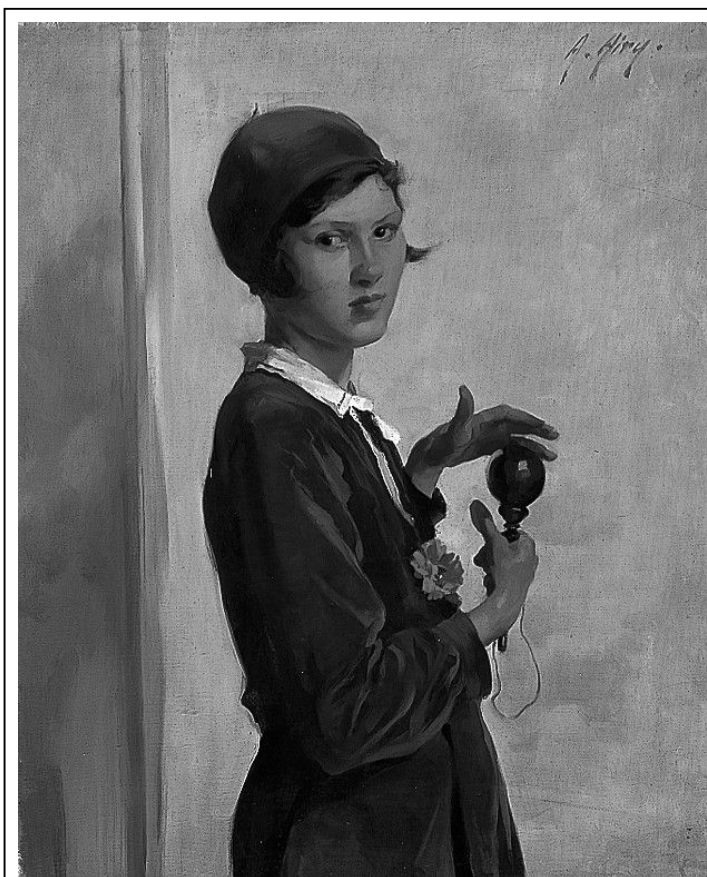


Winter 2009/10



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Ipswich Museums
Friends
Newsletter



The Friends of the Ipswich Museums Newsletter is published quarterly and distributed free to all members. The FOIM was set up in 1934 to support the work and development of the Ipswich Museums: Ipswich Museum in the High Street (including Gallery 3 at the Town Hall) , Christchurch Mansion and the Wolsey Gallery in Christchurch Park. Since April 2007 the Ipswich Museums have been managed as part of the Colchester and Ipswich Museum Service.

Friends continue to provide financial support to the Ipswich Museums as well as acting as volunteers. The Friends run outings, lectures and other events for their members.

The Friends provide guided tours of both the Mansion and the Museum, including free taster tours of the Mansion on Wednesday afternoons during British Summer Time. Tours can be booked by contacting the Mansion (01473 433554).

FOIM is a member of the British Association of Friends of Museums and Ipswich Arts Association.

Contributions to the Spring 2010 Newsletter should be sent to the editor by 1 February .

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Cover Illustration: Greta by Anna Airy. This picture was chosen by our Chairman, see page 5

Please visit our website at www.foim.org.uk. Jerry Latham would welcome your comments. We have already started to use the website to advertise events which are notified too late to be printed in the Newsletter.

Editor's Notes

In his column, Peter Berridge gives us really welcome news about the proposed major developments for Ipswich Museum over the next few years. Marie Taylor tells us about the Museum Service successes in the 2009 Tourism Awards (see page 20).

Have you visited the Mansion to see all the additional artworks on display as part of the Felix Cobbold Trail? All the pictures were either fully or partly funded by Felix Cobbold. Two I particularly like are a watercolour of the docks by Edwin Thomas Johns and a prospect of Ipswich in 1741 by Samuel and Nathaniel Buck. The style of the dock picture is very like the work of Squirrel, which is not surprising when you know they had the same teacher at Ipswich Art School. The

prospect of Ipswich emphasises the large number of churches in Ipswich, which are all easily seen amongst the smaller houses of the period.

We now have a very keen team of Mansion Guides. Their activities are reported on page 8. If you are free on a Wednesday morning they would be delighted to see you on one of their winter Taster Tours.

Over 40% of the Autumn Newsletters were delivered by hand, thanks to a team of volunteers. This led to a saving of more than £30 in postage.

In this issue we are introducing advertisements from our corporate members.

Mary Halliwell

Ipswich Arts Association Discounts

FOIM is a subscribing member of the Ipswich Arts Association and this entitles its individual members to discounts on certain events promoted by Ipswich Borough Council.

