



The Ipswich Society NEWSLETTER

60
Years

www.ipswichsociety.org

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Contents

Editorial	2	Eminent Ipswichians	13
New members	2	Light at the end of the tunnel	14
Chairman's remarks	3	Quay signs on the Wet Dock	15
Planning matters	4	Barnard Bros, end of an era	17
Ipswich street name derivations	6	Thomas Wolsey brought to life	18
Cobbold Family History Trust on the move	7	Letters to the Editor	19
Image Archive: Vickers-Petters Ltd	8	Day cruise on the <i>Victor</i>	21
Great War British Home Hospitals	9	The old door on the back cover	22
St Mary-At-Stoke Church guidebook	10	Officers of the Society	23
Street scene	11	Public Art booklet available	22



*Civic Drive and the AXA
offices in springtime
Photograph: Tim Leggett*

Editorial

In this long, cold winter lockdown, the rapid progress of the vaccination programme offered to the whole population has been a beacon of hope. Indeed, it is one of the few things which will relieve pressure on our invaluable National Health Service workers, care workers and other key members of society who keep our lives ticking over (not to mention proper funding). It is sobering to reflect that those first two sentences have never appeared in any previous *Ipswich Society Newsletter*. Let's hope that they remain a feature of 2020/21 alone, although we will have to live with the virus and its variants for a long time yet. As ever, this is a packed issue with many varied articles – so my thanks to the contributors.

Robin Gaylard

Anthony John Hill 'Tony'

(15 January 1943 – 13 January 2021)

If there was one person who would have objected to this obituary, it would have been Tony himself. He embodied the efficient backroom boy and hated public exposure. That may be so, but his death has removed another of those people who helped to found and consolidate the Ipswich Society. He deserves a tribute.

Tony was gratified to have come from humble stock and was proud and gleeful when he discovered he had been 'born in workhouse' in Somerset (albeit as a consequence of Hitler's unwanted attentions on London, his mother having been evacuated for her confinement).



Educated at Northgate Grammar School and Ipswich Civic College, Tony joined the Jackson Group and eventually became a distinguished Chartered Engineer with Maddocks, Lusher and Matthews, where he was a partner and director retiring in 2004.

Although not there at its inception, as a young and vigorous person, he was entreated to join the Society committee in 1970 and immediately became a very successful *Newsletter* editor. In addition he helped facilitate a host of practical projects, social events and ambitious overseas city visits. Latterly, he was central to the digitisation of the Society collection for the Image Archive.

In 1982 he became a founding trustee and committee member of the Ipswich Archaeological Trust. Tony was appointed a magistrate in 1989 and served until 2009. He was a prodigious fundraising organiser with Rotary projects and for Macmillan Cancer Support.

Somehow he combined all these activities with a busy social life and memorable overseas holidays. He is survived by his second wife, two children and two step-children.

A thoroughly decent, self-effacing, reliable, much loved man. We were fortunate to have had him on board!

Chris Wiltshire

New members

2021 Membership Renewal

Thank you for renewing your membership of the Society for 2021, and for the donations made.

If you have not yet renewed you can do so by sending £10 for individual or £15 for family membership by direct payment to the Ipswich Society bank account: 80489018, sort code: 204451 or sending cash or a cheque to: Membership Secretary, 32 Cowper Street, Ipswich IP4 5JB.

Chairman's remarks

Firstly, a confession. I never really understood 'Planning' as applied to the large house builders since I first sat in this chair. I didn't understand it before then either but I wasn't too involved at that stage. If we look at what I might consider a typical example, the Northern Fringe, it might go some way to explaining my frustration.

The Ipswich Society has been involved with this proposal for twenty years; various members of the Executive (mainly Mike Cook) have sat on committee after committee arguing for what we almost all agree are the necessary components of the planned estate: a country park, physical separation from Westerfield, primary schools and later a secondary school, a district shopping centre which will provide basic necessities within walking distance (including therefore a small supermarket), medical facilities, a community centre, a transport plan that doesn't rely on the motor car and so the list goes on.

This is all well and good but, with the exception of the schools, the decision to open some of these facilities is not taken by the developer. It is up to Suffolk Clinical Commissioning Group to decide if they want a medical centre there; neither the developer, nor the public can choose which supermarket runs the store, if any. And none will commit until they are sure that there are sufficient customers to make it worthwhile.

We can discuss with the developer the provision for cycling, for footpaths away from the highway and for sufficient off-road parking spaces so that the bus isn't hindered on its journey across the estate (that's one we won't win, householders will own enough cars to fill all of the spaces available – and then one more!). We can discuss with bus companies incentives to run a bus from whenever the first houses are occupied, but we can't expect them to continue running a service if the buses aren't used.

My real bugbear, however, my bottom line of not understanding, is the design of the actual houses. Pressure groups get very uptight about developments of this size – here in northern Ipswich and in the villages across south east Suffolk or north Essex. They argue about the concept, about the numbers and about the increase in traffic the proposed development will create. But they don't consider the quality or the design of the finished product, because they can't!

None of the applications submitted so far is actually from the house builder, but rather from one of their carefully selected planning consultants who are expert at getting proposals through, traffic consultants who produce endless reams of traffic counts to convince the local authority nothing needs to be done off-site, community strategy consultants promising the earth and landscape architects with their fancy colouring pencils enhancing simple street scenes.

The national house builders don't commit to the house type when their first application (for outline planning) goes in. They don't commit when they submit details as Crest Nicholson have just done for the country park, for the drainage, or the access onto local roads. They perhaps commit when they decide to build the first few houses but these plans are reviewed by the planners as reserved matters (and here Ipswich Borough Council have appointed a dedicated planning officer just for this development).

Eventually, they do have to submit an application for the detailed architecture and appearance of the dwellings they build. But by this time, we're bored and exhausted and a dreary set of bog standard designs are presented which the big builders say are the ones which sell. Of course they are because they're the only ones on offer. The house types will change, as the market changes, flats or detached, two storey or more, three bed or four, how big is the garden, how many with

garages, and how many of the 1,100 will reflect the Suffolk vernacular? At least I know the answer to the last point!

I record with some sadness the passing of two former Executive Committee members since the start of the year, Tony Hill is remembered elsewhere in this *Newsletter*, Teresa Wiggin was a former Minutes Secretary and an excellent one. She was able to translate the constant gabbling of the committee and particularly the incoherent, disconnected garbage coming from my mouth into an accurate, readable and complete set of minutes. Teresa also had a comprehensive knowledge of the past events that had taken place in Ipswich and an enthusiasm for the Society and its activities. She will be sorely missed.

