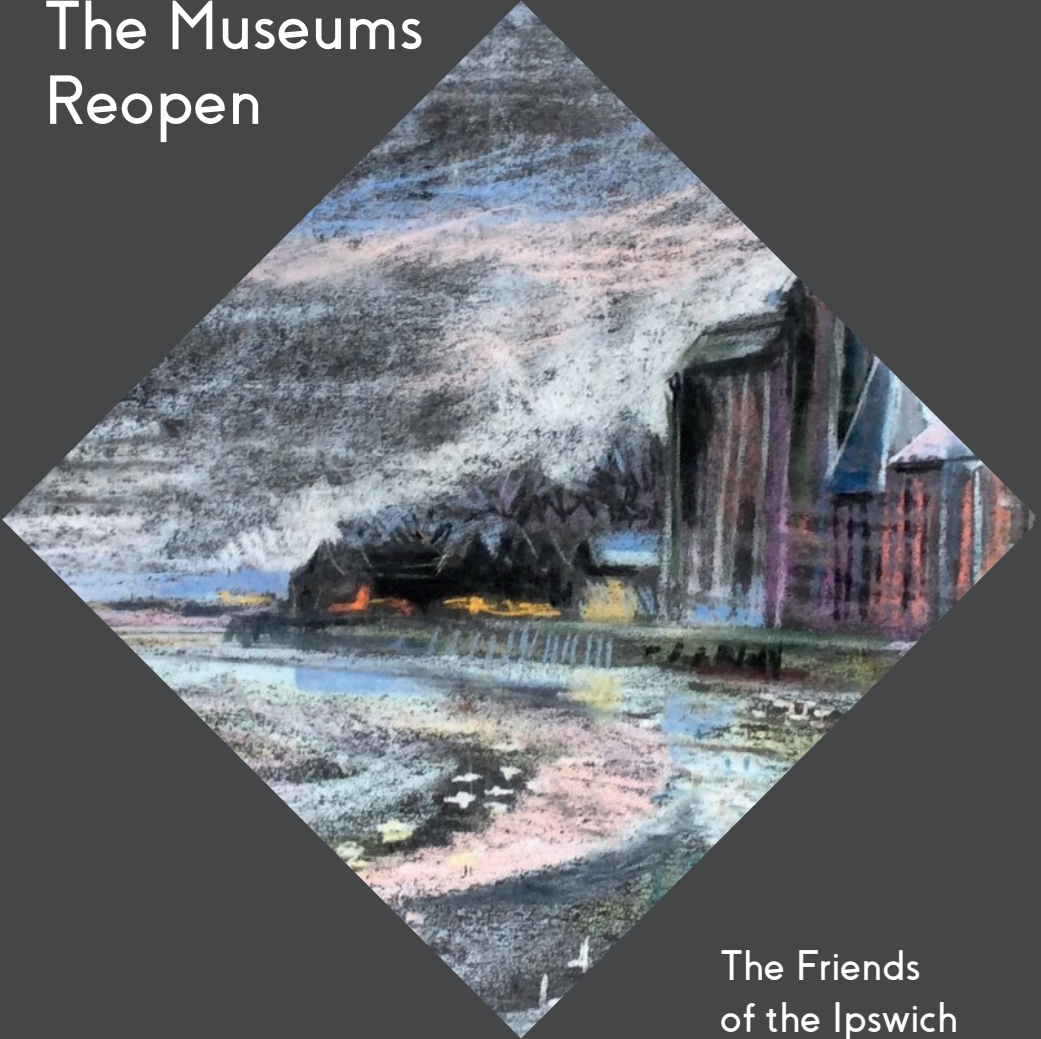




Newsletter
Summer 2020

The Museums Reopen



The Friends
of the Ipswich
Museums

We look Forward to
Promote the Past

Chairman's Message from Richard Wilson

Sometimes time rushes by, sometimes it appears to crawl: during lockdown, it seems to have done both. It certainly hasn't been kind to our last newsletter. So much of what we trumpeted, so many events and exciting exhibitions, have failed to come to pass. And yet... Just last week, the Museums flung open their doors once more. Yes, there are some changes – visits now have to be pre-booked, a one-way system is in place and masks are mandatory. But you might well find that enjoying our extraordinary artworks in relative peace and quiet is a pleasing bonus.

