

The Friends of the Ipswich Museums

# Newsletter SUMMER 2017



Philip Wise

**Cardinal Wolsey's Angels  
are coming to Ipswich**

*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 Museums 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. Visit [www.foim.org.uk/guidedtours](http://www.foim.org.uk/guidedtours) for details.

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

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

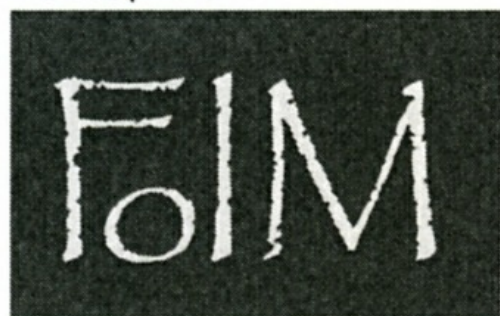
Contributions to the Autumn newsletter should be sent to the editor by 1 September 2017.

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We look forward



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to promote the past

We would love to hear from you. You can contact us via our website: [www.foim.org.uk](http://www.foim.org.uk). Here you will find updated details on all our events, including some that may not be listed in this newsletter.

We are also on Facebook and Twitter: @FolpsMuseums

## Chairman's Message

Suffolk is hardly known as a vainglorious county. On the whole we are modest, practical and grounded folk. But sometimes it's right that we should celebrate our own, and from October to March of next year our aptly named Wolsey Art Gallery will be celebrating Ipswich's most famous son, Thomas



Wolsey. The centrepiece of this major exhibition will be the four extraordinary bronze angels that were designed for Wolsey's tomb, but which 400 years later were welcoming visitors to a Northamptonshire golf club. Bought for the nation for £5 million in 2015, this is the first time that they will be displayed together outside their home at the Victoria and Albert Museum. Later on in the newsletter you can find out more, and discover how you can become an Angel yourself.

Let's celebrate another (rather more recent) Ipswich School pupil, Peter Florence, founder of the Hay Literary Festival, for it was at this year's Hay Festival that the new director of the V&A, the former Labour MP Tristram

Hunt, made his first major public speech. Somewhat controversially, he stated that museums should rethink moves towards the digitizing of their collections amid concerns that "sticking all this stuff out there for free" is

costly and of little public benefit. He cited the relative failure of the V&A's own mobile app as evidence that people don't want to access electronic aids during their visits - rather, "people come into the museum to get away from digital activities".

Is that your experience? Personally, I've found that appropriately focused digital commentaries can prove enormously informative. And there are surely two areas in which digitization really does have an important part to play. If you want to visit a museum you might sensibly want to know what's in it. Rather like an index to a book, a catalogue (ideally these days an online catalogue) enables one to know what treasures lie within.

Over the past two years Colchester and Ipswich Museum Service (CIMS) has been making a start at digitizing our catalogue so that everyone – not just those in the know – can discover what we have here. Yes, this is costly (additional funding is being sought to complete the project), and yes, it's a mammoth task, but it must be the way forward.

Another criticism of collections such as ours is that not enough items are on display. But the reality is that the physical limitations of the Mansion and the Museum allow only a small proportion of our collection to be shown. Vast numbers of items remain out of sight – and sadly, out of mind.

Complete digitization of our collection may be a long way off, but virtual access is surely a worthy goal for those later planning to see the "real thing", and even more important for those who can't.

Museums may be full of "things", but they are ultimately all about people – they tell the stories of lives lived. Here at the Friends we are indebted to all those people who make this possible; the staff at CIMS, our volunteers (especially our amazing Guides led brilliantly, as ever, by Erica Burrows), and our committee members, who work so hard behind the scenes.

As I take up my new role of Chairman, I celebrate others who are moving on, notably my superb predecessor, John Lapsley, and Kathleen Daniel, who has given years of invaluable service to the Friends. I also welcome two new committee members, Denise Fiennes, who brings extensive not-for-profit experience to her position as Vice Chairman, and Sean Hickey, whose business acumen will be called on as we look to the future. But most of all, I commend you, our members, for continuing to inform the future by celebrating the past.


Richard Wilson, Chairman  
contact@foim.org.uk



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## Thoughts from Carole Jones

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

By the time you read this the *Ipswich Open Exhibition 2017* will be over, but I hope you managed to see the 170 pieces displayed in our own Ipswich Art Gallery on the High Street. The exhibition resulted from a collaboration between the Museums Service and Ipswich Art Society (IAS) and is basically the same idea as the Royal Academy's *Summer Exhibition* – any artist can submit works for selection, and they did!

