‘Woodbridge in The Olden Times’

being

‘Rambling Reminiscences and Notes

of Notable Persons Therein

by

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Written in Clifton, Bristol, 1889.

(Synopsis of omitted sections are shown in Italics)

Chapter 1

The Lockwoods of Woodbridge

Introduction

The original intention of the newspaper articles from which the following pages were taken was to write an account of James and Obadiah Pulham's work, as an example of local self-taught men who raised themselves by industrial ability from the position of ordinary plasterers to that of artists. This statement will explain how the Pulhams' history seems to be interpreted into the Woodbridge reminiscences. [1]

My father, William Lockwood, took very considerable pains to foster and encourage these young men, and he was able, by means of his position as a master-builder, to introduce them to superior work. Recognising their talent, he employed every means to bring them forward; by setting them to work on the embellishment of his own buildings, and such other artistic work that his good taste led him to place in his own grounds.

The Lockwoods' Arrival in Woodbridge

The altered state of the town now to what it used to be brings to mind the lines of an old poet as to the altered state of England under modern innovations:

> 'A time there was, 'ere England's griefs began,
> When every rood of ground maintained its man;
> But times are altered; trade's unfeeling train
> Usurp the land, and dispossess the swain.'

William Lockwood – who, as is explained in the Introduction, will be referred to for the purpose of these notes as William 3 - then goes to explain how his grandfather, William (1), and his grandfather's younger brother, John, were born in the small village of Athelington, near Eye, in an area of east Suffolk known as the 'Woodlands'. They both took up the trade of bricklayer, but, as there was little scope for them in Athelington, they both left home to go their separate ways c1769. William 1 went to Ipswich, and John went to Woodbridge, where he found employment as a journeyman bricklayer.

William 1 got married in Ipswich, and, a few years later, returned to the Woodlans, where he carried on the trade of bricklayer for another thirty years in the village of Southolt. He had three children – two daughters,

and a son - also called William (2) - who was born on 14th February, 1782.

John got married in Woodbridge in 1772, by which time he had built himself a reputation as a craftsman, and set up in business. It is not clear whether the firm was a new one, or an existing one that he took over. In those days, Woodbridge was a thriving port and garrison town, and an important trading centre, so it was a profitable period for the local tradesmen and shopkeepers. By the turn of the century, he had become the town's principal builder, and, with work increasing, he felt it necessary to take a partner at the earliest opportunity.

He decided to offer this position to his nephew, William 2, in 1802, when William 2 was aged 20, and it was not long before they traded in partnership as J & W Lockwood. Young William 2 had been taught to read and write by his mother, and, after working with his father for some years, had spent two years working for various contractors in London – the construction of the West India Docks being one of the works on which he was engaged.

William 2 got married in 1803 to Susanna Causton - orphan daughter of the curate of Little Waldingfield, near Lavenham – and they began their married life in a small house in what was then known as Millers Lane, which led to the top of the hill in Woodbridge where stood a row of windmills that supplied the town with flour. It was in this house that their three eldest children were born, and he later determined that his children should all receive a good education. So, when Susanna, the eldest, was twelve years old, she was sent to Ackworth School, the well-known Quaker foundation at Pontefract, in Yorkshire, and she was followed there by William 3 – the writer of the reminiscences upon which this Chapter is mainly based – in 1819, and by their younger brother, Alfred, in 1824.

However, that is a digression from the main story - time to return to William 3's Reminiscences. . .

Chapter 2

The Building of 'The Castle'

'See'st thou a man, diligent in business.'
Solomon

The future master or employer of the elder Pulham was John Lockwood, the younger of the two lads who had become tired of their rural life in the Woodlands of mid Suffolk, and who started out one fine morning in June 1769 to seek their fortunes in some more populous and enlivening district - the elder one, William *(1)*, going to Ipswich, and the other to Woodbridge. It is with the latter that we now have to do - his brother has a history of his own which may be alluded to further on in this story. . . .

The elder of the two Pulham's, James *(1)* by name, was the eldest of a numerous family, born of poor parents, near the West end of the Thoro'fare, in that part of Woodbridge since called Cumberland Street. Neither he nor any of his brothers or sisters received through the medium of their parents any school education, but James 1 was one of those children who innately begin to think for themselves. Although he was very early set to work at the very menial office of juvenile assistant to the bricklayers and plasterers as hawk-boy, it was not long before he found means to attend an evening school, and so picked up the rudiments of his afterwards self-accumulated knowledge.

He was employed by John, . . . and made apprentice some time before his *(John's)* nephew, William *(2) – my father* - came to join him, but, when the latter came into communication with him, he at once saw what sort of character he was, and immediately put him forward in the business, and frequently gave him difficult work to execute. He always succeeded in accomplishing this, with credit to himself and satisfaction to his employers, and, as soon as his term of apprenticeship was out, from having made good use of his evening school accomplishments, combined with his natural skill he so far excelled his fellow workmen that he was made foreman over them all, then exceeding more than 30 in number.

It was in the plastering department of the business that James 1 first began to show his particular taste and skill - more especially in the modelling shop. The requirements in the decorative part of the business consisted in modelling enrichments for cornices, architraves, pilasters, and other parts, both of the interior and exterior of buildings. Figure-heads and bas-relief faces were frequently introduced as key-stones for arches, and stops for the end of groins, etc. so that the modeller had to make an original in pipe-clay from which to take castings in plaster of Paris for the material needed, and for this purpose he required an original drawing from

which to copy. *(Figs 1-2.1 to 1-2.3 show examples of some of these embellishments that can still be seen around the streets of Woodbridge to this day.)*

Fig 2.1 - Stone faces around the doors and windows of Woodbridge

Now there was in the shop a book of prints entitled *'Passions of the Soul,'* by Carrington Bowles, representing, as the title suggests, almost every variety of the human character, such as Mirth, Grief, Pain, Laughter, Anger, Despair, Envy, Jealousy, and many others. [2]

Fig 2.2 - Crests above a bank in Woodbridge

James 1 could copy any one of these to a nicety, so that, on going on to the shop, you would be sure to see the surrounding walls nearly covered with grotesque faces that he had first modelled, and then taken casts of - either in Roman cement or plaster of Paris. Most of these were for his own amusement, but his talents were soon to be put to a more extensive and practical purpose.

Fig 2.3 - Window embellishments of a bank in Woodbridge

The occasion of the building called ‘The Castle’ forms a somewhat special and peculiar episode that, in itself, is rather worth recording, as it brings to view some of the social and prevalent customs of the times.

Whatever the social state of the town had been previous to its becoming a station for the military, it was very soon afterwards a very lively and intercommunicative place. Not only was life more visible in the streets by the frequent parade or marching of foot-soldiers and the trampling of cavalry, but the inhabitants evinced more social life among themselves. They gave frequent private parties and balls to which some of the officers were generally invited, and so formed a link of arousing a deeper interest in public and national affairs. . .

A custom on certain evenings of the week was to hold ‘Free and Easy’ meetings for the discussing of political and general public subjects, and the news of the neighbourhood - the newspapers of the period being of but seldom publication, and, when they were published, they were too expensive to be of very general acquirement or possession. There was also a highly respectable lodge of Freemasons - as I believe there still is - of which some of the nobility were members, and, many of the military officers being brethren, they were frequently in attendance on lodge nights, in this way cementing the union of the civil and military element.

