

Volume Thirty Eight : 2005-06**Contents**

Report on Meetings for the Last 12 Months		1
The earliest Humans in Northern Europe : Artefacts from the Cromer Forest Bed Formations at Pakefield Suffolk	P. Durbidge	14
APPENDIX 2 Flint Artefacts Found in situ within the Unio Bed of the Cromer Forest Bed at Pakefield, Suffolk	J. Wymer	19
Evidence of Hyaena Remains and Behaviour at Pakefield	R. Mutch	20
A Group of Post Medieval Pottery from Lowestoft, Suffolk	P. Durbidge	21
Out and About?	P. Durbidge	27
Medieval Floor Tiles fro St Michael's Church, Oulton	P. Durbidge	28
The John Lee Birth Tablet in the Lowestoft Museum, Broad House, Oulton Broad	L. Knight	29
Bishop Ryle : The First Bishop of Liverpool – His life in Lowestoft	R. Collins	30
The Lowestoft Scene : 2005-2006	K. Davies	31

REPORTS ON MEETINGS FOR THE LAST 12 MONTHS**12 May 2005****'British Teapots and Tea Drinking'****Francesca Altman**

Francesca Altman, curator of the ceramics exhibits at Norwich Castle, explained to members that the Museum had created a new gallery for its collection of around 3000 teapots (one third of which are on display) during its millennium refit. The bulk of the exhibits were acquired in two lots – a bequest of Colonel Bulwer's large collection of 18th century examples and, in 1992, Philip Miller's collection of over 2000 teapots from the 19th century. Twinings assisted in fund raising to secure the latter. The history of tea drinking in Britain dates to the 17th century, when it was imported along with other cargo by the East India Company. Fragile porcelain from the Far East would be packed in tea, and some-times silk, for the long sea voyage to Europe.

Catherine of Braganza was an early promoter of the new fashionable brew. In Britain, tea was unusual and expensive, so the importers made good profits from their very practical packing. Coffee houses, (for men), were already in use and tea was offered as an alternative, served in Chinese porcelain tea bowls with no handle. Once established, tea drinking was adopted in the homes of the wealthier families. Kettles were needed and the Norwich display includes a fine silver kettle (from c.1695) with spirit burner. Tea caddies, often beautifully made, had locks to protect their valuable contents from the servants. During the 18th century, tea drinking etiquette evolved among society hostesses, later to be lampooned by the cartoonist, Gilray.

Manufacturers, although unable to match the fine Oriental porcelain or red stoneware, produced teapots following the Chinese style. These were fairly small pots, due to the high cost of tea, and made of earthenware or salt-glazed stoneware. Taxes on tea (in an attempt to protect the brewers) were very high, encouraging illicit trading, and Parson Woodforde's 1777 diary records him paying a smuggler 10/6d per pound.

British potters tried more adventurous designs for teapots but were limited by their materials. The breakthrough came early in the 18th century, in Europe, when porcelain manufacture was developed, and the Meissen factory founded. The technique reached Britain by the late 1740s. Worcester produced soft paste porcelain, copying the Chinese decorative style, by the mid 1700s and Lowestoft china was produced for about fifty years from 1757, serving a local market. Wedgwood made Staffordshire Creamware towards the end of the century which rivalled porcelain, including the very popular 'Queen's Ware' design. These smooth wares were ideal for the detailed transfer printing invented between 1760 and 1770. Copper plates printed the design, in reverse, onto tissue. The tissue was applied to the pottery and burned away in the kiln, leaving the permanent image on the surface.

British soft paste porcelain often reacted to hot water and pots cracked; sometimes exploding. In Devon, in the 1760s, William Cookworthy mixed feldspar with Cornish kaolin to produce a more durable hard paste when fired. In the closing years of the 18th century the taxes on tea came down, imports increased, and manufacturers responded by producing more elegant styles of teapot. It was found that adding bone ash further improved the strength and appearance of the porcelain, allowing new fashions at the start of the 19th century. Few pattern books survive from this period, when the rich could order their own decorations on tea-ware. By 1833 the East India Co. had lost their trading monopoly and soon, Assam tea was being imported from India. This tea was cheaper and easier to get and the subsequent increase in consumption produced a demand for tea services, some including cups with handles.

The Victorian period was about to start, with its extravagant and romantic decoration and gilding. In the 1840s, the Duchess of Bedford popularized the fashion for 'afternoon tea'. Tax on tea was again reduced, allowing the less well-off to drink it. The Temperance Movement promoted tea as the alternative to beer – hence 'teetotal' – and evening 'high tea' became fashionable. Later, Victorians experimented with self pouring, and some curiously shaped pots, although teapot designs gradually became more artistic and less frilly. In the late 19th century 'tea rooms' appeared where ladies also could enjoy a drink and, as the 20th century developed, very popular 'tea dances' were held.

A design offshoot occurred at the turn of the last century when the Arts & Crafts movement were active. This was followed in the 1920s by a wide and varied range of studio potters, two of the best known being Bernard Leach and Walter Keeler. A giant teapot, with sprigged decoration, made in 1906 by Kate Malone, welcomes visitors to the Norwich collection.

The cost of teapots and tea services fell as mass-production came in. New, talented designers appeared in the 1930s, such as Suzy Cooper and Clarice Cliff with their Art Deco and other dramatic styles. Angular shapes and metal cladding were only two variations in this revolutionary pre-war period. Wartime did not allow style changes but tea drinking was very much encouraged as a national, and morale-boosting activity. Statistics show that 4000 tons of tea was consumed by the Royal Navy! A 1950 portrait of the Royal family shows them drinking tea.

The major post-war change was the commercial development of the tea-bag which was invented, but little-used, before the war. Manufacturers went on to produce novelty pots – cottages, animals, beehives etc. – and this collector's range is still produced in endless variety.

9 June 2005

Three Short Talks by members

The First Man to Fly in Suffolk? by Margaret Sanders, was a follow-up to her article in the 2003/4 Annual Report. The audience saw excellent original photographs of the biplanes, which were not previously reproduced. She told of her father-in-law Capt. Haydn Sanders and his younger brother Hampden, whose company set up flying tests in Suffolk in 1908, fired no doubt by the first successful British flight, at Farnborough Common in the same year. Their company, The London Aeroplane and Aerial Navigation Co. Ltd. had a value of £2,000, offered in £1 shares. Sir Robert Gooch, keenly interested, allowed them use of his land between Kessingland and Benacre, where their Type 1 biplane which was known locally as the *Benacre Flying Machine*, was entirely hand-built excepting the Brooke (Lowestoft) engine and the British-made covering fabric. A report in the *East Anglian Daily Times* (4 Oct 1909) stated their aim was to supply reliable, easy-to-fly machines for others to use in competition. After numerous tests along the dunes, watched by the excited public, this plane collided with telephone wires and was wrecked, with a lucky Captain Sanders being thrown out uninjured. Building a new workshop at Beccles Common, in 1910, they constructed the Type 2 with a number of revolutionary features, including retractable landing wheels, improved flying controls and a 50 hp Alveston engine. After further scary moments and successful short flights, this more powerful machine was exhibited in the Olympia Aero Show, in 1911, priced £1,000. The company's activities were interrupted in 1914, when Capt Sanders entered the Royal Naval Air Service. He apparently reviewed the company's prospects around this time because it did not trade after peace was declared. He lived a full life, latterly as a successful carnation grower, and died in 1962.

The Museum's Spanish Flag, by Sarah and Bill Hudson, told how they researched the history of this ancient flag, now stored carefully in the Lowestoft museum at Everitt's Park.

At one time, Britain, Spain and France had all competed to control the Mediterranean. Then Spain and France became allies, but early in the 18th century there had been a rift and Spain had lost control of Sicily and Sardinia. The story of the museum's Spanish flag began with the 1718 Battle of Passaro, in the Mediterranean, where a small British fleet, commanded by Admiral Byng, engaged their Spanish adversary. During the fierce fighting, the crew of the 60-gun British warship *Superb* (formerly the French ship *Superbe* – captured for the British by Kent) boarded the Spanish 74-gun *Real St Felipe*. Lieutenant Arnold, of the well-known Lowestoft family, was seriously wounded during this action and was given the outsize flag, as a naval prize, because he was outstanding in the attack. Admiral Byng's British fleet had won the day but the Spanish were less fortunate, their admiral dying of his wounds soon after, and the *Real St Felipe* being blown up in unclear circumstances. Lt Arnold brought the flag back to the family home in north Lowestoft where it was hung outside on suitable festive occasions, the practice continuing for many years. The wounds he suffered meant that he was unable to continue some of his active duties at sea, but he was later made up to Captain. After his sponsor Lord Torrington (Admiral Byng) died, Lt Arnold's career became uncertain. He retired in poor health and died in August 1737, in Lowestoft, where there is a monument to him in St Margarets church.

The huge flag (285 x 235cm) has survived well and is more splendid than the example currently held at the Greenwich museum. It has a background in five panels of green woollen material, with a linen edge for hanging, and is of striking heraldic design. Sarah and Bill went to much trouble in researching and translating the complicated meaning of the heraldry from Spanish source material. The design combines elements linking Spain to several countries including France, Portugal, Austria, Hungary and Belgium. It is surrounded by a linked, gold-coloured collar border, which has an image of the Golden Fleece at the foot and symbolic flames at each side. The colours, believed to be from vegetable dyes, retain their vibrancy after nearly three centuries. Some damage occurred in the WWII bombardment but is not a major problem. Due to its size, the flag cannot be displayed at the museum, but is now kept in conditions which will prevent further deterioration (in the 1990s an estimate for conserving the flag was put at between £1,000 and £9,000).

The Reluctant Bishop, by Ray Collins, told of Lowestoft's link with a famous clergyman. John Charles Ryle was born in 1816, the 4th of 6 children, to rich parents in Park House, Macclesfield; his father being an MP who was in business connected with silk mills and banking. John went to a vicarage-based prep school, followed by Eton, in 1828, and from 1834 was a classics student at Oxford University. A sportsman of 6ft plus build, he liked rowing but was more expert at cricket, becoming joint captain and bowling for the University at Lords. His family were in the Church of England, and at Oxford John began to develop a strong interest in the evangelical church.

After Oxford he worked in a bank; he also joined the Yeomanry and found time to be a magistrate. In June 1841 came disaster! His father's family business went bankrupt and John was left with only £200 and two horses. Necessity forced him to take a post as a curate in Exbury, Hants. He then travelled some 20 miles north to another poorly-paid living in Winchester, as a result of which his health suffered, but in 1844 a move to Helmingham in Suffolk, where the Tollemache family were influential, brought a dramatic improvement in his status, boosting his yearly earnings from £100 to £500. Lord and Lady Tollemache liked his evangelical leanings and he was also able to publish and sell tracts, (he was to sell over 2 million tracts in his lifetime). He could now afford to marry but his wife, Matilda, died after just two years leaving him with a young child. He remarried in 1850 but lost Jesse, his second wife, in 1860. Never one to give up, and all the time increasing his family, in 1861 he settled with a third wife Henrietta in Stradbroke where he improved the school and was a popular clergyman with good attendances at his church. His third wife, died in 1889.

Now prominent in the Church of England he travelled widely, representing the Church Council, and had sufficient funds to pay off some of his father's old debts. In his 60s he was offered the post as Dean of Salisbury, but instead (at Disraeli's request) in 1880 became the first Bishop of Liverpool. He campaigned for 20 years for better conditions for clergy and more churches but never fulfilled the diocese expectation of building a cathedral. One of his sons became a well-known professor at Cambridge. In his 85th year the Bishop became very ill and retired to Lowestoft. He had holidayed and preached in the town and its surrounding area regularly during his life. (The audience examined copies of his rather shaky signature in the visitor's book from Corton church.), He resided at

Helmingham House, Kirkley Cliff, nursed by his youngest daughter who had long cared for him. After a very short time he died, before his family could be gathered, and with an impressive send-off was taken to be interred at Childwall, Liverpool.

23 June 2005

Local Churches Outing

guide, Terry Weatherley

The guide was Terry Weatherley, who gave an informative introduction to both churches. Members first visited the Roman Catholic Church of St Bene't, (St Benedict Minster) Beccles. The church was served until the 1970s by the Benedictine monks of Downside Abbey, with whom links are still kept. Perched on a hill to the south of the town the church is unusual as it is orientated north/south instead of the normal east/west. Also unusual, for a Suffolk Catholic church, it has its own graveyard.

Built between 1900 and 1908 in Romanesque style to a cruciform plan, it was designed by local Catholic architect, Frederick Banham (buried in the graveyard) and funded by the Kenyon family of Gillingham Hall. Of superb quality, in pale stone, the exterior has many variations in decorative detail particularly around its Norman arches. There is a large apse beyond the slightly offset square tower. Inside, the altar has been moved from the apse to beneath the crossing. To the north side (actually east) of the crossing is the Lady Chapel, of circular plan. Below the high vaulted roof, clerestory and triforia, is an ambulatory containing relief-sculpted Stations of the Cross. On the south (actually west) side is a plaque to the guild of Corpus Christi, which lasted from 1350 until its suppression in 1550. The rood is inscribed *Sic Deus Dilexit Mundum*, 'God so Loved the World'. Suffolk's churches would all have had a rood prior to the Reformation, so there is continuity here. This softly lit, peaceful church, planned as the minster church of a large priory, was intended to have a cloister. This was never added although the stopped up entrance remains in situ.

The second church visited, St Botolph, North Cove gave a complete contrast. The main building, believed to be early 13th century, is narrow, thatched and built of flint-rubble with nave and chancel in a straight line, typical of many churches in Suffolk. A number of changes and repairs have been carried out during its history. The slender, square west tower, housing three bells, has quoins of narrow Roman red brick, also lancet windows and bell openings similarly edged. There is evidence that the church roof has been raised; also a porch has been added, hiding the superbly carved (probably late 11th/early 12th century) Norman arch to the south door. At the right of this door is scratched a 'knight's cross' and in the wall nearby is the hole for the peg of a scratch dial. The north and south chancel has decorated style windows, while those in the nave are of perpendicular form. The east window was installed by a donor in the early 20th century after the east end had been reinforced. The outstanding feature of St Botolph's is an amazing set of wall paintings, conserved in the mid 1980s, which cover much of both chancel walls. Possibly dating from the late 13th century, these depict events before and after the crucifixion. Predominantly a subdued red and yellow, they are the best in Suffolk. On the north side is the Entry into Jerusalem; the Last Supper and events from the Crucifixion. Also depicted is the Deposition, the Resurrection and a gaping mouth of Hell, shown as the jaws of a huge fish. On the south side is an Ascension scene, with nearby a Doom painting, Christ in Glory displaying his wounds as he sits in Judgement. Intertwining among all the images is the vine (symbol of St Botolph). The well-preserved font is 15th century. The large graveyard is entered through a pair of First World War memorial gates.

