

Landscapes and Seascapes

MOTM

Newsletter
Summer 2022



The Friends
of the Ipswich
Museums

We Look Forward to
Promote the Past

Chair's Message

by Richard Wilson

A recent repeat of the wonderful BBC *Antiques Roadshow* filmed at Christchurch Mansion during the Covid autumn of 2020 reminded a global audience of the glories of Ipswich, not least its maritime past. We have recently helped the museums acquire a remarkable collection of so-called “pierhead paintings” (see page 7), portraits of ships, mostly built here in Ipswich, with names such as

‘Fortitude’, ‘Dauntless’ and ‘Rapid’. This part of the town’s history is in danger of being lost, though the Ipswich Maritime Trust does a wonderful job in keeping alive the stories of our close ties to the sea.

But this edition firmly has “one foot in sea, and one on shore” as we look forward to *Landscape Rebels*, the next major exhibition at the Wolsey Art Gallery (see pages

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Front Cover: *The 'Rapid' of Ipswich, 1855*, by Michele Fondo P. (also known as Michele Funno)



The Violet Seller
Alfred Munnings (1878-1959).
See page 6 for details of our
visit to the Munnings Art
Museum.

8 and 10). This opens in October, around the time that the Museum is likely to be shutting for the start of its major restoration project, and I do hope that as well as seeing you at one of our exciting events this autumn (see pages 6 to 9), you will also be able to reacquaint yourself with the wonders of the High Street site before it closes its doors.

Two people who will soon know these wonders very well are Dr Aurogeeta Das in the Senior Curator role for the redevelopment project, and Alison Hall who replaces James Steward in the post of Ipswich Museums Manager (see page 4). We offer them both a very warm welcome.



**Be sure to visit the Museum
before its closure in the autumn.**

Ipswich Museums Report

Update from Frank Hargrave, CIMS Manager

Recent Appointments

I am delighted to confirm the appointment of Alison Hall to the post of Ipswich Museums Manager. James Steward left some big shoes to fill but I'm confident that Alison, or Ali as she is known, will be an excellent successor. Ali is currently Libraries Manager for the Norfolk Library and Information Service, a role that follows a successful museum career in the Norfolk Museums Service. There she enjoyed a number of roles from delivering the exhibitions programme at the Time and Tide Museum in Great Yarmouth to leading on the activity plan for a major project restoring a grade II listed park on Yarmouth's seafront. She has also worked in front of house roles at Norwich Castle and the National Trust. Ali will start early in August.

Also starting in August will be Dr Aurogeeta Das in the NLHF funded Senior Curator role for the redevelopment project. Aurogeeta trained as a printmaker and worked in the media sector before doing an MA in Visual Culture and a PhD in Indian art. She is a co-curator of the forthcoming exhibition *Martine Le Coz: A French Homage to the Ancient Myths &*

Contemporary Artists of Mithila, India, due to take place at Radford University Art Museum, Virginia, USA. She's previously been a curatorial advisor to the National Gallery of Canada; co-curator of *Many Visions, Many Versions: Art from Indigenous Communities in India* (an exhibition that travelled to several galleries and museums in the USA and Canada, 2015-2020); and curator of *Jangarh Singh Shyam: The Enchanted Forest, Paintings and Drawings from the Crites Collection* (Bikaner House, New Delhi, 2017).

Aurogeeta has contributed essays, critiques and reviews to various journals, including *Arts of Asia* (Hong Kong), *Ethnofoor* (Amsterdam), *Manifesta Journal* (Amsterdam) and *Wasafiri* (London). Her writing has also appeared in several multiple-authored books and in her monograph *Jangarh Singh Shyam: The Enchanted Forest* (2017). Aurogeeta has previously been an invited researcher at Institut National d'Histoire de l'Art (INHA), Paris and has previously taught at Sotheby's Institute of Art, London and at the Universities of Westminster, Hertfordshire and East Anglia.

