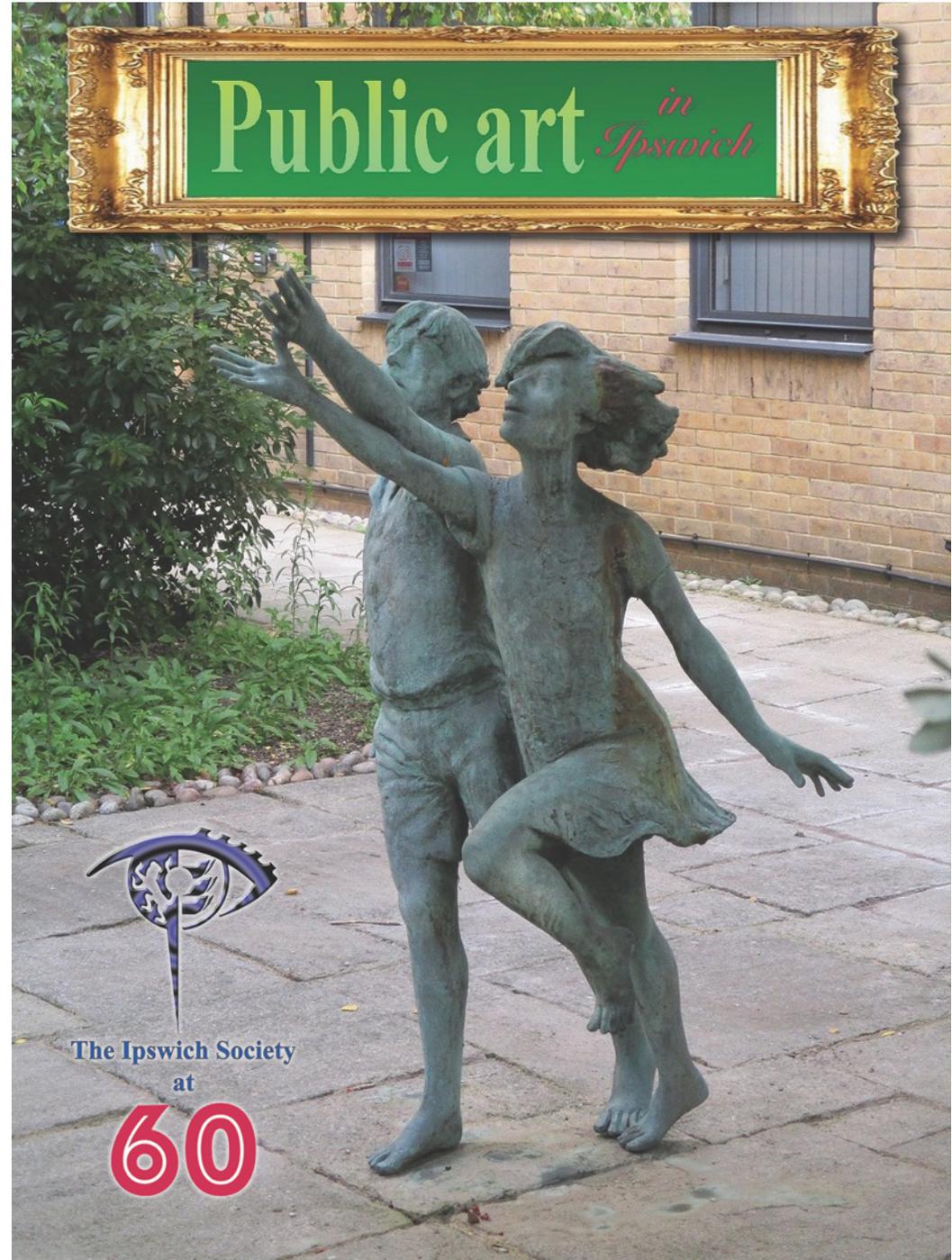


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Cardinal Wolsey roundel from the facade of the Grade II Listed Town Hall 1867;
the sculptor was Barnabas Barrett, the architects were Bellamy & Hardy.



A guide to public sculpture and murals in the county town of Suffolk

Introduction

The speaker at one of The Ipswich Society's Winter Illustrated Talks in 2013 was art historian, Richard Cocke. It coincided with the publication of the book he compiled with his photographer wife, Sarah: *The Public sculpture of Norfolk and Suffolk*. Richard, who had visited many towns in East Anglia made an interesting point about Ipswich. 'You have a fine range of public sculpture and very few "breeches statues" which clutter other towns'. He was referring to the almost inevitable sculptures of 'great and good' (mainly) men who made money, held high office, did good works etc. to be found in other conurbations. In Ipswich we don't seem to go in for this, even for the most deserving characters – perhaps it's our history of non-conformism and radicalism. Even Herbert Hampton's large, bronze statue of Queen Victoria, 1904, complete with stone plinth and four lions *couchant*, which was once sited in front of Christchurch Mansion was melted down for armaments in World War II.

Taking a stroll around the town can provide a wonderful survey of three-dimensional art through time, but you've got to know where to look. This booklet is designed to show the main examples of public art in Ipswich, with indications of others and some which are missing. There is much to celebrate here and, it is to be hoped, there will be more to come in the future to add design, culture and interest to our townscape.

Sources of information include Ipswich Borough Council's *Artathon* (2012) and *The Public sculpture of Norfolk and Suffolk* website (PSNS).

