

# The Deben



51 Autumn 2015

**The River Deben Association**  
**Officers and Committee**  
**October 2015**

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## Editorial

### *Contribution*

Buddhism teaches compassion, placing others before oneself, in other words making a contribution. By making a contribution you will find satisfaction and contentment in life.

One night I dreamt that all the members of the RDA had discovered Buddhism and they asked their Editor what contribution they could make. Of course I said that what would be most appreciated would be a contribution to the magazine.

Recently, I have started to 'set up' the magazine for the printer and this takes time. I would like to spend more time developing a sound archive of the Deben and it will take time to edit the recordings already made. The more contributions the Editor has the easier producing the magazine becomes. The magazine has huge potential; there are so many interesting stories to tell and interesting people to meet, and it doesn't involve a huge commitment. I also hope that we can get regular contributions on the natural environment of the river, its fauna, its birds; and we need more contributions to get the Deben Reflections project off the ground.

So there it is - an easy pathway to satisfaction and contentment. Do contact me with any ideas you have however tentative.

A big thankyou to all our regular contributors many of whom feature in

this edition. We have our usual 'News from the Hards' which documents some of the more significant events that have happened recently on the river, together with an historical review from Anne Moore of the changes to Woodbridge riverside over the years. Robin Whittle continues his analysis of the repairs to the river walls and provides much information, which will be valuable in future planning. Robert Simper provides a fascinating account of living with a film crew making the 'Time Crashers' film. From what I hear Robert's work on Ramsholt Heritage Day was as, if not more, informative. Robins Whittle's account of his latest adventure on land and sea in *Bumble Chugger* with Gillie is remarkable. One day I hope he will share the secret of how they manage in such a confined space.

Many of you commented on how interested you were in Jane Stone's account in the last edition, so I went to meet her for myself. Peter Wain, who continues to research the history of Goseford, provides a remarkable account of the Black Death and the huge ramifications it had for the people of the area.

David Green died in June and I have written a personal account of my appreciation of his work. Jane Bradburn has written with Kevin Piper an account of his restoration of the *The Star* which involves the history of the Waldringfield boatyard with Ernie and Harry Nunn, together with Kevin's love of the Deben.

I hope you enjoy all the contributions!





## River Deben Association Chairman's Report

A summer of very mixed weather! Gillie and I enjoyed an awe inspiring trip in our Cornish Shrimper exploring the fjords on the west coast of Norway. I hope you managed to enjoy some of the warmer periods.

**Committee:** We still have not found a replacement for Wendy Brown as Hon. Secretary and would appreciate a volunteer to come forward. We are also suffering from the lack of a Web Site Manager. To compound our problem Peter Thubron will be standing down as Hon. Treasurer at the AGM in April 2016 and that will also be the end of my allotted time as Hon. Chairman. Please let me know if you are interested, or know someone who is, in taking up any of these posts.

**25th Anniversary:** We celebrated our 25th Anniversary with a 'Parade of Sail' on Sunday 5th July. In spite of bad weather in the morning it cleared up on the dot of 3.00pm for the start of a splendid 'Sail Past' at Waldringfield Sailing Club, accompanied by rousing music from the Woodbridge Excelsior Band. The parade included many classic yachts, a few motor vessels and a rowing boat from Woodbridge. In the evening Councillor

Susan Harvey presented some awards to the most historic vessels and with the evening barbecue we enjoyed the support of the Freddie & Friends New Orleans Jazzmen. The event has been reported in the East Anglian Daily Times (15 July) and Coastal Scene (31 July).

**Whisstocks Project:** Demolition is complete and we are assured that construction will start this autumn!

**River Walls:** Further work on strengthening and improving the river walls has continued. The Waldringfield project is now in the middle of the 2nd phase which will include adding silt to the saltmarsh adjacent to the river side of the wall upstream of Waldringfield. Work at Kirton Creek and Martlesham (north river wall) is reported elsewhere in this edition of The Deben.

**Deben Estuary Plan:** The Plan has been finalised and distributed to the local authorities and libraries. It is available on the Deben Estuary Partnership web site, [www.debenestuarypartnership.co.uk](http://www.debenestuarypartnership.co.uk). Work is starting on implementing the Action Plans. This will be on-going work for the foreseeable future, and the representatives of the RDA will continue to provide pressure and support for our aims and objectives.

**Autumn Meeting:** This takes place on Thursday, 29th October. Our guest speaker will be Haidee Stephens, the Suffolk Estuaries Officer. She will be talking about her work at Suffolk Coast & Heaths AONB.

Robin Whittle

## News from the Hards

### Woodbridge

(See Anne Moore's account on Page 9)

### Waldringfield

Neil Cawthorn writes:

Waldringfield Fairway Committee have negotiated the terms and executed a new lease with the Crown Estate terminating on 31 st August 2061, ie 45 years. The terms of the lease are similar to those existing, but of much longer duration. The view was that all parties, generally wish to maintain the status quo, ie an area of outstanding natural beauty with current usage maintained, and broadly this has been achieved. By having a longer lease, we have greater certainty, and most particularly to retain charges at the currently acceptable levels for the future.

Neil Cawthorn has provided an account of the Waldringfield Sailing Club Classic Boat Race sailed on 19th July. Here are Edited extracts.

There were three contestants the Commodores yacht *Shauna* - named after the Star in the Scorpion constellation referring to the sting in the tail. The Deben Dragonfly *Wings* owned by Spencer Wix and crewed by Emily Wix of cycling fame. *Wings* was built in 1950, 64 years before Spencer came to sailing. Finally, *Kestral* bought for a 'quid' by James Palmer. Built in Cowes in 1891 and rebuilt in James' garden in 2007, she won the Classic Boat Concours d'elegance award.

The race was full of incidents including the grounding of *Wings* on a lee shore.

*Shauna* and *Kestral* were level at the turn at Bawdsey and Neil invites us to speculate on who won. 'Answers with a fiver, care of The Maybush Inn Waldringfield. Free entry to next years race for the winner.'

(A full version of the account is available from Neil)



## Ramsholt Heritage Day

Visitors were given an insight into Ramsholt's history at the Heritage Day (September 19th) which was held to raise funds to repair the church's unique round tower. Walking about the area now, there is very little evidence of the village which once existed. Many of the cottages were demolished in the 1960s when the need for farm labour declined. However, the school house still remains and this is where visitors were able to enjoy tea and cakes while listening to oral history recordings from people who had lived in Ramsholt in the past. These included Robert Simper who also took visitors on a guided river walk.

Down at the Dock, there was an exhibition of photographs



which gave a further insight into the history and showed what a busy place it had been. A key attraction of the Heritage Day was the sailing barge Melissa, rebuilt by the Webb family of Pin Mill, which was tied up at the Dock. It was the first sailing barge to do so since 1926 when barge trading ceased. The event was exceptionally well organised by the local community and funded by a grant from the Heritage Lottery Fund.

Jane Bradburn



No Heritage Day would be complete without George. Here he is sporting his new pullover..

Ed. Among the main organisers were Joe and Bob Smellie who are selling the oral history CDs. Some of the recordings can be heard on the web-site [www.ramsholtchurch.org.uk](http://www.ramsholtchurch.org.uk) Robert Simper provided historical information and researched people who had lived in Ramsholt.



TRINITY HOUSE NOTICE TO MARINERS

No.8/15 C4

## THE KNOLLS AND RIVER DEBEN

3. Station : Horse Sand Unlighted Buoy  
Amendment : Moved to Position Latitude 51 degrees 58.460'N,  
Longitude 001 degrees 23.389'E  
And renamed Knoll Spit

(Extract: please refer to the Notice to Mariners )

The Horse Sand Buoy was moved in April to its new position to assist mariners negotiating the Deben Bar. But as the picture shows, it does not want to give up its true identity. In this spirit, a group of individuals are trying to get another buoy to replace the old Horse Sand Buoy. Many people are now sailing through the moorings and this is creating a hazard particularly for those embarking from dinghies.



