



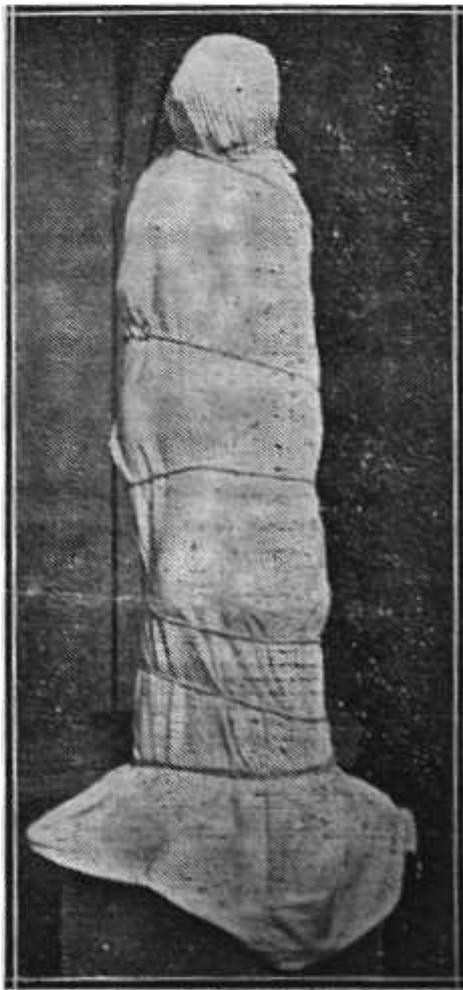
Tela



The Magazine of The Friends of
Blackburn Museum & Art Gallery

March 2026

This newsletter is completely FREE



The Mummy on the Staircase?

Read the full story on page 10!



**WE ARE THE
2025 BAFM
MUSEUM
FRIENDS
OF THE YEAR!**

SEE PAGE 2

PROGRAMME 2025/26

Unless otherwise indicated, meetings are held in the Museum on the second Tuesday afternoon of the month at 2pm

10th March: *Raymond Watton: The Unknown Mozart - a musical talk which will be held in the Library at Blackburn Cathedral.*

14th April: "Everything as yet has gone on smoothly" - Sir John Ross who led the first scientific expedition to the Arctic in 1818. A talk by Janet Ross

12th May: Jamie Holman will discuss *the Museum's recently restored Weavers' Banner*

9th June: Members of the Museum staff talk about some aspect of their work.

Sunday 21st June, 2-4pm:
The Annual Garden Party at Mike & Dot Millward's, 36 Parsonage Road, Blackburn BB1 9NP
(Date subject to confirmation)

The David Shipway Lecture will be held during September this year
Details to be announced

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Shortly after missing the 2025 Newsletter of the Year award (we were runners-up), the Friends of Blackburn Museum and Art Gallery were joint winners (together with Friends of The Fordingbridge Museum) of the BAFM Friends of the Year award, sponsored by the Marsh Trust.

We won the award for our work raising awareness of the museum and encouraging public engagement with its collections. During recent years the Friends have welcomed hundreds of visitors with gallery talks, tours and gallery presence.

Through these activities we enhance visitor experiences and increase the activities that the museum is able to offer. We have helped to attract new audiences, including a support group for refugees, asylum seekers, and migrants, who enjoyed a museum tour followed by a town tour. On most Thursday afternoons Ken Ford can be found in the Victorian Gallery talking about the pictures to anyone who will listen.

We also sponsor a free annual lecture in memory of David Shipway which is open to all, and publish TELA, this newsletter, which is freely available in the Museum and by download from our website.

We are most grateful to the Marsh Charitable Trust for their sponsorship of this award, for which the Friends received £500.



BAFM NEWS

Janet Ross, North West Regional Coordinator for BAFM.

The Co-ordinators meet 3 times per year, once at the Annual Conference and twice at the Union Jack Club near Waterloo Station. The venue is worth an article on its own but maybe another time.

We discussed the usual business and finances and all was in order. The conference in Bristol made a small surplus and was agreed to have been a splendid event.

BAFM was founded in 1974 in the Victoria and Albert Museum but nowadays the large London Museums have dropped out. One of the key benefits for members is Public Liability Insurance at a reasonable cost as well as making connections with other groups facing similar issues.

BAFM is also part of a European network of Friends of Museums which has a base in Paris and a world-wide network. (Conference in Argentina anyone?). We heard that a collection of glass that was badly damaged in a massive explosion in Beirut has now been fully restored and relocated to a secure, underground location.

