



The Ipswich Society NEWSLETTER

www.ipswichsociety.org

April 2019 Issue 215



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Editorial

New members

The exigencies of a quarterly newsletter to members result in some strange anomalies; e.g. the white heat of a controversy – particularly one that was as protracted as “Ben’s Bridge” over the Orwell between Rapier Street and Toller Road. From 2015, Ipswich was assailed by vocal support for the project (mainly from those in political and commercial power) extolling the beneficial effects of the bridge on traffic congestion, then strong objections (mainly from residents who would be adversely affected) protesting an increase in traffic congestion caused by the bridge. It all seems a long time ago. In the end a new person at the head of the ruling Conservative group at Suffolk County Council called in the project and following an audit (projected price £139.8 million – plus inevitable future cost inflation), eventually abandoned the largest bridge project at the end of January 2019. Result: some disappointed; some relieved. **R.G.**

Executive Committee

Generally the Executive Committee of the Ipswich Society consists of 12 members, although this is not absolute in that we can co-opt individuals, especially if they offer a particular skill. At the forthcoming Annual General Meeting two members of the Exec will tender their resignation and the positions they hold will become vacant. Both have agreed to stay on the committee until their replacement is comfortable with those particular tasks.

Teresa Wiggin, Minutes Secretary is moving home in September to be near her family and Graham Smith is retiring as Treasurer. If you can help the Society by fulfilling either of these roles or, if you simply want to observe what the Executive does, please contact the Honorary Secretary or myself (details on page 23). **John Norman, Chairman**



Architect's visualisation of the renovated Cornhill, see page 3

Chairman's remarks

At the January meeting of the Executive Committee we took the decision to be publicly positive about the Cornhill, on the basis that, having spent nearly £5 million major changes were now unlikely. We expect that it will take a while for the proposed new uses to come into play (particularly as Morris Men and Puppet Theatres don't usually perform in the winter) and like all changes, we'll get used to it over time.

The new layout has a number of advantages. The space has, once again become a public square, a facility it didn't enjoy on market days with the market traders erecting their stalls on the edge of the highway leaving the space in front of the Town Hall dead, and the footfall outside Mannings almost non-existent. Any attempt to get people into the Town Hall was blocked by a wall of market stalls, the Suffolk Craft Society shop failed and the café struggles with just a few dedicated users.

However, four months on from the apparent completion and I remain disappointed, particularly with the monoliths. It seems every time that I cross the square someone will ask me what I think. I was ridiculed for describing them as 'posh concrete' when they were first announced. I was wrong, they are not posh! If this public art had been delivered elsewhere it would have been rejected as substandard.

We were promised a multitude of names, local people who had helped to put Ipswich on the map. I was expecting, perhaps 100, from ship builders to brewers, from philanthropic merchants to engineers, seed-growers to foundry men and a recognition that women also played a significant role in the development of the town.

Perhaps I was expecting too much when the original images showed the standing stones as green, with shadow outlines of figures and other images covering the full height of the arch. Perspective in CGI drawings is a useful tool architects use to convey a different height to what becomes reality but in my opinion these stones are not big enough, not sufficiently majestic to command the central position (in the town) that they occupy.

My final gripe is the seats: we were promised the opportunity to eat our freshly purchased sandwiches whilst sitting in the sun watching the fountains. We can, providing we don't want to sit together, or engage in conversation with a someone else on the same bench, or snuggle up close to admire our recent purchases (there are no benches and the individual seats are too far apart to hold meaningful conversation).

I hope that by the time you read this the monoliths will have been polished, the rust stains and the mortar splashes removed and a few more plaques with famous Ipswich names added. The footballers are important but we should acknowledge the contributions made by a significant number of others.

John Norman

Footnote

Monolith names (famous Ipswich people): Edith Cook, Nina Layard, Thomas Clarkson, Robert Ransome, Thomas Wolsey, Alf Ramsey, Bobby Robson.



Planning matters

Theatre Square (NWT). A revised proposal for the redevelopment of the Spiral Car Park to create a Theatre Square with layout, lighting and a building for community use. Suffolk Highways refused a drop-off point in adjacent Civic Drive, otherwise the proposals were supported. The agents will contribute £350,000 to fitting-out the building and rent it to the New Wolsey Theatre for a peppercorn. *But* to do this they require the car park permission to run to 2031 for the scheme to be ‘viable’.

Former John Russell Art Gallery, 7 Wherry Quay. Isaac’s planning application proposes little by way of change to the fabric (none of which are objectionable). We understood that it would be a restaurant or function room; however their licensing application seems to have suggested a more raucous nocturnal use, because the hours requested were long. Time will tell.

Separately, Isaac’s has applied to extend the roof over the central courtyard.

County Hall, St Helens Street. Thurlow Architects on behalf of M&D Developments propose conversion of County Hall into 28 flats, twelve maisonettes and 2 new-build maisonettes. There will be a heritage space in the right-hand Court room behind the blank wall facing St Helens Street, an elevation which is hardly altered. We have suggested several changes which would enhance the St Helens Street appearance and the Heritage provision but not reduce the number of apartments.

Land to rear of 79 Henley Road. A previous application for two houses was granted but the applicant decided they wanted a 3 bedroom bungalow and a modern 4 bedroom house, accessed from Dale Hall Lane north. It’s a good sized plot, originally the back gardens of the Grimwade’s family house. The architect, Craig Driver of Hooper’s, has been very thoughtful about the space, its views and its topography. The result promises to be two outstanding modern houses.

34 Graham Road. 34 Graham Road : This application to build a small house on an awkward shaped and sloping plot taken from no 30’s garden and close to no 34 has been refused on the grounds that ‘the design of the building does not respect the context of the conservation area and there are problems with existing trees.’

2 Park Road. This large house which included a single-doctor GP’s surgery has had planning permission since 2007 for a large extension (to the south) and conversion into 14 apartments. This application is for parking spaces between the extension and the Bridle Way (and other minor changes). The original house, designed by H. Munro Cautley, was built about 1913 has no protection beyond being in the conservation area. It wasn’t in The Society Local List but does merit a full description in the latest edition of Pevsner. The applicant claims that the drainage system was largely completed before the original planning permission expired; so, legally, it will be impossible to resist the conversion. Additionally it is hard to make a watertight case against the car park. Whilst the loss of the interesting south side balcony is a pity, it is almost entirely screened from public view by a dense belt of undergrowth and trees in the north-west corner of Christchurch Park and by the old brick wall alongside the bridle path. In our view it’s much more sustainable to have 14 apartments this close to the town centre than new buildings on green fields.

