

ARTEFACTS

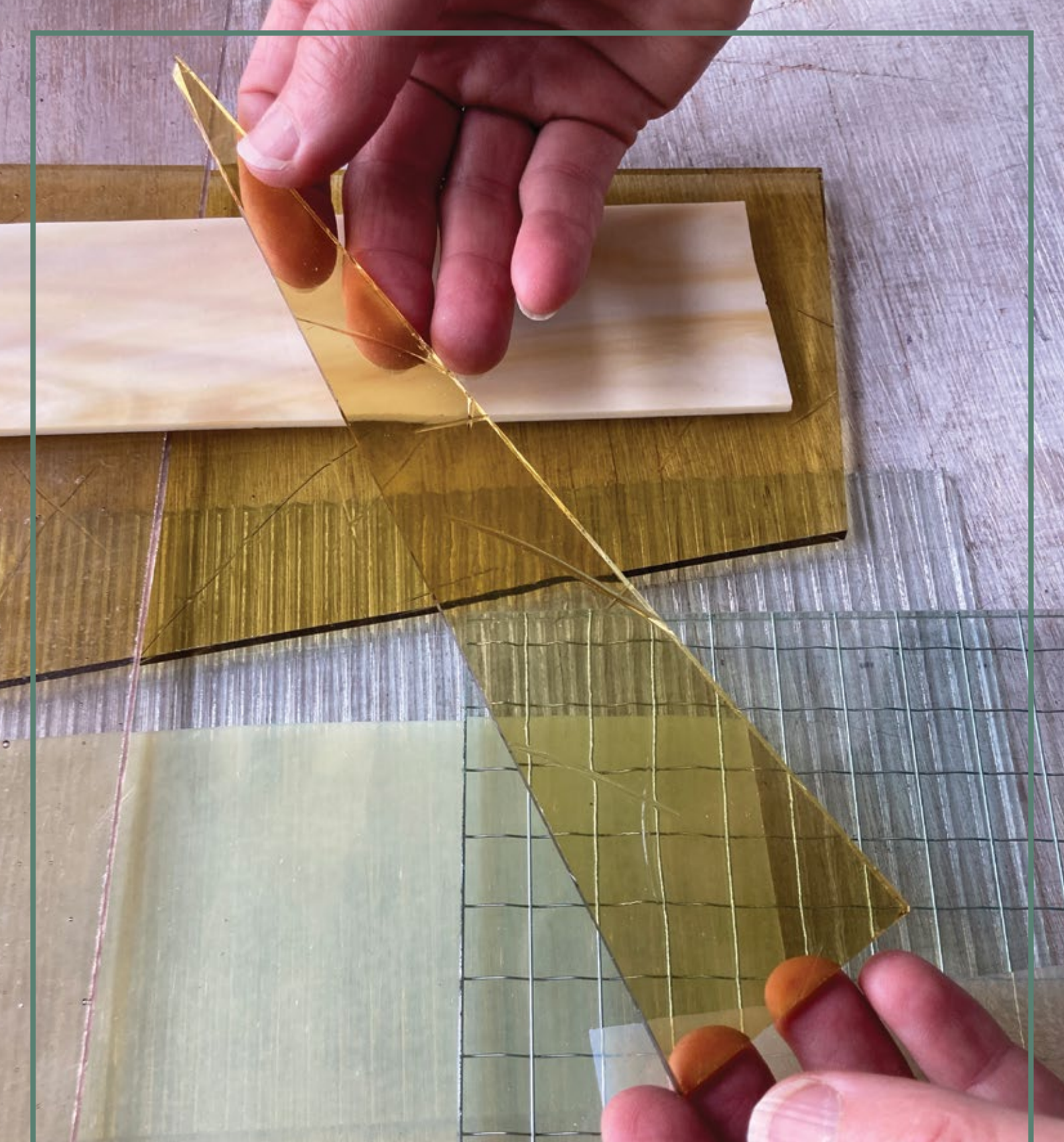


Friends of
Birmingham
Museums

WINTER 2022 • ISSUE 71



FRIENDS OF BIRMINGHAM MUSEUMS MAGAZINE



Broken Angel: Abigail Reynolds

24th October - 20th February 2023

Open during Cathedral opening hours. FREE ENTRY.

The third and final installation of the Broken Angel series by artist Abigail Reynolds, temporarily replaces 'The Angel of the Eternal Gospel' which was shattered beyond repair in an act of vandalism in January 2020. The Broken Angel installation series reflects the Cathedral's work in peace and reconciliation. From a destructive act, a positive creative response brings new ideas and relationships. In Reynolds installation, she re-imagines the broken panel as an opening door; an invitation to enter.

Coventry Cathedral, 1 Hill Top, Coventry CV15AB

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📘 [coventrycathedral](#)

🐦 [CovCathedral](#)





18th Century Commemorative Medal: Napoleonic Wars / Soho Mint, Birmingham.
King George III, Obverse - Front view, British Victories, 1798; Manufacturer: Soho Mint.
Designer: Conrad Heinrich Küchler; 2002N3; Photo by Birmingham Museums Trust, licensed under CC0

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ON THE COVER

'Sleepe after Toile' by Mary Newill, before 1905; 2001M16.1; Purchased with assistance from the National Art Collections Fund, the Resource/V&A Purchase Grant Fund and the Friends of Birmingham Museum & Art Gallery, 2001; Photo by Birmingham Museums Trust, licensed under CC0. See pages 16 & 17





EXPLORING THE ICONOGRAPHY OF THE NATIVITY

BY PETER MILES



Domenico Ghirlandaio, 'The Adoration of the Shepherds', 1483-85, oil on panel, Santa Trinità, Florence

As I write this it is November and, with Christmas fast approaching, it seemed appropriate to consider images associated with Christmas and the iconography of the nativity.

Some of you will have already purchased your Christmas cards and some of you will have yet to do so. People buy cards in different places, although in recent years this is something which is increasingly being done online. Packs can include multiple designs with a Christmas theme, or sometimes just the one design. I have to own to buying all my cards of the same design.

But on Twelfth Night I always find it interesting, as the cards are collected up, to see which designs have predominated. Cards depicting robins are always popular but it is interesting that, whereas a few decades ago religious cards prevailed, these are less common now.

The first commercially produced Christmas greetings card was sent in 1843. Henry Cole (who would later become the Victoria & Albert's first Director) commissioned John Callcott Horsley to design it and it depicted three generations of a Victorian family eating their lunch.

The first religious Christmas card was made over two hundred years earlier and was sent to James I of England and his son Prince

Henry of Wales in 1611. This hand drawn religious card was sent by Michael Maier, a 'German' physician. It was discovered in 1979, but it didn't depict the nativity.

Nowadays Nativity cards come in 'economy': that is they include Jesus, Mary and Joseph. But the full panoply is shown in the painting by the fifteenth century Italian artist, Domenico Ghirlandaio. For those who have seen the film 'Tea with Mussolini', this was the artist's fresco which the ladies were sandbagging in the Duomo in San Gimignano. He painted this in 1485 and the date appears on top of the centre column.

This nativity scene has everything: an ox, an ass, sheep, shepherds and the approaching Magi. But if we take a moment and look in a bit more depth we can consider what the artist is trying to say. Ghirlandaio has painted himself as a shepherd, pointing at the infant Jesus. The shepherds are now close by, 'seeing what has come to pass', and they appear in the top lefthand corner with angel Gabriel, announcing the birth. Shepherds of course refer to Christ tending to man: 'The Lord is my shepherd'. The ox (in the form of a bull) is an ancient symbol of sacrifice, representing strength, steadiness and sturdiness. Then there is the ass – patient, meek and gentle – resting after carrying the holy family safely to Bethlehem.

To the left we see the Magi with their courts, and what a contrast they make to the humble stable. Through the columns we can see a holly bush, the symbol of Christ's crown of thorns and at the bottom a finch, associated with Christ's passion.

So if you are at a loose end after Christmas lunch and you have a couple of nativity scenes amongst your cards have a look at them and see what you can identify.

Oh, and the little robin has its own religious iconography! ■



The First Christmas Card by John Callcott Horsley, 1843, commissioned by Henry Cole

Canaletto

A VENETIAN'S VIEW

1 OCT 2022 — 7 JAN 2023

WORCESTER CITY ART GALLERY AND MUSEUM

For the first time, Worcester City Art Gallery & Museum are celebrating the wonderful work of Canaletto, featuring stunning paintings on loan from the Woburn Abbey Collection together with artworks from Worcester's Fine Art Collection.

For more information on opening times and admission prices please visit:

www.museumsworcestershire.org.uk

WOBURN

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FRIENDS' EVENTS



Above: Trade Card depicting Soho Manufactory, Published by James Bisset, 1800; (detail) 1996F137; Photo by Birmingham Museums Trust, licensed under CCO

HOW TO BOOK EVENTS – EITHER BY EMAIL OR BY POST

BY EMAIL

Send an email to friendsofbmag@gmail.com listing: all the events you would like to go to, how many tickets you would like for each event, and whether the tickets are for members or non-members. Please include your membership number if applicable.

You will be sent an email reply and information about how to pay for the events by bank transfer. Once the bank transfer has been received you will receive a further email confirming your booking.

BY POST

Write to us including: all the events you would like to go to, how many tickets you would like for each event, and whether the tickets are for members or non-members. Please include your membership number if applicable.

Please work out the total amount due and send a cheque, made payable to 'FBMAG', to: Friends of Birmingham Museums and Art Gallery, Soho House Museum, Soho Avenue, Birmingham, B18 5LB. Please enclose a stamped addressed envelope so we can issue you with your ticket(s) and confirm your booking(s).



'EVIE: A TWENTIETH-CENTURY WOMAN'

Date: Tuesday 15 November 2022, 11am

Venue: Winterbourne House and Gardens, 58 Edgbaston Park Road, Edgbaston, Birmingham B15 2RT

Speaker: Henrietta Lockhart, Collections Officer, Winterbourne House

Cost: £10 members / £14 non-members (NB. The entrance fee is separate as many members of the Friends are also members of Winterbourne. For those who aren't, please pay at reception.

Adults: £8.20; Over 65s: £7.20

Meeting Point: The reception in Winterbourne at 10.45am for an 11am start

How to get there: By car from city centre: Along the Bristol Road, turn right into Edgbaston Park Rd and then past the University.

Winterbourne is on the right. There is a 50 space car park and 2 blue badge spaces beside the house. By bus: The X21 and X22 buses stop just round the corner from Winterbourne. They pick up from the city centre by Moor Street station. More details

about frequency and other stops can be found at the National Express website: www.nxbus.co.uk

[NB. This event was advertised in the Autumn 2022 edition of 'Artefacts'. If you have already applied to attend this event, please do not reapply.]

EVENT KEY



ANNUAL EVENT



DAYTIME TALK



EVENING EVENT



GUIDED TOUR



OUTING



Above: Evelyn Crosskey, around 1926, Winterbourne House and Garden, University of Birmingham

As chair of the Birmingham Museum and Art Gallery Committee in 1955, Evelyn Crosskey (née Nettlefold) led on the purchase of Henry Moore's sculpture 'The Warrior'. Who was she, and what did this choice of artwork say about the principles that guided her life? This talk will use archival material held at Winterbourne House and Garden to explore the life and personality of a woman who lived through wars and profound social upheaval, and played her part in changing the world for the better.



'MATTHEW BOULTON AND THE FORGERS'

Date: Wednesday 14 December 2022, 10.30am for an 11am start. Coffee will be available on arrival

Venue: Soho House Museum, Soho Avenue, off Soho Road, Birmingham, B18 5LB

Speaker: Dr David Symons, former Curator at Birmingham Museums Trust

Cost: Free, but donations will be much appreciated

By car: Take the A41 out of the city centre towards Handsworth. There is a small car park at Soho House and there is also on-street parking.

By bus: 74 from Snow Hill Ringway. Get off at the second stop after the Hockley Flyover and Soho Avenue is on the left.