Trinity House have said that they would not object to an appropriate authority replacing the buoy. The Fairway Committee have been approached with the suggestion that Deben Buoy is moved to mark the beginning of the fairway and together with a reinstated Horse Sand buoy the fairway would be clearly marked and take yachtsman outside the moorings. We await the outcome of discussions

## East Anglia One - Sea Haven

For a number of weeks *Sea Haven*, a Mono-Hull Jack Up Barge (Now you know!) has been present off Green Point. She is undertaking pre-construction surveys of the river bed prior to drilling under the river. She is 18 metres X 15 metres with a deck area of 150 metre sq. and a maximum leg length of 34 metres, with an average jacking speed of 15m/hour. The depth of the hull is 3 metres and the diameter of the legs is 1.2 metres. She has a mess room and two toilets.

*Sea Haven* was spectacularly towed out of the Deben on 2nd of October and



there is a time lapse film of the event on U Tube.

In the picture is Steven Read's tug the *Roerdomp* (*Bittern* in Dutch) which acted as a support vessel and tug throughout *Sea Haven's* sojourn in the Deben.



*Roerdomp* pushing *Sea Haven* into a new drilling position. This was done 12 times from September 1st. up to the time the rig left.



*Sea Haven* off Green Point in the Deben



*Sea Haven* being towed out of the Deben with *Roerdomp* pushing. It took four hours to move from the drilling position to the bar against the incoming tide.



## **GW 214**

Andrew Moore's latest project!

This tug which will be commissioned shortly, in its original colours, was brought round from Southern Ireland 'by one of the boys'. Andrew hopes to rename it *Deben Troy*. It has a 500 hp Caterpillar engine and as Andrew says has plenty of 'umph' and a fair bit of 'grunt'.

## News from the Hards Autumn 2015 or A Bit More from Woodbridge . . .

As our 25th Anniversary Year comes to a close, after a summer of relentlessly chilling winds that were good for sailing but not warm enough to entice many into the Deben for a cooling dip, it has been good to see that the swallows, that have come every summer for generations to the Deben Yacht Club, did indeed like their new accommodation; and stayed in what must be the only genuine holiday-let premises among the new buildings that have, and will be, cropping up along the riverside.

Disappointing for the owners, a last minute decision has left the sale of Woodbridge Boatyard still unsettled. What a fascinating place that is, if you stand in the doorway and take it all in. Hurry on down there before the basement gives up supporting the building !!

Thinking, as I walked, of the many changes there have been, not only in the years since the River Deben Association had been formed, but in the 39 years that have passed since we came to live here, took me back to the early days of the Rowing Club



which had been embryonic within the Cruising Club. Led by yacht surveyor Terry Davey, soon followed by Mike Myster, David Neal ex Cambridge blue and one or two of us who were new to 'proper' rowing, but not new to boating on and being in the river.

This year is the Fiftieth Anniversary of the Cruising Club, which grew from three people meeting round a table in the Malsters Arms, a pub that stood near to where the swimming pool now stands.

Frank Knights suggested they should move to his office in Bass Dock where, unfailingly, for many years Bunny Berry with hot kettle in hand, made all feel welcome as they dropped in on Sunday mornings to exchange yachty stories.

They now have their splendid building overlooking the river.

Salt House, by the Art Club, was built in the eighties, rehousing Suffolk Sails and the Granary, on account of it being a listed building, was allowed to include residential accommodation in its restoration plans, but not on the ground floor level, even then, for risks of flooding.

Behind Salt House, looking like a grounded cruise ship and visible on the left when heading upriver along the footpath, Hendersons the publishers premises morphed and mushroomed in the early nineties.

Alan Fuller, manager at Robertson's



Boatyard, buoyantly explained the many improvements brought by the investment of the new owners, the Emmerson family, with Clive Emmerson keen to keep the yard a competitively operating business in the fast changing technology of boat materials. Many of you may have seen the new workshop structure now in place; there is a decision pending on their application to construct increased hard-standing for the bigger yachts, that will encroach on the salt marsh that lies within the land that they own. Alan pointed out to me that there will be external storage facilities for the chemicals used on repair of modern yachts and how, generally, safety standards for the workers will be brought into line and up to date.

I look forward to writing more on Robertson's in a later Issue, focussing on the early history of the yard.

Melton Boatyard continues to thrive, following the sad death of Mel Skeet in February, with Simon and Jennifer working as hard as ever supported by their faithful staff. I saw there the yawl *Mist*, out of her shed and on stocks, awaiting her sails, which John Krejsa tells me will not be completed in time to make it worth launching her this season. This rebuilding project of John's is reaching it's exciting conclusion after several years of intense and loving craftsmanship.

### **Frank Knights**

Frank Knights, "Mr. Woodbridge", made a "Freeman of the Town of Woodbridge" on 13th December 2005, has since passed away having died on 21st September 2008, exactly nineteen months after the death of Christine, his

wife. Survived however by his sister, one of twin girls, Emily and Barbara.

All three were brought up by Mrs. Gradon in Castle St. here in Woodbridge,



along with her own three daughters. Emily stresses that they were brought up very much as part of the family and not as orphans, which, apparently had not come across at Frank's memorial service.

Initially taken home by Mrs. Gradon's Mother, Granny Keeble, who, when Frank was 14yrs old, bought him his first boat, which he slept in down by the river.

Entering the Navy at the beginning of the War, Frank learnt his boat building skills on Motor Torpedo boats, which were wooden. After the war he started building boats down by the river in the old Maltings.

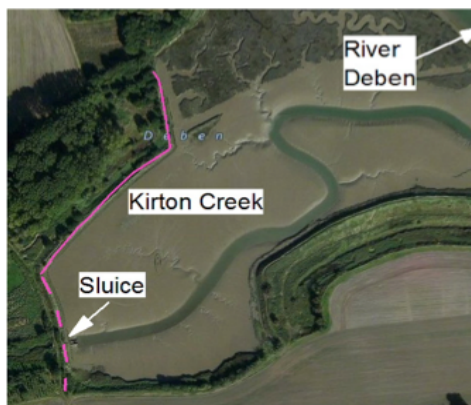
When he married Christine, the daughter of a nearby Market Gardener from Castle Street, they began their married life on the oyster-catcher *Yet*, which until recently could be seen moored in Bass Dock, by his office and home, along with a fellow oyster catcher *Quiz*, which Frank had rebuilt.

I remember, from my early sailing days, seeing Frank and Christine go down river together to spend the weekend on their steam yacht.

## Repair work to the river walls at Kirton Creek and on the north side of Martlesham Creek

This is the third article in which I describe repair work on the river walls of the River Deben as a consequence of the tidal surge of December 2013 (See also Autumn 2014 and Spring 2015 editions of The Deben). This article describes the work carried out on two further parts of the river walls at Kirton Creek and Martlesham Creek.

### Kirton Creek: Flood Cell 8



Aerial view of Kirton Creek



View of north end (June 2015)  
Deben in background



River wall adjacent to Kirton Sluice



Kirton Sluice

The surge tide of December 2013 overtopped the river wall at the top of Kirton Creek which allowed salt water into the Mill River and a fresh water

reservoir. About a third of a kilometre of the river bank on the north side of Kirton Creek (shown in pink) has been raised during the early part of 2015 to a level of 3.8m AOD and the batter on the land side has been altered to provide a flatter slope of 25 degrees. Originally, it was expected to use clay from the adjacent land but this was found to be unsuitable and material from further afield had to be brought in. This has increased the cost of the project.