There were oils, watercolours, prints, drawings, collages, mixed media, and a couple of iPad pieces, plus a room of works by former Ipswich Arts Society members and presidents (incidentally, a collection generously gifted to the Borough by the IAS in 2002). Upstairs was an added bonus – a striking line of black and white drawings and collages produced by members of the *Inside Out* community arts group with artist Jennifer Hall.

As usual, the pieces were beautifully hung by Museum staff – Darren Stevens and Sarah Broome – and demonstrated what a great exhibition space the Art Gallery is.

It was a hugely enjoyable exhibition, with pieces for people to love, hate, argue over, puzzle over. An atmospheric and immaculately executed charcoal portrait by Derek Chambers won the **Mayor's Prize**, and the **Young Artist Prize** went

to Thomas Shepherd's lively multi-headed print of John Lennon.

There were the takes on Dali (melting pocket-watch) and Mondrian (black lines, primary colours, with added songbird) by Paul Fleet, and three stunning oils by Kate Felton, big, highly finished pieces, two depicting Suffolk produce – cheese, bread, a jar of jam. Ipswich itself popped up in one of John Field's map works, and Mark Willis's Cranfield's Mill from the even higher vantage point of Pauls Malt. Perhaps the most intricate were three pencil drawings by Frances Vincent of a dog, an eagle and a horse with every tiny hair delineated; and three pieces by Kay Smith with animals, figures, flowers, leaves, painted with tiny brushstrokes in jewel-like colours.

Personally, I liked some big charcoal abstract drawings by Colin Slee, and – by contrast – three pieces by Louise Harward, one a wonderful landscape of Orford Ness viewed through grasses with a big cloud-scudded sky, and two small brown paintings of paths through the grass on Havergate Island.

I could rhapsodise on fifty more pictures – but there's no space! So – thanks to Stephen Cassidy and the Ipswich Art Society and our own Museum staff for co-ordinating a great use of the Gallery. I'm looking forward to next year already!

Carole Jones

## Cardinal Wolsey's Angels are coming to Ipswich



Philip Wise

The Friends are delighted to announce that Cardinal Wolsey's reunited bronze Angels will be coming to the town of his birth in October in a major exhibition that will feature a number of Wolsey artefacts gathered from, amongst others, the National Archives and the National Portrait Gallery. We have committed over half the cost of the exhibition that will be held in our own sixteenth-century gem, Christchurch Mansion.

Cardinal Wolsey, born and raised in Ipswich, was the pre-eminent statesman

of his day. As his power grew, so did his extraordinary wealth with which he created palaces, an Oxford college and a school in Ipswich (now Ipswich School) to be his lasting legacy.

To crown these achievements he planned an extravagant tomb to reflect his magnificence. Only the very best could be trusted to create such a wondrous resting place, so in 1524 Wolsey commissioned the brilliant Florentine sculptor Benedetto da Rovezzano to produce bronze Angels for the tomb's four corners.



In 1530 Wolsey spectacularly fell from grace when he failed to secure the Pope's permission to annul Henry VIII's marriage to Catherine of Aragon. These wonderful Angels, a metre in height, passed variously through the hands of Henry and Elizabeth I before being dispersed.

For more than 400 years their whereabouts remained unknown until two appeared at auction in 1994, un-illustrated and catalogued simply as being "in Italian Renaissance style". They were acquired by a Parisian art dealer and later by the Italian scholar, Francesco Caglioti, who recognised their provenance.

In 2008 the two missing Angels were discovered at Harrowden Hall in

Northamptonshire, then home to Wellingborough Golf Club, where all four had once topped the gateposts.

During 2015 a syndicate led by the Victoria and Albert Museum and the Art Fund paid £5 million to buy them for the nation.

The Friends are delighted that Ipswich will host the Angels alongside other treasures associated with Wolsey, but of course such exhibitions are not cheap to mount. We would like to offer you a unique opportunity to play your part in an exhibition that will be of enormous local and national interest.

Details on how you can become AN ANGEL can be found overleaf, and we invite you to do what you can to support this unique event.

## **The Friends of the Ipswich Museums**

### **CHOIR OF ANGELS**

**By being a member of the Friends you already contribute to underpinning the work of the Museums, and we are extremely grateful to all our members for your continuing support. But some of you may feel that you can do more.**

**We are working hard to promote this unique event that will celebrate Ipswich's most famous son. We also want to introduce new members, especially young people, to our Museums and to the Friends.**

**By participating in this unique event, you can help support future exhibitions for future generations.**

**Thank you for your generosity.**

## The Friends of the Ipswich Museums

### CHOIR OF ANGELS

The Friends of the Ipswich Museums are creating a **CHOIR of ANGELS** to help support wonderful exhibitions such as this, now and in the future. You can play your part by choosing an appropriate level of support, completing the form and, if applicable, signing the important Gift Aid statement. Donations are suggested minimum levels – do give more if you can. Please contact Denise Fiennes, our Vice Chairman, on 0771 400 0169, if you would like any further information.

