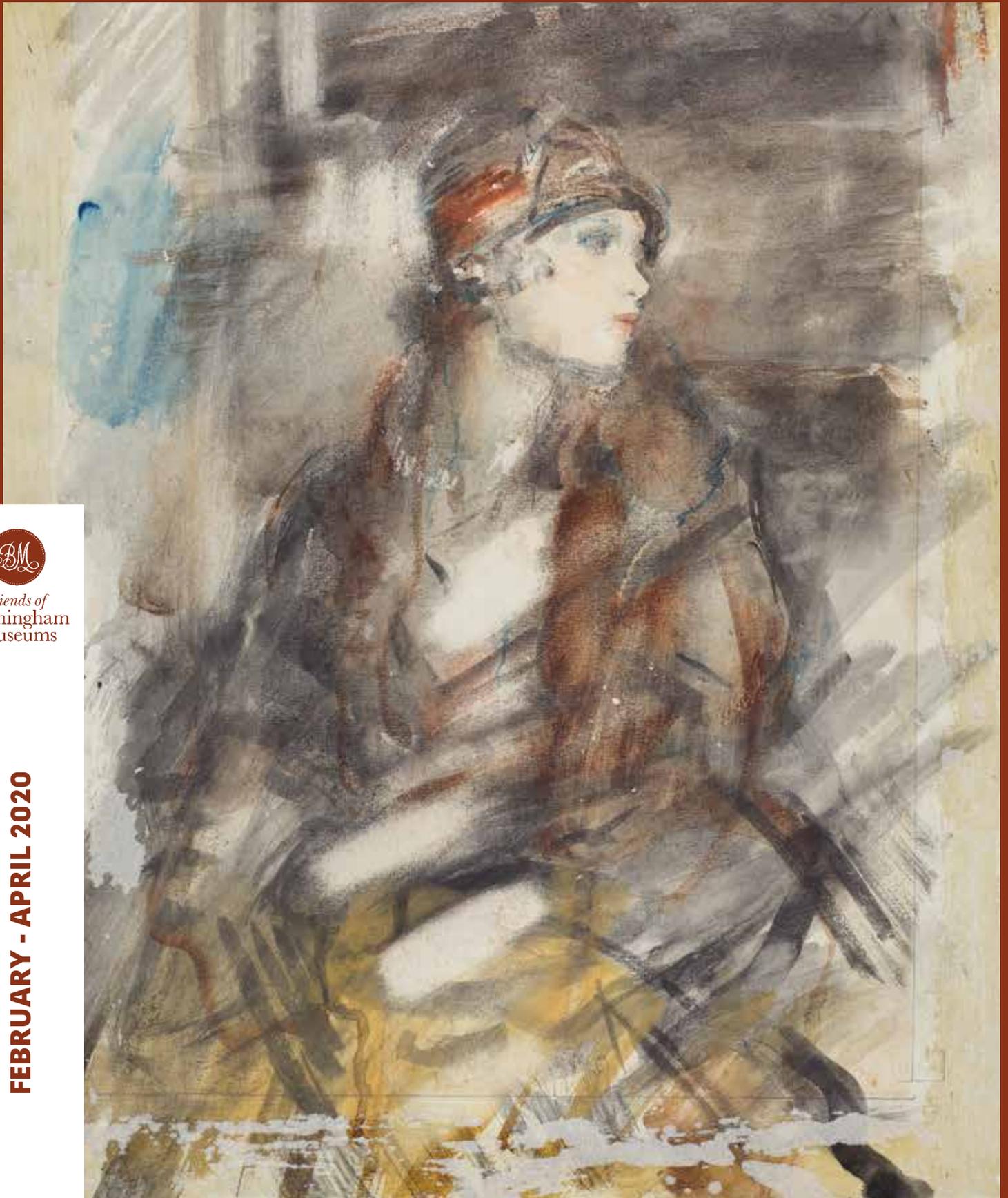


ARTEFACTS



Friends of
Birmingham
Museums

FEBRUARY - APRIL 2020

BAfM

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EDITOR'S NOTE

BY MELISSA HUGHES

I start my twelve months maternity leave in February 2020 and I would like to thank all those I have worked with at the Friends over the years since I started in the post of Administrator in 2010. Following John Pownall's 'retirement', Summer 2015 was my first edition as Editor of *Artefacts* and since then the magazine has gone through a re-design and has changed format enabling me to include a wide range of articles and larger, higher resolution images.

I have thoroughly enjoyed watching *Artefacts* grow over the last five years. It is the hard work and valuable contributions of a number of key people which bring each edition of the magazine together - the contributors who write the articles, my superb team of proof-readers and our patient and thorough designer Paul from PW Media.

From February 2020, please could you send copy and correspondence on *Artefacts* to: artefacts.fbmag@gmail.com.

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ON THE COVER

Ambrose McEvoy,
Portrait of a Woman,
1920-27 (1986P8)





CHANGES, CHANGES...

BY DAVID FOSTER



Above: Margaret Boniface, Emily Joyce, John Pownall and Myra Wheeldon on a Friends' Outing to Ironbridge, October 2005.

Not only another year, but another decade is starting. It is customary to use such calendrical occasions to talk up possible significant events in the coming months or to reminisce about successes in the past years. But you won't want me to bore you once again since I've done enough of that kind of thing in recent writings. Birmingham Museums Trust's changes of plans in the last couple of years have caused frequent scares of this kind!

But as it happens, in the community of the Friends, we have a larger number of changes happening than usual, none of which have been created by the move from the 2019s to the 2020s.

I am personally most aware of the group of people who make the Friends function as smoothly as it does, namely the Friends Office. Within that group we have had a significant number of changes this season, greater than has been the rule in recent years.

Mary Whetnall has been a diligent keeper of the Friends' accounts for a number of years but decided a few months ago that she should resign from that role. Shortly thereafter a long-standing member, John Bragg, volunteered to fill the vacancy. His position as Honorary Treasurer was approved by the Friends Committee at its December 2019 Meeting. He is well qualified professionally and his long history as a member demonstrates his commitment to the Friends.

As many of you will know by now, Melissa Hughes will be leaving the office, at least temporarily, from February 2020 to have her first baby. This is exciting news for her and her husband, Neal, but it poses a challenge for the office. As well as the highly visible output of Melissa's work – especially this magazine – she is one of a critical nucleus of staff and volunteers around which our Events programme is created and delivered. Please be tolerant as the Events team adjusts to these changes during the next months!!

We were saddened to learn late last year of the death of Margaret Boniface, who will have been well known to many readers, particularly those who patronised our events in the last two or three decades. During this time, hers was often the cheery face greeting members climbing into the coach at the start of a day trip or one of our overseas holidays.

In more recent times, Margaret became our Honorary Archivist. Her knowledge of actions both formal and otherwise over the past decades was legendary. She put it to excellent use as, in collaboration with Margaret Lister, she assembled a structured database of all of the objects which the Friends had acquired, or helped the Museum to acquire, since the Friends' formation in 1931. (Good grief! This means that it will soon be our centenary!!) There are interesting stories around these acquisitions so look out for items in future issues of *Artefacts*.

In fact, I have a personal reason for treasuring Margaret Boniface. On moving to Birmingham I had been gifted a Friends membership by some friends in the town which we were leaving. Margaret sensed my interest in volunteering at BMAG and guided me towards what became the best part of two decades of very rewarding work, initially with the BMAG Conservation Department and later with the Friends itself. I am forever grateful to her. ■



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21 YATELEY ROAD: A GRADE I ARTS & CRAFTS DETACHED HOUSE WITH GARDENS.

Dates: Thursdays 12, 19 and 26 March 2020, 10:30am
Cost: £16/£20 non-members. Includes tea/coffee and biscuits. **Meeting Point:** At the house – 21 Yateley Road, Edgbaston, B15 3JP at 10:30am. The House is about two thirds of the way from Harborne Road to Nursery Road. Details will be printed on the back of the tickets.

The architect of 21 Yateley Road, H.T. Buckland, was educated at King Edward's School, Birmingham and the school of architecture at Birmingham School of Art. The house was built in 1899 and Buckland lived there until his death in the 1950s.

Buckland worked as architect to the School Board in 1901 and then served as architect to the City of Birmingham Education Committee. His buildings are amongst Birmingham's most forward-looking of their time. He also sat on the Executive Council of The Birmingham Civic Society, which devised many schemes for the improvement of Birmingham in the 1920s and 1930s.

In his domestic work, Buckland showed an originality that was much admired, helping make Birmingham the centre for a magnificent group of provincial architects. Much of modern Birmingham owes its origins to the ideas put forward by Buckland and his partner, Haywood.

NB. Because of the size of the house, tour numbers are limited. In order to equalise the numbers on each of the dates, please indicate on your Application Form whether or not you can attend each date by entering a tick or a cross in each of the boxes.



COACH OUTING TO BELL FOUNDRY MUSEUM IN LOUGHBOROUGH AND CALKE ABBEY

Date: Thursday 16 April 2020

Cost: £32/£42 non-members (includes a Guided tour of the Bell Foundry Works and Museum and the driver's tip). Calke Abbey is a National Trust (NT) property. As many of the Friends are NT members we do not include NT's entrance fees. Non NT members may have to pay on the day.

3 Pickup points: Yateley Road, Harborne, B15 3JP at 8am; City Centre - Chest Clinic, Great Charles Street, B3 3HX at 8:15am; South Parade Car Park (opposite

Plantsbrook School), Sutton Coldfield at 8:45am. **Order of drop offs:** Sutton Coldfield, Colmore Row, and Harborne. Please wear 'sensible' shoes for the tour.

The John Taylor Bell Foundry is now one of only two bell foundries still in production in the UK. Their Museum will enable you to follow the development of the art of English bell founding over at least 600 years! You can discover what a carillon is and also try out a range of different bells, hung for the purpose. At the end of the Tour we will take the coach to Calke Abbey (NT).

Nestled among 600 acres of historic parkland, the house and gardens at Calke Abbey tell the unique story of the dramatic decline of a country house estate. Discover the 'un-stately' home, where time stood still, vividly portraying a period in the twentieth century when many country houses did not survive to tell their story. Rather than restoring Calke to its former glory, the NT have undertaken necessary repairs to halt the decay of the house and its collections. As you wander through the mansion you'll discover abandoned rooms, peeling wallpaper and a vast collection of strange and unique objects – presented exactly as they were found.

You will be glad to know that not everything is falling to bits as they have a good restaurant where you can enjoy fresh, locally sourced, seasonal food!



A DAY IN CAMBRIDGE

Tuesday 28 April 2020

Cost: £24/£34 non-members (includes coach and the driver's tip). **3 Pickup points:** South Parade Car Park (opposite Plantsbrook School), Sutton Coldfield, B72 1ST at 8:15am; City Centre - Margaret Street, B3 3DH at 9am; Yateley Road, Harborne, B15 3JP at 9:15am. **Order of drop offs:** Harborne, Colmore Row and Sutton Coldfield. The coach will drop us close to the Fitzwilliam Museum. On display will be the huge range of their own collections plus at least four temporary exhibitions.

You will have enough time to see some of the other sights: Sedgwick Museum, Trinity College, Museum of Zoology, The Mathematical Bridge, etc. Maps showing many of the Colleges, Museums and other places of interest will be handed out on the coach. We will leave Cambridge at 5pm.

EVENT KEY



ANNUAL EVENT



DAYTIME TALK



EVENING EVENT



GUIDED TOUR



OUTING



SCIENCE SHORT



Above: 21 Yateley Road



BIRMINGHAM AT WAR

Date: Thursday 7 May 2020, 11am

Speaker: Jane Howell. Cost: £9.

Meeting Point: The Round Room at 10:45am for an 11am start.

NB. Guided tours are exclusively for members.

As we celebrate the 75th anniversary of VE Day, marking the end of the Second World War, it seems an appropriate time to look at Birmingham's role in different wars over the centuries and how our city has been affected by wars. By using works on display, especially in the Birmingham History Galleries, it is possible to explore these points and to gain an appreciation of how war has influenced the lives we enjoy today.



A TOUR OF THE OLD REP THEATRE

Dates: Thursday 21 May and Friday 22 May 2020

[NB. There are two dates as we are expecting a high uptake and the numbers are limited to 15 on each

occasion]. Tour Guide: Julia Kirby. Cost: £14 (Members Only). Venue and Meeting Point: The Foyer, The Old Rep, 45 Station St, Birmingham, B5 4DY (off Hill Street) at 10:45am for an 11am start.

Please note: This event is for members only.

The Birmingham Repertory Theatre in Station Street was built by Barry Jackson in 1913 and was to become renowned for the early appearances of many future famous actors such as Laurence Olivier and Edith Evans. When the theatre moved to the new building in Broad Street in the early 1970s, the original theatre became known as the Old Rep. Owned for many years by the City Council and now in the hands of Birmingham Ormiston Academy, the Old Rep offers a full and varied programme with the emphasis on works for and by young people. This tour will give you a close up view of both the front of house and the backstage areas of this historic and largely unchanged theatre. Please note that there are no lifts and lots of stairs – no areas of the tour are accessible without using stairs.



Above: A view of The Old Rep's stage



TEN WOMEN ARTISTS

Date: Friday 12 June 2020, 11am

Speaker: Henrietta Lockhart. Cost: £10/£13 non-members. Venue: The AV Room (at the back of BMAG's Gas Hall) at 10:45am for an 11am start

Women have always made art, but they have often been invisible in the male-dominated world of fine art. For this talk Henrietta has selected ten women from the 16th to the 21st centuries. Some are famous; some are not. Some have made careers from their art; some have been prevented from doing so by the men in their lives. Some have painted similar subject matter to that of their male contemporaries; others have used their art to explore the oppression of women.



WALKING TOUR AROUND THE MOOR POOL ESTATE

Date: Monday 29 June 2020, 11am

Cost: £10/£14 non-members

Meeting Point: Meet at 10:45am at Moor Pool Hall on The Circle on the Moor Pool Estate, B17 9DY for an 11am start.

By car: There are no parking restrictions on the roads around Moor Pool. By bus: The Number 11 bus comes along the Lordswood Road and drops off at the top of Carless Avenue, which is a 10 minute walk from

The Circle. Other buses including the 9, 22, 23, 24, 29, 80, 126 141 and 636 drop off in Harborne, which is approximately 15 minutes to Moor Pool. From the High Street, turn onto Station Road and then Wentworth Road. Turn right onto Wentworth Gate, which will bring you onto The Circle.