The BBC will now be filming *Antiques Roadshow* at the Mansion later this year, with invited contributors only. If you have any interesting items that might engage viewers, please do visit the programme's webpage soon as they are actively looking for participants.

Due to our changed Constitution last year, we have some time to reschedule our AGM and we will alert you once

arrangements have been made for this and other events. If you think we don't have your updated email address, please write to contact@foim.org.uk to ensure that we can keep you up-to-date with all our news. We will soon be able to unveil a number of important acquisitions that you have helped support. In the meantime, we share with you other recent accessions on our front and back covers.

We have lost some special friends over the past few months. Adrian Parry and our Secretary Gary Butler are remembered elsewhere in this newsletter. We also mourn Philip Hope-Cobbold, who entertained us at our Portman Road lunch last November. If ever there is a time to cherish our Friends it is now.

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Memories of the Mansion

John Day recalls discovering the works of Suffolk artists in the Mansion, an event which had a profound effect on his life.

My first sight of the museum's collection of pictures by 19th-century Ipswich artists was in the Allen Room, which could be found on the first floor of the magnificent 16th-century Mansion in Christchurch Park. This room was normally kept locked when I first visited, but

could be opened by appointment.

It was always exciting to request an attendant at the Mansion to fetch the key for what became known to my father and I as the 'Suffolk Room', and the attendant would remain with us



Thomas Churchyard: "Woodbridge Quay". Purchased about the time the Tate Gallery acquired their first work by the artist. (All pictures in this article are from the Day Collection)

after lifting the blinds, dressed in his brown warehouse coat looking rather like Ronnie Barker in *Open all Hours*. I recall examining fine paintings by John Moore including a coastal scene, many country scenes by Thomas Smythe and John Duvall, and fruit paintings by Henry George Todd. We must have had a ladder because the pictures went right up to the ceiling, most surviving untouched for a hundred years and still in old frames with glass, which reflected badly. The remainder of Christchurch Mansion contained many other fine paintings which I admired, but my strongest memory is of the upstairs room at the end of the corridor with its rural Suffolk scenes.

The experience, which took place in the late 1960's, gave me a lifelong interest in the group of artists who have become known as the 'Suffolk School', headed by Thomas Gainsborough and John Constable. These two internationally famous artists from the 18th and early 19th centuries later inspired and

influenced many of the town's artists who formed the thriving Ipswich Fine Art Club in 1874. It was their work, which made up the bulk of the collection at the Mansion, which so impressed me all those years ago. Today several rooms in my own home look very similar to the Allen Room with a selection of Suffolk landscapes, farming scenes and marine paintings, the majority displayed in period frames which adds to the charm and originality of the pictures.

The reason my father and I visited Ipswich, and also quite often Norwich, was in connection with my father's farming activities. He often promoted his breed of Landrace pigs at East Anglian markets and county shows. From the 1950's he was an enthusiast for paintings by the Norwich School, who were working in that city from about 1800, and at the same time he was also keen on works by John Constable. The visits to Christchurch Mansion were to research Suffolk artists, and the result was the first volume in

his set of three books detailing the lives and works of the East Anglian painters. Published in the late 1960's, the books are still respected and extensively used today. Several of the paintings from the 1931 Allen Bequest to the Mansion were illustrated in Volume 1.



John Moore: Fishing boats

Visiting Ipswich at that period I recall three main locations, firstly the Great White Horse Hotel, famous for connections to Nelson and Dickens, but probably more memorable for me as serving a good lunch or delicious cream tea. We often stayed there, and I frequented the friendly Buttery in later years. On leaving the Hotel, another visit we always made

was to Green and Hatfield's antiques shop, conveniently located on the way to the museum. This old-established emporium, if we were lucky, might have just purchased a few hundred-year-old paintings by local artists, which they usually had on sale for modest prices. Pictures by Thomas Smythe, John Moore and Robert Burrows often came home with us, and I am sure some are still in our collection.

