



**CHURCHES VISITED AND REVISITED  
(17/12/16 TO DATE) – BOOK 41**



**OMITTED - SATURDAY 18th JUNE 2016**



**SDA, 70 Westgate, Peterborough (Portuguese)**

This is an open door Baptist church which is very close to the railway station where I went and had coffee on the day where I awaited the arrival of Jane Banks who was travelling down from Cleethorpes.

**OMITTED - THURSDAY 28th DECEMBER 2017**



RCCG Stillwaters started on July 18 2004 at Greenstead Community Centre. This was preceded by a Gospel concert with Vinesong ministering.

**RCCG Stillwaters, Hawthorn Avenue, Colchester**



**Free Church, Battlesbridge (from car)**

Their church was founded in about 1846 in the Independent tradition and was also known as Congregational. They are affiliated to the Congregational Federation. This means that the church is governed by its members and not having a hierarchy of Bishops. Decisions are taken by the church members, guided by a small body of elected deacons. Services are led by the Pastor who is invited to take office by the members and also from time to time by Lay Preachers.

Their church was founded in about 1846 in the Independent tradition, also known as Congregational. They are affiliated to the **CONGREGATIONAL FEDERATION**.



**All Saints, Church Chase, Rettendon (from car)**

The church is an A grade listed building and the exterior has a fine ragstone west tower, with a castellated parapet, diagonal buttresses and an octagonal stair turret on the south-east. It stands on high ground and the tower forms a conspicuous landmark for a wide area. The earliest feature is the south doorway of circa 1200, later in the century the chancel was rebuilt.



The north aisle and arcade, north chapel, north vestry or Priest's house and the west tower are of the 15th century. The roof is tiled, renewed in the 20th century. In the interior, the north vestry is two storeys and has a late 15th doorway to the chancel. The fittings include a 13th piscina and sedilia in the chancel, some poppy head bench ends decorated with a dog, lion, bear and monkey and a very fine 18th marble wall monument filling the entire east wall of the north chapel. It is to Edmund Humfrey dated 1727 and comprises triple arches with figures, the arches have fluted Corinthian columns and a central open semi-circular pediment with enrichments. It is by Samuel Chandler and is one of the finest church monuments of its date. There are brasses; one of a civilian, two wives and children (circa 1535), another to Richard Cannon of 1605 and one to Richard Humfrie of 1607.

History tells us that Rettendon is a dispersed rural settlement to the southeast of Chelmsford and is mentioned in the Domesday Book of 1086. Similar to many rural villages it has an unremarkable history, and the church and the Grade II listed Rettendon Old Hall, some 500m to the north, are the most significant historic buildings in the immediate area. The nave and chancel are 13th in date, the west tower, north aisle, arcade and vestry being added in the 15th. The church was restored in 1898, when the roof was replaced; most of the church furniture dates to this campaign. However, the finials in the choir stalls and the backs of some of the choir benches appear to be 15th carving and it is conjectured that they may have formed part of an earlier rood screen. The tower was refurbished in the early 20th and again in the later 20th. More recently, a kitchen area has been created at the west end of the north aisle, and disabled toilet facilities in the base of the tower.

**SUMMARY OF IMPORTANCE:** All Saints church of is a fine example of a modest English rural parish church with a high survival of medieval fabric, including the tower and priests chamber. The church possesses many important interior medieval features, including the sedilia, piscina and medieval carvings. Considerable additional interest is found in the marble Humfrey Monument of 1727, which is an outstanding example of early C18 sculpture by Samuel Chandler.

<b>OMITTED - FRIDAY 21st JUNE 2019</b>
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**Congregational, Chapel Street, Colchester (now Headgate Theatre)**

This is now known as The Headgate Theatre was originally built in 1844 as the Head Gate Congregational Chapel. It drew its membership from the west and south of the town and was extremely well supported – at its zenith it had over 200 members. A balcony was added supported by slender metal pillars in 1868. You can still see these pillars in the foyer and auditorium, although they are no longer weight bearing! The premises further expanded in 1903 to create a Sunday School, and a first floor was added as a church hall in 1929.



Temperance was a firmly held principle towards the end of the 19th century in the Congregational Church. Many members and several Ministers espoused pacifism; in both World Wars a significant number registered as conscientious objectors. In the second War the church operated a forces' canteen and Prisoners of war were given friendship and fellowship. A centre for the unemployed was provided during the 1930's depression.

Since 1945, no fewer than four members of The Headgate Chapel have been Mayor of Colchester –Walter Buckingham, Cyril Child, Bob Russell and Westley Sandford.

In November 1968 the chapel was reduced “to a charred shell”

It was thought that the fire probably started due to faulty wiring setting light to curtains stored in the balcony. It was re-opened in April 1970 with false ceilings and walls that hid the balcony but reduced the space heating requirements.

In 1972, the work to try and help different Christian denominations co-operate and explore the idea of Christian Unity resulted in the Congregational and Presbyterian churches coming together to create the United Reformed Church. At the same time, the building of Southway and Balkerne Hill meant that the Head Gate chapel and St Marys-at-the-Walls Anglican Parish Church were left in cul-de-sacs, cut off from their communities. The members of both churches got together and decided to build a new church, Christ Church, in Ireton Road, which they would share on an equal footing. Christ Church opened in 1978.

The building was listed in 1978, as part of a national drive to identify and increase the number of buildings of architectural interest that were at risk of being demolished as towns and cities expanded.

After the church was vacated, it became the headquarters for the local Labour Club. When that relocated, it enjoyed a spell as The Palm Springs Ladies Health Club. The jacuzzi used in the Health Club is still in situ under the raised floor at the rear of the stage area (the original apse) was formed by a small group of enthusiastic people who care passionately about theatre and drama. All members of several of the amateur groups in the town, they were struggling to find a place to rehearse and to mount plays and wanted to secure a permanent "home". Following discussions with the local Colchester Borough Council, who were really supportive of their aims, the Trust was registered at Companies House in March 1999.

The Trust set about raising money to purchase or lease a property. A magnificent Music Hall evening was held with the support of the local Mercury Theatre, plays were mounted in order to generate a surplus towards the fund-raising and properties were visited. The search for suitable theatre premises was taking place at the same time as major changes in two of the long stay hospitals, who were looking for new community-based premises, and so the competition was fierce. Colchester Borough Council continued to be a great ally in this search, and eventually the current premises were identified and purchased by the Council for lease to the Trust. The dream was becoming reality!

Having the building was one thing – turning it from a Health Club to a theatre was another. Members of the Trust busied themselves with applying for grants – and Eddie McKay, then the Chair of the Trust took the paperwork associated with the Lottery application to London in a suitcase! Further fund-raising events were arranged, supported by local benefactors and supporters, and a sizeable grant was received from The Hervey Benham Trust.

