



Newsletter
Summer 2019

Made in
Suffolk



The Friends
of the Ipswich
Museums

We look Forward to
Promote the Past

Chairman's Message

Welcome to our summer newsletter. I am writing on the train back from our London trip, and what a day we have just had! Over 200 intricate Leonardo sketches to pore over at Buckingham Palace in the morning, a lunchtime feast at the home of our ever-generous President, and then a feast for the eye at the Tate's Van Gogh exhibition (see the full report on page 3). As closing time approached, I found myself quite alone with one of Van Gogh's finest paintings and, just for a moment, I was drawn into his world. Isn't this what great art can do, transport us from the minutiae of our daily lives to a place where we can view life through the eyes of a genius? Make sure you enjoy marvels from our own collection in *Wonder Walls*, ending on 28 July, before we celebrate an artist of another genre, Suffolk's very own Ed Sheeran. I know that this show is going to bring in a new generation of visitors to the Mansion and on page 10

we have a fascinating in-depth interview with curator (and Ed's father) John Sheeran. We look to welcome young and old alike to Tim Hunkin's talk on automata in the October half term, just one of a wide range of upcoming events (see page 17) that we hope offers something for everyone. I do so hope to see you at one or more of these, as we continue to look forward to promote the past.

Richard Wilson

Contents

- 2 Chairman's Message
- 3 Art, Glorious Art
- 7 News from our Museums
- 9 Become a Guide
- 10 My Life in Art
- 15 Our Summer Party
- 17 Events
- 21 My Favourite Thing
- 22 Conservation Corner
- 26 New Members Welcome
- 26 Event booking slips (& 27)

Cover image: John Sheeran and his son Ed visiting Damien Hirst in June 2019

Art, Glorious Art

The Friends trip to London in July was an illuminating look at two titans of art, says Richard Attenborrow

Because of the difficulties of travelling by coach to London, Friends' trips there are based on participants making their own way to a meeting point, usually by train. Imagine the consternation and high curse quotient in the Attenborrow household, when, at 7am, Radio Suffolk announced there were signalling problems between Shenfield and Liverpool Street with delays and cancellations. What to do (apart from

regretting the passing of the Age of Steam and manual signalling). Jean had all the entrance tickets so we had to be there.

We got to the station at 8.30 and found from a very helpful Greater Anglia man that the 9.09 was cancelled, but we could go on the 8.58. He even offered a discount to those who walked the whole way. Excellent!

Excellent!

After a surprisingly smooth



Left, being greeted at Buckingham Palace and right, studying Da Vinci

journey, we were greeted by the Rose-ringed Parakeets in Green Park and the 11 o'clock chaos of the Changing the Guard. We negotiated this and arrived at the Queen's Gallery at Buckingham Palace to find the friendly staff on the door welcoming us with the news that we would receive an introductory talk from Daniel Feeney, Head of Visitor Services.

Daniel explained how the Leonardo da Vinci exhibition had been put together. We learned that we would see 200 of the 560-640 drawings in the collection and that it covered every facet of Leonardo's output, including previously unknown costume designs. We were also teased by the fact that one of the exhibits has his thumb-print. Could we find it? Well I couldn't. Finally, we learned that by getting our ticket stamped, we could turn it into a year pass. Very good value.

We now went through security and started looking at the exhibition. You are given an audio-visual commentary and I

find these things a mixed blessing. The production and content were of a high standard, but there's a real danger of spending more time listening and less time looking at the 200 beautiful drawings you've come to see, which were amazing.

There were accurate anatomical drawings, including a bear's leg, drawn because he couldn't get a human one.