**Archangels** £150 – you will receive recognition in the exhibition, an invitation for two guests to the preview on 13 October, and to a Christmas party at the Tudor Mansion on 6 December 2017. Archangels receive free membership of the FoIM (corporate or household as appropriate) until 31 December 2018.

**Angels** £50 – recognition in the exhibition, an invitation for two guests to the preview on 13 October and to a Christmas party at the Tudor Mansion on 6 December 2017. Angels receive free household membership of FoIM until 31 December 2018.

**Seraphim** £25 – recognition in the exhibition and an invitation to the preview on 13 October.

**Cherubim** £15 – young people are our audience of the future so why not consider donating in the names of your children or grandchildren? Their names will be recognised in the exhibition.

**Memorial** £10 – in memory of a loved one. Their names will be recognised in the exhibition.



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## New Members

A warm welcome to all our new members:

Mrs C Carey & Mr L Chapman

Ms M Crehan

Mrs M Filtness

Mr & Mrs C Gillan

Mr & Mrs F Grzyb

Mrs J Heath

Mr D Kincaid

Mr & Mrs J Pavier

Mr S Seargeant & Family

Mr & Mrs C Tracy

Mr D Wild

Ms J Wilmer

Mr L Woolf

Jean Attenborrow

Membership Secretary

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## Where there's a Will there's a way... to help

The Friends are delighted to have been informed of two substantial bequests from former members who have remembered us in their Wills. One is a very generous donation of £1,000. Another comes in the form of a collection of artworks, mostly by Suffolk artists, with a suggestion either that they might become part of the Mansion collection, or that individual items could be sold, with the proceeds going to the Friends. Emma Roodhouse is currently in the process of assessing the pictures.

Charities such as The Friends of the Ipswich Museums rely on the support of people like you. The Museums Service is under constant financial pressure and the Friends are playing a vital role in helping to preserve, protect and promote our artistic and social history.

Legacies form an important source of funding and it is not just the great collectors or the wealthy who can help ensure that future generations can enjoy the treasures of the Mansion and the Museum.

Legacies of all sizes, large and small, make a real difference. If you would like to consider remembering the Friends in your Will, our registered charity number is 275527 and our postal address:

The Friends of the Ipswich Museums,  
c/o Ipswich Museum, High Street,  
Ipswich, IP1 3QH.

For further information, please contact our membership secretary, Jean Attenborrow at:

[jattenborrow@hotmail.co](mailto:jattenborrow@hotmail.co)  
or [contact@foim.org.uk](mailto:contact@foim.org.uk)

## James Steward, Ipswich Museums Manager, Writes

We are fast approaching the all important summer period when we anticipate a good influx of visitors attending a promising seasonal programme of events and exhibitions. These will showcase the strength of our collections and the best of what regional museums can offer. Following the completion of the Mansion structural and environmental improvement works, the museums' team have met the challenges of considerable change and disruption with professionalism and energy whilst making progress in a number of key areas that sets us on a course to greater resilience in the year ahead.

The effectiveness of museums is judged in various ways and evaluation always counts. At the most fundamental level the number of visitors remains the key indicator but staff development, wider social impact and, increasingly, commercial success are also highlighted to assess the areas where we make a contribution to the wider community and respond to the continuing financial pressures faced by local authorities in sustaining popular services.

With over 90,000 visitors to Christchurch Mansion and Ipswich Museum this year, the enduring demand for engaging and positive museum visiting experiences is clear to see but the trend in some areas

of our service also indicates that we cannot afford to be complacent and our staff, volunteers and Friends all need to be equipped and focused if we are to make the all important step from good to excellent museum services.

In recent months we have been developing work programmes in a variety of areas that focus on responding to our visitors' needs and considering the way to increase the number of visitors from the wider region and beyond. This includes developing our knowledge of who our visitors are and where they come from. Thanks to some existing data in this area we already have an understanding of our visitor profile but we need to develop this in order to ensure that our programming and development plans accurately respond to visitors' needs, are representative of the communities we serve and identify new target audiences.

