

## BUILDING SURVEY REPORT

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# The ruins of the church of St Andrew Walberswick WLB 112



The church of St Andrew, its 15th century tower and ruined aisle viewed from the north

OASIS ref: davidgil1-265676



# Building Survey Report

St Andrew's Church, Walberswick, Suffolk

Suffolk HER site code	<b>WLB 112</b>	OASIS Ref:	<b>davidgil1-265676</b>
Suffolk HER event no	<b>ESF24809</b>	Listed Building no	<b>285568</b>

## 1. Introduction

This report provides a record of an analytical study made of the ruined former nave and chancel of St Andrew's church, Walberswick. The study was undertaken as part of a larger project to conserve the building remains which are Grade 1 listed.

Built during the 15th century, the main body of the once magnificent church was deliberately abandoned at the end of the 17th century, and its roof removed, as a dwindling and impoverished congregation retreated into a much smaller church created from the former building's south aisle. Standing to almost their full-height in the chancel, the ruined walls now form an intriguing backdrop to the present parish church and provide a reminder of a once prosperous community that was able to build, at its own cost and without outside help, such a church as this.

Deterioration through exposure to the weather has caused some of the fabric to become unstable and a risk to anyone wishing to explore this important site. The remains were placed on the Heritage at Risk register by Historic England which facilitated the funding to enable the restoration campaign.

The restoration project involved extensive masonry repairs which comprised: the consolidation of the structure; specialist stone-conservation; re-pointing of stone and flint work; rough racking the wall-tops to form water-sheds plus the treatment and removal of vegetation growing in the walls. Full scaffolding provided an opportunity for the recording of the otherwise inaccessible upper reaches of the ruins.

The project was financed largely by grants from Historic England and WREN's FCC Heritage Fund and a requirement for recording was a condition of the grant-aid. The survey was commissioned by project architects Nicholas Jacob Architects and the conservation work was completed by specialist R&J Hogg Ltd.

## 2. Historical Background

The ruins of the once great church at Walberswick are emblematic of the rise and subsequent decline of the town itself. In the early medieval period Walberswick was a place of little consequence when compared with the nearby great urban centre of Dunwich and the *royal vill* of Blythburgh. In the Domesday Book (AD 1086) the entry for Dunwich includes 236 burgesses, three churches (which had grown in number to ten by the 14th century) and it rendered £50 and 60,000 herrings by way of gifts to the king. Blythburgh held judicial rights over the area had a market and money changers and, in addition to the value of the manor (£50), the church rendered to the king 3000 herrings and 50 shillings. Walberswick, by contrast, did not warrant mention. The earliest reference to *Walberdewyke* is dated 1199 in the Calendar of Charter Rolls (1319) (Briggs and Kilpatrick 2016).

The changing fortunes of the three communities were the direct result of the constant shifting of East Anglia's soft coastline; in the 1320's, during a succession of coastal changes, the River Blyth broke out into the sea a mile further to the north which, in part, took away from Dunwich its natural

harbour and gifted it to Walberswick (Warner 2000). The inland sea-port at Blythburgh also began a decline as the river silted-up during the 15th century and its trade too passed to Walberswick. The success of the new port through coastal and international trade, the fishing industry and boat-building allowed Walberswick to flourish into a small town which by the 15th-16th centuries had grown to more than 120 houses with four guilds (of The Virgin Mary, St Andrew, St John and St Barbara) and a town cannon; it was during this bullish optimism that the new great church was built.

In the Domesday book it states that, to the church at Blythburgh belonged two chapels, without land (without an income) and it is believed that at least one of these was located in Walberswick, a permanent chaplain was appointed to Walberswick in a charter of 1279 and in the 15th century churchwarden's account book, St Andrew's is still being referred to as a chapel.

An early church is known to have been located on the border of the marshes to the south of St Andrew's and its approximate position is recorded in the county's Historic Environment Record as WLB 010 (Fig.1). There is no surviving physical evidence and the 18th century antiquarian Thomas Gardener recorded a conversation with a Robert Blackmore who had ploughed out the last visible remains in 1728 (Gardener 1754). The church in the marshes has been desolated by floods and abandoned in 1423 (Lewis 1947) and its demolition was already underway by the mid -15th century; the churchwarden accounts include a payment for the carriage of salvaged stone from the 'old church' to the site of St Andrew's in 1454, whilst in 1456, a bell was weighed, presumably to assess its scrap value.

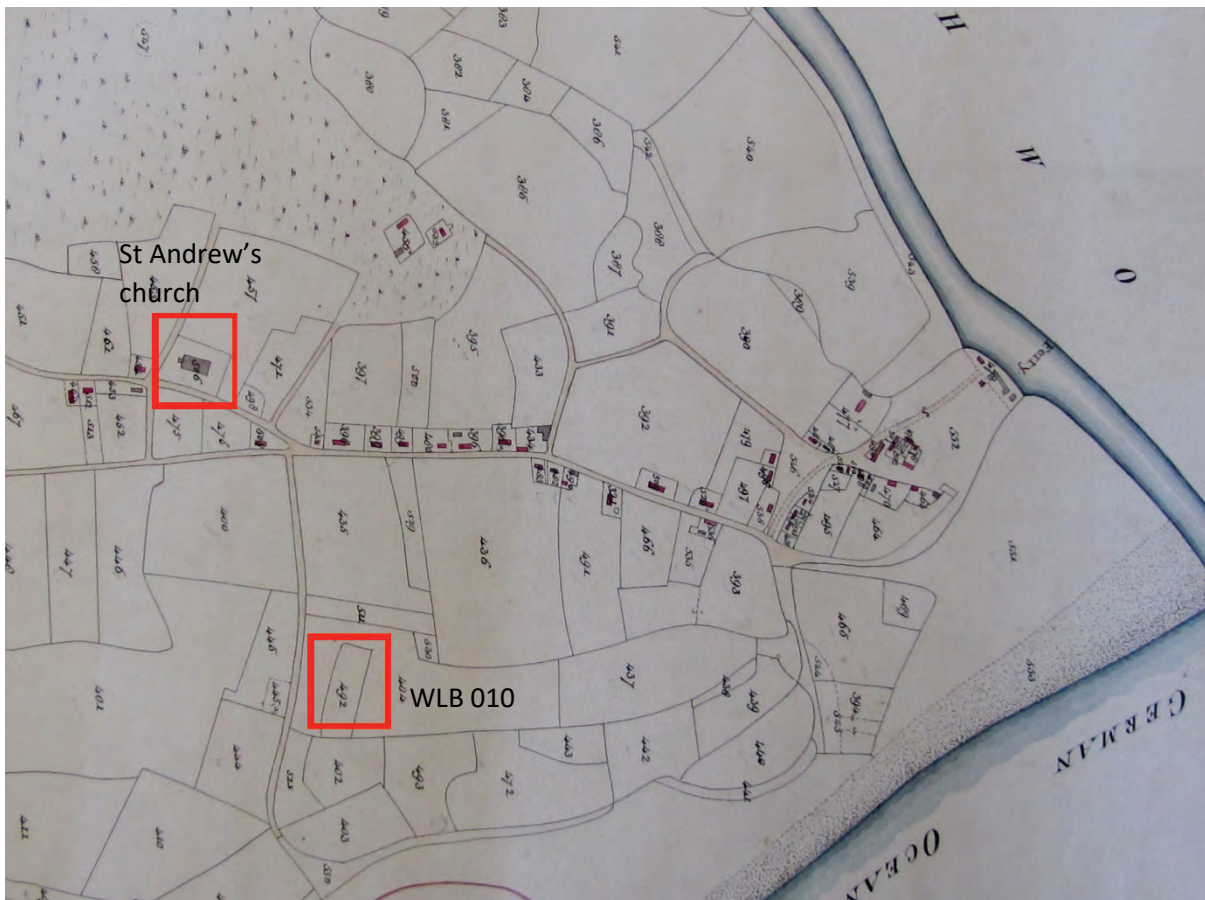


Figure 1 The Walberswick tithe Map of 1841 (SRO ref; FDA 267/A1/1b) showing the site of St Andrew's Church and the supposed location of the earlier Domesday chapel 'the church in the marshes' as recorded on the county's HER (WLB 010). The earlier church was desolated by floods and abandoned in 1423; stone from the earlier church was transported up to the St Andrew's site in 1454.

The construction of St Andrew's church tower was begun in 1426 and the covenant, drawn up between the town's representatives and the masons who built it, still exists. In this document it states that the masons (Richard Russell of Dunwich and Adam Powle of Blythburgh) 'shall make a steeple (a tower) joined to the church at Walberswick' and demonstrates that a second church, which pre-dated the present ruins, already existed on the site

## 2.1 The churchwarden's account books

There are five volumes of the churchwarden accounts books. The churchwardens were responsible not only for the affairs of the church but also had a civil administrative role, acting as the town clerks or council. Their account books therefore, in addition to church expenses, also include commissioning and funding work on the harbour, the guildhalls and town poorhouses well as accounting for income in duties paid on the fishing harvests.

The account books are written in English and held in the Ipswich Record office; the first volume which dates 1450-1499 has been transcribed and published (Lewis 1947). Within their pages are included the town's expenditure on building materials and the fees of craftsmen and labourers, but whilst purchases from 'a boatful of stone' to a 'a yard of cloth' are dutifully itemised, agonisingly the account books often fail to mention for what purpose the items are being procured. The interpretation of the expenses for the church building is muddled by the fact that work on the quay, the Guildhall of St John and the church's [alms]houses were also on-going over this period.

### 2.1.1 Completion of the tower (Phase 1)

The earliest of the surviving churchwarden's accounts books begins in 1450 and entries from that year give a sense that the tower, commissioned 24 years earlier, was nearing completion; the churchwarden's account book records a payment for eight weather vanes and another for their gilding as well as the ongoing building costs for staging timber, freestone and lime. In 1455, outgoings included iron cramps<sup>1</sup> for the tower's turrets and in 1466 the final instalment was paid to a bell founder for three bells; a Thomas Morker of Beccles was commissioned to make a stock for the Great bell whilst those for the Little and Sanctus bells were entrusted to a local man, Edmund Wright. In a medieval building contract for the church tower at Helmingham, dating to 1487-88, there is a clause prohibiting the hanging of bells within four years of the tower being completed (Chitty 1950). This interval was presumably prescribed to allow for the lime mortar to fully cure and strengthen before being subjected to the huge stresses imposed by swinging bells (at Walberswick the great bell alone weighed 1707 lbs when it was sold for scrap in 1585); if this delay was common practice it would suggest that the Walberswick tower itself was completed in 1462.

### 2.1.2 The former church

The medieval contract attests that the new tower was built against an already existing church; this continued to be maintained during the tower's construction and the expenditure recorded in the account book gives an inkling of what the previous church was like. The church was thatched and expenses for a thatcher and reed are recorded for work variously on: the church, a church 'logge'<sup>2</sup> and a chancel. Thatch repairs were a continual expense through the 1450-60's and continued as late as 1470 when '*many hours of workmanship*' were required. A porch was repaired, with work on the paving in 1456 and the eaves in 1463, and a window was made for a vestry in 1470.

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<sup>1</sup> Cramps -iron staples, concealed within the joining face to secure stones together

<sup>2</sup> Lodge- there was a 'church house. located near the gate of the churchyard; it is referenced in later repairs, which included the creation of a well.

Inside the former church were at least three altars, which would imply side chapels or aisles, and they are referenced in relation to the purchase of altar clothes for The High altar, a Lady altar (1468) and an altar to Saint Nicholas (1470). The window glass required repair frequently during the period 1450-70 and included one dedicated to 'Our Lady'. In 1466 five shillings was paid for a painting of an image of 'Our Lady' and another six shillings and 10d for a tabernacle painting on the same theme. There was also at least one statue as a mason was paid to make a '*base at Our Lady's foot*'; the stalls in the choir required mending in 1450, there was a troublesome organ which needed repair often and in 1452 '*hosis were made to cloth afore the rood*'..

### 2.1.3 Construction of the new church –the south aisle 1472-1477 (Phase2)

The construction of the first stage of the replacement church at St Andrew's probably began in 1472 and was completed in around 1477 as during this period there is a notably high expenditure both on building materials and the services of craftsmen recorded in the accounts; there is no mention of what was being built but it is likely to have been the south aisle as the subsequent phase was building the porch. In the first year a total of £16 7' 4d ( a very large amount of money) was paid to John Manning, William Savage, William Vante and John Denys for freestone (limestone) and the purchase of '*stone at Southwold*', which cost 26'8d (this is probably un-used material left over from the construction of the church there). In that year also, there were payments for the weighing of stone, its carriage and for the tools to work it (a stone saw, file, cart and a hand-barrow are itemised). Whilst a mason's fees of ten shillings are recorded, nothing was spent on sand or lime and this absence suggests that the construction-work itself had not commenced but the stone was simply being prepared.

