

Elements  
of Art



Newsletter  
Winter 2022



The Friends  
of the Ipswich  
Museums

We Look Forward to  
Promote the Past

# Chair's Message

by Richard Wilson

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*Landscape Rebels*, the powerful exhibition currently showing at the Mansion, is a confluence of the elements of art (traditionally defined as colour, form, line, shape, space, texture, and value) with those classical elements of earth, water, air and fire. That the latter are explored by artists in subjects now associated with erosion, flood, pollution, deforestation and climate change is a challenge to us all.

We develop this theme further in a very special event next March

(see page 10) when Lord Deben, Chairman of the UK's Climate Change Committee, will be in conversation with noted author Susan Owens whose bestselling book *Spirit of Place* examines the relationship between artists and their environments.

Other events in the coming months (see pages 6 to 9) include our Christmas Celebration on 7 December and the third in our series of online winter talks, this time on the Friends' latest acquisition for the Museums,

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Front Cover: *Forest Burning 2020*, by Jelly Green, from Burn series featured in *Landscape Rebels*

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Samuel Read's unique 1830's sketchbook of 80 notable Ipswich characters. To mark this accession to the collection, we are running a silent auction (see page 6) for a copy of John Blatchly's *Eighty Ipswich Portraits* (pictured here). This is an opportunity to own not only Samuel Read's compendium of Victorian Ipswich characters, but also a work of art in itself.

Events are but one benefit of membership, and it is that time of year again for subscription renewals (see page 22). We hope that you value your membership and will renew with us to continue your support of our wonderful Museums.

The centrepiece of *Landscape Rebels* is Turner's *Walton Bridges*, here because of our £10,000 funding; the very first artwork one sees in the WAG is the Porcellis maritime scene, restored with our help; and recent FoIM funded acquisitions include those by Guy William Eves and the dramatic



*Eighty Ipswich Portraits*  
by John Blatchly

combination of fire and water by Julia Heseltine. We make a difference - you make a difference.

Thank you.



John E. Sparrowe, attorney  
of the Ancient House.



Blind organist Robert Lloyd.

# Ipswich Museums Report

Alison Hall, Ipswich Museums Manager

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## Hello!

I would like to start by saying thank you to those of you I've met so far, for the warm welcomes, and the tours of the Mansion and the history of the town. It's really helped me develop a greater understanding of this building, its collections, and the wider historic context of the town. It's been heartening to discover we have such proactive and supportive Friends. I look forward to meeting many more members of FoIM over the coming months.

It's an incredibly interesting time to come into this role, with not only the Museums and the teams to get to know, but also the hugely exciting plans for the Ipswich Museum redevelopment project.

While I've been settling in, it's been fascinating to see our next exhibition developing. Following the success of *Recreating Constable*, *Landscape Rebels*, opens shortly. I was fortunate to get a sneak preview this morning. There were still a few finishing touches to add, but it was looking stunning – I hope you all enjoy it on your next visit to the Mansion.



Alison Hall

## Ipswich Museum Redevelopment Update

Ipswich Museum closed at the start of October, ready to start decanting the collections from the displays in preparation for the start of building repairs. We were delighted that so many people came to see us off – over 1,600 across the two days of our final weekend! The atmosphere was buzzing in the Museum over

those days, with lots of people reminiscing about previous visits, wishing us well with the project, and getting their last 'fix' of the Museum until it reopens in 2025.

With the Museum now closed, work has started in earnest to pack and store the collections, which is a significant task itself. The collections on display in each gallery have been meticulously audited over the last few months ahead of this work, ensuring we ordered sufficient packing materials and racking to do the job with due care. As you can perhaps imagine, some of our objects are rather too large for standard boxes and I'll talk about our plans for those in a future report.

We've also been working with our design team to revisit the plans so far, to ensure we're heading in the right direction and to start putting some 'meat on the bones'. As you're aware, the design drawings which were shared previously were very much blank canvases, and we'll be in a position to share more detailed drawings with you early next year.