104 London Road. Here’s one we lost; this early 18th century 2 bay small house is now dilapidated, it is not in a conservation area, nor is it listed. It is, therefore, completely unprotected. The developer aims to demolish it and build a 3 storey *Edwardian* pastiche house divided into four, two bedroom flats. Some say it is unbuildable. It’s one of those decisions that are wrong but legally unavoidable.

Webster's Yard, Dock Street. (Conservation Area + IP1 Action Area). Complete site clearance and erection of a ten storey building containing seven 2-bedroom apartments, a 3-bedroom duplex and a town house. The exterior design appears satisfactory. It would be smaller in height and bulk to the neighbouring development. There has been preapp (pre-application) discussion to which we have not been party and the proposal is now well advanced. It is a small but luxurious development. It will mean the loss of the 'Edward Fison Ltd.' sign. This historic lettering feature has no mention in any list: *Historic England*, Pevsner, nor the Society's 1984 Local List. It is, however, in the Stoke conservation area. It is difficult to make a case for it architecturally but it would be interesting to try and retain the gable wall with the Edward Fison sign or, at least, some memory of it in a new build. *See photographs below.*

Land adjacent to Laurel Farm, Henley Road. Close to the northern edge of the Borough, on the east side of Henley Road. A patch of meadow on which the owner wishes to erect a 4-bedroom detached house together with a 3-bedroom semi-detached house and 3 single garages, parking spaces, generous gardens all off a new common vehicular access. The architect, Peter Wells, proposes conventional rural designs. Our objection would be that this is in the 'countryside' connecting the town to the rurality. It is zoned as such. However, there are several houses around it and when the Ipswich Garden Suburb is completed it will be surrounded. It may even have access to the Northern Relief Road running through it!

Mike Cook



Top: The Edward Fison Ltd. sign (with bonus 'Webster's Trade Yard' lettering – now gone) photographed in 2000 from the Island site. The building fronts Dock Street in Over Stoke. Below: the sign has benefited from weathering, the characters more pronounced by 2012. [Photographs from the Ipswich Historic Lettering website.]

Attention to detail – does it matter? Yes!

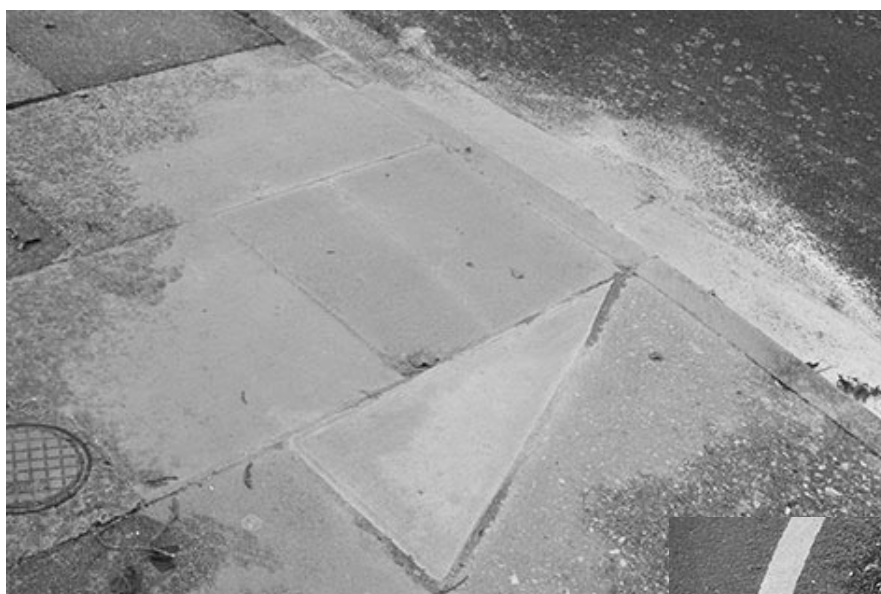
Much comment is made upon new work carried out in our town. Indeed this Society seeks to review the quality of notable projects through its annual Awards presentations each November.

However much work and public spend is on routine repairs and installations around the town. Each and every one of those pieces of work has the potential to impact upon the general appearance of the town streetscape. Examples are paving repairs, pothole repairs and the erection of street signs and bollards.

The above photograph was taken in January 2019 of a recent installation or repair adjacent to St Clement’s Church. The workmanship is poorly finished with no attention to detail evident. These two bollards could have looked pristine and well finished. Instead they give the

impression of a rushed piece of work completed with little regard for its impact upon the street’s appearance in an historic area of Ipswich.

Every piece of work completed, however small, has the potential to make a positive impact and reflect sound investment of public funds.



Those responsible for sign-off and payment for these types of work would do well to ask themselves: “Would I pay for this if it was on my personal property?”

I doubt many would pay for this example.

