



Newsletter
Spring 2019

Spring into
Constable
Country



The Friends
of the Ipswich
Museums

We look Forward to
Promote the Past

**Friends of the Ipswich Museums
Annual General Meeting
Wednesday 10 April 2019
7pm for 7:30pm, Christchurch Mansion
Lady Deben will preside**

AGENDA

1. To receive apologies for absence
2. To approve the minutes for the AGM of 11 April 2018
3. To consider any matters arising from those minutes
4. To receive the Chairman's report
5. To receive the Trustees' report and annual accounts.
Appointment of an Independent Examiner
6. To receive a report from the Membership Secretary
7. To receive a report from CIMS on the Ipswich Museums
for the year 2018/2019
8. To receive the President's address
9. To elect officers and committee members of the Charity
for 2019/2020
 - (i) Chairman
 - (ii) Vice Chairman
 - (iii) Treasurer
 - (iv) Secretary
 - (v) Members of the Committee
10. To vote on the adoption of a revised constitution
changing FoIM's status to a Charitable Incorporated
Organisation (CIO). Please see page 12 to for more
details of the proposed change.
11. Any other business

**After business, Dr Frank Hargrave, new Museums
Manager will address the meeting**

Chairman's message

A very warm welcome to our spring newsletter, and what an exciting time to be involved with the Friends! We have the Museum HLF bid on the go, and two outstanding exhibitions in progress. *Kiss & Tell* has been exceptional – not only for the sheer quality of what Emma Roodhouse and her team have put together, but also for the reception it has received. Meanwhile *Women 100* over at the Art Gallery has not only been an important display of great art, but through the work of Eleanor Root and her team, it has also encouraged young people to engage both with art and with the importance of voting. Don't forget, it is the grant from the Government Equalities office to you, the Friends, which made this all happen. We've recently held a couple of hugely enjoyable events – our Christmas party featuring the highly entertaining and informative Stephen Calloway, and then a marvellous talk by Emma

Roodhouse on Valentine's Day. We have more to come, including a quite splendid trip to London in July (see page 15 for details).

We have also helped CIMS with a number of important acquisitions, from the railway poster on the front cover (see the whole picture on page 13) to other works that will be on display at our AGM on 10 April. Do come along to find out more about what we have done, and what we plan to do in the coming year, to promote the past and look to the future.

Richard Wilson

Contents

- 2 AGM Agenda
- 3 Chairman's message
- 4 Wolsey portrait
- 7 *Women 100* report
- 10 Restoring a painting
- 12 Constitution change
- 14 Events
- 17 News from our Museums
- 19 Tom Gondris
- 20 Conservation corner
- 26 Events booking slips
- 27 New members, welcome

Wolsey's portrait – the recurring image

Philip Wise describes a piece of exciting fine art detective work around the Mansion's Wolsey portrait

An unexpected outcome of the exhibition *Thomas Wolsey – Ipswich's Greatest Son* has been the opportunity to continue the conversation about Wolsey with Christ Church, the college that he founded in Oxford in 1525. In particular, interest has focussed on the painting of Wolsey in the Ipswich collection that I have named the 'Oxford Portrait' because a view of Christ Church appears in the background (right, below). This original version of this portrait was painted, long after Wolsey's death in 1530, by a Dutch artist called Sampson Strong (c. 1550-1611). In 1610 or 1611 Strong was commissioned by the Dean and fellows of Christ Church to paint a portrait of their founder. Today, it still hangs in a prominent position in the hall at Christ Church next to the college's other benefactor Henry VIII. Wolsey appears in his cardinal's scarlet robes holding a scroll, perhaps symbolising his interest

in learning, and accompanied by his coat of arms. Several of the college buildings in the background of the painting are still recognisable today. I am indebted to Jacqueline Thalmann, the curator at Christ Church for providing further information on the original portrait and an explanation of the likely date of the Ipswich version. Jacqueline explains that the painting is a combination of the college buildings and Wolsey's portrait. The appearance of the buildings is probably based on a print whilst Wolsey's portrait could either be taken from a print or one of the smaller, older portraits of the cardinal also at Christ Church. These were produced after his death, when it was acceptable again to have a portrait of Wolsey, and are all very similar, based on a lost prototype in which Wolsey is shown in his cardinal's red robes, either blessing or holding a scroll. Portraits of this kind