Building seems to have started in earnest the following year (1473); a further total of £13 11' 2d was paid for freestone, this time to Robert Poty and to Thomas Lyffly, whilst 30' 8d was paid to a '*ship's master that brought it home*' there were also three payments for carrying-up stone (from the quay). The mason's expenses included a trip to Boston (one of four payments over the period for excursions to the town) suggesting that the stone was being sourced from the quarries of Lincolnshire. A tile maker was paid £5 to produce *Three thousand-four hundred* tiles (probably bricks) which cost of 20 shillings and there are expenses for the carriage of sand, lime and the purchase of a lime-sieve. Wrights<sup>3</sup> '*went into the country for timber*' (??) for staging) and payments were made for timber from Chesston and Halesworth together with further costs for its transport (seven loads).

Itemised payments to Edmund Wright for '*sawing of the wainscot for the mason* (1473)' and to John Lewke for '*taking down of the windows* (1474)' suggests that the demolition of the existing building was being carried out in tandem with the construction of the new. It is likely that the demolition would have released flint and stone for re-use, but payments to '*the men of Dunwich for flint*' and '*fetching home of stone at Kesland*' (flint from the beach at Kessingland?)<sup>4</sup> the following year (1475) suggests that salvaged material was supplemented with beach pebbles imported from the neighbouring parishes.

In 1476 the work was nearing completion and a payment of £15 4' was made for lead and its carriage, plus two more of 7' 8d and 8' for a plumber to work it, suggesting that the roof was being covered at this time. The following year Willam Wyot is paid to make gutters; the masons for 'casting' and 'dressing' (plastering) the walls and a glass-wright from Norwich to dress the windows.

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<sup>3</sup> Wrights – carpenters

<sup>4</sup> Alternatively this is stone re-directed from the construction of the church tower at Kessingland which had been started in c.1430's by the same mason that built Walberswick's tower.

The wrights were paid to take down the timber (the scaffold staging?) and fitting the stalls, and a holy water stoop was also bought.

There is also a payment of 4' for the enigmatic task of '*hawnsyng off the chancel*'; an archaic definition of the word 'haw' is an enclosure and it is possible that the existing chancel was being partitioned off whilst working was ongoing on the body of the church. Also at this time there is an implication that lead was being removed and taken down to London for re-casting.

#### 2.1.4 Hiatus in the church building?

In the accounts for the years 1478-1482 there is little evidence of large expenditure on building materials specifically for the church although payments to the masons and labourers continue. Fourteen shillings and 4d are spent on glass and a further 3 shillings on the fees of a Norwich-based glass-wright; 18 shillings was spent on floor tiles and the following year 2 shillings were paid to the mason and his man to lay tiles in the church.

In 1479 sixpence was paid for knocking down '*the wall that [the painted panel of] Saint George stands*' and for carrying out of the rubble; in the same year wires and irons are bought for [to re-hang?] the image. Golman and Chapel were each paid six shillings to supply 500 tiles (or bricks) and Roger Wynnie spend three days carrying tiles up to the church, but there is no indication of how the tiles/bricks were to be used.

During this period, there are expenses related to internal fittings of the church; in 1480 a lectern was made and in 1481 Edmund Wright was paid to make an ambry<sup>5</sup> and a pair of hinges were bought for its doors, Wright also constructed '*an awning over St Andrew and St John*'.

#### 2.1.5 Second phase of construction - the porch 1483-86 (Phase 3)

In 1483, nine pounds was paid for 'making' the porch and the year's expenditure is characterised by the frequent purchase of materials which included payments of: six shillings to the '*keylman for flint and a chalder<sup>6</sup> of lime*', three shillings and 8d to the '*men of Kes[sing]land for a boatful of stone and for casting sand*' together with further expenditure for lime, the casting of sand and carriage of stone. In the same year Edmund Wright was paid four nobles<sup>7</sup> for constructing the porch roof along with the expenses of a thatcher and reed to cover it.

During this period (in 1484) a thatcher was also paid the large sum of 5 nobles, 3' 3d for '*reeding the church*' (the nave) and the mason an unspecified amount for mending the church walls.

The porch was completed in 1486 when Wright again was paid 6'8d '*for plawncheryng the porch*' (probably planking the first floor priest room) and there were further payments for the porch's glazing, painting and mending the gutter to the priest chamber (?room above the porch). The porch was also mentioned regarding the purchase of flint and four iron bolts.

#### 2.1.6 Third phase of construction 1486-93- (?)Nave, south arcade (Phase 4)

As well as the costs attributed directly to the construction of the porch, there were other payments for building materials bought in 1486 without reference to a project; it could be for the porch or, more likely, the accumulation of materials for a following phase. There are frequent payments for stone so it could be the creation of an arcade to join the new south aisle to the pre-existing nave.

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<sup>5</sup> A cupboard for storing church vessels

<sup>6</sup> Unit of measure 16 bushels = to c. 25½ cwt

<sup>7</sup> A gold coins = to 8'8d

John Romforthe is paid 12'6d for a 'C stone'<sup>8</sup> on two occasions and William Glywer for 'half a C stone'. There are small payments for limestone and its carriage together with other payments for what is simply called 'stone for the church'. Two shillings and 3d was paid for tile and later another 10d for two hundred tiles (or bricks). There are costs for the mason, lime and sand and the carpenters are paid for eight days' work and there is a purchase of a 'load of [?roof] spars'

There is little direct reference to building work at the church between 1487 and 1489 as the account books are concerned with the construction of a new quay, but in 1488, John Sooke was paid 5 nobles for freestone. Although there are few other references to the purchase of church-related building materials, work must have continued throughout 1489, as there were regular payments to the mason and his men, also to a landlady, Joan Chapell, for their lodgings. Between 1488 and 1492 there were regular payments to the glass-wright for mending windows, including one dedicated to St. Christopher (in 1488) and another to St Walstan<sup>9</sup> (in 1492). There are also three payments totalling 35'5d to William Nonne in 1488 for iron-work, two of which are specified for the church. Large panels of leaded glass are held in by a framework of iron stays called feramenta and it is possible that Nonne's ironwork could have included these; other iron would include bindings on doors or chests, hinges and cramps for securing precarious lofty stonework.

The strongest clues as to where this tranche of building work was focused is that in 1488 Robert Home was paid 20' in part payment for work on a Rood [screen], the entry is illegible but a new staircase for the rood would not be built for another ten years; so it could refer to taking down the existing screen (mentioned in 1452) and storing it.

Amongst the expenses for the new work there is a large payment, in 1490, of £4 4' for 'repairing the church'; the costs include many hours' labour, lodgings and the expense of materials which comprise reed and clay, a return to these organic materials seems at odds with the new stonework and could suggest that a vestige of the old building is still being patched up at this time.

Over the course of the early years of the 1490's the expenses imply that this period of work was being completed and the interior of the church is being fitted; there are payments for: laying pavements on the church floor, making a clock, painting of Our Lady, hanging of a table at the high altar, (all in 1492) mending of St Thomas' and St John's tabernacles (1493). In 1488 an organ had been made for the church by William Chelter at a cost of 15', he was to return to repair the instrument in 1490 and 1492 and supplied new leathers (?bellows) in 1495. In 1492 Edmund Wright was charged with trussing off the bells and 'relmevyng' (?removing/relocating) the organ, perhaps to a different part of the church in preparation for renewed work.

During this period there are a notable number of expenses for hospitality for the visiting Bishop and a payment for a dinner for the clerk of Southwold on 'Dedication Day' in 1495; it is unclear whether this refers to an annual St Andrew's day feast or a celebration when a completed section of the church was being hallowed.

#### 2.1.7 Fourth phase of construction, the remodelling of the chancel and adding the battlements to the south aisle- 1496-97 (Phase 5)

There is no discernible major work on the church between 1493-5, but the final payment of 1495 was for flint, lime and the costs of 'fetching it home'. The charge was 29' 5d and, as ordinary flint

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<sup>8</sup> C-stone possibly refers to 100 limestones, as the contract value was three times greater than that paid for flint to the men of Dunwich or for the boatful of stone from Kessingland)

<sup>9</sup> St Walstan -East Anglia's own 'farmer-saint', who was born in the 10th century in either Blythburgh of Bawburgh)



was inexpensive, this is a large sum of money. The procurement of flint and lime together in a single transaction suggests that they came from the same place; where stated the lime was always bought from Norwich, deep quarrying for lime would also uncover seams of black flint; the geology of SE Suffolk would not produce black flint and therefore it would have to have come from further afield.

The next major identifiable building campaign started in 1496. Although not mentioned by name it almost certainly included work on the new chancel as well as the completion of the south aisle. The accounts include payments for leadwork to the aisle roof but there are also re-thatching costs, presumably where the aisle and nave came together.

Further expenses for materials that year include: two thousand wall tiles (bricks) from a man named Tovy at a cost of 5', eight tons of limestone from Andrew Smith at 32' with further costs of 10'8d for the stone's freight plus 2' more to carry it up from the quay, two chalders of lime at 8' and a 'load' of sand. William Godyll of Southwold was paid £4 10' for 21 C{wt} of lead plus there were smaller amounts to other lead suppliers.

Edmund Wright was paid 3' to make a crane and 'other things' for the new work and there is also hire of a shed. Wright was paid a total of 3'18d for two periods of work mending the aisle roof. He was assisted on both occasions by John Blenche who each time was paid separately 12d; this, we learn from elsewhere in the accounts, is what Blenche is paid for a week's work. The plumber (lead - worker) receives 40' 4d for his labour which was presumably covering the aisle roof, there was also a subsequent payment that year of 4'8d, to the plumber and the wright, for dressing of the roof. While John Talyer paid for 'dyting'<sup>10</sup> the side of the church roof.

A named mason (a new man and perhaps a specialist in flushwork), Harry Pays, was paid £4 and 4' to make 16 yards of battlements on the (south) aisle and then paid another £6 16' to make further battlements 'on the church'; the windows including the south window (of the s aisle) were glazed for 5'8d.

William Hasne a carpenter from Dunwich was paid for two pieces of work on the church totalling 11' 8d and another 16'd for the carriage of his timber. Carpenters were paid for cutting the spars on the south side and again for cutting the spars on the north. Spars can be roof-rafters but the value of the work was low amounting to probably only two days' labour on each side. A roof is clearly being taken down as a thatcher is paid for removing reed. The nave, however, is still thatched as a 'quarter of reed for the church (2'6d) and the hire of a thatcher and his man are also included in the year's expenditure.

In 1497 Andrew Smith is paid 4 marks 10'8d for 14 tons of stone and John Almygate 8' for a further two tons, all of which was to be brought to Walberswick in one load by Smith. There is a payment for 2000 thacke<sup>11</sup> tiles and there is a separate charge to bring tiles home by boat from Melton. There is also a payment of 6'8d for laying black stone in the church, this is too much money for laying a ledger slab and possibly the first reference to the knapped flint with which the exterior of the chancel is faced. The following year (1498) John Kotys is paid 20' and 2'8d for two loads black stone. There were also several large payments for lime and sand as well as for the mason's hire plus the board and lodgings for the workman. Over the course of 1496-7 there were further payments to the glass-wright for the repair of the church windows and there three payments for ironwork (feramenta ?) during this period.

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<sup>10</sup> Dyting -putting in order

<sup>11</sup> Thack tiles, these are roofing tiles and therefore may not be for the church

In the same year, for the church's interior there were payments for bring home the crucifix (from storage during building work?) and a cloth and (?)comnawict<sup>12</sup> was made for it. Robert Borton is well-rewarded with 7 nobles and 40d for (re)erecting the organ and a further 14'4d for mending it. Thomas Bird was paid 5'4d for eight wainscots whilst the mason is paid 4d to lay the gravestone of John Wolward inside the church. Someone called Mowr was paid 4d to mend a holywater stoop and Edmund Wright for removing of King Henry's tabal (a painted panel).

The largest outgoing for the year was £11 10' for full payment to William Rede and William Skarft to paint the crucifix and the church ceiling – the ceiling is most probably a 'canopy of honour' a highly decorative section of the roof which would normally be situated either, in the chancel over the altar, or at the eastern end of the nave over the rood. The painting seems to have been funded by public subscriptions as listed amongst the church's income receipts for 1497 is one of £3 5d which came from '*a gathering in the town to raise money for the painting of the church ceiling*'.

### 2.1.8 Spiral Stair to the Rood -1499

A rood screen must have been in place by 1499 as in that year Thomas Cutting was paid 28'5d for making a vice {spiral staircase) on to the Candlebeam (the rood beam). Related expenditure of 14'4d was for the board and lodging of the masons, who were making the stairs, and another payment for making the '*steps of the vyse of the kandylbem*'. This final smaller payment of 4'8d was for a parcel of work which included dressing the bells at *Halumes*<sup>13</sup>, making a child's bier and lodgings; it is a payment to a carpenter and therefore probably for a step ladder to gain access to the elevated accesses to the rood stair (Pl..6).