8 September 2005

"Diary of a Poor Suffolk Woodman

by Pip Wright

Members were presented with a lively description of William Scarfe, a communicant who chanced to have been given a prayer book by his Rector in 1827. Possessed of the then rare skill of writing, this hard-working woodman was driven to record and date his life and local scene wherever he could find space in the margins of this book. He wrote using a Suffolk dialect style in a natural, uncomplicated way, not being too conscious of capitals or punctuation. In this informal diary he also did practice pieces.

Not much is known of William's childhood in Bradfield St George, but there were some free school places for the poor and it is possible this is how he was educated. In time, he found employment in Thorpe Morieux, near Lavenham, married and had children, who produced the dearest things in his life, his five grandchildren (including favourite twins Isaac and Esau) all of whom were to work in

their grandfather's trade. William's brother, 12 years his senior, was a successful tenant farmer and quite generous – his presents included pigs, a horse, and even the thatched Thorpe Farm cottage, where William's family were to live on into the 1900s. Quite as important as these gifts was the allocation to the cottage of about half an acre of additional ground. This was arranged by a Mr Jocelyn, under instruction from the Lord of the Manor.

The woodman's routine described in the book followed a seasonal pattern. Starting in September he would begin felling and coppicing trees according to size. The species are not named but their use is the indicator. Ash poles would be cut first, then rived (split) in October, being required for huddle (hurdle) making in November. Hazel rods would be retained (sometimes split lengthways) for laying across thatched corn stacks, with shorter split lengths twisted into broaches (like large hairpins) for hammering in to secure the cross pieces. Large oak trees would be felled and carefully stripped of their bark in March. It would be stored and sold in May to the local tannery. Then 'brushing' would begin to rid the woods of small undergrowth. This was bundled into faggots to fire ovens and kilns at the brickworks. Large timber was left to season and sold for use by other tradesmen such as William's neighbour, William North, a wheelwright and coffin-maker. After June, William would leave the woods and be employed on the farm at haymaking, harvesting and general work until September, when the cycle began again.

Not all the notes refer to work. The variety of subjects includes medical conditions and crime (Bury had a new hospital and a new prison at this time); numerous accidents on farms and when travelling on the rough roads; fairs in Thorpe Morieux and surrounding villages and, best of all, he records a 'festable' (festival) by order of the squire, to celebrate the coronation of the young Queen Victoria. Surviving notes indicate this was a splendid affair with ticket allocation and a surfeit of good things.

22 September 2005

"The Barber's Point Project"

by Duncan Allen

Duncan Allen gave members an entertaining view of a recent 2-week excavation project to investigate this possible Roman site on the north bank of the River Alde in Suffolk. The dig was only made possible by the energy of the Aldeburgh and District Local History Society who gained funding through a Heritage Lottery grant. Currently, many building-site digs are developer-funded but, for other isolated sites, local groups could obtain finance elsewhere if they put forward strong enough proof of the site's historical importance. Duncan emphasized professional guidance was essential to ensure accurate records, photos and plans were kept in addition to the more exciting digging.

Roman, and Saxon period remains had been recorded at Barber's Point in the early 1900s and the aim of the new dig was to confirm the results, urgent now as the site is subject to river erosion; also to find if the site was ever an island (experts used magnetometry and auguring techniques and developed a contour map). The auguring showed the point had been an island in the 2nd and 3rd Roman occupation periods. After this, sea levels rose and flooded the area but 2–300 years later resumed lower levels, when the Saxons may have occupied the site.

The enthusiastic society members helped open two trenches, each some 20 x 50m in area. Large clay-lined post holes (probably Roman) and smaller unlined ones (probably Saxon) were exposed and mapped, along with part of a 3m-wide ditch. Work in trench one produced around 2000, mainly grey, low status pre-12th-century Roman pottery sherds and large quantities of briquetage, identified as fragments of large containers used in the production of salt. (Several other salt works have been discovered on the opposite bank of the Alde.) 7–8th century Saxon Ipswich-ware and later Thetford-ware have also been found nearby. Disappointingly, no coins were found in this dig but a fine Paleolithic hand axe was recovered from a spoil heap.

The site was back-filled and turf replaced at the close of the project. Future research now remains to try and establish if the site represents an early trading post or the remains of a settlement.

13 October 2005

"500 years of Shopping in Beccles"

by David Lindley

This well-illustrated talk was given on 13 October. David explained how markets were evident in most country towns from the 1400s. In those days, there were, in general, no stalls and goods were brought in and sold direct from baskets or bags. The majority of customers walked in from

surrounding villages or farms and would have bought cloth, shoes, hats, implements for the home or work and, of course, a good deal of foodstuff. A bell would be rung to signal the start time, so everyone was given a fair chance. Despite this, there were instances recorded of 'sharp' traders intercepting people en route to Beccles, buying their goods and reselling them at a profit later in the day. At one time, money was short in Beccles so the town minted £10 worth of farthings. The dies from which these were struck may be seen in the town museum. Nothing is recorded of the original market except its location. The old market plain still exists to the north of the present one.

Beccles 'new market' developed in the late 17th century. At this time, more shops and houses began to appear and eventually surrounded the market square. A number of these early buildings remain but their jettied fronts are disguised by the 'modernised' fascias applied to them during the 20th century. An look inside often repays the shopper with a view of wonderful old beams and woodwork. Early Beccles traders included bootmakers (known locally as 'snobs'), druggists, printers, coopers, wheelwrights, cabinet-makers, gunsmiths, saddlers, dressmakers and jewellers. All of these provided essential services, and were known personally by their customers.

As the town grew and traders came from further afield, using horses to transport goods, the market offered more variety. Luxury items were brought in from abroad, including silks, velvets, linen, pottery, spices and wines. Craft goods and locally made furniture were also for sale, small animals and fowls and many types of ironmongery and tools. By the early 1800s, there were over 80 stalls and dairymen, butchers, bakers, fish merchants, drapers and grocers flourished. Three fairs were now held annually, attracting many extra people to the town. One fair allowed servants to be hired. By the mid 1800s as well as traders and pedlars, fairs included a variety of entertainment, with musicians, jugglers and actors. Many stalls sold sweets and food and the public houses catered for the revellers. Sometimes the fun got rather out of hand and, in 1872, the fairs were abolished 'to avoid vice and debauchery'.

The buildings surrounding the market now carried signs with well-known local family names. However, big branded stores were slowly appearing, and mail-order companies also, all eroding the profits of the local shops. In the 1870s, CO-OP stores spread across the country, many having a reading room and library (as did the Beccles branch). Stead & Simpson opened in Beccles in 1891. The 1900s brought mixed fortunes in commerce. Two World Wars meant shortages in many shops but luckily no bomb damage was caused, leaving Beccles to trade on with its street layout substantially the same as when the markets began.

27 October 2005

"Suffolk Museums Working Together"

by Lyn Gash

– Suffolk Museums Officer

Hiding behind what sounded a rather dry title was a really entertaining view of Suffolk museums. Lyn's present job is to help museums communicate with each other and, eventually, to increase visitor numbers. Suffolk is blessed with a rich variety, ranging from very small private museums up to the two large local authority ones at Ipswich and Bury. Transport history is particularly well covered in this county (road, rail air and water), along with many local crafts and trades, including the now severely reduced commercial fisheries remembered with some affection by older generations.

Suffolk, like many counties, experienced a reaction to change, in the 1960s and 70s. People realized how fast their familiar lifestyle and manufacturing methods were disappearing and some began to collect mementos. Interest built up and collecting became very popular, with a huge range of artefacts to choose from. These formed the basis of a number of small museums, often with limited opening times and run purely by volunteers. More publicity came from television programmes such as 'Bygones', where forgotten crafts and tools were shown, and, occasionally demonstrated. Collectors were keen to visit museums, so it is not surprising that many new ones were opened at that time.

Lyn Gash acts as adviser to many of the 40 plus museums in Suffolk, helping them understand the benefits of working in groups to become more efficient, using funds to best effect and sharing expertise and knowledge, thereby overcoming isolation. A vital part of their effort is to preserve and conserve the rare and irreplaceable objects in their collections. Sometimes this is just making sure their building is weatherproof but often specialist services are required. A Suffolk Museums Partnership has been formed to help with this and some county-funded training is available, 61

museum staff having been accredited to date. A small number of museums are now able to employ professionally trained staff and other funding may be available for improving displays and for conservation.

The Internet is having an effect, with more people accessing information and even viewing digital records of exhibits on line. Efforts are also made to involve people who cannot visit museums in person. Some curators have put together loan boxes containing artefacts which are exchanged between museums. These are taken to suitable centres and handed round among the visually impaired, or Alzheimer sufferers for example. The latter may be supported by reminiscence workers. These successes point to a bright future for Suffolk museums.

10 November 2005

**“Aviation Archaeology – The Search for
East Anglia’s Missing Warplanes”**

by Bob Collis

Bob Collis (Lowestoft War Memorial Museum) took members back 60 years, with fascinating slides and stories of the continuing search for aircraft that crashed in East Anglia during the war. An incredible 72 American air bases existed in Norfolk and Suffolk in 1945, supporting thousands of planes with tens of thousands of crew and personnel. Piloting large bombers weighing 35 tons and carrying 2,500 gallons of aviation fuel, plus their armament, these visiting airmen flew alongside the RAF and many gave their lives in combat. Their quite basic radios offered little help in navigating in cloud or night skies, or reporting their presence to anti-aircraft crews on the ground so, unsurprisingly, significant numbers suffered mid-air collisions or were downed accidentally. When they still carried their fuel and bomb load the result may only be imagined. The amazing thing is that after sixty years in the ground, crash debris is still sometimes discovered in a remarkably good state of preservation, with markings on the airframe and instruments etc., which enable positive identification.

Frequently, aircraft crash sites help document local history which was, for national security, left out of the newspapers. When pieces are recovered, we see the equivalent of an archaeological dig. Although produced in huge numbers, many types of warplane are not represented in museums today by a single preserved specimen, so it is important that even small fragments are conserved and exhibited to tell their story after sixty years in the ground. The enthusiasts’ search is pursued with the aid of maps, aerial photos, metal detectors, official records and, of course personal reminiscences. Digging is an expensive business so is not undertaken without thorough research. Also, the people involved have to face the chance of discovering human remains, and the need to treat these and the site with due respect. When a possible location is found, they narrow down the search by keen observation of damage to treelines and landscape. Assuming funds and labour are available, negotiations with landowners must then occur before a dig begins.

There were many raids in the Lowestoft area and many crashes, but little evidence is now visible. This is because, for public safety, the crash sites were checked carefully to recover any live ordnance, also, to recycle useful components from the planes – then the sites were levelled. After an excavation, to ensure that crews who lost their lives are not forgotten, a memorial may be erected. In addition to the aircraft, associated buildings and period artwork are studied. Those interested in aviation history are well served in Suffolk and Norfolk with a variety of air museums, including Parham, Flixton and Norwich, and there are also airfield sites to visit.

24 November 2005

“Landmarks in Movie History”

by Mark Mitchels

Mark Mitchels used DVD technology to present a selection of rare and famous film clips. In France, the brothers Louis and Auguste Lumière, using their own camera/projector, showed the first true films in 1895. These family and comedy scenes were only of 1 min duration but enthralled viewers. By 1896 they were sufficiently skilled to shoot a train, which terrified the audience as it appeared to come into the theatre. Films became an instant success and the subject of many experiments, some being hand coloured to liven up the standard black and white. Another turn-of-the-century French film-maker, named Meliese, had his own studio and introduced early special effects in a 1904 film entitled *Rescue by Rover*, starring Cecil Hepworth and a dog. Films of this period were accompanied by a pianist/organist, and very occasionally a pit orchestra, to heighten the atmosphere. Caption slides kept the audience in touch with the plot, the language being adjusted to match each country in which

they were shown.

Although the British and French took the lead in developing movies, others soon pirated their ideas and techniques, including the USA. America made propaganda films for WWI and in looking for a site with the most annual sunlight (most shooting still being done outside) discovered Hollywood. D W Griffith, a brilliant technician, using travelling cameras, flashback and fade-outs made a number of great films including outdoor scenes, drama and war battles in what became a 20-year expansion in popularity. An Englishman, Charlie Chaplin, adapted stage routines to the screen around 1914 and was to become the first megastar – also the film-of-the-book appeared. One fine example was the *Hunchback of Notre-Dame*, starring Lon Chaney. Shot in a studio, it gave incredible realism by using close-ups and clever cutting. Many outstanding film actors were to become household names in this great film era.

Major comedy successes for Harold Loyd, Buster Keaton and Laurel and Hardy followed in the 1920s, while war films and drama, like Eisenstein's 1925 *Battleship Potemkin*, made an equal impact. Warner Bros, in financial trouble, took a chance on sound in 1927 with *The Jazz Singer* featuring Al Jolson – it revolutionized Warners, and the world of film. The 1930s was kept cheerful by Busby Berkeley's wonderful dance routines in the *Gold Digger* series, and also the imported, 'swashbuckling' Errol Flynn, but the real sensation was in 1934 when *La Cucaracha* was released in colour. From that moment, many films (and cartoons – starting in 1937 with Walt Disney's *Snow White*) were developed in a variety of colour formats and went on to compete for huge audiences world-wide. However, some first-class black and white films were still produced pre-war and British makers were very much to the fore in this field, particularly with costume-drama. Mark Mitchels showed us how films had become ever more real, with a magical power to take their audience into another world while simply watching a flat screen.