The major conversion work was undertaken by local contractors, but much of work to set up the theatre area itself was done by volunteers. Between September 2001 and March 2002, a team of about 30 volunteers worked flat out to turn the dream into reality. David King, who was one of those volunteers said: "I remember the day we installed the lighting - there was three-and-a-half miles of electric cable that needed to supply 118 points. We had over 20 people feeding the cable off big drums to help run it safely around the building. Another job which, took us three days, was painting the auditorium ceiling - but worst of all was rubbing down and painting rusty scaffold poles which form the theatre's lighting grid".

The Headgate Theatre opened in April 2002 and is regarded by some as an architectural gem, and an attraction in its own right. The auditorium seats 87 people and is an intimate space that makes members of audience feel as though they are part of the set.

In July 2018 the adjoining premises, a former restaurant, became available. The generosity of former patron David Forder allowed the Trust to acquire a lease on part of the premises to help us to address the continued demand for studio space and the shortage of backstage facilities, whilst improving the facilities for disabled patrons and hirers. Again, while the major work was carried out by contractors, a team of volunteers worked to knock through into the premises and carry out extensive refurbishment of the dining area, bar and kitchens.

Now, in addition to the original auditorium, studio and bar area the Headgate Theatre now boasts an improved foyer, new rehearsal and performance space and meeting room.

**OMITTED - FRIDAY 5th JULY 2019**



### **Methodist, Little Clacton**

In 1851 the Chapel at Little Clacton was built and opened. Before that services were carried out in a thatched cottage on the East side of the green. The adults usually filled the large downstairs room of the cottage and the children sat on the stairs leading to a room used for the storing of apples.

The Wesleyen Methodist had been holding services in Little Clacton for some time when in 1851 the present church was built, so that by 1894, it had been used for worship for 43 years. At that period the several local families who regularly attended here were still regarded as “chapel folk” but their loyalty was respected and the little community flourished.

100 years ago the little building was lit by large oil lamps and it was heated by two tortoise stoves – presumably slow-burners! These were tended by a lady caretaker for the magnificent sum of 12 shillings and six pennies (new money 62 and half pence) a quarter. A small orchestra provided music with violins, flute, double bass and organ and there was usually a choir.

Such was the support given to the chapel that in 1898, it was possible to add a schoolroom and kitchen which were built by free labour, evidence of the devotion of its members. In course of time the Wesleyen Chapel became the Methodist church. Sadly it's membership declined and the building was de-consecrated in July 2013. The property was sold in 2014 and is now in private ownership.





**Church of Christ (Iglesia Ni Cristo), Boxted Village Hall,  
Cage Lane, Boxted, Colchester**



Iglesia ni Cristo is an independent nontrinitarian Christian sect that originated in the Philippines. It was founded in 1914 by Felix Y. Manalo. INC describes itself to be the one true church and the restoration of the original church founded by Jesus, and that all other Christian churches are apostates.





**St Michael and the Church of the Holy Family (Catholic),  
Main Road, Kesgrave, Ipswich (from car)**

The church was built in 1931 in memory of Squadron Leader Michael Rope and the 47 others, including the Secretary of State of Air, who died with him in the wreck of HM Airship R101 at Allonne near Beauvais on 5th October 1930. Michael Rope was born in Shrewsbury in 1888. He graduated in engineering from Birmingham, in 1915-18 he joined the Royal Naval Air Service working as an engineer and later transferred to the RAF on its formation. During this time he obtained his pilot's licence at Martlesham. He returned to airship work in 1924, he was Assistant Chief Designer of the R101, built at Cardington near Bedford.

The original church was designed by Messrs. Brown and Burgess, architects of Ipswich and the builders were Messrs. William W.C. Reade of Aldeburgh. Work started in June 1931 and was completed by the beginning of December. On 7th December Canon Peacock of St. Pancras, Ipswich, blessed the church. On the following day it was officially opened as a "semi-public oratory" at a Mass celebrated by Father H. E. G. Rope (Michael Rope's brother). At this Mass Canon Moriarty, who was appointed Bishop Shrewsbury in 1934, preached the sermon. At the time when the church was built the population of Kesgrave was about 600 and the church was built to seat about 60 comfortably.

Kesgrave continued to grow in size and in the early 1950's the population had reached around 3000. The size of the church became inadequate so a small extension was built immediately to the east of the original altar and raised the seating capacity to about 100 when the extension was completed in 1955.

This extension was designed by H. Munro Cautley, architect to the Diocese of St, Edmundsbury and Ipswich. The building work was undertaken by a Kesgrave firm, S. Knights.

In 1991, when Kesgrave was expanding fast again a decision was taken to make a more substantial addition to the church. Work on the major extension was started in August 1992 and the bulk of the work was completed in May 1993, with the first Mass being celebrated on Pentecost Sunday, 30th May. During these nine months, a temporary church was provided on the car park. The extension was designed by Mr. Terry Norton of Wearing, Hastings and Norton of Norwich and the building work carried out by Carlford Construction Ltd. assisted by a number of the local sub-contractors. The extension was essentially finalised on 28th September and was blessed by Bishop Alan Clark, Bishop of East Anglia at a Mass on 5th October, the 63rd anniversary of the wreck of the R101.

The general style of the original church is that of the 13th century. The extension has tried whenever possible to “mirror” the original and the stone and brick piers either side of the new main Altar. A particular feature of the new church is the “Galilee” separated from the main body of the church by a glass screen, thus catering particularly for families with very young children.



**All Saints, Main Road, Kesgrave, Ipswich (from car)**

This is a Grade 2 Church; medieval with major alterations of 1980. Nave, chancel, west tower, north porch. A large extension to the nave was added 1980, the chancel being partitioned off for use as a side chapel; a further addition at the north-west corner contains utilities. Flint rubble 13th century and 14th century walling, mainly plastered apart from porch, with freestone dressings.



Early 16th work and 20th extensions in red brick. Plain tiled roofs. Continuous nave and chancel with a number of mid or late 13th lancets in north and south walls. Triple lancet east window, framed by a large outer arch and in the head is a group of blind multifoiled sinkings. Other 13th features include the chancel piscina with moulded shafts, and the priest's doorway in the south wall.

Of about 13th are the south and north nave doorways, the latter with 15th plank door, the west doorway and the y- traceried window above. Large parapet-gabled mid 14th porch with 2-light side windows. The arched doorway has ballflower ornament on the hood mould, and above it is a large image niche with cusped trefoiled head. A 2-light 15th north nave window. Walls of nave and chancel were raised early 16th for new roof; red brick, mainly plastered, with 2-light clerestory windows. Nave roof of 5 bays, chancel roof of 2 bays; of similar date and design with arch-braced hammer beams and king posts on high collars. The earlier chancel arch and wall were demolished between the 2 phases. Unmoulded rood-beam; the screen has gone. The early 16th tower sits upon the 13th walling of the nave; on its south side is a small room, perhaps a priest's cell, with a pair of arched alcoves and an external doorway now blocked.

