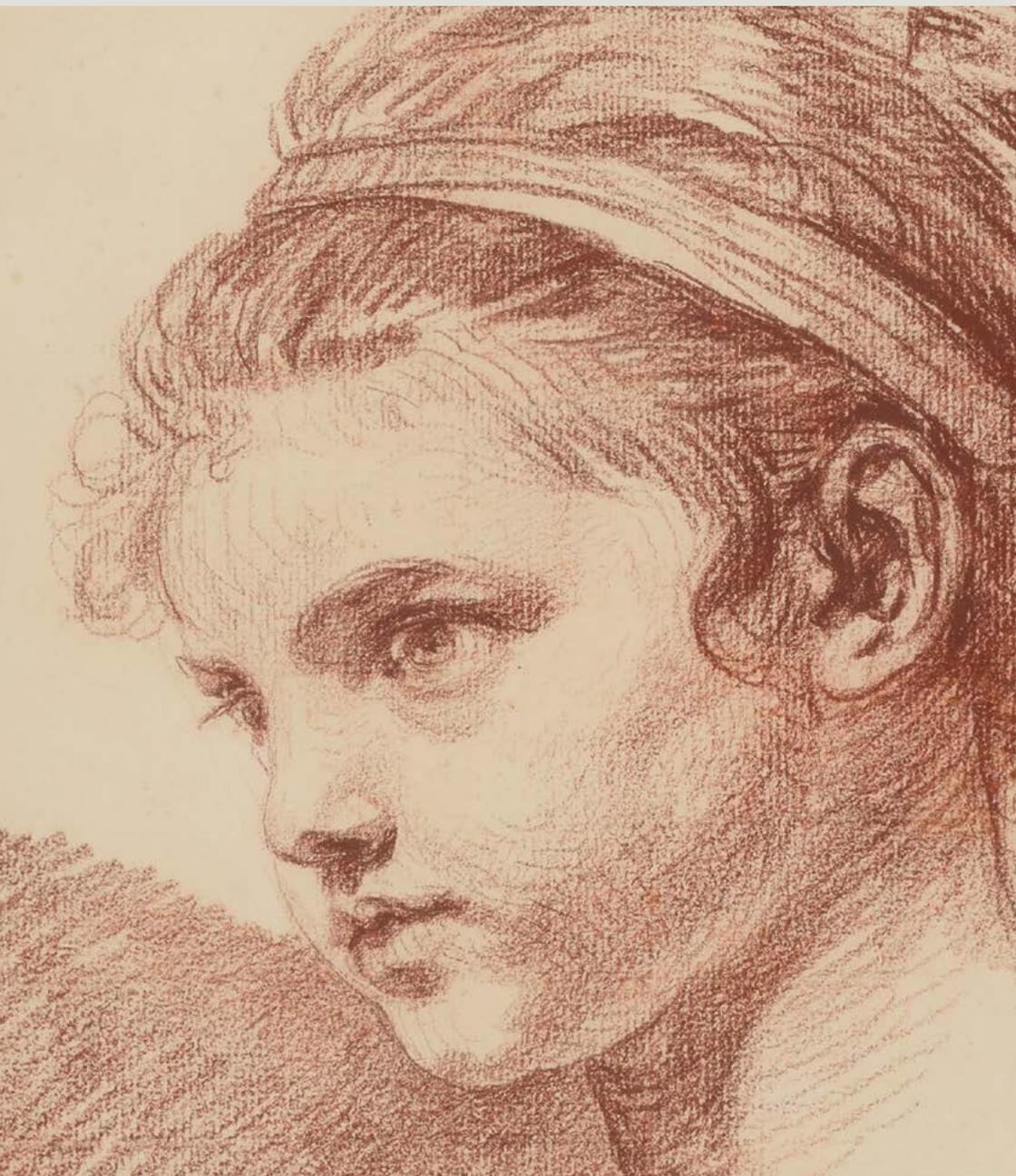


What's on at Gainsborough's House

OCTOBER 2016 – MARCH 2017



Gainsborough's House

THOMAS GAINSBOROUGH

'The name of Gainsborough will be transmitted to posterity, in the history of art.'

