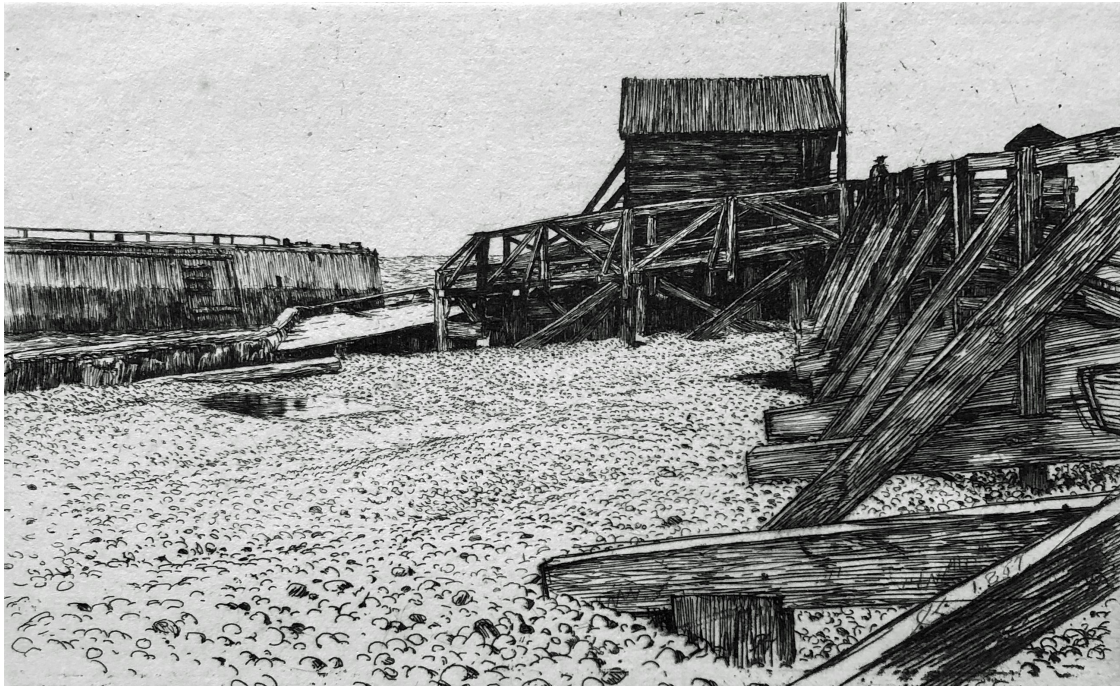




SMHS JOURNAL 22

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JUNE 2022



*A delicate etching of the pier at the Blyth estuary by Charles Samuel Keene, published in 1881.
Collection of Robert Temple. Robert's article begins on page 6*

Etching and Etchers in the Blyth Valley Pre-World War I

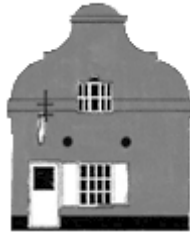
ALSO IN THIS ISSUE...

More scraps from the archives

Death on the road 1904

A shop through time

Trinity House pilotage part 2



SOUTHWOLD MUSEUM & HISTORICAL SOCIETY JOURNAL

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Editor: Barry Tolfree

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EDITORIAL

Welcome to another rummage through Southwold’s past. In this Platinum Jubilee year it seems appropriate to feature a reminder of how Southwold celebrated such occasions in the past. The poster (right) from the Museum archives, outlines the events organised for the Diamond Jubilee of Queen Victoria on Saturday, 22 June, 1897.

The highlight of the day, the ‘People’s Dinner’ was enjoyed by 1400 townsfolk including 353 children and organised by the irrepressible John Marshall, landlord of the Kings Head, Town Councillor, Manager of the Assembly Rooms, and Knight of the Royal Antidiluvian Order of Buffaloes.

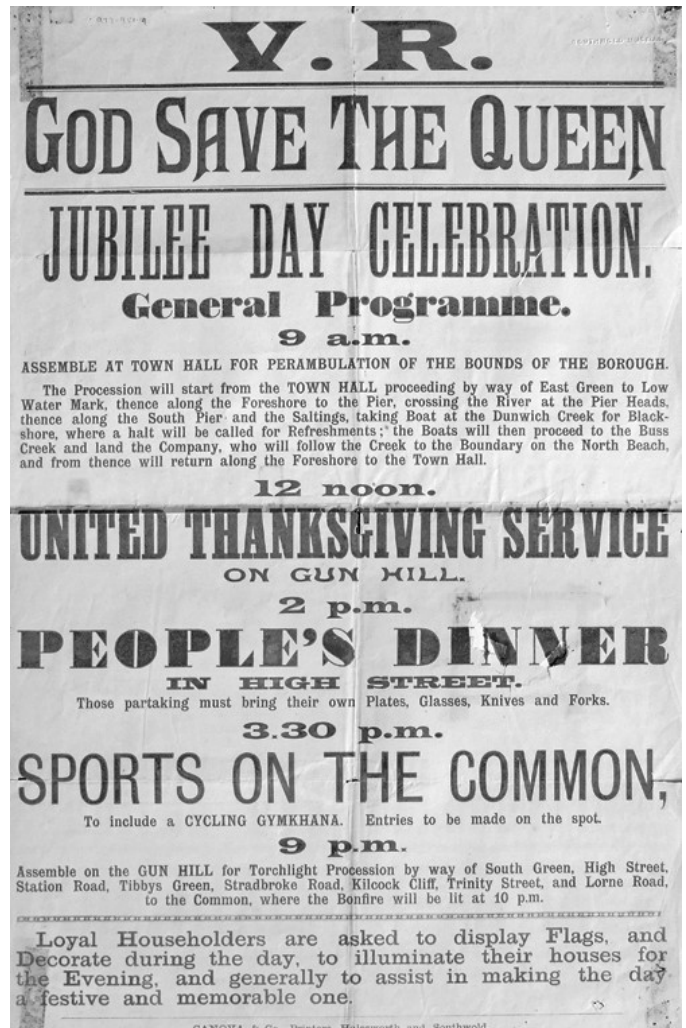
We have a diverse issue for you this year including a (for us) surprisingly rare excursion into art history—surprising because this little corner of Suffolk has been a magnet for artists for centuries. We hope to continue this thread in future issues.

Is there an aspect of local history you’d like to share with us in a future issue? Remember the museum library and archive is open to members and our archivist, Bob Jellicoe, will be happy to give you any help and guidance you need. You can email him at rjewenhaston@gmail.com

Enjoy this summer’s celebrations and stay well.

Barry Tolfree

barry@southwoldmuseum.org



This is the second article by Simon Loftus following his visit to the town records in Lowestoft before their relocation to The Hold in Ipswich.

SCRAPS FROM THE ARCHIVES—Part 2

In my previous article I wrote about pomp and poverty in 17th and 18th century Southwold. Despite the distance in time and context, those themes still have resonance - but as I consider the day-to-day management of the Borough's estate, it feels like visiting a foreign land. The ways of builders and plumbers may have changed very little but their language, deceptively like our own, is strangely accented, and rich in words that confound me.

Such arcane terms and idiomatic spelling add to the pleasure, as well as the difficulty, of construing these scraps of paper. I like to read the words aloud to catch the sound of a Suffolk voice - it is worth the effort of listening. These are glimpses of the past, unfiltered.

The Farm at Walpole

I begin with Southwold's land at Walpole because it yielded 40% of the town's revenue in 1754 - £80 from the 160-acre Farm, £1 from a Gravel Pit and a nominal ten shillings from a plot on which the Meeting House was built. Those figures are taken from Gardner's history, but he makes no further mention of this valuable property, and subsequent historians have been equally reticent.

The archives, by contrast, are more informative. In the early years of the 18th century the Walpole farm was leased to John Ashmenall, but the Borough was responsible for maintaining the buildings and paying the Land Tax. Ashmenall's half-yearly account, submitted in March 1716, included 'Six months tax, £2-9-9' and a list of building materials totalling £3 - 'tow loads and a half of straw, thatching and nailes, tow hundred and three quarters of bricks and twelve pammant delivered for the new oven, 12 bushels of lime and 3 peckes of heir.' Eleven shillings was 'Paid for the measons for making the oven and other worke.' The nine-inch square Suffolk pammets would have been sufficient for the floor of a bread oven, and three pecks of horse hair (just under a bushel) were needed to strengthen the lime mortar. Two years later the farm was let to a new tenant, Joseph Skoulding.