By the late eighteenth century Britain's coinage was in a terrible state. The copper coinage in particular was dominated by unofficial issues and out-and-out counterfeits, many made in Birmingham. Matthew Boulton campaigned for years against this situation and insisted that his Soho Mint could make coins that were impossible to counterfeit. In 1797 he was given his chance. This talk will see how he got on in his battle against the counterfeiters. It will also look at a few earlier instances when people asked him to counterfeit foreign coins for them.

COME AND MEET THE COMMITTEE

Date: Wednesday 14 December 2022, 12noon - following on from the talk by David Symons

Venue: Soho House Museum, Soho Avenue, off Soho Road, Birmingham, B18 5LB

Cost: Free, but donations will be much appreciated

Refreshments - a glass of wine or a soft drink and nibbles - will be provided

We invite all Friends Members, BMT staff and anyone who might like to join us to take this opportunity to meet the Friends' Committee and other Friends, to catch up with each other's adventures and to celebrate the Friends over a glass of wine or a soft drink and some nibbles! The Covid pandemic has resulted in a difficult couple of years and yet the Friends have continued to support BMT - helping to purchase new acquisitions and supporting the conservation of 'The Star of Bethlehem'. We moved office in May and are now based at Soho House Museum so please use this opportunity to visit the new office.

We are not charging for the talk or for the 'meet and greet' and so if you wish to make a donation towards the costs prior to the event then please send these to us. Donation plates will also be available on the day. It is important that we know numbers for catering purposes so please book your place using the instructions above. It will be lovely to see you all.

PS. It's all right to turn up at 12noon just for the 'Meet and Greet'!



A TOUR OF BIRMINGHAM CATHEDRAL – ST PHILLIP'S

Date: Thursday 9 February 2023, at 2.15pm for a 2.30pm start

Speaker and Tour Guide: Jane McArdle, Birmingham Cathedral's Head of Learning

Cost: £10 members / £14 non-members

Meeting point: Inside the entrance to St Phillip's, Colmore Row



Above: Birmingham Cathedral © Richard Postill

The tour will be given by Jane McArdle who will explore the history and development of a Church that became a Cathedral, a building described by Alexander Wedgwood as a 'most subtle example of the elusive English baroque'. The 'Divine Beauty' project to restore the remarkable Burne-Jones designed stained glass windows which were produced by Morris & Co, will be in full swing so there will be an opportunity to understand what is involved in the conservation. Refreshments are not available but after the tour we will adjourn to one of the many cafes nearby, for those who wish to.

COME AND JOIN US!

We hope you are enjoying reading this Winter 2022 edition of 'Artefacts' – the Friends of Birmingham Museums' quarterly magazine. 'Artefacts' is posted to all Friends Members, but is also now distributed to galleries, museums, libraries and shops across the West Midlands and so we are aware that some of our readers may not (yet!) be Members, but might have picked up a copy in their local library, or had it passed on to them by a friend.

And so if you aren't a Member, if you are enjoying this magazine and the selection of articles, and if you are interested in the events we have on offer then becoming a Member of the Friends of Birmingham Museums might be for you!

Since we were founded in 1931, our key objective has been to support Birmingham Museums & Art Gallery. Ninety-one years ago the Keeper of the Gallery wrote: 'I am hoping that we may get together a very large number of small subscriptions, and I am proposing that these subscriptions should be made payable to: the Friends of the Gallery Fund Account.' An alliance of subscribers wanted to make their own independent contribution to the City Council-owned Museum – and this is still our vision today.

Joining the Friends will give you the following benefits (terms and conditions apply):

- Free entry to Birmingham Museums' Historic properties: Soho House, Sarehole Mill, Blakesley Hall, Aston Hall and Museum of the Jewellery Quarter. Please check birminghammuseums.org.uk for up-to-date opening times and prices
- 'Artefacts' magazine, which is published quarterly, and the Friends' E-Newsletter
- The opportunity to join the Friends' social events and outings
- Discounts in the shops and cafés at BMAG, Thinktank and the Historic properties
- 50% entrance discount to Thinktank, Birmingham Science Museum at Millennium Point: www.birminghammuseums.org.uk/thinktank
- 10% discount at the Birmingham and Midland Institute's Coffee Lounge on production of a valid Friends membership card
- 10% discount off purchases in both the shop and the café at Potteries Museum & Art Gallery and Gladstone Pottery Museum: www.stokemuseums.org.uk

NEWS FROM THE OFFICE

Just a reminder that our offices have moved to Soho House Museum, one of Birmingham Museums Trust's Historic Properties and the Georgian home of the Birmingham industrialist, Matthew Boulton. Please send post to us at our address: Friends of Birmingham Museums and Art Gallery, Soho House Museum, Soho Avenue, Birmingham, B18 5LB.

NEW MEMBERS

A warm welcome is extended to our new Members: Mr Geoff & Mrs Edwina Rees, Mr Kim Wheeler and Mrs Patricia Hadley.

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.

FRIENDS OF BIRMINGHAM MUSEUMS APPLICATION FORM

Title:	
Full Name:	
Address:	
Tel:	Mobile:
Email:	
Where did you pick up this copy of 'Artefacts'?:	

I enclose a cheque for £ or I have transferred £ to

PLEASE WRITE IN CAPITAL LETTERS

MEMBERSHIP CATEGORY AND ANNUAL RATES

(Please tick)

SINGLE £32

DOUBLE £48
(full rate includes 2 children under 16)

CONCESSIONARY RATES

(60+ / unwaged)

SINGLE £21

DOUBLE £32

STUDENT £15

SORT CODE 30-00-06
A/C NO 00248432

Please sign below and send to: Friends of Birmingham Museums & Art Gallery, Soho House Museum, Soho Avenue, off Soho Road, Birmingham, B18 5LB, together with your cheque (if applicable) made payable to 'FBMAG'

giftaid it

Boost your membership subscription/donation by 25p of Gift Aid for every £1 you donate. In order to Gift Aid your donation you must tick this box: I want to Gift Aid my donation of £ and any donations I make in the future or have made in the past 4 years to Friends of Birmingham Museums (trading as FBMAG). I am a UK taxpayer and understand that if I pay less Income Tax and/or Capital Gains Tax than the amount of Gift Aid claimed on all my donations in that tax year it is my responsibility to pay any difference.

Signature:

Date:

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



'Balloon Ascent by Mr Sadler', 1823; 1976F555; Presented by the Friends of Birmingham Museums & Art Gallery, 1976; Photo by Birmingham Museums Trust, licensed under CCO

HELLO FROM BIRMINGHAM MUSEUMS

RACHEL COCKETT, DIRECTOR OF DEVELOPMENT

Thank you to everyone who came to hear from our Co-CEOs Sara Wajid MBE and Zak Mensah at our September event. They enjoyed hearing your questions and insights and gained much food for thought.

There are just a few days left to visit Birmingham Museum & Art Gallery ahead of the building's closure for Birmingham City Council's ongoing maintenance work to the Museum and adjoining Council House. The Museum & Art Gallery partially re-opened in spring 2022 with a host of exciting pop-up exhibitions to celebrate the Birmingham 2022 Commonwealth Games.

In the Round Room, 'We Are Birmingham' celebrates the people who make up 21st century Birmingham. Co-curated by Birmingham Museums and a group of six young people in partnership with 'We Don't Settle', the display presents a celebration of the city that Birmingham is now, as well as aspirations of what the city could become.

The Bridge Gallery showcases gems from the city's collection and invites feedback on what you want to see from the Museum when it reopens fully. 'Unprecedented times', developed in partnership with Birmingham City Council's Public Health Division and our Community Action Panel, explores themes of hope and loss featuring objects from the collection alongside new work by Birmingham-based artists.

Not to be missed in The Industrial Gallery is 'Wonderland: Birmingham's Cinema Stories', an exhibition by Flatpack Projects exploring how cinema shaped the streets, social lives and dreams of Brummies over the past 125 years. 'Blacklash: Racism and the Struggle for Self-Defence', by Kalaboration Arts, documents the

struggles of Asian and African Caribbean communities against racism. Memories of 1990s club nights are captured in 'In The Queue', a celebration of one of Birmingham's greatest music venues, The Queue Club. Finally, 'SaVĀge K'lubroom', curated by New Zealand artists Rosanna Raymond and Jaimie Waititi, asks the question: what might it mean to be a 'savage' today?

The Museum & Art Gallery will remain open until Sunday 13 November. Then it will close to allow essential electrical work and roof repairs to continue. We plan to open in 2024 – at the time of writing the exact date is to be confirmed – watch this space!

Or better still... keep an eye on our new website which has been updated to reflect our current vision and voice. I hope you agree that it shows a fresher feel. We worked with local people to develop videos, blogs and photo stories. Our story tellers have created stories that reflect our city's rich history and diverse population. Explore Birmingham Stories via our website or social media, we'd love to know what you think.

And finally, a reminder that three of the city's favourite artworks are on display at the Barber Institute. Ford Madox Brown's 'The Last of England' (1855), il Guercino's 'Erminia and the Shepherd' (c.1620), and Petrus Christus' 'The Man of Sorrows' (c.1450) are all displayed within the Barber's galleries. ■



A RICH TAPESTRY: FARWA MOLEDINA

Farwa Moledina is a Muslim artist based in Birmingham. One of our Committee Members spotted an article about her in 'The Guardian' and, having seen her recent exhibition at Ikon, we invited her to write a bit about herself for 'Artefacts'.

My work is often a study of the female Muslim identity and I am most interested in how the western art historical narrative portrays the Muslim woman, and whether this has impacted how Muslim women are viewed in the contemporary world.

I explore these issues through the use of pattern and textile. The patterns I design are inspired by the Islamic Design Principles, such as those of recurrence, symmetry and abstraction. Islamic Art encourages reflection of the self and the universe and the exploration of what lies beneath the visual surface (of this world). This concept informs the patterns in my work, which are often composed of a symmetrical geometric repeating pattern. Each pattern is composed of individual elements that, at first glance, are not obvious to the viewer. The work requires contemplation to reveal its true meaning and depth.

The use of textile is an important aspect of my work as textile has evolved from being a craft concerned with the domestic to being

reclaimed by women artists, re-establishing textiles as an artform within a patriarchal narrative.

I have exhibited widely within the UK including at Birmingham Museum and Art Gallery, the Midlands Art Centre, Ikon Gallery and New Art Gallery Walsall. In 2020 I exhibited work across two venues in Lahore as part of a collateral exhibition for the Lahore Biennale organised by Ikon Gallery and Aisha Khalid. I have also shown work at Warehouse421 in Abu Dhabi, curated by Banat Collective.

Most recently, I held my first solo exhibition entitled 'Women of Paradise' at Ikon Gallery. The exhibition was a comment on the supposed neutrality of museums and galleries and presented a study of the four most revered women in Islamic tradition.

My work has been acquired by Birmingham Museums Trust, The New Art Gallery Walsall and private collectors. ■



LEFT: Farwa Moledina, 'Women of Paradise', 2022, Textile installation, 200cm x 280cm approx. Ikon Gallery. Image: Stuart Whipps

RIGHT: Farwa Moledina, 'Not Your Harem Girl', 2018, detail, digitally printed textile, 300cm x 150cm approx. © Courtesy the artist

ABOVE: Farwa Moledina, 'By Your Coming We Are Healed', 2020, installation view, digitally printed textile, 400cm x 120cm approx. The New Art Gallery Walsall Permanent Collection





A BRIEF HISTORY OF THE FRIENDS OF BIRMINGHAM MUSEUMS AND ART GALLERY

www.fbmt.org.uk

Ninety-one years ago the then Keeper of the Gallery, SC Kaines-Smith, wrote to the Treasurer of Birmingham City Council, Mr JR Johnson: 'I am hoping that we may get together... a very large number of small subscriptions, and I am proposing that these subscriptions should be made payable to you for the Friends of the Gallery Fund Account.' An alliance of subscribers who wanted to make their own independent contribution to the City Council-owned museum formed the Friends. And this is still our vision today.