Sir Joshua Reynolds

Thomas Gainsborough is one of the great figures of British and world art history, renowned not only in his advancement of portraiture to a higher level, but also in being one of the founders of the British school of landscape painting. As John Constable wrote, *'the landscape of Gainsborough is soothing tender and affecting... On looking at them, we find tears in our eyes, and know not what brings them.'*

THE HOUSE AND GARDEN

Gainsborough's House explores the life and art of Thomas Gainsborough. One of the greatest artists of his age, he is renowned throughout the world for his portrait and landscape paintings. The house, *'a most excellent Brick Mansion,'* was bought by John Gainsborough, the artist's father, in May 1722. Of late medieval origins he remodelled it with the addition of an elegant brick façade shortly after its purchase.

The beautiful garden is at the heart of Gainsborough's House. It is maintained by a devoted body of volunteers who garden exclusively with plants that were available in Gainsborough's lifetime. The garden is open year round and there is always something of interest for visitors to see. The centrepiece is the venerable mulberry tree reputed to be over 400 years old. Other highlights are the quince tree, a medlar, shrub roses and a small collection of irises and other plants selected by Cedric Morris to continue the artistic themes of the house into the garden.

FRONT COVER:

Jean-Baptiste Greuze (1725–1805),

HEAD OF A GIRL,

c. 1773

Red chalk

Private collection



Gainsborough in Sudbury

Thomas Gainsborough (1727–88) was born in Sudbury and was baptised there at the Independent Meeting-House in Friars Street on 14 May 1727, the fifth son and ninth child of John and Mary Gainsborough. He lived in Sudbury until around 1740 when, as a young man, he was sent to London to pursue a career as an artist. He returned to Sudbury in the spring of 1749 where he painted his celebrated *Mr and Mrs Andrews* (c.1750, National Gallery, London). His search for patronage and critical success led him to move to Ipswich around 1752 and subsequently to Bath and London, although he never lost the influence of his native town and county. *'Nature was his teacher, and the woods of Suffolk his academy,'* noted an obituary after his death in 1788.



Francesco Bartolozzi (1725–1815) after Thomas Gainsborough (1727–88), SELF-PORTRAIT, 1798, Stipple engraving



THE ROOMS OF GAINSBOROUGH'S HOUSE

Each of the rooms of the house take a theme around the life and art of Thomas Gainsborough; the downstairs focusing on his life, the upstairs his art. After an introduction to Gainsborough at Gainsborough's House, visitors enter two rooms downstairs, which explore the achievements of the artist and his time in Suffolk. The Hall and stairs are filled with portraits of the Gainsborough family and works by Gainsborough Dupont, the great artist's nephew apprentice and studio assistant. The two rooms upstairs consider in turn *'The curs'd face business,'* the portraits of Thomas Gainsborough and *'Nature was his teacher,'* the landscapes of the artist. The Study Gallery on this floor displays works on paper and archive material from the collection, while the third floor is given over to changing displays, focusing on significant aspects of Gainsborough's achievements as an artist.



French Drawings from the Time of Gainsborough

22 OCTOBER 2016 – 19 FEBRUARY 2017

This exhibition brings together over 40 drawings from public and private collections, many being on public display for the first time. *French Drawings from the Time of Gainsborough* covers the period between the Régence (1715 and 1723) and the Revolution (1789–99), when French drawing was the undisputed reference point for the quality and the teaching of drawing in Europe.

Curated by the French eighteenth-century specialist Christoph Vogtherr, Director of the Hamburger Kunsthalle, the exhibition features the great artistic personalities of the age such as Françoise Boucher (1703–70), Jean-Honoré Fragonard (1732–1806) and Jean-Antoine Watteau (1684–1721), and through their work explores the function and development of drawing in France during the period.

Gainsborough was deeply influenced by French drawing and received training from Hubert-François Gravelot (1699–1773) when he was in London in the 1740s. As Christoph Vogtherr notes in the exhibition catalogue:

'Artists in England closely observed the French situation, often with a fair degree of envy.



Important commissions in England, mainly private, were given to Italian – and increasingly also French – painters, and English collectors bought French works. The market for engravings was largely shaped by French engravers until well into the second half of the eighteenth century.'

The selection of works on display, which include figure studies, landscapes and genre scenes, are particularly close to Gainsborough's own works on paper that are held in our permanent collection.

