

The Friends of the Ipswich Museums

# Newsletter SPRING 2015



paulnixonphotography

Our cover : Constable's  
*The Mill Stream* after  
Restoration (see page 11)

we look forward

# FoIM

to promote the past

## The Friends of the Ipswich Museums Newsletter

is published three times a year 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, Christchurch Mansion and the Ipswich Art School Gallery. Since April 2007 the Ipswich Museums have been managed as part of the Colchester and Ipswich Museum Service (CIMS).

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

The Friends provide guided tours of the Mansion and Museum, including free *Peeps into the Past* at the Mansion throughout most of the year.

Tours for groups can be booked by contacting the Mansion (01473 433554).

FoIM is a member of the British Association of Friends of Museums, the Ipswich Arts Association and the Suffolk Chamber of Commerce.

Contributions to the Summer 2015 Newsletter should be sent to the editor by 1 June 2015.

Have you visited our website? [www.foim.org.uk](http://www.foim.org.uk)? We use our website to advertise events notified too late to be included in the Newsletter.

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Advertisements, 3,7,8,10,21,22

Our advertisements are all from corporate members, please support them.

**Cover Picture:** Ros Whitehead Joan Lyall, Erica Burrows and Bob Entwistle pictured with Constable's *Mill Stream* after conservation

We look forward



www.foim.org.uk

to promote the past



FoIM is a subscribing member of the Ipswich Arts Association, please visit their website [www.ipswich-arts.org.uk](http://www.ipswich-arts.org.uk) for further information.

## Editor's Notes

This issue is dominated by John Constable. Since early February we have Constable's **Salisbury Cathedral from the Meadows** displayed in the Wolsey Gallery as part of the **Aspire** Project. It will be there until early next year together with one of Constable's sketches of the cathedral (also on loan) plus our own new acquisition of a sketch of a local lime kiln (see page 16) and our beautifully cleaned and restored **Mill Stream** (see page 11).

Amy Concannon, from the Tate came and explained to the Museum Staff and the Mansion Guides about Constable's life and working methods. At the same session, additional activities were discussed such as art workshops for adults and a special trail for children. Do come along to look at and learn about these magnificent paintings.

Elsewhere in this newsletter Adrian Parry tells us about the Rubens' copy in the Green Room (page 20), Sue and Barry Denny tell us about an FoIM walking tour of Ipswich (page 15) and Bob Entwistle describes recent conservation work, including swords for an exhibition about the Battle of Waterloo (page 17).

In the first week of March, a group of Friends visited the Imperial War Museum, London which reopened in July last year after a major redevelopment. The trip was planned

to take in the temporary exhibition of British Art of the First World War and I gather that the day was quite memorable for several reasons which will be explained in the full report in the next issue of the Newsletter.

Mary Halliwell

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## Chairman's Letter

I would first of all like to congratulate Jayne Austin, who has been made Ipswich Manager in the recent restructure of the Museum Service. Jayne has been working closely with IBC on the Heritage Lottery Fund bid for the proposed High Street redevelopment. I am pleased to see that day to day management of our Museums will be here in Ipswich, with Bill Seaman as overall manager of both sites.

I hope many of you got the chance to see the recent exhibition at the old Art School called Paint@Britain. It featured contemporary British painting by forty five different artists from across the UK and I was particularly pleased to see several twentieth century paintings from the Ipswich collection on show.

### Constable and the Wolsey Gallery

There has of course been great excitement about the arrival at the Mansion of **Salisbury Cathedral from the Meadows** by John Constable. FoIM members enjoyed a private view evening on 9 February with a talk by Phillip Wise about this painting and the small oil sketch of the Lime Kiln (see page 16). The great six-footer is here until January 2016 and there will be events arranged by the

At the Friends' Private View of  
Constable's **Salisbury  
Cathedral from the Meadows**

Museum Service over the course of the year.

In June, there will be an exhibition celebrating the 200<sup>th</sup> anniversary of the kitchen and flower garden paintings. See [www.cimuseums.org.uk](http://www.cimuseums.org.uk) for further information. Emma Roodhouse will also be talking about Constable at our lunchtime talk in the Galley, Woodbridge on 25 March.

In November, some of you will have seen **The Mill Stream** by Constable being restored. The restoration was funded by the Constable Trust but I managed to generate some good publicity when conservator Ros Whitehead discovered a kingfisher which had been hidden under about 100 years' worth of grime and old varnish. With the help of Paul Nixon Photography, the story was on Look East and in several of the national newspapers as well as the EADT. Ros tells us her story on page 11.

FoIM will be funding the re-glazing of several other paintings in the Wolsey Art Gallery, including the large Gainsborough landscapes, over the next few months with the latest non-reflective



glass. Viewing the works should then be much improved.

### **Other displays**

This year is also the anniversary of the Battles of Waterloo and Agincourt. With military matters in mind, Bob Entwistle had the idea of displaying some of the vast collection of uniforms and weaponry for the next costume display, which FoIM will help to fund. Look out for this in the Mansion over the summer.

