



Tela



The Magazine of The Friends of
Blackburn Museum & Art Gallery

September 2024

This newsletter is completely FREE

MUSEUM & ART GALLERY 150 YEARS OLD!



The Museum celebrated its 150th birthday on 11th June with a Tea Party for the Friends and invited guests.

Above is a poster advertising the opening exhibition and overleaf is more about the anniversary and a brief article about the architect of the new Free Library, Museum & Art Gallery.

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Programme 2024/25

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

8th October: *Greenland Myths and Folklore.* John Turkington steps in to cover a cancellation, with illustrations by Mike Waters.

12th November: ANNUAL GENERAL MEETING, followed by a survey of progress and plans at the Museum by Rebecca Johnson, Museum Manager.

10th December: *The Art of the Apocalypse.* Mike Millward looks at how artists depicted the end of the world.

14th January: *Sailing to Halifax to see a Small House* with John Turkington.

11th February: *Reminiscences of old Blackburn.* with Alan Duffy,

11th March: *The Restoration of Blakey Moor.* Julia Simpson talks about the recent town centre upgrade.

8th April: *Developments at the Cotton Exchange.* Howard Foy, co-author of a recent book on the subject, describes progress at this important Blackburn landmark.

13th May: *The Portraits of Gerard de Rosé.* Richard Cross talks about this 20th century artist, who was born in Accrington and has works in the Haworth and Rochdale Art Gallries.

10th June: Members of the Museum & Art Gallery staff talk about developments.

The dates for the Coffee Morning, Garden Party and David Shipway Lecture have yet to be decided and details will be circulated as soon as they are available

NEWS

Museum is 150 Years Old!

Our scheduled June 2024 meeting happened to fall on the exact date of the 150th birthday, and was given over to a tea party for Friends, volunteers, staff and civic guests at which almost ninety people enjoyed sandwiches and cakes with the Mayor and Chief Executive.

The occasion saw the official unveiling of the recently renovated Hart Gallery following completion of the extensive works associated with the replacement of the Museum roof.

Right: Richard Croasdale the Museum's longest serving and oldest volunteer, cuts the 150th Birthday Cake, with Chief Executive Denise Parke, Mayor Councillor Brian Taylor and Museum Manager Rebecca Johnson.



Friends' Garden Party

The Garden Party took place in Parsonage Road as planned on Sunday, 23rd June when a healthy turn-out enjoyed the fine weather, good company and cakes. In contrast to last year, when the long hot spell of weather broke half way through the event with a torrential thunderstorm, this year we had a fine afternoon after a miserable spring and early summer.



Thanks to all those who contributed cakes and raffle prizes, and to everyone who supported the event, which raised approximately £350.

SUBSCRIPTIONS

At the 2023 Annual General Meeting, a show of hands was taken which indicated substantial support for a rise in the annual subscription. As a result, the committee have taken the decision to set the subscription for 2024/25 at £15 a head, and £25 for two persons at the same address. It was also decided that in view of this rise, refreshments would be provided free of any additional charge.

The subscription increase is the first since 2008 and represents a reasonable reflection of inflation since then.



T E Collcutt, Architect of the Library, Museum & Art Gallery

Mike Millward

Thomas Edward Collcutt (1840-1924) was born in Oxford. In 1856 he was articled to Richard Armstrong, an Edinburgh-born London-based architect who had been an assistant with Edward Blore and had some connection with David Bryce. After his articles he became

assistant to Mills & Murgatroyd and then to George Edmund Street, one of the most important Victorian architects. Collcutt also gained experience of high quality woodwork with the cabinetmakers Collinson & Locke. In 1867 he became assistant to the Brighton Borough Surveyor, working on the conversion of the Pavilion stables into assembly rooms.

He started his own practice in London in 1869. His early work included Fleet Street premises for his former employers Collinson & Locke in 1873-4.

In 1872, when briefly in partnership with the obscure Henry Woodzell, the firm won the competition, for the Public Library and Museum at Blackburn, Lancashire. In light of Woodzell's obscurity and Collcutt's future work, it seems very likely that it was Collcutt's design (in 1877 he won the competition for Wakefield Town Hall).

