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Museums

We look Forward to  
Promote the Past

## Chairman's message

Everyone has faced huge challenges this past year, and we are sorry that we haven't been able to offer our members all the benefits that would usually come with being a Friend (though please see p.8 for details of an upcoming online event). Yet your continuing support has still made a tremendous difference, and I am excited to announce that with our financial help the Museums have recently secured not one, but four previously unrecorded works by John Constable. They are contained within the album shown on the front cover, and include one of his very earliest known watercolours, painted when he was just 17. There is some further information on the back page, and we will be giving more details in our next edition. I very much hope that you will want to renew your membership (see p.13), as it is an extraordinary testament to the difference that the Friends make – that you make – that we were able to help bring this album

back to Suffolk. Thank you!

I am writing this just a few hours before the BBC screen the first of two editions of the *Antiques Roadshow* filmed at the Mansion last September. Now there is melting snow on the ground under a lowering sky: then the Mansion and Christchurch Park were bathed in glorious sunshine. I do hope that you enjoy these programmes (the first is available on iPlayer and the second is due to be aired in April), and perhaps they will serve as a reminder that just as the seasons come and go, so the world in which we live can – and will – change for the better.

**Richard Wilson**

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**Cover image: The Mason Family Album, 1794-1862. This purchase was made possible through support from Arts Council England/V&A Purchase Grant Fund, Art Fund and Felix Cobbold Bequest.**

## Four artists in one painting

Doris Zinkeisen 1898-1991 – *The Misses Janet and Anne Grahame Johnstone and Miss Julia Heseltine*, c.1950's, oil on canvas, introduced by Emma Roodhouse

The Ipswich collection has for the first time been able to acquire a painting by the remarkable Doris Zinkeisen through the very generous support of the FoIM, Art Fund and Arts Council England/V&A Purchase Grant Fund. It is an oil painting that not only helps to represent Zinkeisen's work in the collection, but importantly can be used to tell the stories of the three female sitters.

The portrait of sisters Janet (1928-1979) and Anne (1928-1998) Grahame Johnstone and their cousin Julia Heseltine (1933-) reveals the story of four established female artists who all came to call Suffolk their home. Painted by Doris Zinkeisen, it shows her daughters Janet and Anne who were to become prolific illustrators. Julia Heseltine, the daughter of Doris's sister and fellow artist Anna Zinkeisen, is a



recognised portrait artist who still paints today in Suffolk.

At the time of this painting these three young women were all embarked on careers in the arts and destined for commercial success. Janet and Anne would soon illustrate *The Hundred and One Dalmatians* for Dodie Smith (1956), and Julia was at the Royal Academy Schools. The ballgowns, formal coffee

mornings and jewels in this painting were a world away from their daily reality.

Doris and Anna Zinkeisen both trained at the Royal Academy Schools and became part of the artistic set of 1920's London. Doris gained commercial success as a portrait painter and was commissioned to produce murals for RMS *Queen Mary* (1935) and RMS *Queen Elizabeth* (1940). The sisters also produced posters for several railway companies.

It was her work in the world of theatre and film that showed her talents for design. She worked with Noël Coward, Irving Berlin and Herbert Wilcox, and designed costumes that were worn by Laurence Olivier and Anna Neagle.

During the Second World War she worked for the St John Ambulance Brigade, and as a war artist made drawings (now held in the Imperial War Museum) of the Bergen-Belsen concentration camp after its liberation.

In 1966 Zinkeisen and her daughters moved to Suffolk to be closer to her sister, Anna. They lived at The White House in Badingham, and this painting was displayed in their house for some years. The family were very keen that the painting should return to Suffolk and be a permanent representation of Doris Zinkeisen's work in a public collection.

In addition to contributing to the purchase costs, the FoIM have also kindly funded the conservation and framing of the oil painting and this will make it easier to display in the future. We hope to unveil it for public viewing early in 2021.