There's a bear in the Mansion! He looks like a small polar bear, but I am assured he is actually a brown bear with a pigment problem. There are plans to have a regularly changing display in the big case in the Great Hall so if you have any favourites – let the museum service know.

### **Christmas Events**

Our Christmas Party, held in the Mansion on 10 December was a very pleasant and successful evening attended by about 60 or so members. We were entertained by Ipswich Chamber Choir with seasonal music, and the Friends once again donated a splendid 10ft tree which was supplied by Richards of Witnesham.

The Victorian Christmas event organized by CIMS on 14 December was a huge success with over 1,800 visitors during the day enjoying themed activities and entertainment. There was a very long wait to see Father Christmas but the queue was good-natured and the children (and some Mums and Dads too) had great fun with a dressing up box of Victorian-style costume while they waited. There are already plans to extend this very popular event next year.

### **Friends Events**

Friends have enjoyed a lunchtime talk

on William Kent and a day trip to the Imperial War Museum. We will be holding a summer Pimms and Strawberries party at the Mansion on Wed 17 June. This was a very popular event when we held it last, so make sure you book early. A trip to the Black Country is planned for September with what looks to be a very interesting itinerary.

### **Our AGM**

Our AGM will be held at the Mansion on 14 April at 7.30 pm. In addition to the update on our activities over the last year, we have asked representatives from Ipswich Borough Council to come and talk to us about the latest progress regarding the proposal for the High Street redevelopment.

We are sorry to lose Jerry Latham from the Friends' Committee due to ill health. Jerry has been a valued member for many years and will be sadly missed on the committee. We wish him a speedy recovery. Ferial Rogers has represented the Ipswich Arts Association at our meetings for some years and will also be stepping down. I am pleased to say that Ferial will be continuing her occasional articles in the EADT about various interesting items in the Ipswich collections.

We are always keen to recruit new members for the Friends and the committee. If you can offer help with our events or with the newsletter or any other aspect of the Friends' activities, or want to discuss any aspect of our work my contact details are below.

**Erica Burrows,  
Chairman**

☎ 01473 785152, or email  
[ericab@btinternet.com](mailto:ericab@btinternet.com)

## Bill Seaman's Column

The New Year has welcomed a new approach in delivering our Museum services. Our new staffing structure came into operation on the 2 February 2015. We now have a team of people dedicated to working in Ipswich Museums.

I am sure you will all want to join me in welcoming Jayne Austin into her new role of Ipswich Museums' Manager. Philip Wise has taken up the new role of Heritage Manager. Philip will be supporting the museum functions across Ipswich and Colchester. Jayne will also be supported by the following teams that will work closely together. They will include some new faces that are to be welcomed soon...

### **Collections and Learning team (Ipswich)**

Rachel Macfarlane, Senior Collections and Learning Curator

Melanie Hollis, Collections and Learning Curator

Emma Roodhouse, Collections and Learning Curator

*Post Vacant*, Collections and Learning Curator

Robert Entwistle, Conservation Officer

Joan Lyall, Collections Information Officer

This team is responsible for putting collections and learning together at the heart of what we do, ensuring that all our museum services have clear and wide public benefits. Emma is on maternity leave, so we are currently

recruiting for a six-month fixed term post to cover this, alongside the other vacant Collections and Learning Curator post.

### **Visitor Services team (Ipswich)**

Saskia Stent, Senior Duty Officer

Carrie Willis, Duty Officer

Liz Bowell, Duty Officer

Gavin Kent, Duty Officer

This team, which includes our many dedicated Museum Assistants, continues to provide excellent visitor services and experiences in our museums.

### **Exhibitions team (Ipswich and Colchester)**

Darren Stevens, Senior Exhibitions Officer

Graham Webber, Exhibitions Officer

Liz Dodds, Exhibitions Designer

The Exhibitions team will continue to deliver a high quality exhibitions programme across both Ipswich and Colchester. They will soon be joined by an *Artist Ranger*, who will be appointed on a 12 month fixed term contract to support the artistic programme in Ipswich Museum and Ipswich Art School Gallery. This new post is funded by Arts Council England.

### **Ipswich's Artistic Programme**

The artistic programme is currently thriving with the launch of the **Aspire Project** that took place at Christchurch Mansion, also in February. The launch marked the arrival of the masterpiece,

**Salisbury Cathedral from the Meadows (1831)**, by John Constable.

The **Aspire Project** will produce a series of events and exhibitions focused around the life and work of the artist John Constable that we can all look forward to throughout this year.

