



Newsletter
Spring 2021

Weathering the Storm



The Friends
of the Ipswich
Museums

We look Forward to
Promote the Past

Chairman's message

Looking back over recent newsletters, I am struck by how uncertain any predictions for the future have been. The Museums are now re-opening their doors once again: let's hope that this time it's for good.

Their first major exhibition is the much delayed *Power of Stories*, and it is indeed through stories that art (such as our cover painting by John Moore) music or literature moves, excites and informs us. The government's current proposals to cut the funding of arts education by 50% to prioritise "high-value subjects" reflects a laudable drive for scientific endeavour and knowledge, but it also undermines the reality that storytelling through the arts does so much for us as individuals and as a society. Who, during lockdown, has not found solace from fictional TV, or streamed National Theatre or opera productions, or the latest crime bestseller, or, yes, browsing through the world's

finest art online? An imperfect substitute for the real thing perhaps, but a sure sign that there is more to life than knowing "how" life works – we also need to know "why".

We have titled this edition "Weathering the storm", a reflection of how the arts world has navigated the turbulent conditions of the past fifteen months. There are glimpses of sunshine at last. Now it's time to do our bit to support the arts, and especially our Museums, that for so many months have been helping to support us.

Richard Wilson

Contents

3	John Moore of Ipswich
5	News from our Museums
6	AGM announcement
7	Museum Guides
8	Cheeky Charlie Stuart
11	Mary Southwood
13	John Nash
14	Things that go munch...
16	An electric donation
18	My favourite thing
22	Preview event
24	Museum Angels

John Moore of Ipswich (1821-1902)

Richard Wilson looks at the sumptuous colourist who lived and worked in Ipswich

Quite how John Moore gained his epithet “of Ipswich” is unknown to me. Was the Lincolnshire portraitist John Collingham Moore (1829-1880) well known enough that there could have been confusion with “our” John Moore? (The closed shop trade union rules of the 1980’s meant that for my professional career I couldn’t be Richard Wilson as there was already a Richard Wilson in Equity (of *One Foot in the Grave* fame), though his real name was actually Iain Wilson but there was already an Iain Wilson... I digress).

His epithet might be considered somewhat unfortunate since he wasn’t “of Ipswich” at all, but rather was baptised in Woodbridge on 3 February 1821. Some sources presume he was born in 1820, but there is no evidence for this. Due to Covid, the Museums haven’t had the opportunity to celebrate him fulsomely, for his paintings are lovely, and there are over 40 of

them in his “home” town collections. And he deserves to be recognized for being, as Harold Day describes him, “one of the significant painters of East Anglia” and “a true observer in the Constable tradition”.

Remarkably little is known about him, but it seems that he began his working life apprenticed as a plumber and



Old Park Road, Ipswich

sign writer before becoming a house painter, and it wasn’t until his fiftieth year that he was described in the census as an artist. Despite his enormous skill, he appears to have been entirely self-taught. In 1874 he was a founder member of the



The Promenade and River Steamers, Ipswich

Ipswich Art Club, and his seascapes are particularly celebrated – you may remember the spirited racing yacht picture donated to the Museums in 2017 by the family of Edward Packard, the Club's founder and later President. Many of the dozens of works he showed at the Art Club (he exhibited until the year before his death in 1902) were of woodland or nature scenes, and also notable

are depictions of his adopted town and especially the docks.

Was this the reason he became known as John Moore of Ipswich? Although he died in Diss having outlived both his wives (Caroline and Harriet or Harriett), he is buried in the Ipswich Old Cemetery, a man whose artistic legacy we should celebrate, especially in this, his bicentenary year.

To view Moore's artworks in the Ipswich Museums' collection, please visit: <https://cim-web.adlibhosting.com/ais6/simple>

News from our Museums

As the Museums re-open, **James Steward**, Ipswich Museums Manager, looks forward to the summer

Following confirmation of the government's lifting of lockdown, there appears to be light at the end of the tunnel. Colleagues are busy preparing to welcome visitors back to our Museums and we are ready to play our part in the recovery of the local visitor economy and the restoration of confidence in public engagement. Ensuring the safety of our staff and visitors remains the priority but we are pleased with the prospect of opening the doors for the first time this year.

