

SIR JOHN SOANE'S MUSEUM

NEWSLETTER NO.18

SUMMER 2008

Letter from the Director

OPENING UP THE SOANE

Last month, we launched the *Opening up the Soane* Restoration Appeal at a special press breakfast held here at the Soane Museum. Architectural writer, historian and broadcaster Dan Cruickshank joined us to help launch the Appeal. Dan is a Soane enthusiast and a long-term supporter of the Museum – so his support and encouragement was a most fitting send off for our campaign.

Opening up the Soane is without doubt the most ambitious fundraising campaign ever embarked upon by the Museum. The project comprises a series of fifteen linked interventions, including opening up the entire No.13 second floor to reveal Soane's private apartments, putting on display more of the Museum's hidden treasures, a new exhibition gallery and better visitor facilities such as a shop, cloakroom, lavatories and improved disabled access, as well improving the way we care for the Museum's building and collections overall. The composite image reproduced below, which is made up of original watercolours painted by C J Richardson in 1825,

shows just some of the Soanian interiors and features that will be recreated.

Most importantly, our proposals will help us to reduce the potential damage caused by the 93,000 visitors the Soane now receives each year, which in time would otherwise literally wear the Museum away. Many people think Sir John Soane's Museum has remained unchanged for nearly two hundred years. This isn't actually so – the Museum has always had to change and adapt to cope with its visitors. Quite simply, the *Opening up the Soane* project will enable the Soane Museum to survive. Doing nothing is not an option. What is important is that we safeguard – and enhance – the unique atmosphere of the Soane.

Achieved in stages, whilst still keeping the Museum open to the public, we estimate that the *Opening up the Soane* project will take four years to achieve and will be completed in 2012. It will also cost a great deal of money – £6.3 million. This is why, in June 2008, Sir John Soane's Museum applied for



Watercolours c.1825 illustrating rooms on the second floor of No.13 and elsewhere that require restoration

a £3.3 million grant from the Heritage Lottery Fund in order to provide for just over half the funds needed to save the Soane for posterity. Sadly, we were turned down.

Naturally, we were very disappointed that our application was unsuccessful. Our project was described by the HLF as 'faultless', and 'intelligent and of high quality', but it was unable to help us due to limited funding. In what must have been a very difficult meeting, thirteen projects asking for an estimated £35 million competed for a budget of just £7 million. Only two projects got through. Despite this setback, Sir John Soane's Museum is determined to carry out the *Opening up the Soane* project, although without the vital HLF backing this may take much longer to achieve.

The day after this disappointment however, the Monument Trust, funded by the late Simon Sainsbury, announced that they would be giving £1 million towards *Opening up the Soane*. This is the largest single donation from an independent charitable trust that the Museum has ever received in its history.

The day after this, the J Paul Getty Jr Charitable Trust voted the Soane Museum a grant of £125,000 towards reinstating its historic stained glass – part of the *Opening up the Soane* project. The Leche Trust has also generously given £100,000 – its entire budget for a year – towards the recreation of Soane's display of architectural models.

And just two weeks afterwards, an anonymous foundation agreed to underwrite the visitor facilities on the ground floor of No. 12, including the shop and cloakroom, to the tune of £390,000. Other trusts and private individuals are also pledging their support.

So, despite the major setback of the HLF decision, in a matter of six weeks the Museum has already raised almost £2 million towards its goal of £6.3 million. This immensely generous response shows how people care about the Soane.

But without the further funding needed to complete the project, the Museum will continue to deteriorate and suffer from wear and tear. Important Soane interiors and hundreds

of artefacts will remain unseen and the queues outside will continue to lengthen, as well as there being little or no disabled access.

Sir John Soane's Museum is one of London's best loved Museums and is regularly cited by discriminating people all over the world as their favourite museum. The Soane needs your help. This appeal is a gauntlet – a challenge – thrown at the feet of everyone who loves Soane's strange and idiosyncratic creation, and wants it to survive into the 21st century and beyond.