I am indebted to the Johnstone family for considering Ipswich as a home for this special painting, and to the encouragement and scholarship of Philip Kelleway. If you would like to know more about the Zinkeisens, please read his excellent *Highly Desirable: The Zinkeisen Sisters & Their Legacy*.

## News from our Museums

James Steward, Ipswich Museums Manager

Since our last newsletter in the Summer we've all had to navigate one of the most uncertain periods of the Museums' history. The pandemic has resulted in closure of Ipswich Museum & Art Gallery and Christchurch Mansion for extended periods again, and we currently face another lockdown of the Museums as we head, albeit with hope, into the New Year.

Although Christchurch Mansion and Ipswich Museum were amongst the first museums to safely reopen in the country in July, visitor numbers and income have been drastically impacted by the pandemic. 2019/20 was a record year for Ipswich Museums in terms of visitor numbers, making the vast contrast in 2020/21 due to COVID-19 all the more stark and disappointing. Encouragingly the feedback we received from many of the visitors (approximately 14,000 between April – December) we were able

to welcome until the close of the year was overwhelmingly positive, and many commented on how grateful they were to be able to return to museums where risk assessments and social distancing had necessarily restricted capacity but where the excellent visitor experience was maintained. The 2020 figures were similar to those seen at museums nationally – averaging around 30% of the usual level of visits. The disparity in visits from the previous year was marked by the extraordinary numbers welcomed at our museums in 2019 – particularly at Christchurch Mansion where the *Made in Suffolk: Ed Sheeran* exhibition had opened for the summer and extended until November last year. They also represent the continued closure of Ipswich Art Gallery as well as a total cessation of school visits. Both museums were fully booked during the October half-term.

Despite the constraints we've worked under, the team have made significant progress on a number of projects. Preparation for the second-round application to the National Lottery Heritage Fund for support towards the £8m redevelopment of Ipswich Museum has continued largely to schedule with anticipated submission this summer. During the period staff have developed a greater social media presence including a newly created 'Museum from Home' webpage full of museum related activity, and a curated online public database of more than 4,000 objects, including much of the Ipswich fine art collection launched in December.

With regards to collections we were delighted to receive the support of the FoIM to secure an important painting by Doris Zinkeisen, a Suffolk artist, purchased thanks also to grants from the the V&A Purchase Grant Fund and the Art Fund. In addition *Guy Eves - Drawing of trees in Christchurch Park* was generously donated to

complement a drawing displayed in the *Art Forms in Nature* exhibition at Ipswich Art Gallery, and purchased with your support and with a grant from the Ipswich Borough Council's Felix Cobbold Bequest Fund. Other objects acquired have included 1970s costume items worn by a local donor and purchased from Ipswich shops – this is a period poorly represented in museum collections. A varied collection of items representing local people's experiences of the COVID pandemic and lockdown has also been acquired through a focused appeal – items as diverse as rainbow window-posters (from an Ipswich woman who pioneered this form of display) to a quilt. At the end of the year we also received the wonderful news that Arts Council England had invited Ipswich Museums to progress our application for the Collection of Post-Cretaceous Geology to be 'Designated'. The Designation scheme identifies the collections around the country of national

and international significance, elevating their profile, recognition and opportunity for funding.

Whilst we needed to suspend our normally popular schools service, museum loan boxes have now been created. These travelling boxes contain real and replica museum items, together with a new film to spark the interest of young (KS2) viewers. We also plan to develop digital learning resources for schools that has been supported by Arts Council England's Culture Recovery Fund. As reported in the previous newsletter, during the first Summer lockdown 2,500 activity packs were created and delivered to disadvantaged families in Ipswich in partnership with numerous local organisations, including Volunteering Matters, Ipswich Jobcentre Plus, 4YP and Suffolk Parent and Carer Network who also helped identify families with SEN children. The initiative was 'Highly Commended' in the *Going the Extra Mile* category of

the national Kids in Museums awards.