The length of wall adjacent to the sluice (shown dashed) has a restricted width at the bottom because of the access road/track on the land side. In order to ensure a batter slope of 25 degrees the width at the top of the wall has been reduced. Provided the grass over the top is maintained it will not be necessary to provide protective reinforcement.



The work was carried out by the Land Owner, Michael Paul, with support from the Environment Agency, Inland Drainage Board and Natural England.

Aerial View of Martlesham Creek

The cost of this work was approximately

£40K, (£100/m).

### **North bank of Martlesham Creek: Flood Cell 12**

The river wall on the north side of Martlesham Creek was breached over a length of 40m close to where Spillway 1 is marked and the back wall collapsed at the position of Spillway 2. The cross section shape of the entire wall has very steep (45°) slopes to both front and back faces. This makes it very vulnerable



Repaired wall

to breaching, particularly if overtopped. The height of the existing wall varies from about 3.0m AOD to about 3.8m AOD. The work has included restoring the wall where it was breached, raising the lowest areas up to a consistent height (3.5m AOD), installing two spillways totalling 100m in length and a new sluice. In order to minimise the repair work and prevent further damage for the future it was decided to construct the spillways to allow overtopping at high spring

tides. The length of the breach has been repaired and the back slope of the spillways constructed using clay available on a redundant cross bank and from beneath the adjacent pastureland. The level of the spillways is about 3.2m AOD.

In normal situations the spillways will overtop only once or twice a year. The land side batter to the spillways has been constructed to a much flatter slope (1 in 4) than the existing walls to avoid erosion of these when overtopped. The concept is to allow quick flooding of the 27 acres of pastureland adjacent to the river wall (shown hatched). Once the water levels on each side of the wall become the same the wall should not suffer any damage. The spillways are designed to allow the pastureland to fill within an hour and a half given a 1 in 75 year event. The second sluice has been constructed so that the flooded pastureland will drain quickly once the water level in the creek drops to its normal tidal range.

The footpath along the top of the wall is very popular for walkers and Suffolk County Council has been responsible for reinstating the footpath surface. In this case it has set up two different trial surfaces for the slipways.

**Spillway 1 (to the west):** The length is 70m. The footpath surface for this spillway has been reinforced with a three-dimensional polypropylene geogrid (Tenax PP X Flex), 50mm thick over a width of about 1.5m. This has been pinned in place and infilled with compacted crushed concrete.



Geogrid being laid



Detail



Geogrid with compacted crushed concrete



**Spillway 2 (to the east):** The length is 30m. The footpath surface for this spill way has been reinforced with interlocking concrete blocks (Ankalok) 90mm thick over a width of 1.6m. This required the ground to be level to ensure an even surface. The blocks were laid on top of a plastic mesh. Crushed concrete was then brushed into the gaps between each block.



Interlocking concrete blocks  
-footpath surface



Close up of surface

Inland batter to both spillways: the surface of the inland batter of both spillways has been covered with a turf reinforcement mat (Nag 550). When laid on to earth works this mat allows direct seeding, even with limited topsoil. As the grass grows it incorporates the polypropylene mesh into its roots. This provides resistance to the erosion effects for overtopping velocities of 4m/s and over.

This project was led by William Notcutt on behalf of the landowners Notcutts Ltd and Suffolk County Council and the work was carried out by Miles Water Engineering Ltd. The total cost was approximately £50K.

**Reference:** [Suffolk Coast Forum](http://www.suffolkcoastandheaths.org/assets/Projects--Partnerships/Estuary-defence-and-RoW-trial-at-Martlesham-interim-report.pdf), Suffolk Estuary Flood Defence and Right of Way Trial (<http://www.suffolkcoastandheaths.org/assets/Projects--Partnerships/Estuary-defence-and-RoW-trial-at-Martlesham-interim-report.pdf>).

Robert Simper.

## **'Time Crashers' on the River Deben**

For one day part of the River Deben reverted back to an oyster fishery of 1885. This had started nearly three months before with the production company 'Wall to Wall', asking if we would take part in a programme for the Channel Four series 'Time Crashers.' In this celebrities were transported back to a former period in English History and had to cope with the conditions of that era for one day.

We had had television production units here before. Once, I had met Paul Heiney at Waldringfield and with four other people we had gone down the River Deben talking about it as we went to make a TV programme. Another time, Matt Albright and a camera team of five, filmed here. Leah Caffery, one of the producers of Time Crashers, said 'think of us as being a 'rave': fifty vehicles and a hundred and fifty people' and there were! It turned out to be a major production.

There had been a 'rave' in Ramsholt in the past when law and order went out of the window and it took a gang of men a week to clear up the mess and damage. The 'Wall to Wall' television people certainly took over and could be demanding, but they went to great trouble to see that everything was within the law and were very well organized.

The production company had been looking around Essex for two months trying to find the right location. They came to us because my son Jonathan runs our oyster business here. They had been looking for a shellfish business, buildings and the ownership of the foreshore with nothing modern in camera shot. We had this and also use traditional fishing boats.

The research that went into this hour-long programme was formidable. This was really my part of the programme, passing on information on the past and researching out material. Researchers Imogen Walford and Hannah Warner, and later Luke Wales, never seemed to sleep; enquiries arrived through the day and night. One of the points we laboured on for a couple of weeks was what part did the women play on the fishing boats? We said in the Victorian era women never went on the boats, they were too busy at home with their large families and housework. This was a very difficult concept for modern women working in television to grab on to. But in the end they wrote the script including women making up lunch for the men to eat afloat.





We were delighted when we discovered that 'Wall to Wall' had found Roger Barton, the Billingsgate fish merchant with the nick name the 'Bastard of Billingsgate.' He had got the blame when all the traditional, not very flexible, porters were made redundant. The night before the filming we had a private party in Roger's honour, because Jonathan had been selling mussels to him in Billingsgate. In March the 'Ramsholt Arms' was still in winter mood and not opened in the evening, but we provided the fish and the chef Jim cooked the meal for us and the crews for the three other bawleys recruited to do the dredging oysters under sail.

That night we returned home from the 'Arms' and were surprised to find our lonely cottage by the creek lit up by powerful lights and the security guards checked our identity before we were allowed home. The reason for this security was that our barn was packed with expensive cameras and recording equipment and their catering equipment in a tent on our meadow. There were other safety guards guarding the temporary, but very authentic, fishermen's sheds that the company had built at the water's edge.

On the day of the filming Jonathan was rung up at 4.00 am and told that he must get into period costume and be on his bawley *Mary Amelia* right away. In fact it was eight hours later that they decided to film the *Mary Amelia* sailing. I woke at 6.00 am and found it was raining. Looking out the window I saw a line of Victorian fish wives walking along the river wall, with their left hands lifting their long skirts out

of the mud, while several were texting on their phones with the other hand. It was very difficult to recreate the past totally accurately. Sadly, after a week of fine weather it was raining, but the show had to go on.

Roger Barton with his TV 'wife' TC, who runs a cookery school at Billingsgate, were the 'Task Masters', acting as the employers for that day for the celebrities who had been transported back in time. Rather than actual time travel, buses with blacked out windows brought them in blindfold.

Another expert was Dick Haward, whose family had been oystering at West Mersea since 1798, while Bill Pinney of Orford was brought in to oversee the smoke house.



All morning the crews of the four bawleys sat in the March rain looking rather bored and keeping their coal fires burning. Just after midday as the sun came out the instruction was given for the bawleys to get under way to dredge oysters under sail. Jonathan was first off in the 34ft 1914 *Mary Amelia* followed by my grandson Harry

in the 30ft 1905 bawley *Alice & Florrie*, then Gus Curtis from Pin Mill in the 36ft 1896 Gladys and finally from the Woodbridge water front Hys Orlick in the 1867 *Good Intent* which had been rebuilt by Frank Knights at the Ferry Dock. The rain had stopped, but the wind increased making manoeuvring in the narrow river difficult.