The Friends of Birmingham Museums and Art Gallery ('the Friends') is a registered Charity. Since its foundation in 1931, the key charitable objective of the Friends has been to support Birmingham Museums & Art Gallery (which became Birmingham Museums Trust (BMT) in 2012). The Friends offers financial support – including financing acquisitions, capital projects and curatorial posts; donates time - providing support to BMT through volunteering, which has included frontline working behind the Friends' Desk in the gallery; and works behind the scenes on specific projects in conservation, cataloguing and researching.

BMT was founded in April 2012 and is responsible for governing and managing the museum sites and collections owned by Birmingham City Council. It runs nine museum sites across the city: Birmingham Museum and Art Gallery (BMAG), Thinktank, Sarehole Mill, Aston Hall, Soho House, Museum of the Jewellery Quarter, Blakesley Hall, Museum Collections Centre and Weoley Castle.

On Wednesday 1st July 1931, at the first General Meeting of the subscribers to the Association of the Friends of the Gallery, the association was named 'The Friends of the Gallery'. There were 124 members and £150 to spend. John Humphreys - the Chair; Alderman W. A Cadbury - Chair of the Art Gallery Committee; and S.C. Kaines-Smith - the Secretary were present at the meeting.

They voted to purchase the following items:

- a portrait miniature of Mumtaz Mahal, the favourite Queen of Shah Jahan (Members will know this image as it was used on our Membership cards for our 80th anniversary year);
- a Sardonyx Cameo by Schmidt from the middle of the 19th century; and
- 'Cyclamen', a painting by Florence Engelbach (which appeared on the front of the Autumn 2022 edition of 'Artefacts').

The cost of these three acquisitions came to a total of £61 – 15s – 0d. By the end of the financial year a further fourteen items had been purchased for the sum of £210 – 18s – 0d. 90 years later, the Friends are proud to have purchased over 2,700 items for Birmingham's collections.

The Friends currently contribute approximately £15,000 each year to BMT and this money is used for a variety of purposes including purchasing acquisitions, supporting conservation work and contributing to capital projects. This money comes from an investment portfolio which the Friends has built up over the years, membership fees, surplus from events and fundraising. Over the years, the Friends' relatively modest contributions have been instrumental in leveraging external funding from grant-giving bodies such as the V&A Purchase Fund, the Art Fund, the Heritage Lottery Fund, Arts Council England and local charities. In approaching external funders, declaring a contribution from their dedicated and committed group of Friends enables BMT to demonstrate strong and positive local support. In addition, the Friends continues to receive bequests and legacies, and uses these generous contributions to make purchases in memory of the benefactor.

Over the years the Friends have commissioned works by both established and young artists and craftspeople, helping BMT to develop its collection of Contemporary Art. In 2014 the Friends purchased 'An Ode to Christian Joy', a self-portrait by up-and-



4

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- 1:** Gallery 14 at Birmingham Museum & Art Gallery, Room XIV, Nov 1947 (detail); From the Birmingham Museums Trust Photo archive. Scanned from the collection of glass plates, negatives and prints.
- 2:** Keiko and Ronnie with the maquette for 'Transporter'
- 3:** 'Transporter' by Keiko Mukaide and Ronnie Watt, 2012; Commissioned for the Friends' 80th Birthday; Photo by Melissa Hughes
- 4:** Friends Evening Opening at BMAG in July 2013 - with some Friends and the Anglo-Saxon soldier!
- 5:** Ann Crump, a Friends' Volunteer, at the Friends' Desk in 2016

coming artist Emily Sparkes which was exhibited at the 'New Art West Midlands' exhibition. To celebrate the Friends' 80th birthday, the Committee commissioned a major new art work – 'Transporter' by Keiko Mukaide and Ronnie Watt – which was installed for the opening of the Birmingham History Galleries on 12th October 2012. Considerable financial support has also been given to various capital projects including BMAG's Birmingham History Galleries, a Friends' border in the garden at Blakesley Hall, and the refurbishment of the Orange Room as part of the Development Programme for Aston Hall. Our fundraising appeal raised £26,000 for the Staffordshire Hoard Appeal for on-going research and conservation. In 2013 the Friends sponsored a series of Summer Evening Openings at BMAG enabling it to open, free of charge, from 5pm-8pm. Each evening concentrated on an individual aspect of the Museum's displays: the History Galleries; the Staffordshire Hoard; and the Pre-Raphaelites.

The social side of the Friends really took off in the late fifties. Then, the highlight of the year was the Friends' Ball. This was a grand white tie event with dancing in the banquetting suite of the Council House, entertainment in the Round Room and dinner was spread out within the galleries themselves. Nowadays, the conservators might have something to say about that! Peter Miles, the Friends' Chair, recalls that as the Friends' Membership grew, Members provided 'cordon bleu' catering for the gallery's private views. His first experience of getting involved with the Friends, over 50 years ago, was helping with 'Bellini Parties'. These were organised by Glennys Wild, the then Keeper, and Madeline Aston, the Friends' Social Secretary, to raise funds towards the purchase of 'Madonna and Child Enthroned with Saints and Donor' by Giovanni Bellini.

Friends' events have continued over the years. Before the pandemic, the Friends organised an extensive range of educational and social activities for Members. These included events at BMT's nine sites, evening talks, visits and day trips to galleries, exhibitions and places of interest throughout the country, weekends away and trips abroad. A number of sold out events had to be cancelled at the start of the pandemic, but we are now looking to the future and we have a full events diary again!

The Friends publish a quarterly magazine, 'Artefacts', which you are currently reading! It includes feature articles, information

about Friends' events, contributions from BMT and a quiz. The magazine keeps our Members informed about our current work and future plans. 'Artefacts' also features articles about other cultural organisations and lists events across the West Midlands. The Friends' website – www.fgmt.org.uk – promotes our work and activities.

Until 2020 a Friends' Desk in the Industrial Gallery in BMAG, staffed by volunteers, acted as a general information point for the public, as well as providing an opportunity to recruit new Members. During special exhibitions we also had a Friends' Desk in the Gas Hall.

Until recently we have had an office in BMAG, which has been provided by BMT. Due to the closure of BMAG for major work, in May 2022 we were delighted to move to a new office at Soho House, one of BMT's Historic Properties. Since 1991, the Friends has employed part-time paid administration staff to run the office, together with our core team of volunteers, including our dedicated Trustees. The Friends could not run without this essential volunteer support.

Over the last ninety-one years we have been proud of our successes: the contributions which we have made to BMT, both financial and otherwise; our loyal Members; the wide range of events and activities which we have been able to provide for our Members; 'Artefacts', our professionally published magazine; and the strength of our relationship with the Museums we were formed to support. We have been incredibly fortunate to have a dedicated, energetic and committed team of volunteers – from our Chairs and our Trustees, our office team and our events organisers to the contributors to 'Artefacts' and those who have manned the Friends' Gallery Desk. None of this would have been possible without them.

If you would like to know more about the Friends, if you are interested in becoming a Member, supporting our work or if you would like to get involved, then please do get in touch by emailing melissa.page.fbmag@gmail.com or writing to us at The Friends of Birmingham Museums and Art Gallery, Soho House Museum, Soho Avenue, Birmingham, B18 5LB. ■

By Melissa Hughes,
Artefacts' Editor and Friends' Administrator



CHANGING BIRMINGHAM ~ ITS PEOPLE AND PLACES

HARDMAN, PUGIN AND ALL THINGS GOTHIC

Continuing our exploration of the Friends' acquisitions over the years, a particularly striking piece of silverware – a 'Silver Claret Jug and Cover' (above) – led me to some detailed research into the manufacturers of this delightful piece.



By the start of the nineteenth century Birmingham was well established as a centre for the manufacture of metal goods but often not with the best reputation for quality or design, being described by one commentator as 'lacquered sham'. This changed by the middle of the century due to a number of unique partnerships and friendships, not only in the production of metal products but also stained glass and embroidery.

The first significant friendship of our story was the result of a chance encounter at Oscott College, a Catholic seminary in north Birmingham, between John Hardman Jnr and A.W. Pugin, followed up by a dinner at the Hardman family home in Handsworth on the 29 May 1837, as noted in Pugin's diary. John Hardman Jnr (1811-67) was the son of a well-established button and medal maker, John Hardman Snr (1737-1844), who was a leading lay figure in the Catholic community in Birmingham. A.W. Pugin (1812-52) was an architect and a designer determined to revive the Gothic style of medieval England in both buildings and church furnishings. To realise this dream he needed a manufacturer with a similar commitment. He found this in the Hardman family and persuaded John Hardman Jnr to set up his own company as John Hardman & Co in 1838.

Due to the rapid success of the company, it relocated to new premises at Great Charles Street in 1845, complete with a showroom and a new letterhead. Designed by Pugin, the letterhead advertised the company as 'Goldsmiths and Glass painters', having moved into the production of stained glass. Reviving both the technical and artistic skills required to produce the high-quality products inspired by a medieval style was a massive challenge for the company. It was the friendship between the two men, with their regular correspondence, that allowed the company to thrive, growing from a turnover of £1,000 in 1841 to £12,000 by 1848. Pugin established a national profile, with the Great Exhibition of 1851 and its 'Medieval Court' display being the high point, and Hardman products eventually appeared all over the globe. Nowhere is this partnership better illustrated than in two major projects: St Chad's Catholic Cathedral in Birmingham and a secular building, the Houses of Parliament. A huge number of Hardman products can still be seen on a visit to Parliament, from stained glass windows to the clock face and hands of Big Ben, but the really strong connection between Hardman and Pugin can be seen here in Birmingham at St Chad's Cathedral. The Hardman family's connection with the Cathedral started in 1834, with John Hardman Snr leading the appeal for raising funds for a new church, then Hardman Jnr setting up the choir in 1854, and the family giving many generous donations including a controversial

rood screen, removed in the 1960s, and stained-glass windows which have survived. St Chad's became the first Catholic Cathedral built in England since the Reformation, with the reestablishment of a Catholic diocese in 1850.

An important aspect of this medieval revival was the demand for highly decorated clerical robes (vestments) and altar dressings (antependia). For this Pugin turned to Lucy Powell and her daughters. Lucy was the sister of John Hardman Snr and was married to William Powell, Pugin and Hardman's business partner. Such was the success of the initial products, particularly for St Chad's, that the business grew rapidly and to meet the demand a new partnership and lifelong friendship was developed between Lucy Powell and the Brown sisters, Lucy and Winnifred, fellow Catholics (who we assume were) skilled in textile production. Setting up their own independent business as Powell & Browns, which by 1845 had moved into its own premises at 55 Frederick Street, was no mean achievement given the prevailing attitudes at the time to women running their own companies. As with the metal work and glass they had the challenge of rediscovering the skills required to produce medieval styled items, predominantly for Catholic and Anglican churches. The partnership continued until 1863 when Lucy Powell died but the two sisters carried on in new premises in Easy Street until the end of the century as the 'Missis Browns' and were buried in St Chad's. Mrs Lucy Powell, in addition to running the business, had a number of children, one of whom - John Hardman Powell (1827-95) - was to become central to the Gothic revival. You can find out more about his role on our website.

These dynamic partnerships re-established Birmingham as a centre for high quality manufacturing in the mid nineteenth century and central to this was Hardman & Co, which in various guises lasted until 2008. ■

By Jim Wells, Friends Trustee

For sources and further background reading please visit our website: fbmt.org.uk/publications.

