



# The Ipswich Society NEWSLETTER

[www.ipswichsociety.org](http://www.ipswichsociety.org)

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## Contents

Editorial	2	Joyce Salmon	20
New members	2	St Clement: memories and recollections	20
Chairman's remarks	3	And so farewell...	21
Planning matters	4	The Power of Stories	22
Cobbold 300 year celebration	5	Clifford Road air-raid tunnels	23
Wolsey's The Field of the Cloth of Gold	6	Cardinal Wolsey book review	24
Eminent Ipswichians: Thomas C. Cobbold	9	Co-op buildings on Carr Street	25
Charles Goade map 1909	10	Layard Street and Close	26
The Ipswich Society Awards 2022	12	Plans afoot for Liverpool Street Station?	26
Snippets	14	Ipswich Society officers/Diary dates	27
Rekindling the flame of industrial history	15	Newsletter deadlines	27
Letters to the Editor	16	Liverpool Street visualisations	28



*New Cut terraced houses, 31 Aug 1981;  
photograph by David Sparkes (see page 2)*

*Cover image: 'Further to the item in the January newsletter about (lack of) access to public open space near the railway at Griffin Wharf, the photo further along the same rail track and next to the New Cut, may be of interest. It shows a more relaxed approach to railway safety in the past. Residents just needed to be careful when opening the front door! The photo was taken in 1981 and the houses were demolished shortly afterwards. Regards, David Sparkes.'* (See also the aerial view below.)

## Editorial

The article on page 21 relating to the empty Carr Street Co-op stores sprang from a plea from a new member which recognised the importance of the series of facades going east from Cox Lane – not to mention the *Harvest* mural towards the rear. The original Co-op building on the west side of the lane has, of course, been recently converted into accommodation. The plea was that the Society would let our membership know about an online petition opposing demolition of the site to build a new school. John's article catches us all up with the current state of play on this important site in Ipswich.

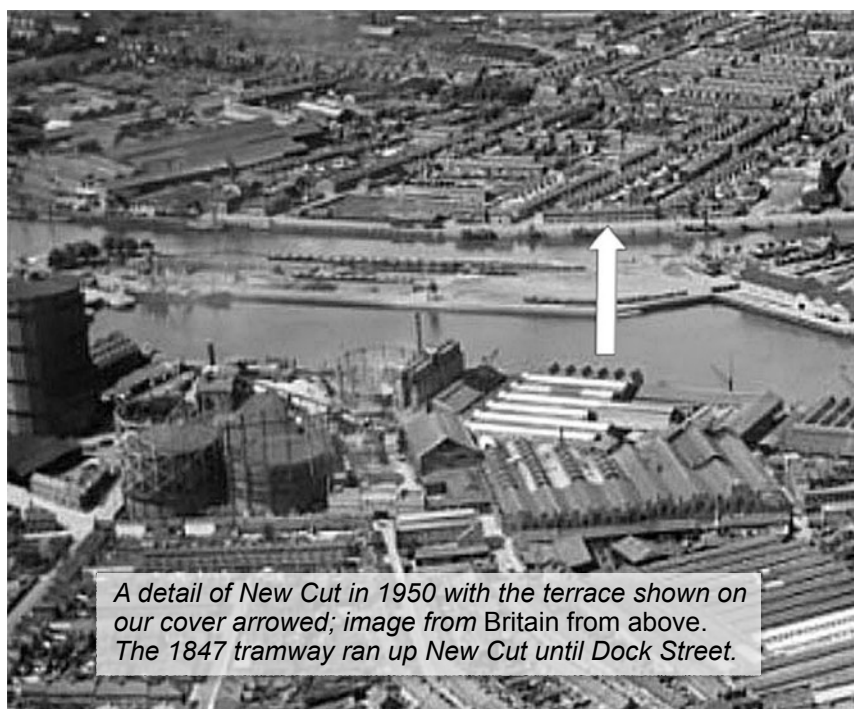
The Liverpool Street Station 'modernisation' proposals (page 22 and back cover) are starting to provoke negative critiques. On 3 February the BBC Radio 4 *Today* programme featured a lengthy interview with Griff Rhys Jones, President of the Victorian Society and President of Civic Voice. He described the scheme, which claims to leave the Victorian station and hotel 'untouched' as commercial opportunism which could set a dangerous precedent for other heritage buildings. His view is that the plan involves building a platform over the top of the station and putting a tower block on top of it. The controversy continues.

A cynic might draw a parallel with the proposal, once mooted, to construct a massive concrete platform over the land between St Peter and St Mary-At-Quay – which could contain hundreds of ancient burials and other important archaeology. The modern development would then be built on this platform with the claim that 'the archaeology would still be there'.

On another point, can any Ipswichians remember another year when so many roads had holes in them, plastic barriers of various colours, temporary traffic lights, yellow diversion signs were all plentiful and often in several town locations at the same time, for such a prolonged period?

The Editor would like to thank all the contributors who took the time to send their views, information and images to us and would like to encourage more readers to do the same.

**Robin Gaylard**



*A detail of New Cut in 1950 with the terrace shown on our cover arrowed; image from Britain from above. The 1847 tramway ran up New Cut until Dock Street.*

**New  
members**

## Chairman's remarks

Some of you may have noticed that I had my face in the local papers recently, explaining to Danielle Letts, a reporter for Newsquest (owners of the *Star* and the *EADT*), the importance of Wolsey's Gate and its location as the Water Gate to Wolsey's College. Back in 1528, when construction started, all visitors to the town (who didn't walk) came by boat and the Watergate would have been a significant entrance to the institution. So, some of the previous suggestions carried in the press of moving the gate elsewhere in town miss the importance of its location.

Knowing that I would probably cause some controversy, I suggested an alternative: 'move the traffic.' I don't claim this as my own idea; it has been suggested by forward thinkers and politicians for some forty years. What did surprise me, however, was the large number of near-rude comments suggesting that I was wrong, mad and ill-informed. Despite taking the trouble to comment, these commenters could offer no alternative solution. I am told by political colleagues that these bedroom trolls spend hours at their keyboards, anonymously slagging off almost every published article whether it warrants a reply or not.

It is perhaps time we started singing the praises of Ipswich, telling the world of our good fortune to live in a town with history, culture, diversity, educational opportunity and freedom. We can rightly claim to be England's oldest continuously inhabited town (especially now that Colchester is a city), with evidence of manufacture (especially pottery) since the seventh century, one of the oldest 'mints' in the country, also a port with a licence to export cloth – which made us wealthy – and to import the finest produce from the low countries, from the Baltic and from other British coastal towns. Ipswich is also worthy of note because, for all of those past fourteen centuries, we have welcomed a diversity of people into our community, to share our good fortune, our relative wealth and our friendship.

This is evidenced by some of the bodies excavated at St Augustine's just over Stoke Bridge with the archaeological dig that took place before the flats on Stoke Quay were built. Oxford Archaeology unearthed the graves of over one thousand individuals, including a couple from Africa: travellers who had spent some time in Scandinavia before coming to Ipswich where they eventually died – and where they were buried perhaps a thousand years ago. This is not surprising; just as in many other port towns across the world, sailors and others jumped ship whilst in port, for a variety of reasons and to make for themselves a new life in a new place.

And for the majority of those past centuries we have made them welcome, we've learnt their ways, utilised their skills, profited by their presence and integrated them into the community. I cannot deny that each generation has had some difficulty in learning to live with the latest arrivals, be it Vietnamese Boat People, Ugandan Asians expelled by Idi Amin or American servicemen during the Second World War. For the most part they integrated well, slipped into the community and provided us with a service – where would our hospitals, our care homes and our poultry producers be without them?

Let us then get back to promoting the attributes of our town, using every opportunity to tell the world that we have half a dozen Nationally Funded providers of cultural entertainment, more than Norwich or Cambridge, that we have a dozen medieval churches – seven of which are still used for worship – and over 600 listed buildings of architectural or historical significance (including the Watergate to Wolsey's College).

Which brings me to the Wolsey 550 celebration, launched last month. This is an 18 month celebration of Ipswich's greatest son, an opportunity to include his success in life into teaching today's youngsters. Also, how the son of a typically average Ipswich man, by his own efforts and hard work, made it to the top, not only of his own profession but also becoming the King's right-hand man. I strongly suspect that he did not get to become Chancellor by telling all who would listen that 'the others' were wrong, mad or ill-informed.

**John Norman**

## Planning matters

**St Stephens Church.** The application to move the bressumer beam from the rear of Wilkinsons to the north wall of the church at shoulder height below the windows was withdrawn at the last moment at the request of Historic England. We have learnt that they require it to be removed but to be stored in a place of safety and not in a music venue in a position where it could easily be damaged.

**James Hehir Building,** University of Suffolk. It is proposed to change the use of the second floor of this building to an NHS Dentist Clinic as part of the BSc in Dental Hygiene course. It will be a five-day-a-week NHS, non-private service. There will be eleven chairs. This is good news for the oral health of Ipswich; dental schools have a good reputation for providing services to local inhabitants. However, one must ask how they are going to persuade the required number of dentists to work there.

**2-4 Norwich Road.** Another quart squeezed into a pint pot – a tiny starter flat at the rear of an unlet shop.

**Horley Cottage,** Lupin Road. Behind Park View Care Home and the Orwell Housing Association on Crane Hill, London Road are allotments (dating from WWI) and Horley Cottage. This is a derelict mid-20th century bungalow with associated outbuildings on a sloping site with access from Lupin Road. Peter Wells has designed, for The Orwell Housing Association, seven two-bed houses for affordable rent. To be built in a cream brick in a terrace of five dwellings and one pair of semi-detached houses, they fulfil minimum spatial requirements. However, while seven houses are within site density rules, the layout means all external space is all hard surfacing. To achieve a better plan, it would be better to lose one half of the semi-detached house and add some soft landscaping. Architecturally, the scheme, with its random artificial chimneys, is a hark back to estate cottages of the thirties. As far as I can tell this is a windfall site, not being mentioned in the current Local Plan.

**Elton Park Business area.** A 0.76-hectare site has been identified at the north end of Elton Park, alongside the railway and reaching nearly to the Gipping, opposite Boss Hall. Though zoned for employment use, the site has no planning history whatsoever. The proposal is to erect eighteen commercial units. Despite its proximity to the Gipping, it is in flood zone 1, i.e. at a very low risk of any flooding.