This exhibition is an opportunity to see some of the finest examples of

French drawings exhibited for the first time and gives a greater understanding of drawing in the age of Thomas Gainsborough (1727–88).

▲ *Attributed to Philippe Mercier (1689–1760), DRAWING ACADEMY, Red chalk on paper Private collection*

▲ *Antoine Watteau (1684–1721), SEATED WOMAN READING, Black, red, and white chalks, watercolour, gold leaf, black ink © Ashmolean Museum of Art and Archaeology*



Thomas Gainsborough: Methods of Making

22 OCTOBER 2016 – 19 FEBRUARY 2017



◀ KARI RAYNER, *conservator, creating the reconstruction*

▼ *Thomas Gainsborough (1727–88), WOODED LANDSCAPE WITH OLD PEASANT AND DONKEYS OUTSIDE A BARN, Oil on canvas, c. 1755–57*



This exhibition marks the culmination of a conservation research project, generously funded by the Paul Mellon Centre for Studies in British Art and carried out in partnership with the University of Cambridge's Hamilton Kerr Institute. Focusing on a single painting from the Gainsborough's House collection, it sheds new light on the artist's early painting technique and methods of working.

The painting in question was allocated to Gainsborough's House in 2015 through the government's Acceptance in

Lieu scheme. Titled *Wooded Landscape with Old Peasant and Donkeys outside a Barn*, it has long been recognised as a significant work from Gainsborough's Suffolk period, demonstrating his growing interest in the sentimental depiction of simple country folk. The identity of the principal subject is unknown, although an additional figure study by Gainsborough appears to represent the same man. Traditionally known as 'A Suffolk Costermonger,' this mysterious character was reputedly well known in the Ipswich area.

A central part of the project has been the conservation and technical examination of the painting, carried out by Kari Rayner. Through the removal of yellowed varnish and overpaint, details previously obscured have been made visible. As part of her research, Kari has also created a partial reconstruction, revealing how Gainsborough's canvas was prepared and how the paint was applied. The opportunity to view this reconstruction alongside the original painting affords a rare glimpse into the artist's working methods.

Two Printmakers: Colin Gale & Megan Fishpool

25 FEBRUARY – 11 JUNE 2017

Colin Gale RE and Megan Fishpool RE are respected and popular printmaking tutors at Gainsborough's House. They have taught printmaking for many years and are both driving forces behind Artichoke Print Workshop in South London.

Colin Gale is a professional printmaker with many years experience and expertise. He is co-director of Artichoke Print Workshop and has written extensively on printmaking. He is a member of the Royal Society of Painter Printmakers (RE) and has worked professionally at Artichoke since he established it with Melvyn Petterson in 1992.

Megan Fishpool is an accomplished printmaker, tutor and artist. She regularly contributes to printmaking publications and is the author of two printmaking books.



She is a member of the Royal Society of Painter Printmakers and has managed Artichoke Print Workshop in South London for over 20 years.

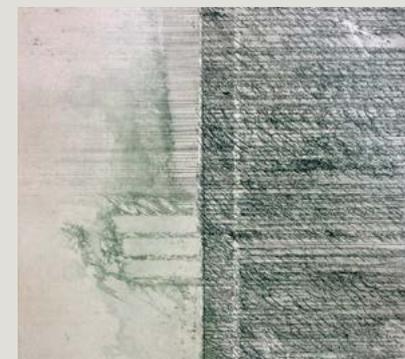
Colin and Megan will lead printmaking courses at Gainsborough's House as part of our summer printmaking courses in 2017.

Megan and Colin are co-authors of *The Printmakers' Bible*.

▲ Colin Gale, SQUARES 5 X 8, *Work in progress, Etching*

▼ Colin Gale, LONDON RAILINGS, *Monoprint*

Megan Fishpool, BALANCE, 2016 *Etching*



Constable at Gainsborough's House

25 FEBRUARY – 11 JUNE 2017

Gainsborough's House is particularly pleased to announce an exhibition of art works, painting materials and family memorabilia by Suffolk-born artist John Constable (1776–1837). These have descended directly through Constable's heirs. Although objects from this important collection have been lent to various exhibitions over the years, they have never before been loaned in their entirety to a museum.