Despite the continued unpredictability of the crisis facing the country we have much to look forward to this year. These include two exhibitions planned for opening this summer, *Power of Stories* featuring loans from Marvel of costumes from the blockbuster film *Black Panther* that was due to open at Christchurch Mansion last year, and an innovative exhibition called *Touching the Moon* at Ipswich Art Gallery. A further grant of £10,000 has been secured from the Paul Mellon Centre to extend research and exhibition preparation work on The Constable Connections Project to compensate for the work time lost during lockdown. The project focusses on Suffolk artists who knew or influenced Constable, as well as Constable himself. This will culminate in the *Creating Constable* exhibition to be held in the Wolsey Art Gallery from November 2021, to include a wide range of works from our

own collections, together with some significant national loaned items.

And of course, we also have the BBC *Antiques Roadshow*, with part one shown on 17th January and another to follow in April. Welcoming the BBC to Christchurch Mansion was a privilege and an opportunity for national recognition both for our Museums and the town's

cultural heritage.

I would like to take the opportunity to again thank all our Friends for your continued support at this time. This is greatly appreciated by all the Museums' team who have worked incredibly hard and will continue to do so with their customary resilience and commitment to public engagement.

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## Free online event for members

7pm on Thursday, 11 February – “A stitch in time: history, creativity, embroidery”

The continuing pandemic sadly means that we are still unable to arrange our usual array of events for members. But as a “thank you” to all of you who have continued to support the Friends and the Museums throughout these challenging times, we are delighted to welcome renowned textile conservator Anna Peck to give our first online talk.

Anna is an accredited textile conservator who has worked with the collections at Ipswich Museums for over 20 years.

Working freelance, she provides a full range of textile services on a wide variety of historic textiles including costume, embroideries, flags and banners, upholstery, rugs and tapestries.

She writes: “I hope to give you an insight into the work I do to preserve these delicate textiles, looking at how and why textiles deteriorate, a range of preventive and remedial conservation treatments I have carried out, and safe mounting for



exhibitions and permanent displays. In particular I will be looking at the Museums' beautiful, embroidered 18th-century Gentleman's frock coat that I am conserving for *The Power of Stories* exhibition later in the year." The frock coat is the subject of our Acquisition Angels appeal, and so it is particularly appropriate that it is the catalyst for this talk.

This event is free to all members. It will be held on the zoom platform and the talk will begin at 7pm, though to enable a prompt start we encourage you to join us from 6.45pm. No booking or registration is

required. Just find a quiet space (perhaps with a glass or cup of something lovely), open the Zoom program, click on "Join" and input the following meeting ID: 894 8661 9142 followed by the meeting password: 046459.

You will be admitted from the virtual waiting room. We suggest that you mute your microphone and turn off your camera to increase the bandwidth for the presenter.

Our website [www.foim.org.uk](http://www.foim.org.uk) is the best place to look for updated news on all our events and activities as (hopefully...) the pandemic recedes.

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**We are very grateful to all our new ANGELS:**

Rowell Bell *'in memory of'*  
*Joyce Dumper (née Markwell),*  
*Vicki Nixon, Angela Pantelis,*  
*Adrian Parry, Stafford Patient,*  
*Ann Routh, David Todd, Bob*  
*Tostevin, Pat Yelland, not*  
*forgetting her late husband*  
*Douglas*  
Sheila Brooks  
Ann Bryant

Mary Camplin  
Lord and Lady Deben  
Melvina Dunnett *'in memory of'*  
*Eleanor Francis*  
Shirley Girling  
Pat Gondris  
Doreen and Sarup Krishna  
Izzy Lane  
Sarah Latimer *'in memory of'*  
*C.A.Latimer*  
Audrey Thomson  
David Wild

## ***Antiques Roadshow* at Christchurch Mansion**

The filming took place on a closed set, but Erica Burrows managed to get a ringside seat

It all started with our FoIM Vice President, Paul Bruce, who knows some of the *AR* experts and suggested that Christchurch Park and Mansion would make the ideal venue for an episode of the *Antiques Roadshow*. Paul put the producers in touch with Ipswich Borough Council and all was set to take place in July – until COVID struck.