**Henley Gate.** Land behind the Crest Nicolson development on Henley Road. This small area has been transferred to David Wilson Homes. Their proposal for the layout, roads, landscaping and house design has received a mixed reception. This reapplication, after much consultation with the responsible planning officers, has resulted in improvement. The road layout is less devoted to the motor car with a raised paved central square to break up the main spine street; there are a few more trees and the window size has been increased. Nevertheless, the architectural detailing is mid-twentieth century, down to the false chimneys! There will be, in this two-phase development, 147 dwellings, all private. The affordable contribution will come from other phases of the scheme. There will be solar panels on the south-facing roofs and provision for air source heat pumps. Additionally, there will be allotments and a play area. It has been granted planning permission. The rate of building new houses will depend, as ever, on the market price of new houses – if it is up, they will build and if it isn't, they will wait until it is.

**Former Diesco site Hawke Road.** Formerly a diesel servicing works and a rundown playground, the site has been acquired by Handford Homes (IBC Housing company) to build twenty seven dwellings. The architects, Barefoot and Gillies, have produced an overall masterplan for the site which is attractive and safe. It is the first development from the *Handford*

*Homes Design Guide*. This excellent scheme, a good contemporary design has been granted planning permission.

Hutchinson Communications sought confirmation of their intention to erect a 20-metre-high green mast and three grey cabinets on **Ellenbrook Green**. There is a 40-metre-high mast 500 metres away and it is very intrusive in its location. It has been refused planning permission; an appeal is likely.

**The Suffolk Design Streets Guide** has been published and adopted by Ipswich Borough Council. I have read all 131 pages; it seems to me an Instruction Guide to Developers (and Architects) on how to design the street structure of new estates. To me, it is distinctly unadventurous and makes no new suggestions; written by old style highway engineers. Shared space should only be used for the most minor class of street, the tertiary; there is insistence that all vehicle routes are separated from pedestrian/cycle ways by a 120 mm high kerb.

**The former Defiance public house** (closed in 1996). The developer has asked permission to raise the heights of the proposed blocks of apartments next to the River, by as much as 1.2 metres. Already approved, these blocks are not going to improve the view from Stoke Bridge and will be made worse by increasing the height.

We welcome two important appointments to the staff of **Ipswich Borough Council**: Ms Helen Pluck, who has been with the Council for ten years has been promoted from Deputy to Chief Executive. We wish her especially good luck in these trying financial times for local authorities and look for her dynamism to revive Ipswich. We also welcome James Mann who has taken over as Head of Planning and Development. It is worth noting that Ipswich now has a full complement of Planning and Conservation Officers. Additionally, at the top, Councillor David Ellesmere is retiring as Leader; his successor will be announced in May.

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## Cobbold 300 Celebration

**Thomas Cobbold**, a maltster, started a brewery in Harwich in 1723. In 1745 the brewery moved to The Cliff in Ipswich. In 1895 the Cobbolds built a new tower brewery on the site (which is currently on the architects drawing board for restoration and conversion, details in the next *Newsletter*). In 1957 the Cobbolds merged with Tollymache to form Tolly Cobbold, but unfortunately brewing ceased in the early years of this century.

However, given that 2023 marks 300 years since Thomas Cobbold first started brewing, the event will be celebrated in Holywells Park on Saturday 24 June (Holywells Park was the likely source of liquor (the water for brewing) for the majority of those 300 years – and the home of five generations of Cobbolds for over 100 years. The Ipswich Society will be running one of many stalls in Holywells Park on 24 June, do pop along.

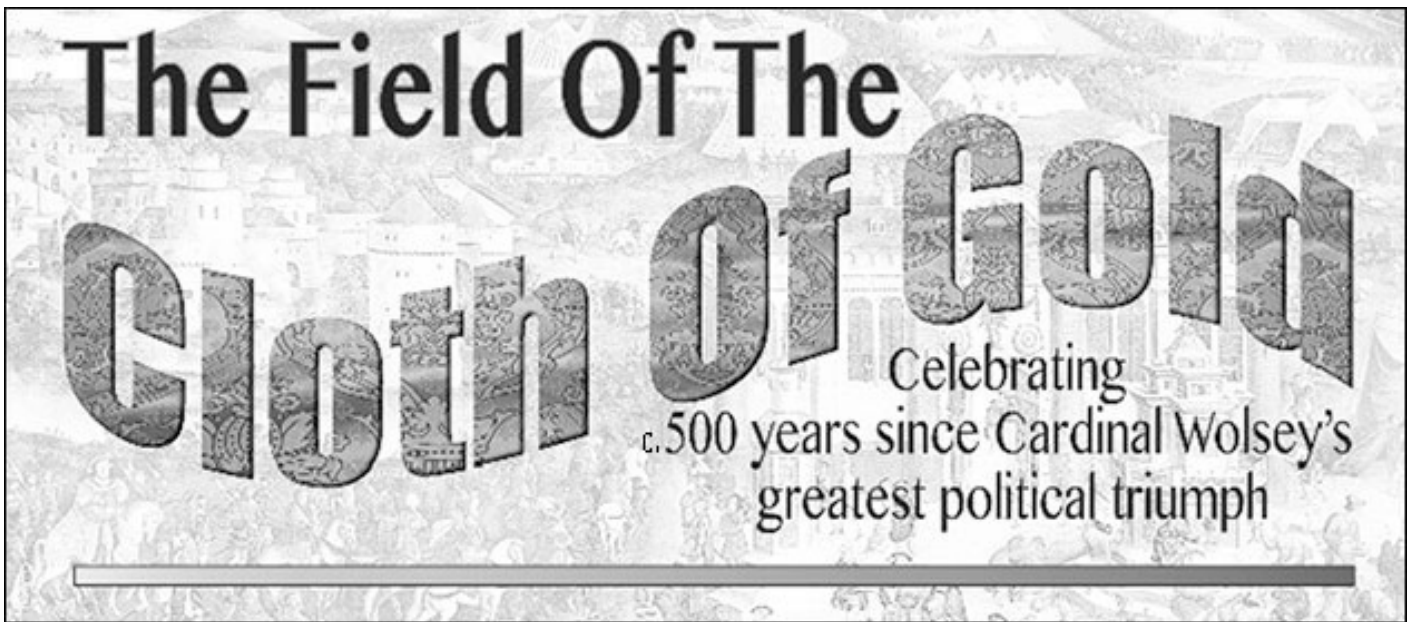
Other attractions on the day include music by the Silbury Hill duo, a local Morris Dancing group, a story-teller, vehicles from the Ipswich Transport Museum, models of Holywells House and a beer ship (*Ardella*), a beer tent, a hog roast and vegan/vegetarian food.

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**33rd Ipswich Beer and Cider Festival**. If talk of brewing has wetted your whistle, remember that there will be a Beer Festival in St Clement's Church during the last week of July (Thursday 27 to Sunday 30). The Briarbank Bar & Brewery are organising the event and they are promising beers from a wide range of other producers.

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Ivan Cutting, Artistic Director/CEO of Eastern Angles has asked that we mention that their successful Work Furnace project, which we covered in the January *Newsletter* (Issue 232), is being funded by Historic England. We are happy to add this information.



*'Those who cannot remember the past are condemned to repeat it.' George Santayana*

In this year when we are celebrating 'Wolsey 550' – the number of years since the birth of the most famous son of Ipswich – the Cardinal's most successful diplomatic *tour de force* is often forgotten. Perhaps the massive junket that became known as The Field of the Cloth of Gold is now considered so overblown, so vain, so wasteful that it really doesn't bear thinking about.

In the spring of 1520, 6,000 English men, women and servants followed their king across the sea to France. This wasn't an invasion force, they were attendants to King Henry VIII to take part in the most conspicuous display of wealth, culture and courtly sports that Europe had ever seen. They were met by Francis I, King of France, and a similar number of French noblemen, women and servants on English soil in northern France. The English erected a temporary palace. There elaborate tents, jousting arenas and pavilions and golden fountains spouting perpetual red, white and claret wines. For just over two weeks they created a temporary town the size of Norwich, then England's most populous city, on the 'Camp du Trap D'or' – The Field of the Cloth of Gold.

The geopolitical backdrop of the time was complex. There were three main powers, of which England was the smallest, its population only about two-and-a-half million. France was much larger at 16 million people and the third power was that being put together by Charles of Hapsburg which included the Netherlands, Spanish kingdoms, Austria, southern and western Germany – the biggest empire in Europe – and unpredictable. The Ottoman empire in the east was expanding, too.

The 1518 Treaty of London had been intended bring together all the European powers in a non-aggression pact and, ultimately, to resist the Ottoman threat. As the smallest international player, it is an indicator of the ambition of Henry VIII and his trusted lieutenant Cardinal Wolsey that they seized the initiative and had the treaty signed in London.

Wolsey was a genuinely international figure, serving his mercurial master. Always assiduous in this, he applied his great intelligence, cunning and an immense capacity to micro-manage affairs to achieve what others might have assumed were impossible goals. He is a Renaissance Cardinal and a Special Legate to the Pope, giving him tremendous powers. He could be described as 'The Pope of northern Europe'. In exercising his tremendous power to achieve The Field of the Cloth of Gold, the Pope was very unhappy that he wasn't kept informed by Wolsey. In the preparation of this huge festival he was representing both his own king and Francis I.



Source: *De arte athletica II* by Paulus Hector Mair

Thomas Wolsey, a prodigy reputed to be a butcher's son from Ipswich, is at this time a charismatic, immensely wealthy (not to mention vain) and equally powerful workaholic. He was a master of diplomacy, also of rhetoric and persuasion, not to mention being his own Public Relations consultant. Henry was beguiled by him and, in this period, the king was content to licence Wolsey to run most of domestic policy and much foreign policy on his behalf. By 1518 Wolsey was riding high on a policy of peace. Thomas Moore entered the king's service at this time and he did so because he believed that Wolsey was the man to change both England and the world in a Renaissance humanist vision of peaceful co-existence. Wolsey, seldom suffering from modesty, sees himself as arbitrator *in excelsis*.

Such was the stage upon which the great festival would be set. Wolsey was very much the architect of the massive event and had the ear of the French king to broker the agreement between the two monarchs, both in their twenties, to meet in this way. The aim was to bring the two old enemies together in peace. The personal aspect of their mutual curiosity to meet the other also drove the project. They both made much of their physical strength and athleticism in military pursuits and hunting – not to mention an interest in the women of their respective courts.

The English had held the Pale of Calais since 1347 and Calais was the main English military and trade base in France. The siting of the festival was determined by this, but also the requirement to get the French to agree to enter English territory. A site as near as possible to the border was therefore chosen.

The 6,000 English entourage had to be accommodated. A replica of a large royal palace in Classical style was constructed, masterminded by Wolsey. A brick base held timber and canvass structures, painted by craftsmen to look like solid walls and roofs. In the courtyard, visitors were struck by 5,000 feet of clear glass in bay windows and apartments laid out on a quadrant for the royal party. Beyond that there was a chapel, then a gallery which led to Guînes Castle where the many of the English were staying. There were also about 200 smaller tents. Wolsey sought peace through magnificence.