In 1737 John Block charged £14 for 10,000 bricks and 4,000 tiles 'delifered to Woopell'. That very substantial quantity (probably from the Southwold brickworks), suggests that the old farmhouse was being rebuilt or enlarged. I smile when I compare the scale of that work with James Shuckford's bill, four years later, for 'pump work' at Walpole - 'Three Times Going to Examine ye Pipes, for Leathering the Sucker and box, for a New Spout.' Mr Shuckford is recognisably the plumber we have all known, working at his own pace, rather slowly.

Skoulding, by contrast, seems to have been a very active tenant, judging by his fascinating account for making a 'Hog Court' at Walpole farm, in 1745. This very superior pigsty required a day and a half 'feling & Hewing timber for planck & Board', two more days 'Hewing Sells & joist', and another two and a half days 'Raising ye Hog Court, Grounselling it & seting under Needels' - and finally five days for 'Laying ye

Joists & floors in ye Court, mending ye Doors & mending ye Sty floors & making a pentice over ye trough & making a Spout & other work.' My memory of watching a game of real tennis supplied the meaning of 'pentice' (a lean-to roof) but I had to consult a dictionary to discover that 'Groundseling' meant laying a foundation or threshold, and that 'seting under Needels' meant underpinning with wooden beams. I was entranced by this archaic jargon.

In 1770 there was a bill for '270 foot of Thaching done at a halfpeny pr foot' with six pence charged for 'Bambles Binders' and a shilling 'for A Lowance of Beer'. Brambles were used to bind the thatch to the roof structure, because they were tough, and workmen needed beer as a lubricant. 'A Load of Straw [was] Used on the Said Work' - but not charged for, presumably because the farmer supplied it.

Common, Marshes & Haven

Equally important as sources of revenue for the Borough were the lands lying between the town and its 'Haven' or harbour - the Common, Marshes and 'Haven-Spong' - and of course the Wharf itself. Here there was constant work to be done and beer to be drunk. John Spenser's bill 'for Ber att the Makeing a New Haven' in 1724 amounted to £3-11-05, sufficient for more than five hundred pints at standard strength and 92 pints of 'dubel bere'.

There are bills for the small familiar tasks that still need doing today - 'cleaning the streets', 'mowing the weeds down about the Greens belonging to the Town', 'Laying & cutting of rovens' [scything the fields of young grass], clearing ditches - and a guinea to Humphrey Bardwell 'for One Years Mole Catching.' Numerous 'billets' [baulks of timber] were required to strengthen the river walls and wharfs, and the problem of flooding was a constant, then as now. In 1739 'Timothy Church the Elder and my Son' charged five shillings 'for puting Down ye Boards at ye Blackshore [&] for 2 Tides work at ye Sluice.'

That much was clear, but I was baffled by the account that James Clark & Philony Finch submitted in 1741 - 'for bottomfing the deck between the woorle and worldersweck farrey, 56 rod at 7 pence pr rod - £1-12-8', plus two shillings 'for stoping the holes at the bredg'. Rods were a measure of length (56 rod was just over 300 yards) and the 'bredg' must have been Mights Bridge - but it took Bob Jellicoe to explain that bottom-fying meant clearing a ditch or dyke (by damming the water course and scooping out the debris) and to recognise that 'woorle' meant wall. So this was a bill for clearing a long stretch of dyke between one of the marsh walls and the ferry.

In 1762 Richard Horne charged ten shillings for 'Horning the 2 Having Lanthorns' and a shilling for 'Painting a Beacon'. Horne was a glazier (see below, under Pest House) but his name refers to the ancient practice of using thin slivers of cattle horn as a substitute for glass, in vulnerable items like the Haven lanterns.

Saltworks

There had been a saltworks at Southwold since at least 1660 and an account survives from 1669 for salt supplied to various 'Barkes



[fishing boats]', at one shilling per 'weigh'. But the establishment of the Free British Fishery, in 1750, prompted a big increase in demand. In 1764 the Borough granted a 99-year lease of the saltworks and 43 acres of salt marsh ('to make a creek thereto') to Joseph Baker of Manchester, at a yearly rent of £11. He was not allowed to sell his salt to any inhabitant of Southwold or for 40 miles around – 'save and except to the British Fishery and their agents and to any other person or persons engaged in fishing - & to be used for in such fisherys only.' A high tax was levied on salt for domestic use but supplies to the fishing fleet were at charged at a much-reduced rate. To avoid tax dodging on private sales, they banned them altogether.

The Pest House

This small building was situated well outside the town, across the road from what is now Reydon Business Park. It was guarded by 'watchers', but liberally supplied with beer, sherry and gin, as noted in my previous article. Some balance to that alcoholic diet is provided by a bill from William Balls for groceries 'for the smallpox people', supplied daily for a month in the autumn of 1773 - 'Bread & Biskets, Flower, Butter & Milk, Salt & Cakes.' Five years later, during another outbreak, 'Vinegar & Brandy' were purchased from Mr Jaques, (landlord of the Swan), 'Pitch & Candles' from Robert Bromehead. And John Coles charged sixpence for 'carrying 4 children stools to the Pest House'.

Repairs were occasionally needed. In 1762 Richard Horne replaced '14 Q^{es} [quarries - meaning panes of glass in the leaded windows] that was brook at the Small Pox House.' Perhaps one of the inmates had started throwing things, in fury or delirium.

Gaol & Market

A bill for repairs to the 'Jayle' in 1727 includes an intriguing item - 'for sawing and halpe to get ye ducking Stoul up.' This was a chair fixed to a long pole, pivoting on a post, so that the victim, usually a woman, could be ducked in a river or pond, as a punishment for minor 'crimes' - most typically for being a 'common scold' or for malicious gossip. Its refurbishment suggests that the stool had not been used for a long time – but also reminds us that eighteenth-century Southwold was still, in some ways, a medieval town.

The 'Jayl' was next to the Market and the two were often let to the same tenant, on the basis that the dues collected from market traders would be sufficient to reward the lessee for taking charge of the occasional prisoner. At a Grand Assembly in the Market Hall, in April 1740, 'it was agreed to let the Market & Jayl to the best Bidder and it was accordingly Let unto John Peacock for four pounds per year for the term of five years.' Two years later Peacock complained that 'the Badness of the Markets' provided insufficient income to offset his costs, and his lease was extended to include one of the adjacent shops.

The Mill

The Town Mill on the Common (also known as the White Mill) was a rickety wooden structure - so old and so exposed to the elements that it was frequently damaged by gales. Sometimes it was blown over and had to be completely rebuilt. But for at least 150 years, until the end of the eighteenth century, it was the only mill at Southwold. Owned

by the Borough, it was leased to a succession of millers who had to agree fair rates for grinding the grain that was brought to them, to minimise hardship for the poor. The town, for its part, bore the cost of maintenance – and paid occasional bills of a more minor sort. In 1756, for example, the Chamberlain was instructed to 'Pay the Bearer one shilling & six pence for Killing the Rats at the Mill.'

The records of repairs are rich in the arcane terminology of the mill's working parts. In 1739 Thomas Gardner charged eight shillings 'for new staveing the Trundle of the Mill & putting Coggs into the Wheel' and sixpence 'for mending the Mill Sail'. That was straightforward enough - the trundle was the big gear wheel turned by the sails, transmitting power to a vertical shaft - which connected to the gears that turned the millstones. Far more difficult to follow is Robert Corneby's account, for work undertaken after the mill was damaged in a storm, in 1776 .

His bill was headed 'Work done at Southwold winmill for the use of Edward Auger [Allgar, the miller] by order off Mr Robeson [the Bailiff, John Robinson]'. The first stage included 'taking down the Bark stone flooring and rounding; gitting the stone onto the Mill; Layin ene the Dress and sinking the oyons; Beding the lowstone; putin en newbox; Trimin the gears; Turnin the Trundle, mending the kears, setting the mill to work.' Then it was time for 'Sawin and maing a new Phat and dusboards; oltering the Leap jack; putting en a new head and making on it a new key; puting the gripe and mending the sails; making fall doors and menden the floors; making one window and leantrees on the Stears.' That strange phonetic spelling is the clue to understanding, because it reminds me of the Suffolk dialect as I heard it spoken long ago - so 'oyons' might be 'irons', and 'kears' might be gears and 'stears' must be stairs. But what on earth was a 'Phat' or a 'Leap Jack', a 'gripe' or 'leantrees'?