John Norman

Planning matters

39 Princes Street. In 2019 a one storey upward extension to provide three bedrooms on the fourth floor was approved. This application for a further upward extension will provide space for four more two bedroom flats. The addition of a Mansard story to Century House will be detrimental to it and to the surrounding buildings, all of merit, notably the Willis building. CGIs and photomontages are notoriously liable to give the viewer a false impression of what will be the final build; we feel that enough is enough and this should be refused.

Victoria Nursery site, Westerfield Road. The application to build a large care home was strongly objected to by many neighbours as being too high and with inadequate parking. It has been withdrawn by the developers; no reason has been given publicly.

Websters Sale Yard, Dock Street. A large, luxurious and spacious four bedroom home with all the 21st century extras. It occupies a prominent view to all on the Waterfront. Whilst the east elevation looking towards the Wet Dock is fine, incorporating as it does the historic and important 'EDWARD FISON' sign (perhaps as the result of the Conservation & Design Panel's comments on the previous application) but the north elevation, which will be seen by all who promenade along St Peters Wharf and have coffee at the Jerwood Dance House, is most unsatisfactory. The windows seem ill-proportioned and too close together; additionally, a simpler palette, preferably of Suffolk reds would be best for all the visible walls. We would also like to have seen solar panels/tiles on the south side. Tight archaeological conditions on this, the most important Anglo-Saxon site in Gippeswic, should be imposed.

Co-op buildings, Carr Street (no app or preapp). The five buildings on the east side of the northern end of Carr Street have for, over a century, been the go-to centre for every need. They have been standing deserted for a decade. Whilst none are nationally listed, two are on the Local List and, with their motto, form part of the folk memory of Ipswichians. It has been known for some time that the Department for Education (DfE) were supporting the proposal of Active Learning Trust (ALT) to SCC's education department to build a new primary school to serve the young residential population of the town centre. (ALT now has 21 schools in the east of England including Sidegate, Hillside and Gusford, plus Chantry Academy in Ipswich). Facading would be expensive and the DfE would not pay for it and, indeed, it couldn't be incorporated into a modern primary school so all the Co-op buildings east of Cox Lane will be demolished and replaced by a two- storey, 230 place primary school. The main entrance would be from Carr Street with a drop-off point in what is now the Co-op car park. There would be a Multi Use Games Area (MUGA) on the roof. The lettering from the Co-op would be retained and put on the school's facade. No mention has been made of the rear mosaic but we assured it will be retained somewhere.

There has been an exceptionally unanimous rejection to the proposed plans. They do not meet current DfE's requirements; shoe-horned on to a small site, it is inappropriately placed on Carr

Street and the designs for the retention of the artefacts are poor. It is widely felt that the new primary school (being necessary) should be on another part of the 'Mint Quarter' site but only after there has been produced a new master plan for the area.

IBC Whitton Builders Depot. The unused depot in Whitton Church Lane will be the site of eight modular modern self-contained units for the homeless. The 27 square metre units exceed, in most respects, building regulations and are designed to be consumer safe. All services are connected, heating by air source heat pumps; 4 bicycle and 3 car park spaces provided. This scheme is part of a charity initiative by the housebuilder, Hill, to provide 200 modules for the homeless throughout south east England. There have been some thirty local objections, but Suffolk Constabulary removed their objections to this proposal in the light of an improved management plan. Planning permission was granted.

St Matthews Street. Construction of a four storey building above two retail units next door to the empty QD shop. Seven self-contained one bed room apartments (50 square metres). Covered cycle storage but no car spaces. Permission for 4 apartments was given in 2019 for a similar design by KLH architects.

Anglesea Heights former BUPA care home. Ipswich School bought the entire site some time ago. BUPA demolished the unlisted parts of Anglesey Road Wing Hospital and replaced them with four purpose-built 30 bedded units. Bourne House is the most westerly and faces onto Anglesea Road. Being the closest to the nursery part of the school, with only small internal changes, it will become a useful extension to its facilities. The rest of the site remains unaffected.

Haven House, Lower Brook Street. Under the latest 2020 regulations a developer merely has to inform the LPA that he is going to convert an office building to residential use. So seventy-five single bed apartments will be installed with eighteen car parking spaces.

Endeavour House. Suffolk County Council is applying to erect two flag poles on the entrance plaza!

37 Upper Orwell Street. Developers notice of conversion of retail units to dwellings i.e. small apartments under the new regulations.

17 Foxhall Road. A mid-Victorian semi, with a small ground floor extension at the rear will become an HMO (House of Multiple Occupation) for eight singletons with a communal kitchen, living and dining rooms, three shower rooms and five WCs. We hope the officers can find some method to limit such developments.

At the Planning and Development Committee on February 12th, Crest Nicholson were given permission to go ahead with the country park in the Ipswich Garden suburb. This will be a major bonus for the town; it's marginally bigger than Christchurch Park and will be much wilder. Ipswich Parks Department have had a major input, with Suffolk Wildlife Trust and the Royal Society for the Protection of Birds, into its planning and will manage it for at least the next 15 years. I note that central government has granted £4.5 million towards the costs.

On behalf of the Society, I have completed the questionnaire from the Department of Local Government on permitted development for the change of use from 'commercial, business and service' use to 'residential' to create new homes, measures to support public service infrastructure through the planning system, and the approach to simplifying and consolidating existing permitted development rights following changes to the Use Classes Order. Our Chair submitted a narrative reply. We are, of course, strongly opposed. These are extremely serious proposed changes to the planning system and will give much more leeway, to say the least, to developers without improving delivery of development projects. The government has fallen for the developers' line that the lack of housing is due to the planning system. *Planning permission has been granted to private sector developers to build 2,600 houses in Ipswich. No starts have been made.*

Mike Cook

Ipswich street name derivations

Local historian Muriel Clegg opened the door for me onto this fascinating aspect of the Ipswich story, in two publications*. I had always assumed that Ipswich Borough Council, who are responsible for street names of new housing developments, kept an index of the street name derivations in this historic town. Perhaps due to the move from Civic Centre to Grafton House when much paperwork was lost, this was not the case, although some derivations are within individual planning papers. It appears that my website has become the resource I was seeking.

In June 2003 I started the Ipswich Historic Lettering website, never having built a website before, and street names were very much of interest. Street nameplates are the commonest form of public lettering. Luckily, the original version of the Ipswich Society's website run by Ed Broom featured a *Newsletter* article on the subject from April 2004. The original information is based on *The Lewcock Collection: Ipswich memorabilia and notes compiled and collected by Edward Hussey 'Jim' Lewcock including notes on Ipswich street names, 1960*. Having hugely developed the online list over the years, I am often reminded of my lack of knowledge of the inspirations behind such names as: Goring Road, Luther Road, Finbars Walk, Digby Road, Jupiter Road (is it just that they chose a random planet – in which case, why isn't there a Saturn Road?); there are many more – older and newer roads.