The French, by comparison were trumped by these stunning English structures, because they relied on tents, albeit elaborate. As well as the royal tents, there were 400 more for accommodation.

A programme of jousting and feats of arms was designed to symbolically represent the traditional vision of kings as great



CARDINAL WOLSEY.

Wolsey portrait 1794

warriors, all carefully planned by Wolsey to create absolute balance between the two sides. The terrain of the field was sculpted so that when the two kings saw each other for the first time, they would be at exactly the same physical level. The one-to-one meeting on 7 June, 1520 was marked by a fanfare and the two monarchs on horseback left their entourages to meet at the appointed place and embrace. Everything was choreographed by 'The Son of Ipswich'.

Inevitably, splendour ran into gluttony during the great gathering. Keeping the fountains running with wine probably took most of the 40,000 gallons they brought with them. They also had 14,500 gallons of beer and ale along with the means of brewing more, were it required. The fish supplies alone included 9,100 plaice, 7,836 whiting, 5,554 sole, 2,800 crayfish, 700 conger eels, 3 porpoises and a dolphin. 337 oxen and 2,000 sheep made up part of the meat menu, so there were busy butchers on site along with chefs, assistants and serving staff. There was little to stop hangers-on from outside free-loading on the plentiful food and alcohol.

The VIPs were dressed in the most spectacular fashion they could including fine silks, velvets, cloth-of-gold and of silver and so on. Many palaces, stately homes and churches were emptied of their plate, jewels and finery such as tapestries and Turkish carpets to furnish the replica palace. Extravagance and glamour was also embodied by the richly attired women, particularly on the French side, where the Italian ambassador was very critical of the provocative Italian Renaissance-style dresses being worn.

Meanwhile, Wolsey and his French counterpart engineered not only the main diplomatic engagement of the kings, but many ambassadorial meetings and discussions to encourage closeness and co-operation. On Sunday there was no fighting or jousting, so the kings went off to dine with each other's queens; Wolsey dined with the Queen Mother of France, Louise of Savoy. At other times, the English archers put on a fine display – perhaps to remind the French of their defeat at Agincourt – and wrestling bouts took place.

The whole event culminated in a great Mass of Corpus Christi, officiated over and sung by Wolsey, of course, with English Knights and nobles holding the bowls and towels for when he washes. This must have pleased the Cardinal greatly. The Mass was interrupted by the flight above the crowd of a fiery dragon or similar. It has been suggested that this was a large painted kite (perhaps with associated fireworks) being drawn by horses and cart.

The festivities ended with each king giving the other expensive gifts of jewels as an expression of their friendship. The Field of the Cloth of Gold event had cost each king staggering amounts – Henry VIII had spent around £36,000 (more than one-third of England's total annual income of £90,000) while Francis had spent around £40,000. Was it all just a magnificent folly? Three years later England and France were at war again.

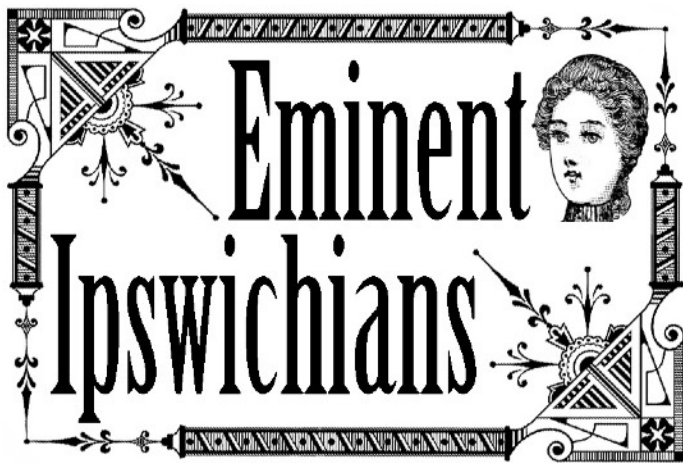
*RG*

*Henry VIII, King of England*



*Francis I, King of France*





## Thomas Clement Cobbold

I am sure that the majority of Ipswich Society members will be acquainted with the important contribution of the Cobbold family to the development and prosperity of Ipswich and East Anglia over a period of almost 300 years.

At the present time only one family member, Felix Thornley Cobbold, is commemorated with an Ipswich Society Blue Plaque.

One family member, Thomas Clement Cobbold, was brought to my attention some time ago and, although a proposition for a Blue Plaque was never finalised and submitted, I feel that it would be appropriate to write a short article on his life and on his many achievements.

He was born in 1833 at 19 Tower Street, the son of John Chevalier Cobbold, an Ipswich MP, and his wife Lucy (née Patteson) and he was baptised across the road at St Mary Le Tower.

He became a member a large family, having, as far as I could trace, 12 brothers and sisters. His elder brother, John Cobbold was also the MP for the town. A younger brother, Nathaniel Cobbold, would become grandfather of Cameron Cobbold, the first Baron Cobbold.

He was educated locally at the Ipswich School and completed his education at Charterhouse School where, I understand, he played football for the school team. This interest in the sport would be reflected in his later life.

After completing his education, he joined the diplomatic service in 1854 and was temporarily attached to the embassy in Constantinople. In 1855 he became an unpaid attaché in Berlin; the following year he was transferred to Lisbon and became acting consul in Oporto until 1857. In 1858 he returned to Lisbon and was appointed as a paid attaché. He became a Second Secretary in her Majesty's Diplomatic service in 1862 and was transferred to Turin. He was then transferred to Stuttgart in 1864 and became Acting Chargé d'Affaires at Baden- Baden until 1867. He gained further promotion and became Secretary of Legation at Rio de Janeiro in 1869 and was Acting Chargé d'Affaires there from 1874 until December 1875 when he resigned and returned home to Ipswich.

His brother, John Patteson Cobbold, had died on 10 December leaving a vacancy for an MP in Ipswich. Following a by-election Thomas Clement Cobbold was elected to represent the town as a Conservative MP in 1876 – one of four Cobbolds who have been elected as Members of Parliament for the town.

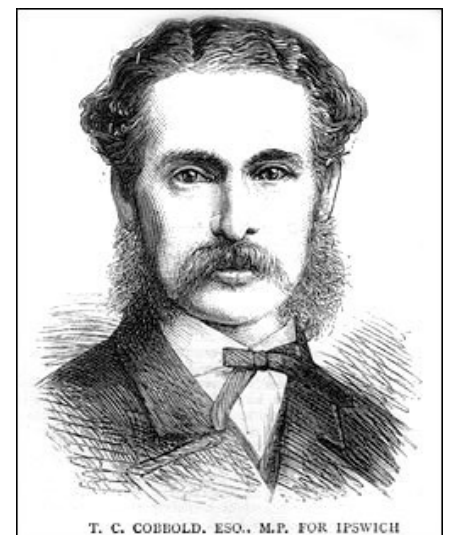
He became one of the town's magistrates and was appointed as the senior director of the bank Bacon and Cobbold Company which was based at 19 Tower Street. The bank's vaults are still located in the house's basement.

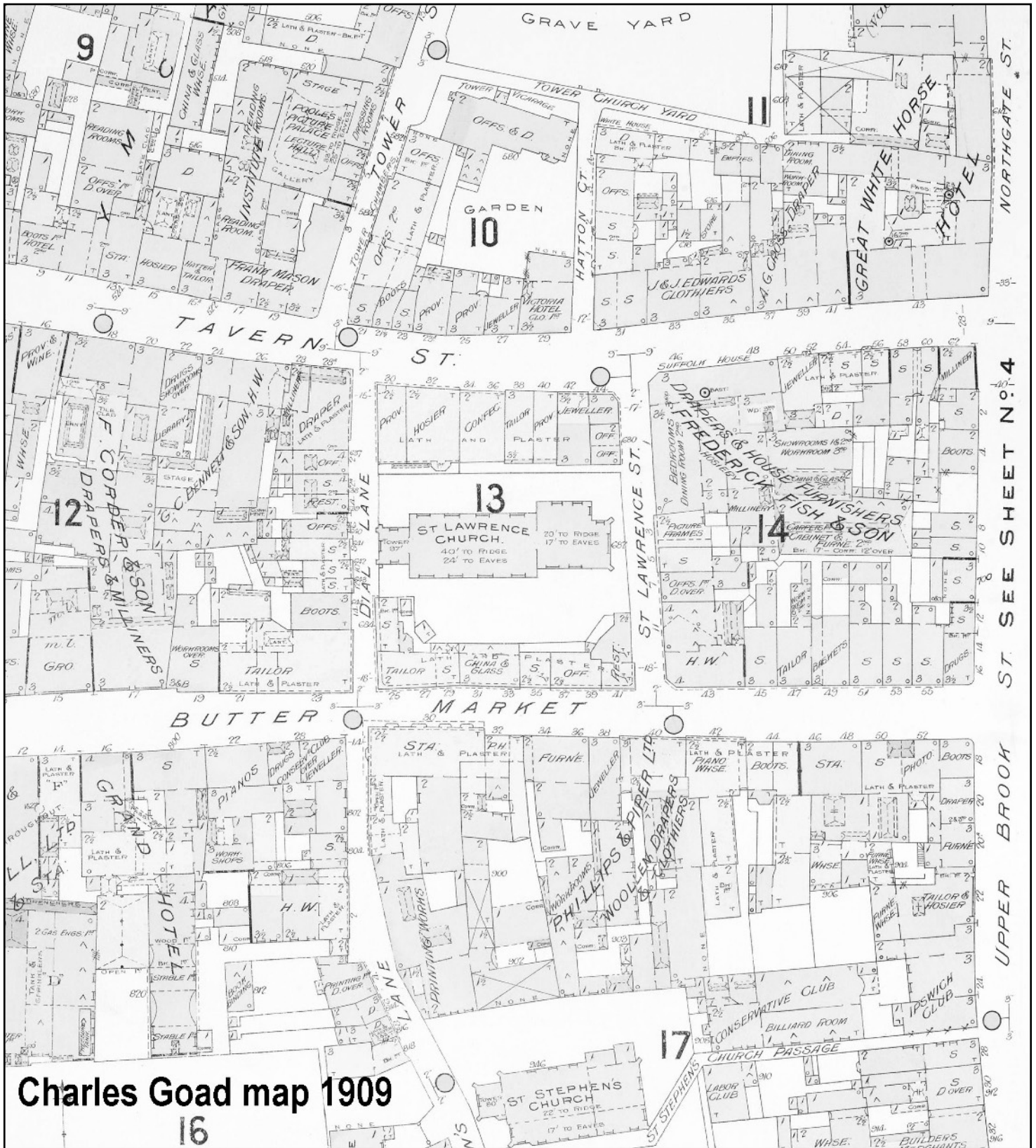
He was appointed a Companion of the Royal Order of the Bath. I was unable to discover the date of this appointment but I would assume that it was granted in recognition of his distinguished diplomatic career.

