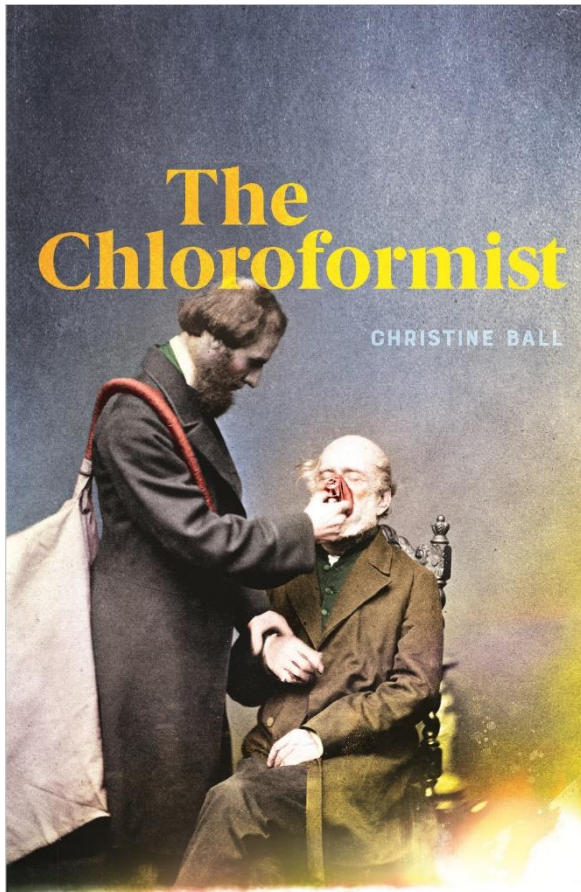


AYLSHAM LOCAL HISTORY SOCIETY



Volume 12 No 5

August 2022

Cover:

'Joseph Clover administering chloroform' Front cover of 'The Chloroformist' by Christine Ball. Image courtesy Christine Ball

AYLSHAM LOCAL HISTORY SOCIETY

JOURNAL AND NEWSLETTER



Volume 12

No. 5

CONTENTS

Preamble	110
A short history of the Aylsham Town Archive, by Maggie Vaughan-Lewis.....	111
The Chloroformist By Dr Christine Ball, Review by David Nunn.....	122
The Chloroformist, a note by Maggie Vaughan-Lewis.....	126
To the Editor, a letter from Keith Brooker.....	127
A brief history of Keys auctions, by Martyn Fox MBE.....	129
All was not what it seemed! A talk by Clare Haynes.....	134
Thomas Fowell Buxton (1786-1845) - Great social reformer and the force behind the final abolition of slavery, a talk by Rob Knee.....	137
Excursion to Wymondham - Roger Polhill.....	139
List of members July 2022.....	143

The JOURNAL & NEWSLETTER is the publication of the Aylsham Local History Society. It is published three times a year, in April, August and December, and is issued free to members. Contributions are welcomed from members and others.

Editor: Jeremy Worth, 4 Woodgate Way, Aylsham NR11 6FJ

jeremy@worthfamily.co.uk 01263 733787

Chairman: Geoffrey Sadler geoffreybsadler@gmail.com

Secretary: Sue Sharpe alhssecretary@gmail.com 01263 733441

Website: aylshamhistory.org

Aylsham, and particularly its Local History Society, is doubly fortunate in having both its own Town Archive and dedicated and expert volunteers who have looked after it for many years keeping both the collection and the technology supporting it up to date. Maggie Vaughan-Lewis the current archivist pays tribute to those volunteers in our main article.

I cannot be the only one who, looking at the plaque to Joseph Thomas Clover on the wall of the pharmacy in the Market Place, wondered who he was and just what he did. Anyone who has had an operation under general anaesthetic has benefitted from the pioneering work of this man, born here in 1825. Christine Ball's book, reviewed by David Nunn, describes both his personal and professional life. We can be proud of him.

Speakers have been booked for the Autumn series of talks, all at the Friendship Hall Cawston Road Aylsham.

On the 6th October we start with our AGM at 7pm followed after a break by a talk on the Aylsham & Brampton Aerial Investigation & Mapping project by Jack Powell.

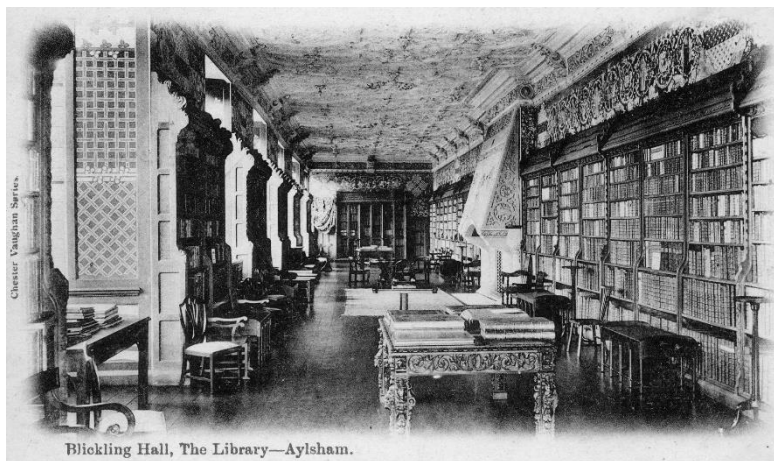
Thereafter meetings start with refreshments from 7 with the talk starting at 7.30. On the 27th October Stephen Poulter will talk on Norfolk's Lost Heritage.

Then on the 24th November Megan Denis will talk on Blickling: a treasured estate.

Looking further ahead, on the 26th January 2023 Daryl Long will talk on Norfolk county schools at the turn of the 20th century, and on 23rd February Peter Stibbons will talk on Cromer.

A short history of the Aylsham Town Archive, by Maggie Vaughan-Lewis

The present location of the Aylsham Town Archives in the Town Hall is the result of a number of initiatives supporting reading and research in the town dating back over 150 years. There was already a tradition of locally held archives: the fine Blickling library allowed visits from antiquarians in the 19th century, with the Rev James Bulwer acting as librarian. It held the Aylsham Lancaster manor court rolls although sadly Bulwer did not research the history of his own house.¹



Other documents were stored at local solicitors. William Repton, the senior solicitor in the mid-19th century, was also churchwarden for decades and diligently filed both legal and parish records.²

In June 1847 the first meeting of the Aylsham Literary Society was held at the suggestion of Charles Clements, the bookseller and stationer at 33 Market Place, later Barnwell's.³ He offered the new society use of a room for £20 a year and provided coal, candles and cleaning. The Society had to find its own bookcases and furniture. This was not like a modern library as no novels or works of fiction were allowed and it was for members only. The details were arranged at a 'tea' held at the Black Boys on October 4th at 7pm. The president



Charles Clements' shop at 33 Market Place, later Barnwells

was John Thurston Mott Esq of Barningham Hall and a committee was appointed. Oil lamps made reading easier from 1849.