John Norman, Chairman of The Ipswich Society

Front cover photograph:

1. Spirit of youth by John Ravera (1941-2006). Bronze, 1990. Commissioned by Churchmanor Estates, 1989. The artist's broad brimmed hat in bronze, integral to the group, once lay on the wooden bench nearby, but was stolen after 2008. This near life-size figurative work is tucked away in St Mary's Court: access between 10 and 12 Museum Street, leading to Black Horse Lane (open to the public during working hours, Monday-Friday). See also *The Trawlerman* by John Rivera (no. 20).



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47. Formation
48. Three angels
49. Handstanding
50. Fifty-two degrees north
51. Flightpost
52. Propeller



See no. 8: Longship screens.

2. Bust of Thomas Wolsey by James Williams (1798-1888). Marble, 1871.

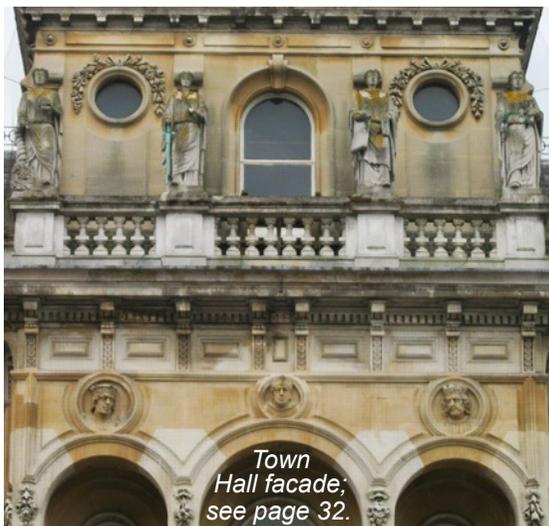
Sited at the top of the main staircase, Ipswich Town Hall. Commissioned as a companion to Turnerelli's 1813 *Bust of Wellington*, which stands nearby. He is shown wearing an elaborately buttoned mozzetta – the official off-duty garb for high prelates – and beret. The costume and features may have been derived from one of the standard prints of Wolsey. Until the full figurative sculpture of Wolsey (see sculpture no.9) in 2011, this was one of the few depictions of the town's most famous son in Ipswich.

[As well as the Wellington bust, note the *Four continents* figures in cast iron on the staircase. Commissioned by the Borough and designed by John Bell for the Coalbrookdale Company, 1867.]



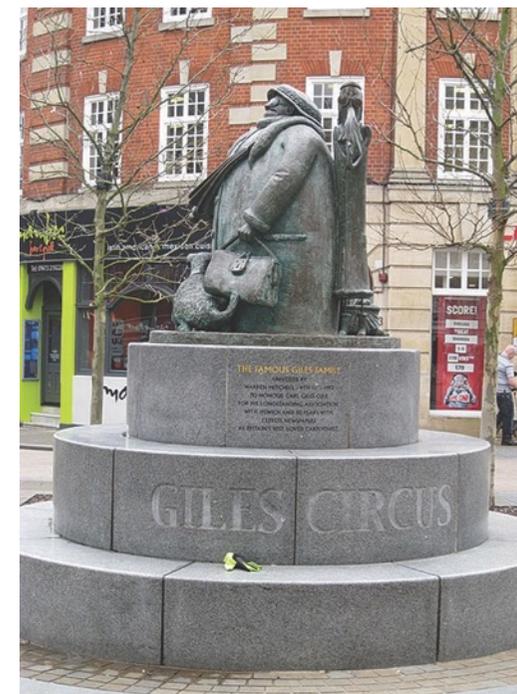
3. Cornhill

John Field writes: '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 (see p. 32) 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.'



4. Grandma and family by Miles Robinson (1952-).

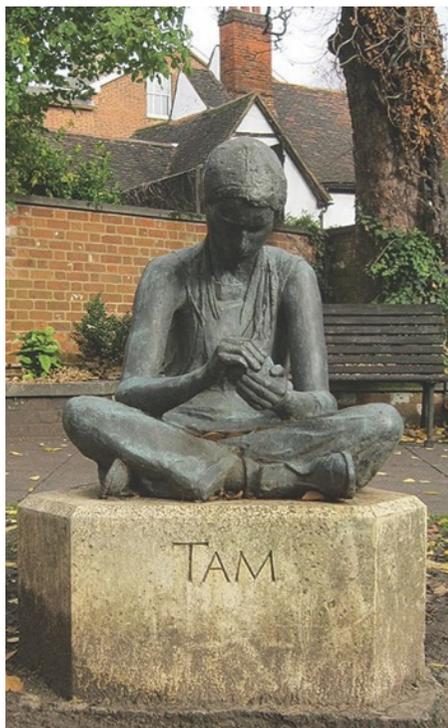
Fibreglass on plinth, 1992. Originally placed at pavement level between Queen Street and Princes Street this family group is based on the famous cartoon characters by Carl Giles (1916-1995); commissioned by Express Newspapers. This sculpture was later resited on a stepped plinth across the road and the area renamed Giles Circus. Giles worked in a nearby building, creating his regular cartoons for the *Daily* and *Sunday Express* and Grandma looks up towards his former office. Miles Robinson studied at Ipswich School of Art and at Bournemouth and Poole College of Art.



