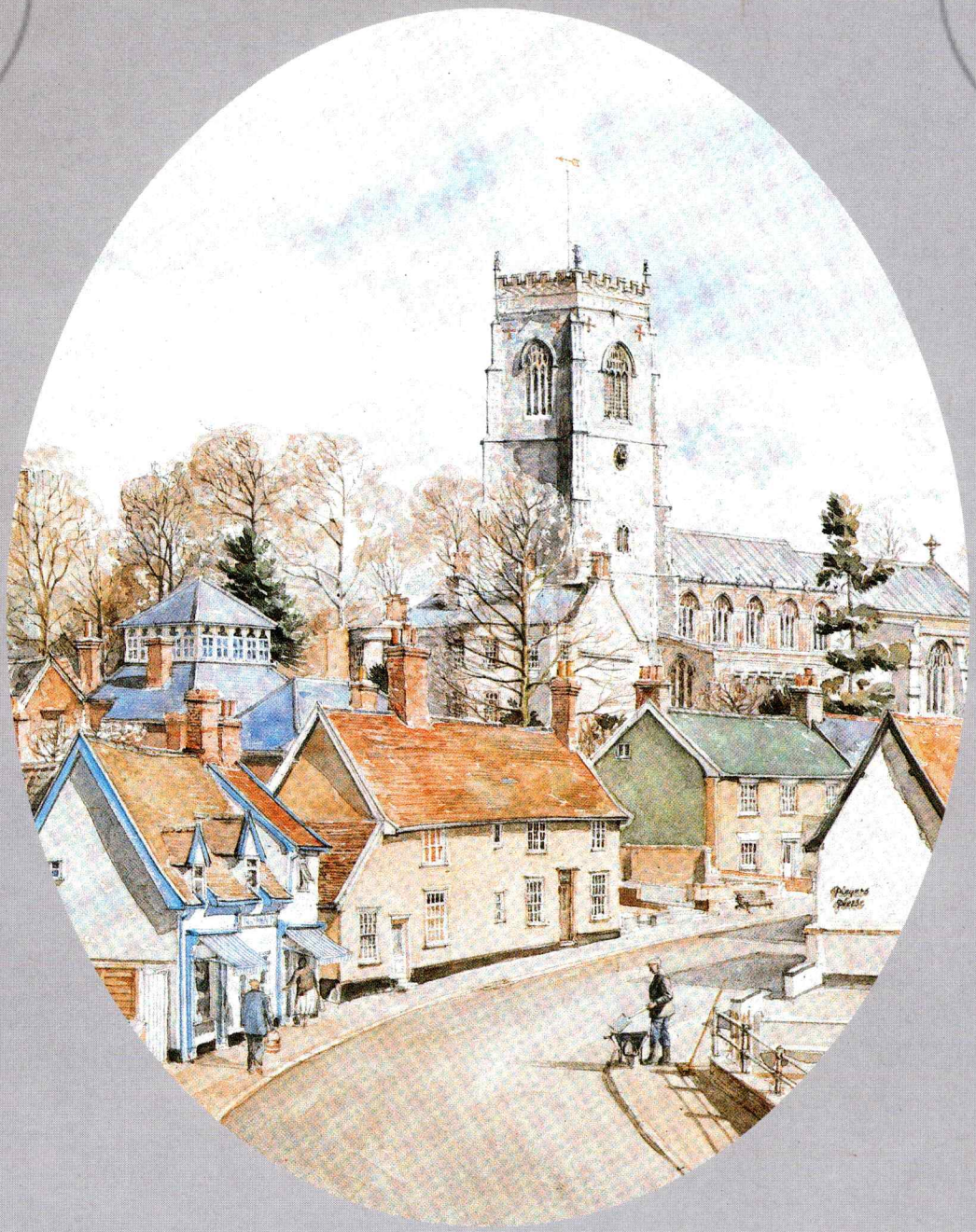


# FRAM

## The Journal of The Framlingham & District Local History & Preservation Society

Number 10 5th Series August 2008

# *Fram*

## The Journal of the Framlingham and District Local History and Preservation Society

**5th Series Number 10**
**August 2008**



All enquiries regarding Society membership should be addressed to the Honorary Secretary at Rendham Barnes, Rendham, Saxmundham, IP17 2AB
telephone 01728 663467

For back issues of the journal, correspondence for publication, and proposals for articles, contact the Editor, 43 College Road, Framlingham, IP13 9ER
telephone 01728 724324
mobile 07930 494888

*Heir of Antiquity! - fair castle Town,*
*Rare spot of beauty, grandeur, and renown,*
*Seat of East-Anglian kings! - proud child of fame,*
*Hallowed by time, illustrious Framlinghame!*

From: *Framlingham: a Narrative of the Castle,*
by James Bird (1831)

# CONTENTS



The picture on our journal's front cover is from the late John Western's Suffolk Calendar 1988© and is reproduced by kind permission of Mr. Gilbert Sills.


**THIS JOURNAL HAS BEEN PRODUCED WITH GENEROUS SUPPORT FROM BRITISH ENERGY GENERATION PLC**

# FRAM

**5th Series Number 10**
**August 2008**
**Registered Charity no. 274201**

*Editor: M. V. Roberts, 43 College Road, Framlingham*

---

In the "Millennium Issue" of *Fram*, an article by Andrew Lovejoy gave an extensive, if not exhaustive, depiction of Framlingham at the turn of the twentieth century.[1] He noted:

> The buildings of the town ... would have looked (to state the obvious) Victorian – in other words, rather drab. Market Hill would all have looked ripe for a face-lift. DIY was not then in vogue ...

There were, the paper recalls, no painters and decorators listed in the county directory of that year, and its almanack has just one painter.[2] This is in marked contrast to the 101 independent tradesmen and professionals in fifty-one separate categories recorded in that directory,[3] and sixty-six tradesmen listed in the almanack.[4] The situation today is markedly different: sadly county directories as such disappeared in the 1930s, but a services listing for 2008, not claiming to be exhaustive, has five local names offering painting and decorating, and even so does not include in this number one long-established Framlingham family firm, and several sole-traders advertising currently on notice-boards in the town.[5]

I am a frequent user of Wetherspoon public houses, not just for the cheap drinks, but to examine and admire the early black-and-white photographs, normally much enlarged, depicting street scenes in the immediate area of the pub concerned. In an earlier editorial of this journal, I mentioned a photograph hung on the wall of The Postal Order, Foregate Street, Worcester, "said to depict Worcester's City centre in 1912".[6]

> And what a revelation ... There were those incredibly ugly awnings over most of the shops. The signboards for public houses and shops were faded and shabby ...

The awnings were certainly not absent from Framlingham: there was a huge one over John Self's tailor's shop in Well Close Square, *circa* 1900,[7] and an array of them *circa* 1886 on the Market Hill.[8] Their final removal in 1968 was greeted with joy by my predecessor as editor:[9]

> The wind of change hits Framlingham: Wicks's canopy – feature of Market Hill for about a century – has at last gone ... a big improvement.

On a personal note, I recall from childhood the awnings over my aunt's grocers' shop in Waltham Abbey, Essex, and over my uncle's butchers, in the late 1940s;[10] they were very heavy and cumbersome to pull down in the mornings, even more difficult to push up at the close of business for the day, and virtually impossible to clean. What an interesting contrast to the little awnings and umbrellas that have sprouted outside several local pubs, in anticipation of/following the recent prohibition of indoor public smoking, and several small and delicate sun-shades on the Market Hill.

Large advertising billboards were another obtrusive element in the late nineteenth and twentieth century townscape. I have traced no photographs of them in Framlingham, though I seem to recall seeing an image somewhere of boards to the north of Bridge Street, where there is now the greensward in front of the Elms (further details from readers would be most welcome). Certainly, there was a rich crop of them as recently as the early 1990s at the

corner of Burrell Road and Princes Street in Ipswich. Their main disadvantages to the townscape's visual impact was that they were (semi-)permanent, often dirty and dishevelled, and (most significantly) boringly repetitive in their messages ("Beer it's lovely" etc. etc.) that they sought to convey, often countrywide.[11]

There is an interesting twenty-first century contrast to these, just opposite Burrell Road, on platform three at Ipswich Station. The advertisement boards there are huge, eye-catchingly colourful, and may perhaps do little to promote the services and products they depict, but they have one major advantage – they change every week.

Advertisements painted direct onto the brick or plasterwork of shops and buildings were prevalent through much of the twentieth century, and their permanent if faded remains, long after the trade, product or business associated with the building concerned had gone, mean that the adverts themselves become a part of the archive of the town concerned.[12]

In a sense, there is a twenty-first century counterpart, albeit only in the physical sense: external murals, street art and, to a degree, graffiti. The artist Banksie has attained almost iconic status today, though I am not sure whether he has any works in Suffolk (but one or two images in Ipswich seem to reflect his style). But while we are speaking above of Ipswich Station, go to the "country" end of platforms one and two there, and look across to the towpath on the River Orwell immediately opposite, on the other side of Burrell Road. On the wall alongside the path you will see a superbly colourful mural twenty-odd feet long, though whether officially approved or extempore I know not. Platform six at Cambridge Station has a long wall depicting the train journey from Cambridge to Ely, the down platform at Wrabness a shorter wall with a mural evoking local village and railway life, while in Wellington Road, Old Harwich, there is a sailing and shipping mural covering well over five hundred square feet of wall, created by local students under expert supervision from art teachers in the late 1980s.

We have had controversy recently about several national megaliths of public art – "The Angel of the North", as well as "John Betjaman" and "The Lovers" at St. Pancras International, and how and with what to fill the vacant plinth in Trafalgar Square. For England in the 1900s, such art would have been expressed in more formal statuary, whether depicting the sovereign or (in the case of memorials) fighting men. Perhaps their visual impact was more consonant with a streetscape very different to that which we have now.

"Public" art as evoked in the splendid tombs within St. Michael's church has had a presence in Framlingham for several centuries. Perhaps there may be a case, in our own sparkling (carefully decorated) town, to have more public art, well outside the church door.