Born in East Bergholt, not far from Sudbury, Constable was a great admirer of his Suffolk antecedent Thomas Gainsborough, and indeed modelled much of his early work as a landscape painter on Gainsborough's example. Some of Constable's early drawings showing Gainsborough's influence will be included in the display, along with later landscape drawings and watercolours which show him developing

his own, more mature and highly expressive style. These will be shown alongside examples of other subjects by Constable from the collection, such as sketches of shipping, studies from plaster casts or from the life model which he made when a student at Royal Academy schools. Designs for a local Suffolk altarpiece (at Brantham) and for an inn sign showing a mermaid, the latter the product of a commission from a rather eccentric patron are also on display.

Other items on display will be those relating more closely to Constable's professional life, such as the paint box he used in his mid to late career which still contains a number of his paintbrushes and glass phials of dry pigment. Constable famously used the lid of this box to store small groups of freshly painted plein-air sketches, stacked against each other for carrying home after a day's sketching as soon as they were touch dry.



▶ Thomas Gainsborough (1727–88),
MODEL OF A HORSE,
from the Constable
family collection,
Plaster

Julian Perry: The County of Elms

25 FEBRUARY – 11 JUNE 2017



◀ Julian Perry,
SUFFOLK
TREES, 2016
Oil on Panel

▶ Julian Perry,
ELM WITH
BLUE APHID

Julian Perry enjoys an international reputation for his complex, finely crafted paintings, which respond to the changing face of the British Landscape.

Before the devastating effects of Dutch elm disease, Suffolk had one of the highest numbers of Elm trees in the country, and was known affectionately as the 'County of Elms'. To coincide with the display *Constable at Gainsborough's House*, this exhibition of Julian Perry's work explores the current state of 'Constable Country', which encompasses Dedham Vale and the Stour Valley.

Julian explains: "Constable had an almost anthropomorphic affection for the trees he painted. It therefore seemed poignant to examine the current state of his landscape through the trees that he loved."

"My response to Constable's legacy has been twofold: firstly making studies of leaves / bark, twigs etc focusing on these elements as reflecting the wider problems facing the landscape. Secondly I have been painting the Suffolk Coast, especially those locations where erosion is eating into the landscape. As Constable almost never painted the East Anglian coast this has



offered a little visual space in which to take a contemporary look at the Suffolk landscape without Constable's intimidating precedence.

Superficially it can seem that the countryside has changed little since Constable's time, however habitat loss, species decline and climate change are having a profound and ongoing impact on the landscape."

"As a child growing up in the 1960s and '70s I witnessed the catastrophic death of twenty million English elm trees. For several years the huge dead trees stood as towering witness to what can happen if things go very wrong. For me, trees are a visual signifier of what can be good or bad about our relationship with the natural world.

Julian Perry exhibits both nationally and internationally and his work features in many public and private collections.

LECTURE

*Holbein to Hockney:
A History of British Art*

3, 10, 17 & 24 FEBRUARY 2017
10.30AM – 12.30PM



▲ *William Hogarth (1697–1764), A RAKE'S PROGRESS*

Explore the rich and fascinating history of British art in a new, four-week course led by Richard Humphreys, exhibition curator and author of the *Tate Companion to British Art*. The course begins with the flowering of Catholic art prior to the Reformation and extends to the emergence of the Young British Artists and work by Damien Hirst and Tracey Emin. It examines the foremost artists of the Tudor, Stuart, Georgian, Victorian and Modern periods. It includes miniatures by Isaac Oliver and Richard Hilliard, portraits by Van Dyck, Gainsborough, and Freud, landscapes by Constable and Turner, and narrative works by Hogarth,

Blake and the Pre-Raphaelites. The course also considers the contribution of more popular arts like prints and illustrations, and investigates the impact of major events such as the Reformation and the Industrial Revolution, and the influence of foreign art, the rise of middle class patronage and the invention of photography. Combining lively presentation and lectures with discussion, the course is aimed at anyone and everyone who is keen to know more about the history and context of Britain's art.