There were portraits of some extraordinary faces including grotesques, which he evidently enjoyed doing. He was a cartographer, producing maps of various bits of Italy, including some drainage plans, which, like a lot of his output, weren't used. His military designs included a gun with two barrels placed end to end and facing in opposite directions, so you could fire one while you were loading the other (a bit prone to operator error if you ask me). We emerged at lunchtime amazed, but exhausted, to make our way to the Debens's lovely house (which has three Suffolk political connections in Admiral Vernon, Lord Deben

and Ben Gummer). As last year, Penny Deben made us so welcome, offering wine and soup on the terrace while being entertained by her young grand-daughter. Then we went inside to a delicious buffet lunch which she had provided. We really are lucky to have such a generous person as our President who does so much for the Friends. Refreshed and revitalised, we made our way to Tate Britain to

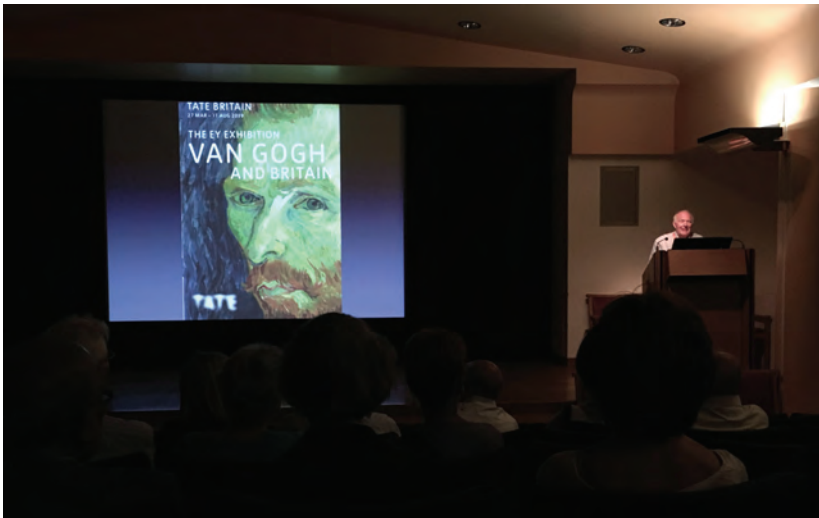
be greeted by Luke Smith and Emily Barnes. Jean had corresponded with Luke over this visit and found him incredibly helpful and he looked after us really well during the afternoon. The entrance to the Clore Building where we gathered has a Suffolk motif with a stylised jigsaw of the Constable painting of Salisbury Cathedral, we were fortunate enough to have on display recently.



Enjoying a well-earned breather and a delicious glass of wine

The afternoon began with an incredibly informative lecture from Peter Scott on how some of the exhibits had influenced Van Gogh. He also explained his connections with Britain. The exhibition showed some of his works and some by painters influenced by him. He also gave the stories behind individual paintings. I must confess to not having been a great fan of Van Gogh, but this lecture really stimulated my interest. Once through the doors, I was able spend time studying *The Avenue at Middelharnis* by Hobbema, a great painting and an influence

on Van Gogh, as was the beautiful, austere *October Chill* by Millais. His stay in Britain gave him a love of English fiction and the engravings of Gustave Dore. This gave rise to *Prisoners Exercising* which together with *Shoes* and *The Starry Night* made me reconsider and realise I did actually like them. Add to that some marvellous works by Walter Sickert, Peplow, Hunter, and Gilman and you have a fabulous collection. Thank you to Richard Wilson for having the idea and leading us from place to place. It was a resounding success.



Our private introduction to Van Gogh by Peter Scott

News from our Museums

James Steward, Ipswich Museums Manager, reports on the wider community benefits of museums and exhibitions

Around twenty years ago a new buzzword entered the museum sector – advocacy. At the time, it primarily concerned the ability of museum professionals to “make the case” for museums to politicians and funders. It also sought to articulate the wider benefits of museums and heritage organisations. Today, most people working in the museums sector understand the need to effectively and energetically promote our role. We also all value the potential of museums for impacting positively on our local communities. All those associated with our museums, including Friends, staff and volunteers, help make the case for those museums. We recognise that they contribute towards the achievement of positive social and economic outcomes whilst looking for new ways to contribute to the wider social agenda. We acknowledge that museums are not only about the wonderful collections they house, they are also about



cultural representation and specifically the sense of the past they represent.