He had retained his interest in football which was gaining in popularity in the town. Ipswich Town Football Club was founded in October 1874 as an amateur side known as Ipswich A.F.C. Thomas Clement Cobbold was the club's first President and held that position until his death in 1883. He is buried in the old Ipswich cemetery.

### **Tony Robson**

Sources: The Cobbold Family Trust, Wikipedia, The Peerage, historicalkits.co.uk, www.ranker.com





Charles Goad produced large scale maps of town centres, initially for insurance purposes and later for retail analysis of floor area etc. Experian Goad continues this tradition today. They are beautiful maps and if, as a business, you bought a set – to keep an eye on competitors for example – every so often a Goad representative would come and update your map by pasting 'Corrections' on it. The sample (above) shows part of the centre of Ipswich from the south end of Tower Street down to the site of the Church of St Stephen. Edwardian Ipswich was full of

‘proper shops’, particularly those who clothed and shod us. The traders are labelled either by their trade and/or name. The map legends aren’t terribly readable in places, so it might be illuminating to mention some of them.

From the Cornhill end of Tavern Street:-

**Drapers and clothiers**

Tavern Street north side: ‘Boots’ (two); ‘Hosier’; ‘Hatter & Tailor’; Frank Mason, Draper; J. & J. Edwards, Clothiers; A.G. Cross, Draper.

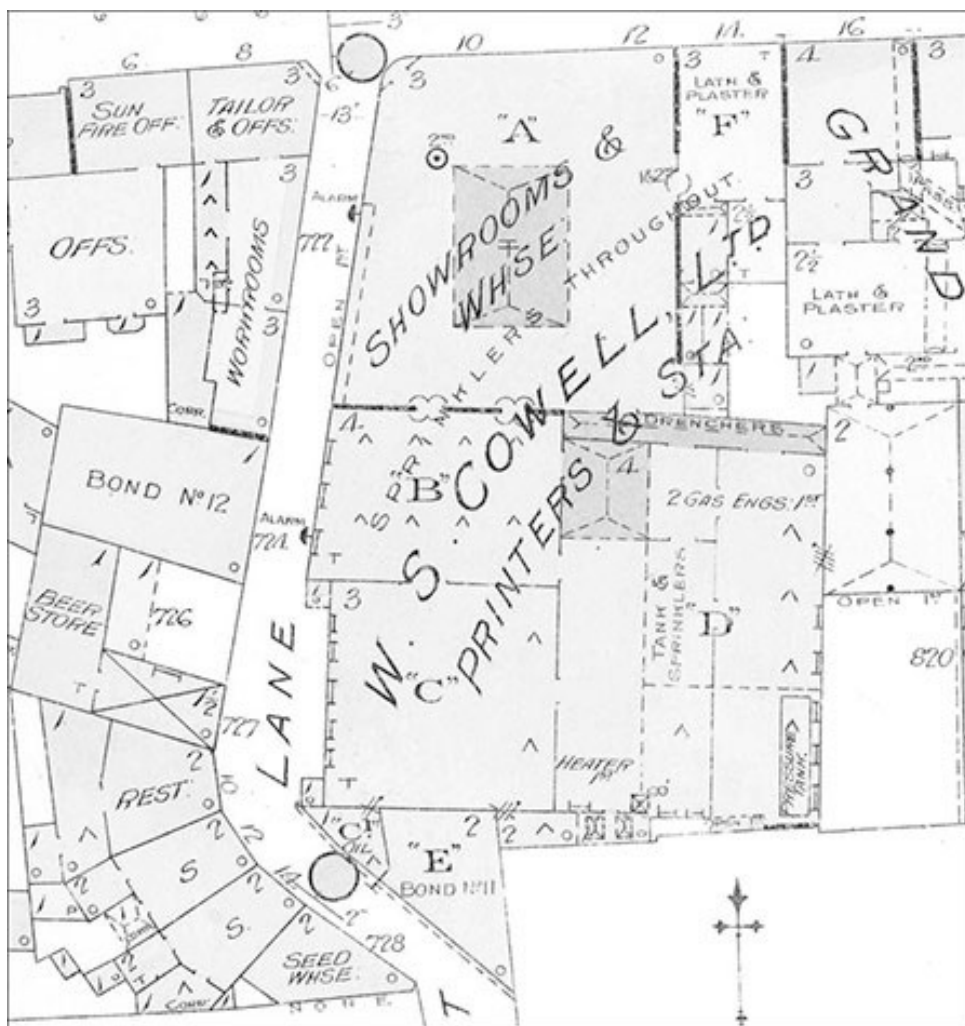
Tavern Street south side: ‘Milliner’; ‘Draper’ (corner of Tavern St and St Stephens Lane); ‘Hosier’; ‘Tailor’; Frederick Fish, Drapers & House Furnishers (various depts); ‘Milliner’.

Butter Market north side: F. Corder & Son, Drapers & Milliners; ‘Tailor’ and ‘Boots’ (corner of Dial Lane); ‘Tailor’; ‘Tailor’.

Butter Market south side: Phillips & Piper Ltd, Woollen Drapers & Clothiers; ‘Boots’ (two).

There are also ‘Draper’ and ‘Tailor & Hosier’ in Upper Brook Street.

**Larger labels** include a branch of the ‘YMCA’ running off a passage between nos. 11 and 13 Tavern Street. ‘Institute’ runs off a passage between nos. 15A and 17 (i.e. in its current position) which, to the rear, adjoins Poole’s Picture Palace / Lecture Hall (Gallery and Stage labelled) – today’s Old Rep pub in Tower Street. The large footprint of The Great White Horse Hotel stands out. The Grand Hotel at No. 16 Butter Market runs behind other buildings. The Ancient House is labelled ‘Sta’ (Stationer) running back to ‘Printing Works’ which may relate to ‘Printing’ and ‘Book-binding’ rooms across St Stephens Lane.



The Conservative Club with its Billiard Room is in its present location on St Stephens Church Passage – the building was the first Masonic Hall in Ipswich (note the apse at the east end). On the corner with Upper Brook Street is ‘Ipswich Club’. The ‘Garden’ off Hatton Court is notable.

Smaller notes on the maps, crucial in assessing potential fire risks, are ‘Lathe & Plaster’, measurements of roof height, fire alarms, heaters, ‘Sprinklers Throughout’ (W.S. Cowell printing works – shown at left with Market Lane – perhaps surprising for 1909), also other dimensions and building material notes.

**RG**

More Goad fire insurance maps of Ipswich of this period can be viewed at:

[https://commons.wikimedia.org/wiki/Category:Goad\\_fire\\_insurance\\_maps\\_of\\_Ipswich](https://commons.wikimedia.org/wiki/Category:Goad_fire_insurance_maps_of_Ipswich)

## The Ipswich Society Awards 2022

The evening of the 23rd of November last year, welcomed a large gathering at The Hold to witness the presentation of the awards for 2022.

The fifteen nominations, which we'd received by the end of September, varied from a brand new residential project, via the renovation of shopfronts, to a major renovation of a large public building and finally to one of the most impressive renovation projects of one of the most prestigious sites in the town.

All of the projects nominated had been made public, using the Society's Image Archive resource. As has been the practice in the recent past, an album was created of the nominations for the scrutiny of everyone, but most particularly, so that our adjudicators were able to become familiar with the nominations prior to any visits they planned to make.

The evening commenced with a promotion of the Image Archive in relation to the albums of this century's awards. The annual awards evening has been going almost as long as the Society has been in existence and a history lesson was given to the audience.

Our Vice Chairman, as the night's host, pointed out that after lengthy research and photographic expeditions, all but two of the awards' albums for this century were largely completed. Most of the nominations of the past twenty years had their images and their status indicated on the site. The Chairman, John Norman, followed this by a short piece about some projects which we did not include, namely those on the fringes of the town. The encroachment by neighbours on our borders was concerning when considering the infrastructure which may or may not accompany the projects which were intrusive and less welcome in our proximity.

The main event was conducted by a former member of the Executive Committee, Su Marsden. Our practice of using the Vice Presidents for this event was enhanced by this innovation and this novel approach was greeted enthusiastically as Su's informality and careful observation of the judging process brought a fresh and clear commentary on this year's awards. Which are shown below.

**Award of Distinction** for 4, College Street - The Benet Aldred House  
Tom Smith - IBC  
Hugh Bunbury from Nick Jacob Architects  
Mark Heady from United Stone Ltd.



**Award of High Commendation**  
 for The Old Post Office  
 Mark Hunter IBC  
 Hugh Bunbury from Nick Jacob  
 Architects  
 Chris Bromige from United  
 Stone Ltd.



**Award of High Commendation**  
 for the Grimwade Street Flats  
 Cllr Colin Kreidewolf & Tim  
 Hearne: Handford Homes  
 Gipping Construction: Steve  
 Offord & Joel Murray  
 Jamie Alston & Craig Driver  
 from Hoopers Architects.



**Award of Commendation** for the  
 Green & Hatfield renovation  
 Client/ contractor Tatiana Geogea  
 James Tanner -Hollins Architects  
 (shown in the photograph below).

Interestingly two top awards went to  
 the Borough Council with same  
 architects and same contractors so  
 they must be commended for the  
 work done in the town. Also,  
 Handford Homes is an arm of the  
 Council who won another award.  
 We are very fortunate that the council

here is so focused  
 on care and quality  
 in the construction  
 work they do.

Another pleasant  
 and successful  
 Society evening  
 was completed by  
 drinks in  
 celebration  
 afterwards in the  
 stunning exhibition  
 space of the foyer at  
 The Hold.

**Tony Marsden**

*Photographs from  
 our Image Archive.*



# Snippets

## Churches in Ipswich

You probably know that we have 12 Medieval Churches in Ipswich town centre, seven are still used for religious purposes and of the other five, two have an alternative use, two should be in an alternative use by the end of 2023 and one is apparently 'for sale'. What you probably didn't know is that there are currently 85 active churches, of all ages, in Ipswich.

Medieval churches in use for religious purposes: the churches of St Margaret, St Matthew, St Helen, St Mary le Tower, St Mary Elm, St Mary Stoke, St Mary Quay.

Medieval churches in an alternative use: St Peter, music venue and usable community space; St Lawrence, town centre cafe.

Medieval churches being prepared for an alternative use: St Stephen, the former Tourist Information Centre, currently being adapted for use as a music venue; St Clement, a new floor recently installed, toilets imminent.

Medieval church currently without a use: St Nicholas, currently for sale.

