

The Friends of the Ipswich Museums

Newsletter SPRING 2017



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Mrs Kilderbee
by Thomas Gainsborough

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 Gallery. Since April 2007 the Ipswich Museums have been managed as part of the Colchester and Ipswich Museum Service (CIMS).

The Friends continue to provide financial support to the Ipswich Museums as well as acting as volunteers. We run outings and arrange talks and other events for 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 Newsletter should be sent to the editor by 1 June 2017.

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Front Cover

Mrs Kilderbee

Thomas Gainsborough

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See page 11.

Please visit our Website, <https://friendsofipswichmuseums.org.uk>, which we use to advertise events notified too late to be included in the Newsletter or if you wish to contact us.

We are also on Facebook.



FoIM is a subscribing member of the Ipswich Arts Association, please visit their website www.ipswich-arts.org.uk for further information.

Editor's Notes

I was born in London and travelled extensively on the Underground, or The Tube, as we tended to call it. Both names are a bit of a misnomer as there is more Underground overground (55%) than below the surface (the remaining 45%) and the tubelines specifically refer to just the Bakerloo, Central, Jubilee, Northern, Piccadilly, Victoria and Waterloo & City lines, which are the deep-level tubes, with smaller trains than those on the rest of the network.

Tottenham Court Road Station was a "Must" to be visited after 1984 to view Eduardo Paolozzi's celebrated mosaics.

The decorative arches over the escalators were dismantled during the Crossrail development of the station. They will be reconstructed at Edinburgh College of Art, where he studied. On the reconfigured Northern and Central line platforms, the original mosaics are being replaced to the original designs with the highest standard of care, using the original tiles wherever possible.

However, right here in Ipswich a visit to the Art Gallery, from now until the beginning of April, will save you a trip to London to see Paolozzi's work. See page 10.

Alick Barnett

Proof Reader wanted.

One of the Friend's has been proof reading for many years but decided to give it up in the Autumn now that I have settled in to the editors post. We are very grateful for her help.

If you have a keen eye, and a good knowledge of English grammar, joining our editorial team might be just for you.

I usually send proofs to the readers three times, once when I first start to assemble the newsletter, then when I think it is just about ready and finally when I have incorporated all changes (which might involve style as well as actual grammatical or spelling errors) offered to me.

You will receive each draft as a.pdf file. Usually the proof readers return their comments to me by eMail, using a Word file, or sometime a new .pdf is created.

If reading this piece has annoyed you, then you're just the person we need. There are nine mistakes that I know about. Maybe some that I haven't spotted as I have been typing.

Please go to the FoIM Website, <https://friendsofipswichmuseums.org.uk/newsletter/> where you find the facility to contact the newsletter editor.

Chairman's Letter

I am delighted to welcome James Steward to Ipswich in his role as Ipswich Museums Manager following Jayne Austin's move to Suffolk Museum Development Manager. James has a long association with East Anglia and I am confident that he will enjoy his new role, working with an excellent team in Ipswich and Colchester. The only downside that I can see is that he will get to know the A12 Northbound and Southbound even better!

As FoIM chair, I attend the Ipswich Heritage Forum, which is made up of representatives from 11 local heritage organisations as well as from Ipswich Borough Council, Suffolk Record Office and Colchester & Ipswich Museums Service. The purpose of the forum is to share information across the heritage sector and to update each other on projects, initiatives and issues.

As a new arrival on the Heritage Forum, I was quite surprised at the scale and diversity of our local heritage organisations: geology to maritime and historic churches to transport. That got me thinking about the huge contribution that volunteers make in our organisations. Some very rough estimates indicate that there must be more than 50 people working on heritage committees and 2,000+ members/volunteers.

There is a great deal of work going into the heritage sector in Ipswich with overt support from the Borough Council and the County Council. As we know, projects and initiatives take time to get going, especially when it comes to fundraising and getting to the point where they actually start. One of the senior officers from the local authority said to me recently, "The only problem with Ipswich is that it needs to believe in itself. All the assets are here, we just have to recognise that and make use of them".

At a New Year event for volunteers at another heritage organisation, I thought that I had arrived at the wrong venue. Instead of the handful of volunteers that I had expected, there were more than 25 people in the room – all volunteers. Because of the spread of work over the working week, I had no idea that there were so many active supporters. This prompted me to ask Erica Burrows and Bob Entwistle how many volunteers we have at the Museum and the Mansion. The answer is over 20 people working as guides, "meeters & greeters", and in conservation. Add to this the members of the Friends who work on, or support the committee, it adds up to more than 30 people. A big number.

Whilst the friends make a financial contribution to the museum, the time and

effort put in by active volunteers is very impressive. The real-time interpretation and story telling that goes with the guided tours hugely adds value and depth to the visitor experience – all with volunteer guides. Out of interest, I asked Erica for a list of tours at the Mansion in 2016. The result was again a surprise: some 30 or more tours, 700 visitors and another 900 enjoying a *Peep into the Past*.