Paid-up members of societies affiliated to Ipswich Arts Association may receive special offers on some events promoted by Ipswich Borough Council.

These events will include the Ipswich Civic Concerts, and certain ballet and opera events at the Ipswich Regent Theatre. The concessions do not extend to other promoted events

To obtain these concessions, please produce a current membership card confirming your affiliation to FOIM when booking.

Chairman's Letter

Dear Friends

It has been a busy Autumn so far. At the beginning of October, along with Alan Swerdlow and Ken Wilson, I went to the Annual General Meeting and Conference of the British Association of Friends of Museums in York (see report on page 11). It was very interesting to meet people from other Friends groups from all over the country. York looked wonderful, the gardens in full autumn colour; my only problem was that the busy schedule did not give much time for looking around. I did find a few minutes to visit the Yorkshire Museum to look at the Roman lady's hair (I have been looking at it on and off since the late sixties!) and the Viking hoard.

On 9 October the Friends Council entertained a group of Friends of Colchester Museums at High Street Museum. It was a very pleasant evening, and many of the our guests were amazed at the collection; some did not even know the museum was there! The evening went so quickly that there was not time to see everything, and many were determined to return. We felt a great pride in showing our museum and its collection. Jayne Austin and Philip Wise were there; they brought a model of the proposed new

Egyptian gallery and spoke to our visitors about future plans.

One of our Council members was unable to take part; Siobhan Steel, our Guide Co-ordinator, was busy with her newborn baby, Isaac, a brother for Oliver. We congratulate Siobhan and her husband, but we are sorry that Siobhan's new family commitment means she will not be able to continue as our Guide Co-ordinator. We would like to thank Siobhan for all her hard work; we shall miss her.

Friday 16 October saw the opening of an exhibition at Christchurch Mansion to mark the Centenary of Felix Thornley Cobbold, without whom the people of Ipswich would not have been able to enjoy the Mansion or Christchurch Park. Do try to get along to follow the trail showing what Felix's legacy has done for us.

Well, now there is the Christmas Party to think about. I do hope lots of you will be at the party, where you will see some of your Council members taking part in our Seasonal Words and Music entertainment. There will, of course, be the usual excellent festive buffet and good company. I hope to see you on the 9th December - do not forget to get your tickets.

Merry Christmas and a Happy
New Year to you all.

Mary Southwood

Mary can be contacted via our
website (www.foim.org.uk) or

c/o Ipswich Museum, High Street,
Ipswich IP1 3QH

Our Cover Picture

Mary chose our cover picture, she writes

Greta by Anna Airy (1882-1964) can be viewed in the Suffolk Artists Gallery in the Mansion. The picture was purchased with the aid of the Felix Cobbold Bequest, and is on display as part of the Felix Cobbold Trail.

Greta shows a young woman on the brink of her adult life. She wears a dark grey dress with a white collar and dark grey beret; a

red flower is attached to her dress. The background is plain pale yellow. In her hands Greta holds what appears to be a 'cup and ball' game. The composition is pure and uncomplicated.

Greta has a thoughtful expression; perhaps she is wondering what will happen next. Her eyes are focussed on something or someone over my left shoulder.

The artist, Anna Airy, was the granddaughter of Sir George Airy, Astronomer Royal. Anna studied at the Slade School of Fine Art from 1889 to 1903 and won first prize in three consecutive years. In 1945 she was appointed President of Ipswich Art Club, a post she held for twenty years. Anna was very influential in the Ipswich art community and today's art students still compete for the Anna Airy Art Prize.

Peter Berridge's Column

In the past I have mentioned some of the developing ideas around Ipswich Museum and it is time to discuss this further as there are some exciting discussions taking place at the moment. The key issue is that there now seems to be a real opportunity to acquire the adjacent Art School building to extend the overall footprint of the

museum leading to its overall development. There is still a lot to do and a lot of hurdles to jump over but it is certainly becoming more and more of a reality as each day passes and you will soon start to hear a lot more about developments in the coming weeks and months.

As I am sure most of you know, the

current museum building, completed in 1881, combined the functions of museum, library and art school. The library was removed in the early 20th century but the Art School and the Museum continued to, in part, share premises into the 1970s. With the closure of the Art School some thirty years ago not only was an important cultural resource lost but the important artistic link with the museum was severed. Today the remaining Ipswich Museum, while containing some outstanding collections, is now in need of a major redisplay. Also within the Ipswich collections are important 20th century art works, some of which are currently inadequately displayed in Christchurch Mansion. In addition, in Ipswich, there is a recognised need for a focal point for contemporary art. On a temporary basis this has in part been provided by a gallery space in the Town Hall but it is recognised that is only a stop gap and that something longer term is needed. All these issues combine to provide the impetus for the current project.