Petition

Ipswich Museums and Ipswich Borough Council are extremely grateful to The Friends of the Ipswich Museums for their support following the development of a petition to stop the Museum's redevelopment. The petition was launched by a local artist who had misinterpreted a tweet issued by the Council on the temporary closure of the Art Gallery in June ahead of roof works. They believed the closure referred to the Museum, in advance of the planned closure in the autumn, and insinuated that the project was therefore being rushed through.

The petitioner was corrected and to their credit they issued a clarification on the change.org website. Unfortunately this clarification is not obvious due to the website's design, and the petition rumbled on and attracted mixed media attention. Where we have been able, we have corrected the misapprehension that the central Victorian gallery will be significantly altered and its character destroyed. We are grateful to The Friends for issuing measured responses and redirecting members of the public who have now been alerted to the inaccuracies of the original petition.

Also of concern to petitioners were some of the early-issue designs that we had released from the

designers. White walls and an apparent dearth of exhibits gave the impression of an ultra-modern facility with its Victorian charm 'ripped out'. In fact the images are blank canvases, to be populated as the designs are developed in consultation with stakeholders, staff and communities. This is a relatively standard approach to projects such as this but in retrospect there is something for us to learn about the imaging and content we release to the public going forward.

The petition has no doubt been as frustrating to you, The Friends as it has been to us within the Museum Service but what we have seen is a real and genuine love of the Museum expressed through the concern. It has also come at a time early in the project when we can respond, think about the ways we communicate the changes, and engage in conversation with people going forward, so something of a blessing in disguise perhaps - albeit a very good disguise!

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

Events

What's happening this Autumn!

Munnings Art Museum, Dedham

Tuesday 20 September

10.45am - Meet at Castle House, Dedham

Venue - Castle House, Dedham

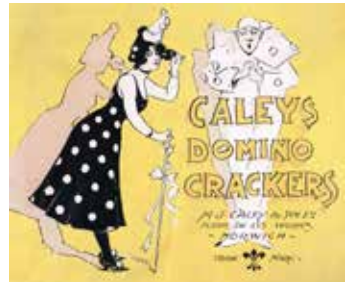
Cost - Friends £25, Guests £30

Booking via contact@foim.org. See p23 for payment details, please add MUNNINGS for reference. Please indicate your choice of food at the time of booking.

We have organized lunch and a private tour of Castle House, Dedham, the home of Sir Alfred Munnings. We will meet at Castle House at 10.45am ready for our tour with Jenny Hand, curator of Munnings Art Museum at 11am. We will see a diverse range of work by Munnings and have the opportunity to view the current exhibition, which features Munnings' work in producing advertising posters. A light lunch will be served in the Munnings café on site after our tour.

Lunch will be pre-ordered with a choice of roasted vegetarian tart or pork pie served with salad, cheese and bread. Dessert and drinks are not included, but can be ordered separately.

This is an opportunity to see various aspects of Munnings' work, all displayed in his own home, when the Museum is closed to other visitors. The café is set within the pleasant grounds of Castle House with pretty views across the fields.



'Pierhead' paintings and the restored Porcellis masterpiece

Friday 7 October

6.30pm for 7.00pm

Venue - Christchurch Mansion

**Cost - Friends/IMT members £7, Guests £9
(incl. refreshments)**

Booking via contact@foim.org. See p23 for payment details, please add SHIPS for reference.

We are delighted to share with you for the first time a collection of fine pierhead paintings that have been acquired by Des Pawson over 25 years, and which have now been purchased by The Friends for the museums (see the front cover).

Essentially domestic art, pierhead paintings were made for the captain or crew of a ship, who would take them home to be proudly displayed above the mantelpiece. The prolific artists who painted them sold the pictures at an affordable price to ordinary seafarers, and the seven paintings (that have been acquired at a very generous discount from Des) all have an Ipswich connection, with the ships mostly built, owned or registered here.