It was not, however, within the precincts of the Masonic Lodge that the proposition was made, but at one of the ‘free and easy's’ at the White Hart Inn, where a number of brother tradesmen and masons assembled. This place was then the favourite resort of all the upper class of tradesmen for their weekly or bi-weekly social or political meetings, and was in those days like what has in late years been known as the 'Bull Parliament’ held at the Bull Hotel on Saturday evenings. The 'White Hart’ occupied the corner opposite Morley's shop, and belonged to old Mr. Edwards, grandfather of the present owner, who, some 60 years ago, opened the ‘Gin Shop’ (so called) lower down the street, and turned the old White Hart Tavern into a private residence.

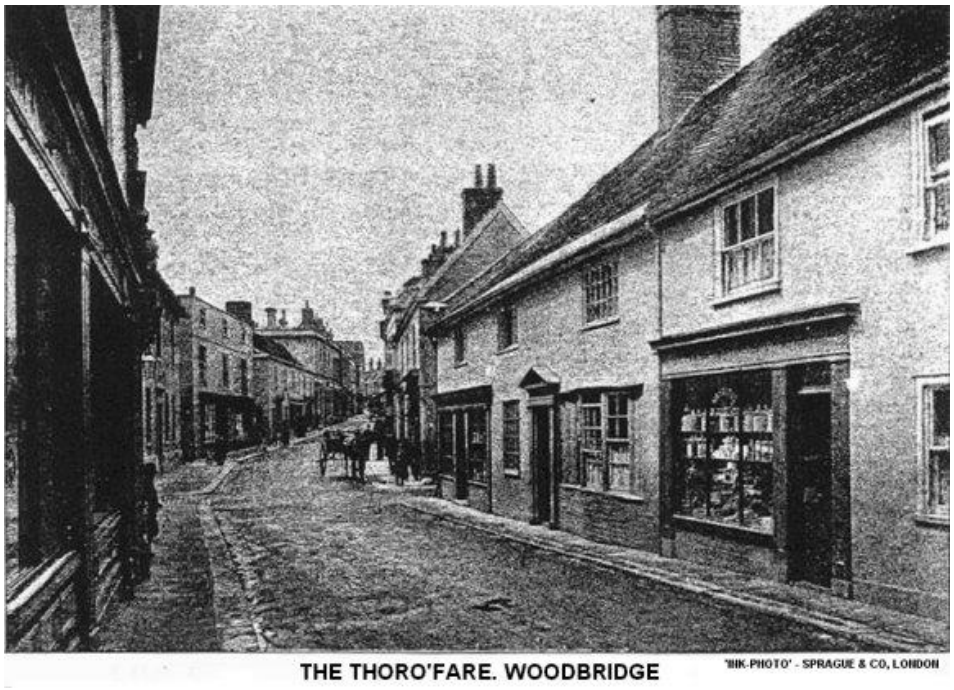


Fig 2.4 - The Thoro’fare, Woodbridge c1850s?

Woodbridge, in the very old times, was a mere mass of lath and plaster hovels, or houses not far removed from such in appearance at least. In many parts, whole rows of them had the top story projecting into the street over the lower one, so that you might walk along the footway under cover in wet weather. There are some of them still left in two or three places of the Thoro'fare, I believe - even where they have been done up and 'compo'ed’ over, they are still lath and plaster beneath. *(An old photograph of The Thoro’fare’ is shown in Fig 2.4.)*

It was chiefly to meet the wants of the military officers and their friends, about the period of which I have been writing, that sundry good substantial mansions of red brick had sprung up. There are one or two in Cumberland Street, several towards the East end of the Thoro'fare; several more in Church Street; several on the Market Hill, and one in New Street.

So when a goodly number of these brother tradesmen and freemasons were met together at the White Hart - young Lockwood *(my father)* being one of them - Mr. George Thompson, of about the same age, of the firm of Thompson and Son, builders and surveyors, arose and said, 'I tell you what, Lockwood: you should build a respectable mansion on that piece of land you have just bought, and I'll give you a design for it,' to which young Lockwood replied; 'Well, if you will do that, I will see what can be done.' And, in about a fortnight, there came out a most beautiful little model in wood, that could be taken to pieces in three horizontal sections, showing each floor distinct, with the doors, passages, staircases, etc., and it was upon this model that 'The Castle' was built.

Having obtained the design for the new Mansion, afterwards called 'The Castle,' from its being battlemented at the top and having a tower at one corner with loophole windows, young Lockwood was not slow to set about the building of it.

Fig 2.5 - 'The Castle' c1820s (Photo provided by R Merrett)

In getting out the design, young George Thompson had a special object in view, in which he had consulted his employer in the business. This was to

bring into notice a new kind of cement of which he and his uncle had recently been made agents. It was manufactured by Messrs. Parker and Wyatt, of London, and by them styled ‘Roman cement’, because it was said to equal - and for many purposes to be superior to - the famous mortar or cement of the Romans.

When properly set, it was said to be perfectly waterproof, and was specially adapted for water work, and for use on the outside of buildings - even for roofs - and a flat roof was designed for ‘The Castle’ so that it could be coated with this cement as a proof of its qualification. All the mouldings round the windows and the battlements were to be made of it, and then washed over with a stone colouring so as to represent Portland or other kinds of building stone. In fact it became in itself a veritable artificial stone.

It is easily seen on inspection that there is a good deal of intricate work about ‘The Castle’ – *shown In Fig 2.5* - in the mouldings round the windows, and in many other parts. Now this was just the sort of work that Pulham was adapted for, and he was therefore the principal operator, and the supervisor of all the moulding and ornamental department – modelling, with his own hands, those two rough guardians of the northwest and southwest corners that have now stood exposure to all weathers for more than 80 years.

When ‘The Castle’ was finished, the flat roof was for a time thought to be a great acquisition, as there was a staircase in the tower, with a door at the top leading on to it, so that visitors were frequently seen taking an airing upon it. Even in warm or temperate weather, they had a table and chairs, smoking their pipes, or taking their glass of ale or grog upon it. It was also made use of by the laundry maids of the house, for drying their linen on washing day. But, although this new cement would stand any amount of wet, it would not stand the sun and rain alternately - the swelling and shrinking of the timber beneath causing it to crack and let wet in, so it had to be abandoned, and a slate roof substituted.

It was not all disinterestedness that induced young Thompson, the builder, to make the voluntary offer about ‘The Castle’ model. Building artificers kept their businesses more distinct than is done in the present day. Thus, instead of one general contractor for the whole, and his employing journeymen artificers, a separate master-man was employed, under a surveyor, for each branch of the work. So, when Thompson, whose practical business was carpentry and joinery, made the proposition, he had an eye to the whole of that kind of work in the new building, as Lockwood never interfered with carpentry, nor Thompson with bricklaying and plastering.

Chapter 3

Lockwood's Portland Stone Cement

'Home-keeping youth have ever homely wits.
I rather would entreat thy company
To see the wonders of the world abroad.
Experience it by industry achieved,
And perfected by the swift course of time.'
'*Two Gentlemen of Verona.'*

It may be interesting to note here that the builder of The Castle, young William *(2)* Lockwood, was about this time engaged in investigations which bore fruit in after-years in the shape of Portland Stone Cement. This cement was invented, and much used by him, in the neighbourhood of London and the Eastern Counties, and the incidents of its invention, and some experiences of the inventor in his search for suitable material for use, will be interesting to his descendants as indicating his considerable energy and perseverance in the pursuit of his object – especially when the difficulty of travelling in those days is considered. . . .

William 2 - the inventor of the new Cement - came to Woodbridge, as has been stated, to assist his uncle in about 1802, and he was for many years the chief Bricklayer and Builder in the neighbourhood. After the desirability of discovering a light-coloured cement, instead of the dark-coloured Roman cement of previous use had been settled, he made several very interesting journeys into the Stone Lime districts of the kingdom, with a view to finding out the best kind to be employed for his purpose.