The Mansion opened as a museum in 1896 with the Wolsey Art Gallery added in 1932 to provide a large exhibition space to house the art collections. They developed under its early curators: Frank Woolnough up to 1920, and notably under Guy Maynard, curator from 1920 to 1952, who was also involved with the Sutton Hoo excavations. The astute purchase, in 1941, of John Constable's important *Mill Stream* for £1,400, together with a large early Gainsborough landscape are typical additions of the time. Other works by this famous duo have since been added,

which enhance the core collection of Suffolk art, the appropriate theme for the major museum in Suffolk. In the late 1960's and early 70's a group of modern prints by international masters was

Patricia Butler was curator during my early visits, and I was a visitor in 1973 when she produced an informative booklet about the museum and its paintings. Although she could be a little daunting,



John Constable: The millstream

acquired, and probably during my visits they would have been displayed in the Wolsey Art Gallery. A rude fleshy Picasso print or an abstract after Bridget Riley or William Scott held little interest for me, as in my opinion the traditional paintings represented the real quality of the collection.

I do recall she was efficient in dealing with enquiries, which also applies to all the museum staff and assistants over the years. In 1971 a John Moore from auction and a Thomas Churchyard from Elsie Redstone joined the Ipswich Collection. Some time later my father and I arranged for the Tate Gallery (Tate Britain)

to purchase one of our Thomas Churchyard paintings, the first example they had acquired since turning down the offer of a group from the artist's family more than fifty years before in 1922. Chloe Bennett oversaw the Mansion Collection as curator from 1978 to 1992 adding many relevant works including important Gainsboroughs. Chloe was author of several museum publications including *Suffolk Artists 1750-1930*, a well-researched book published in 1991 recording the stories behind a selection of the Museum's works created within that period.

In 1986 I recall visiting an exhibition of works by Thomas Churchyard held at Christchurch to celebrate the launch of Wallace Morfey's book on the artist entitled *Painting the Day*, and another to launch Josephine Walpole's *Suffolk Artists* in 2008.

In recent years I have enjoyed visiting several notable exhibitions of paintings assembled by the current curator, Emma Roodhouse, who continues to maintain the Christchurch Mansion tradition

as a top-level attraction not only for those with an interest in Suffolk Art, but also the more general visitor. After a greeting by the friendly volunteer guides and helpful staff, the casual visitor can go away inspired by the story of the Mansion and beauty of the Suffolk paintings on display, just as I did all those years ago.

These recollections may help to explain why I was drawn to live in Suffolk, settling in Wickham Market, near Woodbridge. Here I found in the village square an ideal house together with a building where I established the East Anglian Traditional Art Centre five years ago. Our aim is to create a research facility with a large reference library enhanced by a permanent collection of East Anglian art, which is made available on loan to institutions and for individual study.

Harry Becker, George Rope and Leonard Squirrell are artists currently featured in 'Suffolk Sketches', an online exhibition at the East Anglian Traditional Art Centre. www.eatac.co.uk.

News from our Museums

James Steward, Ipswich Museums Manager, discusses reopening and adapting to a changed environment



Cllr. Carole Jones (IBC Portfolio Holder Museums), Peter Garwood, Ipswich Museums Visitor Services (behind screen) and James Steward, Ipswich Museums Manager

During the course of two weeks in March the UK's museums and galleries closed their doors to the public without knowing when they would reopen again. We closed Ipswich Museum and Christchurch Mansion on 20 March and, after four long months, have now reopened our doors, fully sanitised, to welcome visitors back again. It's an understatement to say it's

been an extraordinary time for all of us, and perhaps uniquely so for museums. Our commitment to secure, preserve and care for the Borough's museums and collections has continued unabated despite the circumstances, whilst the public programme of events and exhibitions has, necessarily, either been cancelled or postponed.

