoon.

RTCS members visited Broomfield on the Essex Day not only to look at the fabric of the church but also to admire an example of the work of the late Rosemary Rutherford in this her centenary year. Anne Haward has written an appreciation of Rosemary Rutherford on page 20.

Finally this edition is coming out a little earlier than usual to remind those people who only book things at the last moment that it is now time to book places on our Study Day. Details of the day are on page 19.

Looking ahead to the December magazine there will be an article about the lost round tower of St Mary Birchanger and an article about St Mary Coslany. Among other good things there will also be a report on our Study Day and a report on the Church Archaeology conference that was flagged up in the March magazine.

PHOTOGRAPHIC RECORD OF GRAVESTONES.

The Gravestone Photographic Resource Project is compiling a photographic record of every gravestone in England. For every tombstone there will be a high definition digital photograph accompanied by an alphabetic listing by surname of all the names in the churchyard with the dates for each named individual. This record will be available online at www.gravestonephotos.com. The database can be searched by name or place. There is an obvious application for genealogical research but there is also an opportunity to link church buildings with the people who lived and died around them.

Every churchyard is illustrated with a photograph of the church and there are already some high quality images of Round Tower churches. Examples in Suffolk include Bruisyard and Lound. Round Tower churchyards recorded so far in Norfolk include Bedingham, Beeston,



Gayton Thorpe, Cockley Cley, Haddiscoe, Hales, Hellington, Norton Subcourse and Thorpe Abbots. The octagonal towered church at Wood Ditton in Cambridgeshire has also been recorded. It may eventually be possible to use this database to help with our understanding of the development of Round Tower churches.

So far the database covers about 1,100 graveyards. Coverage of Norfolk and Suffolk is already high perhaps because the project started in Suffolk.

If RTCS members would like to volunteer to assist with the project they should contact Charles Sale through the Gravestone Photographic Resource Project website at www.gravestonephotos.com.

John Moore

ST FELIX, HAVERHILL.

In 2006 a new Round Tower church was formally opened at Little Walsingham. This new tower was reported in 'The Round Tower'. Now the Diocese of East Anglia (Roman Catholic) has built a second Round Tower church at Haverhill in Suffolk. The former church building of St. Felix was built in 1965 on the same site as the new building. This old church was a timbered-framed hall with a wooden board exterior facing of no architectural merit.

We visited the new St. Felix church in March 2012. Church services had started two weeks earlier, scaffolding was still in place and the cross for the top of the tower had yet to be installed. We were very fortunate to be spotted by the caretaker of the church who lives a few yards away and who was more than willing to show us around.



The tower is a central round tower located between the main entrance and the seating area of the church. Photographs of the interior of the tower and the architect's drawings show that the tower is a major architectural component of the church and not merely a decorative feature. The font is in the base of the tower.

We were told that the Diocesan architect had designed the new church but that at every stage parishioners had been consulted. It is interesting to speculate whether the Diocese of East Anglia (Roman Catholic) now has a policy on Round Tower churches! This is sadly probably not the case as local architect Anthony Rossi was responsible for the design of the tower at Little Walsingham.

The Haverhill Round Tower is faced in white painted render and has a large window on the altar side. The interior of the tower is faced with sound panels. Most of the exterior fabric is in the same yellow brick as the surrounding houses.

Haverhill was a London overspill town. It now has over twenty thousand inhabitants and has grown over the last fifty years from what was a large village.

By 2000 the old timber framed church was no longer fit for purpose given the ever increasing size of the congregation. The St Felix congregation includes people from many different countries and cultures. This is partly because Haverhill provides affordable housing for staff at Addenbrooke's Hospital in Cambridge.



As yet there is no church guidebook. There is, however, a first class website at www.stfelixchurch.co.uk. The church of St.Felix can be found in the south-western suburbs of Haverhill on Queensway. Queensway branches off from Eastern Avenue which is off the south-east-northwest main A1307 road that passes through Haverhill.

K.T. and T.S. Norris

CRANWICH, ST MARY. Before and after.



The RTCS gave £5000 towards the renovations at Cranwich in 2011. This is the largest grant we have ever given towards a single project. Thanks to Simon Knott who took the old thatch photograph and to 'Lyn Stilgoe who took the photograph with the new thatched roof.

WRAMPLINGHAM, ST PETER and ST PAUL.

The church comprises a nave and chancel of the same width externally though the nave is a little wider inside, north aisle, south porch and the round west tower with an octagonal belfry.