Tickets: £60 for all four lectures with coffee and pastries

To book: call 01787 372958 or mail@gainsborough.org

LECTURE

*Landscape
and Identity:
Muilman,
Crokatt
and Keable*

10 DECEMBER, 11AM

This talk will focus on a 'conversation piece' which was painted by Gainsborough when he was still making a name for himself as a gifted landscape artist and portrait painter. It was acquired jointly by Gainsborough's House and Tate in 1993 as a masterpiece of the early phase of his career.

A recent research project has drawn together expertise in the fields of art history, cultural studies, conservation and musicology. As a result, new light has been thrown on the mercantile world of the portrait's sitters, and new suggestions have been made as to why Gainsborough represented them making music in the midst of a remote rustic landscape.

In this talk, Peter Moore, Research Curator will discuss his work on the project and reveal some of the fascinating findings that resulted from it.

Tickets: £8

To book: call 01787 372958 or mail@gainsborough.org

MUSIC

Abel Concert: Polish Discoveries

17 NOVEMBER

Join us for a special event to celebrate Sonia Wronkowska's extraordinary musical discovery. The evening will begin at Gainsborough's House with three pre-concert talks and then continues at The Quaker Meeting House for the first performance outside London of the recently discovered music by eighteenth-century composers Abel and Lidel.

Sonia Wronkowska made the discovery of at least 23 unknown viola da gamba sonatas by Carl Frederick Abel (1723–87) from the collection of Count Joachim Carl von Maltzan (1733–1817), now at the University of Poznań. Maltzan was Prussian ambassador in London from 1776 to 1782 and seems to have been an amateur viola da gamba player, one of the circle of pupils and admirers of Abel that also included Thomas Gainsborough. What makes the discovery so exciting is that the new sonatas are mostly mature, sophisticated and virtuoso works, composed for Abel himself to play in his celebrated London concerts; those known hitherto are nearly all undemanding teaching pieces. Abel was the greatest viola da gamba player of his day, and was a supremely elegant and accomplished composer, to be ranked with his friends John Christian Bach and the young Mozart.

Mark Caudle, who will lead the concert, divides his time as a viola da gamba virtuoso between East Anglia and Poland, and has appeared at Suffolk Villages Festival many times, most recently at this year's Festival in Monteverdi's Coronation of Poppea.

▶ *Matthias Darly (publisher),
ABEL PLAYING A VIOLA DA GAMBA*

**Pre-concert talks 5.30pm,
Gainsborough's House**

Gainsborough and Abel – Mark Bills

Abel and the Viola da Gamba – Peter Holman

An Exciting Discovery – Sonia Wronkowska

**Concert 7pm,
The Quaker Meeting House, Sudbury**

Mark Caudle, Viola da Gamba
Teresa Kamińska, Cello

Tickets: £20

To book: call 01787 372958 or
mail@gainsborough.org



	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
EXHIBITIONS								
<i>Face to Face: Portraits from the Andrew Lambirth Collection</i>	Ends 16 October							
<i>Two Printmakers: Dale Devereux Barker & Annabel Ridley</i>	Ends 16 October							
<i>French Drawings from the Time of Gainsborough</i>		22 October – 19 February						
<i>Thomas Gainsborough: Methods of Making</i>		22 October – 19 February						
<i>Julian Perry: The County of Elms</i>						25 February – 11 June		
<i>Constable at Gainsborough's House</i>						25 February – 11 June		
<i>Two Printmakers: Colin Gale and Megan Fishpool</i>						25 February – 11 June		
FAMILY WORKSHOPS – 10am–1pm, Child £2, Adult £3 (includes admission to the galleries)								
<i>The Big Draw Steam Powered Festival at Gainsborough's House</i>		25 October						
<i>Elves, Shoes and St Nick!</i>			3 December					
<i>Christmas Tree Decorations Workshop</i>			10 December					
<i>Layering the Landscape</i>					14 February			
<i>Tree-mendous Trees</i>							4 April	
FRIENDS – For information & prices visit www.gainsborough.org								
<i>Visit to the Fitzwilliam Museum, Cambridge</i>		10 November	9am from Sudbury					
<i>Friends Christmas Evening at the House with Mulled Cider and Mince Pies</i>			1 December	5–7pm				
BREAKFAST TOUR – £8, 9.30–10.30am, coffee and croissants								
<i>French Drawings from the Time of Gainsborough</i>				25 January				
LECTURES								
<i>Landscape and Identity: Muilman, Crockatt and Keable</i> Dr Peter Moore			10 December	11am, £8				
<i>Holbein to Hockney: A History of British Art</i> Richard Humphreys					3 10 17 24 February	10.30am–12.30pm, £60 (four lectures)		
MUSIC – £20								
<i>Abel Concert: Polish Discoveries</i> Mark Caudle		17 November	Talks, 5.30pm, Gainsborough's House, Concert, 7pm, Quaker Meeting House					
PRINT WORKSHOP COURSES – 10am – 4pm, 3 day course £200 (members £180), 1 day course £45								
<i>Seasons Greetings, Taster Day</i>		25 October						
<i>Japanese Woodblocks</i> with Jude Lockie		27–29 October						
<i>Polymer Printmaking</i> with Colin Gale		10–12 November						
<i>Drypoint, Taster Day</i>					14 February			
<i>Woodcuts</i> with Michael Carlo					16–18 February			
<i>Extra Etchings 9</i> with Jason Hicklin							31 March – 2 April	
<i>Monoprints, Taster Day</i>							4 April	

