



The Ipswich Society
NEWSLETTER

60
Years

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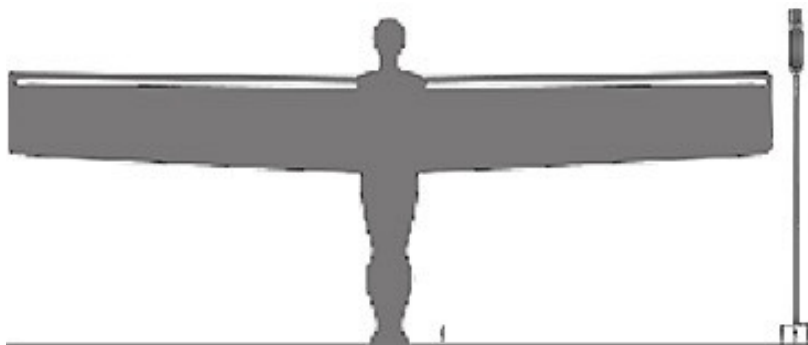
Contents

Editorial	2	From the saddle	12	The Ipswich Institute	25
Chairman's remarks	3	Ipswich railway station, Part 2	15	Bill Serjeant	26
Planning matters	4	A really creative partnership	17	Street Scene	27
Trinity Lodge	5	How big is a house	19	Ipswich Society Awards 2020	29
Public art in Ipswich	6	Letters to the Editor	20	Society officers and contacts	30
<i>Planning for the future</i>	11	Local List 2020	24	New members	30

Editorial

Planning application in June 2020: erection of a 20 metre high 'Phase 8 Monopole' (phone mast). This would have been sited where the pavement widens right next to the Woodbridge Road bridge over the Felixstowe branch line (near the junction with Belle Vue Road) and close to residential flats. The mast would have been the same height as Anthony Gormley's *The Angel of the North* and goodness knows how deep

the foundations would have been – as deep as the railway cutting and beyond? Of course, there are a lot of people in our culture who are constantly demanding 'better coverage' as they hold their mobile telephones aloft. Perhaps this application (refused by the Planning Officer) gives us a glimpse of tomorrow. (A similar monopole application in Nacton Road was withdrawn.)



Covers photographs

Our front and back covers show just a small selection of the town's public art:

1. *Bust of Thomas Wolsey*, main staircase, Town Hall, by James Williams, 1871.
2. *Question Mark*, Neptune Quay, by Langlands and Bell, 2008.
3. *Triple mycomorph (fungus form)*, Christchurch Park, by Bernard Reynolds, c.1992.
4. *Ship*, Civic Drive roundabout, Bernard Reynolds, 1971.
5. *Sor of hing*, St Matthew's Roundabout, by Mervyn Crawford, 1963.
6. *The navigator*, Orwell river path, by John Atkin, 2003.
7. *Tam*, grassed area near Black Horse Lane, by Honoria Surie, 1995.
8. *Against the tide*, on the west side of Bridge Street, by Laurence Edwards, 2004.
9. *Niche sculptures*, St Mary-At-Elms west front, by Charles Gurrey, 2006.
10. *Tondo of Wolsey*, Christchurch Mansion, by A.W. Bellis, 1932.

The article on page 8 explores some of the artistic riches to be found in Ipswich ... if you look. **Robin Gaylard**



Yewtree miniature Rent table by Titchmarsh & Goodwin, see page 6.

Chairman's Remarks

So the Cornhill is finally finished (almost – the handrails for the Town Hall steps have yet to be fixed). What have we gained, what benefit has the revamp brought to the town? It would be difficult to comment on the market which is certainly smaller but this is surely down to the Covid crisis rather than the move into Princes Street.

It is also difficult to comment on the attractiveness of the fountains given that they haven't, until just recently been switched on this year. No children playing, adults sitting in deck chairs fascinated by the dancing waters and no Cornhill activities, this wretched disease kills almost everything.

The drabness of the previous scheme has mellowed, the grey green concrete standing stones (Cornhenge) have gone, and the dominance of the slate grey street furniture, although still there, is reduced by the new white planters – almost limestone troughs in appearance.

The difference is that limestone troughs are not indigenous to East Anglia and the real thing develops a patina of lichen, moss and natural weathering. The Cornhill planters are more likely to attract an urban patina of cigarette stub marks, the scuffs and scratches of being in a town centre and the residue paint from where the graffiti has been removed.

From a personal perspective they create a visual barrier between the open square and the Town Hall, a wall that separates when the original criteria was exactly the opposite. You may recall



that the first schemes, those short-listed from the architectural competition, all had the level platform of the Cornhill extending right up to the ground floor of the Town Hall. These schemes were rejected because of the plethora of steps.

Some good news: your Executive met face to face at the beginning of September, outside and socially-distanced around a table tennis table and we decided to progress with arrangements for members to come together. (I write this as the beginning of the 'second wave' becomes apparent and just before the limit of six people gathering was imposed).

Firstly, I will lead a couple of short walks exploring the history of the town and port, the walks will obviously be outside, party size will be limited to fifteen and individuals can maintain their own space away from others in the party.*

Secondly, we are making the necessary early arrangements for three Winter Talks in Museum Street Methodist Church, these are potentially more risky and we are relying on the 'R' rate falling (rather than rising as it is right now). We traditionally meet on the third Wednesday evening of the month so the January *Newsletter* will have the latest details.*

It will be necessary to book (such that we can limit numbers) and indicate the number in your 'bubble' (chairs will be arranged in small clusters). You may want to mark January 20, February 17 and March 17 in your diary. The AGM is planned for April 21 either 'face to face' or by using Zoom depending on how things develop.

John Norman

[* both these ventures are dependant on the prevailing restrictions at the time.]

Planning matters

St Peters Dock. This length of the waterfront is owned by the Borough. Continuing improvement is taking place; 4-6 College Street is to be restored, the site of the maltings is being actively considered for development, the brick portion of the Burton warehouse has received a grant for its conversion into a space for the Gecko International Theatre and the quay itself has been rejuvenated by Suffolk County Council.

Multi-storey car park, Princes Street. One certain outcome of the pandemic will be more home working and less office use. This will have unforeseen and unpredictable effects on the use of offices, of cities and towns, retail and hospitality industries therein, and transport systems. So, Ipswich Borough Council's economic strategic plan to make Princes Street a high end office boulevard with a good railway service at one end to the City and Canary Wharf and a thriving town centre with retail and varied hospitality offers around a modernised Cornhill at the other with a modern multi-storey car park in the middle for out-of-town callers, is well thought out and will be a big economic driver for the town. The act of God that is Covid-19 has made the outlook, at present, not quite so rosy. However, things may well change and this is only an outline application. As has been pointed out, the land use will be much more efficient, as there won't be an increase in the total number of spaces and it will be greener because it will triple the number of electric car charging points in central Ipswich. The land vacated may well become a hotel and housing in the near future, as well as a green space.

Broomhill Pool. When I last wrote in these pages optimistically about the future of the lido; all was proceeding smoothly with the appointment of contractors imminent. Then the virus struck; lockdown day coincided with their appointment. The chosen operators, a large not-for-profit charitable trust, Fusion-Lifestyle, had to close all their 84 leisure facilities across England and furlough their 2,000 staff. They have reopened most outlets, including five out of six of their lidos (Hinksey, Oxford has developed a leak). So, their future plans and finances have been turned upside down and all major capital projects put on hold, at least until 2021. Currently, we do not know how matters will proceed for Broomhill Pool; however, I have been optimistic for eighteen years and remain absolutely confident that the lido will reopen. It's not 'if' but 'when?'.

9-11 Museum Street (former Strutt and Parker offices). S & P have been granted permission to convert this listed, late Georgian house to nine one bedroom apartments. Whilst we are always happy to see more dwellings in the town centre, surely the time has come to insist on larger apartments, maisonettes or even a whole house. Museum Street, when all the office-to-apartment conversions are occupied will become a warren of the young, transient population. Time for a rethink, but it is difficult to see how the planning system could be changed to regulate such matters; this includes the future conversion of no longer used office buildings to rabbit hutch habitations when permission is not required for change of use.

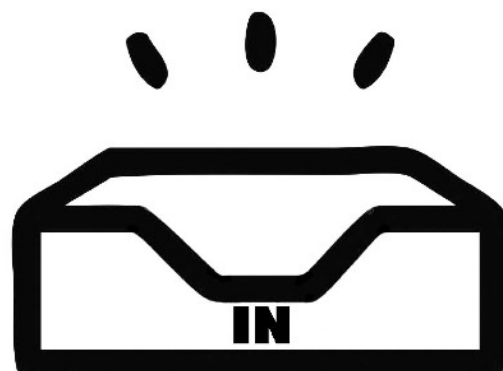
Ipswich Local Plan. Meanwhile, The Ipswich Local Plan has reached the final stage of its production: interrogation by a Planning Inspector at a series of open meetings. When they commence – presumably virtually – we shall be observing and, if necessary, contributing. Note, that as Ipswich has a Local Plan, no land to speak of and an efficient planning department, there won't be many changes within the Borough boundary. But outside, in the District Councils (which happen to be run by Conservative councillors), plans are less well developed and there is land aplenty. Voters may well not be so happy.