He was admitted FRIBA on 13 January 1879, proposed by Street, James Brooks and Edward Robert Robson. In 1886 he won the competition for the Imperial Institute in South Kensington, completed in 1893. The remainder of his career was spent on a flourishing practice of private and commercial client work, including for Richard D'Oyly Carte at the Royal English Opera House (1891) and at the Savoy, where a bold High Renaissance treatment in white faience was adopted. In his domestic work, an accomplished English Arts and Crafts manner was adopted from about 1900.

He was awarded the Royal Gold Medal in 1902. In 1906 he entered partnership with Stanley Hinge Hamp, an ex pupil and assistant. Collcutt retired in 1920, and died at Southampton on 7 October 1924. In his retirement he wrote 'London of the Future' (published 1923), in which he advocated central heating and avoidance of coal fires to improve the environment.



Illustrations

Top: Portrait of Thomas Collcutt and his original design for the new Library, Museum & Art Gallery;

Middle: Photograph of Blackburn Library, Museum & Art Gallery as originally built;

Bottom: Collcutt's own house, The Croft, Totteridge, Herts, designed by him in 1896

NOTE I have been unable to find much about Henry Woodzell. He appears in the 1881, 1891 and 1901 censuses as an architect living in Ealing. In 1911 he is living in South Kensington, listed as a retired architect. A one-year-old Henry Woodzell appears in 1841 in Lewisham and his death was registered in Wandsworth in 1929. On 22 July 1878 he applied for a marriage licence in Holborn. However, I have found no reference to any buildings he designed.

Baku, Azerbaijan and a Museum of Miniature Books

Steve Gregson



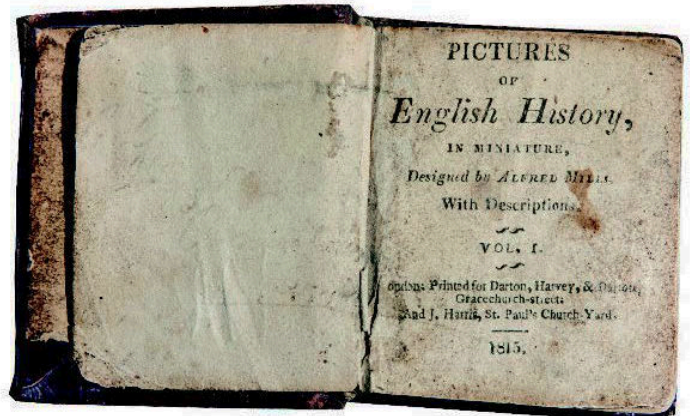
A few years ago whilst still working, an email from an ex-colleague provoked an enquiry as to where he was and resulted in an invitation to Baku, Azerbaijan, to bring out our bicycles and have a look around.

‘Red rag’ to a bull. In the old city, housed in an elegant building, was the Museum of Miniature Books. 8,000 tiny books varying between match-box size, postage stamp size and even smaller, it belonged to Zarifa Salakhova. Among the notable miniatures were a book of the Beatles, a 17th Century Quran and rare ancient ones over 100 years old. The world’s 3 smallest books are 2mm x 2mm, only legible by magnifying glass. They have been exhibited in London (in 2009).

Old Baku had plenty of interest including frontage to the Caspian Sea, a Velodrome (we are cyclists) to keep us busy for a couple of days but the ride north to visit the border with Dagestan (USSR) was tempting; there were a few miles of no-man’s land where a local ‘character’ shouted a warning to us. The border guards allowed us to creep ever closer until actually touching Russian soil. However, retracing our route, a police car stopped us and wanted to take the camera. No thanks. KGB ‘Suits’ arrived in a new posh car, and when we professed to be cold, they invited us into the car. No thanks. Another wait and an old Lada arrived, out jumped a scruffy police chief, one look at 2 old cyclists and they all got a rollocking. We were sent on our way.

Unmade roads to Chirax Castle for decent accommodation and food, the tables being moved around the open garden to find sunny spots. In Xachmaz, the town centre historical museum had no electricity, so we couldn’t see much. Then back to Baku for excursions to see mud volcanoes which suffer varying degrees of flammable flatulence.

Azerbaijan is a fascinating country and most towns have historical museums: what is not to like?



Above: Volume 1 (of 2) of “Pictures of English History in Miniature” by Alfred Mills, 1815

Alfred Mills (1776-1833), a member of a family of London print makers, produced various similar miniature illustrated books for children around the same time, including London, Roman and Grecian Histories and a History of the Bible. The books were printed in New York and Philadelphia as well as London.

The book shown is ca 2.5 inches high.