5. Ipswich Madonna by Robert Mellamphy. (1927-2016) Bronze, 1990.

Commissioned by the Meryemana Foundation (founded 1977 as Guild of Our Lady of Ipswich), this Madonna and child is wall-mounted with an information plaque in Lady Lane to commemorate the site of the original Shrine of Our Lady of Ipswich (c.1297 to 1538). It is believed by some to be based on the original Madonna which had been smuggled to Nettuno in Italy. (Note: Robert Mellamphy's version in wood of the Madonna and child is in St Mary-at-Elms Church in Elm Street.)

6. Tam by Honoria Surie (1944-), Bronze, 1995.
Sited under a tree to the west of the Church of St Mary-at-Elms in Elm Street, the figure of the artist's teenage daughter, Tamasin, sits cross-legged moulding a ball of clay, reflecting her mother's work in this material. It is a quiet, meditative work, much admired by passers-by. This was the first sculpture made by Surie, who was born in Hertfordshire, and is best known as a ceramicist.



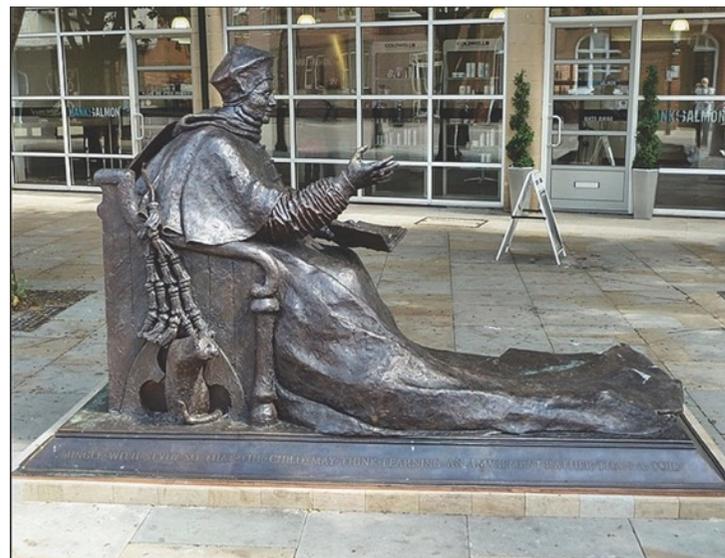
7. Triptych, St Mary-at-Elms by Charles Gurrey (1953-). Ancaster Limestone, 2006.
The three niches above south porch door of St Mary at the Elms, Elm Street had, for many years, been devoid of decoration. In 2006 this omission was rectified with carvings of Christ (centre), the Virgin Mary and St John installed. The lettering on the Christ panel reads: 'SALVATOR MUNDI' (Saviour of the World).



8. Longship screens by Antony Robinson (1935-). Steel, 1995.
Commissioned by Suffolk County Council with a grant from Eastern Arts. The screens are sited at the entrance to the Old Cattle Market bus station. Art Nouveau-style curves rise up to suggest an Anglo-Saxon ship with a bird motif while a silver replica of the famous Sutton Hoo helmet is set in the centre of the screen. The smaller screen evokes a bull's head, relating to the cattle market which once stood here. Restored and resited in 2017.



9. Cardinal Thomas Wolsey by David Annand (1948-). Silicon Bronze, 2011.
A public subscription, led by Dr John Blatchly, raised £100,000 for this full-size figure of the most famous son of Ipswich. The inscription round the base reads:



'Thomas Wolsey/ born Ipswich 1470 or 1471 Died Leicester 1530 Cardinal Archbishop Lord Chancellor and Teacher/ Who believed that Pleasure should/ Mingle with study that the child may think learning an amusement rather than a toil.' Wolsey was Christened at St Nicholas' Church and his father ran a tavern nearby.

10. Brickwork mural, architects: Pick, Everard, Keay & Gimson; bricklayers: Dennis Mann and Ron Alcock. Mixed media, 1971.

Sited on the side wall of a supermarket in Dogs Head Street, sheltered by overhang and bollards. Red bricks were a major product of Ipswich kilns for centuries. Colour is provided by glass and flint elements. So much better than a blank wall.



11. Decorated capital on former Price's shop.

Plaster and wood, c.1869. The figure of Winged Victory (or Fame) is set against scrolls and organic shapes. There is some damage and years of overpainting; the wings are a little difficult to make out. For many years it was Price's boot and shoe shop. The shop building is Listed Grade II and its address is 2 Tacket Street; the capital is on the Lower Brook Street elevation. This feature is added for decoration, rather than structural purposes. 'Fame seems an oddly triumphant choice of decoration for a successful Victorian boot shop.' (*The Public sculpture of Norfolk and Suffolk website*)

12. Gates to St Peter's by Paul Richardson (1967-). Steel gilded, including parts of re-used musical instruments, 2008.

Commissioned by the Ipswich Hospital Band, as part of their conversion of the deconsecrated Church of St Peter, College Street, into a concert venue. Sited as outer gates to the south porch. Two angels play instruments; rose motifs on their robes evoke the Tudor roses decorating the spandrels of the doorway. St Peter's dates from the 14th century, but was modified during the reign of Henry VIII by Cardinal Wolsey, and again in 1878. Fish swim in and out of the scrollwork, referring both St Peter as a fisherman ('fisher of men') and to the nearby waterfront.