There is now a real opportunity to provide redeveloped museum and art gallery spaces. The 1930s northern extension which came to house the bulk of the Art School is currently up for sale and the intention is to raise the funds to purchase it and once again

reconnect it to the museum buildings. Then a major capital scheme will be developed to allow the whole enlarged footprint to be reconnected. This will involve major bids to bodies such as the Heritage Lottery Fund and the Arts Council. Over time the intention is to build up an endowment fund to help support the future running of the enlarged venue and its artistic programme. The enlarged building will focus on a number of key themes based around the important historic stories of Ipswich and the strengths of the museum collections. These will include:

The Cabinet of Curiosities:

Enhancing the Victorian Natural History Gallery, one of the treasures and most popular spaces of the current museum will be extended.

The Birth of Britain: The evolution of the landscape over millions of years and the beginning of human occupation.

The Origin of England: Reflecting the importance of Ipswich during the foundation of Saxon England and the wealth of material that has come from excavations in the town and surrounding areas.

Across the World: Reflecting the wealth of the world collections of Ipswich and the diversity of its modern community.

Flights of Fancy: The world of

birds using the nationally important Ogilvie Bird collection but incorporating some new ways of interpretation.

The Story of Ipswich: Telling the story of the development of Ipswich from medieval to modern times.

Within the Art School element will be a major series of gallery spaces to display 20th century and contemporary art. These galleries will focus on: Contemporary art of national importance; the strengths of the Ipswich Art collection in the

works by artists associated with the 'Benton End Group' and the Ipswich Art School; and providing a venue for artists to work through residencies and studio spaces for students.

As I have already stated there are some really exciting discussions taking place at the moment over this project so 'watch this space'.

Peter Berridge
Museum Service Manager

Friends News

Lunch Time Talks

An enhanced programme of lunch time talks during the spring and autumn has been arranged for 2010.

These will take place at Priory Park (formerly known as Alnesbourne Priory). This venue has a modern conference room, restaurant/bar area with stunning views and good parking. The theme of the talks will be Ipswich in the 18th century. Dates confirmed are:

Wednesday 7 April
Wednesday 5 May
Wednesday 2 June

All talks will start at noon and will be followed by lunch.

Full details will be put on our website as soon as they are available. Booking will be required. Booking forms be included with the next Newsletter.

Mary Hollis & Paul Bruce

From the Membership Secretary

There has been one new ordinary member: Mr G Morris

and two new corporate members:

The Arlington Brasserie
W D Coe Ltd

since the last Newsletter. We extend a warm welcome to them all.

You will find a subscription renewal form with this Newsletter. Unless

you have joined since 1 August 2009, or have arranged to pay by standing order, or are a corporate member, I would be grateful if you could pay as soon as possible.

Barbara Cole
Membership Secretary

Mansion Guides

Our Guides Co-ordinator, Siobhan Steel feels she needs a break now she has two small children to look after. We thank her for the work she has done sorting out requests for tours from clubs and societies as well as the taster tours we offer on Wednesday afternoons during British Summer Time. While a new co-ordinator is being appointed, Kathleen Daniel, Liz Latham and Mary Halliwell will share the duties.

The guides would also like to thank Brian Jepson who after ten years of volunteering as a Mansion Guide has decided not to continue. He will be keeping in contact with the guides, helping with their training on the architecture of the house.

There are now over a dozen guides available to guide visitors around the Mansion. Last winter a group of new guides enjoyed a series of training sessions, which enabled them to take an increasing role in the guided tours this summer. They enjoyed it so much they wanted to continue taster tours on winter Wednesday mornings at 11 am and noon. We hope members take the opportunity to drop into the Mansion at these times and encourage their friends to do the same. We will be publishing up to date details on the FOIM website (www.foim.org.uk) throughout the winter.

We are pleased to welcome Gary Gasgoyne as a new guide. He will be joining us for winter training sessions.

Liz Latham and Mary Halliwell



Dummett Copp

PATENT & TRADE MARK ATTORNEYS

Visit to Gressenhall Farm and Workhouse Museum of Norfolk Life

Saturday 22 August 2009

On a lovely Summer's day a small coach load of Friends visited the Museum of Norfolk Life near Dereham, organised by Alan Swerdlow.

Good weather

Great journey

Gem of a museum

All this contributed to the genuinely unexpected delight of Gressenhall.