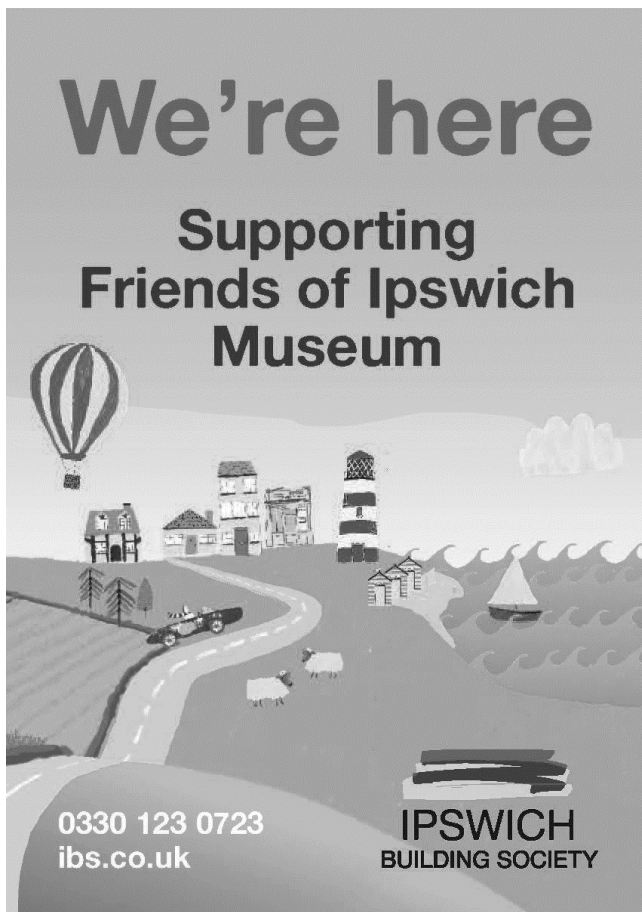
Thank you to all members of the Friends of the Ipswich Museums that attended the special event we hosted just for you on 9 February to view the newly arrived work of art. Philip Wise gave a very engaging presentation, which along with the numbers of people that attended, helped to make it a great success. If you were unable to attend the event and still have not managed to see the work of art in Christchurch Mansion, please do come along – it is stunning!

**Salisbury Cathedral from the Meadows** is proving to be extremely popular with visitors. The freshly cleaned **The Millstream** and recently acquired **Lime Kiln**, both by John

Constable, are also being very much admired. The Aspire project events that took place during the February half term holidays attracted many family visitors. Christchurch Mansion has not been so popular for quite some time!

The Animal Invasion in Ipswich Museum and the Family Art workshops in the Ipswich Art School Gallery were also very popular during the February half term. Together with the current popularity of Christchurch Mansion, Ipswich Museums are proving popular and successful and are well placed for further investment and development over the coming years.

**Bill Seaman**  
**CIMS Museum Manager**



## Friends' Diary

Please enclose a stamped self addressed envelope when booking events.

Date	Event	Booking & details
Tues-Suns from 10 March 2015	"A Peep into the Past" : daily short tours of the Mansion at 11am weekdays, 2pm Sundays with a Mansion Guide	Just turn up, not suitable for parties, donations welcome
Wed 25 March 2015	Lunchtime talk on Constable by Emma Roodhouse at The Galley, Woodbridge	Booking form distributed with Autumn Newsletter
Tues 14 April 2015	Annual General Meeting	AGM Notes are being circulated with this Newsletter
Thurs 11 June 2015	Launch of Constable Garden Exhibition	
Wed 17 June 2015	Midsummer Party at Christchurch Mansion	Booking form distributed with this Newsletter
16-19 September 2015	Friends Black Country Visit	Expression of interest form distributed with this Newsletter





## Friends' News

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### Membership Secretary's Report

#### Welcome to New Members

There are now 346 Members, We have had 11 new members since the last newsletter, and we extend a warm welcome to them all.

Mr & Mrs B Moss

Mr & Mrs Parnell

Mr & Mrs M Croucher

Mrs C Ball

Mr & Mrs R Smith

Ms A Snaith

Mrs M Ayers

Mrs J Newman

Mr Bob Pawsey

Ms D Johnston

Ms A Snaith

Several people have not yet paid their subscriptions; if you are one of these, you will find a reminder enclosed. I shall be very glad to hear from you in the near future.

I would like to remind all members that we will not be issuing membership cards owing to the high cost of postage, and that if you do visit Colchester Castle, you will be able to get a reduction on the entrance fee if you tell the person on the desk that you are a member of the Friends of the Ipswich Museums, they have a list of our members.

This is my last report as Membership Secretary, and I am delighted that Jean Attenborrow has agreed to take over at the AGM. I am very pleased that she

has agreed to take on this job, and hope it will give her as much pleasure as I have had. Her e.mail address is :- [jattenborrow@hotmail.co.uk](mailto:jattenborrow@hotmail.co.uk) and Tel No :- 01473 213025.

Lastly, I would like to thank you all for your support, I have made many good friends during the course of the twenty years I have served, and I know I am going to miss my contact with you, but I am remaining on the Committee, and will be helping in other ways. I hope to see many of you at the AGM.

Barbara Cole

FoIM Membership Secretary

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### The Museum Garden

Sheila Brooks and Mary Halliwell have spent about 2 hours a week in the Museum garden. The major work done over the Winter has been to remove as much ivy as possible. Sheila is tackling the last remaining patch.

The garden is now tidied and nearly weed free and becoming very colourful. The winter flowering cherry is now getting past its best. Daffodils, crocuses, cyclamens and irises are all coming out.