The Business and Planning Act (2020) introduced at the end of August, under the cover of Covid-19, this allows for the enlargement of a dwelling house with up to two extra storeys on an existing two storey building, an extra one storey on a bungalow together with the demolition of small buildings and their replacement with taller and larger ones and the enlargement of a dwelling house consisting of the construction of up to two additional storeys, where the existing dwelling house consists of two or more storeys; or one additional storey, where the existing dwelling house consists of one storey, immediately above the topmost storey of the dwelling house, together with any engineering operations reasonably necessary for the purpose of that construction. There are several restrictions where permission will still need to be obtained (only 1948-2018 houses). But it could lead to a rash of unsightly extensions upwards. Additionally, there are changes to the classification of businesses to allow easier change of use, largely for the hospitality industry, I suspect.

For the first time that I can recall, I can find no application in the last few weeks worthy of inclusion in these notes.

Mike Cook

(See page 10 for Mike's summary of the new Planning White Paper – Ed.)



Trinity Lodge – aka ‘The Mansion House’

Standing half-way up Back Hamlet, Trinity Lodge commanded splendid views over the river and countryside beyond. It has been suggested that it was built as a farmhouse in the 16th century. The once thatched roof remained hidden under Victorian slates for decades until major renovation work was undertaken in 2003. An 1881 Ordinance Survey map depicts a substantial garden and orchard. We know that Trinity Brick Works adjoined Fore Hamlet when the map was drawn and, lower down the hill on the other side of Back Hamlet, was another brick and tile works; plus the Old Pottery which was to become the site of Ipswich Civic College in the 1960s.

Above left: Trinity Lodge during renovations c.2003; and the Lodge with the T&G entrance to the right.

In his book *Rags and Bones*, Frank Grace states that some important townsmen lived in elevated positions such as Bishops Hill and Back Hamlet, away from the densely populated town. One would expect the vicar of nearby Holy Trinity Church to live close by at Trinity Lodge. Instead, it was home for the vicar of St Lawrence, whilst Rev. Francis Maude, the vicar of Holy Trinity Church, lived in an equally elevated home on Bishops Hill.

In 1924 furniture manufacturers Gordon Goodwin and Frederick Titchmarsh purchased a builder's yard from Alfred Gayford situated in the one-time garden of Trinity Lodge. Later they bought a terraced house, 106 Back Hamlet for office accommodation, then in 1948 the ‘Mansion House’ or ‘Trinity Lodge’ was purchased for £2,370, together with a parcel of adjoining land thereby providing wider access to their premises.

During the hot summer of 1963, fire destroyed their workshops and the following year I joined Eric Lait at the drawing board in their new building. Eric had worked for the firm since 1936 and aside from a spell in the RAF during World War II this was his only job. Whilst working together he told me about his early years with the firm, various former employees, special commissions, etc. He was then living in Back Hamlet and spoke of the night of the fire when he, together with Jeremy Goodwin and his wife, rescued drawings from the burning buildings, these rolls of full-size drawings were then stored in the attic of the Lodge which Eric didn't favour visiting. Apparently a colony of rats also lived there!

In the early sixties, the ground floor of the Lodge was let out to tenants; one of Gordon's sons with his family in one part which included a fully panelled room and Gordon's secretary and her husband in another which was later let to one of the cabinet-makers. My first impression on entry to the hall, with its decoratively tiled floor and curved balustrade, was of a rather fusty smell.

When the tenants moved on, Trinity Lodge sadly waited for care and attention. On occasions Jeremy Goodwin would ask me to come up with some ideas for converting the building into a number of self-contained flats; another time, my brief was to consider four independent dwellings but nothing ever became of them.

In the seventies business was booming, men were on overtime and the new workshops were spilling over with furniture. Some pieces were briefly stored in the Lodge and sometimes a polisher worked there to give more room in the polishing shop.

Since his early days, Eric had taken black and white photographs of all new items and in the seventies he began to use a large room in the Lodge as a studio. He took a polaroid first, then using a wooden plate camera fired two shots at varying apertures before processing them in the darkroom. Just prior to Eric's retirement in 1986, Mike Atkins came on board and from then onwards all shots were in colour, the negatives being sent to Colchester for processing.

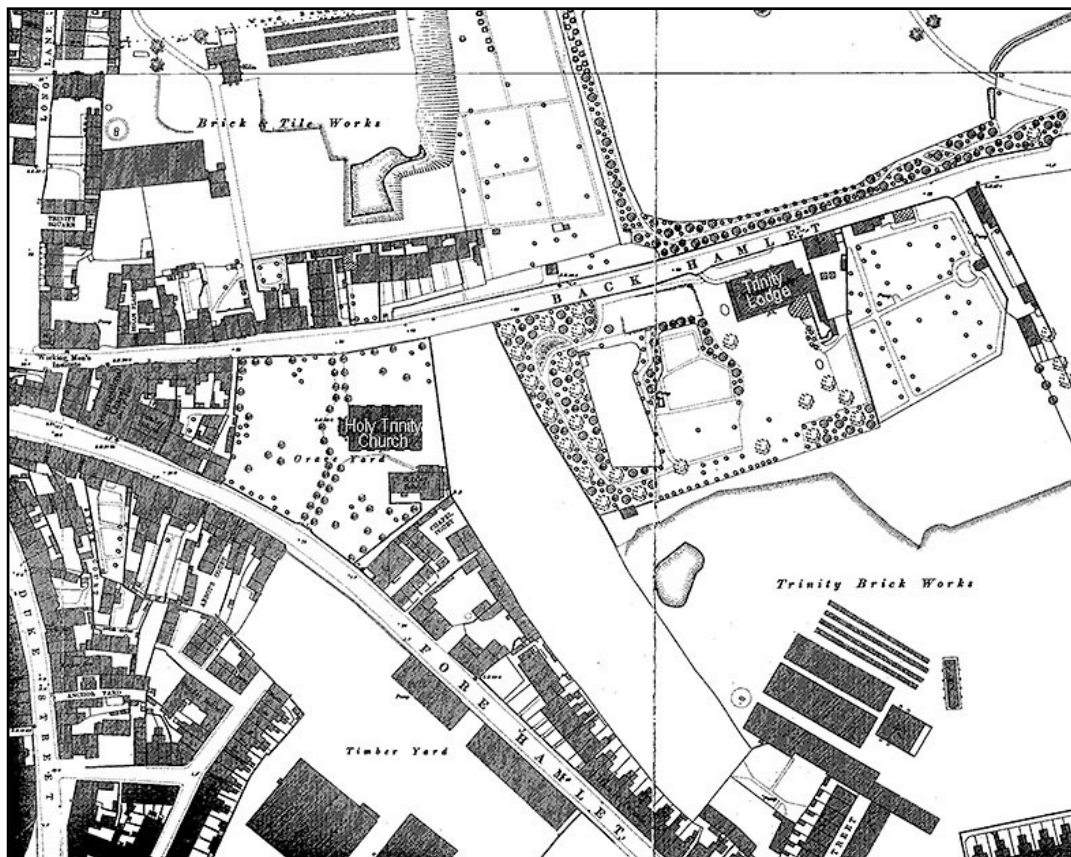


Often I set up the shots, decorating with props, considering the preferred angle to give the best image. Unlike many professional photographers we had no screens, or rolls of coloured paper, no fancy lighting. However, there was a selection of wallpapers which I stuck on the wall with Blu-tack for a quick change of background, also odd lengths of fabric suggested window drapes. On one occasion a professional photographer, accustomed to shooting the homes of celebs etc. for glossy magazines, was commissioned to produce a range of photographs for a new brochure. He used 35mm film and took dozens of each scene as he said the film was cheap.

Clients came from all over the world: princes, presidents and kings. I often wondered what some of them would think of us working as we did on a shoestring, capturing their splendid and costly commissions on Kodachrome.

Trinity Lodge was sold in 2002 ending the in-house photography. Ipswich Building Preservation Trust had contemplated renovating the sadly decaying building but such thoughts came to nothing and in 2003 a property developer stepped in to transform Trinity Lodge into two adjoining houses.

Heather Staff



O.S. map detail 1881

Public art in Ipswich



Those with good memories may recall a Society Winter Illustrated Talk in 2013 to accompany the publication of *The Public sculpture of Norfolk and Suffolk* by Richard and Sarah Cocke. Richard, who had visited many towns in East Anglia made an interesting point about Ipswich. 'You have a fine range of public sculpture and very few 'breeches statues' which clutter other

towns'. He was referring to the almost inevitable statues of 'great and good' (mainly) men who made money, held high office, did good works etc. to be found in other conurbations. In Ipswich we don't seem to go in for this, even for the most deserving characters – perhaps it's our history of slightly bolshie non-conformism. Even Herbert Hampton's large, cast iron statue of Queen Victoria, 1904, complete with stone plinth and four lions *couchant*, which was once sited in front of Christchurch Mansion was melted down for armaments in World War II.

So, taking a stroll around the town can provide a wonderful survey of three-dimensional art through time, but you've got to know where to look. The figure of Ceres, repurposed for the first Corn Exchange from the figure of Justice which had topped the Market Cross, can be seen in her weathered state at the foot of the staircase of the Town Hall. An oft-overlooked, and rather good, bust of Wolsey (shown on our front cover) stands at the top of the staircase.