Step back in time with a walking tour around the Moor Pool Estate in Harborne. Built at the beginning of the twentieth century, this hidden Birmingham gem was the brainchild of John Sutton Nettlefold, town-planning pioneer and wealthy industrialist. This Garden Suburb has survived virtually intact for over one hundred years, and is the perfect combination of heritage, nature and community. Visitors will take a gentle stroll around the Estate, which is virtually unchanged since its completion in 1912. At the end of the tour visitors have the opportunity to have a game of skittles in our original Edwardian bowling alley! This is a predominantly outdoor excursion and Moor Pool is an undulating area. Please wear suitable footwear and clothing to suit the weather conditions and advise us of any additional needs you may have. The tour will be led by Rachel West, Education Project Officer for the Moor Pool Heritage Trust, who was formerly a member of staff at BMT.



SUSSEX WEEKEND

Dates: Friday 2 – Monday 5 October 2020

Cost: £485 per person in a twin-bedded room; £551 for a single. This includes coach travel and the hotel (3 nights dinner, bed & breakfast); and all entrance charges except National Trust (NT) properties. To secure your place: Please send the application form with your non-returnable deposit of £50 per person; and indicate whether you are a NT member. 2 Pickup points: Yateley Road, Harborne, B15 3JP at 8:15am; Chest Clinic, Great Charles Street at 8:45am.

This year we go to the south coast, basing ourselves at Eastbourne.

Friday: On the way to Eastbourne we will visit Syon House, the spectacular London home of the Duke of Northumberland. The house was built in the sixteenth century on the site of the Medieval Syon Abbey and came to the family of the present owners in 1594. Syon has many layers of history and has seen some profound changes over the centuries. After a chance for a light lunch we set off again for Eastbourne. We will be stopping at the York House Hotel for three nights with dinner, bed and breakfast in twin bedded rooms (singles available).

Saturday: In the morning we set off for Goodwood House, home of the Duke of Richmond and Grafton. It was built circa 1600 and was acquired by Charles Lennox, 1st Duke of Richmond in 1697. A South wing was added by Matthew Brettingham and a North wing by James Wyatt. It may be that there was an intention to build the house in a unique octagonal layout, but only three of the eight sides were built and that intention has never been proved. On arrival we will have coffee in the main hall before being given a private tour of the house. After the tour we head for Petworth (NT). Inspired by the Baroque palaces of Europe and nestled in the South Downs, Petworth House displays the finest art collection in the care of the National Trust. Petworth, described as a 'mini Versailles', contains ornate rooms full of art including a collection of Turners, for which Petworth is famed. Arriving at lunch time there will also be time to explore the gardens.

Sunday: A change of scale today. Our first visit will be to Firlie Place. Nestling in the South Downs, Firlie Place has been the home to the Cage family for over 500 years. A family home, it has a fine collection of art built up over the centuries. The house has been altered over time to accommodate the growing collection. We will have coffee on arrival and will be given a guided tour.

Our next visit will be to Charleston House, the home of the Bloomsbury group in Sussex. In 1916, on Virginia Woolf's recommendation, the painters Vanessa Bell and Duncan Grant, his friend and lover David Garnett, and Vanessa Bell's two sons, Julian aged 8 and Quentin aged 6, along with Henry the dog, moved to Charleston, an ordinary farmhouse in East Sussex. Dating from the late sixteenth century and altered in the nineteenth century, it had previously been used as a boarding house. It was to be occupied and brought to life by the family and their friends for the next sixty-four years. There has been some development recently with a good tea room so we will have time for a light lunch and then a chance to explore this fascinating house.

If time allows on the way back we may have a chance to visit Hastings.

Monday: On our way home we will visit Dorney Court, widely regarded as one of the finest Tudor manor houses in the country. Since the first record of the House, when William the Conqueror was the King of England, ownership of Dorney Court and the surrounding Estate passed through the hands of at least six families before it was sold to Sir William Garrard, Lord Mayor of London, in 1537. Within a few years, Sir James Palmer of Wingham in Kent married Martha Garrard, Sir William's daughter, from which date the Palmers have lived at Dorney Court in continuous succession from father to son over thirteen generations. After coffee on arrival we will be given a private guided tour of this family home. After our visit we will have a two course lunch at the Palmer in the village of Dorney. After lunch we set off and arrive home at about 6:30pm.

DATES FOR YOUR DIARY:

JAPAN 2021

To celebrate the Friends' 90th Anniversary it is proposed to visit Japan for our foreign holiday at the end of April and early May 2021, blossom time in Japan. Travelling from Birmingham we will be spending 10 days in Japan with time in Tokyo and then moving on to Kyoto, the ancient capital, via bullet train. A full itinerary of visits will be arranged but because our proposed visit is over 16 months away it is not possible to be too definite. The cost will be in the region of £3,500 to £4,500. At the moment we are gauging interest so if you would be interested in joining the trip please return the form.

NEWS FROM THE OFFICE

The Friends Office is staffed on a part-time basis - usually Monday and Tuesday. When the office is unattended, please leave a brief voicemail message, or email us.

BENEFITS OF MEMBERSHIP

- Free entry to special exhibitions in Gas Hall
- Free entry to all Birmingham Museums' Heritage Sites
- *Artefacts* magazine four times a year
- Opportunity to join the many Friends' social events and outings
- 10% discount at Opus Restaurant (Cornwall Street, near the Museum) on production of a valid Friends membership card. This is available for lunch or dinner, 7 days a week.

Plus discounts at the following venues (terms and conditions apply):

- BMAG and Heritage Site shops
- 50% entrance discount to Thinktank at Millennium Point: www.birminghammuseums.org.uk/thinktank
- 10% discount off purchases in both shop and café at Potteries Museum & Art Gallery and Gladstone Pottery Museum: www.stokemuseums.org.uk

GIFT MEMBERSHIP

Gift membership is available all year round and includes 3 extra months free. A Gift Membership form can be downloaded at www.fbmt.org.uk/subscriptions/. Alternatively, you can use the standard application form in this magazine. Complete the form with the recipient's details and send it with a covering note giving your own name and contact details.

NEW MEMBERS

A warm welcome is extended to our new members: Mrs J Earl, Mr J Burgess, Mr J & Mrs J Morgan, Mr J & Mrs B Gough, Mr A Street.

CALL OUT FOR A CROSSWORD COMPILER!

We are on the hunt for a volunteer to compile the Friends' Crossword in *Artefacts*. Derek Street would like to pass on the role to someone else. If you are interested in finding out more about this opportunity please contact artefacts.fbmag@gmail.com

FRIENDS OF BIRMINGHAM MUSEUMS APPLICATION FORM

PLEASE WRITE IN CAPITAL LETTERS

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Please sign below and send to: Friends' Office, Birmingham Museum & Art Gallery, Chamberlain Square, Birmingham B3 3DH, together with your cheque (if applicable) to be made payable to 'FBMAG'

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DATA PROTECTION Your details are held securely by the Friends Office for administrative purposes only. Your email address will only be used for occasional contact. If you are willing to be contacted by post or email about appeals for donations, please give your permission I can be contacted about donations for Birmingham Museums: Yes No



ABOVE: Swing dancing at the BMT Thank You Party

Happy New Year! As I write it is January and I am busy planning all the wonderful ways that volunteers will get involved at Birmingham Museums this year. It is also a brilliant time to review the hard work of Birmingham Museums' and the Friends' volunteer teams throughout 2019 and to say a huge thank you for their time, passion and dedication.

Over the course of 2019 volunteers gave over 25,000 hours of their precious time to the Trust. Volunteers welcomed visitors at the Friends Desk at Birmingham Museum & Art Gallery (BMAG), gardened at Blakesley Hall and Sarehole Mill, conservation cleaned across our museums and historic properties and engaged with visitors at every site. We are so lucky to have such a brilliant team who get involved with so many things at Birmingham Museums and with the Friends.

December was a busy month with festive events for visitors taking place across the Trust and our volunteer team got stuck in to helping Santa greet families, bringing festive stories to life and ensuring that everyone who visited had a good time at Birmingham Museums. December also saw

Birmingham Museums annual Thank You Party and this year around 200 volunteers and staff from across the organisation gathered together to celebrate all their hard work and achievements in 2019. It was lovely to see so many people and the event also provided the perfect opportunity to present our Volunteer Long Service Awards to those volunteers who have supported Birmingham Museums for over 3, 5 and 10 years.

So we are now working our way into 2020 and I know that it will be another brilliant year for all things volunteering. Keep your eyes peeled for updates about all the things the team get up to. If you are inspired and would like to join the team, either by volunteering for the Friends or for other projects for the Trust, then take a look at our website for more information: www.birminghammuseums.org.uk/volunteering. In particular the Friends would love to hear from you if you would have any interest in volunteering to deliver Friends events. If you would like to find out more please email: volunteer@birminghammuseums.org.uk. ■

NEWS FROM THE VOLUNTEERS

BY REBECCA BENSON
BMT VOLUNTEER MANAGER

REPORT FROM BIRMINGHAM MUSEUMS BY RACHEL COCKETT, DIRECTOR OF DEVELOPMENT

A rather belated Happy New Year. Thank you to all our Friends for your support over the last year and a special thank you to all of you who donated to our 2019 Christmas Appeal. Your donations support the work of Birmingham Museums.

Most of our Friends will know the famous paintings from our unrivalled Pre-Raphaelite collection including stunning examples by Dante Gabriel Rossetti (1828-82) and Edward Burne-Jones (1833-98). I am sure some of you have treasured favourites. Many of these much-loved artworks are currently touring America as part of the *'Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement'* exhibition, the latest of which opens at the Yale Center for British Art, New Haven on 13 February. While they are on tour, some hidden gems from the Pre-Raphaelite collection will be shown at Birmingham Museum & Art Gallery, as well as a special display of paintings and watercolours by Birmingham-born landscape painter David Cox (1783-1859).

In December two new exhibitions opened at the Museum & Art Gallery. These are open until 4 September so you have plenty of time to enjoy them. In *'Dressed to the Nines'* you will discover fabulous garments from 1850 to the present day, be entertained by photographs of Brummies in their finest, and see artworks by Vanley Burke, John Everett Millais and Dante Gabriel Rossetti. In *'Birmingham Revolutions: Power to the People'* we celebrate and share the history of activism, protest and social change in our city, from the 1791 Priestley Riots to the LGBTQ+ campaigns of today. Visitors of all ages can get involved in suggesting what we should wear and making a placard. Some of the submitted placards are continuing the spirit of protest in no uncertain terms. Come along and make your voice heard!

We have recently introduced audio guides so you can experience the Museum & Art Gallery in a new way. We have created two guides each available for a £3 hire fee:

- *'Treasures of the Museum'* shares information about some of our favourite objects from Birmingham's collection, including highlights from the Pre-Raphaelites and the Staffordshire Hoard. The guides are available in English, French, Spanish, Italian, Dutch, German and Chinese, meaning our international visitors can get more out of their visits.



Musica (Melody) by Kate Elizabeth Bunce, 1895-97; Photo by Birmingham Museums Trust, licensed under CCO; 1897P17

- *'Be Mindful'* introduces you to ways art and museums can be used to support mindfulness. Designed and narrated by Adam Dacey, the founder of Mindspace, this tour provides an opportunity to be peaceful and present while learning techniques to take away and use in your daily life.

If you haven't visited our historic properties for a while (maybe even a year or two?) you will spot some changes at Aston Hall, Blakesley Hall and the Museum of the Jewellery Quarter on your next visit (make it soon!). Last year Aston Hall launched a new gift shop, located inside the grand old mansion itself, and the café has had a rebrand. The branding and new souvenirs for sale in the shop are inspired by Aston's magnificent interiors and architecture. Blakesley Hall now has a Family Room with fun activities for family visitors and, taking inspiration from the garden, its café has been given a lick of paint and been renamed the Herb Garden Café. And lastly, the most recent change, the Museum of the Jewellery Quarter shop has had a stunning refurbishment improving the welcome for visitors and showcasing original jewellery by local makers. All these improvements ensure the best possible experience for Birmingham Museums' visitors and the money spent in the cafés and shops supports our work. ■

Set in the heart of the Worcestershire countryside, Hartlebury Castle is the perfect place to escape and spend time with friends and family.

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*Rejoice in
the Lamb*

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Birmingham Bach Choir
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Vaughan Williams: *O clap your hands*