Taking into account the work that the members of the Friends' committee do in supporting fundraising, the newsletter, website and due processes, it all adds up to a very significant, measurable contribution.

Volunteering is a 2-way street and we all get something back from our involvement. Working in the Museum and the Mansion gives a unique insight into the buildings and their collections whilst all the time enabling us to make a difference.

I am confident that over the next three years there will be developments in the heritage sector that will assist the regeneration of Ipswich, within which Ipswich Museums will make a significant contribution. If you would like to become a Friend, join our team of volunteers or wish to become involved in working with the Friends' committee, please get in touch – my contact details are shown below.

Events

This year, we are aiming to arrange talks with a difference. Setting these up takes time and not all our events will be finalised in time for this newsletter. Further information will be on the FoIM Website and we will eMail members where possible.

Our planned programme of speakers includes Simon Thurley on the Tudors, Felicite Gilham, a wig designer, on *Twists and Turns: Hairstyles in Art* and Viscount Hereford on *The Devereux family in Christchurch Mansion*. We are keeping our fingers crossed that the weather will be kind for our summer Strawberries & Cream party.

On 5 April we have our Annual General Meeting (7 for 7:30 pm) which will be held in Christchurch Mansion. The committee will be delighted to see members at the meeting and, as always, interested to meet and hear your views.

John Lapsley
Chairman



01 473 738 008

✉ johnlapsley@hotmail.com

We look forward



to promote the past

Bill Seaman's Column

Dear Friends

Yet again a busy few months since the last newsletter, with some highlights to share.

The **Consolidation Project** at the Mansion is nearing its conclusion (see the Summer, 2016 newsletter, p 17). This final phase of the work will see the internal decoration being improved and the testing of the new environmental controls and security upgrades. We hope "normal service" will return to the Mansion by the end of March. We are looking to a fuller and more exciting events and exhibition programme in the Mansion for 2017 with two fabulous exhibitions for you to look out for in the next 12 months.

We have been successful in receiving a grant of £55,000 to upgrade the Ipswich Art Gallery to allow us to take higher value loans similar to Constable's **Salisbury Cathedral from the Meadows** which was on display in the Wolsley Art Gallery in the Mansion in 2015. Our current exhibition, *Eduardo Paolozzi: General Dynamic F.U.N.*, is the finale to our popular Arts Council funded *Happening on High Street* project. We are hoping to develop the approach of working with artists, borrowing major works, and building on the considerable strengths of the Ipswich collections so that the Ipswich Art Gallery's reputation continues to grow.

We sadly say goodbye to the **Collections Information Programme** team in March after 18 months hard work inventorying the collections to tackle our retrospective documentation backlog. They have added enormously to the effectiveness of the information on the collections which will enable its greater access and appreciation for the future.

We are pleased to continue to offer a diverse and ambitious events programme. This year we have introduced a number of new event series including, **Curator's Introductions**, which are intimate, private tours of exhibitions led by our Collections and Learning Teams, **Museum Secrets**, for those of you curious about some of the hidden stories or behind-the-scenes world of Ipswich Museums, and **Cake & Culture**, thought-provoking events which include a slice of cake and a chat with members of the team.

Staff changes have included the retirement of our long standing Collections Information Officer, Joan Lyall, who was with us for nearly ten years. Collections and Learning Curator, Molly Carter, left us after being head-hunted for the curator's post at a private museum specialising in Lepidoptera (an order of insects that includes moths and butterflies).

New Business Support officer, Joe Plumstead, has come through the ranks of the **Training Museum**. And of course, James Steward, the new Ipswich Museums Manager replacing Jayne Austin, who has moved to become Museum Development Manager for Suffolk County Council.

I'm delighted that James will be joining us given his considerable experience,

energy and enthusiasm and I'm sure he will have a very positive impact on the museums in Ipswich as he is a passionate advocate for their contribution towards local social and economic regeneration goals as well as contributing to the establishment of a strong, regional, cultural identity and developing tourism objectives.

Bill Seaman

James Steward, Ipswich Museums Manager

James joins Colchester & Ipswich Museums (CIMS) from his previous role as Director of the History of Advertising Trust, a national education charity specialising in brand heritage and business archive management. This role involved working closely with a broad range of stakeholders and funders from the charity and private sectors.



James has twenty years museum experience, with a proven track record in senior management and leadership in the cultural heritage sector. He joined Norfolk Museums & Archaeology Service in 1997 and, following curatorial and collection management roles, worked as Assistant Project Manager and lead curator on the £5m development of the award-winning **Time and Tide** museum at Great Yarmouth.

His professional interests include developing innovative approaches to cultural education, including exploring where historical issues and visual culture converge with civil engagement. His collection interests include maritime history and he successfully established a regional maritime heritage network that continues to facilitate partnership working between museums and archives in the Eastern region.