Cardinal Thomas Wolsey, Ipswich boy that he was, has taken his time to be immortalised in sculpture. There is Barnabas Barrett's 1867 central head on the frontage of the Town Hall facade, followed by A.W. Bellis' relief tondo on the Wolsey Gallery (our April 2018 issue tells the story of the maquette) and finally David Annand's 2011 seated portrait at the top of St Peters Street. This last was a major achievement by the late Dr John Blatchly and others.

Of course, everybody has a view on a public sculpture, if they notice it at all, and these opinions can be quite strong – for and against. This might be the place to speak up in favour of the fabled *Sor of Hing* on St Matthews roundabout. This 1963 modernist construction by West Suffolk sculptor Mervyn Crawford was made to fit into the rather brutalist 1960s architecture of the Civic Drive development. Apparently, its informal nickname derives from a critical letter to the local press, where the writer referred to it as being the 'sort of thing' appropriate to London but not Suffolk. Unfortunately the paper's press malfunctioned and the letter 't' didn't reproduce; the name stuck. Nick Wiggin, proprietor of the well-known local chemist's shop on the corner of Berners Street and upon which the sculpture was fixed, tells us that he got some grief from the Conservation Officer when he installed the burglar alarm see in the photograph. Even the pigeons like it and have nested on the open end of the hollow tube.

Back to the figurative: local artist Sean Hedges-Quinn created statues of Ipswich Town managers both of whom went on to manage England: *Sir Alf Ramsey* and *Sir Bobby Robson*, 2000 and 2002 respectively, sited close to the football ground. But a more sensitive, thought-provoking figure sits cross-legged in the shade of trees close to St Mary-at-Elms: *Tam* by Honoria Surie. Her daughter Tam (Tamasin) is seen moulding a piece of clay – quite appropriate as her mother, now Honor Hussey, went on to run Butley Pottery.

Tucked away in the middle of Felaw Maltings, now Maltings Terrace, is a large work by Vanessa Parker of the Hitcham-based Land & Sculpture Design



Partnership: *Barley sculpture*, 1999. Tall, elegant and very site-specific to the former maltings, it is seen more by those inside the buildings than by passers-by. Another well-kept secret is the fine work *Spirit of youth*, 1990, by John Rivera in St Mary's Court, off Museum Street. This through-way (thanks to negotiations with the office owners) is open to the public during office hours. The bench in the small garden once boasted a bronze, large-brimmed hat – to accompany the running children – resting on a wooden bench, but metal thieves ripped it off to be melted down. [At this point the writer uttered an expletive, not wholly complimentary to metal thieves.]

If you like pure abstraction, *Innocence* by Linda Thomas, 2007, is pleasing in its simplicity and beautiful design (it has the dimensions of the 'golden ratio'). This work is sited close to the Christchurch Park play area and provides a tapered 'eye' for viewers to observe either rolling parkland, or playing children and families. It has survived vandals who discovered how hard Portland stone is. See the October 2017 issue for Linda's own photograph of her work.

This really scratches the surface of Ipswich's riches. The Borough Council, to coincide with the London Olympics of 2012, produced a fine guide to the town's public art entitled the (only slightly strained) *Artathon*. Once a paper publication, now only on the web: <https://www.ipswich.gov.uk/sites/www.ipswich.gov.uk/files/Artathon.pdf> but it lacks the map and actual trails. Still useful, though.

R.G.



Above: the memorial sarcophagus at the foot of the Cenotaph in Christchurch Park by sculptors Earp, Hobbs & Miller; bronze on Portland stone plinth and support, 1924.

'The sarcophagus which was inspired by Renaissance models with two feet on a plinth is made up of up of weaponry including bundles of spears, regimental standards, bandoliers of ammunition, maces, machine-guns and a Stokes gun – invented by Sir Wilfred Scott-Stokes (1860-1927) who was the managing director of the engineering firm Ransomes & Rapier of Ipswich. The draped Union Jack and flag of St George shows respect for the dead whose victory is suggested by laurel discretely growing around the knapsack and bayonet. At the top is a rifle and British army round helmet accompanied the rest of the soldier's equipment: gas mask, water bottle and ammunition belt.'

The photograph and description are from the invaluable Public Sculpture in Norfolk & Suffolk website: <http://racns.co.uk> created by Richard and Sarah Cocke.

Planning for The Future

The Government White Paper on the consultation to revolutionise the planning system of England is an 84 page document starting with Mr Johnson's foreword: 'Thanks to our planning system, we have nowhere near enough homes in the right places. People cannot afford to move to where their talents can be matched with opportunity. Businesses cannot afford to grow and create jobs. The whole thing is beginning to crumble and the time has come to do what too many have for too long lacked the courage to do – tear it down and start again. That is what this paper proposes. Radical reform unlike anything we have seen since the Second World War.'

The document is highly critical of the current, 1947-designed system, of poor software, too dependent on a single planner, of local plans only being present in 50% of Local Planning Authorities, and of taking seven years to complete. Some of these statements are true but they are not what has stopped affordable houses being built.

It is true that the process of determining developers' contributions (Section 106 or SIL) is slow and inaccurate. Further, design quality is poor; they would like 'design codes' rather than current guidelines. What we do build is too few, too small and badly designed. There are many questions to be answered, many of them political.

To overcome these deficiencies there are twenty five proposals to which readers of the White Paper are asked to reply as a public consultation. The Ipswich Society has already commenced formulating a studied and controlled response. **Meanwhile, we would like to hear members' views so that we can incorporate them into our response.** Please contact us via email or Royal Mail or telephone (see details on the back page) before the end of October because we have to send our reply by November 11. The White Paper link is:-

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/907647/MHCLG-Planning-Consultation.pdf

Mike Cook



Above: relief mural in decorative brickwork, coloured ceramic and cobbles (uncredited artist) built into the side wall of the town centre Sainsbury's supermarket, Dogs Head Street.

From the Saddle (written in April)

For my daily exercise, mid-crisis, I have occasionally taken to my bicycle. Only having set off one day in the Woodbridge Road area, I suddenly had the idea of taking a different route. Rather than heading out to the surrounding villages, as I would often do, I thought I would stick to the Ipswich area. Initially I thought I would try a simple circuit by attempting to choose a route that would look like a smooth circle once mapped on my cycling 'app'. Before another few hundred yards had passed, however, I developed my thoughts further.

I was a fan of the Ipswich Corporation Transport years and, in particular, the bus routes of the 1970s which, of course, were little changed from the trolleybus routes of the post-war years. I suddenly had the idea of making my circuit of Ipswich aligned to many of the Corporation routes (numbers in parenthesis), termini and sites of that period, without straying beyond the original Borough boundary if possible.

I was then at Sidegate Lane roundabout, by the Royal George. That was it! The idea was to be implemented – first stop Sidegate Lane (11) turning circle. Like many of the surviving turning circles this one is now used as car park space for local residents, but it is intact.

From there I made my way through the Selkirk Estate to tick off the rest of the no. 11 and 11A routes, Renfrew Road etc., which was added when that estate was built. Within no time at all I was at the original Lattice Barn or if you prefer the Rushmere terminus at the end of Playford Road (3). It was a sunny and warm early April morning and that was two routes or termini ticked off within minutes. From there it was an easy ride to Foxhall Road roundabout (5) and through Broke Hall (4), before crossing Felixstowe Road bridge and turning 180 degrees into Cobham Road to pass the museum or if your prefer, the Corporation depot. Many times as a teenager had I biked there on summer evenings to watch the buses return to the depot after the daytime service wound up. This also covered the Felixstowe Road and Kingsway versions of the no. 4 route. The Kingsway blind was latterly only shown when the bus was essentially returning to the depot. In trolley days the service turned at St Augustine's roundabout. The Broke Hall terminus was another one added as the estates around the town mushroomed.

I peddled along Lindbergh Road (2, aka Priory Heath), which was wired in trolleybus days, and on to Nacton Road to ride to the Airport and Crane's sites both of which were at the limit of the Borough (2A). I used to deliver newspapers around this area so know it well. I even



passed the house of one of my very first girlfriends, but don't tell anyone. The memories of all those men from Crane's cycling home along Nacton Road after their shift seemed as fresh as ever. The buses would be busy too with the top deck full of smoke!

Clapgate Lane and the Reynolds Road extension (6B) were soon behind me as I sped along Landseer Road (6A) recalling how the AEC Regents loved to stretch their legs on this open downhill stretch. I wondered what speeds they were capable of – above 40 mph? Perhaps someone in the ITS family might know?

As I travelled 'via Duke Street' as the blinds once proclaimed, I was unsure whether to stick to the Waterfront and head straight for Bourne Bridge which would keep my 'circle' of Ipswich as neat or round as possible. In the end the bus theme took over. I decided instead to follow the various eastern routes' main path to Electric House, past Fore Street Baths, Sneezums and Martin & Newby. When I left school years later, my mate Clive got a job working in Martin & Newby and got to wear the routine brown overall coat they all wore in there. I digress. Up through the Wash and across Majors Corner, past the Grey Green coach station and I was soon 'pulling in' to Electric House.