*Notes:*

1. A. A. Lovejoy, "Framlingham in 1900" *in Fram: the journal of the Framlingham and District Local History and Preservation Society*, 3rd series, no. 8 (December 1999) pp. 5-26.
2. *Ibid.* p. 8.
3. *Kelly's Directory of Suffolk* [for 1900] (1900) pp. 137-8.
4. *Lambert's Framlingham* (1871-1916), edited by J. McEwan (2000) p. 382.
5. *Services Directory ... mid-Suffolk edition 21* (2008) *passim.*
6. *Fram, op. cit.*, 4th series, no. 11 (December 2004) p. 4.
7. J. F. Bridges, *Framlingham: portrait of a Suffolk town* (1975) no. 14 (reproduced from John Self Collection at Lanman Museum).
8. *Ibid.* no. 12 (reproduced from Vick photo album).
9. *Fram op. cit.*, [1st series], no. 1 (December 1968) [p. 1].
10. 13 and 15 Highbridge Street respectively; the properties are still in commercial but not retail use. There is no visible evidence of the original awnings.
11. *cf.* T. James, *Ipswich old and new* (1989) p. 1; T. James, *Ipswich years of change 1956-1966* (1988) pp. 30-31.
12. *cf.* Bridges, *op. cit.*, no. 16.

# THE BIRDS MEADOW ARCHAEOLOGICAL EXCAVATION

## PHASE ONE[1]

*By* Tony Moore

---

It all began as a result of a telephone call in September 1964 from Elizabeth Owles, the Assistant Curator of Archaeology at Ipswich Museum at that time. She asked me if I would be interested in taking a look at a field on the outskirts of Framlingham, near to the parish boundary. A local farmer, Mr. George Nichols, and his brother, had brought in some very interesting carved items to identify (eventually they turned out to be medieval). He said that over a period of time and as a result of deeper ploughing methods that he had employed with new farm machinery, a lot of stone and other rubble was being brought to the surface. Would the museum be interested in investigating the site, because the harvest had finished and the field would remain uncultivated until the following spring?

My brief was to investigate and report back to her my findings. (I must state at this point that I am purely an amateur archaeologist and my only qualification is the fact that I have attended many digs throughout the county for many years, under the guidance of Elizabeth Owles, and to a lesser extent with the late Norman Smedly).

I contacted George Nichols, one of two brothers who farmed the land, mainly to introduce myself and also to confirm that I had permission from them to start work in this particular field. By now it was early October and I was anxious to make a start before the onset of any early frosts. I took the opportunity to field walk, and found quite a large amount of broken pottery shards plus small pieces of worked soft sandstone. The main concentration was in one particular area of the field, so I sank a small test hole about a foot square and two feet in depth. Whether by sheer luck, I struck gold at the first attempt, and found what was eventually to be part of the foundation trenches/footings of a Tudor house. In those far-off days of the sixties, there was no such thing as ground radar, geophysical or other electronic aids, the exception may have been their use by high profile professional archaeological field teams, although I had a metal detector that did prove useful later on. Reporting back to Elizabeth Owles next day, she then asked me if I would like to take on the dig on my own. In those days Suffolk had no university to promote archaeology, so county hall and the taxpayer financed everything. The finances allocated to the museum were miniscule and they had to work to a very tight budget, which meant that the archaeological department was small and very overworked. Specialists were few and spread very thinly on the ground, and the first call on their services was to the many rescue digs that kept cropping up in Suffolk. The county has an enormous spread of untapped archaeology waiting to be uncovered. Volunteers and keen amateurs filled a very needy and important role and worked where practical alongside the hard-pressed professionals. She also added that I should record everything and report back to her my findings on a regular basis. Bear in mind work would be in late autumn weekends only, which meant that my reports would be every six weeks or so. The exception to this would be a discovery of overwhelming importance that would require professional and expert attention.

I next had to enlist a team of like-minded enthusiasts and also as much equipment as I could manage to transport back and forwards on a day-to-day basis. The site was an open field that provided no shelter or buildings for cover or security. With my small but growing band of keen helpers I soon found out that although very keen, none of them had had any previous

knowledge of field archaeology. I had to become a teacher as well as a team leader. It was slowly coming together and a team of eight was gathered one Saturday morning for a briefing, when particular jobs would be allocated, but I had to add that we were all about to become labourers, and the heavy work would be shared equally by one and all, male and female alike. Many trenches were about to be dug and endless wheelbarrow loads of soil had to be removed; these in turn would be sieved and closely examined and any minute finds recorded. I also pointed out, that when in doubt, "don't"!

The site on Birds Meadow lies in an angle between the Roman Road (the drift/Gypsy's Lane) to the east, and the River Winknel (affectionately known by some as the River Piddle), a tributary at the head of the Ore, towards the south. It is at the eastern end of a strip of meadow between the river and (towards the north) a highway of former importance from Framlingham towards Hoxne and Diss. From the high ground of the Framlingham to Saxtead Road the field slopes down steeply to the low-laying area to the Winknel, and at one time this was divided into two smaller fields (To the north of Birds Meadow lays "Three Acres" and "Clay Pit Piece", while to the south of Birds Meadow we have the mysterious-sounding "Gravel Pit Piece") and was also an important route from Framlingham to Thetford Priory *circa* 1524.

The metalled high road we all know today between Framlingham and Saxtead may then have been no more than a rough track leading to Framlingham, with an access into the drift (Gypsy's Lane) leading to the small ford over the River Winknel. One other theory that has been voiced is that there was a small road or track that ran closer to the river itself. To date there has been no time available to conduct a ground search to substantiate this theory. It seems to have been an extraordinary place to erect a dwelling: sitting in a flood plain and close to the river, which although small is still prone to become impassable during the autumn and winter months after heavy rain. But here again there could be another reason, with proximity of ready water supply for livestock and other farming demands. And there may have been a small water wheel for milling and other purposes. The valley (Pepper's Wash) was formerly known as Mapledale in the sixteenth century, later on Mapletons or Hungary or Hungry Hills. There is evidence of one other construction beside that of the Tudor house on this site, a Tudor period barn, further down in the direction of Saxtead. Nothing of this now remains and further investigation is called for in the future, a ground search.

Gypsy's Lane in turn heads directly for the small shallow ford which crosses the River Winknel, possibly also used by the Romans. In front of the overgrown hedge on the right runs the Winknel. It was in this location that the footings of the Tudor house were discovered. On the banks of the small stream I found many fragments of carved foundation material, possibly thrown there by Mr. Nichols during his ploughing operations. Time did not allow me to examine the riverbed for further material, but as I recall the height of the water was about thigh deep at the time. Much undisturbed flint and clunch could well have lain on the bed of the stream for many years, and to my knowledge this small stream has never been officially cleaned or cleared out. During the height of any prolonged torrential rainstorms, flash floods would have followed, and the course of even this small river could have shifted its direction in time. And over the years the landscape would have dramatically changed from that of today. Field drainage would have been non-existent, at least for the majority of farmers, and the cost would have been prohibitive, especially to local small landowners and farmers.

The creation of the medieval deer-park of Oldfrith which our site bordered may have been the reason that the nearby Roman road became redundant, but the shallow ford that bridged the

Winknel continued to be used until Tudor times (perhaps even much later). There is also evidence of more recent occupation by gypsies until the early twentieth century (hence Gypsy's Lane) and a brief dig revealed many gypsy artefacts.

The excavation began in early October 1964 when we sank a series of two-foot square investigation pits; they varied in depths from one and a half to two and a half feet. What surprised me was that most of the foundations were at such a shallow depth. Perhaps, by more luck than judgement, we had found the outline of the footings of a building covering an area of some forty by twenty feet. At the base of four of these investigation pits nearest the small stream and at a depth of some two feet we had exposed what eventually turned out to be a foundation wall comprising of light coloured sandstone. Our numbers working on the weather-exposed site were few and the weather had taken a turn for the worse, so this meant that we could concentrate on one foundation wall only. We had now dug a trench some thirteen feet in length, connecting about six excavation pits to expose material that had once obviously supported brick and flint walls to a building. After photographing and making drawings, I carefully removed one-piece of sandstone, which on the exposed side had been hammered and chiselled to form a flat surface. The reverse side of this had been face down into the earth and revealed, to our astonishment, a finely hand-carved mid and rear end of a lion. As it lay there to be photographed, one of the excited team members shouted out "It's a Griffin", but of course lions don't have wings. As the front section had as yet to be excavated, the excited team member may well be correct. In Greek mythology the Griffin appears as a fabulous beast with the head and wings of an eagle and the body of a lion. In our controlled excitement, it was decided to try to excavate further along the line of this trench to find more of the missing lion and/or griffin. More blocks of carved clunch were removed but no more carved lion parts. Towards the end of the thirteen foot section to the west we uncovered a fan-shaped layout of red-burnt brick with a generous covering of black wood ash. With trowels and brushes we exposed more of the brickwork and came to the conclusion that we had found a hearth to a fireplace. My immediate thought was I wonder if there is a "Greybeard" or "Bellarmine" (sometimes called an ugly mug) buried underneath the fire brick. These stoneware jugs or bottles were surprisingly popular in East Anglia and a large number have been found buried under fire hearths of Tudor, Elizabethan and Stuart houses. Superstition was rife and it was believed that burying a drinking vessel would protect a house's occupants from evil spirits (some even called these "Witching Bottles"). Most of these bottles would have been buried under the hearth of the house so as to prevent the evil spirits entering via the chimney. Four bricks in the centre of the hearth were removed, but alas, no Bellarmine was found. What lay there instead was a very rusty fifteenth-century metal door key surrounded by oyster shells and some very fine shards of wafer-thin green glass. This was duly recorded prior to removing more bricks. Nothing else of note was found, so all the bricks were replaced back to their previous positions. The whole site had a scattered covering of broken pottery, both on the surface and in the loose rubble of the trenches. Some very nice handles and rims were found, both plain and glazed, but nothing medieval. Our forebears most certainly didn't stint themselves over food; beside a rich diet of oysters a prolific spread of animal and poultry bones was found. And what harvest did the Winknel yield to supplement their diet? Watercress, wild garlic and other edible plants were to be found on the riverbank. Small freshwater fish, mussels, eels and perhaps crayfish might have been caught. During the 1964 dig all we spotted in the river were tiny stickleback. But we must remember, in those far-off days the landscape was so different from that of today, and that would include the Winknel. We know for a fact that the course of this stream altered its meandering during its hundreds (perhaps thousands) of years of existence, especially during times of heavy storms and floods. The present-day landscape seems bereft of deciduous trees, so different perhaps from those days of the old Frith Wood and before. But here, I will make no attempt to enter into debate as to the causes. As on most archaeological

sites, clay tobacco pipe stems and bowls were to be found, but here again everything was damaged. Some of the smallest pipe bowls, which were only thimble-size, dated from the 1580s. Later and more ornate carved pipe bowls were found, but these were from the eighteenth and nineteenth centuries and must have found their way on to Birds Meadow from the nearby Gypsy's Lane, due to the travelling gypsies (or local farm labourers) of which there is substantial evidence, especially in the area of the small shallow ford of the Winknel.