Like many museums across the world we have maintained contact with our visitors by encouraging them to visit us online and engage virtually, providing activities and updates. Looking ahead we have reviewed our priorities for the remainder of 2020-21 and we will continue to put a greater emphasis on virtual access to our museums and collections. Many museums have been quick to make use of digital channels during the lockdown to offer distraction, education and, in some cases, humour. This has made them more accessible and more relatable for many, and I hope that this will encourage new audiences to walk through our doors.

Like many museums we have grasped this crisis as an opportunity for innovation. One of the most successful activities we have undertaken during the period is the Museum at Home activity packs for which we have been shortlisted in the Kids in

Museums Family Friendly Museum Award. Kids in Museums has run a prestigious national annual award since 2005 recognising the most family friendly heritage sites in the UK. This year, the charity asked families and museums to vote for what they thought was the best online activity for families during lockdown. We are one of five shortlisted in the Going the Extra Mile category and will know the result in October. The activity packs were developed in partnership with other local cultural and community organisations for local families in need, including those unable to access digital resources, children with SEN, under 5s and young adults. To date over 2,000 packs have been distributed via local groups including Volunteering Matters, BSC Multicultural Support, 4YP and Suffolk Family Carers. The packs were made using resources contributed by DanceEast, Suffolk Libraries, and freelance artists. We are continuing to

create even more activity packs for families and have contributed 600 packs to The Association for Suffolk Museums' (AfSM) Summer in a Box project.

According to recent visitor surveys following the government announcement of museums reopening nationally, visitors have become more cautious about visits, especially to indoor museums and attractions. Our concerns are focused on our ability to bring visitors back, managing visitors in our new, socially distanced world, and the welfare of our staff and volunteers.

Unfortunately the lockdown period has put many museums and galleries in a perilous situation with no income and the prospect of constraints continuing for some time to come. For visitors, general concern over crowds and distancing is still the major barrier to visiting,

and it is understandable that people are becoming focused on the safety measures they expect from museums when they reopen.

At our museums, in addition to the ubiquitous hand sanitiser stations, we have installed protective screens, enhanced our daily cleaning protocols, introduced one-way routes that encourage social distancing measures and introduced a ticketed only admission system in order that we can assure our staff and visitors that the necessary precautions are in place and Covid-19 secure compliance is met.

Our business is all about people and inviting them to socialise and share their museum experience, so social distancing presents a challenge that our visitors will soon become accustomed to. With the operational impact of the Coronavirus pandemic likely to be ongoing,

museums will need to balance the priorities of public safety with providing engaging and entertaining museum experiences for some time. In the new normal what will social closeness mean as we invite visitors to share spaces and experiences? I believe museums will be encouraged to

think more locally and we will continue to think about how we can better connect with our local communities, and how we focus on supporting local people. This time feels like a contribution from museums is needed in restoring hope and being increasingly socially engaged.



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Acquisition Angels – fundraising for the future by Denise Fiennes

We have all missed our Museums! We are delighted that they re-opened on 28 July, but the effect on the arts generally of prolonged closure has been devastating with unprecedented losses in revenue, and we are no exception.

The *Ed Sheeran: Made in Suffolk* exhibition will continue until early November and will now form a part of all visits to the Mansion, as entry to the building is via the Wolsey Garden entrance. We urge you to encourage family and friends to visit our FREE Museums, and perhaps donate in the boxes provided. All donations, no matter how small, help us towards conservation, acquisitions and exhibitions – all of which have helped to make Ipswich Museums an astonishing success.

Given the situation we are living in, where physical

contact is so much more difficult, we will be keeping our members up-to-date even more via email as well as our regular newsletters. **Please do ensure we have your correct email address**, as this is the most cost effective and efficient way of communicating with you. Just email contact@foim.org.uk.