A commitment to reaching new audiences has led to some innovative programming such as the *Harry Potter* event, held at Ipswich Museum in February, which saw the museum transformed into Hogwarts. Around 250 young people were attracted to an evening of themed activities. It is fabulous to see our museum venues used in creative ways that send a message of inclusivity and participation

to audience areas that have previously been under-represented. Our exhibition programme has also challenged traditional notions of museum visitors with a diverse range of audiences and age groups drawn to the *Wildlife Photographer of the Year*, *Eduardo Paolozzi* and *Twists and Turns* shows.

This coming year the exhibitions programme once again evidences our positive approach to diversity and audience recognition as we are pleased to welcome *Clangers, Bagpuss and Co* (V&A Touring Exhibition at the Ipswich Art Gallery - running until the end of October) and a landmark exhibition, *Thomas Wolsey: Ipswich's Greatest Son* (Wolsey Art Gallery, from 14 October 2017). Thomas Wolsey was born in Ipswich in 1470 or 1471, the son of a butcher. From this modest beginning he rose to become Henry VIII's chief

minister, Archbishop of York and a Cardinal. Over ten years he was second only to the king himself, but ultimately his failure to arrange Henry's divorce led to his downfall and death in disgrace.

The exhibition will explore how Wolsey wished to project an image of himself both in life and death and features his portrait, on loan from London's National Portrait Gallery, alongside the spectacular angel figures (acquired by the V&A in 2015) made for the tomb that he was never to occupy. (The sarcophagus was later presented by George III to entomb the body of Horatio, Viscount Nelson.) This will be the first time they have been shown together outside London.

This exhibition has been facilitated by a generous financial contribution by the FoIM. I am most grateful for this support.



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High-profile exhibitions present various opportunities for museums and their Friends groups, including maximising commercial revenues and using the opportunity to engage directly with visitors. Some museums have discovered that "blockbuster" shows can help with recruitment, driving up their Friends membership. The FoIM has a proud record in providing financial as well as practical support, and Friends regularly contribute to making our museums vibrant and welcoming places that are accessible to all. The support and commitment of Ipswich Borough

Council to maintaining free admission at our museums sends an open invitation to enjoy the best of Ipswich's rich heritage all year round and we must work together to map a programme of continuous improvement. Nationally, the combination of capital investment and creative programming has proved a strong draw for visitors. This is often the result of programming that targets local people, but this also needs to be of a high standard or people will inevitably choose to spend their time elsewhere.

James Steward  
Ipswich Museums Manager

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## The Mansion Guides

*A Peep into the Past* – the daily short tours of the Mansion led by the Guides – are well underway, with a steady stream of visitors since the season started in March. We continue to meet regularly to exchange information and discuss various aspects of the collection. At our last meeting, Joan led a discussion about Thomas Wolsey in anticipation of the exciting exhibition later in the year featuring Wolsey's Angels. These four sculptures were destined to adorn the Cardinal's grand tomb that never was.

The booked tours are fewer in number so far this year but we have already had a return visit from Ipswich Building Society members and a University of the Third Age (U3A) group from Ely. In

March, a very friendly group of fellows from Wolfson College, Cambridge, visited. As with all our groups, they were very impressed with the house and the collections – and, I might say, with the Guides too!

I have attended a few meetings of the Stour Valley Tourism Action Group, or SVTAG. Their aim is to attract visitors to the area. Inspired by Colchester-based Guide East (member of both The Institute of Tourist Guiding and The Guild of The Registered Tourist Guides) whose motto is "Having Fun With History", we have formed a sub-group to promote a "painterly trail".

It is hoped to encourage visitors to the area to see the works by Munnings,

Gainsborough and Constable at Christchurch Mansion before going to visit where the artists lived and worked as part of a two or three day holiday. We have close links with Castle House at Dedham and Gainsborough's House and I attended openings of new exhibitions at both museums recently with our Chairman.



I am very sad that Kath Daniel, who has been a FoIM committee member for many years, decided to step down at the AGM. Kath was a Mansion Guide for a number of years and mentored me

when I first started training. Her common sense and knowledge of the collections, in particular the costume collection, will be much missed.

Erica Burrows

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## Wigs

As part of the *Twists and Turns: Hairstyles in Art* exhibition at the Mansion, which continues until 25 September, we were treated to a fascinating talk by Felicite Gillham on the history of wigs and wig-making.

Felicite started work with the Royal Shakespeare Company as a dresser in 1964 before moving to London and working with well-known directors producing historically accurate wigs. She had a long working partnership with Sir Alan Ayckbourn and through her work has met a wide variety of people from Nikita Khrushchev to Gregory Peck.

Felicite has created an exact replica of the hairstyle sported by Mrs Kilderbee, whose portrait by Thomas Gainsborough is the centrepiece of the exhibition in the Wolsey Gallery and featured on the cover of the Spring newsletter.