I recently attended my first FoIM committee meeting where we discussed plans for a consultation session with the Friends next spring. Details will be shared in the next newsletter – I'm sure I'll get to meet many more of you then, if not before.

## Paul Bruce (1946 - 2022)

by Richard Wilson

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Just before going to press we heard the extremely sad news that our Vice-President, Paul Bruce has died.

Paul was passionate about the Museums' collections, and a fount of knowledge, especially about furniture which he wrote about in his book *The Furniture of Christchurch Mansion* published

by FoIM. He was a talented artist and sculptor, who studied at Ipswich School of Art and who co-authored a book on its history, *High Street Heyday*.

Our heartfelt condolences go to his family and especially his wife Sue and daughter Hannah. A full appreciation will appear in our spring newsletter.

## A Christmas Celebration

**Wednesday 7 December 2022**

6.00pm for 6.30pm

**Venue - Christchurch Mansion**

**Cost - Friends £20, Guests £25 (incl. refreshments)**

Booking via [contact@foim.org](mailto:contact@foim.org). See p23 for payment details, please add XMAS for reference.

Join us for our Christmas event this year. See poster opposite for details.

### Christmas Silent Auction Details

We will be holding a raffle at our Christmas Celebration on 7 December, but we want to give every member the opportunity to support our Museums by holding a silent auction. So, in advance of Richard Wilson's online talk (see page 9 for details), the prize is a fine signed limited-edition copy (number 77 of 100) of John Blatchly's *Eighty Ipswich Portraits* (1980). This beautifully presented book gives background information on the Victorian artist Samuel Read and puts the portraits, reproductions from his 1837 sketchbook (recently acquired by Ipswich Museums with funding provided by the Friends and Art Friends Suffolk) in context. Facing each portrait is a brief biographical note of the person depicted and its 175 pages have quarter leather binding by R.A. Sparrow of Ipswich, marbled boards and a black morocco label.

Because this is a very limited edition, it is hard to be precise about the value, though as we go to press two copies are available online priced at over £120. The starting bid is therefore £40 and to participate, email your bid to [contact@foim.org.uk](mailto:contact@foim.org.uk). You will be allocated a number and at the Christmas event the winning bid will be announced. All proceeds from the auction will go to support the Museums.

FoIM presents

# A Christmas Celebration!

You are invited to Christchurch Mansion for a buffet supper and drinks followed by a light-hearted seasonal entertainment presented by James Hayward.

Wednesday 7 December

6.00pm for 6.30pm

It is December 1772, and the Rev. Sam Kilderbee, recently retired Town Clerk of Ipswich, is planning his Christmas at home in his Parish with his wife Mary. But an unexpected letter from his old friend the artist Thomas Gainsborough throws his plans into confusion...



Raffle  
Prizes



Silent Auction

*Eighty Ipswich Portraits:  
Samuel Read's Early  
Victorian Sketchbook*

Friends £20 Guests £25 (incl. refreshments)

See opposite for booking details.

# CIMS Event

## Landscape Rebels: Curator's Introduction - Trees and Plants

Wednesday 18 January 2023

11.00am

**Venue - Wolsey Art Gallery at Christchurch Mansion**

**Cost - £7**

Please note that this is a CIMS event, so for booking info and further details visit <https://ipswichtheatres.co.uk/whats-on/curators-introduction-to-landscape-rebels-trees-and-plants>.

Curator's Introductions are bespoke tours of new exhibitions by lead curator Emma Roodhouse. Discover more about the natural world as displayed in the wonderful *Landscape Rebels* exhibition, focusing on the array of beautifully depicted trees and plants.

Notable among these are the four trees in Christchurch Park meticulously drawn by botanical artist Guy William Eves, two of which were purchased by the Friends for the collection.