As we moved further along this thirteen foot length of foundation trench, we found a section of a carved pillar, with a mason's mark on one end. The story of this small section of pillar is not a happy one, alas. At this point it began to snow quite heavily and the pillar was laid to one side as we concluded work for the day. On the following day, I returned to the site. Snow had covered the ground during the evening so digging was out of the question. I gathered up any spoils that we had hastily abandoned the previous evening. My section of pillar was nowhere to be found at first; eventually I discovered it some way from the site lying on the riverbank. To my horror it had been badly damaged and the mason's mark had been largely obliterated. During the late evening or early morning the site had had a visit from a vandal. It was unfortunate, because in our haste to escape the elements we hadn't had time to sketch or photograph the section of pillar. In hindsight, had this exercise been fulfilled it would have helped solve many future unanswered questions, one such being the date of the carved material. We made a return visit to the site the following Saturday; the snow had cleared up, but we had suffered a hard overnight frost, so anything that we recovered from the trench would have had to be well insulated against any damage. We all continued to work hard and redoubled our effort to remove as much as was physically possible on this cold day. Recording and making sketches was a cold exercise. Anything lifted from the ground was treated with extra care. Much of this material was very wet and brittle and would crumble if not treated with extra respect.

Next to the fated section of pillar we removed a small section of a knight's lower arm carved in delicate chain mail; the original house builder had broken this down into a 12-inch length. Another section removed was that of a carved knight's lower leg encased in armour. Many pieces of further pillars (no mason's marks) were removed. (One other fine piece that was originally ploughed up to the surface and taken to Ipswich Museum prior to my dig was that of a carved section of a knight's knee. This was depicted in armour and showed the hinged part that covered the knee joint. This is still in Ipswich Museum, and was the original reason that gave birth to the Framlingham dig). The presence of both armour and chain mail on the carved material may possibly suggest that these were remains from two different periods in time. At the end of the thirteenth century chain mail was the most used form of armour because it was most readily available. From the fourteenth century plate armour was increasingly used, perhaps to give greater protection against the new weapons of war, the longbow and halberd. However, chain mail was still to be found, be it to a lesser degree, this mostly under the moving joints, or over parts of the body that couldn't be fully covered by the non-flexible armour, that is hinges. With the introduction of firearms and other forms of explosives, armour gradually fell into decline. We now found that hard frosts were becoming the norm, and to continue digging in this situation was not a sensible way to approach archaeology and it was decided to close down the site for the Christmas holiday period.

It wasn't until late January that we re-opened the site but progress was slow as we were still being hampered by snow flurries and very low temperatures, both by day and night time. With February fast approaching and only weekends available for us to dig, it didn't leave much time to open up the whole site. Mr. George Nichols paid us a courtesy visit and showed much interest in our findings so far, but the crunch came when he painfully reminded me "would we be finished by mid to late March?". The look on my face must have answered

his question. He said that unfortunately he would have to start ploughing this particular field as soon as possible and that meant late March at the very latest. There was much more that remained for us to do; we had had no time to look for a floor to the building. We had come across flat patches of hardened clay in small areas that we had exposed, but most of this was packed flush up against foundation materials that formed the walls. A vast amount of red brick and small flat tiles were also being exposed, which included a lot of rough mortar.

This visitation from the farmer mapped out the programme for the few remaining weekends. Clearly, we would never be able to uncover the whole site in the time left for us. The thirteen feet of exposed foundation trench and its contents would be about the only item we could safely recover/remove in the time left available. The next question that confronted me was what to do with all the removed material. Ipswich Museum didn't want it; the local Lanman Museum hadn't got any storage space available. My many enquiries met with negative response, so in the end my only option was to take it home and store it in the best way possible, in unsuitable, uninsulated woodsheds until a satisfactory solution was found (all of the material which had been removed is now housed in my garage in Mount Pleasant). The future siting and storage of this fine material is still to be solved, but deep down I feel that its proper home should be in Framlingham and form part of a permanent display.

**********

To date no reference or record has been discovered as to when the original building was erected on this site, but there is certainly written evidence by past historians of a house in the close proximity. One such reference gives mention to a John and Randolph Wyard owning a manor lying in Mapledale and near to Norman's Acre in 1650; and also of William and Elizabeth Revens in October 1688 as owning three pieces called Joan Herring's lying together between the highway and Old Frith Wood that were in the ownership of one Anthony Revens in 1650 (possibly a deceased family member). One record that we can assume is most certainly correct, and that is of its final demise. It goes on to say that one acre of meadow called Mapledale abutting southward upon Swans Meadow and to a cottage called Blackwall was taken down by licence. Another reference which elaborates further even gives the name of John Bloomfield, who was paid to destroy and thrown down a house standing on a piece of land between the highway from the borough of Framlingham towards Saxtead in 1692.[2] As there were no other buildings in the immediate area apart from a barn (previously alluded to) we must assume this to be our building under excavation.

For a comparatively short lifespan in historical terms, one must ask the question why was the building demolished so soon? Did someone make a ghastly mistake by erecting it in a potential flood plain? Or was there another reason? The foundation materials used certainly gave a sound base for walls and a roof. Obviously, no timber or woodwork remained to be discovered during the excavation, but tiles and bricks were to be found, along with a scattering of very thin green coloured glass. So our building contained windows, and was certainly not a dwelling of a poor person. Glass was a luxury, and would have been only seen in houses of the rich in towns.

We now return to the materials that were used for the footings/foundations of the building. Suffolk produces very little in the way of solid material such as stone and rock. Timber, flint, and manufactured bricks would have been available at a cost to the potential owner. A great deal of material was re-used from old demolished buildings many times over, but why would one, unless they were rich, cart wagon-loads of solid material to an isolated site?

Looking at the very rich and ornate material used for the greater part of the foundations one asks the question, why this material and where did it come from? One very strong theory has been voiced by Mr. John Ridgard; he feels that it may have been dumped or discarded as a result of an accident; this will be made plainer later on.

Where did it come from? Of this many theories are forthcoming. The final answer has yet to be solved. Here again John Ridgard serves up some more fascinating historical theories. And I quote as follows:[3]

> A number of hypotheses may be put forward for the origins of the high quality clunch (carved material) used in the footings of the site. The least tenable appears to be that a stone sarcophagus intended for the Howard Chapel (the chancel) in Framlingham Church was en route *circa* 1547 from the recently-dissolved Thetford Priory when the sarcophagus or sarcophagi was/were smashed by a terrible accident, perhaps by the collapse of a cart or wagon, and the contents dumped in the nearest convenient wet-spot. The tomb of Thomas, the 2nd Howard Duke (ob 1524 would be a possible candidate in this scenario. Another possibility should the finds include sixteenth century sculptured stone, would be the effigy of Henry Fitzroy (ob 1536) missing from his tomb in the "Howard Chapel" (north side of altar): one of the other tombs lacks one of the beasts from its top (Thomas Howard 4th Duke – NE corner).
>
> Alternatively, when the Howards desecrated the chancel in Framlingham Church in preparation for the arrival of the Howard tombs from Thetford, they might have removed existing, earlier statuary and it was this that was recycled as footings in Birds Meadow. Documentary evidence survives for the existence of a chapel in the bailey of Framlingham Castle. Its disappearance may coincide with the building of a new chapel in the castle *circa* 1268. The implications for the history of Framlingham town plan are here passed over, but there may be a case for arguing that the chapel in the bailey was in fact the original parish church and this was the source of the clunch.
>
> By far the most feasible explanation comes from the mid seventeenth century, when the new lords of the manor, Pembroke Hall Cambridge, specifically ordered the demolition of first the brick, then the stone buildings within the castle: they also made a start on demolishing the castle walls themselves. Many of the bricks were recycled to build the Hitcham's Almshouses. Dr. Henry Sampson wrote of the chapel in the castle, "In the same court also was a neat chapel, now wholly demolished, *anno* 1657, and transported into the highways". It is this building and its contents, The Dukes Chapel, constructed *circa* 1270 and demolished by 1657, which seems the most probable source of the stone at Birds Meadow. If so, the Knight's knee (in storage in the Ipswich Museum) may well be from a Bigod sarcophagus.

Nonconformist Henry Sampson (1629-1700), a one-time cleric and entrepreneur of this town, most certainly played his part in demolishing parts of the castle.[4] His name appears at the head of a list as a supplier of material to the parish highway surveyors. Also, much material such as stonework and flint can be found in the walls of many buildings in the town.[5] But there is nothing to confirm any link to Sampson and Birds Meadow, at least not officially.

**********

Time was running out as the site had to be handed back. The future plan for the site had not, as yet, been decided. There was still so much more to uncover and even more answers to find to endless questions.