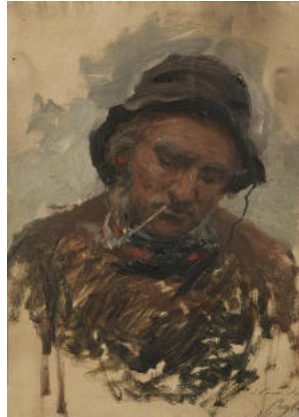


Left: Zarifa Salakhova, Director of the Museum

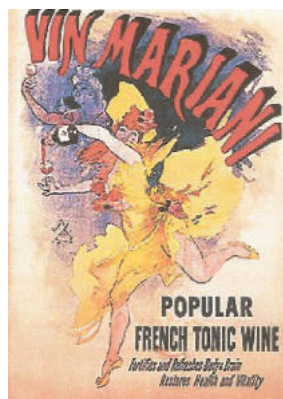
BM& AG has the only Gagliadini paintings in Public Galleries in the UK – and it has 7. Why is this?

(This article is based on part of a Lunchtime Talk I gave at the Museum in February)

The French artist Julien Gustave Gagliadini (1846–1927) changed his style – and his name – over the years. His surname was originally Gaillardin but he changed it to reflect his Italian ancestry. He began by painting scenes showing rustic life in France and later produced portraits in a looser style. After 1890, influenced by the likes of Monet, his work became more impressionistic. These examples of all three are on display in the Victoria Gallery:



He was awarded many honours including the Legion of Honour, the highest French decoration, and his work can be seen in many art galleries in France. Such was his celebrity status he even appeared in advertisements for a tonic wine called Mariani. At the time of writing one of his paintings (shown below) is on sale on French ebay for 5,000 Euros.



Museum records state that all 7 Gagliadini paintings were bequeathed by Thomas Ingham of Duckworth Hall, Oswaldtwistle which begs the question, how did he come to possess them in the first place? On checking mid-19th century records I found that in 1848 a Thomas Ingham was born in Darwen Street, Blackburn where his parents ran a pub.

Lancashire Birth indexes for the years: 1848				
Surname	Forename(s)	Mother's Maiden Name	Year	Sub-District
INGHAM	Thomas	YATES	1848	Blackburn

On checking the 1851 Census I found three-year-old Thomas living at Duckworth Hall Farm with his grandparents, the Yates's – note that on the birth index his mother's maiden name was Yates. Further confirmation that this is the right Thomas Ingham is evidenced by this 1852 Death Notice of his sister as reported in the Blackburn Standard.

On Thursday last, at the house of her grandfather, Mr. Geo. Yates, Duckworth Hall, Oswaldtwisle, Betsey, daughter of Mr. John Ingham, Innkeeper, Darwen Street, aged 3 years.

Moving on to the next Census in 1861, we find that Thomas is now a boarder at a private school in Blackburn, the head of which was a teacher of classics. To me this suggests that he was being taught more than the three R's and he must have had some further education and professional training to become a dentist! He is recorded in the 1889 Dentists Register as practising in Paris having qualified ten years earlier.

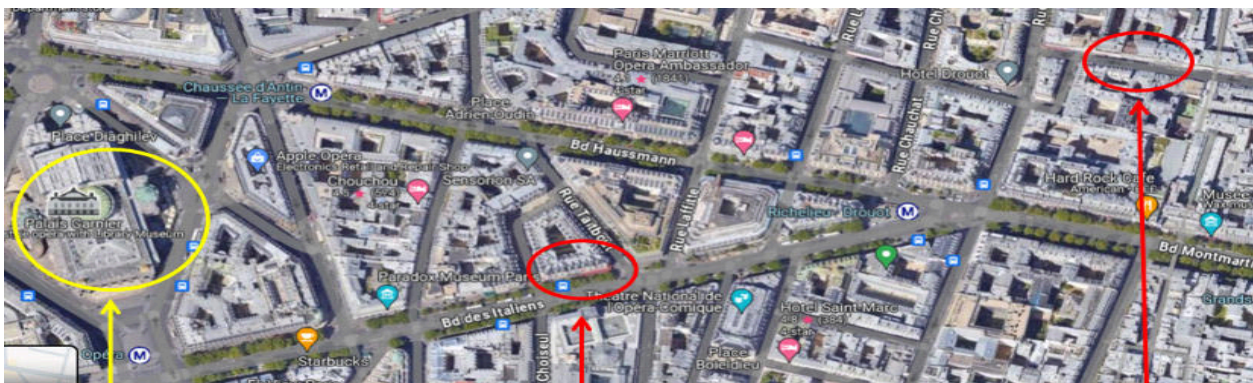
Name	Thomas Ingham
Sex	Male
Age	13
Residence Note	Lower Bank
Birth Year (Estimated)	1848
Birthplace	Blackburn, Lancashire
Marital Status	Single
Occupation	Scholar
Relationship to Head of Household	Boarder
Event Type	Census
Event Date	1861
Event Place	Blackburn, Lancashire, England, United Kingdom
Event Place (Original)	Blackburn, Lancashire, England