The summer will see the opening of two exhibitions at Ipswich Museums. Following a year of social distancing, from 31 July until 10 October visitors at the Art Gallery will be able to get a little closer to the Moon (which I've recently learnt is gradually moving away from Earth by 3.8cm each year) with a fun interactive exploration of lunar discovery.

Our long-awaited *Power of Stories* exhibition opens at the end of June. I'm sure you are all familiar with Marvel Studio's film phenomena, and in 2018 their *Black Panther* film had a huge impact across the globe. The exhibition is a thrilling collaboration between Ipswich Museums and the community, and will provide opportunities for people to participate in many ways as part of an evolving dialogue about meeting local needs and supporting positive social change. A team of local Community Curators have been working with us to co-ordinate the exhibition. Costumes (kindly loaned by Marvel) of three of the film's main characters, T'Challa, Shuri and Okoye form the centrepiece of the display, alongside Marvel comics and the Museum's own objects including carvings and cartoons. Artefacts, including an 18th-century court coat, have been

conserved through the generous support of The Friends. The exhibition highlights how the stories we know shape the way we see the world around us, and our visitors will be encouraged to reflect on how storytelling is used as a tool to both unite or divide. A community-led activity programme will also enrich local people's experience of the exhibition.

The *Power of Stories* is the

latest exhibition to bring international profile, or catalyst, loans for the enjoyment of Ipswich visitors. Such loans have helped to raise the public profile of our Museums and Ipswich's cultural offer. The exchange and accessibility of collections have also strengthened the vitality of our audience development, our reputation and, consequently, the health of our Museums.

We have pleasure in inviting all members of The Friends to our

VIRTUAL ANNUAL GENERAL MEETING

on **Wednesday 16 June at 7pm (registration from 6.30pm)**

The meeting will be held using the Zoom platform. To access the meeting, open Zoom, click on "Join" and input the meeting ID: 891 8112 3788. Then add the meeting password: 191367

You will be admitted from the waiting room at the start of the meeting. Please mute your microphone. No need to book. All AGM papers will be on our website in advance of the meeting.

Following the business of the evening, Eleanor Root, Collections and Learning Curator, will explore the challenges of working with Ipswich communities to create an exhibition during lockdown. She will give an exclusive preview of some of the incredible objects that will feature in the *Power of Stories* exhibition that opens on 26 June, as well as outlining the Museums' exciting future plans.

Museum Guides

The Guides have not been idle during lockdown, and now they're prepared for the re-opening. By **Erica Burrows**

Whilst the Museums have been closed, the Mansion Guides have continued to meet, when permitted, to exchange information and keep in touch. We have taken it in turns to make presentations on the collections, the architecture and the place of the Mansion within the town's history – all ably facilitated by Brian West, who has kindly lent his projector, laptop and expertise for the purpose.

Following a request by Carrie, Liz Latham has worked hard on some talks via Zoom, primarily for the Visitor Services team during lockdown. These have concerned the great and the good associated with the early Museum, from Rev. Kirby and Henslow to Admiral Paige,

Broke and Fergus Ogilvy. It's been a fascinating journey and turned up some surprising connections. I hope we might be able to reproduce some of the talks for future newsletter articles.

As yet, we don't know when we will be able to resume our usual daily short tours, but we are taking bookings for group tours later in the year. The booked tours make a useful contribution to FoIM funds and we hope to welcome many visitors – particularly after the success of *The Dig* and the BBC's two *Antiques Roadshow* episodes.

We're always keen to add to our team, so please contact me at ericab@btinternet.com if you might be interested in training to become a guide.



Cheeky Charlie Stuart

Robert Entwistle describes finding a remarkable engraving hidden in plain sight

A few weeks ago, Emma Roodhouse asked me to help her remove a painting from its frame so it could be photographed; a university in the U.S. had asked for an image. The painting was of the family of Dudley North of

Little Glemham Hall, Suffolk in 1715, possibly painted by John Verelst (1648-1734), a Dutch Golden Age painter who was known to have painted on copper plates and produced works for the



Heads: the painting

Yale family (of Yale University fame). Emma describes the two works as follows:

The painting came into the collection via descendants of the North-Long family. It depicts Dudley North (1684-1730) with his wife

Catherine Yale (1682-1715) and three of their children, most likely Dudley North III (1705-1764), Anna North (1708-1789) and possibly their son Elihu (1711) or daughter Catherine (1712). They would have a further daughter in 1715 and Catherine was to pass away



Tails: the engraving

that year. They are painted in front of their home Glemham Hall in Suffolk.