Once there it seemed obvious to 'become' the Ipswich Station (X) and cycle down Lloyds Avenue, across Cornhill and down the full length of Princes Street. As it was 'mid restrictions', the Cornhill was deserted. Certainly there were no corrugated iron-roofed shelters, bus only lay-bys or 'green bus stops' to admire. My memory of the X was of largely empty buses which once at the station used to have a long layover before returning to Cornhill possibly as an 8 or 9B – but others may correct me. I also mused which Corporation or Borough Transport vehicle had the honour of being the last to pass under the Lloyds Bank building before the Avenue was curtailed. In another life I became the Manager at that bank and looked down from the windows hoping to see the 12 head off under my desk!

Next stop was Bourne Bridge which did mean an element of doubling back on myself. I was careful not to reach the Ostrich mini roundabout as that would have possibly taken me across the Borough boundary and goodness me, Corporation buses never did that except on high days and Suffolk Show days.

Back along Wherstead Road, I then turned to cycle up Station Street and Luther Road to reach Maidenhall Approach (1B). Like Whitehouse, Chantry and other places around the town, the postwar expansion of Ipswich was and is still evident. I chose not to circumvent Stoke Park via Stoke Park Drive as my memory told me that was essentially a 1980s development: or certainly the bus route came along much later than the early 70s. Therefore, I cycled along Belstead Road, a preserve of the 208 Eastern Counties route, of course, before charging down Cambridge Drive (12) to meet Birkfield Drive (12A). My journey through Chantry took me then through Annbrook to Ellenbrook (12B and 7B) and thence up Bridgewater Road to Hawthorn Drive. It was if I was following an AEC Swift. I weaved my way through to the north western side of Chantry to the edge of the park and to London Road (7 and 7A). I recalled the trolleybus extension through Dickens Road, so arrived by Fred's Café from Hadleigh Road and the now forlorn Earl Kitchener pub^s. Many other iconic Ipswich estate pubs were to be found along my route too of course, most now in the history books. The Golden Hind is still open but the Duke of Gloucester and Waveney have long gone, amongst others.

[^sWe read that the Earl Kitchener reopened, August 2020. -Ed.]

I took a quick detour along West End Road to turn in front of Constantine Road depot. How could my ride not encompass this heartbeat of the Ipswich public transport scene? But soon I was back cycling along Yarmouth and Bramford Roads. The buses I passed on this cycle ride were all empty. I feel for the driver as keeping to time is impossible so you see many buses waiting for time at bus stops along the way. Rather like being a train driver in these odd days!

Was there a turning circle near the Red Lion pub? It looks like there was once. Next terminus was Adair Road and the Whitehouse estate (8) via Ulster Avenue. Being an east Ipswich lad this was certainly foreign territory for me, as indeed was Whitton, Shakespeare Road and Defoe Road (9, 9A and 9B) but of course the Maypole terminus was very familiar as it was on the main northerly route out of Ipswich and then the A45.

My cycle ride was nearly complete as I turned into Henley Road. I was worried for a moment that this was beyond the Ipswich Borough boundary but I am not so sure now. Once again, you may know better. Did the border not stretch out towards Westerfield here somewhat? Either way a quick circuit of the 'by-pass' would allow me to complete much of both the circulars (0). As a child at St Matthews School but living on Broke Hall, I would often catch the Woodbridge Road or Felixstowe Road circulars if I could as they were somewhat unusual and being a fledgling enthusiast, that was attractive. Furthermore ADX 1 and ADX 2 were often allocated to the circulars and they always carried an appeal, even then! I certainly recall alighting in Bixley Road one day to be reprimanded by the conductor. He insisted I should catch the no. 4 as the circulars were meant for the children at St Albans and Northgate. I told my parents I had been told off and they rang Constantine Road to complain!

One other story on a non-transport theme came flooding back. My brother often travelled home with me from St Matthews but being 'normal' (i.e. not into buses and trains at all) we would come home together on the no.4. The longer trip on the circular was of no interest to him. At that time a lot of the Ipswich Town youth team had digs on Broke Hall or in that part of the town. Indeed they were part of the FA Youth cup-winning team in which George Burley played. They also caught the no. 4 bus. They would try and get the same bus as ours because my brother had a 'party piece' which would entertain those on the top deck. He could (and I think still can) carefully fold the whole of the outer part of his ear into a parcel, retained by the opening to his ear canal and earlobe! It would remain folded in place for a varying length of time before slowly releasing and sort of popping open again. This would be met by a round of applause from all who would witness such a thing. And all on an AEC Regent double-decker along Felixstowe Road.

Back to 2020 and 26 miles later I reached my starting point at the Royal George. The map is an interesting shape and it was a rewarding trip as the memories came flooding back so if you have a bike, clean it down, get it mobile again and relive your own segment of Ipswich whilst keeping healthy.

I am very happy to be corrected on any inaccuracies regarding the routes and numbers as much of this came from memory. I am combining the end of the trolleybus era with the changing 70s motor bus world, after all, and that marked the beginning of much change. I am confident some Ipswich Transport Society expert opinion can develop my thoughts further!

Tim Ward

(This article first appeared in the Ipswich Transport Society Newsletter.)

Ipswich railway stations, Part 2: Ipswich Station (1860)

[Part 1 of this article appeared in the *Ipswich Society Newsletter* August 2020 (Issue 222).]

In 1846 the Eastern Union Railway (EUR) and the Ipswich and Bury Railway (I and BR) had already decided that running trains into Croft Street terminus was only a temporary situation. They planned a new joint station at the north end of the tunnel. Croft Street Station would then be closed.

To that end; the EUR engineer, Peter Schuyler Bruff, set up a competition among architects to design the new station. Nineteen entries were received and Sancton Wood was the successful candidate. He submitted two designs; one was an Elizabethan and the other an Italianate style of building.

Sancton Wood had trained with Sir Robert and Sidney Smirke in London. The latter had gained some fame by designing the spectacular circular reading room in the British Museum in 1857. Mr Wood had already designed the rebuild of Bishopsgate Station for the Eastern Counties Railway.

The joint board chose Wood's Italianate design but shortage of money prevented it from being built at that stage. It was not until 1858, when the I and BR had been absorbed into the EUR, that work commenced. The station was eventually completed and opened in 1860.

For over twenty years there was no island platform. It was finally opened in 1883, the latter now accommodating platforms three and four. Many people board trains from the island platform but have never noticed the heads of the gods which decorate the outside of the upper walls of the waiting rooms here. I counted sixteen in all. (More about the heads in *The Ipswich Society Newsletter*, January 2020, Issue 218.)

To the west of the island platform were the carriage sidings, known from time immemorial as the 'found out.' I can find no-one who now knows why the area gained this appellation – it seems to be lost in the mists of time. This area latterly has been used as a parking and refuelling area for Freightliner container traffic locomotives; the powerful Class 66's, rumbling away as they wait for their turn.

Before we move to the exterior of the station: there is an apocryphal story concerning one of the early stationmasters at Ipswich. Stoke Hill tunnel has always had a problem with water trickling its way through the hill, trying to make their way to the Rivers Gipping and Orwell but much of the water enters the tunnel via the roof. The story goes that this worthy railway official would send one of his young porters into the tunnel to top up his whisky tot from the dripping spring water. Much better than ordinary tap water.

Back to the main story - The station when first built had a wide concourse area in front of the building with a section for horse-drawn cabs on the right-hand side of the station as you faced it from the road. The whole area in front of the station became more and more cluttered with street furniture and traffic as the twentieth century advanced. Interestingly the roofline of the building has not changed much at all since 1860.



Head of a god on the island platform waiting room building
All photographs by M R Russen



Left: The cluttered area in front of the station in 2011

In 2017 work was carried out re-organising and upgrading this area. The work took much longer than anticipated but is an improvement generally.

Below: the new look area in front of the station in September 2017



One problem did emerge after the work was completed. The taxi rank can be seen in the left-hand picture above. In the original design, the path alongside Burrell Road, was to be much narrower and with no trees. The widening of this path, in order to include the avenue of trees, upset the taxi drivers because it narrowed the taxi rank roadway. This gave them problems particularly with loading and unloading wheelchairs etc. They were particularly upset because, apparently, they were not consulted on the change.

The interior of the station has also been completely remodelled.



Right: Station building interior 2011 (Before the changes)



Now in 2020 with brand new motive power on the line; along comes the lockdown. One wonders whether the new 'working from home' practice will decimate the commuter traffic on the line. We are now in completely new and unknown territory... in every walk of life.

Merv Russen

A really creative partnership

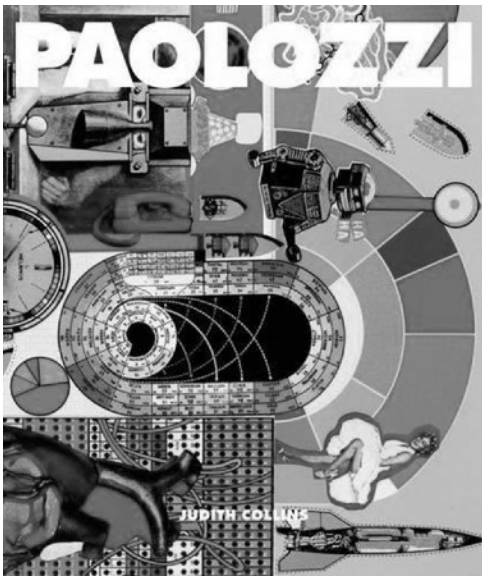
Growing up in my formative years 'Over Stoke', I was acutely aware of the engineering manufacturing base of Ipswich, from Ransome Sims & Jefferies, Cocksedge and Compair Reavell to my late father's employers Ransomes & Rapier Ltd at the Waterside Works.