Builders and developers can choose – or, rather, recommend to the Borough – street names. Pond Field to the south-west of the California estate was initially bought by Hammond Kemball who built the first houses on 'Kemball Street'; After his death in 1872, much of this land was developed by the Freehold Land Society, but the name remained. It is distinct from the surrounding poet-related F.L.S. street names (Bloomfield, Crabbe, Milton, Kirby, Cowper and Howard, plus Freehold Road, of course).

Ernleigh Road was developed by a local builder, Ernest Lee. Ernest William Lee lived at 'Halliwell' in Cauldwell Hall Road. It is likely that he also developed the road south of Ernleigh Road, Halliwell Road; both are off Britannia Road, just outside California.

Please do look at the *Street name derivations* page on the website:

www.ipswich-lettering.co.uk/streetnames.html

and if you have any information about any of the street names in Ipswich, send me a message via the 'Contact us' link at the bottom of the web-page, or write c/o the Editor (see page 23 for the address). I welcome contributions and corrections.

Borin Van Loon

[*Both by Muriel Clegg – *Streets and street names in Ipswich: their origin and development*. 1984. *The way we went: streets in 19th Century Ipswich*. 1989. Both published by Salient Press.]

Cobbold Family History Trust (CFHT) on the move

Anthony Cobbold, as members who attended his Winter Illustrated Talk in 2013 will know, is a knowledgeable, self-effacing and entertaining speaker. This reflects his tireless work on the CFHT for over sixteen years, gathering all sorts of information, documents and memorabilia about his ancestors, the famous brewing family which set up the brewery on Cliff Quay.

Now (unbelievably) well into his eighties, Anthony has been working on the future of the Trust and the collection of which he has been the curator for so long. The trustees have decided that it should move to Knebworth House in Hertfordshire and hope that it will be completed during 2021 – pandemic permitting. The cataloguing project will take at least 3 months, next comes digitisation which is a step towards public access.

The Hon. Henry Lytton-Cobbold, the current occupant of Knebworth House, is a great-great-great grandson of novelist Edward Bulwer-Lytton; he has been appointed as a trustee of the CFHT. Cameron Cobbold married into the Lytton family in 1930 (when the relationship with the Lytton family was created) but was not ennobled until 1960, the year before he stood down from the Governorship of the Bank of England, having been appointed in 1949.

The physical archive, which until now has been stored in Devon, will move to Hertfordshire. It would have been good to think that there might have been a chance for the archive to have come home to Ipswich. The trustees, too, would have preferred a location in Ipswich – the Cobbold family came from Tostock near Bury St Edmunds before Harwich and thence to Ipswich – but a place as beneficial as Knebworth could not be found. Knebworth is a Cobbold home albeit of only three generations. We must console ourselves that the archive will be well looked after and developed; the items will be incorporated in the Knebworth House education programmes.

R.G.



Above (from left): Thomas Cobbold (1680–1752) who established a family brewery in Harwich in 1723; Lady Evelyn Cobbold (1867–1963) who married John Dupuis Cobbold and converted to Islam; Big John Cobbold (1746–1835) who greatly expanded the Cobbold brewery business and had 22 children.

Ipswich Society Image Archive Recently added

Vickers-Petters Ltd of Ipswich

The most recent addition to our Image Archive is the Vickers-Petters Album. Pat and David Rogers kindly donated the physical photograph album, found in their loft, originally saved by Pat's grandfather R.W. Reed, who worked in the publicity department of the company. The album, which will eventually find its way into the county archive in The Hold is a bit battered, barely keeping its pages together, but contains some of the most striking images of early

twentieth century industry that we have ever seen.

The company, just off the Hadleigh Road, produced 'oil engines' (diesel engines) from 1913 to 1928. There had been a complex and tortuous history of amalgamation and take-overs leading to the formation in 1921 of Vickers-Petters Ltd.

The site of the works was about forty-six acres, the actual workshops occupying about a quarter of that and it is possible to see, from

photographs and images, the vast size of the factory. It is also evident from the photographs that the work force was also huge and probably almost all wore flat caps, with another large majority wearing waistcoats – in the factory! There are a few boiler suits in evidence.

One instructive staff photograph sees the 'staff' posing outside the offices of the company, all 105 of them. The women seem tucked away at each side with all those men (some in wing-collared shirts); one assumes that they were tracers and typists. The twenties fashions, hairstyles and moustaches are fascinating. Mary Pickford and John Barrymore were on at the flicks and the twenties were roaring... and perhaps so in Ipswich?

Handily, there is an outline guide to the identities of the staff in the photograph from the Managing Director Mr E.W. Petter to the lowliest print room boy Dewhurst who sits at his feet along with the other five 'boys' employed in the various offices.

The full process from pattern making via a *Jolt Ramming Machine* to foundry work, fettling, heavy and light machining to finishing, is illustrated with a clarity and detail which leaves us in no doubt how arduous, yet intricate was the production of the engines.



Looming weighty objects hang overhead in the control of the crane operators in strange cages at roof level – and how dangerous were those drive belts, spinning at speed above the operatives’ heads? There is a worrying lack of protective equipment.



Vickers-Petters Light Machine Shop Bay.

However, the predominant impression given by the posing workforce in their

workplaces is of a busy and successful company. So one wonders how Ipswich managed to lose such an important asset (and employer), and how Petters could effectively write off all of the infrastructure: where did all the lathes, milling machines and toolmaking equipment go?

With the muck and toil of the foundry, the relative calm and ease of the pattern shop and the regimentation and formality of the group photograph, this is a full and fascinating account of the short duration in our town of a significant company. See it now at:

<https://www.flickr.com/photos/ipsoc/albums/72157717916218297>

Tony Marsden

Great War British Home Hospitals

1914-1918: Home Hospitals, within 20 mile radius of Colchester

A web-based project by Heather A. Johnson



Temporary Home Auxiliary Hospitals were set up when the First World War began, in readiness for wounded men arriving from ‘the Front’. The buildings were offered free of charge and included such places as schools, town halls, village halls, hotels, convalescence homes, all manner of private residences and wards set aside in civilian hospitals.

Ipswich hospitals covered include: ‘Broad Oke’, No. 7 Burlington Road; Broadwater Auxiliary Hospital, Belstead Road; Gippeswyk Red Cross (Isolation) Hospital; Heathfield Auxiliary Hospital, Heath Road; East Suffolk & Ipswich General Hospital; Ipswich Military Hospital, Ranelagh Road; Maryland V.A.D. Convalescent Hospital, Sproughton; Orwell Park Auxiliary Hospital, Nacton; Wherstead Park Hospital, Wherstead; Woolverstone Red Cross Hospital.