You might consider giving a Family or Individual membership as a gift for a birthday, anniversary or Christmas present. Just go to www.foim.org.uk/join. Corporate Members play a vital role in the Friends organisation and receive advertising in our newsletters for only £100 a year. If you have a business or know anyone who would like to participate please email contact@foim.org.uk.

We cannot afford to be complacent, and a lot of work has been going on behind the

scenes to ensure that the next big exhibition for 2021 can be announced soon. We will be sending out further information as soon as we have it, but rest assured the Museums' team are working hard on all future plans including the important Heritage Lottery Bid.

You will have read our Costume Conservation article in the Spring 2020 newsletter, and we are delighted that people are donating as Acquisition Angels towards a stunning 18th-century lavender-grey silk gentleman's frock coat dating from about 1780, the age of Constable and Joshua Reynolds. The funds will be used to preserve and restore this very special item for future generations: to bring it out of storage and make it available for everyone to see in all its splendour at a very special exhibition next year. You can give in memory of a loved one, or you can become an Angel at whatever level you wish to give. It is really easy to give through Total Giving on our website at www.foim.org.uk under



ANGELS AND GIVING, or please use the form below. Any donation, no matter how small, will help save this important work and Gift Aid will make your donation even more valuable. All ANGELS will be recognised in our newsletter and at the exhibition.

We are very grateful to all our current ANGELS:

Richard and Jean Attenborrow
Roger Heath
Richard Noble
Rebecca Scott and family
Sue Van der Meulen
Richard Wilson

Rowell Bell 'in memory of':
Pam Blatchly, Gary Butler, Lillian
Caudle, Paul Crane, Stan
Gaskin, Delia Hammerton, Philip
Hope-Cobbold, George Pipe,
Christine Redman, Nicholas

Ridley, Phyllis Scoffield, Michael
Stewart, Unknown little angel.
Erica Burrows 'in memory of'
Phyllis Scoffield
Denise Fiennes 'in memory of'
Joy Fiennes

Please print your details clearly and return this form to:
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We have differing levels of support though all donors will receive recognition in the exhibition.

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- £15+ per child for my children/grandchildren to become **CHERUBIM** -
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subscriptions, payments and donations I make after the date of this declaration. I
agree to notify FoIM of any change of circumstances.

Name..... Signature.....

Date.....



Friends Remembered

Paul Bruce, FoIM Vice-President, writes of two members who sadly passed away recently

Adrian Parry 1932-2020

With Adrian's passing, the Friends of Ipswich Museums and the Ipswich Art Society as a whole has lost one of its great supporters and researchers.

Adrian had been a very active member of the Friends over some five decades, researching and assisting closely with our curators during this period. His dedication towards our collections will enable future generations to enjoy and appreciate, particularly our wonderful fine art collection, for many years to come.



He was instrumental in securing some of our important acquisitions, including Gainsborough's *Holywells Park*, John Constable's rare *Conversation Piece*, saving it from going to the USA. He made every effort for the town he loved and lived in.

He became Chairman of The Friends in 1999, and I was his vice-chairman, taking over the Chair in 2003 which I found very pleasurable as Adrian handed everything over to me in a most conscientious and impeccable manner.

We have cause to reflect and mourn the loss of a great character and friend.

Gary Butler 1945-2020

I was very saddened to learn of Gary's recent passing. He was a very gentle man, unassuming and meticulous, giving his utmost attention to every detail.

Gary was Secretary of The Friends of the Ipswich Museums offering his skill and services over a number of years, and one could always comfortably chat with him regarding any doubts or misunderstandings. He gave a lot of attention towards our

Constitution, sorting things out in a very professional manner and always keeping us informed of the Charity Commission's requirements.

Along with his wife Barbara he was always ready to assist in any of the Friends' functions.

Apart from his involvement with the FoIM, Gary's work for orphaned children in Romania made an immeasurable improvement to their lives. He was reluctant to take on the work thinking he did not have the right gifts. Again he did as he always did, everything to the best of his ability, reaping the rewards that the love of the orphaned children returned to him. He also became a 'mate' for the Thames Sailing Barge Trust.