Wigs were used by men in all walks of life from the 1600s through to the end of the 1700s for vanity, fashion, and to demonstrate status. They were topped by a hat, until the wigs became so heavy and elaborate that it was impractical to continue to do so. Hats were then carried under the left arm, the right being free to use a sword. As Felicite pointed out, even today, military men will carry their hat under their left arm when not wearing it.



Women used their own hair to cover a framework designed to give height, with hairpieces added to further enhance the style. The hairstyles became so outrageous that they were up to 3 ft tall. Architects made doorways higher to accommodate these preposterous adornments.

Beef dripping, lard and powder were used to keep these styles in place. Felicite showed us some "flea traps", which are sometimes mistaken for needle cases. These would be stuffed with blood and honey and inserted into the hair to trap the lice.



Judges and barristers still wear wigs, a leftover from that era. The wigs are often handed down in Chambers and Felicite was asked to repair one recently which dated back to 1820. The new barrister who had inherited it had no idea of its age.

We are grateful to Felicite for the talk to the Friends, and to Emma Roodhouse for arranging for her to come along. We are also grateful to Felicite's husband, Victor, who gamely modelled the various wigs she used to illustrate her talk – including the full-bottomed!

Erica Burrows

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## Anne Boleyn

Hello again, Friends! Stuart here!

I asked if I could contribute to the newsletter again because I wanted the opportunity to talk about Anne Boleyn, wife of Henry VIII, and (if you believe the stories) a Suffolk girl at heart. To write about her though, I decided to work with Joe Plumstead, who it must be said, has far more knowledge of Anne than I do. Without further ado, I will pass you over to Joe to introduce himself.

Hello Friends! My name is Joe Plumstead. I am Business Support Officer for Ipswich Museums. I'm really pleased to be able to tell you about Anne, for whom I have a real sympathy and a passion. And I believe that she has been remembered for the wrong reasons. Stuart and I hope to let you know why we feel her character should be reassessed, and why she should regain her place as one of our most influential queens.

Divorced, beheaded, died; the old rhyme is familiar to most. To many people, Anne is a very simple character and probably the most famous of Henry's wives. A seductress, an ambitious schemer and a home-

wrecker. The woman executed for treason, incest, witchcraft and infidelity.



Stuart Green

The queen whose time in office was not to be spoken about in public, whose portraits were almost all destroyed, and whose legacy was forever tainted.

What people often forget is that Anne was a highly intelligent and politically active queen. A patron of the arts, a reformer of the Church, a dedicated daughter, and mother to one of England's greatest monarchs.

This first of three articles will cover in brief her life, setting the stage for the second article, which will present what we believe is the evidence for not only her innocence, but also the impetus for a change in public attitudes to the wronged queen.

Born in around 1501, at Blickling Hall in Norfolk to Thomas and Elizabeth Boleyn, Anne was from one of England's most noble families, being descended from Edward I and Edward III. With this background, it is not surprising that she had the best education and eventually arrived in the French court, where she found her love of the arts and philosophy and developed her strong spiritual beliefs.

She was considered to be brilliant, charming, elegant and graceful with a keen wit and a lively, opinionated, and passionate personality. She was fond of archery, falconry, hunting, and the occasional game of tennis! Yet Anne also had a sharp tongue and a terrible temper. She certainly sounds like a wonderful woman!

It was on her return to the English court in 1522 that she would have met Henry properly for the first time and she no doubt would have attracted the eyes of many eligible young men. Which she did. A courtship and secret engagement to Henry Percy, and the subsequent breakup of the engagement by the King and her "arch-nemesis"

Thomas Wolsey, led to Anne being sent to the family home, Hever Castle, near Edenbridge in Kent, where she spent many years.

It was while at Hever Castle that her "courtship" with Henry began. Henry was frequently visiting Hever to spend time with his mistress, Mary Boleyn, Anne's sister (with whom he may have had two bastard children). Once he had been captivated by Anne, however, he seemingly broke off his liaison with Mary. What followed was a seven year courtship, which lasted from 1526 until early 1533.

We won't go into much more detail as most people are aware of the short, passionate relationship that followed and Anne's eventual downfall and execution in 1536. After years of religious tension with Wolsey, and accused of several affairs, plots and intrigues, Anne was executed on the 19 May 1536, with her bad reputation sealed.

In the next article, we will present the case for the opposite, hopefully showing Anne as an innocent woman, a victim of the Tudor court. We will present to you the real Anne Boleyn, a woman ahead of her time. A learned, intelligent and beautiful reformer. The woman who passed on her strong traits to the daughter who would become the most powerful queen in Europe.