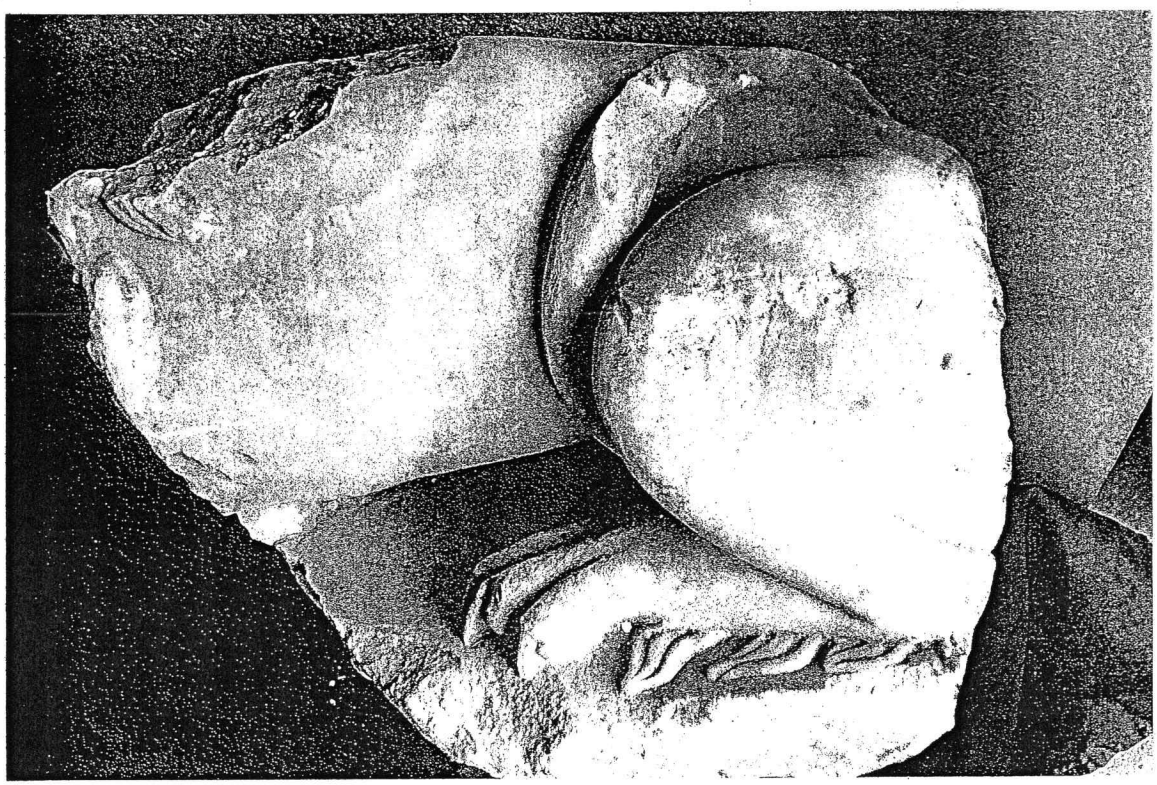
Forty-four long years have now passed by at the time of writing. But on Tuesday 26 February 2008, the site once again came to life, when The Suffolk Deserted Medieval Settlements Field Team came to begin phase two of the dig; needless to say I was keen to join up with them after such a long absence.[6] A very keen and hard-working team of experienced amateurs are once again opening up the many trenches and awakening the hidden artefacts from their slumbers, and part two of the dig is truly underway. (This in no way excludes any

keen and active Framlingham people from taking part). Through much hard backbreaking work in inclement weather we have made some exciting discoveries. With the absence of modern electronics to aid us, we still have to resort to the dear old trowel, bucket, spade and wheelbarrow.

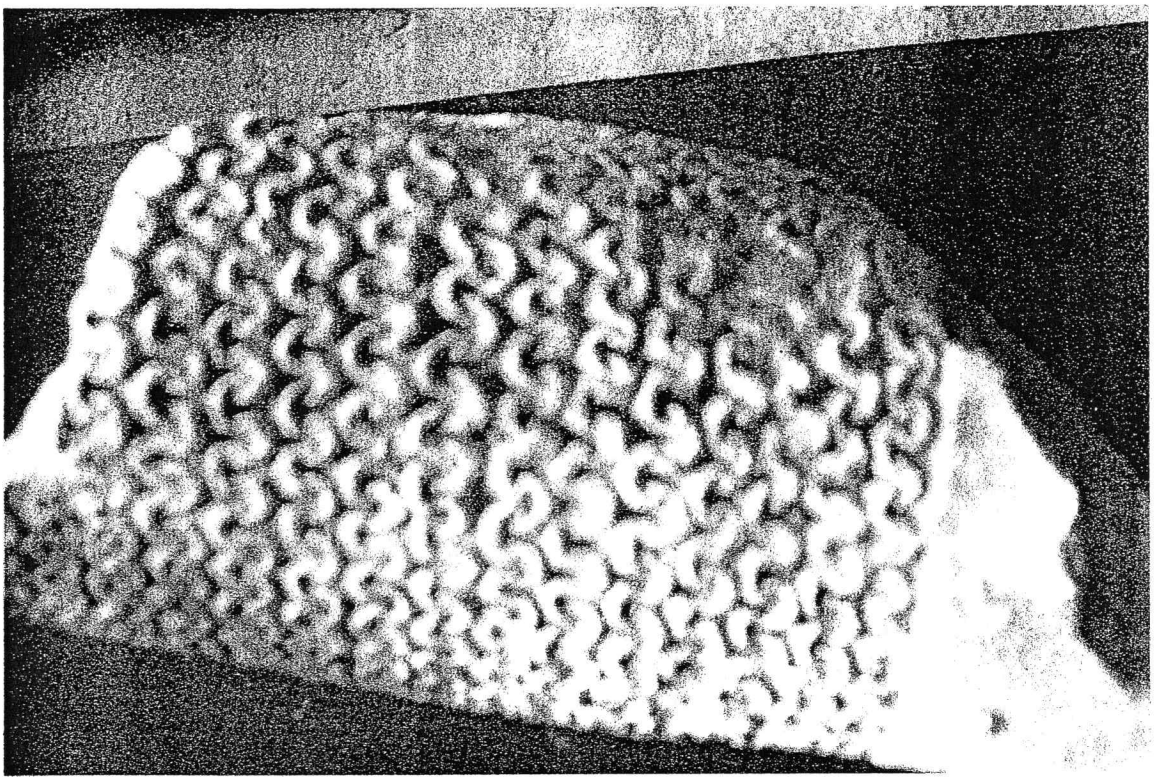
We hope, given time, that many unanswered questions will be solved, and that I can report a successful and detailed conclusion in a future issue of this journal. Had we indeed found the remains of long since missing tombs from chapels that were demolished within the castle, or even minor tombs removed from within St. Michael's Church at the behest of the Howard Dukes of Norfolk? But of our marvellous and fine Griffin/lion; just where does this fit in with our mysterious story of discovery? The head and tail/tale are yet to be found and solved and would not doubt help fit in another piece to our extraordinary jigsaw puzzle.

*Editor's Notes*

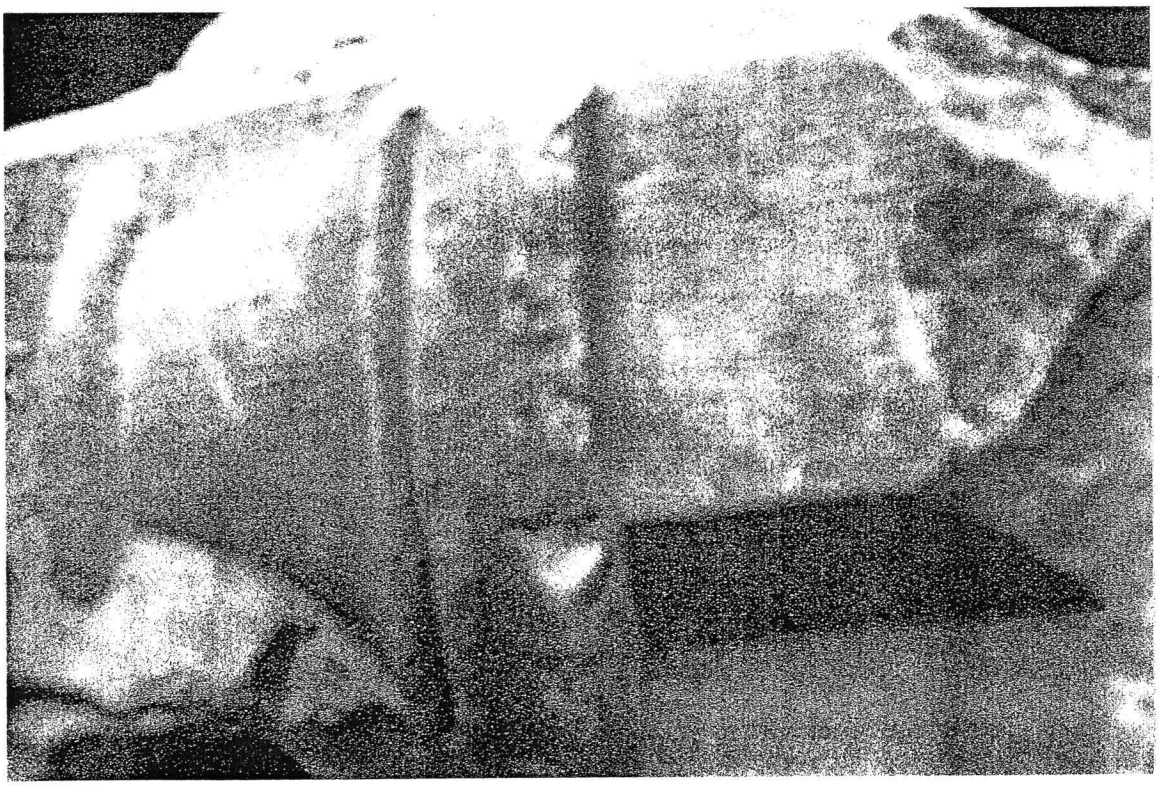
1. It is hoped to include a report on Phase Two of the Excavations in a later issue of this journal.
2. R. Hawes, *The History of Framlingham ... with additions and notes by Robert Loder* (1798) pp. 363 *et. seq.*
3. Unpublished paper *c.* 1998.
4. H. Hampson, "The History of Framlingham Castle", *in* J. Leland, *De Rebus Brittanicus Collectanea* (1774) vol. 2. See also V. B. Redstone, "Framlingham Castle in decline" [ascribed title] *in Fram: the Journal of the Framlingham and District Local History and Preservation Society*, 4th series, number 1 (August 2001) pp. 22-3.
5. A. G. Moore, "Henry Sampson, 1629-1700 ..." *in Framfare*, number 33 (April 2006) pp. 20-21.
6. The Suffolk Deserted Medieval Settlements Field Team may be contacted by email: suffolkdmsfieldteams@fsmail.net.