were rarely unique objects and, in the age before photography, were placeholders scattered in every place that the sitter felt they had to be represented. Alternatively, others might feel that they had to show their association with a prominent person and consequently would commission a replica of the 'official' image (some of them amusingly bad). At the same time there were always prints in circulation after the official

portraits. However, if the person concerned had fallen from power, all memory of him or her would have to be erased, until it became interesting or fashionable again to be associated with that person and then a new round of posthumous portraits would be produced. Jacqueline suggested that the Ipswich example of the 'Oxford portrait' is probably a 19th-century copy which would make sense in view of the gradual

rehabilitation of Wolsey which began at this time. To many Victorians, Wolsey was both an example of 'a great man' and one of the founders of Britain's imperial destiny as revealed by a closer academic study of his foreign policy. As such he was a worthy subject for a portrait and various places associated with Wolsey wanted his image because it added lustre to their status. As to how many copies



of the 'Oxford Portrait' are in existence, my curiosity was aroused because of a visit to Southwell Minster in Nottinghamshire. The medieval archbishops of York had a palace at Southwell and it was here that Wolsey lived for four months in the summer of 1530 following his fall from power in the previous autumn. This stay is commemorated by a copy of the 'Oxford Portrait' hanging in the State Chamber.

Following this unexpected discovery, I searched for the portrait on the Art UK website and found that as well as Ipswich and Southwell there are also copies at Magdalen College in Oxford, Auckland

Castle (County Durham) and the Bishop's Palace, Wells (Somerset). Wolsey was a fellow of Magdalen between 1497 and 1502 and also held the offices of Bishop of Bath and Wells from 1518-23 and Bishop of Durham from 1523-29. These copies vary in size; at 49 x 40 cm the Ipswich version is about half that of the Christ Church original (109 x 92 cm) and supports the theory that it is a latter copy. As a result of this collaboration with Christ Church it has been possible to add new information to this portrait, which is arguably our single most important item associated with Wolsey.

An Exhibition 'NATURE NOTES' pictures by

**GEORGE THOMAS ROPE
OF BLAXHALL 1846-1929**

George Thomas Rope was an Artist and Naturalist, who observed nature through sketches, oil paintings and the written word. Subjects include landscapes, animals, and farming.

**March 22 – April 20. Open Thursdays, Fridays and Saturdays 11-4pm
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“I’ve got the vote and I’m going to use it”

Collections and Learning Curator **Eleanor Root** reports on the *Women 100* project

On 16 February we threw the doors of the Ipswich Art Gallery wide open and welcomed friends, families and visitors to explore the colourful, creative and challenging artwork created as a part of the *Women 100* project.

Artist-in-residence Lisa Temple-Cox and I had supported the YMCA, 4YP (Suffolk Young People’s Mental Health Project), Northgate High School, Thomas Wolsey Ormiston Academy,

Gainsborough Library Girls Group and the 29th Ipswich Guides to create artwork exploring how women first won the vote, and the importance of voting today.

The project’s journey was often inspiring and heart-breaking in equal measure. Many of Ipswich’s young people feel excluded and disengaged from the democratic system. When questioned, they often said they wouldn’t know how to vote or simply didn’t care, which sits



4YP creating their artworks at Ipswich Art Gallery

at odds with their articulately expressed beliefs in the importance of greater opportunities, caring for the environment and support for people at risk of homelessness. For the young people these issues were disconnected from politics and they described feeling powerless to effect positive change.

A 14-year-old 4YP participant memorably said she wasn't interested in voting and never would be. However, by the end of the session she presented me with a badge inscribed with 'Votes for 16+' and said she would definitely be voting when she could.

The 4YP participants created boxes that represented their minds as modern women. They asked for this label to accompany their work: "Our boxes represent ourselves as people. The boxes on the outside are all the same but inside are different. A representation of ourselves as strong women."

The journey from disinterest to hotly debating equality and

rights was a common theme in the workshops. When first asked if they voted, the YMCA residents said yes but only for *I'm a Celebrity... Get Me Out of Here!* As the weeks progressed, the young people began to express their views.

After much debate, the YMCA residents painted their banner to read: "I've got the VOTE and I'm going to use it for... cleaner oceans, less pollution and more recycling, affordable housing, homeless shelters and support, cheaper entertainment, funding for mental health, free college education until you're 25, free universities, more activities in the local area, more funding for government programmes like Ipswich Museums, YMCA and 4YP."