Stuart Green and Joe Plumstead

## Events, Talks & Exhibitions

To see the latest information about FoIM events, please visit our website:  
[www.foim.org.uk](http://www.foim.org.uk).

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

You can also pay by bank transfer to:

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If you pay by this method please use your name as the reference and confirm your booking by eMail to: [jattenborrow@hotmail.co.uk](mailto:jattenborrow@hotmail.co.uk).

For more information on those events where a time, date, or other details are not yet finalized, please check our website for updates, eMail [jattenborrow@hotmail.co.uk](mailto:jattenborrow@hotmail.co.uk), or send a stamped addressed envelope to:

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

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### **Wednesday, 12 July**

#### **Friends' Summer Party**

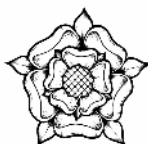
**6.30 for 7 pm**

**Christchurch Mansion**

£10 for members and £12 for guests,  
to include strawberries & cream and a  
glass of wine or Pimms.

#### **Booking is required for this event**

We are counting on good weather so that we can be outside in the courtyard to enjoy good conversation, enriched by your summer refreshments.



### **Wednesday, 8 November**

#### ***Wolsey's Tomb: its commission, dismantling and re-uses***

Talk by Professor Phillip Lindley,  
The University of Leicester.

**6.30 for 7 pm**

**Christchurch Mansion**

£6 for members, £8 for guests,  
to include refreshments.

#### **Booking is required for this event**

In conjunction with the major Wolsey exhibition, Professor Lindley, world-leading authority on Tudor sculpture, will come to tell the story of the extraordinary tomb for which the bronze Angels on display in the Mansion played only a part.

## **Wednesday, 6 December**

### **Tudor-themed Christmas Party**

**6.30 for 7 pm**

**Christchurch Mansion**

**Booking will be required for this event**

Look out for it in our Autumn newsletter.

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Hear how both Henry VIII and Elizabeth I intended to reuse the tomb for themselves, but how it was Admiral Nelson who ultimately became the major beneficiary of Wolsey's grand design.

## **Museum Service Talks and Events**

The Museum Service runs a fascinating and wide-ranging selection of talks and events, including many for children. In the coming months these include percussion and drumming workshops, *Musical Hairs*, *Disco dance class*, *Pop-up puppets*, and *Touching the Tide*.

Details can be found by visiting: [www.cimuseums.org.uk/visit/whats-on](http://www.cimuseums.org.uk/visit/whats-on), and selecting "Ipswich" as the venue, or by visiting the Ipswich Regent website, [www.ipswichregent.co.uk](http://www.ipswichregent.co.uk). To locate the events calendar for the Museum and the Mansion, click on "More" to expand the list of "CATEGORIES".

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**Saturday, 17 June -  
Sunday, 29 October**

### **Exhibition**

***Bagpuss, Clangers & Co***

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

**Free entry, no booking required**

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. This exhibition is on tour from the V&A Museum of Childhood.

**On now and until  
Saturday, 24 September**

### **Exhibition**

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

**Tuesday - Sunday, 10 am - 5 pm  
Christchurch Mansion**

**Free entry, no booking required**

If you have not yet had a chance to visit this exhibition (organized by the Museum Service), do come along to find out how hair, and how it is dressed, plays such an important role in portraiture. Hairstyles in art reflect changing fashions but more importantly reveal the personality of the sitter.

**Saturday, 14 October -  
Sunday, 11 March 2018**

**Exhibition**

***Thomas Wolsey: Ipswich's  
Greatest Son***

**Tuesday - Sunday, 10 am - 5 pm  
Wolsey Art Gallery**

**Free entry, no booking required**

The exhibition explores how Wolsey wished to project an image of himself both in life and in death. It centres on Wolsey's portrait, on loan from the National Portrait Gallery, the Statutes and Charter of his Cardinal College, here in Ipswich, and the spectacular Angels made for the tomb that he was never to occupy.

**Saturday, 18 November**

**The Ipswich Heritage  
Symposium 2017**

***Celebrating Our Heritage: Past,  
Present, and Future***

**10.30 am - 4 pm**

**Museum Street Methodist Church,  
Ipswich (entrance in Black Horse  
Lane)**

This conference, run by The Ipswich Heritage Forum, will include presentations from a number of voluntary groups and organizations in the town and will consider how best we can sustain and further develop heritage priorities for the future success of Ipswich.