**High** quality workmanship of the early sixteenth century. **This fine piece of carved clunch** (soft white **sandstone**) was one of the very first items removed from **a shallow foundation trench in 1964.** Is it a lion, **or perhaps** a griffin, with its wings missing? To **date no head or wings have been found,** or its rear **quarters.** The fine detail as shown has been perfectly **preserved, because it was face-down** in the soil. **On removal** from the trench, it proved to be very solid and heavy.

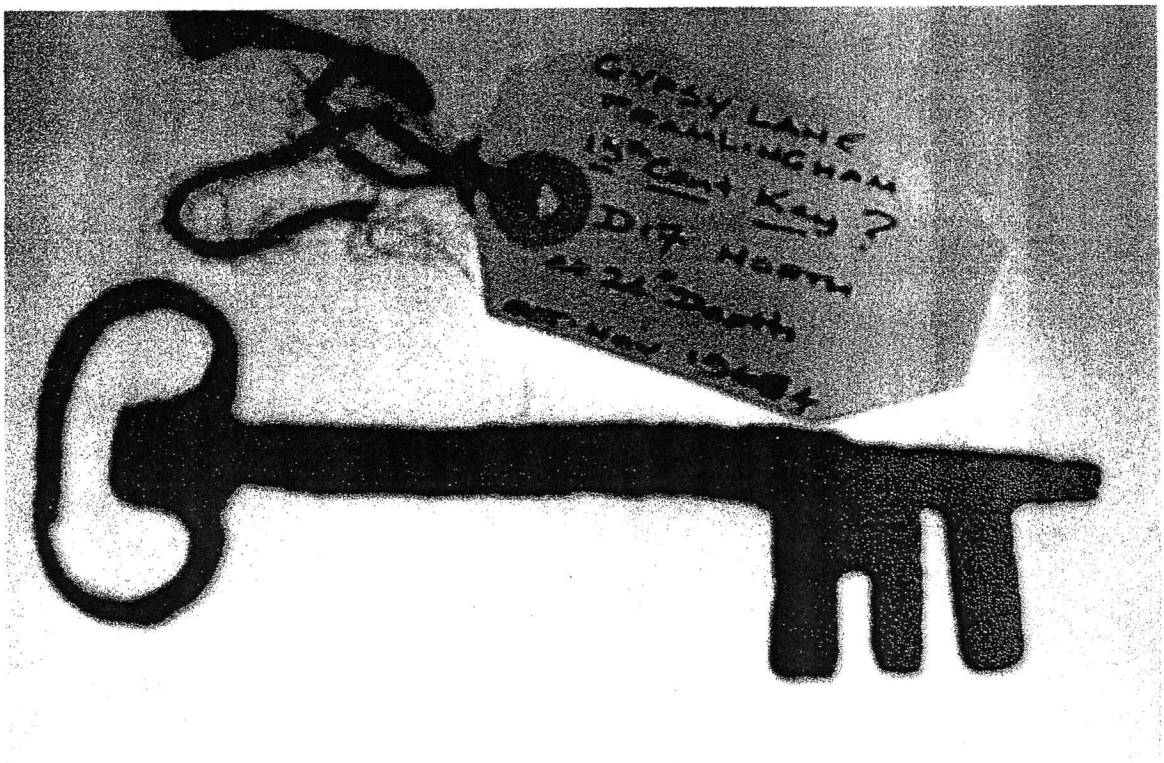


**This fine piece shows a broken section of a knight's arm covered in chain mail; note the outline of a rivet, lower right. Found in trench A35-West, at a depth of only 12 inches. So far this is the only piece of carved chain mail recovered.**

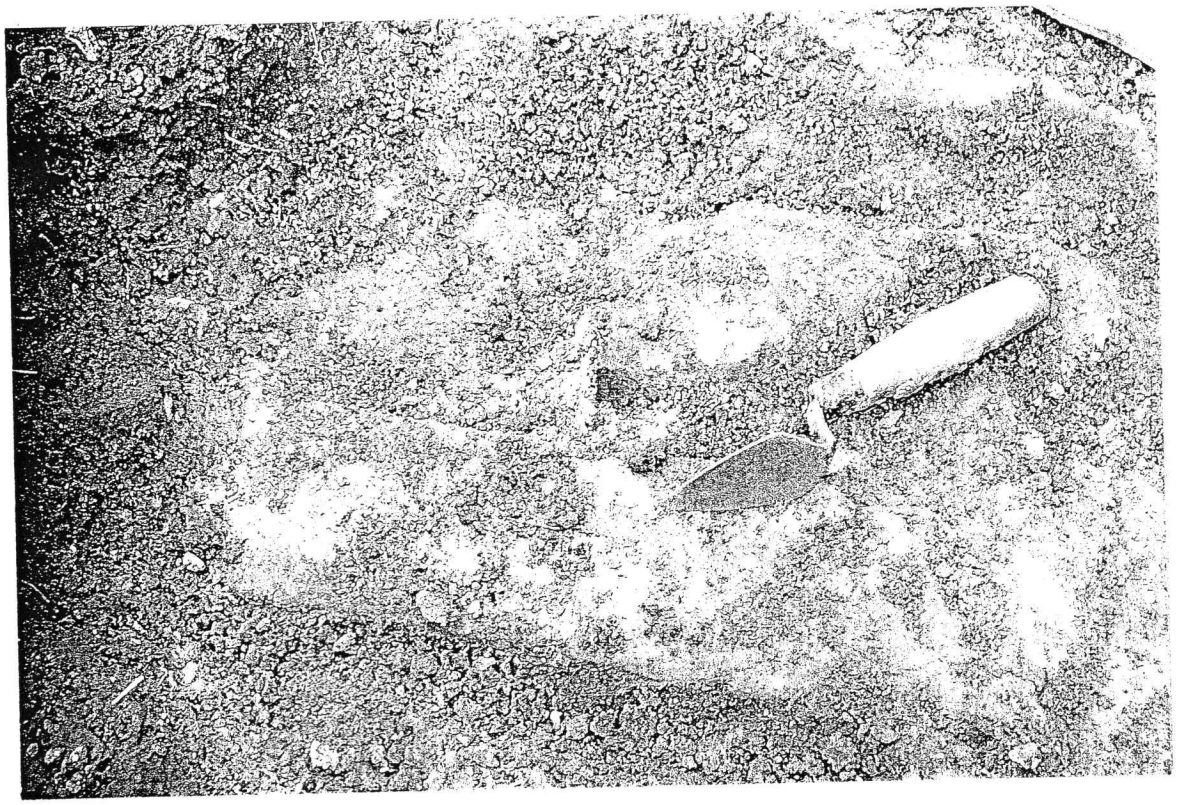


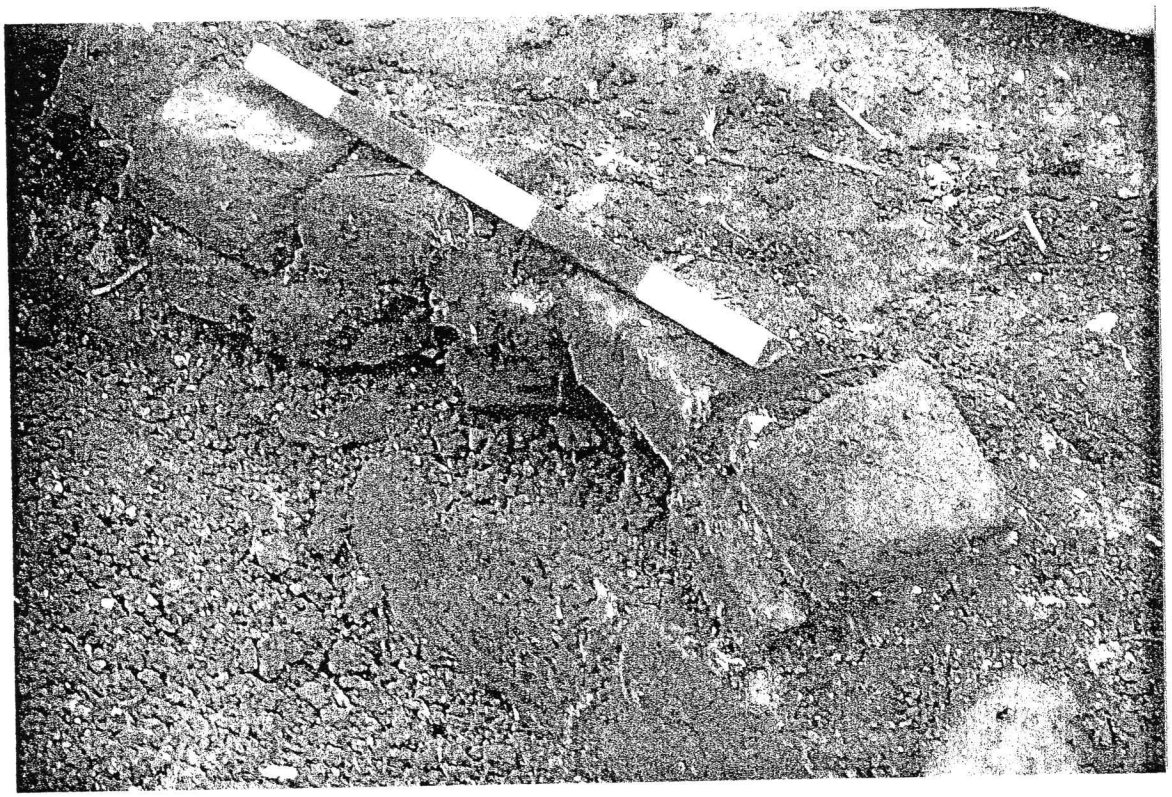
**Small-carved section of a pillar. From trench A20 West, at a depth of only 12 inches. This was one of four so far excavated. Most of the fine detail has been perfectly preserved because it was face down in the soil. In most cases the Tudor builders smashed most of the stonework beyond recognition when constructing the footings/foundation trench.**

**The section of pillar, which at one time had a mason's mark within a circle, although very faint, the outline of which can just be seen. This was the item that suffered from the attention of vandals in December 1964.**



**Fifteenth century door key found in D17 in test trench north, at a depth of 24 inches. This was uncovered in an exploration/test mixed in with loose rubble. In turn this was removed in its entirety. Most probably this was deposited mixed in with loose medieval material when the house was under construction. This was one of two fifteenth century keys so far found; the other one being only three inches in length, and most probably fitted a lock to a wood chest or similar.**





**The remains** of a collapsed wall of the Tudor house. Note the patches of white mortar on the bricks. **Were these** bricks manufactured locally, or were they robbed from demolished buildings elsewhere, **Framlingham** Castle, perhaps?