Gressenhall operated as a workhouse (1776-1948) and old people's home in latter years, before becoming a museum and working farm in 1977. The workhouse, also known as the 'People's Palace' initially provided family accommodation for people who found themselves destitute for health, financial or social reasons. It housed over 650 people and had 9 live-in staff. Following changes in the Poor Law in 1834 new rules on separation applied, and men, women, young and old were kept in isolation from each other and only permitted one hour's contact per week, on a Sunday. It provided work, lodgings, clean clothes and beds and a medical service; a pre-cursor to a



A staff member telling us about Gressenhall

rudimentary health service. In the 1840s there was measles epidemic and many people died; but within Gressenhall no life was lost as they had access to medicine. I learnt all this from the exhibits and an excellent re-enactment by the Friends' Performance Group. To find out more details go to: www.museums.norfolk.gov.uk

It was a joy to have the opportunity to reminisce with smells, sounds and sights that assaulted your senses. Standing in the school room you could sense all your old

teachers, hear their voices and relive your childhood misdemeanours. In the laundry you could smell the carbolic soap and feel the sweat trickle down your back. Walking along Village Row and entering the shops you could pick your favourite teas and spices and in the post office I itched to stamp a postal order. Walking around Cherry Tree Cottage you yearned for the simplicity of former years, growing your own vegetables and snuggling up in a feather bed with the embers glowing in the fire place. Yes I am a romantic and I prefer to forget the reality of linoleum on the floor and an outside privy!



Admiring the Panhard

The real surprise of the visit for me was the Panhard car; the oldest working car in Norfolk, formerly owned by Charles Royce. It was beautiful, it smelt wonderful, leather, oil and grease; the internal workings were clearly visible, huge chains, pistons, hinges and early



The Red Poll Cows

pneumatic tyres.

Walking past a meadow full of wild flowers you arrive at the working farm; old cottages and gardens, black pigs, river walks; working water pumps and 'cows' and 'goats' to milk, magnificent chestnut cows, pond skaters, lilies and so much more.

Any drawbacks - yes. We did not have enough time to see everything; in fact I missed the whole top floor of the museum. Will I return-absolutely! For those of you that couldn't make this trip I would advise you to try and make the short journey (1hour 30 minutes), you will have a good day and as a bonus the food is reasonably priced and home cooked.

Liz Louch

'Challenge & Change' BAfM Annual Conference and AGM York, 2-4 October 2009

Alan Swerdlow tell us about this year's British Association of Friends of Museums Conference .

In my role as area coordinator for the British Association of Friends of Museums I was in York for the 36th Annual BAfM Conference and AGM which was well organised by the Friends of York Art Gallery. The first event was a reception at the York Art Gallery attended by the Lord Mayor given for around a hundred delegates. Our Chairman Mary Southwood and Ken Wilson, our Ipswich Society representative, also attended the weekend.

The conference opened at the historic Hospitium in Museum Gardens with an inspiring talk by this year's winner of the Robert Logan award, which goes to the best presentation by a young museum professional. Jo Rooks from the Museum of East Anglian Life spoke about how they have found ways to involve a wide cross section of people and have worked towards a community in which people are happy and have an increased sense of well-being. Their volunteers range in age from 7 to over 80 and work includes rehabilitation of prisoners and people with disabilities being offered skill training.

We listened to Janet Barnes, Chief Executive of York Museums Trust

(YMT), who gave many compelling reasons for going the trust route for museum governance, explaining that there needs to be a champion to get things started who must command respect and have the energy to progress the project. At YMT they negotiated a 10 year inflation-proofed financial agreement with the City and are no longer a small player in the Council but an independent body able to attract new funding. They have fourteen trustees, three of whom were on the initiation group, and also have enterprise and development boards. An alternative to the direction Ipswich took a few years ago.

Our next presentation was from Tony Barnes, Chief Executive of Bradford Council, where they have 67 languages spoken and 6000 listed buildings. Tony talked about the broader picture in Bradford and the opportunities for tourism and how they are changing how people respond to the place. The final speaker of the morning was Lord Faulkner of Worcester, a Government Minister, whose subject was the challenge of free admission. Attracting people and groups who would not otherwise visit museums

which may have been considered elitist and only for the wealthy. An open forum followed.

After a delicious buffet lunch Dea Birkett talked about **Kids in Museums** which she set up after the response to an article in *The Guardian* she wrote as a result of being ordered out of the Royal Academy when her children had been noisily over-enthusiastic about an exhibit. Her manifesto sets out 20 ways for a museum to be family- friendly - you can find the manifesto on their excellent web site www.kidsinmuseums.org.uk