Graham Smith

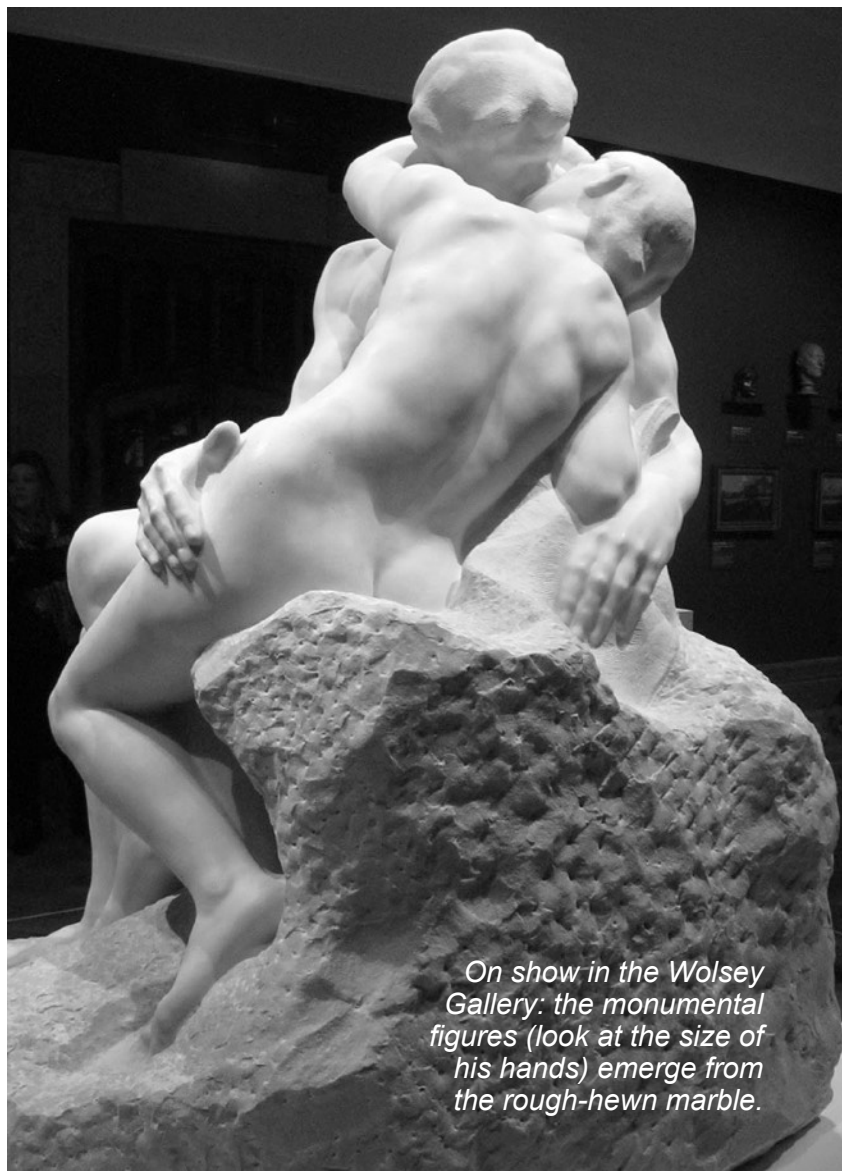
Lower photographs: two more examples from Ipswich streets.



Kiss and tell

The 1900 sculpture by Auguste Rodin, on loan from the Tate, depicts the adulterous lovers Paolo and Francesca, who were mentioned in Dante's *Inferno*. According to the epic poem, the couple fell in love while reading *Lancelot and Guinevere*, and were slain by Francesca's furious husband. It was based on a detail from the earlier *Gates of Hell*. The original sculpture, commissioned by the French Government in 1888, was shown at the Paris *Salon* the following year.

In 1900, Rodin made a copy for Edward Perry Warren, an eccentric American collector, who lived in Lewes in Sussex with his collection of Greek antiquities and his lover John Marshall. Warren offered half the original amount, but Rodin would not lower the price. The contract for the commission included that 'the genitals of the man must be complete.'

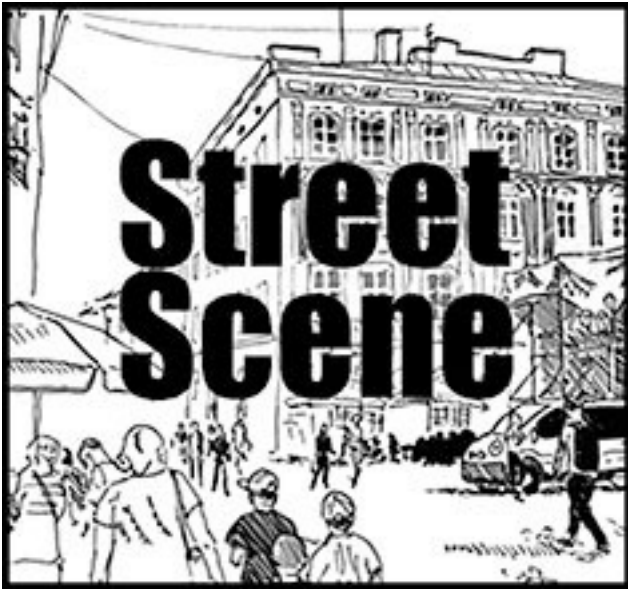


On show in the Wolsey Gallery: the monumental figures (look at the size of his hands) emerge from the rough-hewn marble.

When the sculpture arrived in Lewes in 1904, Warren placed it in the stables at the back of his home, where it remained for a decade. It is not known whether this location was chosen owing to the great size of the sculpture or because it did not fulfil Warren's expectations. In 1914 the sculpture was loaned to the Lewes town council and put on public display in the Town Hall. A number of puritanical local residents objected to the erotic nature of the sculpture. They were particularly concerned that it might encourage the ardour of the large number of soldiers who were billeted in the town at that time, and successfully campaigned to have the sculpture draped and screened from public view.

Eventually, in 1955, the Tate bought the sculpture for the nation at a cost of £7,500. In 1999 between 5 June and 30 October, *The Kiss* returned briefly to Lewes as part of an exhibition of Rodin's works. Its regular home is now the Tate Modern.

Several other Rodin sculptures inspired by movement and dance are on display with *The Kiss*. The exhibition continues at the Wolsey Gallery in Christchurch Mansion until 28 April 2019. It features an impressive selection of sculptures, reliefs and drawings with a Suffolk connection. John Constable's figure drawings are a revelation. **R.G.**



At this time of year things tend to slow down a little. Town centre retail is on the decline nationally. Ipswich has suffered but is by no means worse off than others around the UK. The biggest disappointment is that *Pret A Manger* will no longer be opening in the former Grimwade's outfitters on Cornhill.

Council Leader David Ellesmere said: 'We understand that there has been a national change in direction because Pret was bought by JAB last year, and they have changed the focus of Pret; there is now less money available for new store openings.' They have not, however, ruled out Ipswich in the future. Structural problems with the building

almost certainly triggered their final decision on the Cornhill site.

New shops / restaurants etc.

Flannels which is majority-owned by the retail tycoon Mike Ashley, has confirmed that it is opening a new store in Ipswich's Buttermarket Shopping Centre. Ashley, founder of Sports Direct, also has stakes in several other large retail names including Debenhams.

Shawarmer is a new chicken restaurant due to open soon in the former Brett's store in Westgate Street under a private owner.

Wiff Waff bar and grill recently opened in the former Grand Central unit on the Waterfront. Still the same owners (TLC Inns) based in Wickford Essex, who have 11 restaurants and inns in the area and have rebranded the restaurant to another of their company brands.

Coming soon.

Food Warehouse (part of the Iceland group) are due to open two new food stores in the spring, one in the Suffolk Retail Park on London Road in the former Brantano unit and another store in the former MFI unit in the Euro Retail Park.

Home Bargains are due to open a new store this spring in the former Dunelm unit in the Suffolk Retail Park.

Now open.