The Print Workshop at Gainsborough's House



Gainsborough's House Print Workshop welcomes artists, students and individual members to a well equipped and professional studio. With both term-time classes and a seven-week summer course programme, the workshop attracts both new and more experienced print makers to its friendly facilities.

Print workshop members' work is shown in regular exhibitions organised by its members' Committee.

Printmakers enjoy the unique atmosphere of Gainsborough's House and its much admired garden. Students and members also appreciate the special link to Thomas Gainsborough, an innovative printmaker as well as a renowned painter. Etching methods used by Gainsborough are still practiced in the workshop and his prints can be viewed in the House's exceptional Study Gallery.

PRINTMAKING COURSES

Taster Days 10am–4pm
£45 including basic materials

Three day term-time courses
10am–4pm
£200 (members £180)

NEW COURSES

Photopolymer Printmaking
with Colin Gale
10–12 November

Photopolymer offers great options in translating sensitive drawing marks using familiar materials such as pencils and ink and it is equally successful with photographic library.

Also known as Solar Plate or Flexograph, polymer is a relatively new technique for printmakers. Used commercially as a relief method for printing packaging, it is adapted by artists for both relief and intaglio printmaking.

No chemicals or acids are involved – just water!

This course will explore the mark making potential of these plates. Participants should bring pencils and a wide selection of brushes also clear acetate positives size A4 or smaller for photographic imagery.

Extra Etching
with Jason Hicklin
31 March to 2 April 2017

An ideal workshop for those with etching experience and work ready to develop on this three-day course. Jason emphasises creative results and professional studio practice. Jason Hicklin creates beautiful and atmospheric etching often featuring land and seascapes.

For more information
contact Sue Molineux
01787 372958 or
suem@gainsborough.org

Shopping at the House

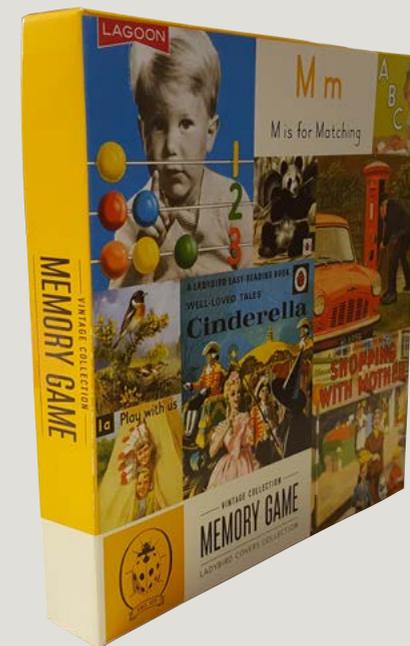
This autumn in the shop we have created feature ranges based around three of Gainsborough's paintings – a painting from our collection of *Mrs Mary Cobbold and her Daughter Anne*; a self portrait of Gainsborough at the age of 31, owned by the National Portrait Gallery; and the well known *Mr and Mrs Andrews*, painted when Gainsborough was just 23 and owned by The National Gallery. These three paintings offer different themes and colour palettes to buy to, and the new lines are ideal for unusual gifts or to purchase just because you like it.