A separate but unconnected figure for your next quiz: there are 478 Church of England places of worship in Suffolk\*: 477 buildings, 457 of which are listed.

\*excluding Lothingland which is in the Diocese of Norwich: 23 C of E Churches.

## Primary school in Carr Street

You may wonder why the proposed primary school in Carr Street has taken so long to get started. The basic reason is one of cost. Although we are not privileged to the actual figures in this particular instance, a two-form intake school requires something like 2,500 square metres of floor space with new school buildings costing, on average, between £2,000 and £2,500 per square meter. We understand that the estimated cost for the project in Carr Street is close to £13 million. No wonder then that the Department for Education has been reluctant to press the start button. Clearly building on this particular site was always going to be more expensive than on a green field, but some of the additional expenditure was brought about by the 'conditions' imposed at planning, not least the requirement to 'save' the Harvest mural on the bridge over Cox Lane.

### *Additional note*

The proposed school in the old Co-op building in Carr Street is a Department for Education project, designed by Concertus – formerly Suffolk County Council architects – with Lanpro Services Limited as their planning guidance team. Planning permission, with a string of conditions, was granted by Ipswich Borough Council. As a design and build project the contractor has already been appointed, so has an interest. The completion date has now been set in time for the start of the autumn term, 2025.

NB: planning permission was granted in Oct 2021; conditions include: archaeological excavations; new foundations to 'bridge over' the remaining archaeological evidence; a requirement for energy efficiency including PV (solar energy) panels providing electricity.  
*[See also the article on page 25. – Ed.]*

## George Paul

Our condolences go out to the family of George Paul MBE, who died in October 2022 aged 82. George was head of the Paul family, renowned in Ipswich and throughout the agricultural world as 'R&W Paul', the name which still adorns the silo on Albion Wharf. R&W Paul had a successful business history becoming Pauls & Whites, then Pauls Ltd before being bought by Harrison & Crossfield in 1985 where George Paul was the Chief Executive. He later became

Chairman of Norwich Union, steering the company through their merger with CGU, Commercial Union and General Accident, to become Aviva.

George Paul served as Deputy Lieutenant, High Sheriff and as President of the Suffolk Show, he was an active member and former chairman of the Jockey Club Estates, building the Millennium Stand at Newmarket and for 25 years was Chairman of the Suffolk Horse Society, ensuring the continuing success of the Suffolk Punch horse. A true Suffolk statesman.

*JN*



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## Rekindling the flame of industrial history

In 1982 just before going on holiday to Wales I talked to my Norfolk County Council colleague Gus about our plans for the journey. I explained that before arriving in North Wales we intended to stop at the Blists Hill Museum at Coalbrookdale, Shropshire.

Gus was well-versed in antiques and art. He said that we should see the 1801 paintings by Phillip James de Loutherberg entitled *Coalbrookdale by night* and *Iron works*. Coalbrookdale was considered to be the cradle of the industrial revolution, with the first iron being smelted by Abraham Darby I in the early 1700s. The process was so far perfected that by 1778 Abraham Darby III was able to build the first ever iron bridge across the Severn Gorge, completing it in 1801.

On our trip to the Museum we saw copies of the paintings and they made an enormous impression, conveying the intensity of the iron furnaces in the manufacturing process.

Over many years now I have been saddened at the way the proud industrial history of Ipswich has been airbrushed out of existence. As well as the 1949/60s Windrush generation who found manufacturing employment in the town, there were also migrants from the north of England who came to work here and were accommodated in new housing estates in Nacton and elsewhere.

Now, thanks to Historic England the Work Furnace Project, masterminded by Hannah Houghton at Eastern Angles [article: Issue 232], is now bringing into the open memories of Ipswich's manufacturing past. As well as a conduit for the reminiscences of those involved, it is intended to produce a Heritage Trail, as very little in terms of buildings now remains. This is not before time; the Ipswich of my youth was not about marinas, bars and the night-time economy, but of skilled work by superb craftsmen renowned throughout the world.

I was pleased recently to listen to, and contribute with others, to Mark Murphy's Radio Suffolk show. I am also taking part in the discussion session on engineering which is to be held shortly.

The forthcoming revelations will no doubt surprise many younger people. At last our town's proud industrial history and achievements are being rescued from oblivion.

Coalbrookdale was the historic source of the industrial revolution. Ipswich was eastern England's industrial capital, exporting excellence across the globe.

The Loutherberg paintings left an indelible impression – the most welcome Work Furnace project will do the same.

**Graham Day**



## Letters to the Editor

**Copperas article** in the January 2023 *Newsletter* from Mervyn Russen

I worked for close on forty years for Fisons. A large proportion of my career was spent at Bramford Works – that now very sad, burned-out, brownfield site in Paper Mill Lane.

We took in a lot of Copperas from British Steel there in the 1970s (which is iron(II)sulphate or ferrous sulphate). When we received it, the green-coloured material was very damp and contained some free sulphuric acid. We formulated it into our moss killing products because ferrous ions kill moss.

I must point out that ferrous sulphate is not the same as iron pyrites (see paragraph two of your article). Iron pyrites is a form of Iron sulphide not sulphate. Iron sulphate *can* be produced from iron sulphide by the action of oxygen in the air and water as you mention in the latter part of your article. The process is accelerated by the presence of Acidithiobacillus bacteria.

The equation for this reaction without using chemical symbols is:



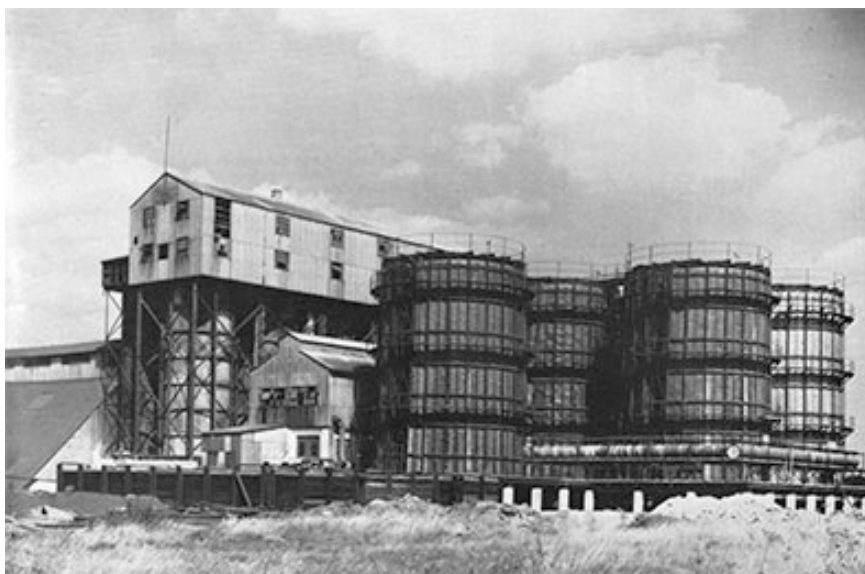
In the distant past, Fisons at Bramford prepared sulphuric acid by roasting iron pyrites which converts it to iron oxide and sulphur dioxide. The sulphur dioxide was then converted to sulphuric acid using a process known as the Lead Chamber process. The acid was subsequently reacted with rock phosphate (or in the old days; coprolites) to produce superphosphate. The latter can be used in fertilizer formulations because the phosphorus is in a more soluble form and is more available to growing plants than it is as rock phosphate or as raw coprolites. The iron oxide remaining after the pyrites had been roasted was very often buried on the site.

Pyrites is dug out of the ground as a source of sulphur but it often contains appreciable amounts of arsenopyrite contaminant – therefore the buried iron oxide from the roasting process was also contaminated with arsenic. Hence Bramford Works has soil in parts of the site quite heavily contaminated with the latter. I understand that a previous prospective developer of the site intended to cover the contaminated land with a concrete cap and build housing on that.

The last Lead Chamber plant in the Ipswich area was situated on the hill above Cliff Quay Works where Fisons Fertilizer Division operated. The acid plant operated there from 1932 until 1964.

The acid was again used to produce superphosphate at Cliff Quay several years after Bramford ceased doing it. Please see the picture of the Cliff Quay acid plant (right) taken from a *Fisons Journal* of 1964.

I should also add that the International Union of Pure and Applied Chemists has deemed now that sulphur and sulphate shall be spelled sulfur and sulfate. This adopts the spelling long used by the Americans. I have used the “ph” spelling to coincide with your article and because I come from the old school of chemists.





### **ANPR cameras and Big Brother** from David Vincent

I have just had a run-in with Napier Parking, who use ANPR cameras on the Wolsey Car Park (the former Civic Centre site). I have been fined £100 for NOT parking there. I simply couldn't get the automatic ticket machines to accept my debit card for payment. After several attempts I gave up and parked in Elm Street instead. I am appealing against the fine.

I can see the attraction for businesses like Napier Parking. They don't have to pay staff on site, and if the ANPR camera can catch the driver, the DVLA will give them their home address. Even an early paid fine of £60 is a nice little earner. I have seen stories over the years about local authorities in London earning millions every year in fines from drivers who stray into yellow boxes or drive in bus lanes.

Now ANPR is coming to Ipswich and Suffolk County Council has approved four sites including the middle section of Fore Street, Upper Brook Street and Dog's Head Street. SCC will install expensive pilot schemes, using ANPR to punish motorists. Each site costs £200,000 to install, plus annual maintenance and the cost of cameras. They make money because they can issue fines 24 hours a day.

Even the trade bodies for the parking industry admit that applications to get car owner details from the DVLA rocketed to nearly six million by 2018.

The reason for the Fore Street project is that Ipswich Buses complain their buses driving into town are delayed by car drivers using it as a short cut. This middle part is one-way north, but businesses still need access to their premises and delivery vans need to get to the retailers, including the Post Office. Buses going into town need to cross Star Lane to head north towards Tower Ramparts. Some bus drivers skip the middle section of Fore Street completely, swing round to the left and then turn into Slade Street to join Star Lane where they get a green light to continue on. I saw it yesterday, a No. 2 bus from Ipswich Hospital.

The problem with Ipswich is that the medieval street pattern isn't ideal for buses or for the substantial number of cars using the road network today. Where dual carriageways have been created, like Star Lane, drivers can speed along to the next pinch point.

I don't think the installation of ANPR cameras will improve anything. The town is congested because there is a lot of traffic – even more delivery vans since lockdown – and it is all going somewhere. Suffolk County Council will need to make £50,000 each year in fines just to pay for the system.

The real problem in upper Fore Street is that it narrows towards the Eagle Street/Orwell Place crossroads which is unsuitable for large vehicles to turn. When an in-bound bus meets a delivery vehicle the traffic grinds to a halt.