The new 93 bedroom *easyHotel* (part of the easyJet group) opened its doors on Northgate Street (once Assembly Rooms, School of Art, Ipswich High School, Egertons etc.) in January.

Cardinal Park: the external upgrade and modernisation of its restaurants complex has been completed.

Crown Street apartments. After around two years of work this conversion of a former restaurant on Crown Street is all but completed.

Still open.

So far Ipswich has managed to hold on to *Patisserie Valerie*, *t Reds* and *HMV* who have all already closed numerous stores throughout the UK this year and may close more.

Peacocks have a closing down sale, but we understand this is while their situation is reviewed and may not be final.

Marks and Spencer have closed several stores in the UK recently and will be closing more.

'We are on track to restructure our store portfolio with over 100 full-line closures and expect to see newly remodelled stores open next year' said M&S Chief Executive Steve Rowe. So far the Ipswich branch has survived.

Debenhams is considering closing 50 of its 166 stores. So far the Ipswich store has survived.

Current building projects.

*Developer John Howard (also developer of the ‘Winerack’) hopes to start work on the *McCarthy & Stone* assisted-living residential complex on the former Archant Newspapers site in Lower Brook Street around May this year following an archaeological dig on the site.

*The completion of the *Winerack* residential tower containing 150 flats and car stacker for over 200 vehicles, to include ground floor commercial units on Ipswich Waterfront continues to progress with completion expected in early 2020. The first phase is expected to be handed over in March this year.

**Pauls Maltings* office conversion in Princes Street. This upmarket project is nearing completion. The plans for the Maltings complex include a new glass atrium linking the main buildings, and light wells to bring in floods of light to the main building. It will be very modern, flexible space, for a mix of businesses of various sizes, including creatives.

**The Hold*. The new Suffolk Records Office is now taking shape fast on Fore Street and is expected to complete in early 2020.

*There is activity at the old *Odeon* on Majors Corner which is being converted into Hope Church, currently housed on Fore Hamlet, to include a public café and events and conference facilities for hire.

*The former *Bar Fontaine and La Dolce Vita night club* on St. Margarets Plain and Old Foundry Road is now taking shape as smart apartments and should complete later this year.

**St. Peters Wharf*, Ipswich Waterfront. Work started in January to improve this entrance to the Waterfront from Stoke Bridge. Lighting, trees, seating, fencing, paving and road resurfacing are all included in the plan as well as a raised viewing platform over St. Peters Dock, currently hidden by the 1960's flood wall. Completion expected in June 2019.

**Cornhill*, finishing touches are expected to take place soon to include polishing the surfaces of the ‘Henge’, new and additional handrails on the Town Hall steps and a solution to the dangerous step (currently with temporary fencing) which may include seating of some sort.

Tim Leggett

The Winerack scaffolding coming down, February 2019.



Time Capsule for The Hold

A significant event took place at the University IWIC (Ipswich Waterfront Innovation Centre) on the 28th of February. James Divine, an intern at the Suffolk Records Office, had been entrusted with the celebration of the burial of a time capsule, one of eight around the county, on the site of The Hold – the new centre of Suffolk Records Office here in Ipswich.

At a recent Heritage Forum meeting representatives there had agreed to submit offerings to be included in the capsule. This was an opportunity for various organisations to present a description of the contents offered as well as expressing hopes for the intervening years between burial of the time capsule and its disinterment in 2119.

Included in the presentations were representatives of two primary schools from the area. Cliff Lane Primary School and Clifford Road Primary School sent two pupils each who very capably described what they were enclosing for their descendants to find in one hundred years time.

Stars of the various bodies on the Heritage Forum: John Field for the Historic Churches Trust, Des Pawson of the Ipswich Maritime Trust, Keith Wade for the Ipswich Archaeological Trust, Bob Allen for the Ipswich Building Preservation Trust and our own Vice-Chairman, Tony Marsden, spoke briefly. Terry Hunt, Chairman of Ipswich Vision, brought the presentations to an optimistic close before we went on to the site of the interment.

In the bright setting of a daunting building site, clad in hard hats and yellow vests we all gathered as the pupils and our Mayor, Councillor Jane Riley, lowered the capsule and enthusiastically spaded sand over it, County Council Cabinet member for Ipswich, Paul West (a voice on the Ipswich Vision partnership), joined the activity and many photographs were taken.

In their optimistic hopes, all felt that Ipswich might see a future which insisted on improvement, one that guarded against complacency so that in one hundred years time a trace of the intentions of these worthy participants – the legacy – might be perceived in the capsule's contents by our great-grandchildren.

Tony Marsden



Letters to the Editor

Why no award for Brand's building? from Margaret Hancock

Chatting to other members after the 2018 Ipswich Society Awards event it seems I was not the only person dismayed at the judges' decisions on some projects given awards and, almost more importantly, some schemes that were not.

Although I did not nominate the scheme, I was particularly disappointed that the new apartments in Tacket Street received no award. The Society's website photographs illustrate the sad state of this building in 2014 with buddleia growing from upper storeys. Great care has clearly been taken to clean the brickwork, thus highlighting the 'Brands' wording, and preserve the original fascia revealed during refurbishment. This has encouraged one business now occupying part of the premises to create a modern fascia sympathetic to the whole building, which is now much admired and appreciated by visitors and locals alike. The scheme seems to satisfy many of the criteria set for an award, especially its impact on the local street scene. Surely, it does indeed set a good standard for others to follow? And yet not even a simple commendation was awarded.

I accept that it is good for schemes to be considered by those with professional expertise in building, architecture and design and very much appreciate the time devoted to this task, but awards are highly prized and given in the name of all Ipswich Society members. However, other than being invited to nominate projects for consideration we are not involved in any way nor given any explanation as to why apparently suitable schemes have been 'passed over'. Perhaps it is time for a drastic review of the whole process if the Society wishes to reward local companies, builders and developers by recognising more of those who carry out good quality work that frequently increases costs and reduces profit margins in an increasingly competitive market.



The river path from Mike Neale

Further to my comments regarding the development of the Gipping and the Gipping Trust response, it seems that although there would be numerous problems, there is less likelihood of opposition to such a scheme than there was for the town centre.

In view of the dissatisfaction in general with the town centre scheme, and the feeling of resigned indifference by the populace, is it not time to get the people of the town more involved. There is a feeling that the Ipswich Council has to take responsibility to come up with the answers and the people just have to accept that. Unfortunately, that is a by product of centralization where central government and the County provides much of the money and then, in the eyes of the Ipswich Council, become the paymasters. The Ipswich Council then becomes just an administration to

(continued)

make sure the bins are emptied and the rates are collected. The Suffolk Council is so far disconnected that few people even know who their councillor is.

