



The Ipswich Society NEWSLETTER

www.ipswichsociety.org

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*Cenotaph memorial sarcophagus,
Christchurch Park. Photo by Graham Smith.
Article: page 16.*

Editorial

Our readership can almost always be relied upon to furnish further information on our articles almost before the *Newsletter* has hit the front door mat. I would direct you to *Letters to the Editor* on pages 7 and 22. Also, an unforgivable omission, I didn't credit Jan Parry, currently our Mayor and President of the Society, with the remarkable feature of the proposed Monopole mentioned in my last *Editorial* (October issue). Jan unearthed the fact that the 20 metre phone mast would have been the height of *The angel of the north* sculpture in Newcastle. She writes: 'It is a remarkable fact which I couldn't quite believe and had to keep rechecking!'



We continue our theme of public art in Ipswich from last issue with an excellent piece by John Field on Ipswich sculptures. If John will forgive me, it's good to have it 'from the horse's mouth'. John was there at a critical time for Ipswich and can tell all sorts of background stories about the works; my thanks to him. The art theme continues in other articles, too.

Many readers say that they appreciate our regular *Street scene* column (see page 12) for the way in which it keeps them informed about changes which are planned and which have already occurred in Ipswich. The symbiotic relationship between the Society's lively Facebook page: (<https://www.facebook.com/ipswichsociety>) and your *Newsletter* pleases the editor greatly. My thanks to Tim Leggett and, as always, to all the contributors to this issue. **Robin Gaylard**

New members



Conservation Officer Bob Kindred and John Field during the move of the Giles family sculpture as the focal point of 'Giles Circus'. (John Field archive). Article page 16.

Chairman's remarks

The control of urban development (acquiring planning permission) is an absolute in ensuring that local neighbourhoods as we know them are maintained for the benefit of everyone. The economy on which we all depend itself depends on growth and expansion so we accept that there will be change: that the built environment will grow and develop, but this expansion should be monitored and controlled.

The rules and regulations should be acceptable to the vast majority, with restrictions and requirements which limit factors such as height, mass, appearance, materials and function (the use of the building). There is a danger here that this might produce buildings that are clones of their neighbours, for example, a height limit in a city centre produces buildings all of that height.

Beyond this there are assets that deserve greater protection than that offered by the general planning acts, for example: heritage buildings, ancient monuments and green spaces and it is the last of these that can cause the greatest debate, particularly when it is simply the 'green belt' around an existing community.

Broadly speaking, there are very few 'Green belts' enshrined in law; the majority of green spaces around our towns are protected by 'local plans'. The possibility of development within an existing urban area is considered at an early stage and various sites allocated for various types of future use. By default, the green spaces immediately outside the urban area will have been considered by the adjoining local authority who, generally speaking, will limit development to existing village envelopes.

All of which doesn't take away the pressure on these very green spaces, particularly by the large house builders who are always on the lookout for potential sites, particularly green fields – virgin land that is easy to develop – as opposed to brownfield sites that comes with a host of hidden issues which potentially make the development more expensive.

This all leads to the government's proposed changes to the planning system which have been out for public consultation during the autumn; proposed changes which have raised concern across the political spectrum.

One of the big concerns is that the proposal is too dismissive of what currently works; a second is the scale and pace of the proposed change. The current planning system does need some reform; our elected representatives need more power to tackle climate change, the ability to insist on greener buildings on green sites with trees and clean air, uninterrupted wildlife corridors and open access lawns around public buildings, new office blocks and residential developments.

What we must not do is to throw away the bits of the current legislation that work; the current proposals are too dismissive, particularly in respect of public consultation. I realise it isn't perfect, that for the majority of schemes the public rarely get involved but the opportunity to comment when affected by a developer's proposal is a democratic right that shouldn't be lost in the haste to make the process of obtaining the right to build quicker.

The National House Builders Council is critical of the existing planning system, suggesting that it is a major factor in the delay in meeting housing targets. But isn't it these very same developers that are sitting on banks of land on which planning permission has already been granted? – an asset which is gaining value whilst lying in abeyance, part of their stock in trade awaiting the developer's decision as to when the time is right (the price realised of the houses they build is favourable to them).

I submitted my comments to Civic Voice who assembled a comprehensive reply to the consultation. We await the government's next move.

John Norman

Planning matters

Former Argos Store, 53-63 Carr Street: retaining the retail unit on the ground floor, there will be a gym on the first floor and 22 flats (8 x 1 bed, 14 x 2 beds) on the three floors above – the fifth floor being a new addition. Originally built around 1950 as the Co-op Hardware department, there have been subsequent additions and changes. The structural engineer report suggests that the proposed fifth floor will need a steel frame support from the ground floor for strength. The design is satisfactory and we support the additional town centre residences.

Conversion of the former **Best Western Gatehouse Hotel**, Old Norwich Road to an HMO: yet another small hotel succumbs to the House of Multiple Occupation takeover. It's difficult to comment on because there's no Design and Access statement and the plans on display are poor, but the planning officers will attend to the details.

84 Fore Street: the western gable of this 17th century timber framed and lime plastered house with a 20th century shop front has been hit by a vehicle in the adjacent Salthouse Harbour Hotel car park. The damaged plaster has been removed revealing that the timber studs and mid-rail are decaying seriously; these will have to be replaced and the external lime plastering and cement rendered plinth restored. Some internal works will be needed plus specialised scaffolding.

Grade II Brick Wall between St Margaret's Church and the Park: four attached piers are needed to support the north wall (on the churchyard side), positioned adjacent to the existing buttresses on the park side. The pier on the north-west corner will be rebuilt as existing.

Former Barnard's Mill, 556 Woodbridge Road: the owners of the Westerfield Care Home (Humber Doucy Lane) have instructed architects KLH to convert the three storey Barnard's Pet Store into six one-bed flats and eight bedsits, all assisted living. This will involve demolishing redundant warehouses at the rear, adding a set back fourth floor and complete refurbishment of this 'undistinguished' building.

The Range, Anglia Retail Park, Bury Road (Unit 1C): this is to allow The Range to sell an increased level of convenience goods. The current restriction allows only 200 square metres of their net sales area to be for food and drink; the application seeks to expand this by a further 100m². The products are expected to be a limited range of frozen, chilled and dry/tinned goods normally seen in The Range's store. The level of floor-space to be used will remain very much ancillary to the wider non-food offer of the store being 5.5% of the overall total. The limited scale of the space and type of products on offer are intended to offer customers with incidental impulse 'top-up' purchases rather than allowing the store to become a main convenience goods shopping.

The dilemma here is that the original planning consent for the whole complex restricted sales to large and bulky goods and each application, however insignificant, contributes to the possible demise of convenience stores elsewhere. A further complication is that the Anglia Retail Park is owned by Ipswich Borough Assets.

Ipswich Garden Suburb (Northern Fringe): Allen Pyke (Landscape Plan), and Barton Willmore (Design & Access Statement), have submitted on behalf of Crest Nicholson part of

the Reserved Matters for phase 1 of the development (which includes the Country Park): I will report The Society's response to this important application next issue.

Former Billiard Hall 19-23 Upper Brook Street: Accessed through a passage between Amplifon and Shuropdy, opposite Café Nero. This proposal is to replace the current structure with purpose built student accommodation or a 15 single bedroom HMO. There will be shared communal facilities and 28 bicycle storage places but no car parking. The design, by Stan Beanland Architects, is of a high standard. This is a novel application for the central shopping area which stretches National and Local Plan rules, but I suspect will be difficult to refuse.

1 Kettlebaston Way: sadly, Victoria Nurseries is going to close; the site is zoned in the Local Plan for residential dwellings. The first point of interest, given the lack of land available for housing, is whether there should be a change of use from residential to care home, a difficult decision. Secondly, the design, by ADG architects whose award-winning practice is devoted to this speciality, will be three storeys with a total of 73 beds, the first floor, of 28 beds, being devoted to dementia care. There will be staff training facilities in the basement. The facade has been deliberately broken up into three sections so as to be less dominating. The majority of the site will be amenity space. Since the on-line public consultation they have lowered the ridge line and the chimneys by nearly a metre. Assuming the planning officers are content with the change of use I can see little that we would object to.

Though the number of planning applications remain high there is little of major significance; therefore the Planning Development Committee by Zoom for October was cancelled and the November meeting had little of interest.