Tickets are £18 per person to include a hot lunch and refreshments. To book, or for more details, please do not contact the Friends but eMail [robert.w.allen@btinternet.com](mailto:robert.w.allen@btinternet.com)

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## Conservation Corner

*Bob Entwistle, "that expert off the tv", describes the final stages of conserving the Evenki Suit, previously mentioned in the Friends' newsletter of Autumn 2016. He then describes the reconstruction of a disarticulated spider crab and a Pretty Flamingo.*

### The Evenki Suit

The suit is finished! The reindeer suit from Siberia. It has been cleaned, repaired, re-hydrated, boxed and returned.



The jacket proved the biggest challenge. There were loose detached pieces of skin. These were very fragile and we had little idea where they came from or what they were.

The skin pieces were long strips which may have come from the collar or from down the front of the jacket. They had old needle holes in them and pieces of thread remained on the jacket.

I re-hydrated these pieces by working warm microcrystalline wax into the back. They were then re-backed with a nylon material using Paraloid B67 in white spirit. I thought using an adhesive with the same solvent as the wax would bind the two together. This sort of worked but attaching the pieces to the jacket was a bit more complicated.

Stella Wolfe, one of my volunteers, sewed the re-backed pieces to the jacket using the old needle holes, siting them where pieces of old sewing thread showed "something" had been there.

The cuffs were detached and treated in a similar manner, but using calico and carboxy methyl cellulose as an adhesive. Why different? I just thought I would try something different in case it worked better. It made little difference.



All the nylon and calico pieces were retouched to blend in with the fur. We then treated the coat with microcrystalline wax and padded it out with acid free paper wedges.

I made a large box from fluted plastic. The suit was packed in acid free tissue and I also included a copy of the conservation report and any information I had about the suit in the packaging. The suit has no accession number and its exact history is a bit of a mystery.

It was one of the first objects in the museum and would seem to have been given by a traveller, Mr Naunton, in the 1850s. There is a connection with the crew of HMS Herald, a ship sent by the admiralty to look for the lost Franklin expedition. Sir John Franklin's expedition disappeared in 1846 whilst looking for the North-west Passage.

HMS Herald wintered in Siberia making contact with tribesmen in the area and traded goods for clothing, the clothes of the Siberians being better quality than the sailors' clothes. This would seem to be the case as old corroded hooks and eyes have been sewn onto the jacket. Perhaps a sailor wore it to keep out the Siberian cold. Well, it's now in a plastic box in our museum!

## A Large Box O' Crabs

To keep with the Russian theme, the volunteers cleaned a large crab from Vladivostok. Whilst rooting about in the store I came across a wooden box full of crab bits.



*A large, disarticulated, spider crab.*

They were wrapped in *The Times* from 1957 (Everton 4 v 2 Preston North End, Cardiff City 6 v 1 Liverpool). Newspaper is bad, very bad, but it was fun to read, especially as Liverpool were in the second division and Everton in the first.

There was also a postcard from a Captain Mayne dated 1920. The good Captain said he was giving the museum a large crab from Vladivostok sent by his son. What a nice chap!

The crab is a large, disarticulated, spider crab. Luckily the crab meat had been extracted and all that remained were the hard bits. We cleaned it, kept the bits of

sand and assorted grot from inside for future analysis (or for future curators to throw away) and also the newspaper for future fun. The card was cleaned with a specialist sponge and put in a polyester pocket.

The crab, newspaper, and postcard were re-packed using acid free tissue paper in a new fluted plastic box made by myself. I also managed to re-unite the crab with its lost accession number. And back to the store it went.

I laid the crab out to see if it was complete. Unfortunately we are missing two feet. Still it's not bad, and I can always make a couple of feet. Let's be positive.

## Ugly to Pretty Flamingo

The volunteers and I cleaned an Ugly Flamingo. Ugly because its head and tail had fallen off. It was dirty and a bit sad. Its long thin legs were very wobbly, and the headless carcass swayed when it was moved. Scary!

We vacuum cleaned it, then washed it and teased the feathers back into place with a soft brush.

The skin had shrunk so I had to cut down the metal armature and re-attach the head with plaster and PVA Glue. Unfortunately, I could not adequately disguise the join as the feathers would not overlap.

The tail was losing its feathers due to insect attack and these had to be replaced in their correct position. The tail was then re-attached with a new wooden armature.