Other payments in this year were 41'1d to the masons for repairing the walls, and 2'2d for mending the sink and the sege<sup>14</sup> in the priest's chamber, while there were two costs (8d and 3') for dressing the holy water stoop which, it is stated, was by the chancel door. The glass-wright was paid 3' for mending of the church window and 8d for work on the clock and chimes.

### 2.1.9 Final phase of construction, the north aisle 1500-1512 (Phase 6)

The first volume of the church wardens account concludes at the end of the 15th century; the accounts from the start of the 16th century no longer exist and the records only resume in 1585 long after the church was completed.

Information for the construction date for the north aisle comes from a number of wills in which money was bequeathed to further the work on the new aisle. In his will of 7th October 1500, John Almingham gave £20 to the church of which £10 was to be spent on the organ, and the residue on an elaborate canopy over the high altar which was to include Our Lady and four angels, but failing this, the money was to be spent on a tabernacle for St Andrew or on the new north aisle. Further smaller bequest towards the completion of the north aisle were made by Thomas Kelot in 1506, Will Ferry in 1507, Margaret Pynne in 1509, Alexander Richardson and John Cooper in 1511, Thomas Chapell and Thomas Kerych in 1512.

## 2.2 Decline of the church

Following the Dissolution of the priory at Blythburgh in 1538, the church tithes were appropriated by Henry VIII and granted to Sir Arthur Hopton; this loss of income together with the decline of the port and falling population meant that the large church was to become unsustainable.

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<sup>12</sup> I think this is something to do with candles

<sup>13</sup> All-Saints Day

<sup>14</sup> Siege - a seat of dignity

The puritan iconoclast, William Dowsing came to Walberswick on 8<sup>th</sup> April 1644. In his journal he lists the destruction that was wrought on the church: '[We] Brake down 40 superstitious pictures; and to take off 5 crosses on the steeple, and porch; and we had 8 superstitious inscriptions on the grave stones.' The 'pictures' will have included the stained glass windows and the inscriptions the brass plates from the ledger stones of graves within the church. In the churchwarden's accounts for that day there are expenses of 6' paid to 'Master Dowsing' and his troopers for taking down the images and brasses and the following day a payment of 6'10d were made to Edwards and Pretty for taking down twenty-six (?) Rheils.

In 1695, unable to finance repairs to the crumbling church, the churchwardens Edward Collins and John Taylor applied to the Bishop of Norwich for a faculty to abandon the chancel, nave and north aisle and create a more sustainable church in the remaining south aisle; to finance this they would remove and sell the lead and beams from the roof, the four bells and memorial brasses. In granting the faculty licence<sup>15</sup> the Bishop's office reflected the despairing tone of the churchwarden's application and briefly described the condition of the church and of the community:

*'.....John Skoulding, Clark Curate of the wardens and diverse inhabitants of the said parish showing unto us that the church of Walberswick aforesaid is a great building having large aisles on both side covered in lead and capacious enough to [?seat/hold] thousand auditors but is now so very ruinous and decayed that it will not [?shelter] them from the infortunes of the weather and they are in great fear least some part thereof should fall upon them in time of divine service, [?several pairs] of the roof having latterly fallen down. And that they have provided charges of repairing thereof to be valued by able and sufficient workmen who informed them that it will amount nigh to £400 to put the fine church into tolerable repair, which said sum the said parishioners are altogether unable to raise or procure; the whole returns of the said town not exceeding the yearly sum of £300 and very many of the houses being wasted and fallen down and the town almost desolated [so by] praying to us that you would give us leave and consent to take down the roofs of the said church and chancel and the north aisle thereof and that they may sell three of the four bells, two whose of are now broken, split and useless and with the money arising from the sale of the bells, lead and other materials they may repair the said church which is [something illegible] convenient and large enough to contain all of the parishioners in the time of divine service ( the number of whomof do not unusually exceed forty persons).....'* The licence is dated 26<sup>th</sup> June 1695

The church was pulled down and the accounts record that the three bells, lead and timber sold for £303 1'11d whilst the cost of creating the new church was £291 8'9d. Stone was salvaged from the great church and reused to create the new east and north walls.

### 2.3 Past archaeological work

Excavations in the 1930's discovered a Pre-reformation *super-altar*, a small slab of stone which was consecrated and marked with crosses, and now forms part of the present altar. It is unclear whether the excavations which made the discovery were archaeological or something more prosaic and there are no records of a dig in the archives of the Suffolk Archaeological Service or County Record Office.

In 2002 a pipe trench was excavated by SCC Archaeological Service to service a toilet which was located at the west end of the former nave alongside the tower (Boulter 2007); the trench passed through the north door and out into the graveyard. Some rubble layers were recorded but nothing of the original floor was found to be surviving *in-situ*. A small area, neatly-built from worn medieval glazed tiles recovered from the church, was recorded just inside the threshold of the door. Outside

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<sup>15</sup> Norfolk record office ref; DN/FCB1 - Faculty Court Book 1633-1736, page 269

was a small hearth formed within a clay-lined pit; this may have been used to recover lead when the north aisle windows were being dismantled and probably dated to the 17th century.

### 3. Description and analysis of the ruined nave and chancel

The full extent of the 15th century church exists in outline; formed from the walls of the chancel and the outer walls of the north and south aisles, and encloses a space 37.5m x 18.3m (Fig. 2 and Pl. 1). The remains of the aisle and chancel walls are pierced with a total of fifteen full height windows and without the roof, the great achievement of the late-gothic architects in creating vast buildings more in light than substance, is accentuated. Construction of the church began in the 1470's just as the ones in neighbouring Blythburgh and Southwold were at, or nearing, completion and enough of St Andrew's remains to recognise a notable resemblance shared between all three: the long, six bay, aisles which extend to within one bay of the end of the chancel, continuous clerestory that, it is thought, would have run the entire length of the building (which is evidenced here by the three remaining windows at the top of the chancel) and the extensive use of decorative flushwork.

Inside the church, the east end of the north aisle was partitioned off to form a Sacristy, which was accessed by a door from the chancel, and was divided into ground and first floor rooms. As well as the high altar in the chancel, side chapels were located at the east end of the aisles, each identified by the presence of a piscina and a priest door. Built into the outside corners at the west end of the aisles were stair turrets which gave access onto the aisle roofs and in the case of the southern stair also into a first floor room over the porch.



Plate 1. Ruins of the 15th century church of St. Andrew, Walberswick looking east from the tower. The roofed building on the right is the present parish church constructed in 1696 within the south aisle from stone salvaged from the earlier church. (Photo supplied by Nicholas Jacob Architects)

Inside the nave none of the arcade of columns that would have divided the nave from the aisle and very little of the window tracery survive *in-situ*; but it can be viewed, some in component form, in the east and north walls of present church which were constructed with stone salvaged during the dismantling of the redundant building. The north aisle windows were reused in the new church, and flushwork panels and section of quatrefoil piers that once formed the arcades (similar to those at Southwold) can be seen in the wall (Pl.2).



Plate 2. Decorative flushwork panels taken from the parapet and cross-sections of quatrefoil columns that would have once divided the nave from the aisle reused in the church built 1696.

The exterior of the church is faced with flint used in combination with brick and stone, the finishes are considered and the treatment of the chancel, south and north aisles is each different (Pl.14). The wall's core fabric and the interior faces are largely composed of rounded flint pebbles; these were collected from the beaches at Dunwich and Kessingland, as well as probably Walberswick, and reflect the resources of the local environment. The interior edges of all of the openings, the windows and doors, are made of brick which were plastered over; with stone only being used to dress the exteriors, the only exception to this was the great east window which was framed in stone both inside and out.

Although the church was completed over a relatively short period of time and built in a single harmonious architectural style, there are detailed differences in materials used in the composition of each element of the church; so that the material of the north aisle can be characterised and distinguished from the south and both are different from the chancel. These subtle fabric changes suggest that each component represents an individual building campaign so that the church, rather than being raised all at once, was completed episodically. This presumably enabled a functioning place of worship to be maintained as the old pre-15th century church was being renewed; in 1476 there is expenditure for taking down windows and in 1479 there is an expenditure for knocking down a wall and removing the materials, so demolition of the old and construction of the new seemed to have been going on hand in hand.

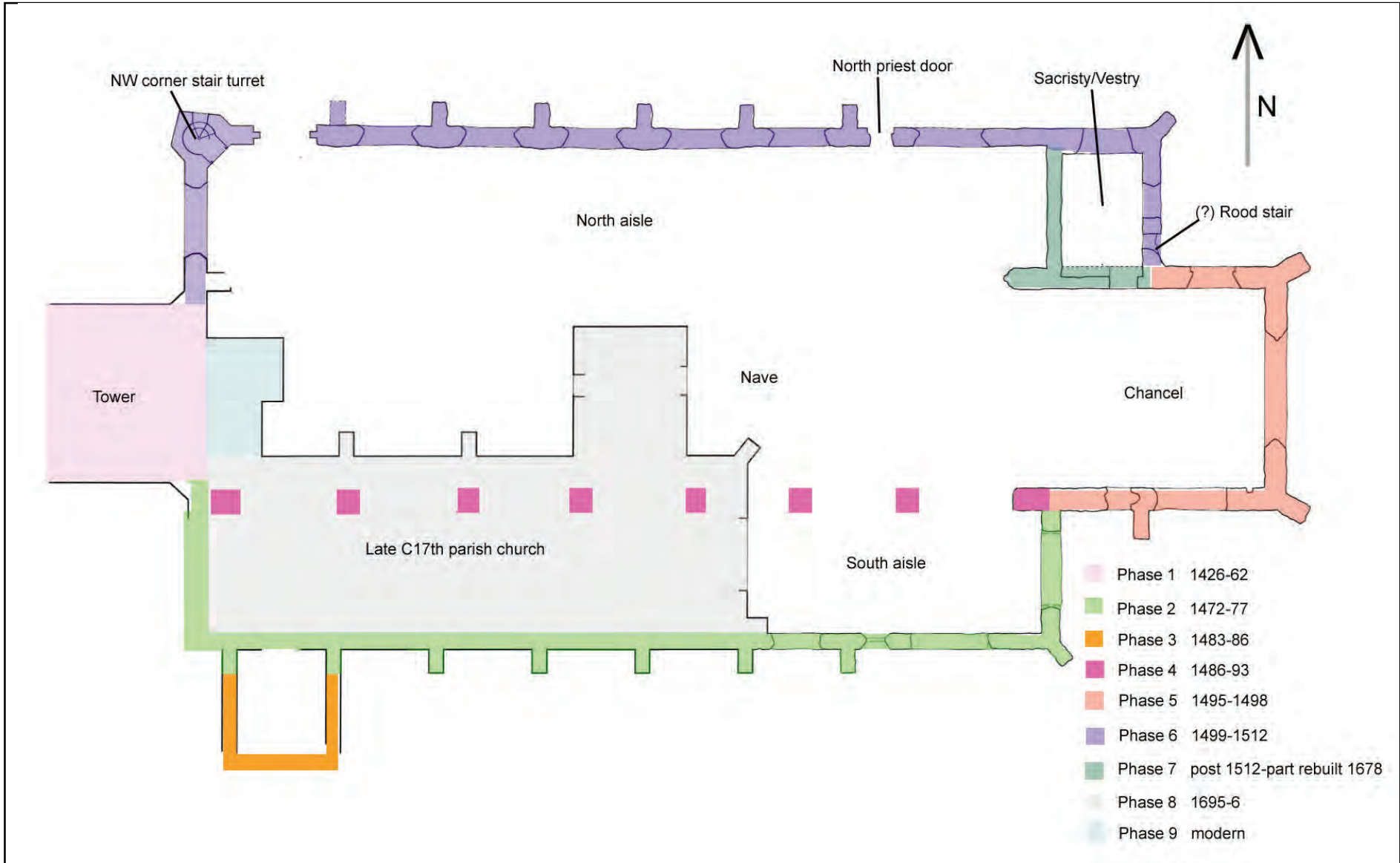


Figure 2. Plan of the church showing the different phases of build.

## 4. Phasing of the church's construction

The episodes by which the church was raised, the places where building campaigns started and conclude, can be easily identified in the fabric of the walls. The sequencing and dating of these campaigns is, however, more difficult as the joins between one phase of build and the next tend to be vertical lines; so that determining which of two abutting elements came first and which was added, simply by archaeology, is problematic; and is compounded by the fact that the church was built rapidly in a single architectural style. By contrast, the documentary sources can furnish intense periods of building activity with precise dates but they are ambiguous as a record of the church's construction history.

Based on study of the building in combination with the written record, the sequence in which the church was constructed is suggested in Figure 2 and described below. The church was completed including the construction of the tower, over the course of about 85 years divided into six phases. The building of the tower was the most protracted, taking almost as long to complete as the rest of the building put together. The church existed for less than 200 years (between completion and abandonment) and during this time there is evidence of at least one major alteration.