Lots of information and images can be found on:
<https://greatwarhomehospitals.wordpress.com>

St Mary-at-Stoke Church: the guide book

Both my wife and I were born just a 'stones throw' from St Mary's, Stoke and have attended the church all our lives (I have been a member of the choir there for 75 years – but that is another story, perhaps worth writing about later). So the life and history of this notable Ipswich landmark has always been of interest to me. When I retired in 2001, with a bit of time to call my own, I resolved to do some serious research about the building and to write it down, perhaps to publish a visitors' guide book.

After several months, having produced something which I thought might be both informative and appropriate, I circulated a rough draft to a few parishioners (and the incumbent) to seek some opinions. A few days later, our team Rector, the late Archdeacon of Suffolk the Revd Ian Morgan, gave me a telephone number which he suggested I might like to ring. I discovered that it was an office of the Department for Culture, Media, and Sport who had somehow also seen a copy of my effort. They asked if I could make myself available to meet one of their inspectors who wished to visit the church (16th April, 2004).

Following the visit, which comprised a long and thorough inspection of the building with many photographs being taken, plus an examination of all the sources of information which I had used during my research, a brief report was sent back to the incumbent and to me saying that as a result of the visit, the church had been re-classified as a Grade I listed building.

At the time of the visit, I discussed with the inspector my wish to publish a visitor guide and she was very enthusiastic and encouraging. Finally, after a lot more work, in early 2006 I took my draft to a local printer and, at my own expense, ordered 200 copies. I arranged to put them on sale in the church. Twelve months later, they had all been sold, with all the proceeds, less the printing cost, being given to the church.

One of the principal reasons for the re-classification was the major contribution of international architect William Butterfield who designed the major rebuild and extension of the building in 1872. Encouraged by the popularity of my first visitor guide, I also devoted many hours in producing a booklet in 2008 describing and celebrating the life of Butterfield.

Since then I have had reprinted the Guide in 2007, 2010, 2013 and 2017; together with Butterfield booklet, they have raised in excess of £1,000 which I have gift-aided to the church as a small contribution towards the cost of its desperately needed building maintenance.

As one of the more popular venues which has taken part in the Heritage Open Days week each September since it began, that source of visitors (and sales) was prevented last year, with the prospects for this year not looking very encouraging. Sadly, of course, the church has been closed for months due to the Covid lockdown.

John Barbrook

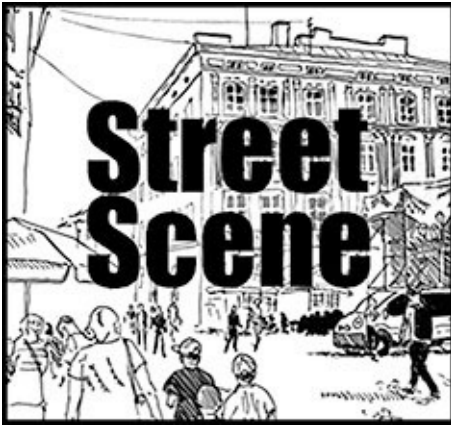
Copies of both publications are still available for sale:

A Visitor's Guide to the Church on Stoke Hill, £3.00

In celebration of William Butterfield 1814 – 1900, £2.00

Please email john@barbrook.info with *your* name and address.





What a difference a year makes! As I write this, it was a year ago that we had our popular *Ipswich past and present* photo display on Cornhill drawing in crowds of fascinated passers-by. Just in time as it turned out. We had many other plans to celebrate the 60th anniversary of The Ipswich Society, all of which had to be cancelled.

Just two weeks after the display went up on Cornhill the UK went into its first lockdown for Covid-19, the day before the display was due to be dismantled, and it continued to stand there on a deserted Cornhill for nearly three months. Ipswich town centre, along with town centres all over the country, started to go through a massive change such that no one had ever experienced before.

It was already apparent that town centres were changing and retail was becoming less and less the main attraction. Ipswich was no different and had been losing shops, mainly chain stores, just like other towns, but there was still a trickle of new shops coming in, mainly independents as well as a surge of barber shops, nail bars and coffee shops in most towns. Once lockdown had bedded in, shops started to disappear rapidly from the high streets; many of these had been unstable for some time and Covid-19 merely accelerated an already downward trend of town centre retail.

There has been some optimism in Ipswich. Deichmann opened their new shoe shop on Cornhill, Dial Lane Books filled the only empty unit in Dial Lane, Hanks filled the two empty Maplin units with their vegan grocery store and The Cake Box moved into the empty Superdrug unit (both in Carr Street) whilst The Ipswich Furniture Project opened another shop in the empty Superdrug unit in Westgate Street. Retail entrepreneur Mike Ashley bought the empty BHS site and started work converting it for multiple retail brands in his empire including Sports Direct, Game, USC and Flannels. Bonbon opened an attractive patisserie shop in an empty unit in Butter Market whilst PocketWatch and Petticoats moved to a more central, lovely unit in the Thoroughfare, their old unit immediately being filled by Lambretta clothing. There has been interest in other empty shops with planning applications currently in progress.

The number of shops we have lost in a short time is staggering. Several of these were not to be found in other sizeable towns in East Anglia. Many people seemed to be unaware how well-off Ipswich was for choice, assuming all these shops to have branches everywhere.

I list some of the names we have lost in just the last year:-

Jack Wills, Office, Kiko Milano, Whittards, Lakeland, tReds, the small Boots, Coast to Coast, Hotter, Paperchase, Jessops, Edinburgh Wool Mill, Burtons/Dorothy Perkins, Monsoon, Thorntons, Little Waitrose, TopShop, Ernest Jones, Quiz, Cotswold; Debenhams will go soon and no doubt more before end of 2021. John Lewis have





announced closure of 8 of their 42 stores. It has been suggested by the media that the bigger older stores, such as Norwich, are most likely to go and Ipswich may hang in there. We can only wait with open minds to see how towns develop over the coming years.

Tesco have shown interest in the Jack Wills site whilst rumours abound that a restaurant chain is interested in the old Post Office. Plans are ongoing to convert the old Co-op Department Store into a school whilst the empty Argos unit has plans to be turned into residential apartments.

There are positive developments in construction around Ipswich. The New Wolsey Theatre upgrade and new building have been completed. When I last checked, the Unitarian Meeting House restoration was near completion as was the work on the old Post Office. Carter have started work on the 'Blue light hub' in Princes Street where the fire station is being enlarged to incorporate the town police station and an ambulance station as well. There is activity again on the St Francis tower cladding whilst St Clare House has been put up for sale. Gipping contractors have moved onto the old BT site in Handford Road where the former office block is to be converted into apartments whilst town houses are due to be built on the site facing Handford Road and on the former BT car park to be accessed from Bibb Way.