Development of the town at this difficult time requires as many heads and thoughts as possible and needs to involve all interested parties, including The Ipswich Society, The Gipping Trust etc etc as well as and most importantly the general population. It is also way above the level of politics which has recently discredited itself.

So how can we make a better connect between the Ipswich Council and the People? For a start, I would suggest an internet forum which is run in such a way that the people can ask questions, give opinions, and get responses to matters that concern them.

Nowhere to sail a model vessel from Bruce Polley (Tel.: 230204)

Given the many attractive and useful amenities in Ipswich, I wonder if I can draw to your attention one omission: a model boat pond. Enthusiasts with radio-controlled model ships and children with small yachts have to go to Woodbridge to indulge in their hobby. The pond in Woodbridge has the advantage of having raised sides, so that participants don't have to launch their craft from below ground level. But in Ipswich: nothing.

There used to be a model boat pond in Felixstowe near the end of the pier (now a car park), there is a small, raised pond in Aldeburgh near the Moot Hall, but the best such facility near to the town has to be that at Dovercourt. It is close to Dovercourt Swimming Pool and is looked after by Harwich and Dovercourt Model Boat Club. Norwich had Millennium money and has a beauty in Eaton Park. Come on, Ipswich!

I would like to suggest that the Borough Council invests in a decent-sized model boat pond, raised for the convenience of all ages. A good spot might be an area close to the Bourne Park car park off Stoke Park Drive. Situated away from the row of trees, it is close to a water source, Belstead Brook. I am sure that model boat enthusiasts of all ages would make full use of such a facility for sail and (quiet) electric. I'm sure it would be a catalyst to the founding of an Ipswich Model Boat Club.

Passenger Trains

Two hundred years after passenger-carrying railways were introduced the railways are again booming, particularly for long journeys. The number of people using the railways has doubled in 20 years, in Eastern Region the number of passengers increased from 79 million (1995-96) to 188.5 million (2017-18). Greater Anglia alone conveyed 1.1 million people every week, all contributing to the costs of the new trains, a totally new fleet of 1,000 items of rolling stock by the end of 2020.

Population of the World

Every day the world population grows by 200,000 people. All of them need feeding. Every minute there are an additional 150 mouths to feed. Every year an additional 75 million people require food, water, electricity and a mobile phone; unfortunately a substantial number won't have access to a toilet.

Ipswich Arts Centre Memories & Recollections Project

The project culminated in an exhibition at the University's Waterfront Building, bringing together a wealth of material about the Church of St Clement, the communities and people it served and their stories, a number captured as oral history. It is hoped that the exhibition will appear for a longer period in the future. The project continues...

How The Ipswich Society is financed

The Ipswich Society is funded entirely through its membership donations. Where our members have completed a Gift Aid declaration form, we are able to make a claim under the Gift Aid process. As such we are entirely independent and our expenditure is incurred entirely on behalf of the members.

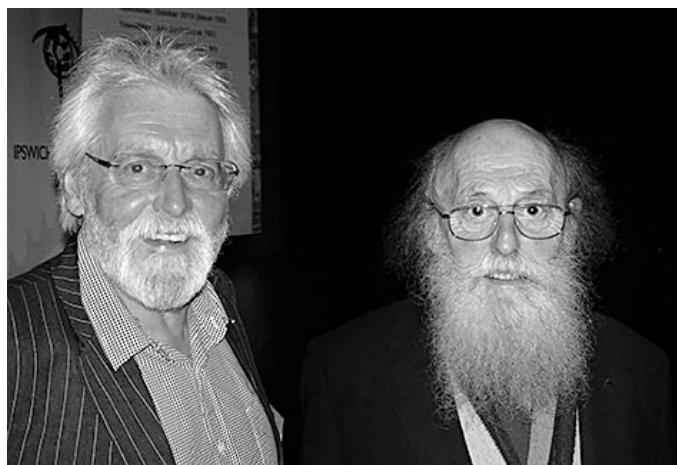
A large proportion of our annual income is spent on the production and distribution of our quarterly *Newsletter*. In addition, specific events are organised for members to attend and enjoy. These include our Annual General Meeting and the annual Awards Evening. The Society coordinates the annual Heritage Open Weekend on behalf of the town and produces a booklet detailing those premises opening their doors for members of the public to visit.

The Society occasionally makes donations towards projects of interest to Ipswich and the town's promotion and preservation.

Graham Smith, *Ipswich Society Treasurer*

Leonard Woolf (1934 to 2018)

We were sorry to hear of the sad death of Leonard Woolf, aged 84, at Ipswich Hospital on Friday 12 October 2018 following heart surgery. A man of Ipswich, Leonard attended Ipswich School and has been involved in agriculture, horticulture and environmental issues. He was a long-time member of the Suffolk Federation of Young Farmers, being County Chairman in 1966/67. A long-time member of The Ipswich Society, we are indebted to Leonard for the numerous wonderful photographs of Ipswich, many Edwardian, which he donated to The Ipswich Society's online Image Archive. He has also been a generous donor of photographs to the Ipswich Maritime Trust. An environmental campaigner for many years, in 2015 he was presented with the Green Hero award for his efforts by Chris Packham. A popular and recognisable figure around the town, here we see him at DanceEast in 2015, photographed with John Norman, Chairman of The Ipswich Society.



Gift Aid and GDPR

Thank you to everyone who has renewed their membership of the Society, and to those who returned the GDPR forms. Most members have 'ticked the box', several boxes were empty, none refused and a few were anonymous.

Some members were not sure if they were signed up for Gift Aid, and requested forms. If I have not sent you a form, it is because you are already signed up. There is no need to complete another form, as the permission continues until you cancel it.

One member returned the GDPR form, with a note to say they no longer paid tax, so Gift Aid no longer applied. Unfortunately, there is no name on the form. Please let me know who you are so that my records can be updated.

Celia Waters, *Membership Secretary*

Ipswich Society Awards 2018

A hardy crowd braved a chilly night at St. Peter's by the Waterfront on Wednesday 21 November 2018 for the annual Ipswich Society Awards.

The sixteen nominations, which can be viewed on the Society's Image Archive via our website (www.ipswichsociety.org.uk), were appraised by our Vice-President, Dr Chris Wiltshire, for the variety of ways in which they made a notable contribution to the townscape. He led the audience and thirty guests representing the nominees through the projects with his mix of charm, acerbic criticism and unclouded knowledge of the town, its structures and aspirations.