The nave walls are uncoursed rubble flint and the western corners have flint quoins. The south door has a depressed four-centred arch; its profile, continuous with the jambs, is two deep hollows, with a roll moulding between on a chamfer plane about a foot wide. The nave's two south windows are of decorated style, but differ from the three shown in Ladbroke's drawing of the 1820's. They are probably late Victorian.

The beautiful Early English chancel has six lancet windows with linked hood moulds in the north wall. There are five similar lancets on the south side with one two-light Y-form version above the sedilia. The Late Geometric tracery of the lancets consists of a trilobe over a trefoiled sub-light, a pattern echoed though not precisely repeated in the lights of the two-light window which has an unencircled trefoil in the apex. This design is similar to North Creak chancel's two-light south windows dated as 1301 (Pevsner 1999, where it is misleadingly described as cusped Y-tracery); the same source though, dates the Wramplingham chancel as 1280. The east window is a Nineteenth-century restoration and the east wall has been rebuilt upwards from the window arch springing level.



One of the lancets and the two-light Y-form window in the chancel south wall.

On the north side of the nave, a Victorian arcade has been formed and an aisle added. Its north wall incorporates a simple Norman door, reset, and two Decorated windows; these windows, probably also reset, appear to have been truncated to straight-headed in order to fit beneath the low eaves.

The tower is circular for two thirds of its height. The fabric is coursed rubble flint, and medieval bricks form the putlog holes in both stages inside and out; they also frame the first-floor west lancet window and the three small rectangular openings just below the change of shape. There is no evidence inside or out that these bricks have been inserted into an earlier wall or that the openings have been altered or repaired and the similarity of their construction implies the same date. The ground-floor south window is framed with modern brick. Where the octagonal belfry joins the circular stage, its flintwork merges from circular to octagonal without a string course. The octagon, which is circular internally, has medieval brick quoins at its outside angles and the two-light belfry openings in the cardinal faces have trefoiled lights with a straight-sided foliated hexagon as the apex tracery. The battlemented parapet, built on a string course, contains more medieval brick than the main walls.



The tower from the south-west.
Note the flint quoins at the south-west corner of the nave.

Whereas the upper stages of the east walls of most round towers added to previously towerless churches are built on the nave west wall, the tower at Wramplingham, as at Welborne, is one of the few that appear to have been built as a virtually independent structure from the nave. The total wall thickness at the tower arch is 5'6", approximating to the combined thickness of the nave west wall and the tower east wall, the outer circumference of the latter being almost tangential to the nave wall. Flat fillets, coursing with the tower flintwork, fill the acute re-entrant angles between the nave and tower walls.

The tower doorway facing the nave is a simple once-chamfered pointed arch with a hoodmould over; it is 3ft. wide x 7'5" high to its apex but only 10" thick and although superficially it has the appearance of dressed stone, no jointing is

visible, and pieces of red brick where the plaster has come away at the jamb rebate show that it is constructed of brick and plastered. This doorway and the filling above it is formed within a slightly larger round-headed opening in the nave west wall 3'5" wide x 8'7" high. The back face (i.e. the tower side) of the round-headed opening which goes straight through the nave wall, can be roughly located by a change in the profile of the soffit and by cracks in the plaster of the walls and arch which together give an indication of an interface between the original nave west wall and the tower's east wall. This implies an original nave west wall thickness of about 2'6" before the tower was added and approximates with measurements taken by myself of the nave west wall outside the tower.

Westwards from the interface between nave and tower walls, the reveals of the opening within the tower east wall splay slightly, widening the 'passage' into the tower, and the profile of the head is gradually varied and heightened within the wall thickness until it has changed from round at the nave wall interface to pointed at the tower's inner cir-



Drawing by Dorothy Shreeve of the church from the south-east

Discussion

The western nave quoins of flint, the Norman doorway dressings now reset in the aisle wall, and the round-headed doorway opening between nave and tower suggest a twelfth-century date for the nave of an originally towerless church with a west entrance. The nave was probably heightened later. The Late Geometric tracery of the windows in the chancel walls suggest that in the late thirteenth

century or the early fourteenth an earlier chancel was replaced by the present Early English one.

Although the revival of brickmaking in East Anglia is believed to have occurred during the later thirteenth century, the amount of medieval brick in this tower by comparison with its absence in the chancel fabric implies that the tower is likely to have been later – probably a fourteenth-century addition to the church.