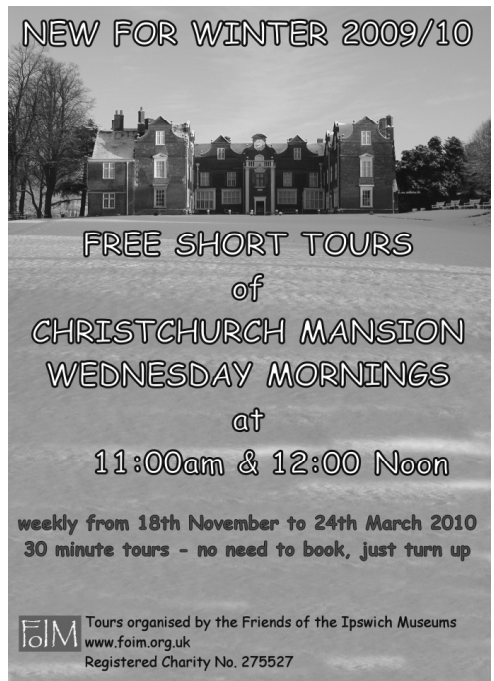
If a child appears to misbehave don't tell them off and leave a negative impression - tell them why, teach them something useful. Dea told us about a project where children were issued with video cameras to film their favourite museum object - one shot the fire hydrants. Why not? - they are prominent objects in the museum, have labels on and are quite as significant as a pile of stones or an unmade bed!

Our President Loyd Grossman chaired the AGM and presented the annual Newsletter Awards. Next year's Conference will be in the Isle of Man. If any FOIM member is interested in attending please let me know.

Jim Wight, son of James Herriot, was the guest speaker at the dinner in another historic York

building, the Merchant Adventurers Hall. This hall was one of the venues included in the Pass we had been given provided free access to many of York's historic attractions. I only managed to fit in five during my visit, but others stayed on for trips arranged for the Sunday and the Monday.


Alan Swerdlow



NEW FOR WINTER 2009/10

FREE SHORT TOURS
of
CHRISTCHURCH MANSION
WEDNESDAY MORNINGS
at
11:00am & 12:00 Noon

weekly from 18th November to 24th March 2010
30 minute tours - no need to book, just turn up

 Tours organised by the Friends of the Ipswich Museums
www.foim.org.uk
Registered Charity No. 275527

New Ways to View Gainsborough and Constable

Emma Roodhouse tells us about several current exhibitions which include works by Constable and Gainsborough

In the past few months I have had my head buried in charcoal and Cobbolds. Well not literally, but I have been curating two exhibitions; **Change in Charcoal**: Valerie Irwin Drawing Demolition at Cranfield's Flour Mill, in Gallery 3 and the **Felix Thornley Cobbold Centenary Trail** at Christchurch Mansion. Both are now open and if you haven't been to see them yet I strongly urge you to go and view the diversity of the art collection in Ipswich.

Once you have viewed the new displays in Gallery 3 and Christchurch Mansion, there are also good opportunities to see works by Gainsborough and Constable in a number of current temporary exhibitions.

Exhibitions with Constables

Great British Art? is an exhibition at Norwich Castle from 24 October 2009 to 10 January 2010. It raises the question 'what makes great British art'?

Who could have an exhibition looking at great British art without an example from Constable? Therefore we have lent **The Mill Stream, Willy Lott's House** (1814-15), which is usually on display in the Wolsey Art Gallery.

In the exhibition the Constable is hung besides a large painting of a frosty morning by J M W Turner, created a year before **The Mill Stream**, and in the same room as works by Crome and Cotman. It is fantastic to see these different depictions of British landscape painting.

There are also contemporary art works in the exhibition such as Tony Cragg's **Britain Seen from the North**, made out of colourful plastic pieces of rubbish and a Tracey Emin quilt on loan from Tate Britain. This is the first of four exhibitions to kick start the debate about what British art has to say about identity and 'Britishness'.

Lending Constable's **Mill Stream** painting has also meant we could display a work by Gainsborough's good friend Joshua Kirby (1716-1774) in the Wolsey Art Gallery. **Sandpit near Sudbury** is a large-scale landscape painting by Kirby, who was also an author and architect based in Ipswich. He became teacher of perspective and fortifications to the Prince of Wales in 1756 and eventually was given the job of working on Kew and Richmond. Gainsborough referred to him as 'old friend pudging Josh' and was buried next to him at St

Anne's, Kew.

The Norwich exhibition isn't the only display on at the moment to reunite Turner and Constable. Tate Britain's **Turner & The Masters** (23 September 2009 to 31 January 2010), show places beautiful masterpieces by Canaletto, Rubens, Rembrandt and Titian next to some of JMW Turner's most dramatic paintings. But it also recreates a confrontation between Constable and Turner which happened at the Royal Academy in 1832.

Constable's **The Opening of Waterloo Bridge** was slightly overshadowed by being hung next to Turner's seascape **Hellevoetsluys**. Turner did some last minute re-touching adding a crimson buoy which led Constable to exclaim that: "Turner has been here and fired a gun."