The next conference is in Southampton on 3rd and 4th October. It will be a mix of speakers, visits, tours, eating and chatting organised mainly by the local Friends group. After attending the last event in Bristol I can highly recommend this as an interesting and enjoyable mini-break. It will be preceded by a few days of tours and visits to local places of historic interest organised by the Chairman, Dan Calley. Further details will be available later but put it in your diary for now.

Lord Reay has agreed to be a BAFM Patron. He has a home at Whittington Hall, near Kirby Lonsdale and there are some lovely pictures on the internet of the restorations the family have done there.

A metal detectorist recently found on land at Whittington, a C17 poesy ring which has now been acquired by Lancaster City Museum. The Reay family waived their entitlement to any treasure trove entitlements.

After our meeting we proceeded to the House of Lords and met with Lord Reay for a short tour, and tea in the members tearoom. He explained some of the issues around the repairs and renovations that are coming up and told us some gruesome stories about his own family history and a trial that took place in the House after the Jacobite Rebellion.

The next meeting will be towards end of June.

BOOK LAUNCH

Andrea Townsend's great great uncle, Arthur Townsend (1874-1957), was a Blackburn Alderman who recently had a road near Roe Lee named after him - Alderman Arthur Townsend Way. Andrea has written on the Cottontown website about his contributions to Blackburn life, including being on the Art Gallery committee. She has now written a book about her 4 times great grandfather, Rev. Henry Townsend, who, in 1793 was made the minister of an Independent Chapel in Darwen. The book is being launched at Darwen Heritage Centre on 16th May at 11am - all are welcome to attend.

JAMES HARGREAVES and SONS LTD of BLACKBURN

Retail and Wholesale Tobacconists.

Although I have never smoked I have a collection of over 1200 cigarette packets. My interest in graphic design was what motivated me in the first place and also how the packets changed over time. 2024's *Come As You Really Are* exhibition in London displayed 250 of my Flip-Top packs but for the follow up in Blackburn Museum in 2025 I chose to show about 100 of the earlier Hull and Slide type. But it was a unique style of pack illustrated in a collectors' magazine that attracted my attention about 15 years ago because it said that it was produced in Blackburn. The brand name was No."36" and the packet (or carton as they called it) was made out of one piece of card with a flap that tucked up the front to act as stiffening.



They were sold by James Hargreaves and Sons Ltd. who were wholesale and retail tobacconists with three shops in central Blackburn. I asked at the museum if they had an example of the packet but they did not. However they did have two tobacco tins produced by Hargreaves: **Bull Pups** and **Honeyfall**.

Looking at the address on the side of the tin - 36 King William Street - it became clear where they got the inspiration to call their cigarettes No."36"!



The museum also has an attractive a set of eleven large 19th century Delft ceramic tobacco jars with enamelled names and decorations on them. I later found out that they were purchased with funds from the 'Friends'. Eight of them are shown below.



To find out more about the company I searched the archives of the Blackburn Standard and found articles involving James Hargreaves: in 1878 he was paid £15-16s-6d for suppressing rioting in the town; in 1881 he was called upon to value a horse that had been killed in an accident; in 1884 he had "the largest stock of tobacco and cigars in the north of England" and in 1900 he gave 1lb of tobacco to each man in the Lancashire Regiment when they departed for South Africa on the steamer 'Doune Castle' But I couldn't find a date when the business was started.

It was a chance discussion with Eric Nolan (who revealed that he had been a director of the company) that was to provide me with much more information. He was able to show me invoices, year books, trade catalogues and old labels together with details of the business.

It was started in 1862 by James Hargreaves when he was just 21 years old. His great-grandson, Michael Hargreaves was Managing Director when the company was taken over by Palmer & Harvey in 1984.



James Hargreaves



King William Street



The Boulevard



The tobacco jars on the shop shelf



The re-discovered original shop sign

One of their early products, **Bull Pups**, were put out in competition with **Bull Dog** cigars manufactured by Elliotts of Leeds and led to long legal arguments between the firms.

Another cigar brand, **Double Crown**, was introduced in 1884. The date on the coin, 1816, was a landmark year in the history of British coinage. New silver coins were introduced which, for the first time, had an intrinsic value below their face value. For example: a shilling, although still 100% silver, was not made from a shillings worth of silver. Prior to that even a penny had to be made from a pence worth of copper but as the value of the metals fluctuated this presented problems for the Royal Mint.