Gary will be sorely missed and our thoughts are with Barbara and his family.



My Favourite Things

Mansion guide James Hayward traces rainbows

Our windows have been filled with painted rainbows for months now, and, sadly, some of them have begun to fade. In the world of Elizabethan portraiture, there is a famous painting of a renowned monarch clasping just such a faded rainbow – its colours dulled almost to a misty grey. Known as “The Rainbow Portrait”, it is the last known portrait of Queen Elizabeth I, painted around 1600, only a couple of years before she died. The artist is believed to be Marcus Gheeraerts the Younger, and the original hangs in Hatfield House.

Elizabeth was in her sixties by then, but she appears quite ageless in this painting, which is crowded with symbolism: her cloak is weirdly festooned with eyes and ears, the bodice of her dress is embroidered with spring flowers, an ornate serpent snakes its way up her left sleeve, crowned with an armillary sphere. Most obvious of all is the rainbow held in

Elizabeth’s right hand, beneath a motto that reads “non sine sole iris”, “There’s no rainbow without the sun”.



“The Rainbow Portrait” of Elizabeth I (c. 1600)

And how does this relate to Christchurch Mansion? Well, certainly in the last century a portrait of Queen Elizabeth hung in the Upper Tudor Room – in the extension added in the 1920s reconstructed from salvaged Tudor buildings in



*The Upper Tudor Room,
Christchurch Mansion*

Ipswich. This can be seen in the picture postcard reproduced here, which probably dates from the middle of the 20th Century. It is quite clearly a copy of the “Rainbow Portrait”.

As a guide, I am often asked if Elizabeth slept at the Mansion. We know that she visited Edmund Withypoll, the owner, on a progress to Ipswich in 1561, but although some of her vast entourage may well have been lodged there, it's more likely that she would have stayed with Sir Thomas Seckford – a man of much higher rank than Withypoll, with an even more imposing Ipswich residence, long since gone, which stood on the corner of

what are now Westgate Street and Museum Street.

The Upper Tudor Room has been re-arranged since this photograph was taken, and no Tudor monarchs now grace its linen-panelled walls, though Elizabeth's half-sister Mary Tudor still stares menacingly from her portrait in the Lower Tudor Room downstairs, only a few hundred yards from the monument that commemorates the Ipswich martyrs who suffered from her persecution of Protestants. I believe the Elizabeth portrait is still in the Ipswich collection, so perhaps we will see it on show again at some point in the future.

Meanwhile, another rainbow can be found in the Mansion, in one of the Hawstead Panels. These strange, mystical and puzzling images once adorned the walls of Lady Anne Drury's personal study (or “closet”) in Hawstead Place near Bury St Edmunds. They can now be found in the square room that lies immediately above the main entrance to the Mansion,



The panels were painted within ten years of the portrait of Elizabeth, and are linked by the inclusion of the symbols that would have been very familiar to the educated Elizabethans and Jacobeans from the immensely popular Emblem books that circulated at the time. Images which are common to these books, such as mythical creatures, astronomical spheres, plants and flowers, along with Latin tags, abound in the panels just as much as they feature in the Rainbow Portrait.

The Rainbow from the Hawstead Panels, Christchurch Mansion

in the room which would once have housed the Withypoll family's valuables. Anne was the wife of a courtier at the court of James I, and the panels were painted in the 1600s, possibly by Anne herself, and probably after the death of her daughter Elizabeth in 1610, when, as it happens, there was a significant pandemic – the plague that rampaged through English towns for two years.

In the Hawstead painting, the sun is out, and a rainbow sits above an otherwise desolate landscape. The trees, which in other panels are verdant and bursting with life, are bare and blackened. Clearly there has been some disaster. But there is also the Latin on the banner "iam satis", which translates as "already enough" or "enough now". So, if there is any message here from the 17th Century, maybe it is that for now, it is enough that the sun is still shining.