13. Prince Alexander Obolensky by Harry Gray (1989-). Bronze, 2009.

On entrance to Cromwell Square car park. Prince Alexander Obolensky was born in St Petersburg; the following year the Russian Revolution broke out and the family fled to England. He studied at Oxford University and played rugby for Oxford, Leicester and England. He was killed in 1940 when his Hawker Hurricane crashed on Martlesham Heath near Ipswich whilst training. He is buried in Ipswich Cemetery. (See also no. 52.)



14. Harvest.

Mosaic mural,
1962.

Sited on the rear of the Carr Street Co-operative store 1962 extension, above Cox Lane and visible from the rear. Oddly, the artist is not known. This colourful mosaic is 9 by 3 metres in size and is in modernist style.

Two figures, a blond woman holding a sheaf of corn (symbol of the co-operative movement) and Mercury, the Roman god of commerce are accompanied by flying doves (peace).

Update: mural now attributed by Lynn Pearson to Gyula Bajo (1907-1984) and Endre Hevezi (1923-2017) working for Co-operative Wholesale Society Architects Department.



15. The Major by Paul Richardson

(1967-). Steel painted black, 2005. Sited on the roof of public toilets at Majors Corner opened in 2003, replacing older facilities. Two large steel flies are attached to the upper wall of the building below 'The Major' waving his fly-swat. Typical of the caricature style of Richardson, the Raj-period Major is shown with handlebar moustache, monocle, plumed helmet and medals on his chest. In fact, Majors Corner is named after a 17th century dyer, Joshua Major, who purchased a timber-built Tudor merchant's house across the road in 1656. A large part of this house still exists, as the Tudor Wing at the rear of Christchurch Mansion.

(See also nos. 12, 42 and 50.)

16. Sir Alf Ramsey,

Sir Bobby Robson

by Sean Hedges-Quinn
(1968-).

Bronze, limestone plinths.
2000 and 2002.

Sited on the corner of Sir Alf Ramsey Way and in Portman Road, the statues were commissioned by Ipswich Town Supporters Club.

Ramsey (1920-1999) was a footballer and manager of Ipswich Town F.C. from 1955-1963 when he was appointed England manager, winning the 1966 World Cup. Bobby Robson (1933-2009) managed Ipswich Town F.C. (1969-1982) and England (1982-1990).



17. The navigator by John Atkin assisted

by Peter Elliot of All Steel Fabrications.

Corten and stainless steel, 2003.

Commissioned by Ipswich River Action Group, it stands on the north bank of the River Orwell, a short walk west of the Princes Street bridge.

At over 16 feet tall, this sculpture weighs four tons. It is inspired by the maritime and industrial past of Ipswich, particularly ship-building and heavy engineering. The Corten used is designed to produce a protective surface of rust.

Standing in a quiet spot facing the river and close to the route of the dock tramway, visitors must seek out this fine abstract work evoking not only the mariners who plied their trade abroad from Ipswich, but also the 'navigators' (navvies) who toiled to build the Great Eastern Railway and the Wet Dock.

18. Ship by Bernard Reynolds (1915-1997). Glass-reinforced aluminium resin, 1971. Moved from the foot of the, now demolished, Ipswich Civic Centre where originally it stood in a pool of water with six jets splashing the base. Resited to Civic Drive/Handford Road roundabout in 1996 where it could be observed from every angle.

Ship is an abstract sculpture of sail and hull forms suggesting 'ships and shipping through the ages – a tribute to Ipswich as a port'. The *Ship* sculpture won the Sir Otto Beit Medal for Sculpture in 1972 and was a gift to the Borough from the artist. (See also 31 and 32.)



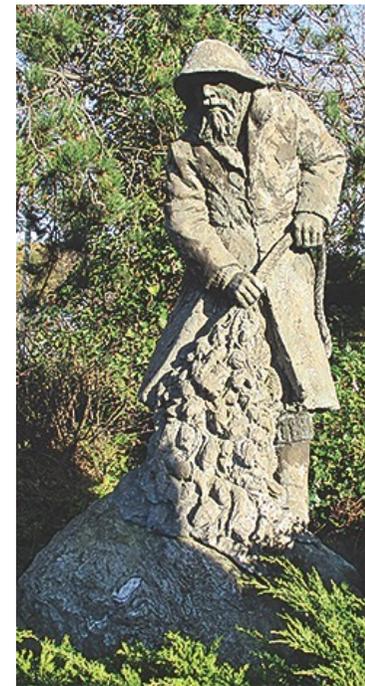
19. Against the tide, Laurence Edwards (1967-). Bronze, steel, concrete, 2004.

Commissioned by the Greenways initiative by the Borough of Ipswich and Suffolk County Council. 'The oarsman is cast in bronze and is fixed to the steel shell of the boat, which was prepared separately. As it is rowed upstream against the tide, the boat reminds us of the man-made element of our surroundings, of how man has exploited his environment by, for example, using the river for transport, food and safe anchor. The figure of the oarsman is stylised but recognisably human. His shape is made up of twisted reeds so that we can see how he derives his existence from the life of the river.' (*John Ireland, River Action Group*) Sited between the entrance to the skate park and the river path, near Stoke Bridge.



20. The trawlerman by John Ravera (1941-). Bronze, 1992.

Commissioned by J. Sainsbury for the entrance to their new supermarket in Hadleigh Road, this traditional figure of a trawlerman in sou'wester, waterproofs and boots is hauling at a net full of fish. The nice detailing of his catch is difficult to make out where vegetation from the small garden spreads. John Rivera is also the sculptor of *Spirit of Youth* (no. 1) in St Mary's Court, off Museum Street.