Afterwards Ryan Hickey, Positive Behaviour Coach at the YMCA said:

"I'd just like to say a huge thank you for allowing us to participate in the project! Seems to be something they are really enjoying!"

The YMCA residents have now been invited to the Mayor's

parlour to discuss their views and advise local councillors on how to encourage more young people to engage with the democratic system.

Women 100 has built a foundation on which further discussion and awareness need to be built. The participants showed passion and courage in expressing their beliefs and we need to find ways that this can

be nurtured and grown. You can do your part by visiting the *Women 100* exhibition (at the High Street Art Gallery until 5 May) to see what the young have to say, and to leave a response on the feedback wall. This project was a partnership with the FoIM who were generously funded by the Government Equalities Office.



YMCA residents at work on their colourful banner



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Making great progress

John Day describes his work conserving a painting by John Moore from the Packard bequest to be unveiled at the AGM

The first stage of the process involves removing the discoloured varnish layers from the surface. John Moore was not always dutiful about waiting to varnish his paintings until the paint had hardened (which may take up to six months). The result is that the paint layer discolours as the varnish yellows. A similar effect can be seen if the artist resorts to mixing quick-drying varnish with his final glazes to get a work finished more quickly. Over the years the painting has

had restoration work carried out to the surface. Fortunately prior to this work not all of the older varnishes had been removed, so with solvents the varnish layers and old restoration can be removed, the objective being to clean down close to the paint surface without disturbing the artist's glazes.

Other condition problems are a slackness of the canvas support and a shrinkage of the paint surface in some areas. The left hand sail edge shows this badly. Now, most of the varnish removal is complete and the paint surface has been assessed for damage. Some of the glazed/restored varnish has been left as the chance of damage to the original surface is just too high when removing it. The sky is responding well to cleaning with good clear cloud formations now showing. Cracking in the sky has previously been restored and overpaint is visible under the uncleaned cloud. The sky behind the distant boats to the right is glazed with a thin layer of paint



or varnish and will not be disturbed. The discoloured sails to the left will clean well with due regard for the rigging details which are easily damaged. On larger areas this type of damage can be heat-treated but in this small area the background will be glazed to tone down the bright ground showing through so it blends with surrounding colours. On the lower edge it is possible to discern black lettering. When the painting was first examined there was no signature showing and John Moore generally signed his exhibited works. Whilst cleaning

along the bottom edge, considerable later overpainting was removed with vigilance and care. The lower right of the work had a lot of flaking paint, which had led to the overpainting. It was unlikely a signature would have survived there. Fortunately the bottom left corner was undamaged apart from an area of frame abrasion, which had been painted over by a previous restorer. Upon removal, a signature was found which is 80% intact. With more careful work it will be clearly legible and is a satisfying addition to the story of this interesting picture.



This is the painting at the start of the process. The restored painting will be on display at the AGM with John Day on hand to explain the process

Proposed change to our Constitution

Our Secretary **Gary Butler** explains the reasons behind the changes we are proposing and explains where to find out more

The Friends of the Ipswich Museums is a charitable unincorporated organisation. It was registered as a charity in April 1978 and it currently has a written Constitution covering four sides of A4 paper.

An unincorporated organisation is not a legal entity, which means it cannot own property, enter into contracts, lend or borrow money etc. "So, what!" I hear you cry. The downside of an unincorporated organisation is that it has no corporate responsibility, so the Trustees are personally responsible for any contracts or orders that they sign. Any financial loss by or legal claim against FoIM would be borne initially by the Trustees personally, and secondly by the individual members. This is not a desirable situation for anyone, especially in the light of the larger cash balances that we have seen recently and an increase in business activity (such as the recent *Women100* project) in which we have

become involved.

The committee has looked at the various structures open to organisations that wish to register as a charity. There are numerous small charitable unincorporated organisations like ours, so in 2013 the Charity Commission introduced a new structure called a Charitable Incorporated Organisation (CIO). Being a CIO would give us legal status for no set up or annual cost, and without the additional work or administration demanded by other types of structure.