The vicar, the Rev Edmund Telfer Yates, used to pass on his newspaper the next day. He was president from 1852 until 1856 but resigned as the committee refused to discontinue having 'Punch' after it published a skit on the Archbishop of Canterbury! Books could be borrowed by subscribers. The Society moved the library and the silent reading room to the Council Chamber of the Town Hall in 1858 where it continued until it closed in November 1937. An advertisement in the Almanac for 1897 boasts of over 2,000 volumes with Albert F Aldous as Hon Sec and George Neale, the sexton, as librarian. Mr H Trotter, the last secretary, later recalled, that there was 'always a fire in the room from 10am to 10pm' and most evenings Mr Buckingham (the chemist) and Mr Gidney (solicitor) played chess there. Mrs Pooley, the wife of the Town Hall caretaker, acted as librarian⁴. The minutes of the Literary Society are now in the Town Archive.

By 1937 Barnwells appeared to be offering the general townsfolk a reading room for the latest fiction.



Barnwells shop 'Read the latest fiction at Barnwells library'

Both functions were superseded by the free public libraries system which Norfolk County Council (NCC) was allowed to run in local branches after 1919. Although Aylsham technically had a branch from 1926, accommodation was difficult to find. There are copy letters of October 1937 from solicitor David Walker and J Cooper addressed to Col Purdy, Market Place about the establishment of a free library '*in the Town Hall*'. Mr Proudfoot 'has vacated his old office and it is not being used for any other purpose'. They said 'the present use of the *parish room* for issuing books' from NCC was inadequate and they added that the office was 'already fitted with shelves, the lighting is good and the situation more convenient'. The parish council [ie the Town council] said they would consider letting the former Clerk's room on a formal arrangement for the purpose⁵. The parish room or church room was the building in the churchyard now the Heritage Centre⁶. Whether the old Clerk's office in the Town Hall was ever used for books or the Parish Room continued that function is unclear but in 1950 the library settled in Dyes Loke, off the Market Place.

The archive initiative arose from the Parish [Town] Council and in particular from Harry Proudfoot, its clerk for 40 years, who built up an archive for the town based on records created or saved by him. The national system of record offices was not yet in existence and early county archives were safeguarded by the Norfolk Archaeological Society, the City Library, local historians and

solicitors. Many records were kept at No 1 Norwich Road (now Hansells), the solicitor's office attached to No 3 Old Bank House, built by William Repton's partner and successor, William Henry Scott, after 1860. Scott died in 1882 and the records remained there throughout the long years of Henry Gidney's practice (1883-1930) and then of David Walker (1930-2002). Gidney was also the Superintendent Registrar and used his office for registrations. Walker was also the Clerk to the Parish Council from 1930 to 1959⁷.

But a letter from H Proudfoot to Col Tom Purdy, 23 June 1954 (printed in Journal No 7 Vol 4 Apr 2004) suggests some archives were stored elsewhere. By this time Proudfoot had retired to Great Yarmouth and Purdy was informing him he was handing over some old documents to Dr Sapwell, the new Chairman of the Parish [Town] Council. They were described as being 'at the *Old Bridewell Room*'. Proudfoot agreed with Purdy's actions wanting to preserve the items for 'future generations'. He mentions that on the left of the old Bookcase there was 'the old Gun ' which had belonged to Rev Yates, a vicar of Aylsham, which he wanted Purdy to have. He also refers to a print on the wall so it would seem Proudfoot had used it as an office at some time. But where was this room? The Bridewell on the corner of Burgh Road and Norwich Road had been closed in 1825 - over 100 years earlier - and the site sold as new houses. At least one cell was retained as part of the one on the corner. Archives are often kept in odd places but it seems an unlikely place for an office. However it was true – the Proudfoot Collection was a jumble of old cardboard boxes stored downstairs in the old cell ⁸. Proudfoot had two offices that we know of - the Town Clerk's office at the Town Hall (he was clerk 1897-1937) and his office as registrar of marriages at No 1 Norwich Road⁹. His father, Robert, was the previous registrar of marriages and Harry spoke of his father's 'little office' in 1887.



No 1 Norwich Road attached to Old Bank House

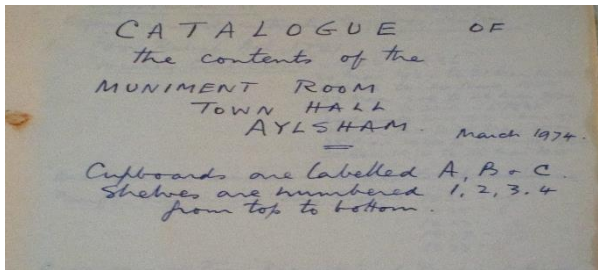
In 1959 plans for modernising the Town Hall were carried out and the upper east end of the building became available. The Chairman said 'the bedrooms of the former caretaker might be converted to make a useful additional committee room'. The caretaker had been dismissed in 1958 and subsequently accommodation for the post-holder was at the Cemetery Cottage. At the Council meeting on 2 July 1960, Dr John Sapwell moved 'that the Aylsham parish archives shall be kept in the muniment room at the Town Hall and that the Clerk of Parish Council shall be the custodian thereof'. He also proposed 'that Mr Hepworth, the librarian of the City of Norwich Library should be notified in due course so that any student of social history might apply to the Clerk for permission to see the records.' The rooms were to be kept locked and any such visitor was to sign a visitor's book kept by the Clerk. The motion was carried and since then the archive has been stored in the east end of the Town Hall. (The description 'parish archives' is not to be confused with the church archive, which is now held in the Norfolk Record Office under Diocesan rules. The Parish Council was formed in 1894 and has been called the Aylsham Town Council since 1994.)



Dr John Sapwell MD

Dr Sapwell had been Chairman of the council from 1952 and used the archive intensively for his *History of Aylsham*, published in 1960. He was the first to create a location guide to the archives, a hand-written file which was typed and extended in 1991. He described the Proudfoot Collection as 'contemporary records, bills, minutes etc' given by the council to form the foundation of the archive.

Ron Peabody, the Aylsham librarian from 1966, became involved in the custody and care of the Town Archive, working with Sapwell until the latter's death¹⁰. After that Ron continued cataloguing and building up the collection into



his retirement. As Tom Mollard wrote: 'He was meticulous in collecting material for the archives, and for recognising what material should be collected and preserved. He was also very expert at persuading people to part with such material which would enhance the collection, and he has left his mark permanently upon it'.



Ron's retirement as archivist Oct 2000 with Mike Bush Chairman of Town Council

Some material (that of the Aylsham Association) was moved up from the basement of the Town Hall during Ron's time

Apart from the official town council records, there are hundreds of private or organisational archives. In 1960 the minute books of the Norwich-Cromer turnpike trust were still in the office of David Walker and the

minute books of the Aylsham Navigation Commissioners in Messrs Purdy and Holley's practice. People would hand over items to Ron Peabody in the library or whenever they met him so his wife had to put up with piles at home waiting to go into the archive! Many items were given by local families, some of whom had lived in their Aylsham houses for generations. Sadly many more documents never made it to the archives. A copy letter from solicitor Thomas Woods Purdy of Woodgate to Basil Cozens-Hardy in 1951 reveals that when Emma Rawlinson Grigson of West Lodge died, her niece Olive Prior 'made a bonfire of piles of old records of Aylsham and Blickling... I don't think that Robin Copeman has ever forgiven his cousin for that bonfire.'¹¹