Commendation awards were given to the Borough's **Crown Car Park** newly decorated in its gleaming cladding; a **project in Constable Road** where the house-holder had renovated its seventies windows with new wooden sashes by Sash Converters' Adrian Keeble. These were rightfully celebrated and appreciated.

The High Commendation awarded to **'The Follies'** – formerly the Haven public house was given for its bold initiative, the impact on the street scene and the quality of the finish: Duncan Foster, the developer was pleased for his team including Martin Tricker and Ben Reay of Last & Tricker and John Pettman of Bridgewood Property.





The final award, of Distinction was given to the Lantern Room: the new extension to Saint Augustine's Church in Felixstowe Road. This structure greatly complemented the rather stark 1930s church. The architectural quality and original use of materials – the cladding in Corten rusting steel, the manner in which it respected and enhanced the church itself and the way it set a standard for others to follow – was noted and might be expected to lead to further honours. We were gratified by the presence of a number of parishioners of the church who came to celebrate the success achieved on the night. Also present was the architect, Brian Haward of the Southwold practice. Sue Sturgess stood in for her husband Ian, who was instrumental in the management of the construction process, but was unable to attend owing to illness.

The evening concluded in the traditional manner of welcome drinks and canapés. The Society could commend itself for yet another successful, entertaining and edifying evening for its guests and members.

Tony Marsden



Above: parishioners from St Augustine's celebrate their success: Helen Schmuecker, Colin Scott, Sue Sturgess, Dan Schmuecker, Vice-President Bob Allen, Julie Daniels, Mayor Cllr Jane Riley, Mike Trower, Linda Trower, architect Brian Haward and Cathy Scott.



Tom Gondris (1930 - 2019)

Tom was a great contributor to The Ipswich Society and indeed to many other organisations which aim to benefit our town. He was that rare individual whose role as a businessman seemed wholly compatible with putting in the effort and time to work for such organisations. Ipswich was fortunate to be the recipient of his good work.

Many readers will already know Tom's remarkable background story but it is essential to our appreciation of the man to share this knowledge with all our members.

Tom's parents could see that the Nazi invasion of Czechoslovakia bode ill so, learning about the *kindertransport*, they managed to get their 9 year old son on what turned out to be the last children's train to leave Prague

in 1939. They had arranged for British friends of Tom's uncle (who already had four boys of their own) to take in this young boy who spoke no English. His parents aimed to follow via an indirect route through Poland but that country was being invaded and they were never heard of any more. Tom bought Bernard Reynolds' *Triple mycomorph* sculpture as a lasting memorial to his parents. It is positioned in the small, peaceful garden behind the Wolsey Art Gallery at Christchurch Mansion.

A happy upbringing in England eventually led to this intelligent young man joining the firm of Harry Erben, manufacturer of bottling equipment. When the firm re-located to Hadleigh, Tom and his wife Pat chose to live in Ipswich – our luck was in.

Always interested in history and the arts, especially architecture, Tom joined The Ipswich Society and was soon elected on to the committee. When it became necessary to appoint someone to take charge of responding to planning applications, Tom was happy to take that on and admirably organised our team of monitors when important matters came up thick and fast, more so then than now.

>

His greatest enthusiasm was for Ipswich Building Preservation Trust. In 1978 as a founder member and chairman, who knew how to get things done and raise the funding, he could see that the preservation of Ipswich's endangered historic buildings was an urgent concern. He negotiated a loan from the Borough Council to acquire the first property. When that major restoration was complete, it was sold to raise the capital to buy the next property, and so on each time.

The Trust subsequently saved, amongst others, the former Globe Inn (St George's Street), the Half Moon and Star (St Matthew's Street), the magnificent Curson Lodge (St Nicholas Street/Silent Street) and, his favourite project, Pykenham's Gatehouse (Northgate St). He remained dedicated to The Ipswich Society, but I often think that his wish to remain on The Ipswich Society committee even though he wasn't well enough to attend was partly because we usually meet in Pykenham's Gatehouse – and up that steep little staircase which he knew he couldn't negotiate in his last two or three years.

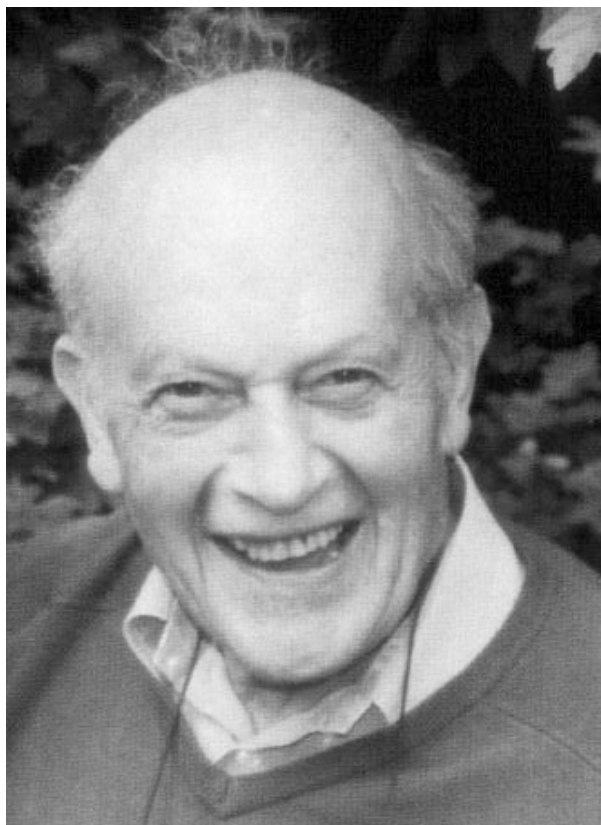
He was also a founder member of the more recent Suffolk Architectural Heritage Trust which he chaired for a time. And he was a leading figure and then chairman of the River Action Group, recognising the need for making better use of the river banks in the town. A friend of youngsters, too, he helped to promote the skate park near Stoke Bridge, although he sometimes worried that the skaters didn't wear helmets.

It was all these services to Conservation and Heritage in Ipswich and Suffolk which brought him national recognition with the award of MBE in 2009. Nobody could say it wasn't thoroughly earned.