I see SCC is also going to use ANPR to catch speeding drivers in the Shotley and Felixstowe areas and has plans for mobile units, to be used occasionally at other speeding hotspots. If our highways authority is so flush with money, I would like to see some of the Ipswich streets made safer with better street lighting. Key Street near Fore Street and large parts of the quayside would be safer with better, more efficient lighting on winter nights.

### **New fruit farm fleece** from Pauline Hemingway

Concerning the article in the January issue of the *Newsletter* about the disfiguration of the Dedham Vale area as a result of the use of white fleece protection for the apple trees, surely the answer is to dye the fleece grass-green. Then it will only be the pylons that spoil the view!

After all, we do not want to jeopardise food production, do we?



### **The Wolsey Pageant** from David Saunders

I expect that I'm not the first to contact you about the Cardinal Wolsey item in the January 2023 *Newsletter* [Issue 232].

The Wolsey Pageant in front of Christchurch Mansion was held in 1930 and not 1923. I have several postcards (including the one in the Newsletter) taken by the firm of 'Walters' who I believe were a local firm of photographers. One or two of these also show the man in the hat who must have been the director/producer. There is no mention of a director in the programme but the list of officials is headed by the producer, Mr Nugent Monck. I assume the photographs were taken during a dress rehearsal so that the postcards would be ready to sell at the performances.

There have been at least two other pageants in Christchurch Park; one in 1931 *To Kill the Queen* and another in 1951. I attach some photographs that may be of interest.

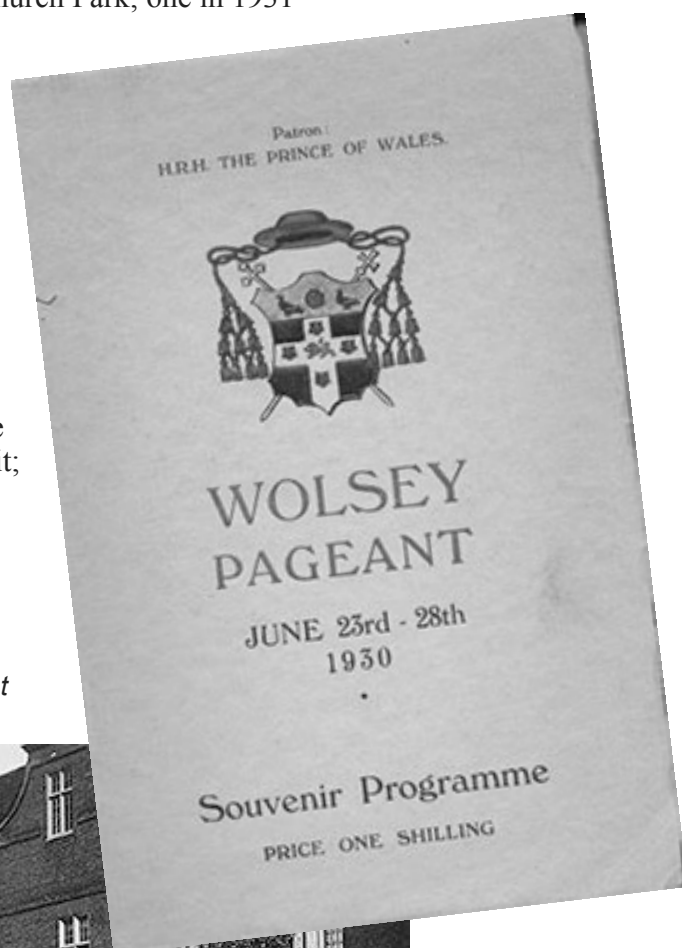
(I believe that the firm of Walters was founded by Harry Walters towards the end of the 19th century. He liked to do trick photographs to make them into postcards. One involved the base of Queen Victoria's statue in the park – but that's another story!)

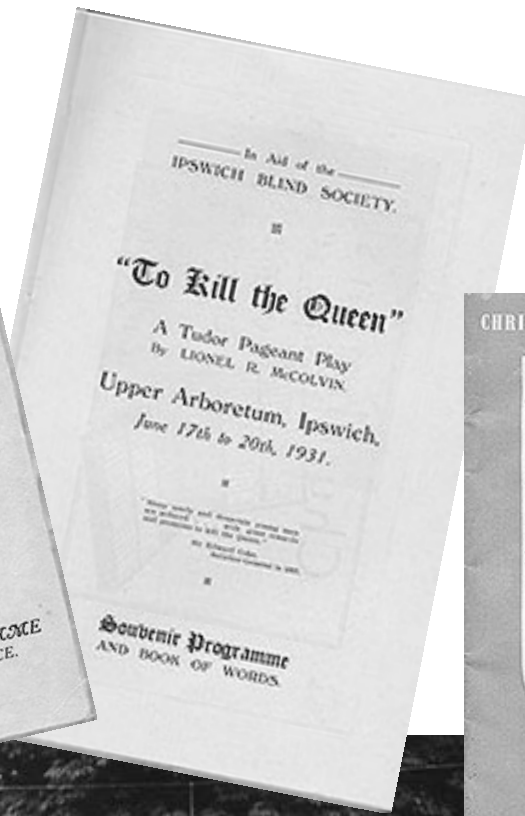
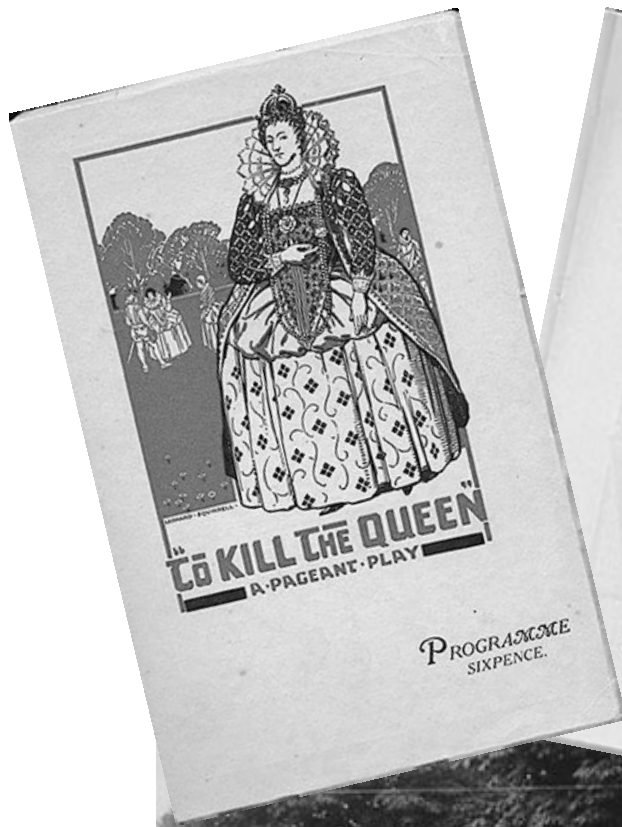
My wife and I always enjoy reading the *Newsletter* – keep up the good work!

[Thanks for the correction. The Chairman provided the postcard image we used which had the wrong date on it; unfortunately, rather than checking it, I repeated the error in the accompanying caption. –Ed.]

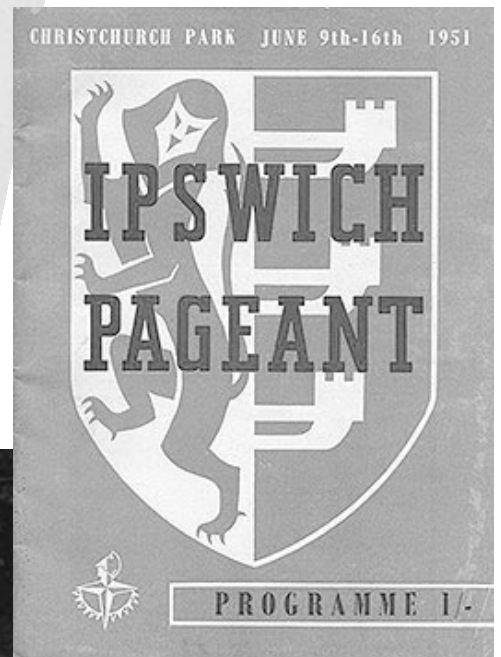
*Right: the cover of the programme for the original Wolsey Pageant in Christchurch Park, Ipswich, 1930.*

*Below: a different view of the Pageant rehearsals from that shown in our January issue; attributed to 'Walters'.*





Left: the 1931 Pageant play programme,  
Below: the 1951 Pageant programme



### Baylham Mill from Mark Beesley

Just to say how much I enjoyed the latest *Newsletter* [Issue 232], especially the article about Baylham Mill. When we first moved to Suffolk in 1979 we lived at Needham Market and explored the local area by bike. One of the first places we discovered was Baylham Mill and we revisited often because it was such an atmospheric place: very neglected but the mill house was clearly still inhabited, though I never saw anyone there. The fields around it were all overgrown and the mill itself was dark and full of cobwebs and appeared to still have its machinery intact. It was also home to a lot of feral cats. I didn't know about the Poussin [painting]: fascinating stuff. I seem to recall Mr Onians was a well known local 'character' – there were several in Needham including the Revd Hargrave-Thomas, a retired clergyman who used to wander round the town dressed all in black and offer everyone he met a mint, which he'd produce from his pocket covered in fluff. Sadly, the Great British Eccentric seems to be rapidly dying out, as do the places that go with them, like Baylham Mill. One-by-one they get tidied up and gentrified.

### **Pickers Hill** from Alan Forsdike

I am undertaking a sizeable piece of work transcribing a large pile of deeds left in our house [Hill House] by the previous occupiers – it's only taken me 27 years to get around to it.

Anyway, my reason for writing is an article in issue 183 (April 2011) of *The Ipswich Society Newsletter* which I read on-line [*The Grand Old Duke of York* in Issue 183, April 2011.]

We were looking for references to Pickers Hills in Google and that article comes up. The writer Louis Musgrove refers to Pickers Hill and says 'wherever that is' – I can tell you! It was that portion of Christchurch Park which was leased off in 1837 for grazing and then sold in parcels to the builders of the houses in what became Fonnereau Road (then it was Dairy Lane) and 2 & 4 Henley Road (then known as 'the Turnpike road leading to Hemingstone').

Amazing what you find on Google\*! If Louis is still around, I would like to put him out of his misery.

*(Other search engines are available. –Ed.)*

### **Joyce Salmon**

We are sad to report the death on 14 February 2023 of Joyce Salmon, wife of previous *Newsletter* editor Neil Salmon. Joyce passed away peacefully whilst resting at the Prince of Wales House care home. Neil has been a member of the Society for a considerable number of years and a member of the Executive Committee. He organised the celebration dinner for the Society's 50th anniversary and was a well-respected editor of the *Newsletter*, supported in all of these activities by Joyce. She was fully engaged with her community, was a chorister and was well-liked by many. Your current editor made regular visits to Neil and Joyce's house in Warrington Road for the hand-over of proof-read pages of the forthcoming *Newsletter*, which had to come to an end when they moved into the care home and the pandemic occurred. Joyce will be much missed.