12 January 2006

"What William Butterfield did for us"

by Terry Weatherley

Terry told us how William Butterfield, born 1814, the son of a chemist, grew up to become an architect with a particular interest in churches. By the 1840s the revival high-Gothic style was popular, with its heavy décor and elaborate carvings, and was used for new and restored churches. However, not all parishes were style conscious and William Butterfield was given a supervisory position in an attempt to ensure consistent design standards were applied. His work, over many years, took him to a number of countries, also to London and to many areas of the UK. In the late 1800s, towards the end of his career, he restored Ellough and, slightly later, Ringsfield churches, near Beccles. Both churches have a number of interior items, including lectern, font and floor and wall tiling, where typical Butterfield design and colour is clearly seen. These may be compared to similar features of his in the splendid All Saints Church, St Margaret Street, London.

Churches were mostly built on hills, but that at Ringsfield is in a valley and beside a brook. This makes it liable to periodic flooding and probably caused deterioration of the fabric down the centuries (Suckling [1845] reported the church records were lost this way). Not many early records are available but it is known that John Wrawe was Vicar of Ringsfield in 1381, at the time of the Peasant's Revolt. In 1450, Peter Garneys left money for windows and a part rebuild including the steeple. In 1599, Robert Shelford also provided money, saying it was only possible because he never married. A screen decorated with a series of heads was added at this time. The outside porch, with crow-step gables, is another early feature. Dowsing toured East Anglia, ordering the removal of decorations from church interiors, but curiously the painted ceiling celestial scenes were left to feature in an 1818 sketch by Elisha Davy.

In the 1849 vestry minutes the archdeacon recommended a slate roof be provided, but was outvoted as it stayed as thatch. Before Butterfield's restoration, Ringsfield had high box-pews, an aisle gate, oak rafters and a gallery on the porch side. The late 1800s restoration saw a significant extension to the chancel, repositioning of the pulpit and a new organ loft, but only pine rafters in the extension. There are a number of interesting monuments; one, outside the chancel, pictures a mermaid and is dedicated to Thomas Garneys in recognition of his saving Mary, the sister of Henry VIII, from drowning; nearby is another ancient brass dedicated to a Nicholas Garneys. A stone monument for Nicholas Gosling shows a skull and crossbones (nothing to do with pirates). A beautifully carved angel tops the grave

of Princess Caroline Murat (grand-daughter of the King of Naples). She married John Garden of nearby Redisham Hall. There is some Bell and Beckham stained glass, using the colour schemes so favoured by Butterfield, and his design influence is also evident in the chalice made by Hart Son Peard & Co of London. William Butterfield died in 1900, a short time after the restoration work was completed.

The roof ridge-thatch was repaired in 2005, making the church very attractive, and the churchyard is now managed as part wildlife sanctuary.

26 January 2006 “Howard Hollingsworth – Lowestoft’s First Freeman” by Colin Dixon

Colin Dixon gave the story of one of Lowestoft’s important benefactors. Howard’s father, Charles, a successful bacon curer from Bilston, Staffs, ensured Howard (born 1871) received a good education – first in Edgbaston, then at college in Taunton, Somerset. Starting out as apprentice in a drapery store, he was ill-used by the management, was served bad food and forced to live in a rat-infested basement. He soon moved to London where he met Walter W Bourne, son of a farmer, who worked as a buyer for the well-known Pontings store. They became firm friends and with £600 capital, borrowed from relatives, set up the first Bourne & Hollingsworth store in Westbourne Grove. Howard married Walter’s sister, Louisa, and in the ensuing years the business thrived, moving into larger premises. In 1902 they were able to purchase a much bigger store at 116–18 Oxford Street. From then until 1908 business really took off and they gradually purchased and rebuilt the entire block. By 1925 it offered the best quality fashion goods, served by smart, well-trained staff (mainly female) within a very spacious and stylish 320,000 sq ft store, whose name was advertised nationwide.

Walter Bourne had died in 1921, aged 56, but two of his three sons joined the business as directors. Howard, who never married, encouraged and supported them and the store continued to lead the field. Escalators and lifts were installed, a dining room and rest area, and floorwalkers ensured customers received excellent service. Howard, perhaps remembering his own introduction to work, made sure the B&H employees had the best conditions. His unique Staffordshire House company hostel was sold in 1911 and its successor, the larger Warwickshire House, provided good meals and rooms for up to 600 female staff close to the store. Another innovation was producing own-brand labelled goods in a company factory behind the store.

Howard was now a well-off and widely travelled businessman. During a visit to Lowestoft he bought the burned-out shell of *Briar Clyffe*, with its large grounds, on Gunton Cliff. Loving the unrestricted view of the sea, he rebuilt and enlarged the house where he could now live in style. Seven staff maintained the magnificent gardens and hothouses. Although he did not shoot, he purchased the duck decoy and estate at Barnby Broad to entertain his friends. As a bachelor, he indulged himself in cars and speedboats, collaborating with JW Brooke who built cars and marine engines in Lowestoft, and Howard’s Brooke-engined boats appeared as far away as Monte Carlo. The wherry *Ardea* (recently brought back to the Broads for restoration) was commissioned by him in 1927, from Leo Robinson the Oulton Broad boatbuilders. A guest at the launching was his close friend Nicholas (Henry) Everitt who lived at Broad House, Oulton Broad. After Everitt’s death, Howard Hollingsworth purchased his friend’s estate and presented it to Lowestoft to be used as a public park, in perpetuity. In 1928, as a thank you gesture, Lowestoft made him the first Freeman of the Borough, presenting him with a scroll in a silver casket (still treasured by the family). The park, named in memory of Nicholas Everitt, opened with great celebrations in June 1929. Remembered for his generosity to many local causes (he once paid for all the furniture to equip the new nurses home at Lowestoft Hospital) Howard died in 1938. His ashes were scattered at sea, in sight of his beloved *Briar Clyffe* home, from the sailing smack *Telesia* which he had earlier restored for the 1935 Silver Jubilee celebrations.

9 February 2006 “The Landscape History of the Somerleyton Estate” by Tom Williamson

Tom Williamson, UEA Landscape Historian, explained how the Park had developed over several centuries, at one time covering most of the half-hundred of Lothingland.

The early history is not well documented but Sir John Wentworth, a Royalist, owned the Estate at the start of the 1600s and rebuilt the Hall in Jacobean style c1606–10. The garden planner, William

Edge-Rainham is known to have visited Somerleyton in 1619 when looking for inspiration. He found landscaped gardens there including a banqueting hall, an orchard, an image park, carvings and statues, stretching away from the house. Traces of these could be seen on a contemporary map of the area shown to the meeting. The outskirts of the Estate also included marshes and common land extending to Flixton and Blundeston with isolated leisure gardens, fishing places and decoys, the latter being shown on the particularly interesting Flixton map of 1652. By the 1650s the Garneys family were in residence to be followed considerably later by the Anguishes. The Revd George Anguish died without issue in 1843, bequeathing the Estate to his sister's son, Sidney Godolphin Osborne. He put the Estate on the market in 1844 and Morton Peto secured it at public auction for £86,000. It was after this energetic Norwich businessman purchased it that the landscape we know today was shaped.

Samuel Morton Peto had prodigious energy with many sides to his career at this time. Principal were his interests in developing the Somerleyton Estate and 'model village', but he was also involved with expanding railways from East Anglia to other parts of England, including sub-contracts for IK Brunel, plus major rail projects abroad. Then there was the development of Lowestoft as an important fishing port, with extensive new harbours, and simultaneously as an important holiday resort, both made possible by the improved rail links he had engineered.

In typical fashion, he set out not only to improve the Estate's landscaping, but to rebuild and extend the Hall at the same time. William Andrews Nesfield, a talented and widely-used professional, was contracted to lay out the grounds, while John Thomas, of equal talent, rebuilt the Hall around the Jacobean core to produce an Italianate style home for Peto – being mostly what we see today. The grounds created by Nesfield had his trade mark features, viewed from the Hall, of parterre gardens (loosely based on the French style) with topiary and geometric patterning of shrubs and plants, plus an elevated terrace overlooking a bow-shaped area. In front of the Hall was an arboretum with winding paths leading to very extensive kitchen gardens, with hot and cold-houses at one side, plus the still-surviving and beautifully maintained maze. The Hall enjoyed superb views across to the fairly open surrounding park. The landowners in those days seemed very well connected and able to take in extra land when it became available, also to close existing roads or change their route, almost at will. Thomas was also responsible for setting out the 'model village' of Somerleyton with its school and houses, built in a variety of styles, around a central green. This took up part of the old common, which had been reduced by the Enclosure Acts of 1810, the original village being somewhat further from the Hall.

23 February 2006

"Tönning and Tønning Street"

by Hans Boje

On 23 February, Hans Boje, from the Port of Lowestoft Research Society, explained how several Lowestoft streets just north of Lake Lothing, starting with Tønning Street, came to be given names linked to the Continent.

Hans Boje explained he was born close to Tönning, which is a port at the mouth of the River Eider, in Schleswig Holstein, on the west coast of Germany near the border with Denmark and surrounded, inland, by fertile cattle farming country. Nowadays, Tönning is an attractive town with excellent moorings and facilities for boat users, and a welcome for tourists, but in the past had thriving and profitable links with Lowestoft through Samuel Morton Peto's work.

Hans gave a brief history of Tönning, and how it was brought into commercial use due to the English blockade of the River Elbe, to prevent sea trade, in 1803. Goods meant for Hamburg, Bremen and places further inland had to be re-routed via Tönning. By 1809 there were also sea imports from the USA and a large warehouse, the Packhaus (now a popular museum) was built for storage of goods, but in general trade was on a moderate level. All this changed in 1840 when the British abolished import duties and opened up trade with the Continent. Records show 100 oxen were exported from Tönning to London (then a 3-day sea trip) in August 1846, the first of 1100 cattle sent that year. Soon, the Schleswig Holstein traders took note of Samuel Morton Peto's excellent new harbour at Lowestoft, which was supported by good rail links. The shorter sea trip to the Suffolk port was obviously beneficial for both cattle and traders and in 1851 the steamer *Prince* brought the first 164 animals from Brake, near Bremerhaven, to Lowestoft for redistribution by rail.

Samuel Morton Peto meanwhile, in a reverse trading move, had contracted to build a railway from the

harbour at Tönning to Flensburg, effectively linking the German Ocean (North Sea) to the Baltic. The line opened in 1854, with locomotives supplied by the company of Peto, Brassey and Betts (who with great industry had simultaneously constructed a new gasworks at Flensburg). More animals and other goods could now be exported from further inland. The livestock trade increased dramatically and by the 1870s, Husum, a town with a big market, exported an annual figure of some 46,000 cattle and 50,000 sheep through Tönning. In 1875 the Tönning Steamship Co. built the *Kiel*, a steamer with the latest animal water and feed facilities and capable of reaching Lowestoft in just 30 hours.

In 1850, the Railway Company in Lowestoft had auctioned off surplus land, north of their line from the Central station. This was partitioned into what, by 1854, became Denmark Road, Tonning, Flensburgh and Trafalgar Streets, all owing their names to the large and profitable trade with northern Germany in the mid-1800s. Sadly, the cattle trade was ruined by the opening of the Kiel Canal, in 1895.

9 March 2006

“Roman Catholic and Classical Rome”

by Arthur Middleton

The talk and slides related to a series of visits made to Rome over a period of about 10 years starting in the mid 1950's.

Starting with St Peters, Arthur showed the magnificent exterior and interior of this church. History tells that the church was built on the site where Peter was martyred, in what was then Nero's circus. The building took about 175 years to complete.

A tour of various churches, showing the external & internal architecture, included the story of one which had some very lifelike statues. It is said that Michelangelo unwittingly spoke to a statue and when it did not reply he threw down his tools which landed on the statue's knee, chipping out a piece of the knee.

In Roman times the statues had painted eyes and were often dressed with clothes.

The Sacred Stairs, or Santa Scala, which can be found in one of the churches, came from Pontius Pilate's Palace and it is said that Christ descended these after his condemnation. The steps are made of marble and have red spots which are said to be the blood of Christ. Some pilgrims ascend and descend these stairs on their knees, often kissing the 'blood' spots as they go.

Many of the obelisks found in the city were brought back from Egypt by the Romans. This has probably resulted in them being preserved.

The Romans used marble, brick, stone, concrete and terracotta in their buildings. Most of the marble used is yellow or magnolia in colour, but one monument is white. This has been called the 'Wedding Cake' by the Italians.

Throughout the city there are many magnificent fountains, the water for which was conveyed via an aqueduct 35 miles long, which also supplied the rich Romans of the city with domestic water.

The Piazza Navona is the home of several fountains. One is called the Four Rivers fountain and represents the rivers that stood for the four continents known in the 17th century – the rivers Nile, Ganges, Danube and Plate. This Piazza had originally been used for chariot racing, later it was used for jousting tournaments and now, on one day in the year, it is the venue for a toy fair.

Throughout the city there are many ancient buildings, monuments, churches, triumphant arches and temples that intermingle with buildings from Roman times to the present time. Some of the 20th century buildings incorporated features of that earlier period, such as Roman style arches. Slides were shown of various buildings, from modern (1950's) back to Roman times. Some had been taken after dusk, giving the buildings a different perspective with their night-time illumination.

One of the best preserved buildings is the Pantheon. The original building was burnt down in 110A.D and then re-built into what is seen today. The centre piece is a magnificent dome that is 142 feet in diameter and was built using Roman concrete. The Pantheon was originally a temple to all gods, but was later consecrated to St. Mary and all the Christian Martyrs, and renamed Santa Maria ad Martyrs.

Leading out of the city is a road called the 'Via Appia', alongside of which are the tombs of Rome's most important citizens. It was the policy of the time that bodies would not be buried within the city boundary.

23 March 2006 “The Prehistoric Archaeology of Carlton Colville” Jez Meredith

The talk mainly concerned the two sites excavated in Carlton Colville prior to the construction of the Carlton Colville bypass and finished with details of the latest excavation in Pakefield.

The first site was on either side of Uplands Road, where artefacts found dated from Neolithic to Romano British. One interesting find was the outline of a circular monument, approx 12 metres across. This dated from 4000 to 5000 years ago and is thought to have had a spiral entrance. The outer ring contained evidence of post holes, which are believed to have been part of a wooden screen rather than a henge like structure. The actual use of this circle is not known. Inside this ring was a smaller crescent shaped mark.

A later bronze age burial yielded grave goods but the body bones and wooden coffin had disappeared due to the acidic nature of the sandy soil. The only body parts found were tiny pieces of tooth enamel.