It could be argued that Friends organisations are uniquely placed to encourage their museums to look at themselves, question their purpose and consider new ways to demonstrate representation, greater social impact, and promote the sharing of collections and knowledge. The *Kiss & Tell* exhibition, which

was generously supported by The Friends of the Ipswich Museums, attracted more than 32,000 visitors, making it the most successful exhibition ever held at Ipswich Museums. Christchurch Mansion has received 20,763 visitors between April and June this year, which is a 76% increase on the previous year.

However, as pleasing as these statistics are, they only tell part of the story being developed.

With your support our museums increasingly provide the community with a sense of pride, aspiring to make our services and facilities as accessible as possible, including representing the history and culture of minority, disadvantaged and marginalised groups. Through our development plans we want to extend this role to become a recognised “community conscious” museum service, a place of shared community

memory with a clear cultural focus. Museums should be able to inspire people and enhance the quality of their lives. Like many museums across the country, here at Ipswich we are looking to build a clear purpose by working with a variety of community groups, consulting with them on how to use our collections and shared knowledge to connect with society’s big challenges whilst fostering a culture of collaboration and participation. Relying on data, targets and outputs to measure the value of museums can often miss what is most important, particularly to those who might benefit from greater inclusion. Thankfully our museums do not operate in isolation and if advocacy simply means seeking to influence others to gain support for our mission then let’s be ambitious about our role and speak positively to all about our shared future purpose.

PERSONAL **STYLE** SINCE 1928

COES



FIREBRAND CREATIVE



Design & Brand

www.firebrandcreative.com

Would you like to be a Mansion Guide?

The Guides team raise money for The Friends of the Ipswich Museums and enhance the visitor experience. All new Guides are given training which will vary according to the commitment they put in and what knowledge they come with. The training is mostly informal, but the new guide will learn the core story of the Mansion, the collections 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 friendly team, email: ericab@btinternet.com

EAST ANGLIAN TRADITIONAL ART CENTRE

48 High Street, Market Square, Wickham Market, Nr. Woodbridge, Suffolk, IP13 0QS
01728 747050 eatac.co.uk 07960 274139

- Services offered:
- Research into East Anglian Painters working 1750 - 1950
 - Paintings investigated, analysed, assessed and authenticated
 - Valuations for Insurance, Probate, Family Division
 - Client Sales Service - we can maximise your return when selling
 - Cleaning and Restoration of oil paintings and watercolours.

Please contact John Day for complimentary advice.

My life in art

In advance of the *Ed Sheeran: Made in Suffolk* exhibition, Richard Wilson interviews the curator, his father John Sheeran

What first inspired you to become involved in the art world?

When I was 16, I went to stay with the French side of my family in St Germain-en Laye near Paris. My aunt gave me a Michelin guide to the city and sent me in on the train for the day to do some sightseeing. I remember getting out at the Ile de la Cité Metro and walking into the first historic monument I passed, which happened to be the Sainte Chapelle. I was the only person there. The sun was shining through the medieval stained glass windows, spreading gorgeous colours over me. It was a magical, formative experience. I spent two weeks in Paris, visiting churches, museums and art collections. I went there not knowing what I wanted in life, and came back to London converted to culture, and determined to pursue a career in the arts.

How did your career start?

I studied History with History of Art at university and looked for any job that involved working in a historic building. Within a short while I was at Westminster Abbey, working as a custodian in the Chapter House and Pyx Chamber. After nine months, I asked to be transferred to Inigo Jones's Banqueting House in Whitehall, with its magnificent Rubens ceiling.

I progressed there to giving guided tours for VIPs and was responsible for the building when it was used in the evening for events, which included concerts, lectures and royal dinners. I learnt a huge amount in a very short time. I was very fortunate to have a mentor in John Vinter, who had recently retired as Secretary of what is now English Heritage. John encouraged me to apply for curatorial jobs, despite me not having any training or qualifications.

You then got a job at Dulwich Picture Gallery...