INGHAM, Thomas | 10, Boulevard des Italiens, Paris. | 1879, July 31 | 1878. In practice before July 22, 1878.

How can I be sure it is the same Thomas Ingham? Well here is the entry in the 1935 register showing that he was then back in Lancashire at Duckworth Hall Farm.

Ingham, Thomas | Duckworth Hall Farm, Oswaldtwisle, Lancs. | 1879, July 31 | In practice on July 22, 1878

His surgery on the Boulevard des Italiens was in the centre of Paris, not far from the Opera House that had been completed in 1875. Pissarro painted this view of the lively thoroughfare in 1892. Gagliardini lived a few streets away at 19, Rue de la Grange Bateliere and all three locations are indicated on the modern map below. The Belle Époque must have been a great time to be living in Paris with its bars, cabarets, artistic movements, the new Eiffel Tower and Universal Expositions in 1889 and 1900.

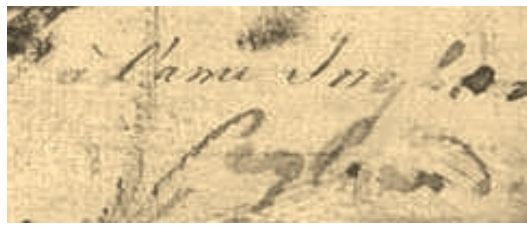


Opera House

Ingham

Gagliardini

I suppose Gagliardini could have been a patient of Thomas's paying his bills with pictures but they were certainly friends. I noticed above the signature on the French Fisherman's portrait is written the dedication à l'ami Ingham. And he painted the portrait of Thomas that is in the Museum collection. (The dedication and portrait are shown on the next page)



By 1910 Thomas had moved to 23 Rue Caumartin (right). He was single, living with a housekeeper, Marie-Louise Lachaud who was 30 years younger than him. After 40 years practising in Paris he returned to Lancashire in 1913 to live at Poulton-le Fylde, bringing

Marie- Louise with him. In 1933 the following article appeared in the Blackpool Times:

Yesterday, a well known resident of Poulton, Mr. Thomas Ingham, Dentist, removed from Victoria Road to Duckworth Hall Farm, Oswaldtwistle. Since his retirement 20 years ago from the dental profession which he carried on at 23, Rue Caumartin, Paris for nearly 40 years, Mr. Ingham has lived in Poulton where he has been a familiar figure walking in and around the district. Mr Ingham intends to pay frequent visits to the Fylde Metropolis.

He died three years later back at Duckworth Hall where he had lived over 80 years earlier.

INGHAM Thomas of Duckworth Hall Farm Oswaldtwistle **Lancashire** died 7 January 1936 Probate **London** 9 March to James Wilcock-Holgate insurance company chairman and Harry Ianson solicitor. Effects £5647 7s. 10d.

In his will he left £3000 and a gold watch to Marie-Louise; £1000 to two cousins in Todmorden; £200 each to the Hospital, the Orphanage, the Ragged School and the Congregational Church – all in Blackburn. He also left *'the pictures now on loan in Blackburn Free Library to the Corporation of Blackburn'*.

So that is why this collection of Gagliadinis, unique in the UK, is here in Blackburn.

Ken Ford

I have to give credit here to a group of people I stumbled across online called the ART-UK Art Detectives who try to find artists responsible for certain paintings. They were actually trying to find the artist who painted another of Thomas Ingham's bequests to the Museum. Unlike me, they had the access to the Dentists Register which proved so useful.

Norman Thorpe

Many members will know Norman, if only through his contributions to Tela the last of which was in the previous edition. He was a great local historian of Whalley, and could frequently be found in the Parish Church, telling visitors about its wonders. His researches were published as *From a Welcomer's Notebook*

Norman died in August, aged 99, having recently told me he was giving up contributing on local history. He was one of the most interesting persons you could ever meet, and will be greatly missed.