Asked for a comment, James replied ... *"I am thrilled to be joining an ambitious and talented team at Ipswich Museums and very much looking forward to working alongside Friends, Councillors and all stakeholders to build on the work to date and develop world-class cultural opportunities for all people who live in and visit Ipswich"*.

Suffolk Museum of the Year's Access & Learning Award

Dear Friends.

My Name is Stuart Green; I am a duty officer at Colchester and Ipswich Museums. I'm sure many of you already know who I am for my fantastic beard and shirts - and with three "Time Team" appearances (the back of my head).

It is my first time writing for the Friends' newsletter, and I am glad that the occasion is one of celebration for all of us at Ipswich Museums. So it is a great delight for me to share that Ipswich Museum was the winner of the **Access and Learning** award, at this year's **Suffolk Museum of the Year** ceremony.



Members of the Winning Team, Bill, Stuart, Emily, Joe and Will

I was put in charge of managing our entry for 2016, and assembled a team, whom I thank for their hard work and support - Emily Clarke, Joe Plumstead, Sammi Wong, our three wonderful trainees, and Will Heppa. All of them provided ideas and invaluable help to me. I couldn't have done it without them. The support they gave really helped get everything running as

smoothly as possible, and I am eternally grateful for all the hard work they put in.

This award recognised the fantastic work we do in bringing the Museum and its collections alive for new audiences. As you know, we regularly run holiday activities for children, as well as a wide programme of school workshops from

Prehistory to Victorian toys. However, the award didn't just take this into account. We were also celebrated for our work in bringing new audiences into the museum. Anton's **Rap Night**, Joe's **Open Mic**, Harjeet's **Wicker Man Film Night** and the incredibly popular **Harry Potter Book Night** really broke the mould of typical museum events and

attracted a far wider range of visitors than we would usually expect. Keen eyed visitors may even have noticed yours truly performing at the **Open Mic** night. For that I apologise!

As well as bringing new audiences to the museum, we were recognised for the support we provide to learning in the community. We offer a wide range of school workshops, which keep our Visitor Service team very busy. We have also supported local language supplementary schools, and our award winning **Training Museum** continues to educate people in the nuances of museum life.

A secondary award we went after was the **Object of the Year** award. This involved choosing an object from our collection, and submitting it to be judged by an online poll, with the winner taking the accolade of **Object of the Year 2016**.

Given the nature of the voting, we decided it was best to consult our visitors, and allow them to tell us what object THEY wanted us to nominate. **Wool-I-Am**, our very own Woolly

Mammoth, a staple of the museum since the early 1990s, was chosen to represent us and the public were overwhelmingly behind him. **Wool-I-Am** received 635 of the 1247 votes, the next best only having 152 votes. It seems I was not the only one who had fond childhood memories of our friendly giant. I was interviewed for BBC Radio Suffolk and we had a wide ranging social media campaign reaching upwards of 20,000 people a week. We also started the *Mammoth Drawing Competition*, which was truly mammoth in scale, with over 300 entrants!

Sadly, **Wool-I-Am** was beaten to the finish line right at the last. The winner of the **Object of the Year** award went to East Anglian Transport Museum's half deck coach with **Wool-I-Am** missing out by only 30 votes. A real shame, but it was lovely to give **Wool-I-Am** the limelight he deserves. A real star!

Stuart Green

Duty Officer
Colchester and Ipswich Museums



Pop Art to Hair History

General Dynamic F.U.N.

21 January – 2 April
Ipswich Art Gallery

A Hayward Touring Exhibition, The Southbank Centre, London

It has been a busy start to 2017 and at least being knee-deep in exhibition preparation for Paolozzi and *Twists and Turns* has prevented any January blues.

The Ipswich Art Gallery (note the new name) opened with *Eduardo Paolozzi: General Dynamic F.U.N.* on 21 January. *A Hayward Touring Exhibition*, it will show for the first time fifty artworks by the pioneer of pop art, Sir Eduardo Paolozzi.

Born in Scotland, Paolozzi (1924–2005) was a compulsive collector and a jumbler of icons. He is equally revered for his mechanistic sculptures and his kaleidoscopic print projects. The artist, who described himself as, “A wizard in Toytown”, transformed the mundane, the derelict and the mass-produced into images that zap with electric eclecticism and impress with their graphic complexity.

General Dynamic F.U.N. is a series of fifty screenprints and photolithographs created between 1965 and 1970. Here Paolozzi employs the technologies of mass-reproduction and gorges on its



*Cllr. Carole Jones and James Steward,
Ipswich Museums Manager, open the
General Dynamic F.U.N. Exhibition.*

idols – household names, consumer advertising, high fashion and Hollywood.

Paolozzi had close links with Ipswich: he started working with CW Juby Ltd, Alpha Works, Whitehouse Road, who produced a number of his sculptures from 1962-71. He was also a guest lecturer at the Ipswich Art School and opened the present Art School in 1987.

During this exhibition we are fortunate to have artist in residence, Jonathan D. Boast, funded through the *Happening on High Street Arts Council* project.