My father was employed as a quality control inspector. For many years his job entailed him travelling around Ipswich and across the UK, carrying out quality inspections on components being manufactured for Rapier machines by a wide variety of specialist engineering companies, both large and small. As a manufacturing centre, in my Oxfordshire 'exile' years in the mid 1980s, I remember often driving on the Coventry Ring Road and seeing the multitude of component companies serving the Ryton Motor Works. Ipswich also had, for many years, several smaller engineering companies in and around the environs of the town. One such company was C. W. Juby Ltd. of Whitehouse Road.

Fast forward to my teen years. Eventually in 1968, I became friendly with Dave, who was an articled clerk for a chartered accountancy practice but who had, after leaving grammar school, gone initially to Maidstone College of Art to study sculpture. By the end of the decade we had transformed ourselves by growing our hair longer: from mods into blues-loving hippies. Our rendezvous was always the Vaults Bar of the Golden Lion Hotel on the Cornhill in Ipswich.

One evening we started a casual conversation with Kevin and his school friend, John. Either on that occasion, or on a subsequent one, Dave mentioned his interest in sculpture. The conversation eventually then turned to Eduardo Paolozzi, to which Kevin replied that his father worked for Juby's engineers as a welder, and had been responsible for assembling the works of art! Having myself been to different sculpture parks, and in particular the Henry Moore Foundation near Bishops Stortford, it is easy to





Book jacket: Eduardo Paolozzi by Judith Collins. Lund Humphries, 2014

understand why the artist/sculptor often needs someone else to build their vision. Indeed, Anthony Gormley now has his own works in London, but in earlier times would have needed others to cast the life size effigies of himself.

Sir Eduardo Paolozzi was born in Scotland and was the son of Italian migrants. He studied in Edinburgh and London, worked in Paris and eventually established a studio in London. In the mid-1950s he moved to Thorpe Le Soken in Essex. He was a founding member of the British Pop Art movement, producing lifelike works with cubic elements. In the 1960s and 1970s he produced many machine like sculptures, some of which were in the Tate Gallery for many years.

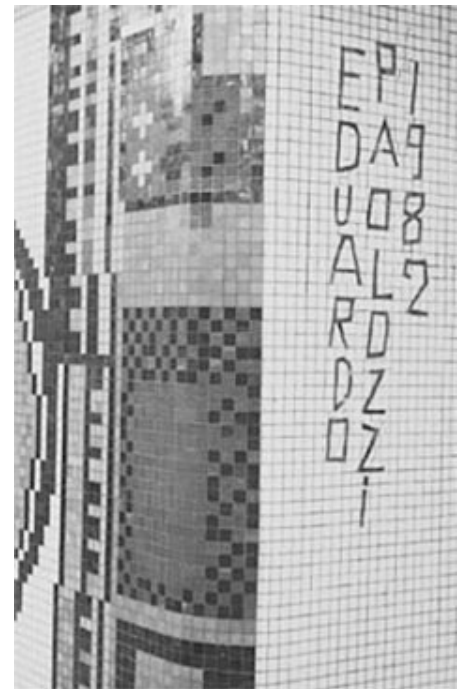
Len Smith of Elmcroft Road, was a skilled welder for many years and, between the period 1962-1971, whilst at Jubys he worked with Paolozzi, assembling his sculptures. When interviewed once on *Look East* he modestly said that he just followed the sculptor's instructions. However, Paolozzi often worked in aluminium and bronze, and these materials would require exceptional skill to be welded into the right positions on the sculpture. Many of the castings were produced by another Ipswich engineering firm, but assembled at Juby's. Paolozzi had the vision, Len's skill made his ideas reality.

Len helped assemble Paolozzi's works when they were exhibited, and on occasions the sculptor had lunch with Len at his home. A friendship over many years had developed. Sadly, both Len and Eduardo have passed on, but the links of the international sculptor with the engineering craftsman need to be brought out more into the mainstream and recognised.

If in the future, when I travel through Tottenham Court Road underground station, I will appreciate the Paolozzi mural which is there, in the knowledge that a skilled engineer played an important part in the sculptor's career.

Graham Day

(My thanks are due to my own memory and the *Ipswich remembers* Facebook group.)



Paolozzi's signature, Tottenham Court Road tube station mosaic

[Eduardo Paolozzi (1924–2005) was also a visiting lecturer at the Ipswich School of Art. He opened the present Art School in 1987 and he was knighted in 1989. *Eduardo Paolozzi: General Dynamic F.U.N.*, a Hayward touring exhibition from London's Southbank Centre, featured in the Art School Gallery in January 2017.

His links with East Anglia extended to moving his family to Thorpe-le-Soken in Essex in 1955. Founded in 1954 by Nigel Henderson and Paolozzi, Hammer Prints Ltd was established to create textiles, wallpaper, statuary, ceramics, furniture and more, working from a studio at Henderson's home at Landermere Wharf near Thorpe-le-Soken. Hammer Prints coincided with the artists' involvement in the Independent Group, a contingent of artists, architects and writers who celebrated popular culture and mass production. Paolozzi's notes stated: 'it is the object of Hammer Prints Ltd that an attack be made on the craft field using the silk-screen as the media to be exploited.' –Ed.]

How big is a house?

Of all the countries in the EU, England has the smallest homes by floor area. A recent study found that homes in England were, on average, just over 70 sq metres (750 sq feet). This can be compared with Italy: 108 sq m (1,160 sq ft), and Germany: 93 sq m (1,000 sq ft). For comparison a typical three bedroom 1930s British semi is about 90 sq m (just under 1,000 sq ft).

Choose to live in an average sized home in Canada where they have the largest homes in the world and you'll get 150 sq m, the United States, by comparison, averages only 130 sq m.

The average size of the UK home has shrunk, and because of the housing shortage paralleled with changes to planning requirements it is shrinking rapidly. Since 2015 there has been a marked increase in the conversion of existing office buildings into studio apartments and large houses into homes of multiple occupancy.

What we miss are the Parker Morris Standards, a set of parameters set out in a report on public housing *Homes for today and tomorrow*. The Ministry of Housing's Design Bulletin No. 6: *Space in the Home* published in 1963.

In 1967 there was a change in the way the standards were calculated, not by occupancy levels but by the utility of the home. In 1980 the approach changed again, with the focus on building more homes, the floor space requirements were largely dropped although the Building Regulations do set some standards for circulation space, means of escape and space requirements for people with disabilities.

Some cities developed their own minimum space standards. For example, London introduced a set of rules in 2011 and the Housing Corporation set standards for housing receiving public subsidy. The Joseph Rowntree Foundation set their own 'Lifestyle Homes' standards but the national house builders, developers and builders converting existing property frequently had a free reign, making their own decisions on what they thought would sell (the shortage of homes meant that whatever they built, sold).

By 2012 we realised that we were getting things wrong, some of the new property was simply too small for comfortable living, one bedroom studios frequently accommodated two people (sharing) and inevitably children came along. Thus the coalition government undertook a fundamental review of building regulations which was labelled 'the biggest single change in housing standards in a generation'. The review prescribed that space sizes for all new-build homes around the country would be brought into line with the London Standards.

In October 2015, the government introduced a new nationally described space standards which set out detailed guidance on the minimum size of new homes. According to this standard, the minimum floor area for any new home should be 37 sq. m. Should be – but doesn't, by law, have to be. Some home builders are taking advantage of Permitted Development rights, converting offices into bed-sits of miniscule size.

And not only are some so small there isn't room for a cat, they don't have windows (no natural daylight). Dividing large open plan offices in to small studios inevitably means that some rooms are away from the outside walls, occasionally such conversions don't have amenity space, access to public transport or even local shops. The clientele group has changed from well-healed office workers earning a regular wage to the socially disadvantaged for whom the low rent is just about affordable. Needless to say, such conversions deteriorate fairly quickly.

John Norman



Letters to the Editor

Dick Stokes, Arthur Ransome and George Orwell from Ivan Cutting, Eastern Angles

Good to see the mention of Dick Stokes in the bonus Society *Newsletter* the other week (Issue 220: *The mighty leviathan!*) regarding Ransomes & Rapier. Arthur Ransome, who was related to the Ransome element, talks about him in his autobiography. Consequently I put him in the play *Red Skies* that we were due to tour this Spring. It tells the story of a fictional meeting between George Orwell and Arthur Ransome in 1939 in Southwold. Orwell was about to write *Animal Farm* when someone tells him Arthur Ransome is in the harbour with his wife Evgenia who was once Trotsky's secretary.

In the Second Act, set in 1940, Orwell finds his way to the Ransomes' home near Pin Mill and stays over, during which there is an air-raid. Evgenia beds him down under the table, which is 'where we put our MP Dick Stokes when he is here'. At least the latter part of that sentence is true!