The repairs took two men seventeen days, at a cost of nearly £4. But much the most substantial bill was for new 'Large Mill Stone', which the Bailiff himself supplied, charging £10.

Two years later the Mill was virtually destroyed by a freak December storm, killing a woman called Rebecca Chilvers. The structure was demolished and rebuilt from scratch by John Pepper of Halesworth, with ironmongery supplied by John Gardner - large quantities of nails, spikes, a lock, a Lighter, 7 pulleys, a quantity of sash line and a half round file. I treasure such details.

The Church

Most of the leading families of Southwold were non-conformist at heart, but formal compliance with the Established Church was a legal requisite for those holding civic office. So the Borough paid for numerous small repairs to St Edmund's Church, and the expenses of the Churchwardens.

Typical of these day-to-day outlays was a bill from Thomas Gardner in 1729, for 'stay Layeth and nayels' (staves, lathes and nails) for some small repair job. In 1779 John Julians was employed to mend, clean and wind up the clock, mend the 'wether Cock', and for other minor repairs. Every so often the bells needed attention. John Winter charged five shillings in 1767, 'to one Day of My Self and Boy Mendin the Bells', plus ten shillings and sixpence for two new Bell Ropes. And

sometimes a couple of shillings were spent, 'for drink for the workmen'.

Small repetitive charges, year by year, included 'the Ministers diner', 'bread & wine for ye Sacrament', 'a Book of prayers' (and 'A Book of Prayers for War') and a donation to the 'Paritthers [parishioners] Christmas box'. Occasional variants catch the eye - eight pence for Herring, a shilling for 'moweing ye weeds of the Churchyard', five shillings 'for a

new Stile' - but the most frequent charge was for washing or mending the 'Sirplis'.

In 1768 John Clubb the tailor made a new surplice, using an extravagant ten yards of 'fine Irish' linen. It cost £3.

Which returns me to where I started in my previous article – the love of pomp.

© Simon Loftus, Dec 2020

Road Traffic Accident 1904 version

31 year old George Everson, head ostler for Mr. Heber Welham at the White Lion Hotel, Beccles had been at a funeral at Bungay during the day. He returned to Beccles at 9 pm having had tea in Bungay, and met an old friend, Charles Goffin, butcher, of Station Road, Southwold, in Beccles. Everson had worked for Mr. Welham for about 3 ½ years and Welham thought of him as a good driver. He had often done night driving.

At 10 pm he was asked to take Mr. R.B. Coling, secretary to Adnams & Co. Ltd. brewers. He was expected back at around 12.30 – 1.00 am. At Southwold, Mr. Coling gave him some whisky after which, at 11.30 pm, he called at Mr. Goffin's as Mrs. Welham wanted some of his sweets. Mr. Goffin gave him some bread and cheese during which time, Mr. Goffin's son stood with the horse, which was pointing out of town.

Inspector W.H. Porter had seen the horse and trap with Mr. Coling come into town and outside Goffin's. He also observed Everson driving out of town a few minutes after Midnight. The Inspector said it was a very dark night but saw the lights on the trap. When the trap reached The Randolph, he saw it turn back towards Southwold and take the turning to Henham.

John Lewis of Wangford found the deceased at about 6.15 am on the turnpike road stretched out full length. On turning him over he noticed congealed blood on his nose. There were two rugs, a pipe and a carriage lamp a few yards away. It was considered a very dark area (Fool's Watering) as corroborated by P-C Arnold of

Wangford. The deceased was well acquainted with local roads.

The inquest took place on the Friday at the Swan Inn, Wangford, before Mr. L.H. Vulliamy, Deputy Coroner for Suffolk who returned a verdict of 'Accidental Death'. Identification was given by his brother Arthur.

An appeal was launched to help the widow and family, who were living in Fair Close, Beccles, which raised £51.17s.6d (£51.87).

On Friday, 25th March Mr. Welham met with an accident on his way to Wrentham with an open hearse of a Mr. Moore who was fatally injured in a fall from a horse at Wrentham. Whilst descending a steep hill in Hulver the horse started off and Welham was thrown from his high seat to the side of the road. The horse made its way to Hulver Gate House and stopped. Mr. Welham was unconscious for some time but fortunately escaped any serious injury.



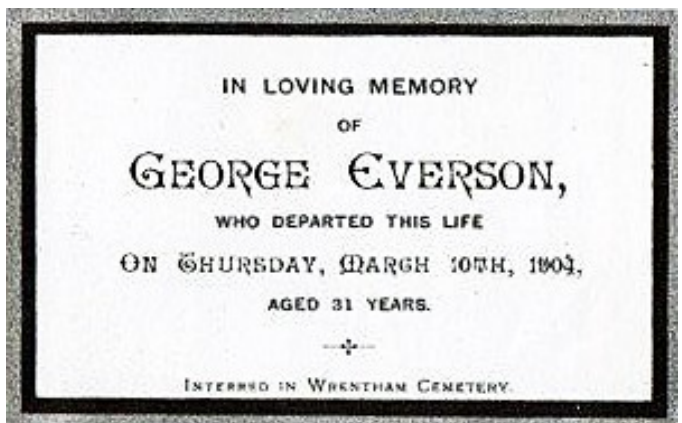
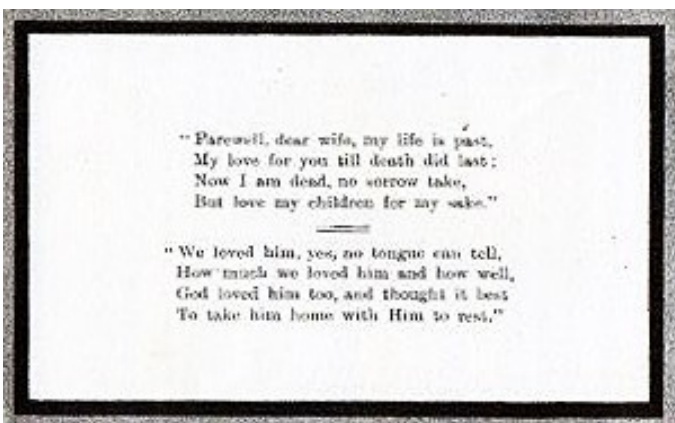
Believed to be George Everson driving and his employer, Heber Welham, standing, outside the White Lion, Beccles.

The Everson family shortly afterwards moved to Frostenden where her brother was a well known market gardener, supplying shops in Reydon and Southwold. Of the three boys, one died of meningitis when working in, and living over, the stables at Benacre Hall. Another son was badly gassed in France during WWI. The other son, a wheelwright-carpenter worked for a time for the Vanneck family at Heveningham Hall before moving to Henham Estate for the Earls of Stradbroke eventually becoming works foreman. In retirement he wrote his memoirs which were published by the

Earl of Stradbroke – a copy in the museum.

©Paul Scriven, MBE

Sources: Halesworth & E. Suffolk Gazette 13.03.04; E. Suffolk Gazette 15.03.04 (Beccles Archives); Norfolk News 12.03.04 & 26.03.04; Norwich Mercury 19.03.04



Etching and Etchers in the Blyth Valley Pre-World War I

Robert Temple

Robert lives in Southwold and is a long-standing member of the Society. He is a connoisseur of etching and an avid collector of local art.

Readers wishing to understand the technicalities of etching, drypoint, line engraving, aquatint and mezzotint are referred to the wealth of resources available on line or to books such as *The Techniques of Etching and Engraving* by John Brunsdon RE, late of Stradbroke. For the purposes of this article, 'etching' is used as a portmanteau term to cover all associated techniques. Etching as an artistic medium can be dated back to the beginning of the sixteenth century. In his essay *The British School of Etching* Martin Hardie cites Wenceslaus Hollar (1607-1677) as its founding father. However, in these islands it was a minor star in the artistic firmament at the start of the nineteenth century. This changed in the following decades, and as we will see in the 100 years from around 1815 to 1914 many distinguished artists produced etchings of the views across the Blyth valley.

The early histories in the antiquarian tradition were often illustrated by prints. Under the influence of Romanticism, in the late 18th and early 19th centuries both professional and amateur artists sought picturesque views, which often incorporated historic buildings. Many of these artists were concerned to depict a building accurately, though artistic

rather than historical purposes were paramount.