I was appointed as Curator, aged 22, by the first ever Director, Giles Waterfield. I think he took a gamble, deciding to mould me into the job. Yes, it was a tremendous challenge. I was thrown in at the deep end. When I arrived, the Gallery was a moribund institution, little visited. There were just two of us, and four part-time warding staff, all in their 70s. We only had a small grant from the Greater London Council. I stayed for seven years, working with Giles to establish professional curatorship, conservation and research, exhibition and education programmes, national and international links, and corporate and private sponsors. I met my wife, Imogen there, and we held our

wedding reception there. It is a very special place for us.

If you had to choose a favourite painting at Dulwich, what would it be?

What a difficult choice. I love the Rembrandts and have probably learnt more about the aesthetic of painting from studying the Poussins than from any other artist or group of pictures. But it would have to be Watteau's *Les Plaisirs du Bal* (c. 1715-17), which I think is the very finest of his *fêtes galantes*. Watteau painted with such exquisite delicacy and dreamlike visual poetry. Constable praised the picture, describing it as, 'painted in honey: so mellow, so tender, so

soft and so delicious.' It is for me the perfect picture. I could look at it every day, and never tire of it.



What has been the highlight of your career?

In 1990, Imogen and I set up our own company called Sheeran Lock Ltd, organising exhibitions in the UK and abroad. In 1998, I curated a high-profile exhibition for Prince Charles called *Travels with the Prince* to mark his 50th birthday. It took place at Hampton Court Palace in the gallery Wren designed for the Raphael Cartoons. I visited Hampton Court many times and felt I was in curatorial heaven.

There was a grand opening on the evening of his 50th birthday, starting with a private view and continuing with a spectacular banquet in Henry VIII's Great Hall. John Tavener composed a special piece to mark the occasion, performed from the minstrels' gallery by the Choir of the Chapel Royal. It was a spine-tingling moment. As we were leaving, Andrew Lloyd Webber got up on the dais in the Great Hall to play the grand piano, giving an impromptu performance.

What has been the greatest challenge of you career?

In 2000, I curated *Our World in the Year 2000*, which was the United Nations's official millennium exhibition. It was in the vast ground floor area of the UN Headquarters in New York. The exhibition, which included paintings by over 250 artists from 50 countries, was opened by the then UN Secretary-General, Kofi Annan, and attended by UN ambassadors from the countries exhibiting. Imogen and I organised it from Suffolk over two years. We had to work in 27 different languages, so we called upon all our bilingual friends and family to help out. It was an incredibly complex project, but also hugely interesting and satisfying.

What art has inspired you recently?

I am very fortunate as I have visited artists in their studios for many years, often to advise them. Our younger son, Edward, has also developed a

strong interest in contemporary art. In 2015, the two of us spent a day with Damien Hirst at his studio in Gloucestershire. Until then, I hadn't really understood Hirst. For many years, I tended to dismiss his art as facile and market-driven. Then I went to his retrospective exhibition at Tate Modern in 2012, and came away super-impressed, but unable to explain why. When we met him, I was surprised at his knowledge of art history. He has such a quick mind, and a real understanding of the great artists of the past. We talked about Dürer, Goya and Bacon. He showed us the various studio spaces where he supervises teams of assistants working on an extraordinary range of work, mind-boggling in its scope and diversity. His studio practice reminded me of Rubens and the art factory he created in Antwerp - but on a much grander scale. I think a key to understanding Hirst's art is his astonishing, limitless imagination. There is

also a refreshing insistence that nothing is out of bounds. He is free to do whatever he likes and he does not care what anyone thinks. His art is an extension of his being, his mind, his anarchic character - especially his obsessions. I like his honesty, his sense of humour, and even his embrace of kitsch. He does not take himself too seriously. His art also deals with the brutal reality of the human condition. Consider the state of the world today, and his myriad art reflects it. He has such a fertile imagination, that he can't



realise all his ideas - hence his army of specialists and assistants. There is love and beauty in Hirst too. Edward and I went to see him working on his new series of vibrant large-scale cherry blossom paintings. I found them incredibly positive and life-enhancing. They are a celebratory antidote to the negativity of our time.

Which artists do you admire most in Suffolk?