Leighton: *Give me the wings of faith*

Walton: *Set me as a seal; Jubilate*

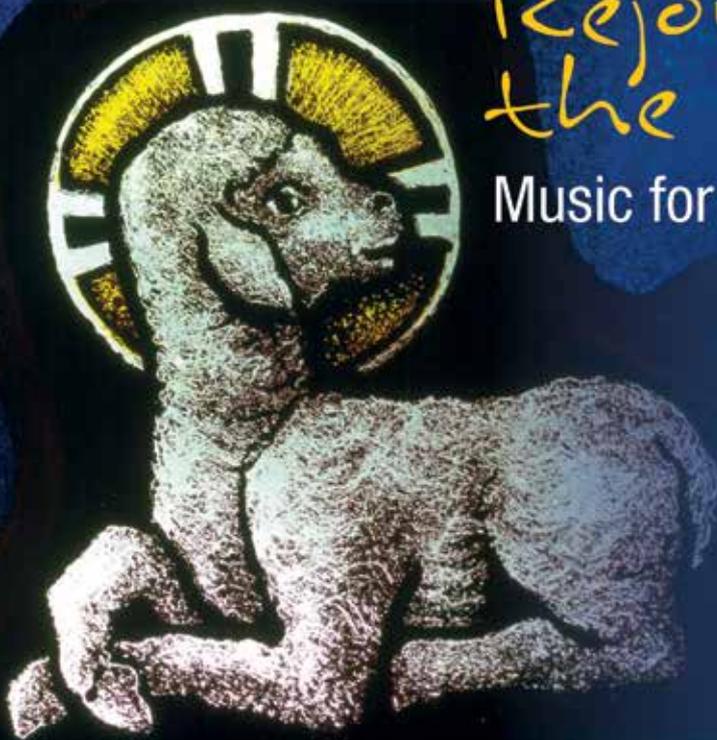
Britten: *Rejoice in the lamb*

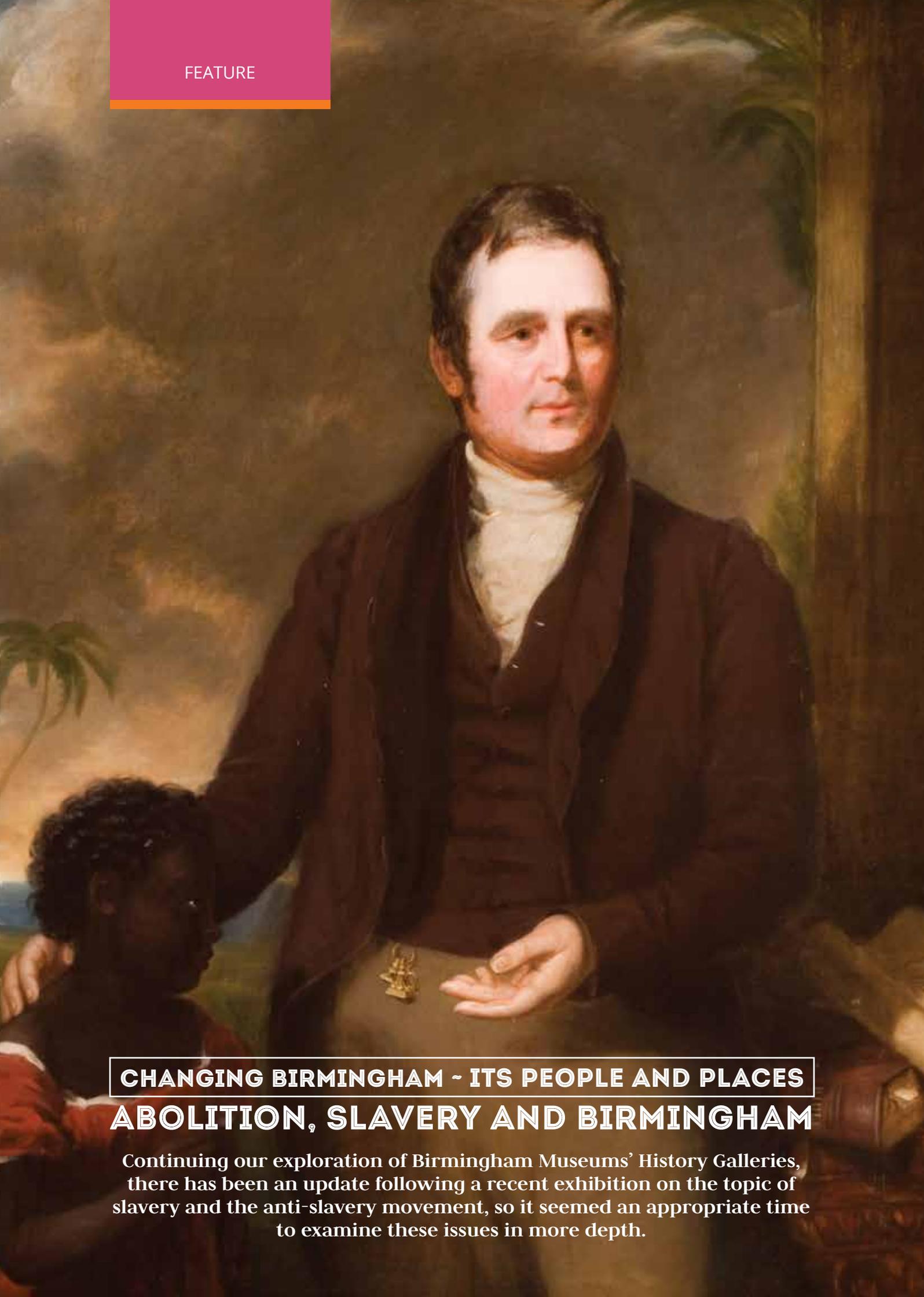
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FEATURE

CHANGING BIRMINGHAM ~ ITS PEOPLE AND PLACES ABOLITION, SLAVERY AND BIRMINGHAM

Continuing our exploration of Birmingham Museums' History Galleries, there has been an update following a recent exhibition on the topic of slavery and the anti-slavery movement, so it seemed an appropriate time to examine these issues in more depth.

In terms of the abolition movement, there were two significant visitors to Birmingham at different periods in the city's history, both of whom were freed slaves. Olaudah Equiano (1745-1797) visited Birmingham in 1790 to promote his excellent autobiography to a sympathetic audience in the city. *The Interesting Narrative of the Life of Olaudah Equiano - the African* is a tremendous read – part adventure story, part polemic against slavery – and gives a great insight into the times. He wrote to the *Aris's Birmingham Gazette* in June 1790 thanking people for subscribing to his book and for their hospitality. Amongst his supporters were members of the Lunar Society, such as Matthew Boulton.

Our next visitor was Frederick Douglas (1818-1895). He came to Birmingham during a different period, after Britain had abolished slavery, but while slavery was still prevalent in America. Douglas himself had escaped slavery in Maryland and became a major campaigner against slavery and for general social reform. He came to Birmingham in 1846 whilst touring the country, and we have the records of him speaking to the Birmingham Anti-Slavery Society on 29th July. Douglas was reputed to be a great orator, so we can only imagine the galvanising effect he would have had on the movement in Birmingham against slavery.

Visits as described above contributed significantly to making Birmingham a major centre for anti-slavery agitation, with both a local and a national impact. Whilst both Olaudah Equiano and Frederick Douglas were well received visitors, there was another aspect – an economic link to slavery – in the city. Erasmus Darwin writes to Josiah Wedgwood in 1789: *'I have just heard that there are muzzles and gags made in Birmingham for slaves'*. In 1789 there was a petition to Parliament from Birmingham manufacturers arguing for the continuation of the slave trade and there is evidence of gun makers breaking up anti-slavery meetings in the 1790s. The export of guns, for which Birmingham was a major centre of manufacture, into Africa to be used to subdue slaves, combined with the sale of steam engines to the plantations in the West Indies are just two aspects that tied Birmingham to the slave system. How much of Birmingham's prosperity and economic growth was dependent upon the slave trade is a source of debate for historians, well covered by Malcolm Dick in *'The Workshop of the World'*.

A combination of slave revolts, falling profits and a vibrant anti-slavery campaign resulted in the abolition

of slavery in Britain and its colonies in 1833. Joseph Sturge (1793-1859) and his sister Sophia Sturge (1795-1845), both remarkable individuals, played a key part in the anti-slavery movement in Birmingham. From the start of his involvement Joseph was in favour of total abolition, not gradual reform, and opposed financial compensation for slave owners, arguing that it was the slaves who deserved compensation. Following the end of slavery, a very draconian apprenticeship system was introduced which Sturge opposed. He visited the West Indies and produced a remarkable book that recorded the voices of recently freed slaves which was unique for the times. The evidence gathered during his visit helped a successful campaign to end the apprenticeship system earlier than planned, and there remains a town in Jamaica named after him as result of his work.

His sister Sophia, despite ill health, was an active campaigner and was one of the founders of the Birmingham based *Female Society against Slavery*, set up in 1825. She campaigned for a boycott of sugar from the West Indies and is generally credited with the famous slogan used on a medallion: *'Am I not a woman and a sister'*. *The Female Society* became a central part of the abolition movement and you can see a number of fascinating artefacts and documents relating to the group both in the History Galleries and in the Birmingham Archives.

This article gives a brief overview of the topic but a visit to the History Galleries will provide you with a first-hand view of a wide range of information. Below is some suggested reading if you wish to explore further. ■

By Jim Wells

References/Further reading:

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*, Penguin Classics.

Joseph Sturge and Thomas Harvey, *The West Indies in 1837: Being the Journal of a Visit to Antigua, Montserrat, Dominica, St. Lucia, Barbados, and Jamaica*, Cambridge University Press.

Malcolm Dick, Chapter 5 in *The Workshop of the World*, Liverpool University Press.

Priya Satia, *Empire of Guns: The Violent Making of the Industrial Revolution*, Gerald Duckworth & Co Ltd, 2018

Connecting Histories website: www.connectinghistories.org.uk

LEFT: *Portrait of Joseph Sturge*, 1800-1850 by Alexander Rippingille; 1978V796. Although former slaves led in educating and galvanizing the anti-slavery movement, portraits like these reflect the well-meaning but paternalistic values of the time.

FRIENDS' CONTRIBUTIONS TO BIRMINGHAM MUSEUMS

SOHO HOUSE

Since 1931, when the Friends was formed, many items have been purchased or part-funded by the Friends for all the different Birmingham Museums buildings: **Soho House, Aston Hall, Blakesley Hall, Sarehole Mill, The Museum of the Jewellery Quarter, Thinktank and of course the main Museum and Art Gallery.**

The Friends have also provided financial support for refurbishment appeals and capital funding, conservation, donations to support projects such as the Arts Council Collection National Partners Fund and special exhibitions such as the Hidden Burne-Jones exhibition of 2007.

Over the next few editions of *Artefacts* I will endeavour to supply a list of various purchases and their descriptions and provenances for each of Birmingham Museums' Heritage Sites, starting with Matthew Boulton's home, Soho House. The house started life as a cottage, next to where the Soho Manufactory was subsequently built in 1765. The neoclassical design of Soho House that we see today was completed in 1796 by Samuel Wyatt. Birmingham City Council acquired the building in 1990 and it was opened as a museum in 1995.

Nearly 30 items have been acquired partly or wholly by the Friends for Soho House which include period furniture and furnishings, paintings and items manufactured in the Boulton Factory, and also the important Stone Sphinxes which used to stand in the Sphinx walk in the garden. In the early 1990s a special appeal was launched by Birmingham Museums to furnish Soho House and the Friends contributed over £500,000 to purchase acquisitions.

Some of the most important items were pieces of furniture, many purchased from the sale at Great Tew in 1987, a house lived in by the descendants of Matthew Boulton. One of these was a cabinet by George Bullock, commissioned by the Boulton family in about 1804 (1987M105). Also a mahogany sofa table (1995M123) from about 1807-08 and a mahogany side table from about 1800 (1995M56), both attributed to James Newton. A japanned sofa in the manner of George Hepplewhite for Matthew's sister Katherine's sitting room (1994M181) and a

mahogany side table which had belonged to John Baskerville, the printer, one of Boulton's oldest friends were also purchased (1997M10).

The Friends have supported the acquisition of various pictures and candelabra, including two important Argand Lamps by Matthew Boulton and John Fothergill (2009.0001 and 2009.0002). Also, more recently, the Friends funded the purchase of a set of 29 embroidered discs by Karina Thompson entitled *'Phases of the Moon'* (2013.0050.1-.29). This artwork is a site-specific installation commissioned for Soho House, which represents the 29.53 days in a lunar cycle. Meetings of the Lunar Society took place in Soho House on the Sunday closest to the full moon. *'Phases of the Moon'* has been displayed on the very table around which these Members and great thinkers met. ■

By Margaret Lister,
Friends Archivist and Trustee



ABOVE: E. Gray Saunders, *Soho Sphinxes*. Purchased with the assistance of the Friends of Birmingham Museums & Art Gallery, the National Art Collections Fund, the Heritage Lottery Fund and the Victoria & Albert Purchase Grant Fund, 2001.

RIGHT: Argand Lamp by Matthew Boulton & John Fothergill; Photo by Birmingham Museums Trust, licensed under CCO; 2009.0002.



FEATURE

OUR MAJESTIC BIRMINGHAM ORGANS

'Every organ is unique. That's one of the things that makes them so fascinating ...every instrument an indomitable creation to be cherished'

(Chris Taylor, BBC)

I admit my complete ignorance about organs up front. I have always been somewhat in awe of them and those who play them: their complexity and aloof presence, baffling keyboards, foot pedals, stops, and massive pipes.

They sit like Emperors holding court - all-powerful, seeming to command musicians to pay them homage. I have learnt, however, that every organ is astonishingly different: an individual work of art, pride and aspirations, and each a feat of engineering with its own sound, set in its own (often vast) space.

Here in Birmingham we have some of the finest organs in the country. One of our oldest is in St Philip's Cathedral. Built by English organ builders Thomas Schwarbrick in 1715, it has undergone massive developments, moved position, and suffered serious bomb damage during WW2 when it was stored in Pershore Abbey. But it still retains its glorious original gallery casework.

However, it was the prosperity and ambition of the Victorians that was responsible for most of our great organs. The most famous of these is the magnificent Golden Era organ in Birmingham Town Hall, a symbol of municipal power and ambition which inspired the creation of many later organs. Originally built in 1834 by William Hill, this *'Giant of all organs'* like *'an imposing Roman temple'* left visitors *'awestruck'* by its commanding appearance, size and the sound from its 3,000 pipes, including its record-breaking 32-footer bass pipes. Today it is still judged to be one of the world's most spectacular organs.

Birmingham Town Hall's organ is of *'huge historic significance with its origins as one of the first ever concert organs in the UK'* (organist Robert Sharpe). The post of City Organist was created in 1844 and ensured a tradition of recitals which continues today, although now the sound projects through no less than 6,000 pipes.

Many other significant organs were built by the Victorians in and around Birmingham. One that has survived is the *'gem of an organ'* in the Birmingham Oratory, described by Jim Berrow, Diocesan Organ Advisor, as *'...a truly symphonic organ with a big romantic and clear sound positioned within a fine acoustic'*.

There are newer organs: the Elgar Concert Hall in the Bramall Music Building at the University of Birmingham houses a 2014 French-built organ. (Many British organ builders had long since gone out of business). But more famous is the imposing centre-stage German-built organ in Symphony Hall, which was finally completed in 2001. Visually impressive, it displays a range of woods and metals including oak, fir and pine plus soft metal alloys of tin, lead and zinc.

However it is St Chad's Cathedral that has one of the finest *'mechanical'* organs in the country. This organ's sound is based on unchanged medieval principles using the mechanical action of rods and levers so that, as organist Martyn Rawles describes, *'as a player, you feel really physically connected to the music you are playing'*. Housed in a fabulous David Graebe-designed case, which is integral to the tonality of the sound, it was one of the last great organs to be built by J.W. Walker & Sons as recently as 1993. Organist Rupert Jeffcoat states that: *'set in a fabulous acoustic... almost everything sounds fabulous'*. Still used for teaching by Royal Birmingham Conservatoire, Professor David Saint says it is *'the most appealing combination of beguiling sounds, player-satisfaction and visual gratification'*.