Amongst the leading practitioners was John Sell Cotman (1782-1842), co-founder of the Norwich school of artists. Henry Davy (1793-1865) was

apprenticed to Cotman in Great Yarmouth and contributed to his Norfolk series of etchings of 1818/19. Whilst living in Southwold, he published *Series of Etchings Illustrative of the Architectural Antiquities of Suffolk* in his own right. These were originally published in 10 parts from 1819 to 1827 and include well known views of both Southwold and Walberswick churches. The original drawings for all of the etchings are in the Yale Center for British Art.

Another well-known image adorning many a local wall in either its original version or a later reproduction is by William Daniell RA (1769 -1837), of a boat entering the Southwold harbour mouth. This 1822 work was for his *Voyage round Great Britain* which resulted in 8 volumes of aquatints. Daniell's work was recognised for its delicate tones as well as its topographical accuracy.

Less well known was work by their contemporary Sir William

Jackson Hooker (1785-1865), the first director of Kew Gardens. His image titled *Southwold* is illustrated above. This dates from his time in Halesworth according to the bibliographical information associated with the copy in the British Museum collection.

Despite these 'beacons', during the early nineteenth century etching held a minor position in the arts in Britain. It was considered something of a 'lost' technique. The formation of the Old Etching Club in London in 1838 was principally by artists concerned with producing etchings to illustrate works of literature in an effort to subsidise their primary pursuit of painting. Members included such artistic luminaries as William Holman Hunt and John Everett Millais.

From an etching perspective the most interesting member was Francis Seymour Haden (1818-1910) who was also the brother in law of James Abbott McNeill Whistler (1834-1903). Hayden was to later to become the founder-President of the Society of Painter-Etchers in 1880. He gave the group its original motto: *Ne Desilies Imitator* – 'Do not stoop to be a copyist.' In this phrase lay Haden's central aim – that printmakers should produce original works and, by extension, the art of etching should come to be viewed as a valid and important artistic medium.



'Southwold' by Sir William Jackson Hooker

The Junior Etching Club was founded by the 'old' Etching Club in July 1857 for younger members and those who favoured a less finished, more sketchy style of etching. Philip Gilbert Hamerton (1834-1894),

also played a key

role in popularising etching as fine art. Hamerton, himself a keen etcher, believed that the biggest obstacle to the acceptance of etching as a valid art form was a largely ignorant public. He endeavoured to rectify this through the publication of *Etching and Etchers* (1868) in which he lauded the efforts of Whistler and Haden. Furthermore, Hamerton argued against the prevailing view that the technique was a purely illustrative medium. Published at a guinea and a half and much to Hamerton's surprise, the book rapidly sold out.

Charles Samuel Keene (1823-1891) was a member of the Junior Etching Club. He was also a long-time friend of Whistler (of whom there were only a few owing to Whistler's tempestuous nature ...see the latter's *The Gentle Art of Making Enemies* should corroboration be required!)¹ and

¹ Published in 1890. The book was in part a response to, in part a transcript of, Whistler's famous libel suit against critic, John Ruskin.

shared, with Whistler a mutual friendship with Ruth and Edwin Edwards (1823-1879). More information on Keene's great friendship with the Edwards can be found in any of the recent works listed in the bibliography.

In September 1867 Keene and Mr and Mrs Edwards stayed in Cliff Cottage Southwold. One of only 2 etchings widely published in Keene's lifetime dates from this time. A "beautiful and tender etching" of Southwold Pier carries the date 1867 although it was published in the March 1881 edition of *The Etcher* in an edition of 450. The plate was supplied to the publisher by Mrs Edwards. The publisher (HM Cundall)

had a few proofs pulled by Sir Frank Short for friends in 1903. In his *catalogue raisonné* Spielman incorrectly states that the Frank Short pulls can be distinguished by 1867 being within the composition. Complete editions of *The Etcher* disprove this, however. Like Dalglish's etching below, because the etching has been etched on the plate *en plein air*, it appears reversed when printed. According to Cundall's foreword to the June 1879 publication of *The Etcher*, "This monthly publication has been instituted in the hope of supplying the wide-spread and rapidly increasing demand which exists at the present time for the ETCHED WORK OF ARTISTS" (original capitalisation).

In France (where Keene's 'bread and butter' comedic work would not be held against him) Keene was regarded as one of the finest English artists and etchers of the nineteenth century. Keene himself never shared that view and was embarrassed when Beraldi described him as such, having seen some of Keene's as yet unpublished plates² Not related to his etching, but in passing it may be mentioned that according to Layard "an old ferryman, well-known in Southwold, who when age and infirmity prevented a continuance of his occupation was, by the generosity of Keene and other friends, enabled to retain his home and live

in comfort for the remaining years of his life".

Edwin Edwards' etched work was rather unkindly described by Guichard. "The passing of this artist inspired a fulsome lament in *The Etcher* of 1880, which makes one wish Edwin Edwards' etching shared his evidently agreeable nature. Edwards produced a mass of uniformly tedious work. Blythborough (sic) which appeared in *The Etcher* is typical of his work".

Although some of the Old Inns (his magnum opus published posthumously by his wife) may be worthy of Guichard's criticism, *Blythborough* is reproduced below for

readers to make their own judgement. I am a fan of the etchings he produced on the 1867 holiday with Keene. The Lookout is a particular favourite reproduced in Ian Collins' *Making Waves* and others are in the British Museum Collection.

In addition to Keene's etching, in 1880 *The Etcher* also contained *Walberswick* by T. Irving Dalglish which is reproduced below. The accompanying text states: "Owing to the fact that the fishermen's huts are coated with tar to preserve them, the etcher has an advantage over the painter; in monochrome they may be made to appear artistic, but in a coloured drawing not even Apelles himself could have made them anything better than blots on the



'Walberswick Ferry' by Arthur Evershed



'Walberswick' by Theodore Irving Dalglish RE



'Blythborough' (sic) by Edwin Edwards

²Henry Beraldi 1885-92, 'Les Graveurs du dix-neuvième siècle



landscape".(!)

Theodore Irving Dalglish RE (1855-1941) was born in Coventry and studied under Alphonse Legros at the Slade. He is now mainly remembered as an etcher but was also an accomplished watercolourist and painter in oils. He exhibited Walberswick oils at both the RA and RBA around the time this etching was published.

Another *The Etcher* Alumnus was Arthur Evershed (1836-1919). Although not showing Blyth valley works in that publication, he was evidently another visitor in the 1880s. Evershed was a medical doctor, amateur painter and topographical etcher. Born in Sussex, he exhibited his etchings at the RA from 1857 to 1912. He lost "everything I possessed" in a lawsuit in 1874 which may have induced him to take up printmaking more seriously.

The British Museum has 124 etchings and drypoints by him, purchased in two groups directly from him in 1877 and 1880, as well as 30 prints from other sources although none of these is of the Blyth Valley, the print reproduced here was one he exhibited at the RA in 1884. Southwold Museum also has two etched local views in its collection.

Now known mainly for his Oriental watercolours, Charles Robertson RE (1844-1891) also painted evocative views of the Blyth Valley. He was also a highly accomplished etcher serving as Vice President of the Society of Painter-Etchers. Robertson died at the height of his career, aged 47. A posthumous report in the *Daily Graphic* wrote of him: "The exhibition of drawings by the late Charles Robertson at the Gallery of the Fine Art Society in Bond Street effectually demonstrates the loss the art world has sustained by his

early death nearly a year ago." I exhibited an invitation card to a private view of his works depicting the Blyth Estuary in an art exhibition in Buckenham House as part of the second Southwold Arts Festival.

Just before Robertson's demise, Frank, latterly Sir Frank Short was a visitor along with other luminaries of the New English Art Club such as George Clausen, Fred Hall, Walter Sickert and of course Philip Wilson Steer. An etched version of Steer's famous painting *Knucklebones* by Walter Sickert

appeared in *The Whirlwind* magazine and is reproduced by Richard Scott in *Artists in Walberswick*. For many years Short was regarded as the doyen of etchers in Britain and as Richard Scott writes "even as a young man his work displayed an unusual blend of maturity and spontaneity".