The second site was near Carlton Hall where finds dated from early Neolithic to Medieval times. Many flints were found ranging from actual tools to the ‘cores’ from which the ‘tools’ had been knapped.

The finds at both of these sites were contemporary with those found at various sites along the Waveney Valley.

To end the talk, Jez showed slides of the most recent site in Pakefield. These included a circular enclosure about 20 metres across, complete with ditch, post holes of a structure about 5 metres across and evidence of cremation burial. Initial dating is early iron age. One of the ‘finds’ being an early bronze age jet ornament, lozenge shaped (approx 7cm across) and decorated with an intricate dot pattern.

27 April 2006 “The Yarmouth Story: 1000 years of history” by Colin Tooke

Colin presented a very interesting talk, with slides, on the changing story and development of Gt Yarmouth. The town is built on a sandbank that had formed at the mouth of an estuary since Roman times. The only part remaining of this large estuary is Breydon Water. Nobody knows when the sandbank was first inhabited, but it is thought to be around the year 1000. It is believed that the town started in the area near to where the church of St Nicholas, built in 1101, now stands. Between the church and the river is Fullers Hill, which is where the settlers made their homes. Close by is the road named ‘The Conge’, which is a unique name and could relate to a bend in the river or a place where tolls were collected. Within the next 200 years the town grew to the south of Fullers Hill with St Nicholas as the parish church. It is supposed to be the largest parish church in England but the small windows in the tower are the only parts of the original Norman church remaining.

The town was built on what was a narrow strip of land (sandbank) in a north – south direction, with three main roads following the curve of the river. Narrow lanes, or rows, divided the town east-west between the three roads.

In 1261, King Henry III gave permission to build a town wall, the building of which started in 1285 and took about 100 years to complete. There were 10 gates, the main ones being the South Gate and the North Gate, with 18 towers and turrets. Outside the gates stood 5 windmills and the town’s freshwater wells.

A moat was dug around the northern part of the wall with another around the southern part of the wall, but these were not joined. One gate was named the Pudding Gate after the part of the moat where the butchers threw their waste, which was called ‘pudding’. The butchers occupied the area to the east of the market place which was called the ‘Shambles’ (where Argos and Co-op have shops today). Fish was sold in another part of the market.

Up until the 19th century, the town was confined to within the walled area, therefore as the need for more housing arose this resulted in the close building of homes in the narrow rows. The original strips of land had a house at each end, then the land between was built on. Cows were kept in some of the buildings and others were used as fish houses. Special narrow carts, pulled by a single horse

called 'Troll Carts', were used to move goods through the rows. Some home owners installed wooden buffers to their properties to protect them from damage from the carts. Some of the rows had large houses which were sub-divided into tenements. Due to the closeness of the buildings, the town was said to be quite gloomy.

There were 145 rows, but few remain today. The rows were subject to much damage due to bombing raids and from being used for military training in World War II.

During the Medieval Period the town was home to the Whitefriars, Greyfriars and the Blackfriars. The only remains today are part of the Greyfriars buildings that are preserved in the centre of the town. By this period the town had become prosperous mainly due to the herring fishing. The town coat of arms displayed three herring until the early 14th century when the King granted the use of the royal lion heads on top of the herrings. This was in recognition of the supply to the King of many ships and men, in fact more than any other town in the country. Later that century about 7,000 of the 10,000 population were lost from the plague, or Black Death.

The middle of the 18th century saw the development of the new 'healthy' pastime of bathing in seawater (and drinking it), which led in the 19th century to the town changing to accommodate holidaymakers.

Much of the town wall remains today due to the fact that it had been incorporated into later buildings, particularly by the Victorians and subsequent demolition of these buildings has revealed the wall.

The earliest Humans in Northern Europe : Artefacts from the Cromer Forest Bed Formations at Pakefield Suffolk

Paul Durbidge

Footage of the press release *Nature* and the *Institute of Science at the Royal Institute London* on December 2005 was impressive to say the least and was given in front of reporters and editors from all over the world. The announcement was finally made that we had discovered evidence of the earliest humans in Northern Europe as a result of the excavations at Pakefield Suffolk.

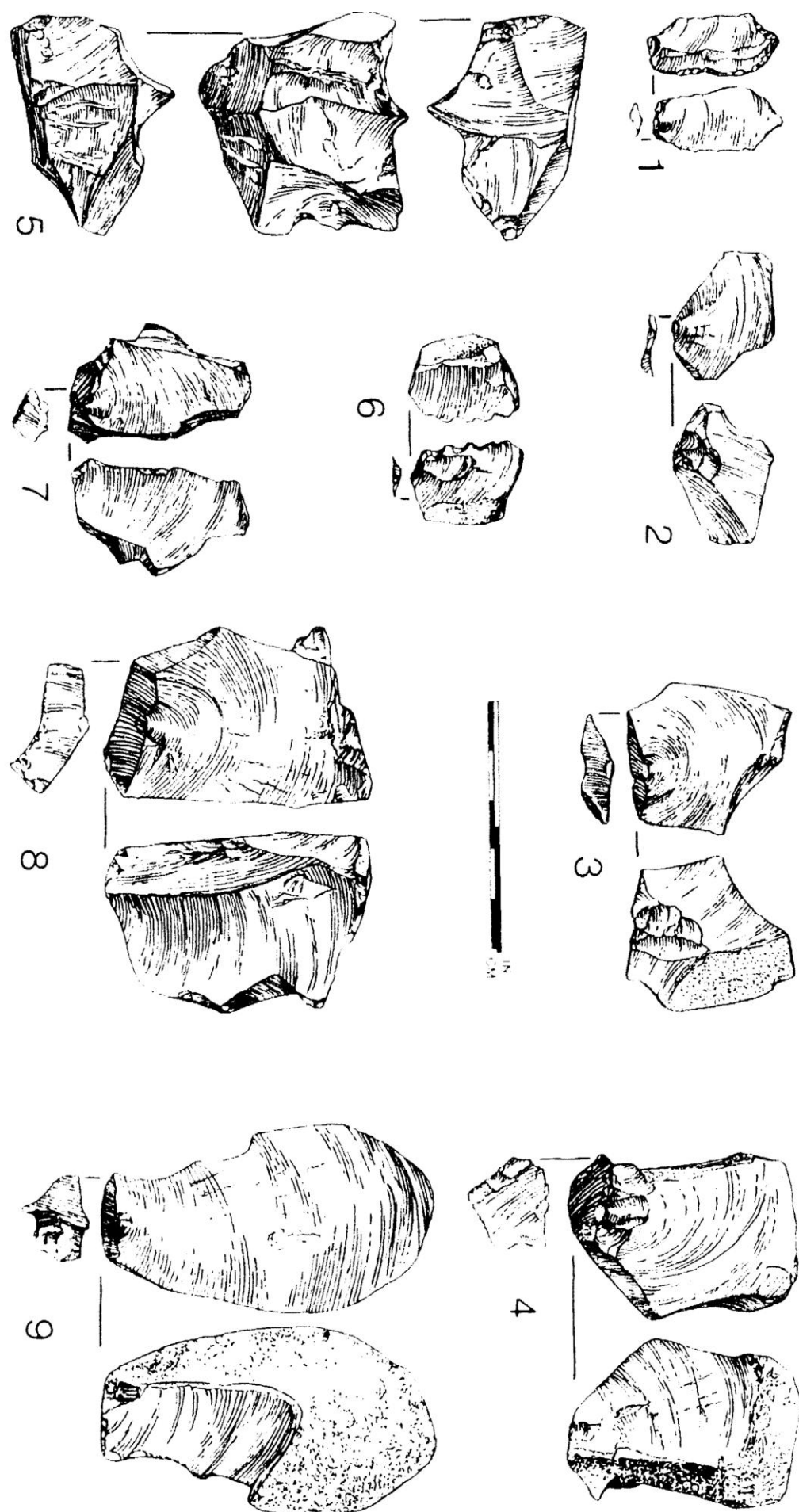
It was transmitted on BBC1 on the six o'clock news and on ITV, as well as local TV and radio stations and the following day there was extensive coverage in all the newspapers covering the break through. In some papers coverage went to two pages with headlines such as "Stone Age Gold" and "Costa del Cromer" and references to the Nomads as the "pebble bash people" and "Pakefield humans". After our own work, and that of the Natural History Museum in London, we had been successful in keeping details from the media for the best part of three years, and in that time a comprehensive picture was built up of how the area looked and what the animals were, including the small mammals 700000 years ago. Prior to Pakefield, the oldest recorded site in Great Britain was Boxgrove on the South Coast where human remains have been dated to 500000 years. Dating was crucial to today's research and here an extinct water vole called *mimomys* has played a major part in the dating of the Pakefield artefacts which had been recovered in beds yielding *mimomys*, which in turn show a long occupation of North West Europe predating Boxgrove by 200000 years. Dr Kirsty Penkman of the University of York carried out considerable research on amino acid geochronology, the study of the extent of protein breakdown on opercula in snail shells. Proteins start off intact within the opercula and then begin to break down and this gives a dating method that works over a million years

Bob Mutch had previously spent some thirty years collecting and studying the bones at Pakefield and in December 2001 he decided to form a collection of small mammal remains and with help from Adrian Charlton they began to sieve the exposed sand and gravel deposits that once formed part of the old river deposits at Pakefield. Using a box sieve is both heavy and laborious and extremely cold work in the depths of winter but this was to be the initial start of more discoveries to come. After one session of washing in the sea the sieve contained the normal mixture of silt and numbers of small stones and standing out amongst these lay a single flake, it was clean and sharp and examination of it showed a bulb percussion and the remains of a striking platform, it was of human origin. In removing the washed sand and silt to his home for drying Mutch then started to look for evidence of dating and sure enough when the residue had significantly dried out he was able to pick out small teeth and bone from extinct water vole *mimomy savini*, we had a date. A fortnight later a second flake was recovered under near identical circumstances and this one was sent to Andy Currant at the Natural History Museum in London. Back came the reply "you appear to have hit the jackpot, it's something very interesting and important." And on the strength of this reply the three of us decided to carry out a number of limited excavations selecting one particular position where hopefully we could recover more evidence.

By reason of the very unstable nature of the cliff line the work was limited to small areas, it was very labour intensive and loose sand trickling downwards and over the upper rootlet bed was channelled away from the excavation prior to any testing. The upper rootlet bed was over four feet deep and heavily compacted and it was difficult to cut back, it appeared a bluey grey in colour and appeared barren of material apart from the lower levels which did contain some small organic material, this being usually close to the narrow layer of gravel we were trying to uncover. All the time wind blown sand was running into the excavated area and there was nothing we could do about it. The gravel or *Unio bed* measured little more than four inches thick and apart from gravel contained both split and broken small pebbles with odd large flints occasionally encountered. The layer was slowly trowelled and each stone examined, the upcast was then put in the box sieve and washed in very cold North Sea by Charlton, after this residue was again examined with any large material removed, after which the remaining content was bagged up and taken home for drying.

Conditions on the beach were far from ideal with high winds and intense cold and by the time we had carried the bags of silt and our equipment back along the beach our hands were numb and we could

John Wyman's drawing showing three views of a flake core (5) partly alternately flaked with a hard hammer (from Unio Bed) and eight hard hammer struck flakes with previous removals on dorsal surface (to right, except 1 and 6 to left), often from the same direction (all from Unio Bed, except 9 which is from the laminated silts).



hear water squelching in Charlton's boots as a result of sieving the material in the sea. We finally gained the car and loaded up the material and waited a while while the engine warmed us up a bit. I think we were all glad to get off the beach that day. It was decided that we would continue the work the next weekend providing conditions would allow and when we returned some of the cliff had fallen close to where we had worked but we were able to extend the section virtually where we had left off. Once again we had to remove as much sand and debris as we could which in turn allowed us to remove another strip of the rootlet bed just over five feet long. It took some two hours to cut back the beds overlaying the gravel and again we were plagued by wind blown sand which entered our eyes, hair and clothes as well as the prepared area. After exposing the gravel it was again trowelled back with all the split stones examined and this time there was noticeably more organic remains between the beds and gravels we were working through. A larger nodular piece of gravel stained flint showed an area of damage on one high point which had exposed black flint and while it could have been employed to smash up bones there was insignificant evidence to indicate it was any more than natural damage. The section was again completely excavated as far as it was safe with no success and the residue of sand and silt was again washed and bagged up to take away for further examination under warmer conditions for any mammal remains that might be in it. There was a further lapse of six days before we returned and as expected there had been fresh falls of sand and occasional clay in the vicinity of the dug sections and we again found ourselves working hard to clear the area once again. The build up of sand on top of the beds was quite considerable and we were only able to prepare quite a small area to excavate and added to this beach levels had increased with blown sand over the six days. This was the first time we had to clear back beach sand on the site but fortunately it was not in any great depth and just enough was removed for the continued exploration of the beds on a level plane. Within a reasonably short time this small third section produced a small sharp flake from amongst the gravel silt, it was fashioned from black flint with a thin slightly stained cortex and on the reverse there were numerous small shallow removals, as well as on the tip, which were possibly caused by use. Continued removal of the gravel now took another dimension and shortly afterwards a second flake was recovered followed by a third picked out of the sieve. This small section had produced a small group of flakes and later extended sections of the beds even more, culminating with a core which was totally unexpected.

It was at this stage when Mutch turned to me and said "Hell we have done it now", and we had – we had done it.

Examination of the core showed simple stone struck percussion with alternate flaking with one platform showing at least four attempts to remove flakes, and like all the twenty eight artefacts finally recovered the core was in mint condition. Nearly all the flakes had cortex and it is probable there was a lack of suitable material such as local rock so the Nomads turned to the number of river cobbles to form the artefacts. At this stage the majority of the sediments taken from the site had dried out enough to see what was in them and after a comparatively short time numbers of teeth and bone from the water vole *mimomy savini* began to emerge, the first time they had been found with human artefacts.

As the work continued we felt we needed confirmation of the flint industry and the late John Wyman was informed of the recent events and he visited the location a few days later where he saw for himself a flake in situ after high seas had scoured out some of the *Unio* beds. Returning from the site he examined in detail all the remains and confirmed our own findings and in a letter following his return he wrote, "What I saw when I came to Lowestoft was certainly enough to confirm that that you have unequivocal human made flakes and a core, congratulations on your splendid discoveries." He also indicated "That this will be published in the scientific journal *Nature* which has an international distribution but there should be no public announcement of the site until it is published.