Sir John Soane's Museum may not be large and trendy, but this most British and idiosyncratic of all historic house-museums has a very special place in the hearts of all who know it. Please support the *Opening up the Soane* appeal and help safeguard one of Britain's best-kept secrets.

To find out how you can help, please contact the Development Director, Mike Nicholson, on 0207 440 4241 or email mnicholson@soane.org.uk.



Tim Knox and Dan Cruickshank at the press launch for the Opening up the Soane £6 million appeal

A New Floor of Offices

As part of the preparations for the *Opening up the Soane* project, the upper floors of Nos 12 and 13 Lincoln's Inn Fields – formerly a seedy warren of subdivided offices and defunct staff accommodation – are currently being refurbished. Supported by a generous grant from the Department for Culture, Media and Sport, and by money raised by Sir John Soane's Museum Society, the project includes provision of a new staff kitchen and common room, with shelving to accommodate the voluminous box files containing information on the house and its collections, a reading room and storage for the Soane and Post Soane Archive, a photography room and five new offices for staff members. Surprises

included the discovery of an entire attic room lined with subtle Soane-designed wooden panelling – uncovered in pristine condition beneath layers of wallpaper. The restoration work is being carried out by the building firm of Poultney Gallagher, and is due to be completed on 8 August. Moving staff there will prepare the way for the restoration of Soane's historic private apartments on the second floor of the Museum, as well as greatly improving working conditions for all of us who work here.

TIM KNOX
Director
August 2008

New Acquisitions

Sir John Soane's Museum is a closed collection – almost nothing has been added to the collection and little has been thrown away – but once in a while it acquires objects which have a special significance to the Museum and its collections. Over the last few months two items have been acquired (an almost unprecedented surge of collectomania!) with the help of generous friends of the Museum.

A LOST PORTRAIT OF MRS SOANE

In April 2008 the Museum acquired a small pencil drawing of Mrs Soane. Shown to us as part of a routine enquiry, the work – which is on paper and is enclosed in a smart red morocco leather and velvet case – turned out to be for sale and the Museum bought it for £300.

It turns out to be a lost drawing by John Flaxman, done from the life, and was one of three drawings used by John Jackson as a model for his posthumous portrait of Eliza Soane of 1830. The drawing was purchased with funds made available for the purpose by Todd Longstaffe-Gowan.

TIM KNOX



Pencil sketch of Mrs Soane by John Flaxman

A CURIOUS STAINED GLASS PANEL

The Museum is delighted to report that with the help of a generous donation, it has been able to purchase from Abbot and Holder a full-size drawing of a panel of stained glass which once belonged to Soane, inscribed 'painting on glass, same size, in the possession of J. Soan Esq'. It is in pencil and watercolour and the subject is 'David and Goliath'. The original panel of glass was purchased by Soane on 22 May 1802 at a sale held by a Mr Farebrother, of 'ANTIEN STAINED GLASS . . . among which will be found about Thirty Pieces, which, from their Size and Richness, are well adapted for the centres of GOTHIC WINDOWS . . . The whole recently imported from the Continent'. The sale catalogue survives in the Museum with the prices marked and from this it seems that this panel was Lot 58 and one of the large ones deemed suitable for Gothic windows. Soane paid £3.17.0 for it.

Soane bought the glass on behalf of a client, Mrs Brocas, for the Brocas Chapel in St James' Church at Bramley in Hampshire. The availability of fine sixteenth-century Flemish glass following the upheavals of the late 18th century in continental Europe may have been the catalyst for the creation of this new funerary chapel, designed by Soane. He sent his preliminary designs to Mrs Brocas in May 1801 but it was not until a year later that he was consulting his friend, the antiquary John Carter, about the detailed design of the tracery for the new Gothic window, to be manufactured in Coade Stone. The design of the window was agreed by Mrs Brocas at the end of April 1802 and a few weeks later Mrs Brocas instructed Soane to arrange the purchase of roundels of old stained glass from the Farebrother sale for her chapel.