So, it was a delayed and very different *AR* that took place in front of the Mansion in September. COVID-19 meant that there were no crowds and those invited to attend with their treasures were spaced out over a period of two days' filming.

Terry and I went along as “rent-a-crowd” on behalf of the Friends, and after having our temperatures taken, were asked to sit at a table with the distinctive red *AR* umbrella on the lawn in front of the Mansion. We were glad of the shade – it

was a scorching day. Our old friend Rowell Bell was at a separate table with other members of the Friends of Christchurch Park (FoCP). The filming was fascinating to watch and we were asked to shuffle around from time to time by the crew as background for the shot. Joke of the day was when Rowell's party were moved further away and Terry and I were moved up front. Clearly, we were far more photogenic than the FoCP, and further banter ensued when Terry suggested it would be better still if they were moved up to the Arboretum!

We were told we could take a small item along and if time permitted, an expert would look at it for us. It so happened that some metal detectorists had recently unearthed a mysterious egg shaped lump of lead in our grounds, so I took it along. It may have been small, but it was

very heavy and I ended up lugging nearly a pound and a half of lead around in my handbag all morning. Expert John Foster was interested enough to film it and decided it was a mediaeval plumb bob – possibly used by the masons who erected the church tower next door.

We were watching Rupert Maas talk about somebody's painting by Munnings when a dramatic fly-past of geese flew over low, heading for the Round Pond. I hope they keep that in.

Someone else had a watch worth a fortune and another lady was amazed that her unfinished Chinese vase was also worth thousands of pounds.

Fiona Bruce joined Bob Entwistle and Emma Roodhouse to talk about some of the Ipswich collection but we only saw her waft by a couple of times. The hard work was done by the film crews who didn't stop all day and seemed to have endless patience.

Later, I joined Rupert Maas in the Mansion to look at some of



*Preparing to film without the usual crowds*

the paintings. He much admired the small collection of works by John Moore displayed upstairs – we are looking forward to a planned exhibition to mark Moore's 200th anniversary. Joanna Hardy, the jewellery expert, also joined us and explained some of the symbolism of the jewels in the early portraits. I am hoping we can persuade her to give a talk to the Friends when things begin to return to normal.

We now know the episodes will be screened in January and April this year. I am looking forward to seeing pictures of our lovely Mansion and Christchurch

Park bathed in sunshine on the TV, and hope the programmes bring lots of visitors to Ipswich to enjoy our wonderful Museums.

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## Reminder – Friends’ subscription renewals are due

(Charity number 1184000)

As one of our Friends you are very important to us. Prior to lockdown our Museums were performing at a very high level and, despite this setback, *groundbreaking* work is going on behind the scenes! This includes forward planning and the continuation of the Museums’ regeneration project. At our AGM it was announced that in recent years the Friends had pledged and given over £80,000 towards conservation, acquisitions and exhibitions.

Your much appreciated and wonderful support has made a substantial difference on every level. Thanks to your generosity and forbearance we are able to respond to Museum staff who put projects before us that they really want to support, and which have great local value. The Museums’ much lauded exhibitions, which *you* made possible, have attracted record numbers to Ipswich.

Projects in 2020 included the wonderful **Doris Zinkeisen** painting which needed a good clean and repair work. This will make a beautiful addition to our permanent collection at Christchurch Mansion. Local artist Guy Eves’ pair of drawings of veteran trees in Christchurch Park will be popular and relevant as we want to encourage people both to admire the drawings and visit the special trees in the Park. **Leonard Squirrell’s** painting of Ipswich waterfront was another important acquisition and our financial commitment to enable Turner’s *Walton Bridges* to reside in East Anglia will see it form the centrepiece of a historic and exciting exhibition here in 2022. The **Angel’s Appeal** continues for the stunning 18th-century gentleman’s jacket for which has raised over £2,000 so far.