For us watching from home we saw our lawn and lane transformed into a sea of mud by endless movement of people and vehicles. A lone man sitting in our barn said he was a Data Wrangler recording the footage transmitted from the set. The Wrangler told me that this was a big production with ten cameras and seven soundmen. Most of our new found friends in the production team were freelance and were paid off as soon as filming finished.

Time Crashers was shown on Channel 4 at 8.00 pm on Sunday September 20th

## Book Review

Anne Moore

### Newbourne in Short Trousers

Newbourne in Short Trousers is the title of a book written by our former RDA Chairman, Leigh Belcham.

Published by the author under the name of Half-Pint publishing. That name itself, reflects the humour of the writer, if you note the text carefully.

I came to the book with a good map in my head of the area, but, to readers less familiar with Newbourne, it would

certainly inspire them to go and enjoy the paths and fields in and around the village.

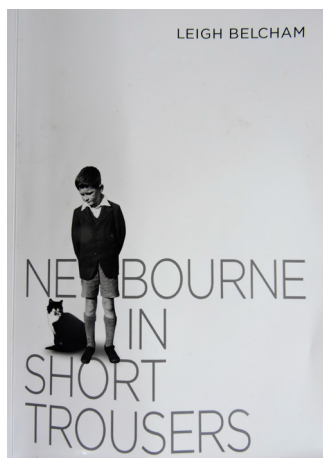
Leigh describes how he rowed out in the flood of '53, still young, but much needed, to help his father rescue stock and save what could be saved.

He also writes of how his, almost chance, coming to Waldringfield SC introduced him to a society there, that changed his life and makes reference to what was then known as "The Arab Quarter"!

This is a very good read, from the quirky use of the short trousers to complete the title page, to the telling of the sometimes hilarious experiences of many of the early settlers in this Land Settlement Association. The reader is carried with the writer through the various stages of early childhood to late teenage as well as detailing the history of the settlement initiative.

All profits made from the sale of this book go to The Museum of English Rural Life.

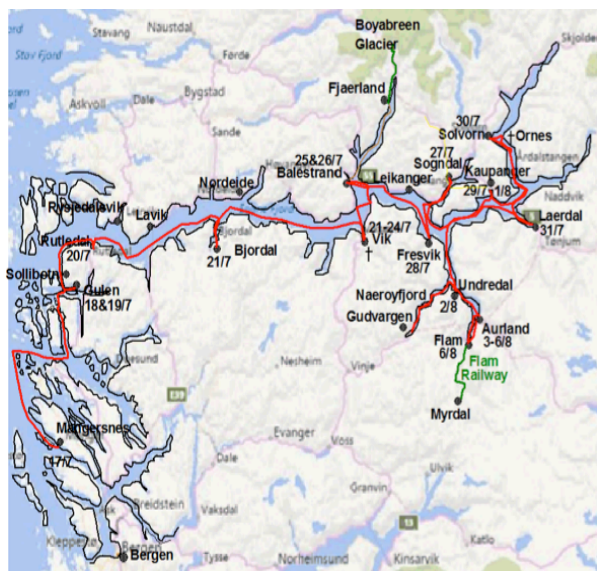
Leigh will be at the Autumn Meeting to present his book.



## Bumblng in Norway (14 July to 11 August, 2015)

The summer of 2014 in Bergen was the hottest in memory. This summer, 2015, our chosen time to explore the fjords in our 19 ft Cornish Shrimper was one of the coldest and wettest! However, it was an awe inspiring voyage up the

Sognefjord, the longest of the fjords on the west coast of Norway.



For many years now Gillie and I have trailed our boat, Bumble Chugger, to where we want to sail and this was to be one of the more challenging adventures. We took three days getting there via the Harwich Hook ferry, driving to the top end of Denmark, taking the ferry from Fredrikshavn to Oslo. From there we drove over the mountains to Bergen where we hoped to find a slipway to launch. We were directed

to Mangersnes, thirty miles north, where we eventually found a small marina with a slipway. We rigged and launched that afternoon and the next morning set off to Gulen situated at the west end of Sognefjord. We had a following wind which steadily increased during the day to gusting force seven. This was made worse by torrential rain which set in late morning. We arrived at 5pm like drenched rats. We had covered 34 miles in 7 hours.



We reconsidered our plans and decided that we would collect car and trailer as we travelled up the fjord. We could use the bad weather days to do this. It turned out to be a workable scheme and the car and trailer finished up at Aurland, our last port of call.

Each night for the whole trip we set up



Typical view of south shore

our tent over the boom. This provided some protection from the wind and rain and allowed the cabin to keep warm.

We had bought charts covering much of the west coast of Norway but 'sod's law' meant that we could not find one for this fjord. Every place we stopped at had charts for parts we did not want but not of the fjord. In fact we navigated



Vik Marina

using a Pilot by Judy Lomax. This is a gem of a book and provided us with the coordinates of each place we wanted to visit. That and a road map was all we needed.



Vik Stave Church

We were very surprised to find almost no sailing boats in the fjord. There were plenty of fast motor vessels and open fishing boats. In retrospect the conditions are quite tricky with the steep sided shoreline. Any wind gets buffeted by the deep valleys and can change dramatically both in strength and direction in seconds. Apart from the first day we had variable light and moderate winds. Generally, the further up the fjord we explored the shorter distances

we travelled each day. This gave us time to enjoy the local countryside.

We noticed many places along the shores which were only accessible by water. There might be a little green patch of two or three acres with half a dozen houses and a small pontoon sticking out into the fjord. Over the last twenty



View from the Church



years a great many tunnels have been built linking many of such villages by road. This has made a huge difference to the infrastructure and reflects how Norway has used its profits from the oil and gas boom. It is now one of the big lenders of the world, unlike the UK which has a huge deficit.

Arriving at Vik, about seventy miles sailing from Gulen provided us a good stopping point to collect car and trailer. The first day there was sunny and we spent most of it exploring the neighbourhood, visiting



Balestrand- Jostedal Ice Cap in Background

one of the oldest stave churches built around 1130.

We took the Bergen fast ferry back to a stopping point close to Gulen to collect the car and trailer. We drove over some snow clad mountains (3000ft) arriving back at Vik at 1am the next day. As it was raining all the next day we decided to take the car and trailer further up the fjord to a point where we would finish up two weeks later. This turned out to be the right decision and we found



Leaving Solvoll

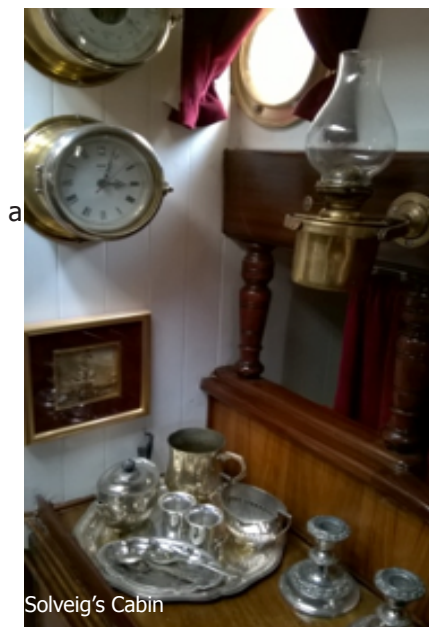
a place to leave car and trailer close by a marina for small boats on the outskirts of Aurland. From there we took the afternoon fast ferry back to Vik.

Our next port of call was on the north side of the fjord at Balestrand. We had a pleasant 15M sail in the sunshine and plenty of time to admire the views. From Balestrand we took a ferry and coach trip up the Fjaerlandfjord to see the Boyabreen Glacier. Global warming was demonstrated very clearly with the rapid receding of this glacier. The ice shown had receded two hundred metres in the last three years. Norway appears to be taking account of global warming in its future plans more seriously than the UK, and one sees public notices about it in many places.