This drawing is of great importance in proving that Soane not only purchased stained glass 'roundels' (circular panels) for Mrs Brocas' window but also, seemingly, some or all of the



Left: The recently purchased drawing of the antique stained glass panel

Right: The antique stained glass which can still be seen in the Brocas chapel window in Bramley. The David and Goliath panel is third row down, second from the left

large rectangular panels which survive in the Chapel window. The 'David and Goliath' panel must have been in Soane's possession for a short time after the sale in May 1802, and this was presumably when this drawing was made. The panel was then glazed into the window at Bramley. The drawing may well be by John Carter and it is possible that it was one of a set of full-size watercolours of all thirteen large panels. Such

drawings might perhaps have been in preparation for the publication of a set of plates of these pieces, which were, according to the preamble to the Sale Catalogue, 'a most superb, valuable and matchless collection . . . the most masterly drawn and vividly coloured Specimens ever exhibited'.

HELEN DOREY
Deputy Director

The Sarcophagus Project: An Update

As described in the last edition of the *Newsletter*, the great sarcophagus of Seti I underwent a major 'spring clean' in May – a significant restoration project made possible by Supporters' donations. Soane's greatest treasure has now been fully cleaned and its historic glass case – dating from 1866 – has been completely refurbished. The original glass, which had sadly become cracked in places, was successfully replaced with new glass and the panes reputtied to ensure the case became more dust-proof

The sarcophagus is surrounded by marble busts sitting on fluted columns within the heart of Soane's 'Sepulchral Chamber' – a wonderfully picturesque arrangement that also posed a considerable challenge to our conservators! A number of sculptures had to be removed before we could open the case and wheel the two halves apart. Amazingly, after so many years of being closed, the case wheels were still actually able to turn and the two sections of the case were relatively easy to open.

Once the case was open, a team of conservators from Plowden and Smith, led by Kevin Smith, removed the old glass – keeping a sample pane for the Museum's archive – and took measurements for the new glass, which was slightly different for every pane. We discovered that the gradual warping of the metal structure of the case meant that one of the largest panes had to be 'cast' from the original panel to achieve an exact match to the frame that had become distorted over time.

The sarcophagus was then cleaned by Jane Bush and Tracy Sweek from the British Museum Conservation Department.

The last time Seti's coffin received a 'wash' was in 1974, when the then Inspector, Dorothy Stroud, donned a blue plastic mac and Wellington boots and climbed inside the sarcophagus so that she could clean it using a 'weak solution of Daz' – as recommended at the time by the British Museum!

Today however, the cleaning of the sarcophagus was only begun after thorough tests with both dry and wet treatments. As a result the decision was made to use three techniques. First of all, loose dirt needed to be removed using soft (pony-hair) brushes and vacuums. All the surfaces were then cleaned using 'wishab' sponges – rather like using very soft particles of eraser – to lift off any remaining loose dirt. The sarcophagus was then brushed and vacuumed again to remove any residues. Egyptian alabaster is extremely sensitive to water and is in fact water soluble. Therefore, for the third stage of cleaning, all the flat surfaces of the sarcophagus were cleaned with 'acetone', using cotton wool swabs and avoiding the incised hieroglyphs. At first sight, the hieroglyphs appeared to be filled with dirt, but we now know that they were originally filled with Egyptian Blue pigment. The infill also has the additional benefit of enabling the symbols to be easily read, so removing it might have compromised the clarity of the images.

At this point, we employed the help of Janet Ambers of the British Museum to take samples of the various pigments present in the hieroglyphics on the surfaces of the coffin. Her colleague, Giovanni Verri, also carried out an infra-red photographic survey of the sarcophagus that would enable us to identify any remaining Egyptian Blue. Incredibly, his photography did reveal numerous remnants of the original infill – all of which appeared like dirt to the naked eye.



