

CROMER PROSPECT

Project Background

Cromer Prospect is part of a larger seafront enhancement scheme, contributing to the wider regeneration of the Cromer area, developed by North Norfolk District Council and the Cromer Regeneration Partnership.

The seafront improvements include the extension and refurbishment of the Pavilion Theatre and renovation of the pier entrance, plus new lighting along the promenade, and the new Henry Blogg RNLI museum.

Cromer Prospect was managed by Commissions East on behalf of North Norfolk District Council, www.commissionseast.org.uk, with support from the Arts Council England, East.

For more information visit Cromer Tourist Information Centre, tel. 01263 512497, or visit: www.northnorfolk.org

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"I find Cromer excellent for writing, golf better still"

OSCAR WILDE, 1892

"The purest air, wafted on the ocean's bosom from the pole"

JOHN MANNING, 1806

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"An esplanady sort of place"

A C SWINBURNE, 1880

"A goodly church stands on these brittle grounds, not many fairer in Great Britain's bounds"

JOHN TAYLOR, 1623

"I am not enjoying myself very much"

WINSTON CHURCHILL as a young visitor



commissions east



Photographs: Doug Atfield, Paul Russell and Stephen Parry. Other material supplied by Purcell Miller Tritton, Cromer Museum and North Norfolk District Council

Designed and produced by North Norfolk District Council, March 2006 www.northnorfolk.org

CROMER PROSPECT



A CELEBRATION OF PIERS, PROMENADES AND LIFEBOATS



Cromer Prospect is the town's exciting public art scheme, supported by lottery funding through Arts Council England, East. It celebrates 200 years of Cromer's lifeboats and features beautiful atmospheric lighting that brings the historic seafront alive at night.

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Cromer Pier

David Ward, lead artist for Cromer Prospect, created a permanent installation celebrating the town's 24 principal lifeboats, set in the pier's forecourt. Twenty-four granite stones, each one representing a lifeboat, are set along lines looking out to sea, pointing in the direction of rescue missions.



A great compass is at the heart of the forecourt display. The lines radiate out to sea from the compass through the granite 'standing stones'. The design is based on the compass in the HF Bailey lifeboat, which can be seen in the new Henry Blogg RNLI museum.

The names of each lifeboat, ship rescue, date of the rescue and the numbers of lives saved, are cut and inlaid into granite lines stretching from

the compass to the standing stones. Ray Carpenter has designed the unique typeface for the lettering. It can also be seen in the quotations about Cromer set in the stone rings along the seafront and in the town centre (see Cromer Quotes).

Cromer Prospect at Night

Cromer Prospect is transformed at night with beautiful atmospheric lighting. Each 'standing stone' is uplit with star-like lights. This acts as a reminder of the beacon that burned on the corner of Cromer Church tower before the first lighthouse was built.

The flint walls on the Victorian bastion above the pier, leading to the Hotel de Paris, are up-lit with occasional washes of light using soft colours, creating lighting reminiscent of natural light effects and watercolour paintings.



Cromer Quotes

Cromer inspired some of the UK's greatest 19th century literary figures. To celebrate this link, their quotations about the area have been immortalised in stone rings which can be found on the seafront, outside the Hotel de Paris and on the corner of West Street and Chapel Street. The quotes are cut and inlaid in stone using Ray Carpenter's special Cromer Prospect typeface.

Oscar Wilde, Elizabeth Gaskell and the poet AC Swinburne are featured, along with Clement Scott, the Daily Telegraph journalist who wrote 'Poppyland' in 1886, and did much to make Cromer a fashionable resort in the late Victorian era.

Also find Jane Austen's positive words about the town, spoken by Mr Woodhouse in Emma, and see what Winston Churchill thought of a holiday here when he was a young boy.

Then John Manning waxes lyrically in 1806 about the benefits of sea air in a poem dedicated to Mrs Wyndham of Cromer Hall, "the pride of its inhabitants, and the ornament of its romantic scenes."

Finally in 1623 John Taylor, the Water Poet, talks of the glories of the parish church in his A Very Merry-Wherry-Ferry Voyage. Taylor had been on a voyage north when bad weather forced a landfall at Cromer where the locals initially mistook him for a pirate!

Cromer's Lifeboats

Cromer has operated a lifeboat for 200 years. It was the first coastal town or village in Norfolk to have a lifeboat some 20 years before the RNLI was established.

The lifeboat station's coxswains and crews have won many medals and special awards for their professionalism and bravery. The first was a silver medal from the Norfolk Shipwreck Association, given to Captain

Francis Pank in 1839, for saving eight people from the Achilles. The most recent were awards to Coxswain Richard Davies and the inshore lifeboat crew for rescuing a swimmer in 1999.

A meeting on October 31, 1804 established a lifeboat fundraising committee. By January 1805, under the guidance of Lord Suffield, it had raised over £700 and an order was placed for a North Country lifeboat. The boat was delivered during the spring of 1805.



Henry Blogg and Monty

Fast forward two centuries and Cromer is looking forward to the arrival of a £2 million Tamar class boat in 2006. This new hi-tech craft, equipped with the latest navigational aids, will easily travel at 25 knots, a far cry from its 'handraulic' ancestor.

The full story of Cromer's lifeboats is told in Cromer Lifeboats 1804-2004, written by lifeboat volunteer Paul Russell and Nicolas Leach, Deputy Editor of Ship's Monthly, www.cromerlifeboats.org.uk.

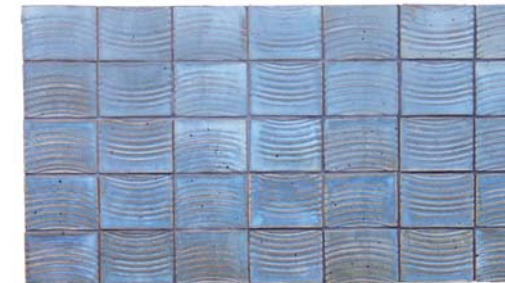
Rocket House

The new Rocket House with RNLI Henry Blogg museum, restaurant, cliff lift and toilets is situated to the east of the pier. The building features ceramic panels created by local artist, Stephen Parry, commissioned as part of the Cromer Prospect project.

Stephen Parry added apple, pine and oak wood ash glazes to the final wood firing of his large clay



tiles. The glazes subtly echo the colours of the coast. The panels feature flowing green and blue seas and pebbles on wet sand, with the colour of the sand changing from cream to dark orange.



David Ward

David Ward has been Artist in Residence at King's College, Cambridge and the Cambridge Darkroom (1991), Harvard University (1994) and Durham Cathedral (1997-98). He was a Research Fellow at the Henry Moore Centre for the Study of Sculpture in Leeds (1996). In 1990 he was a selector of the British Art Show and has been involved in other curatorial projects.

His work has developed to involve a wide range of media including light, photography, performance, sound and glass. Recent public commissions include works in Lowestoft, Bristol, Coventry, Wolverhampton and Reading, with a temporary commission for the BBC at Broadcasting House in London. In 2004-05 he was Visual Artist for the Siobhan Davies Dance Company production of 'Bird Song'.