Without doubt, Laurence Edwards, right. I first met him over 12 years ago and he is to my mind one of the finest figurative sculptors working in the UK. His sculptures should be better known. He is creating a huge bronze figure called *Suffolk Man*. I think when it is installed in 2021 at Yoxford, his reputation will spread, not just in the UK, but internationally. There is a vision, integrity and quality of craftsmanship in Laurence's work which reminds me of that other great Suffolk-born sculptor, Elisabeth Frink. Serious collectors are starting to pick up on Laurence, and I

have no doubt that major museums will too. I am also a fan of Jelly Green's art, especially her flower pieces and her superbly descriptive rainforest paintings. I once stayed with the Secoya Indians in the Amazon rainforest. She perfectly captures that sense of wonderment you experience when enveloped by such an other-worldly environment.

John Sheeran is giving a talk to the Friends, see page 20.



When the quizmaster really did have the answers

Denise Fiennes and Tom Ambrose report on the Friends' Summer Party with its super-challenging quiz

Much of the success of our June Summer Party and Quiz at Christchurch Mansion was due to quizmaster, Cllr Carole Jones, the Portfolio Holder for Museums, who is such a champion of the Ipswich Museums and the Friends' Committee. Chairman Richard Wilson introduced Carole whose mixture of amusing and eclectic questions were delivered with pace and enthusiasm (with the odd clue) which helped make the evening a triumph. That it was held in the open air in the Mansion's lovely Tudor Garden within Christchurch Park on a mellow summer's evening made it all the more enjoyable and seasonal. The attendance of Museum staff, Friends, Corporate Members and Acquisition Angels reflected the commitment of a great cross section of our supporters and we were

delighted to welcome them all. Everyone agreed that our events are going from strength to strength as they offer people of like mind an opportunity to meet each other and share a love of the arts and history. A knowledge of Ipswich and its history was essential for our quiz goers, as was familiarity with British painting including the works of the street artist Banksy! It was clear that many people had either attended a Friends' Private View or visited the current exhibition/salon hanging - *Wonder Walls* - which features British paintings from the Museums' own collection. Another exceptional exhibition to which the Friends gave support. Sustained by a glass or two of wine and a dish of delicious local strawberries and cream guests answered questions and unravelled anagrams,

made all the more challenging as they looked nothing like their answers!

Our President, Lady Deben, was particularly adept at this and she drew the raffle after she and her husband had enthusiastically answered questions on general knowledge, music, art and history to great effect, bringing their table into third place.

Competition was both fierce and friendly but great fun, and the winners were announced to loud cheers mixed with friendly jeers. Modestly our winners showed pleasure but no triumphalism and we all agreed that a really good time had been had by all. And is it worth repeating? Most certainly.

The Constitution of the Friends of the Ipswich Museums

I wrote in the last newsletter that the committee had decided to seek approval from the membership to change the status of FoIM from that of an unincorporated society to the more legally sound status of Charitable Incorporated Organisation (CIO). In order to progress this a new constitution was drafted. Following that, the members present at the last AGM were asked to approve the new constitution and application to the Charity Commission to become a CIO, which they did.

I am pleased to tell you that on 20th June 2019 we received confirmation from the Charity Commission that our application to have our new constitution and status registered has been successful. As a result of this we now have a new charity registration number which is: 118400.

There is no need for members to take any action as a result of these changes.

Gary Butler
FoIM Secretary

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 (pp26&27) and enclose a cheque made out to "FoIM". For 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.

Monday, 30 September – “Last chance” visit to Otley Hall

£16.50 for members, £20 for guests, to include a private guided tour of the house and afternoon tea. Tour starts at 2pm.

Booking is required for this event.

Otley Hall is a magnificent, privately owned Grade I listed house, once the seat of the Gosnold Family. Bartholomew Gosnold is famous for setting off from Ipswich in 1606 to found Jamestown in Virginia, the first permanent settlement in the New World. Otley has been voted one of the top 20 Historic Houses in the UK and has long been regarded as the oldest house in Suffolk to survive largely intact. The house is surrounded by 10 acres of beautiful, award-winning gardens.

