

## IPSWICH SCULPTURE TRAIL

This is a small selection of some of the best public sculpture in the centre of Ipswich, most within easy walking distance, except for Ravenswood to the east. The sites are marked on the map. It was prepared by Recording Archive for Norfolk and Suffolk from our ongoing survey, which, you will find, together with more information on the sculpture, at the website:

[www.racns.co.uk](http://www.racns.co.uk)

**Ipswich's** early Viking history is celebrated in Antony Robinson's *Longship Screens* on the Old Cattle Market. Medieval Ipswich had two main centres of trade, the great corn market on the Corn Hill, and the Orwell, which silted up so that by 1744 no vessels of any size could reach the quays. Ipswich's fortunes revived following arrival of railway and the opening of the new Wet Dock in 1842. The redevelopment of the port includes sculpture: Vanessa Parker's *Trident and Nets* at Neptune Quay of 2000; Jo Fairfax's *Ripples* further down the quay of 2005.



**Cornhill, Town Hall, Wolsey, King John, King Richard I,** Commerce (cornucopia); Justice (blindfold and sword, presumably once held scales in left hand); Learning (scroll and Book);

Agriculture (Scythe and flowers), representing the sources of the council's prosperity and its major responsibilities. 1868 Barnabas Barrett, sculptor, Bellamy and Hardy architects

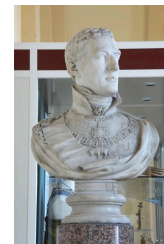
**At rear, Ceres (goddess of crops) and Pomona (goddess of fruit)** on entrance to the Corn Exchange, moved here from the Post Office site in 1882, to design by Brightwen Binyon, functioned as both exchange and fruit and vegetable market

**Post Office**, 1881 by John Johnson, sculpture by F. W. Woodington at very top GENIUS and SCIENCE, then INDUSTRY, ELECTRICITY, STEAM, COMMERCE, decorative heads on keystones above windows.



gift

**Inside Town Hall Galleries: Four continents**, original Coalbrookdale cast iron gas lamp holders for 1867 staircase, to reflect Ipswich's revival as thriving commercial centre. Europe her classically inspired *contrapposto* and wet-look drapery, America native furs, Africa, Egyptian costume and hairdo, Asia holds a



**Bust of Duke of Wellington**, (as Field Marshall) P. Turnerelli, 1813 only Englishman to be awarded the Spanish Order of the Golden Fleece for his campaign to help drive French out of Spain and Portugal, highly idealised.

**Opposite Town Hall**, Architectural decoration on the former Cobbold Bank (now Lloyds), T.J. Cotman, 1890, Queen Victoria in roundel, based on design of golden sovereign

**High Street, Museum,** Terracotta reliefs of *Newton and Hogarth*, with *Dragons and Plants* on façade of museum by Horace Cheston, opened in 1880

**30 Butter Market, Sparrowe's House,** Pargetting, Four continents ca. 1670 ; AMERICA/AFRICA/ASIA /EUROPE, for Robert Sparrow a spice merchant (from all the four continents)



**43 Tavern Street, Great White Horse** , above entrance to Public House. Described by Charles Dickens in the Pickwick papers of 1837 as 'a rampacious animal with flowing mane and tail.'

Based on a Suffolk Punch, the earlier sign now at Tattingstone



**No. 7 Northgate Road Carved angle post** Early 16th century, former the Royal Oak Inn, The female bust suggest the welcome for the visitor and the blacksmith the care for the coach-horses.

**Northgate street, Entrance to Library,** H. Munro Cautley, 1924 lots of charming small animals

**Old Foundry Road** (inside Library entrance), *The hanging glass sculpture*, Jeff Bell, 1992. The size of the hanging glass follows the principles of the Dewey Decimal system for book cataloguing,



**Major's Corner/Old Foundry Road** *The Major*, 2005, Paul Richardson witty response to position on new loo and name of street, as moustached colonial major swats flies

**Christchurch Park**, acquired by the Council in 1848 and 1895. *Protestant Martyrs Memorial* by H.T. Edwards of 1903 at the bottom of the Ancient Avenue; *Balance*, outside the front entrance by Lee Grandjean, 1987/88 (possibly removed); *Innocence*, by Linda Thomas, 2007 and *Clasped Hands*, David Good also of 2007



Stokes gun, manufactured in Ipswich

**Ipswich Cenotaph** Edward Adams architect, Earp, Hobbs and Miller sculptors, unveiled 1924, arms covered in Union Jack and St George's flag to indicate weapons put away, including the



**Suffolk Regiment Boer war memorial**, Albert Toft, 1906 in Cornhill, moved here 1931, soldier mourning his colleagues, Suffolk regiment had suffered major losses in first engagement in January 1900, commissioned same time as **Bury**, Boer War memorial.

*Triple Mycomorph*, Bernard Reynolds, original plaster 1953, cast 1992 commissioned to commemorate parents who disappeared in World War II



**Corner of Princes and Queens Street, Giles' "Grandma"**, Miles Robinson, 1992 commissioned by Express Newspapers for a spot which Giles could look out onto from the office where he drew his cartoons, dominated by Grandma with her locked handbag and bottle of gin.

**St Peter's Street**, St Peter's Church, *Decorative Gates*, Paul Richardson, 2008 for Ipswich Hospital Band fish and angels for new performing and practice venues



**St Peter's Street, Cromwell Square, Prince Alexander Obolensky**, Harry Gray, 2009, memorial to great Russian émigré rugby player, scorer of most famous English try against the All

Blacks in 1936. Stationed with RAF at Martlesham Heath, where he crashed in 1940. It suggests both Obolensky's great try and the period's concern with speed and streamlining.

**Portman Road**, Statues of Ipswich Town's famous former managers, *Sir Alf Ramsey*, Sean Hedges-Quinn, 2000, *Sir Bobby Robson*, Sean Hedges-Quinn, July 2002



**Orwell Quay, Beyond the Horizon**, Dan Savage, 2007, vitreous enamel on glass, commissioned by the Borough Council and Persimmon Homes to commemorate the 400 year since the founding of Jamestown, Virginia by

Bartholomew Gosnold.

**Ravenswood**, is a modern housing development by Bellway Housing and Persimmon on the old Ipswich Airport.

On roundabout at entrance, *Formation*, Rick Kirby, 2003, tribute to women who flew planes to airports during war.

The Tump, *Green Wind*, by Diane Maclean, 2006, the



vanes, based on the cross section of a wing, change colour as they move, suggesting wind socks and flags

Downham Boulevard,

*Handstanding*, Martin Heron, 2005-6, set on a version of gun-emplacement during WWII, suggesting well-being and accompanied by a set of handprints by local children and residents

Off Nacton Road, Ravenswood Health Centre, *Flightpost*, Andrew Smith 2005-06

Continuation of Downham Avenue, *Propeller*, by Harry Gray, 2007/08