Our Proposal

The committee has decided to seek the approval of the membership to apply to the Charity Commission for FoIM to become a CIO. To set this in motion we have drafted a new Constitution. This is of necessity a much more complex document than our existing Constitution. It is a legal document and follows closely the model

provided by the Charity Commission. It contains all the “whys” and “wherefores” of all the things that we as a CIO would be allowed to do, whether or not we wish to do them. It contains all our aims and rules of conduct that are written into our existing Constitution. It gives FoIM greater powers, should it wish to use them, while not changing what we do or how we do it. Most importantly, it protects the Trustees and members personally against

financial or legal claims. The committee will ask for approval from FoIM members to adopt the new Constitution at the next AGM on 10 April 2019. If it is approved, we shall then apply to the Charity Commission to change our status. In the meantime, the draft Constitution can be seen on our website (www.foim.org.uk). Anyone without access to on-line facilities may view a printed copy at either the Museum in the High Street or at Christchurch Mansion.



The full poster from our front cover. It will be on display at our AGM

Future FoIM Events, Talks & Exhibitions

To see the latest information about FoIM events, please visit our website: **www.foim.org.uk**

When booking, please use a booking slip (p26) and, where appropriate, enclose a cheque made out to "FoIM". If you wish to receive confirmation, please provide your email address or enclose a self-addressed, stamped envelope.

You can also pay by bank transfer to: **Friends of the Ipswich Museums, Royal Bank of Scotland**, Account Number **11557799**, Sort Code **16-22-17**. If you pay by this method please use your name as the reference and confirm your booking by emailing jattenborrow@hotmail.co.uk. For more information, email jattenborrow@hotmail.co.uk or send a stamped envelope to Jean Attenborrow, 3 Holly Road, Ipswich, IP1 3QN.

The AGM of the Friends of the Ipswich Museums

Wednesday 10 April 7pm for 7.30pm at
Christchurch Mansion

Members are encouraged to attend our AGM to hear about our activities, discover how we've been supporting the Museums over the past year, and help us to shape our future. We will also be unveiling some new acquisitions that have been supported by the Friends, including items from the Packard bequest and the splendid Constable poster (front cover image). Minutes of last year's AGM can be found on our website.

This year your committee are recommending the adoption of a new Constitution so that we can better face the challenges and opportunities of the future (please see page 12 for details). After the business part of the evening, Frank Hargrave, Colchester and Ipswich Museums Manager, will share with us his insight, with special focus on the developments to the High Street Museum.

Refreshments (coffee, tea and biscuits) will be available.

Free, no booking required.

Friday, 21 June – Friends' Summer Party and Quiz

6.30pm for 7pm Christchurch Mansion

£12 for members and £15 for guests, to include strawberries & cream and a glass of wine or Pimm's.

Booking is required for this event.

We are hoping for fine weather so that we can be in the Mansion courtyard to enjoy some good conversation enriched by summer refreshments. This year we are delighted to be hosting a lighthearted and culturally focussed quiz from our Portfolio Holder, Carole Jones.

Thursday, 11 July – Friends' trip to London

Following last year's extremely successful London visit, we have a very special day planned for this summer: a chance to view the extraordinary collection of Leonardo da Vinci's drawings at the Queen's Gallery, Buckingham Palace, lunch at the home of our Patron, Lady Deben, an exclusive lecture on Van Gogh and then a visit to *Van Gogh and Britain* at the Tate.

All travel is to be organised independent of the Friends, but for information, the first main off-peak Ipswich-London train arrives Liverpool Street at 10.10am. The outline of the day is as follows:

11.15am: Assemble at the Queen's Gallery, Buckingham Palace to view *Leonardo da Vinci: a life in drawing*. This exhibition, the largest in over 65 years, marks the 500th anniversary of the Renaissance master's death, and brings together more than 200 of his greatest drawings. Acquired in 1519 during the reign of Charles II, these provide an unparalleled insight into the workings of Leonardo's mind, reflecting the full range of his interests including painting, sculpture, architecture, anatomy, engineering, cartography, geology and botany.

1.15pm: Gather at the home of Lord and Lady Deben for drinks on the terrace (weather permitting) and a sandwich lunch. Their home is a short walk from the Palace (details to be given on the day).

2.45pm: Make your way (on foot, by bus or taxi) to Tate Britain.

3.30pm: An exclusive talk about Van Gogh's relationship with Britain. Did you know that he was a teacher in Ramsgate, was strongly

influenced by John Constable and was infatuated with reading Dickens? So much more about the artist's love affair with Britain will become clear during our lecture.