When the tower was added, the original entrance doorway in the nave west wall was converted into a tower arch and no doubt the south and north doors of the nave would have been formed at the same time to replace the church's lost original west entrance. The north door probably incorporated the Norman dressed stonework of the former west entrance.

An octagonal belfry does not necessarily mean a different building date from the circular stage. As distinct from the round towers that had an octagonal stage added later, a circular lower stage with a contemporary octagonal belfry was a particular architectural concept of the fourteenth century and there are probably about thirty towers of this style. Of these, Wramplingham is one of just a few where the octagon merges with the circular stage without a string course, a method of making the transition of shape that seems only to have been used when the two stages were built together. Others of this type are Horsey, Rushall, Edingtonthorpe and Ilketshall St Andrew. Where the octagon is a later addition to the circular stage, it is far more likely that a string course will have been used at the junction.

The three windows near the top of the circular stage of the tower are too small to have been belfry openings and so unless, improbably, the present belfry replaces an earlier post-Early English one, the likelihood is that it is contemporary with the circular stage. Other indications of contemporary construction of the two stages are the similarity of their bricks and the internal circularity of the belfry.

Accepting that the tower's two stages were contemporary, the tracery style of the belfry openings can suggest an approximate date for their construction. Their straight-sided apex hexagon is an early Perpendicular motif coming into use during the second half of the fourteenth century although persisting later.

Nineteenth-century alterations included the formation of the north arcade, the building of the aisle incorporating the Norman dressings of the nave north door reset, insertion of the two south nave windows in lieu of the three shown in Ladbrooke's drawing of the 1820s, the east window alteration and the modification or insertion of the tower's south window.

Stephen Hart

Stephen Hart's book *Medieval Church Window Tracery in England*, reviewed in the December 2010 edition of *The Round Tower* by Stephen Heywood, has recently been reprinted in paperback by the publisher, the Boydell Press of Woodbridge at a price of £19.99.

STAINED GLASS by Roger Rosewell, published by Shire Books
£7.99 ISBN_13: 978 0 7481 147 3

This is a very worthy successor to the long lasting, well-known, Discovering Series published by Shire Books on a wide variety of subjects, which so many of us have on our book shelves. "Stained Glass" is not a revision of the old version, but has been newly written by Roger Rosewell, (already renowned for his book on Medieval Wall Paintings). Roger is also the News Editor for the on-line magazine Vidimus (www.vidimus.org) about stained glass and he does know his subject!

In spite of its modest size, this is a book full of information and it is generously illustrated throughout with beautiful and relevant colour photos. The scholarly, but very readable, information moves through the various eras and styles of stained glass, from the earliest efforts of Anglo-Saxon windows into the 21st century. It also includes the development of the making, the staining and painting, the cutting and the leading of the glass through the ages, and its significance to the people who commissioned it and to those who viewed it.

Finally there is a Gazetteer, listing nearly 600 places in England worthy of a visit and the dates of the glass to be seen at each. These lists are given county by county which makes it easy to decide which place to head for in any area or where to see the glass of any particular century.

Priced at £7.99, the book is exceptional value (even though my earliest Discovering booklet cost 4s 6d (less than 25p!) in 1968!). It is slightly larger than the original "Discovering Stained Glass" and the colour photos are a vast improvement on the central pages block of black and white reproductions. Roger is also writing for Shire Books a book on Monasteries with hopefully many more to follow.

‘Lyn Stilgoe



THE LADBROOKE PRINTS OF NORFOLK CHURCHES

During July 2012 there has been an interesting display in The City Bookshop in Davey Place, Norwich of some of the lithograph prints of Norfolk Churches done by father and son Robert and John Berney Ladbroke. Many of the exhibits have been loaned from the collection of Mr Ron Fiske who has also written a short history of the Ladbrokees.

Inevitably the exact details of how and why these drawings were made, mostly in the 1820s has been lost. There are over 670 prints done by these two artists riding around the county on horseback or on horse drawn transport. About 170 are signed by J. B. Ladbroke and it is thought that he did the initial drawings for these with the remainder done by his father Robert. There are clearly two different styles of foliage in the foregrounds with zig-zag grass covering the ground in many, while others have plants with much larger, rounded leaves. It seems that this type was favoured by J B Ladbroke. Another theory is that Robert did all the drawings and J B took on the laborious task of turning them into lithographs involving ink work on stone. Robert never signed any of his prints. So why did J B sign just some of them? Some of the prints signed J B Ladbroke also say "del" (delineated) with a date, others have "drawn on stone" and others have "Publisher and Printer". Yet others have "J B Ladbroke del" but a different name or names for the printer and publisher. There are also two prints signed "W B Ladbroke", an error or were these done by someone else?