And now we know...

Paul Bruce discovers the origins of one of the Mansion's most viewed items of furniture.

For many years the origin of the continental cabinet that faces visitors as they arrive in the Great Hall has concerned me. I did not include this piece in my recent book *The Furniture of*



Christchurch Mansion as primarily it didn't fit into the family's uses, and secondly I felt unsure and a bit apprehensive about it.

However, after completing the book, I contacted a colleague who is a senior furniture curator at the Victoria & Albert Museum specialising in continental furniture. He got back to me very quickly with the following information:

Cabinet. French c.1580, Soulages collection. Purchased by the Victoria & Albert Museum for £60 in 1922.

This piece was put forward for consideration by a Board of Survey in 1939 (Registered Papers 39/446 on V & A Policy files 200-1), for de-accessioning on the grounds that it was "Poor quality and condition". It was de-accessioned and given to Ipswich Museum (Christchurch Mansion inv.no R 1939-164).

Jules Soulages (1803-1857) was a Toulouse lawyer who amassed an extraordinary

collection of French and Italian Renaissance decorative objects. Henry Cole encouraged the Board of Trade to purchase the entire collection for £11,000 in the 1850's, and in the catalogue of the collection displayed at Marlborough House in 1856, our piece (no. 663) is described in detail:

“CARVED CABINET OR ARMOIRE. French renaissance – c.1570-80. Height 7 ft. 9 in., width, in the lower part, 3 ft. 8 in., projection, 1 ft. 10 in. ... It consists of two stages or cupboards, one of diminished size, planted on the other, and surmounted by an elaborately carved pediment. In the panels of the doors of the lower part are shields with a device of a fountain, with a swan

swimming in the basin, and in the upper panels are female allegorical figures in classical costume. The whole is surmounted by a lofty crest, containing a semi-circular niche in the centre, flanked by broken pediment mouldings, surmounted by sea-horses, the summit of the centre portion being crowned by a spread eagle.”

The V&A may not have wanted it in 1939, but we are pleased that it still graces the Great Hall where it will remain an interesting talking point for future generations to enjoy.

Paul’s wonderful book “The Furniture of Christchurch Mansion” is on sale at the Mansion and elsewhere. Richly illustrated and highly informative it is priced at £7.50, with all profits going to the Friends.

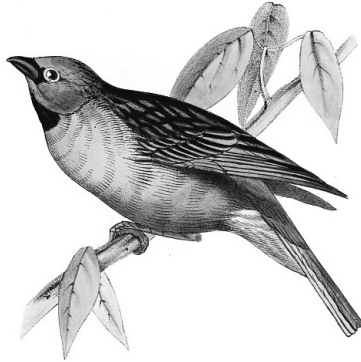
An acknowledgement

I would like to acknowledge the kind and generous donation to the Friends made by Liz Latham from the proceeds of her late husband’s art materials.

Paul Bruce



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Please contact John Day for complimentary advice.

Online Exhibition Becker:Rope:Squirrell please view on our website

Conservation Corner

Robert Entwistle has been busy since we last caught up with him

It's been a long time since I wrote for the Newsletter, and lots has happened. Lots being mainly my furlough and the amount of sailing I was able to get in during the lovely sunny weather.

However, I have now been recalled, and I am looking through the things myself and the volunteers have done for nice things to show you with good before and after picture. Here is a small selection of items from over the past few months.

Roman Glass Bowl

Ed McGlinchey, my young conservation volunteer, was able to assist our colleagues at Colchester by reconstructing a lovely glass Roman bowl. It was broken by the skull of an Iron Age Briton that fell off its mount above the bowl (Boudica's revenge). It was not the first time the bowl had been broken, but it

is hopefully the last. It was an amber coloured bowl and one similar is displayed on a wall painting in Pompeii.



