

JOHN MEDLAND CLARK 1813–1849

‘SOMETIME ARCHITECT OF IPSWICH’

by RUTH SERJEANT

IN THE LAST years of the 1830s and the first of the new decade, editorial comment in the local newspapers was much concerned with the state of Ipswich:

There is scarcely a town in England of the magnitude and importance of Ipswich where the public buildings cut so sorry and mean a figure . . . the wide field existing for . . . restoration or rebuilding . . . is unprecedented . . . there are upwards of 200 private houses at present building in the town . . . an argument that public ornament and convenience should in some measure keep pace with private enterprise . . .’ (*S.C.*, 26 Oct. 1839; 28 Nov. 1840).

By 1841 the commentator was in a happier frame of mind when he reported that, with the encouragement of the mayor, Peter Bartholomew Long, plans had been urged and, if followed to a conclusion, would result in a ‘decent and commanding interior to the Town Hall’ and ‘move that unsightly and ruinous nuisance which rejoices in the title of the Old Shire Hall’. The mayor actually laid before the Council plans ‘for the erection of a new Custom House . . . in unison with the magnitude and importance of the Wet Dock [then under construction] . . . the architect is Mr J.M. Clarke’ (*sic*; *S.C.*, 30 Jan. 1841). It is only by this handsome building, still surviving on the Quay, and as representative of 19th-century Ipswich as the Ancient House is of the 16th century and the Willis Faber Dumas office building of the 20th, that the name of John Medland Clark is remembered in the town. Yet his obituary speaks of ‘his novel but elegant specimens of architecture in the streets of Ipswich’ and names the Crown and Anchor facade, a savings bank in Queen Street, and Mr Meadows’s shop in Tavern Street as being amongst those ‘which exhibit proofs of architectural effect’ (*I.J.*, 14 Apr. 1849). He died there at the early age of thirty-six, and yet he seems, in only nine years of residence, to have made an important and fresh impact on the visual scene.

Very little has come to light of the years before Clark came to Ipswich in late 1839 or early 1840. Reporting on his plans for the adaptation and enlargement of Cheney’s farm on the Wherstead Road for a new Christ’s Hospital School the *Suffolk Chronicle* for 8 August 1840 tells us almost all that is known. He is described as ‘being of Reading . . . an architect of considerable talent and experience . . . engaged in the design and construction of many public buildings in various parts of the kingdom’, and that his immediately previous work was ‘for improvements now going forward at Yarmouth’. In Ipswich – probably the work that initially brought him to the town – ‘he had won the premium prize offered for the best design in laying out the extensive piece of land on the Norwich and Bramford roads at the termination of St Matthew’s Street . . . the property of Mr Footman and other gentlemen’.¹

No evidence has been found for any named work by him in Yarmouth, though certainly work was going ahead at this time in the town on general improvements and new buildings. The Victoria Building Company, responsible for much of this new development, came into being about the beginning of 1840, and it is possible that it absorbed the work of other individual architects, or indeed, that Clark worked under the general direction of their designated architect, Thomas Marsh Nelson. Either way, he had won a prize in competition there for his plans of improvement. As for ‘being of Reading’, nothing has come to

light to suggest any involvement architecturally in the town, and extensive genealogical research into a possible family origin there was equally negative.² But a connection is nevertheless borne out by the finding of the record of his baptism, as an adult, in St Mary's Church, Reading, on 9 September 1848, only months before his death in Ipswich in April 1849. His parents' names are given as John and Elizabeth, and the description of 'gentleman' in the column of the register reserved for the father's occupation may perhaps refer, in this instance, to Clark himself.³ What is of equal interest, and provides another line of enquiry into his origins, is his second name of 'Medland'. Except for a small enclave of Medlands found as farmers in Devon and Cornwall in the late 18th and early 19th centuries, the only other Medlands to have been traced are a family originating in the Southwark area of London, in Newington Butts. James Medland (d.1823) was an architect and builder there, whose son, another James (1808–94), moved to Gloucester and founded a well-known architectural practice variously named in the 19th century as Medland and Son, Medland Maberley and Medland, Medland and Taylor, and Hamilton and Medland (Harper 1983). The assumption that Clark's origins lie somewhere with this family is too strong to dismiss, though nothing has so far been found to substantiate it, except that he was certainly in London at the age of sixteen. He was a pupil in the office of the architect Leonard Wild Lloyd at 1 Upper Stamford Street when, in 1829, he was an exhibitor in the summer exhibition at the Royal Academy, with an architectural drawing of a cenotaph (Graves 1905). He was then probably just at the commencement of his professional training.