4.30pm to 6pm: Enjoy 45 of Van Gogh's works including *Sunflowers*, *Self-Portrait* (below, from the National Gallery of Art, Washington), *Starry Night on the Rhône* (Musée d'Orsay), and his only image of London, *Prisoners Exercising* (Pushkin

Museum of Fine Arts, Moscow) plus works by Constable, Millais, Francis Bacon and others who inspired, or were inspired by, this great artist.



There are only 30 tickets available. Prices are £65 for members, £75 for non-members, which includes access to both of the exhibitions, the lecture and the lunch with wine. Members of the Tate or Art Pass members are asked to contact Jean Attenborrow (01473 213025) before booking.



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News from our Museums

James Steward Ipswich Museums Manager reports on exciting new funding and Spring's "Blockbuster" exhibition

A few years ago there was a lot of talk in the museum sector about the end of Blockbuster exhibitions prompted in part by disquiet amongst visitors to Tate's Gauguin exhibition who complained at the number of visitors crowding their view of the artwork. For some museum directors this was not the way that great art should be seen but for many institutions these exhibitions were used to drive the museum's economy by increasing visitor numbers. I'm pleased that *Kiss & Tell: Rodin and Suffolk Sculpture* at Christchurch Mansion (until 28 April 2019) has not been burdened with the title "blockbuster". However, the response has been unprecedented, and the Wolsey Art Gallery has also been thronged with visitors, many of whom are not only visiting Christchurch Mansion for the first time but also Ipswich. Given the monumental scale of

the main artwork, on loan from the Tate, I expect very few of the 20,000 visitors will have experienced any problem seeing it in what has become one of the region's "must see" shows.

Funding win

We began the year with the fantastic news that we had secured National Heritage Lottery Fund (NHLF) support of almost £500,000 to develop ambitious proposals to inspire a new generation of visitors to Ipswich Museum. The funding will help the museums team and Ipswich Borough Council prepare detailed plans to apply for a Round Two NHLF award in Summer 2020.

This £8.6 million project aims to carry out essential conservation work to the building in High Street, stripping the interior back to the 19th-century original, creating additional gallery space, refurbishing existing galleries, creating new learning

spaces and providing a new cafe, shop area and toilets. The main Grade II* listed museum building was built by Ipswich Corporation to house the collection from the earlier private museum founded in 1847 and the Schools of Art and Science. Its founders were at the cutting edge of scientific debate and generations of benefactors filled the museum with outstanding collections of natural history, archaeology, geology and ethnography for “*wonderment, learning and scientific advancement*”. The initiative for the museum came from George Ransome, a member of the Ransome engineering industrial family that helped build Ipswich’s wealth in the 19th century. Over 60 leading scientists lent their support and it soon acquired a

national reputation. Many of those people were at the heart of the debate about evolution in the years before *On the Origin of Species* was published and the displays were set up to illustrate the revolutionary new ideas about evolution. Therefore, Ipswich Museum was in the vanguard of museums, at the heart of scientific study and debate with an important national reputation. On that astonishing foundation, we now have an opportunity to rethink the museum’s relationship with our audiences and develop a museum that truly represents the diverse community of Ipswich, and tell their stories in a museum offering consistently engaging, meaningful, and memorable experiences to a broad range of visitors.



A Friend who will be much missed

Rowell Bell remembers Friend of the Ipswich Museums and friend to Ipswich **Tom Gondris MBE** who died in February

“I said goodbye to my parents in Prague and expected them to join me in England. They only made it to Poland before the war caught up with them.”

Nine-year-old Tom Gondris arrived in London on the very last Kindertransport train out of Prague. He would never see his parents again.

In 1992 Tom commissioned a memorial to them (below) for the Wolsey Garden by Bernard Reynolds (1915-1997), which Tom felt symbolised “the continuous resurgence of life”.

Seventy years from his arrival Tom received his MBE for services to Conservation and Heritage in 2009. Tom was chairman of the Ipswich Buildings Preservation Trust and the Suffolk Architectural Heritage Trust as well as the Ipswich Society’s River Action Group. After doing his National Service during the Suez campaign, Tom joined a drinks equipment manufacturing company and moved to Ipswich with his wife Pat when the company relocated to Hadleigh in the 1960s. He worked his way up to become chairman before his retirement in 1995. Tom also served Ipswich in the capacity of a Labour Councillor in the late 1960s and early 1970s. In retirement, he and his wife Pat supported, encouraged, and donated both time and money to many voluntary bodies including the Ipswich Historic Churches Trust, the Friends of Christchurch Park and FoIM.