Similarly, the Examination in Public of the Ipswich Borough Council's Local Plan is being held 'in public' by Zoom. The plan is the vital legal document by which all planning decisions are judged for the next five years at least. This time we have two planning inspectors holding the plan up to the light and various aspects are questioned by interested parties. I have attended some, though admittedly not all the sessions which are lengthy.

Mike Cook

*Right above: the site at 28-50 Grimwade Street after the shops were demolished.
Right below: the planned housing development, with design by Ipswich architects, Hoopers.*



Photograph by Tim Leggett



Sunlit September walk

An early morning trip into the centre of Ipswich for a medical appointment gave an unexpected period of free time.



Parking in Fonnereau Road, I made my way into Christchurch Park, walking initially towards Christchurch Mansion. The sun was rising above the tower of the adjacent St Margarets Church gradually illuminating the soft red Tudor brickwork of the mansion and casting shadows over the front lawn as it made its celestial trajectory upwards. A chance to stop and savour the good fortune of Ipswich in having such a beautiful historical house right in the town centre which, with the park, provides a much needed area of peace and tranquility. The knowledge that it could once have been built upon by developers would be horrific now. Turning around I walked back past the restored Round Pond, now complete with flourishing fountain. In my schooldays a location where we fished for sticklebacks-that would not be allowed nowadays. I stopped to look at the seats, all dedicated in memory of long lost family members. I wondered whether Mr S. T. Baylis, who 'loved Ipswich' would mind if I made use of his seat? There being no objection, I took the opportunity to rest. Nearby the leaves of the horse chestnut trees were turning gold and amber: a last golden hurrah before winter. On the ground open horse chestnut shells disgorging shining brown conkers, bringing back memories of my foray into the competitive world of the World Conker Championships near Peterborough a few years ago – I was knocked out in the first round by questionable gamesmanship, but enjoyed the experience.

Walking past the Wilderness Pond I recalled that many years ago there were information panels so it would be easy to identify the different species of ducks and other birds. As well as the usual suspects, I remembered seeing Mandarin Ducks and Teal. All there was on this day was a few mallards and honking Canada Geese. I wondered what had happened to all the different species that used to visit the Wilderness Pond – gone to sunnier/better climes perhaps. I also recalled that for many years there was a terrapin which used to bask on the bank; probably an outcast from a former well-meaning home. No sign of him now.

Up the hill and turning right into the Mayors Walk, trees with green cast iron plaques at their base, planted by mayors to celebrate their term of office. The walk was well-populated with Cobbolds, Churchmans and Grimwades. Long gone local dynasties who did so much to shape the town. Amongst them, J.M. Stewart, mayor in 1963-64. John Stewart lived in Belstead Avenue, Over Stoke and when I was growing up I was friendly with his third son Keith. John Stewart kindly gave me a reference for my first taxing job in the Inland Revenue. It was good to see the plaque and rekindle my memory.

A short distance away was the now sadly empty lawn and pavilion which for many years was the home of Ipswich Croquet Club. I was fascinated as a child watching the members play this game; my only knowledge had come from Alice in Wonderland! It is sad that the club is now located at Finn Valley, with possibly less opportunity to recruit those with a passing interest. Along the Upper Arboretum to the tennis courts, scene in 1966 to an epic battle, not David v Goliath, but David v David.

The first David, in my classes for several years, had decided that he wanted to play tennis and had avidly watched the Wimbledon coverage so he could learn. After a while he was a fairly accomplished player. The second David was an all-round sportsman, good at everything; after leaving school had a very successful career in local non-league football. Modesty and understatement was his trademark.

There was some good-natured banter between the two, and the first David threw down the gauntlet of a competitive match, which was gladly accepted. However, first David loudly proclaimed in good Muhammed Ali (then Cassius Clay) style for several days that he would win the match convincingly. On the day, the inevitable happened, we watched and looked on in amazement as point after point slipped away from first David, his face getting redder and redder as he was soundly beaten, eventually slinking quietly away.

Leaving the vivid memories of past ghosts, I walked towards the Lower Arboretum, stopping to admire the restored armillary sphere sundial, dedicated to the memory of Dr John Blatchly. The Greek astronomer Hipparchus credited Eratosthenes (276-194 BC) with the invention of the sphere. What a treat this was on a bright sunlit morning, a shining time-piece standing proudly on its pedestal – a fitting tribute to Dr Blatchly. Strange to think that this sundial had once been in danger of decaying away; a real treasure would have been lost.

Then it was time to return to the gate into Fonnereau Road and exit the park. I was grateful for the memories renewed at this testing Covid time. Ipswich is blessed with a rich variety of parks which add to the atmosphere and facilities of the town. Life would be far poorer without them; long may they continue to be an important part of the townscape.

Graham Day

Letters to the Editor (1)

The ‘Sor of Hing’ typo from David Saunders

The October 2020 edition of the *Newsletter* has an article about public art in Ipswich and mentions the *Sor of Hing* at St Matthews roundabout. I can throw some light on the name. For many years my father was a linotype operator working the night shift at the *East Anglian Daily Times* and I can remember him telling me how the *Sor of Hing* name came about. Several linotype machines were used to convert the hand-written or manual type-written reports into metal type that was used to make the printing plates for the printing press. The linotype operator worked at a keyboard typing in the reports. Each depression of a key on the keyboard released a small metal matrix of the required letter/number from a magazine.



The matrix dropped down into an assembler and once a line of type had been assembled it was sent to the casting section of the machine – hence the name “lin(e)-o(f)-type”. The casting section had a pot of molten lead and produced a slug that was then used to assemble a column and ultimately a whole page of the newspaper. This is the derivation of the term “hot metal” in newspaper production. Once the slug had been made the machine returned the matrices to the magazine. The production of the slug was quite quick, only a matter of seconds, and the operator could continue typing while it was going on. It sometimes happened that if there was high use of a particular letter in the space of a short time and/or the operator was typing very quickly the machine did not have time to return enough matrices to the magazine.

This was the situation when this particular item was being prepared. The operator would have pressed the letter ‘t’ on the keyboard but the magazine was temporarily out of the required matrix and nothing dropped down. The error should have been picked up either by the operator himself or the proof reader.
(As a footnote – to the best of my knowledge my father was NOT the operator involved!)

Artistic craftsmen from Margaret Hancock

Thanks for the excellent October *Newsletter*. I was particularly interested to see articles referring to the work of some highly skilled Ipswich people in the past – Len Smith the skilled welder at Jubys assembling Eduardo Paolozzi's sculptures, and the highly talented team at Titchmarsh & Goodwin producing quality reproduction furniture for princes, presidents and kings.

The photograph of the Sainsbury's mural in decorative brickwork etc on Page 11 reminded me of other tradesmen working for local building firm Cubitt & Gotts at Westerfield in the 1970s. At the time the firm employed a large workforce of apprenticeship-trained men in all building trades. They were particularly known for high quality restoration of churches and historic buildings, travelling as far afield as Somerleyton Hall near Lowestoft. Though the artist/designer of the Sainsbury's mural is uncredited it took the considerable skill of two bricklayers to construct the wall; if my memory serves me correctly these were Dennis Mann and Ron Alcock.

The popularity of *The Repair Shop* programme on TV shows that practical skills are much valued even in this technological age. We are fortunate that such expertise is still taking the name of Ipswich across the world by the top quality traditional craft made by Spirit Yachts.

{SNAP!} **Brickwork mural** from Derek Clive Norman

Thank you for another most interesting newsletter. Having lived all my life in Ipswich each issue invariably includes some aspect of Ipswich new to me, plus information on people and places I have known during this time. The October edition on page 11 showed the relief mural on the side of Sainsburys supermarket.

At the time I worked for Cubitt & Gotts who were the main contractors for this and the C&A building, now Wilkos in the 1970s. Although not directly involved with the project, I know from contact with those who worked on the site that the mural was developed from a sketch design provided by the architects for the building, Pick, Everard, Keay & Gimson, who, if my memory serves me, were based in Leicester. The architect was unable to provide working details to the site staff but having discussed his ideas with the foreman bricklayer gave him free reign to create the mural we see today.

The bricklayer foreman was Dennis Mann and he was assisted by Ron Alcock. These two excellent tradesmen contributed to buildings in Ipswich and the surrounding area as well as helping to train many apprentices through the Cubitt's training scheme. The quality of the work is testimony to the high standards this family building business and its workforce aimed for.