We cannot express how grateful we are for all your support in 2020.

By simply renewing your membership at the same rate, you can continue to help our excellent museums. You could of course become an **ACQUISITION ANGEL**, which at the top level includes membership for a year, or remember a loved one for as little as £10. Please email [contact@foim.org.uk](mailto:contact@foim.org.uk) for details or visit [www.foim.org.uk](http://www.foim.org.uk) and look under Angels and Giving.

**What to do Next** - If you pay by **standing order** please do nothing.

**Set up a Standing Order** - the most cost effective method for us, making more funds available for the Museums. STO forms can be downloaded from [www.foim.org.uk](http://www.foim.org.uk) or sent to you.

If you pay **annually by cheque**, fill in the detachable slip on the next page and return it with your cheque to: **Membership Secretary, Jean Attenborrow, 3 Holly Road, Ipswich, IP1 3QN**

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## New Members

A very warm welcome to our new members. We very much look forward to seeing you when we can resume our regular events:

Matthew Cooper  
Carole Jones  
Giles Richardson

**Jean Attenborrow**  
**Membership Secretary**

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## A digital transformation

Collections Information Officer Rory McDaid has been coordinating the extraordinary effort to bring the collections of the Colchester and Ipswich Museums online

As we all know, the collections across Colchester & Ipswich Museums contain some amazing treasures – many of which were acquired with the generous support of the Friends – but there isn't the space to display *everything*, and even if we could there are many objects that are best preserved by being in a store's protective environment. We want people to be able to access our collections, it's one of the reasons we acquire and hold them, but we know it's not physically possible at all times – and especially in the current climate.

The Collections and Learning Teams across CIMS have been diligently working behind the scenes over the last few years, to provide increased access to collections for the public. Firstly, in 2018-19 we were focused on

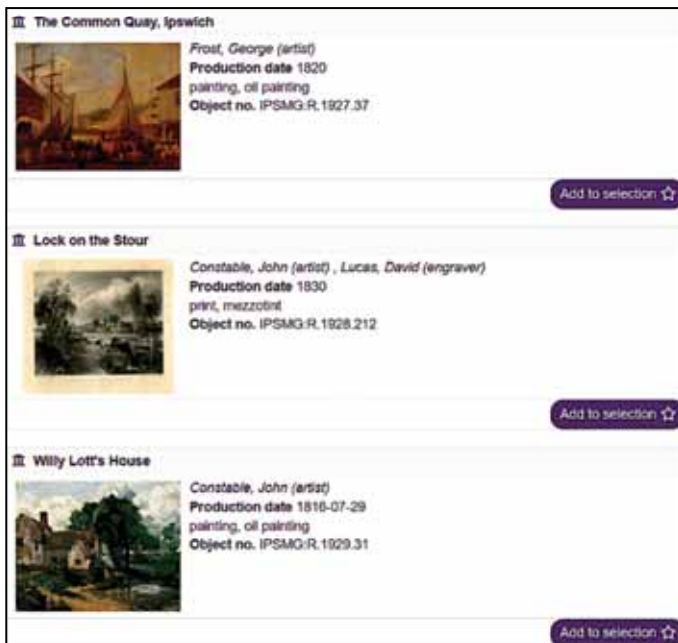
migrating from our old, outdated collections management system to our brand new, cloud-hosted database *Axiell Collections*. This new system has significantly pulled us forward, allowing us to manage our collections information with a level of efficiency we could not have imagined with the old system. One of the reasons for this move to *Axiell* was that it would bring us closer to being able to have an online collections site – the basic infrastructure for it was built into the system itself – but also because the system would allow us to organise our recorded information through managed terminology and tools for improving consistency in data. If our data is messy in our own database, it will only look worse on a public site, and will impact public searching on the database.