Jane Bush cleaning the sarcophagus



The sarcophagus after cleaning. Photo: A C Cooper

Sadly, the areas on the exterior of the sarcophagus where we thought we could detect further examples of surviving Egyptian Blue turned out to be remnants of late nineteenth-century experiments with modern blue pigment – carried out by the then Curator, Joseph Bonomi (Curator 1861–78).

While the sarcophagus was uncovered, we took the opportunity to simulate, very late at night, the effect that might have been created in March 1825 for three evening parties at which Soane invited guests to ‘view the sarcophagus

by lamplight’ (an account of Soane’s famous ‘sarcophagus parties’ follows). Newspaper accounts suggest that the coffin glowed red – probably with lamps inside it. We repeated this experiment – with quite spectacular results which were photographed by A C Cooper and filmed by Luke Allen. These images will be used in Dr John Taylor’s forthcoming book on the Sarcophagus of Seti I, being published by the Museum. We hope to have some footage on the website in due course.

HELEN DOREY

From the Curators’ Archive

Deputy Director, Helen Dorey’s account of Soane’s acquisition of the sarcophagus, first published in the Georgian Group Journal, 1991

The sarcophagus of Seti I was discovered in 1817 by Giovanni Belzoni, the Italian strong man turned Egyptologist, in the Valley of the Kings in Egypt. Soane was deeply interested in the discovery from the outset and he made a number of visits to the British Museum in order to see the sarcophagus where it was exhibited after its arrival in England in 1822. When the British Museum decided against purchasing the sarcophagus on account of the asking price being as much as £2,000, Soane’s offer to purchase the sarcophagus for the same amount was accepted. On May 12 1824, Soane’s *Notebook* happily records, ‘Sarcophagus brought this day’. *The Sun* on May 15 noted, ‘On account of its magnitude it was necessary to make a wide opening in the back of [Mr. Soane’s] house’. The sarcophagus was lowered down through the dome from the ground floor probably using ropes attached to metal cramps (which to this day can still be seen in the backs of

the four dome piers) and placed in its present position.

This acquisition was Soane’s greatest coup as a collector. It eclipsed all his other purchases and cost more than any of them. As soon as he saw it he must have known that it would make an ideal centrepiece for his museum. He referred to his own ‘melancholy and brooding’ temperament and seems to have revelled in the morbid and funereal. Right from its inception he had envisaged a mausoleum and catacombs in the crypt area of the museum and the acquisition of the sarcophagus provided the ideal focus for this area.

On March 23, 26 and 30 1825, Soane decided to throw open his house for *three* receptions in honour of the sarcophagus. As all the bills still carefully preserved in the Soane Archive testify, the preparations for these parties were meticulous. Even Soane’s students were engaged in arranging drawings and writing out invitations! More than 890 people were invited to view ‘The Belzoni Sarcophagus and other antiquities . . . by lamplight’, at 8 o’clock on one of the three evenings.

The most elaborate planning was that of the lighting in the museum for the parties. Soane himself gave very precise instructions about the placing of the 8lb of wax lights and 3lb of wax candles he purchased to go inside 182 glass bucket lamps, 74 glass barrel lamps and 108 lamps, chandeliers and candelabra as well as various other types of lighting that were all either placed or suspended around the ground-floor rooms and in the basement. Soane was very keen that his house was lit to exploit to the full all the contrasts of light with gloom around the house and to create the maximum romantic atmosphere in which to appreciate the sarcophagus.