Jonathan has created his own Paolozzi inspired prints, but with an Ipswich twist.

Twists and Turns: Hairstyles in Art

25 February – 24 September

Christchurch Mansion

When I moved to Ipswich 9 years ago, I was impressed by the number of hairdressers that could be found in the town centre. Then I found out about the story concerning Mrs Kilderbee's portrait by Thomas Gainsborough, reproduced on our front cover, and how she had requested that Gainsborough change her hairstyle to reflect current fashions for bigger hair. All of these thoughts about hair have finally resulted in an exhibition that looks at hair in art.



Frobisher's wig makers shop is lending objects to the Twists and Turns exhibition

How we style our hair reflects current fashions, ideas of beauty and reveals who we are. The Ipswich portrait collection records centuries of elaborate hairstyles, from the full curled powdered wigs sported by men in the 1700s to women's bob-cuts of the early 1900s.

For the first time in over 250 years we will be able to see what Mary Kilderbee's hairstyle looked like. Alongside will be the latest technology in hair drying - the Dyson Supersonic hairdryer, kindly on loan from the company. And wigmaking tools from Frobisher's, who have been in Ipswich for over forty years.

On Saturday, 29 April there will be a chance to view the exhibition at night whilst enjoying a drink at *The Art of Gin* event. Thomas Gainsborough lived through the first "Gin Craze" and on this evening you can find out more about how gin is made, the flavourings that can be added and other eighteenth century obsessions.

If you are interested in attending eMail emma.roodhouse@ipswich.gov.uk

Open Call to All - any age

The successful *Open Call* exhibition will be run again this year in Ipswich Art Gallery with the Ipswich Art Society, so get these dates in your diary.

You can hand in your work on Thurs/Fri, 23/24 March 10 am - 4 pm.

For more information check out www.ipswich-art-society.org.uk

Emma Roodhouse

Future Events, Talks & Exhibitions

To see the latest information about FoIM events, please visit our Website
<https://friendsofipswichmuseums.org.uk>

Wednesday, 29 March:

Talk by Simon Thurley
The Tudors

6.30 for 7 pm

Christchurch Mansion

**£6 for members, £8 for non-members,
includes refreshments**

Booking is required for this event

Dr Simon Thurley is a leading architectural historian and until 2015 was Chief Executive of English Heritage. He is a prolific author and his latest book ***The Houses of Power*** is the result of many years of research. It gives an insight into the places that shaped the Tudor world.

To attend the Talk, please contact:-

Jean Attenborrow,
3 Holly Road,
IPSWICH,
IP1 3QN

☎ 01473 213025

✉ jattenborrow@hotmail.co.uk

**Saturday, 25 February – Saturday,
24 September:**

Exhibition

***Twists and Turns: Hairstyles in
Art***

Christchurch Mansion

Entry to the exhibition is free.

This exhibition is organized by the Museum Service. Hair, and how it is dressed, plays an important role in portraiture. The hairstyles in art reflect changing fashions but more importantly reveal the personality of the sitter. The most important hair story in the Museum collection is the painting of Mrs Kilderbee (1723-1811) by Thomas Gainsborough (1727-1788), reproduced on the front cover. Recent X-ray evidence shows us that the portrait was altered by Gainsborough, years after its completion.



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9am-6pm, Tuesday to Saturday | 20-28 Norwich Road, Ipswich | Free customer parking | coes.co.uk

**Saturday, 8 April – Sunday,
4 June**

Open Season Art Exhibition

**The Ipswich Art Gallery
Free Entry**

The *Open Season* exhibition will be held in the Art Gallery next to the High Street Museum. The exhibition is organised by the Ipswich Art Society in collaboration with Ipswich Museums. There will be a chance to vote for your favourite picture and purchase artwork for your own collection.

Wednesday, 24 May

**Talk by Felicite Gilham on
hairstyles and wig designs**

**6.30 pm
Christchurch Mansion**

**£6 for members, £8 for non-
members, includes refreshments.**

Booking is required for this event.

Felicite Gilham is a well-known theatre wig designer who has worked at the Aldwych, Wolsey and Mercury with leading actors. She has also recreated 18th Century hairstyles for film and television. Her talk is linked to the exhibition *Twists and Turns: Hairstyles in Art* which will be on at the Mansion.



Friday, 9 June

**Talk by Viscount Hereford on the
Devereux Family**

**6.30 for 7 pm
Christchurch Mansion**

**£6 for members, £8 for non-
members, refreshments will be
provided.**

Booking is required for this event.

Viscount Hereford will give a talk on the Devereux family and what they were up to before and after the Christchurch Mansion days. Price, who was the 10th Viscount and the last Devereux to reside at the Mansion, was born on 9 June.

**Saturday, 17 June – Sunday,
29 October:**

Bagpuss, Clangers & Co.