**For the latest information about all FoIM events,  
please visit our website:**

**[www.foim.org.uk](http://www.foim.org.uk)**



## Eighty Ipswich Portraits

### Samuel Read's early Victorian sketchbook

Wednesday 15 February 2023

6.45pm for 7.00pm

#### Online Event on Zoom

#### Cost - £5 per connection (includes multiple viewers)

Payment details are on p23, add the reference ONLINE. Please confirm by emailing [contact@foim.org.uk](mailto:contact@foim.org.uk) and we will send you the meeting ID and password. On the night you will be admitted from the virtual waiting room, and please initially mute your microphone, though of course there will be an opportunity to ask questions later.

We can't usually hold "in-person" talks during the darker winter months, so we are really pleased that we can stay connected online. This year our Chair Richard Wilson will be sharing with members a close-up view of one of the Museum's latest FoIM funded acquisitions – Samuel Read's 1837 Memoranda or sketchbook in which he depicted many of Ipswich's notable, curious or engaging personalities.

Read would go on to become a prolific and popular watercolourist, and a regular contributor to the *Illustrated London News*. As John Blatchly says in his 1980 book of the same name, these youthful sketches of his contemporaries "must double the number of available portraits of Ipswich notables in the era before photography". Whilst still a sixth-former Richard Wilson assisted Dr Blatchly in his research, and so has had a long affinity with these artworks and with the artist's vivid insights into town life.



# FoIM Event

## Spirit of Place

Artists and landscapes, past, present and future. Author Susan Owens in conversation with Lord Deben

**Thursday 30 March 2023**

6.30pm for 7.00pm

**Venue - Christchurch Mansion**

**Cost - Friends £8, Guests £12 (incl. refreshments)**

Booking via [contact@foim.org](mailto:contact@foim.org). See p23 for payment details, please add SPIRIT for reference.

We are honoured to welcome two very special speakers for this event which directly responds to the *Landscape Rebels* exhibition (which closes on 16 April). Susan Owens is the acclaimed author of *Spirit of Place: Artists, Writers & the British Landscape*, named one of the Best Art Books of 2020 by *The Sunday Times*, that offers a panoramic view of the British landscape as seen through the eyes of writers and artists from Bede and the poet of *Gawain* to Gainsborough, Austen, Turner and Constable, Paul Nash, Barbara Hepworth and Robert Macfarlane. Susan will open the evening by sharing with us how our landscape has been framed, reimagined and reshaped over many centuries by countless generations of artists.

But how will the artists of the future respond to landscapes now threatened by climate change and man's (often malign) influence? Lord Deben, former Secretary of State for the Environment and current Chairman of The Climate Change Committee, will engage in a conversation with Susan to explore the themes that may emerge over the coming years in response to the changing environment. Are artists merely chroniclers, or can – should? – they play their part in creating a sustainable future for our planet?

**Early booking is recommended for this event.**



# Landscape Rebels Private View

by Richard Wilson

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It has become one of the features of a Friends' membership that we are able to enjoy privileged private views on the first Monday of each special exhibition when the Mansion is otherwise closed. On 24 October many of us were delighted to be joined by Art Curator Emma Roodhouse who guided us through the rather wonderful *Landscape Rebels* exhibition that adorns the walls of the Wolsey Art Gallery until 16 April.

This was a special chance to hear Emma's rationale behind the displays, and to get up close to some masterpieces, notably Turner's *Walton Bridges* that the Friends helped bring to Ipswich and which forms the centerpiece of the exhibition. It is a sumptuous display, and everyone I spoke to afterwards (as we enjoyed a cup of tea and a slice of cake in the Great Hall) had their own favourite pieces. For me the end wall which juxtaposes Constable, Turner, Monet, Julia Heseltine and Jelly Green matches anything one might see anywhere in the world. Another triumph for Emma, for the exhibitions team (congratulations on yet another gorgeous choice of wall colour!), and indeed for you, our members, without whose support these exhibitions really would not take place.