The first 'bridge to the station' from Spencer Greystrom, River Gipping Trust

Thanks for a most informative article by Merv Russen about the first railway station in Croft Street. Your readers might be interested in the attached painting entitled *Bridge West of Stoke Bridge*. The painting is in the collection of the Colchester and Ipswich Museums Service. We have their permission to use it on our web site and in our presentations.

Clearly, the only bridge currently west of Stoke Bridge is Princes Street which leads to the present railway station and this picture certainly doesn't show that.

The painting is by Robert Burrows (1810-1893) who was born in Ipswich. We believe the picture dates from around 1847 just after Croft Street Station was opened. There are references in the *Suffolk Chronicle* of July 1847 to 'new business premises situate in the New Street in the course of formation from the Corn Hill to the Railway Station'. (continues)



The new station wasn't opened until 1860 and this bridge was constructed to take traffic from Croft Street station across the river, just upstream from Stoke Bridge. It was replaced by Station Bridge in 1860. We think the building at the end of the bridge was an ale house, once the Locomotive, later the Railway Tavern but since demolished, at the junction of Burrell Street and Willoughby Road. That must have been where 'the working men, numbering some 200', had their dinner. The church tower is St Mary-a-Stoke and the windmill was at the top of Stoke Hill.

Ipswich villages from Tim Voelcker

The Chairman's remarks in the July *Newsletter* about additional Newsletters instead of an AGM spoke of the value of the novel form of discussion, quite apart from it saving the normal meeting's costs of over £1000 which instead were used for the extra *Newsletter*. In his article *Coronavirus*, he expressed a hope that we will emerge from the Covid-19 crisis as a less selfish, more caring, more thoughtful nation: 'The care we have shown to each other must continue'. It may be that (a) working sometimes from home may prove more acceptable in some cases both to employers and employees; that (b) the frail and elderly may be better placed at home, rather than in crowded care-homes with a higher risk of infection, if given the correct help.

He suggests that 'businesses will rethink their working model'. Should the Ipswich Society likewise take a closer interest in the way the surrounding countryside is changing? The months of lock-down will have temporarily changed habits of recreation of many Ipswich residents. Will the numbers of cyclists, runners and walkers that took exercise on the Suffolk lanes this year in the fortunate fine weather have changed their minds about the importance of the countryside? How do you evaluate this against the need for more housing or the dangers and frustrations of more car traffic? How quickly the roads filled again when the restrictions were lifted. The Post Opening Project Evaluation by Essex County Council of the recent 'improvement' of the A120 from Braintree to Stanstead Airport was circulated by our Chairman last September. As he pointed out, it was considered to have had an adverse effect on the environment, to have increased the price of houses in a wider area, to have diminished the Flich Way's use by cycles and frightened away wild life by its noise.

Should the Society *Newsletter* and meetings be more concerned than at present with the surrounding countryside? I have found the Society *Newsletter* of great value ever since 1976 when we came to live in Bucklesham and I started a job in Ipswich. The information it made available under Neil Salmon's editorship was as valuable domestically as from a business view, and it continues today. But it leaves an impression that the town and the countryside are different worlds that should stick to themselves. This is particularly relevant to planning which, perhaps understandably, seldom features sites outside the town itself. Yet steadily the Felixstowe peninsula that surrounds the town fills with buildings instead of farmland and changes its character.

In recent months, a commercial developer whose advertising boasted that 'their objective since they started had been maximising the Financial Benefit for Landowners'. They sought planning approval for creating a new village of 2,700 houses on the farmland on the Bucklesham Road into Ipswich, including much of the existing village of Foxhall. The plans showed little of how such a large development would impact upon the two existing villages, upon secondary schooling, water and sewerage availability, on public transport or – above all – on public transport or general transport linking to Ipswich. They explained that this was because they would not be doing the actual development themselves but, if they obtained planning permission, they intended to sell the site to another developer on behalf of the local landowner. When they were told that East Suffolk had already located sufficient new sites for the forthcoming period, they believed there would be a sufficient demand from Ipswich for the housing. *(continues)*

Fortunately, when the planning authority considered the application, it was evident that there were a number of weaknesses in its plans, especially in the view of the objectors that the impact of traffic on what becomes the primary road link between Ipswich and Felixstowe in the event of hold-ups on the A14, especially Operation Stack in the event of high winds. Although, for the moment, the danger of this potential problem is temporarily ended, does it indicate the potential danger and should the Society consider such events when they arise outside the actual boundaries of the town? *[A response from the Society follows. – Ed.]*

Ipswich Villages – John Norman, the Ipswich Society Chairman replies.

Are there boundaries to The Ipswich Society's patch? Do we limit concerns and comments to schemes and proposals inside the Victorian boundary? Should we expend time and resources studying planning applications in the open countryside, in the hinterland between Ipswich and Hadleigh (Wherstead and Pinewood), or between Ipswich, Woodbridge and Felixstowe (Brightwell Lakes and Foxhall)?

Clearly, the pressure is on. Suffolk, like most counties, has a housing shortage. There is little opportunity within the borough for major schemes so, understandably, developers look to the green fields beyond the boundary. Some applications are very speculative suggesting sites that are not on the Local Plan, some suggest extending an established village and some are, in retrospect, in an area where both the housing need and the opportunity come together (for example, Trimley villages).

What the Ipswich Society doesn't want to do is interfere when the local society has a greater cause for concern; there are Civic Societies in Hadleigh, Woodbridge and Felixstowe. We do however work closely with the Suffolk Preservation Society – Mike Cook is our representative – they have a superb, professional team of planning experts who watch, like hawks for the speculative schemes that push boundaries.

Additionally, we try to avoid comment when there is a local pressure group whose rationale may be slightly different to our own. This is particularly true when their objection involves major expenditure, a judicial review for example; our constitution limits where we spend our members' money. We are The Ipswich Society.

In the case of the Northern Bypass I chose the neutral middle ground, presenting the outcome of building such a road elsewhere and I know that some members disagreed with this negative approach. However, those people could – as Tim Voelcker has done – write to the editor. Interesting letters will be published, particularly those which promote discussion.

Railway Correction from Merv Russen

Stuart McNae has kindly pointed out an error in my piece in the last *Newsletter* (Issue 222) entitled *Ipswich Railway Stations: Part 1*. I stated in the text that The Coach and Horses Inn in Upper Brook Street closed in 1975. In fact, it closed in 1985. Stuart knew it was later than stated because he remembers having a drink there in the 1980s. I gleaned my erroneous information from a book by David Kindred entitled *Ipswich: Lost inns, taverns and public houses*.



Miscellaneous matters from Graham Day

The August *Newsletter* was the usual treasure chest of interesting items and articles. The Chairman's observations on the options for Local Government Reorganisation reminded me that when I was working at the old County Hall in the early 1970s the possibility of Suffolk including the Harwich area of Essex was a live issue. This was eventually dropped. From an Ipswich point of view, a single unitary authority based upon the County Council would no doubt be problematic as the county town would lose its separate identity and voice and probably be poorer for it as a result.

Merv Russen's article on the Croft Street railway station was also very interesting as I noticed that George Hudson 'The Railway King' was again financially involved with yet another railway company before his fall from grace. Last year, for my 69th birthday, we stayed in York for two nights. During one afternoon we stopped at a tea shop near the Minster. I suddenly became intrigued by a stone plaque on the wall of the National Trust shop. The shop had originally been a draper's, owned eventually by George Hudson. True to form, George had married the daughter of the owner, worked in the business and eventually became its owner. We also had a tour around The Mansion House. On the staircase leading up to the ballroom were portraits of Lord Mayors of the City. George had been Lord Mayor twice. I saw a portrait with no nameplate, and asked if it was indeed George Hudson. The guide looked slightly embarrassed; eventually she explained because he became a disreputable figure his nameplate was removed. An early example of 'wokeness', perhaps.

Merv's article also reminded me of the existence of the two pubs opposite the station site, namely the Great Eastern and the E.U.R, both many years ago being converted to residential use; a portent at the time of things to come, although we did not realise it. Part of my street scene when I was growing up and now gone.

I am also glad that there will be more in a subsequent issue about the public art of Ipswich – an underrated feature of the town which needs to be shouted about more.

In my perambulations around Ipswich, I have also become aware of the changes being made to some of my former workplaces. No 39 Princes Street, the location of Inland Revenue Ipswich 1st District (my first job), is being marketed as a change to residential use. All I hope is that whatever happens, they take out the 'dumb waiter' rope parcel lift. I have not so fond memories of having to unload the stationery deliveries and put them on the dumb waiter for hauling up to the top floor store. As clerical assistants duties go, this was the most hated. Well, we solved the problem; one day we made it so heavy that it crashed to the basement, and splintered into a myriad fragments. I don't think it was ever repaired, and other arrangements for stationery deliveries were made. Success!

In the late 1980s, I worked for Blocks Solicitors (formerly Black and Cullingham) in Arcade Chambers, Arcade Street. Blocks was a new name when I joined as partnership manager. Now I see it has become part of Ellisons from Colchester, and eventually the Blocks name will disappear.

Which brings me back to the start of this piece, and local government in Ipswich. Nothing appears to be moving with the former County Hall premises in St Helens Street, my second job location. Bearing in mind the history of the former court in the building, the lack of any demonstrable progress continues to be a shameful episode.