Unusually, the family group had been painted on a copper sheet, and even more unusual was the fact that the copper sheet had been re-used. On closer examination the sheet is a line engraving by Peter Vandrebanc of Charles II, dated 1680. Prints made from the sheet are in the Royal Collection. We seem to have the original line engraving. It shows Charles II as King in armour with a curled wig, lace tie and Garter Collar and George. It is within an oval border bearing a Latin inscription, and with engraved monograms at each corner. The name P. Vandrebanc is engraved into the plate, and it is extremely rare.

Peter Vandrebanc (1649-1697) was a Frenchman who came over with the artist Henri Gaspar to engrave his paintings. [The engraver and antiquarian George] Vertue reports: "Peter van der Bank from Paris came to London 1674 or thereabouts. His works were much admired when he first came, indeed England had never any so large and great works engraved, especially heads which are very masterly done, especially the large head of King Charles." On his death in 1797, his widow sold his plates to the print seller Christopher Browne, the successor to Robert Walton. Perhaps this plate was amongst that collection.

There are life-sized portrait prints of Charles II that have a similarity to the printing plate in the British Museum dated 1675 and Royal Collections dated 1677. The plate can be dated to between 1675-1677. A number of these plates were cut down and few survive, so it is an exciting find.

Well done Emma, and thank you very much indeed (in my best Alexander Armstrong voice!).

In memory of Mary Southwood

Liz Latham recalls an invaluable member of The Friends

Mary Southwood, who died last year, was an active member of The Friends. For many years she was a guide at the Mansion, only relinquishing her role as guides' co-ordinator to become chairman of The Friends. After standing down from this role, Mary moved to Bury St Edmunds to be nearer her family, enabling her to spend more time with her grandchildren.

The guides still meet regularly (Covid permitting) and when Mary chaired, she introduced informal written minutes. As the minute-taker her advice to me was "keep them to one page, as most people lose interest if they have to turn over the page". I still keep to this excellent advice.

Mary researched and introduced new tours which put flesh on the bones of those who had lived in the house, and encouraged other guides to produce tours which reflected their own

interests. This enabled us to offer a variety of paid tours which increased the monies raised.

My fondest memories of Mary are when we went on FoIM short breaks. Mary and her friend Liz were very entertaining whilst we were travelling on the coach, encouraging Jerry and I in wild fantasy schemes to make money. One was a plan, via the internet, to absolve sinners of their sins in exchange for cash. To ensure we would be at the top of the search list we decided on "Absolute Absolutions". If we were noisy on the coach, we were probably noisier during the evening meals as by this time we had been joined by the Attenborrows. How Alan, our organiser, put up with us I have no idea.

Writing this has brought back memories of happy days spent with Mary and other FoIM members.

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John Nash: *The Landscape of Love and Solace*

The Towner Gallery in Eastbourne, Sussex, is now holding a major exhibition of works by John Nash, an artist with strong East Anglian connections, writes **Kevin Young**

His brother Paul perhaps gets the lion's share of attention, but John was a noted landscape artist in his own right, a war artist in both World Wars, a comic artist and a fine painter of horticultural subjects with a great interest in gardens (he was a judge at the Chelsea Flower Show). His range of subjects was matched by the varied media in which he worked, from oil to wood engravings, line-drawings, lithographs and watercolours.

This exhibition also includes letters, photographs and diaries, and includes work from many of Nash's friends and contemporaries. For full details, visit: www.townereastbourne.org.uk/exhibition/john-nash-the-landscape-of-love-and-solace.



Over the Top, 1st Artists' Rifles at Marcoing, 30th December 1917 (1918), oil on canvas. Courtesy of the Imperial War Museum

Things that go munch in the night...

The Museum wages a constant war against insects. **Robert Entwistle** says nothing's better than arsenic for old lace

Hello folks. It's been a pretty strange time not being allowed into the Museum unless it was absolutely necessary, and while the cat was away the bugs came out to play.

I came in occasionally over the past year to look at certain items and check that insects have not been eating our objects, however I overlooked some things.

Ed McGlinchey and Caleb Howgego have been carrying out their Integrated Pest Management duties over the past 12 months. This entails looking at all the bug traps in the Museum, Mansion and stores to see what is or isn't eating our collections. They check all the sticky bug traps and note any finds that we should be aware of.