## THE SUTTON HOO BURIAL SHIP

*By* Geoff Taylor

---

The town of Woodbridge is a very pleasant East Anglian town on the banks of the River Deben, a good river for sailing enthusiasts as the flow is quite gentle. After I came to London in 1935, my parents moved there, and their house on slightly rising ground overlooked the railway and the river not very many yards away. My brothers and I often crossed the river by a small rowing-boat ferry, and had picnics on the other side, which was then just covered with wild heather and was not cultivated.

For many years, local people had been aware that some mounds or barrows there about nine or ten feet high were probably old burial sites, and, being superstitious, would not go near them. A family named Pretty owned the area, and in 1938, after some disturbance of the mounds had been seen, Mrs. Pretty decided to have the barrows investigated, and called in a Mr. Basil Brown, a local expert on the subject, who entrenched three of the barrows which had been disturbed and probably robbed of their contents. Some barrows had not been touched, and they found the remains of a boat, and the next year another barrow was excavated by Mr. Brown and two of Mrs. Pretty's staff. The diggers soon discovered rivets and other objects, which suggested the remains of a boat, though none of the timbers remained intact. When they dug further they found bronze and iron objects and realised that it was a burial site. In view of this, they called in more experts with a Mr. Charles Phillips, FSA. He now brought together a team of experts on the subject, and in July 1939 gold and garnet strap fittings were found, a sword encrusted with jewels, drinking horns and bottles with silver fittings and a bronze cauldron.

A Coroner's Inquest was held to decide whether the objects were Treasure Trove and thus the property of the Crown, but the jury decided they were the property of the landowner, Mrs. Pretty. The coins that had been found were dated about the end of the 630s and it seemed likely that this was the burial site of the Saxon King, Redwald, who held the title of Bretwalda (High King), with authority over the other English Kingdoms.

It was estimated that the burial boat was a very large open boat about thirty yards long, propelled by forty oarsmen, and was probably a Royal barge. Mrs. Pretty decided to donate all the proceeds of the dig to the British Museum, where they are still on display.

The fears of the local people about the consequences of disturbing the burial site seem to have been justified, as three local people involved in the excavation all met violent deaths, one of whom was well known to my father. He was killed by a train on an open railway crossing near his home, one which of course was well known to him, as he used it on most days.

*(For papers addressing specific aspects of the Sutton Hoo burial site, see A. A. Lovejoy's "Sutton Hoo and the beginnings of Christianity in East Anglia", in* Fram, the Journal of the Framlingham and District Local History and Preservation Society, *3rd series, number 5 (December 1998) pages 15-18, and A. A. Lovejoy, "The order of construction of the mounds at Sutton Hoo", in* Fram, *3rd series, number 7 (August 1999) pages 18-20).*

# THE MILLS OF FRAMLINGHAM

## PART 2

## VICTORIA MILL SITE

*By* John F. Bridges

---

There was a windmill on this site (map reference 283630) a long time before the name Victoria was associated with it. Robert Hawes[1] in reference to the manors of Framlingham states,

> Andrew Bedingfield, holdeth freely The Old Windmill, near the Fairfield; which was Thomas Mulliner's 1690, William Withersby's 1673, and Alexander Ward's 1660, by the rent of 6d.

The land on the right as you proceed up Victoria Mill Road from Station Road was called Fairfield Pightle[2] (pightle is an enclosed parcel of land).

When a mill site has been in existence for a very long time, it is rarely possible to establish exactly when the first mill was built. The earliest reference may relate to the mill's first owner, or it could be to any number of subsequent owners unless it is clearly stated. For this site, however, it is possible to establish earlier links.

Richard Golty became the curate of Framlingham in 1624, and Rector in 1630. He derived income from tithes, glebe rents and fees etc., which were recorded in two account books, of which one survives[3]. John Booth provides a useful narrative on the accounts, and refers specifically to a windmill[4].

> There was a windmill, an important institution in a corn-growing parish. In 1628, when Golty mentions it first, Beatrice Cocke had it, but there were many changes, for Thomas Markrom took it over in 1631, Robert Pigeon in 1634, Thomas Reignoldes in 1636 and Pigeon again later on; and it was "Robert Pigeon, miller" whom Golty wrote down in 1650 as having paid him nothing for seven years. The annual charge was eight shillings. William Withersbie was the miller in 1664, and ground the rector's corn at sixpence per combe.

From this information, we see a connection with this paper's first paragraph quoting the name of William Withersbie(by). Provided that they are the same person, and that he only had one mill, then this takes the Victoria mill site back to at least 1628.

A further tentative link can be put forward. Robert Shemynge the elder died in 1610, and his will[5] refers to

> and the piece of grownde with the wynde mylle thereupon now standing in the Meelfield in Framlingham, which I sold to Christopher Ritchies.

Although from a later date (1842), the Tithe map[6] and Apportionment Book[7] only show two locations called Mill Field, and these are on either side of the Victoria Mill site. It is not clear whether he sold the land with the windmill on it, or just the land, but there was clearly a mill there when the will was drawn up.

Any connection to earlier mill references[8] is not yet established, but the above details indicate a link from at least 1610 to the final years of milling in the early twentieth century. From

Bedingfield's time , there are several legal documents[9] relating to subsequent owners and financial transactions. Oswald Sitwell, who is remembered as an industrious researcher of Framlingham history, produced a summary of these documents[10], from which the following are determined:

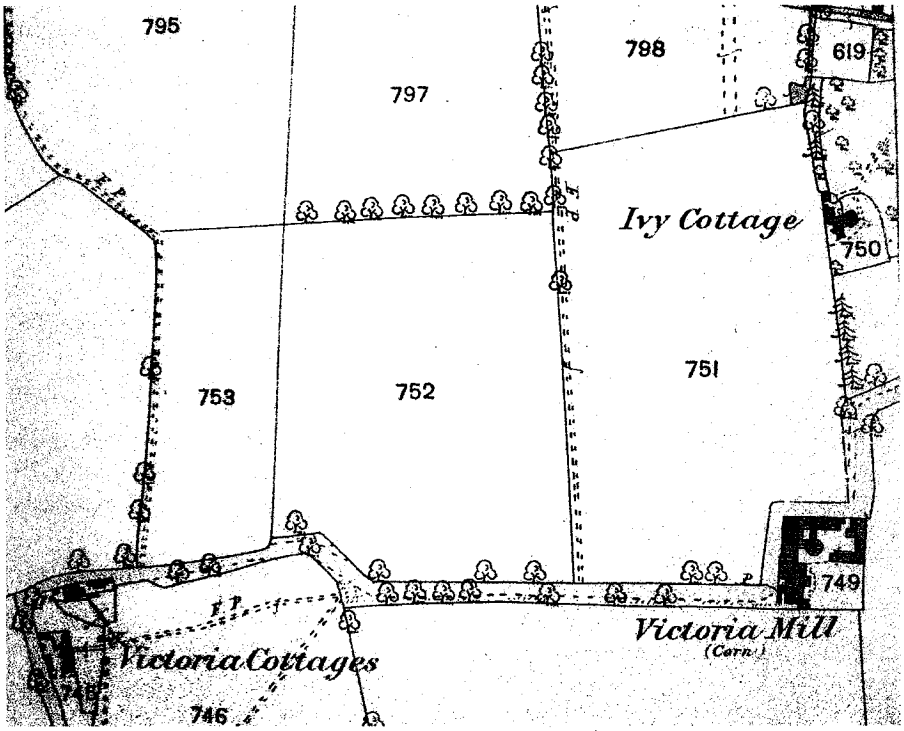
> Andrew Bedingfield in 1714 sells to Edmund Cocking, baker of Framlingham, for £120. There is reference to the mill being near the Fairfield, and Robert Skinner was the occupant at the time.
>
> Edmund Cocking's will of 1738, leaves his mill and bake house to his wife for life, and then to his children in turn. If that failed, it would be sold by his executors, one of whom was Robert Whiteman.
>
> Robert Whiteman, executor, sells mill to Francis Wright for £144 in 1750. Nathaniel Fuller was recently occupying the premises.
>
> Descendants of Wright family own mill. There is a mortgage in 1779 to Mrs Eliza Clayton, which later transfers to the Simpson family.
>
> Thomas Wright sells to Jasper Pierson in 1825.
>
> An Appointment of May 1826, Jasper Pierson to Edmund Goodwin. It declares that though Jasper's name is in the deed, it was in trust for his half brother Edmund Goodwin. He changed his name to Edmund Goodwin Goodwyn in 1828, on his inheritance from his uncle.
>
> Jasper Pierson dies in 1838 and ownership passes to Edmund Goodwin Goodwyn.
>
> Conveyance of 1843 from Edmund Goodwin Goodwyn to John Kindred.