### 4.1 Phase 1: The Tower

The tower was not included in the study but is the earliest part of the 15th century church; documentary sources record it was begun in 1426, completed in around 1462, and was constructed against a pre-existing chapel. On the east face there is a drip moulding which gives the outline of the former nave roof and below this a window for a Santus bell. The pitch of the former nave roof appears particularly steep and looks greater than those over the naves of the comparable Blythburgh and Southwold churches; it is steep enough to have supported thatch and, according to the account books, the thatching of the church remained an expense into the 16th century, after the church was finished.

The width of the nave, as measured between the two arcades that separated the nave from the aisles was greater than the width of the tower. The scar of the north west respond<sup>16</sup> demonstrates that the arcade was built as part of the aisle (Pl.4), therefore the clerestory would have been outside the line of the tower and, as a consequence, has left almost no visible evidence of its existence at the west end of the church; a possible attachment point for the clerestory can be seen on an angled stub of masonry above the aisle west wall (Pl.4).

The tower was built against an existing chapel, the lower stage of the west face of the tower has a greater thickness and may retain some of the previous buildings gable wall. The tower arch extends to the full height of the nave and the arch head is a narrow two-centre type. The opening has been blocked with a mixed jumble of stone sourced from the demolition of the main church in 1695.

### 4.2 Phase 2: South aisle

The documentary sources suggest that the south aisle was the next part of the church to be built and was constructed between 1472-77, with the parapet added in 1496. The exterior finish of the south aisle has a distinctive use of red-brick (Pl.14) this signature feature is consistent across the full length of the aisle.

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<sup>16</sup> Respond -half pillar attached to a wall which supports an arch at the ends of the arcade.

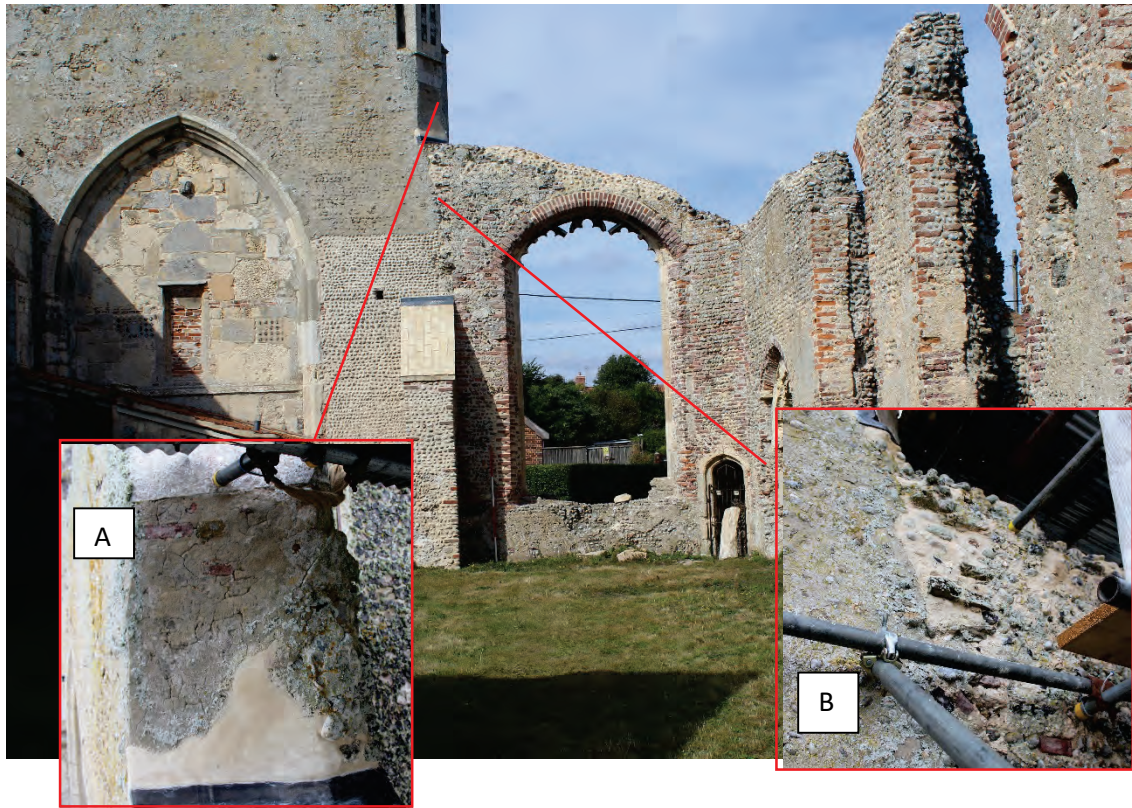


Plate 4. West end of the church showing remains of the clerestory above the aisle wall (*inset pic A*) and projecting broken bricks in the scar of the north respond (*inset pic B*). Note the embedded coping stone denoting the top of the parapet in pic. A

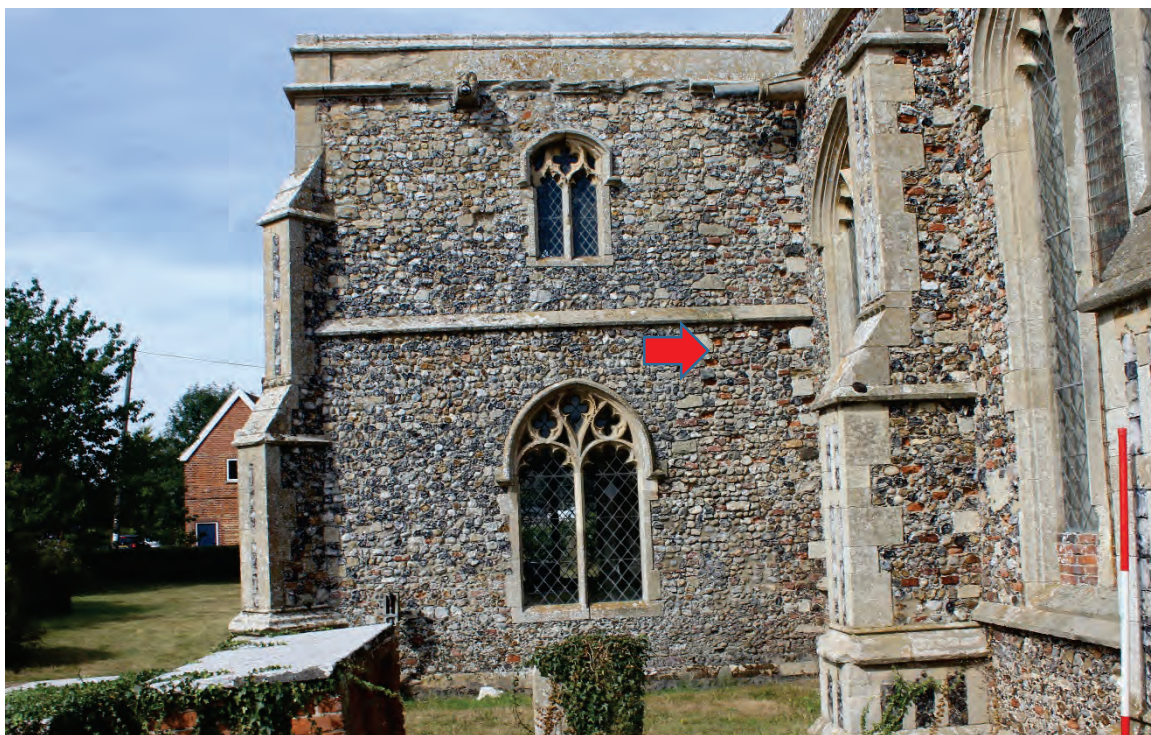


Plate 5. The south porch ground floor windows are in a decorated style and earlier than other windows in the church, the joint between the building of the porch and south aisle is arrowed.



### 4.3 Phase 3: The south porch

The tracery design in the lower windows of the porch are in a *Decorated*-style (Pl.5), one which had disappeared by the second half of the 14th century; they are the earliest feature of the building and predates the architecture of the rest of the church. These windows are likely to be salvaged from the previous church but the porch itself was constructed between 1483-6. A porch was always part of the master plan and projecting wall stubs to which the porch was attached were built into the south aisle. The join between the porch and the slightly earlier aisle can be seen as a vertical line (Pl. 5), whilst the treatment of the exterior facing of the porch is different to that of aisle.

### 4.4 Phase 5: The Chancel and Sanctuary

The chancel was probably constructed between 1495 and 1500 and vertical joints where it was stitched onto the rest of the church can be clearly seen on the internal faces of the north and south walls. These joins coincide with the centre-line of the east walls of the respective south and north aisle (Fig 2). The treatment of the joins on the two sides are however different; on the north side, the chancel wall is coupled to that of the Scaristry using a combination of long limestone blocks and



Plate 6. South wall of the chancel. The vertical joint where the chancel was connected to the nave can be seen to the right of the 2m scale. Above the priest door the wall face is composed almost entirely in brick a phenomenon which was not seen elsewhere and which contrasts with the nave and base of the chancel wall. The dropped sill at the base of the large window is thought to be a sedilia, whilst the priest door has been narrowed by building up the left jamb, the current ground level is c.0.5m above the medieval floor level.

long (9½") bricks (Pl.7) whereas on the south side the two phases barely do any more than butt together; on both sides of the chancel the wall faces between the adjacent phases were not made flush.

The lower section of the chancel, up to the height of the window sill, are composed largely of flint and are a different period of construction from the rest of the cell. Whether this change simply denotes a different building season or that the chancel was a reworking of an earlier building footprint is unknown. From sill level to the top of the clerestory there is an increased use of brick, particularly on the south wall where the interior is faced almost entirely with the material, a feature which is unique to this part of the church; this bias is also confirmed by an increase in the quantity of broken brick in the rubble core of the chancel's south wall (Pl.7).



Plate 7. Brick rubble core beneath the dressed black flint of the chancel south wall

#### 4.4.1 Description of the south wall of the chancel

The south side of the chancel (see Fig. 3) includes a short length of the south arcade **(A)** and the respond for the first of the arches. The arcade wall is made up of rolled beach pebbles, laid in horizontal courses with single rows of brick stretchers dividing the pebble-built sections into bands; the brick rows are irregular and not always complete. Thin purple bricks, similar to those used at the base of the north aisle wall and fragments of dressed stone, including window tracery in a soft clunch, are interspersed throughout the build. The fabric of the chancel wall begins at the joint **(B)**; the construction of the chancel south wall is unusual in that a majority of the wall (the complete central portion) is faced with brick and this is the only wall in the (15th century) church where this mass-use of brick occurs. The lower part of the wall **(C)** conforms with the construction of much of the rest of the church in its use of rounded pebbles as the principal material and this building method extends to the east wall to a height that includes the dropped-sill that is built into the base of the large window; the high altar piscina, however is set within brickwork. Much of the wall is masked by plaster but the brickwork is best seen in an exposed patch **(G)** over the priest door. The brickwork extends to the height of the clerestory window sill where flints seem to have become available again and the change is delineated by a small lip **(L)**. Where exterior face has fallen away the core is visible and shows that the south wall is made up with a high proportion of broken orange bricks, these are inserted at a miscellany of angles, rather than flat, a phenomenon which was not seen elsewhere in core fabric. There is a priest's door **(D)** with shallow Tudor-style arch and above it

a strainer or relieving arch (**F**) has been built into the brickwork (Pl.8); the door is similar to the opposing blocked door to the Sacristy; the door heads on both are quite clumsily built but this would

