

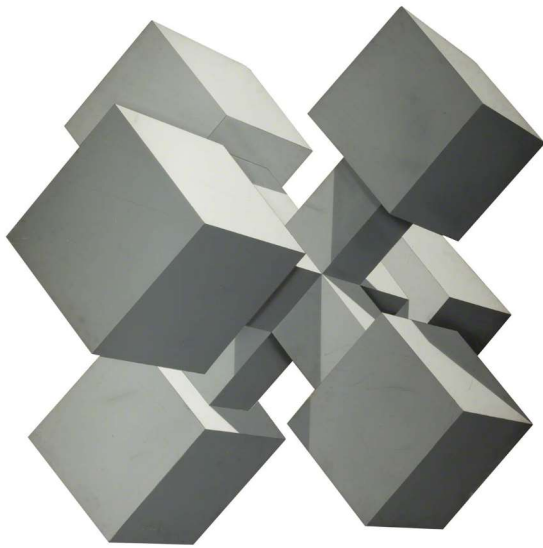


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The Magazine of The Friends of
Blackburn Museum & Art Gallery

October 2023

This newsletter is completely FREE



Martial Cubes by Stephen Sartin (1938-2023)

This complex picture was purchased by Blackburn Museum & Art Gallery from the John Moores Exhibition 7 held in 1969 at the Walker Art Gallery, Liverpool. Richard Hamilton and Mary Martin shared the first prize; other artists exhibiting that year include Adrian Berg, Peter Blake, Patrick Caulfield, Terence Frost, Patrick Heron and Victor Passmore.

Despite being shown in such exalted company, Stephen gravitated towards museums and history, spending his working life at the Harris Art Gallery, Preston and the Judges Lodgings, Lancaster. He was well loved as a lecturer, some of them to the Blackburn Friends, arriving for an hour's talk with enough slides to last a whole day.

He died earlier this year, and will be greatly missed by all who value erudition and entertainment.

ON OTHER PAGES:

2. Museum news, Barbara Riding appreciation
3. New Museum team members
4. Museum Friends News
5. *The Leyland - She's a Lady*
- 6-7. *Blackburn Free Library Museum and Art Gallery* by Ian Ferris
- 8-11. *Three contemporary Victorian Artists* by Ken Ford
12. Committee matters, list of contacts

Programme 2022/23

Unless otherwise indicated, meetings are held on **TUESDAY** afternoons at 2 pm.

10th October: *British Textile Biennial 2023: Can the creation of cloth be a regenerative act for nature and people?* Jenny Rutter, returns to talk about this year's event.

14th November: ANNUAL GENERAL MEETING, followed by a survey of progress and plans at the Museum by Rebecca Johnson, Museum Manager.

Saturday, 9th December, 10am - noon: CHRISTMAS COFFEE MORNING at John and Sylvia Turkington's.

12th December: *Poisonous Pattern and Deadly Tastes: a glimpse into the wondrous wall coverings of the Victorian Era.* A talk by Claire Williams, artist and designer.

9th January: *The little Black Dress, the Headscarf and the Veil.* Mary Searle Chatterjee returns to discuss the multiple meanings of garments in a historical and cross-cultural perspective.

13th February: *Bobby, the Boy from the SAFF.* Blackburn Rovers 1970s star Bobby Svarc talks about his time on the pitch.

12th March: *The Art of Easter.* Mike Millward, talks about medieval depictions of the Easter story.

9th April: *Primavera: a close look at a great painting.* John Turkington discusses Sandro Botticelli's Renaissance masterpiece.

14th May: *Encounters with Composers:* A Musical talk by Raymond Watton.

Saturday 8th June at 2 pm (provisional date) THE DAVID SHIPWAY LECTURE

A talk by Dr Jan Graffius, Curator at Stonyhurst College concerning Jesuits and Shakespeare.

11th June: A talk by Museum staff about some aspects of their work.

Sunday 23rd June, 2-4 pm: Dot and Mike Millward invite members and guests to the FRIENDS GARDEN PARTY.

MUSEUM NEWS



The Museum Roof in August

Roof works have been delayed by the inclement weather and are now due to finish in November. Work, including replacement of the roof lantern, will necessitate closing to the public during early November. This might affect the location for the AGM meeting.