All faces of the tower have diaper-patterning in burnt headers. 2-light belfry openings and battlemented parapets; in the north wall is a projecting stair turret. In the chancel floor are 2 18th marble ledger slabs, and on the wall an 18th panel painted with the Ten Commandments. In the nave are similar panels with the Credence and Lord's Prayer; another bears the Arms of George III; there are 2 further coats of arms in the tower.

**THURSDAY 12th DECEMBER 2019**



**Salvation Army, Old Road, Clacton-on-Sea (from bus)**



**SATURDAY 14th DECEMBER 2019**



**St Mark's (Catholic), Hawthorn Drive, Ipswich (from inside) (from bus)**

This is a Catholic church on the Chantry Estate in Ipswich. It is part of the Roman Catholic Diocese of East Anglia. It was founded in 1959. It had for a time been a Franciscan parish served by a small Friary, although the Franciscans withdrew in 1994.

There is also a Roman Catholic Primary School attached to the parish, also called St Mark's.



**St Francis, Hawthorn Drive, Ipswich (from bus)**

St Francis is part of the South West Ipswich Team Ministry, with St Peter Stoke Park and St Mary at Stoke, working together to serve the people of South West Ipswich. St Francis is a diverse and caring church built at the heart of its community, growing as the Chantry estate was developed in the 1950's.

It is much more than a church building or landmark - to the people who worship there, it is a space of sanctuary where family gather together. To those in the community it is a safe haven in times of need, and a place of celebration in times of joy.

They are involved in the schools and nursing homes of the local area and are involved with various agencies serving the vulnerable in our town. Our worship is relaxed, but catholic, and our theology open and welcoming. They do their best not to judge, but to welcome all who come in the name and love of the Christ who welcomes us. They don't always get it right, but they keep trying - please pray for them. As part of the South West Team Ministry they are enhanced and blessed by the diversity of worship and tradition within the team.

St Francis, was built in 1957, is probably the most interesting of the post-war Anglican churches in Suffolk. Perhaps that isn't saying very much, and the architecture here is not in any sense modernist; but this is an interesting church for several reasons. Although built in brick and with plain glass, there is a conscious attempt to echo the language of late-medieval Suffolk Perpendicular, the eye being drawn up to the highest points by the lines. Perhaps because of this, the campanile fits it surprisingly well. The body of the church is reminiscent of the near-contemporary St Mary's Catholic church across town. Flint panels may have been intended to give a further hint of the vernacular, but they are also rather jolly in a Festival of Britain kind of way, retaining that confidence which you found in the New Towns before that experiment went awry.

The architect of St Francis was Basil Hatcher; more famous, unfortunately, for his dull essay in architectural conservatism a few miles away at Chelmondiston. At the time St Francis was built, many of the new buildings in Ipswich were going up under the guiding hand and eye of the Johns, Slater Howard practice, whose work has a jauntiness which contributes strongly to the modern feel of the Borough.

Castle Hill United Reformed church, built the same year as St Francis, is a good example of their work. Similarly, Hatcher seems to have been infected by the spirit of the age, but his work is more restrained, and with more gravitas. And, fifty years on, St Francis still looks fine; it is in good condition and is well suited to its modern usage. What more could you ask of any kind of building?

The bell in the campanile came from the ruined church of Stanton St John. A hall runs at right-angles to the nave, giving it an integrity with the front courtyard and the shopping centre across the road. It is almost as if we were in some Italian hill town with the church on a corner of the old forum, although the illusion is hard to maintain with Hawthorn Drive cutting across the middle.



Internally, the fixtures and fittings are all still entirely original, another good reason to visit. Just as Ipswich All Hallows is a perfect example of a 1930s church, here we step back into the 1950s, into one of the first fruits of the Festival of Britain.

The nave is light and airy, the sober green of the windowless east wall textured by the light from the arrays of flanking lancets. There is a quiet, devotional feel, a traditional High Church Anglicanism translated into modern idiom. The font in particular is a real period piece.

Off of the north side of the nave is the Chapel of the Holy Cross, where the Blessed Sacrament is reserved among icons and candles; a blessing to find in the middle of this busy, challenging estate.

The dedication of the Parish is, more exactly, St Francis and St Clare. The church of St Clare was located down at the southern end of the parish in Belmont Road, but was abandoned after being destroyed by fire in the late 1990s. However, St Francis is an imposing church at the centre of its community; and rightly so, because in terms of population this is the biggest parish in Suffolk.



**Shepherd Drive Baptist, Laburnum Close, Pinewood, Ipswich (from bus)**

This functional yet handsome building sits at a busy junction out on the south-western edge of the Borough of Ipswich, actually just over the boundary in Babergh District. This wholly artificial settlement goes by the name of Pinewood, which sounds comfortably rustic, although almost everything here was built in the 1990s. The only older buildings are Belstead House, parts of which are late medieval, which sits at the bottom of the lane, and this church's neighbour, the architecturally influential Sprites Schools by Johns, Slater Haward of 1960, the only post-war school in Suffolk to make it into Pevsner's *Buildings of England*. Such an honour is unlikely to befall Shepherd Drive Baptist Church, but it is a fitting and purposeful structure in a vaguely Farm Vernacular style, and thus an adornment to what might otherwise be dreary suburbia, apart from the schools. Like many of its neighbours, it was built in the mid-1990s, and is a good example of the trend over the last few decades for non-conformist church communities to dispense with lucrative inner-city sites and start afresh on cheaper land with an often larger building.



The community here seems to have undergone a metamorphosis during its short life. At first, they were a fairly militant lot, members of the hardline Grace Baptist movement. I am told that Ian Paisley, the fundamentalist firebrand from the north of Ireland who would go on to be First Minister of the Northern Irish Assembly, preached here, and it was said locally that the then-minister had vetoed the formation of a *Churches Together in South-West Ipswich* group because he refused to countenance the involvement of Catholics. Whether or not this is true I do not know, but things appear to have moved on. The church seems to have a much more welcoming profile in the local community, and I can't help noticing that they have dropped the word *Baptist* from their new sign. There's a story there, I'm sure.