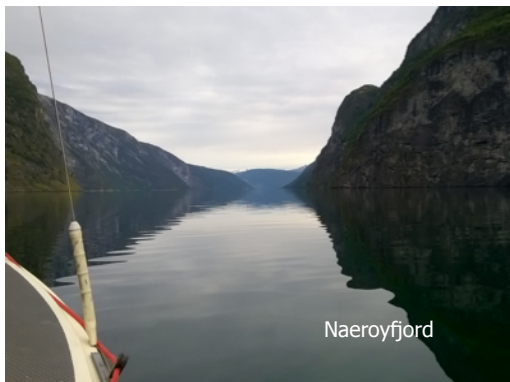
Laerdal Marina

The rest of our cruise was carried out in small hops of less than 20M. At this stage we had some beautifully sunny days, sailing up the Sogndalfjord to



Solveig's Cabin

Sogndal, an important town, but rather touristy, on the north side of Sognefjord and then south to Laerdal at the bottom of Lustrafjord. We found a marina there with a special pontoon allocated to visitors (a rarity). We were one of four sailing boats in marina with over a hundred motor vessels. Laerdal is placed close to the main road to



Naeroyfjord

Oslo and there was a lot of traffic. We walked into the centre and were rather shocked by the contrast of old and new parts of the town all mixed in with a business park. Amongst all this there were some old buildings, interesting relics of the past.

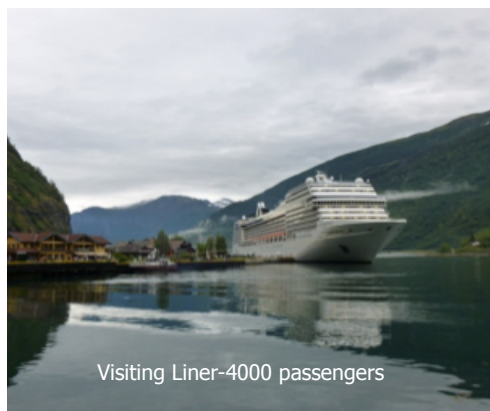


Naeroyfjord

At Kaupanger marina on our way to the Aurland and Naeroy fjords we met the owner of a ketch, *Solveig*, which he had built from scratch and then sailed from Durban to Norway, during which time he had survived a hurricane. It was adorned, both inside and out with beautiful carvings which he and his son had made. After telling us about his adventures over a beer in our cockpit he invited us to his home for a cup of tea. The journey took 40 minutes. He and his wife had converted a school

into their home, including setting up a tea room in the basement. We returned back to *Bumble Chugger* with his wife where we had another cup of tea on board. Our last major days sailing was to explore the Naeroyfjord. This is one of the more picturesque fjords with its narrow passage and steep sides into the mountains. We did not see it at its best in the cloudy conditions but nevertheless





Visiting Liner-4000 passengers



Bumble Chugger - 2 Passengers

found it an awe inspiring visit. On our return to Aurlandfjord we caught sight of a sea eagle being chased by four gulls.



View from the railway

After a day in Aurland visiting a Glass Blowing Studio, a Shoe Factory and the Stegastein viewpoint, 2000 ft above the fjord, we finished off with visits to Flam. The first by bus and the second by boat.

The first day we visited the museum, bought tickets for the famous railway and went for a walk.

The second day we took the train to Myrdal and back. This provided us with some stunning sights of the local countryside and waterfalls.

We sailed back to Aurland and retrieved the boat on the trailer ready for the start the next day.

The return journey to Oslo towing the boat entailed a long haul over the mountains through the snow fields. After a day's sightseeing in Oslo we caught the night ferry back to Denmark and so back the way we had come to England.

We had spent a month away, (Mid July to Mid August), and had travelled 2000 miles by car and 200 nautical miles by boat.



Last View of Norway

### View From the Bridge with Jane Stone

I am not sure what I expected, but for some irrational reason I thought the first female Pilot at Felixstowe would be taller. But what Jane lacks in height she makes up for in authority. Meeting her is to be entertained by a talk from someone who, not only is a master of their profession, but who exudes an enthusiasm for their subject. For anyone with an interest in the sea and shipping it is enthralling.

Jane has now completed just over a year as the first female Pilot at the Harwich Haven Authority which provides pilotage services not only to Harwich but Felixstowe, Ipswich and Mistley. Currently, she is a Class Four Pilot and can take ships up to 180 metres in length. In November she hopes to progress to Class Three and pilot ships up to 220 metres.



I had always been aware of ships being piloted and looked for the flag to see when a Pilot was on board. I just assumed the Pilot got on board and steered the ship. I knew nothing of the realities of what the piloting

involved and it was fascinating talking to Jane.

Firstly, Jane's knowledge of how ships are controlled and how this affects responsiveness, ship handling and berthing is impressive. She told me about three different types of bow thrusters and how they operate as well as the range of propeller systems found on ships. I never realised that most propellers on smaller vessels operate a 'controllable pitch' system; while the propeller turns at a constant speed, the pitch of the blade is altered to affect the power and direction of thrust. Jane explained the dynamics of 'prop wash' and I did not realise it was the effect of the wash on the hull that has the impact, not the movement of the prop itself.

Harwich Pilots work a 24-hour shift and then have 48 hours off. They can wait at home to be called and are expected to respond with an hours notice. Within this time they may be called upon to pilot as many as six ships. However, the amount of time worked and the rest periods are controlled by a fatigue management plan, to ensure that all Pilots are rested and capable of performing their tasks.

Before she embarks on the pilot cutter at Felixstowe Docks Jane is given information about the ship from the Duty Operator in the Pilot Office. Before boarding she checks where the ship is and what course it is steering so she knows what to expect when she reaches the bridge.

It can be very rough going out in the pilot cutter and even with the

full suspension seats it can get very uncomfortable. If it is rough Jane tries to doze on the way out to minimise the effects. The Coxswains of the pilot cutters are specialists in small boat handling and Jane told me in detail how they set up the pilot boat alongside the ship to minimise the risk for the Pilot. The Pilot 'steps' on to the pilot ladder, which is a rope ladder with wooden steps, rather than 'jumps' as I had envisaged. Then they may have to climb up to ten flights of stairs to get to the bridge so they are often out of breath when they get there.

I asked Jane about how the Captain greeted her and whether she has been accepted as a female pilot. The Captain might make a remark on the lines 'well you're better looking than the usual Pilot.' But apart from one negative comment she has always been accepted. She said that '...on the 'feeder' ships the Captains work incredibly hard. They are tired. When I get on board they are just relieved to have a Pilot there so that they can take a break from having all the responsibility.' She says, 'there is very little discrimination in the shipping industry. They just want people who can do the job.'

The objective of pilotage is to minimise the risks involved in the movement of shipping. Even with the Pilot on board the Captain is still in command of the ship; but under the terms of the Pilotage Act, the Pilot is required to be given conduct of the vessel. The Captain may take control of the ship at any point and some prefer to do so for berthing. In this case every Pilot will give the Captain as much

information and advice as they can, but once they have taken back control of the ship a lot of the responsibilities of the Pilot revert to the Master. Once the Pilot gets on board part of the job is to develop the 'bridge team'. The Pilot is the 'team leader' when the ship is under pilotage but will need to make sure that the Captain and crew are aware and involved in the plan of how the passage and the berthing will take place. The key she says is good communication. There are times when a manoeuvre may appear counter intuitive and if the Captain is not made aware of what she is doing, he may panic and want to take over.