# Friends Visit to Munnings Art Museum

by Richard Wilson

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In September a group of Friends enjoyed a privileged visit to the Dedham home of Sir Alfred Munnings. Castle House (we learnt that there had never actually been a castle there!) was closed to the public, so we had this magnificent house to ourselves. We were greeted by the museum's Director Jenny Hand who handed over to Dr Bill Teatheredge, an expert on the Suffolk artist whose humble beginnings as a miller's son from Mendham didn't prevent him from becoming one of the most establishment art figures of the first half of the twentieth century.

The story began in the special exhibition that focused on



Admiring Munnings's mould for his fine statue of Lieutenant Horner designed by Sir Edwin Lutyens.

Munnings's early work producing advertising posters. This revealing display unearthed many delights, notably some early impressionistic works that had echoes of Renoir and Monet. We learned how, despite the loss of an eye pierced by a thorn at the age of 20, Munnings established himself as an accomplished artist and astute businessman, whose works reflected – indeed fed – the passions of the day, bringing him wealth, status and fame. And yet what I will take from the visit was a slight sense of regret that this dedication to “fashionable art” (gypsies, racehorses, hunting) derailed him from what might have been his real genius, capturing fleeting moments in time, most evident in his mesmerising *Mrs J.V. Rank at Druids' Lodge by the swimming pool* (that seemingly fuses Hopper and Hockney in a style all his own), or my other favourite picture of the day, *The White Canoe*.

The house itself played an important part in Munnings's career, and it was special to spend time in his studio where we could not only view his paint covered smocks and easels but also admire

some impressive sculptures, notably the mould Munnings fashioned to commemorate one Lieutenant Horner on horseback. After the tour concluded we repaired next door to the museum's café for a convivial and tasty lunch. Thanks go to the team at Castle House, and to Erica and Jean for their impeccable organisation of another hugely enjoyable FoIM event.



The fascinating exhibition of Munnings's early advertising work.

## Pierhead Paintings and the unveiling of the restored Porcellis masterpiece

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On 7 October we were delighted to welcome Des Pawson for a fascinating event focussing on his collection of pierhead paintings that the Friends have recently acquired for the Museums.



*Competitor*, built Read & Page, Halifax Yard, Ipswich, 1840.

The evening opened with Emma Roodhouse putting the paintings in context and sharing with us some of the other noteworthy nautical artworks in the collections. Des, one of the world's foremost authorities on knots and sailors' ropework, then gave us an entertaining and informative guided tour of the paintings, the ships and the once extensive shipbuilding industry of the town.

We also had the opportunity to view the restored nautical scene by Jan Porcellis (1584-1632) that has been painstakingly restored by Nicola Evans of KSH and that now features magnificently in the *Landscape Rebels* exhibition.

# Friends Visit to The Hold

by Richard Wilson

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On 8 November, 21 Friends took the opportunity to have a behind-the-scenes visit to The Hold, Suffolk's new archives and heritage centre on the Waterfront. Senior Archivist Bridget Hanley was our guide, leading us past Valerie Irwin's majestic charcoal depictions of dockland demolition, through the magnificent John Blatchly Local Studies Library, into the heart of the building, the strongrooms. Here we learned about the more than 11 miles of storage, with items dating from 1119 through to the latest digital offerings "ingested" into the collections. We then enjoyed a fascinating tour of the current temporary exhibition that focuses on the children's books printed by Ipswich firm W.S. Cowell. Memories were stirred by seeing copies of *Orlando* and *Tiny Tim*, many printed using the patented Plastocowell process. The Hold is a wonderful addition to the Ipswich cultural and heritage offering – be sure to pay it a visit.

## New Members & Angels

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### We warmly welcome our new members

Ann & Terry Cloke

Isla & John Clough

Liz Cooper

Claire & Ken Davies

Victoria Parker-Jervis

Gale Pryor

Sue Wallace-Shaddad

Andrew Walsham

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### We are very grateful to all our new Angels

Rowell Bell

- 2 Angels

In memory of Her Majesty the Queen,  
HRH Prince Philip, Duke of Edinburgh,  
Paul Bruce and Freddie and Cosmic Bob,  
his beloved cats.