There are plans to add some perennials to give more summer colour.

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## Our 2014 Christmas Party

60 members enjoyed our Christmas Party at the Mansion with entertainment by members of the Ipswich Chamber Choir. This choir has just celebrated its 30th Birthday and is currently led by Christopher Borrett who regularly sings with internationally established choirs and gives solo recitals. Erica is delighted to announce the Ipswich Chamber Choir have agreed to make a return visit this December.

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## Mansion Guides Update

The Mansion guides will be recommencing the free short daily tours of the Mansion, "A Peep into the Past" from 10th March until the end of October. These are not suitable for large parties, but full tours are available all year round by booking in advance. Email [ericab@btinternet.com](mailto:ericab@btinternet.com)

or telephone the Mansion on 01473 433554 for further details.

Our dedicated team of Mansion guides took nearly 2,000 visitors on tours last year. Joan Munns co-ordinates the training, and we welcome Glynis Brannon, Gillian Barnett and Elisha Mason who have joined as trainees.

Look out for information later in the year on specialist tours

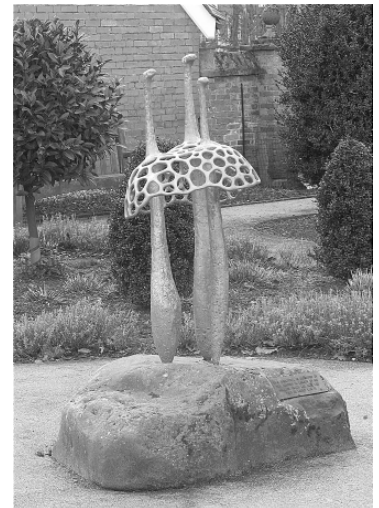
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## FORTHCOMING EVENTS

### Summer Party at the Mansion

A Summer Party has been arranged for Wednesday 17 June. Strawberries and Pimms will be served. Booking is required. A booking form is being distributed with this Newsletter. Paul

Bruce will talk about the sculpture in the Mansion Garden and there will be an opportunity to see the new Mansion Souvenir Booklet which has been produced by FoIM.



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## Black Country Visit

The Events Committee have planned a four day visit to the West Midlands. The Party will stay in Dudley and visit a number of Museums, Art Galleries and Country Houses . A leaflet with the outline programme is being distributed with this Newsletter. This should be filled in and returned to Jean Attenborrow if you would like join this holiday.

## MUSIC AND ART TUITION

SINGING & INSTRUMENTAL GROUPS

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Young Pianists considered from 5 years of age

CLASSICAL GUITAR

Private Lessons

ART WORKSHOPS

For more information Contact:

Geraldine Patey

F.A.E.T.C. : I.S.M. : SAA PA : CRB  
01473 729306

Felixstowe / Ipswich / Kesgrave area  
Some visits possible

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## The Cleaning and Restoration of 'The Millstream' by John Constable

This article was written by Rosalind Whitehouse MA ACR FBAPCR , who spent 3 weeks at Christchurch Mansion cleaning our Constable painting.



### Background, and preparation for cleaning

Constable's painting 'The Millstream' has been in the Ipswich collection since 1941, and the only conservation record is some correspondence with the British Council relating to a hurried preparation for a foreign museum loan in 1950. At that time, the painting was lined with wax resin adhesive onto a new fabric, to consolidate paint layers and canvas, ready for a journey into Europe. So, we don't know if any previous lining existed, and whether any inscriptions were on the back of the original canvas. Although the wax-resin adhesive that was used would not be chosen these days, it was left in place as it is soundly executed,

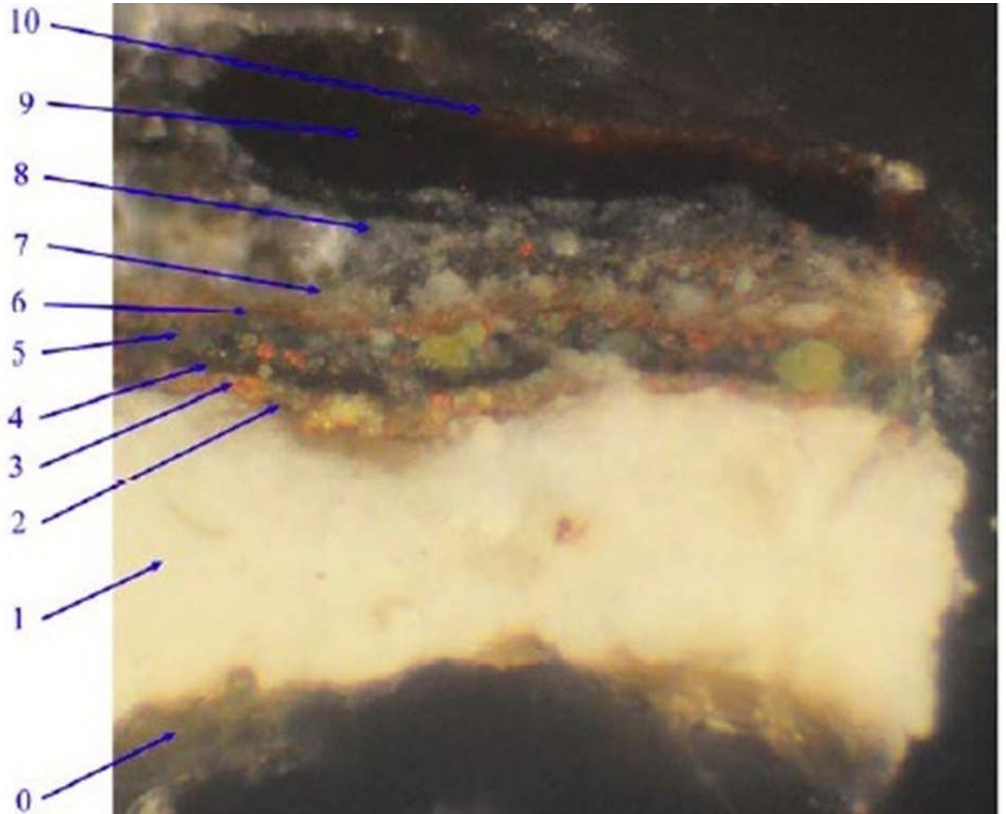
and stable.