Travelling was quite a different sort of undertaking in those days to what is has since become - there were no railroads, and stage coaches were only in use on the mail lines and principal high roads of the country – so, as his journey or most direct course from East Suffolk into the Midland Counties lay quite out of the coach routes, he resolved to take his own horse and a light spring cart that he possessed, and, by the help of a new road map of England and Wales, to find and fight his way through whatever difficulties he might meet with.

Of course, he chose the summer season, and he made his way through West Suffolk and Huntingdonshire into Leicestershire, where his investigations began, and it was at Barrow upon Soar in that county where he ultimately decided the best stone lime for his purpose was to be had.

He did not at once turn back, but went on into Derbyshire - to Matlock and the Peak, from which places he brought away some beautiful specimens of the Peak Spa, and a variety of manufactured articles and ornaments such as vases, candlesticks, ink stands, salt cellars, and such like, made of a kind of soft marble peculiar to that place.

The journey took him nearly a fortnight, and he returned home very thankful for his preservation and success, and in good spirits. But, as Barrow was an inland place, and land carriage would be very expensive, he resolved to investigate the South Wales district, having heard of some excellent Stone Lime in the neighbourhood of Swansea, whence there would be water conveyance right up to the Woodbridge Quays.

He went by Stage Coach to London, and thence to Bristol, where he knew of some friends to whom he got letters of introduction, and these again gave him letters to a friend in Swansea. He then embarked in a sailing packet, or wherry, for that port, having the whole length of the Bristol Channel to navigate, which is generally a very rough piece of water. They had a head wind, and could make no way except by the aid of the ebb tide, which, running against the wind, occasioned a good deal of pitching and tossing, making our passenger very sick, and filling him with fears of a capsize.

Arrived at Swansea, he found a favourable reception from the friend there, but, as he had no sleeping room in his house, he was obliged to quarter his guest at an Inn to sleep. Here he seems to have met with sore discomfort of mind - not to mention that of his body – for, after retiring to his bedroom, he could not sleep, and, lying awake for a long time, he fancied all manner of things by being so far away from home. Hearing people in the next room in altercation, sometimes in muffled tones, and in a strange language that he could not understand - and no wonder, for they were speaking Welsh! - he imagined they had some design upon him. At length he could stand it no longer, and, seizing an opportunity, he crept unnoticed downstairs, and made his way into the street in the middle of the night, and went to his friend's house, where he had to knock them up, preferring to sit up the rest of the night in an easy chair to passing a restless, if not perilous, time at the Inn.

He made an inspection of the Stone quarries as speedily as he could, and returned by the first chance to Bristol, having a pleasant voyage with a fair wind, reaching his own home again as speedily as he could, and in safety, and with profound thanks, after - to his thinking - such a perilous experience!

He went a third journey to Lyme Regis in Dorsetshire, but, though a much nearer seaport, he did not think the colour of the lime so suitable as the other two places. He brought home, however, some curious fossil specimens that had been found in the limestone, and, among them, a beautiful *Cornu Ammonis*, or ram's horn, which he polished, and it laid for

many years as a pretty geological ornament in the front of his dwelling house.

He had at first a good deal of Barrow lime forwarded in sugar hogsheads via Gainsborough and Ipswich, between which places there were occasional trading vessels. But it still involved nine miles land carriage, so, as soon as he could, he chartered a vessel to bring a whole cargo of the Welsh lime stone direct from Swansea to Woodbridge. He had already erected a lime kiln, and built a tower windmill for the manufacture of the Roman Cement - of which he had found a large sale in the neighbourhood, besides a constant demand in London for almost any quantity - and now he could also make the Portland Stone Cement at home. So the Woodbridge business became almost entirely a Cement trade - he himself being still in full work at Tottenham, near London, with his Portland Stone Cement ware and the ‘Compoing,’ or Stuccoing business.

Chapter 4

James 1 Demonstrates his Early Modelling Talents

‘Each well-wrought stone doth shew the master's art,
Working in patience for futurity,
Thus did the monks of old so leave their minds
Recorded in imperishable stone.’ - *Old Play.*
‘Pray you remember the Grotto.’
London Children.

Whilst the building of ‘The Castle’ is going on, the proprietor, who was a man of some taste, engaged himself in laying out a suitable garden for its accompaniment. Towards the North end, he planted a shrubbery of choice evergreens and other trees that afforded a suitable screen, and two nice shady approaches to 'the wonderful grotto' - the entire construction of which was left to talented James 1.

(Fig 4.1 shows the remains of the Grotto as they were in 2003, and Fig 4.2 shows three Nuns walking past it as it was some years ago. It was finally demolished in 2016.)

It was an oblong building of about 12 or 14 feet in length by about 7 or 8 feet in width, and entirely in the gothic style. It had a pointed doorway for entrance from each of the two shady paths or approaches, and an open window way in front between them, resembling those in churches or chapels. The outside was ornamented with moulded jambs, and had four ornamental pinnacles at the top and an old man's face in the centre. This had a spout coming out of his mouth for the rainwater off the roof, which fell into a small semicircular pond beneath, in which were kept gold and silver fish. When the pond became full, the overflow ran into another pond or basin of hexagonal form, which had a weeping willow growing in the centre, so that, with that appendage, and the shady shrubbery, there was a most enticingly cool approach in the hottest weather to the still cooler retreat in the interior of the Grotto itself.

The roof was of groined arching built of the black, hard clinkers from the cinder or coke ovens, and covered over with the Roman cement. The floor was of small paving bricks laid edge wise in patterns, and filled in between with small pebbles from the seashore. There were two alcoves - one at each end – and there was a lattice seat fitting each alcove, and extending at the back of the grotto from end to end.

For the rest of the decorations, the sea beach was the chief contributor. The pilasters, and a belt or frieze the whole length of the roof, were embellished with Arabesque work of roses and honeysuckles, formed of the small cup of rather saucer-like shells picked up in such numbers on the sea beach when the tide is out, or that have been thrown up at high water.

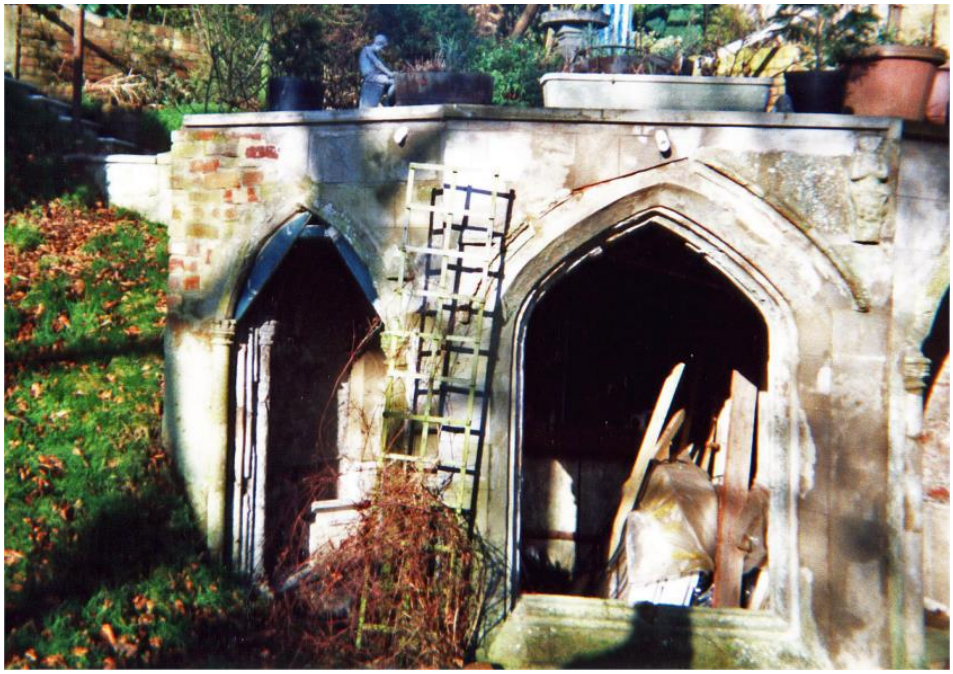


Fig 4.1 - What now remains of the Grotto in the garden of 'The Castle'