LEFT: 'Silver Claret Jug and Cover' by John Hardman & Co, 166 Great Charles Street, Birmingham, 1861-1862; 1998M36; Purchased with the assistance of the Friends of Birmingham Museums & Art Gallery, the Victoria & Albert Purchase Grant Fund, the National Art Collections Fund, Midlands Charities & Trusts and N & I Franklin, 1998; Photo by Birmingham Museums Trust, licensed under CC0

TOP LEFT: 'The Medieval Court' – an engraving of a view of the 'Medieval Court' at the Great Exhibition at Crystal Palace, London, 1851; 1970V1133; Photo by Birmingham Museums Trust, licensed under CC0. The print shows the display of Gothic Style furnishings, including that of J Hardman & Co, Birmingham.

TOP RIGHT: 'The Crucifixion with Evangelists', designed by Augustus Welby Northmoor (A W N) Pugin and manufactured by John Hardman & Co., Birmingham, c. 1850; 2013.0005; Photo by Birmingham Museums Trust, licensed under CC0



FRIENDS' ACQUISITIONS

EMBROIDERED BED COVER

BY MARY NEWILL

Our newly published database of Friends' acquisitions contains over 2,700 items which the Friends have funded to enrich Birmingham Museums' collections since 1931. The database is now available on our website: www.fbmt.org.uk.



Since March 2022 I have been selecting one acquisition each week to profile on the Friends' Facebook page. This new series of 'Artefacts' articles will look back at selected Friends' purchases over the last 9 decades.

The image above shows a bed cover from 1908, embroidered by Mary Newill, which was purchased by the Friends in 1982. Mary Jane Newill (known as Mary J. Newill) was born in 1860. She studied at the Birmingham School of Art, where she subsequently taught needlework and embroidery from 1892 until 1919. In 1893, Newill's 'Babes in the Woods' stained glass panel cartoon was displayed at the annual Arts and Crafts Exhibition Society in London. This was only the second stained glass design by a female artist to be exhibited, and the first by a woman who later became a successful commercial artist. The drawing was used as an illustration in Christopher Whall's influential manual 'Stained Glass Work', published in 1905. Newill was a landscape painter, an embroiderer, a stained glass artist, a textile worker and an illustrator associated with the Arts and Crafts Movement. By 1906 she had her own studio in Great Western Buildings on Livery Street in Birmingham. She was a member of the Birmingham Group, sometimes called the Birmingham School, which was an informal collective of painters and craftsmen associated with the Arts and Crafts Movement working in Birmingham in the late 19th and early 20th centuries. She was a designer for the Bromsgrove Guild of Applied Arts and an elected professional Associate Member of the Royal Birmingham Society of Artists between 1909 and 1923, although she was never elected to full membership of the Society.

Women played a crucial role in the development of textiles. During the earlier Victorian period sewing and embroidery were largely a private, homemade artform. The Arts and Crafts movement increased the possibilities for and the public visibility of these crafts. Under the direction of enlightened educators at art school, women were given the chance to study to become professional designers and makers, and Birmingham was one of the British art schools to lead the way in this.

Newill picked flowers from local hedgerows and imitated them meticulously in the intricate embroidery on this linen bed cover, which is embroidered in coloured wools. The quote around the edge is from the second verse of 'Ode - Intimations of Immortality' from 'Recollections of Early Childhood' by William Wordsworth and reads: 'The Rainbow comes & goes & lovely is the Rose, The Moon doth with delight look round her when the heavens are bare, Waters on a starry night are beautiful and fair, The sunshine is a glorious birth...'. In the centre, a circle is divided into 8 sections with

motifs loosely illustrating the text: an owl, a sparrow, a chaffinch, a tit, butterflies, bees, moths, a moon and stars – and with a sun in the centre and a trailing design of dog roses in the alternate panels. In the four corners of the bed cover there are dog roses and a rainbow.

This unique, hand-crafted textile was shown as part of BMT's 'Victorian Radicals' exhibition which toured America from 2018-2021. The bedcover can be seen as an artistic response to industrialisation, prizing craftsmanship over mass production. Tim Barringer, the Paul Mellon Professor in the History of Art at Yale and a curator of the exhibition, talks about the bed cover in an article on the Yale MacMillan Center's website: "When we came to display it, we found that it is not quite square. Of course, it isn't - it's made lovingly inch-by-inch by hand and is a unique, hand-crafted textile." Barringer suggested Newill's bedcover essentially critiques the factory-produced machine-made goods of the early 20th century: "What is of value in our lives? What kind of labor do we value? What kind of life do we value?" Barringer asks. "Is it the life of high-pressure, mechanized, capitalist moneymaking success embodied in that carpet? Or is it the art of thoughtful artistic creation reflected in this bedcover?"*

Whilst researching the bed cover, I discovered that in 2001 the Friends helped fund the purchase of two panels of stained glass by Newill which form a single image of two medieval ships before a city's wall. The quote on the panels is from the poem 'Sleep after Toile' by 16th century poet Edmund Spenser: 'Sleepe after toile, port after stormie seas, ease after warre, death after life does greatly please'. At the turn of the 20th Century, appliqué embroidery was likened to stained glass with its outlines compared to lead lines. This comparison was reinforced by Newill, who designed both domestic leaded windows and linen wall hangings.

Birmingham Museums also have a painting by Mary Newill in their collection entitled 'Coastal Landscape' which she painted in 1911. It was purchased from the collection of Remo and Mary Granelli as part of a group of works by Birmingham School artists, and presented by the Public Picture Gallery Fund in 2018 (2019.18.4). Most of Newill's work was commissioned by and purchased for domestic homes and as a result little is held in public collections. One of her stained glass windows is in the lady chapel of St. Mary and St. Ambrose Church in Edgbaston, and one is in the north side of the nave of Wrockwardine Church in Shropshire. ■

By Melissa Hughes, Artefacts' Editor and Friends' Administrator

References: *In 'Victorian Radicals', art reflects, and reacts to, industrialization', The MacMillan Center (yale.edu): macmillan.yale.edu/news/victorian-radicals-art-reflects-and-reacts-industrialization. Bibliography: 'Mary J. Newill', Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951, University of Glasgow History of Art and HATII, online database 2011: sculpture.gla.ac.uk/view/person.php?id=msib4_1206028809; 'Women and the Fabric Arts', 5 May 2020, Dr. Elizabeth Cumming: artsandcraftstours.com/women-and-the-fabric-arts/; 'In 'Victorian Radicals', art reflects, and reacts to, industrialization', The MacMillan Center (yale.edu): macmillan.yale.edu/news/victorian-radicals-art-reflects-and-reacts-industrialization; 'Mary J Newill (1860-1947), Bromsgrove Guild Designer', Research Worcestershire: researchworcestershire.wordpress.com/2015/07/24/mary-j-newill-1860-1947-bromsgrove-guild-designer/

LEFT: 'Embroidered bed cover' by Mary Newill, c.1908; 1982M35; Presented by the Friends of Birmingham Museums & Art Gallery, 1982; Photo by Birmingham Museums Trust, licensed under CC0

TOP: 'Sleepe after Toile' by Mary Newill, before 1905; 2001M16.1 and 2001M16.2; Purchased with assistance from the National Art Collections Fund, the Resource/V&A Purchase Grant Fund and the Friends of Birmingham Museum & Art Gallery, 2001; Photo by Birmingham Museums Trust, licensed under CC0



THE RBSA GALLERY

The RBSA Gallery has reopened after building refurbishment. An extensive programme of works took place between March and May and it reopened in early June while work continued to be completed externally and in the basement.

This is the first time the building has had any major refurbishment work since the gallery moved to its current location in 2000, although the organisation is no stranger to change.

Established in 1814 as The Society of Birmingham Artists, a seven-year lease secured rooms adjoining the Stone House in Union Street. The first exhibition opened to the public on 12 September that year above the Fire Engine House in Union Passage. In 1821 the Union Street lease expired, and the organisation was without a permanent home for 8 years.

A temporary venue was secured in 1827 with an exhibition in the Panorama, a circular wooden building in New Street (built in 1804). Here, the tradition of holding an annual Autumn Exhibition was established and has continued to this day, with the exception of the wartime years of 1940 and 1941 and in 2020 due to the pandemic.

In 1828, the annual exhibition was held at a gallery in Temple Row, and in 1829, the RBSA opened a gallery in New Street. It remained in this location until 1912 when the remaining years of the lease were sold, and the building was demolished.

Two years later in 1914 (one hundred years after the inception of the society) a new, smaller gallery was constructed on the same site in New Street. It was here that the RBSA Gallery was to remain until 1999 when the freehold of the current site in Brook Street, Jewellery Quarter was purchased – it opened to the public on 12 April 2000.

After over 20 years in this location, the building was in need of extensive refurbishment work. Urgent work was carried out to repair and replace the windows on all levels and new flooring, walls and lighting throughout the building offer a more contemporary feel.

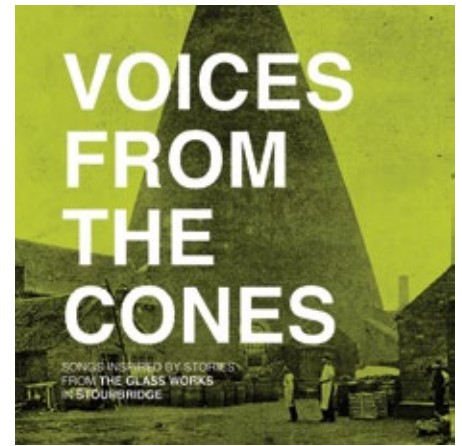
A new, welcoming, glass front door improves access on the ground floor and the reconfiguration of the ground floor gallery and shop area has increased visitor figures from passing trade by creating clear sight lines into the space. Relocating the reception desk to face the front door enables front of house staff to immediately engage with visitors on entering the building.

Additionally, a new collection store for 3D work has been created in the basement to allow for further expansion of the permanent collection and a flexible education/meeting room space was added to the ground floor configuration. The construction of the wall for this space has also increased hanging capacity within the ground floor gallery.

The project has delivered vast improvements to the exterior and interior of the building and will future proof the organisation for years to come by minimising the need for future maintenance. The RBSA welcomes visitors old and new. Opening hours are Tuesday-Saturday, 10.30am – 5pm. ■

By Sanna Moore, Director, RBSA Gallery

ABOVE: Interior gallery © Claire Riley



LEFT: Malcolm Andrews (courtesy of Dudley Museum Service)
TOP: 'Voices From The Cones' album cover

VOICES FROM THE CONES

In his latest release award-winning Black Country singer-songwriter Dan Whitehouse set out to 'crystallise Stourbridge's Glassworks and community in songs and stories'.

Entitled 'Voices From The Cones', the project combines music, song and narration for a 'radio ballads' style song-cycle. Based on extensive interviews and archival research, the end result is a 12-track collection which sees Dan and storyteller/poet John Edgar joined by a series of guest musicians including Kim Lowings, Lukas Drinkwater, Elizabeth J Birch and Chris Cleverley.

Dan tells 'Artefacts' more about the project: "For over 400 years, the glassmaking industry nourished the communities of Stourbridge in the West Midlands, where - thanks to the skills of immigrant French Huguenots - it became the most important glassmaking area of the country until many of the major factories closed in the 1990s.

Glass making was hot work. Did you know there was a time when glass workers were presented with free beer to quench their thirst? One of the songs, 'Free Beer', tells of a young apprentice whose task was to fetch and carry the bottles from the pub back to the factory, and how he worked out a unique method of sharing the beer to ensure his/her own thirst was sufficiently quenched.

And in the era of the glassworkers, pubs were not merely for liquid refreshment, they became a marketplace for workers to top up their wages by selling glass ornaments they'd created in the factories. The song 'Flip Flop' celebrates this cottage industry - its swans, swords, dishes and 'bits n bobs' - in a music hall style.

Stories such as these inspired John Edgar and I to write 'Voices From The Cones', a 60 minute theatre show and album delicately engraved with both humour and heartfelt fables.

The glass making industry has faded away in recent years, with the last factory apprentice, Malcolm Andrews, now teaching artisan

makers who are the last link in this chain. I was invited to interview Malcolm and he spoke in a graceful, romantic tone about how he had been introduced to the glassworks when he was just two years old, with many generations of his family having worked in the industry before him.