Exhibitions with Gainsboroughs

Gainsborough is also being seen in new light in two different venues at the moment. The Wallace Collection in London is showing a recently conserved and cleaner looking full length portrait of **Mrs Mary Robinson (Perdita)**, 1781, a beautiful portrait. The conservation work has revealed the painting was cut down and a strip of canvas added from another work. The seventeen year old Prince of Wales (later George IV) became infatuated with Mrs Robinson

(1758-1800) in 1779 on seeing her as Perdita in *The Winter's Tale* at the Drury Lane Theatre. But towards the end of 1780, the Prince abandoned her for a rival. The Prince had commissioned the portrait from Gainsborough before they split up. This painting is on permanent display.

Gainsborough's work can also be shown with another royal connection at **The Conversation Piece: Scenes of Fashionable Life** at The Queen's Gallery, Buckingham Palace, London, which runs from 30 October 2009 to 14 February 2010. If you are familiar with George Frost's copy of Gainsborough's **Ladies in the Mall**, hanging in the Wolsey Art Gallery, then you will recognise his depiction on show of the Duke and Duchess of Cumberland in St James's Park. As this has only just opened I haven't had a chance to view this exhibition yet, but am looking forward to seeing such a diversity of artists from Zoffany to Gainsborough.

Changes in the Wolsey Gallery

We will also be looking at a new way to see Gainsborough and Constable in the Wolsey Art Gallery next year, bringing over art works from Colchester and providing more interpretation on both artists. But at the moment we are interested in gathering ideas and would really like to hear your

views on what should be included in a new display on these two artists? What do you think about the layout of the Wolsey Art Gallery? The colour scheme? Or information you would like on the artists? Please forward any

thoughts to
emma.roodhouse@colchester.gov.uk

**Emma Roodhouse,
Art Curator**

Colin Moss in Gallery 3

From 16 January to 17 April 2010 there will be a display of Colin Moss's work in Gallery 3

Colin Moss, artist and teacher was born in Ipswich in 1914 and studied at Plymouth Art College before winning a scholarship to the Royal College of Art, London in 1934. In his mid-twenties he worked on murals for the British Pavilion at the New York World Fair and during the war designed camouflage for the Ministry of Defence. In 1947 he became senior lecturer at the Ipswich School of Art where he taught until his retirement in 1979. He continued to live in Ipswich until his death in 2005.

He founded the "Six in Suffolk" Group in 1976 and became chairman of the Ipswich Art Club from 1980-1982. His works always focused on the ordinary 'person in the street' and objects in our everyday lives.

He was inspired by other artists such as the German Expressionists and the Kitchen

Sink group in London. The British Museum, the Tate Gallery Archive, the Imperial War Museum and the Government Art Collection all own works by Colin Moss.

A well known and established artistic figure in Ipswich, he exhibited regularly in the region and London. He also became renowned for his writing of informative reviews in the local press. This exhibition is a chance to see all of the Ipswich-owned artworks by the artist Colin Moss.



Dustbin, 1960

© Colchester and Ipswich Museum Service

Archaeology News

Caroline McDonald tells us about two new objects.



The Suffolk Lantern



The Lamp from Pompeii

Shining a light on Roman Suffolk

The generosity of people who make donations to museums should continue to be celebrated and remind us that belief in the 'greater good' is certainly alive and kicking in Suffolk!

I am most indebted to Mr and Mrs Miller of Acton for their gracious gift of a bronze Roman lantern recently found on their farm land by Mr Danny Mills, a metal detector user, who along with his father John, was also keen to see the lantern come into a public collection for the benefit of local people.

The lantern, though quite plain, is an unusual find, being the only complete example from Britain. It

dates from around AD 100-300 and would have been enclosed by translucent horn – giving it a similar appearance to a modern day hurricane lamp. A similar lamp was famously found at Pompeii reminding us that the reach of the Roman way of life extended to the farthest outposts of Empire.

Its presence in a field in Suffolk might be the first clue to something far bigger hiding in the landscape – perhaps a cemetery – and we look forward to next year when the Millers have kindly given permission for archaeological investigation to take place before next year's crop.

The lamp has been stabilised by our conservator, Emma Hogarth, who will now begin the painstaking

work of conservation to restore the lamp and its intricate hanging chains. Once it is ready to be displayed at the High Street Museum (sometime in 2010) we will invite both the Millers and Mills to meet the press and unveil their marvellous discovery and gift to the people of Suffolk.