Major rain ingress on the stairwell has resulted in removal of all works from that area. A number of paintings were damaged and are in Lancashire conservation studios for restoration. The redecorated Victorian Gallery re-opens to the public alongside the Textile Biennial at the end of September. The Watercolour Gallery and Victorian Gallery will be open but the Hart Gallery will not reopen until 2024. Meanwhile a selection from the affected collections will be shown downstairs, currently Japanese prints from the Tokaido Road series.

The British Textile Biennial runs from 29th September to 29th October. Arrangements for an Art Open await completion of the work, but it may be held early in 2024.

Staffing news: 2 new members have joined the team. Alys Rouncefield from Lancaster Museum as Outreach and Engagement Officer and Hannah Beattie, who has worked part-time for a year, is now full time Collections Assistant. She was previously with Lakeland Arts at Abbott Hall. [see opposite for more]

The Museum is working with the Blackburn Business Improvement District on 14 lamp post banners showing museum objects as part of a larger series.

Development of a new collections policy had resulted in very restricted acceptance of new acquisitions until the new policy is decided.

BARBARA RIDING



Barbara Riding, who died in March at the age of 92, made an invaluable contribution to the Museum Friends. She was a founder member, joining at the inaugural meeting in 1982; the local history talks she regularly gave at meetings were always authoritative and entertaining; she enthusiastically supported Friends' activities, including visits in this country and to France. She was always ready to help in any way she could, offering advice and encouragement.

A life-long Blackburnian, she taught at Intack and St Silas primary schools. Her wider contribution to local affairs was immense, encompassing the Library, the Baptist Church, community relations, local history, music and poetry and much more. She will be missed by very many people.

I shall always remember her in recent years coming regularly to meetings at the Museum with her great friend Peggy Simmen, despite them both having serious mobility difficulties. Now they are no longer with us, it is, I feel, the end of an era.

MM

NEW MUSEUM TEAM MEMBERS

Three appointments have recently been made at the Museum & Art Gallery, and here they are introducing themselves:

Alys Rouncefield



Hello Friends of Blackburn Museum,

My name is Alys - I'm currently in my fifth week of being an Outreach and Engagement Officer, and mostly I can be found having a chat with whoever might listen. I've been learning a lot about Blackburn's amazing community and figuring out how the museum can fit in with the borough's needs.

Most of my work will focus around community outreach projects, which strive to diversify the voices in our museum narrative and bring the museum out into the community. I've already received a lot of good feedback from interested parties and hope to start forming projects and groups in the near future.

I hope to meet you all soon!

Hannah Beattie



Hi I'm Hannah and I am the museum's new Collections Engagement Assistant. I have worked in curatorial

roles at a number of museums in the North West and have been working with the wonderful collections here at Blackburn as a freelancer for a while so I'm excited to be joining the team full time!

My role is focused on helping the curatorial team to both manage the objects in the museum's collections and to develop how we engage with them. I am currently working with the curators on improving collections management and knowledge, assisting with exhibitions and facilitating access to the collection through research enquiries and collections visits from the public. I am also responsible for our collections volunteers who do great work on projects from running object handling tables to helping audit our stores.

Every day is varied here at the museum and I'm looking forward to sharing more of my work and meeting members of the Friends over the coming months!

Cairnley McKenna



Hello everyone!

Cairnley here, many of you will have met me already as I have been part of the BM&AG team since March 2022... it feels like it's flown by, but I've learnt so much along the way.

I moved into my new role as Visitor Engagement Assistant in May 2023, responsibilities of my role include programming and delivering internal events for the Museum, most recent example of this being the 'Lunch Time Talks' series and the artist workshops that took place over the 6 week summer holidays!

I also help with marketing of the Museum, including running our social media channels (Facebook, Instagram, X) and newsletter.

When needed I've also been known to help deliver education sessions too!

I'm thrilled to be a part of the BM&AG team and help strengthen our community relationships.

Purchase of Works of Art

The Friends have purchased *Self Portrait in a Trespass Hoodie* by Adil Amin for presentation to the Museum & Art Gallery.

This painting, illustrated on the left, was awarded 2nd prize in the Art Open exhibition held in the Art Gallery last year.