21. Barley by Vanessa Parker and Wallis Design Associates. Painted steel, 1999.

Commissioned in 1997 as part of the conversion into offices and residential use of Felaw Maltings in Stoke.



Tucked away in the middle of Felaw Maltings, now Maltings Terrace, is this large work (over 5 metres tall) by Vanessa Parker of the Hitcham-based Land & Sculpture Design Partnership. Tall, elegant and very site-specific to the former maltings, it is seen more by those inside the buildings than by passers-by. Part of the Ipswich Waterfront Regeneration Project. See also *Trident with nets* by Vanessa Parker (no. 24).

22. Crows nest, Stoke Quay by Tony Stallard (1958-).
Mixed media, 2010.

The work consists of an 8 metres tall stainless steel structure suggesting a light, which changes colour, in a crows nest looking out from the quayside onto the docks referring to the connectivity between the lookouts of the historic ships and watching the modern dock as it develops and changes.

The lights are a PIR system, which is activated by movement, then they fade out (by 2020 the upper light was still functioning, but the uplighters had been vandalised).



23. Untitled ('Sor of hing') by Mervyn Crawford (1943-).
Aluminium, 1963.

Situated next to the St Matthew's roundabout this modernist art work was made by West Suffolk sculptor Mervyn Crawford (at Geoffrey Clarke's foundry at Hartest) to fit into the rather brutalist 1960s architecture of the Civic Drive development. Its informal nickname derives from a critical letter to the local press, where the writer referred to it as being the 'sort of thing' appropriate to London but not to Suffolk. Unfortunately, the paper's press malfunctioned and the letter 't' didn't reproduce; the name stuck.



24. Trident with nets by Vanessa Parker.
Steel painted black, 2000.

Commissioned by Persimmon Homes and Ipswich Borough Council. Located just inside the quayside gates of Neptune Square apartments, the upright Trident, a symbol of Neptune, the Roman God of the Sea pierces a fishing net with floats. Neptune is invoked here as the Quay is named after him, (actually after the Neptune Inn which still stands on Fore Street). The mesh has been satirised in the local media as a broken shopping trolley. (See also no. 21 by Vanessa Parker)



25. Beyond the horizon by Dan Savage.
Vitreous enamel on glass, 2007.

Sited on wall of a pedestrian ramp leading down from early 21st century apartment blocks to Orwell Quay on the Wet Dock, this 12 metre long work is by York artist, Dan Savage.

Ten elegant glass panels with a fine combination of black and white and colour and a suitably simplified silhouette style commemorate 400 years since Bartholomew Gosnold's expedition to America (arriving in Chesapeake Bay in April 1607). With the approval of King James a permanent settlement, Jamestown, was set up in Virginia. The panels begin with a nautical compass, followed by a native American seen from behind holding his bow. Gosnold in Elizabethan costume and ruff, with a sword at his side dominates the central panel after brief images of his ships and navigation.

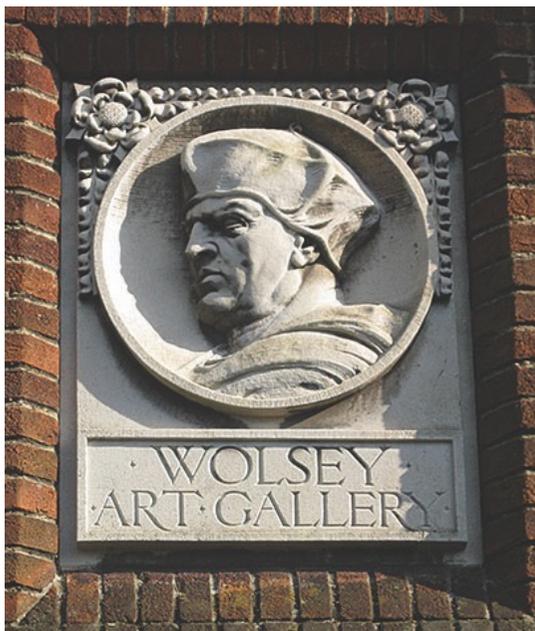




**Public art
in and
around
Ipswich
town centre**

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26. Wolsey tondo by A. W. Bellis (1883-1960). Stone, 1932. This relief of a rather pugnacious-looking Wolsey is mounted above the garden entrance to The Wolsey Gallery to the rear of Christchurch Mansion. The gallery is named after the cardinal (1473-1530), the most powerful figure in Ipswich's history and founder of the College of St Mary suppressed after his death and disgrace in 1530. The likeness is based on Sampson Strong's portrait – the main likeness we have – painted about eighty years after Wolsey's death. See www.ipswichsociety.org.uk/newsletter/newsletter-april-2018-issue-211/the-wolsey-tondo/



27. Cenotaph memorial sarcophagus by Earp, Hobbs and Miller. Bronze on Portland stone, 1924. Christchurch Park, near the Fonnereau Road entrance. 'The sarcophagus which was inspired by Renaissance models with four feet on a plinth is made up of weaponry including bundles of spears, regimental standards, bandoliers of ammunition, maces, machine-guns and a Stokes gun – invented by Sir Wilfred Scott-Stokes (1860-1927) who was the managing director of the engineering firm Ransomes & Rapier of Ipswich. The draped Union Jack and flag of St George shows respect for the dead whose victory is suggested by laurel discretely growing around the knapsack and bayonet. At the top is a rifle and British army round helmet which accompanied the rest of the soldier's equipment: gas mask, water bottle and ammunition belt.' (PSNS)



28. Innocence by Linda Thomas. Portland stone, 2007. Commissioned by Ipswich Borough Parks Department, this abstract sculpture stands almost two metres high near to the Christchurch Park adventure play area. The tapering round hole echoes windows in Christchurch Mansion; different vistas (park woodland or play area) can be viewed from either side. The simplicity of the forms is the strength of the piece, representing a peaceful place for people to pause and contemplate. Linda Thomas was born in Lincolnshire and graduated from Suffolk College, Ipswich.