[Thanks to Margaret and Derek for providing this information; the Upper Brook Street Sainsbury branch opened in 1971, so their memories are very good. Unfortunately, the Norfolk & Suffolk Public Sculpture website is now an archived project, so we can't send details and images of the mural to them. – Ed.]



On September 26 2020 Channel 4 screened the first episode of Series 2 of *Bone detectives: Britain's buried secrets*. Tori Herridge and Raksha Dave present a rather over-excited programme (participants really savour the word 'murdered') focusing on Stoke Quay in Ipswich and the 2012 archaeological dig lasting six months which preceded the building of the large Genesis housing development. Stripping out the repetition and odd camera



angles which are a feature of many current television documentaries, the programme did contain some fascinating research into the location of the lost St Augustine's Church over a wide time-frame (9th century to 15th century). Today's Austin Street is the only indication of this small but important church which served one of the town's ancient hamlets: Stoke.

"Nobody has excavated such a large collection of burials from a medieval port before, in this country." (– *Dr Louise Loe, Oxford Archaeology*). Around 1,100 burials were found.

The Suffolk Explorer website tells us that in 2012:

'Full excavation revealed a late 7th/early 8th century cemetery including 7 small ring ditches (one with a sword and glass 'palm cup') and 11 inhumation burials with few grave goods, suggesting a relatively late transitional pagan/christian date. Also an Ipswich ware kiln and numerous Middle Saxon pits, wells and post holes from structures are found across the site. Norman church of St Augustine (replacing earlier timber structure) and remainder of cemetery (at least 1000 burials) and numerous medieval and Saxon features. Medieval occupation traces across the whole site but concentrated close to Whip Street. The church was robbed of its stone after 1484 when last mentioned and replaced by the King's Cooperage in the 17th century and then a shipyard in the 18th century. The Union workhouse (replaced by malthouses by 1904) was constructed at the south end of the site and the New Cut excavated (1839-42) along the eastern boundary of the site.'

The three skeletons looked at in the programme each provide their own story and puzzles. The first was a high status, 60+ year-old male burial in the centre of the nave of St Augustine's. Here, computer-generated imagery brought the church and location to life for the viewer. He clearly met a violent death probably by several sword blows to the head. More intriguing still, his spine had been surgically dissected from neck to sacrum, post-mortem. This was most unexpected as such practices were forbidden by the monarch; prior to this, such anatomical procedures were believed to have been performed first at Cambridge University in the 16th century. There was also a tantalising possibility that the body might have been that of John de Halteby 'such an unpleasant individual...', murdered in 1344, but that is speculative.

A teenage boy who also met a violent end was identified by his teeth enamel to have been born in the Scandinavian countries and brought over to Ipswich at around 6 years of age. This was the earliest skeleton on the programme, carbon dated at AD 860 to 1040 (Late Saxon period).

The third individual was female, dating from about 1150 to 1300 and, through analysis, was of African heritage but raised in Europe. There was evidence of tuberculosis and other disease in the bones.

The main themes drawn from the examinations were that, over a long sweep of time, Ipswich became a major port centre for a churning population, also for immigration of people coming from Europe and beyond. Many of the inhabitants lived lives of hard, physical work and suffered from serious diseases.

Several locations in Ipswich are shown in the programme including the Wet Dock and New Cut, Stoke Quay, Christchurch Park, Dial Lane and St Lawrence Church. The programme should still be viewable on the *All4* service on the internet.

R.G.

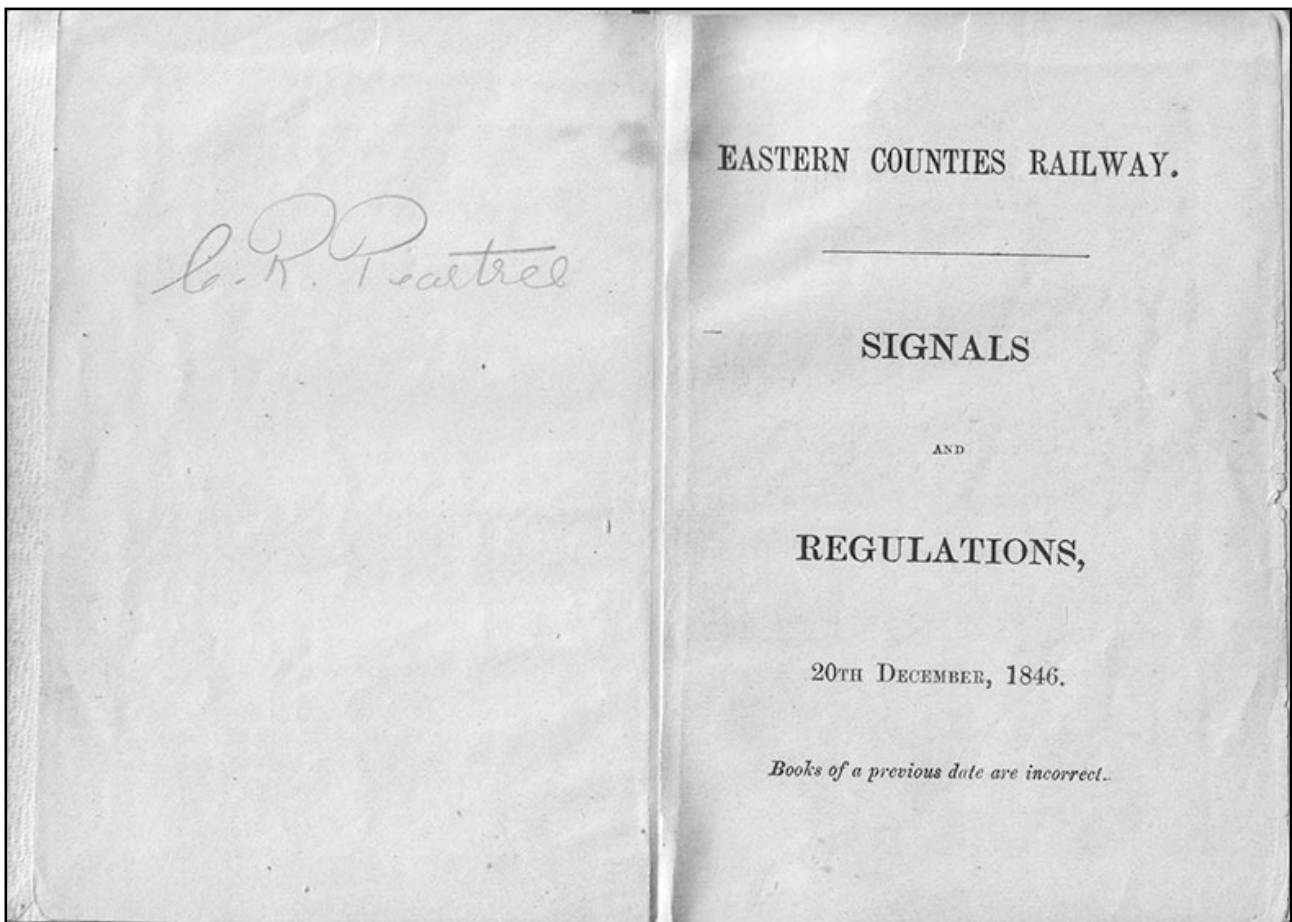


Eastern Counties Railway rule book, 1846

In response to the two-part article by Merv Russen* on the two railway stations in our town's history, retired Ipswich railwayman Ken Lightfoot got in touch and offered the Society a chance to view this pocket-book, dated 20th December 1846. It was given to him by Mr Cyril Peartree who writes on a slip of paper inside: 'Born 1903, 27 Commercial Rd [now Grafton Way] Ipswich. Left school at 14. Great Eastern pension, retired at 65, was £4.50 a month'.

[*Issues 221 and 222]

The Eastern Counties Railway (ECR) was a company incorporated in 1836 intended to link London with Ipswich via Colchester, and then extend to Norwich and Yarmouth. ECR became the largest of the East Anglian railways but, in 1862, it was merged with a number of other companies to form the Great Eastern Railway (GER).



Redolent of another age, the line illustrations of a railway employee with top hat and tail coat show that 1846 was a little like 1746 – or what we imagine it might have been. Railwaymen had evolved from coachmen and perhaps this is reflected in the uniform, with all the polished buttons.