▲
*Thomas Gainsborough (1727–88),
MRS MARY COBBOLD WITH HER
DAUGHTER ANNE IN A LANDSCAPE
WITH A LAMB AND EWES,
Oil on canvas*



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



A new addition to the toys is a selection of puzzles and games inspired by vintage Ladybird Book illustrations. Such nostalgia tied up with these well-loved images is sure to take you back to childhood. *Sleeping Beauty*, *The Elves and the Shoemaker* and *The Three Little Pigs* are available as mini jigsaws from the Fairytale Collection.

Alongside classic card games such as Happy Families, a pack of cards featuring different party games from the 60s will bring a touch of good old family fun to any occasion. Beautifully illustrated with images from the Ladybird Books' best-selling titles, this collection of 50 old-fashioned party games can be played inside, outside or around the table – great gifts for parties and family get-togethers at any time of the year.

Support Gainsborough's House as a Friend, Patron or Mulberry Patron

Gainsborough's House is a very special place that exists to promote the wider knowledge, appreciation and enjoyment of the art of Thomas Gainsborough. It seeks to preserve and enhance the House and its collections for the benefit of present and future generations. As a result Gainsborough's House is planning a major capital project that aims to bring Gainsborough alive for a new generation.

Your support will help to secure major long and short-term loans of Gainsborough paintings from national collections. Our aim is to be the recognised centre for exploring Thomas Gainsborough and be sustainable for the future. It is a long journey that will take some time and cannot be achieved without your help and support. By joining Gainsborough's House as a Friend or volunteer, you will help us on our journey.

Your support will really make a difference.



FRIENDS GARDEN PARTY 2016



WHAT YOU WILL RECEIVE:

As Friends you will enjoy:

- free admission throughout the year;
- exclusive Private Views;
- visits to exhibitions, art galleries and historic houses in Britain;
- an annual Summer Garden Party;
- a magazine and information about what's on at the House.

As Patrons you will also enjoy:

- a variety of exclusive trips at home and abroad;
- private visits to other collections;
- 'behind the scenes' tours of other museums;
- an Annual Dinner with a guest speaker.

As Mulberry Patrons you will also enjoy:

- Free events organised by Gainsborough's House including lectures, film, music and study days;
- a specially chosen publication and a jar of mulberry jam or quince jelly from Gainsborough's trees;
- a behind the scenes tour and lunch with the Director;
- an annual Georgian dinner at Gainsborough's House.

GIFT MEMBERSHIP FROM £25

Why not buy a gift membership for a friend or family member? To make your gift extra special, we will include a free notebook, two greeting cards, eight postcards, a bookmark and a Gainsborough's House pencil, all gift wrapped ready for mailing. For more details, please contact us on 01787 372958.

Friends and Patrons Membership Form

YOUR DETAILS (block capitals)

Title
First name
Surname
Joint member's name

Address
.....
.....

City/Town
Postcode

Email
Telephone

Where did you pick up this booklet?

I would like to receive email newsletters (please tick)

METHOD OF PAYMENT (please tick)

Direct Debit: (see overleaf)
Please consider paying by Direct Debit as it is the most cost effective method for us.

Cheque:
Please make cheques payable to 'Gainsborough's House Society'.

Cash

If you would like to pay by debit or credit card please phone 01787 372958 or mail@gainsborough.org

Charity number 214046

GIFT RECIPIENT'S DETAILS

(if appropriate and in block capitals)

Title
First name
Surname
Joint member's name

Address
.....
.....

City/Town
Postcode

Email
Telephone

GIFT AID

giftaid it

If you are a UK tax payer your subscription can earn even more for Gainsborough's House, at no extra cost to you.

I would like Gainsborough's House Society to reclaim the tax on all subscriptions and donations to Gainsborough's House Society that I make until further notice. I confirm I am a UK tax payer and I have paid or will pay an amount of income tax and/or capital gains tax for each tax year (6 April to 5 April) that is at least equal to the amount of tax that all the charities that I donate to will reclaim on my gifts for that tax year, (which is 25p for every £1 I give). I understand that if I pay less Income Tax and/or Capital Gains Tax than the amount of Gift Aid claimed on all my donations in that tax year it is my responsibility to pay any difference.