29. Crane's tableau by John A. Green (1932-2017). Bronze and brick, 1977. Commissioned by Crane Fluid Systems for Ipswich Borough Council, this low-key relief stands in front of a small public garden at the top of Upper Orwell Street. It is one of the few reminders of Crane Co., one of several major foundries in Ipswich, now all gone. The sculpture commemorates fifty years since the first molten metal was poured in the Malleable Foundry of their Ipswich factory.

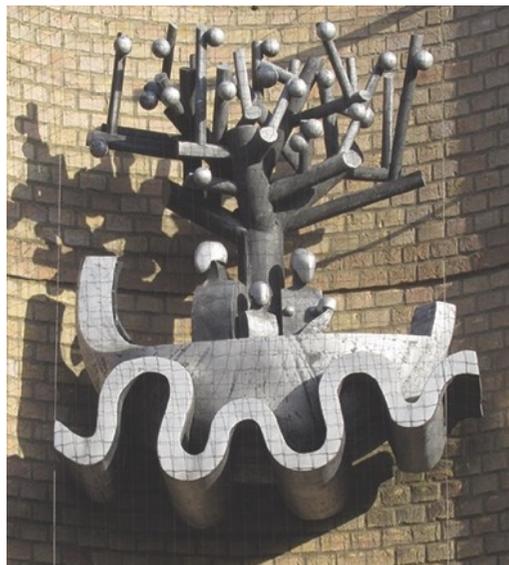
John Green was born in Cemetery Road, Ipswich and attended Ipswich School of Art and the Royal College of Art.



30. Orchard life

by Jonathan Clarke (1961-).
Aluminium, 1999.

Commissioned and funded by the doctors of Orchard Street Medical Practice. A family of father mother and child are shown in a ship set on stylised waves in front of an angular tree with fruit. This reflects family, the maritime history of the town and the name of the street. The centre of Ipswich was once known for its gardens and orchards.



31. Triple mycomorph by Bernard Reynolds. Aluminium alloy on stone plinth, maquette: 1953, installed 1992.

Sited in the Wolsey Garden behind the Mansion, the accompanying description reads: 'This sculpture is dedicated by Tom Gondris in memory of his parents Eugen and Else who died in World War II'. In fact, they died in concentration camps and a young Tom escaped to England on the last of the *Kindertransport* trains. He went on to become a leading light in the heritage and culture of Ipswich. The sculpture combines, perhaps, a family group and organic forms, the whole reaching upwards to symbolise regrowth.

See also *Ship* (no. 18) and *Pylons* (no. 32) by Reynolds.



32. Pylons

by Bernard Reynolds.
Aluminium on concrete,
1960-1.

Commissioned by architects Johns Slater & Haward, this pair of 'pylons' stood tall (5.7

metres) either side of the main entrance of the modernist Civic College block, opened by the Queen in 1961. Both sides of each pylon feature a range of raised symbols and emblems relating to science, engineering, the arts and humanities.



33. Question mark by Ben Langlands & Nikki Bell.
Estremoz Marble and Nero Assoluta dolerite, 2011.



Sited in front of the University of Suffolk Waterfront building, near Neptune Quay on the dock. Originally this large work was accompanied by a distant LED display on a tall chimney in Long Street which spelt out 'Q-U-E-S-T-I-O-N-?', which ceased to operate in 2013. Despite some early and vociferous criticism of the work and its cost, this piece has become an icon of the questing, enquiring nature of a modern university. Many take photographs and children sometimes climb on it.

34. Suffolk trinity.

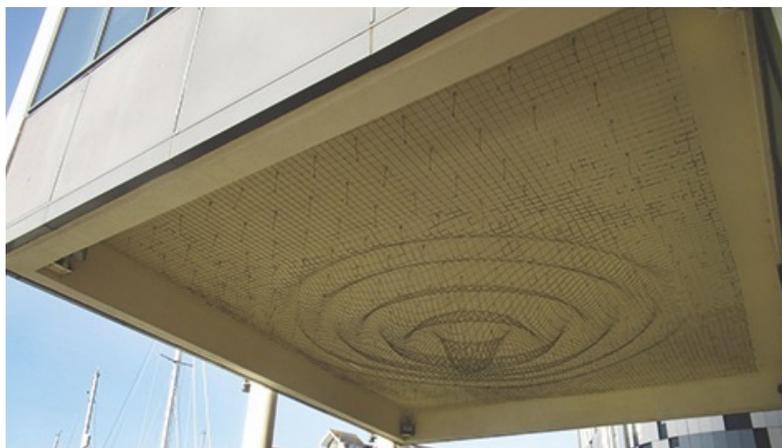
by Harriet Mead. Recovered steel/wire netting, 2004.