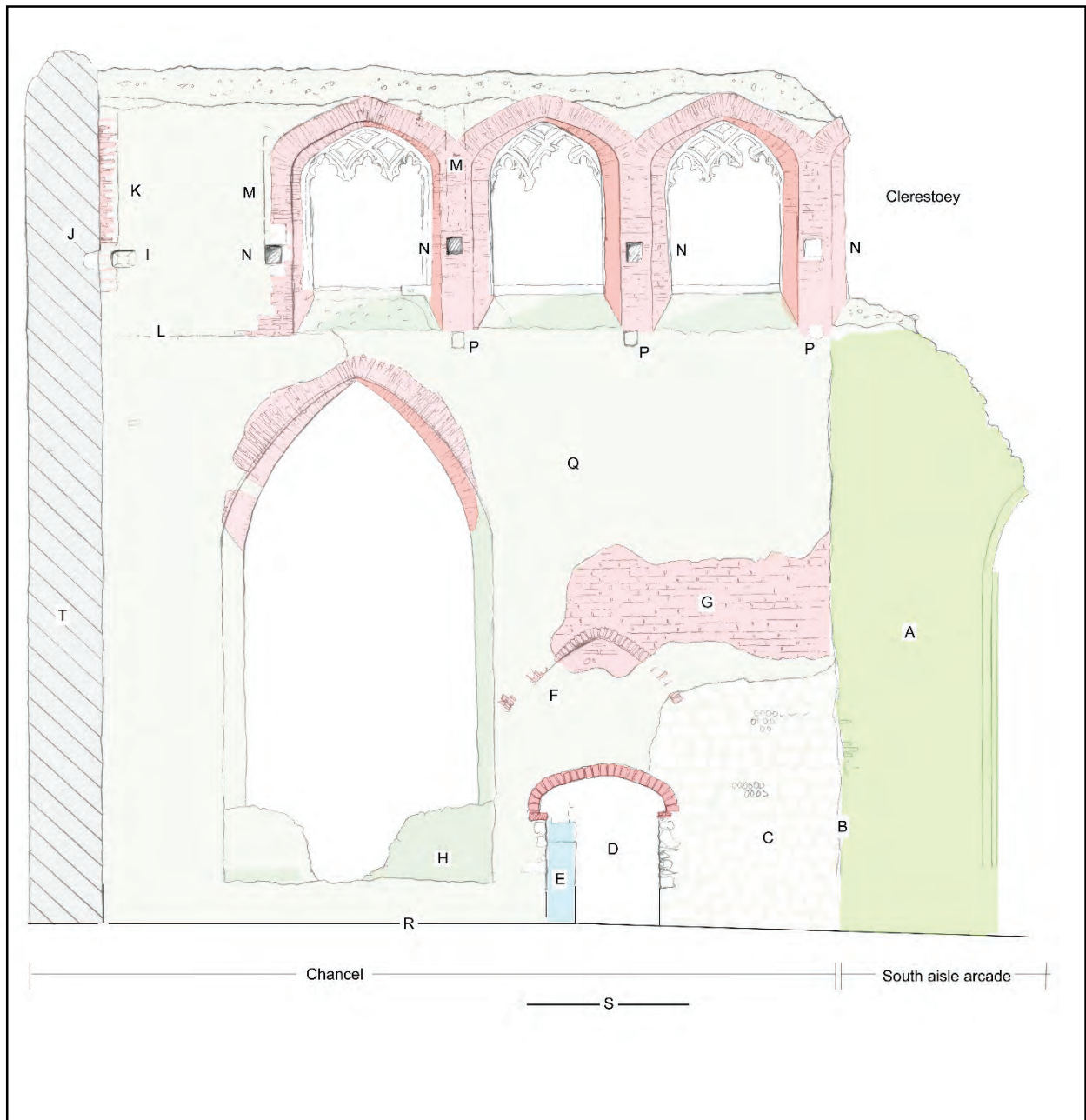


Figure 3. Internal (north) face of the Chancel south wall

have been concealed by plaster. On the outside of the church there is a rebate surrounding the priest's door from which the dressed stone surround has been removed and the opening has been compromised by a buttress. Inside the door width has been reduced from 1.10m to 0.85m, by building up the east jamb (**E**), to match the rear of the buttress but the original can still be seen in a quoin of large flints. Despite partially overlapping, both the exterior buttress and the priest door appear to be 15th century features but the buttress must have been a slightly later modification perhaps in response to the increased height of the chancel when the clerestory was added. Most of the buttress has been heavily restored but a small area of unadulterated fabric remains at the base (Pl.8). The present ground level (**R**) on the south side of the chancel has built up over time reducing

the appearance of the door height; transferring the tile floor level (**S**) from the Sacristy suggests that the door height would have been c.1.9m equal to the blocked Sacristy door.

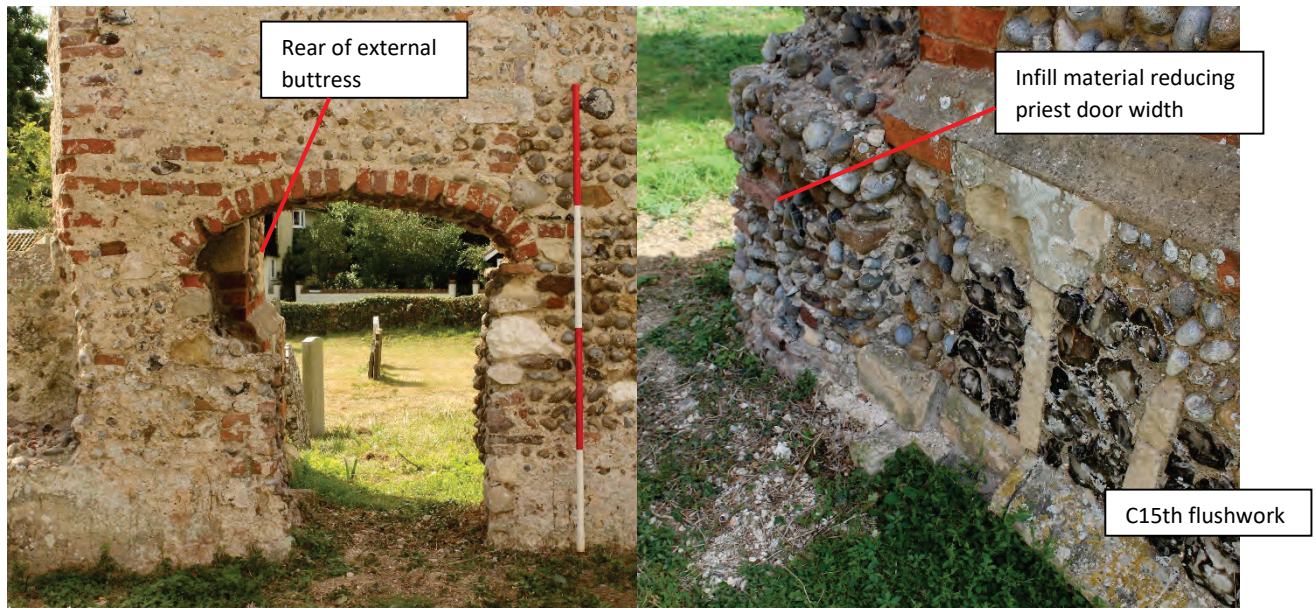


Plate 8. The priest's door in the south wall of the chancel (left). The ground level in the chancel has risen by c.0.5m giving the impression that the door head is low. The original door opening was partially blocked by the addition of an external buttress and the door width was reduced by building up the left jamb. The buttress partly blocking the priest door is shown on the right, it has been extensively rebuilt but the presence of decorative flushwork at the base of the buttress suggests that it is a C15th feature.

#### 4.4.2 Description of the north wall of the chancel

From the inside, the wall fabric of the chancel is similar in composition to that of the internal walls of the Sacristy (Pl.10) and is constructed using rounded beach pebbles laid in horizontal rows. The pebbles are interspersed with brick but these are larger (8 $\frac{5}{8}$ "-9" x 4" x 2 $\frac{1}{4}$ ") than those used in the Sacristy wall, although the narrower bricks do also occur. A further distinction between the chancel and Sacristy/nave arcade walls was the survival of the plaster, which was better in the chancel than on the other pebble-built walls; this suggests that they were not rendered with the same plasters and therefore not at the same time.

#### 4.4.3 Chancel windows

The Sanctuary within the chancel is lit by large windows that pierced the north and south walls, and the vast east window. The north window is 3.07m tall and 1.60m wide, the south window is 2.65m wide and, including the dropped sill, 5.20m tall. The proportions of the south window are tall and narrow and the window head has a steep, two-centred arch which is in contrast with the flatter arches of the other windows of the church (the similar width large window that illuminates the chapel at the east end of the north aisle is almost round-headed (Pl.12)!) The chancel's southern window extends close to the clerestory, whereas with the north window there seems to have been a loss of ambition and it has been capped off with something less lofty; there is a distinct change in build (representing an interval) between the construction of window's side and head.

The bricks that form the vertical edges of the embrasures on both the north and south windows use orange, long thin bricks (10" x 4 $\frac{1}{4}$ " x 1 $\frac{1}{2}$ ") but also include some darker red-firing bricks. This type of brick is also used for the south window head and the wall in general. The shallower pitched head of the north window (Pl.7), however, is built of a thicker, purple coloured brick (9" x 4" x 2 $\frac{1}{4}$ ") which is tempered with fire-cracked flint- this batch of bricks were not seen elsewhere in the church and are

unique to the chancel. Whilst the embrasures were created out of mainly long thin bricks in alternating headers and stretchers, the east jamb of the south window used a lot of salvaged stone.

As with the rest of the church the edges of the reveals are plain (with a simple chamfer on window head) that were meant to be plastered, this contrasts with the great east window which is the only one which had moulded stone forming an interior surround. The stone is a soft, easily carved Ketton-type and was very decayed; it was suggested that the erosion was due to the east window facing the weather off the sea but a similar stone was used to create the more sheltered north door and this is equally decayed. The east window is 4.15m wide and probably contained a five light tracery; the width of the window was greater than anything in the 17th century church and it was not re-assembled for the new church.

The dropped sill on the south window looks like a sedilia<sup>17</sup>, although compared to the adjacent priest door the level of the sill/sedilia seat is quite high. Evidence from the Sacristy suggest that the ground level within the chancel (around the priest door) has been built-up, for the sedilia to work the sanctuary floor level must have been set above that of the chancel's and accessed by altar steps; an elevated altar would be typical of a church with a nave of this size.

#### 4.4.4 Clerestory stage

Three clerestory windows survive on the south side of the chancel and one on the north. The openings are topped with four-centre arches and the remaining tracery indicates they were three light windows. The tracery pattern resembles (but is not the same as) the two-light window on the first floor of the Sacristy but it is not one repeated elsewhere in the church.



Plate 9. Clerestory windows on the south side of the chancel

The positions of wall-posts, vertical timbers attached to the face of the wall to support the roof - trusses (Pl.11), could be seen in outline as gaps in the plaster. The marks of posts (**K**) were recorded in each of the chancel corners and extending down between the southern clerestory windows(**M**); the corner posts had a rectangular profile 180mm x 200mm whilst the wall posts were 200mm wide. Sockets for corbels (**I and J**) existed at the bottom of the corner post but were positioned either side of the post, as if bridging the corner, rather than directly under them. The holes were roughly cut, as opposed to being built into the wall, and could be the result of extraction. There were further sockets (**N**), at the same level, below the wall posts and set in the jambs between each of the clearstory windows; these occurred only on the south side and there were no opposing ones on the north.

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<sup>17</sup> Sedilia -seat usually made into decorative architectural features located on the south side of the chancel used by the Priest, Deacon and Sub-Deacon during services.



Plate 10. The Chancel looking east (bottom). The picture top left shows the line of the wall post, evidenced by the limit of the plaster (M). The sockets, which were at the mid-point (N) and base of the post (P), are for an attachment point and corbel respectively. The picture top right shows the line of the corner post (K) as a break in the plaster, large ragged holes at the base of the corner posts are probably for corbels (I and J). The letters used to annotate the photographs correspond with those used on the drawing in figure 3. The corbels at the base of corner post are highlighted in the lower picture and a change in a phase of built marked with a blue line.

At the base of the windows' sloping reveals, were small, shallow pockets (**P**) that had been built into the wall to hold narrow timber corbels; the sides were formed from bricks on edge and at their base was woodgrain in the mortar. The pockets were 130 x130mm and 75mm deep, their tops coincided with the bottom edge of the reveal and a shallow lip (**L**) marked a change of build east of the clerestory windows. The internal pockets were at the same horizontal level as a row of putlog holes on the exterior wall face but did not align with them vertically. These details were only seen on the south side and were not matched with equivalent holes on the north wall.



Plate 11. Example of wall posts at the Church of St Edmunds, Southwold

#### 4.4.5 Exterior wall face

Befitting its exalted function, the exterior of the chancel is distinguished from the rest of the church by a high quality finish made up of very closely-spaced, dressed black flint, pale limestone dressings and decorative flushwork; and the mortar beds are infilled with galleting of flint chippings to give the surface a dense, dark, gloss. Some effort was made to create a flawless finish as putlog holes, which were edged with brick, were cut back when the scaffolding was removed and hidden by galleting and only two lift-lines, 56cms apart, were discernible. These were observed above the priest door where, uniquely in the wall, over-fired, dark purple/black bricks were used.

The flint is off-set with limestone dressings in a pale Ketton-type stone around windows, string courses, drip mouldings and buttress quoins. Limestone was used to highlight the junction between buttresses and the wall face but not at the intersection with the aisle walls or the putative rood stair turret.

Examination of the external junction between the north aisle and the chancel was compromised by the removal of the rood stair turret but on the south side the chancel wall face butted against the east wall of the south aisle and was therefore later.

The treatment of the exterior wall finishes on each element of the building was considered; the composition distinguished one from the other. The chancel was finished exclusively in black flint; the north aisle mixed paler flints and lime fragments against black galleting; the south aisle, uniquely, was highlighted with red bricks dotted amongst mixed flint in a regular pattern (Pl.14). This non-conformity visually demonstrates the church's component parts were constructed sequentially.