Fig 4.2 - Nuns walking past 'The Castle Grotto

The two most ingenious embellishments were the representations of organic figures near the two doorways - one on the right and the other on the left side as you entered. On one side was the figure of a Rhinoceros with his head stooping down, and his horn, of some fossil tooth, projecting in front. His one visible eye, of some glittering pebble, appeared directed to his opponent - that of a fierce looking crocodile, apparently just coming out of the water, with his jaws distended and showing his two rows of formidable teeth - the two creatures seemingly not knowing what to make of each other.

The figures by the side of the opposite doorway were, if anything, still more tragic and uninviting in their appearance toward each other. One was a huge looking boa constrictor, drawn up in formidable coils, having his head upraised, and jaws wide open, contemplating a ‘fretful porcupine’ that was stiff and firm opposite. This had all his quills erect, and looked at his antagonist with evident misapprehension as to whether he proposed making a meal of him, which - if it were not for that armoury of quills - there is little doubt but that he would make the attempt of doing.

Both these creatures - as well as those by the opposite doorway - were constructed of marine productions. In fact, the whole Grotto at this entrance presented quite a marine aspect. Two huge blocks of petrified plum-pudding stone from the Felixstowe cliffs stood just inside the doorway as seats for juvenile visitors, and partially guarded the fishpond, which had an opening on the inside of the Grotto, as well as the outside - the remainder between the blocks being protected by trelliswork in cement, having in the centre ‘W. L. 1806’ in Old English character.

The door and window jambs on the inside were all decorated at their edges with cockle and whelk shells, set on with plaster of Paris, and the rest of the wall with the roses and honeysuckles of seashells, as before named. At the back, above the seats, were embellishments from the Grecian mythology.

Over each alcove, some nude figures of gods and goddesses, and on a frieze or cornice between the two, were bas-relief figures representing many characters from the same source, such as Pan playing on his pipes, Bacchus dancing in his cups, and various others of a grotesque character.

Although Pulham's versatile ability had been pretty well displayed in the construction and decoration of the Grotto, yet there was an abundance of both design and talent left to be brought into play wherever a fit opening presented itself. He was not the person to let any such opportunity slip past him, so, as there happened to be a little vacant niche just outside the West door of the Grotto, he must needs fill it up with a Monk's head and cowl - peeping out, and holding in his right hand a rosary of beads which his eyes were contemplating in a very seemingly devotional manner.

A little further down the garden path, where, at the corner of an adjoining building, the top storey overhung the lower one, he had introduced the bust

of a lady, probably meant for a nun. She had her head partially shrouded with a veil or a mantle, and a string of beads round her neck from which was suspended a crucifix, suggesting - in both this and the other figure - the idea of Catholicism in their origin, although there was no such tendency in Pulham's mind or principles. However, the quietness and seclusion of the place, after the Grotto was completed, and the garden walled in, offered every incitement to devotional feelings or emotion. [3]

After the completion of the Grotto, its character soon brought it many visitors - and those not only of a casual sort just for a look and away - but the occupiers of 'The Castle' took great delight in giving invitations to 'garden and grotto parties' to partake of fruit and wine in the afternoon - or of tea in the evening - in so charming a retreat. Gentlemen would prolong visits into the twilight - and even starlight or moonlight of summer - for a pipe and a glass of grog together, as used to be so frequently the custom among the brother tradesmen with each other in those days of 'Auld lang syne'. There were also juvenile parties of little boys and girls, to take tea in the Grotto, and the writer can well recollect the felicity, when a child, of making one at such entertainments, and the much greater zest given to the fruit and cake - and even to plain bread and butter - than when eaten at the more ordinary domestic board at home.

The original grotto had, however, to succumb to the work of the destroyer, to make way for the modern wants of the locality. It was taken down in pieces, by a third brother of the Pulhams - but not the equal of either of them in ability - and set up again in the new garden where it still stands. None of the original decorations and internal beauty could be restored to it, however, for want of the 'master hand' which conceived and carried out the original design, but, even in its present state - although shorn of much of its pristine vigour and character of detail - it is still a noteworthy object in the garden of the 'Little Castle' *(described in the next Chapter)*.

Chapter 5

Expanding the Business

‘That great mystery of TIME, were there no other;
The illimitable, silent, never-resting thing called Time,
Rolling, rushing on, swift, silent, like an all-embracing ocean tide,
On which we, and all the Universe swim like exhalations,
Like apparitions which *are,* and then *are not:*
This is forever very literally a miracle; a thing to strike us dumb –
For we have no word to speak about it.’

Carlyle.

I think, if Pulham had not been getting vain of his doings, his master was becoming ambitious in his position and career; but, as it was with a laudable purpose and intent, his ambition must be looked upon with leniency and approval, rather than with censure. It is well known that, in the bricklaying department of the building trade, there is always much more employment for the workmen in the summer time than in the winter, and it was with the laudable intent of finding them work in the latter season, that he purchased a large piece of land on the north side of the street, then called ‘The Miller's Lane,’ because of its approach to the Mill Hills where, at that time, stood a whole row of windmills, and from the working millers residing in the neighbourhood.

Now, at that time, the whole of that side of the road - from the East end of where the New Church and St. John's Terrace now stand - and right up to the Mill Hills, was very much higher land than it now is, and it contained some veins of excellent gravel, and an abundance of flint stones, so it became the object of this philanthropically-minded man to set his labourers to work in digging and sifting out these available and profitable materials during their otherwise unemployed time in the winter season. The gravel was disposed of to the road surveyors and other ready purchasers, and the larger stones were used for building a wall round the domain, and other similar purposes.

As the excavations into the soil were made, there became necessarily much inequality of surface. This was all regulated and adjusted, so as to form elegant slopes and valleys, and the former were at once planted with many varieties of trees and shrubs, and the rest of the ground devoted to fruit trees and general garden purposes. The surrounding walls, afterwards built, came in admirably for their share of the fruit trees, when coated - as they required to be - on the garden side with appropriate cement.

Having so far obtained a satisfactory addition to his worldly possessions in the town of his adoption, my father's ambition was further aroused to make it a source of approbation and improvement to the neighbourhood, and a duty and utility to himself. In the latter respect, his first thoughts were turned to his aged father and mother, whom he had left behind in the Woodlands, and whom he thought - now that he was prospering himself - he should like to have nearer to him, and to see them prospering also. So he at once set about building them a suitable little dwelling house, on the new piece of land at the corner nearest the town, and then invited them to come and live in it. As he had himself taken possession of the larger 'Castle,' he thought they might very comfortably come and take possession of 'The Little Castle' - as it was very soon afterwards called - and also take charge of the new garden and ground, which the old people were not slow to do.