Network Rail plans to open its new office for Anglian Outer operations and a training centre for all new signalmen in the area at the recently restored former Paul's Maltings (Hollywoods) office complex on Princes Street. Network Rail will be moving into The Maltings in Princes Street on a 10 year lease in the next few weeks. Work on the next phase of Ipswich railway station upgrade is also in progress.

Tim Leggett



Eminent Ipswichians

An occasional column of notable people from, or connected to, Ipswich who don't quite qualify (yet) for an Ipswich Society Blue Plaque.

Stanley Wallage MC

(Born in Ipswich 24 July 1895 - 17 April 1926)

He was the son of Christopher and Mary Wallage. Flight Lieutenant Stanley Harry Wallage MC was a British flying ace credited with ten aerial victories in World War I. His 1918 Military Cross citation read: 'For conspicuous gallantry and

devotion to duty during recent operations. He personally destroyed seven enemy machines. He showed a fine spirit of dash and tenacity, and his skill and success as a fighting pilot was a fine example to others in his squadron.'

Wallage returned to the RAF in 1921 when granted a Short Service Commission with the rank of flying officer and he was promoted to flight lieutenant in 1924, with a permanent commission the following year. On 17 April 1926 Wallage was serving in No. 14 Squadron when he and Squadron Leader Harley Alec Tweedie were killed when their Airco DH.9A crashed at Amman, Transjordan.

(Information from a panel on the wall of The Royal George Hotel, also Wikipedia.)

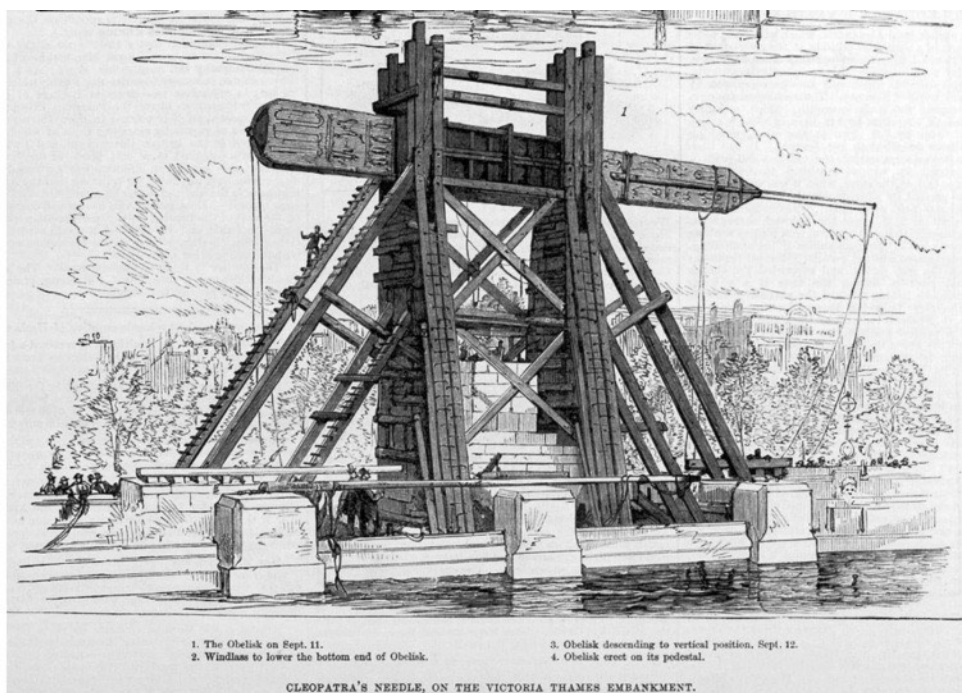
George Double (Born in Hadleigh 1840, died in 1916)

George Double lived from 1891 onwards until his death at Kirby Lodge, Kirby Street, in the California Estate, Ipswich.

He was a bridge builder and built the steel girder bridge at Boxted in 1897, Wormingford Bridge around 1895, and Dedham bridge in 1900. He also built the new pier head on Clevedon Pier in 1893, and constructed Llandudno Pier in 1877. He must have had considerable experience as a bridge builder to have been brought into the construction of the new pier head

at Clevedon Pier where they have the second highest tides in the world. George Double was foreman for John Dixon, engineer, in charge of the men who raised Cleopatra's Needle on the Embankment in 1877 and was employed by John Dixon for some years afterwards.
(Information from Lucinda de Jasay of Boxted.)

Right: Cleopatra's Needle edges into place, 1877.



1. The Obelisk on Sept. 11.
2. Windlass to lower the bottom end of Obelisk.
3. Obelisk descending to vertical position, Sept. 12.
4. Obelisk erect on its pedestal.

CLEOPATRA'S NEEDLE, ON THE VICTORIA THAMES EMBANKMENT.

Light at the End of the Tunnel

Ongoing monitoring of Stoke Tunnel Cutting SSSI

Last November GeoSuffolk (the Suffolk Geology Group) was asked to monitor twelve Suffolk geological Sites of Special Scientific Interest for Natural England (NE). Of course we said yes. Access to private, remote sites with some of the best geology in the county – what’s not to like?! For the most part, this proved to be the case and armed with our lockdown letter of permission from NE, Bob and I spent many happy hours in several SSSIs in the Orford, Hollesley and Battsford areas. However, there was one tricky site in an urban area which involved land ownership problems, a busy railway line (which splits the site in two) and access to a school (during lockdown?). Stoke Tunnel Cutting SSSI in Ipswich has been designated to protect the interglacial lake bed deposits discovered when the tunnel was dug in the 1840s.



Stoke Tunnel Cutting SSSI from Luther Road – the grassy triangle in the centre is the Worsdell Close open space.

These have been dated at approx. 210,000 years old and have yielded a variety of vertebrate fossils, some of which are on display in Ipswich Museum. Read Merv Russen’s article ‘Peter Bruff and the Mammoth’ in the January 2014 *Newsletter* for more information on these amazing animals.

Our job was to visit the site and monitor the accessibility of its geology should future research need to be done. Network Rail was very accommodating and offered track visitor permits and even a tunnel visit – at night between 01:30 and 04:00! We settled for photographs of the cutting from the top of the tunnel entrance on Luther Road, also from the track access gates at the back of Worsdell Close, neither of which needed Network Rail personnel to accompany us. From Worsdell Close we had a good view of the part of the cutting investigated by Nina Layard in 1908. There is rarely any geology on view in tracked cuttings – Network Rail keeps them vegetated for stability – and that was the case here. However we were able to report no large trees (which damage the geology with their roots) or engineering works (no hard landscaping in this case).