All three evening parties were widely reported in the newspapers, which all noted the presence of ‘distinguished fashionables and literary characters’; ‘persons versed in antiquarian lore’; MPs and Royal Academicians as well as ‘private friends and elegant females’. The grandest of the three occasions was undoubtedly held on Saturday March 26. A marvellous description of this reception survives by Benjamin Robert Haydon, the diarist, writing to Mary Russell Mitford: ‘The first person I met . . . was Colridge . . . [then] I was pushed against Turner, the landscape painter with his red face and white waistcoat, and . . . was carried off my legs and irretrievably hustled to where the sarcophagus lay. Soane’s house is a perfect labyrinth . . . It was the finest fun



Section through the Dome area and basement of Sir John Soane’s Museum, September 9th 1825 by J M Gandy

imaginable to see the people come into the library after wandering about below, amidst tombs and capitals, and shafts, and noseless heads, with a sort of expression of delighted relief at finding themselves again among the living, and with coffee and cake. Fancy delicate ladies of fashion dipping their pretty heads into an old mouldy, fusty, hieroglyphicked coffin, blessing their stars at its age, wondering whom it contained and whispering that it was mentioned in Pliny. You can imagine the associations connected with such contrasts. Just as I was beginning to meditate, the Duke of Sussex, with a star on his breast, and an asthma inside it, came squeezing and

wheezing along the narrow passage, driving all the women before him like a Blue-Beard, and putting his royal head into the coffin, added his wonder to the wonder of the rest.'

Today, the tradition of Sir John Soane's famous party is kept alive at the Museum with the holding of its own 'Sarcophagus Party' each May. This is now one of the museum's key fundraising events.

A more detailed account of Soane's acquisition of the sarcophagus can be found in the Georgian Group Journal, 1991

Exhibition News

Our recently opened summer exhibition 'The Neues Museum, Berlin: Restoration, Repair and Intervention' is already proving to be a critical success, with front cover coverage in the *Architects' Journal*. This project is one that is very close to the heart of the architect who has undertaken it – David Chipperfield. The exhibition focuses upon the innovative, 'philosophical' approach he has used, together with conservation architect Julian Harrap, to answer the need to restore this important and rare survival of a German nineteenth-century 'palace' museum interior, originally built from 1841 to 1859 by the German architect Friderich August Stüler.

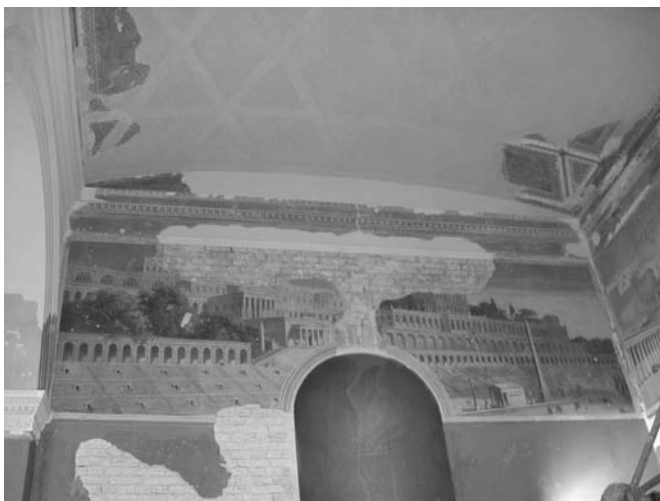
A series of six working drawings, from the Berlin Office of David Chipperfield Architects, form the centre of the displays, which also include beautifully and precisely crafted architectural models and a series of detailed historical prints on loan from the Kunstbibliothek in Berlin. The latter were commissioned by William I, King of Prussia and later Emperor of Germany, in 1860 as part of a luxury portfolio of prints to celebrate the completion of the Neues Museum. The six drawings are not highly polished presentation renderings; they are very much working drawings that reveal a fully resolved solution to an architectural problem. This is perhaps

what makes them so fascinating. The drawings include annotations made by the architects as the project developed, giving the viewer a glimpse of how the architects discovered and then revised their solutions to specific problems. Even the coffee rings left by the mugs used by the architects during one of their many late-night brainstorming sessions over the project are on display! The drawings very directly show the thought processes that David Chipperfield and his Berlin office were constantly exploring.