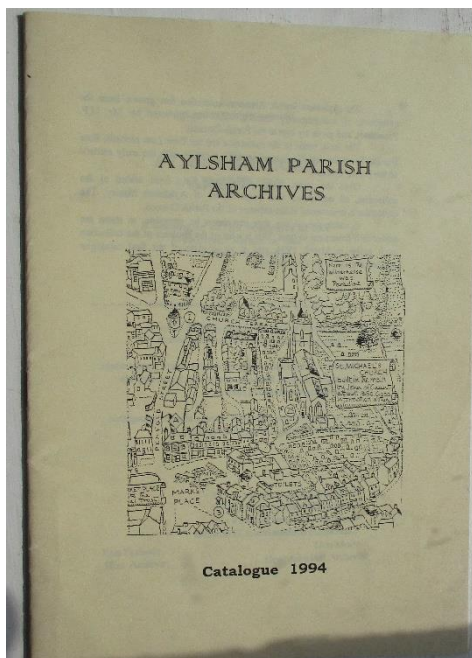
At an Aylsham Local History Society committee meeting on 4 February 1987 Ron Peabody reported 'that the Parish Council had appointed Canon Jack Vyse to liaise with the Archivist Ron Peabody who had subsequently recommended that a small committee of Council members be formed to oversee the development of the Parish Archives collection, and that this could include the setting up of a 'Friends of the archives' group. Ron said they were a 'treasury' & he was most concerned about them.' Currently about to be moved into the room above the Greenroom, the archives would be more readily available under supervision. Later Tom Mollard was asked if he would like to join Jack Vyse and Ron on the archives subcommittee which he agreed to do.

Tom Mollard had been Assistant County Librarian and later worked at the library at Norwich Cathedral. After his retirement from this, Tom joined Ron as Assistant Archivist in September 1988 and continued when the latter gave

up at the end of 2000. They worked well together producing Ron's illustrated publication, *Aylsham Remembered*, celebrating the centenary of the Town Council, published in 1995. This was an excellent survey of the previous 100 years, funded by the council and sourced entirely from material and photographs collected in the archives. They also produced a small printed version of the catalogue in 1994 which now included box numbers although the items were still unnumbered.

The voluntary curator role has been known as the Honorary Archivist from this era. Tom stepped down at the end of 2005.

The photographic collection of over 5800 pictures is now completely digitised. It includes 1500 slides from Ron Peabody but grew most rapidly under Derek Lyons, the assistant archivist who was persuaded by Tom to join





him after he retired from his career in electronics. They received a grant of £5000 to buy the computer set-up to enable digitisation of the archives. Not only did Derek organise all the photographs then in the collection but, keen to show the town as it was evolving rapidly in the late 20th century, he donated many of his own photos.

Under the initiative of the Aylsham Association, concerned about the buildings being lost, a survey was undertaken, recording the changing face of the town. This was part of European Architectural Heritage Year in 1975 and the shots were taken by Andrew Paton. There were seven groups: religion, education, industry, commerce, recreation, services, domestic, health & welfare and agriculture. The prints were displayed in the church for several weeks. By 1998 the 187 originals were suffering from wear and tear but the negatives had been lost so they were re-photographed by Derek¹². The survey was repeated, using the same viewpoints, by Derek in 2000 and 2016/2017 (DL 1-70). His many slide shows and exhibitions have informed and entertained townspeople and visitors for many years. Peter Bull, who joined Derek in late 2005, took over the following year when Derek stepped down. Peter still meticulously updates, indexes and digitises the photographic archive but after 17 years will shortly be retiring.

Lloyd Mills, who was the archivist from the end of 2005 to 2016 brought the documentary archive into the computer age and created a new catalogue database. This in time has had to be modified to keep up with technological changes and is currently undergoing conversion to Excel in line with the Community Archive Partnership project with the Record Office.

The future of the Town Archive should be assured as it is run under the auspices of the Town Council which provides accommodation and a small budget for materials and equipment. However the day-to-day running is reliant on experienced volunteers as was shown when Dr Roger Polhill took over as archivist for two years during 2017-19. Without his guiding hand, the archive might have become a static collection with very limited access. It is important that those interested in maintaining Aylsham's history, whether by giving items or by undertaking research, continue to support us.

Maggie Vaughan Lewis has been the Honorary Archivist since 2019

Notes

1. Bulwer lived in the old Great Edmonds house on Norwich Road which became known as The Manor (it was not a manor house) and was said to be the 17th century home of Bishop Jegon (he actually lived near Spa farm). Bulwer was probably responsible for these romantic assumptions. See Journal Vol 11 No 10 Dec 2020.
2. NRO, AYL collection; MC 382; PD602 for parish items.
- 3 Dr Sapwell published his history of Aylsham in 1960 and kept a notebook with later details for a future edition. NRO, MS 21466; ALHS Journal Vol 12 No 1 Apr 2021 for Barnwells history.
4. NRO, MS 21466, letter from Trotter 1966.
5. Town archive, Purdy (uncatalogued); ALHS Journal Vol 1 No 5 p106 1986.
6. Built in 1890 for £400 by Benjamin Cook, the owner of the steam mill in Aylsham and the water mill in Itteringham. He received a small rent at first but later it was donated to the church. The first AGMs of the ALHS were held there in the mid 1980s.
7. Henry James Gidney was also Clerk to the Burial Board and Clerk to the Poor Law Guardians. David Walker, who lived until 2002, later used the material to write articles for the Journal (eg. 4:82, 104,110,365 (1996), 5: 176

(1998), 6:131-134 (2001). He sorted the papers and gave some to the Town Archives; most are in the NRO under the ref AYL. A few were sold.

8. Personal inf. from Philip Sapwell who visited the old cell with his father in the mid-1950s.

9. The fireproof strongroom at No 1 Norwich Road would have been required by law since 1874 (37 & 38 Victoria Ch 88) for the Registrar to keep the civil registers in 'safe custody'. The registration service was part of central government but administered locally first by the Guardians of the Poor, and after 1929 by local authorities. Registrars only became local government staff in 2007.

10. Ron Peabody's obituary by Tom Mollard, Vol 8 No 5 Apr 2009. My thanks to Jane Peabody and Sheila Mollard for their help with this article.

11. Emma died in 1931 and West Lodge was sold in 1932. Olive had lived there as a child.

12. Vol 3 No 12, 1993. A list of those 187 photos (AA) was published in the Journal Vol 6 No 1 March 2000. Derek's article on early photography appeared in Vol 6 No 7 Sept 2001

The Chloroformist by Dr Christine Ball

328pp published by Melbourne University Press 2021

Review by David Nunn

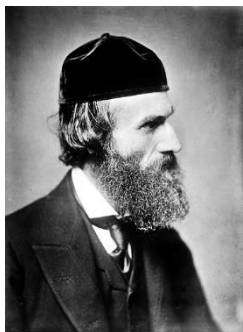
“I ... was surrounded by the 7 men & my nurse. I refused to be held; but when, Bright through the cambric, I saw the glitter of polished Steel – I closed my Eyes. I would not trust to convulsive fear the sight of the terrible incision. ... Yet – when the dreadful steel was plunged into the breast – cutting through veins – arteries – flesh – nerves – I needed no injunctions not to restrain my cries. I began a scream that lasted unintermittingly during the whole time of the incision – & I almost marvel that it rings not in my Ears still! so excruciating was the agony. When the wound was made, & the instrument was withdrawn, the pain seemed undiminished, for the air that suddenly rushed into those delicate parts felt like a mass of minute but sharp & forked poniards, that were tearing the edges of the wound.... I concluded the operation was over – Oh no! presently the terrible cutting was renewed – & worse than ever, to separate the bottom, the foundation of this dreadful gland from the parts to which it adhered – Again all description would be baffled – yet again all was not over, ... I then felt the knife (rack)ling against the breast bone – scraping it!”