With the flint industry now confirmed we asked if the Natural History Museum in London would send in a team to Pakefield to carry out their own research and hopefully confirm our own findings in 2003. They duly sent a work group down for a weekend dig. Two days prior to their visit a six foot area was prepared and the upper rootlets beds removed to within a foot of the *Unio* bed, on the day before their visit I returned to the site to see if things were alright only to find there had been another cliff slide which had all but covered the prepared area. There was no alternative but to go back home, get a shovel and clear out the sand and clay and it was getting dusk before the beds were once again

exposed and ready for the work party. The next day at ten o'clock the group arrived lead by Andy Currant and Simon Parfitt and after some discussion work started on the section with Mutch, Charlton and myself standing back and watching the progress and waiting to see what would unfold. The weather could not have been better and the work proceeded at a steady rate, two thin slivers of blackened wood possibly larch were uncovered after which some small remains from giant deer were revealed beneath the gravel. It was at this stage I felt concerned that the work party might not find the evidence we had but in conversation with Andy Currant he allayed my fears by saying they were right behind us in what we had found and if this weekend dig was non-productive they would continue to come until they did recover artefacts. Just before lunch a small pristine flake was found followed by a second halfway through the afternoon. Sunday morning saw a continuation of the work and we were joined by Prof. Chris Stringer who was present when a third flake was gently eased from the gravel, microdebitage in the sieving residues also proved that knapping of the flakes occurred on the spot. There was much celebration at this stage and shortly afterwards all the equipment and nearly a quarter of a ton of sediment were carried back along the beach to Pontins car park before the long journey back to London.

Examination of the sediments under laboratory conditions revealed a massive amount of microscopic mammal bones evidence rarely seen in the Cromer Forest bed. Remains of a rare extinct aquatic shrew, a bat and teeth from squirrel and hamster were found as well as a second species of vole which died out during an extremely cold stage consistent with an age of 700000 years ago.

It now became apparent that a detailed paper would be produced by various scientists and professionals in their respective fields (*see acknowledgements for a list of those contributing*) which would set the scene all those years ago and results of this work showed the climate to be much warmer than originally thought, with average summer temperature around 23° C. Large animals such as Hippo, Rhino, Elephant, Lions and Hyaena all roamed the plains beside various waterways along with a considerable amount of small mammal. The largest river in Britain at that time, the Bytham had its beginnings at what is now Stratford upon Avon and gradually it meandered on its way before emptying into the North Sea at Pakefield. It is highly likely that the early Nomads eked out their precarious existence on the flood plains mostly scavenging meat left by wild animals and supplementing their diet with various plants and fish. What species of humans they were is not yet clear, at Boxgrove the human remains of *Heidelberg Gensis* are accurately dated to 500000 while remains of his ancestor *Homo Antecessor* or *Pioneer Man* have been recovered at Ceprano Italy and Atapuerca Spain and these remains have been dated to 800000. The original views that the cold climates had stopped migration has now been proved wrong, with the warm temperatures allowing the early ancestors to gradually journey north of the Alps and thus into Northern Europe and across the land bridge which finally submerged under rising seas that gained mastery of the land about 8000 years ago.

By reason of the importance of the site, all the flint artefacts recovered at Pakefield now forms a new important part of the collection held in the Natural History Museum in London where over the years Scholars will have access to them to carry out further research. The museum spent a greater part of a million pounds grant from the Leverhulme Trust, English Heritage and UCL to finance the operation and in the near future there will certainly be more investigation of the location which now has SSI status and is of international importance. Housed in the Lowestoft Museum there is a good display of relevant fossil remains from the site collected by Mutch and there is also a small display outlining the setting for the recent discoveries, which includes the tiny remains of extinct voles and from snails which were so crucial in dating the site.

ACKNOWLEDGEMENTS

In conclusion I would like to thank Andy Currant Natural History Museum London for his help and support, Prof. A Stewart for his help in the field and finally to Bob Mutch for all those hours going through the sieved material. Also my thanks to Adrian Charlton for this continued watch of the site, the recovery of bone remains and not forgetting all the sieving and wet feet that went with it!

Thanks are also due to Ray Collins for his work transcribing my longhand for the report and also Jon Reed for all his work and skills in preparing the foyer display.

Paul Durbidge March 2006

Obituary to John Wymer 1928-2006

It was with great sadness I learnt of the death of John Wymer, a professional archaeologist that I have had the pleasure of knowing for several years. During my own early learning of the subject of prehistory he was always very kind, patient and encouraging and it was always a pleasure to listen to him at lectures, his delivery was enviable. When the implications of Pakefield were realised I contacted John and greatly valued his advice and later asked if he would like to do the drawings and text of the artefacts (pages 22 & 26), it seemed a good way to finally conclude a very distinguished career.

Paul Durbidge

APPENDIX 1

Below are listed the contributions to the paper published by the scientific journal *Nature* on December 2005.

Simon A. Parfitt^{1, 13}, René W. Barendregt², Marzia Breda³, Ian Candy^{4, 12}, Matthew J Collins⁵, G. Russell Coope^{6, 12}, Paul Durbidge⁷, Mike H Field⁵, Jonathan R Lee^{9, 12}, Adrian M. Lister¹⁰, Robert Mutch⁷, Kirsty E.H. Penkman⁵, Richard C. Preec¹¹, James Rose¹², Christopher B. Stringer^{12, 13}, Robert Symmons¹³, John E Whittaker¹³, John J. Wymer¹⁴, & Anthony J. Stuart^{10, 15}

¹*Institute of Archaeology, University College London, London WC1H 0PY, UK*

²*University of Lethbridge. Lethbridge, Alberta, Canada T1K 3M4*

³*Dipartimento di Geologia, Paleontologia e Geofisica, University of Padova, Via Giotto 1, 35100 Padova, Italy*

⁴*Department of Geography, Loughborough University, Loughborough LU11 3TU, UK*

⁵*BioArch, Biology S Block University of York, PO Box 373, York YO10 5W, UK*

⁶*Department of Geography, Earth and Environmental Sciences, University of Birmingham. Edgbaston. Birmingham B15 2TT, UK*

⁷*Lowestoft Museum, Oulton Broad, Lowestoft NR33 9JR, UK*

⁸*Church Cottage. Church Street, Jenny Compton. Warwickshire CV47 2YE, UK*

⁹*British Geological Survey, Keyworth, Nottingham NG12 5GG, UK*

¹⁰*Department of Biology, University College London, Gower Street, London WC1E 6BT, UK*

¹¹*Department of Zoology, University of Cambridge, Downing Street, Cambridge CB2 3EJ, UK*

¹²*Department of Geography, Royal Holloway University of London, Egham TW20 0EX, UK*

¹³*Department of Palaeontology, The Natural History Museum, Cromwell Road, London SW7 5BD, UK*

¹⁴*17 Duke Street, Bildeston, Ipswich IP7 7EW, UK*

¹⁵*University of Durham School of Biological and Biomedical Sciences. Durham DH1 3LE, UK*

APPENDIX 2

**Flint Artefacts Found in Situ Within the Unio Bed of the
Cromer Forest Bed at Pakefield, Suffolk***by John Wymer*

Measurements given for flakes is from point of removal along line of striking unless denoted otherwise. All artefacts in mint or sharp condition. Where present, cortex is variable, generally rolled, abraded and stained, suggesting the source of flint being river gravel. It is all, however, of good quality black flint with some minor chert inclusions

NOTE: Numbers refer to excavation record and not to numbers of those illustrated on page 15

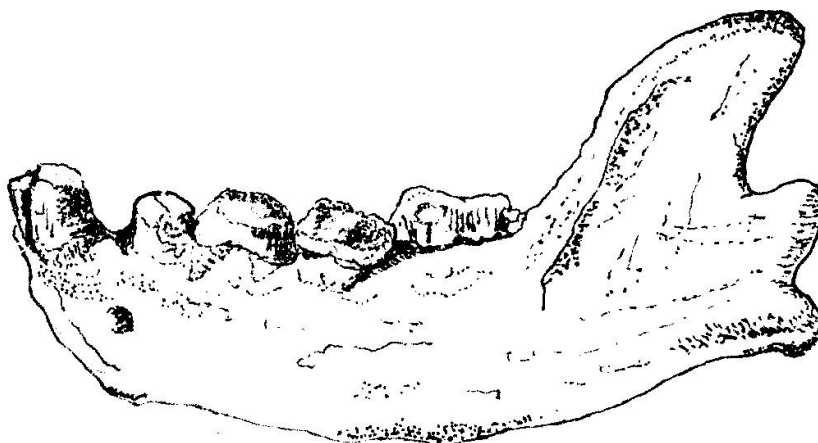
- 1 Flake 3.5 cm. Plain platform. One major removal on reverse. Thin, unrolled cortex at distal end. Abrasion or minute chipping on the thicker edge may be the result of some use.
- 2 Flake 4.0 cm. is greatest length. No platform, but struck on edge of previous small removal. Numerous small, shallow removals on reverse and from cortex at tip on dorsal face, possibly caused by use. Thin, pale, slightly stained cortex.
- 3 Flake 1.4 cm. from bulb but 3.8 cm. wide, which is total length of plain platform. One wide, major flake removal on reverse. Small patch of thin, pale cortex.
- 4 Thin flake with negligible platform 2.5 cm. Three parallel facets on reverse from same direction. Secondary chipping or use on one edge and in hollow of distal end.
- 5 Flake 2.5 cm. Wide plain platform. Flake removals on reverse from same direction as final striking. Thin, unrolled, pale cortex.
- 6 Largest found non-cortical flake 4 cm. Wide plain platform. Two major facets on reverse. Trace of cortex at distal end.
- 7 Flake 5.5 cm. Plain platform. The major removal on reverse struck from same direction. Abraded cortex.
- 8 2.6 cm. Small, plain platform. One flake removal on reverse with cortex each side.
- 9 Small, thick flake 2.8 cm. Plain platform. Four removals on reverse and rough cortex at base.
- 10 Core. Greatest width 5 cm. Simple stone-struck percussion, partly alternate flaking but otherwise opportunist as produced when suitable. One platform shows at least four contiguous, incipient cones of percussion but no successful removal. Single, incipient cones exists on two other platforms. It is difficult to assess the original size of the nodule or pebble used for this core, but the absence of any remaining cortex suggests it must have been considerably larger.
- 11 Thick flake 4 cm. Wide plain platform. One major facet on reverse but mainly abraded cortex. At least one incipient cone prior to successful removal of flake.
- 12 Cortical flake 3.3 cm. Cortical platform.
- 13 Spall 2 cm. Partly cortex on reverse.
- 14 Small, partly cortical flake 2 cm. Very small platform. Hinge fracture.
- 15 Small, rolled flake 1.8 cm. Several shallow facets on reverse. Possibly natural.
- 16 Thick flake 5.5 cm. Small, plain platform. Struck from rolled, stained and abraded gravel flint.
- 17 Flake 2.7 cm. Plain platform. Reverse mainly rolled and abraded but one flake removal from same direction.
- 18 Thin small flake 2 cm. Negligible platform. Two main removals on reverse.
- 19 Flake 2.7 cm. Small, plain platform beside small flake which may have been intended as a platform. Mainly pale, yellow, unrolled cortex on reverse.
- 20 Flake 2.7 cm. Wide, plain platform. Mainly abraded cortex on reverse.
- 21 Large, mainly thick cortical flake 6.7 cm. Plain platform. Abraded cortex on reverse but for one major removal from same direction and platform. Some minute chippings on edge close to the platform may be the result of use.

Evidence of Hyena Remains and Behaviour at Pakefield

Bob Mutch

Much attention has recently been given to the hominin artefacts recovered from the Middle Pleistocene Forest Bed formation deposits at Pakefield. These, however, are not the only spectacular finds the beds have yielded up in recent years. Many large mammal fossils have been found in-situ. The most impressive being the complete lower jaw of a spotted hyaena (*crocuta-crocuta*). Carnivore fossils are a rare commodity, in the wild carnivores are vastly outnumbered by the herds of large herbivores on which they feed. Consequently this is mirrored in the fossil record.

The deposits at Pakefield have been dated to 700000 BP; therefore this jaw represents the earliest recorded occurrence of spotted hyaena in Great Britain. Modern day populations of spotted hyaena are limited to Africa in the arid areas south of the Sahara Desert.



SPOTTED HYAENA CROCUTA CROCUTA. PAKEFIELD SUFFOLK
SCALE = 5 CM

As can be seen from the jaw illustrated, the teeth of the spotted hyaena are intended for bone crushing, its pre-molars being large and conical in shape, capable of exerting a pressure of 11400 lbs/in². Behind the bone cracking pre-molars are massive twin cusped carnassials capable of shearing through skin, tendon and flesh. Fossilised droppings known as coprolites have also been found at Pakefield, hyaenas have acidic stomachs capable of dissolving bones into powdery calcium. Once excreted, this calcium rich paste hardens and becomes virtually indestructible, this is the commonest hyaena fossil found on open sites such as Pakefield.



COPROLITE OF SPOTTED HYAENA CROCUTA CROCUTA
FROM PAKEFIELD SUFFOLK
SCALE = 4 CM

The freshwater bed at West Runton Norfolk which can be dated to 500000 BP has also yielded many hyaena coprolites similar to those found at Pakefield. At West Runton large mammal bones are thin on the ground. Most large mammal remains are fragmentary and show classic signs of crushing and gnawing by hyaenas. The large mammal fossils at Pakefield in contrast, although showing signs of having lain upon the land surface for a long period of time, show no signs

of the crushing and gnawing seen at West Runton. After conversations with the Animal Manager of

the Suffolk Wild Life Park, Kessingland he kindly allowed large bovine bones to be placed in the stripped hyaena enclosure and these were later retrieved a few days later. This allowed a comparison to be made between fossil bone materials found at West Runton and those gnawed and chewed by modern hyaenas. The chewing and gnawing on the bones recovered from Suffolk Wildlife Life Park hyaenas was totally consistent with those found on bones recovered from the West Runton freshwater bed.