Very unusually, the old yellowed varnish was not removed before the lining process, nor was the old, darkened restoration that was present in the form of unsightly retouches over cracks, and some small repairs at the edges. Doubtless this was because there was no time before the exhibition!

Prior to the cleaning commencing, cleaning tests were made, paint samples taken and analysed, and x-ray images made. Reports were written!

One of the objectives was to discover how closely Constable's technique in ***The Mill Stream*** would compare with that of his many other works that have





**Top Left:**

Before Cleaning and Restoration

**Bottom Left:**

After Cleaning and Restoration

**Top Right:**

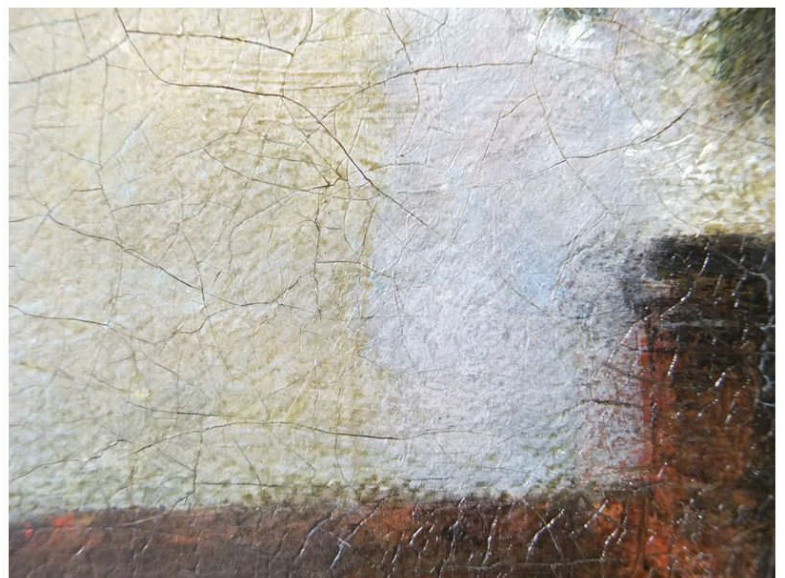
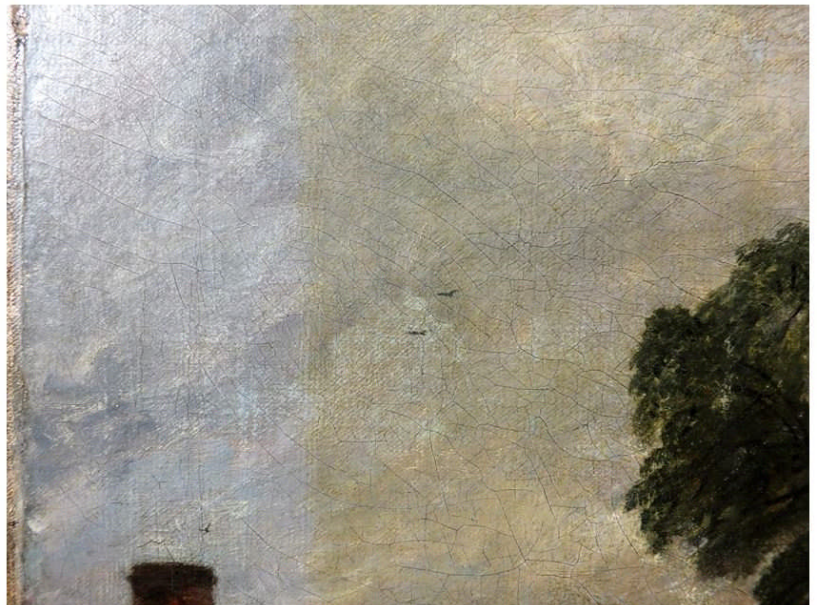
Analysis of the paint layers

**Middle Right:**

Before (right) and after (left) varnish removal

**Bottom Right:**

Faint image beside chimney, indicating position of chimney was adjusted



already been investigated, and how it would fit into the arc of his development. In fact, it ties in very closely in the sequence of ground and paint layers the artist was using at that time, which adhere closely to the principles laid down in a 18th century painters' handbook by one Thomas Bardwell.