In this event, that is also open to members of the Ipswich Maritime Trust, Emma Roodhouse will join Des to put the paintings in context and to share with us some of the stories that surround them. We will also have the first chance to get up close to the Porcellis maritime masterpiece that has been restored thanks to the generosity of our Angels and that will feature in the *Landscape Rebels* exhibition that opens on 22 October.



Landscape Rebels Preview

Monday 24 October

2.00pm

Venue - Wolsey Art Gallery

Cost - Friends £7, Guests £9 (includes tea/coffee and cake)

Booking via contact@foim.org. See p23 for payment details, please add REBELS for reference.

Be among the first to experience the major new exhibition *Landscape Rebels* (see page 10) in the company of curator Emma Roodhouse. This is a very special chance to explore the artworks and discover the stories that lie behind them when the Mansion is otherwise closed to visitors, as well as having an opportunity to chat with Friends over a cup of tea and a slice of cake.



Muscorum
(Moss Carder)
bumblebee

The Visitor
Anna Airey
(1882-1964)



The Hold



Tuesday 8 November

10.00am - 12.30pm

Venue - The Hold, 131 Fore St, Ipswich IP4 1LE

Cost - Friends £20, Guests £25

Booking via contact@foim.org. See p23 for payment details, please add HOLD for reference.

The Hold houses the bulk of Suffolk's nationally and internationally significant archives, but it is much more than that, hosting everything from exhibitions to film screenings, family craft activities to escape rooms, talks, walks and lectures. Join us for a private visit. After tea and coffee on arrival an Archivist will show us some specially selected items from the archives, relevant to the Friends, and they will give a talk in a secure private room (where your belongings can be left). There will then be a curated tour of the exhibition, *Picture Books For All*.

Lunch, drinks or snacks can be purchased from the attractive café with a 10% discount, and eaten in the private room. There will also be 10% discounts on all shop purchases.

Picture Books For All

The exhibition charts the local and international importance of Ipswich printer W.S. Cowell (founded in 1818) through a visually rich selection of books, prints, original artwork and journals, and champions their relevance to today's thriving illustrated book market. Featuring rare books and artwork from specialist collections, and hidden gems from the W.S. Cowell archive, *Picture Books For All* is a must-see exhibition for all ages.

Parking at Duke Street Car Park on the waterfront or limited pay and display at The Hold to the rear of the University Car Park.

Landscape Rebels

22 October 2022 - 16 April 2023 at Christchurch Mansion

Landscape Rebels will explore how human impacts, including the climate crisis, are changing our landscape. To be revealed through art, global stories, costumes, and the natural science collections at Ipswich. The exhibition will examine how landscape has been depicted by artists, makers and people from Suffolk to across the world. Can it help us find ways of living with a changing landscape?

This exhibition takes as its starting point Joseph Mallord William

Turner's painting *Walton Bridges*, 1806 acquired in 2019 by Norfolk Museums Service (NMS) working in partnership with CIMS, and with funding provided by the National Lottery Heritage Fund, The Friends and other grant-giving bodies.

The principal aim of the joint NMS/CIMS project is to use the painting extensively in learning and engagement programmes to reach new audiences, widen participation by focusing on traditionally hard-to-reach groups, bring more



Walton Bridges, JMW Turner, being brought to Ipswich courtesy of a major grant from The Friends

visitors to the region and increase awareness of existing collections.

Turner's *Walton Bridges* will be placed alongside work by John Constable, as well as two pictures by Claude Monet from the National Gallery. The artworks will be shown with natural history, costume, and global stories from the Ipswich collections to spark discussion and debate about our natural world. It will show the wide range of creative responses to the landscape.

The title is a reference to the groundbreaking nature of working outdoors – a rebellious act in Turner's day – and will address issues that affect landscape, such as climate change. The notion of landscape in this context may be

broad, to include urban as well as rural landscapes, biodiversity, coastal erosion, human impact on the landscape and solutions to dealing with climate change.