Not to be forgotten, Tom served as a Labour councillor on the Borough Council in the years 1972-76, at the time when Bob Cross was grateful for all the support he could get from Ipswich Borough Council and the wider community for the conversion of the Corn Exchange and creating the new venture of Ipswich Film Theatre (IFT) which Tom supported wholeheartedly. He could appreciate the warmth and humanity of the wonderful range of international films which IFT brought to Ipswich for the first time.

Those of us who attended Tom's funeral on 21 February 2019 were given, not a conventional order of service, but a selection of family photographs ranging from poignant little Czech boy to Tom in later years with Pat, their daughter Joanna and sons, Peter and Alexander. Seven words on the cover summed up Tom perfectly: “a life lived well by doing good”.

Neil Salmon



House cladding and insulation

Solid brick walls breathe; one of the essential attributes of a 9-inch solid brick wall is that it will allow water vapour to percolate to the external air, and we humans create a substantial amount of water vapour in our daily lives. We breathe out, we wash up and we dry clothes on our radiators; all that water needs to go somewhere.

If we apply an impervious coat (ceramic tiles, vinyl wall paper or gloss paint on hard plaster) to the inside of the wall, water vapour cannot pass through, condensation is likely and in bathrooms and kitchens mould will grow in the corner between ceiling and wall.

Why do I mention this? Because of the need to insulate solid brick walls, either internally or externally. The companies that supply and fix this insulation will sell the product on its thermal properties and the way in which it will reduce heat loss through the walls and save us money.

What they don't say too much about is what will happen to the water vapour that was previously passing through the wall with the heat we were losing. A typical foamed insulation is also impervious; thus the water vapour will condense somewhere within the thickness of the newly insulated wall.

Insulation fixed externally will need a surface coat, either painted render, or a thin laminate of manufactured material usually embossed to represent timber boarding, brickwork or stone facing. This will change the external appearance of the property, in some cases for the better but it is normally not acceptable on listed buildings, or on buildings in a Conservation Area. The Ipswich Society doesn't like one property in a terrace being insulated and clad differently from its neighbours.

An alternative could be to insulate internally, fixing foam panels to the inside of external walls. To be cost effective these panels need to be of a certain thickness, perhaps a minimum of 50 mm (2 inches) which has a number of knock-on effects. It reduces the internal dimensions and will no doubt protrude beyond the skirting board and the other architectural features in the room – the internal insulation panels will additionally need a surface finish, a skim coat of plaster.

Dominic Wall, in the January issue of the *Newsletter*, highlights a couple of examples of external insulation, protruding forward of the original brickwork and clad in a 'look-alike' laminate panel. These panels use a different brick bond and the architectural detailing is lost.

In my opinion the use of artificial stone on terraced property in Ipswich (there is no building stone in Suffolk) is an anathema, no matter how well applied, how closely it resembles real stone or how little of it there is. It simply isn't Suffolk vernacular.

John Norman



**Women 100:
100 artworks by women celebrating
Votes for Women 1918-2018**

You wait ages for a major exhibition to come to Ipswich and suddenly two arrive together. While Rodin scandalised the visitors to the mansion (see page 6), a short walk away the Art School Gallery in Upper High Street hosted the magnificent exhibition of one hundred works of art by women.

Painting, drawing, sculpture and print-making celebrated women artists and the centenary of the Representation of the People Act which first gave some women the right to vote.

‘The *Women 100* is a fantastic exhibition showing some of the works held by the Ipswich Museum which have not really seen the light of day properly as they should have. There are some wonderful pieces of work: pastels from the First World War showing the blackout and many beautiful paintings.’ (*Valerie Irwin, whose work was included in the exhibition*).

Bridget Riley, Anna Airy, Amy Katherine Browning, Ellen Mary Rope, Blanche G. Vulliamy, Rose Mead, Dame Laura Knight, Maggi Hambling and Jelly Green were included in a wide-ranging and varied selection. This exhibition was funded by the Government Equalities Office. Very well done, the Borough and the Museums and Galleries ‘Friends’, curators and staff.

R.G.



*Portraits
by Anna
Airey*



Remembrance Doves a memorial art installation, Ipswich School

Ipswich School has its own chapel clearly visible on the Henley Road facing elevations of the school. Within the School Chapel is a war memorial engraved with the names of the (then) seventy-one former pupils of the school who lost their lives in The Great War.

The school felt it appropriate to mark the centenary of the end of conflict in a way that involved every current pupil at the school. It was decided to produce over 800 Remembrance Doves to be displayed on a line that stretches from the Remembrance Tree (planted in 2014) through into the School Chapel, past the war memorial and throughout the chapel nave at ceiling height. It is a wonderful memorial artwork.



Every pupil in the school has handwritten the name of a person who was killed or served in The Great War on to a ceramic dove. In some cases they are the names of a family member or friend. Others are names appearing on pupils' local war memorials. All the doves were handcrafted by the school's Art Department.

To support the artwork a booklet has been designed and produced by the school with much of its design and content reflecting the work of pupils at the school. A table within the booklet provides brief details of individual pupils who died within the conflict. It was recently discovered that a seventy-second former pupil, Stuart Nicolson Evans, had lost his life during the war and his name has now been added to the memorial in the School Chapel. The booklet provides information on the Headmaster at the time, Arthur Kenelm Watson, and an account of his and the school's work in support of the war. Poignantly, it tells of his responsibility to break the news to pupils that their relatives had been killed.

Other accounts told in the booklet include the story of the school football team and the loss of five of their number who went to war as young men never to return. Copies of this booklet are



available to members of the public. Anyone interested is asked to attend the school reception on Henley Road in person to collect a copy. The artwork will probably remain in place until later in the spring. The School Chapel was opened on Armistice Day and over 1,000 people are reported to have queued patiently to view the artwork.

Graham Smith

Our back page shows a photograph of a large part of the installation in Ipswich School Chapel.

Holland Park and Leighton House: an Ipswich Society outing, 27.9.2018

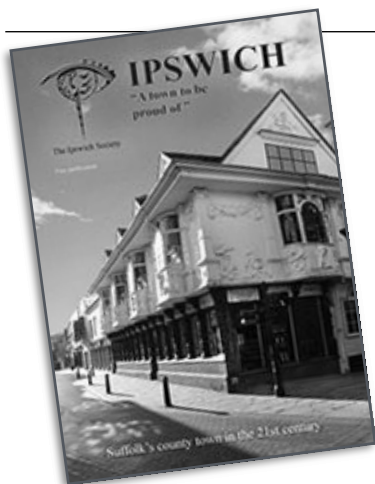
In the 1770s the Earl Holland came into possession of this Jacobean mansion through his wife's inheritance. He extended the house so that he could entertain on a grand scale and renamed it Holland House. Today all that remains, after bomb damage in the Blitz, is the east wing and the adjoining terrace, both much restored; the latter is sometimes used as a 'stage' for operatic productions. We entered the Park by a modest doorway on its north side and walked along paths by trees and shrubberies. We stopped to admire the Japanese garden before reaching the central area of house, renovated formal garden and visitor centre. The lower section of the Park contains a large recreation field, tennis courts etc. Imposing iron gates form a grand entrance on the south side. During lunch, some of us visited the Design Museum nearby.