An explanation for the lack of recovered bones at Pakefield may be found in modern studies of spotted hyaena in Africa. The shift in the hyaenas from hunter-scavenger to scavenger may be due to the ratio of spotted hyaena to lions. The fossil remains of lions have been found both at Pakefield and West Runton. In Africa, lion is as numerous as spotted hyaena in the Kruger National Park and their kills provide much for the hyaenas to scavenge. In contrast, in the Serengeti there is twice the numbers of spotted hyaena to lions, forcing the hyaenas to hunt themselves rather than relying upon scavenging. This may well have been the situation the hyaenas at Pakefield found themselves in and they were probably hunters more than scavengers.

ACKNOWLEDGEMENTS

I would like to take the opportunity to thank Mr Terry Hornsey from Kessingland Wild Life Park and also Mr Gary Batters from Banham Zoo for their considerable help in the project which also included an in depth conversation which covered the stripped hyaenas in the collection as well as their wild cousins in Africa.

A Group of Post Medieval Pottery from Lowestoft Suffolk

Paul Durbidge

In last year's report we looked at the archaeological material recovered behind the Heritage Centre in North Lowestoft after the second of two limited excavations had been completed (see Lowestoft Archaeological and Local History Society Annual Report Vol. 37 2004/05 pages 21-43 - A Second Limited Excavation in the Grounds of the John Wilde School Lowestoft Suffolk.) Results of the work provided evidence of trading not only with the Low Countries but also Spain, Northern Italy and also fragments of Chinese porcelain. Small pieces of the watery blue 18th century porcelain were encountered during both excavations and the blue and white designs on imported wares were often copied by the painters at the near by China Factory, a practice that was reversed towards the end of the life of the factory. English pottery on the site was represented by sherds decorated wares along with Delft and an array of coloured earthenwares covering a period of over three hundred years. The two excavations were the first to be carried out in Lowestoft in controlled conditions at the northern end of the town and the results gave an insight to the various medieval and post medieval trading during the early years of the town growth.

Some time after the excavation I was shown more material in the form of pottery etc. which had been recovered further to the north of the town, the remains being found on rising ground amongst a number of tree roots. During the second world war nearby houses had suffered badly and remains of their foundations are still visible amongst encroaching ivy and numerous trees and shrubs. From photographs of some of the old houses that once fronted the area it would appear that the sharply pitched roofs originally were probably thatched or had peg tiles and some of the latter were found with earthenware amongst the tree roots. Some parts of the houses dated from the 1700's and it is highly likely that part of the recovered material has come from them, at the same time the area was used for the disposal of household waste, which would explain the wide date range of the collected materials.

The main bulk of the materials were earthenwares followed by clay pipes, stonewares, tin glazed earthenwares, glass and numbers of shells including oyster, whelk and occasional mussel. Animal bones were also present, these being leg bones from both domestic cattle and sheep with a few remains including jaw bone and teeth from pig. Of some eighteen bones examined, five of the large leg bones had been sawn in half, the only two pieces of rib bone found appeared to have been burnt.

LAVA MILLSTONE

This is an unusual piece, it is in an irregular broken shape 8" x 8½" at the widest points with a suggestion of a very slight camber on one edge. As normal with millstone it is rough hewn on the underside and averages 1⅞" in thickness, the grinding surface is completely flat apart from a few cavities in the surface but there are no signs of pecking or grooving to the surface to facilitate the grinding surface. *Probably Medieval*

BRICK

The greater part of a grass/straw impressed brick was found in association with pottery and has strong similarities with 15-16th century forms. The colour is a yellowish orange and it is 4" wide by just over 1¾" thick, both surfaces are heavily grass/straw impressed and the brick is cambered in its broken length of 7¾". Examination of the sides indicate it was cast in a mould or box but any signs of drag marks are lacking by reason of the impressed organic material.

PEG TILES

Remains of several peg tiles were observed and all had a constant thickness of just over ½ inch with undetermined length and width, drag marks are visible in the gritty outer surfaces and some tiles have traces of mortar on the upper surface, the reverse remains rough cast on earth.

Positions of the fixing holes vary from 1 inch from the top to up to 2½ inches, diameters of the holes average just over half an inch with the perforation sometimes pushed through the wet clay at a slight angle to allow the peg to hook over the batton. *c 1700-1800*

STONEWARE (SALTGLAZE) COLOGNE-FRECHEN STONEWARES 1600-1700

Some twenty six sherds of salt glazed stoneware were examined and twenty two have come from small jugs and bellamine, base remains indicate at least five small jugs including two with rich with rich grey glazes and all have the characteristic cheese wire marking on the underside. The necks of two bellamines are present as well as two small salt glazed handles and a body sherd with the remains of a handle scar.

The remains of four light brown stoneware sherds which include rim and base are from Victorian vessels.

WESTERWALD STONEWARE mid 1700

The small group of Westerwald consists of two rim profiles from cylinder mugs, two grey glazed handles from tankards and the remains of two smaller section handles from mugs. The eleven body sherds are decorated with cobalt blue and on three, manganese purple is present, further decoration takes the shape of circular applied pads surrounded by blue and combed stems with leaves.

CLAY PIPE BOWLS AND STEMS

It was interesting to note that quite a number of the pipe stems were unusually thick in section. Of the 134 that were retrieved 77 had diameters between ¾ and 1 inch and a number of these were from stems between 4 and 5½ inches long. The remaining 57 pipe stems had diameters that averaged up to ¾ inch or just under.

The earliest bowl found was small and had been milled around the mouth, it also had a flat heel and is dated at c 1630, part of a second bowl is of the same date. Some six complete bowls were plain with flat heels and dated from c 1690, the remains of another thirteen broken bowls were of the same date.

An example of another plain bowl with a small heel can safely be attributed to the period 1840/60.

PIPE CLAY HEAD OF A DOG

The complete profile of a greyhound in pipeclay measuring 1¼ inches in length by ¾ inch thick is thought to have connections with the local clay pipe industry. The object is solid cast and where it is broken at the neck there is a clean oval hole just under ¾ inch in diameter.

TIN GLAZED WARES

Most of the tin glazed wares are from small plates both decorated and plain but there are also three quite thick sherds indicating much larger forms. Decoration is mostly blue, exceptions being where an egg yellow and light brownish purple have been applied together or where the latter has been used on its own on a wide patterned border or simply in the form of a thin perimeter line running round the

plate or dish. Three half sections of small plates indicate diameters in the region of eight inches and the overall glazes on two vary from a heavily crazed white to a pitted creamy white. Two of the plates have plain borders but are decorated in the middle with blue sprays of leaves running around the inner circle as well as a heavier leaf like design contained in irregular circles at the centre.

The third smaller sherd shows a blue pattern starting at the rim of the plate, the background colour is almost a watery blue and the pattern is formed with small irregular shaped panels around the plate containing small hatched circles. To these are added small irregular shaped squares representing leaves attached to tree like fronds resulting in a strong flourishing leaf like design.

Two coloured sherds from bowls have been decorated with a brownish purple colour with a design similar to river island and added to this pale yellow brush marks have been applied adjacent the darker profile and dots.

While the majority of the tin glaze are probably English in date, remains of a thick base and conjoined wall sherd with it crazed varnish like external texture would suggest it is one of three Dutch imports. The broken section shows a footring in the region of 3½ inches, the lower thickness of the plate is a little over ½ inch thick and from the diameter of the rim sherd the diameter would have been in the region of 14 inches or close to it.

Again the decoration is purely blue with the pattern starting at the rim edge and forming a band two inches wide, decorated with reversed stacks of half round brush strokes that start small and increase in size and are separated from each other by wide loops of blue.

Two additional sherds are painted in cobalt blue and include cross hatching in the pattern, egg yellow is also present as well as a small splash of reddish brown. *c 1700-1800*

WORKED BONE

Two worked pieces of bone were found with associated pottery and one is part of a small decorated knife handle, although incomplete by reason of decay. The handle measures 1¾ inches long by ¾ inch at the widest point. It is flared in shape and all the faces have been decorated with an incised design which appears to have been done freehand, the pattern consists of ovals and diagonal grooves within them along with a number of dots and circles in their centres and continuous spirals. The handle is in a deteriorating condition and the corroded mass seen at one end is all that remains of the knife tang.

The second bone object is thought to be a bone blank and was probably also intended as a handle of some sort. It measures 3¼ inches in length by ⅝ inch wide and ½ inch thick and the object is cambered with one face faceted while the other remains flat, overall there is a patina on all the surfaces. *Post Medieval c1650-1750*

METROPOLITAN SLIP WARE

Amongst the pottery there are six sherds of METROPOLITAN slipware and in spite of two of the sherds being quite small, it would seem all have come from various patterned dishes. Slipwares were originally made from 1615 onwards and kiln sites have been found in Harlow Essex.

The decoration is formed by trailing white pipe clay over iron rich clays, usually on the inside of the vessels and after firing the white slip ends up either yellow or cream on a light brownish glaze, giving a very pleasing effect.

NORTH ITALIAN MARBLED WARE

Just as during the excavations at the Heritage Centre in 2004, two more sherds of this fine terra cotta red fabric have turned up a short distance way from the main group of material. Both sherds have the characteristic white slip marbled with an orange slip and while one sherd is possibly from a dish, the second appears as part of a narrow neck from a globular vessel. *17th century*

GLASS BOTTLE

The remains of twenty one broken sherds of oxidised bottle glass were found and the remains of four were from heavy kick up base forms with part of a much smaller green base belonging to a medicine phial. Part of a narrow wine bottle neck along with a much larger neck were also found although there was absence of any string rim tops. *c 1800*

WINE GLASS

A stem fragment from a waisted and inverted baluster wine glass. Only the glass knob which would have been above the base of the stem survives with a fragment of stem above it which is waisted and beginning to flair outwards again at the break. The fragment measures 2 inches in length and the knob is 1¼ inches in diameter, it is shaped with deep grooves between rounded projecting irregular segments. A more complete baluster is illustrated in *Artifacts of Colonial America and dated 1695-1710* (Hume 1969. 190-191 fig 64 N° VIII)

MARBLES

A large clear glass type of Victorian origin has six thin swan neck profiles in red and blue spiralling around a white twisted central spiral, the diameter is 1¼ inches.

The second smaller type is thought to be much older, it is a little over one inch in diameter and the fired clay surface is slightly pitted, a brown salt glaze is present on most of the surface.

POTTERY

Only one sherd of pottery can be dated to the medieval period and it is dark grey externally and buff on the inner surfaces which appear very irregular and show evidence of lime scale.

Examination of the earthenwares show the majority of the fabrics are red glazed forms with others made up of variations of buff, light orange and light brown. Some of the rim profiles indicate either pottery or wooden lids were used and traces of soot are noticeable on several sherds. From what sherds we have, the range appears utilitarian, small bowls, dishes, jars, a soot stained base from a skillet and a perforated sherd from a colander. In most cases the glaze is on the inside with some exceptions and colours vary from reddish brown, light brown, pale yellow, olive green, yellowish green and so on.

Overall the pottery is very basic, bits of clay, left over wiping marks, have ended up being glazed over. Grits beginning to come through the surface are noticeable as is the irregular rough surface on the underside of the skillet.

THE POTTERY BROADLY CLASSIFIED

- 1 Half section from a large redware bowl with pulled pouring spout, clear brown glaze internally, unglazed externally.
- 2 Rim from a storage jar approximately 10 inches in diameter, orange fabric with mixed orange/green glaze internally, on the external surfaces the glaze is a very rich greenish brown, rilling beneath the rim.
- 3 Rim with large bead and flange profile from a 10 inch shallow bowl, red fabric, sandy brown glaze internally, plain externally.
- 4 Overhanging rim profile probably from a skillet, orange fabric with both surfaces splashed with brown glaze.
- 5 Overhanging rim with body sherd and handle stub from a small bowl, yellowish buff fabric with yellow glazed internal surface, traces of soot staining.
- 6 Simple bead rim from a 5 inch bowl in buff fabric, yellow glaze to internal surfaces with outside plain.
- 7 Greater part of 7 inch overhanging lid with lifted handle, sandy orange glaze to both surfaces over a red fabric.
- 8 Half section probable colander in buff with the internal surfaces coated in a watery yellow glaze.
- 9 Thin section of red fabric probably from a jar, beginning of a pulled lip, externally surface, partially glazed with a sandy green glaze.
- 10 Conjoined rim body sherd with simple rolled rim from a small bowl, both surfaces coated with a rich glossy dark brown glaze with iron oxide streaks.
- 11 Part of an 8 inch flat base in red fabric with internal surface glazed with a sandy brown glaze, soot stained underside.
- 12 Part base from a small redware bowl glazed internally with a reddish brown glaze, spots of

this glaze are also on the external surface along with spots and trails of white slip running down the surface.

- 13 Part base from a skillet in grey buff with sandy brown glaze internally, one clay foot is present on the underside of a crude and irregular soot stained surface.
- 14 Section of slumped base from a small bowl in sandy buff with the inner surfaces glazed in yellow.
- 15 Buff coloured body sherd, olive green internally.
- 16 Broken thick section of base showing over-firing, heavily pitted sandy green glaze internally and brownish yellow externally, soot stained.
- 17 Thick redware body sherd from a large puncheon dish, pitted internal surfaces coated in a light brown glaze.
- 18 Redware body sherd, probably from a jug with clear brownish orange external surfaces, a band of rilling is positioned where the sherd flares outwards to form the neck.
- 19 Part of a small base with pottery foot attached, probably from a small pipkin, orange glaze internally, soot stained externally.
- 20 Tapered pulled handle from a small bowl in orange fabric with a dark green glaze showing on the inside edge of the bowl.
- 21 Pulled handle in red fabric with splashes of reddish brown glaze, possibly from a skillet or pipkin.
- 22 Section from a small redware lid with upturned edge, the upper surfaces remain unglazed while the underside is glazed in a glossy brown glaze with streaks of iron oxide.

The above listed pottery probably lies in the period 1700-1800. There are a number of very small sherds which have not been discussed and it is quite possible that some of the sherds could easily be a little before as well as after the suggested dates.

DELFT WARE FIREPLACE TILES

Fragments of nine fireplace tiles were found, two were plain white while the others were decorated with blue and white subjects but by reason of the size of the sherds, patterns are not easy to distinguish.