The key to this exhibition will be to tackle these themes of climate, art and culture through a series of high-profile commissions. These commissions could be visual artists, scientists, film-makers, innovators or research groups focusing on climate crisis. They will engage with the current debates, attract new audiences to Christchurch Mansion, and look at historic art works in new ways. This process will be collaborative and in consultation with the community to ensure relevance to our local community.



Saturday 10 & Sunday 11 September

Come along to the Mansion and meet the FoIM Committee!

www.heritageopendays.org.uk

My Favourite Thing

by Robert Burlinson

Long-standing Guide and new Committee member

Both the Mansion and the Museum have so many interesting objects that to choose one, as requested, is for me, impossible. However as a relative newcomer to Ipswich, I've only lived here for 48 years and been a guide at the Mansion and Museum for ages, I have formed a great love for Ipswich and its history. I have therefore chosen objects which for me symbolise some of the best aspects of the town.

First the fireplace in the Lower Tudor Room which came from Thomas Eldred's house in Fore Street. Thomas Eldred was a rich merchant in a very prosperous Tudor Ipswich. He sailed around the world with Thomas Cavendish from Trimley St Martin only a year or two after Francis Drake. Successful privateers, they returned home wealthy, Eldred to carry on in Ipswich and Cavendish to move to Derbyshire where the family did well!

So from Ipswich as one of the most important ports in Tudor England to the town as one of the leaders in the industrial revolution and my second object,



Panel in fireplace of Lower Tudor Room

the Partners desk in the Fonnereau Study. Whether it did or not, I've always understood the desk to have come from Ransomes, one of the leading Foundries in the Town and indeed the country at the beginning of the industrial revolution. The Ransome family along with other wealthy families in the nineteenth century sought to improve the town. They contributed to the foundation of one of the first museums to open to the general public. Also to The Ipswich Institute which was founded initially to educate

workers who needed to read, write and measure in the new factories opening in the town. And eventually they and others succeeded in getting the largest wet dock built in the country at that time. They were proud of the town and did everything they could to enhance it. Felix Cobbold even bought the Mansion for the people of Ipswich.

Finally it came down to two portraits. One of Elizabeth Cobbold, a noted geologist, writer and philanthropist. She was a friend of Constable and encouraged many other writers and artists as well as being stepmother to 15 children and having 7 of her own. The other portrait and one which used to hang near Elizabeth Cobbold is that of Margaret Catchpole. A

woman epitomising the strength and fortitude of many women of her time. She went from being a condemned woman who was only trying to protect her man, transported to Australia under dreadful conditions, to eventually having a ward named after her in a Sydney hospital.



Margaret Catchpole,
by Richard Cobbold



Partners desk in
Fonnereau Study

Chests of Christchurch Mansion

by Paul Bruce

Chests were one of the earliest and most important forms of furniture, with manifold uses. They were used for seats, beds and to store ones' possessions and even weapons.

The earliest and most primitive form was the dug out chest, which was literally 'dug out' with axe and adze from a solid tree trunk. Almost all of the surviving examples are in cathedrals, churches and museums.

Boarded construction followed in which the boards are held together with nails, pegs and iron straps.

Clamped chests were then introduced as an early form of joinery in which the boards are secured with long mortices.

Panelled chests only emerged after circa 1500.

During the 12th century chests were placed in most churches to raise money for the crusaders, hence why in modern terms a chest is often referred to as a coffer. Those remaining chests currently found in churches may have been commissioned or purchased by the church or left by private owners for safe keeping.



Fig 2

Fig 1

Early examples of chests can be seen in Suffolk churches including Badingham, Icklingham All Saints, Poslingford, Sweffling and Tattingstone.

Chests were often placed at the bottom of the bed (see Fig 1), Bed & Chest in the chamber, Christchurch Mansion. Only the head butler would have had access to the lady of the house's possessions.

Christchurch Mansion boasts a large number of chests in its collection from very plain joined panelled to finely decorated inlaid examples. Fig 2 is a late 17th-century oak chest with panelled front and top. Fig 3 shows a late 16th or early 17th-century oak inlaid chest with applied split turning that often features in the latter Stuart period. Fig 4 is an early 17th-century carved and inlaid chest with four figures dated 1626.