We have also agreed to contribute towards the purchase of *Sunday Morning*, a work in stained glass by Jamie Holman. The purchase is also being supported by the Victoria & Albert Museum Purchase Fund and the Art Fund

Museum Friends Website

The upgrade to the Friends Website is now almost finished and should be functional during November.

COFFEE MORNING

In March John and Sylvia Turkington gave us the usual cordial welcome to Oakmere

Close, including copious amounts of wonderful cakes. The raffle produced the customary numerous winners, at least one of whom was clearly delighted [left].

The event raised £155



OUTING TO MITTON & WHALLEY

The “self-propelled” visit to Mitton and Whalley Parish Churches in June received a disappointing response, but a select band of Friends were made very welcome and thoroughly enjoyed these two beautiful local buildings.

GARDEN PARTY

After a number of false starts caused by pandemics and accidents, Mike and Dot Millward managed at last to hold a garden party in June. The event was only slightly marred by a torrential thunder storm which held off for almost an hour to allow members to see the garden [below]

£200 was raised.



"The Leyland She's a Lady"



In 1905, the Lancashire Steam Company, soon to become Leyland Motors, commissioned a "Leyland Lady" portrait for the cover of a promotional notebook. 24 years later, the company began to produce the "Leyland - She's a Lady" calendar, a series which continued into the 1980s. Compared to many pin-up calendars of the post war years, the Leyland examples were distinctly staid and adopted a title which had originally been coined for the Leyland Titan double decker bus introduced in 1927.

Many of the earlier portraits were painted by Walter Lambert. Other artists included Lou Shabner, J H Lynch and Roger Hall. Shabner was a prolific producer of pin-up illustrations and Lynch's best known work was Tina, reproductions of which sold by their hundreds and could be bought in shops such as Boots. Hall famously produced the first cover illustration of James Bond for the Pan paperback of Casino Royale in 1955 as well as illustrating Ladybird books and covers for Mills & Boon.

The British Commercial Vehicle Museum in Leyland owns many of the original paintings and calendars, but are always on the lookout for more. They are also keen to identify the models in the paintings and would be pleased to hear from anyone with relevant information.



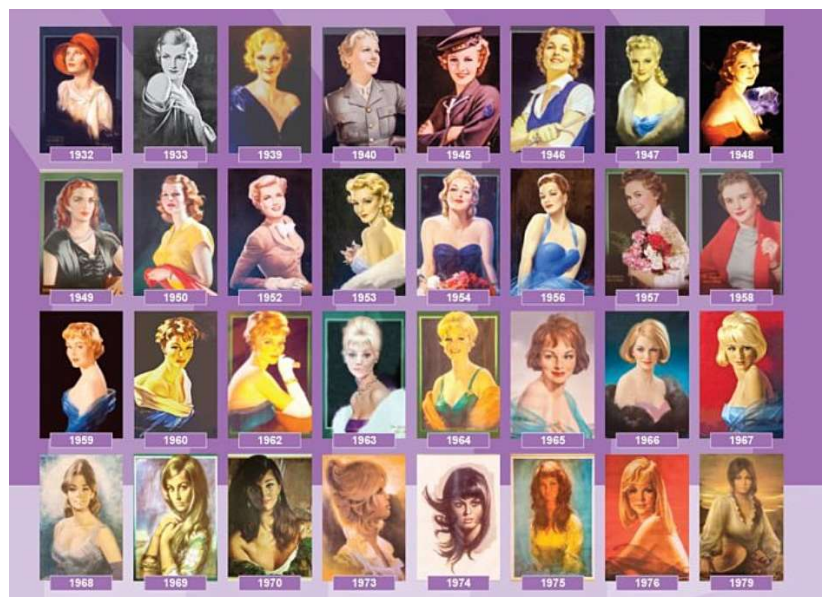
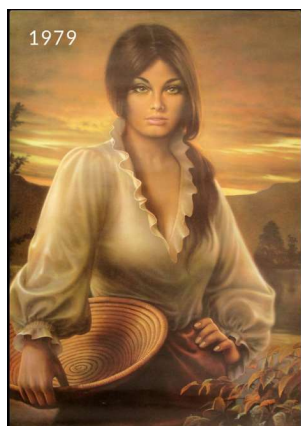
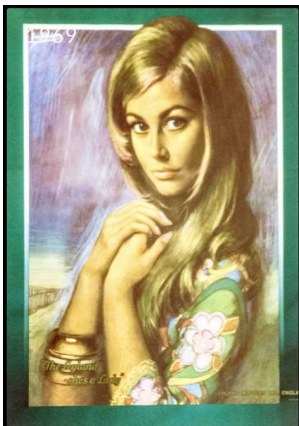
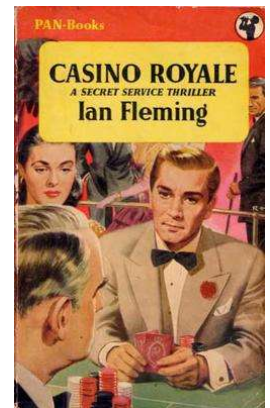
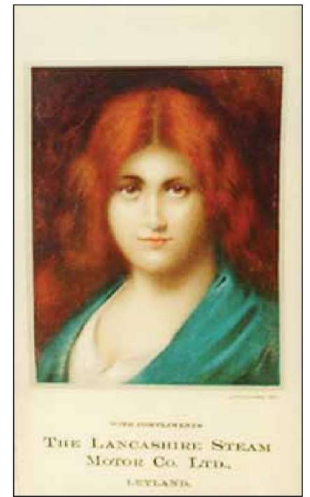
My thanks to Philip Crompton for pointing me in the direction of the British Commercial Vehicle Museum website and to an article by Mike Sutcliffe MBE in the 2015 issue of "Leyland Torque" magazine, from both of which this piece draws. It is hoped to produce a fuller article in future, and arrange a visit to the Museum.