You can view the full contents of this historical – and probably quite rare – document at: www.ipswich-lettering.co.uk/railrulebook.html

ACT FOR REGULATING RAILWAYS.

By the 13th and 14th Sections it is provided, "That any engineman, guard, porter, or other servant in the employ of any Railway Company, who shall be found *drunk while employed upon the railway, or commit any offence against any of the Bye-Laws, Rules, or Regulations of such Company, or shall wilfully maliciously, or negligently do, or omit to do, any act whereby the life or limb of any person passing along or being upon the railway belonging to such Company or the works thereof respectively, shall be or might be injured or endangered, or whereby the passage of any of the engines, carriages, or trains, shall be or might be obstructed or impeded; and any person counselling aiding, or assisting in such offence, may be summarily seized and taken before a Justice of the Peace, and being convicted of any of the above offences, is made liable to a penalty of TEN POUNDS, or to be IMPRISONED AND KEPT TO HARD LABOUR FOR TWO CALENDAR MONTHS; or such Justice may (if he thinks fit) commit such offender to prison for taking his trial at the next Quarter Sessions, where, if convicted he will be LIABLE TO BE IMPRISONED AND KEPT TO HARD LABOUR for any time not exceeding TWO YEARS.*

And by the 15th Section it is provided—

"That any person who shall wilfully do, or cause to be done, anything in such manner as to OBSTRUCT ANY ENGINE OR CARRIAGE used on any railway, or to endanger the safety of any person conveyed in or upon the same, or shall aid or assist therein, SHALL BE GUILTY OF A MISDEMEANOUR, and being convicted thereof, may be IMPRISONED WITH HARD LABOUR FOR TWO YEARS.

EASTERN COUNTIES RAILWAY.

RULES AND REGULATIONS.

Every Officer and Engineman, before he shall be allowed to serve on the Line, shall sign these Regulations, and for disobedience to which, he will be punishable as for an offence against his employers and against the law.

SIGNALS.

HAND SIGNALS.

DAY.

1. The Signal *All Right* is shown by extending the Arm horizontally, so as to be distinctly seen by the Engine Driver.



6



2. The *Caution Signal to Slacken Speed*, is shown by a *Green Flag*, or (in the absence of a *Green Flag*) by holding *One Arm Straight up*.



3. The *Danger Signal Always to Stop* is shown by a *Red Flag*, or (in the absence of a *Red Flag*) by holding *both Arms straight up*, or waving with violence a *Hat* or any other object.

NIGHT.

4. The Signal *All Right* is shown by a steady *White Light*.
5. The *Caution Signal to Slacken Speed* is shown by a steady *Green Light*.

7

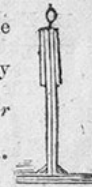
6. The *Danger Signal, Always to Stop*, is shown by a *Red Light*, or in cases of emergency, by waving any *Light* with violence.

POST SIGNALS.

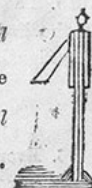
DAY.

7. Each Signal Post is furnished with an arm or arms.

8. The Signal *All Right* is shown by the *left hand side* of the Signal Post, as seen by an approaching Engine Driver, being *clear* thus



9. The *Caution Signal, to Slacken Speed* is shown by the arm on the *left hand side* being raised *half way to the horizontal position*; thus





In late November 2020 we had a 'virtual' switch on of the Christmas lights in the town centre. No Christmas market, no people, no music, no snow machine. How times have changed in this last year. However, life goes on and there are still some positive things happening. You only have to stand on Cornhill and see the new Deichmann footwear store ready to open when 'lockdown' is eased. After months as an eyesore, the scaffolding and plastic covering is coming off **the old Post Office**, gleaming after its major clean up; also, once again we have a large Christmas tree with its thousands of lights and large golden baubles standing in its tub, not unlike the one in Covent Garden in London.



Construction projects have continued and with the New Wolsey Theatre 'NW2' Pavilion now complete, work continues on the theatre itself and the landscaping and surfacing of the theatre concourse. The Ipswich Regent Theatre has been awarded £500,000 by Arts Funding for Suffolk.

'The Hold' on Fore Street is all but complete and has been partially open to the public for some weeks with its café already popular and regular use of the lecture theatre by the University of Suffolk. The Exhibition Hall is open but with booking online only. The Library and Reading Room will be opening early next year.

The Grade I listed Unitarian Meeting House, currently covered in scaffolding and corrugated iron, is nearing the completion of a major restoration project, partially funded by Historic England.

Work continues converting the former BHS store in Butter Market for the Mike Ashley retail group where it has been reported Sports Direct, Game, UCS and Flannels are expected to move in and open around Easter 2021.

The former shops along Grimwade Street have been demolished in preparation for the Council-owned Handford Homes to build new flats which will include some accessible homes for people with disabilities, changing the look of Grimwade Street quite dramatically (photographs p. 5).

The £3 million Phase 2 of the railway station project has started and will see office and staff accommodation redeveloped, a new ticket hall created and an additional shop will be built. New modern toilets will also be created as part of the redevelopment.

The former Botwoods in Princes Street, more recently a car wash, has been demolished with the hope that eventually the site will be developed as an office complex with a multi-storey car park of about 750 spaces behind on the former Livestock Market site on Portman Road. It has been reported that Travelodge have expressed an interest in the former Drum and Monkey site. Also on the Princes Street corridor an, as yet, unbuilt set of 'striking glass-fronted offices is planned for the old coal yard on Chancery Road behind the RW Paul maltings/Hollywoods night club office conversion and are already attracting strong interest from potential tenants and buyers, according to agents.

An 18 month, £2 million project to replace the Port of Ipswich lock gates has just been completed.

The former Odeon Cinema at Majors Corner was bought by The Hope Church in 2018 and recently the building has been cleaned up and new signage added to the exterior as work is progressing converting the building into **The Hope Centre** which as well as a church will be used for community activities including a café.



It has been reported that the derelict Burtons factory on St. Peters Wharf has been given the go-ahead to be converted into an arts and media hub for the Gecko physical theatre company with a £3 million grant from central government with the condition that the site would have to be structurally completed by April 2022.

Developers plan to build 21 new flats within the former Argos store in Carr Street. Part of the old Co-op Department Store, opposite, has already been converted into residential apartments.

In the town centre we have recently lost the Edinburgh Woollen Mill clothing shop and the Office shoe shop. New shops include Deichmann footwear on Cornhill, Lambretta Clothing in St Stephens Lane, Design Print Signage in Carr Street, Gateway Continental convenience store in Tacket Street, and Ma Belle Present on Lloyds Avenue. One Below has opened in the former Poundworld in Tavern Street, ridding the town centre of the ugly boarded-up windows of the last two years.



Soon to open are Joseph Property Agency in Queen Street, 'Bride of St. Peter's' Wedding Shop and '**The Blitz**' 1940s themed tearooms, both in St. Peters Street. Wildgoose fine foods and deli is coming to St Stephens Lane and, as already mentioned, new shops are coming to the former BHS around Easter time. There is a proposal to open a branch of Fireaway Pizzas in Upper Brook Street where Pizza Hut was some years ago and more recently was a betting shop.

Merkur Cashino in Westgate Street has just completed a makeover. **Pocket Watch and Petticoats** has moved into empty premises in the

Thoroughfare formerly occupied by Ohh Deer. The Ipswich Furniture Project has taken over the former Superdrug premises in Westgate Street. Tesco is hoping eventually to move into the former Croydon's premises and Jack Wills store on Tavern Street after the latter confirmed it would not be reopening in the town.

Ipswich now has three Green Flag parks with Bourne Park having just been awarded a flag for the first time in addition to Christchurch Park and Holywells Park.

When the BBC Antiques Roadshow team recorded an episode of the programme in September in Christchurch Park with Christchurch Mansion as the main back drop, presenter Fiona Bruce was recorded in different parts of the park on a glorious sunny September day, so we look forward to Ipswich being showcased on BBC 1 around the time of publication of this *Newsletter*, when they estimated the episode will be televised.

Tim Leggett



Photographs by Tim Leggett

Ipswich rocks

OK, not a very original title but, when it comes to its building stones, Ipswich really does rock. Our small 'city' has an amazing variety of natural stone in its built environment. Those we have chosen to describe here are examples with known origins – and all within a half-hour walk from the Town Hall steps (a good place to start). Ipswich has a large variety of local building stones, plus, due to the easy access of water transport, early examples of imported stone - which increased in variety with the arrival of the railway in the nineteenth century. This legacy, augmented by modern imports from around the world, enhances the street-scene of our town today.