**Tuesday-Sunday, 10 am - 5 pm.
The Ipswich Art Gallery**

Free Entry

Entertain your inner-child and celebrate your imagination with family favourites such as the Clangers, Bagpuss and Ivor the Engine. Winning the hearts of children from the 1950s right through to the present day, these original TV characters will take you back to your childhood and inspire the maker within all of us. Exhibition on tour from V&A Museum of Childhood. (contd. overleaf)

Wednesday, 12 July

Friends' Summer Party

6.30 for 7 pm

Christchurch Mansion

£10 for members and £12 for guests to include strawberries, cream and all drinks.

Booking is required for this event

We are counting on good weather so that we can be outside in the courtyard. Strawberries & Cream with a glass of wine or Pimms!

Museum Service's Talks & Tours

The Museum Service's talks, including events for children, can be found on the Ipswich Regent Website (www.ipswichregent.co.uk). To locate the events calendar for the Museum and the Mansion, click on "More" to expand the list of "CATEGORIES".



The
Annual General Meeting
of
The Friends of the Ipswich Museums

will be held on

Wednesday, 5 April 2017

at

Christchurch Mansion

(7 for 7.30 pm)

Coffee will be available

After the AGM

James Steward, Ipswich Museums Manager

will talk about

Interpretation of Historic Houses: Staff & Friends Working Together

The minutes of the Annual General meeting held on 12 April 2016 can be found on the "Friends of Ipswich Museums" website by following the "Our Activities" link or going to www.friendsofipswichmuseums.org.uk/annual-general-meeting/annual-general-meeting-2016/

Friends' Diary

When booking, please use a Booking Slip (page 25) and, where appropriate, enclose a cheque made out to "FoIM". If you wish to have confirmation, please include your eMail address **or** enclose a self addressed, stamped envelope.

For those events, where a date &/or time is not yet finalised and you have no access to eMail, please send a self-addressed, stamped envelope for more information to Jean Attenborrow, 3 Holly Road, IPSWICH, IP1 3QN.

Date	Event	Booking & details
Wednesday, 29 March	<p>Talk by Dr Simon Thurley on the Tudors.</p> <p>Cost: £6 for members, £8 for non-members, includes refreshments.</p>	<p>6.30 for 7 pm Christchurch Mansion.</p> <p>Booking by contacting Jean Attenborrow by telephone or eMail.</p> <p>☎ 01473 213025 ✉ jattenborrow@hotmail.co.uk</p>
Wednesday, 5 April	Annual General Meeting.	7 for 7.30 pm Christchurch Mansion
Wednesday, 24 May	<p>Talk by Felicite Gilham on hairstyles and wig designs, linked to the exhibition <i>Twists & Turns: Hairstyles in Art</i>.</p> <p>Cost: £6 for members, £8 for non-members, includes refreshments.</p>	<p>6.30 pm Christchurch Mansion.</p> <p>Booking via the Mansion.</p> <p>☎ 01473 433554. Pay on the day.</p>
Friday, 9 June	<p>Evening Talk by Viscount Hereford, <i>The Devereux Family in Christchurch Mansion</i></p> <p>Cost: £6 for members, £8 for non-members, includes refreshments.</p>	<p>6.30 pm Christchurch Mansion.</p> <p>Booking slip with this newsletter.</p>
Wednesday, 12 July	<p>Summer Party, Strawberries & Cream with a glass of wine or Pimms.</p> <p>Cost: £10 for members and £12 for guests, to include all drinks.</p>	<p>6.30 for 7 pm Christchurch Mansion.</p> <p>Booking slip with this newsletter – further details in events section.</p>

New Members

A warm welcome to our new members:

Mr & Mrs D Forsdike
Dr & Mrs D Meldrum
Ms B Mortimer
Ms S Patsalides
Mr & Mrs T Payne
Dr M Pinkney
Ms J Riley
Mr & Mrs D Stainer

Thanks to all members who have renewed for 2017. If you haven't yet done so, I shall be pleased to receive your subscription as soon as possible. Otherwise, I shall reluctantly have to remove you from our membership list.

Jean Attenborrow
Membership Secretary

The Mayor's Festive tour of Christchurch Mansion

On 14 December, The Mayor of Ipswich, Roger Fern, brought around 40 guests for a tour of Christchurch Mansion.

This has become a bit of a tradition, with Roger Fern being the 4th Mayor to come for a tour led by Mansion Guides Brian West, Glynis Brannon and Erica Burrows.



The Town Serjeant and the Mayoral team provided mince pies and mulled wine in the Great Hall afterwards. The fabulous Christmas tree was once again donated by the Friends of the Ipswich Museums.

If you would like to arrange a guided tour of the Mansion or Museum for your group, please contact me via the Website or at ericab@btinternet.com.

Erica Burrows

Brian Jepson, Architect and Artist

In 2014, the late Brian Jepson prepared a talk for the Friends about the architecture of Ipswich but, regrettably, was unable to deliver it. With the kind permission of Jill Jepson, John Field agreed to give the talk, as drafted by Brian, and to provide a commentary on Brian and his art.