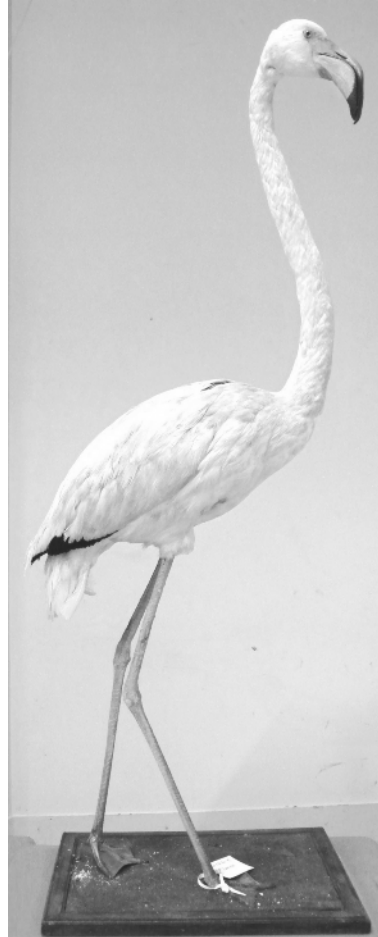
I then made a support for it (to stop the wobble) and wrapped it in plastic to stop insects eating our Pretty Flamingo.

I am still upset about the head, but if you only look at it quickly and then move on, you don't notice the join. Most visitors only look at these things quickly and move on anyway, so it's alright. Let's be positive.

It's now in our freezer at  $-36^{\circ}\text{C}$  to kill any bugs.

Next time – a case of Herons, work in Colchester, and other interesting stuff!

Bob Entwistle  
Conservator



*A Pretty Flamingo*

### Bob Goes DIGITAL!

You can follow me on Twitter:  
**@ConservationBob**

Please do as my friends are laughing at me for only having 11 followers, most of which are my work colleagues and son and daughter.



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.



To learn more go to:  
[www.bafm.co.uk](http://www.bafm.co.uk)

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 and acts as a clearing house for common problems and their solutions.

### **Museum Mapping**

Here is a useful link to museums across the country based on those in the ACE Accreditation scheme. You can select England and zoom in on a specific area. Useful demographics. It works best in Chrome.

[www.nesta.org.uk/blog/museums-map-mapping-access-englands-museums](http://www.nesta.org.uk/blog/museums-map-mapping-access-englands-museums)

### **Museum of the Year**

It was pleasing to read that the National Horseracing Museum in Newmarket has been shortlisted as a finalist for the Art Fund Museum of the Year award. It is a splendid development in all sorts of ways and a worthy competitor, so, fingers crossed!

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## **Our Corporate Members**

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Woodbridge Antiques Centre



**Summer Strawberries & Cream Party  
(and a glass of wine or Pimms) at Christchurch Mansion  
Wednesday, 12 July 2017**

Name: .....

Address: .....

.....

Telephone: .....eMail: .....

Special Dietary, Access, Mobility needs, if any: .....

.....

.....Friends at £10 each.....Guests £12 (includes drinks)      £ .....

**Evening Talk at Christchurch Mansion by Professor Phillip Lindley  
*Wolsey's Tomb: its commission, dismantling and re-uses*  
Wednesday, 8 November 2017**

Name: .....

Address: .....

.....

Telephone: .....eMail: .....

Special Dietary, Access, Mobility needs, if any: .....

.....

.....Friends at £6 each.....Guests £8 (includes refreshments)      £ .....



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<b>Observer:</b>	Carole Jones, IBC Portfolio Holder

The Committee can be contacted via our website:  
[www.foim.org.uk](http://www.foim.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*

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## Membership Details

Membership rates are:

Joint/Household	£15
Single	£12
Student (under 25)	£3
Corporate	£100

Jean Attenborrow  
Membership Secretary  
3 Holly Road, IPSWICH, IP1 3QN  
☎ 01473 213025  
✉ [jattenborrow@hotmail.co.uk](mailto:jattenborrow@hotmail.co.uk)

A membership form can be downloaded from our website: [www.foim.org.uk](http://www.foim.org.uk) or obtained by contacting Jean Attenborrow.

### Membership as a Gift

Just send the appropriate subscription (payable to FoIM) together with contact details of the recipient to Jean Attenborrow, who will prepare a gift pack for you to send.

<p>If you wish to become a Corporate Member, please contact us via the website: <a href="http://www.foim.org.uk">www.foim.org.uk</a> or Twitter: <a href="https://twitter.com/FolpsMuseums">@FolpsMuseums</a></p>
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# In this issue:



Who lived at Hever Castle in Kent?

Stuart Green

Find out on page 16

Cardinal Wolsey's Angels  
are coming to Ipswich  
See page 6



Philip Wise

[www.foim.org.uk](http://www.foim.org.uk) [www.facebook.com/ipswichmuseums](https://www.facebook.com/ipswichmuseums) [@FofIpsMuseums](https://twitter.com/FofIpsMuseums)

Registered Charity Number: 275527

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.