### **St Peter's by the Waterfront, College Street, Ipswich**

There has been a church on this site close to the River Orwell since at least the late Saxon period. There was a church mentioned in the Domesday Book of 1086. At that time the river was much wider than it is today, and the church probably stood by the water's edge. Now it overlooks a busy traffic roundabout. The restored church interior. Given the age of St Peter's by the Waterfront, and the fact that Ipswich is the oldest town in Britain under continuous habitation, it is likely that St Peter's parish is the oldest urban parish in Britain to be continually occupied. The Saxon church was probably built to greet travellers arriving at the river crossing on the main road from Colchester and London. In 1130 an Augustinian priory dedicated to SS Peter and Paul was established to the east and north of the church. The priory canons prayed in the chancel, and the nave was reserved for parishioners. Perhaps the most important event in the medieval history of the parish came in 1297 when Edward I brought his daughter Margaret here to marry John, Count of Holland.

There seems to be some uncertainty whether the marriage took place at St Peter's or at nearby St Mary's at the Quay. The church was completely rebuilt around 1460, at a time when Ipswich, like so many towns in East Anglia, was at the height of its prosperity as a result of the booming wool trade. It is one of the oldest buildings in Ipswich. The medieval stone coffin in 1527 Cardinal Wolsey, a native of Ipswich, closed the priory and seized the site to build a new school, to be known as the Cardinal College of St Mary. Wolsey's school was to be one of a dozen 'feeder' schools sending promising pupils to Christ Church, Wolsey's new college at Oxford. The school began to take in students before the buildings were begun, but the whole project fell apart when Wolsey fell from power. All that remains of the school is the Wolsey Gate, just outside the churchyard. The Gate was intended as ceremonial entrance for visitors arriving by river, another reminder of how close St Peter's once stood to the waterway.

Several other architectural features of the church remind us of Wolsey's presence, including the finely carved canopied niches flanking the west door, created in 1528. As for the intended site of the school, it was granted by Henry VIII to Thomas Alvard, a member of the royal household. In the early 19th century one of the first Anglican Sunday Schools was founded here by the Reverend Edward Griffin, a popular preacher and an important figure in the Evangelical Revival. The church was made redundant in 1979 and is now in the care of the Ipswich Historic Churches Trust. In 2008 the church was completely restored by the Ipswich Historic Churches Trust. The east end of the building is used for musical performances and practices, and a raised stage has been installed where the high altar once stood. Several local bands meet here regularly, and community groups can hire the space for conferences, workshops, and theatre productions. The west end of the church has been converted into a heritage centre, with information about the history of Ipswich and the church, as well as the town's links to Cardinal Wolsey and in 1528 a niche added by Cardinal Wolsey.

Though it is a shame that St Peter's, like so many other town centre churches, had to be made redundant, it is good to see the space being used. The heritage centre is fascinating, and much remains from the medieval building that Wolsey would have known. The church we see today is largely 14th-15th century, with a 15th century porch and an aisled nave. The chancel is early 15th century, extended in the late Victorian period. The striking west tower is built of knapped flint and is braced by diagonal buttresses. By far the most interesting historic feature is a 12th century font of lustrous black Tournai marble set upon a 15th century base. The square bowl is beautifully carved in relief with figures of a dozen lions. Lions were a common decorative motif for Tournai fonts, and are found throughout Europe.

The font dates to the reign of Henry II (1170-1190) and is almost certainly the original priory font. Nearby is a medieval stone coffin found during construction of the vestry in 1904. On the wall near the font is an exceptional memorial brass to John Knapp (d. 1604), and his wife Martha. on the wall is a funeral hatchment to the Trotman family. One of the more modern exhibits is the Ipswich Millennium Charter Hangings. The Charter Hangings are a series of 8 tapestry panels made to mark the 800th anniversary of King John's royal charter granting Ipswich borough status. Each panel depicts major events across 8 'ages' of the town's history from the Viking period to the modern day. The heritage centre is open 4-5 days per week from during the summer months and one day per week the rest of the year. It is located at the junction of College Street and Greyfriars Road, a short stroll from the waterfront and very close to St Mary at the quay church to the east.







### **Quay Place, Key Street, Ipswich**

Quay Place Heritage and Wellbeing Centre offers a stunning and uplifting setting where people can meet, discover and connecting with themselves and others. The venue is perfect for all your business meetings and community events, as well as wellbeing activities and wedding receptions and celebrations.

Built during the 15th Century, St Mary-at-the-Quay Church in the heart of the Ipswich docklands, was a place of sanctuary for the local community. One of three medieval churches built in this area, the past wealth and prosperity of the town is reflected in various parts of the building, including the decoration, and in the carving of the spectacular double hammer beam roof.

Throughout the decades, as the fortunes of Ipswich have risen and fallen like the tides, St Mary at the Quay stood steadfastly, serving the community that surrounds it. Thanks to an innovative regeneration partnership between Suffolk Mind and The Churches Conservation Trust, aided by £3.6 million of Heritage Lottery Fund money, the Church was saved and became Quay Place.

Quay Place is now once again a much loved building in the heart of the community which many future generations can enjoy:

You can learn and enjoy the diverse history of the Ipswich waterfront in an engaging and interactive way through a range of heritage activities and events for all the family.

Use the space as a modern venue for community, corporate, wellbeing and heritage activities.

Energise and refresh both body and mind through a range of wellbeing activities.

Quay Place offers a stunning modern venue for all of business meetings, conferences, training seminars and private workshops as well as a range of fully fitted therapy rooms for wellbeing activities. The Nave area is the perfect place for all your larger events and exhibitions.



### **Holy Trinity, Black Hamlet, Ipswich**

This little Docklands church sits on a pretty, tree covered mound, in a wedge between Fore Hamlet and Black Hamlet in the Ipswich Docklands. For the last few years, it has found itself on the edge of one of the largest building sites in Eastern England, as the massive Waterfront regeneration continues. This development can do nothing but good for Holy Trinity, for it has been rebranded as one of the Waterfront group of churches and the acres of derelict factories are being replaced by acres of mid-rise apartment blocks. These parishes which were almost empty ten years ago will soon be homes to thousands of people. The derelict Grimwade Memorial Hall building next to it has been converted into luxury studio apartments and given the new name, the GMH building. The abandoned electricity substation opposite is now Loch Fyne at Mortimers, a classy fish restaurant. A startlingly post-modern seven storey University building has gone up on the opposite corner of Duke Street.