### **The Church of St Clement: memories and recollections**

Ipswich residents and those who are interested in Ipswich people and their history have a last chance to hear (online) the oral history recordings and see selected images collected during the Memories and Recollections project organised by the Ipswich Arts Centre group around St Clements Church in 2018-19. The website will close in June 2023. This project culminated in an exhibition at the University of Suffolk Waterfront building in February 2019 and it was restaged at the Church of St Stephen (the TIC) later.

The recordings have been placed with Suffolk Record Office at The Hold in Fore Street.



**Link to hear the recordings:** <https://iacmemories.org/oral-history>

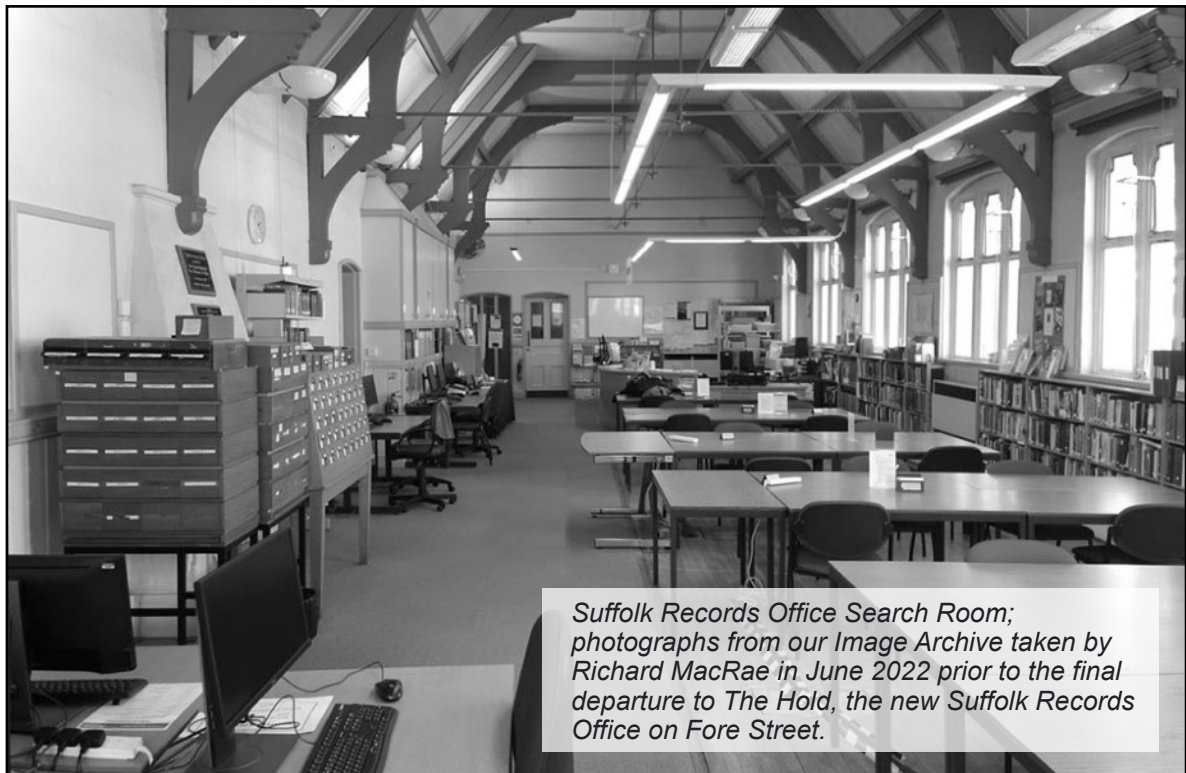
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§ *Street Scene* will return in a future issue. §

## And so, farewell...



*Bramford Road Board School built 1882 by Brightwen Binyon. Gatacre Road extension, 1888 by Ipswich architect E. Fernley Bisshopp at the left. Since c.1988 the buildings were shared between Suffolk Record Office and The Sir John Mills Theatre. Many thousands of residents and visitors to Ipswich visited here. Perhaps it was one of the best-known places in the town.*



*Suffolk Records Office Search Room; photographs from our Image Archive taken by Richard MacRae in June 2022 prior to the final departure to The Hold, the new Suffolk Records Office on Fore Street.*



## The Power of Stories

In 2021, *The Power of Stories* exhibition at Christchurch Mansion brought together film costumes, museum exhibits and local stories to create a display exploring storytelling and identity. From folklore to fake news, people have told stories for thousands of years.

Three iconic costumes from Marvel Studios' *Black Panther* were woven into a patchwork of storytelling traditions from across time and place. The outfits of the characters T'Challa, Shuri and Okoye, as featured in the ground-breaking film, were displayed alongside Marvel comics, historical museum objects and local stories.

From music to film, carvings to cartoons, the exhibition asked how the stories we know shape the way we see the world. Throughout history many stories have been suppressed or silenced. Collections from across the globe were displayed, including shadow puppets, carved poles, storybooks, musical instruments, sculptures and cartoons.

The 2018 release of the film *Black Panther*, adapted by director Ryan Coogler from the original comic character, was a significant moment in cinematic history. Through three Oscar-winning costumes on loan from Marvel Studios, visitors were able to explore Marvel's powerful brand of storytelling and see how objects from our collections relate to the film, as well as to discover the impact of the film in our area and explore the story of how and why the Ipswich & Suffolk Council For Racial Equality (ISCRE) came into being.



A team of Community Curators, made up of local people, worked with Ipswich Museums to create an exhibition which encouraged visitors to think about how storytelling can be used as a tool to unite, or divide, people. Their input shaped the displays and interpretation. Ipswich Museums, Aspire Black Suffolk and, in particular, Elma Glasgow are all to be congratulated in making this initiative such a success. One hopes that it will be the first collaborative step to future multicultural ventures.

Alongside the displays, local community members came together to create a powerful programme of activities which celebrated black history and culture, weaving a programme of events which explore storytelling, comics, history and art of all kinds – with quizzes, discussion panels, creative workshops and study days.

The exhibition moved from its original home, the Wolsey Gallery in Ipswich, to Moyse's Hall in Bury St Edmunds, then on to the Food Museum in Stowmarket and finally to Snape Maltings, concluding in February 2023. At that time, an invitation-only concert in the Maltings concert hall celebrated the project. Dazzling Gambian kora player Sefo Kanuteh performed, accompanied by his son; then Zimbabwean dancer, singer and actress Anna Mudeka – now living in Norfolk – put on a dazzling display with the African Choir of Norfolk. In June 2022, Anna starred in a one-woman drama celebrating the extraordinary life of South African singer, songwriter, actress, and civil rights activist Miriam Makeba at The Sir John Mills Theatre in Ipswich.



*Inspired by the film Black Panther, EVEWRIGHT (artist Everton Wright) led on this Youth Community Mural, on St Peters Dock in May 2021; Lottery-funded and supported by 14 youth and community groups and produced by Art Eat Events CIC. St Peters tower is seen in the left background.*

Incidentally, Marcus Brown who was the co-founder of drumming and percussion group Wooden Roots and who now lives at Rendlesham Park, hand-built the djembe drums used in the *Black Panther* film while living in Los Angeles. Wooden Roots also provided djembe drumming workshops for *The Power of Stories* exhibition at the Mansion. The group has been seen around Ipswich at various events providing taster sessions for budding drummers. **RG**



Links:

<https://www.aspireblacksuffolk.org.uk>

Art Eat: <https://www.arteatevents.com>

<https://www.powerofstories.co.uk>

## **The Clifford Road Tunnels Heritage Site – a World War II Home Front experience**

Underneath the playground at Clifford Road Primary School there are three World War II tunnel networks built in 1939 as air-raid shelters for the school and local community. It was assumed that these features had been filled in. However, in 1989 one of the shelters was uncovered and the heritage site was created. Since then, the site has been a valuable part of Ipswich local history: a museum full of wartime memorabilia and artefacts.

The tunnels will be open for the Spring/Summer season 2023. The link below gives full details, opening times and admission prices.

The grand opening day is on Saturday 8 April 2023 from 11.00am until 5.00pm  
<https://www.cliffordroadschool.org.uk/clifford-road-tunnels-heritage-site>



## **Book review: *Cardinal Wolsey, for King & Country*, by Phil Roberts**

Phil Roberts is a Tudor historian, researcher and author, a capable lecturer and popular BBC radio guest. His latest book subtitled '*for King and Country*' is timely given that we are about to celebrate 550 years since Wolsey's birth.

Phil's book is comprehensive, well researched and informative; it adds to the lay readers knowledge of Tudor England. I was particularly interested in the chapter on the building of the Cardinal's Colleges, the one in Oxford becoming Christchurch after Wolsey's fall from grace and the one in Ipswich (a school rather than a University College) being dismantled on Henry VIII's orders after Wolsey died but importantly before any of the new buildings were used.

Wolsey returned to Ipswich in 1517, as a pilgrim, visiting the shrine of Our Lady of Grace which was in the chapel that stood on the corner of St Matthews Street and Lady Lane. Phil speculates that this visit might have inspired Wolsey to create a feeder school to his Oxford College. It was soon after this visit that things started moving and by 1521 a Papal Bull, an edict issued by the Pope, had been dispatched from Rome.

Building colleges, and ensuring they have sufficient income to continue running, isn't cheap, but Wolsey not only knew this, but also knew of a source of revenue. For his Oxford college he suppressed Saint Frideswide's Priory, a well-endowed religious house, using the buildings for the educational institution. Similarly in Ipswich he suppressed the Priory of St Peter and St Paul using some of the existing buildings, but he also built new facilities.

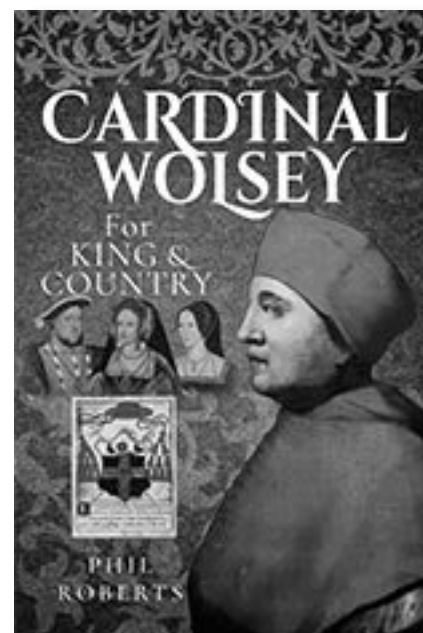
One of the most important reasons for taking control of both St Frideswide's in Oxford and St Peter and St Paul in Ipswich is that they were both well endowed, receiving a substantial income for the land and property they owned, not only in their immediate neighbourhood but further afield across the region. It is this income that would allow these colleges to flourish, and to attract scholars of ability. Selecting the quality of the undergraduates increased the achievements of the alumni, and thus the reputation of the institution.

