

GREAT YARMOUTH, CAISTER AND GORLESTON



Great Yarmouth, Monument Road, Nelson Monument, Architect: William Wilkins completed 1819; overall height 44 metres. The much restored column is set in a sunken lawn. Inscriptions at the base commemorate Nelson, and at the top six Victories, holding bronze wreaths and palms of victory support a stone canopy, with a globe, on which Britannia holds an olive branch and trident. The column was

praised in an account of 1820 for 'its masculine proportions which render it appropriate to its destined character and situation'. Britannia faces inland, as Great Yarmouth's harbour was on the Yare.

Marine Parade, Former Gem Cinema (now Windmill), A.S. Hewitt, for C.B. Cochran in 1908. The extravagant decoration of the Gem more than matches the career of C.B. Cochran (1872-1951), who commissioned it as the first cinema in Great Yarmouth and one of the earliest in the country - the first



dated from 1903. Cochran was last in a great line of showmen (he never called himself a producer or impresario) guided by their instincts rather than their wallets.

St George's Road, Hippodrome Circus, R.S. Cockrill for George Gilbert, 1903. One of only two permanent circus buildings in Britain – the other is in Blackpool. The main facade of this impressive concrete framed building, once facing directly onto the sea, is clad with fantastic terracotta art-nouveau panels carried out with great exuberance.



Regent Road Nos. 85- 88 (now Mecca) Panel celebrating the arts, Francis Burdett Ward, 1914 for cinema tycoon F.H. Cooper. The façade remains wonderfully lavish in spite of later damage. It shows the traditional masks for comedy and tragedy with a range of musical instruments - including a lyre and a lute, swords and the bow of a boat. There are two cornucopias - one spilling out the traditional fruit – the other coins.

Memorial Park (off Alexandra Road), Entrance markers, Nigel Barnett with Ros Newman, 2008, as part of redesign of park to enhance its Victorian character. The gateways underline the contribution of herring fishing to the town's prosperity. The nearby former Art College, by



J.W. Cockrill of 1912, with fine decorative detail, is about to undergo a much needed restoration.

Regent Street, nos 29-31, *Falstaff House*, R.S. Cockrill, 1908. An amazing display of Charles Rennie Mackintosh inspired decoration in a speculative office-block. The doorways are framed by art-nouveau capitals with stylised leaves and fruit, while tendrils curl through the blank cartouches. The decoration is continued in the heavily stylised flowers around the upper windows and triangular pediments of the doorways.



Tolhouse Street, *Justice and Great Yarmouth's coat of arms*, 1781, commissioned by the then Mayor. Great Yarmouth bought the Tolhouse, built ca. 1150, in 1552 and used it as a prison and town hall. The youthful Justice may have been adapted by the addition of sword and scales from an earlier angel. The inscription recording the date and the commissioners is on a curved panel imitating cloth and framed with strapwork.



Hall Quay, no. 23, Former National Provincial bank, A.S. Hewitt, 1906. Hewitt's exuberant building stands out among the restrained facades of the banks on North Quay. He added a second storey to the single one used for the banking hall to impress, as does the bonding of the strong Doric columns of the doorway with their impressive red granite. The exuberant fruit

curved around the window is a variation on the theme of the prosperity of the clients who passed underneath into the banking hall

South Quay, no. 21 Port Haven and Commissioners Office, *Steam Fishing Boat*, for the Great Yarmouth Port Authority, 1909. The fishing boat serves as a reminder that at the turn of the 20th Century the port was at the centre of the greatest herring fishery in the world, with over 1,000 vessels landing more than 120,000 tonnes of fish.



Church Plain, Fisherman's Hospital, *Barque, St Christopher and Charity*, 1702 with the founding of the alms houses for decayed fishermen. The figures show charity, St Christopher would have carried the Christ Child

on his shoulders, while the barque, designed by an artist with no knowledge of sails or sailing (the sails are back to front) reminds us of its function for fishermen.



Caister, Caister Cemetery, Ormesby Road Opposite Holy Trinity, *Beauchamp Lifeboat Memorial*, 1903. A symbolic broken column rises out of massive rocks. A rope curls down around the column over the rocks with an anchor and the Caister lifebuoy above. On the night of November 13th 1903 there was a gale and blinding rain. The crew struggled to set both sails and were unable to get the boat

out to sea so that the wind and waves capsized them on the shore, drowning all but two. At the inquest next day the chief inspector of lifeboats said that the Caister lifeboats had saved more lives than any other lifeboat station.



Gorleston Cemetery, Junction of Crab and Church Lanes, *Monument to C.V. Drummee*, by a local firm, Proudfoot Masons, 1933. The quality of the workmanship in the melancholy pose and the rendering of her textured dress is exceptional and it has been suggested that Proudloves may have sub-contracted the figure to Italian carvers and then had it shipped back.

Gorleston, Entrance to Beacon Park (off A12), *British Gas Beacon*, Seatrax fabrication,



1999 dragged down the Thames where it was lit by the Queen at 9.45pm on Millennium Eve. The flame leapt 3 metres above the Beacon as the biggest in a chain of 1,000

nationwide. It has been returned to Great Yarmouth to mark the entrance to Beacon Park