The Local List 2020

Pubs, churches, sports domes and even a bus stop are among 54 structures in Ipswich set to be added to the list of local buildings of special interest. Ipswich Borough Council's Local List was drawn up in 2013 to recognise buildings and structures in the town with historic or architectural merit which do not qualify for formal Listing by Historic England. This year, 54 new additions to the list are to be considered and, while most are residential homes, there are plenty of other prominent public structures. Outlined below are some of the most unusual.

Civic Drive Spiral Car Park. The car park, built between 1964 and 1967, is loved and hated in equal measure in the town, but is considered to have architectural value with an “interesting approach to provide car parking”. The car park also contrasts to more traditional multi-storey complexes, according to the Local List.

Nacton Road bus shelter. While there is, of course, more than one bus stop in Nacton Road, the mid-20th Century bus shelter at the junction of Clapgate Lane is a little more eye-catching than most. It was built among the house building boom of the inter-war years to serve the growing community in east Ipswich, and is cited for inclusion on the 2020 Local List for its ‘distinctive design’ and ‘landmark value’.

Two sports domes are proposed for inclusion in 2020. A common sight during the 1960s and 1970s when architect Birkin Haward designed a series of domes across schools in Ipswich for sports use. **Dale Hall Community Primary School** is among those to still have one, and is the first of Haward's domes to be constructed in the town in 1967. The dome at Inspire Suffolk is also up for inclusion, having first served as a sports hall for **Nacton Heath Secondary School**. ‘Contributing to a distinctive architectural language of sport and recreation in Ipswich in the 20th Century’.

Corporation Avenue Railway Bridge. For those familiar with the Bourne Park area of Ipswich, the 19th Century buff brick arch will be a prominent landmark. ‘The highly decorative appearance of the bridge shows the pride in transport infrastructure which was so prevalent in the 19th Century, with progress in engineering being celebrated by ensuring structures were prominent and architecturally detailed.’

Constantine House, Constantine Road. The Local List said Constantine House is included for ‘historic interest as a relic associated with the industrial history of the town and approaches to early 20th Century public transport.’ Dating back to the 1920s, the Constantine House range was built to provide power to the trolleybus network which replaced the trams. Today it is an office complex, but still contains reminders of its transport past.

Public houses. This year there is a drive to recognise some of the town's favourite pubs: **The Mulberry Tree** may be closed to drinkers but is getting a new lease of life as a community centre/mosque, while other pubs for inclusion are **The Station Hotel**, **The Gardener's Arms**, **The Earl Kitchener**, **The Inkerman**, and **The Man on the Moon**.

Churches. Several churches are also due for inclusion this year, including **St Augustine's Church**, **St Francis Church** and **St Mary Magdalene Church**.

John Norman

[Congratulations to Mike Taylor and Rebecca Styles, Ipswich Borough Conservation Officers, for all the work they've done on this list and the Ipswich Urban Character Area documents. Local listing can confer a certain amount of protection to structures and buildings which might be threatened with demolition or drastic changes. –Ed.]

Looking forward to the future at the Ipswich Institute

The Ipswich Institute Reading Room and Library is based in the centre of Ipswich. In normal times we offer our members leisure learning courses, in the daytime and evenings, as well as a library of over 8,000 books and audio books, a café and a restaurant. Along with many other organisations we had to close our doors in March but back in July we re-opened the library and Page's Café in Tavern Street.

As an independent library we have been able to offer our members the opportunity to choose their own books and browse the shelves, as well as taking suggestions for new editions to add to the library after so many months of no new books. Page's Café has also been busy experimenting with new flavour scones such as stilton and walnut, coconut and cherry and cheese and onion. They are running a limited menu but have sandwiches, jacket potatoes, soup, pastries and cakes as well as an afternoon tea special offer. We have seen our number of visitors slowly increase over the past few weeks and welcomed some new members to the Institute.

Over the coming months, government guidelines allowing, we hope to open our other building, Admiral's House in Tower Street. This will allow us to re-start leisure learning courses, which we aim to do in 2021, and finally open our new café – The Chart Room – which was due to open back in April.

We are looking for some suggestions of lesser-known historical women who were either well known in their lifetime, or who made a real impact in their field of expertise, to showcase in the Chart Room Café. Our first choice is Matilda Betham-Edwards, who was born in Suffolk in 1836. She was a novelist, who wrote her first published novel age just 16, a travel writer and a member of the Ipswich Institute! Her contacts and friends included George Eliot, Henry James and Lord Kitchener. Suggestions can be sent to:

library@ipswichinstitute.org.uk
and you can find out more about becoming a member on our website
www.ipswichinstitute.org.uk

Jo Rooks, General Manager



William Ronald Serjeant, 1921-2020

Bill Sergeant, who died earlier this year, left a legacy to the Ipswich Society for which we are most grateful and are currently thinking of a lasting tribute to mark Bill's life.

Bill was born in Sheffield in March 1921, he was educated in Oldbury, Smethwick and Burnley and was a trainee on the Government's Engineering Draftsman scheme at the outbreak of war.

After the war he read history at Manchester University, a course which involved a two week residential with Canon Purvis, keeper of the York Diocesan Archives. He took the Diploma in Archive Administration at the University of Liverpool qualifying at the age of 32.

He worked in Record Offices in Sheffield, Liverpool, The Isle of Man (where he met Ruth), Nottingham and, in 1970, East Suffolk. After Local Government reorganisation in 1974, Bill was appointed County Archivist for Suffolk, a challenging task of bringing together the staff of the former East and West Suffolk offices.

Parallel to his professional career he was a member of the Society of Archivists – Regional Representative, Vice Chairman and in, 1976, Chairman. In 1982, the year he retired, he became the Society's President for six years, thereafter Vice President.

Whilst Chairman he served six years on the Lord Chancellor's Advisory Committee on Public Records, the first County Archivist to be so appointed. Additionally he was first Secretary and then Chairman of the British Association for Local History. His passion was local history and this is where his advice and guidance were often sought, and rendered.

In Ipswich he became a valued member of the Suffolk Records Society (he was Secretary for 17 years), the Suffolk Institute of Archaeology and History and the Suffolk Local History Council, he edited *The Suffolk Review* for twelve years until his retirement from his professional role as County Archivist.

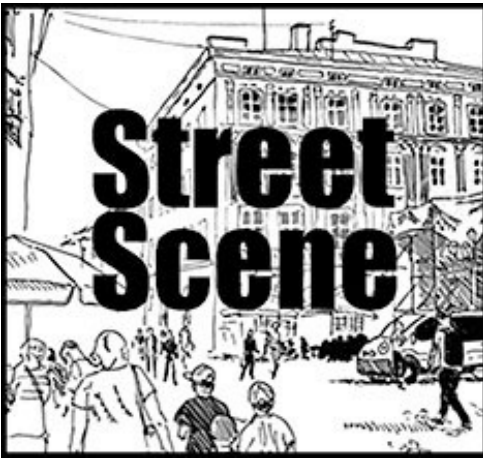
On retirement, he was invited to become visiting professor of English and Local History at the Brigham Young University in Provo, Utah where he occasionally delivered lectures. It was the start of a love affair with the States that he and Ruth enjoyed for a number of years.

Bill was a member of the Ipswich Society, a founding member of the Ipswich Building Preservation Trust and, on retirement, he returned to his roots by acting as honorary archivist for two Suffolk families, the de Saumarez of Shrubland Hall and the Tollemaches at Helmingham.

His passions were music, classical and jazz, film (he served on the committee of the Ipswich Film Society for almost 30 years) and local history, overseeing the publication of the four volume *Probate Records of the Archdeaconries of Suffolk and Sudbury, from 1354 to 1444*.

John Norman





In the short space of time since the last *Newsletter* – and with Covid-19 – things have slowed down. Several of the longer term projects have completed or are nearly there.

The Mark 2* **Cornhill** completed in August as planned, with modified paving and steps, additional handrails and permanent bespoke planters built into the steps and paving which include lighting. The fountains have been serviced and are on most of the time. They are sometimes turned off when it is breezy so as not to spray passers-by. The bases of the trees have been replaced with metal surrounds topped with resin which should no longer sink. There do not seem to have been the negative

comments there were when the project was originally opened in 2018. The additional handrails still have to be fitted to the Town Hall steps. We won't really see what the finished scheme looks like until the scaffolding is removed from the old Post Office. [**or 3 or 4? – Ed.*]

Work continues on both the **old Post Office** on Cornhill, and the former Burtons/Dorothy Perkins building which is being restored and refurbished ready for Diechmann fashion footwear to move in. The scaffolding was removed from the Burtons building on 11 September. Both projects should complete before Christmas 2020.

The Farmers' Market on Cornhill, which stopped for lockdown, is back and is held on the first Sunday of each month unless circumstances change.

The refurbished **Children's playground** in Christchurch park has been completed. Within minutes of it being reopened it was packed with excited children. With a Castle style climbing frame and slides as the central feature there are many other play facilities including swings of various types and roundabouts, see-saws, a variety of climbing-frames and other activity structures. There is plenty of seating around for parents.