Fig 5.1 - 'The Little Castle' today (Photo by R Merrett)

But with whom the figure of *'Old Time'* originated does not seem to have been left on record, although the date of the erection of this remarkable statue was about the year 1813 or 1814. However the idea of it may have come to pass, there is no doubt as to whose hands and brains the execution of it had been entrusted, and they were those of our hero artist, James 1 the elder, for - although the younger Obadiah Pulham became in after years quite the equal of his brother in most respects - he was at present only a lad, and his time was not yet quite come.

Our business must now be with the removing and fixing the statue of ‘Time’. His body and fittings had all been fashioned in a workshop adjoining ‘The Castle’ garden, and not far from the Grotto, for, although, in after years, all such works were necessarily transferred to the new premises, it had not yet been done, and a staff of Pulham's fellow workmen had to be organised to effect the removal of his worshipful personage from one side of the road to the other.

Previous to this, however, sundry masonic workmen had been engaged in making him an appropriate pedestal to stand upon, and there is a history belonging to the materials of which that pedestal was built that far exceeds all that can be said about the grand old statue himself. It was made of no common bricks and mortar, but of blocks of conglomerate stone - the result of marine animal life existing unnumbered years before the creation of man. It was, in fact, nothing more or less than a peculiar specimen of the renowned or well-known ‘Suffolk Craig.’

There was, at the time, a Brick Kiln and works in full operation between Woodbridge and Melton, and - in the pit when digging out brick earth - the men came upon some very hard blocks of Craig, in a much more solid state than it was usually found in. The proprietors - knowing that Mr. Lockwood was curious about such matters - immediately sent and informed him of it, and he at once offered a price, and secured the whole. It was so adhesive in its texture that it could be worked into shape, like ordinary freestone, with the chisel and mallet, and did not crumble to pieces like the Craig dose in general. It made an excellent block of about 3 feet high for the figure to stand upon, and, with the rest of the Craig, a rustic Summer House was built at the opposite top corner of the garden.

The history of the Suffolk Craig, and of the Coprolite that is generally found beneath it, is a very interesting study for geologists, and seekers after antediluvian truths.

If any of my readers have a copy of *‘The Reporter’* for April 2nd, 1885, they will find a report of a visit paid to two large pits just opened near Methersgate about 45 years ago, with the object of obtaining the Coprolites for manure purposes. It contains a little sketch of the believed origin of their formation, and the very wonderful changes known to have taken place in those pre-historic periods of the Earth's existence. I believe the article is being re-printed in Read's Almanack for 1889.

Much care had to be exercised about the removal of the figure of ‘Time,’ as he had been but recently formed out of soft material – i.e., the newly-introduced Roman Cement - which required a certain amount of time itself to harden. He was also of quite a bulky and weighty size, exceeding 6 feet in height, without measuring his well-known characteristic ‘forelock.’ He was denuded for the time being of his scythe and hour glass, and was then well strapped and supported on a platform of boards, which were then raised on a number of men's shoulders who bore him in triumph up the inclined plane to his resting place. When there deposited, his emblematic

hourglass was placed on his outstretched right hand, and the scythe by his left side; and, as a further support - if I remember rightly - he had one of his feet on a serpent's head or neck, whose tail was upraised in a twist, as an additional aid to his stability.

Whether this had an emblematical signification I am not prepared to say or define; but, at the present time, from a photograph I recently had taken of him, after the lapse of so many years, these appendages have all of them disappeared, and I have not yet found the artist who is able to restore them - even on paper. I must now consider my tale of him ended; but he had a brother made out of the same kind of material, and fashioned by the same hands not many years afterwards, and set up in the valley when the garden had been more completed. He unfortunately very soon met with a tragic fate by a poor blind horse breaking into the garden and knocking him down, doing so much injury to him as to be past restoring.

There is another special branch of James 1's character that ought always to go with him, and not on any account be lost sight of, for whosoever possesses the like has the most elevating notions of creation and of the Creator that man well can have. He was a great student of Astronomy, and of the Natural Laws in general. Everything that came under his notice, he studied 'the why and the wherefore' of, and in that way stored his mind with many Truths that others let pass without noticing. He made a very unique little globe sundial from his knowledge of Astronomy, that he called Pulham's 'Universal Solar Horologium.'

This pretty much ends the story, so far as my knowledge of him went - of one of the cleverest and best informed workmen I ever knew - as an uneducated or only self-taught man, there was hardly a subject but what he could give you some information upon, and he was never at a loss for an expedient in difficult cases of business or work. If his line of life had led him in the direction of engineering, he would have become a second Brindley or a Telford.

James 1 was a student of natural philosophy, and it was his great and keen observation of the way in which nature performs her wonderful works that advanced his mind in so much practical knowledge. A great man - a Fellow of the Royal Society, whose life I have just been reading – says, in one of his lectures to his fellow members,

> 'We see that, in the works of nature, there is ample scope for the exercise of our rational faculties, and, limited as those faculties are, they are strengthened by use, and worthily employed when we endeavour to acquaint ourselves with as much of the wonders of creation as the great Author has permitted us to comprehend. As we proceed, new discoveries reward our search, and the sources of intellectual enjoyment pour an increasing stream of satisfaction upon the delighted mind, etc.'

It was by example, as well as by such precepts as these, that James 1 gave me such a high opinion of his intellectual character.

By this time, a great change had taken place in the business of old John Lockwood, which, commencing in 1769 *(as stated in Chapter 1-2)* had, with the assistance of his nephew – my father, William Lockwood *(2)* - developed into an important business, especially since the introduction of the Cement Agency. The introduction by my father of the new Portland Stone Cement created a further development of the business, and - having a very considerable amount of ambition and energy – he was soon pushing his business into the Metropolis.

John Lockwood the elder - being content with the old quiet style of country business, had lived and prospered therein until about the year 1816, when he retired from the business, and lived some 20 years after in the well-earned enjoyment of a quiet life. He was my great uncle, and I have a pleasant recollection of him in his latter days - he died in 1836, at the ripe old age of 87.

After the proclamation of peace in I8I5, the building trade was much improved, and the introduction of Cement as a decorative feature in the fronts of buildings began to be the rage, to the great improvement of their architectural character. William Lockwood *(2)* was not slow to take advantage of this, and introduced his new Cement, which - being so superior to the old Roman Cement - was much appreciated by the public.

During the early portion of this time, my father continued to reside at Woodbridge, making visits therefrom to the various works in progress. This, however, involved so much travelling – which, it must be remembered, was more tedious and expensive in those days - that he determined to open an Establishment in London. He placed James 1 as resident manager, who, with his brother Obadiah Pulham, assisted by a competent staff of workmen, carried out the work so increasing in London.

Finding this branch of his business required more personal attention than he could give whilst living in Woodbridge, he determined to remove to the neighbourhood of his work, and he selected premises at Tottenham, about six miles out on the great North Road, where he turned a large greenhouse next the street into a Show Room for the different artificial Stone wares made out of the new Cement.

During this time, the two brothers were kept employed in the ornamental work, such as Porticos, Colonnades, Entablatures. Pediments, and other similar decorative features of the Classic Styles, which were then so much in vogue - the Gothic Style not having yet been much introduced into new buildings.

At the Female Orphan Asylum in London – *pictured in Fig 5.2* - a large facade with columns over 40 feet high, was carried out, and I well remember that the capitals - of the Ionic order, with their spiral volutes - were so large as to be a one-horse load, and, as they were modelled and got out in the shop, had to be carried singly right through London to Lambeth; where the building was situated.