In addition to the cutting, two level areas, on either side of the railway line have been designated as ‘Finite Buried Interest’ sites. The interglacial lake bed is not large in extent and so areas have been set aside for study in the future. Who knows what 23rd century science will be able to achieve? The important thing for the condition survey is no trees or building works which disturb the geology beneath. The Worsdell Close locality was redeveloped from the 1919 railway siding area into a residential estate by Abbey Homes about 10 years ago and the SSSI has been maintained as a roughly triangular public open space. Funded by Section 106,

GeoSuffolk erected a panel there in 2010 in order that the residents can understand why the SSSI is set apart as a level, grassed area (see July 2010 *Newsletter*). Our investigations have failed so far to establish whether Ipswich Borough



The Worsdell Close part of the SSSI showing the explanatory panel and with Hillside School the other side of the railway.

Council, Network Rail, Abbey Homes or someone else is the owner. This area was easy to survey and is in good condition. However the panel has become faded and needs to be replaced, but it has been cleaned and the grass has clearly been mown a few times each year. The question is by whom?

On the other side of the track, the playing field of Hillside School is also part of the ‘FB’ SSSI. It looks fine from a distance, but so far lockdown has precluded us visiting it. Hopefully, vaccination and falling Covid-19 numbers will remedy this soon. As we reported to NE: there is light at the end of the tunnel.

Caroline Markham

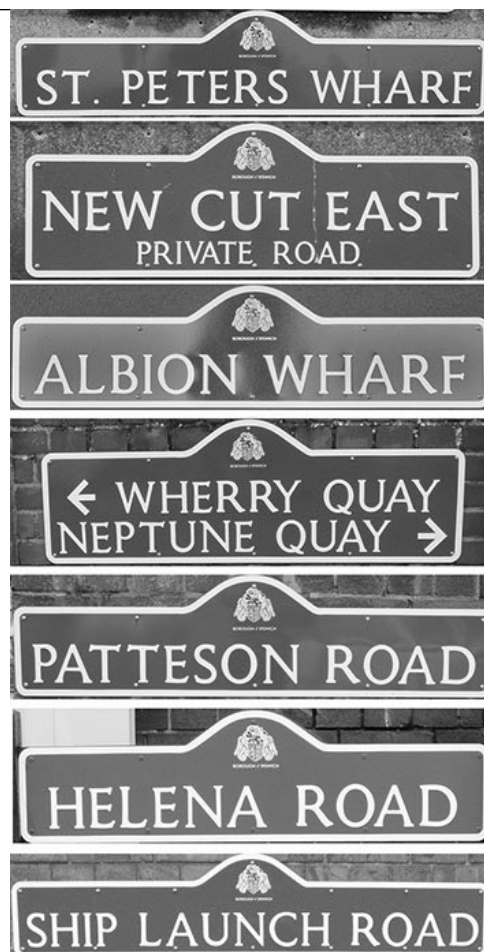
New blue street signs on the Wet Dock

Early in 2021, blue street nameplates appeared around the Wet Dock. This was an initiative by the Ipswich Maritime Trust, Stuart Grimwade working with Ipswich Borough Council to mark the correct names of quays and streets around the Wet Dock. There are no blue nameplates on the Stoke side (New Cut).

Working from Stoke Bridge down towards the lock, the first blue nameplate changes not only the colour, but the name shown on the earlier plate it replaces (‘St. Peters Wharf’, rather than ‘St. Peters Dock’).

Older quays such as Common Quay cannot be formally recognised by Ipswich Borough Council with nameplates because they pre-date the modern postal code system (even though they’ve been called that for over a thousand years). Puzzling and frustrating.

This is an excellent initiative to convey a part of the long history of the dock and celebrate ancient names.





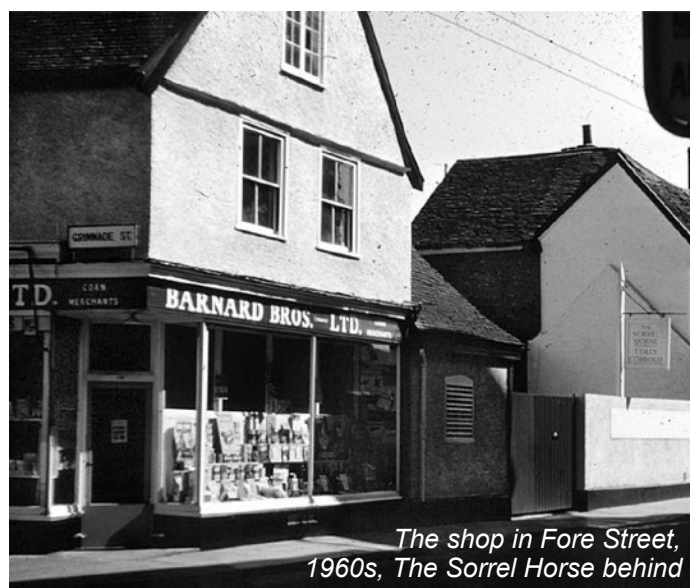
Photograph courtesy of David Kindred's Kindred Spirit.

The Woodbridge Road shop was called 'St John's Mill' when this 1950 photograph was taken. The three storey building resembles the one seen today, but boasts a large industrial chimney behind it. There would probably have been a steam engine to grind corn and pulses for animal feed.

Barnard Bros: the end of the Ipswich era

At the end of July 2020, this well-known Ipswich name sold its last bag of kibbles and closed its doors after over a hundred years in Ipswich. Tom and Harry Barnard opened the first shop on the junction of today's Grimwade Street and Fore Street (with The Sorrel Horse public house behind it) in 1908 to specialise in animal feedstuffs.

In 1935 the premises shown above opened offering all sorts of animal feed, equine supplies, and later baker's yeast, garden, pet and wild bird products. Becoming a limited company in 1951, Harry Barnard's four sons were by then working for the business. Flourishing trade encouraged the opening of a second shop in Bramford Road in 1968 which eventually closed in 1983. The Fore Street shop had closed in 1973. The company continues to trade in Bramford.



The shop in Fore Street, 1960s, The Sorrel Horse behind

Thomas Wolsey brought to life in lockdown

Ipswich's Thomas Wolsey statue has become the unlikely star of a music video produced by Suffolk based folk/rock band The Silburys.

Put together last summer, during Covid-19 lockdown, the video is based on one of their original songs *Thomas Wolsey*. Band members are keen on local history and heritage and much of their original material is inspired by local characters and events. The words of the song take us at a gallop pretty much through Wolsey's entire life beginning with his birth and upbringing in Ipswich, through his rise – under Henry VIII – and fall, being unable (or unwilling) to secure a divorce for the King. All in less than 4 minutes!