Do come to hear St Chad's Cathedral organ played by five outstanding organists this March:

Centenary Organ Recital, Saturday 21 March 2020

2-3pm at St Chad's Cathedral

Tickets on the door: £5 (concessions: £4)

www.birmingham.bachchoir.com. ■

By Hilary Boszko

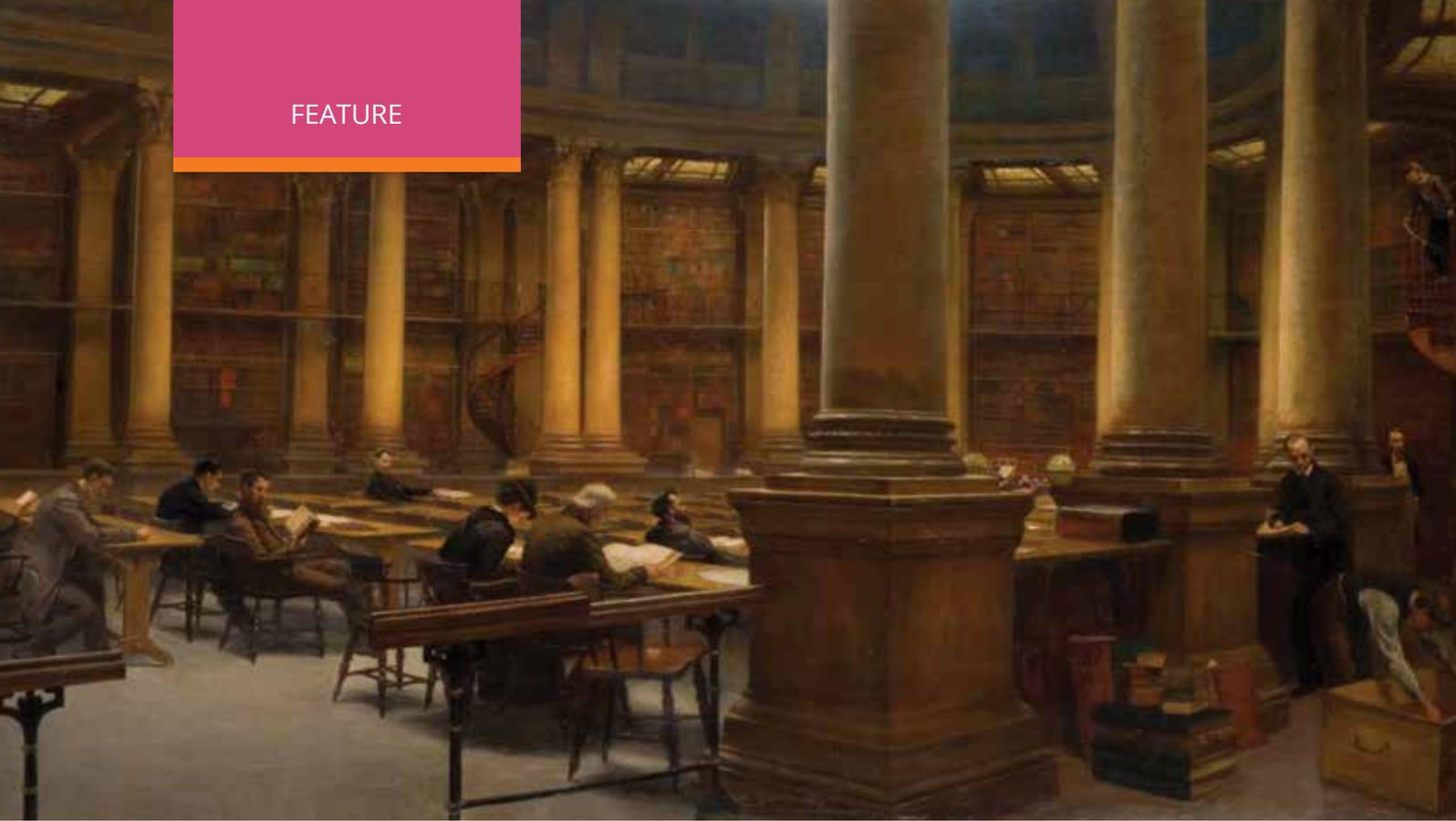
LEFT: St Chad's Cathedral organ – one of the finest mechanical organs in the country.

RIGHT: Birmingham Symphony Hall organ - over 65 feet tall.*

Birmingham Town Hall - the pipes of one of the world's most spectacular organs.*
St Philip's Cathedral Organ - in its 1715 casework.

*Photos by Mike Gutteridge





ARTS AND CRAFTS PIONEERS: EDWARD AND WILLIAM HOWSON TAYLOR

THEIR IMPORTANCE TO BIRMINGHAM MUSEUM'S COLLECTIONS AND TO BIRMINGHAM'S HISTORY

Edward Taylor was a prestigious artist, exhibiting at the Royal Academy from 1862 and becoming a member of The Royal Birmingham Society of Artists in 1879. His creative impetus, however, began whilst working as a potter for his father, an earthenware manufacturer, and it was as an educator and teacher of this craft that his contribution became significant.

In 1877 Edward accepted a post as headmaster of the Birmingham Government School of Ornamental Art – the first school to teach crafts such as metalwork and ceramics. It developed into a newly built Municipal School of Art and Crafts in 1884, before becoming the first arts and crafts school in the country to be administered by a local authority in 1885.

Edward promoted the Arts and Crafts Movement's ethos of good design and craftsmanship. He deplored the decline of design in manufacturing which had become prevalent through standardised mass production and sought to re-assert the 'Power of design'. In 1890 and 1893 he wrote books on art education: *'Elementary Art Teaching'* from 1890 included a discussion on the development of pottery forms and their proportion. In the same year he published a pamphlet *'Forms in Pottery'* illustrating vase and bowl shapes. Printed as a visual and technical aid

for schools in the design and decoration of pottery, Edward supervised the production of the examples illustrated in the pamphlet. With this he developed the creation of new pottery forms, several designed by him, whilst also taking inspiration from antique Chinese examples, particularly those from the Sung Dynasty (960-1279).

The Sung Dynasty had a profound impact on art potters, who recognised the simple elegance of the designs during an era when pure form and textured coloured glazes took priority over elaborate shapes and decoration. It was also an era when the technical innovation of glazes reached a high standard of excellence. The expertise of this period however, was not recognised until the 18th century when examples of Sung pottery were re-created and exported to collectors in the West and a true understanding of the difficulties in producing Chinese glazes became understood.

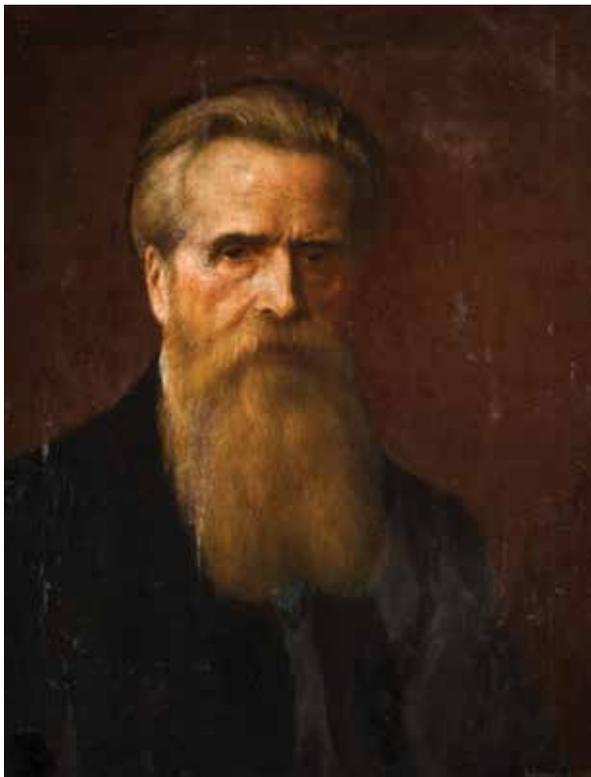
Experimental glazes and colour were to become a passion for Edward Taylor's son, William Howson, whose experiments began in a kiln at the family home whilst he was studying at the Birmingham School of Arts and Crafts. In 1889 the Birmingham Tile and Pottery Works was established, a venture William embarked upon in collaboration with his father. Within a few years the trade name was changed to Ruskin Pottery, named after John Ruskin, an important spokesman for the Arts and Crafts Movement. It was a fitting name to adopt from a man who wrote: 'The most purist and most thoughtful minds are those who love colour the most'. This quote captures the essence of William's glazes, which often imitated the natural patterning and vibrancy of colours found in semi-precious gemstones when the Ruskin enamels were incorporated into jewellery.

The items produced by Ruskin Pottery were diverse, ranging from buttons to lamps. The pottery types were also numerous: Moulded Ware; Egyptian Ware; Eggshell; Lustre; Matt Glaze; Soufflé Wares and Real Flambé - the latter being the most experimental. In the Matt Glaze, developed by William, crystals formed in the glaze and the colouring had a definite crystalline structure. Soufflé Wares, although earthenware, were extremely light in weight and the clay turned very thin on a lathe. The glazes were blown or sprayed onto the wares in layers and the addition

of chromium to cobalt blue gave an especially deep blue colour. Flambé Ware was William's greatest achievement. The principle of these pieces was based on the practice that, when fired at a high temperature in conditions starved of oxygen, some metallic oxides (especially copper) would develop intense red, lavender and blue colours. This technique was called 'reduction firing' and was achieved by adding wood shavings or other combustible materials to a sealed sagger inside the kiln. As coal kilns were used and the temperature was regulated it was a precarious process, and details of William's experiments are still, even to this day, a closely guarded secret. Similar to the excellence of the 12th century Chinese pieces, William's examples of the Sang de Boeuf are unique to him and the patterned 'cloudings' and colours of the Flambé Ware have never been re-created.

Ruskin Pottery was produced in an environment where health and safety was as important as the product. The use of lead in the glazes caused lead poisoning which was endemic in many factories which produced pottery and was subsequently replaced by chromium. Edward and William Taylor - both in their designs and production - encompassed and continued the true spirit of the precursors of the Arts and Crafts Movement such as William Morris. ■

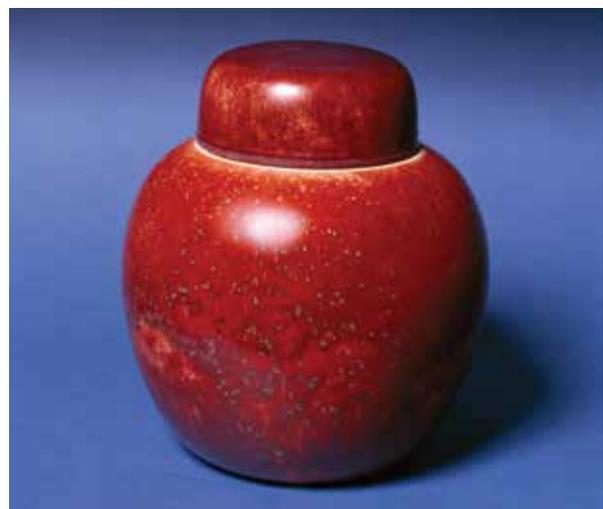
By Carol Mason, BMAG volunteer



FAR LEFT: *'Birmingham Reference Library - The Reading Room'*, 1881 by Edward Richard Taylor; Photo by Birmingham Museums Trust, licensed under CCO; 1885P2464.

LEFT: *'Portrait Of The Artist (Self Portrait)'*, 1906 by Edward Richard Taylor; Photo by Birmingham Museums Trust, licensed under CCO; 1976P101.

BELOW: *Caddy and Cover* by Ruskin Pottery, Designed by William Howson Taylor; Photo by Birmingham Museums Trust, licensed under CCO; 1926M22.



For events which need to be pre-booked, bookings can be made by calling 0121 348 8263 or via the website – www.birminghammuseums.org.uk (unless alternative details are given).



Chamberlain Square, Birmingham, B3 3DH
Open Saturday-Thursday: 10am-5pm and Friday:
10:30am-5pm
0121 348 8000

FREE entry unless otherwise stated

From Renaissance masterpieces to Egyptian mummies, Birmingham Museum & Art Gallery showcases a world class collection and offers fascinating glimpses into Birmingham's rich and vibrant past.

Highlights include the finest collection of Pre-Raphaelite art in the world; the Mini Museum, specially designed for little visitors; and the largest find of Anglo-Saxon gold ever discovered - the Staffordshire Hoard.

Don't miss the Birmingham History Galleries packed with artefacts, local treasures and interactive displays that reveal captivating stories of Birmingham from the last 500 years.

Birmingham Revolutions – Power to the People

Until 4 September 2020. Free. This display will explore Birmingham's vibrant and varied history of protest and activism, and the role the city has played in some of the most important campaigns and movements in British history.

From the Priestley Riots of 1791 all the way through to the LGBTQ+ campaigns of today, *'Birmingham Revolutions – Power to the People'* is a chance to discover the different voices and ideas that have contributed to the fight for a better Birmingham.

'Birmingham Revolutions' aims to show all the different ways in which a person can protest and campaign, what we can learn from past protests, and show everything we as a city have achieved so far.

Dressed to the Nines

Until 4 September 2020. Free. From formal balls to a night out on the town, clothing plays an important part in special occasions. This display is about dressing up and going out from around 1850 to the present day. It explores some of the changes which have occurred in the types of clothing which are worn for special occasions, where these clothes are purchased from, and the kinds of events they are worn at.

A number of garments, accessories and full outfits from the city's dress collection will be on display.

Below: *'Dressed to the Nines'* – Gold damask evening shoes, around 1927; 1963M33.2





Above: BMAG Industrial Gallery - Valentine Dinner

These include a 1930s beaded evening dress, an embroidered court uniform which belonged to Neville Chamberlain, cocktail dresses by Christian Dior and Norman Hartnell, and a lot of shoes. Most of these items have never been exhibited before.

History of Fashion in Birmingham

15 February 2020, 2pm - 3:30pm. £5. A talk with fashion historian Jenny Gilbert on her research into the fashion industry in Birmingham. Start with a look at the 'Dressed to the Nines' exhibition followed by a talk by Jenny and an opportunity for questions and answers at the end. Jenny has been researching the twentieth century Birmingham wholesale fashion trade and its influence on people's wardrobes in the city and beyond. In her talk she will look at Birmingham as a mass fashion city - from the 19th century jewellery trade to the opening of the world's largest Primark in 2019. The talk will argue that the Birmingham fashion wholesalers were instrumental in introducing fashion to the masses and dressing the people of Birmingham to the nines. Pre-booking is essential for this fascinating talk.