At the outset of Clark's career, architects were just emerging as a separate profession, distinct from those of quantity surveyor or builder, having total responsibility for the design and supervision of building work. Increasing wealth and social development brought with it a demand for more and better public, commercial and private buildings, and resulted in the parallel growth of the individual private architectural practice on a serious business footing. Training in the profession was obtained through the 'pupil' system, and skills were learned in the preparation of the wide range of designs and plans submitted in the many competitions through which the architect obtained the bulk of his work. In the public and commercial fields, a building committee desiring a town hall, workhouse or warehouse, would offer a premium prize in competition. In return it would obtain a variety of plans all based on its set of published instructions. The committee was able by this means to obtain designs without paying professional fees; it could take time in reaching a decision – or decline to make one; and while the premium offered was expected to be of sufficient value to act as an incentive, the winner was quite likely to have it deducted from his eventual fee, of which it was usually seen as the first instalment. The fees themselves were usually negotiable between the architect and his client, but the average was between five and six per cent of the cost of a new building, with higher rates, perhaps up to ten per cent, for restorations and adaptations. Although the system came increasingly under attack during the 19th century, mainly because many premiums offered were derisory and in no way reflected the true value of the work and skills put into submitted plans, it was, for an individual architect, whether a winner or not, the only way of getting himself and his work publicly known, and of being seen as a competent professional. Many an unknown architect achieved eventual national recognition by this means. Plans were submitted under a pseudonym or motto; only the name of the winner (or winners, where second and third prize premiums were offered) was made public, by the opening of the sealed envelope containing the architect's name accompanying his plans (Harper 1983; Dixon and Muthesius 1978).

Through this competition system Clark reached East Anglia; so far as we know, he arrived in Yarmouth during 1839, and came to Ipswich probably some months later. The

years between 1829, in London, and Yarmouth in 1839 remain a blank. By 1841 he was living in Brook Street, in the premises of James Lawrence, a tailor.⁴ His office address continued to be Brook Street, or Upper Brook Street, until 1846, when he removed to Northgate Street. His domestic addresses are variously Orwell Cottage (exact location unknown), a house called 'The Casino' on Woodbridge Road (see below, p. 245) and Norwich Road (again no exact location is known), where he died in 1849. He seems not to have married – his death was registered by a Mary Banyard, who was also present at the actual event; she was probably his landlady or housekeeper at Norwich Road. A post mortem revealed that the cause of death was 'tubercle in the brain' – a brain tumour.⁵ Although he only lived in Ipswich for nine years, his high standing both professionally and personally is fully demonstrated by those who subscribed to a handsome memorial erected in St Matthew's churchyard 'to this talented man so prematurely cut off'. The design originated with R.M. Phipson, his pupil from about 1843 and 'attached friend', himself to become a well-known architect. It consisted of

a massive slab of Caen stone on which is carved in relief, a foliated cross . . . This slab is supported on four clustered decorated pillars, the capitals of which are enriched with foliage of oak, ivy, vine, etc. Deeply incised . . . in Lombardic characters . . . [is] 'Here lieth John Medland Clark, sometime architect in Ipswich, who departed the 11th day of April 1849, aged 36'.

Subscribers included Charles Austin, M.P., of Brandeston Hall, J.C. Cobbold, Charles Gilbert, architect, of Nottingham, and the rectors of Copdock and Tattingstone (*I.J.*, 9 Mar. 1850).⁶

The earliest building in Ipswich which can with certainty be attributed to Clark is the Christ's Hospital School, formerly at the junction of Wherstead Road and Purplett Street. In a competition advertised by the Ipswich Charity Trustees (*S.C.*, 27 Jun. 1840) he won the premium of ten guineas, against two other entries, for the adaptation of the Chenery farmhouse on the site, and was duly elected architect for the scheme (*S.C.*, 8 Aug. 1840). On its completion it was reported that 'the transmutation of the unsightly structure known as Chenery's Farm . . . is as creditable to his talents as an architect, as it is an ornament to that part of the town' (*S.C.*, 11 Sept. 1841). Henry Davy's etching of 1843 (Fig. 40) shows clearly why his plans pleased the committee by their 'strict attention to the preservation of the style of the original building . . . the introduction of a wing . . . and single storey to the rear . . . and details of the exterior . . . gleaned from some of the many fine specimens of the same style in the neighbourhood' (*S.C.*, 8 Aug. 1840). The stepped round gables, the high ornate chimneys and the simple symmetrical classicism of the facade reflect in this one building at least two of the influences on architectural styles, which, grouped together, became known as Early Victorian. The Jacobean and Neo-Classical (of which we see elements here) rubbed shoulders with the Elizabethan, the Neo-Gothic, the Picturesque and the Baroque. The styles, and their influence on architects throughout the Victorian era, were anything but static. The main feature of Victorian architecture was the speed with which change took place, with several fundamentally differing styles running concurrently. Architects were freed from the restrictions and rigidity of the rules and concepts of the classical 18th century, and enabled to develop the freedom of choice, not only to vary style from building to building, but also to combine one or more styles in the same building. The acceptance of irregularity and the unexpected as worthwhile principles in themselves, led to the growth of that eclecticism which is the hallmark of Victorian architecture. Moreover, not only were architects freed from the strict classical mould, but building materials themselves, and their combination, both in texture differences and colours, brought an exuberance to the architectural result irrespective of the individual