Conservation Corner

by **Bob Entwistle**, Senior Conservation Officer

The FoIM have donated some money to help myself and Eleanor Root put on a small costume exhibition in the Music Room at Christchurch Mansion. The money from the Friends helped us to buy materials and, most importantly, to employ Anna Peck, a textile conservator who brought her professional expertise to bear on the costumes. Anna, when a student, carried out her university conservation work placement in Ipswich and she

has always had a close association with the Museum. Some years ago, she redisplayed all the uniforms in the Duxford American Airforce Museum.

This exhibition was to show the various stages of underwear that a Victorian lady would have to wear before she could be thought of as decently dressed. Together with the volunteers we chose the drawers, chemises, corset and crinolines that would make up the exhibition. We then



The various layers being selected for the exhibition

chose a blue dress to finish off the exhibition. Anna, Eleanor and the volunteers, sewed padding onto the mannequins, made arms and legs from wadding, and carried out quick repairs.

My contribution seemed to consist of running to various shops for materials and supplies (including milk) and trying to stiffen a crinoline which had been specially made for the exhibition. Strangely crinoline

hoops are hard to come by in 2019. I eventually hit on the idea of using cut down lengths of plastic cladding. There was a bit of confusion in Jewson's when I told the Polish chap working the band-saw exactly what I was using it for. There was no Polish translation for crinoline on his phone app and I rather regretted starting the conversation. However, we also added a bonnet, shoes and stockings to finish it all off.



The exhibition of Victorian dress in Christchurch Mansion

Conserving a cast of Michelangelo's Taddei Tondo

The Tondo marble relief by Michelangelo in the collection of the Royal Academy of Arts is the only original Michelangelo carving in Britain. Ipswich museum has a cast made by D Brucciani and Co, bought for £2 10 shillings in 1898.

It was used by art students until the middle of the last century, then relegated to a damp cellar where it sustained substantial damage, and later placed in a museum store.

The cast was chosen for display at the *Kiss & Tell* exhibition at Christchurch Mansion and needed conservation to make it safe and presentable for display. It was chipped, cracked, broken and a large area was missing. It also had black mould stains, and ingrained dirt and was attached to a heavy wooden backing with long corroded iron screws. The backing had rotted and was structurally unsound. The Tondo was removed from its backing and came away in 2 large sections.

The cast was cleaned using a

vacuum cleaner, brushes, and wet cleaned with cotton wool, melamine sponges, and an A7 Synperonic non-ionic detergent.

It was decided to join the separate pieces, recreate the missing area, and reinforce the back using an epoxy resin foaming system. This would add support and reduce weight.

Casting resin directly on the rear and painting the front caused us pause for thought.

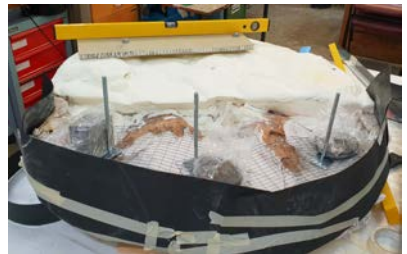
The main concern was safety.

The Tondo was heavy and it was intended to display it high on the gallery wall. A good strong bond was essential.

A 20% solution of pH neutral PVA was painted on the inside of the cast before the resin was applied. This was to consolidate the surface and act as a potential separator.

Joining the 2 separate pieces of the large and heavy plaster cast was difficult. The pieces were placed together and levelled with a large spirit level and Plastazote (a type of foam) supports.

To allow the cast to be turned



Left to right, top to bottom: the original; removed from its backing; cleaning; the mould for the missing piece; all together; a new backing to make it secure

over to apply the backing, a plaster of Paris support was made of the front using cling film as a separator. The cast held the unattached pieces in their correct positions whilst work was undertaken on the rear.

The cast and its temporary support were turned over and the 3 loose pieces were re-attached using the resin and chopped strand fibreglass matting. The back of the cast was later in-filled with the resin into which the foaming agent was added as a support.

Strips of stainless steel weld mesh were sunk into the foaming epoxy resin during the process for added strength. Long steel bolts and plates were set into the resin beneath the weld mesh.