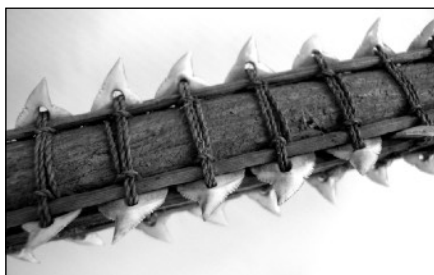
It arrived in 30 pieces. Ed cleaned all the edges and carefully reconstructed the bowl with tape. He then made a cast of the outside and the inside as a support. Using

capillary action he introduced Araldite 2020 resin along all the cracks. After curing he removed all the tape, trimmed off excess resin and sent it back to Colchester Castle where it's now back on display.

Ed took part in a Twitter Conference earlier this year where the bowl was showcased. You can see it by going on Twitter and logging into Bob Entwistle @conservation Bob. Follow me and look at the bowl.

Kiribati Case

We have some lovely shark toothed weapons from what



Kiribati shark-tooth weapon

was the Gilbert Islands, now the Kiribati Republic. There are no natural occurring metal

deposits on the islands so all weapons are made from shark skin and wood, edged with serrated shark teeth attached with human hair and natural plant fibres. The armour was made of coconut fibre

On some of the smaller pieces the human hair decoration was missing and on the larger tridents the teeth were broken and loose. All were dirty.

Volunteers Allen Brown and Stella Wolfe had the simple but enjoyable job of cleaning the skin, wood and teeth with smoke sponge and damp swabs. Teeth were repaired and reattached. I replicated the missing human hair with dyed thin cord and rebound the daggers.

The armour was similarly cleaned and repaired. Broken fibre cord was replaced with new dyed cord.

All repairs were documented.

The Pitt Rivers Museum and the British Museum have full sets of armour including the

spikey puffer fish helmets. We only have the fish!

Butterflies from Brunei

The museum was given a set of butterflies and beetles. We hope to use them in the new redeveloped galleries. Unfortunately, the collection had been badly attacked by live insects and eaten. Legs, antennae and wings had fallen off. I spent a pleasant few days sticking the legs and wings back on, and re-backing the fragile wings with Japanese tissue paper, and a consolidant. The whole collection, and the drawers were frozen. The glass tops and cabinet were cleaned and specimens re-pinned.

Franco-Prussian War artefacts

There are a few things I've been itching to do for a while. Some of these are a few curious objects from the Franco-Prussian War 1870 to 1871. The objects were picked up a few days after the battles



Sedan artefacts, before and after

of Sedan and Gravelotte by an Ipswich resident and donated to the Museum. As well as the usual cap badges and weapon parts, the

collection includes a small French multi-tool used for servicing a rifle. This included a small metal oil pot still containing oil. Also in the collection was a cartridge case from an early French machine gun called a mitrailleuse.

The objects, which had been attached to a board with rusty wire, were removed and cleaned. The boards were cleaned with smoke sponge. Where possible the objects were reattached using the original wire but enclosed in plastic tubing to prevent corrosion and damage. The cartridge was scuffed and the oiled cloth covering detached. It was cleaned and the oiled cloth re-attached with a soluble



Mitrailleuse cartridge

starch paste adhesive. A box was made to protect it. The donor had obviously visited the battlefield looking for the souvenirs when the detritus of the battle including possibly the dead, still lay on it. Interesting but macabre items.



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The Ipswich art collection has recently been able to add the work of two artists that were not previously represented, through generous gifts from their estates. The artworks are very different in style but capture important stories that reflect East Anglian creativity.

Swans at Mistley Quay (front cover) is by the distinctive artist Audrey Pilkington, who explored abstraction, colour and collage, and influenced many artists through establishing the Clock House art centre in Bruisyard, Suffolk.

The watercolour of East Bergholt Church (below) is by Ipswich-born Michael Norman and was selected with the artist as a gift shortly before he passed away. He was largely known for maritime images. The church links in well with Ipswich's Constable collection and depictions of religious buildings.

Both artists were part of Suffolk's artistic community and it is important to mark that contribution.



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