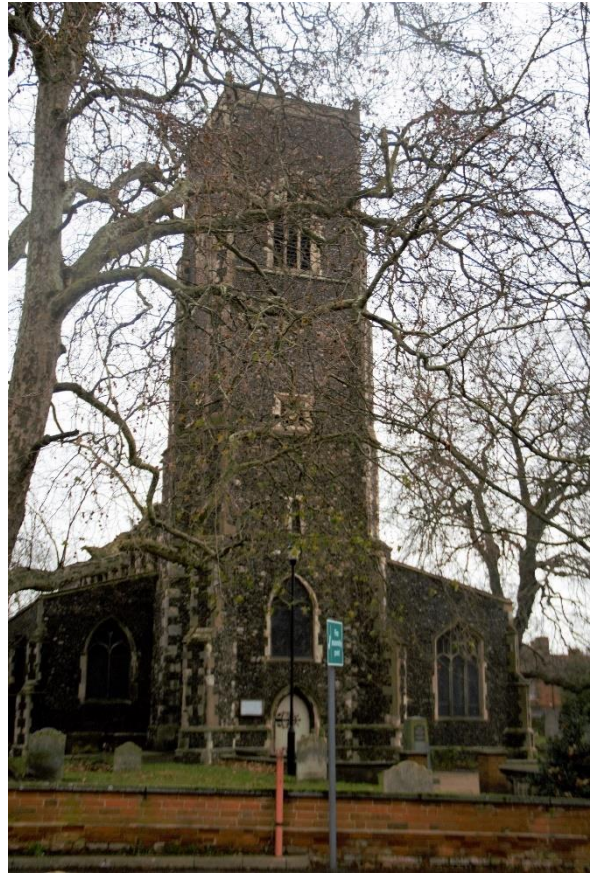


**Undetailed church, Black Hamlet, Ipswich**



**Salvation Army, Fore Street, Ipswich**









St Clement, Ipswich

### **St Clement's, Fore Street, Ipswich**

Ipswich port has a longer history than just about any other port in England and its dockland area has been populated longer than any other English town. St Clement, the patron state of seafarers, was a perfect choice of patron for this, the largest of the dockland churches. The parish has been inextricably linked with seafarers for over a thousand years.

The Ipswich town centre has twelve medieval churches and there are others out in the suburbs, but as with any industrial town, the changing population patterns of the last half century have meant that some of the parishes ended up with no resident population. St Clement was always the largest, poorest and most populous of the Ipswich's parishes. But a 20th century slum clearance and the taking over of the waterfront by industry led to the population decline and then of course the industry itself began to disappear.

By the 1970's, some of the town centre churches had been declared redundant, and it was a long grind before reuses were found for many of them. At the start of the 21st century, five of them still stood abandoned and in some cases, near derelict, because the presumed "wholly commercial" reuses had not emerged.

Gradually the optimism and public finance of the first decade of the century drew four of these into community reuses, until at last only St Clement remained. And yet, St Clement has the finest setting of all the dockland churches, despite the one-way system passing within ten metres of its North side. The road was built over that part of the churchyard which adjoined the ironworks which still survive across the road. Seen from the road, this handsome church is stately among its great trees. The clutter of small buildings that have surrounded it for hundreds of years have been cleared away, opening up a fine view from the West. Until the 1960s the graveyard was almost completely enclosed, accessible only by the footpath which still survives coming from Grimwade Street beside the former parish hall. Approached along this path, the church is a secretive giant, rising shyly among the overgrown trees. The church itself is a fine example of fairly late perpendicular church-building, with a grand tower and as magnificent a clerestory as any of the Ipswich churches. The chancel was the work of that ubiquitous Ipswich architect Frederick Barnes.

For a long time, the view from the outside has been all you are able to see. The church was declared redundant in the early 1970s, and has been closed ever since, the largest of all Ipswich's redundant churches. In the 1980s, it was the victim of a great deal of vandalism because of its position, relatively isolated from mainstream town life. The sheltered south side of the churchyard in particular became littered with the kind of things that you wouldn't want your children to pick up. The church itself became a prop-store for the Wolsey Theatre, and it was surreal indeed to walk among the fibre-glass cannons, cardboard grandfather clocks and Scottish warrior outfits that were stacked high in the nave and aisles.

The church was left pretty much as it was on the day it closed, as if the churchwardens had put away the hymn books and slipped out after that final Evensong. However, in 1996 a disastrous fire swept through St Clement, completely destroying the 1880s roof. This was soon rebuilt, and, combined with a clear-up for the churchyard came landscaping and a memorial to a famous mariner son of the parish, Thomas Slade.

The former Suffolk College took on the lease on the building, but gave notice in 2001 that they would not be renewing it. The late John Blatchly, of the Ipswich Historic Churches Trust, said at the time, that there was a potential commercial user interested in taking it on in the future, but I thought it unlikely that this would happen. Visiting it at the time, I found this big church disarmingly bare, with a slight air of dereliction.

In fact, the former congregation here kept a weather eye on it, still opening it up on Historic Churches Bike Ride day, which was more than could be said for some of the other redundant Ipswich churches. The redecoration and rebuilding of the roof after the fire had made it sound, and it was obvious that it wouldn't be too difficult to convert the building for an appropriate use - as a concert space, perhaps, or even for one of the new evangelical churches. I wondered if even the Catholic Church might take a look, since they don't possess a large worship space among their five Ipswich churches, which are often overcrowded.

Coming back there in 2005, it was pleasing to discover that the interior had been spruced up. The royal arms, which fortunately survived the fire, are probably the best example of Ipswich's familiar Charles II sets. These are different to the others in that they are carved and gilded rather than being painted on boards or canvas.



The wall beside them above the tower arch is resplendent with 19th Century scroll work. The font, reset by the Victorians in the westward extension of the south aisle, is a typical East Anglian rural 15th century font, with angels on the bowl and lions and wild men around the stem, giving a rustic air to this corner.

The church suffered considerable blast damage during the Second World War, only four of the stained glass windows surviving. Remarkably, there is still a small former bomb site to the south-west of the church beside the Lord Nelson pub. After the war, the damaged east window was replaced by a striking depiction of the Ascension by Abbott & Co of Lancaster, a memorial to a local doctor killed in the Second World War. The glass on the south side of the chancel depicting the Nativity and the Annunciation is by Ward & Hughes and is good for the workshop. That of the Presentation in the Temple at the east end of the south aisle is by Powell Brothers of Leeds, also good. Ward & Hughes' Transfiguration in the north aisle is perhaps less good, and the Good Shepherd window by Ide & Sons of London in the south aisle is rather spoilt by the cartoony central figure of Christ.



**Seventh Day Adventist, Rope Walk, Ipswich**

What do seventh day Adventists believe? Seventh day Adventists believe in the following: In a personal God. Hebrews. 1:1-3 In Jesus Christ, as the divine son of God and as our Saviour, John 1:1-3; Hebrews 7:25 In the Holy Spirit, the divine Comforter, John 15:26 In regeneration and new birth, through the acceptance of the Gospel, John 3:1-7; 2 Corinthians 5:17 That the Bible is the inspired word of God. 2 Timothy 3:16,17 That the second coming of Christ is very near. That it would be literal, personal and visible to all. John 14:1-3; Acts 1:11; Matthew 24:30 That man by nature is mortal. Job 4:17; 1 Timothy 6:15,16 That immortality and eternal life are the gift of God and are received only through Christ. Romans 6:23 That the dead are in an unconscious state.