FIG. 40 – Christ's Hospital, Ipswich as drawn by Henry Davy in 1843.

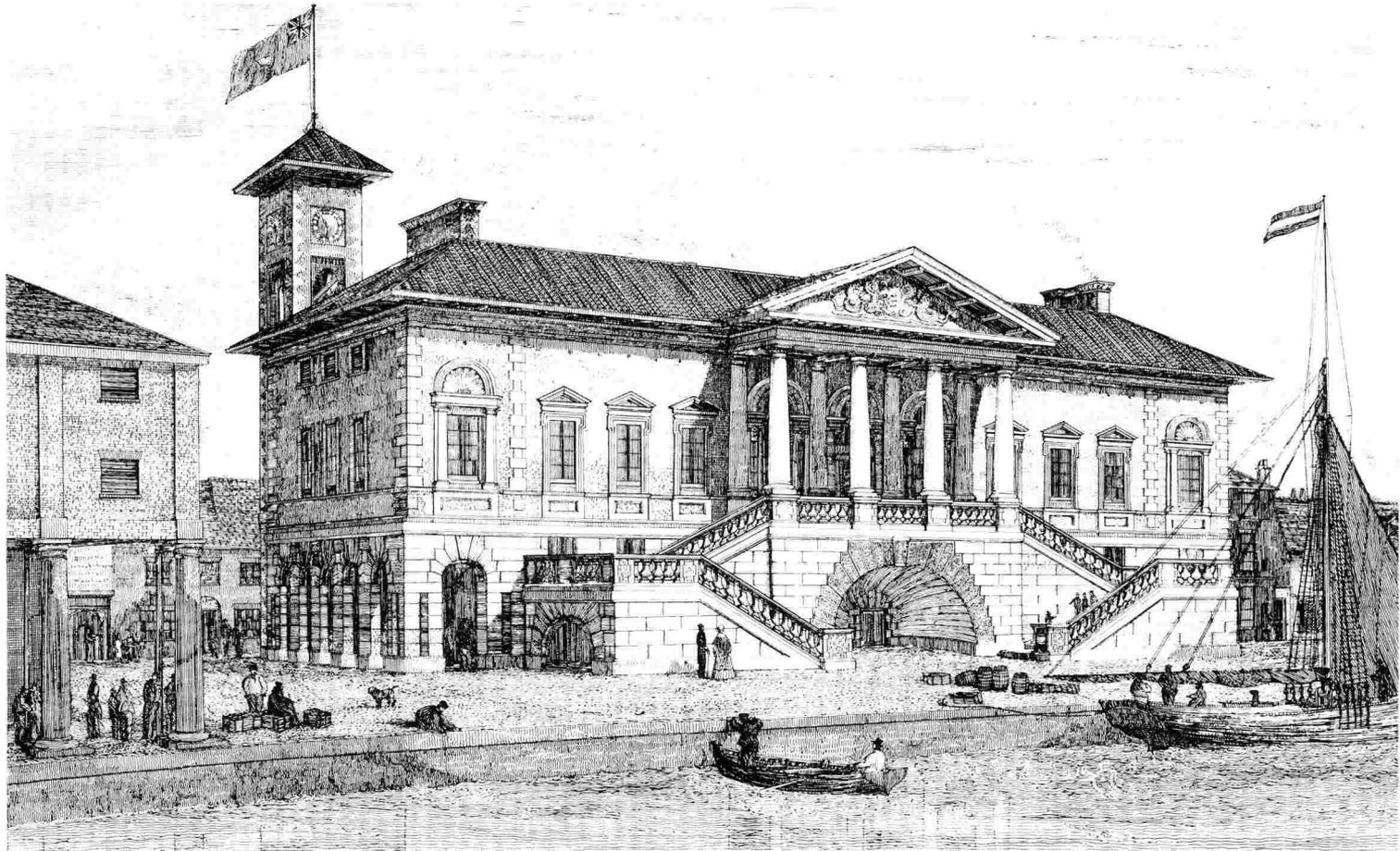


FIG. 41 – The Custom House, Ipswich as drawn by Henry Davy in 1815.

style of the particular building. 'Constructional polychromy' was the term generally applied to the combination of different materials, while 'flat polychromy' was applied to the use of the same material in different colours (Dixon and Muthesius 1978).