The talk was held at the Rushmere Golf Club in November 2016 and we were delighted that Jill, with her children, Sally and Mark, could be there as well.

Brian was Ipswich-born and joined the John Slater Haward architecture practice as an office boy. He then qualified as an architect and went on to work for Ipswich Borough Council and Suffolk County Council. As well as his professional work, he created a unique, detailed record of the architecture of Ipswich through his paintings and drawings. His attention to detail reflected his architectural training but as John pointed out, he was adept at using artistic techniques to emphasise specific dimensions and detailing on buildings.

Alongside his more architectural paintings, he did many decidedly abstract, creative paintings. Often, as John showed, the abstract paintings were derived from shapes within the architectural ones but this link was not obvious without seeing the two together.



Sally Jepson, John Field, Jill Jepson, Mark Jepson

In his presentation, John highlighted Brian's achievements but more than that, he showed us the scale and complexity of Brian's work alongside the more playful, creative paintings that he did. On reflection, it was a huge achievement as all this work was done alongside having a professional career. The event was very well attended and we are grateful to Brian's family for supporting the event and to John for the excellent talk.

John Lapsley

Armillary Sphere Sundial Restoration



On 5 January, the Mayor of Ipswich, Roger Fern, unveiled an armillary sphere sundial in Christchurch Park in memory of the late Dr John Blatchly MBE. It was one of those sparkling, cold, clear days that make the winter tolerable.

In recent years, the sundial was in a sorry state on the patio behind Christchurch Mansion. Much of the stonework had gone and what was there was eroded. The metalwork for the armillary sphere had bits missing and, overall, it did not look of significant interest.

By chance, Carrie Willis (Ipswich Museum Duty Officer) came across an old 1920 postcard that showed an armillary sphere sundial in the Rock Gardens in the park. Carrie then made the link between the postcard picture and the remains of the sundial on the patio. She mentioned this to a member

of the Friends of Christchurch Park who started searching for more information.

It was confirmed that the dilapidated object on the Mansion patio was the remains of the sundial that figured in the 1920s postcard.

The FoIM donated £1,000 towards the cost of the restoration work along with other, local sponsors that included, The Friends of Christchurch Park, Ipswich Borough Council, Ipswich School, Suffolk County Council, The Ipswich & Suffolk Club, The Ipswich Society, The Lord Belstead Charitable Trust, W D Coe Ltd and other, individual patrons.

This is a splendid outcome resulting from several local organisations working together to achieve a result that preserves the heritage of Ipswich. All of this stems from a 1920s postcard and Carrie's careful observation.

John Lapsley

Thoughts from Carole Jones

Portfolio-holder for Development [including Museums], Ipswich Borough Council.

Over the past year or so I've written several articles for the FoIM newsletter and (as in all the politest conversations, apparently!) I haven't mentioned money. Yet money affects every aspect of our lives. We save it, spend it, owe it, earn it, waste it, have too much of it, have too little of it. A recent wag in the USA joked, "A fool and his money are soon elected..." and a university study a few years back concluded that money does make us happy - but only up to a salary of £49,000 a year. At the same time, four million children live below the poverty line in the UK.

In the public sector we have to think about money all the time. We set and collect council tax and allocate funding to statutory services (like emptying bins) and to other services which are not statutory but which we think are important – like museums. Most people probably think that most of our funding as a local authority comes from council tax; in fact it has traditionally been allocated to us by central government, but that has shrunk considerably over the past 10 years. In 2012/13 the Council received £10.5 million, but in 2017/18 we will receive just £6.3 million. Over the next four years we have to find savings of over £12 million.

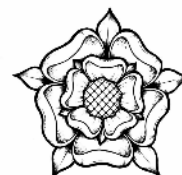
Obviously, this is a huge challenge, and we continually have to look at possible

savings and new income streams. As you'll be aware, just mending the roof and carrying out other essential works on Christchurch Mansion cost over £1.1 million, and our Museums team does a great job on a limited budget which is continually supplemented by bids to external funders like the Heritage Lottery Fund and Arts Council England – an unpredictable funding stream, as we know.

Meanwhile, museums are threatened with closure or cuts by local authorities whose finances have been cut to the bone. Five museums were threatened with closure in Lancashire last year and the wonderful New Gallery in Walsall, West Midlands, is also under threat.

We know how important museums are, showing local people and visitors the history of a town or a county through art, objects and stories – in Ipswich our museum buildings are themselves central characters in the story of the town. As a council, we are committed to keeping our museums open – and grateful for the support of FoIM.

Carole Jones



Cataloguing the Rendlesham Collection

Over the last few months, I have spent one day a week documenting and storing the artefacts collected on the Rendlesham Anglo-Saxon site with Ipswich's Collections Information Officer, Joan Lyall. Thanks to funds raised from a variety of sources, including the Friends, Ipswich Museum was fortunate enough to buy the finds and I volunteered to help with the long-term documentation and storage of them.