We have arranged a private tour in which you'll hear about some of the characters who have occupied the house from when building started in 1512 (predating Christchurch Mansion

by 36 years) to today. We'll end the tour in the adjoining barn with afternoon tea and cakes (please inform us of any dietary requirements or allergies, etc at the time of booking).

This is particularly special as it may be your last chance to visit the Hall. The current owners are selling the house, and all tours and other events will cease at the end of this year. Please note that historic Otley Hall does not have full disabled access. There is no lift and there are uneven floors and steps, so anyone with limited mobility may find that they can only access the two principal downstairs rooms.

Make your own way to Otley Hall (postcode IP6 9PA, there is a car park) and arrive in time for the tour to commence at 2pm. The tour of the house will last approximately 75 minutes and afternoon tea will be served at about 3.30pm. There will be time afterwards to see the beautiful gardens at your own pace. Depart at 4.30–4.45pm.

**Monday, 21 October – “Trust Wildlife?”
Tim Hunkin talks about his latest amazing
mechanical creation**

2pm at Christchurch Mansion. £6 for members, £8 for guests, £3 for children under 16, £15 for a family ticket (up to 2 adults and 4 children) to include refreshments.

To coincide with the exhibition *Marvellous Machines* which runs at Ipswich Art Gallery from 20 July to 3 November, we bring you Tim Hunkin, the man who has made engineering fun and brought huge pleasure to countless thousands with his automata and interactive exhibits.

In this talk (which is being held on the Monday of the October half term to encourage families), Tim will talk mostly about his new machine “Trust Wildlife?” that will be unveiled

amongst his collection of crazy automata on Southwold Pier at about the same time.

Tim Hunkin trained as an engineer before becoming a cartoonist, with a strip for *The Observer* called “The Rudiments of Wisdom” for 15 years. His next career was in television, writing and presenting three series called *The Secret Life of Machines* for Channel 4. He then worked for museums, curating and designing exhibitions and building interactive exhibits. Since 2001, he has mainly been making arcade machines for his *Under the Pier Show* amusement arcade on Southwold Pier and *Novelty Automation* in London. For more information on all Tim’s activities visit www.timhunkin.com

**Tuesday, 5 November – Trip to Constantine Road
Museum Store and lunch at Ipswich
Town Football Club**

£30 for members, £35 for guests, to include a private guided tour of the store, and a two-course lunch plus tea and coffee in the Sponsors’ Lounge overlooking the pitch at Portman Road.

Following last year’s hugely successful visit to the Museums’ costume store, we have this privileged “behind the scenes” look at the store that for many years has housed thousands of objects not usually on display. Towards the end of this year the items are moving to another venue so this is another “last chance” opportunity for our members.

Numbers are strictly limited to 12 on each of two tours that will commence at 11.30am and 2.30pm. (Parking will be available at ITFC from 11am to 3pm.) Please state whether you are available for both or only one of these tours when booking

(which is required) for this event. There will be a meat or vegetarian option at lunch, and you will be notified of menu choices nearer the time. Please complete your booking slip (page 27) appropriately, and also inform us of any allergies or intolerances.

Wednesday, 4 December – Friends Christmas Party

6.30pm for 7pm at Christchurch Mansion.

£17 for members, £22 for guests, to include buffet supper and drinks.

We are delighted that local actor and author Stephen Boswell will be joining us to present two atmospheric Dickensian short stories – *The Signalman* and *Mr Chops*. Further details in our autumn newsletter, though booking is open now (please use the slip on page 27).

A date for your diary: Wednesday, 15 April 2020 – Talk by John Sheeran

6.30pm for 7pm at Christchurch Mansion. To mark the end of the *Ed Sheeran: Made in Suffolk* exhibition, we will be hosting a talk by his father and the exhibition curator John Sheeran about his life in the art world.

Full details, including booking information, in our autumn newsletter.