All dating from 1890 in his *catalogue raisonné*, works 257 to 261 are entitled *Walberswick Pier No. 1, Walberswick Pier No. 2, A Quiet*

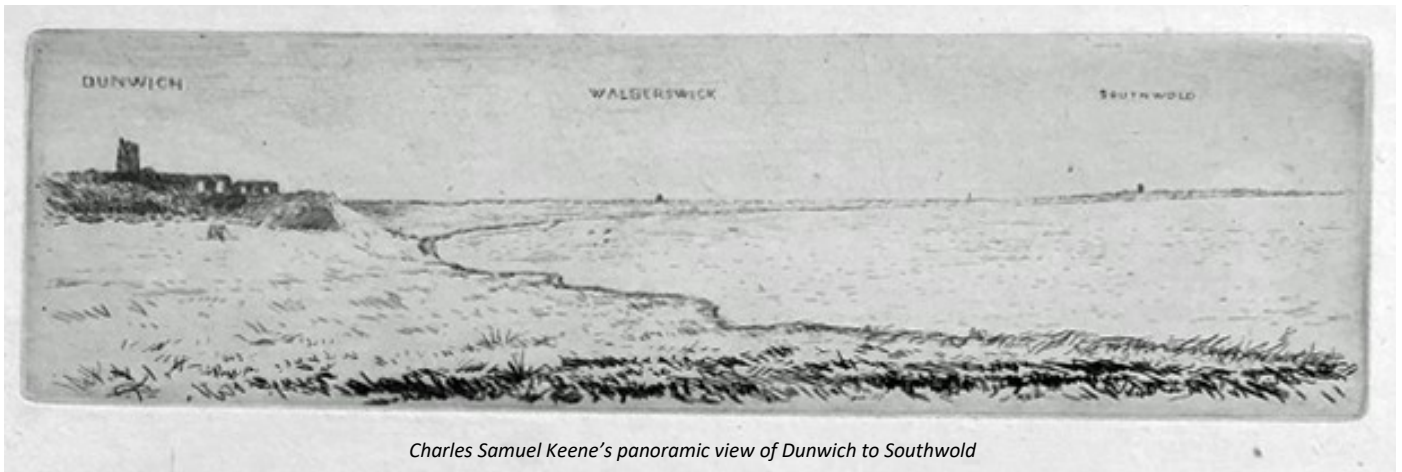
Evening on the Ferry Over

the Blyth, Old Timber Wharfing at Walberswick and Anchors at Walberswick. 259 and 260 were both exhibited at the *Walberswick Enigma* in 1994 (260 under the title *The Kissing Bridge*) and 260 was used as the exhibition poster. (Illustrated below)

Another etching visitor who would become one of the art world's leading lights was Frank, later Sir Frank Brangwyn. *Old Houses, Walberswick* (1900) is etching number 1 in Gaunt's *catalogue raisonné*. Brangwyn had a long friendship with Cecil Lay, the artist, poet and architect of Aldringham and was a regular visitor to the area. They had worked together before the First World War and had corresponded regularly for nearly forty years. Brangwyn used to visit Suffolk and in the forties constantly referred in letters to the



'The Kissing Bridge' by Sir Frank Court.



Charles Samuel Keene's panoramic view of Dunwich to Southwold

fishermen of Aldeburgh that Lay introduced him to on these visits.

After Keene's death, with the agreement and support of his brother, an edition of 150 proofs (printed by Frederick Goulding, the doyen of artistic printers of the time on 'Japanese Paper') were published from Keene's previously unpublished plates. From the introductory essay to the portfolio it is stated: "That portion of the Suffolk coast between Dunwich and Southwold charmed Keene with its profound repose. He could dress and smoke and play the bag-pipes as he liked and disturb no one". From the same source Keene wrote to a friend in 1890: "I used to stay there (Dunwich); it was an awfully quiet spot then, and we used to look on a visit to Southwold as a roistering diversion".

3 of the 21 are of Dunwich and its environs. The one reproduced on the previous page had the following description: "The ruins of Dunwich church are etched from the south and what appears to be a practicing net is seen in the middle distance ... the extreme distance is somewhat underbitten, just as the immediate foreground has been too strongly attacked by the acid...the plate is one of the slightest and not one of the best, interesting as it is". I personally am very fond of it and will allow readers to reach their own conclusion. Given that Richard Scott included it in the "Walberswick Enigma" exhibition and reproduced it in the catalogue thereof, I can only assume I am not alone in finding this a highly evocative image.

We complete our survey with the works of 2 artists who visited in 1913. Muirhead, later Sir Muirhead Bone's iconic 1913 Image of Walberswick Ferry was the most expensive copyright item for Richard Scott's Walberswick book. The image also depicts Moyses's coalyard³. The British Museum's example had cost 7 guineas from Colnaghi in 1914. Although only published in an edition of 70, the print progressed through 10 distinct states. The Boston Massachusetts public collection holds 4 of these.

Born in a suburb of Glasgow, Muirhead Bone (1876-1953) was initially trained as an architect, but abandoned this career in favour of working as a draughtsman and printmaker. His first etchings date from 1898 when he studied printmaking at Glasgow School of Art. Bone moved to London 1901, having his first solo exhibition at the Carfax Gallery in 1903 and was a founder member of the Society of Twelve, a member of the New English Art Club and the Glasgow Art Club. His *catalogue raisonné* lists nearly 500 etchings. In addition to *Walberswick Ferry*, the British Museum holds a further 2 local etched views.

Likely walking around Southwold Harbour, Common and Walberswick at the same time as Bone, was James Hamilton Hay. Indeed his drypoint of Walberswick Ferry has marked similarities to Bone's own. Likewise both artists' images of the recently defunct Salt Works have compositional as well as topographical similarities.

Liverpool artist James Hamilton Hay had only created a handful of etchings in the late 1890s before focusing entirely on painting, for which he found success and helped to bring forward Liverpool's standing as an artistic community on the world stage. This remained his pursuit until friend and fellow artist Francis

Dodd had him sit for a drypoint portrait around 1912. Intrigued by the process and drawn to its delicate effect, he learned the medium and spent the next three years redirecting his attention to the plate. He created fifty-three drypoints, none of them formally editioned and all of them presumed small. In 1914, Hay was one of the 90 artists selected to represent Britain at the Venice Biennale.

As the clouds of war gathered, etching paused, as life on the home front largely paused. Prices rose to incredible levels in the decade afterwards, but that is potentially another story for another day...

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An appeal

Southwold Museum's normal summer opening times are from 2.00 to 4.00 every day. Sadly we are finding it difficult this year to fill all our volunteer steward slots. Consequently on some days we have no option but to remain closed.

Please, if you can spare the odd two hours it would be so valuable, allowing us to open more often and, of course, generate more income from donations. The work is not too demanding and can be most rewarding. If you've not done it before, we'll give you a full induction.

If you're interested, please phone or email Jo or Val on:
curator@southwoldmuseum.org 01502 725600

³ Notes of a lecture by Richard Scott on Artists at Walberswick for the Workers' Education Association at Westleton, 26th January 2006.

A SHOP THROUGH TIME

With the Co-op emerging from its latest major redevelopment programme, Barry Tolfree explores the story of three and a half centuries of No 2 Market Place and the people who inhabited it.

In the early hours of Thursday 3 April 1930, Southwold awoke with an acrid stench in its nostrils. The dawn sky was filled with a glowing blanket of dense smoke within which flames could be seen. Every few seconds artillery-like explosions awakened, for some, memories of all-too-recent events. They later proved to have been the detonation of wine and spirit bottles in Mr Denny's extensive cellar. When the local papers reported the disastrous fire at WS Denny's General Store on the corner of the Market Place and Church Street, they quantified the damage as in the order of £10,000. What they failed to note was the destruction of one of the most distinguished examples of domestic architecture in Southwold. Such concerns did not carry the same weight in the 1930s as they do now.

Although the facade was

Georgian, the Flemish gable on the Church Street flank suggests that the original house dated from the mid-to-late 17th century and may well have been part of the re-building programme that took place after Southwold's Great Fire of 1659. The premises was much larger than it is now, not only because it jutted out several yards into Church Street making the latter just an alleyway at the High Street end, but also because it had an extra floor in the steeply pitched roof-space, presumably containing servants' quarters.