Clark's work runs the gamut of all these influences and trends – Neo-Classicism and Jacobean in the Hospital School, polychromy, both 'constructional' and 'flat' in the Custom House (Fig. 41), with a combination of styles here from Tuscan classical, French Revolutionary, to domestic villa architecture in the Italian style (V.S.N. 1982). He reproduced, on a much smaller scale, these particular themes and variations on the facade we can see today over Dixon's photographic shop at 24 Tavern Street (Pl. XVIa), which is the 'Mr Meadows' shop' referred to in his obituary (*I.J.*, 14 Apr. 1849). The Meadows business of ironmongery and furnishing moved to its new premises at this address in 1844. To advertise an enlargement to the shop area twenty years later, an engraving of the facade was printed (Harrod 1864). It is readily identifiable; little has changed. What was so novel with this little building, as with the Custom House, was the marrying of the polychromy technique with an essentially Classical or Neo-Classical style. Hitherto, such buildings in East Anglia, as in London, had been built in 'white' brick, used, strictly speaking, as a substitute for the more expensive white stone. Red brick was considered unsuitable and even 'common' for such styles. But here we have, quite early in its conception, the technique of using red brick, executed in an extremely pleasing and decorative way. The first building in London (Christ Church, Streatham) to employ such polychromy was built only in 1841 (V.S.N. 1982). In fact, Clark's plans for the Custom House really date from this same year, if not actually 1840, so that he seems to have been in the van of the development and use of this particular technique. Although submitted in the competition in 1843, these plans had actually been prepared at the request of P.B. Long in his mayoral year, 1840–41; they had been accepted by the Estate Committee, inspected by the public, and universally approved. They had then 'lain on the table' of the Borough Council until March 1843, when the Estate Committee finally decided to go ahead with a new Hall of Commerce (the name officially given to the new Custom House). It was only because of the acrimony over the Wet Dock plans of 1837, which had been decided upon behind closed doors, that the Corporation decided, reluctantly, that they would have to declare a competition, though as Alderman Bullen forthrightly stated, 'he did not hold the slightest doubt that Mr Clark would be the successful competitor' (*S.C.*, 25 Mar. 1843). The following May the *Suffolk Chronicle* supported this view: 'the result of the competition . . . displayed the superiority of Mr Clark's design which might not have been evident without the competition . . .' (*S.C.*, 27 May 1843).

The flow of work into and out of Clark's office increased in momentum, and it was sometime in 1842 or 1843 that he took R.M. Phipson as his pupil. Clark had won the competition to build the church of St John in Woodbridge in March 1842 (*S.C.*, 19 Mar.), and it is possible that Phipson, who later made church architecture his speciality, first tried his hand at the preparation of plans for this particular church. It was built under the direction of the Ecclesiastical Commissioners, though paid for by private subscription, and was one of the hundreds of so-called 'Commissioners' churches' built in these first decades of the 19th century to relieve the pressure on existing church accommodation, caused by a growing population and the effect of industrialisation on urban and semi-urban areas. Clark's skill in this instance lay in producing a pleasing and distinctive building within the restrictions of cost and a fairly fixed pattern that had been evolved for these churches. The main features called for were long high naves, small chancels, spacious but simple interiors, galleries supported by thin columns, and a west tower crowned by pinnacles or a piercingly slender spire (Dixon and Muthesius 1978). Clark opted for more economy by choosing an Early English 'lancet' window, in contrast to the more ornate Gothic tracery

style often employed (Pl. XVIb). On its completion in 1843, the members of the Building Committee expressed publicly their 'high sense of the professional science of their selected architect . . . his great assiduity in all the transactions connected with it . . . the beauty of the edifice. . . . The satisfaction of the subscribers and the public, must be, it was feared, on this occasion, the chief reward of the architect' (*I.J.*, 30 Sept. 1843). This sounds ominously as though the usual fee of between five and six per cent of the contract price, £2,945, was not paid. It is difficult to relate these and similar remarks on Clark's ability and professional competence, to the story contained in the centenary booklet of the church,⁷ that his friend Albert Lockwood, a builder in Woodbridge, also drew up plans for the church, and entered them, with Clark's agreement, under Clark's name. The idea behind this seems to have been that, if either should win, Clark would be the architect in charge, and Lockwood would then be awarded the building contract by the architect. Certainly Lockwood was the builder of St John's, but whether he obtained the contract in what seems a somewhat dubious manoeuvre with someone of Clark's apparent integrity seems somewhat unlikely.