Ecclesiastes 9:5; John 11:11-14 That there will be a resurrection of the dead.  
1Thessalonians 4:16,17 That the original seventh-day Sabbath has never been changed by divine authority and therefore all Christians are under obligation to keep it Holy. Genesis 2:2-3; Luke 23:54-56 That righteousness is by faith and not by works.  
Romans 4:3-5; Ephesians 2:8,9







**St Michael's, Upper Orwell Street, Ipswich**



The Parish church, of about 1880, with the chancel added in 1890 was designed by E.F.Bishop and built by Robert Girling. Nave and aisles with chancel and western bellcote. Red brick with ashlar dressings. Plain tile roofs with coped gables and kneelers. Chamfered plinth with angle buttresses with set-offs. Western, entrance front has projecting central porch with coped gables, kneelers and a cross finial. Pointed outer arched doorway with hood mould and label stops, and above a small circular window. Above a three light pointed arched window with geometrical tracery, and a hood mould and label stops. The gable is topped by a gabled bellcote with a pair of pointed arched openings with bells. The western walls of the aisles each have a pair of plain lancets. The clerestory has a single large through eaves dormer window on either side, each with 3 lancets. The eastern wall has a large pointed arched window with a hood mould and label stops, within this are three, triple light windows with intersecting tracery, the central one taller. Interior has simple blue brick polychromatic patterning on the walls. 5 bay nave arcade with circular piers with fine carved capitals and moulded brick arches. Elaborate wooden nave roof, and contemporary fittings.

Sadly in 2011 a big fire severely damaged it. A former church in Ipswich that was badly damaged by a fire could reopen as a community centre by the end of next year, its owner has said. The roof of St Michael's Church was destroyed by the blaze in 2011. Islamic group Jimas says it has raised half of the £500,000 needed to renovate the building, which is currently being cleared with the help of volunteers. Chief executive Manwar Ali said: "We're on the cusp of starting reconstruction." The charity bought the building on Upper Orwell Street from Ipswich Borough Council for £375,000 but had not insured it. Sadly to date, nothing has yet happened to it.



**St Lawrence, Dial Lane, Ipswich**

This is a grade 2 listed church in Ipswich, Suffolk, that is now used as a community centre. The 15th-century church has the oldest ring of five church bells in the world. It was built on Dial Lane in the heart of present-day Ipswich. The upper section of the tower was rebuilt in 1882 by the London firm of Barnes and Gaye.

The new Victorian design consists of floral and geometric flintwork patterns and includes the initials S. and L. Unusually, the modifications also removed the central aisle from the nave in an attempt to prevent celebration of the High Anglican liturgy. It served as a parish church until the early 1970s, when the parish was declared redundant by the diocese due to its having no members.

Care of the building was handed over to the Ipswich Historic Churches Trust (IHCT) and the church fell into disrepair. After deliberations over future usage and subsequent extensive renovations, the church was reopened as a community restaurant and gallery in July 2008. The £1.2 million cost of the restorations came from Ipswich Borough Council and UK government grants.

The church's tower features the oldest ring of church bells remaining in the world. The five bells, hung in a modern steel frame for change ringing, are known as "Wolsey's bells", after Cardinal Wolsey who was raised in the area. It is believed that Wolsey's uncle may have commissioned one of the bells. Four of them were cast circa 1450 and a fifth added circa 1480. The bells remain undamaged and unmodified, and still include their original clappers. In 1985 the bells were removed when the tower was declared unsafe. After reconstruction of the tower and the installation of a new bell frame, the bells, having been overhauled by the Whitechapel Bell Foundry, were returned to working use in September 2009. According to the IHCT, the next oldest set of five are located in St Bartholomew the Great and date from 1500.

The bells are recognised as being historically important by the Church of England's Church Building Council.



**St Mary-le-Tower, Tower Street, Ipswich**

This is the civic church of Ipswich and a Grade II listed building. It was in the churchyard of St Mary that the town charter of Ipswich was written in 1200. Although medieval, the church mostly dates from 1860-1870, when it was rebuilt by Richard Phipson. Rebuilding was funded by George Bacon, banker and philanthropist. St Mary Le Tower is mentioned in the Domesday Book, demonstrating that the site has been occupied by a church since at least 1086. The church contains a brass memorial on a chancel pier to H.A. Douglas-Hamilton, vicar from 1915 to 1925. There are also four brasses in the chancel floor. The church has a large three-manual pipe organ, which has its origins in an instrument by Renatus Harris of 1690. There was subsequent work by Henry Willis, Spurden Rutt and Bishop and Son. A specification of the organ can be found on the National Pipe Organ Register.

Originally there were five bells and a Sanctus in 1553 of which Miles Graye I of Colchester recast the Treble in 1607 and the Tenor in 1610. The church was the first in Suffolk to achieve a tower a peal of 12 bells in 1865. With the addition of a sharp second in 1980, the current bells are all by John Taylor of Loughborough (except for No. 7, which is by Mears & Stainbank of London).



**Bethesda Baptist, Fonnereau Road, Ipswich**

Bethesda is an evangelical Baptist Church made up of around 200 people. We meet in a landmark building in the heart of Ipswich town centre, which is very well known in the town, but the Church is the people who have long established relationships in Ipswich.



**St Mary at Stoke, Hawthorn Avenue, Ipswich**

This is a Grade I listed Anglican church in the Old Stoke area of Ipswich. on the junction of Stoke Street and Belstead Road in Ipswich, Suffolk.

The church stands in a prominent position near the foot of a ridge, just south west of Stoke Bridge and the town centre. Its parish was a small farming community which saw a great increase in population with the coming of the railway to this part of Ipswich. It was once governed by Ely, a fact lightly made much of by a politician of Stoke. In 1995 its parish was subsumed into the South West Ipswich Team Ministry in the Diocese of St Edmundsbury and Ipswich.

The building is made up of a small medieval church and a large Victorian extension designed by William Butterfield in 1872. A church has existed on this site since the 10th Century. It is probably one of the St Marys mentioned in the Domesday Book.



The original nave (now the north aisle) has a medieval single hammer beam roof, with moulded wall plates, angels with shields at the ends of the hammer beams, and figures underneath. The angels are Victorian replacements for those destroyed by iconoclasts. The church was visited by William Dowsing. There is a medieval piscina.



### **Greenfinch, Greenfinch Avenue, Ipswich**

This is an independent, evangelical **Church** with a community focus. Services every Sunday and midweek groups.



### **Triangle, Dickens Road, Ipswich**

What is worse than living on a large deprived council estate ? Living on a small deprived council estate, perhaps. Ipswich's Triangle estate, more popularly known as the Dickens estate by locals, is an isolated pocket of relative poverty between the Hadleigh and London Roads. Name for its shape, it contains a couple of hundred 1950's houses along half a dozen streets, that's all. If it suffers from the disadvantages of its bigger cousins.