Local historian and Town Clerk, Ernest Read Cooper visited the house a few years before the fire and declared "I am disposed to think that this house was occupied by one of our Admirals during the Dutch Wars from 1665 to 1673..."¹ His chief reason for this somewhat romantic notion was the unusual device mounted on the ceiling above the main staircase: "a mariner's compass card painted on a framed canvas 7ft 5in square... In the centre ring is a hole through which the spindle descended from the wind vane on the roof and turned an indicator round the card." Our admiral, surmises Cooper, may have had this apparatus fixed up so that he could tell at any time of the day or night, "whether the wind was fair for the Dutch to come out." If Cooper is

right, no 2 Market Place would form an intriguing 'book-end' with Sutherland House at the other end of the High Street which is known to have been requisitioned by the Duke of York for the duration of the same conflict.

I haven't found any firm information about the ownership of No 2 Market Place during the century and a quarter that it was a private residence. Some time in the 19th century its then owner, like many of his wealthy Southwold neighbours, decided to bolt a fashionable Georgian façade with Greek-

Revival doorcase onto the front.

The first evidence that part of the building had been converted into a shop is in James Maggs Diary².

Robert Carr was already an established Grocer somewhere else in the town when he took over No 2 in 1804 as a home for his wife, Ann, and their two daughters and also as a Grocer's & Draper's shop. It

may even have been Robert who had the alterations to the façade carried out. Aged 44 and with his distinctive wooden leg, He was one of the pillars of Southwold Society. He had been repeatedly elected as one of the town's two Bailiffs, the other being the self-important occupant of the Manor House and owner of the soon-to-be-bankrupt Salt Works, Robert May. In 1815, Robert Carr's wife, Ann, died after a protracted illness and Robert himself was losing his eyesight. It was probably about then that he decided to give up shopkeeping and public life and retire to South Cove as a gentleman farmer. He died there in 1833 aged 73 and blind. At his special request, he was interred in St Edmund's churchyard... with his wooden leg.

His successor as grocer and draper at No 2 was another eminent public figure, **Solomon Grout**. He, too, held the post of Bailiff for six years, sharing it with John Sutherland, the retired army surgeon who lived in the Elizabethan residence we now call Sutherland House. Local politics at the time was deeply dysfunctional, far from democratic and riven by competing cabals. Grout, Sutherland and May formed one of the most notorious of these³ Solomon Grout liked to be seen



Denny's store with attached residence as it looked pre-1930

¹From 'A Suffolk Coastal Garland' by E R Cooper, 1928.

² 'The Southwold Diary of James Maggs, ed. Alan Bottomley .Pub, The Boydell Press

as a public benefactor and, among other grand gestures, donated a new organ to the church. He was always on the lookout for new wealth-building opportunities not all of which were successful. He joined a syndicate at the Town Farm brick field committed to manufacturing bricks out of local mud instead of clay. It was a miserable flop. Even so, Solomon was a very wealthy man, a substantial property owner and a banker. It was his banking activities that were his undoing. He had established a branch of the Norwich Bank in Southwold for which he was appointed their agent. A customer who had sold up his farming interests decided to deposit the proceeds of £7,700 (about £812,000 today) in Grout's bank. Grout currently had his eye on purchasing the Westhill estate (location unclear) which had just come on the market to add to his already large real estate portfolio. He therefore quietly suggested to his customer that he personally borrow the capital for this purpose at a generous 5% interest (twice as much as the bank's official rate) and this was agreed.

Soon after, in 1826, Solomon Grout, met a sudden and violent end when he was thrown out of his gig on a trip to Beccles. The demise of Solomon meant there was no longer a branch of Norwich Bank in Southwold. Unsurprisingly, the customer approached Head Office in Norwich for the return of his capital and interest. Oh no, said the bank; your money was indeed *initially* deposited with our bank, but our interest limit is 2½% not 5% so your subsequent contract must have been a private one with the late Mr Grout not with us. The case went to court and the jury found for the Norwich Bank. The Grout estate went into liquidation. The sale included two cottages round the corner in Church Street, a group of five cottages near the Market Place, a 'genteel' lodging house with adjoining cottage, a tenement overlooking the sea, premises in what is now Cumberland Road which included a fish office, the Oldring rope walk and net stores, two 'excellent houses near East Cliff' and a cottage on East Cliff, a 'substantial messuage' in Church Street, a cottage 'on the edge of town' and premises on Blackshore Quay consisting of a coal bin, granary and warehouse. No mention is made in the liquidation prospectus of No 2 Market Place so presumably that had been disposed of some years earlier.

³ Alan Bottomley, *Editor's note in his edition of James Maggs' Diary*



Thomas Shuckford Denny and his wife, Ellen Emma. Photos courtesy of Jennifer Hockey, great granddaughter.

The new owner of No 2, according to Maggs was a man called **C. Prentice** about whom I have discovered nothing. In any case, he seems to have occupied No 2 for a very short time before 33 year-old **William Abbott** with his 18 year-old wife, Mary, arrived in 1824. Styling himself 'grocer, draper and tallow chandler', he had run two similar businesses elsewhere in Suffolk, so this was presumably a step up. William seems to have been a career shopkeeper; there are no signs that he dabbled in local politics or speculated in real estate. William and Mary had five children during their tenure of No 2. It was a hard time to be shopkeeper; the economy had tanked following the end of the Napoleonic Wars and the Corn Laws had pushed up the cost of living. William's credit customers were defaulting in a big way. In February 1829 William was forced to announce that, from then on, he would be accepting 'ready money' only and urged all his existing credit customers to settle up as soon as possible. At least two – a publican, James Cook, and a hotelier, Mary Francois, were forced to liquidate their estates in order to settle their accounts with Abbott's store.

It is difficult to gauge very much about what kind of a man William Abbott was. He seems to have been an astute businessman and more trustworthy than some of his predecessors. One clue to his human side is in an advertisement which he placed in the Suffolk Chronicle in 1840. He had found a young stray setter with collar and took it back home where he fed and watered it and gave it a temporary home. His advertisement invited the owner to come and reclaim it in return for the cost of its keep and the price of the advertisement.

William ran the shop for 28 years until his untimely death aged 61 in 1853. He left the business to his wife, Mary who was still in her 40s. However, she clearly decided that shop keeping was not for her and put the premises and the business up for sale. She left Southwold the following year.

The buyer was 26 year-old **Frederick Wade Denny**, the founder of a dynasty which would occupy No 2 for the next 110 years. Denny hailed from the small village of Starston in Norfolk and had no direct connection, as far as I know, with William Denny the tailor who, coincidentally, was just setting up his business across the road. For the past few years Frederick and his wife Deborah had been running a small grocery shop opposite the Crown Hotel which Frederick had

taken over from his brother. This may have been No 71, now occupied by Squiers confectionery shop. One of the attractions of No 2 Market Place must have been the size of its residential quarters to accommodate their family of five children all under 9. By the 1861 census the three oldest children, Susannah (17), Lucy (16) and Thomas (14) were shop assistants augmented by one employee, another Lucy, aged 20, who lived over the shop. The youngest child, Samuel, had sadly died but three more daughters had arrived and, over the next decade, Deborah had born two more – a total of nine surviving children, just two of whom were boys. A further sadness was to come when, in 1865, 13 year-old Emma, who'd had a friend to stay overnight woke with an intense headache. At first it was blamed on the large quantity of acid drops she and her friend had consumed the previous day but within hours she was dead. The inquest found the cause to be 'Congestion of the brain'.

Frederick's wife, Deborah, died in September 1880 aged only 56. Soon after, Frederick handed over the business and premises to his first son, **Thomas Shuckford Denny**, while he retired to Wenhaston Grange, a handsome 16th century manor house with a 328 acre farm. (The house recently went on the market for around £2 million.) Frederick took with him his second son, Robert Joseph aged 19 and together they managed the farm employing nine men and two boys. Frederick enjoyed only 2 years of his rural retirement. He died in 1883, aged 61.