Woodbridge Antiques Centre

- Glassware • Silverware • Jewellery
- Porcelain • Pottery • Clocks
- Watches • Postcards • Treen

We are now looking to buy fine jewellery, costume jewellery, silver and other interesting antique or vintage items. Please contact us for more details.

7 Quay Street,
Woodbridge,
Suffolk IP12 1BX
Tel: 01394 387210

www.woodbridgeantiquescentre.co.uk

My favourite thing

In our occasional series, Jean Attenborrow chooses her favourite piece which is sitting, overlooked, in the Mansion

Where to begin? There are so many wonderful exhibits to choose from. Should I choose the paintings I return to time and time again? *Knucklebones* by Philip Wilson Steer or Harry Becker's *Two Men Clearing Banks* and *Man with a Scythe Mowing*, all of which are in the *Wonder Walls* exhibition.

No. My choice is more prosaic: the box mangle in the passage next to the Laundry Room in Christchurch Mansion. This Baker's patent mangle, produced in London in the 1830's and later in Birmingham, was one of the earliest and best-known machines invented to make mangling less laborious, with a system of gears, wheels and handles. Mangling then meant smoothing rather than wringing and the box mangle was designed to smooth large items like bed linen. The box was filled with stones,

the linens wound on rollers or spread flat. A specially woven mangle cloth was used to cover the freshly-laundered things to keep them clean.

I marvel at the inventiveness of the designer, though I imagine that using it was still very hard work. Along with the other items in the Laundry Room, I'm impressed by the skill and application of laundresses, like my great, great grandmother, and I am relieved that I have an automatic washing machine and electric iron.



Conservation Corner

by Bob Entwistle, Senior Conservation Officer

Wolsey Maquette

Plaster Cardinals appear when FoIM are near (apologies to Ms McGovern).

The FoIM have generously donated a plaster maquette of Cardinal Wolsey. The maquette is important as it is the mock up for the stone carving above the Wolsey Art Gallery.

It had been lying in a builders' yard possibly since the gallery was built in 1932.

For such a long period in such an environment, it wasn't in too bad a shape. The plaster is chipped, scratched and some pieces are missing.

It has been subjected to water damage and the iron armatures have begun to corrode. This will cause damage in the future as the iron expands discolours and causes the plaster to crack.

However for the time being it was just very dirty. Simple



The Maquette is half cleaned, left, and fully cleaned, right

vacuuming with a soft brush removed most of the dirt. The surface was then dry cleaned with a smoke sponge. Some areas were also wet cleaned with a damp swab. Missing pieces were re-attached. Now we must decide what to do with the scuffed areas. Shall we retouch or not?

Marvellous machines

Marvellous Machines opens later in July. We have had some marvellous objects in to conserve and repair.

Miss Otis regrets she's unable to lift today (apologies to Cole Porter).

The Otis lift has made a re-appearance. Last time this was in the lab was in 1990 for our *World in Miniature* exhibition.

We were able to repair the electrics in 1990, but this time it looks as though it will be shown in a non-working condition. Unless anyone out there knows anything about electrical relays from 1919? Anyone?

This time we only needed to simply surface clean the model. For those of you not

members of FoIM in 1990, it's a 2-storey ex working model of an Otis lift with opening and closing doors.



Please carry the lantern clocks (apologies to the Rolling Stones).

We have also sent 4 lantern clocks away for possible repair to Edward Manson and David Samways who have generously given their time and expertise in the past to look at our clocks. We hope to have at least some of these important

and valuable late 17th century clocks in the exhibition.

A jolly hunter and a jolly rabbit (apologies to Charles Causley).

We have some automatons going into the exhibition. One in a bit of a state is a clockwork toy of a hunter and a hare. It was made in 1888 and donated by the owner's wife in 1959. It consists of a framed picture and a clockwork motor attached to a number of cams by a cord. As the cams turn wires drop causing the paper hunter and rabbit to move. I think the hunter raises his gun to shoot the rabbit who pops up and frightens the hunter with a set of scary teeth and "eyes like burning coals". The reverse of the hunter had

cotton attached to some of his joints which also moved and pulled his arms and legs.