This account of a mastectomy operation carried out in 1810 on Frances “Fanny” Burney¹, a celebrity from King’s Lynn, in a letter written to her sister in 1812, is all that is required to appreciate why the introduction of general anaesthesia into surgical practice is considered one of the most important medical advances ever made.

Prior to anaesthesia, the ability of a surgeon to complete a procedure in as little time as possible, and with the stamina to perform despite protests and screams of agony from their patients, was more important than sound medical knowledge. In order to perform procedures so quickly, possession of sharp knives and razors was essential, so it often fell to barbers, without any medical qualification, to carry out these operations. The tradition of referring to surgeons to this day as “Mr” or “Miss” is a nod to this distinction from medically qualified physicians.

Modern day anaesthesia is extremely safe – the chance of a fit and healthy patient dying as a result of anaesthesia is around one in a quarter of a million (1:250,000). Compare this with the chance of dying in a motor vehicle collision in one year, which is more than ten times as likely (1:20,000). That

anaesthesia is now so safe is largely down to meticulous monitoring of patients, carefully calibrated devices used during anaesthesia, and education and training of those individuals administering it.



Joseph Clover
picture courtesy
Welcome Collection

These facets of safe anaesthesia were appreciated by one of its pioneers in England, Joseph Clover (1825-1882), born in Aylsham, and for whom a plaque commemorating his birthplace exists in Market Place. Clover was a remarkable man, not only being highly skilled in the administration of anaesthesia, but also in his dedication to making anaesthesia safer.

Clover's life has been extensively researched and lovingly documented in "The Chloroformist" by Dr Christine Ball, who is an anaesthetist at the Alfred Hospital in Melbourne and an honorary curator at the Geoffrey Kaye Museum of Anaesthetic History in Melbourne. The biography describes both his personal and professional life in extensive detail, with much information being derived from Clover's meticulous casenotes, which had only recently been rediscovered at the Geoffrey Kaye Museum in Australia, having been pressed into a picture frame and forgotten about. However, more than just a biography, the book sets the details of Clover's life in the context of the evolution of wider aspects of medical advancement and societal changes that were happening at the time.

The medical landscape at the time of Clover's life, described well in the book, is unrecognisable to modern day anaesthetists, such as myself, but was also a time of great change. The importance of oxygen in sustaining life was not fully recognised. Resuscitation of dying patients involved splashing of water over the face, and forcing them to swallow brandy. There was even a recommendation to blow cigarette smoke into the rectums of victims of drowning to try to revive them!² Operations were being carried out in the homes of patients, rather than hospital operating theatres. Highly flammable anaesthetic vapours (particularly ether) were being used in gas-lamp lit rooms, with inevitable consequences. There were no anaesthesia specialists, and anaesthesia was often administered by untrained individuals (often not even medically trained). There was no monitoring of patients under anaesthesia – even measuring a patient's pulse was considered unnecessary.

Asepsis was hotly debated, and many patients died after surgery as a result of infection.

The book describes how Clover made huge contributions to the development of safe anaesthetic practice, particularly in regard to the administration of chloroform, ether and nitrous oxide anaesthetics.

Appreciating the fact that anaesthesia was not entirely safe, and occasionally resulted in death (particularly with chloroform), Clover recognised that it was important to carefully control the amount of anaesthetic vapour that patients received. At the time, anaesthetics were typically administered by pouring liquid agent onto a handkerchief that was held over the patient's face. As they breathed in, the liquid vapourised, and the patient became unconscious. There was no control at all over the amount of drug the patient would receive in this manner. Clover recognised that overdose could lead to death, and set about designing equipment that would carefully control the amount of vapour the patient received. The equipment was highly successful, and formed the basis of the equipment that we still use today to control anaesthetic vapour administration. Neither chloroform nor ether are in use today, but vapours that are chemically related to ether are. Nitrous oxide, the least potent anaesthetic drug used at the time is still used today, but seldom, if ever, used on its own to maintain anaesthesia. It is, of course, used widely for pain control during childbirth.

Clover also recognised the importance of monitoring his patients. The famous (staged) photograph of him administering chloroform to a patient (possibly his father), which adorns the cover of the book, shows him not only administering the vapour, but also, importantly, feeling the patient's pulse. The book describes how he was criticised for this, it being considered a "distraction". It is now inconceivable that a patient could have anaesthesia without this most basic monitoring (although it is now done using technology, rather than a finger on the pulse).

Along with another great pioneer of the time, John Snow, they were the first to develop an anaesthetic practice as medically qualified specialists. Nowadays, The Royal College of Anaesthetists exists to ensure the appropriate training of anaesthetists and maintenance of standards to ensure good quality of care. In recognition of the important contributions to our speciality by Clover and Snow, both adorn the College's Coat of Arms, with Clover depicted holding his ether inhaler device.



Modern-day anaesthesia. Complex monitoring, documentation and devices used to control vapour delivery (purple and blue colour-coded instruments at centre of picture), all based on the principles of good anaesthetic care by Joseph Clover.

In addition to his medical advances, the book describes how Clover was a very caring man, both in his practice as a doctor and socially. His career began with his apprenticeship in Norwich in 1841 to Dr Gibson. During his three years here he contracted the tuberculosis which was to dog him for the rest of his life. He finished the rest of his medical training at University College Hospital in London. Once qualified he set up home and surgery in Cavendish Place, just north of Oxford Street, joined initially by the rest of his family, and where he lived for the rest of his life. He seems to have been an extremely generous man, helping out many family members and friends financially when they were in difficulty (in the case of his colleague Joseph Gamgee, never being paid back).

He had an active social life, attending concerts and moving in literary and artistic circles. In 1868 he met Mary Anne Hall, 29 to his 43, a Clergyman's daughter from Paignton living in her father's London flat and painting portraits. They married in 1869 and had five children

Victorian London with its foggy damp polluted air was far from ideal for Clover, and they had to escape regularly to the home of a friend in Sizewell in Suffolk, and to Bournemouth. But London drew him back, and he endured a slow decline through 1882, dying on the 27th September, he was only 57.

We have a lot to be grateful to Clover and his contemporaries for. A rather touching chapter at the end of the book imagines how these individuals might react when placed in a modern-day operating theatre. They are thanked for their contributions that have led to safe modern-day anaesthesia and surgery. Clover himself would not only be impressed with our complex monitoring and drug administering devices (that developed from his pioneering work), but he would then take time to focus his attention on the most important component of the room – the patient - where he would comfort and reassure them in the way that he did throughout his medical career, and the way we aspire to do today.