However, what is clear is that these prints provide a fascinating picture of how these churches or their ruins appeared at that time. There are inevitably some instances of artistic licence but mostly the prints show clearly how these churches appeared prior to the Victorian restorations. One noticeable artistic motif was to turn the gravestones around by 90°. All gravestones are set with the flat areas facing east and west. So, if drawn from the south view only the narrow edge would show. Not so with these prints. Even from the south the stones are shown with the interesting variations of shape of their flat sides.

Originally the prints were sold in packets of four at a cost of 3s.6d. Some of the paper wrappers for these packets still exist. Later on different enterprising publishers collected prints together into volumes

ranging from three to seven books. Some of these sets were bound in portrait fashion, some in landscape, some had an index to each book, some had a separate book with the index. The content of these volumes were not identical and it appears that different publishers collected together whatever prints they could get their hands on at the time. Many of the "sets" also include prints of the Norwich Churches most of which were not drawn by the Ladbrokees. These Norwich prints were done at about the same time by James Sillett a friend of Robert Ladbroke. Sillett also drew other buildings in Norwich and scenes of the Cathedral. It is perhaps to be regretted that in recent years print sellers have split up sets as more money can be made by selling the prints individually.

It has been stated that every church or church ruin in Norfolk was included but there are some omissions if one inspects carefully the four "complete" sets and the research of available loose prints for sale and in private collections as I have done over twenty years of study. A print of Bintry Church has not been found although it is a church within its village. Frenze Church near Diss is another missing print but that church is way off the beaten track and could easily have been missed. On the other hand, there are two views of Wiveton Church, one from the north and one from the south. Could this have been a lack of communication between the father and son, one not telling the other that he had "done" that church? Wiveton is a church with distinctive urn-like pinnacles on the tower so it seems unlikely one artist would have been unaware that he had already drawn that church.

As with all prints the capital letters of the titles have to be reversed which caused some problems! Sometimes the names of the churches are misspelt. One purporting to be of Erpingham, clearly is not (if one knows the church) but is of Ellingham. The church no longer has its distinctive curved east gable but the prominent stair turret on the south of the tower is still there as well as the fancy parapet on the tower.

‘Lyn Stilgoe

TOUR OF CHURCHES IN THE STANFORD TRAINING AREA July 10th 2012

The Training Area (over 28,000 acres) was established in 1942 when the villagers were all forced to leave. Seventy years on it continues to serve as a military training ground. No one lives there and access is strictly controlled. This year the Army has organised fourteen tours for groups such as ours. On the day of our visit the area was very busy with the Household Cavalry preparing for a display the following weekend. WO1 (RSM) Trevor Gedge gave us a fascinating tour of the area and as we were bussed along the original routes he provided us with lots of information about the current military use of the Training Area as well information about the churches and other aspects of the historical and natural environment. Over the years the Army has trained soldiers here for the invasion of Europe in 1944 and for deployment in Germany, Northern Ireland, Iraq and most recently Afghanistan. We visited a Forward Operating Base and one of the compounds within a specially constructed 'Afghan village' where soldiers receive a valuable part of their training before being deployed to Afghanistan.

The Army is responsible for keeping the four historic churches weather proof. As they are still consecrated ground soldiers on exercise are forbidden to enter the churchyards and all four churchyards are fenced off behind locked gates. West Tofts St Mary's is occasionally used for services, including an annual carol service when the church and a fine avenue of lime trees are lit up. One of the pre-1942 residents was buried in Tottington churchyards a few years ago. There are also remains of the historic environment with a Bronze Age burial mound, Bodney Warren where rabbits were bred and some pre-1942 buildings.

The Training Area is also of considerable landscape and wildlife interest because the Army has essentially preserved the area in its pre-1942 state. There has been no intensive agriculture, large scale forestry or housing development so we were able observe great sweeps of Breckland now an extremely rare sight in Norfolk. The grass is managed with the help of between 8,000 and 10,000 sheep (a Scottish rather than a Norfolk breed) and shepherds employed by the Stanford Sheep Enterprise who look after them and keep them safe from training exercises. The Army works with agencies such as Natural England to ensure that the area is also managed sensitively for wildlife with for example, regular deer culls, raptors ringed (a total of 28 kestrel chicks were ringed this year), the River Whissey managed for trout and other fish, and areas set aside for nesting stone curlews.