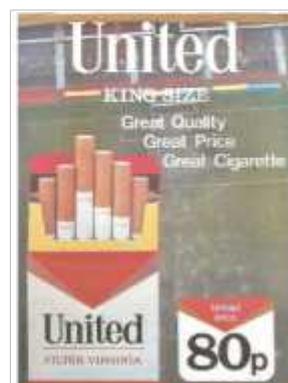
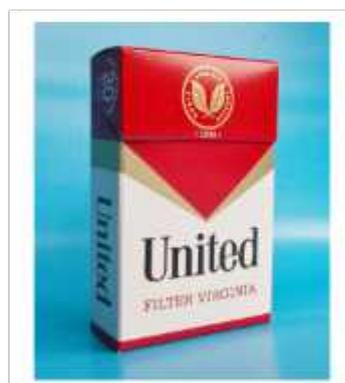
Although a double crown, worth 10 shillings, was minted in the 17th century it did not exist after that. If this refers to two (five shilling) crowns this also presents a problem. No crowns were produced in 1816, this new design being first minted in 1818. But even that didn't have a date under the illustration of St. George and the Dragon as shown on this label.

Here are more of the Hargreaves's packet designs. Note that it says:
THE BEST 2d CIGAR IS DOUBLE CROWN!



They had their own brand of snuff, *Pendle Snuff*, which was a big seller.

In 1981, in an effort to compete on price with multiple retailers, the Hargreaves company joined forces with two other Lancashire wholesalers to market a brand called **United**. It was manufactured for them by the Manchester Tobacco Co. and sold for about 10% less than the major brands in supermarkets. I have the packet on the right in my collection.



James Hargreaves, as a wealthy businessman, was involved in schemes to improve the town. For example, he was co-founder of the Girls High School, a trustee of Blackburn Orphanage and sourced the Harrison organ for St Silas' Church. He chaired the committee set up to commission the statue of Queen Victoria on the Boulevard.

These activities and many more involving fellow Blackburn worthies are detailed in the diaries he kept from 1895 to his death in 1918. His great grand-daughter loaned 23 of them to Ribble & Craven Arts Society where volunteers transcribed them over a period of 3 years. Later the 2 missing ones were located and it is hoped that an edited version will be published sometime in the future.

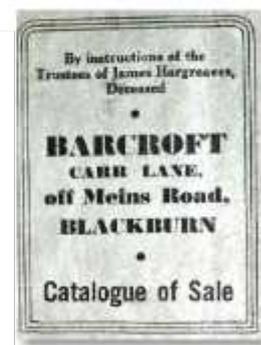


In the early 1900s James Hargreaves moved into 'Barcroft', a grand house just off Meins Road. In the 1911 census his wife, Mary, his son, James Jr (who worked in the business) and three daughters were living there and continued to do so after he died. The eldest daughter, Jane, was the last to live there before it was put up for sale in 1945.



The contents were sold by an auction that lasted three days. The 1024 lots consisted of everything from a dolly tub to a grand piano - with many antiques and paintings in between.

Ken Ford



My grateful thanks to Eric Nolan for the information and photographs he provided to help with this article.

Sir Charles John Holmes - Industrial Landscape Pioneer Ian Ferris

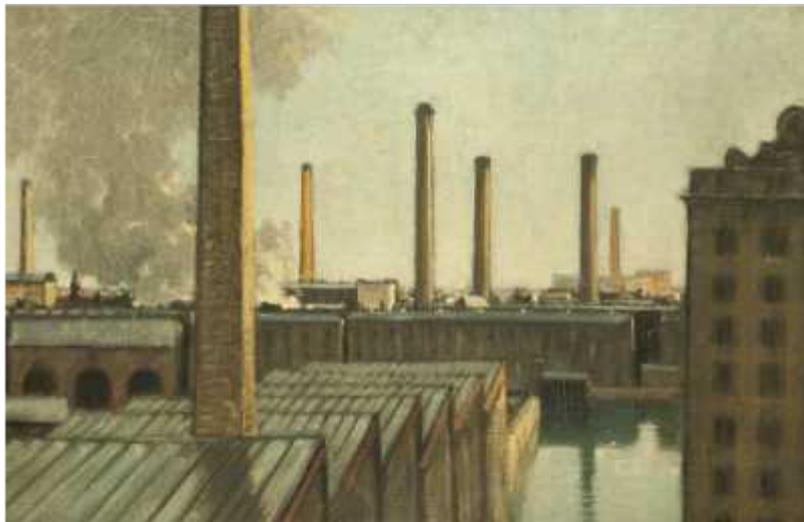
In 2025 Samlesbury Hall celebrated its 700th anniversary. Yet, ironically, when I was a volunteer in that magnificent Tudor building it was not the history or The Garden Room Eatery or even Maria's Tea Room that caught my attention but a collection of early 20th century paintings by locally born Sir Charles Holmes.