So, it is a delight that we are finally able to present the launch of our very own *Collections Online* website for everyone to enjoy.

In our internal database we have just over 200,000 object records. For the launch of the website, we've published c. 40,000 records – more than we originally hoped thanks to a tremendous effort by our Collections teams working hard to tidy records, upload

photographs, organise the data we have, etc. This number will only grow in time as documentation projects help to improve the standard of records, making them publishable. Our goal is that eventually all collections will be accessible remotely. It's a huge job, with a lot of work needed to get there, but we're excited to be working towards that!

All the records can be found through a variety of searches but



*Browsing: A selection from the Ipswich Through Time tile*

the front page contains 8 tiles through which our teams have curated some highlights from across the town. They are a useful jumping off point for the curious, with some incredible objects contained within. From the stunning gold jewellery of

Colchester's *Adorn* exhibition to the masterpieces of Constable and the Suffolk artist's tile. These small windows into the collection are just the beginning, and we cannot wait to explore these collections more with audiences.

	
Object number	IPSMG-R.1929.31
Title	Willy Lott's House
Creator	Constable, John (artist)
Description	Constable painted Willy Lott's House at Flatford many times and the first in 1802. This oil sketch was probably painted on the spot as it bears a precise date 29 July 1818 and with other sketches was developed into <i>The Haywain</i> of 1820-1. It is the closest known oil sketch to the left-hand side of the Hay Wain. Willy Lott was a tenant farmer, but little is known of his activities. He was born in the house and apparently never spent more than four days away from it in his life. This sketch belonged to three artists: C.R. Leslie, Thomas Churchyard and B.W. Leader. A copy made by Churchyard exists in the Day Collection.
Production place	Flatford, Suffolk
Production date	1818-07-29
Object name	painting, oil painting
Material	oil paint, paper, canvas
Technique	painting
Dimensions	height: 194 mm width: 235 mm

*Viewing: detail view of a record*

The online collection can be viewed at:  
<https://cimuseums.org.uk/collections/>

## Scenes from the life of a Mansion Guide

Thinking of becoming a guide? Marjorie Carter makes it sound both challenging and great fun!

Soon after moving to Suffolk in 1983, I discovered the wonderful Christchurch Mansion and thereafter, whenever I happened to be in Ipswich, I endeavoured to find time to spend wandering around the House and imagining how it might have been in former times.

Several years later, Rae Wright, a friend who was at that time a Mansion Guide, knowing that I was looking for interesting voluntary work, suggested that I might care to apply for training as a Guide. I assumed, as probably many aspiring Guides have done, that it would mostly consist of standing around looking helpful and slightly unapproachable, like many National Trust guides I had observed in various stately homes. How wrong could I be!

Five of us had applied at the same time: Joan, Erica, Robert, Sarah and myself, and Mary Halliwell was persuaded to take



us on for training. So every Wednesday afternoon for several months we presented ourselves at the Mansion to absorb the 'core story' of the House and its former occupants, to look in depth at its rooms, and occasionally to have outings into the town to learn a little of some of the historic events which affected the lives of those former owners.

From time to time, the afternoon was devoted to one of us being asked to reveal how much – or

how little – we knew. Eventually, the following spring, we were launched on to the unsuspecting world of casual visitors who might be interested in being shown some of the treasures of this very special House. An alarming prospect, but we quickly became accustomed to chatting to strangers. Far from being unapproachable, we introduced ourselves, got to know the group we were conducting, and tried to entertain as well as inform. At that time, only one free tour was available each week, but before long a programme of daily short tours, including weekends, was introduced, and we had ample opportunities to practise our new skills. We have no script to read from, so we must keep the story in our heads and are free to embellish it as seems appropriate for the group we happen to be with at the time.