### **St Matthew's, Portman Road, Ipswich**

This is Grade II and medieval in origin, with late 14th century South arcade and 15th chancel, North arcade and West tower. The aisles were rebuilt in phases in the 19th, including North aisle by G G Scott. The materials used were flint rubble with stone dressings and small areas of brick repairs. Tiled and leaded roofs. It has an aisled nave, chancel with South chapel and porch and North vestries, Western tower.

The exterior has 19th century extensions have made St Matthew's is one of the largest churches in Ipswich. The exterior is Perpendicular in style, but much of the work dates to the 19th. Clerestory, late 15th or early 16th, of two light openings in square heads. The 19th Southern aisle has tall 15th-style windows and a fine, embattled parapet with flint flushwork decoration. The South chapel has 16th-style windows with four-centred heads. The chancel has a large E window with 19th vertical tracery and one, round opening on the North side. Part of the medieval North chapel, with some brick repairs, is visible externally behind the 19th North chapel and vestry complex. The Northern aisle has an embattled parapet and Perpendicular style windows and an extremely large West window. The late 15th West tower is unbuttressed and has three stages. The lowest has a Perpendicular W door and West window, there are small windows in the second stage, and larger two-light openings in the bell stage. The upper part of the tower was rebuilt in 1884 and has an embattled parapet with open work tracery above a flushwork frieze.

In the interior, the widening of the aisles has made the interior very spacious. The interior is painted and plastered. Four bay Perpendicular North and South arcades, the South arcade late 14th with paterae on the capitals, the North arcade 15th. Perpendicular chancel arch with many small mouldings, and a tall tower arch with mouldings dying into the walls. To the North of the chancel arch is a squint into the chancel, and inside the squint a piscina and shelf, and to the South of the chancel arch is the door to the former rood stair.

Two-bay 19th Perpendicular-style arcade from the chancel to the South chapel, and an extremely wide 19th arch from the South chapel to the aisle. There are two arches from the Northern aisle to the North organ chamber and chapel, and another from the chancel to the organ chamber. A fine, medieval arch-braced hammer beam roof in the chancel with carved and gilded angels below the principals. 19th roofs in the nave and aisles with pierced tracery in the spandrels and above the tie beams.

The principal items are an outstanding and well preserved 15th font carved with Marian scenes and the Baptism of Christ. Six panels from the early 16th former rood screen reused in the Northern aisle; these have figures of episcopal saints and lay donors. Piscina inside squint adjacent to chancel arch. Screens between chancel and Southern chapel are 1890s, made by John Groom to designs by John Corder. 19th pulpit carved by Groom, and the high altar and reredos also designed by Corder. Some good 19th glass, including chancel East window 1894 by Ward and Hughes, with other Ward and Hughes windows in the North aisle and South chapel. South chapel East window 1853 designed by Frank Howard and made by George Hedgeland. Also in the South aisle, a window by W H Constable of 1884. Monuments include two 17th wall tablets with kneeling figures, one for Anthony Penning, died 1630 with reclining putti on the top. The other, for Richard Cock, d. 1629, has garlands and fruit swags.



**Eld Lane, Baptist, Colchester**







**MONDAY 23rd DECEMBER 2019**



**St James, High Street, Nayland (from bus)**

The history of the church in Nayland takes us back over at least six centuries. There is a document signed at Nayland in 1303 in which Edward I proclaims the independence of his "King's Free-Chapel of Nayland" from any jurisdiction by the Bishop of Norwich. In 1333 Nayland was a chapel of ease to Stoke-by-Nayland, but it was not until the end of the 14th century that the flourishing wool and cloth trades brought importance and prosperity. It was around 1400 that the present church was built. During the 14th and 15th centuries there are many records of Nayland clothiers giving money and property to the church. Upheaval was created at the time of Henry VIII. The churchwardens in 1548, hearing that ecclesiastical visitation was to take place with the objective of removing "Popish" images and plate from the churches, converted the goods into money investing it in property. The Act of Uniformity under Elizabeth I appointed Commissioners for, "reforming and repressing all religious heresies and schisms". The sum of two shillings was paid for pulling down the rood loft and a further shilling for destroying the altar.

During the Civil War (1642-1658) St James's Church fell into the hands of the Parliamentarians and a record of 1643 states,

"Nayland Suffolk: We broke down 30 superstitious pictures [this probably included stained glass] and gave orders for taking down a cross from the steeple."

During this period engraved brasses were torn from gravestones, the indentations in the stone work can be clearly seen. These were difficult times but gradually, towards the beginning of the 18th century the importance of the "religious question" subsided.



**A view inside of the church, I passed by on the bus**

Nayland was still a chapel of ease for the benefit of older members of the parish and it was not until 1747 that the first step towards ecclesiastical independence from Stoke-by-Nayland was established. In that year, during the ministry of the Rev. John White, the Governors of Queen Anne's Bounty granted the sum of £400 to be laid in the purchase of lands for the "Perpetual Curacy of Nayland". In 1869 the title of the incumbent of St James's changed from "Perpetual Curate" to "Vicar".



When the Rev. J. Hunnybun became the first to be called "Vicar of Nayland". Since that time there have been thirteen vicars serving at St James; their names are displayed on a board in the south aisle.

Mention must be made here of the Rev. William Jones, Curate of St. James from 1777 to 1800. An eminent author and musician, writer of "The Catholic Doctrine of the Trinity proved from Scripture"; and composer of "St Stephen" the well known hymn-tune still in use today. A prominent high-Anglican churchman of the day, the Rev. Jones was altogether an outstanding country parson instrumental in erecting the church organ and developing the choir.

St James's Church has played a central rôle in the life of the village over the years and continues to do so today.



**St Mary the Virgin, School Street, Stoke by Nayland (from bus)**

St Mary is pretty much all of a piece, late in the 15th century, although there are some older bits, and a great deal of rather undistinguished 19th century work. But the glory of the church is the red brick and dressed stone tower, completed about 1470 and surmounted by stone spires, reminiscent of Bungay St Mary, away on Suffolk's northern borderland. There are fine views of this from many places, and from many miles away. Close to, it is immense. Stoke by Nayland is, after all, a small village rather than a town, and the setting of cottages only enhances the sense that this tower is enormous. The buttresses are laced with canopied image niches - how amazing it must have looked before the 16th century reformers removed all the statues! Tendring and Howard shields flag up the dead people we'll meet inside. On the north side there is a dinky little Tudor porch (although it would be rather more imposing against a smaller church), but the south porch, which is the main entrance, is rather more of a curiosity. It was entirely refaced by the Victorians, and at first sight you might even think it 19th century, but the windows and bosses in the vaulting reveal to be one of the earliest parts of the church, an early 14th century addition to the building that was then replaced in the late 15th century.