I asked Jane about what can go wrong. The basic objective, she says calmly, is 'to avoid contact; to avoid contact with another vessel or some other object. You are obviously trying to make contact with the quay at some point but you have to do it at the right speed, heading and position, for it to be called a successful berthing.'

I was intrigued by the conceptual language Jane used to describe some of the circumstances that can lead to problems - 'Loss of situational awareness', 'failure to appreciate environmental factors', 'overload'. 'Overload', for example, is where a person is coping with a number of different factors and a further factor enters the frame of reference, for instance a phone call. This can lead to a loss of concentration on the key factors. I could see how this framework is used to develop and execute a plan and to reduce stress in handling potentially difficult and stressful situations.



I found the conceptual framework which Jane outlined helpful, and made me think in different ways about handling a yacht and some of the challenges of skippering my own boat; dealing with some of the problems that can arise. The importance of giving yourself time to think and to communicate to everybody what you intend to do and what their role is within the plan.

Jane enjoys pilotage on the Orwell but there are challenges – one of which is leisure sailors. I always thought that if I did not get out of the way of a ship I would simply be run down. I was impressed by the awareness Jane has of the potential 'conflicts' with leisure users and the need to take pre-emptive action. Jane talked about Collimer Point, where the ship has to make a turn. Sometimes a yacht will come out of Levington and hoist their sails in the channel. She does not know what they intend to do and whether they are 'aware of several thousand tons of steel bearing down on them.' She uses the 'whistle' sparingly and well in advance because she does not want them to get alarmed and do the wrong thing.

'Yes, a ship can stop quite quickly but then you don't know where it will end up. It does not just stop in the water, it will lose all steerage control in an emergency stop.' Jane doesn't make judgments about people doing foolish things on the water, she simply accepts the challenges that other river users may pose and gets on with her job.

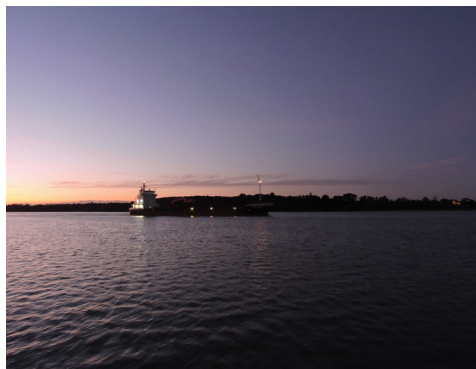
In one example, someone sailing was gybing round a navigation buoy. Jane and the Captain immediately had to work out what they would do if the dinghy capsized, as they would be in danger of running over the disabled craft. Fortunately it didn't capsize; but it makes you aware of the potential difficulties faced by a Pilot on the Orwell; and I will certainly 'make my intentions clear well in advance' in future.

Recently I was moored in the Orwell and heard Jane piloting a ship called The Aasheim (107 metres), out of the river. 'Ipswich Aasheim' 'Aasheim Ipswich' 'Ipswich Aasheim. Cathouse Out. 'Aasheim Thank you.'

It was dark and I saw the lights of the ship as it made the turn at Pin Mill. Then this ghostly shape came sliding past with the gentle throb of the engine, navigation lights shining brightly and moonlight glinting off the bow wave. I watched the stern light and saw Aasheim make the turn at Collimer Point. 'Ipswich Aasheim' 'Aashiem Ipswich' 'Ipswich Aasheim. Safely round the corner approaching Number 2. Switching to 71' 'Aasheim Ipswich. Thankyou. Good Evening'

I imagined Jane on the bridge talking

to the Captain in charge of this huge vessel. So if you listen on Channel 68 you may hear Jane talking to the Port Control going about her business as usual.



I hope we will hear more from Jane as she progresses to even larger ships. Jane combines a detailed technical knowledge of ships and the piloting process with an infectious enthusiasm for ships and ship movement and it was fascinating for me to hear the 'view from the bridge'.

As she says 'What better job is there, piloting a ship down a beautiful river like the Orwell, meeting all sorts of interesting people on the way.'

## 'Boats of the Deben'

### Where are they?

*Barnacle Bill (The Deben 48)* After several years of refurbishment Jon and Linda Wilkins have taken *Barnacle Bill* to Spain via Brittany and Portugal where she will remain for the winter.

*Nirvana (The Deben 49)* Peter Clay has taken *Nirvana* to Denmark via the canals of Holland and the Kiel Canal. She is now in Roskilde where she will remain for the winter.

Peter has drafted an account of his journey which will appear in the Spring Edition.



## The Black Death in Goseford

1346 was a year of triumph. Edward III led his army to victory over the French at Crecy. From 1346 he laid siege to Calais. In 1347 Calais surrendered and was to remain in English hands until January 1558. The number of ships from Goseford that took part in the siege was in the top 20% of the country's ports and, perhaps because of this, the merchants on the lower Deben benefited. They were granted the right to supply the new garrison with *"ale and other victuals"*.

The following year, however, disaster struck. In June 1348 two ships from Bordeaux arrived at Melcombe Regis in Dorset. The sailors were ill. Their bodies were covered with ulcers and dark blotches. Soon they died and shortly thereafter the local inhabitants sickened and died. The Black Death had arrived in England and began to spread across the country.

We do not know when it arrived on the Deben but it was in Eyke in February 1349 and Aldham, near Ipswich, in March. As the dispersal of the disease followed routes taken by travellers and merchants, Goseford, as a port, would have been particularly susceptible and it is likely it arrived in the early part of 1349.

The Pestilence or Great Mortality, as it was known at the time, killed about 40% of the population within about twelve months and by 1400 it is estimated that the number of people in

the country had halved.

The absence of direct records, such as manorial court rolls, from the villages in the port of Goseford means that it is difficult to know who became victims. However, the absence of the names of the great merchants and ship owners of the port such as Essoull, Gardiner and Corteller and details of their boats from shipping records after this time implies they became victims. However, it is possible to identify with certainty some of the victims.

Often parish churches display a list of the incumbents of their church and these records, where they exist, show an unusually high incidence of the priest changing in 1349. Because of his responsibilities, attending at the bedside of the dying, administering the sacraments, attendance at public gatherings, such as funerals, the priest was particularly susceptible to contagion.

In the five years prior to the outbreak of plague in Suffolk a new priest was recorded as being appointed on average eighty one times a year. Between March 1349 and March 1350, eight hundred and thirty one new



Fig. 1 Falkenham Church



parish priests were appointed. 1.

William Lolt was appointed priest at St Ethelbert at Falkenham in October 1327. On 27th May 1349 Roger Ley replaced William. This might give some idea of when the plague arrived in Goseford because a few weeks later William de Colyer de Swifling replaced Roger. He was more fortunate because he survived until 1378, a time when there was another outbreak.

In Waldringfield Richard Taverner de Neburn was replaced by Thomas de la Soler of Ipswich in 1349 and in the same year Robert de Langetone was replaced by Jacobus de Bray in Trimley St Martin. In Newbourne Roger le Hewe replaced Robert de Aylesham that same year and in Sutton Robert Hohot replaced William Mor de Cretyng. Slightly further afield there was a change of priest at All Saints, Hollesley and St Mary's Woodbridge, also in 1349.

Records of the incumbents of Bawdsey, Kirton and Walton do not specify a change of incumbent in this terrible year although in Bawdsey Henry de Worthing was appointed in an unknown year between 1319 and 1353 and in Walton, John de Gislingdon was appointed in an unknown year between 1340 and 1352. We know nothing of the incumbents of Alderton and Hemley.

The death rate from the early outbreak of the plague was about 40% and in 1349, of the eleven parishes surrounding Goseford, not less than five (45%) lost their priest that year.