MM

Joy Heffernan, President

Our long serving Chairman and then President Joy Heffernan died at the family home in Balderstone on 21st February, just after the previous Tela was published. She had not been well and had been unable to attend our meeting for some time.



I experienced her influential role in the Museum Friends both as museum curator and museum friend, and know what a vitally important contribution she made.

Joy became Chairman of the Friends in 1994, and after her retirement, was elected President in 2010. She has been our strenuous advocate, using every opportunity to encourage awareness of and support for the Museum and Art Gallery amongst local politicians, making the Museum better known in the wider community, recruiting notable speakers for meetings, and in countless other ways. Jack Straw was encouraged to attend our more important events, resulting in coverage and a

picture in the local paper. While at an exhibition opening at the Whitworth Gallery, she persuaded the Director at the time, Alistair Smith to lecture on Walter Sickert – on whom he is a world expert and very difficult to pin down. Her direct approach meant that few people could refuse her requests, but one who did was Eric Knowles, who never actually spoke to the Museum Friends, although he appeared in the programme on at least two occasions. Joy was convinced she had extracted a promise from him.

She was a prodigious seller of tickets to coffee mornings and garden parties, on one occasion selling more than 100 ticket to a coffee morning at the Museum. We don't raise as much from such events since she became less active, and Joy was a significant contributor to the level of receipts. Joy and Charles held the first Friends Garden Party in 2007, when we enjoyed the splendid results of Charles' boundless enthusiasm for digging and planting.

I am particularly grateful for her contribution to the the Friends' trips to France. Recruitment for the first one in 1992 was slow, and Joy dragooned eight of her friends into coming to Reims. None of them had any prior connection with Blackburn Museum, but without their support the trip would probably not have been viable, and that would quite likely have been the end of it. As things turned out, it was the first of seven biennial visits; all eight of Joy's recruits subsequently joined the Friends and four of them were still present on the final French trip in 2004. This sums up her energy, enthusiasm and generosity in support of the Friends. Her great characteristic was positivity, and no matter how much she manipulated you, you always felt she was doing you a favour.

Personally, Dot and I have many fond memories of nights at the opera followed by supper at The Garth. We would be told what we were going to see after Joy had already purchased the tickets, joining many others who had been similarly encouraged.

The photograph shows Joy with Michel Laval, President of the Friends of Reims Museums, in Reims on the final visit to France, 2004

Mike Millward

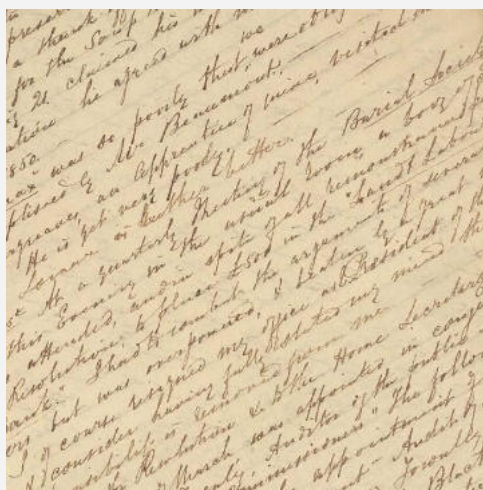
HOW WE HELP THE MUSEUM & ART GALLERY

The diary of Charles Tiplady, a local printer and bookseller, was discovered in a Nottinghamshire saleroom in 1999. Covering the period 1839-73, when the Borough was coming into existence, the diary had long been thought lost

On 28th January 2000, Nick Harling, then Keeper of Social History at Blackburn Museum, bid on behalf of the Library, Museum and Blackburn Local History Society and was successful in securing the diary for the town. The original diary is now kept at the Museum, and a microfilm copy at the Library.

Barbara Riding (a Tiplady enthusiast and founder member of the Museum Friends who died in 2023) led a project to transcribe the diary from the microfilm, and the transcript is now available on the internet for all to read on the Cottontown website.

With a grant from Townsweb Archiving and a £500 contribution from the Museum Friends, the Library arranged for the digitisation of the diary, which has greatly increased its accessibility and value to researchers.