Dressing Up, Coming out: Fashion in the LGBTQ+ community

6 February 2020, 6:30pm - 8:30pm. £10 per adult.

A fascinating evening discussion around the role and importance of dressing up within the LGBTQ+ community from a variety of perspectives.

Panellists include: Dr Shaun Cole, Associate Professor in Fashion and Chair of Intersectionalities: politics, identities, cultures research group at Winchester School of Art; Lacey Lou, performance artist, event manager and costume maker, who has one of her costumes on display in the 'Dressed to the Nines' exhibition; and Ryan Kearney, an independent curator, writer and researcher.

Doors will be open from 6pm at the Gas Hall entrance on Edmund Street. The panel evening will be from 6:30-8:30pm.

Edwardian Tearooms Late: Valentine Dinner

14 February 2020, 7pm - 9pm. £42.50 per person. Wow your valentine with a dinner reservation they won't be expecting: visit the museum after hours in the Industrial Gallery for a delicious dinner in a spectacular location! For just £42.50 per head you can enjoy the delights of a romantic 4 course meal. You'll also be serenaded with live music from Robert Lane to make the evening even more special.





Above: Dr Bendor Grosvenor and Emma Dabiri with curator Victoria Osborne alongside the two little-known pictures in Birmingham Museums Trust's collection which appeared on BBC Four's *'Britain's Lost Masterpieces'*

Curator's Choice: Birmingham Revolutions

26 February 2020, 1pm – 1:30pm. £5. Join Emma McMullen, Research Assistant (Birmingham History) and curator of the *'Birmingham Revolutions'* exhibition for an informal gallery talk. Find out more about Birmingham's vibrant and varied history of protest and activism, and the role the city has played in some of the most important campaigns and movements in British history.

Edwardian Tearooms Late: Dressed to the Nines

28 March 2020, 6:30pm, 7pm, 7:30pm. £30 per person. Enjoy dinner and live music in the Edwardian Tearooms and take advantage of this exclusive opportunity to view the *'Dressed to the Nines'* exhibition afterwards!

For this event, run in partnership with Hidden Spaces, you'll be joined in the gallery by Decorative Arts Research Assistant, Dr Rebecca Unsworth and with music from Esther Turner playing live in the Edwardian Tearooms all night too.

There are 3 time slots available and a full menu can be found on the Birmingham Museums website.

Curator's Choice: Britain's Lost Masterpieces

22 April 2020, 1pm – 1:30pm. £5. Join Victoria Osborne, Curator of Fine Art, for an informal gallery talk. Find out what BBC Four's *'Britain's Lost Masterpieces'* revealed about two little-known pictures in Birmingham's collection, and take a close look at the two paintings featured in the programme.



Thinktank, Birmingham Science Museum

Millennium Point, Curzon Street, Birmingham, B4 7XG

Open daily 10am – 5pm

Half price entry for Friends. Charges apply to non-members.

Thinktank offers an extraordinary, fun-packed day out for all the family. From steam engines to a talking robot, this exciting museum is home to thousands of fascinating objects, and over 200 hands-on displays on science and technology.

This includes a state-of-the-art digital Planetarium, and an interactive outdoor Science Garden, a gallery

dedicated to the iconic Spitfire as well as a number of natural history displays. New to Thinktank in 2019 is MiniBrum, a major new mini city space where children are in charge. Open now, MiniBrum is an exciting, interactive child-sized world which been created in collaboration with schools, families and community groups.

With an ever-changing programme of demonstrations, workshops and events, there is always something new to discover.

Planetarium Lates: Sounding Stars & the Search for Other Worlds

13 February 2020, 7pm - 8pm. £8. The NASA Kepler Mission has made ground-breaking observations of the natural resonances of stars (asteroseismology) and discovered thousands of planets orbiting stars in the nearby regions of our Galaxy. The NASA TESS Mission, launched in 2018, is continuing these endeavours but now across most of the sky.

Join astrophysicist Professor Bill Chaplin (University of Birmingham) to find out the latest science results from TESS and Kepler, and artist Liz Hingley to discover how Professor Chaplin is working with artists, in the PHYART@UoB Project, to add new life to this exciting science.

Planetarium Lates: Equinox 360 Pink Floyd Tribute
2 and 3 April 2020, 7pm - 9pm. £17. This is Pink Floyd tribute like no other. EQUINOX, a 360 degrees full dome Pink Floyd experience. Performed by Andy Holt, the creator of Equinox.

Performed live, entirely by one man, one instrument and projected in 360 degrees which immerses you into the sights and sounds of one of the biggest selling and acclaimed acts on the planet. Equinox will take you on an emotional and inspiring journey into the heart and themes of iconic albums and songs. This unparalleled performance will take you to the Darkside of the dome and I'm sure, leave you Comfortably Numb! Suitable for ages 16+.



Trinity Road, Aston, Birmingham, B6 6JD

See birminghammuseums.org.uk for up to date opening times and prices. Free entry for Friends. Charges apply to non-members.

Discover the splendour of a grand Jacobean mansion.

Explore majestic state rooms, including the imposing Long Gallery, as well as the servants' quarters and beautiful gardens. Uncover captivating stories about the people who visited the Hall and learn about its central role in the English Civil War.

Ghost Tours

15 February 2020, Tours at 5:30pm, 7pm and 8:30pm. £10. An evening ghost tour of one of Britain's most haunted buildings. Expect a few laughs and scares as we tell you all about the Hall's intriguing past. We're sure you'll be left wondering if ghosts really do exist. This is an exclusive opportunity to venture into the Hall at night, so prepare for a scare. Due to the content of some of the stories this event is not suitable for under 12s.

Whodunnit? Watt a Terrible Tragedy!

22 February 2020, 11am - 4pm. Last entry 3pm. Entry to this event is included in the price of admission. A drop-dead fun time travelling murder mystery trail around this magnificent mansion aimed at families and those young at heart.

International Women's Day: A Woman's Work Tour

4 - 5 March 2020, 1pm - 2:15pm. Entry to this event is included in the price of admission. They say a woman's work is never done, was a truer word ever spoken? This special tour focuses on the women at Aston Hall in celebration of International Women's Day.



Blakesley Road, Yardley, Birmingham, B25 8RN

See birminghammuseums.org.uk for up to date opening times and prices. Free entry for Friends. Charges apply to non-members.

Experience one of Birmingham's finest timber-framed Tudor houses. Built in 1590 for Richard Smalbroke, a Birmingham merchant, Blakesley Hall is a peaceful haven set in an urban location. Discover the fascinating history of the Hall and enjoy the herb garden, orchard and beautiful grounds. With its spacious gardens, family trails and activities programme, Blakesley Hall is the ideal location for a family day out.

Animal Mania at Blakesley Hall

19 February 2020, 11am - 3:30pm. £3. Visit during February school half term holidays to meet these animal friends at Blakesley Hall. Animal Mania usually consists





Above: Museum of the Jewellery Quarter

of around 8 to 12 small animals that children can see and interact with in slots of 30 minutes. The animals can include lizards, snakes, chinchillas, hedgehogs, giant bunnies, tortoises and creepy crawlies!

Tudor Women Guided Tour

1 March 2020, 2pm – 3:30pm. Entry to this event is included in the price of admission. Learn about Tudor Women on our specialist guided tour of Blakesley Hall to mark International Women's Day. The tour will end with a Tudor inspired craft activity.



**MUSEUM OF THE
JEWELLERY QTR**

75-80 Vyse Street, Hockley, Birmingham, B18 6HA
Open all year round. Tuesday-Saturday: 10:30am-5pm.
Closed Sunday and Monday except Bank Holidays. Free entry for Friends. Tour charges apply to non-members.
Step back in time to a perfectly preserved jewellery workshop. When the owners of the Smith & Pepper jewellery factory decided to retire after 80 years of trading, they simply locked the door leaving a time capsule for future generations.

Enjoy a lively factory tour (available all year round) that includes demonstrations of traditional jewellery

making and offers a unique glimpse into working life in Birmingham's famous Jewellery Quarter.

Kids Jewellery Workshop

20 February 2020, 10am - 12noon and 1pm - 3pm. £10 per child. Children can design and create either a bracelet or pendant, learn and use real jewellers' techniques like texturing metal, hammering, stamping and enamelling to make something unique and personal to take home. Workshops last for 2 hours and are recommended for ages 8 and up. Children must be accompanied by at least one adult.

Adult Jewellery Workshop: Silver Spinning Ring

29 February 2020, 10am - 4pm. £60. This one-day session will involve learning a variety of jewellery making techniques under the careful guidance of contemporary jeweller Grace Page. In this workshop you will learn new skills to make a silver spinning ring to take home with you. A perfect activity to enjoy with a friend or a well-deserved treat for yourself.

Women's work in the Jewellery Quarter

29 February 2020, 12:15pm - 1pm. Entry to this event is included in the price of admission. A tour about the work undertaken by women from the late 1800s until the 1980s and the many vitally important jobs which women held, from working in the office to manual work such as press work, polishing and enamelling. ➤



Above: The Planetarium at Thinktank

These women were instrumental in not only making the jewellery quarter the world's largest jewellery manufacturing area, but also in making Birmingham the workshop of the world, city of a thousand trades. This tour celebrates their hard work and fortitude.

Celebration Talk & Tour: Women's work in the Jewellery Quarter

28 March 2020, 1pm - 2:15pm. Adult: £10, Concession: £8, Child: £6. Join a special costumed guided tour, talk & toast celebrating the women of the Jewellery Quarter. In addition to this tour there will be a short talk with a glass of sparkling wine (or non-alcoholic alternative) for every ticketholder, celebrating the Women of the Jewellery Quarter. A perfect gift for Mother's Day or to Celebrate International Women's Day!



Cole Bank Road, Hall Green, Birmingham, B13 0BD
See birminghammuseums.org.uk for up to date opening times and prices. Free entry for Friends. Charges apply to non-members.

Explore the idyllic childhood haunt of J.R.R Tolkien. Sarehole Mill is one of only two surviving working watermills in Birmingham and provides a unique insight into the lives of the millers who once worked here. On Wednesdays and Sundays, our volunteer millers demonstrate the mill in action.

Find out about J.R.R Tolkien's early life in Birmingham. Both the mill, and nearby Moseley Bog, were inspirations for his classic works *The Hobbit* and *The Lord of the Rings*. Today, the mill retains its tranquil atmosphere and the millpond provides a haven for kingfishers, moorhens, newts and herons.

Pancake Day

21 February 2020, 9am - 4pm. Entry to this event is included in the price of admission. A celebration of the humble pancake! Come along to Sarehole Mill for this day of baking themed family fun including pancake baking, races and trail.



Soho Avenue, off Soho Road, Handsworth, Birmingham, B18 5LB. See birminghammuseums.org.uk for up to date

opening times and prices

Free entry for Friends. Charges apply to non-members.

Discover the elegant Georgian home of the Birmingham industrialist and entrepreneur, Matthew Boulton. Get a glimpse into Boulton's world, including the family and servants' rooms as well as the lavish spaces in which he received his eminent guests - the leading 18th-century intellectuals of the Lunar Society.

Don't miss the visitor centre displays which explore Boulton's output from button making and coin minting to silverware and steam engines.

Georgian Day at Soho

1 March 2020, 11am - 4pm. Entry to this event is included in the price of admission. Celebrate the Georgians at Soho House, with a focus on the women of the Georgian period to coincide with International Women's Day on the 8 March.

From writing, fashion, music, and the struggle of everyday life, come along and be inspired by some fantastic women of the 18th century. There will be activities and demonstrations for all ages.



WEOLEY CASTLE

Weoley Castle Ruins, Alwold Road, Weoley Castle, Birmingham, B29 5RJ.

See birminghammuseums.org.uk for up to date opening times and prices

The ruins at Weoley Castle are over 700 years old and are the remains of a moated medieval manor. The site has been inhabited from the 12th century and, according to the Domesday Book, was part of the estates of William Fitz Ansculf. Weoley changed hands several times between 1485 and 1531 when it began to fall into disrepair. In the centuries that followed, stone from the castle was removed to build a nearby farm and the Dudley no.2 canal.

Today the site is a scheduled Ancient Monument of national importance. The ruins can be viewed from a viewing platform. Direct access to the ruins is only available on special event days or for groups and schools by a pre-booked guided tour. Please call 0121 348 8120 for further information.

Crafty Fridays: Story Sticks

21 February 2020, 11am - 2pm. £2. Get creative over this half term and head to Weoley Castle to make your very own story stick! Join our friendly volunteers and



Above: Museum Collections Centre September Open Day

use a variety of materials to create your story stick, use coloured string, craft materials and add some greenery from Weoley Castle to tuck under the string, to make your story. Children must be accompanied by an adult.



**MUSEUM
COLLECTIONS
CENTRE**

*Museum Collections Centre
25 Dollman Street, Birmingham, B7 4RQ*

The Museum Collection Centre is a 1.5-hectare site which is where 80 per cent of Birmingham Museums' collections are stored under one roof. There are free open afternoons from 1:30pm-3:30pm on the last Friday of every month. These must be booked in advance. Guided tours are also available by arrangement on other days. Please call 0121 348 8231 for more information or to book.

Open Afternoons at the Museum Collections Centre

27 March and 24 April 2020, 1:30pm-3:30pm. Free. Among the thousands of objects stored here are steam engines, sculptures, an entire collection of Austin, Rover and MG motor cars and even a red phone box. It is not open to the public except by arrangement.

The open afternoons take place on the last Friday of the month at 1:30pm. Please arrive promptly for the start. The tours last for up to 2 hours.

The tour will allow you to see a vast range of objects, often with a real focus on Birmingham and the West Midlands. The contrasting mix of objects and the behind-the-scenes atmosphere at the collection centre make it an intriguing place to explore and discover more about museum stores.

Open afternoons usually book out at least three months in advance so please book early to avoid disappointment.

IN THE AREA

BARBER INSTITUTE OF FINE ARTS

University of Birmingham, Edgbaston, B15 2TS.
www.barber.org.uk

Maternal Bonds – Images of Motherhood

Until Wednesday 27 May. Though one of the most timeless relationships represented in art, the portrayal of mother and child has changed over the course of history. Spanning five centuries, *'Maternal Bonds'* showcases prints by Marcantonio Raimondi, Hans Thoma and Käthe Kollwitz, alongside drawings by the Dutch Golden Age artists Nicolaes Maes and Adriaen van Ostade. Ranging from religious subjects to allegorical and symbolic depictions, this display explores how motherhood has provided an enduring inspiration to artists.