Further outbreaks of plague occurred in 1361, 1369, 1374-79 and 1390-93. These were all years when the parishes surrounding Goseford again changed incumbent. Bawdsey (1377), Falkenham (1378), Hollesley (1361 and 1362), Kirton (1391, twice), Newbourne (1375), Shottisham (1361 and 1374), Sutton (1361 and 1390), Trimley St Martin (1361 and 1391), Waldringfield (1391) and Walton (1371, 1373 and 1375).



Fig.2 Goseford. River Deben in distance.

In that fateful year of 1349 the signs of the devastating effects of the Black Death would have been all around the port of Goseford. There would have been half empty villages, abandoned homes, untended fields and boats lying on the high water mark deserted and rotting with no crew to sail them with ale to France or Flanders or to chase the herring.

1. The Victoria History of the County of Suffolk, ed Page, Vol 2 ,18.

*NB. For detailed explanation of Fig. 1 and Fig. 2 please refer to Page 34.*

## David Bucknell

### David Green - Artist of the Deben

1929-2015

I first met David in 2010 when I was searching for an artist to feature in the series 'Artists and Writers' in the magazine. Visits to David became a regular occasion from then on.

David Green was not just a consummate artist, but as anyone who met him would attest, he was a 'lovely' man. He immediately impressed me as an artist who epitomised the spirit of the Deben and I have become an unashamed fan of his work which has featured on five of the last ten covers of the Deben magazine.

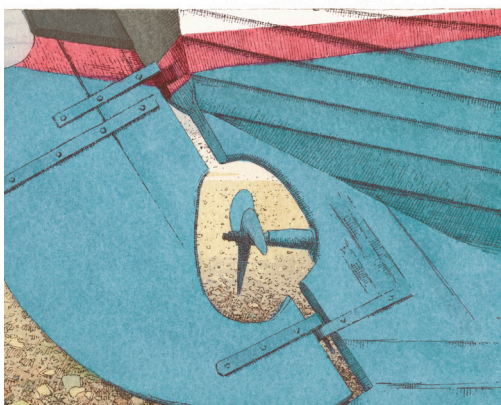


David loved talking about his art and his sculpture. What was so special about the visits was his warmth and willingness to engage with you to talk about his work. I would sit with David surrounded by his pictures as he searched for prints in his archives, all of which were meticulously catalogued, to illustrate the themes he was talking about. Gill, who he met when they were both students, would sit in her chair, chipping in the occasional anecdote and piece of the story. Sometimes we would sit in his office surrounded by paints, carvings and his bowl of favourite pebbles.



Before he moved to Woodbridge in 1990 David had taught painting and ceramics. This would come across in our conversations, both in the way he engaged and

interested you in the subject, but in his ability to analyse what made good picture. David would explain the 'proportionality' of a picture and the importance of the 'golden mean'. He was able to communicate why this or that part of a picture was important to the composition, or what he had done to make the picture more appealing. 'I turned the stick that way because it needed to direct your attention.' I think this attention to



a

structure and order is one of the appealing characteristics of David's art. He could be scathing about artists who he felt had not been grounded in what he regarded as the basic skills of painting.

David was an obvious choice to feature as an artist of the Deben as many of his paintings featured the artefacts of the river landscape. Readers will be familiar with David's series of painting of rudders which epitomised the ships, boatyards and the river. He would notice small things which he highlighted in his paintings. While we might simply see a wreck

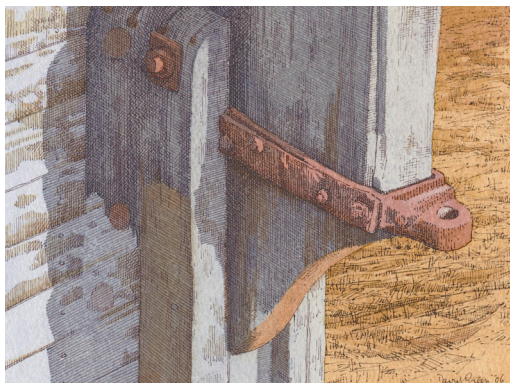


at the side of the river, David would see and amplify the rusting angle of steel in the bow, the rivets in a piece of wood, the remainder of a rusting steel plate, the wooden knee supporting the seat of a punt.

His series of paintings of jetties encapsulated the beauty and character of aging and rotting structures and their importance in the landscape. David had the ability to pick out something essential in his subject, the colour and texture of an old iron piling, the shape and

colour of a dinghy or a fender. He drew attention to things we might have missed.

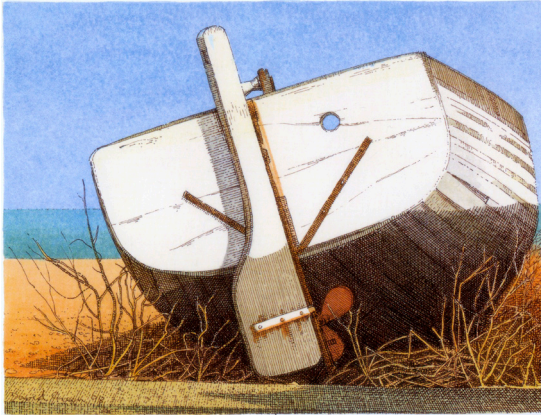
I only began to realise how multi talented David was when I learned about his previous work as a ceramist and wood carver. His pedigree as a sculptor and ceramist is not surprising looking at the character of his pictures. While many of his pictures have a semi abstract quality that highlights colour, form and texture, they key into what many of us feel about the river and the seascape, evoking meaning at a subconscious level.



David acknowledged the trailblazing work of Henry Moore and Barbara Hepworth and their friend John Skeaping, who was one of his teachers, along with Jesse Cast who was a significant influence at Hornsey College of Art. It was these artists who, after the war, broke through some of the traditions of art and sculpture; just as they had done, David found this period liberating.

While David could be analytical, part of what made him so engaging was the way he would talk about his work and its subjects with a passion and emotionality. He often used words like 'perfect', 'wonderful', and 'marvellous' to describe the work he was talking about. David's enthusiasm was infectious and you became more engaged, interested and riveted in whatever he was talking about. He would pick up his bowl of pebbles 'Here feel the weight, hold them, touch them. He then would pick up a pebble, turn it between his fingers; 'feel the texture, look at those colours. Marvellous! I found this one this morning on my walk.' He would show you a piece of wood that he had whittled. 'Turn it, see it from different angles, see the differences. This is the joy of sculpture; it never is the same,



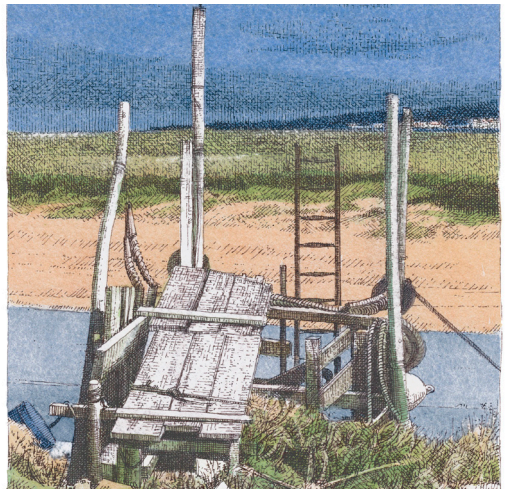
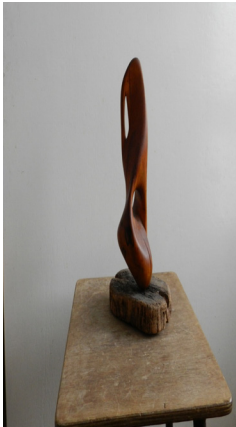


different lights - always different.'

David stopped painting several years ago because his fingers could not manage the detail he wanted to create; which can be seen in the meticulous hatching he used to evoke the quality and texture of wood and shapes. He still 'whittled', as he used to say, nearly to the end of his life.