Both Ed and Caleb together with Carrie Calver and Tim Rousham have also been

cleaning the specimens on display in the Victorian natural history gallery. They found some specimens in need of TLC. A serval and a fur stole



Beetle. Not an exhibit

were found to be infested with carpet beetle and moth. The items have been removed and are in the process of being frozen. Our walk-in freezer goes down to -40 degrees C.

All objects have been removed from the cases, which have

been sprayed with insecticide. Unfortunately, in 1989 the cases were lined with felt. Felt is made from wool and provides a food source for bugs which then start eating our objects. All cases are now lined with manmade non-edible materials.

The insecticides we are allowed to use are not that effective against infestations. Anything more virulent has to be used by a licensed operative, and



Ed and Carrie cleaning cases and objects



Serval, bagged and awaiting freezing

many of the insecticides used in the past are now banned. I believe the only reason many of the objects we have in the Museum have survived over the years is because of the use of now banned pesticides such as arsenic and mercuric chloride. I wonder how many specimens will survive the next 100 years?

An electric donation

Emma Roodhouse on a new contribution to the collections

The Ipswich collections have recently been fortunate to receive a kind donation of artworks and documents that help to tell the story of an important gallery in Ipswich and the owner of that space, Arthur Oldham. The Artists Gallery was established in the 1990s at Electric House in Lloyds Avenue, the building Oldham owned as a partner in Graham & Oldham Solicitors. They had

numerous exhibitions there including works by Bernard Reynolds, Colin Moss, Ken Back, Matthew Darbyshire, Valerie Irwin and Delia Tournay-Godfrey. It was used as an artist space to present current work and for those who had links with the Suffolk College.

Arthur was a solicitor by training, but later became a mature art student at Suffolk College under the guidance of



The donation includes works by Arthur Oldham himself

Ken Back. There were no works by Arthur in the Ipswich collection until this generous donation.

“Arthur gave many local artists an exhibition for approximately fourteen days, a lot of which were not known locally and gave them a good start in their careers. He was very generous and encouraging,” according to

Paul Bruce, who exhibited at the gallery himself.

The donation includes works by Colin Moss, Pippa Darbyshire and Arthur Oldham, alongside gallery brochures and documents about the exhibitions.

We are very grateful to Arthur’s family for their very generous support and gift.



Photos and documents from the collection

My Favourite Thing

Friends' Vice-President **Paul Bruce** selects *The Suffolk Show in Christchurch Park 1869* by John Duvall

When asked to write about my favourite piece in Christchurch Mansion or the Museum it created some difficulty, having so many fine items to choose from. However I have selected this painting by John Duvall.

John Duvall's family moved to Ipswich well after his birth in 1815 in Kent, where his Huguenot forbearers had settled. Along with sketching

companion Sir Edward Packard, Duvall was instrumental in the formation of the Ipswich Fine Arts Society (now known as the Ipswich Arts Society), of which he became president in 1874.

Although he started out as a portrait painter, with the increasing popularity of photography he moved to painting animals, especially horses. Duvall was employed by

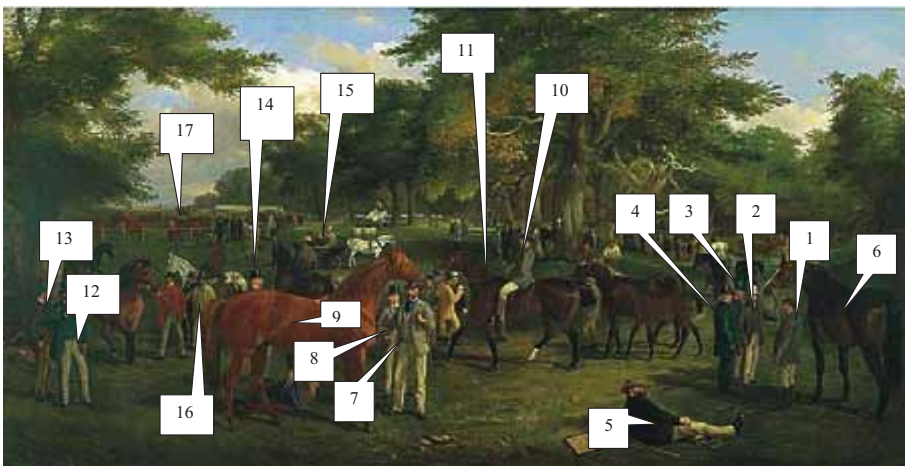


John Duvall 1815-1892. The Suffolk Show in Christchurch Park 1869. Oil on canvas 82.3 x 153 cms.