A 'grotesque' addition to the collections



Left: Pommel viewed from above

Right: View from one side (enhanced image)

I am also delighted to report that the museum has recently acquired another unusual object from Mr Keith Lewis of a bronze medieval sword pommel found with a metal detector at Wetheringsett on land belonging to Mr Tony Alston. The pommel is octahedral in shape, about five centimetres high and dates to between 1300-1400 and served as a terminal to a sword handle. It is decorated with fascinating images of 'grotesques', that is beasts turning into humans and vice versa. When it is put on display (perhaps in the Medieval Mind exhibition at Colchester Castle, if I can sneak it in!), I do urge you to come and marvel at

the extraordinary imagination of our medieval ancestors. The closest parallel to the artwork is in the famous 14th century illuminated manuscript, the Luttrell Psalter.

Loans on Display at St Peter's on the Waterfront

The Museum Service is delighted to be able to give the public the opportunity to view three important items from the collection. They are being loaned to the Ipswich Historic Churches Trust (IHCT) who will be displaying them at St Peter's Church, Ipswich. The loan is made more special by the fact that two of the items come from the church and its grounds.

The items are:

A medieval stone coffin that may have belonged to the first abbot of the medieval priory formerly on the site (dug up in the grounds in the late 19th century).

The Knapp family memorial brass, dating to 1604 and celebrating John and Martha Knapp, their four sons and eight daughters, that originally was set into the floor of the church.

A fragment of a 12th century Tournai font (potentially from the medieval Augustinian priory that once stood where Christchurch Mansion now stands) which will sit alongside the Tournai font in St Peter's –

the only other example in Ipswich.

Such is the importance of these three large stone objects that a specialist firm, Cliveden Conservation, has been hired by

IHCT to move the objects from the High Street Museum to their new, temporary home.

Caroline McDonald
Curator of Archaeology

A Visitor from the U.S.A. at High Street Museum

The Natural History curator found an unusual visitor.



An unexpected visitor from the U.S.A turned up, appropriately, in the entomology store at High Street Museum on the 8th September last. Staff were preparing the Morley collection for removal to the High Street Exhibition Gallery when a large bug appeared from behind one of the cabinets! It was identified as the Western Conifer Seed Bug (*Leptoglossus occidentalis*) – an American pest species that has

been accidentally introduced into Europe. This individual was one of several found in Suffolk this autumn, probably originating from across the North Sea.

The bugs often enter buildings to overwinter, but this one will be staying permanently in the collection!

Jerry Bowdrey,
Senior Curator of Natural History

Documentation News

Joan Lyall tells us about some recent acquisitions

Archaeology

Since August we have received into the collections of Ipswich Borough Council some exceptional objects. Caroline McDonald, I know has mentioned the Roman bronze lantern (IPSMG: R.2009.72) and the medieval swordommel. Although the lantern is still with our Conservation Officer, Emma Hogarth, I have seen it and am struck by the intricacy of the chains. It is really a fabulous and unique object and once it is cleaned and conserved it will be passed to me for accessioning which I will enjoy undertaking together with the copper-alloy medieval swordommel.

Commemorative Parasol



The most quirky recent donation must be a World War II Commemorative parasol which had originally belonged to a land girl

working in Suffolk and was purchased at a car boot sale by the depositor who realised it deserved to 'belong in a museum'. It again will need conservation but we are all enchanted with this as someone has taken a great deal of time to cut and attach newspaper photographs and headings, hand make paper flags and finally to trim the parasol with red, white and blue paper.

Paintings

We have already one oil painting by Peggy Somerville (1918-1975) **Country Lane, Walcheren Island, Holland** c.1936 which is reproduced on page 139 of "*The Public Catalogue Foundation – Oil Paintings in Public Ownership, Suffolk*", and we fortunate to have had donated **Snow Scene** by Peggy Somerville and **Still Life of Flowers** by Stuart Somerville. Stuart is Peggy's brother. The pictures were donated by Stuart's son, John.

Joan Lyall
Documentation Officer

Museum Service success in 2009 Tourism Awards

Tourism awards are aimed at recognising organisations that support tourism and provide places to enjoy and visit. Whether providing increased national awareness for the local area or simply motivating a community to raise its game, the judges look for innovation and the return on investment relative to the size of the organisation.

Ipswich Museum was the winner of the category for **best small attraction** in the **Suffolk Tourism Awards**. This award is for visitor attractions with less than 50,000 visitors per annum.

Christchurch Mansion was a finalist in the **Suffolk Tourism Awards** in the category for **best large attraction**. This award is for visitor attractions with more than 50,000 visitors per annum.

Colchester Castle was the winner in the category for **best event** in the **Essex Tourism Awards** for its exhibition "Guardians to the King - Terracotta Treasures from Ancient China". Over 20,000 extra visitors came to the Castle over 15 weeks to see this unique exhibition.