Edmund Kindred (1788-1857) had been operating the mill since at least 1818[11]. The mill, which was noted as having two pairs of stones, along with house and yard, was put up for auction in 1825, when it was also stated that Edmund Kindred had been given notice to quit[12]. A new owner, unless he was a miller himself, would need a miller to work it, and so Kindred was fortunate to remain there after Pierson bought it. At some point, Edmund's son John Kindred (1809-1891), assisted with the running of the mill.

After it passed to Edmund Goodwin Goodwyn, he had been in possession for about four years when he and his miller were to receive much publicity following the disastrous collapse of the mill. *The Ipswich Journal* of June 24th 1842 described the event:

> **Falling of a Post Wind Mill and Miraculous Escape of lives**
>
> An accident occurred on Monday last (19th), at Framlingham which might have occasioned the loss of lives of several persons, by the falling of a windmill in the occupation of Mr John Kindred, and belonging to Mr G. Goodwyn esq. Workmen were employed in building under the mill a round house, the brickwork being upwards of seven feet in height, upon a portion of which the mill was raised and supported by screws. It appears that one of the cross-trees gave way in the centre, while the mill was at work at a slow pace, which precipitated the mill into the yard with a fearful crash, the mill itself barely clearing the dwelling house and outbuildings. At the time of its falling there were in the mill Mr Kindred and two other persons, all of whom most miraculously escaped without more injury than some severe bruises. When Mr Kindred was extricated he had five coombs of corn upon him, and was nearly suffocated. A bricklayer who was at work under the mill, had only time to escape by throwing himself over the new brickwork.

The other men in the mill were Mr Collins the millwright and a workman named Newson. He was not very lucky, as he was to be later involved in a construction accident at the College, when his two workmates were killed.




**Victoria Mill from Ordnance Survey 1884 map.**
**Ivy Cottage is the present Roundhouse, a former smock mill.**

Faced with the urgent need for a new mill, John Kindred raised the money, and bought the site around 1843. He arranged a mortgage with W J Edwards[13]. Additional money was raised wherever possible, this notice appearing in *Ipswich Journal*, November 26th, 1842:

> To be sold by private contract. A capital Wind Shaft, Break Wheel, cast iron Rightup Shaft, with crown nut and Spur Wheel, two stone-nuts and irons belonging to the stones. Two sack riggers and one 4ft. 4in. French stone. Enquire of Mr John Kindred, Victoria Mill, Framlingham, or Mr John Whitmore, millwright, Wickham Market.

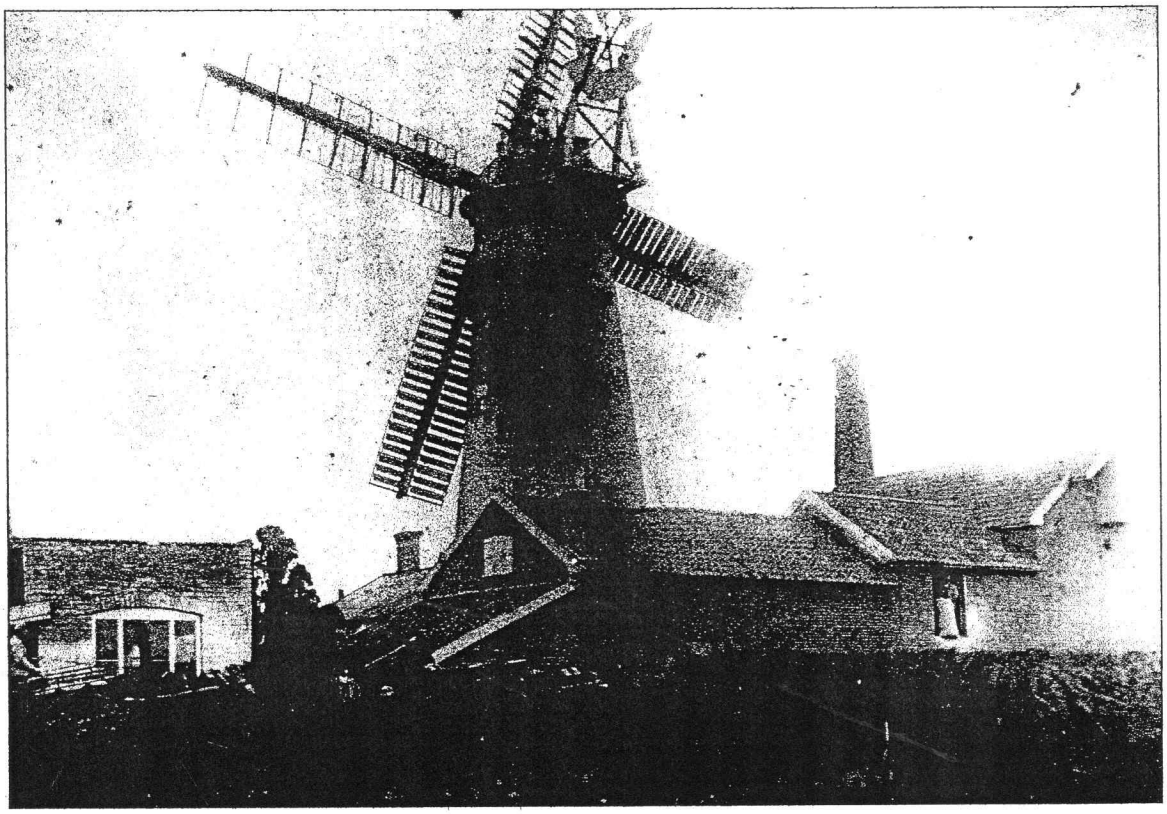
These items were most likely the remains of the old mill.

The new mill was of a very different construction to the post mill, and was even more reliant on bricklayers. This tower mill would have been an impressive sight, visible over a long distance. It was built by John Whitmore in 1843. He had a good reputation as a millwright, and the firm become even better known in later years after George Binyon was taken into partnership in 1868, when the business rapidly expanded[14]. Buttrum's mill in Woodbridge is a fine extant six-storey Whitmore tower mill, and allows us to gain a good impression of the size and type of mill that was built in Framlingham. It is open to the public at certain times, and is well worth a visit.

It is interesting to note that the advertisement of 1842 refers to Victoria Mill at a time when the tower mill was yet to be built. It is not clear when the name was first used, but Victoria came to the throne in 1837. The road did not adopt the name until some time later, as it was still referred to as Mill Lane in the 1871 census.

The brick tower was built on six floors, and was 23ft. 6in. outside diameter at the base[15]. It had patent sails, a six-bladed fly and three pairs of stones. The mill was the largest in Framlingham at that time, yet within ten years it was advertised to be let[16]. John Kindred was arrested for debt in 1853, owing Whitmore £55. A year later, he is an insolvent debtor and a

prisoner in Ipswich gaol[17]. Milling could be a financially precarious business; we saw in Part 1 of this paper that Philip Aldrich and later Augustus Roe, who owned the Mount Pleasant mill, were both declared bankrupt.



**Victoria Mill *circa* 1890. Note steam mill chimney to right of mill.**

His brother Frederick Kindred (1815-1862) then worked the mill, and introduced supplementary steam power to drive the stones within the tower. This was in use by 1855[18], and probably earlier than that, as he is referred to as the first person in Framlingham to apply steam to milling[19]. On that basis, it would need to predate the steam mill in Albert Place that was built in 1853 for Edmund Kindred. This is probably his brother rather than his father, both being named Edmund. Unfortunately, Frederick was to follow the path of other millers, as there was a petition for his bankruptcy dated February 1857[20]. Ownership of the mill must have reverted to William Edwards who had the mortgage with John, because when Edwards died in 1859, his widow was not interested in it, and Frederick Kindred bought it for £400. His debts seem to have been discharged, because in April 1860 he secured a mortgage with Reverend E.C.Alston of Framlingham[21].

His ownership was short lived, as he died in December 1862. A new era in the life of the mill started in June 1863, when one Thomas Twiddel Buckmaster bought it for £610[22]. He would today be considered a business entrepreneur, being involved with several enterprises in the county. His obituary in the *Framlingham Weekly News* of May 31, 1913 provides useful information on his life. He was born in Bedfordshire, and later moved to Suffolk when he bought Letheringham water-mill. The 1861 census shows him living there with his wife Maria and their children Thomas and Fanny. Commercial activities around Framlingham station were being developed following its opening in 1859, and Thomas bought one of the sites along Station Road, where he built a house and stores. The purchase of Victoria Mill then followed, from where he lived and ran his expanding business interests.

Other mills which he bought were on the south beach at Aldeburgh, along with the High Mill near the station. Brickworks followed, with one at Saxmundham and Easton, plus a further works next to the railway line in Framlingham. These are shown on the 1884 Ordnance Survey map but not the 1904 version, and should not be confused with Peter Smith's brickworks, which were some way past the level crossing on the left side of the road to Kettleburgh. Bricks from Buckmaster's works were used in the construction of Station Terrace, along with various granary and store buildings.

Thomas Buckmaster was a man of substance, and as a corn merchant he regularly attended the main London corn exchange in Mark Lane. A well known tale of the time is worth retelling. On one occasion he was prevented from catching his usual train due to an engine failure (nothing unusual so far). He then arranged and chartered a special train for himself! To top that, he successfully sued the railway company for the costs incurred. Edwin (E. G.) Clarke, another corn merchant, often had the train wait for him if he was late.

Victoria Mill was only one part of his overall activities, but it meant that he had the resources to invest in it. To that end he had a purpose-built steam milling plant constructed next to the tower mill. This would have been a fixed steam engine within the building driving traditional mill-stones. The exact date of the new steam mill is not clear. The first Buckmaster reference in *Kelly's Directory of Suffolk* specifically to steam is in 1883; it is not shown in the 1879 edition. The timing could not have been better, because on the night of October 14th 1881, a spectacular storm blew all the sails off the tower mill, snapped the shaft and damaged the cap[23]. It was assumed that the winding gears were disarranged through the violence of the storm, and the sails got tail winded. Fortunately, no-one was injured, but the sails fell onto a tumbrel and some machinery in the yard. The cost of repairing all the damage and replacing the sails was £150[24].