The video takes the form of an animation and is largely the brainchild of band drummer, Martin Linford, set to a recording of the song made for a BBC Radio Suffolk session. Martin designs computer animations and games for a living and has an eye for detail. An early morning photoshoot of the statue from every conceivable angle means that we can see Thomas get to his feet and move around the Saints area of the town. We see a butcher – Wolsey's father! – sharpening his knives and a ship of the period passing in the distance. Local people will also recognise Wolsey's gate, St Peter's Street, and other scenes from Wolsey's home town.

Inevitably, the action moves to national scenes. Henry VIII, Ann Boleyn and Thomas Cromwell all get starring roles as does Hampton Court. Band members can all be spotted in various guises and there are brief shots of the band performing the song live from the deck of the *Sailing Barge Victor* (more local heritage) with a special guest who shows up to play lute!

The band is delighted that a number of local and national arts and music organisations were happy to give the video a platform. In particular it was featured during the autumn as part of Ipswich Arts Association's 'Art in Celebration', a virtual music and arts festival which could be accessed through IAA's website.

You can still watch the video for yourself on the band's own website (www.thesilburys.com) where you can also discover more of their lockdown video projects with a local theme including, *Dunwich Bells*, and *Through Edmunds Eyes* and more of their audio work.

David Stainer



Letters to the Editor

January 2021 Newsletter from Geoff and Mary Knight

The arrival of the *Newsletter*, more often and excellently printed and produced has been one of the features of our restricted lives this late year.

We both send you and your team our thanks. Other features have been courses and communication over the internet – good for languages, geology and science but rather more limited for singing ensemble.

Along with the possible walking and cycling has come a sense of consideration and neighbourliness. If all these could continue we might more readily bear our privations.

from **Jenny and Peter Moxon**

... Also, we very much appreciate the work the committee continues to do to keep us in touch with all things Ipswich through the *Newsletters* and enclosures. Loved the booklet on artworks around the town.

from **Jan Parry, Mayor of Ipswich**

What an interesting and uplifting read as ever and thank you for your kind acknowledgement! ... Thank you again and best wishes to you and everyone at our wonderful Ipswich Society, your colleagues, contributors and members. It is a real honour to be your President and I very much appreciate the marvellous range and quality of the expertise and experience of the work of the Society, always reflected so well within the *Newsletter*.

from **Graham Day**

I was pleased to receive the January edition of the *Newsletter*, a wonderful and interesting read from cover to cover. Further information in both letters and the article on sculptures/public art in Ipswich is most welcome, as I was unaware of some of it. It makes me wonder why it does not have a higher profile in the promotion of the town to visitors as it must be one of the most interesting and diverse collections in the country. Many sculpture parks would, I believe, be pleased to have such an abundance of riches. Perhaps sculptor Anthony Gormley should be encouraged to place one of his pieces here rather than elsewhere on the Suffolk coast, as he would then realise the opportunity he is missing!

The inclusion of the much-needed book on public art was a masterstroke. A premier publication from a premier Society.

John Barbrook's article brought back my memories of growing up Over Stoke and attending Luther Road School in 1955. My father had an allotment at Maidenhall and we too had chickens, kept in the back garden: a continuation of war years survival.

The Nursey family of artists was new to me, as was the link between Claude Nursey and the Pre-Raphaelite painter William Holman Hunt – a member of an art movement in which I have always had a great interest.

Ipswich rocks was an excellent title, but made me think of the need to recognise some of the iconic music and other venues which have disappeared. Norwich managed to do it with a paucity of information! A perennial theme of mine over many years, I am afraid to say.

Finally, I was exceptionally pleased to see the letters from Michael Lumb and Kevin Smith on Eduardo Paolozzi. I am extremely grateful to my friend Kevin for providing some further details of his father Len's work with Eduardo. It put further flesh on the skeleton of my article, the story of a unique collaboration which needs to be told.



Len Smith

Street. Scene: I note from the press that work is due to commence later this year on a new primary school and nursery on the former historic Co-op site in Carr Street. Inevitably, the existing buildings will be swept away. Consideration of incorporating the ‘locally listed’ facade was considered, but it was felt that it would ‘significantly compromise the functionality of the new building, would not make best use of the site, and would impact upon the learning experience of attending pupils’. ‘Functionality’ to me implies a utilitarian square design, such as at Stowmarket and Chantry – from working in the latter, it was utterly soulless. I would hope for much much better on a prominent town centre site.

I am not sure how the Co-op logo, mosaic and ‘All for one & one for all’ sign will be incorporated in the new building. What is important is that they are – and are not lost or irrevocably destroyed. The founding fathers of the Co-operative movement in Ipswich would not have been pleased at all, given the impact the local Society had on the Ipswich area for many generations.

Station art work (and more) from Merv Russen

We enjoyed this edition of the *Newsletter* greatly – it was packed with information and we greatly appreciated the two supplements which were excellent.

I have additional comments regarding the section at the end of the *Public Art in Ipswich* guide. It is headed ‘Missing Works’ and includes a comment on the engraved perspex tribute to Peter Bruff by Alex Potter in Ipswich Station booking hall. I have kept an eye on this piece over the years.

I spoke to station staff whilst the internal rebuild was taking place in 2017 and I asked if the Bruff panel was to be re-installed. They told me that the work would not be included in the new design and had been returned to the artist’s studio.

I also thank Mr Lightfoot for providing the Eastern Counties Railway (ECR) rule book which is a fascinating document and is of its time. The ECR only made it to Colchester by the date of that

book and it was Cobbold and Bruff’s Eastern Union Railway (EUR) which eventually laid a line to Ipswich.



The engraving was still in place in May 2009 but the fibre optic lights had disappeared. It was positioned on the wall above the booking window and not on the ceiling as described in your brochure. By 2011 it was covered over by an Ipswich Town advertising panel. (See picture on page 20.)

Interestingly, there was no love lost between the two railways and originally, they intended to have two separate stations at Colchester. Passengers from London would have had to change train at Colchester, including a walk to the Eastern Union Railway station. Luckily, common sense prevailed and eventually a single station was built. The ECR eventually absorbed the EUR in 1854 and all became part of the Great

Eastern Railway in 1862.