Herman Biddell, a farmer at Playford and first secretary of the Suffolk Horse Society, founded in 1877. Several horse owners commissioned portraits of Suffolk Punches from Duvall and many of these are now in the Suffolk Horse Society collection.

Duvall's most famous painting, *The Suffolk Show in Christchurch Park 1869* was commissioned by Colonel Frederick Barlow who maintained a racing stable and stud at The Shrubbery, Hasketon, Suffolk. The painting was then passed on to

his descendants who presented it to the Ipswich Museums as a gift in 1939. The painting shows Colonel Barlow as the central figure, with his prize winning horse Dalesman. It also depicts several local dignitaries (see plan). Duvall himself is lying in the grass to the right of the painting, smoking a pipe, beside a sketch of a man with a horse, probably in progress but laid aside while he watched the award presentations. Duvall also received commissions from the Royal family eg. HRH The



The Suffolk Show 1869 by John Duvall

- 1 Isaac Smith, Bailiff & stallion man to Col. Barlow of Hasketon, holding prize-winner 'King of the Dale' stallion.
- 2 Nat Barthrop, Crettingham.
- 3 Bobby, of Stutton, Ipswich.
- 4 Nat Symonds, Thistleton Hall Burgh
-Three notable Suffolk Farmers.
- 5 'Duvall' who painted the picture.

- 6 'King of the Dale' horse held by Isaac Smith.
- 7 Col. Barlow.
- 8 Eustace Barlow, his son, from school.
- 9 'Dalesman' belonging to Col. Barlow, prize winner.
- 10 Chapman (riding on horse). Col Barlow's Groom, since stud groom to Duke of Westminster, Eton Stud Farm, Chester.

- 11 'Topstall' hunter belonging to Col. Barlow.
- 12 Robert Bond.
- 13 Duvall's son.
- 14 Thomas Brown Esq., Old Lodge, Uckfield, Sussex.
- 15 Ransome, in his four-wheel pony chaise.
- 16 Richard Garrett.
- 17 Suffolk Horses.

List made by Mr. Mark Barlow 1918, information from the Suffolk Record Office, 2003.

Prince of Wales, and titled families such as The Dukes of Hamilton and Westminster. As well as in Suffolk he painted in Kent, Scotland, Wales and Devon. When Duvall painted *The Suffolk Show in Christchurch Park*, the park itself was then privately owned by Thomas Neil Fonnereau who lived at the Mansion.

With the composition of this painting, the observation and attention given to detail, including a horse and carriage, steam engine and tents with the gathering of figures, horses and

the excellent execution of the trees, this painting becomes more and more interesting, with nothing being left unnoticed. The more one explores the work the more can be discovered. It depicts the skill of the artist, his versatility being rather extraordinary and could only have been the best work of his day.

Christchurch Mansion houses a collection of fine and decorative arts of national and international importance. This painting is currently on display in the Mansion's west wing.

Paul's book *The Furniture of Christchurch Mansion* is available now from the Mansion shop

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Please contact John Day for complimentary advice.

***Power of Stories* private viewing – Monday 28 June**

We are delighted to be able to offer our members a very special “behind-the-scenes” private view of the *Power of Stories* exhibition soon after it opens. Co-curator Melanie Hollis will guide us through the exhibition, answer questions, and tell some of the stories that lie behind this exhibition that is all about storytelling.

There will be two one-hour tours, at 4pm and 5pm. Due to distancing and test and trace requirements, numbers are strictly limited to 20 per tour and there will be no refreshments. Booking must be made in advance and is for members only. We would like to offer this as a “thank you” to all who have stood by us and the Museums through the pandemic, so it is a free event – though you might consider becoming an Angel (see p.24) or otherwise putting something into one of the donation boxes.

Please email Jean Attenborrow at jattenborrow@hotmail.co.uk or telephone 01473 213025 to book your preferred time slot.

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FoIM dedicate a tree to Adrian Parry (1932-2020)

On 16 April 2021 the Friends donated a tree in Adrian's memory to the Mansion's Wolsey Gardens. It was a fine sunny spring morning when members of Adrian's family and a group of friends attended the planting of a fine Acer (writes **Paul Bruce**).