Less than a month later, John Barnes, who was a miller working for Buckmaster, suffered a terrible accident in the steam mill. It seems that a drive rope for the "smutter" or "blower" had come out of the pulley, and he tried to remove it while the machinery was still working. His right hand became entangled in the rope, which resulted in his arm being broken in several places. A young worker by the name of Avis was on the same floor, and rushed down to stop the engine and call for help. All this time, Barnes was being spun around at great speed, but he was eventually able to brace himself against the arch of a window, which caused the drive band to slip. He was finally freed and carried home, when doctors Jones and Jeaffreson attended him. They decided that the hand needed to be amputated, and this was performed by Doctor Jones[25].

John Barnes overcame this adversity, as was recorded in his obituary in 1920[26].

> Having to depend entirely on his own exertions for a livelihood, he resolved to face his misfortune with a stout heart, and had a false arm adjusted with a hook at the end of it. By that means he was able after a time to resume his employment, and he became so proficient in the use of it that he could discharge his duties with practically the same ability and ease as before his accident, and had been in regular employ at mills in the town until overtaken by illness a few months ago.

Although steam had earlier been introduced as supplementary power to the windmill, it may not have been successful in the long term. There is no further reference to steam in directories until 1883, as noted earlier, when the new steam mill was already in use. The likely date is around 1880. Thomas Buckmaster, and Reuben Whitehead at Mount Pleasant, both had new steam plant built in this period. They were the leading millers in the town at this time, but within about ten years, James Maulden's new roller mill in Bridge Street would

change the balance forever.

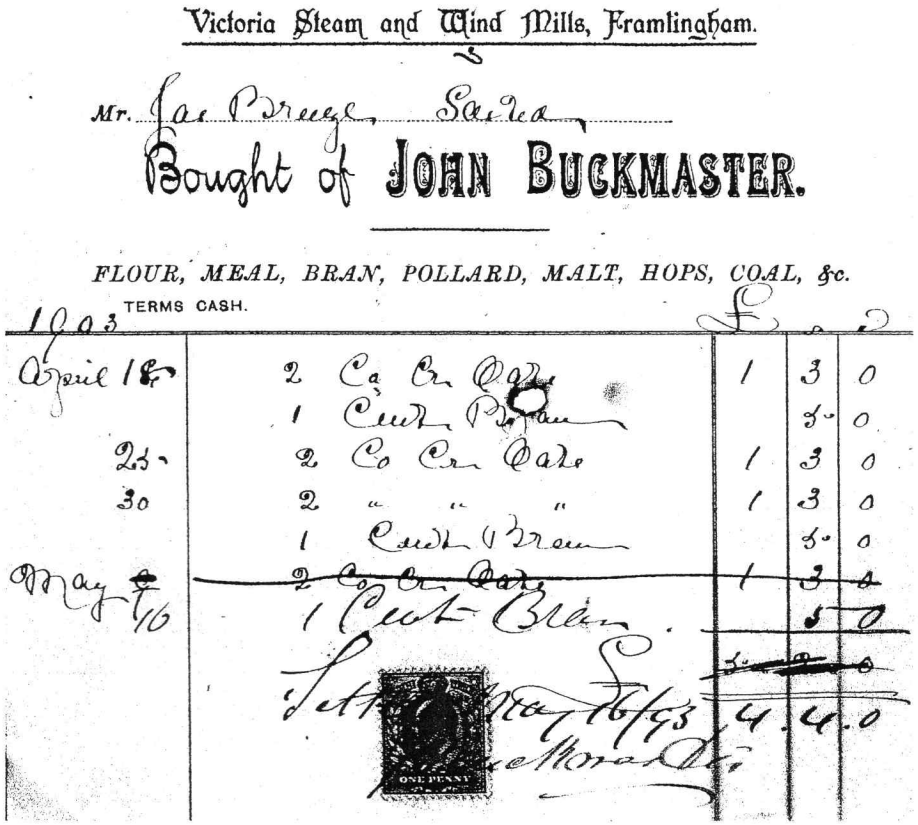
The 1881 census shows Thomas Buckmaster age 45, was living at Victoria Mill House along with his expanded family, being Thomas age 21, Fanny 20, Louisa 19, John 18, Mary 16, Sarah Jane 13, Alice Amelia 11, and Albert William age 5.

Thomas took out mortgages on his various properties[27] including one with Edward Crook. When Thomas retired, the mill was then operated by his son John, who is noted as the miller in 1896[28]. Thomas was still living at Victoria Mill House in 1891, but by 1901, the census shows he is aged 65, retired and now living in his newly built house, Victoria Villa, next to the station. His eldest son Thomas is also there and noted as "living on his own means" while John has married and is living at the mill.

Thomas Twiddel Buckmaster died in 1913, and following the death of Edward Crook, his wife Eliza Crook eventually sells the mill to his son Thomas Buckmaster in 1919[29]. The sails were removed in 1918[30], and any further milling activity would have relied on the steam plant. Thomas died in 1945.

Rex Wailes noted that the mill was derelict in 1926[31], and when visited in 1939, it had been demolished. Another reference[32] gives the demolition date as June 1935, with steam in use up to 1929. Samuel Clark took the wind shaft out and the sails off, while his brother Amos pulled down the tower.

The tower mill was six storeys high and painted white, with a wooden gallery around the top. Its construction by the prominent millwright John Whitmore provided Framlingham with the latest windmill technology of the time. However, by the turn of the twentieth century, traditional stone flour milling was struggling against the competition from the roller mills. John Buckmaster's last advertisements in *Kelly's Directory of Suffolk* and *Lambert's Almanack* were in 1904. Surviving receipts[33] date to 1903, and are printed "Victoria Steam & Wind Mills, Framlingham. Flour, meal, bran, pollard, malt, hops, coal etc." Such mills often resorted to producing animal feed until the owner retired or there was a major breakdown that was too costly to repair.



Victoria Steam and Wind Mills, Framlingham.

Mr. Jas Breese Sailea

Bought of JOHN BUCKMASTER.

*FLOUR, MEAL, BRAN, POLLARD, MALT, HOPS, COAL, &c.*

TERMS CASH.

1903

April 18 2 Cs Cr Oats 1 3 0
1 Cwt Pollard 8 0
23 2 Cs Cr Oats 1 3 0
30 2 " " " 1 3 0
1 Cwt Pollard 8 0
May 6/6 2 Cs Cr Oats 1 3 0
1 Cwt Bran 8 0
Sett May 16/03 4 4 0

The chimney of the steam mill remained until the 1960s, and the building itself is now residential. Any further knowledge of the final period of milling, or what happened to the machinery would be welcome.

*(I would like to thank Mark Barnard of The Suffolk Mills Group for his assistance in relation to additional references and the work of Peter Dolman. Also, my thanks to Peter Greene, Joy Croxon, Ray Whitehand and Roger Ladd.)*

*Notes*

1. R. Hawes, *The History of Framlingham ...with considerable additions and notes by Robert Loder* (1798) p.378.
2. Suffolk Record Office Ipswich (SROI) FDA 104/A1/1-3 *Tithe map.*
3. SROI JC1/29/1 (microfilm).
4. John Booth, *Nicholas Danforth and his neighbours* (1935).
5. *Suffolk Roots* vol. 29, no 2, (September 2003) p.107.
6. SROI FDA 104/A1/1-3.
7. SROI FDA 104/B1/1a.
8. J. Ridgard, *Medieval Framlingham: select documents 1270-1524* (1985) Appendix B.
9. SROI HD 1673/1.
10. SROI HD 1673/2/1-3.
11. *Ipswich Journal*, April 11 1818.
12. *Ibid.*, June 4 1825.
13. SROI HD 1673/2/1-3.
14. Phyllis Cockburn, *Whitmore and Binyon Engineers and Millwrights of Wickham Market, Suffolk.* (2005).
15. B. Flint, *Suffolk Windmills* (1979).
16. *Suffolk Chronicle*, 17 December 1853.
17. SROI HD 1673/1.
18. *White's Directory of Suffolk*, 1855.
19. *Framlingham Weekly News (FWN)*, 13 January 1894, Part 111.
20. *London Gazette*, April 10 1857.
21. SROI HD 1673/2/1-3.
22. *Ibid.*
23. *FWN*, October 22 1881.
24. *The Miller*, November 7 1881.
25. *FWN*, November 12 1881.
26. *FWN*, November 6 1920.
27. SROI, HD 1673/2/1-3.
28. *White's Directory of Suffolk*, 1896.
29. SROI, HD 1673/2/1-3.
30. Science Museum Library, Simmons notes.
31. R. Wailes, *Suffolk Windmills Part11*, Transactions of Newcomen Society, Vol.XX111.
32. Science Museum Library, Simmons notes.
33. James Breese Collection, via John Bridges.

## DEPARTURE POINT

Parham ... has Parham Old Hall, a most picturesque moated house of the Willoughbys. But I must here record an outrage. Down to 1926 there stood over one of the entrances to the premises a very beautiful stone arch of late fifteenth century, on which were carved five shields of Willoughbys and their alliances. The work was wonderfully sharp and good; and standing where it did, in the hedgerow, the gateway was as unexpected and pretty a thing as one could wish to see. In 1926 an ... [overseas visitor], whom I cannot qualify politely, prevailed on the owner to sell it and removed it. Language fails me when I think of it forming the portal perhaps of the stately Buggins home in – no, on – Plutoria Avenue, Zenith City, flanked, it may be, by Assyrian bas-reliefs and surmounted by a mosaic from Sicily. For we may be confident that our purchaser is a man of wide art-sympathies, and as he might probably say himself, a whale for culture.

*From:* M. R. James, *Suffolk and Norfolk* ... (1930)

*"History is five minutes ago"*

THREE THOUSAND PEOPLE IN THIS TOWN
ARE MAKING HISTORY

**Framlingham and District**
**Local History and Preservation Society**

**RESEARCHING**

**RECORDING**

**SUSTAINING**

**history and heritage in Framlingham and mid-Suffolk through**

**LECTURES**

**VISITS**

**CAMPAIGNS**

**PUBLICATIONS**

**Join our Society and make history**

***BETTER***