It was reported in the Ipswich Star on 5 August that the former **Burtons building** on St Peters Wharf on Ipswich Waterfront has been awarded a £3m grant from central government under a scheme to invest in 'shovel-ready' local projects in England to aid economic recovery in response to the Covid-19 crisis. This is on condition that the building work is completed by April 2022. The *Ipswich Star* reported that 'Amit Lahav, artistic director of Gecko, said that the £3m grant will provide finance to power the project forward. He said that with £499,999 from the Arts Council, awarded last November, they are in a position to start work on the Gecko Creation Space almost immediately and are looking to be ready to move in by Christmas 2021. He said that when the work is complete Ipswich will be home to one of the most extensive, up-to-date rehearsal and making facilities in the UK.'



The New Wolsey Theatre Pavilion and concourse project, which includes a refurbishment of the theatre foyer and cafe, has continued to progress. As I write the front overhangs on the golden roof are being added to the building and men working on the site said they hope to complete the building work by the end of September 2020.

The building work on **The Hold** on the University of Suffolk Campus on Fore Street is complete and fitting out is in progress. The building will have to ‘dry out’ for several months before the Suffolk Records can be transferred to the building. The main reception and foyer section which includes a cafe and an exhibitions area should be opened to the public in August.

Work to save **4, College Street** opposite the Wolsey Gate, an historic merchant house on Ipswich Waterfront, can begin after securing planning permission for work to take it off the ‘at risk’ register. The council’s planning committee gave approval at its meeting on 27th August for the work, which will also see the wall come down around the Waterfront gateway of the former St Peter’s Warehouse to open up views of the docks.

The former **Botwoods garage** on Princes Street, until recently ‘Landspeed’, has been demolished. The plan is to eventually build an office block on the site, but current circumstances mean this will not happen for sometime. As the town is quieter at the moment due to Covid-19, instead of turning the site into a temporary car park the site will just be tidied up saving money in these uncertain times. There are plans to build a hotel on the adjoining site where the **Drum and Monkey** stood which is currently a temporary car park and further plans to build a seven storey car park on the former Livestock Market site off Portman Road behind these two sites.

Menkind used to have a shop in the Accessorize unit in Tavern Street and are advertising for staff for what is described as a temporary concession outlet within Debenhams. Possibly a Christmas pop-up store, Menkind was very popular when it was in Ipswich before so maybe this will be longer term if it is successful. This would undoubtedly help to increase the footfall within Debenhams over Christmas, depending on the latest Covid-19 rules at the time.

Ma Belle Present, a cards, stationery and gifts shop recently opened at the top end of Lloyds Avenue in the unit formerly occupied by Attitude.



The proprietor of the former **Casablanca Restaurant** in Tacket Street (which recently closed) is taking a new tack and converting the unit into a convenience store called Gateway Continental and a Lebanese Take Away called Ali Shi.



To beat Covid-19 the **Cult café bar** on Orwell Quay has created an outside bar using a souped-up shipping container and has also created additional outside seating with the clever use of pallets. This is proving very popular. When the weather is not so good you can go inside with the usual distancing and Track and Trace. Numbers inside are limited. All the cafes and bars on Ipswich Waterfront are currently open with the usual Covid-19 rules applying at the time.

The Black Horse pub in Black Horse Lane has reopened, with new tenants James Keegan and his stepdad, Vince Gorman. They are holding wide-ranging live music gigs with regular music nights on Saturdays. The numbers have to be limited because of social distancing and Track-and-trace applies. They hope to eventually start serving food as well.

Tim Leggett

The Ipswich Society Awards 2020

The Executive are currently pondering the possibilities of staging our Annual Awards 2020, there are two decisions to be made: i) do we collect nominations and allow the judges to decide on those entries worthy of an award and ii) do we hold an Awards evening or distribute the certificates in a Covid-safe manner?

You will appreciate that these are two separate but linked decisions, we could decide on the Award winners without the presentation evening (with the problem of how do we let the winners, and our members know), the opposite is obviously impossible.

Deciding on the projects worthy of an Award is relatively Covid-free. The nominations can be submitted electronically; the judges can visit each project* on their own (which is their usual practice), create their own shortlist and discuss the merits of possible winners at a video conferencing meeting.

There is of course one key question before all of this; that is: are there any new buildings, public realm projects or road enhancement schemes that come anywhere near the judges' criteria? There is certainly a lack of new large buildings and – don't blame the Coronavirus – we are looking at buildings that were substantially underway throughout 2019 (and completed in 2020).



What disappoints me is the architectural quality of two of the educational buildings completed this year, Copleston and Thurleston High Schools (now called Ormiston Endeavour Academy). Both are

of remarkably similar design, and almost identical externally to the new school at Gainsborough, previously Holywells but now Ipswich Academy, which was completed in 2013.

All have been built by the Department for Education's Priority Schools Building Programme, designed to renovate, or replace schools where conditions are so bad it affects teaching and learning. I am sure that they provide a better learning environment than the structure they replaced, that there was no choice as far as the occupants were concerned, take it or leave but they are a low cost (per square metre) functional stack of boxes without style or identity.

They simply don't compare with Suffolk New College in Rope Walk or ONE in Scrivener Drive, both of which have panache and an individual identity that enhances learning. Yes, I appreciate that OFSTED will say that good quality teaching can happen irrespective of the building but, I know which I'd rather teach in. ONE (formerly Suffolk ONE) in particular, with its central street, its library floating over the heads of students in the refectory below and the many places to sit, relax, revise and discuss the finer points of earlier lectures.

Nominations for the 2020 Awards are now open; (nominations close: Friday 16 October 2020) all you have to do is email the Vice Chair: antmarsden@hotmail.com with the name and location of the project you consider worthy of further consideration. If we cannot present the Awards this year we'll hold the Certificates and present them at the same time as the 2021 Awards.

John Norman

*the nominated projects are only ever inspected from the public highway, it is the contribution the projects make to the street scene (and thus to the ambience of Ipswich) that is critical for these awards.

New Guinea: echoes of Tacket Street

When, in the 1960s, I lived in Canberra ('23 suburbs in search of a city') I was recruited to design a village courts system for the prospective independent state of Papua New Guinea.

On an early research trip I was landed by helicopter somewhere between West Irian and Mount Hagen. Typically, none of the locals had encountered a white – in my case, Suffolk-pink – person, so I was surprised that the first group (of hunters) to contact me were not impressed by my pigmentation. We walked for a day and most of a night to their village – frond and stick huts – where, at about 4am, I was shown an open entrance and crept in. Someone was asleep. I flicked my lighter and was startled, as was he, to find a European of my own age.

Tempted to blurt 'Dr Livingstone, I presume', I said 'Bernard Brown, ANU Canberra'. He replied 'Michael Brown, Melbourne, in PNG as Director of Health, Bougainville – but across here researching malaria'. It was odd, here in the *ulu*, to meet another Brown. It would get odder.

I said that I was in PNG *via* Australia – out of England. He said 'Ditto' but added that, although born in England, his folk had brought him to Melbourne as a boy. I mentioned that I was born in Suffolk. He said 'Snap – almost'. He was born in London and christened at a place named Ipswich. I pressed him further and he said 'a Presbyterian Church in Tacket Street'. I one-upped him by inquiring 'The Reverend Shrubsole?'. He didn't know, but allowed me to say that I was christened by him there in 1934. So, I guess, was he.

His father, an Aussie, had attended medical school in London and had met Michael Brown's mother, a singer at the D'Oyly Carte (Gilbert & Sullivan). The plot thickened because my mother, Beatrice Welton of Providence Street, had gone for an audition to the D'Oyly with another Ipswich girl in 1930 or '31. My mother was unsuccessful; the other, his mother, was accepted. She married a doctor in London and brought Michael back in 1934 for his Ipswich christening.

She had been in the Tacket Street choir and the Girl Guides with my mother – and, in our native hut in the back of nowhere at dawn at the other end of the world, we rehearsed names that we had heard at maternal knees, names such as Flora Baines, Miss Kathleen Gibbons (Gibbons Flour Mills), Kitty Day and even more Browns: Bill and Gladys. Bill, with my father Syd, was a Boys Brigade member in a Tacket Street group led by Frank Goddard – of Goddards the Builders.

We shook hands as he, Dr Michael Brown, donned an enormous backpack and walked off in the general direction of the Fly River. We agreed to write. But never did.

On returning to Canberra, I wrote to my mother, then living in Hadleigh. By return post, weeks later, she sent an old photograph ('I want it back') of young mothers at Tacket Street Church reunion *circa* 1936 with me in a pushchair next to Michael Brown in one with our respective mums. I seem to remember him saying that his mother's name was Effie.

Does it ring any bells with readers? Effie would be about 118 years old! She would have been a darned good soprano.

What are the odds of two Tacket Street mums' little boys meeting in a nameless New Guinea village thirty-odd years later?

Bernard Brown

My only recent contact with the church was attending a service in the 1980s with my cousin Eileen Wyard (néé Welton), a 'regular' all her life.

The Ipswich Society

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New members



Left: Harvest: a ceramic mosaic, oft-overlooked, on the rear wall of the Co-operative store, over Cox Lane.

An uncredited work: '1962 in a spirited rendering inspired by Picasso'.

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.