Marie Taylor,
Marketing Officer

Working with Ipswich Transport Museum

Michael's Mystery is a new Key Stage 2 learning programme at Ipswich Transport Museum (ITM), which was made possible by funding from the East of England Museum Hub. Our Museum Service and ITM worked closely with three local Ipswich school teachers and museum consultant Lesley Walker to develop a resource that brings to life the displays in imaginative ways. School children use objects in their school, then the resources at the museum to solve a half-century-old mystery concerning a bank robbery

in Ipswich. They can access many of the museum's vehicles on their visit, as well as delve into some of the smaller objects within the museum.

Pilot sessions for the programme were very successful, with all schools taking part giving it a massive thumbs-up. A CD of resources and teachers notes can be obtained from the Ipswich Transport Museum, and trips can be booked on 01473 715666.

Clive Stacey,
Education Officer

Museum Staff News

Customer Service Training



Congratulations to Wendy May and Tony Francis, Museum Assistants, who have passed and received their award for Customer Excellence as part of the Institute of Customer Service. The whole emphasis of the of the ICS awards is upon self-development and recognition of the great customer service which is already being carried out. This award takes around 4-6 months to complete. This is a fantastic achievement and puts the customer at the heart of what we do. Both candidates thoroughly enjoyed the experience and are advocates of the award and of the experience this has given them.

**Saskia Stent,
Duty Officer**

Staff away day

On 3 August and 11 August the Front of House Team at Ipswich had away days to Buckingham Palace and Mews. This was a team building exercise and the main aim for the days out were to look at a different visitor experience and what was offered by Buckingham Palace and to understand various aspects retail, marketing, working environment, collections, security, learning and much more. The staff have put together brief individual reports on their learning from the days and the feedback from the staff was that a great day was had by all.

**Marlene Moyes,
Visitor Services Manager**

Future Jobs Fund

The East of England Museum Hub has secured £195,000 from the Department for Work and Pensions to create 30 new jobs, including apprenticeships, in the Eastern Region.

Young people have been disproportionately affected by the recession and this funding, called Future Jobs Fund “Stepping Stones”, will offer real six-month, paid jobs in museums across the region.

Colchester and Ipswich Museum Service will be offering four jobs to young people between the ages of 18 and 24: two will be in front of house customer services, one in marketing and one in design.

It is hoped that the work experience and skills and knowledge gained will help the young people to find permanent

work in the future. The Service benefits by having young people working in the museums who may not have ordinarily considered a career in museums.

**Lynette Burgess,
Learning and Marketing Manager**

How the Shield was Found

This is the story of how two Friends helped to find the mislaid shield.

In Spring 2006 we used a drawing of the Park Gate by one of our members, Dr Rosario Zinna, as our front cover.



Christchurch Mansion

In May 2009 another member, Ken Wilson, was at a meeting of the Christchurch Park Management Board. There he heard that the shield which used to be fixed to the main park gate had

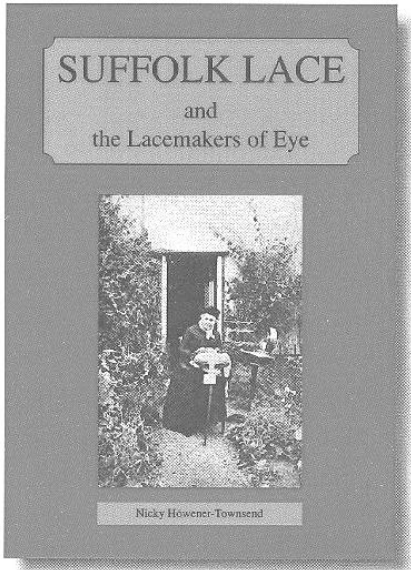
disappeared during the restoration project. He realised that our front cover could help.

After Dr Zinna supplied a copy of the drawing, the Park staff found the shield and it is once more securely fixed to the gate.



A new book: Suffolk Lace and the Lacemakers of Eye, Nicky Höwener-Townsend

One of our members has written a book on Suffolk lace which another lacemaking Friend, Pip Thompson has read.



Nicky Höwener-Townsend has recently published a book on Suffolk lace. Nicky leads Waveney Lacemakers as well as belonging to national and international lace organisations. Nicky spent nine years researching her book. She studied lace samples in the Victoria and Albert Museum and Ipswich Museum and the local census returns for lacemakers.

Pip Thomson's opinion was: "This is an interesting and absorbing history of lace making in Suffolk, especially Eye. It is well illustrated and includes a great many photographs of lace samples and

patterns. Definitely an excellent book to add to any lacemaker's collection."

Available from:

Nicky Höwener-Townsend,
Seahaven, 7 Beaconsfield Road,
Kessingland, Suffolk NR33 7RD
Tel/Ans: 01502 742274
e-mail: bob.bins@virgin.net

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