Signature

Date

Remember to notify us if you no longer pay sufficient tax or change your address. If you pay income tax at the higher rate you can claim back the difference between the higher rate and the basic rate on your Self Assessment tax return – you might like to take this into account when working out your level of giving.

Please return form to:

Gainsborough's House, 46 Gainsborough Street, Sudbury, Suffolk CO10 2EU

SUBSCRIPTION DETAILS

I would like to join Gainsborough's House Society, with the following subscription:

Friend

- Single Life £350
- Single £25
- Joint £40
- Family £45
- Business £100+

Print Workshop (inc vat)

- Single user add £30
- Joint user add £50
- Full-time student add £10
- Print Workshop Life add £420

Patron

- Single £175
- Joint £350
- Mulberry £1,000+

I would like to donate an extra £

Total payment £

GAINSBOROUGH'S HOUSE DIRECT DEBIT

Please fill in the form and return it to Gainsborough's House

Name and full address of your Bank or Building Society

To the Manager of:

Bank/Building Society

Address

Postcode

Name(s) of the account holder(s)

Bank/Building Society account number

Branch sort code

Service User Number **631428**

Reference (GHS only)

Instruction to your Bank or Building Society: Please pay Gainsborough's House Society Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this Instruction may remain with Gainsborough's House Society and, if so, details will be passed electronically to my bank/building society.

Signature

Date

Banks and Building Societies may not accept Direct Debit Instructions from some types of account.

Group Bookings, Educational Visits & Room Hire

Gainsborough's House welcomes group visits and can accommodate up to 60 visitors at a time. We offer an introductory fifteen minute talk about Gainsborough, his work and the House itself. Tours of the House can also be arranged.

Refreshments are also available, from tea and coffee to light lunches, booked in advance. Please request our Group Pack or contact Liz Cooper (details below).

Our lively education programme caters for schools, colleges and community groups of all ages with tours of the House and tailor-made workshops.

We have a variety of spaces available to hire, including the Hills Room, Exhibition Gallery and the garden.

For more information, please call the Commercial Manager, Liz Cooper 01787 372958 or liz@gainsborough.org

Photography: Anne Purkiss



Visitor information



OPEN

Monday to Saturday 10am–5pm
Sunday 11am–5pm

CLOSED

Good Friday and between
Christmas and the New Year

ADMISSION (with Gift Aid*)

Adults: £7

Family: £16

Children aged up to 5: free

Children and students: £2

Groups of 10 or more:

£6 per head (booking essential)

Gainsborough's House is an Accredited Museum, administered by Gainsborough's House Society (charity 214046) and supported by Suffolk County Council, Sudbury Town Council, Friends & Patrons of Gainsborough's House.

Gainsborough's House

46 Gainsborough Street,
Sudbury, Suffolk CO10 2EU
(entrance in Weavers Lane)

Telephone 01787 372958

mail@gainsborough.org

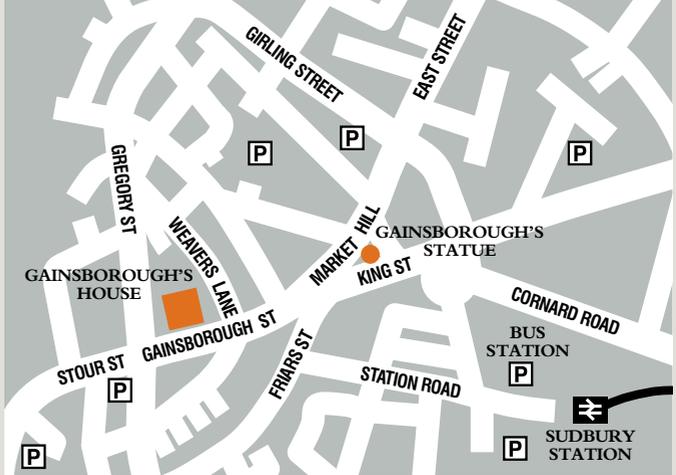
www.gainsborough.org



Twitter @GH_Sudbury

The House and Garden have wheelchair access and there is a lift to the first floor.

* The additional income from Gift Aid does make a big difference but if you prefer not to make this contribution the admission prices are:
Adult £6.30, Family £14.50.



Supported using public funding by
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ENGLAND**