Dr David Nunn MB BChir FRCA PhD is Consultant in Anaesthesia at the Norfolk & Norwich University Hospitals NHS Foundation Trust

1. Letter from Frances Burney to her sister Esther about her mastectomy without anaesthetic, 1812. <https://www.bl.uk/collection-items/letter-from-frances-burney-to-her-sister-esther-about-her-mastectomy>
2. Tobacco smoke enemas, THE LANCET **359** p1442 April 20, 2002

A note from Maggie Vaughan-Lewis

Christine's book is an excellent reminder that we should never be too parochial in local history. Families often have an impact far and wide and Christine has discovered Clover letters and documents all over the world. Joseph returned regularly to his home town and would have been seen around the town. The house where his parents went to live is now called Abbott's Hall in Drabblegate. Christine records it was part of an inheritance of a farm by his mother Elizabeth in 1835 on the death of her uncle John Bayfield Peterson. The income from this property helped support Joseph throughout his life. The chapter on Joseph's early life in Aylsham shows him looking across the market place from the upstairs of his father's shop. But Christine quotes from a less than reliable source on the history of the Black Boys written for entertainment in the 1980s by its then landlord. Luckily for him, Richard Andrews the owner in 1655 was not killed by a Cromwellian soldier as this source imagines but died of natural causes.

It is good to see Aylsham remembered in a major medical work written and published on the other side of the world.

To the Editor

I read with interest and pleasure the piece about Aylsham Parish Church's response to the early days of the coronavirus pandemic that Revd. Jack Branford wrote in the last edition of this journal. His piece in your journal must have brought back many memories of those trying days for many of your readers. His short essay will, I'm sure, provide a lasting aide memoire to the community support provided during those 'plague days'.

Yet, true to the nature of the man, his essay leaves out much of his personal character that is so firmly present in this collective endeavour. I'd like to reflect briefly about his role in our response to the coronavirus emergency. I was a lay helper during that time and I remember well how Revd. Jack's inspirational ideas and quiet, guiding hand helped realise 'these small steps' that together ensured our community continued to share hope and assurance in those difficult days. It was his effective coordination effort that gave life to the community helpline, food deliveries, the use of online facilities, and all the other ideas devised to help ease community anxieties during those trying weeks.

All who know or worked with Revd. Jack in Aylsham will surely not find it difficult to remember the joy and humility he brought to the everyday. In the pandemic, as in normal times, he was always focused on, and busy on behalf of others. Yet, although often 'snowed under' with daily tasks and commitments, he never lost his sense of the love of life. As things crowded in and deadlines loomed, he always rescued those working with him in the Vestry through his ever welcome calm levelheadedness, his tea-making skills and his snack treats: in his eyes, there are few problems that cannot be solved by the aid of chocolate in all its forms.

Inevitably, that infectious sense of community and of being – not forgetting the love for chocolate, of course - was also there for all to see in his engaging work with children and young people, both in Church and in the community. In truth, he consistently gave a higher priority to people over some of those many administrative tasks that so insistently press on clergy people today.

But his public persona, both in Church and in the wider community, reveals only the visible face of his daily round and duties. We will never know about his many caring, uplifting personal conversations, and of his kind, helpful words to those with concerns. In this part of his ministry, he was unassuming

and humble. But, whether he was in the pulpit or the parish, his thoughtfulness and caring, and his scriptural understanding and knowledge were always patiently at our service, to help and to sustain all of us. And when the time came to gradually re-open Church after a period of lockdown, though hampered by well intention official restrictions, Revd Jack was equally concerned that these restrictions should be introduced with the congregation's needs and concerns uppermost: often the speed with which we re-opened was governed as much by these latter issues, as by the official guidance.

The present coronavirus pandemic has, uniquely, seen places of worship closed to its people: probably it is the first time a Parish Church building on the Aylsham churchyard site has been officially closed to the public since Saxon times. (On a personal note, during my regular care and safety checks of the Church during lockdowns, I was constantly struck by silent stillness of the building; the sense of the fullness of the temporary emptiness of this place). But in spite of this uniquely trying situation, Revd. Jack readily harnessed the internet to beam worship, craft and other activities, and much, much more into our homes, despite the vagaries of local internet reception.

As a result, Aylsham Parish Church has successfully weathered the coronavirus pandemic. And once again it is able to openly welcome all in our community and beyond through its doors again: young and old; visitors and seekers of whatever faith or none. As a result, the Church that Revd, Jack so ably guided and nurtured through this tough period, still stands ready to serve its community today.



Keith Brooker

A brief history of Keys auctions, by Martyn Fox MBE

In January 1983, Aylsham was a far cry from the town it is today. The research I had done before arriving for my interview, showed a small town obviously important because of the number of roads connecting to it. It boasted a town hall, several pubs, seven churches and a bypass. I remember thinking how far east it was, little did I know that its isolation was one of its greatest charms and I still think so today.

Geoffrey Key had started the company in 1953 selling pigs, next door to Hunts auctioneers' his former employer. The site is now the entrance to the saleground off Norwich road. Bill Fraser took over from Hunts and the two rival auctioneers co-existed together for many years. I remember back in the 1980's my boss became fed up with customers parking on his saleground and then leaning over the wall to buy fruit and veg from his rival. Not for much longer. One Monday morning as usual the locals parked and leant over the wall to bid only to find their clothes covered in grease and old axle oil which had been painted along the top of the parapet. This caused much amusement at Keys. The wall is still there, now dividing the saleground from Willows pharmacy and the new houses.

Keys became famous in the 1960's for being one of the largest poultry sales in the country. Years later the sale included hens, geese, ducks, pigeons and lots of rabbits. An old boy once told me that in the 1950's he used to trap ducks on Halvergate marshes near Great Yarmouth by baiting traps and taking them, live, to Aylsham sale. Apparently he used to tie coloured wool to their legs. The ducks were bought by local farmers to put on their flight ponds for the shooting season, but these birds were canny. They knew that in Halvergate was a meal of worms awaiting them, so back they flew only to be trapped and returned to the auction to be resold. A good Norfolk business rumour had it that the auctioneer recognised these ducks and they quacked back.

I used to sell at the festive poultry sale held a few days before Christmas. Rough plucked turkeys, geese and ducks were brought to the saleground early in the morning and each one was lotted up with a label tied to its leg. A young lady had joined the firm a few weeks before and one of her jobs was to 'book in the poultry.' Live birds were sold on Monday and rough plucked were sold



on Friday. All she had to ask was whether they were ‘live or dead.’ An old Norfolk farmer phoned in,

‘I’ve got 30 rough plucked turkeys for the sale.’

As she was trained to do, she asked if they were live or dead? There was a chuckle,

‘Well my dear if they’re alive they are very cold and bloomin’ angry,’ was the reply.

Rough plucked poultry were sold with the heads and feet attached and the guts within although of course minus their feathers. When asked to buy a turkey for

friends I took wicked pleasure in seeing their reaction when they received it as they obviously expected a polythene wrapped shop bought bird. They tasted delicious.

Keys is known for its famous antique, book and picture sales. What is less well known is that the firm was an agent for the Official Receiver and other Insolvency practitioners. In the 1980’s Britain was gripped in the teeth of recession. I remember inflation in excess of 15% and rising. We had to be experts in valuing all sorts of stock from shops, factories and catering establishments. Over the years we have sold everything from banjos to bikinis very often on the premises.