Blackburn Museum & Art Gallery has one of his industrial scene paintings titled "Seven Chimneys" which is based on childhood memories of his home town landscape of Preston and influenced by his interest in Japanese prints.

Interestingly, Holmes' first published book was on the Japanese artist, Hokusai, whose work features prominently in Blackburn's fine collection of Japanese prints.

He produced the first of his industrial scenes in 1889, the same year in which he settled in London and began his artistic career. In 1903, Holmes married his cousin, the composer and violinist, Florence Mary Hill Rivington and had two sons.

Although he etched and painted more traditional landscapes in watercolours the talented self-taught Holmes was always fascinated with the possibilities of the massive architecture of the mills and their reflections in the murky waters of the canal. He also saw that the mill chimneys could play an important part in the composition of the picture, while the subject was suitable for depiction in strong contrasts of light and shade.



Charles Holmes was born in Preston, on 11th November 1868, the elder son of the Rev Charles Rivington Holmes, vicar of St Michael's Church, Bromley-by-Bow, East London and his wife, Mary, the daughter of a Preston solicitor. His uncle was Sir Richard Rivington Holmes, the artist, curator, archaeologist and librarian at Windsor Castle.

Although he was not born into a working class family he was very aware of his industrial surroundings, fishing in the canals and living for 12 years in a large house overlooking Avenham Park.

In his autobiography, Holmes mentions the time he and his brother climbed to the roof of one of the Preston mills:

"The unexpected bird's-eye vista of mill-ponds, roofs, and solemn chimney-shafts seen from that coping gave me, I think, my very first glimpse of the spacious dehumanised grandeur such industrial panoramas might display. It dominated my dreams for some years, and a picture of Seven Chimneys painted thirty years later is based upon that childish memory."

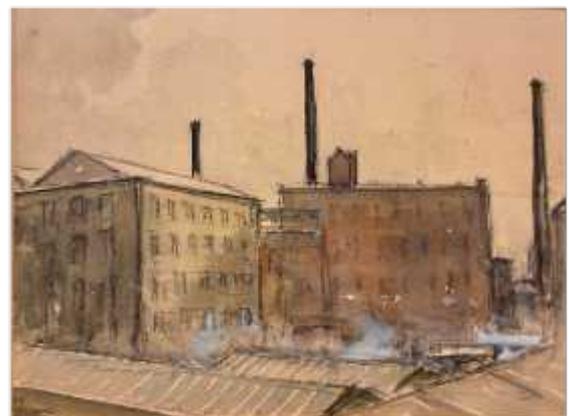
He was educated at Eton and Oxford, entering the publishing trade on leaving University, to become finally business manager to Charles Ricketts of the Vale press.

He was also an admired art historian, critic and museum director, influential in the British art world of the late 19th and early 20th centuries.

His prowess as a landscape artist was acknowledged when he was admitted as a member into the New English Art Club in the early 1900s, participated at the Venice Biennale between 1912 and 1930, and became a member of the Royal Society of Painters in Watercolours in 1929, becoming vice-president in 1935.

He was second editor of the prestigious Burlington Magazine (1903–1909) and Slade Professor of Fine Art at Oxford (1904–1910). Holmes was knighted in 1921.