The question of how far a restoration project, such as that of the Neues Museum, can be seen to represent the original fabric of a historical building has certainly engendered a lively debate both in Berlin and here at Sir John Soane's Museum! This question was touched upon in the opening speeches given by Tim, David, Julian and the Director of the Neues Museum. The debate was continued in a special round-table talk, held at the Museum, between David Chipperfield, Julian Harrap, Adam Caruso of Caruso St John Architects and Nikolaus Berman, Architecture critic of the *Berliner Zeitung* and member of the Berlin committee charged with overseeing conservation – the Landesdenkmalamt. The quite lively discussion was held in front of an audience invited from the members of the architectural press and was moderated by Hugh Pearman, editor of the *RIBA Journal* and architectural critic for the *Sunday Times*.

With the coming of autumn we can also look forward to Professor Alan Tait's seminal overview of the impact that the Grand Tour had on the development of the Robert and James Adam's architecture. The exhibition will draw on some 100 objects taken from the Museum's collections, the majority of which have never been included in previous exhibitions on the Adam brothers. It will also examine how Robert Adam appropriated the drawing styles of his teachers whilst in Rome – such as Clérisseau. A marvellous opportunity to evaluate the impact of antiquity and continental draughtsmanship on these two most British (or perhaps some might argue, Scottish!) of architects.

DR JERZY J KIERKUC-BIELINSKI
Exhibitions Curator



The west wall of the Roman Room in The Neues Museum, Berlin (current state)

Soane Travels

In the footsteps of . . . travel news from 'Soane Travels', Sir John Soane's Museum Foundation, USA

It all started over fifteen years ago when a group of American supporters came to London to explore the world of Soane. Since then, 'Soane Travels' has blossomed into an active and exciting travel programme that focuses on architecture, design and interiors, not to mention the enjoyment of great foods, great gardens, great art and more! One of the hallmarks of Soane Travels is having access to private residences, private spaces and private people – be it houses not usually open to the public, private collections, or visits with curators and home-owners – all containing extraordinary art works, amazing architecture and not-to-be-forgotten stories.

Study trips like this are becoming ever more popular and many groups now offer them. Over the years, however, the Soane Foundation has carved out its own niche in this market and has acquired a loyal group of repeat travellers, almost like a travel club. These trips, besides being fun, are a great way to share interests with like-minded travellers, and they provide a key source of donor support through contributions to the Soane Foundation as part of each trip.

Where Sir John went and what he saw, or would have liked to have seen, are always forefront in our planning. However, with such a loyal group of travellers, we have had to expand our travels into the footsteps of other great architects such as Andrea Palladio, Robert Adam, Karl Friedrich Schinkel, Charles Cameron, and Francesco Bartolomeo Rastrelli. Destinations have also expanded beyond England and Italy to include Germany, Portugal, Scotland, Spain, Sweden and Russia – all great places to explore the neo-classical world.

In 2009, Soane Travels will take its greatest leap into unexplored new worlds as it heads to the Southern Hemisphere – to Argentina and to South Africa – two places greatly influenced by the architecture of the British Empire.

In May 2009 Soane Travels will explore Buenos Aires in Argentina – often called the Paris of South America for its beautiful architecture and forward thinking urban planning. Following six nights in Buenos Aires, three nights will also be spent visiting the colonial towns of the north. Whilst in South Africa, Soane Travels will also be exploring the Historic Houses of Cape Town and Stellenbosch.

The Soane Foundation welcomes members and supporters of the Museum to join us on our future adventures! For more information on either of these trips, or other future trips, please contact Mike Nicholson (020 7440 4241, mnicholson@soane.org.uk) or Claudia Celder (020 7440 4240, ccelder@soane.org.uk). We'd love to see you there!

CHAS A MILLER III

Executive Director

Sir John Soane's Museum Foundation



Entrance to a mansion built in the traditional Cape Dutch Style, Vergelegen, Western Cape Province, South Africa

Moving the Research Library: An Update

The process of moving the Museum's Research Library from the first floor of No.12 Lincoln's Inn Fields to its new home on the first and second floors of No.14 is now nearing completion.