Auction day would be hectic, walking around the premises with several hundred customers all wanting to grab a bargain. Some of the punters would be old friends, others from further afield. In those days there was no buyer registration or numbers, the auctioneer had to holler the prices out trying to remember the names of buyers and entertaining the crowd as best he could. The internet hadn’t arrived, the Eastern Daily Press the main advertising newspaper. The rostrum was often an old chair, no amplification just nods and winks and the occasional tap.

The Monday sale at Keys started at 6.30 am. I would arrive at 8.30 am. If the Buttlands car park was full and cars were parked all the way along

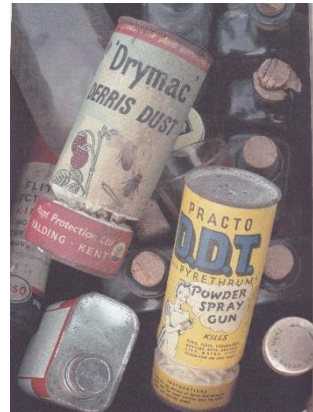


Hungate Street and Mill Road it was going to be a very busy day. At 10.30 am the sale bell would be rung and the yard would be transformed as a huge crowd thronged around the dead stock table. Back in the 1980's nearly everyone wore some sort of head gear. Flat caps jostled with trilbies or woolly hats. On the table top were lots of cardboard

boxes hiding an eclectic assortment of just about anything imaginable. Over the years I have sold a bizarre list of items from condoms to coffins quite literally. I would often be accosted by a punter who would ask me to bid on his behalf for a particular box.

We would stand a good distance from the lot in question whilst with an anxious look the punter covertly drew my attention to the box. Folk were always on the lookout for a bargain.

Farm sales were common years ago. The smaller the sale the better the tea after the sale. My boss knew all the local farmers, scrap dealers and other traders. Occasionally we would be left with an unpaid bill. After enquiries it would be traced to an obscure relation of Joe Bloggs. I would have to drive out to find this buyer during the week.



Entertaining the crowd, my boss would sometimes call out the wrong name to get a laugh. We were left at one sale with an unpaid bill for a Mr Colour. Who was he? Even my Governor drew a blank. Then one morning he had a revelation. It's not Colour, it's George Grey, greys' a colour. Work that one out.

Punters bid in all sorts of ways. They hid behind machinery, or winked imperceptibly, sometimes they tapped the auctioneer on the leg. I remember one farm sale being tapped on the lower leg so enthusiastically that the punter

kept on tapping even when the sale was concluded. Turning around to get the buyers' name, I looked down to find a friendly labrador looking up at me and his tail tapped my leg again.

'Who does this dog belong to?'

'E's mine,' said an old farmer.



'Well, he's just bought you that old mower for 25 quid.'

Some of our auctions were quite bizarre. We had a Fancy Dress shop which was selling off their stock. On the viewing day, Anglia TV arrived and spent a day filming us all dressed up to the nines. I remember spinning around in the nearest phone box dressed as Superman and then

quickly changing into a Bugs Bunny costume before becoming Scooby Doo. I still have the DVD of the day.

When I first started at Keys, as well as auctions we would carry out professional work. The firm acted for farmers and other clients where their land had been adversely affected by compulsory purchase orders. I remember striding out over sugar beet fields where years before, the gas main had gone through near Bacton. Because of the compaction of the soil, the crop was always poorer in these areas and we could claim for the loss.

I recall sitting with my boss in his Volvo estate as we drove up a narrow lane to an isolated farm near Attleborough. The A11 was in the process of being dualled and we had a farmer client nearby.

'Quick pass me my gun,'

Startled, I rummaged around the boot and found a twelve bore shotgun in its case. I loaded it and passed it through the window.

'Boom.'

'Off you go.'

I sprinted across the field and picked up a dead cock pheasant. All part of the job I mused.

Over the years, I suppose one of the biggest changes to the auction way of life has been the internet and digital age. I look back nostalgically to a simple way of life where local advertising was for local people. We didn't have mobile phones and so were blissfully incommunicado with the office. Occasionally we would use a phone box. Today, in my humble opinion, auctioneers are merely tools of the saleroom, whereas in yesteryear we were entertainers, experts in many fields and well known in our local area. I have loved the work and the cut and thrust of the business and still feel on holiday in this lovely county



All pictures are from 'Monday Market' by Ben Elwes 2018 published by Section Press. Courtesy Ben Elwes (ben@benelwesphoto.com) The pictures were taken between 1990 and 2010 at Keys Fine Art Auctioneers

All was not what it seemed! A talk by Clare Haynes

- *The Gentleman's Magazine* where our speaker found the engraving of the altar piece in Aylsham Parish Church was contributed to by both men and women.
- John Adey Repton pretends in his letter to Mr Urban that he knew nothing of St Michael's altarpiece, when in fact he designed it.
- There is then the double bluff that the altarpiece is designed to look medieval, but was erected in 1833. **BUT** that in fact much of the wood came from the old Rood screen, which was medieval!

Our speaker, Clare Haynes, is an art historian who specializes in eighteenth-century British religious culture. She was carrying out research on the medieval churches of Norwich and came across a beautifully etched engraving in *The Gentleman's Magazine*, of the altarpiece in Aylsham Church. It was remarkably vivid and seemed to be not just a record but a celebration of it.

The Gentleman's Magazine was a very popular and influential periodical, published 1731- early 20th century. It was a key forum for discussing church architecture, which was an issue of increasing interest.

John Adey Repton's letter – tells us how the altarpiece came to be made. It begins with a literary conceit – Repton pretends that he knew nothing about it even though he had designed it. Perhaps with a view of honouring Charles Norris, the Vicar of the parish, who had died in 1834 – the year after the altarpiece was erected.

There is a plaque in the Norwich Record Office which confirms that John Adey Repton did in fact design it.

Repton's letter tells us that the altar piece was made of bits of old carving, which were retrieved from having been made up into pews and covered by linings.

The south wall of the chancel had also been opened to reveal the niches which are visible today. There had obviously been a restoration campaign. The work on Aylsham Church was a reflection of what was happening nationally.

The removal of legal penalties against nonconformists and Roman Catholics in 1828-9, and other political and social changes were perceived as threatening the old certainties about the Church of England as the nation at prayer. A romantic vision of an ideal c19th Church modelled more on the medieval church developed in which ordered communities worshipped together.

It came to be widely believed that Gothic architecture was more likely to raise spiritual feelings and encourage religious devotion than classical architecture. It was used increasingly to represent the Church of England's hopes. So new churches were built in a Gothic style, many medieval churches were given a thorough restoration to "how a church should be", often involving the removal of medieval glass to replace it with more medieval looking glass as in St Giles in Norwich.

In others like Aylsham, a more 'Make do and mend' approach was adopted.

There was however, opposition from some within the Church of England who saw in all this concern about buildings and how they looked, a materialism, a dangerous 'Popery'.

The display of texts above the altar – a post-Reformation practice, was becoming rather old-fashioned in the 1830s but it was maintained by those who sought to pursue a middle path between the text-centredness of Protestantism and the sensual encouragement of devotion.

In the body of St Michael's, new and replacement seats, pews and galleries were erected in 1732, 1776, 1810, 1827 & 1832, which speaks both of a growing population and the diligence of the Vestry.

John Adey Repton was a prominent student of Gothic architecture, a significant recorder and architect. He was a keen advocate for re-using any bits of medieval carved ornament in restoring churches (rather than making entirely new in a Gothic style – which was a common practice).