Royal Lancastrian dish, designed by Charles Cundall for John Yates

by Mike Millward



This lovely art nouveau Royal Lancastrian lusterware dish is currently on show in the Hart Gallery. It was made at Pilkington's tile works, Clifton Junction near Pendlebury and part of a good collection at Blackburn Museum & Art Gallery.



The dish was designed in 1910 by Charles Cundall, who worked at Pilkington's for only a short while before leaving in 1912 to attend the Royal Academy Schools and after WW1, the Slade School. He had a successful artistic career as a member of the New English Art Club. In the Second World War he was an important War Artist.

The dish has in its centre a monogram "E J Y" for Elizabeth and John Yates and was made for their wedding in 1910. It came to the Museum through John Yates' family.

John Yates was born in Belthorn in 1885 and worked as a solicitor from his offices in Exchange Street, Blackburn. He was active in the local community and charities, and a member of the Borough Library and Education Committees. For many years he was chief art advisor to Blackburn Corporation. More unusually, he was one of the best archers in Britain.

I met him when I started work here in 1967, before his death in 1969. Elizabeth had died in 1955.

John Yates was a talented trained artist with an expert knowledge of the Post-Impressionist period. He was the first Vice-President of the Blackburn Artists Society and exhibited regularly at the RA and Paris Salon as well as locally in the North West. There are a number of his oils and watercolours in the Blackburn collection. He was a friend of H H La Thangue, and was probably involved in the acquisition of the three La Thangue pictures in the collection.

His great friend, and fellow artist J H Morton of Darwen, was killed in WW1, during which John Yates served in the Friends Ambulance Unit in Italy.



Illustrations:

Top: The dish on display, a detail of the monogram and a photograph of John Yates

Above right: Charles Cundall, "Liverpool from the Mersey" (Manchester City Art Gallery)

Bottom right: John Yates: "Arley Brook" (Blackburn Art Gallery)



In 1937, Yates submitted a report on future policy for the Art Gallery to the Blackburn Public Library, Museum & Art Gallery Committee, which still makes interesting reading today. I am preparing a piece about it for the next issue of Tela.

MM

3rd British Textile Biennial

Shown throughout East Lancashire during October 2023

Review by Janet Ross-Mills



The third British Textile Biennial (I have been spelling it wrong for months!) launched with a lecture by Dr Gus Casley-Hayford, OBE, Director of V&A East. He recently made a series for Radio 4 and regularly appears on broadcast media addressing issues arising from the global trade in textiles. It was a thought provoking talk and examined the question “Can the making of textiles be a regenerative act?”

There were 5 exhibitions in Blackburn. A collection of items loaned by members of the public in the Cathedral Crypt, including a knitted armadillo I

made during recovery from cancer treatment. As you do ! Tony’s Ballroom hosted a series of wearable sculptures made from waste textiles and in the Exchange there was a chance to watch a short film about the result of textile waste being exported to African countries as part of global trade agreements and what happened when some of these countries tried to resist. Prism contemporary held a sculpture partly created by refugees in Blackburn from waste denim and the Museum showed a piece of cloth used to make clothing for working slaves, the Penistone Cloth, found in a drawer during 2023 and grabbed by the organisers to feature in the biennial as an important historical item.

There were demonstrations and workshops in spinning, weaving, creating fabric from orange peel, dyeing cloth, kite-making and lots more.

Beyond Blackburn there were exhibitions in Pendle , Nelson, Accrington, Crawshawbooth and several more. I set myself the task of getting around all of them during the month but couldn’t manage it all. I met people from India , Yorkshire and Cumbria on my travels and had some fascinating conversations.

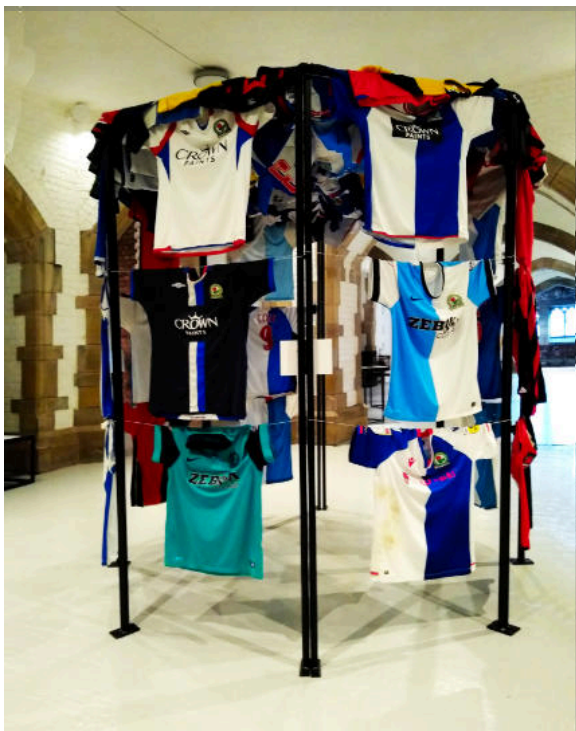
The moments that stand out for me were a set of 3 dresses made from old Irish linen sheets and dyed the most exquisite shades of yellows and orange using flowers as dye, the Boo-Hoo warehouse in Burnley, scary on so many levels, and the Fast Fast Slow Fashion Show at the Exchange. Volunteers were invited to attend