The powerful and poetic words Malcolm used to describe his experiences were a creative catalyst for me - he talked of the 'beehive of activity' being 'awe-inspiring' and how he 'never wanted to do anything else'.

And he also told me of the many life lessons he acquired during his time as a glass maker, including what he described as his first sex education lesson! 'The Old Savoy' was the name of the cinema in Stourbridge, a popular haunt for dating. It was a tight-knit community so it didn't go unnoticed when Malcolm started courting his wife-to-be and one of her father's friends offered some slightly masked advice on best practice: 'Don't go all the way to the garage, get off the bus at the Old Savoy'. I couldn't let this slip away and of course this line has made its way into a song.

Before I was commissioned to write this song-cycle on the long history of glass making in Stourbridge, there were - as far as I could tell - no songs for this community. Working on this collection was an amazing opportunity to create a body of work to represent 400 years of glass making industry in the Black Country.

I've really enjoyed celebrating these people and their craft." ■

'Voices From The Cones' is available now to buy. For more information, see: www.dan-whitehouse.com



SOHO HOUSE:

“L’HOTEL DE L’AMITIÉ SUR HANDSWORTH HEATH”

Soho House, the former home of Matthew Boulton from 1766-1809, was described by Boulton to James Watt in 1769 as “l’Hotel de l’Amitié sur Handsworth Heath” – in other words, a house of friendship and support. It therefore seems fitting that the Friends of Birmingham Museums now have their office at Soho House Museum, given their contributions over the years to its development and functioning as a museum.

During the period of his occupancy, Matthew Boulton moulded his residence to help promote his status as a leading manufacturer, depict his taste for fashion and embody his enthusiasm for technological innovation. He created a hospitable home for his family, friends and visitors – renowned as one of the meeting places of the Lunar Society.

Birmingham City Council acquired the building in 1989 from the West Midlands Police Authority (who had used the house and adjacent modern building as residential accommodation for serving officers) to enable Birmingham Museums to develop the site as a museum. The importance of Soho House had long been recognised by Stephen Price, Birmingham Museums’ then Keeper of Local History and his colleagues. The vision was to restore the building as far as possible to its appearance in Boulton’s day. From the outset it was also planned that the site should incorporate facilities for the local community.

In 1990, I was appointed to my first role in Birmingham Museums as Heritage Development Officer for Soho House with a remit to lead the restoration and museum development work. It was

not a straightforward brief! Soon after the project got underway, Birmingham City Council entered a period of significant cost-cutting, so the committed capital funding for the site was withdrawn. Though demoralising at the time, it turned out to be a blessing in disguise. It gave time to thoroughly research the architectural development of the house, gain a fuller understanding of Boulton’s life and activities there, as well as pursue a programme of acquisitions to furnish and interpret the building. It allowed for planning the adjacent visitor centre and envisaged community uses. Not least, the delay in embarking on full-scale restoration works allowed for fundraising works to get the project back on track. Ultimately the museum development project took five years.

Although Soho House had become run down by the time it was taken on by Birmingham Museums, it had benefitted from the fact that no-one had spent huge sums of money ‘modernising’ the building. Alterations had taken place after the Boulton family’s occupancy, notably the demolition of the major part of its service wing amongst other adaptations during the 19th and 20th century when it served as a vicarage, school, hotel, hostel for GEC



apprentices and was subsequently used by the police. However many of its 18th century architectural features remained intact, if somewhat hidden by layers of modern paint and wallpaper. An archaeological study of the building and physical investigations exposed marble fireplaces still in situ, fragments of wallpapers, decorative plasterwork and various fixtures and fittings dating back to Boulton's day. Highly innovative elements of the building were discovered, such as the remains of Matthew Boulton's warm air heating system in the cellar and the building's unusual slate cladding on the exterior walls.

The survival of Matthew Boulton's personal papers in the Archives of Soho (held in the Library of Birmingham) shed light on how the house was transformed from the relatively modest dwelling he acquired during the 1760s to the peak of its scale and appearance towards the end of his life. During the 1790s Boulton commissioned James Wyatt, a leading architect of the day, to redesign Soho House on a grand scale. However all did not go to plan. Wyatt was notorious for not completing schemes in a timely way and undoubtedly Boulton was distracted by the multitude of his various business enterprises. After writing to complain to Wyatt about the lack of progress:

'I have already paid a large sum of Money to bring my dwelling house into the most uncomfortable state possible as the Winds, Rain and snow drives into it; & for want of the Main Stack of Chimneys being built up to the top of the House it is constantly filled with Smoak by which my books are spoiled, my daughter's health much injured & my servants obliged to live out of Doors.'

Ultimately, Boulton called in Samuel Wyatt, James' brother, to complete a scaled down version of the original scheme. Though not as large as originally planned, it was made as elegant as possible both internally and externally.

Archival material in the Matthew Boulton Papers tracing the house's architectural form and appearance helped guide the repair and restoration works and recreation of its 18th century interior decoration. A few pieces of furniture originally from Boulton's home had been acquired by Birmingham Museums in a 1987 auction sale containing a range of Boulton and Soho-related items. These included the dining room table, which had been made for the house by Benjamin Wyatt in 1798 and a pair of mahogany cabinets which had housed Boulton's fossil and mineral collection. Further items subsequently acquired were the japanned and gilt drawing room chairs and the ormolu and marble side table on

display in the entrance hall. Other furniture was purchased for room displays which matched, as far as possible, pieces described in Boulton's furnishing accounts.

Although the house and its small gardens now occupy under an acre, at its greatest extent, the Soho Estate covered hundreds of acres encompassing landscaped gardens and farmland. Most notably it entailed a vast industrial complex with its centrepiece being the Soho Manufactory, developed to expand Boulton's production of decorative metalwork – cut steel wares, silver, Sheffield plate and ormolu. Over time, the site comprised an array of industrial buildings for the Boulton & Watt steam engine business and Boulton's Soho Mint, the first in the world powered by steam. To set Soho House in this context, Birmingham Museums also drew from and expanded its collections of material to interpret not just the house, but the site's national and global industrial significance. The purchase of many items displayed in Soho House, such as products from the Soho Manufactory, was made possible through funding contributions from the Friends of Birmingham Museums as well as many other funding bodies.

The mission for Soho House Museum to engage local communities has seen the staging of exhibitions related to Handsworth's more contemporary history and society. The first exhibition shown in the visitor centre when the museum opened in 1995 featured a film about daily life along the Soho Road narrated by Handsworth-born poet Benjamin Zephania. Recently, 'Blood and Fire: Our Journey through Vanley Burke's History' showcased images and archival material which depicted a history of Black British experiences in Handsworth and wider Birmingham. Legacy West Midlands, based within the visitor centre, delivers a range of culturally diverse heritage and wellbeing projects with a foundation in community cohesion.

The Soho House Museum site therefore represents past, present and future. It is a key part of the story of Birmingham's industrial growth and global connections, which in turn created the diversity of communities surrounding the site and across the city. ■

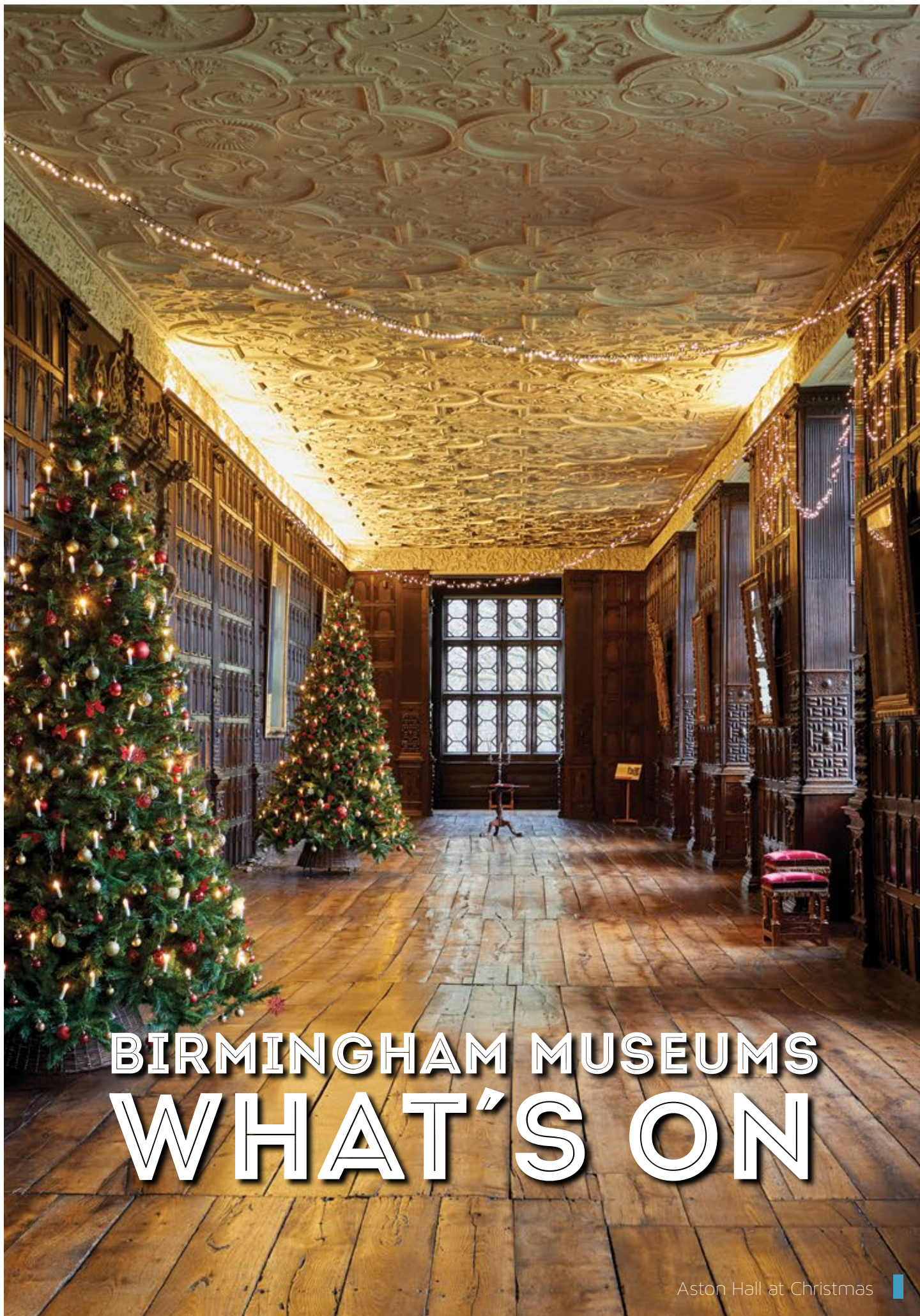
By Rita McLean,
former Director of Birmingham Museums, 2005-2012

TOP LEFT: 'Soho House', 2009.

TOP MIDDLE: 'Pair of white glass and ormolu candle vases' by Matthew Boulton and John Fothergill, Made at the Soho Manufactory, c.1772; Purchased for Soho House, 2002, with the assistance of the Friends of Birmingham Museums.

TOP RIGHT: 'Plan of Soho', 1834, showing Soho House, Soho Manufactory and the Mint

All photos by Birmingham Museums Trust, licensed under CC0



BIRMINGHAM MUSEUMS WHAT'S ON

Aston Hall at Christmas



ASTON HALL

Trinity Road, Aston, Birmingham, B6 6JD

See birminghammuseums.org.uk for up-to-date opening times and prices. Please note: Aston Hall closed for the Winter from Sunday 30th October 2022.