Many business houses, banks, and offices in the City and the West End were then carried out, and, as the cement could be worked out in any form, many royal arms and insignia of public bodies, signs for hotels, and all manner of architectural and other devices were made. Amongst those that remain to this day there is the sign of the 'Black Bull' in Holborn, nearly life size – *described and pictured (Fig 1.4) in 'Rock Landscapes'* - which was modelled by Obadiah Pulham, who was especially clever at animals; his brother James 1 being more employed on figure subjects, etc.

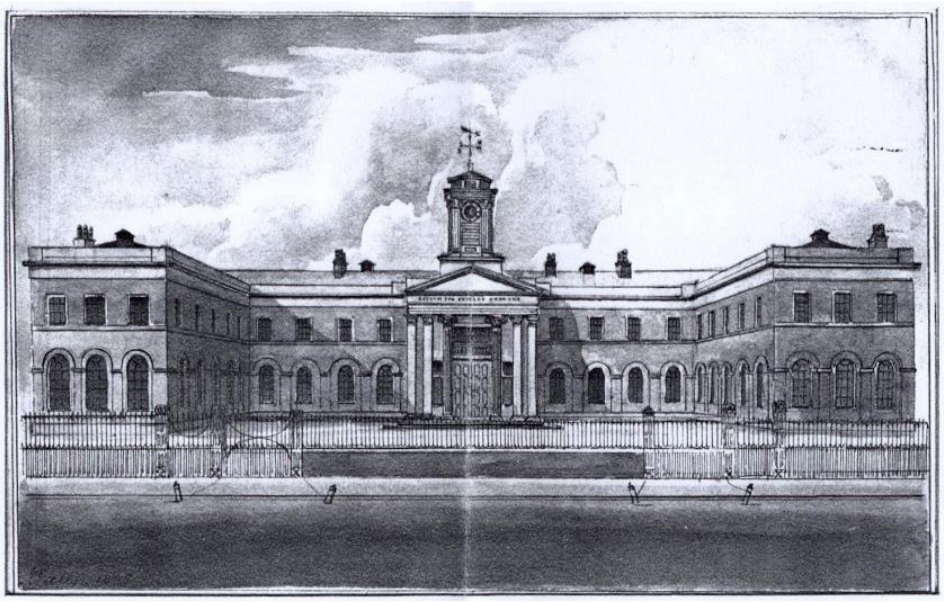


Fig 5.2 - The Female Orphans Asylum in London

There came a time, however, when the London building trade fell off, owing to the commercial panic of 1825, which affected very considerably the decorative business. The usual work being slack, the two brothers were kept during one whole winter modelling figure subjects for casting, and I saw in hand at this time two full-sized busts of Alfred the Great and William Penn, the founder of Pennsylvania. There were also two groups of statuette figures - one of the Angel driving Adam and Eve out of Eden, taken from Milton's 'Paradise Lost;' the other from 'Romeo and Juliet,' where the retainers of the Montagues and Capulets were quarrelling in the street, the one biting his thumb, and the other saying, 'Do you bite your thumb at me, sir?' 'No, sir; I do not bite my thumb at you, but I do bite my thumb!' The figures and their characters were so well executed as to form a most interesting and complete illustration of Shakespeare's text.

James 1 continued with Mr. Lockwood as long as the London business was carried on, but my acquaintance with him ceased at that time, and was not afterwards renewed. Obadiah Pulham left Mr. Lockwood's employment in 1827, and entered into engagements with a large building firm at the West End of London, and was employed by them for many years, chiefly in France and Italy [4]. I did not see him until 44 years later,

when he came to live in Woodbridge, but, as I left the town shortly afterwards, I saw but little of him. For his artistic abilities, however, I had the greatest appreciation, but he never evinced anything like the general knowledge that his brother possessed, for while one was more especially an artist, the other (James) was an astronomer, a philosopher, an engineer, a chemist, and a general student of science - and was never at a loss for knowledge of any topic of the day. I have reason to appreciate the acquaintance I had with both these self-taught men.

It may seem curious in the eyes of some that there should have been so much demand for work in this Portland Stone Cement for a few years, and then that it should apparently have all died away, but is it so? If it is, it is that that which is now known as Portland Cement is quite a different article to the Portland Stone Cement invented and brought into use by my father, William Lockwood 2.

The latter-named article was manufactured of the very best stone lime to be found in the kingdom, and was brought from Barrow-upon-Soar, in Leicestershire, until some was found in South Wales, about equal to it, but of a shade different in colour. As this could be shipped at Swansea, and brought direct from port to port by water without incurring the land carriage that the other required, it was principally the Welsh lime that was resorted to, and a good many cargoes were landed at the Lime Kiln Quay in Woodbridge, and thence carted up to the Cement Works.

Only a few years before I left Woodbridge, there was a factory established at Waldringfield to make what was called Portland Cement from common chalk and the river mud, or oose, burnt together and then ground. There is a good deal of a similar ingredient made and in use throughout the country called by the same name, but how - or of what materials - it is made I know not. But this I know; that, for more than 70 years that I have had the opportunity of noticing, I have never seen any kind of cement to surpass in colour, texture, and appearance - and also in its resemblance to Portland Stone - the Cement made by Mr. Lockwood, so largely used by him in the early years of the present century and called ‘Portland Stone Cement.’ That it went out of use was no sign of the absence of good qualities, but, since its originator ceased to manufacture it, no other cement has been found to fulfil its general purpose, so as to induce architects to prescribe it, or gentlemen to desire its use, as they did for the original article.

There is, further, a little piece of history connected with the new tenant of the ‘Little Castle’ - old Mr. William Lockwood *(1)* - and the acquisition of the new premises, that it may not be out of place to mention before dismissing that part of our subject. He was the elder of the two brothers who left their parental home in 1769, and he went to Ipswich when his brother John came to Woodbridge. Having found a wife there, he returned into the Woodlands, and carried on the business there for about 36 years, until his son sent for him as lately described. As you are now aware, his name was William, and his son's name was William, and he had a grandson –

also named William. All these three Williams - one about 75; one about 45, and the other (the present writer), then I8 years of age - helped together in building the tower windmill for grinding cement. This did its duty admirably well for a number of years, and then had to submit to the fate of many of its compeers after the golden days of the ‘good Old Times’.

> *NOTE* - So much having been said about the Portland Stone Cement, first experimented upon and made by William Lockwood *(2)* about the year 1817, it will be interesting to note what has been said as to this material by the best authorities.

Mr. Henry Reid in his exhaustive treatise on the subject, published in 1877, mentions Smeaton, the engineer of the Eddystone Lightstone as having been the first to discover, about the year 1756, that the real cause of the water-acting properties of lime and cements consisted in a combination of clay with carbonate of lime, although he found out no new Cement himself.

The first mention of any patent for Portland Cement was in December 1824, when Joseph Aspdin, Bricklayer, of Leeds, obtained a patent for ‘Cement or artificial stone for stuccoing buildings, waterwork and cisterns, etc; which (he says), ‘I call Portland Cement from its resemblance to Portland Stone’.

After this time, Sir C. W. Pasley, of the Royal Engineers, began experimenting, in the year 1826, under the auspices of the. Government of that day, having the advantage of Aspdin's specification, besides the opportunities of association with the important scientific bodies of his time, but it was not till 1828 he found the Medway blue clay was the best ingredient to mix with the chalk, in the manufacture of this Cement.

In 1830, he considered that the Cement he produced was superior to the Roman Cement, and Mr. Frost had actually started, in 1825, a Cement factory at Greenhithe in Kent - which he afterwards disposed of to Messrs. White - whose manufacture is even now quoted as the best.