The other objective was to inform ourselves about the structure of paint, dirt and varnish layers, in readiness for cleaning.

The X-ray images told us that there were no surprises lurking under the painted image, but helped determine the original size of the twill canvas from which it was cut.

Paint sampling illustrated a paint layering system that began with a buff commercial ground, with Constable's own preparation layers on top that included a pink layer beneath blue sky, and a mushroom coloured layer in the foreground. Both these were then coated with a thin blackish-brown layer, (layer 4 in the image), followed by the colours for that compositional element. It is interesting to see some of these layers peeking out from beneath each other at the edge of the painting.

The artist used a squaring – up frame to transfer his design from a sketch to the painting, but work still needs to be done to ascertain which sketch he was working from. The small depressions made by the strings of the frame are seen at the edges of the picture, where they have indented the ground paint while it was still soft.

## **Cleaning**

Removing the black grime and yellowed varnish layers and some old restoration was very successful and

straightforward, the colours, impressionistic brushwork, and depth of field revealed are beautiful, and exactly what we had hoped for. The revelation of a kingfisher flying over the water was much enjoyed by the press and broadcasting media!

## **Restoration**

Restoration was confined to applying an isolation varnish, then filling and retouching an area of lost paint at the lower left hand corner, and retouching the patches of worn grey paint in the clouds at the left side of the sky. This was accomplished with the use of very little paint, which of course is all made with conservation resins and pigments, and is entirely and safely reversible.

There is much less desire these days to retouch cracks and pentimenti, which are, after all, part of the history of the picture, although some long interconnecting cracks in the sky were subdued with small retouches.

The whole treatment has been recorded photographically, as well as in a written report that now forms the beginning of the conservation treatment record of this 200-year-old painting.

It was a good experience working under the public gaze, but this was well managed, with the Friends of the Museum keeping guard, and informing the visitors about what was going on – and their encouragement of the conservator was invaluable.

**Rosalind Whitehouse  
MA ACR FBAPCR**

## Report of Ipswich Town Walk with the Friends

*This walk took place on 24 Sept 2014. The report was received after the Autumn Newsletter was sent to the printers.*

On a blustery autumnal day a group of Friends marshalled outside Christchurch Mansion for a tour around the town. Our guide was the very knowledgeable Robert Burlinson who, after giving us a potted history of the building of the mansion and some of its inhabitants, explained that during our perambulations we would discover some connections to both the mansion and its owners.

Our first stop was Pykenham's Gateway in Northgate Street where we learned that because William Pykenham was only appointed Archdeacon of Suffolk, he was answerable to the Bishop of Norwich which went a long way to explain the Norfolk/Suffolk divide and our own 'Wars of the Roses'!

Next, onwards to the car park at Tacket Street where we were asked to use our considerable imagination in envisioning the splendid residence of Sir Humphrey Wingfield who lived there during the late 15th century. Apparently this house subsequently became the Tankard Inn ending up in the ownership of the Cobbold brewing family. Some of the oak carvings and panelling would eventually find their way into Christchurch Mansion.

Then to Wingfield Street to look up at an original smokehouse and on past the remains of the Blackfriars monastery between Foundation Street and Fore Street. We paused to admire the very fine original merchants' houses and the impressive Fore Street bathhouse that Felix Cobbold commissioned in order that the poor could clean themselves.

And, who knew that a Jewish Cemetery existed in the wilderness off Star Lane?

As time was running out, a brisk trot up Lower Brook Street to admire the medieval frontages and Georgian terrace and a stop at Silent Street, the latter so named after all its inhabitants left during the plague. So, finally, to the splendid Arlingtons which had been the original Ipswich museum and where, after some confusion over coffee being served in teapots and vice versa we sat down to a very welcome drink and delicious cakes.