Later chests at the end of the 17th century were made with two or three drawers side by side under the main compartment, as in Fig 5. This style was referred to as a mule chest and it is the forerunner of the chest of drawers as we know it today.

I feel that we are very fortunate to have such a variety of chests in the collection at Christchurch Mansion to name just one particular item of great importance appertaining to the history of English furniture.



Fig 3



Fig 4

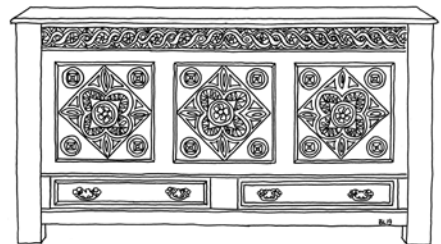


Fig 5

Visit to City of London Livery Companies

by Erica Burrows

In June, I joined a trip organized by Daniel Calley, Chairman of BAFM. Sixteen of us met by St Paul's Cathedral and nearly all the group were Friends of the Linen Hall Library in Belfast. We discovered later that they all had connections to plantations established in Northern Ireland by the Livery Companies under James I.

Our blue badge guide, Julia, showed us two hidden gardens on our way to Ironmongers Hall. One was established in the ruins of Christchurch Greyfriars, where Christs Hospital School was founded. Rebuilt by Wren after the Great Fire, it was again destroyed in the Blitz. Postmans' Park, between the old GPO buildings, has a unusual nineteenth-century memorial created by George Frederic Watts commemorating acts of heroism by ordinary people. Their moving stories are set in tiles made by William De Morgan.

Ironmongers' Hall is under the shadow of the Museum of London. The current building dates to 1925 replacing the original one which was destroyed by a bomb in 1917. One of the reception rooms is covered in what looks like wallpaper, but is actually tapestry

by William Morris. We had lunch in the impressive Tudorbethan banqueting hall, and viewed the treasures in the silver vaults, which includes a rare goblet dating to the time of Henry VIII, before heading off to St Bartholomew's Hospital.

Barts has been on the same site since 1225. Apart from the 20th and 21st-century buildings, most of it dates to the 18th century designed by James Gibb. The grand staircase in the North Wing leading up to the Great Hall is decorated by William Hogarth. A painting of Christ Healing at the Pool of Bethesda covers one wall and the other shows a depiction of the Good Samaritan. Heritage manager Will Palin, told us they have recently been awarded £5 million by NHLF for refurbishment of the Hall and staircase - total cost is around £9 million. Will was suitably impressed when I told him Ipswich Museum has acquired £8 million from NHLF! The day ended with dinner at the Caledonian Club hosted by Daniel.

The next morning we visited the Guildhall, the centre of governance of the City of London. It suffered much damage in the Blitz but the 20th-century front conceals a huge courtyard with the earliest

buildings dating from the 1400s. The Great Hall displays the emblems of the 12 major livery companies, all of whom are in order of precedence. First is the Mercers, in 6th and 7th place are the Skinners and Merchant Tailors. There is an ancient dispute as to which place these two livery companies belong, so one year the Skinners are 6th and the Merchant Tailors are 7th, the next year they swap precedence. Now you know why we are sometimes at sixes and sevens!

Our next stop was Draper's Hall. An unimposing frontage behind the Bank of England led us into a hallway with an oak stair similar to that in Ironmongers' Hall, but from there one huge and impressive room led to yet another, their size and decoration would rival any palace. Drapers were originally dealers in woollen cloth, and although long separated from their original trade, they

still support charitable causes involving textile research and conservation. The original Hall was Thomas Cromwell's house, acquired after his fall from grace, but destroyed in the Great Fire. However there are remnants of Cromwell's apothecary garden still there, although most of it is now occupied by a skyscraper. The visit ended in the vault which has a dazzling array of silver and houses a beautifully hand illustrated 17th-century book pertaining to the Drapers' plantations in Northern Ireland. This caused much excitement among the Irish contingent as they knew all the areas depicted very well.