Mike Millward

Illustrations:

The original Leyland Lady, 1905 [top right]; Leyland Ladies from 1966 (by Walter Lambert), 1968 (by Roger Hall), 1969 (by Shabner) and 1979 (by J H Lynch) [left, top to bottom]; Hall's Bond cover and Lynch's "Tina" [right]; A montage of Leyland Ladies [below].

The illustrations of the "Ladies" are from the BCVM website



Blackburn Free Library Museum and Art Gallery

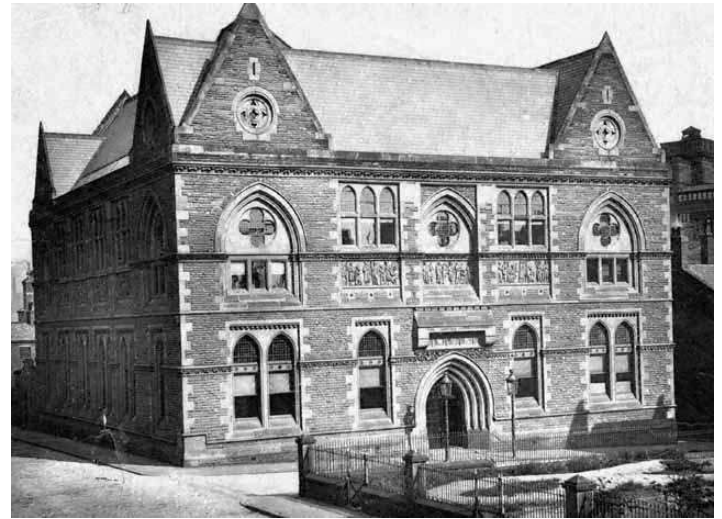
By Ian Ferris

The Free Public Libraries Act of 1850 gave discretion to Local Authorities for its implementation and Blackburn was the seventh in the country, and one of the first outside of London, to organise an architectural competition for a free library and museum.

A Free Library had been in use since February 1862 in the Town Hall containing 7,000 volumes. The library then moved to premises in Town Hall Street two years later. Then in 1870 the Library Committee approved the construction of a permanent building for the library and museum.

The present Blackburn Museum and Art Gallery building was opened on June 11, 1874 by the Mayor, John Pickop, and will celebrate its 150th anniversary next year. This new building cost £10,000, including fixtures, (£1.3m today) and proved that the previous 20 years of a free library service to its residents had been well received.