The new Cement was long in winning its way to the front, for, in 1833, the artificial or Portland Cement was selling at one shilling a bushel, whilst the natural, or Roman, Cement was eighteen pence. Indeed, the Portland Cement manufacture languished for many years, owing to the hold that Parker's Roman Cement - patented in 1796 - had upon the constructive profession. This long established rival, however, gradually succumbed to the merits of the new product, and its use by the London Drainage Works in 1859 settled the question of its great superiority, and now it may be said that the English Portland Cement is an article of universal currency. It is almost becoming one of necessity, and, as an article of export, it occupies a prominent place in English manufactures,

It will be seen, therefore, that William Lockwood 2’s experiments and use of his Portland Stone Cement was prior, at all events, to the patent which

Joseph Aspidin took out, and the probability seems to be that Mr. Lockwood - being busily engaged in using his own Cement, and being too much occupied therein to consider it desirable or necessary to secure its undoubted advantages to himself, or to others engaged in his employ - may have communicated the method of its manufacture to some person, who, seeing the excellence of the work produced in London and elsewhere, made use of the knowledge to his own advantage.

William Lockwood 2, having gone back to Woodbridge in 1825, would have but little opportunity - in those days of infrequent communication, and dearth of scientific or building journals - of knowing what was taking place in London and other parts of the country, and, being no doubt busied with his own Woodbridge affairs, could not have knowledge of the Portland Cement being patented by others.

Chapter 6

The London Years

'The Lockwood Reminiscences' - extensively quoted in the previous Chapters of this Section - give a fascinating social, as well as factual, insight into the beginning of James 1's career, although that was apparently only part of the story. William Lockwood 3 also started to write his autobiography, but died before its completion, so it was left in manuscript form, and never published. It was, however, researched by A J Francis, and extracts were recorded in his book ***'The Cement Industry 1796-1914'.*** [5] *It is therefore still possible to fill in some of the gaps, and the following pages of this Section are based on Mr Francis' research.*

2 2 Elder Street, Spitalfields

The address in London to which William Lockwood 2 expanded his business, sometime around 1819, was 22 Elder Street, on the opposite side of Spital Square to Spitalfields market. He leased the property, and it was here that he started to produce small quantities of his stone-coloured 'Portland Stone Cement' for his own use. Due to cost considerations, he used lime from Swansea for all general purposes, and the much more expensive - but slightly superior - Barrow lime from Leicestershire for special work.

There is no record of how the cement was actually made, and neither did he take out any patents to protect the process. In fact, the first mention of any patent for Portland Cement was taken out by Joseph Aspedin in December 1824 – some few years after Lockwood had started to use the name. As indicated above in his *'Reminiscences'*, however, it seems that William 3 had his own ideas on the matter.

The manufacturing process did not stay in London for long, because William 2 decided to move its production back to Woodbridge in 1822. Whether this was because business was good, and the volume of production involved was greater than the London premises could cope with is not clear. Bearing in mind that Elder Street was at that time the traditional home of the silk weavers in London, however, one can imagine that they might not have been too enthusiastic about the activities of their new neighbours. In any event, there can be little doubt that large volume production of cement would have been much more suited to Woodbridge, because the cement stone from Swansea could be brought directly by boat up the river Deben from Felixstowe or Harwich to Woodbridge Quay.

According to Pigot's *'London and Provincial Directory'* for 1823 – the earliest existing trading directory to include Suffolk - William Lockwood 2 used the name *'Portland Stone Cement'* to describe his product, and this was one year before Joseph Aspedin took out the first British patent for the process. In the Classified Section for the town of Woodbridge, he is noted as a *'Portland and Roman Cement Manufacturer'* of Castle Street, and, in the London Section, as a *'Portland Cement Manufacturer'* of 22 Elder Street, Spital Square. These entries continued for a further six years.

Little is known of William Lockwood 2's activities in Elder Street, but it is doubtful that he ever spent very much time there. He still had a lot of building work to supervise outside London – in 1822, for instance, he was building a house in Needham Market for a valued friend – so his best workmen would have been split between London and the provinces, engaged upon 'the new Portland cement stuccoing work'. This meant that he had to spend a lot of his time travelling around to inspect and supervise his many ongoing projects over a wide area.

James 1 was placed in charge of the premises at Elder Street, and William 3 recorded in his autobiography that, on his return from Ackworth School in 1822, he was met by Pulham at the Saracen's Head, Snow Hill, and escorted back to Elder Street to spend the night, before returning home to Woodbridge the following day.

The Lockwoods Visit Their Works in Progress

It had always been William 2's intention that his son should be trained in all aspects of his business, and it was only a few weeks later – in October 1822, according to William 3 – that they set off on a tour of inspection of his current contracts. The weather was cold, and William 2 was very susceptible to colds and other ailments, so they set off in a hooded chaise to protect them from the elements.

They went through Ipswich, in Suffolk, and to Colchester and Coggeshall, in Essex, and then turned north through Dunmow to Saffron Walden, where some extensive stuccoing work was being carried out for Messrs Gibson, bankers and brewers. They then turned south, and headed for Bishops Stortford, in Hertfordshire, where other work was in progress.

From there they proceeded south-west to Hoddesdon, where they were constructing a new dairy for John Warner, head of the firm of J & R Warner, Coppersmiths, Brassfounders and Engineers of London, *(to whom further references is made in Rock Landscapes: The Pulham Legacy [6])*. This was their last stop on the way to 22 Elder Street, where they were welcomed by James 1.

Despite the fact that they had already met briefly a few months previously, this was the first time that William 3 really had a chance to get to know

James 1, and it obviously made a deep impression on him because, according to Francis, William 3 recorded that he soon:

> '. . made some acquaintance with this remarkable man, and was at once introduced into the London workshop, where some of the highest specimens of the art in the working and manufacture of all sorts of articles in the new cement were going on.'

Fig 6.1 - Stucco work in Saffron Walden – is this the place?

There was a showroom on the ground floor, containing such articles as garden vases, fountains, chimney pots, coats of arms, animal figures etc., and the more elaborate figures were the work of either James 1 or his younger brother, Obadiah, who had joined the business just a few years previously, and had also shown considerable artistic skill.

William 3 and his father then went down to Brighton to see some more work that he had obtained for his new cement, after which they returned to London, and, from there, resumed their journey home to Woodbridge by chaise on 5th November. They travelled via Barnet to Biggleswade, in Bedfordshire, where they spent the night, and the next morning they went to nearby Tempsford Hall, where Obadiah Pulham was carrying out some cement work, including a coat of arms at the Entrance Lodge. William 3 was obviously very impressed, because he records that:

> '. . Obadiah's work was very good – the best example of his work I have seen.'

Lockwood's work at Tempsford Hall was contracted by Thomas Smith, the County Architect and Surveyor of both Hertfordshire and Bedfordshire, and Smith was so impressed by Obadiah's work here that he offered him a position with his firm. He was based in Hertford, and, as recounted in 'Rock Landscapes', Obadiah joined him a few months later, and eventually became his Clerk of Works, in charge of many projects around the U.K. and Europe.

Francis' account of the Lockwoods' travels continues:

> '. . . after leaving Tempsford, they travelled through Hitchin to Ware, where young William was called upon to measure up the front of a residence of a banker named Cass.'

They then returned, via Hertford, to Woodbridge.

The Move to Tottenham . . .

It appears that William 2 installed William 3 and his sister Susanna as residents at 22 Elder Street in 1824, with James 1's wife Mary Ann as housekeeper. There was also a lodger named Jeremiah Candler, and the idea was that he should give Latin lessons to William 3 in his spare time, but William 3 apparently had other ideas. He much preferred to spend his evenings with James 1, who was a keen student of science, and used to conduct various experiments, and construct electrical and other machinery.