with a piece of clothing they had worn only once or not at all. They paraded up the catwalk which was constructed out of bales of clothing rejected by charity shops and due to be exported to third world countries; then a stylist repurposed some of these items and showed that they might not be redundant yet; finally an artist from Ghana showed what they had done to repurpose some of the denim items found in these bales, into protective clothing for farm workers. The show finished with images of vast areas of land in Ghana covered in mountains of rotting clothes made of non biodegradable fibres and causing an environmental catastrophe of staggering proportions.

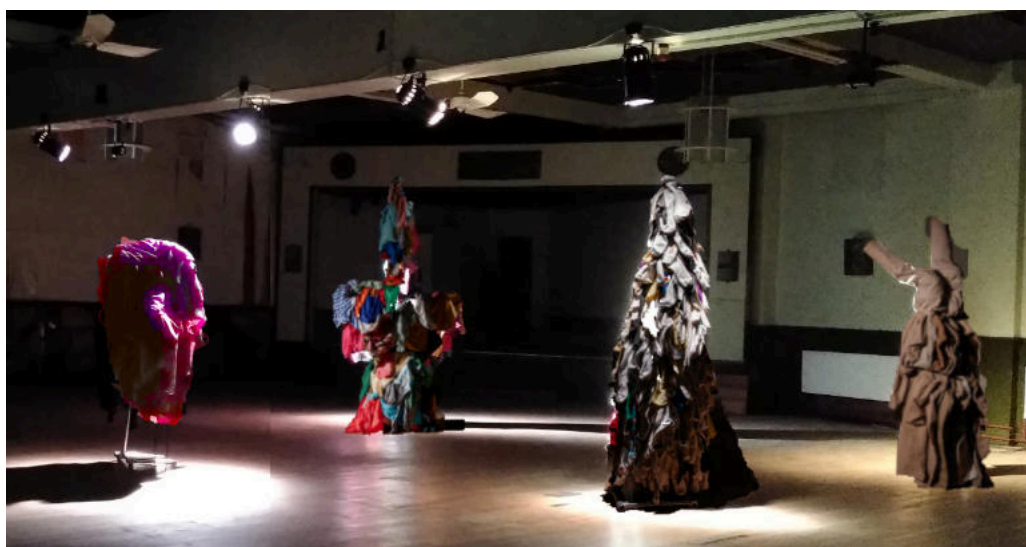
I have definitely changed my shopping habits after seeing all this. In fact the experience of shopping has been totally ruined for me! And so it should be. I keep looking at the labels and imagining where these items are going to end up. Re-use, repurpose, recycle. And I won’t be buying a Christmas jumper ever again.

The question posed by the whole biennial was “can the making of textiles be a regenerative act?” The problems created by the textile industry are vast and can seem overwhelming but there were signs of hope. There were many examples of



recycling and re-using in creative ways from students, and a local student called Chloe had made a fabulously glamorous outfit from fabric she had created using the patterns of the stained glass windows in the Exchange building.

I am looking forward to the next one in two years time



Photographs

Opposite:

top: Janet and her armadillo

Middle: Common Threads in the Cathedral Crypt. Panels embroidered by three groups of women situated in Burnley, Pendle and Karachi, Pakistan

Bottom: Rovers' shirts in Material Memory in Blackburn Cathedral Crypt

Above: Dead White Man by Jeremy Hutchison in Tony's Ballroom, Town Hall Street.

EDITOR'S NOTE: I owe Janet an apology. This review should have appeared in the last issue, but my filing system managed to hide it away until I found it, completely by chance, in time for inclusion here.