The Suffolk Trinity – Suffolk Punch horse, Red poll bull and Suffolk sheep – is set on a purpose built brick and flint plinth to the right of the entrance to Trinity Park, Felixstowe Road. These fine works celebrate The Suffolk Show, which is regularly held on this site, and the county's agricultural heritage.



35. Ripples by Jo Fairfax. Wire and lights, 2005.

The sculpture is fixed to the underside of the large porch of the Neptune Marina apartment block overlooking the dock. It is 14 by 11 metres in size. This remarkable piece, resembling the ripples in water created by dropping a stone in a pool, would benefit greatly from the restoration of the coloured lighting. Patrons of the café and passers-by would find it fascinating, but the shapes are largely missed in the shadow.



36. Boer War memorial

by Albert D. Toft (1862-1949).

Bronze on stone plinth, 1906 (moved 1931). The Suffolk Regiment Boer War Memorial is sited in Christchurch Park between the Mansion and the Cenotaph (no. 27), but was originally on the Cornhill. This fine, life-size sculpture of a solitary, bare-headed soldier with reversed rifle and head bent in mourning was worked in his studio by Albert Toft from a model who had served in the South African War (1899-1902). Perhaps unusually, this war memorial is also a portrait of an individual and is more powerful because of it.



37. Tutu by Stuart Haygarth. Assemblage of tutus with lighting, 2009.

Jerwood Dance House, Albion Quay, on the Wet Dock is the home of this large piece.



On receiving the brief, the artist said: 'I propose to create a large scale chandelier composed from materials relating to the site. The work will create atmosphere and drama in the cavernous space and complement the austere industrial interior'. Indeed, the witty and striking construction is comprised of versions of the traditional ballet dress, the tutu, made by Grishko.

Tutu is viewable from the ground floor, staircase, mezzanine or outside the DanceEast building. The Jerwood Dance House, including this work, was part of the Ipswich Waterfront Regeneration Scheme.

38. Green wind
by Diane Maclean. Stainless steel with reflective coloured oxide finish, 2006. Sited on the 'Tump' earthwork at Ravenswood, this work evokes movement, flight, weather vanes and the aerodrome windsock in an excellent, calming arrangement.



39. Jester, by Richard Thornton. Welded steel, 1993. This large figure was commissioned by the Governors of Northgate High School to adorn the front elevation of the Northgate Arts Centre.



The choice of a jester reflects the role of the Arts Centre as the base for Suffolk's County Music and Performing Arts Services. The more than life-size figure appears to be emerging from the brick wall – note the lower ankle/foot. The centre was part of an extensive rebuilding programme at Northgate, which had started in 1977.

40. Spiral vortex
by Jeff Bell. Lead crystal, 1992. The 122 discs, varying in size and colour, shrink in overall size as they rise giving the impression of an even greater height than their 20 feet. Seldom noticed, all of the discs have different images and symbols on them, for example, a head, writing and a hand: each based on a section of the Dewey Decimal Classification used by libraries. The location is above the Old Foundry Road entrance to the central public library; it is also viewable from the reference library on the first floor.



41. Globe fountain (and bollards) by Bettina Furnée (1963-). Stainless steel, 1996. Commissioned by UGC cinema, these works on the newly-built Cardinal Park are arranged in front of the main cinema entrance. The globe fountain is unattributed, but there is lettering designed and incised by Bettina Furnée on five of the thirty-four bollards which lead the public to the entrance from the pavement and car parks. The filmic inscriptions are: 'I want to be alone; Secrets and lies; Nobody is perfect; This could be the beginning of a beautiful friendship; Come up and see me sometime.'

42. Foxgrove band gates by Paul Richardson (1967-), 2007. Commissioned by Barratt Homes and Ipswich Borough Council for the Foxgrove Gardens housing estate, Foxhall Road. The badges and cuffs of each of the eight bandsmen are marked 'f-o-x-g-r-o-v-e' on both sides of the gates. Also by this artist:



Dancers (a quick step to recovery) in a courtyard on the south side of Ipswich Hospital; and nos. 12, 15 and 50.



43. The guardians by Carlos Fernandes. Carved wood, 2015. Twelve carved posts, one for each month of the year are spaced out along the footpath from the Nacton Road entrance of Holywells Park to the work area and stable block. The first, January (Janus) has faces looking to the future and to the past. The faces appear to draw on biblical and mythological characteristics, carved in a pleasingly naive style.

The installation coincided with the major refurbishment of the park, 2013 to 2015.

Photographs by Carlos Fernandes

44. Man and ball by Giles Penny. Bronze, 1995. Entrance to Ransomes Europark. Simple, massive and impressive.



45. The rhumba by Peter Blunsden. Painted steel, 1995. Entrance to Ransomes Europark. Using reclaimed heavy metal parts (recalling Ransomes engineering), it is a playful abstract of a woman dancing in intersecting curves; painted red.



(Nos. 44 and 45 are sited quite close to one another at the retail park.)