Meanwhile Thomas who was now in his mid-thirties and married to Ellen Emma (nee Wigg) was generally upgrading his product offer. He ran a full house with six live-in shop assistants not to mention a huge family. Although he continued to trade as a grocer and draper, his range also included fine wines and liquors, clothing, boots and shoes and hardware. Thomas was to run a successful and respected general store for the next 37 years. The couple had 14 children, two of whom died. Several of them went into the business, notably William Shuckford Denny who, as first-born son, was destined to inherit. In preparation, he was sent as a boarder to Quay Street Castle Academy in Halesworth and afterwards, for a time, pursued a career as commercial traveller. Thomas himself harboured no political ambitions but did become a director of

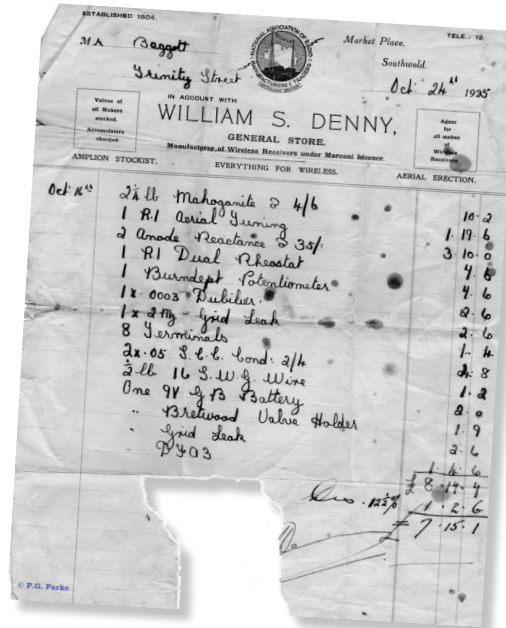
the Southwold Gas Light Company and, for a time, held the post of 'Overseer of the Poor' which involved supervising local poor relief. Outside work, his main interest was the Church. He became a Churchwarden and held many other parish posts which earned him a special Testimonial from the Vestry presented in 1912 of which he was particularly proud. Two of Thomas's boys served in the War. Both survived although Harry, a private in the Machine Gun Corps was reported missing in March 1918 only to be discovered alive and uninjured in a German PoW camp two months later.

Thomas suffered from a debilitating illness for many of his later years and, although he remained actively involved with the business right up until his death, his oldest son, **William Shuckford Denny** was taking on more and more of a management role. Indeed, the store's advertising often (though not always) carried William's name rather than Thomas's. Thomas died on 12 July 1920 mourned by an affectionate and respectful town who

duly closed their blinds and doffed their hats as Thomas's funeral procession passed by.

William was 49 when he officially took over. He had been married for the past 27 years to Ada (nee Mace) and they had four children – Olive, Sydney Marjorie and Violet. William did much to develop and modernise the business, opening a restaurant on the first floor and adopting creative marketing campaigns such as prize competitions. Above all he opened a brand-new department which indulged his own obsession with the new technology of wireless. He boasted the largest stock not only of complete sets but also component parts for those who wanted to build their own systems. He even secured a manufacturer's licence from Marconi. There was a growing number of enthusiastic early adopters in town in the 'Twenties, none greater than Alfred Baggott the Trinity Street butcher, as a surviving invoice (illustrated) bears witness.

William would live to the good age of 85, dying in 1955 but when he was 60 he and Ada decided to retire to



William Denny's 1925 invoice to wireless enthusiast, butcher, AG Baggot, for a variety of components. Photo reproduced courtesy of Peter Parke.



Left: The fire now well advanced with the gable and chimney stack close to collapse. Photo courtesy of Penny Kent. Right: view down Church Street after demolition. Southwold Museum photo P1485.



Norwich leaving No 2 Market Place in the capable hands of his only son, **Sydney Shuckford Denny** who had married Rhoda M Jones in 1923. Rhoda was another Southwold shopkeeper, who had retained her maiden name and her successful business, a high-end confectionery and ice-cream shop in the premises now occupied by 'The Cornish Bakery'.

Alas, only months after Sydney took over, disaster struck. In the early hours of Thursday 3 April 1930 Rhoda woke her husband and told him she could smell burning. They went downstairs to find one of the back rooms of the residential quarters already well alight and the fire spreading fast. The Southwold fire appliance was still mounted on an un-motorised cart which was stored in Station Road. Even so, under the leadership of the much decorated Captain Ernest Allen, the brigade was in attendance within minutes. Despite their best endeavours, within an hour the whole building was a blazing inferno. The brigade's energies now were concentrated on preserving neighbouring premises: the Town Hall on the right and Sawyer's the chemist, just across the narrow Church Street alleyway a few feet to the left. The particular worry, here was that the tall Flemish gable and the adjoining chimney stack were about to collapse onto the side of the chemist shop. The chimney collapsed first very nearly killing the fireman up the ladder who was saved by his helmet which was dragged off his head. The brass helmet that saved him, complete with dent, can be examined in the museum to this day. The gable still presented an imminent threat of collapse and a man was sent up to the roof of Sawyer's shop with a large balk of timber with which he was finally able to push the gable so that it collapsed inwards.

The cause of the fire was thought to be faulty wiring and the insurance paid up. Although the destruction of shop, house and contents was complete, a separate warehouse on Church Street which Sydney used as a stock room, had escaped and he wasted no time in opening this as a 'business as usual' shop while rebuilding proceeded.

The replacement shop was built in fashionable Art Deco style and opened in 1933. It had just two floors and no attached residence. By agreement with the Borough Council, the left-hand boundary wall was pulled back by several feet, enabling the entrance to Church Street to be widened to allow access for motor vehicles, including Denny delivery vehicles. There was now a wrap-around shop window which extended some way down Church Street. The emphasis was exclusively on food and drink. Drapery was abandoned and a bright, spacious up-to-date restaurant was established on the first floor. Crucially, Sydney persuaded Rhoda to move her

confectionery and ice cream business into the store which was renamed 'Denny & Jones' a pioneering example of the shop-within-a-shop concept. Sydney was determined to lead the way in grocery retail and was the first in town to introduce a refrigerated display counter. He also developed additional business interests including a stake in the Pier Pavilion. Sydney and Rhoda's only child, Rosemary Jeannette was born in 1934.

Much of Southwold was evacuated during the war and many shops closed their doors 'for the duration'. As an essential provision store, Denny & Jones continued to trade. As the post-war employment climate started to assert itself, Sydney, now in his 50s, had to come to terms with unions, employment rights and a much less submissive workforce. In September 1948, Denny & Jones made unwelcome Daily Mirror headlines when 5 shop girls aged from 15 to 24 walked out on strike with the full support of the newly formed shopworker's union, USDAW. The strike was in support of the women's popular manager, Walter Scrivener who had been sacked for asking for a rise. He wanted the agreed union rate for 'branch manager'. Denny dismissed this, saying that Denny & Jones was a standalone shop and therefore had no 'branches'. The strike dragged on for nearly a month during which time customers were confronted by a line of pickets while staff from the Pier were brought in to strike-break and man the counters. It must have been a damaging and embarrassing time for Sydney Denny who was now a prominent Town Councillor. The dispute was finally resolved by the Appeals Committee of the Retail Food Trades Joint Industrial Council. They conceded that Walter Scrivener's job did not have a recognised pay grade but ruled that he had been wrongly dismissed and should be reinstated at a salary to be negotiated by, and agreeable to, both parties. The crisis was over.

Sydney continued to run the store into the 1960s when he sold it as a going concern to the International Stores who moved from their previous smaller premises in Queen Street (where the pharmacy now is). It was the end of more than a century of Denny ownership. International morphed into a small branch of the Gateway supermarket in 1988, Somerfield in 1994 and The Co-op in 2009. In 2021 the store closed for another major transformation and expansion which, hopefully will have been unveiled by the time you read this.

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Sources include: Ancestry, British Newspaper Archive, James Maggs' Diary, Kelly's Directories and Whites Directory, With grateful thanks to Alan Greening, Paul Scriven, Penny Kent, Jennifer Hockey and Peter Parke.



Left: Denny & Jones food store soon after rebuilding with new customer delivery vehicle just visible. Right: State-of-the-art refrigerated display. Both pictures courtesy of Penny Kent.



Trinity House Pilotage at Southwold—Part 2

The second of Bob Jellicoe's series of articles on the roles of Southwold's Trinity House Pilots

In my previous article, I suggested from the available evidence, that Trinity House pilots at Southwold made an indifferent living until 1808. An Act of Parliament passed in that year professionalised the service making pilotage an attractive career for ambitious young men. In this article I talk about the qualifications required to be a pilot after 1808, registration of Southwold pilots, the setting up of the Long Island Cliff Company and give examples of pilot and Company activity.