We were able to visit two of the four historic churches on our tour: West Tofts St Marys and Stanford All Saints.

West Tofts St Mary's. By the C18 this church had been reduced to just a nave with a blocked north arcade. In the 1850s Augustus Sutton, son of the local land owner was vicar at the church and with the help from the Sutton family he had the church rebuilt at a cost of £1320. The work was started by A W N Pugin, the celebrated architect and completed by his son E W Pugin. Only the tower and the west and south nave walls remain from the medieval church. The late C15 tower has flushwork in its base course, with the names of the people who contributed to the

cost of its building on the west side. On the south side are panels which can be deciphered as 'Jesus, Mary, pray for us' with pots of lilies dividing the panels. A spire was added in 1855 and lasted until 1930. The chancel is higher than the nave. There is a Chantry Chapel in remembrance of Lady Mary Sutton +1842 to the south and an aisle and a vestry on the north, and a decorative stair turret providing access to the organ loft. West Tofts has been fortunate in reacquiring many of its fittings and the extravagant Pugin work, particularly the painted Rood screen and Chantry Chapel can still be seen. The stone reredos has the figures of the four evangelists and Christ accompanied by smaller angels. The 1857 font is a copy of the C14 one at Mundford with large angels supporting the bowl and a crocketed cover. A programme of work has recently been completed to renew the rainwater goods and drains, stabilise the rood screen and wall paintings and produce a helpful leaflet. The stained glass in the east window has been returned from Stained Glass Museum in Ely to commemorate the 70th anniversary of the Army taking over the area. There is funding for a further phase of work from English Heritage coordinated by the Diocese of Norwich.



We were particularly excited to visit **Stanford All Saints** as it is the only Round Tower church in the Training Area and is a church that the RTCS has agreed to support with a repair grant. On our tour in 2010 we had only a distant glimpse of it because of its proximity to live firing. This time we had to wait until live firing came to an end at 4pm when we could walk along a track lined with Scots pine to the church. It was agreed by all that it was well worth the wait and we are very grateful to WO1

(RSM) Gedge for arranging the Tour so we could visit 'our' church. The skies cleared as we arrived and the C11 Norman tower looked extremely fine in the sunlight. In the C15 an octagonal belfry was added with openings on four sides with cusped tracery and alternate blind arches of flint set back with matching stone tracery, known as 'proudwork'. The tower is connected to the nave by a round headed arch. The church was substantially altered in C14 when chancels and aisles were added and additional chapels to the north and south of the chancels built. By the late C18, however, the church was in a poor state of repair and at that stage only the nave was restored. In 1852 the chancel with a new east window of reticulated tracery and the north aisle were restored and in 1853 the top of the tower was repaired and the bell rehung. It had a short spire in place until the 1940s. In 1855 the south aisle was rebuilt on its original foundations and the porch was added. In 1997 the church and tower were covered with steel sheeting made to look like pantiles. As the draft from helicopters tends to lift off pantiles, the steel roof was an effective, if not historically accurate, solution. Inside the church there is the plain medieval font. The aisles have medieval stone heads and foliage corbels supporting the roof wall posts. At the east end of the south aisle can still be seen the springing for the arch leading into the south chapel. The church fittings were moved to other churches after it closed in 1942. The work now required includes repair of the chancel arch, rebuilding the upper part of the tower and improving the drainage.

Many thanks to 'Lyn Stilgoe for information about the churches and to WO1 (RSM) Gedge for information about the Training Area and the work of Defence Training Estate East.

Anne Woollett

The minimum RTCS membership subscription of £10 was agreed at the 2001 Annual General Meeting and has remained unchanged ever since. In 2001 the price of a second class stamp was 19p and the average price of a litre of petrol was 76p.

The Committee continues to be reluctant to increase the minimum subscription rate. We would, however, ask those who feel they can afford a little extra to give a little more (as many of you already do).

Valerie Grose has made a suggestion that members may want to consider putting a few second class stamps in the envelope when they send in their membership renewal. This would certainly help to offset the ever increasing cost of posting out the Magazine. The Society will record the number of second class stamps received in this way in the 2012-2013 and 2013-2014 Treasurer Reports.

STUDY DAY.

Saturday 29th September at Bawburgh Village Hall. NR9 3LL.