Giles Richardson

- 2 Angels

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## Do You Believe in Angels?

We at FoIM certainly do, with over £20,000 raised for conservation, exhibitions and acquisitions since 2018 from our Choir of Angels, both corporate and individual. We hope as many of you as possible will visit the latest Angel and members conservation project, the rare Dutch masterpiece by Jan Porcellis which is currently showing, in all its glory, in the *Landscape Rebels* exhibition in the Wolsey Gallery, Christchurch Mansion.

The committee will be deciding on the next Angels project together with the Museum staff and we will be sending out an email to update you towards Christmas or the New Year. Go to our website [www.foim.org.uk](http://www.foim.org.uk) and click on the Angels and Giving button – you can give through a safe and secure online portal called Total Giving and you will see the button at the bottom of the page. This is linked to PayPal but you do not have to have an account and you can add gift aid which gives us an extra 20% on your donation. Alternatively, you can email [contact@foim.org.uk](mailto:contact@foim.org.uk) to arrange a payment. Every penny we raise for the Museums is hugely appreciated.

We are thinking about an Angel option to remember a beloved pet – on the website and in the newsletter, so please let us have your views on this. It will be the same as remembering someone who has died and was very special to you - £10 – and you can guide us with the wording. Let us know what you think at [contact@foim.org.uk](mailto:contact@foim.org.uk)

# Conservation Corner

by Robert Entwistle

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For the foreseeable future staff, volunteers, and I will be packing the Museum and putting objects in boxes. We have to be packed and out by the middle of next year. Some of the visitor services staff have made a “crack” decant team with Carrie at the head.

Correx plastic sheeting is cut to make bespoke boxes for the more fragile items, and we are packing pots etc into cardboard boxes with info and images on the front. So far the special forces decant team has packed the Anglo Saxon display and are now half way through Egyptians.

Powered by biscuits, sausage rolls and doughnuts we are making good time, thanks to Carrie, Tim, Caleb, Ashley, Peter Michael and Allan and Stella our conservation volunteers. Go team decant!

Normal work is carrying on. Rowell has moved on from cleaning Somali swords to cleaning the brass on display in the Mansion. It is shinier than swords and give him more bang for his buck in appreciation. Loads more tarnished coal scuttles where they came from.

The flint project is continuing. Sheila and Stefan are continuing

to photograph measure and and itemise the flints. Next year the flint store will move from the cellar to the Art School with the insects herbaria and geology. We hope this will happen as soon as the roof is repaired.

Stella has completed work on a collection of herbaria specimens. They have been removed from acidic paper and old perished plastic wallets onto new acid free paper with all their information attached. She is hopefully moving on and helping Simon Jackson with packing his collections of natural history.

Sorry for the quick and brief report but I’ve got boxes to pack.



Caleb making a bespoke box for Anglo Saxon spearheads.





Peter packing the Ipswich Ware case.



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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

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# My Favourite Thing

by Supi Krishna

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## Afternoon Tea

***“There are few hours in life more agreeable than the hour dedicated to the ceremony known as afternoon tea.”*** Henry James

Afternoon tea, is surprisingly, a relatively new tradition!!

Whilst the custom of drinking tea in China dates back to the third millennium BC, it was popularised in England during the 1660s by King Charles II and his wife the Portuguese Infanta Catherine de Braganza. It was only in the mid 19th century that the concept of ‘afternoon tea’ first appeared. This practice can be attributed to Anna, the seventh Duchess of Bedford, in the year 1840. The Duchess would become hungry around four o’clock in the afternoon and asked that a tray of tea, and bread and butter be brought to her. Afternoon tea soon became a fashionable social event. During the 1880’s upper-class and society women would change into long gowns, gloves and hats for their afternoon tea which was usually served in the drawing room between four and five o’clock.