The cornerstone was laid on July 18, 1872 and built by contractors Marshall and Dent to the plans of architects Thomas Edward Colcutt (1840-1924) and Henry Woodzell



The Library, Museum & Art Gallery as built in 1874

who had won the competition from 38 designs submitted in 1871. Their original plan had to be adapted, probably for budget reasons, but mainly to fit the plot of land on the corner of Richmond Terrace and Frances Street which was purchased for £1,200 (£169,000 today). The latter became Library Street and in 1990 Museum Street! In their winning submission Colcutt and Woodzell had titled their design 'Knowledge is Power.' Colcutt is seen as the driving force behind the building as Woodzell appears to have only briefly been partners with Colcutt and left in the early 1870's.

Colcutt set up his own practise in 1869 and initially became known for his domestic architecture but became more widely admired for his public buildings designing, among others, the Savoy Hotel, the Palace Theatre, the Imperial Institute, Lloyds Shipping Register and Wakefield Town Hall.

His Library, Museum & Art Gallery design is described as Early Decorated Gothic, or Gothic Style with Arts and Crafts features and was a departure from the usual classical lines of other public buildings.

The building was enlarged in the 19th century, and altered in the 20th. It is in sandstone with a slate roof, and, making use of its corner plot, has an L-shaped plan over two storeys with a symmetrical five-bay front. The roof was originally steep pitched with gables over the outer bays of both facades but is now hipped.

The central arched entrance is on Museum Street and ornate wrought-iron gates are lettered in Arts-and-Crafts style. Originally they indicated 'Free Library Museum & Art Gallery' but with the



Sculpted panels on the front (top) and side of the Museum and Art Gallery building

library moving to its present site in October 1975 to the former Co-op Emporium on Town Hall Street the lettering now states, 'Free Museum & Art Gallery.'

Above the entrance is a carved panel showing the Borough arms, either side of which is the arms of the ancient manorial lords (De Blackburn) and (Feilden of Witton). Over those are three panels of relief carvings of Literature, Art and Science, all a nod towards the 'Knowledge is Power' ethos of the building.

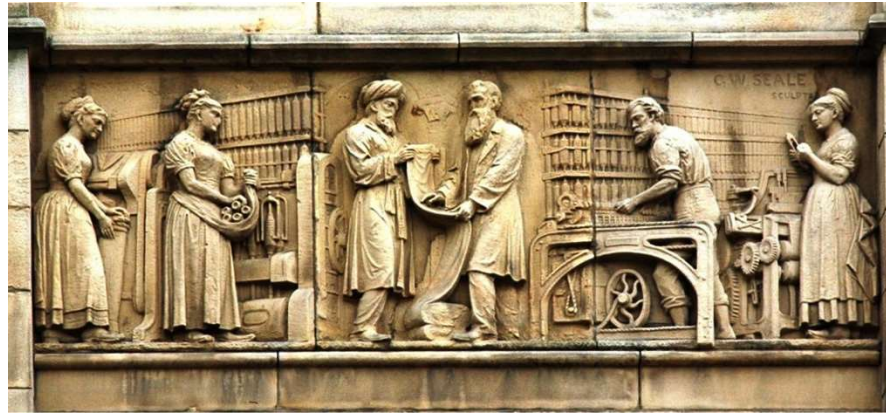


Coats of arms of the Borough between the Lords of the Manor



There are four further panels to Richmond Terrace representing Agriculture, Industry, Cotton Manufacture and Commerce, presumably showing what you can achieve with all this knowledge and power! All these relief carvings are by G.W. Searle of London and were paid for by businessman of the Borough.

The three panels on Museum Street were in place when the Free Library and Museum opened in 1874 and the ones on Richmond Terrace completed by the 1890's.



Immediately inside the entrance are two coloured tiled side walls using a mosaic technique of the ancient Romans known as opus sectile. These hand painted panels were designed by the artist and stained glass designer John William Brown in 1901. He later went on to design stained glass windows for Liverpool and Chester cathedrals.

The panels depict Painting and Poetry and Science and Labour.



The external panels represent the industries which made Blackburn rich, and the subjects art and literature can be found inside the building. Together they represent Blackburn's motto, Arte et Labore, skill and labour.

The entrance hall contains a stone staircase with wrought-iron balustrading with downward lighting being provided by a large lantern light. The former library hall was to the rear with a 2-centred arcade separating reference library from lending library. The library was designed to hold 60,000 volumes whilst the reference library could seat 80 readers and there was a separate Ladies reading room.