Clark's increasing reputation brought demands on his time from another sphere of life in Ipswich. Coinciding with the completion of work on St John's, his entry in the Custom House competition, and the commencement of work at Falkenham on the first of three commissions to build rural rectories (the others were Flowton (Pl. XVIIa) and Iken), he undertook two series of lectures on the history of architecture, delivered first in Ipswich (March–April 1843) at the Mechanics' Institute, and later (July–September 1843) in the Woodbridge Theatre to the Literary and Mechanics' Institute. He appears to have been a good speaker and at Ipswich 'engaged the attention of a large auditory to its fullest extent' (*S.C.*, 15 Apr. 1843). The Woodbridge lectures were not so well attended, in spite of his recent success in the town, but the blame for this is laid on the very hot weather then prevalent (*S.C.*, 7 Jul. 1843). As illustrations for the lectures he used 'several of his own beautiful drawings on a magnificent scale . . . the pyramids of Egypt, St Peter's, Rome, and specimens of different orders of architecture . . . a very elaborate and beautiful series of diagrams, plans and drawings' (*I.J.*, 15 Jul. 1843). At the final lectures at both venues, the votes of thanks were couched in terms that not only expressed the gratitude of the specific audiences, but also paid tribute to the contribution he was making to the visual enhancement of their respective towns. Through the reports of these lectures we get a glimpse of Clark's personality – a serious dedication to his profession, knowledgeable as to its history and development, and with an enthusiasm for 'the present time [which] bade fair to rival the best era of the science of construction . . . if [it] . . . be piloted by good sense [so] as to avoid the introduction of extravagance' (*S.C.*, 29 Apr. 1843). He also sought other avenues by which to forward his success in the town, and he set up as proprietor of what must have been almost a 'gentlemen's club' in one of the rooms available for letting in the newly opened Custom House. Described as 'a newsroom and rendezvous for merchants' (*S.C.*, 2 Sept. 1848), it was furnished with 'five handsome mahogany tables, mahogany chairs, Kidderminster carpet, a capital 8-day clock etc. etc.' (*I.J.*, 20 Jun. 1846). Membership was by subscription and Clark was granted his first year's lease rent free (*S.C.*, 3 May 1845).

The eclectic nature of his architectural talent found outlet in two new commissions. He used a 'plain Elizabethan style' in his plans drawn up in 1844 for the Tooley and Smart almshouses in Foundation Street (*S.C.*, 5 Oct. 1844; Pl. XVIIb) – still extant, though with alterations and additions in the interim – and in complete contrast he produced an exuberant and 'pretty Italian front, which is quite modern' (Hunt 1864) for the Crown and Anchor Hotel in Westgate Street, which must have completely transformed the street scene at that time (Pl. XVIII). This is the facade which is glimpsed on the earliest known

photograph of the Cornhill taken in 1859.⁸ Replaced in 1896, when the present facade by T.W. Cotman was built, its attribution to Clark, though mentioned in his obituary, had escaped even one of the most knowledgeable of writers on the buildings of Ipswich. Writing of the Crown and Anchor in 1924, under his pseudonym of Felix Walton, Frank Woolnough, curator of Ipswich Museum, states that 'the early frontage was reputed to have been the design of Hagreen in conjunction with Russel⁹ . . . [and] probably dates from about 1842 . . . who the architect is I do not know'.¹⁰ Clark's drawing for the facade survives in the collections of R.M. Phipson.¹¹ Not signed in his usual bold hand, it is without apparent attribution, but what appears at first glance to be a decorative detail drawn on the lower right-hand side of the elevation is in fact his monogram of entwined JMC initials, identical with those found carved on his tomb in St Matthew's churchyard (Pl. XIXa). The drawing also shows the name of the hotel and the date, 1845, carved in the stone across the upper storey.