#### 4.5 Phase 6: The north aisle

The exterior walls of the north aisle, which included the area that was later partitioned off to form the Sacristy, were completed in a single phase and is shown in blue on Fig.2. Bequests recorded in 16th century wills show that the aisle was under construction by a least 1500 and was still ongoing in 1512-a period not covered by the churchwarden accounts. The aisle was divided into a side chapel, located at the east end of aisle, and parishioner seating. The length of the chapel is indicated by the position of a priest door and above it is a socket where possibly a screen was located (Pl.12). The chapel was lit by a large, four light window and a crudely-fashioned piscina remains in the wall.

**Bricks:** The edge of the window reveals are built in brick and the construction of the north wall is characterised by use of overfired purple bricks. The bricks measure 8 $\frac{3}{8}$ "-9 $\frac{3}{8}$ " x 4" x 1 $\frac{1}{2}$ "-1 $\frac{3}{4}$ " and are overfired so as to be distorted and brittle – with some bordering on the unusable. The over-fired bricks appear with such frequency that it is likely that they are from a single batch (the churchwarden's accounts record single purchases of 3400 bricks) and their use defines phases of build. The extensive use of burnt bricks occurs twice, separated by a period when 'unburnt' bricks were available, and the distribution of the brick types divides the wall horizontally into three bands (Pl.13). These extend across the entire length of the north aisle exterior wall and defines the vertical progress of the wall builders. The burnt bricks occur with most frequency in the bottom half and



Plate 12. Area of the chapel at the north aisle, showing the large window and priest door. The socket, the possible location of a screen, can be seen near the top of the wall (above the scale).

could be seen forming the north priest door, the bottom half of the windows and the lower part of the east stair turret. The burnt bricks extend higher up the wall in the corners suggesting that the wall ends were raised in advance of the centre, as one would in building a brick wall.

A change in the brick-type occurs at a height of c.2.5m where bricks in an orange firing clay are used, this is particularly noticeable in the four westernmost windows. These second phase bricks tended to be slightly larger (9" x 4 $\frac{1}{8}$ " x 2 $\frac{1}{8}$ ") than those at the base of the wall but the fabric seems the same (sandy with small grit (rare) and tempered with grog) suggesting that although differently fired the clay source is the same. The orange bricks extend to the springing point of the arch reveals, the natural stopping point in a build when the formwork for the window head would need to be



inserted. Burnt purple bricks then re-occur at the window heads and the arch of the large window at the east end of the aisle is made entirely from burnt purple bricks.

**Wall body:** The core of the north nave wall was made up of a rubble mix of large flints and broken bricks, the mortar was a very hard, white lime which was well-slaked (no lumps of chalk) and mixed with coarse, beach sand with small grit and stones. The broken bricks within the core were consistent with those used in the window reveals with burnt purple ones at the base. The diverse mix of materials was greater than the later pebble-built walls (inner Sacristy and south aisle walls) using a greater mix of field-flint and the more frequent use of oddities like large pieces of septaria/mudstone, fragments of limestone and oddments of dressed stone re-cycled from the earlier church.

The exterior wall face had largely fallen away but was made up of dressed large flints mixed with faced limestone pieces and smooth flints and cobbles to present a flat, dressed surface; the flints are a mix of grey, brown and paler flints. The selection of paler-coloured materials was a deliberate stylistic choice, similar to the finish on the tower and is contrasted with the black flint used on the chancel. The mortar joints were filled with galleting (shards of black flint) particularly around the buttresses (although this may be a result of better preservation); the galleting gave the appearance that the pale flints were set against a black background (Pl.14). (Note: The red brick chequering, used dotted throughout the south aisle face as a decorative accent is not used on the north side). The buttresses on the north wall are very slender (only 50cms wide) with vertical sides and stepped profile with limestone weatherings and drip mouldings on the sides.

**Windows and door openings:** No dressed stones remained in the north aisle window openings except for the frame and fragmentary tracery of a large four-light window in the west wall; a tracery pattern that it shared with the equivalent window in the south aisle. There are six, full-height window openings in the north wall of the north aisle; five are evenly spaced and have a width of 1.95m and would have contained three-light tracery. The easternmost window, the one closest to the north aisle altar, would probably have been a four-light window and was both taller and wider at 2.62m across (Pl.12). The widths of the narrower openings match the windows of the north wall of the 17th century church, whilst the wider opening is equal to the present church's east window, supporting the idea that the tracery was transferred from one building to the other. The later windows are however shorter than the 15th century original, however reducing the window height would have been a straightforward adjustment. The tracery pattern in the north wall of the present church is consistent with that of the south aisle.

The stone of the main north door was a soft, Ketton-type stone; honey-coloured with a very fine, even grain. It was very badly weathered and similar to the stone used on the large east window of the chancel, the respond of the north aisle arcade. *et al.*

Built into the NW corner of the nave there is a hexagonal stair turret which mirrors the one on the south aisle and gave access to the aisle roof (the southern version also leads to a room over the porch).



Plate 13. The internal face of the north aisle north wall showing the changes in build identified in the change of bricks



Plate.14. Each element of the church can be characterised by the treatment of its exterior wall face; the south porch (left) uses red brick set amongst in a regular pattern, the north aisle (centre) is composed of large pale flints, and limestone rubble highlighted against black-flint galleting and the chancel (right) uses knapped black flint contrasting with pale limestone dressings



Plate 15. The exterior of the east wall of the north aisle, the elongated opening is the collapsed remains of a spiral stair. The windows light the ground and first floor rooms of the Sacristy. The limestone quoins behind the scale are all part of a modern repair.

#### 4.5.1 Rood stair turret?

At the east end of the north aisle is a separate two storied chamber which served as a Sacristy or Vestry (Fig.2). The external walls are the same construction as the north aisle wall and the windows at two levels are original features, rather than inserted, and suggest that from the outset this space was intended to have an upper floor.

At the junction of the east wall of the Sacristy and the chancel there is a large void in the wall (labelled 'A' Fig. 5), this opening has been created by two former doorways, one above the other, which through collapse have become a single entity. The openings are almost all that remain of an external stair turret that once stood in the angle between the end of the north aisle and the chancel (Fig.2). Externally there is no visible remains of the turret although reading the outside of the building at this point has been complicated by a spurious limestone quoin added as part of a modern piece of consolidation (Pl.15).

On the ground floor the entrance to the stair (Fig.3 'R') was at least 1.2m above ground level (a prodigious step!) and from there would have to have risen 2.7m to the first floor in one turn of a spiral stair (half a circle). By comparison, in the existing stair turret at the NW corner of the N aisle the steps are more welcoming, they start at ground level and a half a turn is achieved in eight steps in which it rises 1.75m; each riser being 20cms. The internal diameter of the NW corner stair well is 1.38m and a 2m space is needed to accommodate the turret. There is no evidence of an external turret at the site of the lost stair and little room for one, but the void in the Sacristy wall *is* a spiral stair and a part of a single tread still survives in the wall thickness. Whilst the steps are a cruel climb and clearly not practical as the ones in the NW corner of the aisle, there is a parallel in the rood stair at Southwold (Pl.16); this is also in the north aisle wall and, like Walberswick, has an elevated starting point and is comparably steep. The external stair at Southwold is built not in a turret but

hidden in a slightly enlarged buttress and an arrangement similar to this could conceivably fit with the limited evidence at Walberswick.

The sacristy interior walls seem to be a later addition/modification which separated the (?) rood stair turret from the chancel and seems to have made the stair obsolete.



Plate 16. Spiral stairs to a rood screed at St Edmunds church, Southwold. Note how far the of the entrance of the stair is from the floor level and the height achieved in half a turn of the 'vice'(left). Exterior view of the rood stair turret which is hidden within the larger buttress in the centre of the picture (right)

#### 4.6 Phase 7: The Sacristy

A sacristy or vestry with a room above was created when the east end of the north aisle was partitioned off. The internal walls of the Sacristy, which are coloured green on the phase plan (Fig 2) were later insertions that were jointed into the inside of the north aisle exterior wall with block-stitching. The two inserted walls were built simultaneously and at their junction in the SW corner of the Sacristy the two walls were woven together during construction; the phase included the short projecting wall which forms the eastern respond at the start of north aisle arcade. Where the Sacristy south wall butted against the later chancel the two were stitched together using a combination of long limestone blocks and long (240mm) bricks in a vertical join.

The composition of the sacristy walls was quite distinct from that which made up the north aisle; they were made up of rolled beach pebbles, all of a similar size, that were laid in neat horizontal rows which gave a uniformed appearance. The pebbles were interspersed with orange-firing bricks which measured  $9\frac{1}{2}$ "- $10\frac{1}{8}$ " x 4" x  $1\frac{1}{2}$ "- $1\frac{3}{4}$ ". The bricks were made from a fine, sandy texture clay with small grog inclusions and were evenly fired. The distribution of the bricks between the pebbles was fairly sparse, but at a regular spacing. The wall incorporated some limestone but it was less prevalent than on the outer walls and was used strategically within the structure, keying in joints and around the edges of a blind recess built into the north face of the south wall. The mortar

between the pebbles was a pale, buff-colour, well mixed with sharp sand with large inclusions of small pebbles (beach sand); chalk was visible within the lime. The mortar beds were deep set in the lower part of the wall so that the pebbles appear to project forward. It was initially thought that weathering had eroded back the soft mortar but evidence of a possible render, the same composition as the bedding mortar, was seen (albeit very rarely) attached to the face of the pebbles. It is possible that leaving the pebbles proud was intended as a deliberate key but, if so, it was ineffective as notably there was almost no evidence of plaster on the pebble-build walls. This absence even extended to within the Sacristy where it was more sheltered and the south wall had no surviving plaster (even in the protected areas like the underside of the arches); yet conversely plaster is quite well preserved on the opposing north and east walls.



Plate 17. Joint between the chancel (right) and Sacristy walls stitched together with limestone blocks

#### 4.7.1 Sacristy/Vestry layout

The sacristy measured 3.10 x 4.80m in area. The floor level of the upper room could be determined by a stepped ledge built into the west wall and which continued around the north and east walls as a rebated slot, which had later been infilled (Fig. 5 D). The ground floor room would have had a 3.70m ceiling height and was well-lit with full-height windows on the north and east facing walls. It was accessed only from the chancel, originally by a wide door in the south west corner of the room which was subsequently blocked up (Fig. 4 (A)). On the south side of the wall the original door can be identified as a strainer arch in a single row of bricks over an area of rubble infill, there is no stone surround and the execution of the arch does not compare with the expertly crafted north priest door or the brick-edged embrasures of the windows. On the inside, the arch over the door is formed by a double row of soldier bricks, the arches are slightly off-set so that the respective arch points do not align. The opening is 2m x 1.10m, similar in size to the north priest door.

#### 4.7.2 Recessed alcove

A tall recessed alcove with an arched top (looking like a blind window) ran full height of the Sacristy (Fig.4 (C)). It was 300mm deep (c. 30% of the wall thickness) and built in the south wall at the east corner. The east jamb of the recess did not extend from the floor but sprung from an arched corbel

(M) at about head-height. The reason for the alcove is uncertain but it passed uninterrupted through the level of the first floor (D) and connected the ground and first floor rooms; it is possible that marginal increase in space afforded by the alcove was to accommodate a wooden, dog-legged stair. A socket for a 5"x6" timber (Fig.4 (R)) was set into the brick pier that formed the south edge of the recess and pockets for timber joist trimmers (Fig.4 (L)) were hacked into the back of the recess at first floor level. In clearing away the ground floor, a large stone pierced centrally with a circular hole (Pl.8) was discovered set in the ground, this was interpreted as a possible anchor point for a stair newel or centre post. The suggested stair recess was located alongside the lost stone stair turret suggesting a certain continuity of layout.

#### 4.7.3 Sacristy floor

Approximately 300mm of a soft loose spoil has accumulated over the sacristy floor, the spoil was cleared away from a small area in the NE and SW corners and revealed medieval coloured glazed tiles in both locations suggesting that the complete floor surface remains intact (Pl.18).



Plate 18. Sacristy floor showing medieval coloured glazed tiles (left) and a pierced stone, possibly a post setting, set into the ground (right)

#### 4.7.4 Sacristy ground floor windows

The sill of the ground floor windows occurred at 1.05m from the tile floor level (Fig 5 (F)). The east and north window's splayed reveals were in brick. On both windows the lower jambs to the springing points (traditionally a building hiatus point) were composed of purple over-fired bricks whilst the window heads are in an orange fired brick and this follows the pattern of the north aisle windows. The east window is directly alongside the entrance to the rood stair and the bricks at the edge of the reveal (Fig.5 (N)) are laid header/stretcher; the stretchers were cut in half (prior to laying) to accommodate an opening and this is the only evidence that the opening to the stair is an intentional hole.