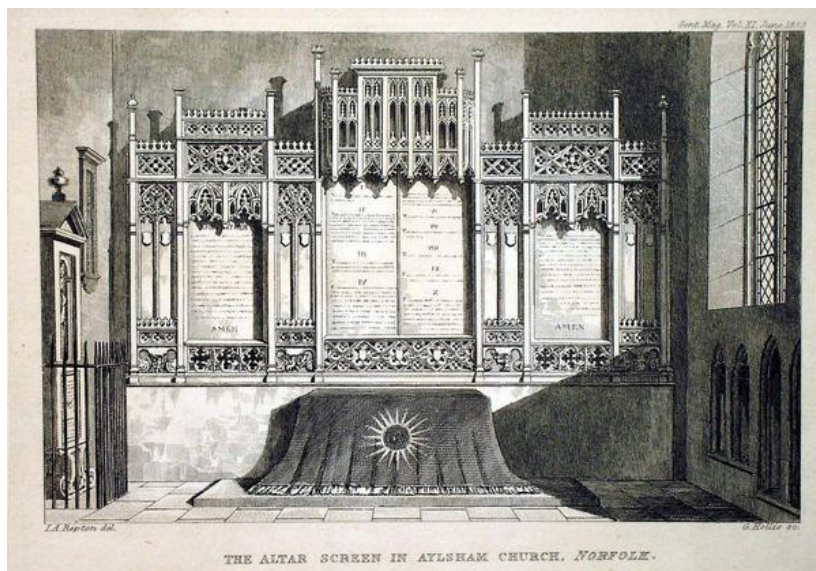
Medievalists wanted!

More research is needed on the altarpiece by experts, to see which parts are original and which c19th copies – perhaps it might be possible to reconstruct the rood screen from what is discovered. But for now we can observe the similarities between the altarpiece and the screen, and must speculate on its probable appearance.

Clare's Conclusions:

The altarpiece is a fascinating object, a product of a particular moment, when as a means of facing the present, Aylsham people turned to the past for inspiration. I wonder how John Adey Repton and the Proudfoot brothers - who were his carpenters - felt as they turned those odd bits of carving over in their hands? Did they feel a connection to the carpenters, the builders and painters as well as Thomas Wymer who had ordered the screen to be made in the early 16th century? In contributing to the Gentleman's Magazine, Repton made Aylsham part of a national conversation about how best to honour and reclaim the medieval past, so that it might serve again to make a better future.

Sue Sharpe



Gentleman's Magazine VolXI June 1839 image courtesy Norfolk Museum

Thomas Fowell Buxton (1786-1845) – Great social reformer and the force behind the final abolition of slavery, a talk by Rob Knee

Rob Knee came before us on 24th March as imposing as the tall Thomas Fowell Buxton himself. Quoting from his diaries he brought the life and times of this now almost forgotten passionate advocate of the abolition of slavery into vivid relief.



Rob Knee imagined as Thomas Fowell Buxton, (as dressed by Mrs Knee). Picture Jeremy Worth

Thomas Fowell Buxton was born in Essex in 1786. He went to school in Kingston-upon-Thames, where he was unhappy, and later in Greenwich. He was happiest when he could spend his time outdoors.

In 1801 he returned to East Anglia, this time to Norwich where, although an Anglican, he became friends with the Quaker Gurney family of Earlham Hall. He studied at Trinity College Dublin from 1803 to 1807, and graduated with great distinction. In 1807 he married Hannah Gurney and the following year he became a partner in the Truman Brewery. Inspired by the Quakers, he became an advocate for social reform. In 1816, when much of the population of Spitalfields in London was starving, he joined and became one of the most forceful voices in the campaign for their relief. Between 1816 and 1820, working with Elizabeth Fry, he campaigned for prison reform and, after 1820, became involved in the campaign to abolish capital punishment. In 1818, he became MP for Weymouth and Melcombe Regis in Dorset, a seat he held until 1837.

In 1820 the Fowell Buxtons suffered a severe tragedy, losing 4 of their children to illness in the space of 5 weeks. They moved to Cromer Hall and then to Northrepps Hall.

The slave trade had been abolished in 1807, but many wished for a complete abolition of slavery. Working with William Wilberforce, Buxton founded the Society for the Mitigation and Gradual Abolition of Slavery in 1823. This would later become the Anti-slavery Society. Two years later, on Wilberforce's retirement, Buxton assumed the leadership of the campaign in Parliament. He campaigned tirelessly until the passing of the Slavery Abolition Act in 1833 that would outlaw slavery in Britain and its colonies by 1838.

Nevertheless, slavery continued to be a major activity in many parts of the world. In 1839, Buxton published *The African Slave Trade and Its Remedy* which advocated diplomacy with African nations to end the slave trade. The British government accordingly sent a mission to Niger but, in Buxton's view at least, it was a failure.

Buxton retired to plant trees at his estates at Runton and Trimingham.

Reputedly worn out by the affair, Buxton died in 1845.

He was buried in Overstrand church in Norfolk and there are monuments to him in Norwich Cathedral and Westminster Abbey.

Sue Sharpe

Rob Knee returns in the guise of Thomas Paine on March 23rd 2023

Excursion to Wymondham

A score of the Society enjoyed a memorable excursion on 16 May, a nice sunny day, to visit Wymondham. We started with a guided tour of the Wymondham Heritage Centre. This is the old Bridewell, sited prominently on the old Norwich Road not far from the market place. The house keeper, Jaybee Brown, held forth behind the old magistrate's desk in the front room that forms the main gallery to tell us about the rather complicated history of the premises.



The Wymondham Bridewell. photo Vic Morgan

An old medieval house had been adapted as a Bridewell in 1619. Jaybee explained that the term Bridewell originates from the time of Henry VIII when one of his palaces near the Holy Well of St Bride in London had been used as a house of correction and became a general term elsewhere. The reformer John Howard, on a tour of English prisons in 1779, found the Wymondham Bridewell to be in vile condition. It was accordingly rebuilt in 1785 to a model design by Thomas Beevor, well known in the town for his agricultural interests and chairman of the local magistrates. It had two wings with 7-8 cells in each and a workhouse on the ground floor, women and men kept separate in individual cells. Men and boys worked long hours stone breaking out of doors restrained by ankle chains. Jaybee rattled one and passed it round to demonstrate their weight and characteristic clink that

provides the informal name for jail. They were substantially fed on bread, with occasional meals of potatoes and pea porridge, but rarely with meat.

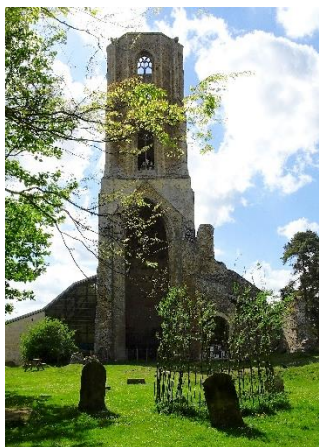
The Bridewell closed in 1825, the remaining women sent to the Aylsham Bridewell. It was used as the Norfolk Women's Penitentiary from 1832 to 1878, developing a laundry for Norwich Prison that expanded to cover its running costs. Part of the building was used as police station from 1850 to 1863 and continued to have a police presence there until 1963. The south wing was converted to a courtroom in 1879 and Petty Sessions were held here until 1992. It then became derelict, but the Wymondham Heritage Society raised funds to buy it in 1994 and the Museum opened in 1996. We were impressed by the layout and contents of the gallery, altogether a very welcoming ambience, with a separate downstairs room modelled as a prison cell.