Now well established by his work in the town, he was considered to have 'justified the expectations entertained of him when he first settled [here] . . . and . . . would arrive . . . at the prosperity which well-directed labours will produce' (*I.J.*, 26 Jul. 1845). So, at least, it seemed to the Mayor, W. Rodwell, when he spoke those words at the opening of the Custom House. What he may not have known was that only two months earlier Clark had filed a petition of insolvency at the Court of Bankruptcy in London, and applied for a deed of arrangement to be agreed to by his creditors. It was not until a year later, in June 1846 that the court dealt with the affair.¹² His total debts were in the region of £4,500. Amongst claimants for small sums were the National Provincial Bank, the Ipswich Gas Light Company, the Thames Plate Glass Company, and even his brother-in-law, a Mr Lamb.¹³ By far the largest amounts were owed to J.C. Cobbold (£1,600) and Mr Pettit, builder of the Custom House (£1,200). Clark offered to pay his creditors a share of his income above £200 per annum, though he refused to reveal to the court what his average income had been during the six years he had been in Ipswich (*S.C.*, 20 Jun. 1846). His appointed trustees then offered for sale¹⁴ 'that newly erected and elegant residence substantially built in the Italian style, known as 'The Casino on the Woodbridge Road . . . the whole premises bears ample testimony to the ARCHITECTURAL GENIUS of the late proprietor' (*I.J.*, 11 Jul. 1846). The contents had been disposed of earlier. 'Superb Brussels carpet . . . rich damask curtains . . . mahogany four post bedsteads . . . handsome cut glass . . . a small but rare and choice library . . . paintings, pictures and prints, including the works of local artists'. Also included was 'a quantity of furniture removed from the 'Hall of Commerce'. His 'newsroom and merchants' rendezvous' was no more (*I.J.*, 20 Jun. 1846). Along with the house other property was sold, and the description of the five shops and houses, some unfinished, in Custom House Place, Fore Street, suggests that he had perhaps been trying his hand in the speculative building field, and possibly not for the first time. In 1842 he advertised for tenders for '5 third-rate houses' to be built on the Mount, opposite the entrance to St Matthew's Church Lane (*S.C.*, 16 Jul. 1842).

The Casino, a hitherto unsuspected work by Clark, designed, built and used by him as his residence in 1845 and 1846, still exists today, now known as 170 Woodbridge Road (Pl. XIXb), standing as then 'on an eminence . . . within ten minutes walk of the centre of the flourishing and rapidly increasing town of Ipswich' (*I.J.*, 20 Jun. 1846). The 'unrivalled views of the picturesque Orwell' which it had then, have unfortunately been obscured. Correlation of evidence from many sources¹⁵ leads us through its change of name from The Casino, to James Cottage, to Rhynwick Lodge, to plain 170 Woodbridge Road, and though some structural alterations and additions have been made in the intervening years,¹⁶ it is still very much the house that Clark designed – the polychromy of white and red brick, the Tuscan style of overhanging eaves, used to such effect on the Custom House, the turret, reflecting the campanile on that same building.

From the calamity of his insolvency he was rescued to some degree by a commission to restore the Tudor-built Brandeston Hall, recently bought by Charles Austin, M.P. (*I.J.*, 22 Aug. 1846). The work was nearing completion in 1847 when the Hall was almost totally destroyed by fire (*S.C.*, 24 Apr. 1847). In the following summer, Clark exhibited a drawing of Brandeston Hall at the Royal Academy (Graves 1905). Whether it was of the restoration work on the Tudor house or an elevation for a new Hall is not stated, but drawings made in 1848, of staircases, chimney pieces, hearths and details of brickwork, for what must have been the new Hall, were prepared by Clark.¹⁷ The Hall itself was not finally restored until 1866, under R.M. Phipson. Clark sought a further source of income by taking on the agency of the Architects, Builders, and General Fire and Life Insurance Company, in December 1848 (*S.C.*, 23 Dec. 1848), but some intimation of his approaching death must surely have been the reason for his travelling to Reading the previous September to be baptised at St Mary's. We can only speculate on whether the brain tumour was brought on by the misfortunes which overwhelmed him in the last two years of his life, or whether it was of a longer-standing origin. Whatever the answer, the outcome was the same – the loss to Ipswich of a very talented and obviously well-received young man who, if he had lived to develop his architectural skills to the full, would surely have left in Ipswich and Suffolk an even greater inheritance to be cherished than the few surviving buildings which can be attributed to him.

APPENDIX

CHRONOLOGICAL LIST OF ALL KNOWN WORK BY JOHN MEDLAND CLARK.