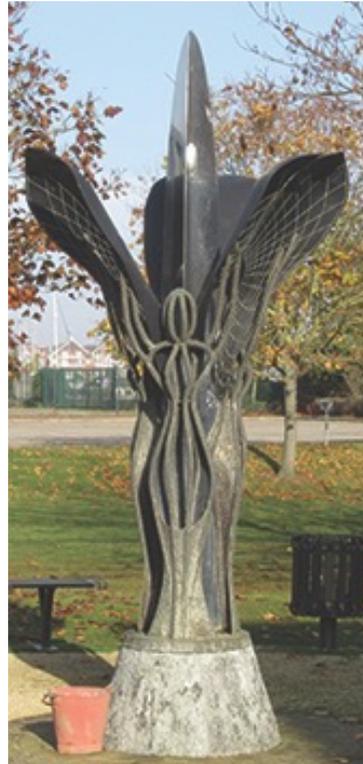
46. Geese, Paul Margetts. Painted steel. Sited on the edge of the Toyota dealership in The Havens. Easily overlooked, but rather an elegant piece. A reminder that this area was once a deserted and natural place. **Updated entry**





47. Formation by Rick Kirby. Stainless steel (small plates welded together), 2003. This large-scale work stands on the entrance to the Ravenswood housing development: a striking and effective greeting to visitors and residents. The poses of the six female figures evoke the heritage of flight at the airport which once stood here. The spires were inspired by a War War II poster Kirby remembered from childhood showing 'a formation of planes caught in the criss-cross of search lights.'

48. Three angels, unattributed. Phosphor bronze and steel, 1999, moved 2007. Originally situated in the middle of the Cornhill holding television screens aloft. Unfortunately, the picture wasn't visible in daylight and they were moved to a position under Lloyds Arch. They have since been moved again (and the television screens removed) to Ip-City Centre, Bath Street in Over Stoke.



49. Handstanding (including Making our mark) by Martin Heron. Corten steel, 2006. Downham Boulevard, Ravenswood. Commissioned by Ipswich Borough Council and Bellway Homes, this dynamic figure is composed of hands. Working with children from Ravenswood Primary School, Heron produced fourteen additional 'Making our mark' pieces in the form of decorated hands spread around the site, draped like gloves on bollards.



50. Fifty-two degrees north by Paul Richardson. Steel, 2013. Alnesbourn Crescent, Ravenswood. Commissioned by Charles Church Developments and Ipswich Borough Council, the two metre high sculpture has, lettered on its wings, places found on the 52 degrees line of latitude – which includes Ipswich. Pegasus appears to have just landed, exhausted after flying the whole line of latitude, perhaps. (See also nos. 12, 15 and 42.)



51. Flightpost by Andrew Smith.

Stainless steel, 2006.

In front of the Ravenswood Health Centre, the relationship between the two elements echoes the 'spirit of flight' and the history of the wartime aerodrome here.



52. Propeller by Harry Gray.

Caithness dark riven slate, York stone, bronze, 2007. Downham Boulevard, Ravenswood. Again echoing the wartime aerodrome, the large three-bladed propeller is situated at the northern end of the axis on Boulevard Avenue made up by *Handstanding* (49) and *Green Wind* (38). Small bronze discs show propellers evolving into petalled flowers. (See also no. 13.)



Other public works

Because of the limitations of space, we have been unable to include every piece of public art in the town and some, notably the chainsaw sculptures in parks, eventually decay. Of course, there are excellent art works within our museums and galleries which have not been included. It is also worth noting that the *Public sculpture of Norfolk & Suffolk* website includes all sorts of additional architectural features in Ipswich under their umbrella heading – this draws the attention of browsers to parts of the town they may have missed. Here are some pieces which can still be viewed; also some which are missing.

Ceres stands at the foot of the staircase in the Town Hall. Once the figure of Justice on top of the Market Cross, she later became the goddess of the harvest.

African garden by Antonia Hockton, Alexandra Park, 2008.

Lightships by Mark Dixon. Perspex and LEDs, 2006, Grafton House foyer.

Balance by Lee Grandjean. Elm wood, 1990. Formerly in Christchurch Park.

Bangladeshi Shaheed Minar memorial, Nick Jacob for Suffolk Bangladeshi Society. Alexandra Park, 2016.

Other memorials and structures e.g. Ipswich Martyrs memorial, drinking fountains in Christchurch Park and Arboretum.

Anglia Retail Park spiral, Whitehouse, Aluminium. Simons Design, 2000.

Latitude giraffe by Peter Garwood at the Ravenswood housing estate.

Dancers (a quick step to recovery) by Paul Richardson, Ipswich Hospital, 2004.

Missing works

The life of the River Gipping, painted mural by a local artist working with school children; River path close to *The Navigator*. Now graffiti'd over.

Celebrating Peter Bruff by Alex Potter. Ipswich Station booking hall ceiling, perspex and fibre optic light; now covered over, 2001.

Ipswich Crown Court by Jacqueline Poncelet, 2004. Dalsouple rubber was used to emulate stained glass on the external glass wall of the entrance hall.

Bull by Dr Dev Mukerji. Bronze, 2006. Once on the east of Civic Drive, this life-size figure of a bull was removed due to vandalism and returned to the artist.

Flora, Pomona and Ceres by John Hutton, 1961. Engraved glass, Fison House, Princes Street. One destroyed, one cracked; now returned to Hutton's widow.

Ceramic mural by John Hutton, Nell Blair, Jan and Zoe Elliston. Eastern Electricity Board headquarters, Russell Road (now demolished).

Note: also by Hutton and missing: **Earth, air, fire and water**, 1956, at Fison's Levington Research Station.

Eye by Geoffrey Clarke (1924-2014), stained glass in Suffolk College foyer (now demolished).

Three enamel panels by Dale Devereaux Barker. Lidl car park, London Road; removed during building of store extension and car park enlargement.

Echo in the forest by Robert Negus. St Nicholas churchyard.