Our Medieval builders had an interesting array of local buildings stones for use. The mudstones (clay cemented with lime, sometimes called septaria) from the London Clay, which is exposed along our estuaries, are an attractive brown colour. The best place to see them is in the **Blackfriars** ruins where examples with polydora worm borings can be found, indicating their origins on the shores of the Orwell – presumably transported by horse and cart. Flint originates in our Chalk deposits which, although too deep underground to be accessible in Ipswich, comes to the surface further up the Gipping valley in the Claydon area. Knapped flints are used in most of Ipswich's medieval churches – **Quay Place** has particularly fine examples. Sarsen stones originate in the sands between the London Clay and the Chalk – just below the surface here, but sometimes (rarely) dredged/dug up. They are a very hard quartzite sandstone and are often found in church towers, presumably for added strength. There is a sarsen stone in **St Nicholas Church** tower, and indeed, this is the best church to visit if you want to see all three of these local stones – it has the flint and septaria in abundance. Limestones were imported to add strength to the churches - Caen Stone shipped from France, for example, was used in the **Quay Place** load bearing columns. Occasionally small blocks of rock were imported for their aesthetic value, as in the dark grey Tournai Limestone of Carboniferous age



Masons have enhanced this Bath Stone on the Town Hall with a honeycombed surface, copying the weathered burrowed surfaces occasionally seen in other limestones.

from Belgium used in the font at **St Peters** and the Purbeck Stone, full of fossil gastropods, from Dorset, used in the threshold of the main entrance to **Christchurch Mansion**.

The arrival of the railway to Ipswich in the 1840s gave the Victorians much greater access to British rocks. The **Museum Street Methodist Church** and the **Congregational Chapel** in Tacket Street are both made from Kentish Ragstone, a Cretaceous calcareous sandstone from the Medway area. Portland Stone, a white



Fine-grained Portland Stone can be carved in any direction and hold fine detailed work as here at the entrance to Waitrose in the Corn Exchange. (Photographs by Bob & Caroline Markham)

York Stone paving slabs used in **The Walk** and the **Wolsey Garden** in Christchurch Park are a Carboniferous sandstone from West Yorkshire. We have also acquired a range of stones from further afield. In the Tower Street entrance of **Sailmakers** the creamy stone is Botticino Limestone from the Lombardy area of Italy and the green stone is Verde Issorie, a serpentine (metamorphic) rock from the Italian Alps.

The Labradorite cladding of **42 Princes Street** is an igneous rock with stunning iridescent feldspar crystals showing a blue schiller – it comes from the Oslo area of Norway. Lastly, the **Question** outside the University of Suffolk building is an impressive addition to our building stones tally. The white face is Estremoz Marble from the Alentejo region of Portugal, and the black face is Nero Assoluta dolerite from Rosario in Uruguay – Ipswich’s furthest-travelled stone that we know of.
Caroline and Bob Markham

Jurassic limestone from Dorset was used extensively in the town centre – in the **Corn Exchange**, the **old post office building** and **Town Hall**. (See *Newsletter* Issue 209 for an article on Portland Stone by Gill Hackman.) Bath Stone, a creamy Cotswold limestone, is also used in the **Town Hall** along with Mansfield Stone, a Triassic red sandstone from Nottinghamshire, to good decorative effect. The Victorians chose an igneous rock for the internal (load bearing) pillars of the **Town Hall** – the red granite, with its deep pink feldspar crystals is both strong and beautiful; it was probably imported from Finland via Aberdeen.

Many of our British rocks are valued in more modern buildings, for example the Ancaster Limestone from Lincolnshire used in the **Library** – and, under our feet, the



The white rock used in the Question is Estremoz Marble from Portugal. The attractive shades of colour and veining are the result of mineral impurities.

Sculptures in Ipswich

The Victorian period saw a flourishing of new statuary and sculptures adorning our towns and cities nationally, and Ipswich was no exception. In fact, the Cornhill can be viewed as an important outdoor art gallery with four stone female sculptures depicting the Victorian virtues of *Commerce*, *Agriculture*, *Law and Order* and *Justice* on the Town Hall, at parapet level above three roundels containing likenesses of our Cardinal and the two monarchs who gave charters to Ipswich. The former Post Office building displays four more female figures above its portico depicting the Victorian pride in its achievements of *Industry*, *Electricity*, *Steam* and *Commerce*, with another two female figures at rooftop level representing *Genius* and *Science*. A majestic lion looks down proudly upon the people of Ipswich from the roof of the former Golden Lion Hotel and Saint George and Queen Victoria grace either side of the entrance to Lloyds Bank on the north side of the space. (See photograph page 27.)

This flourishing of public art was followed by a long period when not a great deal of new statuary appeared on our streets. Sadly, the notable exceptions relate to war. As illustrated by early photographs, the Boer War memorial, erected in 1906, was originally located in the middle of the Cornhill until it was moved into Christchurch Park in 1931, where it joined the imposing World War I memorial which had been unveiled seven years earlier. For me, one of the most poignant and moving sculptures in our town is the imposing bronze sarcophagus at the base of the great cenotaph, which depicts a vast collection of the equipment, weaponry and paraphernalia, which would have been so familiar to our servicemen who became embroiled in that tragic period of our nation's history.



Moving to more recent times, the last quarter of the 20th Century saw an upsurge in the interest and provision of sculpture and public art features in cities and towns around the world. This resulted from a growing awareness of the importance of such features, not only to the general enjoyment of public spaces and the well-being of the public, but perhaps of equal importance to developers, the increased value given to their new buildings and spaces by the addition of a works of art. The general provision of public art was accepted as being an integral part of the 'placemaking' initiative being pursued by planners and architects.

In 1988, the Arts Council launched an initiative to encourage local authorities to adopt a 'Percent for Art' policy relating to new developments. In Britain, local authorities are not empowered to require developers to contribute a specific budget to art but can recommend that public art be included as an item planning gain in negotiations and this has generated considerable interest in the provision of such works in our centres.

In 1989, the British American Arts Association held a 3-day Symposium in Glasgow, entitled *Arts and the Changing Cities*. In the preface to the Symposium's findings report, the then UK Minister for the Arts, the Rt. Hon Richard Luce MP, stated:-
'The arts – all of them – have a vital part to play in improving the quality of life in the cities of the United Kingdom as in the United States. We must not look on the arts as just an optional

extra: they must be an integral part of any strategy for urban regeneration. While the economic impact of the arts on cities was a topic of discussion throughout the symposium, and rightly so, we must remember that the arts are most important because they enrich the quality of life.’

In 1993, the University of Westminster produced a report entitled *Public Art in Private Places: Commercial Benefits and Public Policy*. In the report’s Executive Summary, it was stated that ‘the main objectives of the research were to assess the commercial benefits on investment for developers and investors in public art provision and to investigate the extent of public policies pertaining to the topic’.

One of the findings of the study was that ‘the research as a whole would support the view that investment in public art is worthwhile in the medium to long term in commercial office developments. Developments endowed with art installations as part of their overall image are likely, provided factors of rent, location and quality of accommodation are equal, to have a competitive edge over their rivals’.

Ipswich was no exception to this increase in the provision of public art since the 1980s but, in our case, I feel that this surge in interest was, generally, a desire to improve the street scenes of our town as much as developers wishing to capitalise upon their investment.

As illustrated by the Borough Council’s leaflet *Artathon*, produced in 2012, almost forty sculptures and pieces of public art appeared in Ipswich between 1990 and 2011. Of these, fifteen are in the town centre and a further six in the Waterfront area (excluding those pieces located inside buildings). Although each of these pieces of public art has its own story to tell, I will concentrate on a small number from the last forty or so years which I particularly enjoy.

1990 – **Madonna and Child** (Lady Lane and St Mary Elm Church)

The Marymana Group commissioned local sculptor, Robert Mellamphy, to produce a *Madonna and Child* piece, based upon the 12th century sculpture originally located in a nationally-important shrine in Lady Lane. Unfortunately, the original sculpture was sent to London to be burnt as part of the Reformation but, along with many people, I believe that it survived and was smuggled out of the country and now resides in a large chapel fronting the beach in Nettuna, Italy. The piece is on the wall in Lady Lane close to where the Shrine was located. Robert also carved a larger wooden Madonna and Child, also based upon the statue in Nettuna, which can be seen inside St Mary Elm Church.