It is a great follow-up to the terrific talk given to our first meeting last season by Jenny Rutter. I'm sorry it is rather late. The Material Memory exhibition in the Cathedral Crypt was one of the most enjoyable I have ever seen, and there is an excellent video on the Textile Biennial website (link below), with a glimpse of Janet talking about her armadillo, plus lots more information about these wonderful exhibitions.

<https://britishtextilebiennial.co.uk/programme/material-memory/>

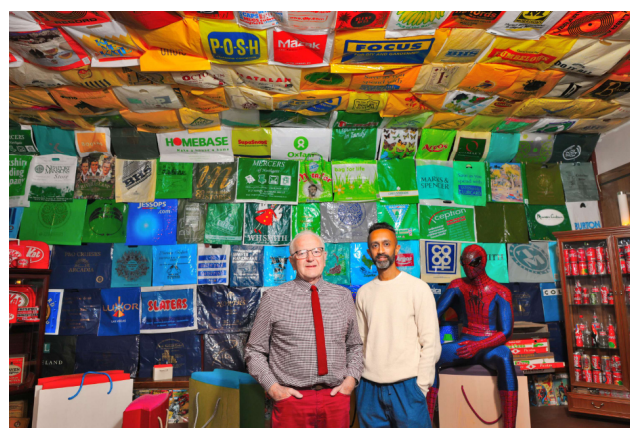
MM

'Hobbyists' Exhibition in London

Heta Patel is an award winning artist whose work covers multiple formats and media. He has curated an exhibition based on the hobbies of people from all around the country. Among the 14,000 exhibits are hundreds of items of various ephemera collected by our Treasurer, Ken Ford. When the exhibition opened on 18th July it was featured on the BBC's 6 O'clock News – including Ken's plastic bags! There is an article on the BBC website that you can access here:

<https://www.bbc.co.uk/news/articles/cm528kezyd3o>

The exhibition covers many practical hobbies as well as collections and it runs until 20th Oct. In 2025 many provincial galleries (including Blackburn) will host smaller related versions.



The Friends of Blackburn Museum & Art Gallery is a registered charity founded in 1982 with the aim of promoting and supporting the Museum.

Subscriptions for the year are: Individual membership £15, or £25 for two members at the same address. Student members: £3. Guest fee: £3 per meeting.

COMMITTEE MATTERS

After the positive response at the Annual General Meeting in November, the committee voted to increase members' subscriptions. The decision was not unanimous, but was passed with a strong majority. The new subscription levels are £15 per member, or £25 for two members at the same address; the full-time student subscription will increase from £2 to £3 and the guest fee to £3 per meeting. In view of this rise, there will be no charge for refreshments at meetings.

The level of subscriptions has remained the same for more than 15 years and the increase is less than the rate of inflation during that period. The committee is aware of the need to keep our financial situation healthy if we are to continue to support the Museum & Art Gallery.

During the quarter, the Friends have contributed £500 towards the digitisation of the Charles Tiplady Diary (see p.8 above) and committed £2,500 towards to cost of conservation of the Weavers, Winders and Wapers Union Banner, currently at the People's History Museum in Manchester, where it is possible for visitors to see the conservation work in progress. We have also agreed to support the purchase of a work which was part of an installation at the Gallery during the Festival of Making.

This year's David Shipway Lecture was a success. This public lecture, held in the Museum & Art Gallery, is arranged and sponsored by the Friends. However, it is not intended as a Friends meeting, but to be for the public in general. This year many of our members were at Jan Graffius' entertaining description of the educational use made of Shakespeare by Jesuit teachers, but there was a healthy proportion of non-members there as well. The Museum displayed their three Shakespeare Folios, and the audience were offered a glass of David Shipway's favourite wine afterwards.

In recent months, two of our members have been giving short lunchtime talks in the Museum about some aspect of the collection.

Discussions continue about how best to arrange group visits, and sufficient progress has been made that members can expect some results during autumn.

Committee Officers and Members

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

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

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Membership Secretary and Hon. Treasurer: Ken Ford, Wrayton, Wyfordby Avenue,
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John Turkington, email jtvst2000@gmail.com

Friends Web Site: www.fobmag.org.uk

Blackburn Museum & Art Gallery: tel. 01254 667130

For up-to-date information about events at the Museum, see the Museum website

<https://blackburnmuseum.org.uk/>