One sherd does show a cherub blowing a horn while on another there is what looks like a side of a windmill and part of a sail, however the presence of four blue spiders head corner motifs on four fragments would indicate the Dutch connection with a date around the second half of the seventeenth century.

ACKNOWLEDGEMENTS

Thanks are due to Faye Minter (from the Archaeological Unit, Bury St Edmunds), Ivan Bunn and also Mr A Clifford for their help in the project.

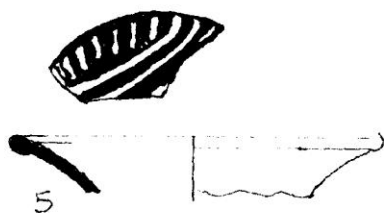
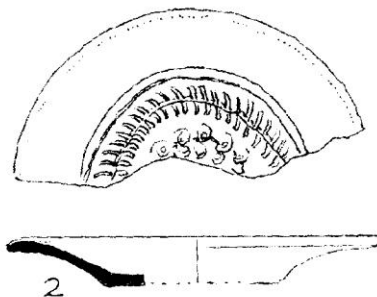
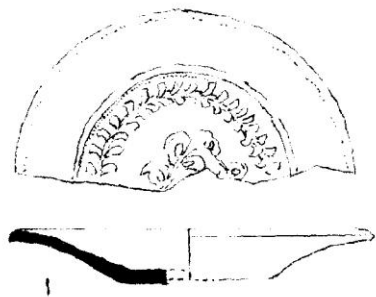
Paul Durbidge Feb. 2006

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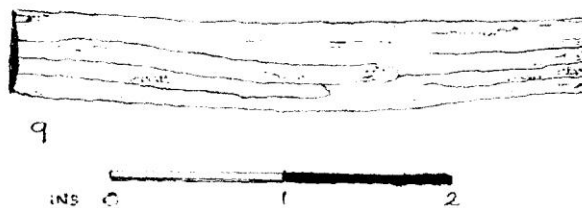
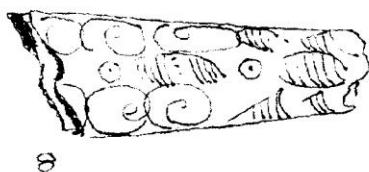
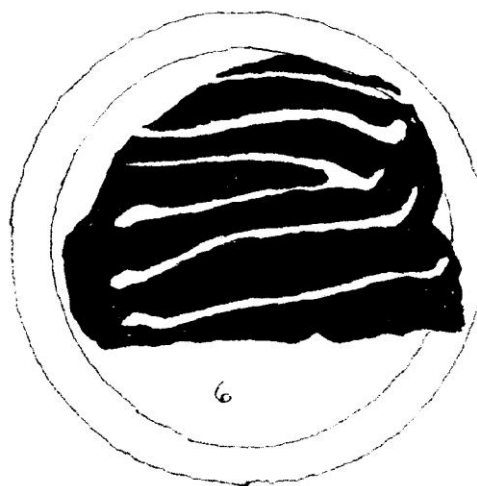
Post medieval Pottery

- 1-2 English tin glaze Delft shallow dishes, decorated with simple blue leaf patterns. c1700
- 3 Rim sherd of North Italian marble ware, the sherd is from a bowl and is in a fine brownish orange fabric with white and green marbling. First half 17th century
- 4-6 Metropolitan flatwares with their decoration of white pipe clay trailed over iron rich clays. c1700
- 7 Stem fragment from a waisted and inverted baluster wine glass. c1690-1710
- 8 Incomplete decorated bone knife handle, thought to be post medieval in date. c1650-1750
- 9 Bone blank with one face faceted, probably created to make a handle. c1650-1750

POST MEDIEVAL POTTERY
FROM NORTH LOWESTOFT



INS 0 1 2 3 4



INS 0 1 2

Out and About?

Paul Durbidge

A ROMAN UNGUENT BOTTLE FROM GISLEHAM SUFFOLK



During the early part of 1997 erosion along this stretch of cliff line between Gisleham and Pakefield had resulted in a number of sizable falls which as in earlier years uncovered more archaeological material. Previously to this date sherds of 2nd and 3rd century Roman greyware, odd tessera and millstone had been recovered along with a wide scatter of pieces of roofing tile. The events of 1997 saw evidence of a clear feature for the first time uncovered on the cliff face running approximately north-south with an overall length in the region of 30 feet. Against the light brown make up of the cliff face the feature appeared as light grey near the top to very dark grey at the base indicating in all probability some form of ditching profile.

As well as finding more rolled greyware, animal bone and brick fragments from the site Adrian Charlton also showed me a complete Roman unguent bottle that had come from the same situation, its condition was good.

The following is a recent report on the object by Faye Minter who is the Recording Officer for Suffolk and is based in Bury St Edmunds.

A Complete Probable Roman Unguent Bottle

This bottle measures 76.2 mm in height, the rim is circular and 36.5 mm in diameter, it has a short neck which flares into the rim. The body is roughly rectangular in shape with rounded edges and measures 28.1 mm in width and 24 mm in thickness, each face has a longitudinal elongated oval indentation. The base has a circular cross-section and the rectangular body tapers into this base, the glass is a pale greenish blue and almost opaque, it has a deposit of decaying glass on the outer surfaces in patches and contained within the rim there is a cream coloured deposit which may be limescale.

(Faye Minter)

POTTERY SPINDLE WHORL

A short distance away from the ditch section and at the foot of the cliffs, a circular piece of perforated greyware pottery was found by Charlton. Nearly two inches in diameter, a ½ inch hole had been bored through it and it is probable that the item was a reused pottery spindle whorl, a practice often used during the Roman period and later.

WESTERWALD AND COARSEWARE SHERDS

A part rim and two body sherds of the mid 17th century blue and grey stoneware known as WESTERWALD were found while digging an allotment known as the *Long Acre* near Saxon Road, Pakefield.

A few coarseware sherds including a green glazed section of rim were also found and are thought to be of the same date.

OILY FIELDS KIRKLEY

Sticking out of a pile of re-deposited top soil to one side of the OILY FIELDS, Kirkley was part of a rim sherd in hard grey fabric. The pot would have been quite small in size with a rim diameter in the region of four inches, traces of a dark green pitted glaze would indicate a date some time during the 16th century.

CHILDRENS CORNER LOWESTOFT - SOUTH OF HARBOUR

A complete base from a large redware globular vessel was picked up at low water mark along with

clay pipe remains and odd blackened animal bones. The remains had a base diameter of $4\frac{1}{4}$ inches and the wall sides are quite thick measuring $\frac{3}{8}$ inch and these show much evidence of rolling. The internal surfaces have a brown heavily crazed glaze with the external surfaces unglazed apart from spots of brown glaze on the underside of the base, it is probable the remains are post medieval in date.

JUG BASE FROM KESSINGLAND SUFFOLK

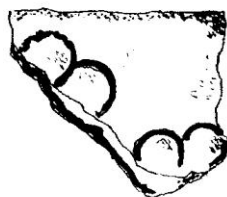
The base of a 15th century jug has been picked up of the beach at the foot of Kessingland cliffs after it had probably come down from the ploughland above. The remains are in a sandy orange fabric containing mica and the internal surfaces were originally coated in a rich dark green glaze. Although now abraded it is still possible to see where the base had been decorated with pinch nipping around the perimeter.

PARK HILL OULTON SUFFOLK

Amongst a number of 19th century earthenware plate and various bowl sherds decorated with transfer patterns picked up near a pond at Park Hill Oulton was a small unglazed base from a coffee cup. When washed it turned out to be biscuit ware and more likely originally came from the old Lowestoft China Factory some time during the 18th century. During construction of the multi storey block in the late 1960s I saw several hundred such pieces when the ground work started and it is interesting to note a few years ago a similar base was picked up in a garden at Blunderston, this was too in the unglazed form known as biscuit ware.

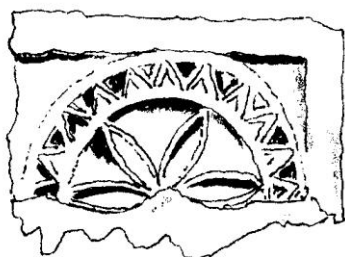
Medieval Floor Tiles from St Michael's Church Oulton

Paul Durbidge

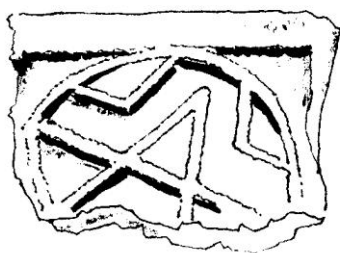


During 2005 I received a phone call from a Mr Easy of Oulton Broad who said that while men were digging a grave in the grounds of St Michael's Church Oulton, some red bricks had come up in the upcast.

An arrangement was made to see the items at Mr Easy's house and when shown to me they turned out to be the broken remains of Medieval patterned floor tiles.



There were nine separate pieces with four fitting together and one of the pieces with its pattern of conjoining small circles was identical to a tile I had seen during the excavations of the small ruined Medieval of St Andrew at near by Flixton during the late 1960's. The tiles averaged 1 inch thick with straight bevels to the edges and most had an almost khaki coloured glaze the result of where the glaze had not fused properly during firing in the kiln.



Five had been decorated with the designs in relief, a method where the clay is placed in a wooden form and the wet clay in the top surface is then stamped with decorative mould. The two principal designs involved a double circle between which was a zig zag pattern not unlike carving on a Norman doorway and radiating outwards from the centre of the tile are four raised ovals terminating at the inner circle. Another fragment has a single raised circle, this time with a series of parallel lines and triangles forming an abstract pattern. The two remaining pieces were again from external corners of floor tiles and with just enough surface to show they too were impressed types, although the remains were too small to show any pattern that may have once existed.

A short time afterwards I visited the church to see what had been built into the walls and in the southern side was a number of much thinner pin tiles amongst a mix of brick septaria and cobbles and just



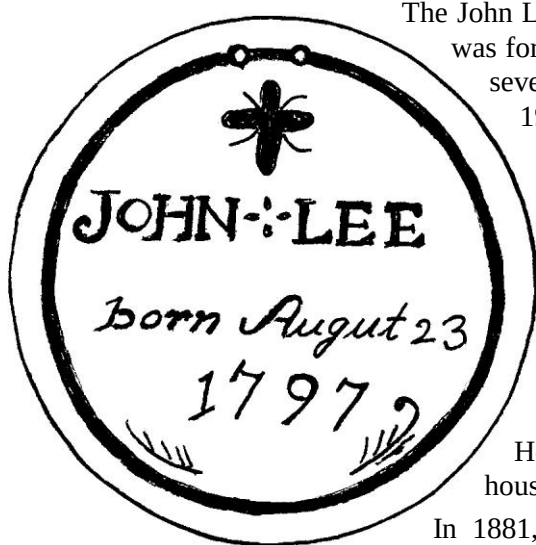
above head height was a group of seven floor tiles. They had been cemented around an aperture previously used to support wooden scaffolding but now this had been filled in with the remains of an ancient brick. The thicker slightly bevelled edges could be clearly seen and it was possible to see a dribble of brown glaze where it had run down the edge of one of the tiles but whether or not the remains were decorated it is not possible to say. They measured just over an inch thick by nearly 6 inches and a total of nine are visible in the south wall while in the east there are three and a further four are visible in the northern side. There was a considerable range of patterns and designs of Medieval floor tiles and the Tilers were very active in East Anglia.

Methods used include slip decorated tiles where a white slip was brushed onto the surface of the tile or stencilled tiles where the design was brushed through a stencil placed on the surface of the tile. Plain tile colours were also popular and this was where simple yellow or greenish brown glazes were used, but whichever method was used the effect when the tiles were laid down as a floor were both colourful and impressive.

The John Lee Birth Tablet in Lowestoft Museum, Broad House, Oulton Broad

Lorna Knight

Porcelain birth tablets are unique to the Lowestoft factory (c. 1757 to 1802) and were made between the years 1765 and 1799. Of the 37 known tablets 13 have the names of children of factory employees, with dates of birth, painted on the recessed side. The flat side usually had a Chinese-style design and two holes were made at the top of the tablet so that it could be suspended. Seven tablets are painted in polychrome and the rest in underglaze blue.



The John Lee tablet, painted underglaze blue, is 7 cm. in diameter. It was formally part of the Colman collection, sold in 1948, and had several owners before being purchased for Broad House in 1992.

The recessed side has John Lee's name and date of birth, 23 August [sic] 1797; an insect at the top, two feathery leaves at the bottom and a double-line border. On the reverse flat side is a painting of a cottage.

Research into parish records at Lowestoft Record Office shows that John Lee was born in Frostenden to John Lee, an agricultural labourer of Barnby and his wife Mary, nee Adams.

He was listed in the 1861 Census for Barnby as head of household, age 63, living in Back Lane and farming 8 acres.

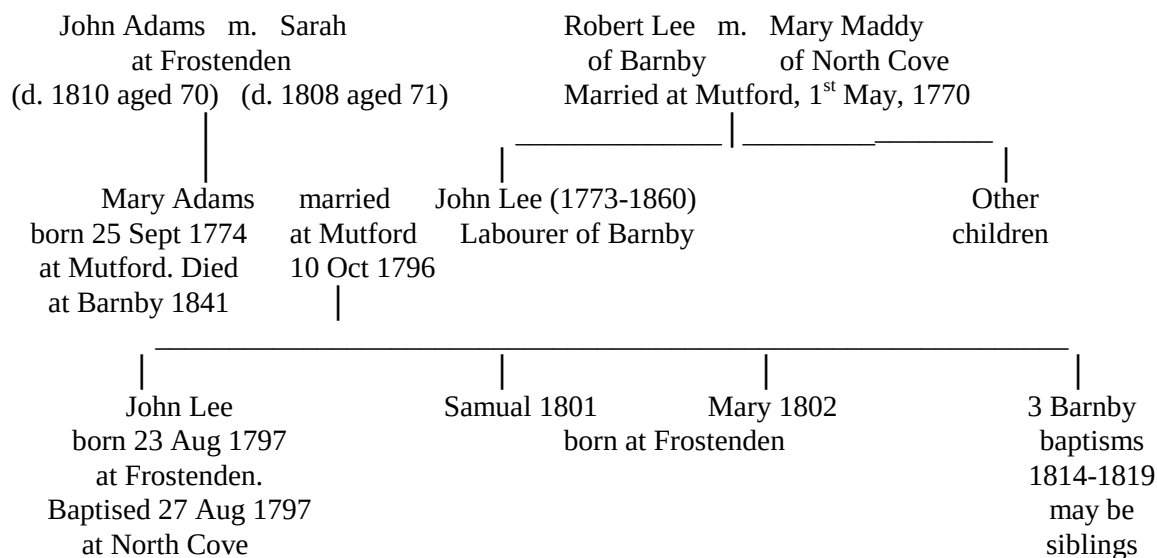
In 1881, still in Back Lane and aged 84, he is an agricultural labourer. He was unmarried but in 1881 had lodgers John Rone(?), labourer, and John's wife Susannah, living with him.