The trip was due to end back at the Guildhall Gallery to view the art collection and Roman amphitheatre beneath the building. Sadly, the national rail strike meant we had to leave the group having lunch at Browns in Old Jewry before running for the last train!



Painted ceiling in Drapers' Hall



Hogarth's painted stairwell St Barts Hospital



Modern silver candelabra Drapers' silver vaults

My Writers Residency

by Rose Gant

My Writers Residency at the *Creating Constable* exhibition

I am a writer and student, currently studying on the MA in Creative and Critical Writing at the University of Suffolk. As a part of my course this year I was tasked to set up a Writers Residency, which involves establishing yourself as a writer within a community with the intention of encouraging others to write, as well as producing a written response of your own.

My project's intention was to use *Creating Constable* to explore

the inspiration of landscapes for writers and artists. To achieve this I asked visitors to fill out a short survey that encouraged personal reflection to the exhibition through a series of questions ranging from their favourite pieces on display to their favourite places in Suffolk.

Visitors really engaged with my project, and many said that reflecting on the paintings whilst being in the gallery deepened their understanding of Constable's

work. The survey also enabled visitors to produce a written response of their own, allowing them the opportunity to share their personal connections to their surroundings, as Constable did through his paintings.

My inspiration for the project stemmed from my personal connections to my surroundings. I have always lived in Ipswich, and as my writing practice has



John Constable (1776-1837) – *Willy Lott's House, Flatford*, 1816, oil on canvas

developed over my time studying at the University I feel even more drawn to my local surroundings. This influence is also strong in the literature I love; stories such as *Wuthering Heights* are so evocative of their setting, and Constable's paintings are just as intertwined with their sources of inspiration.

Our individual connections to our local spaces have been at the forefront of our lives over the past couple of years. Lockdown was a truly difficult time for so many people, and working from home has forced us to re-evaluate our relationship with our surroundings. Yet this period of isolation truly inspired my motivations to discuss and re-assess our personal connections with our local spaces.

Navigating this new way of living has not come without its challenges, but personally it has helped me to appreciate the smaller moments in life, just as



Thomas Gainsborough (1727-1788) – *View near the Coast*, oil on canvas

Constable captured such moments within his paintings. Likewise, the responses gathered through my questionnaire showcase how visitors are just as inspired and connected to their favourite spaces.

Utilising the *Creating Constable* exhibition as a backdrop for my residency allowed visitors to connect to the beauty of Suffolk through the artwork on display. I hope that visitors will continue to connect to the beautiful Suffolk landscapes through Constable's work some 200 years later, and that our connections to our surroundings will continue to flourish to preserve the spaces that Constable loved so much.

Being able to meet with so many different people whilst in the gallery space and connect through the artworks has been a real privilege. My thanks to James Steward and Emma Roodhouse for allowing me to have my residency, and a huge thank you to The Friends of the Ipswich Museums for sponsoring it.

You can read more of Rose's writing at www.uos.ac.uk/content/preview-creating-constable-christchurch-mansion, and in our next edition she will reflect on the Hawstead Panels

Summer Party 2022 Report

by Erica Burrows

Around 40 or so Friends enjoyed Pimms and strawberries at our summer party held in the Mansion courtyard on a warm evening in July. After catching up with some old friends and new over a glass or two, we divided into teams for a light-hearted quiz compiled by Cllr Carole Jones, Museums Portfolio holder. With rounds on general knowledge, Ipswich and the Museums, it was great fun, but our team showed our ignorance of opera, as despite having Richard Wilson notionally on our team, he was determined to be strictly neutral. He must have had to bite his lip hard when we floundered around trying to decide which opera the Hebrew Slaves chorus comes from. We got it wrong! It was so nice to be able to hold social events again in the pleasant surroundings of the Mansion and park. I'm looking forward to the next event.