Recreating the missing area

A resin cast of the original Tondo was supplied by the Royal Academy (RA) and a negative cast was made of the area using alginate, a water-soluble material (pictured middle row, right). This was thought to be the safest material

and least likely to cause any damage to the resin RA cast. The alginate cured quickly. As the alginate mould was very flexible the rear was backed with polyurethane foam to prevent it distorting when the replacement part was cast.

The missing area was then cast in fine casting plaster, and attached to the Tondo using a further thin layer of plaster.

The Tondo was turned over and the rear of the new cast piece was treated as above with weld mesh, bolts and foaming epoxy resin, (bottom right).

Display

After speaking with colleagues and curatorial staff it was decided to paint the whole cast a uniform colour. The cast was un-accessioned and could not be shown in its original condition. This was primarily a curatorial decision.

Chalk paint was chosen as it was most akin to the plaster and was chemically similar. It was also water soluble and could be thinned to ensure no definition was lost. Various other coverings were considered, but

these were found to result in loss of detail.

A colour most resembling the original plaster was used and applied by brush. The paint was coated with a layer of microcrystalline wax to which a little pigment was added to tone down the colour. The whole was then buffed with a soft cloth.

For display purposes it was decided to attach the cast to a lightweight aluminium honeycomb resin board. This was to reduce weight and to protect the cast.

The Tondo was bolted to the

board which was then attached to the gallery wall using a batten as a support and metal clips. The project had limited time, resources and funds and the conservators had to work towards an exhibition deadline, giving us just two weeks to do the project,

We would like to thank FoIM for their funding and support of the project, and the Royal Academy, primarily Dan Bowmar and Maurice Davies, for facilitating the loan of their resin cast of the Tondo.



The finished Taddei Tondo is on display at the *Kiss & Tell* exhibition at Christchurch Mansion until April 28. For more information on the restoration, see: <https://cimuseums.org.uk/conserving-the-tondo/>

Friends' Summer Party and Quiz on Friday, 21 June

Name:

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Special Dietary, Access, Mobility needs, if any:

Tickets: Friends at £12 each Guests £15 I enclose a cheque for £

Please return this form to: Jean Attenborrow, 3 Holly Road, Ipswich, IP1 3QN

Trip to Buckingham Palace and Tate Britain for Leonardo and Van Gogh on Thursday, 11 July

Name:

Address:

Telephone: email:

Special Dietary, Access, Mobility needs, if any:

Tickets: Friends at £65 each Guests £75 I enclose a cheque for £

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Want to know what we are doing?

We like to keep you updated with news of our events and activities, if you have an email address but haven't yet told us, please let us know by emailing contact@foim.org.uk.

See the Privacy Information Notice on our website for how we keep your information safe in accordance with the 2018 GDPR legislation.

A very warm welcome to our new members

Peter & Jackie

Bateman

Joan Brookes

Mr & Mrs P Brooks

Sherree Cooper

Colin Ebdon

Susan Groom

Sheila Jeffery

Barbara Leeson

Wendy MacNab

Lana Mott

Pam Pelling

Roger & Gloria

Theobald

Karen Smith

Tim & Sally

Voelcker

Jane & Luke Walsh

Jean Withers

Michael & Peggy

Woods

Would you like to be a Mansion Guide?

Our guides raise money for the FoIM and enhance the visitor experience. All new guides will be given training which will vary according to the commitment they can put in and what knowledge they come with. The training is mostly informal, but the new guide is expected to learn the core story of the Mansion, the collections on display and be able to put the story over to visitors in a friendly and interesting manner. If you think you would like to join our welcoming team, email: ericab@btinternet.com

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There's still time to see our two spectacular exhibitions...

Spring is in the air, but don't let the sunny weather prevent you from visiting our two Ipswich exhibitions. The hugely successful **Kiss & Tell** is only with us until Sunday, 28 April: don't miss this once in a lifetime experience to get up close and personal with Rodin's iconic work of art in the congenial atmosphere of the Mansion. Appropriately it was on International Women's Day that the **Women 100 exhibition** dates at the High Street Art Gallery were extended to Sunday, 5 May. Enjoy this collection of beautiful and powerful images, such as *Lime Tree Shade* by Amy K. Browning, before they are dispersed.



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of the Ipswich
Museums

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