Sometimes, we have been invited to assist the curators and other staff in matters far removed from our usual voluntary work. One morning

several of us found ourselves polishing the copper cauldrons and saucepans from the kitchen, under the tutelage of Carrie Willis. (That will teach us to mention that the pots and pans could do with a clean!) Following repairs to the Mansion roof, some of us spent one grubby but enjoyable summer acting as porters in the attics, sorting out cupboards and sometimes discovering lost treasures, and unwrapping paintings returned from safe-keeping elsewhere so that they could be properly catalogued by the curators.

Visitors to the Mansion are many and various, and occasionally we would have to find ways of dealing with unexpected or amusing incidents. It was not unknown for generous members of the public sometimes to express their gratitude for a tour by trying to press a tip into our hands. This always presents an opportunity for us to explain about the work of the Friends, and to draw attention to the

collection chest in the Great Hall.

On one occasion, however, it was not coins but a packet of biscuits that was pressed into my reluctant hands. The young man had apparently taken advantage of a 2-for-1 offer in a local supermarket, decided he didn't need the spare packet and thought I'd be a grateful recipient. Well, the biscuits clearly couldn't be inserted into the collection chest, and the Guides would certainly be grateful for an addition to their refreshment resources, so I really had no choice but to accept them. A more disconcerting incident occurred at the end of a tour, when a middle-aged American lady burst into tears, hugged me and said I reminded her of her grandmother! This certainly wasn't the sort of situation that had been discussed in our training sessions....

The Guides continue to meet on Wednesday afternoons, once a month during the summer season and usually fortnightly in the winter. Often we hardly come

across each other during 'working hours' unless we're sharing a particularly large group of visitors, so it is a good opportunity to catch up and exchange news and information. It's also a convenient time to continue our training sessions, particularly for newer Guides, although the seasoned Guides are always glad to remind themselves of places and things they once knew so well.

Sometimes a Guide will give us all the benefit of his/her research into a particular aspect of the House or its collections, and occasionally an expert in a particular field may be invited to talk to us – for the price of a cup of tea and a biscuit or slice of cake. We are always trying to fill the gaps in our knowledge of the families who once owned the Mansion: the Withypolls, the Devereux and the Fonnereaus.

Questions always abound: why, for instance, didn't Thomas Fonnereau and his long-time partner, Elizabeth Rose, get married? And why is it impossible to find a portrait of Leicester Devereux, 6th

Viscount Hereford, who married Elizabeth Withypoll and thereby inherited the Christchurch and Sudbourne Estates? Those three families sometimes seem as close to us as our own relations: we know so much and yet so little about them.

Over the years, a considerable amount of research material produced by Guides has been amassed, together with magazine articles, newspaper clippings, etc., and this is available to both the Guides and the Museums staff. We are fortunate in having been granted a small space in the Mansion to store this Resources Collection, with sufficient room to be able to work there when required.

Like so many things, being a Mansion Guide is very much what one wants to make it. It does require an interest in history above all else, and a willingness to learn about the collections mounted in the House, and the three families who lived there. One makes a commitment to fulfil the basic requirement of conducting a daily tour known as *A Peep into the Past* when required, but after that one has the freedom to pursue one's own particular line of interest, whether it be fine art, architecture or social history, thereby adding to the growing store of knowledge available to the Mansion Guides as a whole.



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for more details.*

## **For the price of a coffee and a slice of cake with friends...** by Denise Fiennes

Sadly, for much of 2020, none of us was able to visit our cafes, clubs or restaurants to share a coffee with friends. For many, this has been a great loss. Some people previously enjoyed an activity like a choir, visiting the Museums or an exercise class, and got together afterwards for coffee and a nice piece of cake. Others in the cafe would just people watch and soak up the atmosphere, make new friends or work in a warm and friendly environment. New rules came and went all the time during the COVID-19 crisis so many people decided, or just had to, stay at home!