There are two storeys, and the parish library is still kept in the upper one. The bosses include an Annunciation scene. Moses descending from the clouds of Mount Sinai and a grinning devil. It may be that the bosses are contemporary with the rebuilding, though I suspect that the Moses boss is original.

But a serious distraction from the vaulting is straight ahead. St Mary has the best set of medieval doors in Suffolk. The figures are remarkable. They stand proud of Gothic turrets and arches. Mortlock thought they might represent a Tree of Jesse, effectively Christ's family tree, with the Blessed Virgin Mary at the top and ancestors back into Old Testament times beneath. However, the figure of the Blessed Virgin is actually a depiction of the Assumption, and the figures in the border appears to be disciples and apostles. An angel holding a cockerel is surely an Instrument of the Passion, and an eagle presumably the symbol of St John the Evangelist. Medieval doors haven't survived at all widely in East Anglia, and it is exciting to see them at such close quarters.





### **St Peter's, Market Hill, Sudbury**

**St Peter's** is a Cultural venue, housed within a former Anglican church in the town of Sudbury, Suffolk, England. The building is recorded in the National Heritage List for England as a designated Grade I listed building, and is under the care of the Churches Conservation Trust. The building stands in the heart of the town in a dominating position on Market Hill. St Peter's is no longer a place of worship.

A church has been on the site since at least 1180, but the current structure dates from the 15th century, though there have been several restorations in the intervening period.

The earliest documentary record of the church is in 1180, when it was a chapel of ease to St Gregory's church. The church was built in three stages, beginning with the first two bays of the chancel and the base of the tower in about 1330–48. The later stages of building were in about 1360, and in about 1425–50. In 1643, during the Civil War, the iconoclast William Dowsing damaged many of the items in the church. A restoration took place in 1685, which included some alterations to the nave roof. A clock was installed in 1701, and during the first half of the 18th century a spire of metal and wood was added; this was replaced by another spire in 1810. The church was restored again in 1858–59 by William Butterfield; this included removal of the three galleries and the box pews, re-laying the chancel floor, and replacement of the pulpit.

Stained glass made by Hardman & Co. was installed in some of the windows, and more stained glass by Hardman was installed later in the century.

In 1898 the chancel was restored and redecorated by George Frederick Bodley. A wooden reredos was installed in the Lady Chapel. The stonework of the exterior was restored in 1911, when statues were inserted into three niches in the south porch. A further restoration took place in 1968 when the upper part of the tower was replaced, the spire was taken down, and most of Bodley's paintings were removed from the chancel. The church was declared redundant in 1972, and in 1976 was vested in the Redundant Churches Fund, the forerunner of the Churches Conservation Trust. A charitable trust, The Friends of St. Peter's has been established to maintain and improve the church. Since being made redundant, the church has been used occasionally for services, and for a variety of events, including concerts, organ recitals and exhibitions.



**St Andrew's, Great Cornard (from bus)**

This is one of the five medieval churches in the Sudbury urban area and there are several more separated from it by no more than a field or two, but two of these are now redundant and only St Gregory's in the town centre is open every day. St Andrew's is on the outskirts of the town and has image niches at the West End that would have contained statutes in the late medieval times, beneath which travelers might have stopped for private devotions. The West face of the tower sits hard against the road and so it was not until the churchyard was reached that it was found that it was locked. The church was found to be substantially rebuilt in the 19th century but the chancel was still largely 14th century.





**Baptist, High Street, Bures (from bus)**

This is a red brick building with a grey gault brick front. Built in 1835. It stands set back from the road with a small Sunday School of similar date on the north-east side. The front is divided by pilasters rising through two storeys, with moulded caps and bases. three window range, casements with semi-circular arched heads with rusticated voussoirs. The centre window is larger and has rustications to the reveals also. 3 doorways with cornice hoods on console brackets. The centre doorway is larger and double. Roof slate.



**St Mary's, Bures (from bus)**

**Bures St Mary** is a civil parish in the Babergh district of the English county of Suffolk. In 2005 it had a population of 940, reducing to 918 at the 2011 Census.

The parish covers the eastern part of the village of Bures, the western part being in the Bures Hamlet parish in Essex divided by the River Stour.

The village is sometimes known as **Bures** and is on the border between South Suffolk and North Essex, in the heart of Constable Country and in the Dedham Vale Area of Outstanding Natural Beauty (AONB).

According to the twelfth-century *Annals of St Neots*, Edmund the Martyr, King of East Anglia, was crowned on Christmas Day 856 "in the royal vill of Burna", which is identified by historians as Bures.

In the Domesday records, the village is referred to as "Bura" or "Bure", it's documented having a church with 18 acres (73,000 m<sup>2</sup>) of free land. The name "Bures" could be derived from either an Old English word "bur", meaning a cottage or bower, or from a Celtic word meaning a "boundary".

If the village was not named until after the Norman Conquest, (circa 1066) it could have been called after a French village of the same name, of which there are at least eight: (Bures en Bray, Bures sur Dives, Bures Les Monts, Bures (orne), Bures (Yvelines), Bures Sur Yvette, Bures, Les Bures.

One of the oldest buildings is St Stephen's Chapel which dates back to 1218 when it was dedicated by the Archbishop of Canterbury.

It predates St Mary's Church in the village centre, by some 150 years. In 1659 the village was also known as "Bewers" before it gained its modern title of Bures.

Several early emigres to New England originated from Bures St. Mary and neighboring Wormingford. Thomas Felbrigge (Philbrick) and his wife Elizabeth Knopp, both of Bures St. Mary, progenitors of the Philbrick family of writers and artists in America including historian Nathaniel Philbrick, arrived in Watertown, Massachusetts in about 1633 and settled in Hampton, New Hampshire.

William Knopp of Bures St. Mary (probably a cousin of Elizabeth (Knopp) Philbrick) and wife Judith Tue of Wormingford arrived in Watertown, Massachusetts in 1630.

During the Victorian era, Bures was an industrial village with its own tannery, maltings, brickworks, abattoir, gas works, electricity generator and many other small industries as well as at least 8 public houses.

Before the coming of the railway in 1849 the transportation of heavy goods manufactured in the village, such as bricks and malt were undertaken by barge (lighter) along the River Stour to Mistley.

Following the growth of the railway river traffic fell into decline and stopped in the early 1900s.

The rail line in its prime, connected Marks Tey to Sudbury and onwards to Cambridge and Bury St Edmunds.

The centre of the village has many old historic buildings, including with around 75 listed buildings across the parish.

Smallbridge Hall, once an Elizabethan Manor House, stands at the edge of the village on the bank of the River Stour.