The most spectacular part of this happened on 21 April, a day now known in the Museum simply as 'Crane Day', when our builders, Fullers, removed windows in the new and old libraries so that the largest pieces of library furniture, the bookcases and plan chests could be moved by crane from the windows of No.12 and swung in a graceful arc over the road through the windows of No.14. We were fortunate in being able to block the road as Thames Water were already digging up the road to replace a Victorian water main.

After the careful restoration of the furniture by Arlington

Conservation, all the historic material, books, and drawings were moved across to No. 14 and have been returned to their appropriate shelves and drawers. The opportunity was taken to put the all the drawings that have moved, the vast majority of Soane's collection, into new folders, vital preventative conservation which will help preserve the drawings for many years to come.

On the second floor the specially commissioned cabinets, designed and made by Senior and Carmichael have been delivered and assembled. They now contain one of the greatest treasures of the Museum, the 9,000 drawings by Robert Adam, his office and circle. This also represents an great improvement in storage. The 57 volumes of drawings are now stored horizontally, not vertically as they were in the

converted wardrobe they previously occupied. A new plan chest now houses drawings previously in a selection of dilapidated solander boxes.

New bookcases, designed by Lyall Thow of Julian Harrap Architects to be sympathetic to Soane's architecture, will house the modern library which was moved at the end of July. Old Mahal carpets have been laid on the floors, and pictures are being hung on the walls to complete what will be a spectacular working environment for our library visitors.

Now we have access to the collections, we are pleased to be able to welcome visitors again to the library. We have already had our first group visit to the Adam Study Centre – a group from the Cooper Hewitt Museum in New York – and our first visitor, a member of the curatorial team from Harewood House, looking at some of the 176 Adam drawings we have for that house.

STEPHEN ASTLEY
Drawings Curator



A hired crane moving furniture into its new location at No.14

Education

The Education Centre in the basement of No.14 Lincoln's Inn Fields is now being used regularly for practical workshops. In April, students from the Motley Theatre Design course spent two weeks based in the Education Centre, creating individual responses to the Museum in the form of models. These were then displayed together as an interlocking installation in No.14. The addition of Saturday workshops to the adult art workshop programme has helped to develop a new audience for these activities. Particularly popular workshops have included an oil painting workshop focusing on Hogarth, 'Become a Soane Architectural Student for the Day' where participants had the rare opportunity to work in Soane's Upper Drawing Office and 'Drawing Soane's London', during which the group visited the Museum and the Bank of England. The next adult art workshop programme will run from October 2008 until July 2009 and will start with free activities as part of the Big Draw. Details of the workshops will be posted on our website or please join our mailing list by calling Beth Kingston on 020 7440 4254 or emailing: bkingston@soane.org.uk.

For schools there have been new workshops offered over the summer term. Janey Monahan has developed a new tour for schools which focuses on rocks and soils, a key aspect of the Science Curriculum. During June, Beth Kingston worked with the Manga Publishing House, 'Self-Made Hero', and Manga artist Mustashrik Mahbub to run five free workshops for groups of Gifted and Talented pupils aged 13–15 from local schools. Pupils studied Hogarth's 'A Rake's Progress' and then spent the day adapting and modernising the story, which they then retold in a Manga style.

The workshops were very well received and the Education Department is now hoping to raise funds in order to be able to run more workshops in future.

The department has also been busy running family activities, including holiday workshops for children. During the Easter and half-term holidays, children have attended workshops to make Egyptian amulets, Soanean shoe-box rooms and moulds and casts, whilst in August 'Building Olympics' and 'Creative Kaleidoscopes' workshops have also been organised for children.

BETH KINGSTON AND JANE MONAHAN
Museum Education Team



Children taking part in a 'Manga' workshop, as part of a series of workshops organised in collaboration with the Manga Publishing House