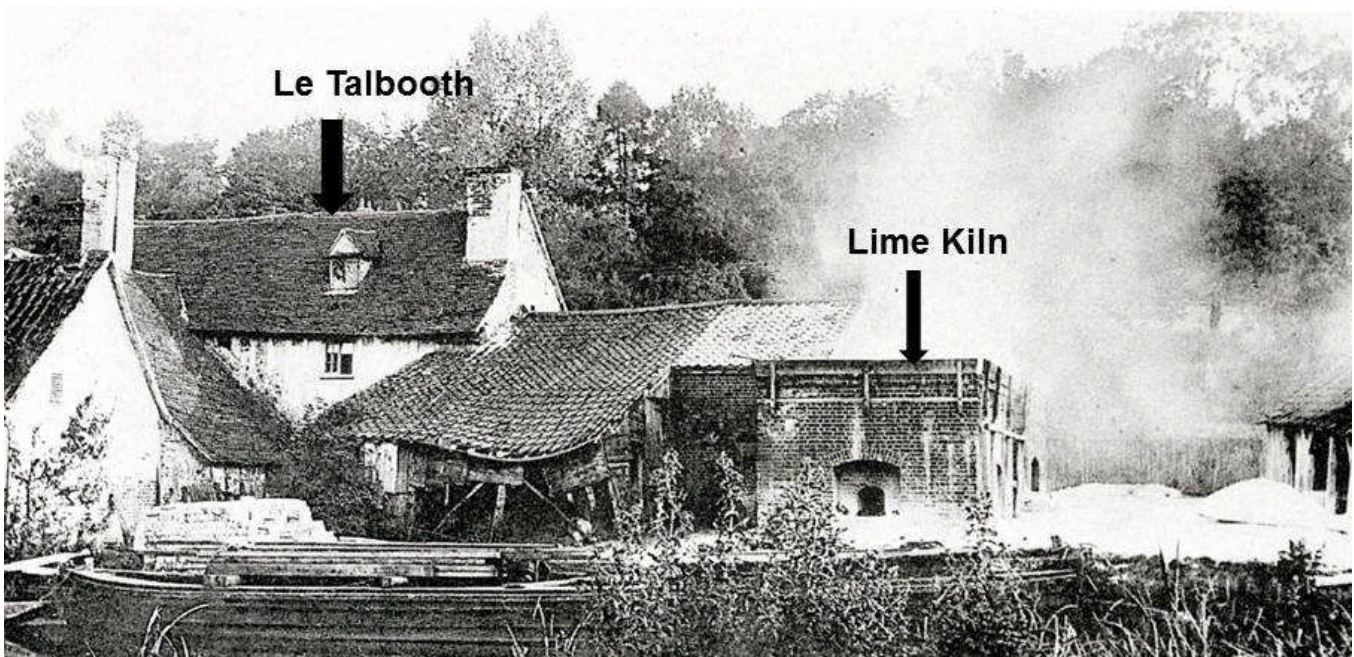
A most enjoyable and informative 2 hours and we feel sure that there is a great deal more to be discovered in this remarkable town.

**Sue and Barry Denny**



Pykenham's Gateway, Northgate Street

## A New Acquisition: A Lime Kiln painted by Constable



Ipswich Museums have recently acquired a small oil sketch by John Constable with the help of donations from the Friends, the Constable Trust and the Heritage Lottery Fund.

The picture measures 113 mm x 173 mm is in oil on mill board painting with cardboard backing. Its full title is: ***A lime kiln with Lime Kiln cottages beyond the River Stour, between Dedham and Stratford St. Mary.***

John Constable painted it around 1815 - 1816. It was not signed by Constable. The picture is shown in colour on the back cover.

The old photograph above shows the building which is now Le Talbooth Restaurant. The lime kiln was attached to the adjacent cottages. The lime kiln has been demolished.

From L to R: Julie Smith of the Constable Trust, Councillor Bryony Rudkin of Ipswich Borough Council, Erica Burrows, FoIM Chairman, and Inga Grimsey of the Heritage Lottery Fund at the unveiling of our new Constable oil sketch.





## Conservation Corner

*Bob Entwistle reports on recent conservation work which has been performed in Ipswich Museum.*

### Apothecary's Jar

A member of the public brought in a jar which had been dredged almost intact from the sea. It was an apothecary's jar with a chipped spout. The lid was unfortunately missing.



The Jar as found

The jar was covered in marine concretions and full of salts. Again I gave Carrie the job of cleaning the jar, (there is a pattern emerging here).

Removing marine concretions and insoluble salts has to be done with dilute acid. The pot was soaked in frequent changes of fresh water and at intervals dilute acid was applied to the surface.

The acid removed the concretions and made them soluble. The pot is still being soaked in frequent changes of fresh

After Cleaning



water which is tested for salt inclusions. When the salt levels are down to an acceptable level the pot will be declared salt free and conservation complete.

The writing on the

front declares it to hold Venus Hair or Maiden Hair: a fern used to treat rheumatism, stings, respiratory problem etc.

### Puzzle Jug

I showed a picture of the broken puzzle



jug in the last issue. The Jug was broken into 65 pieces after being accidentally knocked over by a member of the public.

Carrie Willis, a front of House duty officer is also studying for the Conservation Technicians Course, which she is funding herself.

Carrie has now finished re-assembling the jar, filling it and retouching the fill. She has made a marvellous job of the jug, and from a distance any breakage is impossible to see.

Carrie hopes to set up a small exhibition in the Mansion with the jug and relate how she re-assembled and conserved it. This will add to her portfolio for the CTQ qualification.

## Armour

The British Museum recently asked us for an image of our coconut fibre armour. This has been a particular favourite of mine for quite a while. The armour comes from Polynesia and due to the lack of metals on the islands, all armour had to be made from natural substances. Coconut armour was quite common in the area and was made from the woven husks of coconut fibre or coir. Arm and leg pads made from coir were also worn and the “ensemble” was topped off with a helmet usually made of tough shell or toughened dried fish or shark skin. Unfortunately we do not have any of the latter.