Photographs: John Field

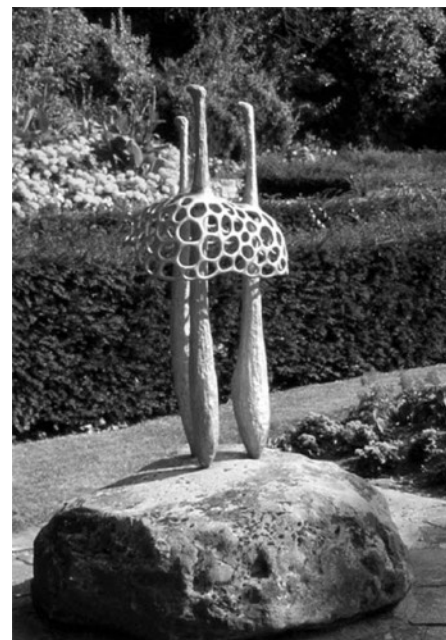


1990 – **Spirit of Youth**, by John Rivera
Provided by a locally-based developer, Churchmanor Estates, this sculpture brings to life a small space formed in the 1990s by a group of new buildings, situated between Museum Street and Black Horse Lane. I consider that the space, with its delightful sculpture, to be one of the most charming additions to our town centre and understand that the developer commissioned it in order to further beautify this new intimate courtyard provided by his commercial investment. A nice touch was the fact that the piece originally included the girl’s broad-brimmed hat lying

separately on the nearby seat but, unfortunately, one night it disappeared.

1992 – **Triple Mycomorph (Fungus Form)**

For me this sculpture has a particularly poignant story. Tom Gondris, whom we lost some two years ago, was for many years an important Borough Councillor who was also keen to introduce more works of art into our town. This sculpture, however, has a strong link to Tom's own story. He was one of the last children who came to Britain from the then Czechoslovakia via the Kindertransport, organised by Nicholas Winton. Tom was expecting his parents to follow him later but, sadly, that did not happen and he never saw them again. Tom asked his friend and local sculptor, Bernard Reynolds, to create a piece in memory of his parents which is now located in the peaceful garden behind Christchurch Mansion. It can be viewed as representing new life emerging from the old, or as inspired by ballet dancers, which I understand, was one of Tom's loves, but I see Mother, Father and Child.



1993 – **Giles Family**, by Miles Robinson (*see the photograph on page 2*)

Derek Warsop, another long-serving Borough Councillor keen on introducing works of art into the town's public realm, and Randall Bevan, then Director of Leisure at the Council, approached Daily Express Newspapers, for whom the cartoonist worked, and persuaded them to fund what is, probably, the most popular statue in Ipswich town centre – Grandma and some of the Giles family. It was placed in its original location in 1993 but moved some ten years later when the layout of the space was being remodelled. By this time the space had been renamed Giles Circus after the cartoonist, who had been voted the nation's favourite cartoonist of the 20th Century. I remember that Bob Kindred and I had to be on site at the time to ensure that, in her new position, Grandma is still grinning (or is it grimacing) up at the window where the cartoonist had his office for many years.

1995 – **Longship Screens**, by Antony Robinson

1995 – **Tam**

A year or so after the Giles statue was first erected, I was walking with friends in Rendlesham Forest and passed by the studio of the sculptor, Honoria Surie, and noticed in the garden the *Tam* sculpture. I was immediately taken with it and felt that we should try to find a good home for her in the town centre. I mentioned all this to Derek Warsop; we went to see it and he agreed that we should try acquire it for the town. In financing the *Giles* statue, Express Newspapers had provided a sum for the sculpture's future maintenance. Derek approached the newspaper and received their agreement for the money to be used by the Council to acquire her for



the town and she was acquired by the Council from these funds. The grass and treed area close to St Mary at the Elms was chosen as a suitably tranquil location for her. My photograph shows Derek with the sculptor and the model, her daughter Tam (who had in the meantime changed from being a devotee of flower power to that of the punk movement).

2011 – **Cardinal Thomas Wolsey**

Over the years, there was some debate about appropriateness of seeking a statue to celebrate Ipswich's most famous, or infamous, son. However, it was finally agreed that his importance in the national story was such that the town should properly mark that Ipswich was his birthplace. A number of sculptors were asked to produce ideas for such a sculpture; the judging panel comprised the Council's Chief Executive, Jim Hehir, Dr John Blatchly, Peter Mortimer and myself.

In choosing the winning submission, by Scottish sculptor David Annand, the panel felt that, although Wolsey was on the international stage both as a senior man of the church and as an important politician on the European stage, we wished to reflect his main link with the town which was education. He was at school here before going to Oxford and towards the end of his life he was building his college in the town. For this reason, the sculpture portrays him as a teacher rather than his other roles, and around the base is inscribed one of his sayings: 'Pleasure is to mingle with study, so that the child may think learning an amusement rather than a toil'. Regarding its location, although the space in front of St Peters Church would have linked the statue with St Peters, his Collegiate Church, any sculpture would have been dwarfed by the enormity of the adjoining space which is, basically, a very large traffic junction creating noise and pollution.

Its chosen location at the top of St Peters Street is close to where he was brought up as a child. In addition, towards the end of his life Wolsey was in the process of acquiring Curson House, which fronted the space now occupied by the statue, from Lord Curson. This did not materialise as he fell from grace but by placing the statue there Wolsey was, in effect, coming home.

I have chosen a fortuitous photograph I took one day whilst passing, which beautifully encapsulates Wolsey's belief that education should be made pleasurable as well as informative, with the child appearing to be totally enthralled by what the Cardinal is saying.



2011 – **Question Mark**, Ben Langlands & Nikki Bell [*See the photograph on page 15.*]

Somehow this striking sculpture placed close to the University's Waterfront Building, encapsulates the valuable concept of seeking knowledge and learning through questioning. Its scale allows it to command the space and, now, helps to link the town's major centre of education to the recent addition, The Hold: Suffolk's new archives building which, itself, provides a further important centre of learning in Ipswich. The piece also provides an interesting and thoughtful point of interest in the waterfront area – in an area of Ipswich which, I feel, is fast becoming one of the most exciting and stimulating visitor destinations in our region.

John Field – *Chair, Ipswich Heritage Forum*

[The Ipswich Society's guide to public art in the town accompanies this issue of the Newsletter. –Ed.]

Ipswich, Sutton Hoo and the Royal Palace at Rendlesham

Our history lies before us. Suffolk County Council's Heritage Explorer website (<https://heritage.suffolk.gov.uk/rendlesham-behind-the-scenes>) is going from strength to strength. Not only an excellent interactive map to spot ancient monuments, listed buildings, archeological explorations and so on, but a series of illustrated online talks circling around the subject of the Rendlesham Anglo-Saxon palace.

After twelve years of extensive metal-detecting and archaeological investigation, the site of the early East Anglian royal settlement has been identified at Rendlesham, first mentioned in the 7th century by The Venerable Bede in his *Ecclesiastical History of the English People*. An internationally important site. Specialist subject areas are introduced by experts and researchers in these talks, which are freely available using the above link. From an Ipswich point of view, a key presentation in November 2020 was *Anglo-Saxon Ipswich* given by our own Keith Wade, for many years the Suffolk County Archaeologist.

The talk served as a timely reminder of just how extraordinary and unique is the story of our home town – a story which was revealed only by modern archaeological excavations (as exemplified by the article on page 9), most notably *The Origins of Ipswich Project*, 1974 to 1990. Ipswich is one of a handful of towns in north-west Europe with origins in the seventh century. By the eighth century it was a major craft production centre engaged in international trade. The most dominant was the distinctive pottery which came to be known as Ipswich ware which was mass-produced south of Carr Street and traded across the south-east of England and beyond.

This founding of Ipswich as an international port and craft production centre in the early 8th century appears to coincide with the sudden decline in activity at Rendlesham; the two things must surely be connected. Many of the functions performed at Rendlesham and other royal *vills* in the seventh century are transferred to Ipswich where a truly market-based economy develops. Rendlesham was more of a central place for exchange with some craft production. As studies continue it is likely that this model of the founding and development of towns in other parts of the country can be established.