- 1829 *London*
Design for a cenotaph, exhibited at Royal Academy (Graves 1905).
- 1839–40 *Great Yarmouth*
Successful competitor for the best plan for improvements. Engaged in the erection and restoration of public buildings (*S.C.*, 8 Aug. 1840; 19 Mar. 1842).
- 1840 *Ipswich*
Won premium for best design in laying out land on the Norwich and Bramford roads at the termination of St Matthew's Street (*S.C.*, 8 Aug. 1840).
- 1840 *Ipswich, Christ's Hospital School, Wherstead Road*
Won premium in competition. Estimated cost £896. Completed 1841. Strict attention to preservation of style of original building (*S.C.*, 8 Aug. 1840). Demolished.
- 1840–41 *Ipswich, Custom House, the Quay*
Plans prepared. Accepted by Ipswich Borough Council (*S.C.*, 18 Mar. 1843; 25 Mar. 1843). See also 1843.
- 1842 *Woodbridge, St John's Church*
Won premium in competition. Estimated cost £2,945. Completed 1843. 'Yellow brick in lancet style . . . west tower that turns higher up into funny spire' (Pevsner 1975). 'Much fine stone from the best continental quarries . . . asphalt floor in pattern, iron palisading' (*I.C.B.S.* 1842–43).¹⁸ Spire removed in late 1970s. Interior alterations 1881–1906 and 1980s. Surviving.
- 1842 *Ipswich, The Mount*
Advertises for tenders for the erection of five 'third-rate' houses, facing St Matthew's Church Lane (*S.C.*, 16 Jul. 1842). The assumption is that these were terraced or cottage-style houses. Church Lane redeveloped into Civic Drive. Handford Road/Civic Drive roundabout now occupies the probable site of these houses.

- 1842 *Ipswich, Corn Exchange*
Plans for improvements by five architects exhibited in Council Chamber. Clark's plans not selected for premium prize (*S.C.*, 1 Oct. 1842; 12 Nov. 1842).
- 1843 *Ipswich, Custom House, the Quay*
Plans prepared in 1841 submitted and selected in competition. Estimated cost £4,250. Completed 1845 (S.R.O.I., DA 8/151/2). Handsome Italianate building with Tuscan portico . . . deep bracketed eaves to roof . . . hallmark of the change from Greek to Renaissance classicism (Orbach 1987). Remarkably original. Monumental Italianate. Red and yellow brick (Pevsner 1974). Surviving. Listed Grade 2* (D.O.E.).
- 1843 *Falkenham, St Peter's Vicarage*
Two-storey in red brick with Dutch gables (Brown, Haward and Kindred, 1991). Plans and specifications (S.R.O.I., FF 1/32/1). Surviving. Now The Old Vicarage.
- 1843 *Ipswich, St Lawrence's Church*
Advertises for tenders for restoring east end of chancel (*S.C.*, 10 Jun. 1843).
- 1844 *Ipswich, Ipswich Savings Bank, Queen Street*
Advertises for tenders for alterations to front of existing building (*I.J.*, 20 Apr. 1844). Mentioned in obituary (*I.J.*, 14 Apr. 1849). Demolished c. 1929. Site now part of 7-15 Queen Street.
- 1844 *Ipswich, Mechanics Institution, Tavern Street*
Plans prepared for proposed enlargement of lecture room (*S.C.*, 25 May 1844). Not proceeded with. (S.R.O.I., GC 1/1/12).
- 1844 *Ipswich, Tooley and Smart Almshouses, Foundation Street*
Won premium in competition. Commenced in April 1846 (*S.C.*, 31 Oct. 1846). Completed after his death in 1849, with later alterations and additions, under R.M. Phipson (Brown, Haward and Kindred, 1991). A plain Elizabethan style, three sides of quadrangle, fourth side open to street, with a plain railing (*S.C.*, 5 Oct. 1844). A big group of red brick, with staircases in gable ends of projecting wings (Pevsner 1974). Gabled red brick; courtyard; picturesque outside stairs in gable ends (Orbach 1987). The architects to the Trust hold no original plans. Surviving. Listed Grade 2 (D.O.E.).
- 1844 *Ipswich, Town Council Chamber*
Advertises for tenders for repairs to Council Chamber (*S.C.*, 16 Nov. 1844; 7 Dec. 1844). Demolished 1865.
- 1845 *Ipswich, Mr Meadows' Shop, Tavern Street*
Mentioned in obituary (*I.J.*, 14 Apr. 1849). Red and white brick facade. Surviving. Now 24 Tavern Street.
- 1845 *Flowton, St Mary's Rectory*
Two-storey in red brick; gables; carved bargeboards; Elizabethan chimneys, windows and bays (Brown, Haward and Kindred, 1991). Plans and specifications (S.R.O.I., FF 1/34/1). Surviving. Now The Old Rectory.
- 1845 *Iken, St Botolph's Rectory*
Advertises for tenders to build (*S.C.*, 31 May 1845). Two-storey brick house; Gothic style, with gables and bays (Brown, Haward and Kindred, 1991). Plans and specifications (S.R.O.I., FF 1/49/1). Surviving. Now The Anchorage.
- 1845 *Ipswich, St Stephen's Church*
Unexecuted designs for east end stained glass windows, internal alterations including work on gallery and clerestory (I.M., Phipson Collection, R 1955-159.2). The restoration work was done to plans by Henry Woolnough (*I.J.*, 21 Nov. 1846).
- 1845 *Ipswich, Crown and Anchor Hotel, Westgate Street*
Elevation drawing of facade, signed with JMC monogram. (I.M., Phipson Collection, R 1956-71.3). Mentioned in obituary (*I.J.*, 14 Apr. 1849). Demolished 1896.