Before the BM saw it I wanted to give it a clean. It was very dirty and dusty as it had never been cleaned since entering the museum. Debbie Barnes, Geoff Morgan, a volunteer, and I set to work

on the object. After initial tests we found that the tough material responded quite well to a vacuum clean and a stiff brush, and then a spray with warm soapy water and a soft brush.

Starting at the top we worked our way down in stages letting the coir dry before beginning another stage. The Armour cleaned up very well, and I was pleased with the outcome.

## Cleaning the copper and silver

After telling me our silver needed a clean, a local silversmith, Mr Rowell Bell volunteered to do it for us. The silver is church plate loaned to the museum from local churches. The silver had tarnished and was looking rather unloved. Mr Bell cleaned the silver in the lab with our conservation polishes, and after cleaning they were treated with microcrystalline wax to slow down the tarnish process. He then kindly



Above : using the vacuum cleaner,  
Right: after cleaning



The Samovar

June.

Consequently I am getting volunteers to clean swords in between other things

**Bob Entwistle  
Conservator**

Coldstream guards cavalry  
sabre and scabbard with oil  
cloth cover.



identified all the Hall Marks. Some pieces were made in the 17th century by a silversmith in Great Yarmouth. The information will go to the owners and our files.

After cleaning the silver he expressed a desire to clean the coal buckets, then the samovar, then the silver Georgian tea service. I believe he wants to work his way through the entire collection.

### **Swords**

This year is the two hundredth anniversary of the Battle of Waterloo. I hope to be able to put on a small display of Waterloo militaria including Trooper Smith's Uniform. I want to expand the exhibition to include other militaria from the 19<sup>th</sup> century and Crimean War. We have military caps, headgear, arms and swords that have never been on display before. Hopefully we can display them at the Mansion in

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## Atalanta and Meleager in pursuit of the Calydon Boar

*This is the fifth of a series of articles about The Leathes Picture Collection . The picture described is shown in colour on the back cover. The picture is in the Green Room at the Mansion.*



Peter Paul Rubens died on 30th May 1640. He appears to have had two careers, that of an artist with an active studio with assistants and apprentices, and that of a diplomat employed by the Spanish King Philip IV, who reigned from 1621 until his death in 1665.

Rubens created twenty seven separate hunting scenes of which there are many copies, some of which were produced in his studio with possibly some input from him. Professor Arnout Balis, in his book ***Rubens' Hunting Scenes***, indicates some as 'studio' and therefore presumably being executed before 1640 for specific clients, and some as 'anonymous' for which there is at present no trace of a date for production. The picture at Christchurch Mansion falls into this second category. This picture may have been painted before 1640, but almost certainly before

1661 when the original, painted circa 1619, left Brussels never to return. Balis, as far as I know, has not seen this version since, in his discussion of it in his book, he does not indicate either size or on what ground it is painted. I think his source is Christopher Wright's ***Old Master Paintings in Britain*** (1976), and describes it as a copy of rather high quality.

The story of the Calydon boar comes from Ovid, *Metamorphoses* VIII. Meleager was the son of Oineus, King of Calydon. The Fates decreed at his birth that he would live only as long as a certain piece of wood in the fire remained unburnt His mother seized it, keeping it safe. Oineus forgot his sacrifice to Artemis, and the goddess sent a boar to ravage Calydon. Meleager and his huntsmen killed the boar and the dead animal was awarded

by Meleager to Atalanta whom he loved, and who had initially wounded it. Meleager's mother's brothers objected to the award and tried to take it from Atalanta, but Meleager killed them. His mother, infuriated by their deaths, threw the piece of wood into the fire, resulting in Meleager's death. In the picture the dead Ancaeus lies beneath the boar. The two females behind Atalanta are not in Ovid's account.

**Adrian Parry,  
October 2013**

**Sources:**

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*In early February a new book about the Arboretum by David Miller was published. It has already sold more than 500 copies*

The Arboretum in Christchurch Park has been a much-loved feature of the town for more than 150 years. Now David Miller, has written a book about it. He certainly knows enough - he was born and grew up in the lodge there. Mr Miller's father, Tony, worked in Christchurch Park for Ipswich Borough Council for 40 years.

The book, "Ipswich Arboretum: A History and Celebration", tells a story through many fascinating pictures of the past – and present. Mr Rowell Bell

kindly donated a copy to the Friends. The book is published by Gresham Publications and costs £10. All proceeds will benefit the park and the Arboretum.

David was born in the arboretum lodge and lived there with his family for the first 20 years of his life. The book is for sale at Waterstone's Ipswich and the Reg Driver Centre in the Park. All the proceeds from the book go to the Friends of Christchurch Park.



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## In this issue:

**Oil sketch of a Lime Kiln, 1815/6**  
John Constable  
see page 16



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**Salisbury Cathedral from the Meadows, 1831**  
John Constable  
At Ipswich until Jan 2016



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***Atalanta and  
Meleager in  
pursuit of the  
Calydon Boar***

see page 20

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