The building was designated Grade II listed in 1995 and Historic England is rather critical of some of the alterations made to the three exhibition spaces at first floor level although it concedes it still retains much of the detailing typical of 1870s Gothic Revival.

Inevitably with a 150 year old building repairs and maintenance are a constant issue. Currently around £500,000 is being spent by Blackburn and Darwen Council, who own the building, on replacing all roof coverings over the first floor areas and is expected to take nine months to complete, hopefully in time for its 150th anniversary celebrations.



All photographs except the two sculpture details are by the the author.

The 2 details are from the Museum Blog post about the sculpture - see the link below:

<https://blackburnmuseum.org.uk/blog/stone-sculpted-panels-on-the-exterior-of-blackburn-museum-and-art-gallery/>.

[Top] 2 details of sculpted panels representing The Arts and Cotton Manufacture;

[Bottom] The two tiled decorations inside the main entrance.

THREE CONTEMPORARY VICTORIAN ARTISTS

Ken Ford, Museum Volunteer



The Loves of the Winds and the Seasons

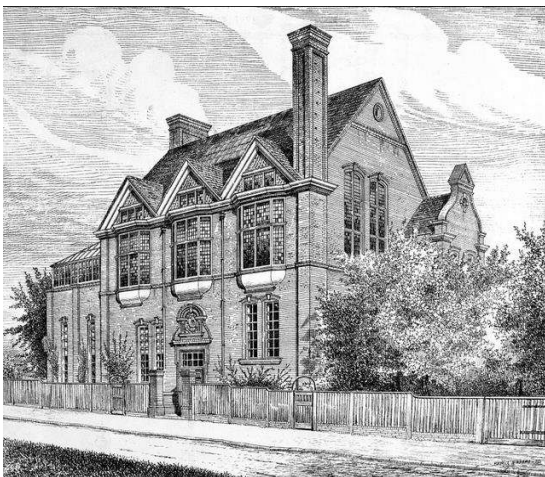


Two's Company, Three's None



Mother and Child (Cherries)

The fashionable architect Norman Shaw designed Stone's house which has altered little since this original drawing:



ALBERT MOORE (1841-1893)
MARCUS STONE (1840-1921)
FREDERICK LEIGHTON (1830-1896)

Blackburn Museum & Art Gallery has works on display by these three artists - as shown on the left. As a new volunteer last year I began to research all the artists who have pictures in the Gallery and was surprised to find connections between some of them. For instance, these three artists were displaying their work at the Royal Academy at the same time; they knew one other and, for a while, lived within a stones throw of each other. But although similarities between pairs of them kept cropping up, there were also some stark contrasts.

In the mid-19th century Baron Holland mortgaged his enormous Jacobean mansion, Holland House, to pay for the development of Holland Park as an upmarket estate. Stone and Leighton built impressive houses on back to back plots. Moore chose to site his house and studio in the yard of The Holland Arms, squeezed between the pub and its stables in Holland Lane. This street no longer exists and neither does his house. The other two are marked on Google Maps and the site of Moore's is marked on the right.

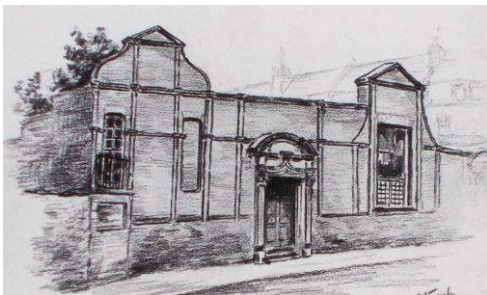


Leighton's house was designed by George Aitchison (who became Professor of Architecture at the Royal Academy) and was extended over the years. In contrast, Moore designed his house himself, creating two large studios with three cramped, odd-shaped rooms behind: a living room; a bedroom and a kitchen.