In Holland Park Road the notably plain exterior of Leighton House Museum gives little indication of the extravagance within. Frederic Leighton was enobled just before his death in 1896; he was one of the most famous of our Victorian painters and sculptors, but his reputation has steadily dropped over the years. The house and studio were built for him – his wealthy father paid him an allowance throughout his life. The Staircase Hall, past the entrance hall, leads to the Narcissus Hall, with its eponymous bronze statue.

This in turn leads to the most outstanding feature of the house: the Arab Hall, much influenced by his travels in the Middle East as a young man, featuring exotic decoration from tiled floor to domed ceiling. The Drawing and Dining Rooms and Library complete the ground floor. Upstairs, the Silk Room gives on to the spacious Studio with its large, north-facing window under which his models posed. Uncluttered now, in Leighton's day the studio would have been crammed full of paintings, easels and other equipment of a successful, hard-working artist. He died of heart failure at the age of 66. He was elected as the President of the Royal Academy of Arts in 1878, so he had a heavy workload. Unfortunately, after his death his exceptional collections of fine and decorative art and furniture were dispersed at auction. Some of the items have found their way back and the house is largely a reconstruction of the one he knew; many photographs show it as it was in his time).

Many thanks to our guide and to Caroline Markham for this most interesting and unusual outing.
Richard Worman



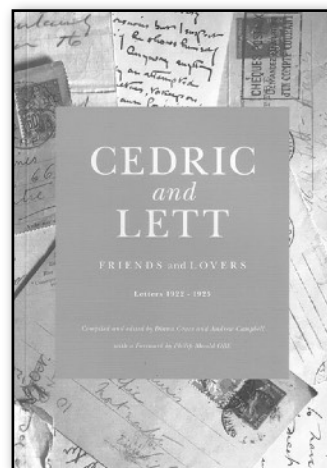
New Society publication

Ipswich: a town to be proud of was published shortly before this Newsletter. Ipswich gets a bad rap from some people, notably from those outside our county town who hardly ever come here. This free publication by The Ipswich Society is packed with excellent articles about all aspects of Ipswich life, as well as photographs and illustrations. It is available at Society events.

Book review: *Cedric and Lett, friends and lovers (1922-1925)*

by Diana Grace and Andrew Campbell,
Darsham Parochial Church Council, 2018 (ISBN: 978-0-9536592-7-2)
Available from 5 Oban Street, IP1 3PG for £14.99 (inc. p&p).

In 1937 Cedric Morris and Arthur Lett Haines founded and ran the East Anglian School of Painting and Drawing initially at Dedham and later at Benton End, Hadleigh which attracted a great number of celebrated artists and gardeners. These were documented in local author, Diana Grace's, earlier work (with Gwynneth Reynolds) *Benton End remembered*.



This book reveals the close and sometimes turbulent relationship between the two established artists whose gay relationship was illegal at the time. An annotated sequence of letters is transcribed with photographs of the two men and of some of the documents, with some reproductions of art works. There appears to this reviewer to be a preponderance of correspondence from Cedric to Lett; perhaps this is an indication of the strain in their geographically distant relationship during this period.

There are fascinating references along the way to Ford Madox Ford, Isadora Duncan, Dora Carrington, Raoul Dufy, Nancy Cunard and Ben Nicholson among others. During a period in Paris when the Surrealist group were evolving from the Dada movement, Cubism, Futurism and Modernism developing, *avant garde* artists from many countries vied with traditionalists; the backdrop for these letters couldn't be more fervid.

This book is a valuable contribution to the rich tapestry of art and social history of the time which led to the foundation of a small but important art school on our doorstep.

R.G.

Local History Recorders needed

The Suffolk Local History Council runs a Recorders Scheme throughout Suffolk. We administer a network of volunteers to ensure that the '*present*' is adequately recorded at local level for the '*future*'.

Recorders will note significant happenings in their parish and collect their local parish magazines, leaflets, election pamphlets and newspaper cuttings. At the end of each year, they are asked to submit a short report summarising the activities of their parish. The reports are deposited at the Suffolk Record Office and available to future researchers together with the collected items.

If you are interested, please look at the Recorders Pack by visiting www.slhc.org.uk to acquaint yourself with the guidelines of the scheme. You do not need to be a historian; you do not need any qualifications other than an interest in your parish. In return you will receive a copy of the SLHC Newsletter and be invited to the annual conference specifically for Local Recorders. To volunteer to help in this important work, please contact recorders@slhc.org.uk

The vacancies I have in Ipswich (which is divided by Wards) are:
Bixley, Castle Hill, Gainsborough, Gipping, Sprites, St. John, St Margaret, Whitehouse, Whitton.

There are also vacancies in other nearby parishes e.g. Kesgrave but a fairly up-to-date list is on our website of parishes without Recorders (the list can change almost daily – as fast as I recruit in one parish, another becomes vacant).

Janette Robinson

The Ipswich Society

Registered Charity no. 263322

www.ipswichsociety.org.uk | <https://www.facebook.com/ipswichsociety> | email: secretary@ipswichsociety.org.uk

This Newsletter is the quarterly journal of Ipswich's civic amenity society established in 1960
(views expressed in the Newsletter are not necessarily those of the Society).

Dates for your diary

Society Outings

May 8: Evening visit to Suffolk Constabulary Museum.

June 13: Maldon and Wilkins Jams, Tiptree.

July 16: Metro Land.

August 28: Euston Hall and Dad's Army Museum, Thetford.

September 26: Buckingham Palace.

AGM

Wednesday 17 April, 7.30pm: Society AGM and speaker, University Waterfront Building, speaker University of Suffolk Deputy Vice-Chancellor Professor Mohammed Dastbaz.

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.

November 2018: a flock of ceramic doves flies from Ipswich School's Remembrance Tree seemingly through the School Chapel window and then continues inside towards the Great War memorial and beyond.
Article: page 20.

Photograph by Julian Warren