Christmas Tales From the Court of King Arthur

Thursday 22nd December 2022. 12.00: The Christmas Cherry Tree; 13.00: Gawaine & The Green Knight; 14.00: The Christmas Cherry Tree; 15.00: Gawaine & The Green Knight. Tickets: £3 for one story or £5 for both. In the majestic surroundings of Aston Hall listen to tales of Medieval Yuletide splendour fit for the Court of Camelot and Queen Guinevere herself! Suitable for children aged 6 and up, and adults of all ages. Children must be accompanied by an adult. Stories should last around thirty minutes. Please note: Aston Hall will not be open for general visitors - although the storytelling will take place in the Great Hall it will not be possible to visit the rest of the building at this time.



MUSEUM & ART GALLERY BIRMINGHAM

Birmingham Museum & Art Gallery

Chamberlain Square, Birmingham, B3 3DH

Please note: Birmingham Museum & Art Gallery will be closing on Sunday 13th November 2022.



BLAKESLEY HALL

Blakesley Road, Yardley, Birmingham, B25 8RN

See birminghammuseums.org.uk for up-to-date opening times and prices. Please note: Blakesley Hall is now closed for the Winter period except for special one-off events and school group bookings. The site will reopen for the 2023 summer season – dates TBC.

Blakesley Hall is a picture-perfect timber-framed Tudor house with beautiful gardens, situated just a few miles from the centre of Birmingham. It was built in 1590 by Richard Smalbroke, a member of one of Birmingham's leading merchant families.

Blakesley by Night

Friday 18th November 2022, 6-8.30pm. Adult: £8; Concession: £6; Child: £4. An atmospheric costumed evening tour. Find out about the 'night time' during the Tudor period and if Blakesley Hall has any ghostly tales. A rare chance to see Blakesley Hall in the moonlight. Tours at: 6.30pm and 7.30pm. Tours last 45 minutes. Café and shop also open.

Santa at Blakesley Hall

Saturday 10th and Sunday 11th December 2022, 11am-4.30pm. Family ticket: £25.00 – up to 6 people per ticket. Come along and meet Santa in the Great Hall and see Blakesley dressed for Christmas! Each child gets an activity pack to make a Christmas

CONTINUED OVER THE PAGE

Below: Blakesley Hall Christmas Tours



card at home. Write a letter to Santa and post it in our Christmas Polar post box. All children receive a small present when meeting Santa! Festive treats available in the Herb Garden Cafe too.

Explore Blakesley

Sunday 19th February 2023, 11am-4pm. Visit Blakesley Hall, a fine Tudor house and beautiful gardens built in 1590 by Richard Smalbroke, a member of one of Birmingham's leading merchant families, on this free admission day! We are operating a timed entrance to the Hall. Please pre-book your ticket to avoid disappointment as we cannot guarantee tickets will be available on the door. Blakesley Hall is open from 12pm to 4pm, with the last timed entrance to the Hall at 3.30pm. Herb Garden Café and the grounds are open from 11am-4pm.



SAREHOLE MILL

Cole Bank Road, Hall Green, B13 0BD

See birminghammuseums.org.uk for up-to-date opening times and prices. Sarehole Mill will close on 18th December 2022 and will reopen in the New Year. Free entry for Friends. Charges apply to non-members.

Discover the mill that has connections with Matthew Boulton and inspired famous author JRR Tolkien.



SOHO HOUSE

Soho Avenue, Handsworth, Birmingham, B18 5LB

See birminghammuseums.org.uk for up-to-date opening times

and prices. Please note: Soho House closed for the Winter from Sunday 30 October 2022.

Discover Soho House which was the elegant home of the industrialist and entrepreneur Matthew Boulton from 1766 to 1809.

Georgian Tasting Tours

Saturday 10th and Saturday 17th December 2022. Please see birminghammuseums.org.uk for more information and to purchase tickets. Please note: Soho House itself will not be open.



WEOLEY CASTLE

Alwold Road, Birmingham, B29 5RX

The ruins of an exquisite fortified manor house built 750 years ago. Weoley Castle Ruins can be viewed from the viewing platform which is open every day throughout the year. It is free to view the ruins from the platform.

Weoley Castle Guided Tour

Saturday 5th November and Saturday 3rd December 2022, 11am. Explore Weoley Castle with our experienced guides and see real finds from the site back on display for the first time in over 10 years! The ruins of Weoley Castle are over 750 years old, and the site is one of the oldest buildings still visible in Birmingham. Take a guided tour of the ruins exploring their architecture, construction, and layout. Learn about the Lords of Dudley, the castle's original owners. Look at some of the objects they would have used and explore what their lives would have been like during the Middle Ages. Following the tour, a simple craft activity is available for children. This tour

Below: A Georgian Christmas at Soho House





Above: Planetarium Lates – Northern Lights – Photo by Martin Kulhavy

takes place outdoors and on uneven ground, suitable footwear and clothing is advised. The tour can be adapted for wheelchair users. Suitable for adults and families.



Millennium Point, Curzon Street, Birmingham, B4 7XG
Birmingham term time - Open Wednesday – Sunday, 10am - 5pm. Birmingham school holidays - Open Monday – Sunday, 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.

Thinktank's Planetarium Lates: Experiencing the Northern Lights
Thursday 17th November 2022, 6pm; Price: £10. See and hear about the experiences of Birmingham based photographer and hiker Martin Kulhavy, on his trips to Norway to photograph the Northern Lights. There will be a chance to see a selection of his images in their full 360 degree splendour, as though you were actually there.

Thinktank's Planetarium Lates: In the Step of Apollo

Wednesday 14th December 2022, 7pm; Price: £10. Celebrate 50 years since the last Moon landing with this musical exploration of our relationship with our nearest astronomical neighbour in five musical journeys. Each journey features specially commissioned contemporary classical works by leading composers, accompanied by stunning astronomical visuals across the Planetarium dome. The evening will start with a short introduction to the future of lunar exploration with an update on the Artemis programme. Event is suitable for ages 16+.

Thinktank's Planetarium Lates: The Flowering Desert

Thursday 17th January 2023, 7pm; Price: £10. Come and hear a live planetarium opera inspired by the experiences of Birmingham based astrophysicist Dr. Amaury Triaud in the discovery of the TRAPPIST-1 solar system. We follow the thoughts of an astrophysicist who explores the border between fact and imagination. It is a surround sound immersive experience, with a tailor-made music putting the audience inside the mind of a scientist and the TRAPPIST-1 solar system. With live performers, stunning projections and celestial music this will be a beautiful night with the stars. There will be a cash bar available. Event is suitable for ages 16+.

For all events visit www.birminghammuseums.org.uk/whats-on for further information and to book.

Stan's Cafe: Of All The People In All The World
Midlands Arts Centre, various dates during October & November

IN THE AREA

BARBER INSTITUTE

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

Peasants and Proverbs: Pieter Brueghel the Younger as Moralist and Entrepreneur

Until 22 January 2023. The Barber's major exhibition for Autumn/Winter 2022/23 focuses on Pieter Brueghel the Younger (1564 – 1637/38). Son of the renowned painter, Pieter Bruegel the Elder (c.1526/30 – 1569), he was hugely successful in his lifetime: his workshop produced more than 1,400 paintings ranging from exact copies of famous compositions by his father, to more inventive works that promoted the distinctive Brueghelian family style, usually focused on 'genre' scenes of peasant life.

However, due to his prodigious and skilled output as a copyist, his reputation later suffered, and he was mostly regarded as a second-rate artist and a mere copyist, overshadowed by his father.

'Peasants and Proverbs' shares recent research into the Barber's comical yet enigmatic little painting, 'Two Peasants binding Firewood' (about 1604 – 16). A dozen other versions exist – and three of them feature alongside the Barber's in this show, which sets out fresh insights and offers a new appreciation of a creative and capable artist with a sharp entrepreneurial mind-set.

The exhibition also explores the likely significances of the painting's intriguing, but evidently popular, subject – and the tradition of Netherlandish proverbs and how they feature in art.

It includes paintings, drawings and prints from UK and European collections, with masterpieces lent by the Ashmolean, Oxford; the Holburne Museum, Bath; the British Library; the Rijksmuseum Twenthe, Enschede; and the National Gallery, Prague, among others.

The Architecture of Topography: A kind of 'map-work'?

Until 30 January 2023. Spanning borders, periods and cultural

perspectives, this display of prints and drawings explores the concept of topography: how a place is defined by a description of its significant physical features – be they geographical, natural or man-made. When depicting landscapes, artists have frequently grappled with the concept: how much is mere description of the actual view, and how much is careful selection, embellishment or invention – the expression of their own imagination and creativity? The display features some breathtakingly beautiful and sometimes haunting images from the Barber collection by artists as diverse as Fra Bartolommeo, Wenceslaus Hollar, Piranesi, JMW Turner and Max Klinger.

Paying Respects: Money and Mortality

Until June 2023. Money has always been a matter of life and death. Coins are struck in tribute to emperors, monarchs and leaders recently deceased, and have honoured illustrious ancestors through the portraits they can carry. They have been used in many of the rituals that mark the passage from life to afterlife and often portray the trappings and ceremonies of death on their surfaces. This compelling new exhibition features highlights from the Barber superlative collections of Roman, Byzantine and Medieval coins – one of the finest in the world.

Visiting Masterpieces: Treasures from Birmingham Museum and Art Gallery

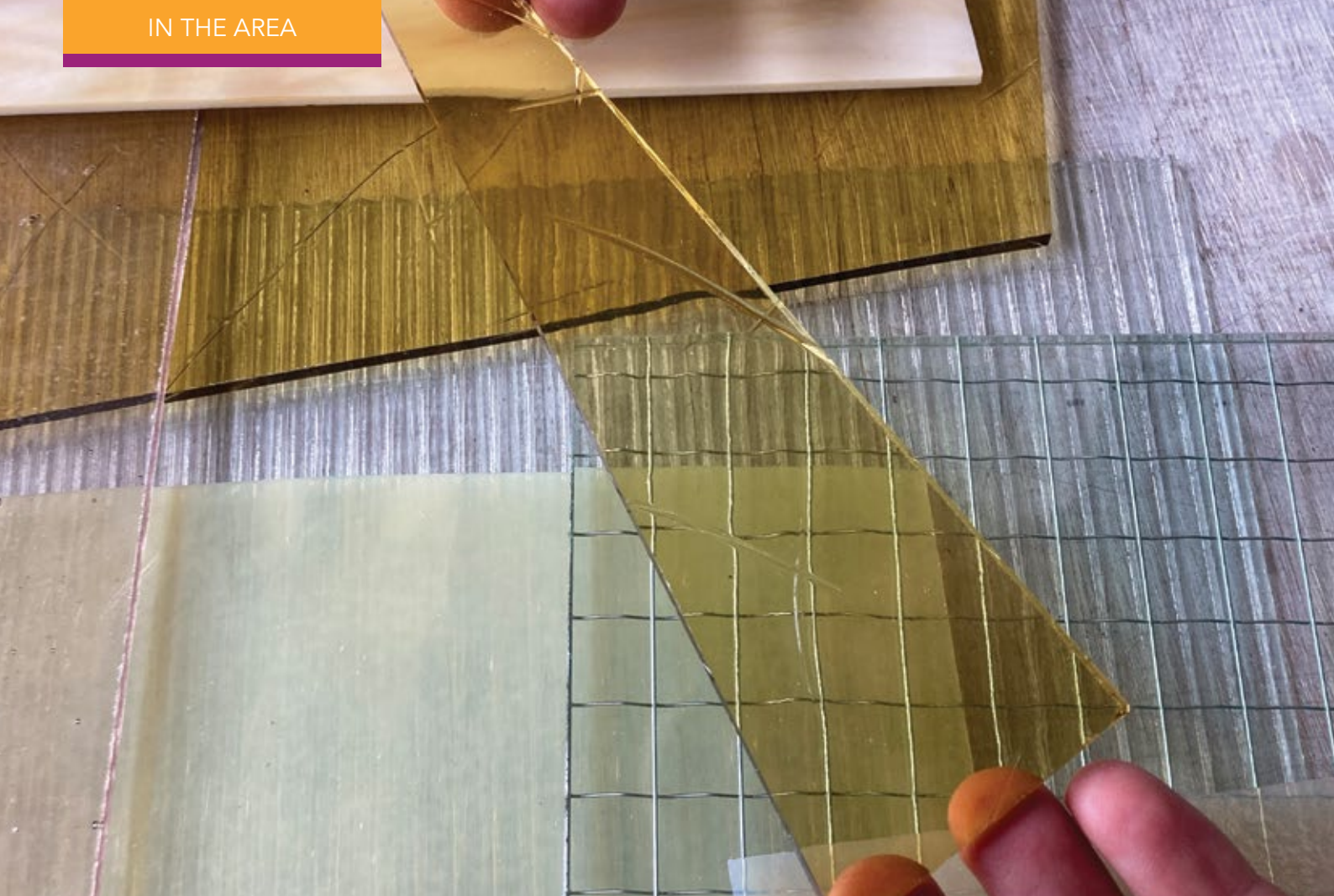
Until December 2023. Three spectacular loans from Birmingham Museum and Art Gallery are now on display at the Barber – including one of the nation's most iconic paintings.