Traditional afternoon tea consists of a selection of dainty

sandwiches, scones served with clotted cream and preserves. Cakes and pastries are also served. Tea grown in India or Ceylon is poured from silver tea pots into delicate bone china cups.

Nowadays however, in the average suburban home, afternoon tea is likely to be just a biscuit or small cake and a mug of tea, usually produced using a teabag. Sacrilege!

To make the afternoon tea a ritual, and a pleasure, one must of course have bone china cups and saucers and even tea pots and milk jugs and sugar basins. Plates of various sizes are also needed for the serving and eating of the sandwiches and scones and cakes.

English Fine bone china is a premier material for tableware, in daily use throughout the world, and also, in its finest form reserved for the most aristocratic tables and great state occasions.

The inventor of Fine bone china was Josiah Spode of Stoke, not Wedgwood as it is sometimes claimed. Whereas porcelain was in use elsewhere in Europe, Spode used china clay and Cornish stone and 45% to 50% calcined bone.

Most of the manufacturers of china clay tableware use this formula although their glazing techniques vary.

The Mansion can boast of a modest collection of bone china tea sets that would make the ritual of afternoon tea a delight.

It is also interesting to follow the development of ceramic tableware from earthen pottery to stoneware and earlier ceramic forms. Suffice it to say that the earliest porcelain of quality was being produced in China and although an attempt was made by the German, Meissen brand, to equal this, it was not until

information on the process was obtained by some 'questionable means' from China that factories in Europe were able to develop porcelain of quality. In Europe this was by Meissen, Sevres and Delft. In England the process was further changed and improved by Josiah Spode, and many other brands followed – too many to mention here!!

On display in the Ceramics Room of the Mansion are examples of stoneware, salt glazed porcelain, tin glazed porcelain and bone china etc., and these are some of my favourite things.



Lowestoft Porcelain in Christchurch Mansion.



Pottery in Christchurch Mansion.

# Rare Roman Anchor found at sea

by **Anna Mercer** (with thanks to Brandon Mason of Maritime Archeology Ltd)

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Visitors to Ipswich Museum on Tuesday 27 September were able to see a rare Roman anchor which was discovered during the construction of the East Anglia One windfarm site off the coast of Suffolk. The anchor has now returned for a further period of conservation at the Mary Rose Trust in Portsmouth. We expect the anchor to be returning to Ipswich Museum, where it will be included in a new display as part of the Museum's current Redevelopment Project.

The iron anchor found by ScottishPower Renewables during the construction of the East Anglia ONE offshore windfarm is currently believed to be a rare example of a Roman or possibly late Iron Age anchor, somewhere between 1,600 and 2,000 years old. Due to the size of the anchor, it has been estimated as belonging to a 500-600 ton vessel - a significant size of vessel for this early period.

There are currently only three pre-Viking anchors known from northern-west European contexts: at Bulbury Camp (excavated in 1881 and likely to date to the 1st century AD), Priestsid (found in

2019 - date not confirmed) and Nydam in Denmark. Only the first two of these still survive. No such anchors have been recovered from marine contexts outside the Mediterranean - which would make this anchor the first discovery of its kind from Northern seas.

The anchor has undergone conservation by the Mary Rose Trust which has allowed for a greater understanding of it. The current length of the anchor is 2.36m - but the anchor head is broken - so there is no surviving loop or eye for an anchor rope. The shank is square with a slightly pointed crown and straight arms that sweep upwards (one of the arms was already broken prior to retrieval).

While robust iron anchors of the 18th and 19th centuries are relatively common, this iron anchor is of a type and shape that is likely to be of pre-Viking origin. The pointed crown and rectangular cross-section are all characteristic of a Roman anchor.

During the Roman occupation of Britain, from AD43 to AD410, there were advances made in the design of Roman ships for

safer travel across the turbulent and sometimes violent seas of the English Channel. Ships were constructed with shallow hulls that would enable the navigation of coastal waters, and high bows and sterns to traverse heavy seas. The ships used at this time would have been a combination of warships and merchant/transport ships.