Although most of the treasure had already been catalogued by Joan in anticipation of the new Rendlesham display at the High Street Museum, there still remained a large backlog of archaeological material that had not been fully documented to the nationally recognised museum standards, called SPECTRUM. By following these procedures, museums can ensure that collections are properly cared for and documented for future use.

Although Rendlesham is predominantly known as the site of an Anglo-Saxon royal palace, the objects I catalogued varied from early medieval up to the late 18th century. They differed in both size and type and featured a large number of late medieval coins and brooches. One of my favourite finds was an intricate medieval, bronze adornment for a horse harness, rather like a modern brass. There is a picture of it on the back cover.

The vast majority fitted in small crystal Stewart boxes fitted with a thin lining of plastazote, an inert material which cushions the object and helps to secure it from moving about in transit.

Reference numbers were then marked on to the corresponding storage container so individual objects could be identified in the future. After carefully placing each object into a suitable



Will marking containers with reference numbers

container and then into storage, the spreadsheet could be updated with the new storage location.

I have a particular interest in collections management and this project gave me the opportunity to work with a unique archaeological collection and make an important contribution towards its care.

Will Heppa
Museum Assistant
Colchester & Ipswich Museums

Conservation Corner

Bob Entwistle, “that expert off the TV”, searches for a lost Giles cartoon, is stared at by some owls, and confesses two of his life’s ambitions.

Giles

My 15 minutes of fame in the Drum and Monkey pub in Princes Street happened last year about November. Ipswich Borough Council (IBC) intend to knock the pub down but there was concern that a possible Giles mural was on the wall and this should be saved. Yours truly was asked to go down to see if I could find it.

I believed this to be a job of a few hours and did not expect the Press, Radio and TV to be in attendance. It seems they expected me to magically peel off the paint to reveal a pristine drawing beneath. They were in for a disappointment.

John Field, a well-known local historian, had a photograph of the mural taken in the 1960s, not long after it had been drawn.

The great and the good convened in the pub and decided on the appropriate wall. I got my tools out and decided on some appropriate sites to take some “scrapes”. I did not want to test in the middle of the mural but, since nobody was certain of its size, I could well miss it altogether.

I tried a few scrapes at the sides and one near where I calculated the base of the mural to be. I went down through five layers of paint and paper and eventually reached plaster. I found nothing.

Much disappointment ensued. This resolved itself into another discussion as to whether we were testing the right wall. Some said we were, others said we weren’t. My heart sank. The pub had a good few walls, had been renovated a few times and also remodelled.

I was thoughtful as to why any publican would paint over a Giles mural which would be such an attraction to visitors.

I advised IBC to ask a conservator more used to dealing with wall paintings to take a look. Julia Park Newman was engaged on my advice as she had worked on wall paintings from churches in the town. I believe she cleaned those in St Margaret’s Church.

Julia spent a few days in the pub and tested all the walls, but unfortunately could find nothing either.
(contd. overleaf)



*One of Bob’s ambitions
(see overleaf)*

She concluded that the mural had been painted on canvas, or similar, and removed by an earlier publican. It is most probably in someone's attic.

Strangely enough everyone lost interest after that and nobody wanted to take my picture anymore. I went into a shop in town and the assistant asked me if I was "that expert off the TV". I have waited 30 years for that! I can now die happy.

I have few aims in life; to appear on Time Team and be the hunky pinup in Jackie Magazine, were two. I will settle for being recognised in Greggs as "that expert off the TV".

Keep knocking the stones together

Two volunteers, Sheila and Debbie, have resumed work on the flints. Sheila and two chaps, Len and Steve, started this work over 6 years ago but stopped after I was seconded to Bristol.

I am happy to say that the work has resumed. Debbie and Sheila are photographing and measuring all the flints stored in the cellar and placing the data on a spreadsheet. Running out of flints is not an option. It is akin to photographing and measuring every stone in your gravel drive, and just as interesting. However, somebody's got to do it, and I'm glad it isn't me!

This is part of the **Collections Information Project**. The Museum is ensuring all its objects are numbered and correctly documented. This means every object in the collection has to be checked, photographed and documented, including all the flints.

Birds

I have also been asked by the National Trust to conserve and restore some bird cases. I am doing this for the museum in the hope that the money I make can be channelled towards employing a specialist textile conservator to help train staff in dressing mannequins.

So far we have completed three cases and are in the process of starting a fourth. We have conserved a case of owls, seabirds and ducks. The National Trust, being the National Trust, want everything in triplicate using archival paper with archival ink.



A Stare of National Trust Owls

We have also been working on the museum's bird collection, cleaning, freezing and bagging the birds so that they will not be prone to insect infestation or cross infection. The project has been going for over 18 months



A grumpy looking Emu being dried by Stella.

and I hope to be able to complete all the objects on the racks in the Annexe Store by the end of this year.

I would be unable to do this without the help of my great volunteers.