'The Last of England', created in 1855 by leading Pre-Raphaelite artist Ford Madox Brown, is one of Birmingham's most famous art treasures. It is joined by the monumental 'Erminia and the Shepherd', painted by the eminent Italian Baroque painter Guercino in around 1620 and 'The Man of Sorrows', of around 1450, by Flemish painter Petrus Christus.

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Peasants and Proverbs: Pieter Brueghel the Younger as Moralistic and Entrepreneur
The Barber Institute, until 22 January 2023



Broken Angel: Between
Until 20th February 2023, Coventry Cathedral

Generously lent by Birmingham Museums Trust, these dazzling and diverse masterpieces hang among the Barber's own outstanding collection until the end of next year (2023) whilst the city art gallery is closed for essential rewiring work.

BIRMINGHAM BACH CHOIR

www.birmingham.bachchoir.com

Email: bbchoir.tickets@gmail.com

J S Bach: Christmas Oratorio

Saturday 19 November 2022, 7pm at Lichfield Cathedral. Bach's famous Christmas Oratorio was intended for performance in church during the Christmas season, and what better venue to hear this masterpiece and celebrate Paul Spicer's 30 years as Music Director of the Choir, than the magnificent setting of Lichfield Cathedral. (Parts 1, 3, 5 and 6 will be performed). Conductor: Paul Spicer, Baroque style orchestra: The Musical & Amicable Society, Soloists: Sofia Larsson, James Laing, Daniel Auchincloss & Ashley Riches, Evangelist: Thomas Hobbs. Approx end 9.20 pm (one interval). Tickets: From £18 - £32 (concessions available) at www.birmingham.bachchoir.com Concerts/Tickets page. Tickets also available from Eventbrite & B.Mus/THSH Box Office.

Service of Nine Lessons & Carols

Sunday 18 December 2022, 3.30pm at St Albans, Birmingham, B12 0YH. A traditional service of Nine Lessons & Carols will be held in the atmospheric Grade II listed church of St Alban the Martyr just outside the city centre. All are very welcome to this service

of readings, congregational carols, and a selection of beautiful Christmas music performed by the choir. Conductor: Paul Spicer, Organist: Paul Carr. There is no charge.

COVENTRY CATHEDRAL

Coventry Cathedral, 1 Hill Top, Coventry CV1 5AB

Tel: 024 7652 1200

www.coventrycathedral.org.uk

Broken Angel: Between

Until 20th February 2023. Free entry. The third and final installation of the Broken Angel series by Abigail Reynolds 'Between', temporarily replaces the Angel figure by John Hutton in the Cathedral's West Screen that was shattered in an act of vandalism in 2020. Reynold's installation, chosen by a co-curating group from Coventry Young Carers and the Cathedral, re-imagines the broken panel as an opening door; an invitation to enter. From a destructive act, a positive creative response brings new ideas and relationships.

HERBERT ART GALLERY & MUSEUM

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

Grown Up in Britain: 100 Years of Teenage Kicks

Until 12 February 2023. 'Grown Up in Britain: 100 Years of Teenage Kicks' is a major exhibition which has been curated by

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HEREFORD CATHEDRAL MAPPA MUNDI AND CHAINED LIBRARY

Waste not Want not

Monday 12 September to Saturday 31 December

This exhibition reveals items from the collections that have reused or repurposed older materials and given them a new lease of life. From the careful use of parchment from old books and archives to reframed stained glass fragments and the reuse of precious silver and gems, there are many ways that the cathedral of the past 'wasted not'.

OPENING HOURS

Monday to Saturday
10 am to 5 pm

Normal admission
charges apply



HEREFORD
CATHEDRAL

herefordcathedral.org

Christmas Music by Candlelight

Shrewsbury Fri 2 Dec

Leicester Sat 3 Dec

Hereford Cathedral Wed 7 Dec

Kidderminster Thu 8 Dec

Wolverhampton Sat 10 Dec

Coventry Cathedral Tue 13 Dec

London Thu 15 Dec

Birmingham 19-23 Dec

Plus - family-friendly matinee

Angels, Stars & Kings

Wed 21 Dec, Birmingham

*" atmosphere, imagination,
anticipation, soft candlelight
plus inspired music ... the
true magic of Christmas"*

Birmingham Post

Seasonal favourites, little-known gems and inspiring new music to celebrate the most wonderful time of the year.



Book online at www.excathedra.co.uk



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ENGLAND**



**Birmingham
City Council**



Grown Up in Britain: 100 Years of Teenage Kicks
The Herbert Art Gallery & Museum, until 12 February 2023

the London based Museum of Youth Culture and is a celebration of teenage life from the roaring 1920s until today. Going beyond the headlines, the exhibition chronicles the lived experiences and impact of young people, their scenes, sounds and styles, through photographs, objects and personal stories - depicting teenage life in the UK over the last century.

Inside the exhibition visitors will be transported to their teenage years through a variety of immersive sections which portray home life and teenage bedrooms, first jobs and nights out, hang out spots and 'must-have' items. Iconic photographs line the walls and set the scene – some by well-known artists such as the godfather of Black British photography Vanley Burke, Ken Russell, Normski, Anita Corbin, Gavin Watson and Lucy McCarthy, as well as nostalgic images submitted from family albums across the country.

Objects on display include a Royal Enfield Constellation motorcycle as pictured on the cover of the 'Daily Mirror Shock' Issue in 1961, a 1920s flapper dress, Chopper bicycle, ZX Spectrum console, band tees, fanzines and much more. The exhibition culminates with an immersive area where people can submit their own memories digitally via museumofyouthculture.com/submit.

'Grown Up in Britain' is the Museum of Youth Culture's first major exhibition outside of London on the lead up to the opening of their permanent home in Digbeth, Birmingham in 2025. As the show is taking place in Coventry, several 'show & tell' events took place locally to ensure the memories, objects and photographs of Coventrians were captured and reflected in the final exhibition.

HEREFORD CATHEDRAL

Hereford HR1 2NG. Tel: 01432 374 200
www.herefordcathedral.org

Cathedral housing art and architecture from nine centuries, home to the 13th-century Mappa Mundi world map and the world's largest Chained Library. Outstanding choral tradition with daily services. Open every day, free to enter.

'Waste not Want Not' Exhibition

Until 28 December. Exhibition using rare artefacts from cathedral archives to illustrate centuries of recycling, with workshops.
www.herefordcathedral.org/news/waste-not-want-not

'Christmas Sparkle' organ concert

Saturday 3 December. Christmas-themed concert showcasing the cathedral's Father Willis organ and the talents of its organists.

Ex Cathedra Christmas Music by Candlelight

Wednesday 7 December. A seamless sequence of seasonal favourites, little-known gems and inspiring new music.
www.herefordcathedral.org/Event/ex-cathedra-christmas2022

Christmas Fair

Saturday 17 December. An all-day seasonal festival of shopping, food and carols in the incomparable surroundings of the cathedral.
www.herefordcathedral.org/Event/christmasfair-2022

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PHIA

Children's TV Presenter
NAOMI WILKINSON

From Boyband #11
LEE BRENNAN

Britain's Got Talent
ANDREW FLEMING

He's Back!
SIMON HOWE

BEAUTY AND THE BEAST

A MAGICAL PANTOMIME ADVENTURE

5 - 31 DEC 2022

BOX OFFICE 01527 65203 | redditchpalacetheatre.co.uk

Director PETER DAYSON • Choreographer PIPPA HOLLIDAY • Musical Director SAM DANDO

ARTISAN ALCHEMY GALLERY

Artisan Alchemy is a unique Gallery in the Jewellery Quarter, Birmingham, displaying exciting, individual bespoke jewellery and furniture of the highest quality. We occupy a renovated 19th century building which also features workshops for local creative businesses.

<https://artisan-alchemy.co.uk/>

artisans@artisan-alchemy.co.uk

0121 233 1186

@artisan.alchemy.gallery

@artisanalchemy

@artisanalchemygallery

84 Caroline Street, Birmingham, B3 1UP | Open Tues-Sat | 11am-5pm

Peasants AND Proverbs

Pieter Bruegel the Younger as Moralistic and Entrepreneur

21 October 2022 — 22 January 2023

THE BARBER INSTITUTE OF FINE ARTS

ADMISSION FREE

Tuesday - Sunday, 10am - 5pm (Closed Mondays)

Visit by train: University station

UNIVERSITY OF BIRMINGHAM

www.barber.org.uk

@barberinstitute #PeasantsandProverbs



Horror in the Modernist Block
IKON Gallery, 25 November 2022 – 5 May 2023

IKON

1 Oozells Square, Brindleyplace, Birmingham, B1 2HS.
www.ikon-gallery.org

Horror in the Modernist Block

25 November 2022 – 5 May 2023. Modern architecture is often associated with the horror genre. In fiction and film, high-rise towers and concrete buildings form the backdrop to terrifying stories of dystopias. Ikon presents new and recent work by 20 UK and international contemporary artists exploring the relationship between the aesthetics of architectural modernism and horror. The exhibition takes Birmingham as its starting point, a city renowned for its brutalist architecture. It considers how these artists unpack the often-contested legacies of modernist buildings through the lens of horror by linking its tropes (suspense, darkness) with qualities of modernist design. Configured in dialogue with the architecture of Ikon's galleries, it will take viewers on a journey that highlights how the design and features of a building can shape not only our movement and perception, but also our deepest fears.

MIDLANDS ARTS CENTRE – MAC

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

Stan's Cafe: Of All The People In All The World

Saturday 22 - Sunday 23 October, Wednesday 26 - Sunday 30 October & Wednesday 2 November - Sunday 6 November 2022

MAC First Floor Galley, 11am - 5pm, Free. Local theatre company Stan's Cafe makes a trademark thoughtful and imaginative contribution to MAC's 60th anniversary, with a show that uses grains of rice to bring to life formally abstract statistics. This intriguing exhibition comes complete with a special 'MAC twist' in honour of our landmark year.

Grayson's Art Club: The Exhibition

Friday 2 December 2022 - Sunday 16 April 2023, Booking opens 1 November 2022. MAC Galleries, Open daily, 10am - 5pm, Free, booking required. A major exhibition by much-loved British artist Grayson Perry will feature artworks by the public chosen by Grayson and guest celebrities during season three of the popular TV series, Grayson's Art Club. The exhibition also includes works by Grayson and Phillipa Perry, and celebrities such as Joe Lycett, Bill Bailey, Jo Brand, Joe Wilkinson, Mawaan Rizwan, Katy Wix and Dame Prue Leith for 'The Queen' special episode.