Cézanne and the Modern French Print

Friday 7 February – Sunday 7 June. Centring on an exciting new loan – *'Les Baigneurs, Petite Planche'*, an 1896-7 lithograph by Paul Cézanne – this display explores a pivotal point in French avant-garde art. The artist made only eight prints across the whole of his career, two of which are in the Barber's collection. The three prints together form a group enabling significant insight into Cézanne's experiments in printmaking. Contextualising his work, prints by other major French artists will also be represented – including lithographs by Manet and Vuillard, and etchings by Millet and Renoir.

Cornwall as Crucible – Modernity and Internationalism in Mid-Century Britain

Wednesday 19 February – Sunday 17 May. Remote and picturesque, St Ives in Cornwall became an unlikely hotbed for avant-garde art in the mid 20th century. Painters and sculptors made it their home, either permanently or as temporary exiles, bringing with them their preoccupation with international modernity. Taking as its inspiration the Barber's recently acquired Constructivist sculpture, *'Linear Construction in Space No. 1'* (1942 – 43), by the Russian artist Naum Gabo, this exhibition presents art produced in and around St Ives from the 1930s to the 1960s, drawing on the rich resources of the Jerwood Collection, a private collection of 20th and 21st-century art. Featuring works by Barbara Hepworth, Ben Nicholson, Peter Lanyon, Sandra Blow and many

more, *'Cornwall as Crucible'* considers the relationships and networks between artists who lived and worked in Cornwall, examining their development of a visual language that explored the boundary between representation and abstraction, and demonstrating the impact of the distinctive Cornish landscape upon their art.

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

Resident orchestra at: Symphony Hall, 8 Centenary Square, Birmingham, B1 2EA. www.cbso.co.uk

The CBSO's Centenary year of 2020 has arrived, and they have a full programme of concerts featuring something for all musical tastes, including a chance for you to sing with the orchestra.

Singalong with the CBSO: Verdi's *Requiem*

Singer rehearsals: Saturday 28 March, 1:30pm (Great Hall, University of Birmingham) & Sunday 29 March, 11:30am (Symphony Hall). Concert: Sunday 29 March, 7pm (Symphony Hall). Ever wondered what it's like to sing with the CBSO? Now's your chance to find out, in this one-off performance from scratch of Verdi's powerful *Requiem*. And whether you're a choral society veteran or have only ever sung in the shower, you're welcome to rehearse and perform it with us, under the CBSO's world-famous chorus director Simon Halsey CBE.

Elgar's *The Dream of Gerontius*

Thursday 16 April, 7:30pm & Saturday 18 April, 7pm. "This is the best of me," wrote Edward Elgar on the score of *The Dream of Gerontius*, and this story of a lonely soul's journey towards eternity is told in music of startling passion and heartbreaking beauty. It's one of the supreme masterpieces of British music – and it was created here in Birmingham. Edward Gardner returns to conduct this CBSO Centenary performance.

Holst: *The Planets*

Wednesday 13 May, 7:30pm & Thursday 14 May, 2:15pm. Mars, Venus, Jupiter... everyone has their favourite bit of *The Planets*. But there's far more to Holst's masterpiece than just great melodies, and tonight, 100 years after Birmingham heard *The Planets* for the first time, Mirga and the CBSO introduce Thomas Adès' *Angel Symphony*, specially created for the CBSO's Centenary celebrations: a new work from >



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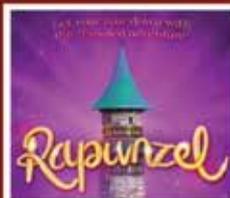
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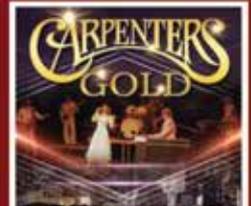
WED 4 MARCH : 8.00
LIVE AT REDDITCH



THUR 5 MARCH : 7.30
THE MAGIC OF MOTOWN



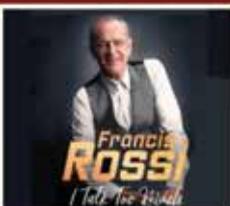
FRI 6 MARCH : 7.30
ONE NIGHT IN DUBLIN



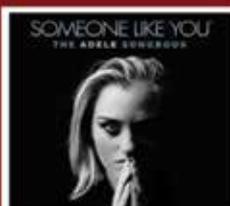
FRI 20 MARCH : 7.30
CARPENTERS GOLD



SAT 21 MARCH
7.30
80'S MANIA



WED 25 MARCH 7.30
FRANCIS ROSSI
I Talk Too Much



FRI 27 MARCH 7.30
SOMEONE LIKE YOU
The Adele Songbook



THUR 2 APRIL 7.30
THE FOUNDATIONS



FRI 17 APRIL 7.30
HERMAN'S HERMITS
55th ANNIVERSARY TOUR
Rolling Back the 60's



Above: Warwickshire Gardens Worlds Apart – Sharon Baker at Coach House Gallery, Winterbourne House and Garden – Friday 10 April – Tuesday 19 May

the dazzling imagination behind the hit opera *The Exterminating Angel*.

Britten's War Requiem

Saturday 20 June, 7pm. "My subject is War, and the pity of War." In May 1962, the CBSO gave the world premiere of Britten's *War Requiem*: a passionate and profoundly moving exploration of conflict and remembrance, written for the consecration of the new Coventry Cathedral. Every performance is special to us so be there, in our Centenary year, as Mirga Gražinytė-Tyla and an international team of soloists recreate that historic night.

COACH HOUSE GALLERY AT WINTERBOURNE HOUSE AND GARDEN

University of Birmingham, 58 Edgbaston Park Road, Edgbaston, Birmingham B15 2RT.
www.winterbourne.org.uk

Warwickshire Gardens Worlds Apart - Sharon Baker
Friday 10 April - Tuesday 19 May. Sharon, winner of the Westmorland Landscape Prize 2019, presents prints of the topiary garden at Packwood House with images of a twentieth century working class garden in Birmingham. Her prints are presented with vivid colour treatments and appear startling, synthetic and not quite of this world. They explore ideas about nostalgia, class and cultural heritage and celebrate what is preserved for the Nation and preserved in personal memories.

Access to the Coach House Gallery is through general admission to Winterbourne House and Garden,

an Edwardian historic house and botanical garden nestled in a leafy corner of Birmingham. Please contact Winterbourne for current admission prices. There is free admission for current staff and students at University of Birmingham and free entry on certain days for RHS members and members of the Historic Houses Association.

COVENTRY TRANSPORT MUSEUM

Millennium Place, Hales Street, Coventry CV1 1JD.
transport-museum.com

Taking Flight – Discover. Dream. Design.

Until 14 June. Depart on a journey of invention and explore the evolution of flight in this immersive exhibition. Discover how flying machines have developed and put your design skills to the test as you take to the skies with your own creation. No previous flying experience needed, so get ready to wing it. Free Admission to the Exhibition. Admission charges apply for the venue. *Taking Flight* contains material reproduced with permission from Rolls-Royce, All Rights Reserved.

THE HERBERT

Jordan Well, Coventry, CV1 5QP. theherbert.org

QUINN – A Journey

Friday 14 February - Sunday 31 May. *QUINN* is an installation by photographer, artist and writer Lottie Davies. It is the fictional story of a young man, William Henry Quinn, who walks from the south west of England to the far north of Scotland in post-Second World War Britain. Although fictional, the work



City of Birmingham Symphony Orchestra



SINGALONG WITH THE CBSO: VERDI'S REQUIEM

Singer rehearsals:

Saturday 28 March, 1.30pm

Great Hall, University of Birmingham

Sunday 29 March, 11.30am

Symphony Hall

Concert:

Sunday 29 March, 7pm

Symphony Hall

Whether you're a choral society veteran or have only ever sung in the shower, don't miss this opportunity to rehearse and perform in this one-off performance from scratch of Verdi's powerful Requiem, with the City of Birmingham Symphony Orchestra and their world famous choral director Simon Halsey CBE.

Tickets:

Singer (28-29 March) £40

Audience (29 March) £17

Call **0121 780 3333**

or book online at

cbso.co.uk/singalong

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ARTS COUNCIL ENGLAND



Birmingham City Council



mac
Midlands Arts Centre

Art and Social Change: The Disability Arts Movement Until 22 March 2020

Curator Anna Berry presents work by disabled artists and activists who raised awareness and effected political change for disabled people.

In partnership with DASH as part of the Curatorial Commissions Programme.

macbirmingham.co.uk

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Cannon Hill Park, Birmingham B12 9QH

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Tony Heaton OBE, Great Britain from a Wheelchair, sculpture (1994). Courtesy of the artist.



responds to the real-world experiences of young men and women post-trauma in the early 20th century and now.

The project comprises large-format photographs, moving image pieces, ephemera and text vignettes, taking the viewer through a multi-dimensional experience. It is a meditation on grief, loss, loneliness, the human search for meaning, and the possibility of redemption through time and landscape. Curated by Dr Rachel Marsden, and produced by Elizabeth Wewiora and Charlie Booth.

Coventry Open 2020

29 February – 19 April 2020. Free admission. This is the eleventh Coventry Open, an inspiring exhibition showcasing a wide range of talent from the West Midlands and Warwickshire. The work on display is selected by a panel of judges and is produced in a wide range of media, from painting and drawing, to sculpture and textiles.

Visitors are invited to fill out a YOU CHOOSE! voting form for their favourite work on display. The artist with the most votes will be announced at the end of the exhibition.

IKON GALLERY

1 Oozells Square, Brindley Place, Birmingham, B1 2HS.
Tel: 0121 2480708. www.ikon-gallery.org

John Newling

4 March – 31 May 2020. An exhibition of work by Birmingham-born artist John Newling (b.1952). A pioneer of public art with a social purpose, his works explore the natural world and social and economic systems. At the heart of Ikon's exhibition is 'A language from the garden (Nymans language)' (2017), a grid of marble slabs on the floor, reminiscent at once of teaching aids for children and sculptures by Carl Andre. Each slab is inscribed with plant forms Newling found at Nymans, a National Trust garden in West Sussex, which resemble letters in the modern English alphabet – hence 'Nymans Language', an officially registered downloadable font. On a wall nearby it spells out verses from the first chapter of Genesis referring to humanity subduing the Earth. Recently, Newling has been making 'Soil Books' with soil from his back garden to embody the idea of the Anthropocene, our current geological age in which human impact is evident. He refers to us 'signing our names in the soil' and is determined to grasp 'what is it to know that we have affected the effects of nature/our environment...'



Above: *QUINN – A Journey* at The Herbert 14 February – 31 May 2020

Judy Watson

4 March – 31 May 2020. Australian Indigenous artist Judy Watson (b. 1959) shows new paintings, video and installation, exemplifying her interest in sacred sites in the light of her family history. Watson has recently travelled to see sites of prehistorical significance in the UK – standing stones, circles and hill figures, e.g. Avebury, Uffington, Stonehenge – suggesting a more balanced and sustainable relationship between humanity and the rest of the natural world. It chimes in with a description of her most recent gallery exhibition in Australia, 'exploring Indigenous strength and resilience in the face of climate change and other pressures'. Exhibition organised by Ikon Gallery and TarraWarra Museum of Art with consultant curator Hetti Perkins.

Yhonnie Scarce

9 April – 31 May 2020. Tower Room. Yhonnie Scarce was born in Woomera, South Australia, and belongs to the Kokatha and Nukunu peoples. Like Judy Watson, family history is central to Scarce's work, drawing on the strength of her ancestors. Working with glass, Scarce explores the political nature and aesthetic qualities of the material – in particular corresponding to the crystallisation of desert sand as a result of British nuclear tests on her homeland during 1956-63. Birmingham is ideal for Scarce's residency, due to its proximity to traditional UK centres of glass manufacturing. In addition, the University of Birmingham was the location for most of the scientific research undertaken in the UK during World War II, which subsequently led to the unleashing of the atom bomb. The outcome of Scarce's residency is presented in Ikon's Tower Room. Organised by Ikon Gallery and TarraWarra Museum of Art with consultant curator Hetti Perkins.

MIDLANDS ARTS CENTRE ~ MAC

Cannon Hill Park, Birmingham B12 9QH.
macbirmingham.co.uk

The Influence Project

Until Sunday 22 March. A photography exhibition celebrating the impact leading black musicians have had on contemporary sound and culture. The exhibition chronicles pioneering voices of the mid to late 20th century music scene and their impact on music, from direct forms of sampling, to the role of mentors and role models, exploring the range of ways these musical innovators have influenced today's artists, creatively, socially and politically. Congolese, London-based photographer Alexis Chabala and curator Lorayne Crawford have captured the characters of both icons and contemporary artists through beautiful portraiture, film and sound, to offer visitors a unique and important interpretation of musical history.

Art and Social Change: The Disability Arts Movement

Until Sunday 22 March. The Disability Arts Movement was a civil rights group of artists and activists who fought the marginalisation of disabled people. Their work supported the struggle of Disability Rights activists, which led to the passing of the Disability Discrimination Act in 1995. This exhibition presents some of the art work, along with objects used by activists, that raised awareness and effected political change for disabled people. DASH, MAC, Middlesbrough Institute of Modern Art (MIMA) and Wysing Arts Centre are working together on a 3-year programme of curatorial commissions providing individual residencies for artists/curators who identify as Disabled people. The long term aim of the programme is to support the development of Deaf and Disabled curators, so they can become the Directors/Curators/Programmers of the future, addressing the cultural changes that must be made within the visual arts sector in order for it to become a more inclusive and accessible art form. Artist Anna Berry has been undertaking a year-long placement at MAC, working closely with our Visual Arts team to learn how we approach the curation of our shows. This exhibition, developed and curated by Anna, is the culmination of her placement, showcasing her new skills while linking to the wider programme here at MAC. A huge thanks to Shape and the-ndaca.org for supporting this project with advice and loans from the NDACA and Shape Collections. With thanks to the Imperial Health Charity Art Collection and all the exhibiting artists for their loan of work to the exhibition.



14 March - 14 June 2020

CRANACH

ARTIST & INNOVATOR



Registered charity no 1032478
Image: Lucas Cranach the Elder,
Venus and Cupid, c1523 (detail).
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Warwickshire, CV35 9HZ
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Above: John Newling at The IKON Gallery – 4 March – 31 May 2020

ORCHESTRA OF THE SWAN

orchestraoftheswan.org

Tickets available: www.ticketsource.co.uk/orchestra-of-the-swan or 0333 6664466

Immortal Beloved

Wednesday 26 February 2020, 2:30pm at the Royal Birmingham Conservatoire, B4 7XG.