Ipswich was the only one which continued on the same site. It continued to thrive during the Danish occupation and was in the top ten towns in the country until the Norman Conquest. By the mid-twelfth century Ipswich had dropped to number 21 in the town rankings as it had to contend with competition from other Suffolk and East Anglian towns. Never again would it recapture its Middle Saxon importance.

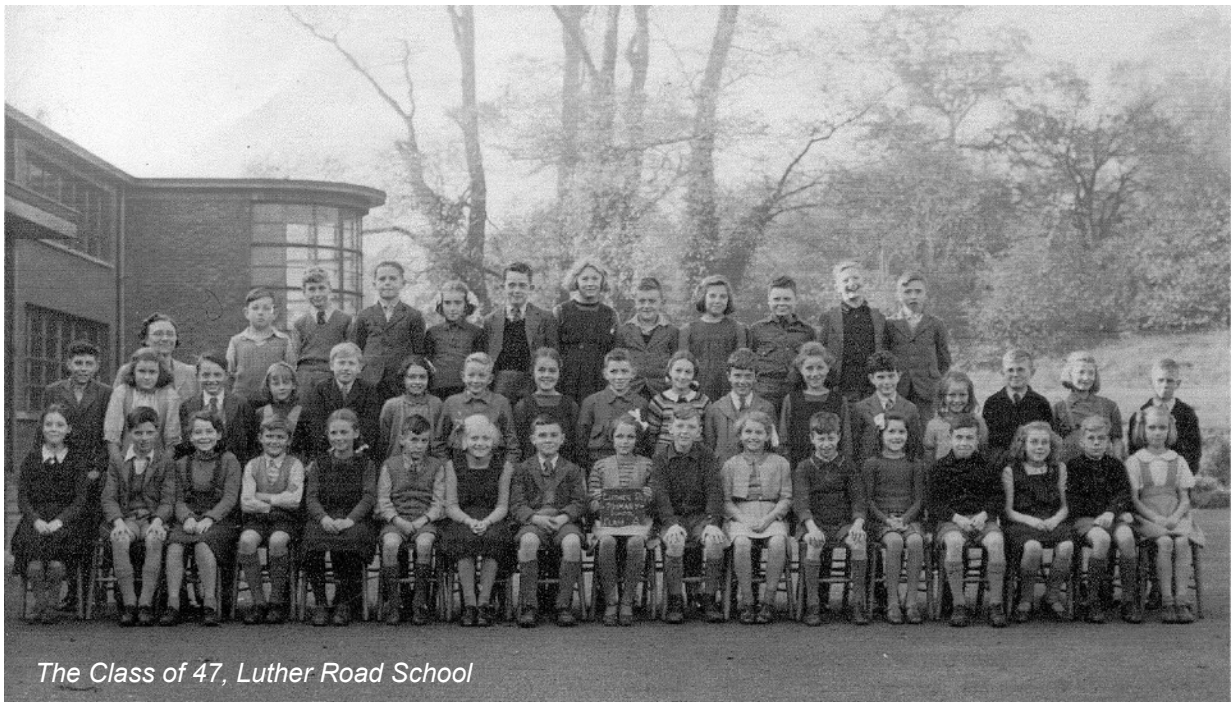
Incidentally, one of the follow-up questions to Keith elicited the progress on his book about Anglo-Saxon Ipswich. He said that one would have thought that the 2020 extended period of lockdown would have been the ideal opportunity to continue the research and writing of the text. However, this prolonged uncertainty mingled with health and other worries acted as a disincentive to work as normal – something that many people will have experienced, I would hazard. However, I believe that the text is more or less complete and illustrative material is now being drawn and assembled. Exciting times ahead.

R.G.

Many of us have been there before

Being constantly reminded, with great sadness, of the effects which the present pandemic is having (and will continue to have) on the lives of the young – as well as the old – I thought back to my own childhood.

Like most of my peers, our early life was consumed by six years of World War Two. I have tried to compare my memories of some of the privations suffered by children during those years with those experienced by youngsters during recent months. Most children of my generation were then probably too young at that time to remember an even earlier life of freedom and plenty, so that experiences during the war years for them became the norm.



The Class of 47, Luther Road School

Throughout that time, certainly as children, it was hard for any of us to understand why – just as recently – we weren't allowed to stray far from our front door. It was early to bed, nights frequently disturbed by air raids (often spent in our garden air-raid shelter, sometimes under our beds), with food rationing and ration books – the imposition of which, of course, went on for long after the war ended. There were no street lights, heavy black-out curtains or shutters at all the windows, all window glass was criss-crossed by sticky brown-paper tape. There were identity cards, air-raid wardens, air-raid shelters, volunteer fire-fighters and fire wardens, and the whole population being fitted out with gas-masks, each one in an individual cardboard box having a string loop to hang around the neck.

There were few open shops with a scarcity of everything. If your garden had iron railings, they were cut down and carted away, purportedly to be used for munitions manufacture. Scrap metal was in great demand.

Below: Anderson Shelter in the garden





*Above: the author models his wartime gas mask.
Below: the gas mask box.*

Schools were short of all the basics, from books and paper to pens and pencils - with permits for the rest. Education and everything associated with it, including teachers, was in short supply. There were 50 children in every class at our school, with one teacher for each class who covered all subjects except sport and religion. Not only was paper for writing scarce, but what we got was poor quality and had frequently already been used on one side for some other purpose. Pencils had to be shared (one pencil being cut into three), with writing practice done using a slate and

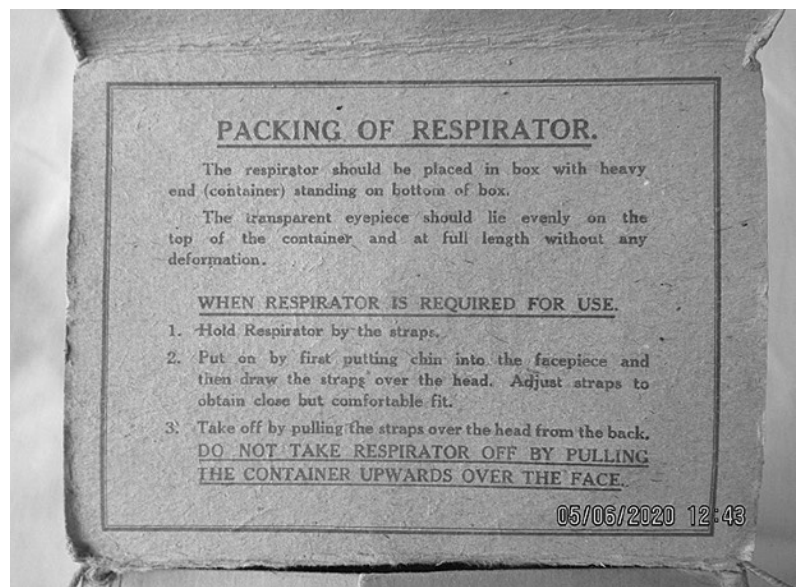
chalk. There were scratchy steel-nibbed pens with which we were expected to develop letter-forms and writing styles modelled on those demonstrated by the class teacher. Each position at the two-seater desks had an inset white china inkwell. Every morning an ink monitor went around the desks filling them up and at the end of the afternoon, to prevent loss from evaporation overnight, (even though there was very little heating) the unused remains were carefully emptied back into the bottle. Practice air-raid drills – everyone quietly filing out of class to school shelters – were frequent.

At home, we always kept chickens, grown-on from day-old chicks bought at the livestock market. They were kept in our garden beneath fruit trees and fed on scraps. There were hens amongst them who eventually provided us with eggs, and the cockerels were for meat. These were not pets. My father had several allotment plots at the Maidenhall site, where through very hard work and long hours, he grew every sort of vegetable and fruit that a family could want.

All your possessions had to be made to last. New clothes and shoes required coupons, so patch and repair was the norm. Mother darned holes in socks, father re-soled the shoes. Everyone had more than one ration book – some of which had tear-out coupons, others had sections to mark off when they had been used. Most children's toys were lovingly made by parents – with no plastic. There were virtually no vehicles on the roads. Private motor cars were laid-up as there was no petrol. With very little other traffic, the bicycle was king – but it had to have lights on if ridden at night.

We all now hope that the events which have unfolded since earlier this year do not become the norm. They will surely also be remembered for generations to come?