This inspired William 3 to gain an understanding of scientific subjects that remained with him for the rest of his life. His residence in Elder Street was only temporary, however, because, as noted previously, his father decided to move to new and larger premises in Tottenham, where he created a showroom for the different artificial stone wares made from his new cement. He lived there with his family, leaving the cement works in Woodbridge in the charge of a man called Henry Botwright.

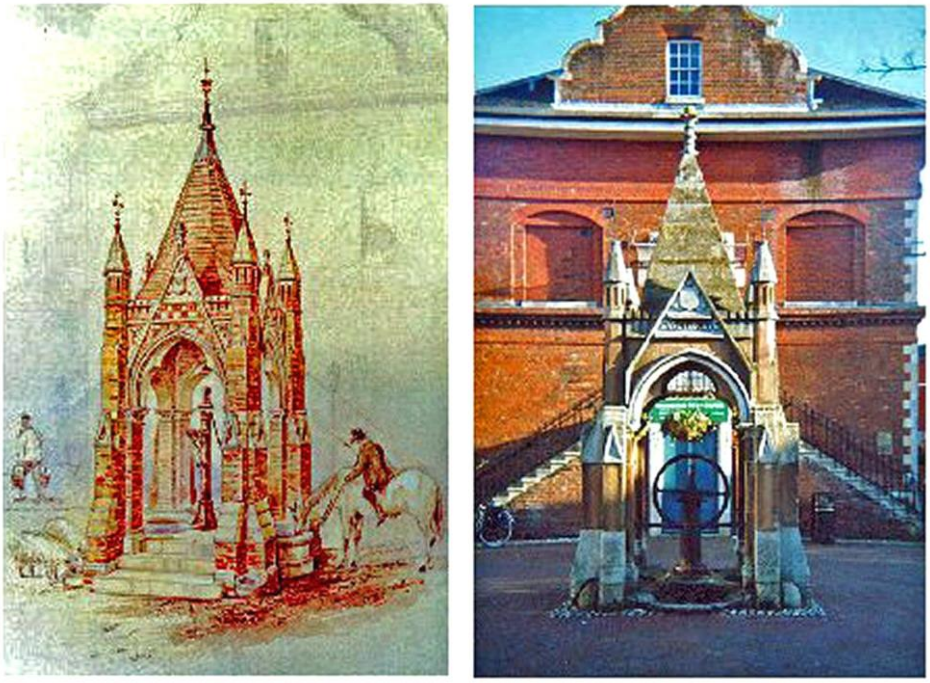
William 3 seems to have enjoyed himself during his period in Tottenham. He recorded that he found it very genteel, and rather lively there, but he obviously preferred the company of James 1 in Spitalfields. This period proved to be short-lived, however, because Henry Botwright's reign as manager of the cement works at Woodbridge ended after just a few months, in 1828. He left, so William 3 had to return there to take up the reins, leaving his father and mother in Tottenham with his sister Anne and younger brothers, Alfred and Philip.

Alfred completed his education in March of that year, and returned home to Tottenham to also help his father in the business. One of the major projects on which they were engaged over the next few years was the construction of schools and cottages in the 'agricultural colony' at Lindfield, in Sussex, for William Allen, the Quaker scientist and philanthropist, who was also the joint founder of the well-known pharmaceutical firm of Allen and Hanbury in London – and later in Ware, in Hertfordshire.

. . . And Back to Woodbridge

The Lindfield project obviously went well, but one gets the impression that William 3 was not quite so committed to the cement business as were his father and younger brother Alfred because, having returned to Woodbridge in 1828 to manage the family business there, he decided soon afterwards to re-commission a disused brewing plant that lay on one of his father's premises, and set himself up as a brewer. Within the next couple of years, he took over 'The Castle' premises from which to run the business, and Lockwood's Castle Brewery was formed.

From this point, William never looked back, continuing as a brewer for 47 years. He retired in 1876, and moved to Bristol to be near his two married daughters. It was from here that he wrote a number of historical articles for the *Woodbridge Reporter,* upon which his *Reminiscences of Woodbridge in Olden Times* was based. It was also from here that he started his autobiography that was left unfinished at the time of his death in 1891, and from which A J Francis culled the details upon which much of this chapter is based.



a) From a Sketch by William Lockwood b) As it stands today (Photo by Wendy Blake)

Fig 6.2 - The Woodbridge Town Pump, constructed in 1877

William 3's new-found interest in the brewing industry obviously had repercussions on his father's cement business. It meant that William 2 had to leave Tottenham to return to Woodbridge himself, which he did in 1835. This effectively resulted in the break-up of the London branch of

the Lockwood business, which James 1 continued under his own name. Directories of the 1830's show him as living in Moselle Place, continuing his cement activities.

Back in Woodbridge, William 2 formalised his partnership with his second son, Alfre, and they set themselves up as a firm of builders and cement manufacturers. Alfred married in 1840, and it was not long afterwards that William 2 retired. He and his wife had by now left the Society of Friends, and become members of the Plymouth Brethren, so they decided to move to Ipswich, where they could attend regular meetings of the sect. Unhappily, his wife died in 1842, so they were unable to enjoy a long and happy retirement together, but in 1845 he married the widow of an ex-librarian at the House of Commons, and no more was heard of him until his death in 1864.

The Woodbridge Town Pump

One final thing that is known about William Lockwood 3 is that he was awarded a 'commissioning fee' of 15 guineas for his design of the Woodbridge Town Pump - a very eye-catching piece of stonework that still stands proudly in the centre of Market Square, on the northwest side of the Town Hall.[7] According to the *'Seckfordian History'* by the Rev J C Titcombe, it was erected by the Seckford governors:

> '. . for the use and convenience of the poor inhabitants of the town and neighbourhood, and the poor travellers passing through the town. Such fountain shall have a trough continually filled with water, for the comfort and convenience of the dogs, horses and cattle passing through the town.'

The governors appointed a committee to carry out the scheme in 1877, and they decided to advertise for plans. In all, thirteen were submitted, and the one selected was by William H Lockwood 'of London'. This seems rather strange, but there can surely be little doubt that it was William 3, who had at that time just moved down to Bristol, but obviously kept in close touch with Woodbridge through his journalistic activities.

The original design called for a building of brick and stone, but it was later decided to construct it all of stone. The well was dug by a Mr Dove, and the construction erected by a Mr Stephenson - both of whom were tradesmen of Woodbridge – and the total cost of the well and fountain was £258 – 3s – 10d. William Lockwood 3's drawing is reproduced in Fig 6.2a, and a picture of the pump as it is today is in Fig 6.2b.

[1] All references to James 1 in this Section refer to the first James Pulham of our story (1793-1838).

[2] A copy of *Passions of the Soul* by Carrington Brown is still available for examination at the Victoria and Albert Museum, in London. It consists mainly of full-page sketches of faces expressing various states of emotion.

[3] It may be noted as instancing the ability and versatility of the constructor. that the date at which this work was done was some time before the ..Gothic Revival" initiated by the elder Pugin, and carried on by the late G. G. Scott, previous to which time Gothic work was looked upon as comparatively barbarous.

[4] This refers to the point where Obadiah left James 1 to work for Thomas Smith, County Architect and Surveyor for Hertfordshire and Bedfordshire, who lived in Hertford, and had an office in London.

[5] *The Cement Industry 1796-1914'* by A J Francis, published by David & Charles 1977

[6] *Rock Landscapes: The Pulham Legacy*, by Claude Hitching, Antique Collectors Club 2012

[7] *'Seckfordian History'* by the Rev J C Titcombe