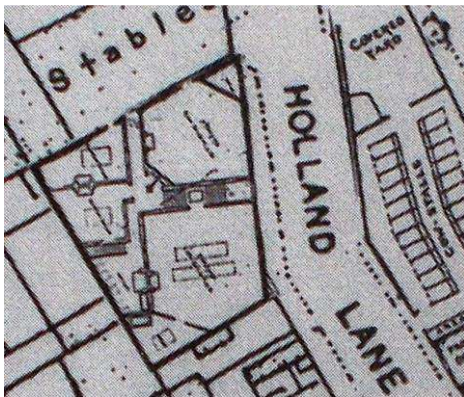
Leighton House

Because of its location next to stables and opposite cow stalls it was said he almost lived in a farmyard. A visitor described it as having *'nothing in the way of papering, painting or whitewashing'*. Another said it was a *'leaky, dusty, cobwebby house that had been invaded by an army of cats that swarmed in the studios and passages, were born in coal scuttles and expired unpleasantly behind canvases'*. This way of living was so different from Stone's luxurious home and the opulence of Leighton House.



Moore's house and location

All three had connections to the north of England. Marcus Stone's father, Frank, was born in Manchester and both Moore and Leighton were born in Yorkshire.



Frank Stone was a successful self-taught artist who moved to London and exhibited at the Royal Academy before Marcus was born. He had many acquaintances in the art and literary world and was a close friend and neighbour of Charles Dickens. Marcus was taught to draw by his father and even as a child his work impressed Dickens. So much so, that after Frank died he asked Marcus, then just 19, to illustrate his work, starting with *'Great Expectations'*. Here is one of the forty drawings he produced for *'Our Mutual Friend'* which I think shows a similar style to *'Two's Company'*

Albert Moore's father was also an artist. Albert was born in York, the youngest child of William Moore who had 8 children by his first wife, who died, and 6 with his second. William died when Albert was 10 and his mother moved the family to London. Albert attended Kensington Grammar School where he excelled in Maths as well as Art. In later life he regularly divided his canvases by lines and circles to define relationships and proportions. He joined three of his brothers at the Royal Academy Schools (Henry became a noted painter of seascapes one of which is in the Victorian Gallery). Albert was in the same year as Marcus Stone and they became friends. Both were dissatisfied with the work at the Academy and left to join a group of disaffected students who met weekly to explore new ideas.





Here is an early example of Moore's work – a book illustration. I noticed that this, like all Stone's illustrations in 'Our Mutual Friend', was signed 'Danziel'. It shows that the engraving work for both artists was done by the Danziel Brothers.

Leighton had a very different upbringing from Moore and Stone. He was born in Scarborough where his father was a doctor. His grandfather, who had been physician to the Tsar of Russia, left a great fortune to his son who gave up his practice to tour Europe with his family including Frederick, aged 11. They studied European culture in many countries and when, aged 15, Frederick decided to become an artist he studied in Germany, France and Italy. In the Netherlands he studied Rembrandt and painted

a self-portrait (aged 22) reminiscent of one by Rembrandt:



Two years later, working in his studio in Italy, he painted a huge depiction of a scene in the 13th century showing the artist Cimabue leading a parade of his painting of the Madonna through the streets of Florence. It was over 5m long and 2m high. He sent it to the Royal Academy Exhibition in 1855 where it was a great success, making his reputation over-

night. On the opening day Queen Victoria was persuaded by Prince Albert to buy it for 600gns. It is still part of the Royal Collection but is on loan to the National Gallery where it is on show.

So this was a very different start compared with Moore and Stone. He moved to London in 1860 never doubting that he would rise to a pre-eminent position in the art world. He became an ARA in 1864, an RA in 1868 and President of the Royal Academy in 1878. Also in that year he was knighted and then, one day before he died, he was ennobled. He remains the only artist ever to have been made a Lord.



Moore was never made an RA or even an ARA despite numerous attempts to elect him. The ballot was secret and the votes he obtained only matched the number of proposals. The suave, sophisticated Leighton became an unlikely friend of Moore who was described as being *'blunt in speech and negligent in dress'*. But even he was unable to influence the Academician's decision. Nevertheless Moore's work was exhibited at the RA regularly for over 30 years. Many of Leightons paintings were clearly influenced by Moore who followed the Aesthetic Movements maxim of *'Art for Art's Sake'*. Like Moore, he sometimes painted languid or sleeping women and his most reproduced work *'Flaming June'* uses a typical Moore pose. The unusually vivid orange of the dress had been similarly used by Moore 8 years earlier in *'Midsummer'*. Even the title has its similarities.