John Barbrook



The Nursey family of artists 19th century chroniclers of the Ipswich area

In the first half of the 19th century, the Ipswich area was recorded in loving detail by two generations of the Nursey family of artists. Perry Nursey (1771-1840) was a surgeon, farmer, landscape gardener and painter at The Grove, Little Bealings, who exhibited at the Royal Academy in 1799 and 1801 including pictures of the lime kilns at Little Blakenham and Playford woods.

An acquaintance of John Constable, he encouraged all his children to paint, and two, the Rev. Perry Nursey (1798-1867) and Claude Lorraine Richard Wilson Nursey (1816-1873) went on to become prolific artists. Rev. Nursey, who became a clergyman in Norfolk, also exhibited at the Royal Academy. The younger son was named after two landscape painters, Claude Lorraine (d. 1682) and Richard Wilson (1714-1782), both great influences on his father.



Claude Nursey, 'The Wet Dock, Ipswich, from Stoke Bridge'

Claude Nursey studied in London at the Royal Academy and as assistant to his father's great friend Sir David Wilkie, Queen Victoria's portrait painter. After Wilkie's death in 1841, he returned to Suffolk and lived for a while in Ipswich, at New Street (1843); Berners Street (1844) and London Road (also 1844). The town council commissioned him to paint a series of paintings of Ipswich, of which three are known, and which were lithographed by William Gauchi. They show the Cornhill; the County Gaol and County Courts in St Helen's Street; and the brand new Wet Dock (completed in 1842), painted from Stoke Bridge. Though much has changed, the sites and some of the buildings are immediately recognisable today. Of the first,



Claude Nursey: 'Interior of Christchurch Mansion, Ipswich' (courtesy of Ipswich Borough Council Collection: Colchester & Ipswich Museums Service)

the *Suffolk Chronicle* of 5 March 1842 commented 'The subject is a view of the Cornhill from Bale's corner, showing prominently the front of the Corn Exchange – now doomed to demolition – and the façade of the Town Hall. The vista of St Matthew's Street also opens upon the eye. The painting is a perfect transcription of a well known local subject'.

Whilst in Ipswich, Claude Nursey also produced a separate series of local scenes on his own account, which were lithographed by Walter 'Watt' Haggren of Ipswich. These showed the Brown Room and the

ancient chapel, both in Mr Sparrowe's Ancient House in the Buttermarket; the grand entrance hall of Christchurch Mansion (now Ipswich's superb art gallery); the great salon at Hintlesham Hall; two scenes inside Framlingham church; Framlingham Castle; the old rectory at Erwarton and the Seckford Almshouses in his native Woodbridge. None of these scenes have altered much, albeit that the Brown Room is now full of Lakeland kitchenware products. Hintlesham Hall is now an hotel and the salon is virtually identical – because they used Claude's print as their guide when they restored it. Claude went on to become head master of the art schools in Belfast, Leeds and Norwich, founded Bradford Art School; inspired the career of the Pre-Raphaelite painter William Holman Hunt; and continued painting all his life. He is buried back where he began, in Little Bealings.

I trust all readers will agree that the Nurseys' works are of huge local importance and interest. I am writing a book about them, and am extremely keen to hear from anyone who knows of any of their pictures, whether mentioned here or not, as I am sure there are many still to be discovered. I can be contacted on 07890 068218 or mail@anthonyadolph.co.uk. (Many thanks to your editor; to Emma Roodhouse and John Day; the staff at Lakeland and Hintlesham Hall; and also to Glenn Thimblethorpe of the excellent Saurden guest apartment in Playford, where I stay during my Nursey research forays into Suffolk, for the suggestion of writing this).

Anthony Adolph

[Two colour reproductions of Nursey paintings of Ipswich are shown on our back cover. -Ed.]

Corrigendum

Tony Cross points out that the *Newsletter* 'has misspelt the name of the German shoe company that has moved into Tavern Street: Deichmann, roughly pronounced 'dyke-man' (its literal meaning).'

-Ed.



Letters to the Editor (2)

The lost Queen Victoria statue in front of Christchurch Mansion

from Rowell Bell
Page 9 of the latest *Ipswich Society Newsletter* [Issue 233], states that they were cast iron but the 1904 Queen Victoria and the lions were bronze.



Postcard courtesy David Miller

'Ipswich Art School' and Eduardo Paolozzi from Michael Lumb

I was delighted to find the latest issue of the *Newsletter* in my post and read it with as much interest as always and in particular the article on Eduardo Paolozzi. One point, and please forgive me if you have already been told this, but I suspect either a slip of the pen or a typo because your comment after the article by Graham Day says that he was '...a visiting lecturer at the Ipswich School of Art.' This may well be the case but your next sentence reads 'He opened the present Art School in 1987...' I am pretty certain that you meant it to read the art department of Ipswich School which, last time I looked, had a plaque on the front of the building commemorating that.

I was completely unaware of the connection of the construction of some of his sculptures in Ipswich; very interesting. It occurs to me that, with 2024 being one hundred years since he was born – and with the availability of the ex-Art School building for exhibitions – it would be wonderful to mount a major exhibition of Paolozzi's sculpture, potentially in collaboration with other bodies. I recall the exhibition of his prints but the sculptures would be an entirely different matter.

Eduardo Paolozzi and Len Smith from Kevin Smith

I was interested to read the article from my friend Graham Day about C.W. Juby links to Eduardo L. Paolozzi and thought I could add some personal insight with some photographs as Len, the welder at C.W. Juby, was my father.

Eduardo and Len had a unique working relationship and became friends despite coming from different backgrounds. Such was their mutual respect for each other's skill often Eduardo would direct Len to assemble and weld a piece of sculpture in a certain way only for Len to say it was not possible in engineering practice. Eduardo would then leave it to Len's discretion to complete the piece, often going off to London and not returning until the next week, confident his work of art would be completed.

Eduardo was once quoted in a *Sunday Times* article that he had worked with Len for so long their relationship was like an old married couple with a grunt or nod at the right time. As a family we were often invited to spend a Sunday with the Paolozzi family at their Thorpe-le-Soken home, Freda his wife making us very welcome although Eduardo would often disappear into his studio.

At the launch of the Paolozzi exhibition at the Tate Gallery, such was Eduardo's respect for Len that he was invited to London to help set up the exhibition, staying at Eduardo's studio in London and meeting many art celebrities – quite an experience for a welder from Ipswich.

Like Graham I have a passion for the engineering history of Ipswich and this is just another example of the diverse legacy many of these companies brought to Ipswich. One footnote regarding *Sor Of Hing* on St Matthew's: C.W. Juby and Len were involved in the fabrication of the fixings for this sculpture.



Left: Len Smith working on a sculpture.

Right: Len and Eduardo.

Photographs courtesy: Kevin Smith



Decent housing/surroundings and our well-being from Izzy Lane

I wondered if your readers have seen this <https://theconversation.com/people-living-in-newer-homes-found-lockdown-more-difficult-new-research-147724>. It's a report about a study (available at http://placealliance.org.uk/wp-content/uploads/2020/10/Place-Alliance-Homes-and-Covid-Report_2020.pdf) that looked into the impact of where we live and how difficult we found lockdown.

The article points out that, 'A key finding from this research was that the least comfortable dwellings, least supportive neighbourhoods for everyday needs, and weakest sense of community correlated directly with the age of housing' with people living in the most recently built neighbourhoods reporting the most dissatisfaction with their home and the local area. Amongst other things, the study found that having more space indoors meant people were more comfortable, and access to private, outdoor space – whether a garden or a balcony – was also important.

When it came to the local neighbourhood, parks and green spaces were key to people's satisfaction with the area they live in, along with having local shops a few minutes' walk away. People were also happier where they had access to footpaths and cycle-paths that were quieter and had less traffic.

I thought it was interesting, given the work the Ipswich Society does with regard to planning applications, and trying to ensure houses are built to a decent standard, with plenty of open spaces. Clearly the Society does know what it's talking about! [**Home comforts: how the design of our homes and neighbourhoods affected our experience of the Covid-19 lockdown and what we can learn for the future** was published by Place Alliance – campaigning for place equality, October 2020.]



The Ipswich Society

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Florentine Ipswich:

'The Cornhill as an important outdoor art gallery'. Article page 16.

(John Field archive)



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.



Ipswich Borough Council Collection; Colchester & Ipswich Museums Service

Two views of Ipswich by the local artist Claude Nursey (1816-1873), oil on canvass. Things have changed quite a bit: The Cornhill (above) and The County Gaol, St Helens Street (below). See page 20.



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