A range of merchant vessels was used throughout the Roman empire with cargo carrying capacities ranging from 70 tons to 600 tons. Merchant vessels were much larger than warships and, to maximise cargo space, did not have teams of rowers in addition to sail power. Records of these ships outside Mediterranean waters are sparse, but there are examples including a graffito of a Corbita – a large merchant ship – in a Gallo-Roman house in the French town of Cucuron. There are a few examples of shipwrecks of Romano-Celtic build from northwestern-Europe. One is that of a ship discovered along the River Thames at Blackfriars in London which has been dated to the middle of the 2nd century AD. Evidence of shipworm in the hull timbers shows that it had been a seaworthy vessel. Another is a Roman ship of the 1st century BC wrecked off the coast of Gaul, which was 130 feet long with an estimated capacity of 440 tons.

Maritime archaeology specialist, Keith Muckelroy, writing in 1978, highlighted how unusual a find of an early anchor around Britain, such as this Suffolk one, would be:

*The chances of ever identifying an Iron Age anchor in British or northern French waters would seem to be remote, since one would only have survived over such a period in very exceptional circumstances*

Its discovery off the coast of Suffolk is testament to the long history of North Sea trade between Suffolk and the Continent – a trade on which the port and town of Ipswich was founded in the Anglo-Saxon period: and of course to the careful maritime archaeology work undertaken alongside the construction of the East Anglia One windfarm site.



The anchor after initial conservation at the Mary Rose Trust in Portsmouth.

# Friends Subscription Renewals

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## Friends Subscription Renewals are due on 1 January 2023

All of our Friends are very important to us. In these challenging times, your continued support has made a substantial difference to the Museums. Thanks to your generosity we can respond to Museum proposals for acquisitions and conservations, and facilitate exhibitions by paying for framing, transport, restoration and other display costs.

By simply renewing your membership, at the same rate, you can continue to help our excellent Museums.

You can of course also become an ANGEL, which at the top level includes membership for a year. To do so please email [contact@foim.org.uk](mailto:contact@foim.org.uk) or visit [www.foim.org.uk](http://www.foim.org.uk) and look under “Angels and Giving”.

### What to do Next?

Please do nothing if you pay by standing order, are an Archangel or Angel, joined after 1 August 2022 or are a Corporate Member.

Otherwise, to renew see **How to Pay Us** opposite.

**Individual membership - £12**

**Household - £15 (two or more people at the same address)**

**Student - (under 25) £3**

## A PEEP INTO THE PAST

The daily free tours “A Peep into the Past” have finished for the winter months and will start again in March. Private and group guided tours are still available by prior arrangement.

**For more information email : [contact@foim.org.uk](mailto:contact@foim.org.uk)**

# How to Pay Us

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- **Bank Transfer** - please use your name and what the payment is for 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
- For membership renewals, please set up a standing order - forms can be sent to you.



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Controversy has surrounded the recent round of funding announcements from Arts Council England, as many (particularly London-based organisations) have seen their support slashed or even cut completely. It is therefore particularly good that amidst this flurry of bad news is the announcement of an enhanced grant to CIMS of £1,194,048 over three years (2023-2026). This is great news for our Museums, as it will help ensure a major exhibition every year in Ipswich (such as the tremendous *Landscape Rebels* at the Mansion until April next year, below) and the continued award-winning support that CIMS undertakes with children and young people.

CIMS has maintained its coveted National Portfolio Organisation (NPO) status and has been awarded a higher band which will see it receive nearly £200,000 more every year. Competition for the fund was extremely fierce given the current economic climate and CIMS were up against bids from other museums, libraries and



arts organisations across the country. Our Portfolio Holder Carole Jones said: “We received this funding increase because of the fantastic work our museum staff do. Many museums will have applied, so I want to express my thanks and gratitude to everyone in the Colchester and Ipswich Museums service for this success.”



## The Friends of the Ipswich Museums

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