The hunter was detached from his wire cam, and some of the cotton was missing. He was lying in a collapsed state at the bottom of the frame. The case was cracked.

We opened the case and retrieved the hunter. The cotton was replaced or reattached.

Allan, a volunteer, replaced all the cams. We then carefully reattached the hunter to his wire, cleaned the case and glass. Unfortunately, I cannot repair the clockwork.

But the hunter and his scary rabbit are viewable once more as you can see.



Experience our
passion
for education



IPSWICH SCHOOL



Contact us to book a personal visit

01473 408300 (Senior School)
01473 282800 (Prep School)

www.ipswich.school/admissions



Barnes
CONSTRUCTION

Supporting the
Friends of
Ipswich Museums

Tel: 01473 272222

Web: www.barnesconstruction.co.uk



THE GREYHOUND
IPSWICH

01473 252862
thegreyhoundipswich.co.uk

BELVEDERE
POLISHERS

Does your table/furniture have
cup marks and other unsightly
signs of wear?

**Call Belvedere today and ask
about their FREE service.**

- Competitive prices
- Insurance work
- Furniture repairs
- Collection and delivery
- Furniture designers
and manufacturers

Guarantee
If for any reason you are not happy with the
job we have done then we will do it again free of
charge for you and give you half the cost back.

Tel: 01473 807719
11 Dove Street, Ipswich IP4 1NG
www.belvederereproductions.co.uk

Trip to Otley Hall on Monday, 30 September

Name:

Address:

Telephone:email:

Special Dietary, Access, Mobility needs, if any:

Tickets: Friends at £16.50 each Guests £20 I enclose a cheque for £.....

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

“Trust Wildlife?” Tim Hunkin talk on Monday, 21 October

Name:

Address:

Telephone:email:

Special Dietary, Access, Mobility needs, if any:

Tickets: Friends £6 each Guests £8 Children (under 16) £3 Family £15

I enclose a cheque for £

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

New Members

A very warm welcome to our new members. We very much look forward to seeing you at one of our forthcoming events:

Sylvia Burgess
Richard Dennis & Jane Double
Mr & Mrs Dixey

Robin Doughty
Elaine Everitt
Peter Gray
Jan Lewandowski
Chris Strang
Stephen Calloway & Susan
Owens

**Jean Attenborrow
Membership Secretary**

Trip to Constantine Road Store and lunch at Ipswich Town Football Club on Tuesday, 5 November

Name:

Address:

Telephone:email:

Special Dietary, Access, Mobility needs, if any:

I am available for a tour at 11.30am2.30pm.....Both.....

Tickets: Friends at £30 each Guests £35 I enclose a cheque for £.....

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

Christmas Party at the Mansion on Wednesday, 4 December

Name:

Address:

Telephone:email:

Special Dietary, Access, Mobility needs, if any:

Tickets: Friends at £17 each Guests £22 I enclose a cheque for £

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

No grey areas, no woolly thinking, nothing complex or difficult to understand.

For a more personal approach to all of your business and personal insurance needs.

Crane Hall, London Road, Ipswich IP2 0AL



Tel: 01473 343300
ryans.co.uk

Wonder Walls and Marvellous Machines

Marvellous Machines has just opened at the Ipswich Art Gallery. This family-friendly interactive display of quirky automated and often humorous contraptions from Cabaret Mechanical Theatre promises to surprise and delight, blending art and engineering into marvellous storytelling machines. In conjunction with this exhibition, in the October half term we are presenting Tim Hunkin, TV star and creative mastermind behind Southwold's The Under the Pier Show: here is his ironic Art Apocalypse. See inside for details of this and all other FoIM events.

There's just time to enjoy **Wonder Walls** that closes on 28 July before **Ed Sheeran: Made in Suffolk** is unveiled in August.



The Friends
of the Ipswich
Museums

We look Forward to
Promote the Past

We welcome new members to help us support our excellent museums.

Visit our website: www.foim.org.uk

Find us on Facebook:
www.facebook.com/ipswichmuseums
Twitter: @FolpsMuseums