Below the north window and close to the floor level there was a roughly cut hole 780mm wide x 350mm high and 360mm deep. It could have been the setting for an ambry but there was no

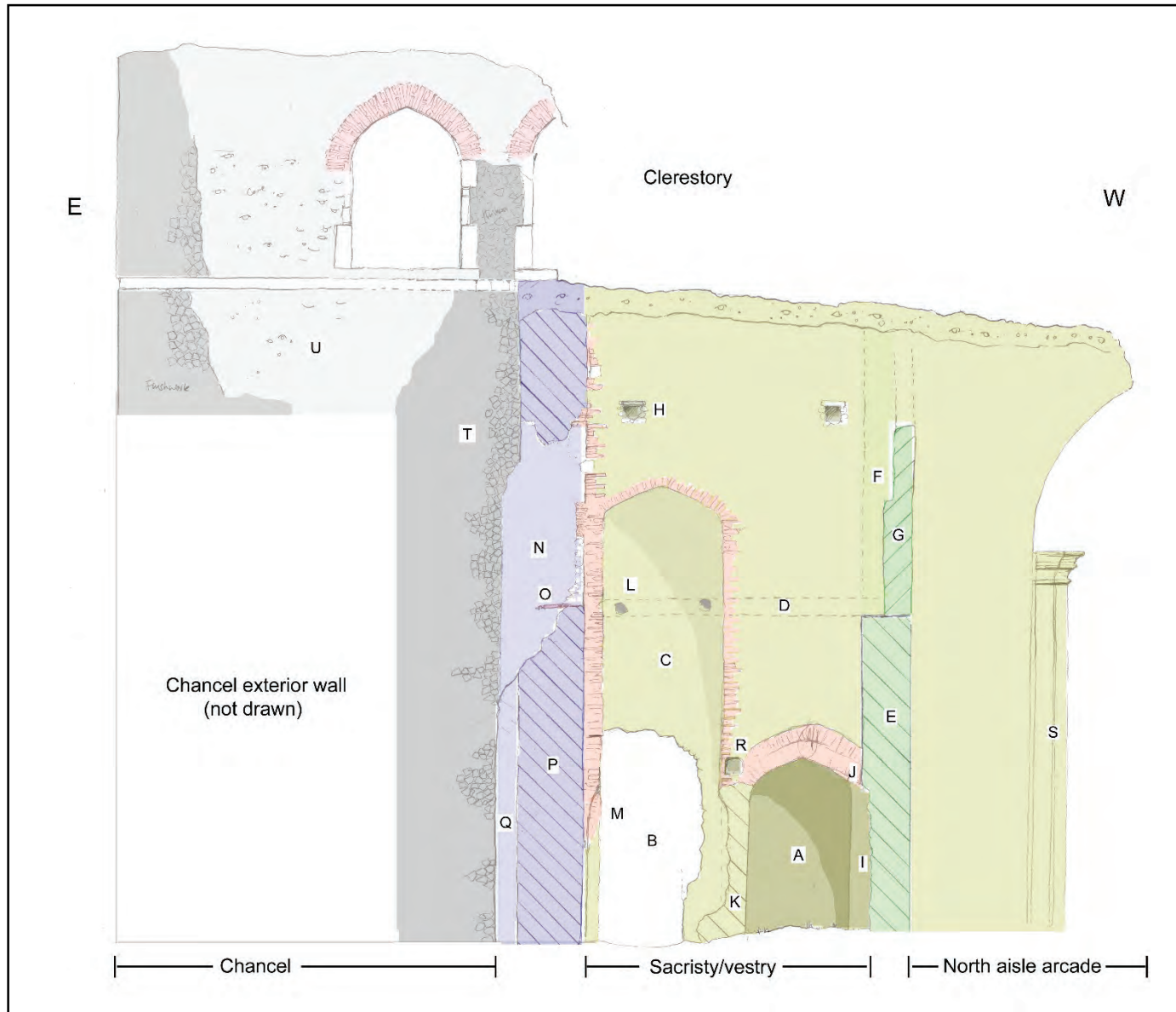


Figure 4. Elevation showing exterior of the north wall of the Chancel, south wall of the Sacristy and respond for the north arcade viewed from the north.

Key:

- A) blocked door from chancel to Sacristy
- B) present entrance
- C) recessed alcove
- D) first floor level
- E) Sacristy west wall
- F) scar following truncation of west wall
- G) rebuilt section of west wall
- H) joist holes
- I) door jamb chopped back to create recess
- J) door arch cut back re-profiled
- K) east jamb of door/west pier of recessed alcove
- L) pockets for floor trimmers
- M) arched corbel springing point for east side of alcove
- N) spiral stair well
- O) stair tread
- P) cross-section through east wall of Sacristy/north aisle east wall
- Q) scar of missing stair turret(?) missing flush work
- R) socket for large section
- S) respond for the north aisle arcade
- T) knapped flint face
- U) exposed wall core

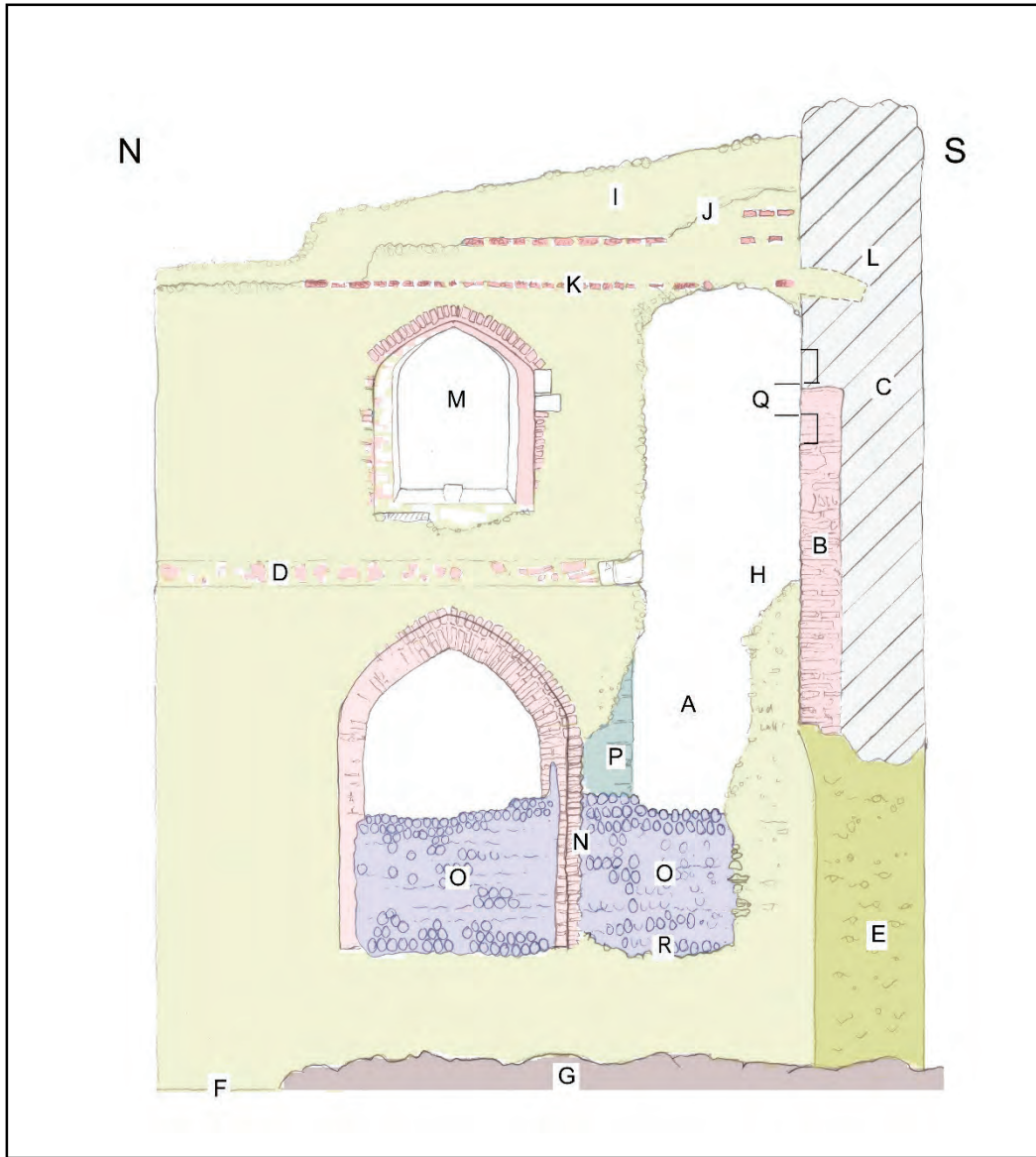


Figure 5 Elevation of the interior face of the Sacristy east wall.

Key:

- A) entrance to spiral stair
- B) section through recessed alcove
- C) cross -section of chancel/sacristy wall
- D) first floor level
- E) exposed core wall cut away to form second phase entrance
- F) Sacristy floor level-glazed tiles
- G) soil build up on floor
- H) level of the remaining spiral stair tread
- I) parapet wall
- J) remains of roof line
- K) brick string course
- L) joist hole
- M) first floor window
- N) window jamb bricks deliberately cut back to form stair entrance
- O) modern infill
- P) modern repairs
- Q) line of block stitching
- R) step entrance to spiral stair



surviving structure to it. Evidence of other fittings consisted of five small holes to locate 3" timbers on the west wall and a larger one on the east, they did not form a pattern and the west wall ones do not relate to the east. The holes range from 300mm off the ground to 1.65m and extend to 1.05m from the corners.

#### 4.7.5 Sacristy upper room

The upper room had a low ceiling height and the sills of the window openings were close to floor level (Fig.5 (D)). Stepped ledges near the top of the east wall indicated an external pent roof line (Fig.5 (J)) and above this a reduction in wall thickness identified the parapet wall (Fig.5 (I)); the remains of the parapet only existed on the east wall, on the north wall it was missing. Below the roof line was evidence of a probable false or suspended ceiling. Three evenly-spaced pockets in north wall suggest the position of joists and sockets cut into the opposing (south) wall (Fig 4 (H)) might imply a faux pitch ceiling.

Along the top of the north wall was a course of bricks, most of these had become dislodged, but their positions could be seen as impressions in a mortar bed along wall top. The function of the bricks may have been to create a flat surface for a wall plate; some bricks were laid at right-angles to wall and project forward of inner wall face. Trying to interpret sockets and timber holes cut into the masonry is problematic as presumably a secondary scaffolding would have been erected when the medieval roof was taken down.

The exit at the top of the (?)rood stair opened into the corner of the upper room, none of the material framing the opening remained but an unbroken string course in brick (Fig.5 (K)), above the east window and stair door, gave a maximum height for door; there is no room for an arch and it is probable the door opening had a simple wooden lintel.

#### 4.7.6 Windows

The first floor windows had been altered, the edge of the embrasure on the north one had been repaired using roof tiles altering the shape so it was no longer symmetrical. The east window



Plate 19. First floor window in the east wall of the north aisle. The tracery in the window head and the hood moulding resembles that used in the clerestory, however the stones here are mis-matched (right) and the hood-moulding too short suggesting that the window has been cobbled together from parts.

retained some of its tracery (Pl.19) and the stones that made up the jambs were a harder grey stone unlike the Ketton stone used for the north door or chancel east window. The tracery in the window head and the hood moulding resembled that of the north chancel clerestory windows, but was composed of ill-matched stones. There is no indication that the window was a later insert but it suggests that it was salvaged from stones from the previous church. Bits of old tracery do appear elsewhere in the core of the north aisle wall and are used 'on end' to create a flat surface within the external wall face.

#### Lamp?

In the NW corner of the Sacristy upper room there is a small fragment of a stone (?) corbel projecting from the north wall and alongside it on the west wall a curving shape is outlined in brick (Pl.20). The shape described by the bricks is basin-like with an external radius of 20cms and 20cms deep, it is located 60-70cms above the floor. Is this a corbel for a wall post or the setting for an oil lamp??



Plate 20. The scale rests on a fragment of projecting limestone stone whilst a curving shape can be seen in the outline of the brickwork of the wall behind

#### 4.7.7 Later alteration to the Sacristy/Vestry

**Doors** Significant changes to the sacristy include the blocking up of the door in the SW corner and creating a new opening (Pl.21). On the inside the door infill was plastered over and timbers inlaid in order to attach shelving or (?)wainscoting. The west jamb of the door opening was removed and the adjacent wall chopped back to create a rough alcove in the corner (Fig.4 (I)); this reworking also included the door head which was re-profiled by slicing away the face of some of the bricks (J). The cut away bricks were made good by plastering over them so the re-working of the corner is more than just damage.