David was a man of immense energy and output. Not only does he leave a wonderful legacy of his painting but he published books on

pottery, ceramics and woodcarving which are referred to by contemporary artists. He was frustrated because he was in the process of writing a book that he hoped would inspire others to take up sculpture for themselves, to share his joy and enthusiasm.



While he still had work he wanted to complete, David has left a wonderful legacy of his paintings and sculpture; and for those that met him, many fond memories of enthralling and inspiring visits.

*My thanks to Bill and Jo Green for their help in compiling this article*



**Kevin Piper**  
with Jane Bradburn

## **The Star: a legendary boat**

*Kevin Piper recalls his time as an apprentice at Nunn's Boatyard, Waldringfield where he resurrected a Star class sailing boat, the only one of its kind on the river Deben. His memories have been recorded by Jane Bradburn.*

"My family came to the Woodbridge area in August 1965 when his father became Superintending Civil Engineer at the Woodbridge and Bentwaters RAF Bases. My parents did not sail, however I learnt to sail at the age of about 5 when we were living in Cornwall in the '50s. By the time I was eight, I was sailing as a crew member on a 26ft Sunbeam.

I was apprenticed to Ernie Nunn at Waldringfield in May 1966. Ernie and his brother Harry ran the Nunn's boatyard. The company had built up a good name for wooden boat building,



particularly the Dragon class boats. Harry, the elder brother, was getting on in years but while I was there he built the last Lapwing, an Aldeburgh Yacht Club racing dinghy.

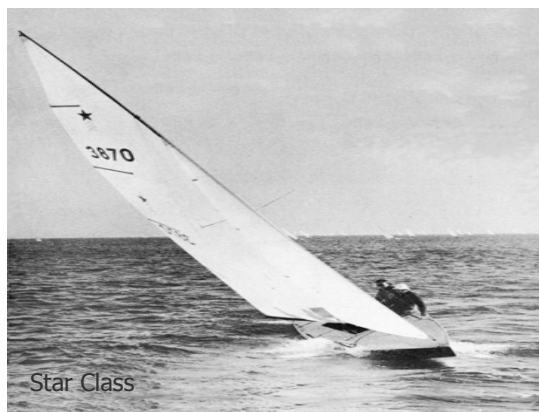
After I'd been there for about a year, I asked Ernie about an old Star class boat in the yard. The Star was brought back from India by a civil servant who retired to the Woodbridge area after India became independent in 1947. After he died in 1958, the boat languished in the boatyard and she was in a bad state of repair. At that time I was only just 18 years old and had a Mirror dinghy which I sailed most weekends and evenings. I was very keen on anything to do with water. Ernie Nunn said that, if I could resurrect the Star, I could sail it but that it was not his to give away.

That was good enough for me. I bought an old trailer and took the boat to a barn in Foxhall in order to repair her. My father had a contractor manufacture some keel bolts to reinstate the keel. Then I went to Horning in Norfolk and bought a set of sails and a mast. Part of the rebuild was to spline the hull. The whole hull needed re-fastening. I bolted the planks to the frames and, as I had no money, used galvanised gutter bolts which worked. I then dowelled all the planking rather than filling with putty. She was painted orange which was an MGB colour but this was later changed to royal blue. I also put new deck canvas on her using bed sheets rather than deck canvas with 7 or 8 layers of deck paint and this worked very well. Her rig was made up at Waldringfield and we put her afloat in the spring of

1968.

The Star has the same sail area as a Dragon but has a very big main and very small jib. To get more fullness into the main sail you bend the mast. She was 23 feet long with a draught of four feet 1 inch. Other than the fixed keel, she was virtually like a big dinghy. I never knew how old she was or her sail number but she was called *Circe*.

Ernie Nunn and Richard Riggs then taught me how to sail her. Eventually I became very proficient and would sail her up to Woodbridge and down to Felixstowe sometimes taking her out to sea and round the Rough Towers - on more than one occasion filling her up



with water. Her buoyancy was made up of plastic bottles. I can remember sailing on my own down to the Bar and then coming back up again and seeing John Digby on a cruising yacht which was always enough for me to get a bit of a race going. I raced the yacht all the way to Woodbridge and then back to the moorings at Waldringfield. The yacht was behind me for most of the way. The Star was very good even though she was very old.

I used to sail her almost every evening in the summer - I would go off at 5.00 pm after work and get back in the dark. She was awesome because she was the only one of her kind in the area. She therefore attracted a lot of attention. I often sailed her single handed, down the river and even out to sea. I can remember going up through the Waldringfield moorings perched on the crosstrees with no one else on board. I could set the sails on her so accurately that she would sail on her own, but only in one direction of course. If the wind shifted, she would change direction. I can remember that happening on several occasions and going sideways through the moorings and ending up on the mud.

One year I took the Star round to the river Alde for Aldeburgh week. That was quite a feat because we didn't have things like a bilge pump; we had buckets and usually not enough of them. We would end up coming over the Bar with a foot or two of water in the boat. She would leak through the deck and planking, especially when she was at sea and of course she was completely open in the cockpit

area so water came down as well as up - she was a slightly leaky old girl in all directions.

One Saturday afternoon I sailed the boat with my crew in a full gale down to Felixstowe Ferry. On the way back, half way between Felixstowe and Waldringfield, the mast went over the side in about three pieces. We got back to the mooring by paddling with everyone at the WSC cheering us on. On the Monday, after work, those three

pieces were put ashore and glued back together. I sent the mast over the side at least twice just through sailing it too fast and too hard in a gale. You can't sail a boat like that too fast in a gale because they are over rigged.

My time with the Star ended when I left the boatyard in June 1971 to go to the Merchant Officer's College in London. The boat was taken to the Sluice Farm, Martlesham and laid up. I never saw her again. I believe she was broken up.

It was awesome sailing on the Deben for a young man and that experience led in later life to many things including crossing the Atlantic and to my



successful career as a marine surveyor.”

### Facts about the Star Class

The Star is one of the most prolific keelboats in the world for a reason: it is an incredible boat to sail. It is a 6.9 metres (23ft) one-design racing keelboat for two people, originally designed in America by Francis Sweisguth in 1910. It is sloop-rigged, with a mainsail larger in proportional

size than any other boat of its length. Early Stars were built from wood, but fibre glass replaced wood in 1965. It is the oldest Olympic class, having first been used in competition in 1932. Keelboats were removed from sailing in the 2016 Summer Olympics and therefore the Star class will not be in competition for the games in Rio de Janeiro.

See also:

International Star Class Racing  
Association  
[www.starclass.org](http://www.starclass.org)

Star: a sailing boat of legend!  
[www.youtube.com/  
watch?v=qCsM1zk2G88](https://www.youtube.com/watch?v=qCsM1zk2G88)

## The Black Death in Goseford

Fig. 1 This is a picture of St Ethelbert's church in Falkenham. To the right, beyond the gravestones is a distant view of what was once Goseford, which came right up to the edge of the churchyard. The church tower dates from the early 15th century (1400) and so was not there in 1348.

Fig. 2 In this photograph the river can be seen in the middle ground. Beyond it is Bawdsey and Alderton. This picture shows how the water lapped the graveyard.

Peter Wain



River Deben Association

## **AUTUMN MEETING**

Woodbridge Community Hall  
Thursday 29th October 2015 at 7.30pm

**A talk**

# **'An Estuary Year'**

**by**

**Haidee Stephens**

Haidee has been the Suffolk Estuaries Officer at Suffolk Coast & Heaths Area of Outstanding Natural Beauty for just over a year. Her role involves 'partnership working' with the aim of achieving the sustainable management of Suffolk's very special estuaries: the Stour & Orwell, the Deben, Alde, Ore and Blyth.

Haidee's experience includes a long career with Natural England working with farmers on conservation schemes.