Craftspace: Queer + Metals

Saturday 12 November 2022 – Sunday 2 April 2023. Open daily, 9am - late, Free. Featuring artworks by eight UK artists, video interviews with eight international artists and an Instagram campaign, this exhibition explores the multiplicity of queerness through metalwork and metalsmithing. Viewed together in this context, the artworks can be seen as an act of resistance. They are a means to empower, affirm and express solidarity between LGBTQIA+ creatives, making visible the ways they are shaping, disrupting and contributing to contemporary culture.



CHRISTMAS ORATORIO

30th November 7.30pm - Malvern Theatres
6th December 7.30pm - Collegiate Church of St Mary, Warwick

ARMONICO CONSORT & BAROQUE ORCHESTRA
DIRECTOR | CHRISTOPHER MONKS

The Christmas Oratorio is a collection of cantatas composed for the festive season which celebrates Bach's genius in writing intensely beautiful melody and counterpoint, alongside his flamboyant orchestral compositional style.

Written for chorus & orchestra with fanfare like trumpets and drums, and including some of the most virtuosic trumpet writing in history, it is impossible not to feel uplifted by this fabulous work and the perfect way to begin the Christmas season.



CAROLS BY CANDLELIGHT

19th December 7.30pm - Collegiate Church of St Mary, Warwick

ARMONICO CONSORT AC ACADEMY WARWICK
DIRECTOR | CHRISTOPHER MONKS

Carols by Candlelight has become a firm tradition of Armonico Consort's festive programme over the past 20 years. What better way to enjoy the warmth and joy of the Christmas season than in the sublime candlelit setting of the Collegiate Church of St Mary Warwick for a feast of carols, combining traditional favourites and newly discovered works.

Don't miss out on the chance to purchase Armonico Consort's brand-new carols recording which will be available this Christmas.

This performance is generously supported by David Phillips MBE & Phillips and Becker Accountants Ltd.



ARMONICO CONSORT PRESIDENT'S CAROLS AT WARWICK CASTLE

20th December 7.30pm - Warwick Castle

ARMONICO CONSORT
DIRECTOR | CHRISTOPHER MONKS

Join a select group of Armonico Consort's finest singers for this brand new and exclusive event as they welcome Christmas in the magnificent setting of the Great Hall at Warwick Castle.

Arrive through the beautifully lit courtyard, past glittering trees, to the Great Hall where you can enjoy a welcome drink and begin your Christmas celebrations in exquisite style.

Armonico Consort will perform traditional carols in this unique setting, steeped in history, featuring pieces which may have featured in festive celebrations at the castle throughout the past almost 1000 years!

This performance is generously supported by Roger Medwell MBE DL. Welcome drink included in ticket price.



BIG BYRD! FEATURING THE ENGLISH CORNETT & SACKBUT ENSEMBLE

28th January 7.30pm - Collegiate Church of St Mary, Warwick
4th February 7.30pm - Malvern Theatres

Armonico Consort will be joined by the English Cornett & Sackbut Ensemble to mark the 400th anniversary of the death of one of Britain's greatest composers, William Byrd. This is a rare opportunity to immerse yourself in Byrd's musical world, exploring his work as well as that of those who he influenced, and those who influenced him.

If you loved the immense surround sound effects of the Supersize Polyphony programme this is an unmissable concert for you!

This performance is generously supported by David Phillips MBE & Phillips and Becker Accountants Ltd.

21
ARMONICO CONSORT
YEARS
A Singing Legacy

TICKETS
www.armonico.org.uk
Registered Charity No. 1103159

"Pure Pleasure"
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THE TIMES

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THE INDEPENDENT

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BBC MUSIC MAGAZINE



Herbert

Art Gallery & Museum

Art Gallery
Museum
Archives
Shop 
Café 

theherbert.org
Jordan Well Coventry
Opposite the New Cathedral





1



5



3



6



7



9

FRIENDS' QUIZ

BY JIM WELLS

1. The Friends have moved their office to this venue but which photographer recently had an exhibition there?

2. Which three figures have reappeared in Centenary Square, emblazoned in gold?

3. The Friends contributed towards the funds required to purchase this painting by Canaletto, but which Castle is portrayed?

a) Kenilworth b) Windsor c) Warwick

4. Linton Kwesi Johnson, Dub Poet, performed in c1997 at which venue that is currently the subject of an exhibition at BMAG?

5. Purchased by the Public Picture Fund in 1918 and based on Dante's 'Inferno', who is the eighteenth-century English painter, also a poet and printmaker, who produced this work.

6. 'Last Summer Things Were Greener' - this poignant painting is currently on display at BMAG but who was the painter?

7. This painting appeared in a recent BBC programme 'Britain's Lost Masterpieces'. Who is it by?

a) Johannes Vermeer b) Joos de Momper the Younger (plus workshop of Bruegel the Elder) c) Rembrandt

8. The Gaumont cinema, originally located on Steelhouse Lane, was famous locally for a particular long run of which musical?

a) Oh! What a Lovely War b) South Pacific c) The Sound of Music

9. At which historic property would you expect to find this portrait of Grace Bradbourne, wife of Thomas Holte, on display?



10. Which rock group and lead singer featured in an exhibition at the Gas Hall in 2019 and headlined at the closing ceremony of the Commonwealth Games in 2022?

1. Soho House Museum 3. By Giovanni Antonio Canaletto, 1752; 1978P174; Purchased by public subscription with the assistance of Birmingham City Council, Friends of Birmingham Museums, the National Art Collections Fund, West Midlands County Council, the V&A Purchase Grant Fund, Charitable Trusts, Industry and Commerce, 1978. 5. 'The Circle of the Lustful', 1824-1827, 1919P2; Presented by the Trustees of the Public Picture Gallery Fund, with assistance from the National Art Collections Fund and the John Feeney Charitable Trust, 1919. 6. 'Last Summer Things Were Greener', 1901, 1928P204 7. 'Autumn', c.1605-1610, 2018.25 9. 'Portrait of Grace Bradbourne, Wife of Thomas Holte' by Cornelius Johnson, 1627-1700, 1981P13; Presented by Reverend James Compton Bracebridge, 1981



All photos by Birmingham Museums Trust, licensed under CC0. To access BMT's Digital Image Resource please visit: dams.birminghammuseums.org.uk On the BMT website there is an option to purchase framed prints of many of the pictures held in the collection.

1. Vanley Burke 2. Matthew Bolton, James Watt, William Murdoch 3. Warwick Castle 4. Que Club 5. William Blake 6. John Byram Liston Shaw 7. Joos de Momper the Younger 8. The Sound of Music 9. Aston Hall 10. Black Sabbath and Ozzy Osbourne

2022 NOVEMBER

-  Thursday 10 ** Visit to the West Midlands Police Museum
-  Tuesday 15 # 'Evie: a twentieth-century woman' –
Henrietta Lockhart at Winterbourne

DECEMBER

-  Wednesday 14 * 'Matthew Boulton and the Forgers' – Dr David Symons
-  Wednesday 14 * Come and Meet the Committee

2023 FEBRUARY

-  Thursday 9 * A Tour of Birmingham Cathedral – St Phillip's

APRIL

-  Saturday 22 + Tour at Blakesley Hall – Laura Cox

MAY

-  Saturday 20 + Tour at Blakesley Hall – Laura Cox

- * Details are enclosed with this mailing (see page 6-7).
- # Included in the previous mailing, but places are still available (see page 6).
- ** Included in the previous mailing and fully booked – sorry!
- + Date for your Diary – information will be included in the Spring 2023 edition of 'Artefacts'

EVENT KEY



ANNUAL EVENT



DAYTIME TALK



EVENING EVENT



GUIDED TOUR



OUTING

THE NEXT ISSUE OF ARTEFACTS WILL BE PUBLISHED IN FEBRUARY 2023



City of Birmingham
Symphony Orchestra

EPIC *Orchestral* SOUNDS

Join the City of Birmingham Symphony Orchestra for spectacular concerts at Symphony Hall. Highlights include:

TUESDAY 15 NOVEMBER, 2.15PM
PROKOFIEV & DVOŘÁK

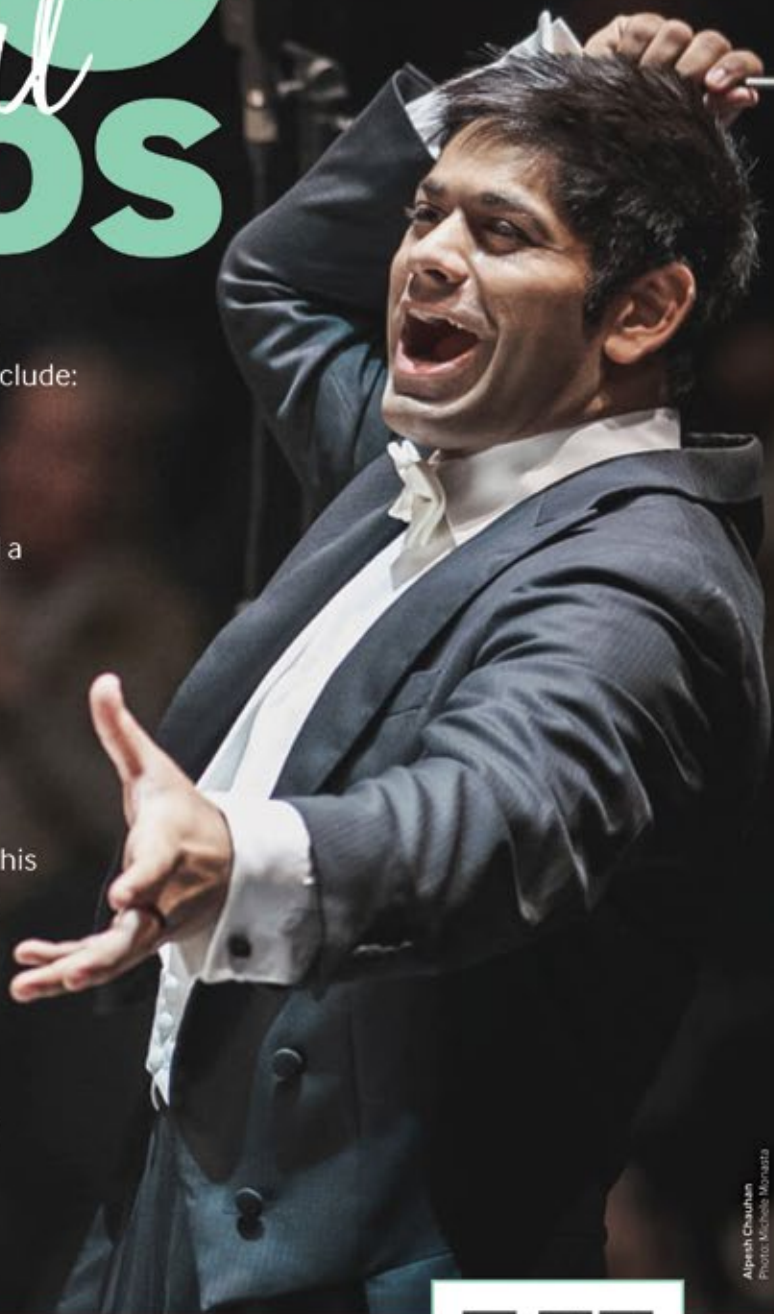
A musical magic spell, a dramatic violin concerto and a summery symphony to bring warmth and joy to a November day.

WEDNESDAY 7 DECEMBER, 2.15PM
SHOSTAKOVICH'S FIFTH SYMPHONY

Prepare to be hit by the full force of 90 musicians in this drama-filled concert that will leave your heart racing, conducted by Birmingham's own Alpesh Chauhan.

THURSDAY 12 JANUARY, 7.30PM
MAHLER'S FIRST SYMPHONY

Opening with a magical stillness, Mahler's Symphony No. 1 unfolds through tragedy and triumph, until it reaches an earth-shattering climax that will raise the roof.



Alpesh Chauhan
Photo: Michelle Monasta

See the full programme and book tickets at
[CBSO.CO.UK/22-23-SEASON](https://cbsoco.uk/22-23-season)

Or scan here →