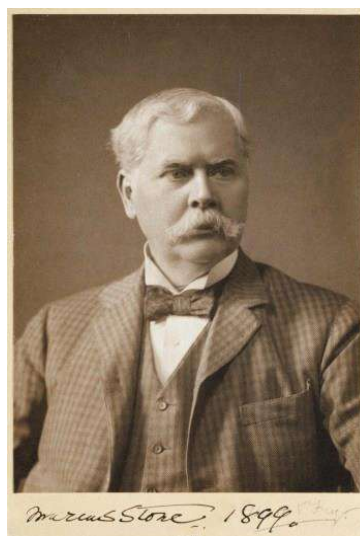
Stone had no problem being elected to the Royal Academy, firstly as an ARA in 1877 and then as a full RA ten years later. He produced many pictures of a similar sentiment to *'Two's Company, Three's None'* which appealed to Victorian buyers. Black and white engravings of them sold in their tens of thousands. These are two examples: *'Her First Love Letter'* and *'In Love'*



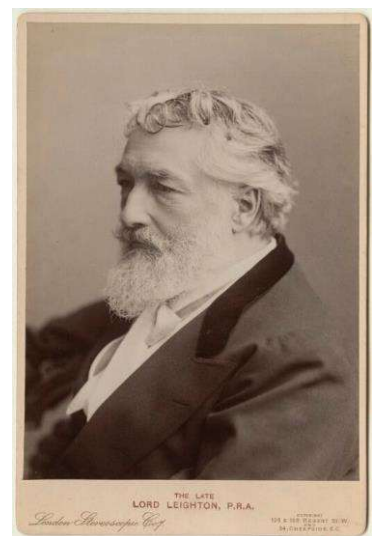
Here are portraits of the three men who certainly had their differences but were also connected in various ways as I've shown. One thing that they all had in common was that they remained single all their lives – wedded to their Art!



Albert Moore



Marcus Stone



Frederick Leighton

COMMITTEE MATTERS

At the committee meeting in September, Jeff Cooper gave his last report as Treasurer before he retires and Ken Ford takes over as Hon. Treasurer and Membership Secretary. Ken's contact details can be found on the list below.

Jeff will remain a committee member while he is in a position to do so.

We still have a vacancy on the committee and are able to co-opt new members, pending election at the AGM in November. Anyone interested in becoming involved in the running of the Friends, please contact the Secretary, Mike Millward, secretary@fobmag.org.uk, 01254 245 254.

The committee meets four times a year; the next meeting will be on 7th November 2023, 6.30pm at the Museum.

The repairs to the Museum roof have been delayed by the inclement weather. As a consequence, there may be dislocation to the Friends' programme during the ongoing work, necessitating meeting elsewhere until after the work is complete. This is expected to be by the end of November, except for the Hart Gallery, which will not now reopen until early 2024.

Difficulty in arranging coach trips at a reasonable price continues to be a problem. Despite a disappointing response to the self-drive visit to Mitton and Whalley churches in the summer, we intend to arrange similar outings in the spring and summer.

The garden party at Mike and Dot Millward's in June attracted reasonable support and raised £200, despite the threat of rain (which proved to be all too accurate).

The Friends are the custodians of a large collection of the work of local painter and printmaker Peter Cunliffe, who died suddenly in 2008 and since then the works have been stored at the Museum. Discussions are ongoing about how to dispose of the majority of pictures satisfactorily. Cunliffe studied at Blackburn College of Art, Glasgow School of Art and the RCA in London. He exhibited widely in England, USA, Poland, Belgium and Spain.

Committee Members

Jeff Cooper,
Ken Ford, Hon Treasurer and
Membership Secretary
Joy Heffernan, President
Rebecca Johnson, Museum Manager,
ex-officio
Bruce Kitchin, Member
Gillian Mason, Member

Valerie Miles, Chairman
Mike Millward Hon Secretary & Newsletter)
Janine Monaghan, Member
Robert M Svarc, Member
John Turkington, Member (Programme, Outings)
Mary Waters, Member
Raymond Watton, Member

CONTACTS

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John Turkington, email jtvst2000@gmail.com
Friends Web Site: www.fobmag.org.uk
Blackburn Museum & Art Gallery: tel. 01254 667130

The Friends of Blackburn Museum & Art Gallery is a registered charity.
It was founded in 1982 with the aim of promoting and supporting the Museum
Subscriptions for the year are: Individual membership £10
Guest fee for individual lectures £2