Schumann Genoveva, Overture,
Beethoven Piano Concerto No.5,
Schumann Symphony No.2.

Lauren Zhang, winner of the BBC Young Musician of the Year 2018 and a student at the Royal Birmingham Conservatoire, makes her debut with Orchestra of the Swan in Beethoven's *5th Piano Concerto*.

The *'Emperor'* concerto represents the apex of Beethoven's 'heroic' writing. There are plenty of stormy episodes and virtuoso passages for the piano but the balance between them and the tender moments is perfectly judged. Schumann's admiration of Beethoven went beyond mere words. In 1836 he composed his *'Grande Sonate'*, the proceeds from which were to have been used towards the construction of a monument dedicated to the great composer. He began work on his 2nd symphony in 1845 but was severely hampered by his deteriorating health. It was eventually completed in 1847.

WOLVERHAMPTON ART GALLERY

Lichfield St, Wolverhampton WV1 1DU.

www.wolverhamptonart.org.uk

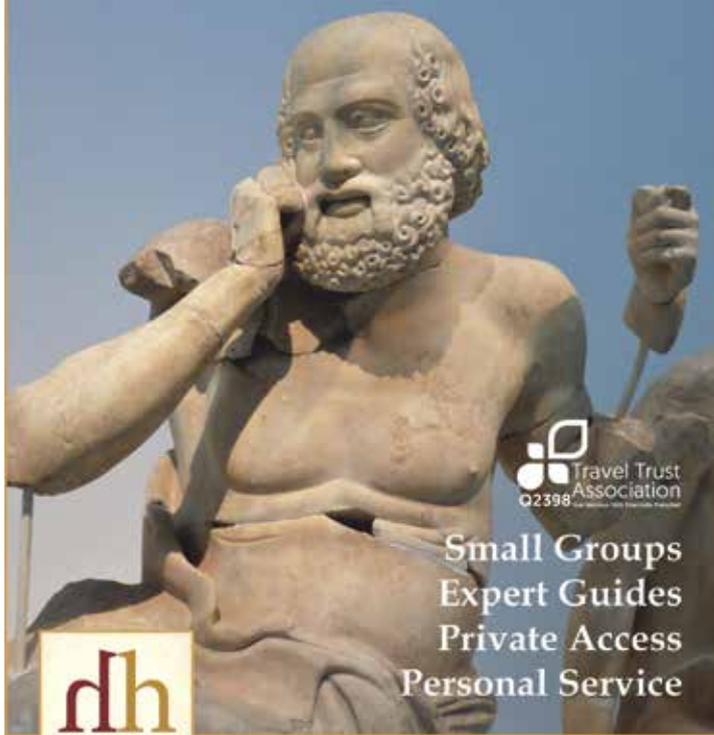
Meera Syal: Coming Home

Until Sunday 5 April. Bell's stylish image is the result of a collaboration between artist and sitter, and pokes fun at Bollywood stereotypes, a longstanding theme in Syal's work. The portrait is on loan as part of the National Portrait Gallery's *Coming Home* project, which sees portraits of famous sitters going to places with which they have a strong connection. Fifty portraits from the National Portrait Gallery Collection will travel to towns and cities across the country from 2019 onwards.

Wolverhampton and Me

Until Sunday 5 April. *Wolverhampton and Me* uses the story of the Mayor of Wolverhampton's family history to reflect on the wider history of the city and its people. At the heart of the exhibition a specially designed family tree is used as a vehicle for social and political changes and their impact on individuals' lives. With its international links, the mayor's family tree is representative of the international links of Wolverhampton. Visitors can explore their own family histories using resources available from the City Archives.

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Spring 2020

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OF THE SWAN

Wednesday 26 February 2020, 2.30pm

Immortal Beloved

Lauren Zhang, winner of the BBC Young Musician of the Year 2018 and a student at the Royal Birmingham Conservatoire, makes her debut with OOTS in Beethoven's 5th Piano Concerto.

Schumann	Genoveva, Overture
Beethoven	Piano Concerto No.5
Schumann	Symphony No.2

Conductor	Jason Lai
Piano	Lauren Zhang

Wednesday 6 May 2020, 7pm

Rebel Rebel - Beethoven & Bowie

Rebel Rebel examines the cultural impact and far reaching legacies of two visionary artists who challenged the weight of received ideas and accepted musical norms during their respective lifetimes.

Beethoven	Grosse Fugue
Philip Sheppard	
/David Le Page	New work based on songs by David Bowie
Beethoven	Symphony No.5

Conductor	Philip Sheppard
Narrator	Paul Morley

Wednesday 10 June 2020, 2.30pm

A celebration of New Talent

OOTS is delighted to welcome **Hyungi Lee**, winner of the Bromsgrove International Musicians' Competition 2019, and one of Royal Birmingham Conservatoire's rising stars, winner of the Conservatoire Concerto Prize.

Anders Koppel	Marimba Concerto No.1
Chopin	Piano Concerto No.2

Conductor	Daniela Rosina
Percussion	Hyungi Lee (2019 Bromsgrove International Competition Winner)
Piano	Edward Leung (2019 Conservatoire Competition Winner)

Ticketing for Birmingham

- 📄 Book online: www.ticketsource.co.uk/orchestra-of-the-swan
- ☎ Book by phone: 0333 666 4466 (+£1.75 Telephone Service Fee)
- 👤 Book in person: See below

Royal Birmingham Conservatoire
200 Jennens Road, Birmingham B4 7XR
Box Office Open: Mon to Fri, 10am - 4pm

Tickets: Matinee £18, £20, £25 (£5 BCU staff / students)
Evenings £18, £22.50, £27.50 (£5 BCU staff / students)
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Pre-concert talk (Matinee) at 1.30pm
Pre-concert talk (Evening) at 6.00pm



www.orchestraoftheswan.org

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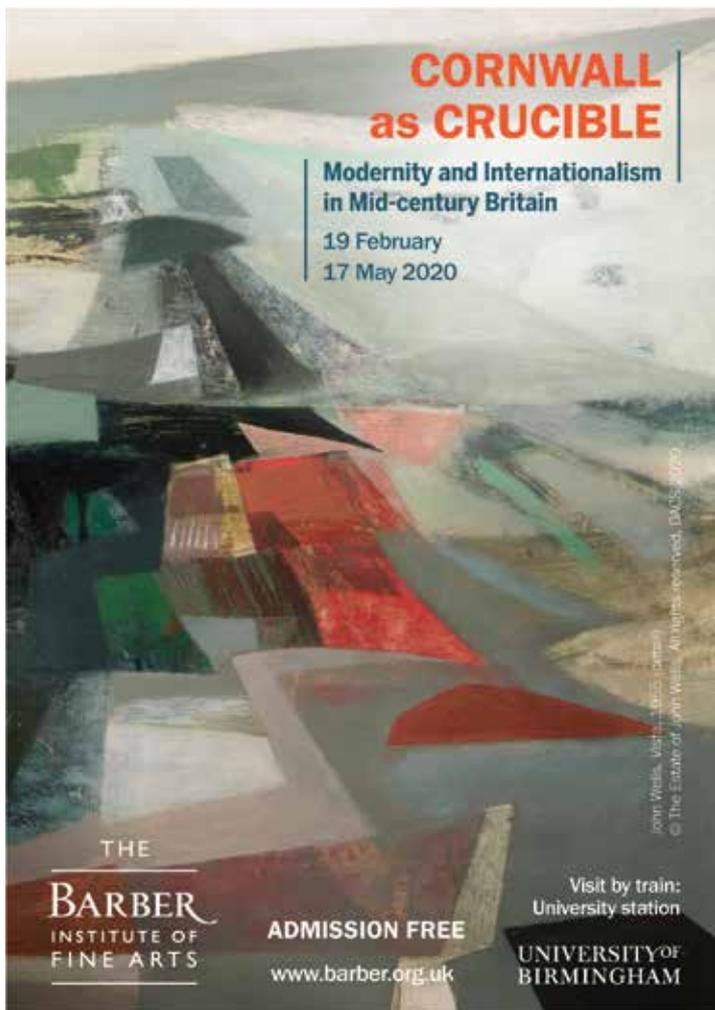


Recycle for your community

CORNWALL as CRUCIBLE

Modernity and Internationalism
in Mid-century Britain

19 February
17 May 2020



John Wells, *Victory in Waves*, 1955, oil on canvas
© The Estate of John Wells. All rights reserved. DACS 2020

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UNIVERSITY OF
BIRMINGHAM



January 1858

Picci

DRESSED TO THE NINES

Have you ever spent hours searching for the perfect accessories to match a particular outfit, or been uncertain whether your outfit meets the requirements of a dress code? Do you buy a new outfit for every event, or continually re-wear favourite pieces?

Whether you're an avid fashionista or a reluctant shopper, clothes play an important part in special occasions. Events like parties, dances, and nights out on the town can give us the chance to 'dress up' and wear outfits which are smarter, more glamorous, more heavily decorated, or simply less scruffy than those we wear on a daily basis. These clothes can become physical reminders of the occasions when they were worn, kept for sentimental reasons even when they are no longer fashionable or no longer fit.

Dressed to the Nines is a new exhibition at Birmingham Museum and Art Gallery about dressing up and going out from around 1850 to the present day. It explores some of the changes which have occurred over the last 170 years in the types of clothing which are often worn for special events, the types of events people attend, and from where people purchase their clothing.

A selection of clothes and accessories worn for a variety of different events, from 19th-century balls to 21st-century Pride, are on display. Many of these outfits belonged to residents of Birmingham. There is a spectacular court uniform covered in gold embroidery which was worn by Neville Chamberlain as Prime Minister, and a beaded evening dress worn by the Lady Mayoress, Emily Canning, to a banquet celebrating the centenary of Birmingham's incorporation in 1938. Three of the dresses exhibited are by some of the most important and well-known fashion designers of the 20th century. There is a 1940s cocktail dress by Norman Hartnell, which belonged to his stepsister, Dorothy Bocker, a 1950s cocktail dress by Christian Dior, worn by the architect Mary Granelli, and a 1970s evening dress by Bill Gibb, which was bought from a boutique on Harborne High Street. Birmingham's role as a shopping destination is also emphasised, with outfits purchased from retailers on New Street and Soho Road on display.

In addition, *Dressed to the Nines* features a number of works of art from the city's collection. There are photographs, drawings, paintings and prints on

display by artists including Vanley Burke, John Everett Millais, Dante Gabriel Rossetti, Laura Knight, Ambrose McEvoy and George Rodger. The inclusion of these works allows us to explore types of clothing which are not well represented in the dress collection, as well as other important aspects of a look, like hair and makeup. It also enables us to show people not just dressed up, but in the very act of going out and having a good time.

Dressed to the Nines marks the first time in many years that Birmingham Museum and Art Gallery has showcased its dress collection. Although the museum began collecting textiles from the late 19th century, it was not until around 1930 that it began to acquire substantial quantities of dress. The dress and textile collection now numbers a few thousand objects, but there are some gaps. We are aware that our collection is not as representative of modern Birmingham and the diversity of its inhabitants as it could be. We are therefore hoping to encourage visitors to *Dressed to the Nines* to consider donating garments lurking in their wardrobes with a strong story or connection to Birmingham to the museum. This will enable us to expand the range of clothes and accessories we have in the collection, and so expand the range of stories we can use this collection to tell in the future.

As with *Birmingham Revolutions: Power to the People* in the neighbouring gallery, *Dressed to the Nines* is testing out ideas for new displays at Birmingham Museum and Art Gallery. We want visitors to get involved by sharing their photos of dressing up and going out in Birmingham with us, a selection of which are shown on a screen in the gallery. We've already had some great photos through, but look forward to receiving more throughout the exhibition's run. ■

**By Dr Rebecca Unsworth,
Research Assistant (Decorative Art),
Birmingham Museums Trust**

LEFT: Fashion plate from *Le Monde Elegant*

ON THE TRAIL

While The Mead Gallery is temporarily closed as part of a major redevelopment programme, attention has turned to outdoor spaces.

The gallery's Fiona Venables tells *Artefacts* more.

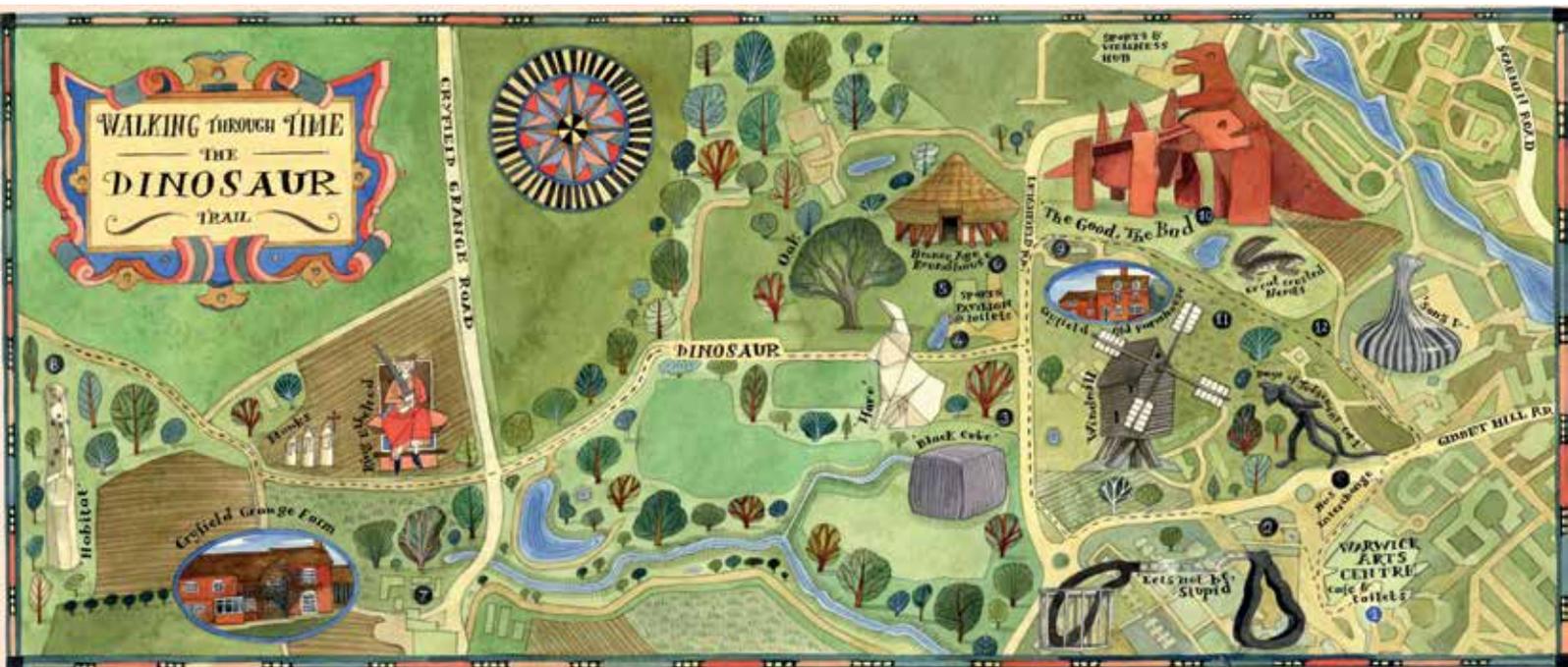
For the majority working at the University of Warwick, the history of the site, on the outskirts of Coventry, begins in 1965 when the university was founded.