Adrian had been a very active member of the FoIM over some five decades (see the obituary in our summer 2020 newsletter), researching and assisting along with our curators during this period, and he was instrumental in overseeing many of our most important acquisitions.

He was also very involved with the Ipswich Arts Society making every effort to enhance the arts for the town he loved.



From left to right: Alan Swerdlow (past Chairman), Anne Parry, Paul Bruce (Vice-President), Jean Attenborrow (Membership Secretary), Richard Wilson (Chairman)

A big “thank you” to all our Museum ANGELS

We are incredibly grateful to all the ANGELS who have so generously donated since 2017 towards conservation, exhibitions and acquisitions.

It all began with Wolsey’s magnificent Angels that were loaned to us by the V & A to feature in the exhibition *Thomas Wolsey: Ipswich’s Greatest Son*. Our initial target was £3,000 but we have since raised nearly £16,000 which has been passed on to the Museums for various important conservation projects. Sadly, we have lost some of our Angels over the past three years and we send our condolences to their families and friends. We know they are missed, but remembered with affection.



There are just too many generous people to mention in the current exhibition, but they are listed below and on our website, www.foim.org.uk under Angels and Giving.

Please also visit the website if you would like to become an Angel, and to join us at our special “Angels only” event in August (generously sponsored by The Green Room Café). The various giving categories are listed on the website, and you can give securely and conveniently through Total Giving at the bottom of the webpage, or by sending a cheque to FoIM, 3 Holly Road, Ipswich, IP1 3QN.

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Ambrose and Iris Hewitt

Erica Burrows for Amelia Burrows

Rowell Bell for Dillon Hartley Bell,

Juniper Mae Bell and Kitson

Bayley Bell

Paul Bruce for Natalia Harvey and
Rueben Harvey
Jean Hill for Ella Rayment and
Robert Rayment
Susan Shaw for Jack P Shaw

Anne Parry for Joe Parry,
Katy Parry, Richie Parry, Will
Parry and Elvira Stoops
Roger & Gloria Theobald for
Esther and Samuel

In Memory of a Loved One

Elizabeth J. (Bunty) Ball in memory of Kenneth D. Ball
Rowell Bell in memory of Pam & John Blatchly, Gary Butler, Lillian Caudle,
Paul Crane, Joyce Dumper (nee Markwell), Erica's Mum, Stan Gaskin,
Delia Hammerton, Philip Hope-Cobbold, Vicki Nixon, Angela Pantelis,
Adrian Parry, Stafford Patient, George Pipe, Christine Redman,
Nicholas Ridley, Ann Routh, Michael Stewart, David Todd, Bob Tostevin,
Unknown Little Angel and Pat & Douglas Yelland
Sheila Brooks in memory of Chris Brooks
Erica Burrows in memory of Phyllis Scoffield
Maggie Cooper in memory of Terence Cooper and George Turner
Melvina Dunnnett in memory of Eleanor Francis
Denise Fiennes in memory of Roberta Ainley, Joy Fiennes, Roger Fiennes,
Robin Page and Roy Parkin
Paul Fincham in memory of Norman Scarfe
Mavis Hammond in memory of Bright Hammond
Sally Hood in memory of her mother Daphne Hood, John Lewington and
Susie & Dick Pearson
Charlotte Keeble in memory of Sarah Howard and Kay Keeble
Sarah Latimer in memory of C.A. Latimer
Ann Lewington in memory of Daphne Hood and John Lewington
Jean Odell in memory of Peter Odell
Anne Parry in memory of Adrian Parry
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The Scott Family in memory of an anonymous person
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In this edition we celebrate John Moore of Ipswich, whose bicentenary we mark this year. Above you can see his artist's palette decorated with pastoral scenes, and on the front cover one of his vibrant and atmospheric nautical pictures. This was gifted to the Ipswich Museums by one of the town's greatest patrons, Edward Packard, and inside we give thanks to the many other generous benefactors who have supported our more recent Angels campaign. The most recent item to be conserved as a result of our fundraising efforts, the glorious 18th-century court coat, will soon be on display in the *Power of Stories* exhibition at the Mansion.

Look out for our summer newsletter when we will reveal which rather special item we will next be helping to preserve for future generations to admire and enjoy.



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