After 1808, when a new candidate applied to be licensed, he had to be British, have had several years' experience as a watch-keeping officer on a ship, hold a foreign-going Master Mariner's Certificate (or naval certificate) of Service and be under 35.

The candidate had to pass a stringent oral exam which determined the draught of vessel he could pilot. An excellent grade qualified him for any vessel, a good grade, vessels of up to 28ft draught, a fair grade, vessels up to 18ft draught and a pass grade, vessels up to 14ft draught. From 1850 candidates also had to provide a letter of recommendation.

Having passed his exam, the candidate was supervised by a licensed pilot to conduct twelve pilotages without mishap. He was then authorised to work independently for three months. Only if he passed this probationary period did he gain his Licence. At the award ceremony the new pilot had to swear to abide by the regulations of Trinity House and to pay a fee of £100, an excess, which was invested in a fund to pay for damage that any pilot might cause. Thereafter a pilot had to pass an annual medical check and a theoretical test.

Licensed pilots were self-employed though bound by Trinity House regulations. The Southwold pilots were examined in the outport of Great Yarmouth by William Davie and the other two Trinity House sub-commissioners. The Act allowed pilots to form companies and to engage in salvage. However, salvage companies known as Beach Companies, and at Southwold as Cliff Companies, already existed on the East Anglian Coast. The Southwold Trinity House pilots therefore remained intimately connected with the Cliff Companies.

Trinity House kept records of Licensed pilots after 1808

Warrant	Date of issue	Name	Age	
252	August 12th 1815	Samuel Wayth	53	Resigned October 1828
Range	From Orfordness	up the North Channel	and River of Thames to	& in & out of Harwich
Description	5' 5 inches high	of a brown complexion	wears his own brown hair	and has SW marked on his
	Former Warrant	1506 dated 2nd October 1788	Registered	

and it is from them that we learn of the Southwold men. The records give the name, the Licence or Warrant number and date of issue, the range of the pilotage, and a physical description of the pilot. Those who were already pilots before 1808 and over 35 still had to obtain a new Licence. As time passed, they were superseded by the younger men. Two examples are shown in the tables below.

In both cases the descriptions are of interest being, as it were, snapshots of the pilots before the advent of photography. The tattoos worn by both men surely suggest that these were a means of identification in the event of a drowning rather than a decoration. The additional qualification gained by Taylor allowed him to pilot not just from Orfordness but anywhere between Smith's Knowl and Lowestoft. The extra fee he received was called Distance Money. There was always

competition among the Southwold pilots to become a Smith's Knowl pilot.

Evidence in Maggs says that in 1810 the original *New York Cliff Company* was superseded by the *Long Island Cliff Company*. In other words, a new Cliff Company came into being just after the 1808 Act became law. Although the old *New York Cliff Company* kept its gig *Welcome Home* until 1849 and its lookout until 1853, it was for all intents and purposes moribund. Its yawl, *Jubilee* was sold to the Long Island Company in 1810 so that this new company was the only one until 1829 when another, the *Kilcock or North Cliff Company* was set up in opposition.

There is no evidence as to why the *New York Company* mothballed itself though it is tempting to think that it had something to do with the new Act. Perhaps there were new businessmen willing to invest in yawls and gigs, or perhaps the newly warranted pilots wanted to start again in a new Company. At any rate this Company with its shared lookout centrally placed on Long Island Cliff more or less on the site of the Reading Room and with its beach

548	10th July 1838	Edward Taylor	25	Superannuated August
Range	From Lowestoft or its Parallel of latitude to Orfordness	thence up the North Channel & River Thames to Gravesend	& in & out of Harwich Haven	
	Re-examined 2nd June 1842	Licensed for vessels above 14ft	from Orfordness to Gravesend	
	31st March 1846	from Smith's Knoll or its parallel latitude	To Lowestoft and its parallel	
Description	5' 7 inches high	of a dark complexion	black hair	Name stained in left arm

boats drawn up on the shore below held sway for nineteen years. In addition, the new pilots still maintained their interest in pilot cutters.

The Southwold pilots were thus either shipped to vessels from cutters cruising at sea or from off the beach in the Long Island Company's yawls or gigs, taking the piloted vessels up the North Channel into the Thames at Gravesend. As before very little documentary evidence survives concerning the life-with one notable exception.

As part of the Act, Trinity House instituted a Pilotage Committee to oversee matters arising in the London District and the outports which required a judgement, decision or opinion from the authority. This Committee convened every Tuesday and its meetings were minuted. Thus, we are able to glimpse matters at Southwold as they occurred. Most were trivial or mundane- applications made for a licence from various individuals, older superannuated pilots or their wives applying for a pension, complaints from the Masters of ships or the agents of owners about pilotage fees wrongly levied, or conversely by pilots complaining about not being paid after being lawfully engaged by a ship's Master. And, not infrequently, of pilots complaining about each other if an infringement of the rules was thought to have arisen.

One case stands out as particularly affecting. In 1813 the Committee received an application to restore a warrant to Robert Folkard who had been 'afflicted with Lunacy' but was now recovered, though out of employment because his warrant had been withheld. Representations were received from Rev. William Robinson, the vicar, and four of the Southwold pilots which attested to his sanity and competence in resuming charge of vessels. The Committee agreed to the restitution of his warrant but stipulated that the Yarmouth Sub-commissioners keep a close eye on him. All seems to have gone well until a complaint was sent to the Committee, dealt with on 27th April, 1815. The Agent of a Dutch ship stated that Folkard, having boarded the vessel off Orfordness, gave the Captain no assistance whatsoever 'he being extremely ill and appeared so far advanced in age and infirmity as to be unfit to take charge of any vessel.' Folkard, present at the meeting, agreed with the allegation. The Committee therefore ordered that his fee be waived but asked that the Captain reimburse him for his expenses in returning to Southwold. Realising that Folkard was clearly unfit, the Committee suggested that his was a suitable case for superannuation for which he applied successfully two months later on July 27th, 1815.

Another example, one of derring-do, not infirmity, is recorded in Maggs. It is oft-quoted but no less thrilling for that.

On March 9th, 1814, William Woodard put off from the beach in the yawl *Jubilee* and in his own words, 'Retoke a Collier Brig with "*Jubilee*" Pilot boat, from a French Luger, Ben a Bout 3 Miles a Head Put 5 Frenchman on Shore at Southwold it came on to Blow at N.E. and i toke the Brig to Harwich."

Woodard is not recorded as a Trinity House Pilot but was a member of the Long Island Cliff Company and a Harbour Pilot. The circumstances are clear enough. This being

during the Napoleonic Wars, the Long Islanders dealt one in the eye to the French which doubtless enhanced Woodard's reputation in the town and earned the Company a pleasing fee.

Many thanks to Peter Parke who has supplied the Museum with a copy of lists of pilots and of a notebook belonging to Pilot John Waters about which I shall write in a future article.

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Bob's book, '*Shorelines—Voices of Southwold Fishermen*', was published in Autumn 2021 by Black Dog Books at £20. See 'Books' below.

BOOKS



'*Shorelines: Voices of Southwold Fishermen*' by Robert Jellicoe

304pp. Hardback, published by Black Dog Books at £20

Shorelines is a ground-breaking work about Southwold's longshore fishermen. Robert Jellicoe comes from a long-standing Southwold family. In 1976 he began to tape-record those surviving fishermen who remembered beach-life as it once was. In the process he

gathered an unprecedented insight into a long-forgotten way of life and language. *Shorelines* presents a vivid account of both the history and culture of this community. Illustrated by PH Emerson's extraordinary photographs together with the paintings of Joseph Southall and others, this is a fitting tribute to Southwold fishermen.



'*The Unnamed*' by LM West

Paperback £9.99

This is LM West's second meticulously researched historical novel based on the mid 17th century paranoid obsession with witchcraft. The action this time moves from Southwold to Aldeburgh where, in winter 1645, the hardest in living memory, women are being hunted down and imprisoned as suspected witches.

The novel centres on two women whose contrasting worlds collide: Mary Howldine, an innkeeper, Puritan and observer of the rules and Joan Wade, a widow, long despised and a prime target for eager witch seekers. The title reflects the author's observation that in surviving records of these trials, the many men involved are individually identified, while most of the women are not even dignified with a name.

We are pleased to announce that PDFs of SMHS JOURNAL ISSUES 17—22 may now be downloaded from the Museum's website: www.southwoldmuseum.org

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