We are now in lockdown again and with the Museums closed things have been quiet for the Friends, and we appreciate your patience and understanding. But, rest assured, there has been a huge amount of work going on behind the scenes, particularly as the Museums' team works on the important Lottery Application. The Arts have suffered greatly over the past year but the Museums' teams have worked tirelessly on future plans for educational engagement, events and activities.

The Friends have been pivotal in some notable recent acquisitions (reported elsewhere in this newsletter), and conservation is also high on our list of priorities for 2021.

When Wolsey's Angels came to Christchurch Mansion in 2019 we set up our Angels Campaign, which has so far raised almost £10,000 towards acquisitions, exhibitions and conservation. The outstanding exhibitions the Friends have supported have brought people in their thousands into Ipswich, helping to support the local economy. Museums matter in so many ways, and we are grateful to all of our Friends, and proud of what you have achieved.



For the price of a couple of coffees and a cake you can play an even greater part in the Museums' important work. And so can future generations of your own family. We can have your grandchild, someone else's grandchild, a friend – or indeed you – mentioned on the ANGELS page on our website as well as in our newsletters (which come out 3 times a year), and hopefully in a future exhibition or a permanent collection.

This year we are asking everyone (and particularly grandparents) to donate £15 to our special winter appeal COFFEES FOR CONSERVATION. We will create a list of CHERUBIMS within our category of ANGELS – see below – though you can of course give in any category you wish. You do not have to be an existing Friend to take part as we welcome all donations from all Museum lovers.

You will have read about the gorgeous 18th-century jacket to which some of you have already donated via our Angels campaign – thank you. There are many Angels among you, so we have done well, but we are not there yet!

OPTIONS FOR GIVING – Simply go to our website home page ([www.foim.org.uk](http://www.foim.org.uk)), click on ANGELS & GIVING and navigate to the TOTAL GIVING button at the foot of the page. It's secure, safe and easy. This FoIM campaign is called:

### COFFEES FOR CONSERVATION – CHERUBIMS

Simply choose an amount and tell us the names of the children you wish to have mentioned. Then...

Either send a cheque to Jean Attenborrow, 3 Holly Road, Ipswich, IP1 3QN via the form below, completing the Gift Aid option as appropriate.

Or send a transfer to The Co-op Bank Account Number 65886997 Sort Code 08-92-99 reference CHERUBIMS ANGELS

and send an email to [contact@foim.org.uk](mailto:contact@foim.org.uk) with the names you wish to have mentioned.

Each Cherubim will receive an Angel sticker. We hope that we can invite all our young Angels to a cherubim's tea party sometime in 2021.

OR of course you can become an Angel yourself, or gift an Angel in any of the categories below:

Archangel £150 (Business or Individual)

Angel £50

Seraphim £25

Cherubim £15

In Memory of a Loved One £10

Please let us have this Gift Aid form by post or email (or screenshot from our website). Gift Aid helps us enormously:

Declaration: I am eligible as a UK Taxpayer and consent to the Friends of the Ipswich Museums (charity number 1184000) claiming GIFT AID on any payments and donations I make after the date of this declaration. I agree to notify FoIM of any change of circumstances.

Name

Signature

Date

We Look Forward to Promote the Past  
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In mid November, art curator Emma Roodhouse contacted the Friends to say that an album featuring four early Constables was coming up for sale at Sothebys in early December. Time was very tight, but could we help? The guide price was £24-28k, and she feared that such an important item would probably go for much more, but she hoped The Art Fund and the V&A might help. We pledged up to £10k to assist with the purchase, conservation and display costs – and crossed our fingers.

On 4 December we heard the wonderful news – we had got it! The hammer price was £24k (just over £30k including fees). This historic album, that includes one of Constable's earliest works painted when he was just 17 (see above), is now on its way home.



## The Friends of the Ipswich Museums

We look Forward to  
Promote the Past

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

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