- Meet at the Village Hall from 9 30 for coffee.
- Welcome and the first two lectures starting at 10am.
- Break for lunch at about 12 30. Bring a packed lunch. Tea and coffee will be available.
- The third lecture will start at 1 30.
- At 2.45 there will be a tour round St. Mary and St. Walstan and St Walstan's Well led by 'Lyn Stilgoe and Dick Barham.
- The day will finish about 4 15.

We are very pleased that the following have agreed to speak:

- Dr Nick Groves: Round Buildings and their place in Worship.
- Mathew Champion: Church graffiti and the work of the Norfolk Medieval Graffiti Survey.
- The Reverend Canon Jeremy Haselock: Screens and Screen Painting.

As the magazine goes to press there are still places available. To book please contact Stuart Bowell, 2 Hall Road, Chilton Hall, Stowmarket, Suffolk. IP14 1TN enclosing a cheque for £10 made payable to 'The Round Tower Churches Society'. Please enclose your telephone number, your email address (if you have one) and a stamped addressed envelope. Stuart's telephone number is 01449 614336.



ROSEMARY RUTHERFORD 1912 - 1972

Those who joined the July Tour to the Essex Round Tower Churches will have had an opportunity to see for themselves the work of this remarkable artist in this her centenary year. Rutherford was not born in Broomfield but came here when her father, Revd. John Rutherford was appointed Vicar of St Mary with St Leonard. She had just left school and was enrolled at Chelmsford College of Art, later moving on to the Slade. She also worked with Cedric Morris' circle in Suffolk.

In 1939 she became a VAD nurse and travelled, painting as she went to postings from the U.K to Ceylon as it was then called. On home leave in 1943 after Broomfield church had suffered bomb damage she decided to paint a fresco in the tower. With her brother applying the fresh plaster she created a dramatic fresco scene of Christ stilling the Storm, even sacrificing their precious egg rations, so that the technique should be authentic. This remains the only true fresco painting in an English Church. All others are wall paintings.

After the war Rutherford had thoughts of specialising in fresco but it was pointed out to her that while no churches would have the funds for frescoes, there would be a demand for stained glass to replace bomb-shattered windows. Indeed this was the case with the East window in her father's church at Broomfield. She trained at the London studios of A.J.Nicholson, then under the direction of G.E.R.Smith. Broomfield was not her first commission: that was St Peter, Nevenden, a tiny village now swallowed by Basildon. Her Transfiguration East Window gives thanks by the villagers for their preservation from air raids.



Broomfield

Stained glass artists can provide the cartoons for glass making companies, or cut and lead the glass themselves, calling only upon the professionals for the installation. Rutherford did both and worked with several of the leading glassmakers, Lowndes & Drury, Goddard & Gibbs and Nicholsons. Her work can be found from North Yorkshire to the South Coast and even includes three commissions in New Zealand. In the 1950s she moved her studio to Godalming as she was helping her widowed brother raise his little daughter and in 1955 designed the Charterhouse window in Guilford Cathedral.

It is interesting to observe the development of Rutherford's style from the bold figures in strong jewel-like colours in her earliest windows to the paler colours of windows for dark medieval churches where the need is for maximum light. In these she uses the leading almost as if it were a pencil, cf Christ and the Woman of Samaria in Broomfield chancel. There are a number of windows inspired by nature with a lightness of touch and naturalistic colours. For example 'Harvest' in St Faith, Gayton.

In 1960 she met Job Guervel after a chance encounter with his work in Brittany. As a result she became one of the first to employ the technique *dale de verre*, where slab glass is held in place with concrete in place of lead cf. Eagle & Rock, East window, Hereworth School Chapel N.Z.. This technique lends itself to more abstract designs and is more at home in contemporary buildings.



Boxford

show the Conversion of St Paul in spectrum colours from indigo at the base where St Paul offers himself and all creation to the glory of God in gold at the top. Rosemary Rutherford never lived to see her last window in place at St Mary, Boxford, Suffolk. It is another Transfiguration with her wonderful use of colour. Her memorial is on the North wall and makes imaginative use of the traceries. On the North wall of the chancel is her memorial:



Gayton

This is the technique Rutherford used in the great East window of the re-built St Paul's Clacton where the soaring nine lights

ROSEMARY RUTHERFORD 1912 – 1972.

Artist and Designer of the East Window.

In the handiwork of their craft is their prayer.

Anne Haward

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Further information for any of the above: 01328 829413.

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