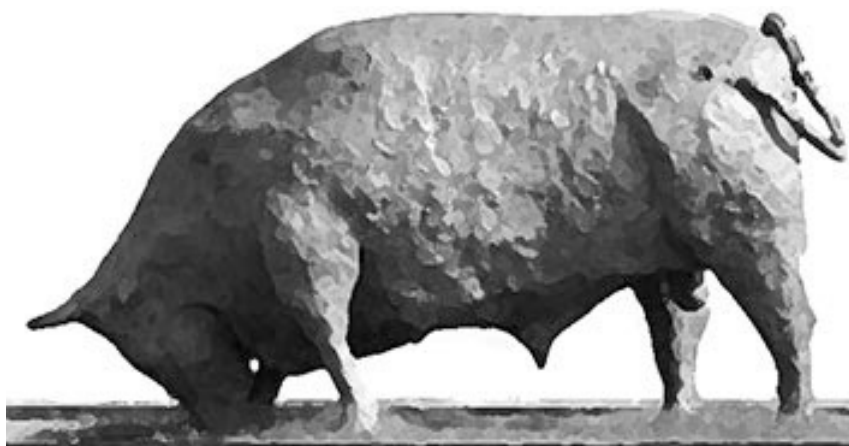
It was also interesting to see the signalling used at that time. The railway policemen had the job of signalling by hand to approaching trains. There is a watercolour picture, drawn by Fred Russel, in the Colchester and Ipswich Museum collection, showing a policeman giving the 'all clear' using hand signals to a locomotive. The latter is exiting the proposed southern portal of Stoke Hill tunnel in Ipswich. Pictured behind him is a small shelter for him to stand in if it rained. This could be considered as a precursor to the later signal box!



Thank you, Robin Gaylard, John Norman and all those who were involved in producing these excellent publications. You brighten these difficult times we live in.

Public Art in Ipswich – missing works from Douglas Seaton

The interesting focus on sculptures and other items of public art in January's *Newsletter* and the illustrated pamphlet on the same subject mentioned a list of missing works. Among those missing works the late Dev Mukerji's impressive life-size bull, that used to stand close to the Wolsey Theatre on Civic Drive, deservedly got a mention – it having been removed after suffering wilful damage.



Like your contributor, I always assumed that it had been cast in bronze, as it gave that appearance to the passer-by, but in conversation with Dev after the event, he explained to me that it had been moulded using some form of resin. This accounted for its susceptibility to the attention of apprentice vandals and its subsequent removal. Bronze sculptures are usually sufficiently robust to withstand most assaults unless they have a high centre of gravity in which case they may, of course, be toppled.

A replica statue of Queen Victoria from Martin Talbot

My name is Martin and I was born at 28 Clarkson Street, Ipswich, in July 1945.

I was just wondering if anybody has ever looked into the possibility of getting a replica statue of 'Queen Victoria', that once stood just inside Christchurch Park, and applying to the council for

its erection on the exact site where it once stood? Obviously, it would have to be of a different material than the original.

Also, are there any of the original details of its design and size in existence? If this is at all possible, I would be more than happy to start looking into a 'Fund Raising Exercise' to achieve it.

The Chairman replies:

Personally, I wouldn't replace the long lost statue of Queen Victoria, she has no relevance to the town today and I don't think she ever visited the town during her long reign. In my opinion any new statue to be erected in the town should represent the 21st century, its people or their achievements.



Richard Cocke, regarded as the authority on public art nationally, suggests that there are very few 'breeches statues' in Ipswich, we simply haven't erected representations of the great and the good (usually rich white men who held high office, in business or in public life). What we do have is a diverse and dynamic range of quality public art, from the ever lovable 'Grandma' to 'Formation' at the entrance to Ravenswood. Richard's book *The public sculpture of Norfolk and Suffolk* is enlightening, comparing Ipswich with Norwich whilst noting that there are very few statues in Bury.

If we were, as a community, to erect a statue to a monarch (and I, for one, hope we don't), we should start fund-raising now for the inevitable and commemorate this country's longest reigning queen. The subject does however make for a great debate. *John Norman*

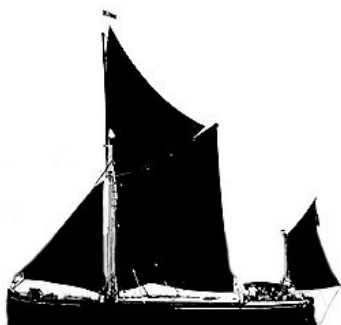
A Day Cruise on the Sailing Barge *Victor* to Harwich

Following the success of our Victor cruise on the Orwell last August, the Ipswich Society has booked to visit Harwich again in 2021 with the Maritime Trust – on July 1st leaving from outside the Old Custom House at 9am. Victor will motor/sail to



Harwich Ha'penny pier and from here there will be a walking tour of Harwich conducted by the Harwich Society. Drinks and lunch will be served on the Victor at about 1pm and then we will depart for Ipswich with a tea on the way back, arriving at the Old Custom House at approx. 5pm. Victor was built in Ipswich in 1895 mainly for use in the linseed oil trade and in 1947 she was the last sailing barge to be decommissioned. She was converted to a motor barge in the 1950s, restored in 1974 and refurbished in 2005/7. The cost is £65 a head including £5 donation to the Harwich Society.

Please book and pay-online at <https://ipswichmaritimetrust.setmore.com>
If booking and payment on-line is not possible or for any questions regarding the trips, please contact John Warren at jbwarren5@gmail.com or on 07789 825 680



Why has the Editor put an old door on the back cover?

The current editor has been looking carefully at the set of prints of drawings by John Shewell Corder, Ipswich architect and superb architectural illustrator which he believes were given to him by the previous editor some time ago. This rather good set of reproductions will be recalled by some members; they were published by ‘Ipswich Borough Council Department of Recreation & Amenities, Director: J.G.R. Bevan J.P. MSc.’, as spelt out on the accompanying information sheet. While perusing the notes, one small detail popped out:-

“2. Old Houses on the Quay [1888]. On the North side of Key Street immediately behind the Customs House. Typical wealthy merchants’ houses. The doorway of the one shown in this picture is preserved in the Victoria and Albert Museum.” *[ringed in grey in the illustration]*

Now, several years ago, the editor’s wife visited said museum and noticed an Ipswich door exhibited on the ground floor. Eventually, a reasonable photograph was taken during a joint visit in December 2019 (yes, it does sound an awful long time ago, doesn’t it?). The problem was that a strong spotlight shone on a nearby exhibit, casting a shadow across the door. However, the door was captured with an idea that it might go into our *Newsletter* at some time. Nearly a year later, the coincidence with the print was noticed and, for two reasons, the ancient oak doorway found its way onto the back cover. These things can’t be rushed.

As historical records of Ipswich, Corder’s drawings are invaluable, but they are also beautiful, evocative works of art. **R.G.**



The Ipswich Society

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Hon. Secretary,
61A Fonnereau Road,
Ipswich IP1 3JN.



Newsletter deadlines & publication dates (the latter may vary by a few days)

Deadline for material: 1 December;	Publication date: 22 January;
1 March;	2 April;
1 June;	17 July;
1 September;	9 October.

Door and door frame, about 1500-30. Oak.

The survival of this doorway is due in part to the robust construction, with thick broad planks strengthened by carved uprights and large iron nails. The door comes from a fine timber-framed house in Ipswich. [V&A Museum]



Detail of the many locks which have been fitted to the smaller door. See p.22