There are, nonetheless, some who can identify the farms from which land was bought by Coventry City Council in order to create a new University. Their titles: Gibbet Hill, Tocil and Cryfield are still in evidence in the road names and student residences sited across the campus. A few may even know of the grisly origins of Gibbet Hill, where the bodies of three highway robbers once hung for over 40 years as a stern warning to anyone with a mind to criminality. Seldom, however, will one hear of the medieval potters who, in extracting clay from Tocil Wood, formed the pits and furrows that are now blanketed in bluebells every spring. The name 'King Ethelred the Unready' is also rarely heard; yet Ethelred took respite from battling the Danes to hunt on these very grounds.

Such stories do not align easily with the prevailing perception of the University of Warwick as a modern, built-up campus. Nor do the meadows, lakes and woodland just a few minutes' walk away from the shiny teaching buildings and conference centres, which provide vital habitats for a rich variety of flora and fauna.

As we await the Mead Gallery's resurrection as part of a major redevelopment of Warwick Arts Centre, my colleagues and I have been developing exhibitions, events and resources designed to encourage people to discover this campus site anew.

It started with *Acrobats*: a bronze sculpture by Barry Flanagan, depicting one oversized hare joyously flinging another into the air. This artwork, lent to the University for 12 months, was installed between two student residences on a hill overlooking one of the campus lakes. Working with local naturalist, Steven Falk, we created a walking route (*Follow That*



Trail Map by Helen McCann



Don't Let Go (2019) by Laura Ellen Bacon; photograph by Michelle Tennison

Hare) that used trees as way-markers and provided seasonal guides to any plants and animals that might be spotted over the course of the year. As well as incorporating a selection of sculptures from over one thousand artworks in the University of Warwick Art Collection already sited across campus (including Richard Deacon, David Nash), we installed a series of new works. These included an oversized stile by Lucy Tomlins; a seemingly abandoned lunch bag on a park bench hand-carved from stone by Tom Waugh; and an origami hare by Régis Chaperon. We also commissioned a willow work by the artist Laura Ellen Bacon, designed to provide a habitat for insects; and a text-based sculpture by John Newling, which reaches to the sky from a tree in Tocil Wood and reminds us to value the here and now.

As we said farewell to *Acrobats* towards the end of 2019, we welcomed two new temporary residents to campus: *The Good and The Bad* by Jake and Dinos Chapman (until September 2020). These life-sized dinosaurs, constructed from Corten steel and resembling giant children's self-assembly toys, appear to be emerging from a lake that provides a breeding ground to the Great Crested Newt - itself a living dinosaur barely changed these past 40 million years. *The Good and The Bad* have provided the basis to another walking

route, *Walking Through Time*. Developed with local historian Peter Walters, the route guides campus visitors between the contemporary artworks as well as between what is there no longer - from a medieval windmill to a Bronze Age roundhouse - and provide stories of one-time inhabitants, including Ethelred and the highway robbers who met their grisly end at the hands of the hangman.

Ultimately, be it through art, history or the natural world, the routes we have created on the campus encourage viewers to look outwards from themselves; to better understand their place in the world; and, hopefully, to have a really lovely walk. ■

By Fiona Venables,
Deputy Curator (Mead Gallery)

Walking Through Time features two trails: The Dinosaur Trail and The Highway Robber Trail. Accessible to all, they can take from 20-45mins. A free map, beautifully illustrated by Helen McCann, is available from Warwick Arts Centre (or via download). Explorer Backpacks for families are also available, containing picnic blanket, drawing materials, and more. For details, see: warwickartscentre.co.uk/mead-gallery.

FEBRUARY

 Friday 14 ** *The 19th Century – an Age of Rebellion?* - Jane Howell

MARCH

 Wednesday 4 ** *'Stained Glass and its place in the Arts and Crafts Movement'* - Martin Ellis

 Thursday 12 * 21 Yateley Road (1)

 Wednesday 18 ** Visit to Hudson's Whistle Factory

 Thursday 19 * 21 Yateley Road (2)

 Thursday 26 * 21 Yateley Road (3)

 Friday 27 ** *'Art goes to War, 1914-1918'* - Henrietta Lockhart

APRIL

 Thursday 16 * Coach Outing to Bell Foundry Museum in Loughborough and Calke Abbey

 Tuesday 28 * A Day in Cambridge

MAY

 Thursday 7 * *'Birmingham at War'* - Jane Howell

 Thursday 21 * A Tour of the Old Rep Theatre (1)

 Friday 22 * A Tour of the Old Rep Theatre (2)

JUNE

 Friday 12 * *'Ten Women Artists'* - Henrietta Lockhart

 Monday 29 * Walking Tour around the Moor Pool Estate

OCTOBER

 Fri 2 - Mon 5 * Sussex Weekend

APRIL ~ MAY 2021

 Dates TBC ++ Japan 2021

* Details are enclosed with this mailing, and application forms are included in posted versions of this magazine (see note on page 6).

** Fully booked, sorry!

Included in a previous mailing, but places are still available. Please contact the Friends' office if you would like to book a place.

+ Included in a previous mailing, but places are still available. Application forms are included in posted versions of this magazine (see note on page 6).

++ Dates for your diary - the application form in this mailing is to gauge levels of interest

EVENT KEY



ANNUAL EVENT



DAYTIME TALK



EVENING EVENT



GUIDED TOUR



OUTING



SCIENCE SHORT

THE NEXT ISSUE OF ARTEFACTS WILL BE PUBLISHED IN JUNE 2020

FRIENDS' CROSSWORD BY DEREK STREET

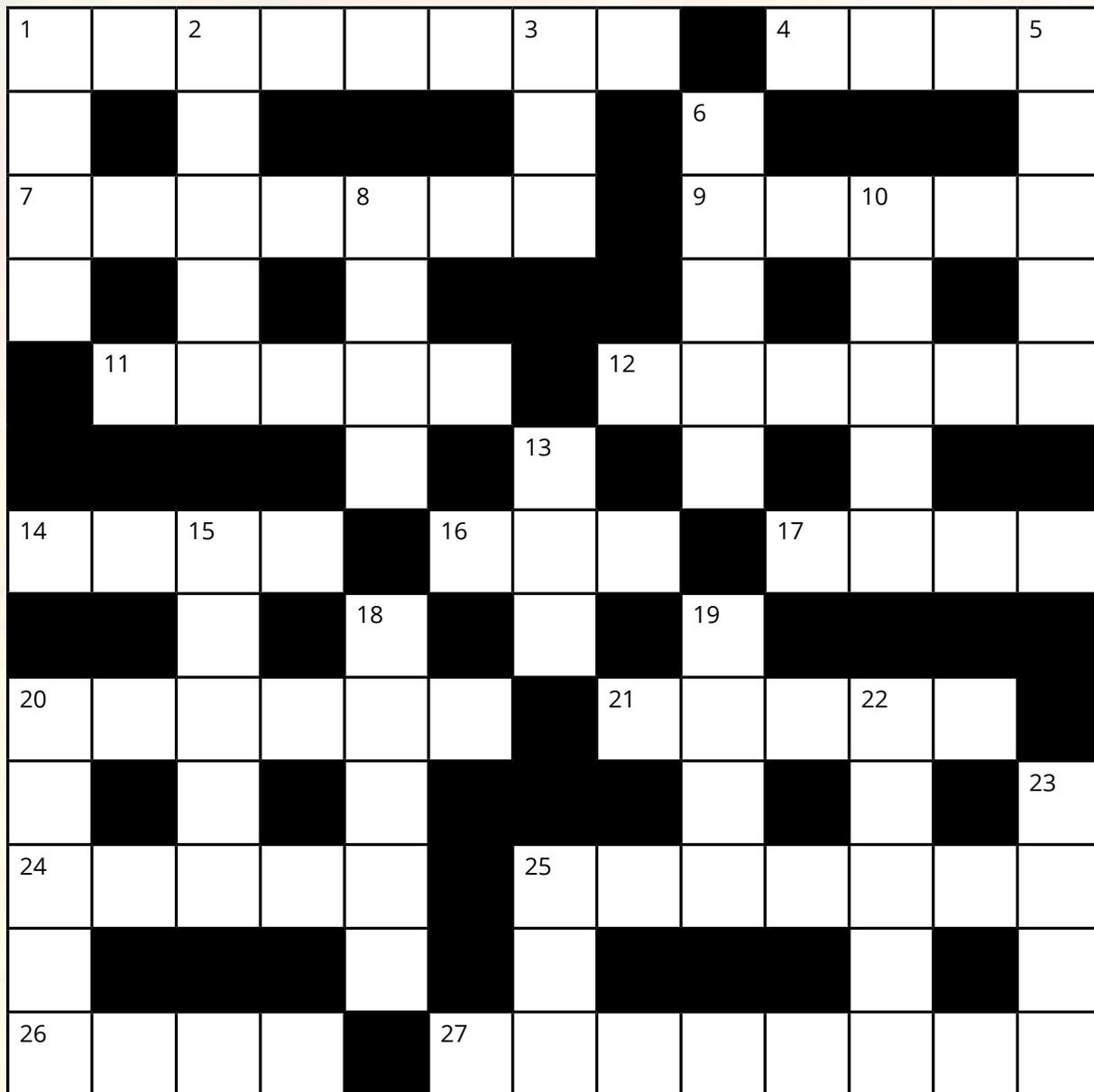
With springtime and holidays 'in the offing' the February crossword includes a theme of the sea, the coast and the age of sail, all with a deliberate slight list to the arts.

CLUES ACROSS

1. From the song or shanty 'Where should the crew put the drunken sailor?' (8)
4. Board vessel, go aft, turn about to face forward, now name the side of your vessel on your left hand (4)
7. Becalmed mariner whose ship was 'rimed' to be 'As idle as a painted ship upon a painted ocean' (7)
9. An art form where orchestral and vocal music predominate in the relating of a drama (5)
11. Action to raise an anchor immediately before a voyage commences (5)
12. Sound from very small bells (6)
14. A breezy Welsh beach by David Cox, 1885 (4)
- 16ac & 13dn. Ship's cook's contribution for cold and hungry crew (3,3)
17. Reduce area of sail as wind strengthens. Hence the knot (4)
20. Noted artist of the romanticised picture of a famous fighting sailing ship being towed to final break up by a steam tug (6)
21. Not a distraction for sailors (travels independently by air) but stirs things up and spells trouble on land (5)
24. Distinguished English global circumnavigator, Baron and admiral born 1697. A twentieth century aircraft flown by the RAF carried his name (5)
25. Sailors' distraction on the rocks. The reported tail was rather fishy (7)
26. Fishing tackle (4)
27. Rossiter painting 1859. 'There and Back for Three and Sixpence'. What was the destination? (8)

CLUES DOWN

1. Who wrote of a cat and a bird at sea in a green boat? (4)
2. Originally a recess. Now also a small, probably exclusive, place or opportunity (5)
3. Describes location of a person or item on a boat which is in, at or near the stern (3)
5. Reliable winds of particular use to merchant sailors. Such reliable winds are absent from the doldrums (5)
6. National Trust castle and garden in mid-Wales with Clive of India links (5)
8. From a Latin base, a somewhat intellectual or academic word for 'therefore' (4)
10. The largest bird of prey native to mainland Britain (5)
13. See 16 across (3)
15. Sailors' tales (5)
18. Established English garden flower native to Asia, Europe and North America (5)
19. At one time a 'must have' for any large British seaside resort worth its salt (4)
20. More fishing tackle, mainly professional (5)
22. The French word for song. Almost certainly part of the origin of sea 'shanty' in English (5)
23. Scientific and environmental project in a reclaimed clay pit. It is a major English tourist and holidaymaker destination (4)
25. See the answer to 25 across. Find and record the undoubted French influence (3)



ANSWERS ACROSS: 1. Longboat 4. Port 7. Ancient 9. Opera 11. Weigh 12. Jingle 14. Rhyll 16. Hot 17. Reef 20. Turner 21. Witch 24. Anson 25. Mermaid 26. Line 27. Brighton DOWN: 1. Lear 2. Niche 3. Aft 5. Trade 6. Powis 8. Ergo 10. Eagle 13. Pot 15. Yarns 18. Peony 19. Pier 20. Trawl 22. Chant 23. Eden 25. Mer

Victoria & Albert: Our Lives in Watercolour

7 March - 31 May 2020

Wolverhampton Art Gallery



Paul Jacob Naftel, *The Queen and Prince Albert landing at St Pierre, Guernsey*, 24 August 1846, 1846. Royal Collection Trust / © Her Majesty Queen Elizabeth II 2020

To mark the bicentenary of the births of both Queen Victoria and Prince Albert in 2019, a touring exhibition from the Royal Collection will explore the royal couple's collecting of watercolours as a record of their public and private lives together. Travelling to three museums and galleries across the country, *Victoria & Albert: Our Lives in Watercolour* will feature almost 70 works from Victoria and Albert's collection, several of which will be on public display for the first time.

Free admission

CITY OF
WOLVERHAMPTON
COUNCIL

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Supported by public funding from
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ROYAL
COLLECTION
TRUST

Gander & White
EST. 1932

The accompanying publication, *Victoria & Albert: Our Lives in Watercolour*, published by Royal Collection Trust, will be available to buy from the Wolverhampton Art Gallery shop for £19.95.