SAVE THE DATE!

Friends Christmas Celebration at the Mansion

Wednesday 7 December

Did you see the marvellous play *Gainsborough's Women*? Then come along to our Christmas Celebration and meet Sam Kilderbee, Town Clerk of Ipswich and good friend of Thomas Gainsborough. Presented to you by James Hayward.

Report on our AGM

by Richard Wilson

A good number of Friends gathered at the Mansion on 25 May for our first “in-person” AGM for three years. This was a super opportunity for the committee to discuss the group’s recent activities, and update members on how we have been supporting the museums over the past year, including the magnificent £150,000 Garfield Weston award. We are always delighted when our President Lady Deben is with us, and she gave a thoughtful address in which she especially thanked the

committee for all their hard work.

After the business part of the evening, we were delighted that the Director of Gainsborough’s House Sudbury, Mark Bills, joined us to share with us some of the highs and lows of their recent major refurbishment and rebuild project. In an entertaining and informative presentation, he whetted our appetite to visit our sister museum, which we hope that many of you will do once it reopens in the late autumn of this year.



The School of Social Sciences and Humanities at the University of Suffolk are actively engaged in celebrating the rich cultural opportunities in our region. We are delighted to be supporting The Friends of the Ipswich Museums. Our academic staff and students are committed to building our vision of a Creative Suffolk. This extends to finding new and important ways of creatively connecting students and academics with our regional museums and the wider community. New connections offer platforms for new ideas, for advancing research and for worthwhile knowledge exchange which can benefit us all in diverse, innovative and surprising ways.

We look forward to future collaborations!

01473 338000

University of Suffolk, Waterfront Building, 19 Neptune Quay, Ipswich, IP4 1QJ

uos.ac.uk

New Members & Angels

We warmly welcome our new members

Gill Bellenie

Linda Plant

Linda Evans

Gaynor Stannard

Kerryann Kerry & Joe Embrey

Simon Stott & Perrine Barraud

Sue & Peter Mower

John Warren

We are very grateful to all our new Angels

Rowell Bell - repeat Angel in memory of Hon Jill Ganzoni and Diana M Gent ('Di')

Richard Wilson - repeat Archangel

A PEEP INTO THE PAST

The Mansion Guides are available every day until the end of October to take visitors on a free 30-40 minute guided tour. Available Tues-Sat at 11pam and 2pm on Sundays. No booking required.

Please note these free short tours are only suitable for individuals or small parties. Larger groups and coach parties can book their own full tour by arrangement from only £5 per person.

For more information email : contact@foim.org.uk

How to Pay Us

- A **Bank Transfer** is quick and easy – please remember to add your name as the reference:
The Friends of the Ipswich Museums
Account Number: **65886997**
Sort Code: **08-92-99**
- Cheques can be sent with a covering note to Jean Attenborrow, 3 Holly Road, Ipswich, IP1 3QN
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The Green Room Café is now open on Fridays 6pm - 10pm for Apéritifs: candlelight, jazz, a selection of classic French plates for sharing, French wines and local beer.

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The Thames below Westminster

The Thames below Westminster by Claude Monet is one of the works being lent by The National Gallery for the *Landscape Rebels* exhibition in the autumn (see pages 8 and 10). Painted around 1871 when Monet was visiting London for the first time, it magically captures the feeling of the river just downstream from the recently completed Houses of Parliament. Monet was apparently fascinated by the capital's fogs, and told the prominent French art dealer René Gimpel: "Without the fog, London would not be a beautiful city. It's the fog that gives it its magnificent breadth."

Of course it wasn't just "fog" but smog, a phenomenon created by the industrial revolution - something that changed our landscapes forever. This powerful exhibition will address issues of climate change and biodiversity, floods and drought, with



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items from the museums' own collections featuring alongside iconic works from elsewhere, including Turner's *Walton Bridges*, whose visit to Ipswich is made possible by a substantial donation from The Friends.



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