Bob Entwistle
Conservator

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To learn more go to:
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FoIM is affiliated to The British Association of Friends of Museums (BAfM), an independent organisation established in 1973 for Friends, volunteers and supporters in museums, galleries and heritage sites in the UK. It offers a friendly and practical network of support from people with first-hand experience of running Friends organisations, acts as a clearing house for common problems and their solutions.

We are advised that the Charity Commission has issued an alert on the new Charities Act's fundraising rules which came into force on 1 November 2016. The first new requirement relates to the use of a professional fundraiser or commercial participator to raise funds. The second applies to charities that, by law, have their accounts audited. These charities have to include extra information about fundraising in their trustees' annual report. You can find out how your charity is affected, and when compliance with them is required, by reading these FAQs on the CC Website, [Charity fundraising: a guide to trustee duties \(CC20\)](#) and [Charity reporting and accounting the essentials November 2016 \(CC15d\)](#). The BAfM Website is also very informative: members can read the BAfM Journal with many back issues available as "flip books". It will give Friends a broader view of their umbrella association.

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IAA Representative:	Mary Hollis
Ex-officio Member:	Bill Seaman, Museum Service Manager

All members of the Committee can be contacted via our Website:

<https://friendsofipswichmuseums.org.uk>, or by post,
c/o Ipswich Museum, High Street, IPSWICH, IP1 3QH

We are always pleased to hear from anyone who would like to join our Committee

Membership Details

Membership rates are:

Joint/Household	£15
Single	£12
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Jean Attenborrow
Membership Secretary
3 Holly Road, IPSWICH, IP1 3QN
☎ 01473 213025
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A membership form can be downloaded
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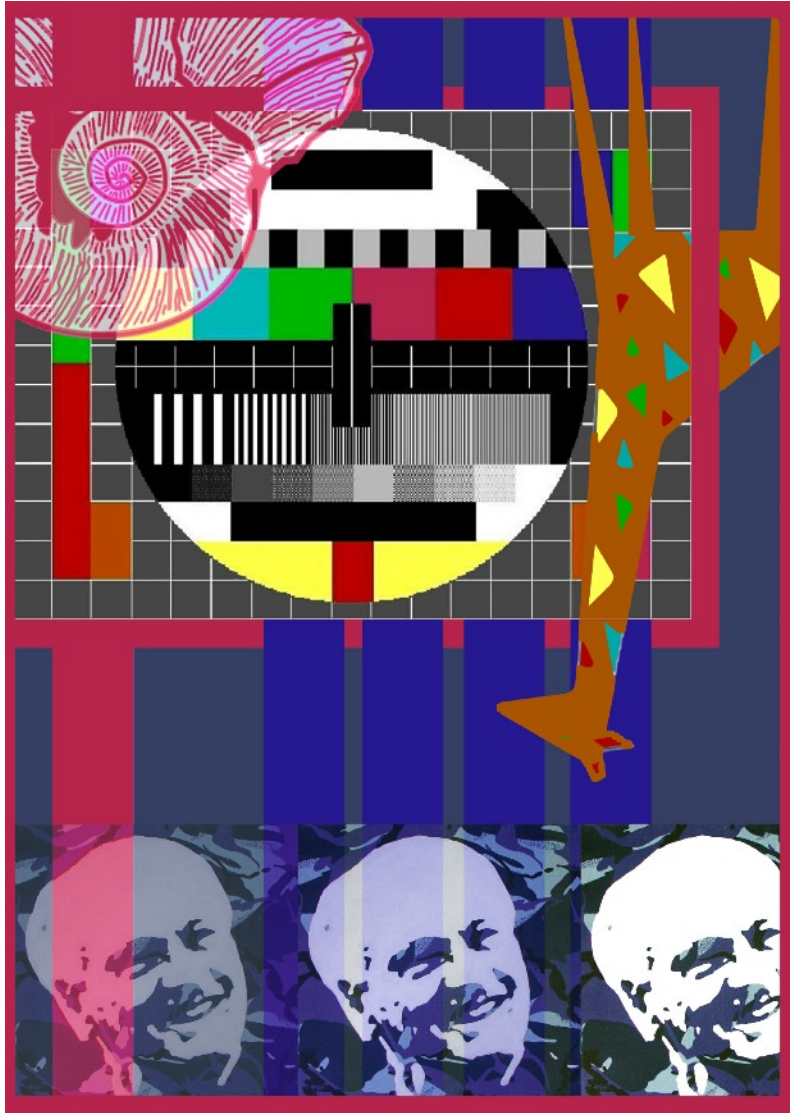
In this issue:



A pigeon, after conservation.
See **Birds**, page 22.



The Rendlesham Collection.
Medieval, bronze adornment for a
horse harness. See page 20.



Historic Iconic T.E.S.T. Jonathan D Boast.
© Jonathan D Boast.
See page 10.

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We welcome new members to help us support our excellent Ipswich Museums.

Details of membership are given on page 27

We use the Website to advertise events which are notified too late to be
printed in the Newsletter.