- 1845-46 *Ipswich, The Casino, Woodbridge Road*
Two-storey, of Suffolk white and red brick, three-storey turret with hipped roof on timber corbels (Michael 1985). Surviving. Now 170 Woodbridge Road.
- 1846 *Stowmarket, King's Head Inn*
Advertises for tenders for alterations and additions (*I.J.*, 10 Jan. 1846).
- 1846 *London*
Drawing of Hall of Commerce, H.M. Custom and Excise, Ipswich, exhibited at Royal Academy (Graves 1905).
- 1847 *London*
Drawing of Brandeston Hall, exhibited at Royal Academy (Graves 1905).
- 1848 *Brandeston, Brandeston Hall*
Drawings for interior fittings, April-October (I.M., Phipson Collection, R 1955-53.1-61, 62; 53.2-53, 75). Restoration completed 1866, under R.M. Phipson (Brown, Haward and Kindred, 1991). Surviving. Now Framlingham College Junior School. Listed Grade 2 (D.O.E.): 'an extensive reproduction of Tudor architecture c. 1848'. The date makes it probable that Clark would have drawn up the original rebuilding plans.

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NOTES

- 1 An area bounded today by Wellington Street and the Norwich and Bramford Roads.
- 2 I am greatly indebted to Mr Peter Shilham, of Wokingham, Berks., for the exhaustive research undertaken on my behalf.
- 3 B.R.O., D/P 98/1/23.
- 4 S.R.O.I., Census 1841.
- 5 I.R.D., St Matthew's Sub-district, entry no. 69, 1849.
- 6 The tomb was identified in 1988 from this description, though the inscription and carving are badly worn and broken in parts.
- 7 S.R.O.I., FC 38/A5/1.
- 8 S.R.O.I., *Ipswich Remembered* (1973), Pl. 22. The text to this photograph incorrectly refers to 'the familiar pinnacles' of the Hotel. Those familiar today are of the later 1896 frontage.
- 9 Frederick Brett Russel (1813-69), artist and Walter Hagree (c. 1811-*post* 1848), draughtsman, etcher and painter. Russel is said to have had some training as an architect and to have worked with Clark in 1840.
- 10 S.R.O.I., Woolnough Collection, III, 27.
- 11 I.M., Phipson Collection, R 1956-71-3.
- 12 P.R.O., B6/90. Apart from this entry in the Index to Petitions Filed, no other papers relating to the case survive.
- 13 The identity of Mr Lamb has not been established. Research into the Lamb family of Woodbridge and the family of Edward Buckton Lamb of London, architect, who had professional connections with Suffolk, proved fruitless.
- 14 S.R.O.I., sale catalogue, ISC 274/1/13.
- 15 S.R.O.I., FB 96/E1/2-3; DC 2/17/55-85; 772-822; FDA 147/A1/1a; HD 477/12; directories 1844-1975; census 1841-81.
- 16 I.B.D.A., nos. 1184, 17162, 20053 (1878-1984). None of these plans show elevations other than those of the proposed alterations.

- 17 I.M., Phipson Collection, R 1955-53.1-61, 62; R 1955-53.2-53, 75.
18 These records contain correspondence between the Building Committee and I.C.B.S. concerning a grant towards the cost. Objections to structural details shown on the plans are recorded, but no plans survive.

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Abbreviations

- B.R.O. Berkshire Record Office.
D.O.E. Department of the Environment.
I.B.D.A. Ipswich Borough Drawings Archive.
I.C.B.S. Incorporated Church Building Society.
I.J. *Ipswich Journal*
I.M. Ipswich Museum
I.R.D. Ipswich Registration District.
S.C. *Suffolk Chronicle*
S.R.O.I. Suffolk Record Office, Ipswich Branch.
V.S.N. 'Victorian Society Notes, 1982' (unpublished notes prepared by P. Underwood and S. Muthesius for a visit of the Victorian Society to Ipswich in 1982).