A new (now current) opening (Fig.4 (B)) was cut into the sacristy wall alongside the previous blocked door however there is no indication in the wall fabric that this was ever an opening as any surrounding stonework has been removed without trace. Limited excavation suggests that the opening did not extend to the depth of the sacristy floor and, if there was a threshold, it was above the floor level. The opening is of some antiquity as Thomas Gardner writing in the 1750's describes it as 'a hole cut through the south wall'

#### 4.7.8 West wall

To add to the complication of the phasing of the partitioning off of the Sacristy, the west wall (Fig.4 (E)) was taken down to first floor level and then rebuilt using a mix of bricks salvaged from the demolished wall and fresh ones. The replacement top half (G) was narrower than the original west wall and the reduction in the wall width created the ledge on which the first floor was supported.



Plate 21 Interior of the north chancel with blocked and current entrances in to the Sacristy, following consolidation



Plate 22. East wall of the chapel in the north aisle inserted after the exterior wall of the north aisle was built. The top half of the wall was later taken down to first level (arrowed) and rebuilt sometime in the post medieval period. In 1678 Edward Barker was paid five shilling plus a further nine shilling for materials and expenses 'for skrewing up the wall in the north aisle' – the brick size for the upper part of the wall would fit this date but a 'skrew' is a coping stone.

The scar of the previous full height wall (F) could be seen as a vertical row of chopped off (brick) stretcher in the SW corner of the first floor room. The latest bricks used in the rebuilding of the wall were 9"x 4"x 2<sup>3</sup>/<sub>8</sub>", this is a post medieval brick size suggesting that the rebuilding of the wall may have been related to the end phase of the church-either repairs following damage by the iconoclasts or restabilising the structure after recovering the Sacristy floor timber at the demise of the building. It is interesting to note that trouble was taken to re-fill the horizontal channel in the north and east wall after the floor timber were removed.

Modern interventions include the partial blocking of the ground floor windows (Fig.5 (O)), to consolidate the structure and to keep people out and the external face on the south side of the east window has been built up with black flint and stone dressings (Fig.5 (P)) as part of a repair or somewhat confusing re-creation.

## 5. Discussion and recommendations

Although Divine Law within Walberswick was under the auspices of the priory at Blythburgh, the provision of a building for worship was very much up to the lay folk of the parish. From the covenant for the building of the tower, we can see that it was a contract drawn up solely and directly between the mason and civil representatives of the town with no reference made to the Bishop or the clergy of the mother church at Blythburgh. The town was to make provision for, or supply, the materials and the construction work was funded through a combination of the income from the borough's fishing duties, loans from merchants, will-bequests and public subscription; the contemporary account books record some of the receipts and include: nine shillings raised by '*a gathering of the wives in the town for a glass window*' during 1496 while '*a gathering in the town to raise money for the painting of the church ceiling*' brought in £3 5d in 1497.

As clients, the townspeople had input into the building's appearance and in their design they created a shopping list that simply drew on favourite nearby buildings. In the contract for the tower, it is specified that the walls, *tabellyng* [string courses] and *orbyng* [panelling] should take after the tower at Tunstall '*well and truly*', whilst Halesworth should provide the model '*sweetly*' for the west door and the windows. The master mason, Richard Russell of Dunwich, later went on to start the tower at Kessingland (dying before it could be completed) and the signature of his handiwork can be picked out in the beginnings of that structure too (Chitty 1950). By the time the Walberswick tower was finished, and the parish was ready to replace the existing old church with one that would befit it, the churches at Southwold and Blythburgh had reached, or were nearing, completion and it seems likely that these churches provided the blueprint for what was to be built at Walberswick.

The church reflected the community it served; it is dedicated to St Andrew, the fisherman; had an altar to St Nicholas, patron saint of mariners and window to St Christopher patron saint of travellers and the lofty design of the tower meant that it probably also functioned as a lookout for ships.

The new, great, church seems to have been completed in stages; first the tower, followed by the south aisle, porch, chancel and finally north aisle. Each phase being completed before embarking on the next and only unified at the end when topped off with the linking parapet and clerestory. The new building was a replacement for an existing church which, by this time, was the only one remaining in the parish and the timetable of sequential building was probably determined by the need to maintain a place for divine service. There had been two churches (actually chapels subordinate to the church at Blythburgh); St Andrew's and the 'old church in the marshes' which had been desolated by flood in 1428 (Lewis 1947) and was being dismantled for its stone in the mid-15th century. It is interesting to note, in view of the challenge of completing the liturgy on a building site,

the existence of the small *super-altar* in the church, as the defining quality of these altars is that they were portable and were used, in some cases prior to the Reformation, by itinerant priests.

The dates provided by the building contract and later the churchwardens accounts show the church was completed over the course of about 85 years, of which the first 46 were spent building the tower. The body of the church was completed quite quickly, probably between 1472-and c.1512, with each element taking no more than about 10 years (the porch took only three). This rapid progress meant that an individual could have almost seen the new church completed in their life-time; payments to tradesmen in the churchwarden accounts show that Edmund Wright, a local carpenter<sup>18</sup> who seems to have been a sort of parish factotum and later church Sexton, was an ever-present figure during the construction. He was receiving payments for work when the body of the new church was started in 1472 and was still being commissioned for woodworking projects 30 years later. A further illustration of how speedily the church builders could work must be the creation of the reduced-size church in the south aisle, as there is less than a yearlong interval between the issuing of the faculty licence to demolish the north aisle, nave and chancel and the raising of the date stone on the new church.

In the original 1426 contract for the tower it states that '*Thomas Baugot, Thomas William and Thomas Pelling* (town civic leaders) *shall find all manner of matter.....that is to say free-stone, lime, calyon* (flint), *wat* (wet/water) *and sand*' as well as providing the '*staging, windings, schouellis and all manner of vessels*' to facilitate the work. Walberswick is located within an area of free-draining heathland, known as 'the Sandlings' the geology of which is composed of sands, gravel and local till. In providing raw materials for the building of the church, Walberswick was pretty self-sufficient in sand and flint pebbles from the beach, although some flint had to be brought in from Dunwich and Kessingland, and the use of rounded pebbles is the distinguishing characteristic of the construction. For the procurement of the other materials the town's elders had to look further afield. The churchwarden's accounts talk of payments for sending '*wrights into the country*' to bring back timber from Chesston and Halesworth whilst Melton and Bruisyard are cited as sources for bricks/tile and bricklayers. The church builder would have to look beyond the claylands of Suffolk for lime which was brought down from Norwich and the deep quarrying of the chalk geology of this area would have almost certainly also produced the black flint used to decorate the exterior of the church. Norwich, famous for the number of its medieval churches, is well-populated with buildings dressed with knapped, black flint (most notably the C15th Guildhall) and it is possible that the mason Harry Pays who completed decorative parapet was also brought down from the city, certainly accounts show that '*the glass-wright from Norwich*' was in frequent demand.

There was a variety of dressed limestone used on the church from a pale yellow, soft fine-grain, stone to more durable coarser stones like those from the Barnack quarries and the build included re-claimed architectural pieces collected from the previous churches used as rubble and infill. The churchwardens accounts record salvaged stone brought to the site from the old church in the marsh, as well as stone being re-directed from the church building at Southwold and possibly Kessingland; The demolition of the earlier incarnation of St Andrew's also, no doubt, yielded more re-usable stone and the pattern of the tracery of the ground floor windows of the porch, which pre-dates the rest of the church, suggests that some architectural pieces from previous buildings were used in their entirety. The purchase of fresh blocks of stone (free-stone) throughout the construction period are recorded in the account books, with the largest purchase outgoing for any one year being £16 4' in 1472 at the start of the project to build the main part of the church. During these early years the

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<sup>18</sup> A 'wright' is a carpenter and therefore he had a trade-related surname,

mason made trips to Boston which suggests that the stone was sourced from the Lincolnshire quarries and the fine grained yellow stone could well be from Ketton. The stone was brought to Walberswick by boat and on occasion some of the town's known fishing boat owning families, John Manning, Robert Poty and John Almygate, were employed to freight the stone home. Recorded payments suggest that the stone is bought from several merchants and there is no evidence of there being a single supplier.

A feature of the construction is the use of bricks to form the openings, through variations in brick colour and size, batches of bricks were recognisable and it was hoped that these variations could be tied into brick purchases in the accounts but this has not been possible; the term brick is never used and all ceramic materials were referred to under the more generic name of tile. The largest single recorded purchase was for 3400 'tiles', bought after the tower was completed and at the start of work on the church. It takes approximately 300-350 brick to create one of the large aisle windows of which there are seven in the south aisle plus a two doors - which equates to something like 2800-3100 brick; a further purchase of two thousand 'wall tiles' was made during work on the chancel.

The phasing sequence of the Sacristy/Vestry is the most difficult to interpret. A Sacristy is a secure room, with strengthened doors and windows where the church plate and valuables are kept; the vestry, which often doubles for a Sacristy, is where the vestments are kept and the clergy robe for the services. There are other examples of two storied Sacristies at Barking, Rattlesden, Dennington and elsewhere (Mortlock 2009). The archaeology suggests that the internal walls that partition the Sacristy off from the nave are a later addition and post-date the construction of the exterior wall of the north aisle. It was always intended that the building should have a two-storey Sacristy and the arrangement of the upper and ground windows are original as is the, now-lost, spiral stair which appear to link the two floors. Designed into the spiral stair was a level of inconvenience, the first step was elevated to 1.2m above floor level before it rose very steeply and it is completely different from the stair turrets at the west end of the both aisles which were used to access the aisle roofs for regular cleaning, and the priest room above the porch. The challenging nature of the Sacristy stair suggest that it was not supposed to be practical, like the aisle turrets, and was more than a way of getting from one room to another. Its high step suggests that it was designed to be exclusive and its difficulty mirrors the rood stair at Southwold and many churches in the region. The churchwardens accounts make reference to a stone-built spiral stair to the candlebeam and, in the complete absence of evidence of an alternative, this must be it. The rood stair would have given the priest access to a loft on a screen which would have separated off the chancel and possibly other screens enclosing the side chapels. The addition of the inner walls of the Sacristy, however cuts off the stair from the chancel and made it obsolete. Describing the church ruins in the 1750's Thomas Gardner says *...by the alteration thereof for the conveniency of the additional (north) aisle, shows a likelihood that the ascent to the candlebeam was demolished for a hole was cut through the south wall, and a pair of stairs (still remaining) made and cased with freestone erected therein'*

The sequence for adding an aisle to a church, must have been as follows: to complete the aisle, or build as much of it as possible, around the existing nave north wall before knocking through; this would leave the church usable for as long as possible. It seems therefore likely that the inner walls of the sacristy were added only once the masons were ready to link the nave and the north aisle and create the arcade of columns between the two (the surviving stub of the arcade at the west end is part of the aisle), the aisle may have taken ten years to complete and this would explain why the aisle and Sacristy walls are different from the north aisle. A feature of the Sacristy south wall is the tall alcove, its vertical extent passes through the ground floor ceiling. There are no clear explanations for this feature but, as it connects the two floors, it could well be a mechanism for making space for

a dog-leg stair, more user-friendly than the former rood stair, within the confines of a small room; and there are settings for large timbers built into the wall, at half landing height, which could support such a structure. The timber, including the first floor of the Sacristy was stripped out of the church and the lowering of the west wall to first floor height in 1678 may have facilitated this.



Plate 23 (?) Superstitious marks scratched on the stones below the east window of the 17th church

There are a series of etched marks on a row of stones below the east window of the 17th century church, they occur only in this one place, they run in a horizontal row and have the appearance of a runic script. It was suggested by the mason working on the repairs that the marks were joggles (a scoring on the mating surface of stones) for keying the mortar, but they occur nowhere else even though the bedding faces of hundreds of re-used stones are visible. The arrangement of the marks would suggest that they were carved once the stones were *in-situ*, and therefore post 1696, it is possible that they are superstitious marks protecting the building from witchcraft and V W and M type markings are used commonly found in domestic buildings of the period (C16-18th). The ones at Walberswick church however do not conform with previously seen marks- or with known merchant marks - and so remain a mystery.

## 6. Suggested further work

Excavation on the site was not part of the building recording brief, but the current work has thrown-up some research questions which could be resolved by small scale excavations. The presence of medieval floor tiles in the Sacristy shows that readily understandable and well preserved archaeological remains exist close to the surface in this area. The archaeology is straightforward and could be undertaken as part of a supervised community project.

The suggested additional research work would be:

- 1.5 x 1.5m test trench in the angle between the chancel and the east end of the north aisle confirm the putative rood stair turret and record its size and outline.
- Clearing the spoil from the Sacristy to record the floor tiles, examine the evidence for a timber stair and the improve the understanding of the relationship of blocked and current doors with the function of the room.

- Excavation in the chancel to confirm the floor level to determine whether there are altar steps and to understand the relationship between the priest door and the external buttress and their development.
- Excavate at the base and examine the east wall of the tower. The tower was built against the existing church and it would be interesting to determine if the east tower wall retains any of the previous church's nave west wall within its thickness.
- Locate and collate previous excavation records

David Gill August 2016

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