John Lee died in 1883 and is buried in Worlingham churchyard. The inscription on his gravestone reads:-

In loving remembrance of
JOHN LEE
Who died May 2nd 1883
aged 86 years
"For he that is dead is free from sin"

What connection John Lee's parents may have had with anyone at the factory, or who presented

them with the birth tablet, is not known and no present-day descendants have been traced.



Bishop Ryle (the First Bishop of Liverpool) – his life in Lowestoft

Ray Collins

Since my short talk in June 2005, on Bishop Ryle, described on page 9 of this report, I have found further information on his visits to our town which he decided to make his home on his retirement. I thought it worth recording these in the annual report because although he is known world wide, his connection with Lowestoft is largely forgotten.

After finding that Ryle died in Lowestoft from his biography, my main inspiration for researching this subject was when I learned that Ryle had signed the Corton Church visitors book, opened to commemorate the first visit of the Liberal MP William Gladstone on 18th May 1890. This is ironic because their paths crossed many times in their lives. They both went to Eton and Oxford, although Gladstone was some years older. When financial ruin came to Ryle's family, one of the jobs offered to him was secretary to Gladstone, then just going into parliament. They did not see eye to eye on many things but strangely they were both in Lowestoft at the same time in 1891. I think it would be strange if they did not meet then, especially as Gladstone's son died that year and I would expect Ryle to have comforted him.

His appointment as the first Bishop of Liverpool was largely due to the political circumstances, the PM Disraeli knew that he would shortly lose the forthcoming election to Liberal William Gladstone, and wanted an Evangelical appointed to this new post. It was therefore rushed through with Victoria's approval and he became Bishop of Liverpool on June 11th 1880. This was an enormously demanding job and he chose to come to Lowestoft for many of his holidays, staying some weeks at a time. He was therefore well known in the town, enjoying the sea air and fish dock, also doing good works.

The visitors book shows Bishop Ryle came to Corton Church, July 1891, Aug 1891, July 1893, Sept 1895, Aug. 1897 and Aug. 1898, signing himself as Bishop of Liverpool (or sometimes just JC Liverpool). His daughter is also recorded and sometimes her companions from Liverpool. His son Herbert signed in Sept 1891, no doubt he was visiting his father although the Bishop did not sign.

In 1891 Ryle had a long holiday in Lowestoft and is recorded in the Lowestoft Journal (LJ) visitors list on 11th July, 18th July, 25th July and 19th Sept. as residing at 6 Kirkley Cliff. Whether the in between weeks were just missed or if he moved out of town I do not know, however on the 15th Aug. he attended a Grand Bazaar in aid of Christ Church School to raise £1000 for an extension to the school. Ryle was first in a list of patrons (also James Peto was listed). The bazaar was for most of the week and one highlight was an exhibition of an Edison Phonograph (the Edison Phonograph Company was formed the 8th Oct. 1887 to market the machine). A later report said £180 was raised,

the extension being built the next year and is still standing as the two storey portion of Christ Church halls. The extension can be clearly seen by the join in the brickwork and the foundation stone for April 7th 1892 laid by H Fosberry Esq., with the brickwork and roof for the large hall (single storey portion going up the Score) matching the church (1869).

On his forced retirement by ill health, it was reported in the LJ 31st March 1900 that Bishop Ryle's move to Kirkley Cliff Road was delayed. It said the house was taken for term (which I take to mean leased), and his near neighbours were Mr Councillor Brabeer (*the Populars* or *Witherslack*) & Mr TW Hansell (*St Ethelbert's*). On the 21st April 1900 the LJ reported he had moved to 16 Kirkley Cliff and was not well. This was temporary accommodation until his house "*Helmingham House*" was completed, later found to be 53 Kirkley Cliff Road.

He therefore only lived a short time in "*Helmingham House*". His body was transported to Childwall (Liverpool) where his third wife was buried, the inscription on his tombstone reads:

In loving memory of
JOHN CHARLES RYLE, D. D.
Eldest son of the late John Ryle Esq. M.P.
of Macclesfield
Born May 10th 1816
Consecrated First Bishop of Liverpool
June 11th 1880
Resigned March 1st, 1900
Died in Lowestoft June 10th 1900
and Buried here June 14th 1900
"I have fought a good fight,
I have finished my course,
I have kept the faith"
2 Tim. 4:7
"For it is by grace you have been saved, through faith"
Eph. 2:8

His three sons were successful in their own rights, the eldest John was a doctor, Herbert was the Bishop of Winchester and as Dean of Westminster was responsible for the tomb of the unknown soldier and the youngest son Arthur was a painter. There are still many questions to be answered, particularly what happened to Isabella the daughter who remained unmarried and cared for her father and I intend spending more time looking through the newspapers.

The Lowestoft Scene 2005 – 2006

Keith Davies

The road system, or rather the lack of it, has dominated the life of the town in this period. Due to the introduction of major road improvements the difficulty of getting in and out of the town has led to a great deal of frustration for motorists, and proved it is cheaper and quicker to cycle into town. Without a third crossing of Lake Lothing the improvements will probably lead to gridlock. While the ebb and flow of promises to improve the A12 to Ipswich have yet to be confirmed.

However 300,000 people enjoyed the Air Festival in July, which starred the new euro fighter Typhoon, and aircraft comprehensively representing fixed wing and helicopter development from 1939 to the present day. A valuable annual event, which if discontinued, would be very remiss of the town.

It was announced in August that the lighthouses at Lowestoft and Southwold would be switched off within 5 years due to advances in Global Navigation Satellite System technology. Lowestoft

lighthouse was first established in 1609 and the last rebuild was in 1874; it was electrified in 1935, and automated in 1965. It has a light beam range of 23 miles.

The announcement of the completion of the restoration of Heather Cliff House by Mervyn Lambert was made in September. Believed to have been built by Jeremiah Coleman, the fine house on Gunton Cliff has fine sea views. During the Second World War, it was used by the RN for its sea watch. Later it became a hostel for nuns, and became derelict when they left. It was taken over by Mr Lambert in 2001 and largely restored to its former glory.

A pity the same can't be said for the old Tuttles building, which has become such an eyesore today. In January 2005 it was set to undergo a major £300,000 facelift courtesy of a package of grants, which Ryan Elizabeth Holdings had been advised to apply for by the WDC. However the Heritage Lottery Fund has withdrawn the availability of the grant.

During the period the makeover of Bevan Street was completed. New features include repaving, recessed individual parking bays, and attractive wooden benches. While a wide range of businesses cater for many and varied tastes.

Kirkley residents have benefited over the last eight years from the Kirkley Regeneration Initiative, which was granted £4.7 million by the East England Development Agency. The Kirkley Resource Centre provides wide-ranging facilities and courses for individual groups and the general public, and is well known for its excellence in counselling and education. Facilities include a nursery, fitness training, bistro, and community safety suite. The Kirkley Enterprise Centre contains workshops and a banking facility. The Marine Parade Surgery benefited from external improvements and an extension. The Waveney Gym Club provides a full range of Olympic gym equipment, operating in the purpose built gym centre at Kirkley High School, catering for all ranges of ability, including disabled and disadvantaged children. The Neighbourhood Nursery opened in 2005, with places for 100 children, and includes a family support centre.

In September 2005, the public were given a preview of the Carlton Colville Court extension for mental health. 13 years ago the Court was opened to look after old people with dementia and other mental health problems. The new extension will extend care to the under 65s, and has 16 bedrooms, consulting and community rooms.

Also this month The Oakwood Community Field was opened, on what had become a neglected open field. It is now an attractive community garden with new planting, paved picnic area, new seating, and an area for community events.

The pleasure wherry *Ardea* returned home to Lowestoft in early October. She was built for philanthropist Howard Hollingsworth in 1927, helping to relieve the local boat building industry from the depths of depression, and launched in the presence of King George Vth. *Ardea* was outfitted to the highest standards with panelled sleeping quarters, dining and sitting room, and provided with toilet facilities, kitchen and pantry. The wherry had left Lowestoft for Paris in 1959, to be used as a houseboat in and around the French capital on the banks of the river Seine.

On October 8 the last annual reunion parade of the Royal Naval Patrol Service took place. The reunion and memorial service will continue, but due to declining numbers and fragile health of those who remain, the parade will not. The parade led by the band of Her Majesty's Royal Marines Portsmouth, started at the Marina Theatre, and paused at the Town Hall for those unable to do the full march. The ships company of HMS Huworth visiting Lowestoft represented the RN. *HMS Europa* the central depot of the RNPS at Lowestoft, serviced the minesweeping fleet of the RN, as well as corvettes, fuel and water carriers, motor launches, and naval seaplane tenders.

The celebration of the bicentenary of the Battle of Trafalgar 21st Oct. 1805, provides an opportunity to spotlight the exhibitions of naval memorabilia in the town. The Lowestoft Maritime Museum in the Sparrows Nest Gardens has a range of exhibits and information on Lowestoft's rich maritime heritage: shipping old and new, trades and crafts, and shipping lore. The Lowestoft War Memorial Museum, also in Sparrows Nest is dedicated to all in the area who served in the Second World War. The RNPS Museum in the original naval buildings of *HMS Europa*, includes displays of vessels, artefacts, and a vast array of photographs.

A sculpture depicting swans in flight has been chosen as the new central focus for Station Square. Constructed of stainless steel, and supported by a curving post. It will be lit from below at night, when it will appear to be floating.

The last announcement of note in October was that the Lowestoft College tower block could disappear as part of a £30 million rebuilding programme. It is essential to replace the outdated and aged building, so that the college can compete in providing modern learning skills the region needs. Selling the land and moving elsewhere was not economically viable.

Funding for a new community centre for the Bloodmoor Hill area was finalised in November. The full £264,000 has come from the following sources:

£121,793, the Big Lottery Fund	£92,000, the housing developers
£10,000, Community Association funds	£20,000, Waste Recycling Environmental
£10,000, Suffolk CC	£10,000, Carlton Colville PC

Councillor Ron Bell formed the Bloodmoor Hill Community Association in 1995.

Its premises at present are 2 redundant mobile classrooms, which have been hired by user groups 265 times per year.

Lowestoft's largest supermarket was opened on November 14, on the new Lothing Park development, once the site of Richards shipyard. Employing 400 staff, it has an extensive car park, and a landscaped water frontage featuring the fisherman statue, which stood in Station Square.

In the town centre, a modern clock has replaced the black marble obelisk one. The plain face clock has been suspended in a steel frame to fit in with the specially designed street lighting. Some of the marble from the old clock will be put round the base of the new clock on which to replace the plaques. The rest will be used in other locations around the town.

The Suffolk fire fighting at sea team, disbanded in 2002 following similar moves in Norfolk and Essex to save money, was reinstated this year (2005), to fill the serious gap between Lincoln and Kent. The volunteer team based in Lowestoft and Ipswich carried out its first exercise on November 26 in Lowestoft harbour.

The first public announcement of very important local discoveries in 2001 by local archaeologists was made in mid December. Professional experts were invited to examine the site, and advised that the finds should not be made public until a more detailed examination had been made. Paul Durbidge, Adrian Charlton, and Bob Mutch, had discovered in eroded material from Pakefield Cliff, small mammal remains and flint tools. These were to prove that humans were in this country 700,000 years ago, 200,000 years earlier than previously thought. The dates of the tools were verified by the age of the voles and snails found with them. The tools were used by pioneering nomads, to butcher carcasses of elephants, giant deer, and other animals that lived in these warmer times. The site has now been designated one of special scientific interest.

Over the last few years the water level at Leathes Ham has risen 6 feet, resulting in the death of many trees and flooding of the footpath. A pump is to be installed and it may take 12 months after the dead trees have been removed and the land dried out, before the area can be replanted and landscaped.

In January 2006 it was announced that the Royal Philharmonic Orchestra would continue its residency at the Marina Theatre in 2007. It has made a great contribution to musical groups in the town and schools, by opening its rehearsals to these groups and visiting them to pass on their professional expertise.

Confirmation of the funding for a renewable energy centre next to wind turbine Gulliver, was confirmed in February. Funding of £3.6 million has come from the East of England Development Agency, plus £2.3 million from the European Development Fund, with contributions from WDC and Suffolk CC. The site is at present occupied by the household waste centre, which will be moved to the South Lowestoft industrial estate by July.

The same week it was revealed that a large Second World War bunker was discovered beneath the

ground in Dell Primary School. Most of it was collapsed and filled in. The school was taken over by the military during the war. Any information as to its original size and purpose would be welcome, and might lead to its restoration for educational purposes.

At this time also, Anglian Water stated that work should start during the month on new sewers to alleviate flooding caused by heavy rain in Denmark Road, Station Square, Katwyk Way, Rotterdam Road, and Trafalgar Street.

In September Lowestoft Birds Eye factory was given the title Manufacturer of the Year 2005. It was announced the second week of February that the factory had been put up for sale by Unilever.

The last day in March the Lowestoft street wardens made their final patrol in the town. Appointed 4 years ago, they have reduced the number of drunks, theft from vehicles and cycling in the town centre. 83% of the people wanted to keep them so that they could continue their work in reducing street crime. The WDC has chosen to redirect their £60,000 contribution to the warden scheme to the Environmental Rangers Project, which comes as part of the new Clean Neighbourhoods and Environment Act 2006.

Plans by the WDC to sell off its homes to a housing association were defeated on April 3rd, after tenants voted against the move. In a three-week postal vote 80% of the eligible tenants voted, 68% against, 32% for. The cost of the council campaign to gain the support of the tenants was over £500,000.