There was also another room packed with memorabilia of brush making that became a very important industry for the town. From beginnings around 1890 the Britton Brush Company in time had its own railway sidings, saw mills and engineering workshops to make all sorts of tools. It only closed in 1985.

Around noon we sauntered over to the Lemon Tree café at the top of Damgate for lunch. We then resorted to the Abbey grounds, to meet our guide Sue.



Gathered round the information Board. photo Jeremy Worth



East front of Wymondham Abbey. Photo Vic Morgan

The Benedictine abbey was founded in 1107 by William d'Albini, who had extensive holdings around Wymondham. It had ten to twenty monks. By this period Wymondham, apart from Norwich and Thetford, was one of the largest towns in Norfolk, on the main road from Norwich to London. The great church was completed about 1130. It was dedicated to the Virgin Mary and in 1170 associated with Thomas Becket as the church of St Mary and St Thomas of Canterbury.

William d'Albini intended part of the church to serve parochial needs, but this led to centuries of quarrel between the priory and the populace. In 1249 Pope Innocent IV was invoked and agreed the town should have the great nave that overlaid the former Anglo-Saxon church, the north aisle and the north-west tower, the priory the rest. The strife continued and the present towers are defiant gestures, one for the priory, the other for the parishioners.

By the second half of the fourteenth century the central crossing tower was becoming unsafe and had to be taken down. The priory rebuilt it about 1390–1409 as you see it now, set to the west of the crossing and actually within the nave. They built a solid wall between the chancel and the nave to buttress the tower, conveniently providing privacy and irritating the town.

The tower with its elegant octagonal upper structure of two tall storeys and no parapet remains void. In defiance the parish extended the church further west starting about the middle of the century just after the priory had attained abbey status in 1448. The two west towers were demolished and replaced with the massive structure we see today. It housed the bells and was completed in 1498.

At its dissolution in 1538 all this was swept away, the stone reutilised in the town apart from the residual relic of the east arch of the chapter house that had been rebuilt at the time of the crossing tower.

We entered the church through the porch, into the awe inspiring interior. Eyes immediately focus on the magnificent reredos that covers the wall that blanks off the old chancel and shown on the back cover. It was designed by Sir Ninian Comper in 1913 and constructed in oak as a war memorial in 1919–1927 and not fully gilded until 1934 We were taken into the Lady Chapel that forms the north aisle. Nicely uncluttered the eye is taken up to



the late fifteenth century hammerbeam roof with its angels too high up and structurally important to be defaced at the Reformation. Our guide picked out one in particular that is not an angel and nobody knows what it is supposed to be. We left by the south aisle, part of the priory rebuilt after the Reformation in 1544-1560.

Abbey noticeboard showing the site as it may have looked about 1520. 1 Chapter House; 2 Infirmary; 3 Monks' dormitory; 4 Orchard; 5 Reredorter (toilets); 6 Herb garden; 7 Fish ponds; 8 River Tiffey; 9 Barn; 10 Kitchens; 11 Refectory; 12 Abbot's house; 13 Parish tower; 14 Cloister; 15 Porch; 16 Parish church; 17 Monks' tower; 18 Monks' church

Our thanks to Sue Sharpe for arranging such a satisfying outing. Thanks also to Jeremy Worth and Vic Morgan for the photos.

Roger Polhill

List of Members

Alford, Paul & Andrea
Ashworth, Lorna
Askham, Marie
Austen, Catherine
Baker, Derrick W
Baker, Eleanor & Paul
Baker, Peter & Sue
Barwick, Gillian & Russell
Baxter, Robert & Dehn, Jakki
Bell, Chris & Marcia
Bell, Sara
Bird Margaret
Blake, Jill
Bliss, Tim
Bostle, Clive & Clare
Brady, Patrick
Breese, Eric
Brooker, Keith & Margaret
Bullock, Ian
Bush, Michael D
Calvert, Ros
Cannon, Lesley & Baxter,
Trevor
Carr, David & Julia
Cartwright, Robin & Wendy
Casimir, Stewart & Jennifer
Claridge, Haydn & Maggie
Cooke, Cherry
Crouch Roger
Davies, Alan
Davy, Rex & Daphne
Douet, Alec
Driscoll, Caroline
Duncan, Beryl
Dyer, Frances
Edmondson, Susan
Ellis, Judith

July 2022

Elphinstone, Nicholas
Evans, Gordon & Julie
Fox, Sue & Martyn
Garamendi-Frederick,
Christine
Gillis-Barfield, Clifford &
Pennie
Goodwin, Michael &
Veronika
Goose, Margaret
Goose, Jean
Grellier, Diana
Gunne-Braden,
Marguerita
Hall, Chris & Christine
Harrison, Ruth
Harry, David
Hawke, Jean
Hill, Marilyn
Hills, Valerie J E
Hindley, Angela
Hollis, Margarette & Philip
Horne, John
Jay, Susan E
Jeavons, Stan
Johnston, Graeme*
Jones, Hazel & Malcolm
Jury, Jane
Kingsford, Philip &
Sheila
Knee, Rob
Layt, Angela & Jonathan
Lee, Neville & Carole
Lloyd, Thelma
Ludden, Frances & Michael
Lyons, Derek*
Margarson, Susan & Giles

Matthews, Daniel
McManus, Susan & Ian
Mill, Lloyd & Hunt, Ros
Morgan, Victor
Nichols, Anne
Palmer Anne
Pannell, Jim*
Parker, David & Lesley
Parry, Enid
Paulding, Cindy
Peabody, Jane
Penkett, Stuart & Marigold
Pim, Malcolm & Claudia
Polhill, Roger & Diana*
Powell, Rosie
Raschkewitz, Adrian (Adi)
Rodwell, Jean
Rope, Arthur & Young, Jackie
Roulstone Peter & Joan
Rouse, Lorene
Routledge, Jenny & Cook,
Gordon
Rowe, Margaret A
Sadler, Geoff & Wendy
Saunders, Alfred
Schwick, Christine &
Christopher
Scott, Helen Fiona
Sharpe, Sue
Shaw, Tony & Diana
Sheringham, Elizabeth Jill
Shutes, Angela & Jonathan
Singfield, Duds
Smart, Lez & Jenny
Smith, Marion
Spencer, Jennifer & Neill
Spencer, Jennifer
Spink, Joshua & Louise
Steward, Linda
Sullivan, Martin & Carol

Thomas, Emma
Thomas, Catherine
Thornycroft, Glenys & David
Vaughan-Lewis, Maggie
Lady Walpole
Watts, Jonathan
Wessely, Joanna
Wintle, Sheila
Wix, Mel & Lynda
Wood, Alex & Rowena
Worsencroft, David & Julia
Worth, Pamela & Jeremy
Wright, Malcolm

*Life member

Back Cover:

The reredos of Wymondham Abbey, designed by Sir Ninian Comper in 1913 and finally gilded in 1934 Photograph courtesy Victor Morgan