A decent independent income allows the college to provide accommodation, subsistence and some individual tuition attracting quality individuals, Wolsey knew this because he had been a beneficiary of something similar in his early life. So, who was this man, Wolsey, and how did he achieve the King's favour? Phil explores not only Wolsey, but also his family, establishing where he came from and how he was able to attend Oxford, clearly the first major step on the route from being a commoner rising into the political world dominated by the aristocracy.

As I'm sure you know, it wasn't all plain sailing, Henry VIII wanted a divorce from his queen, Katherine of Aragon, so he could marry Anne Boleyn (whom Henry believed would bear him a male heir). Wolsey tried his best – he always did for the King – but divorce was not permitted in the Catholic Church and the Pope was not only reluctant to agree, but equally slow in announcing a decision. Henry became frustrated and accused Wolsey of treason; Wolsey was summoned from York, but died in Leicester on his way to the Tower.

Phil Roberts' book is full of facts including an interesting section towards the end listing events in chronological order, not only is this useful, it is essential given that these have been a little out of sequence earlier in the volume. However, I would suggest that it is an essential reference for anyone fascinated by Wolsey and an interesting read if you simply want to know more beyond the headline facts.

**John Norman**





## What's happening with the Co-op buildings on Carr Street?

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

**Mike Cook**

The former Co-op buildings in Carr Street are certainly worthy of preservation. The Ipswich Society has argued this point throughout the various planning processes including me speaking against the application at the Development Control meeting a year ago. To make my point I held up photographs of some important Ipswich buildings lost to redevelopment over the years, and strongly put the case that Ipswich's rich history was gradually being eroded by short term planning decisions.

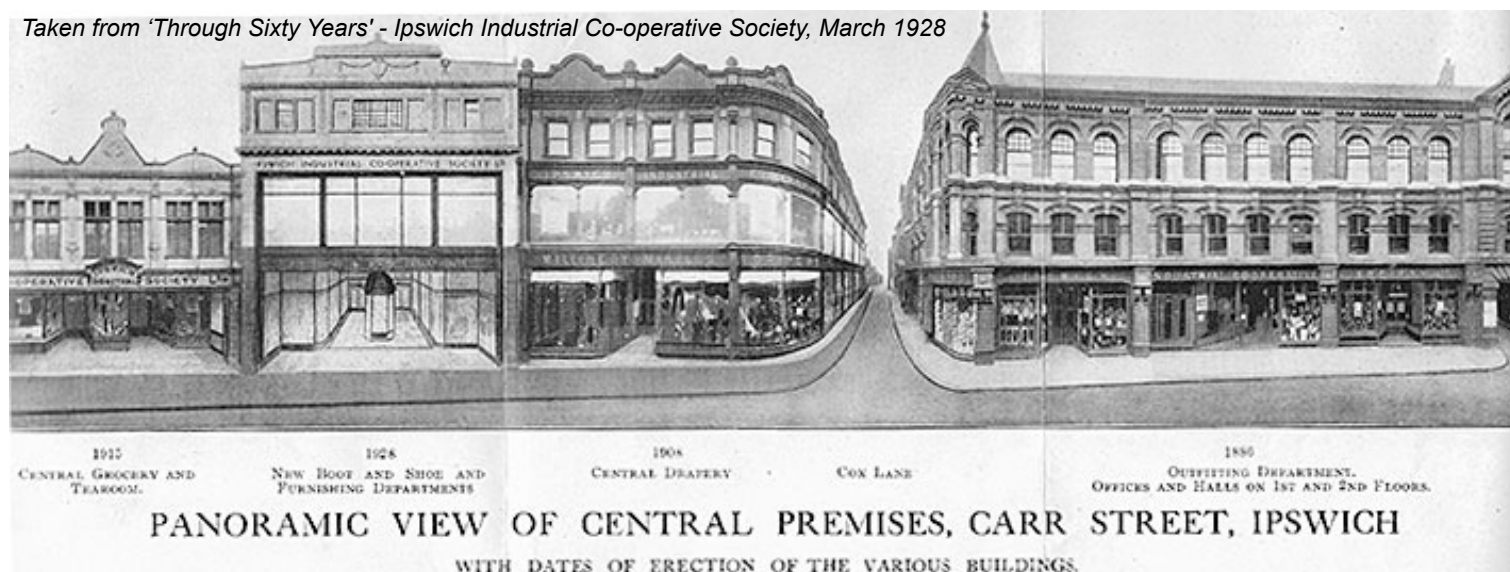
We also suggested that there was a perfectly adequate site immediately adjacent (the former Co-op garden centre), or that the more recent building closer to Majors Corner could be demolished and the site used. Alas, to no avail, the planners can do little other than either 'pass' or 'refuse' the application, and there were very few grounds for refusal.

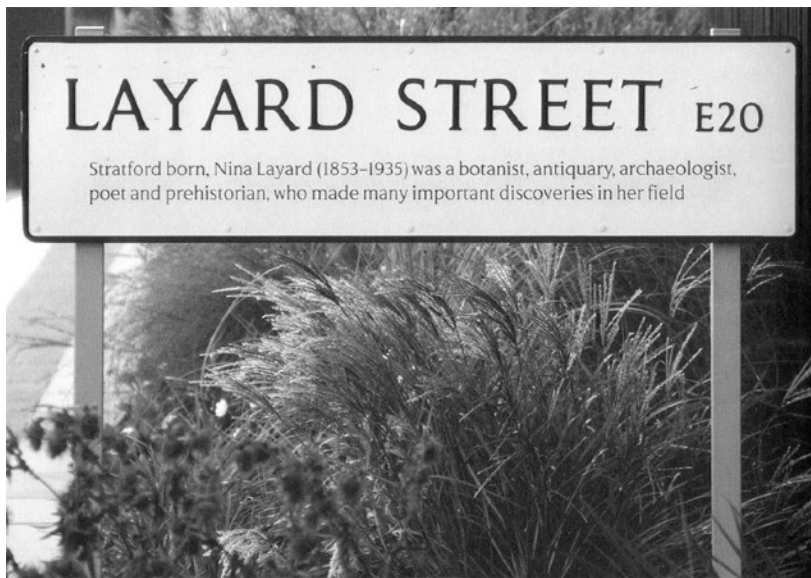
We did manage to persuade them to include a requirement to 'save' the mosaic, and the historic lettering which together with other 'conditions' has pushed the estimated cost well over the Dept for Education budget – hence the delay in getting started. We understand the contract has now been agreed and the school is planned to open in September 2025.

Incidentally, it is almost impossible to change a planning decision, once granted – the Planning Committee cannot change their mind, irrespective of logic, common sense or good practice. We could ask for a Judicial Review if we thought the planning process was flawed (it wasn't) but such a process is incredibly expensive.

**John Norman**

Taken from 'Through Sixty Years' - Ipswich Industrial Co-operative Society, March 1928





Spotted in the book *London street signs: a visual history of London's street nameplates* by Alistair Hall (Batsford, 2020), this 2016 sign bears the explanatory caption: 'Stratford born, **Nina Layard (1853-1935)** was a botanist, antiquary, archaeologist, poet and prehistorian who made many important discoveries in her field.' Our readers will probably know that Nina Layard spent much of her life in Ipswich. A full article appeared in this *Newsletter* April 2014 (Issue 195) and can be read on our website.

This street nameplate (above) is on the edge of the Queen Elizabeth Olympic Park, Newham. Ipswich followed Stratford in east London in 2020, with a street nameplate to celebrate this



redoubtable pioneer: Layard Close which runs off Cauldwell Hall Road, an Ipswich Borough Council housing development. There is, of course, an Ipswich Society blue plaque commemorating her work on the Unicorn Brewery building in Foundation Street.

## Plans afoot for London Liverpool Street Station? (see also the back cover)

Major changes are proposed at our London railway terminus. The proposal would see the building of twin connected towers (16 & 21 storeys) over the top of Liverpool Street Station. The building work would extend into the Andaz Hotel (formerly the Great Eastern, built in 1884 and Grade II\* listed) and to upgrade the station concourse. The 16 storey tower would include six new additional floors for the hotel, with a rooftop garden and swimming pool. The other tower would be largely commercial and is planned to enable the delivery of £450 million-worth of vital station upgrades resulting in an improved passenger experience and creating a 'destination' station (i.e. a shopping centre: 32 million people passed through the station last year).

Swiss architects Herzog & de Meuron's design opens-up the station and creates more concourse space. Should planning permission eventually be granted the whole project is likely to cost some £1.5 billion and take some eight years to complete. Importantly, it will not cost passengers, taxpayers or Transport for London (TfL) a penny. The scheme, being jointly proposed by Stella\*, MTR\*\* and Network Rail in conjunction with key stakeholders, TfL and Hyatt – owners of the Andaz Hotel – is out for public consultation.

Historic rooms within the hotel, including masonic temples and the ballroom will become more accessible to the public, providing unique meeting, leisure and exhibition space. The roof garden and swimming pool will be open to the public. The space outside the station (Hope Square) will be transformed to improve the setting of the station.

**JN**

Architects visuals are shown on the back cover of this *Newsletter*.

\*Stella Property Development Company

\*\*MTR: Mass Transit Railway Corporation; it operates the Hong Kong mass transit network and invests in other railways and railway property throughout the world including the Elizabeth Line (Crossrail).

# The Ipswich Society

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## Diary dates

*Saturday 8 April, 11am to 5pm:* Grand Opening of Clifford Road Tunnels (see page 23).

*Wednesday April 19, 7.30pm:* AGM at the Hold, our speaker is Adrian Bleese – see the AGM booklet included with this mailing.

*Tuesday May 30:* Outing to Finchingfield Guildhall and Hadleigh – see insert.

*Wednesday June 7:* Outing to Faversham, Kent – see insert.

*Thursday July 13:* Cruise down the River Orwell to Harwich on the barge *Victor* – see insert.

*Saturday 24 June, 11am to 6pm:* Cobbold 300 Celebration in Holywells Park (see page 5).

*Thursday 27 to Sunday 30 July:* 33rd Ipswich Beer and Cider Festival, St Clements Church (p.5).

### **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.

**Plans afoot for London Liverpool Street Station** (see article page 26)



*Architects visuals courtesy Stella/Herzog & de Meuron*