In 1909 he succeeded Lionel Cust as Director of the National Portrait Gallery. He was the last Director of the National Gallery (1916–1928) to combine the post with an active life as a painter of landscapes in watercolour

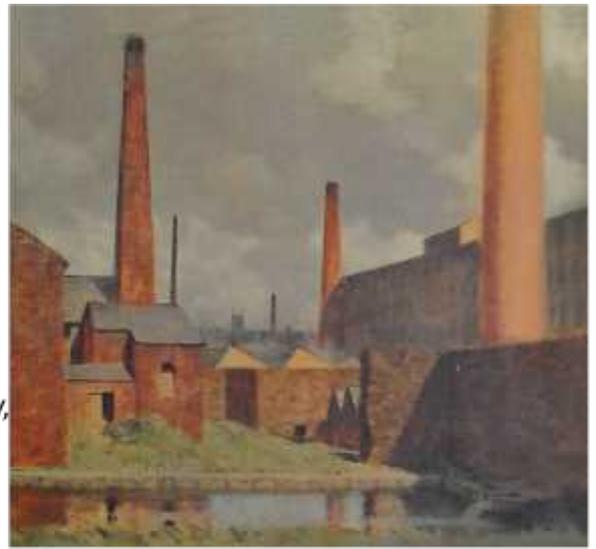


and oil. While at the National Gallery he acquired Van Gogh's 'Sunflowers'.

Despite his clear interest in industrial scenes it seems to have been more private than public although he held well received exhibitions of these paintings but rarely wrote about the subject even in his autobiography.

Inevitably there have been comparisons with L.S. Lowry except the latter was as much interested in the people of the towns and cities whilst Holmes was more a buildings person whose depictions of industrial scenes are almost always entirely devoid of figures, completely ignoring the dirt, grime and poverty of the times.

Aside from the one oil painting at Blackburn Museum & Art Gallery, the most comprehensive collection is at Samlesbury Hall and came about through the friendship of the artist with the Chairman of the Trustees at the newly restored Hall, T.B. Lewis, who in the late 1920's commissioned an artistic record of the surrounding area, stating:



"The most characteristic external feature of an English industrial town of the nineteenth and early twentieth century has undoubtedly been the tall chimney, but owing to the recent development in the distribution of cheap electric current it no longer pays to use steam in many factories, and consequently the number of tall chimneys grows less. A tall chimney, when no longer of service rapidly becomes a positive danger hence the useless tall chimney is deliberately felled, and disappears entirely.

"My old friend Sir Charles Holmes has been a pioneer in the painting of industrial scenes. His accurate and sympathetic work should form an instructive study for the future historian of the industrial movement which began in England (particularly in Lancashire) during the eighteenth

century, and has spread thence over the whole civilised world."

Before the paintings arrived at what was then known as Samlesbury Old Hall, they had been exhibited at Colnaghi's Gallery, London. Holmes took a particular interest in how the paintings would be displayed by altering the lighting of the gallery at Samlesbury and also included sketches from some of the mills in Blackburn which were about to be demolished during the depression of the early 1930's.

"Looking through his sketchbooks it is clear that Holmes was obsessed by the pictorial possibilities thrown up by smoking chimneys, colossal warehouses and the heavy, barren landscapes in which they existed," said the Burlington Magazine.

All the watercolours are displayed on the Bridge and the larger oils are shown in the Holmes Room.

Rather unfairly Holmes is remembered less today as a fine innovative painter than as a key cultural administrator and thinker who professionalised art history and museum practice in Britain.

Sir Charles Holmes died in London on 7 December 1936 at his home in Kensington.



Photographs:

Opposite page, from top

Portrait of Sir Charles Holmes by G H B Holland [National Portrait Gallery]

C J Holmes: Seven Chimneys (oils) [Blackburn Museum & Art Gallery]

C J Holmes: Daisyfield, Blackburn (watercolour) [Samlesbury Hall Collection]

Above, from top:

C J Holmes: Distant View of Blackburn Cathedral (oils) [Samlesbury Hall Collection]

C J Holmes: Wharf on the Blackburn Canal (watercolour) [Samlesbury Hall Collection]

Vincent Van Gogh: Sunflowers [National Gallery, London]

THE OCTOROON by JOHN BELL

The British Victorian sculptor John Bell (1811-1895), now rather forgotten, was prominent and highly successful during his lifetime. His best known work was probably the America Group on the north west corner of the Albert Memorial.

The Octoroon, which can be seen in the Cottontown Gallery at the Museum, was first exhibited at the Royal Academy in 1868. In 1874 Bell lent it to the Art and Industry exhibition held at the newly opened Blackburn Library, Museum & Art Gallery, after which it was purchased for the town by subscription for £150.

The figure represented is an American female slave with one eighth Black ancestry and the acquisition was seen as a political gesture against slavery, which had recently been abolished in the USA after the American Civil War which ended in 1864.

The sculpture of a standing naked figure is unusual in that the collection at Blackburn contains almost no representations of the nude.

The image of the mysterious draped figure appeared in the Lancashire Evening Telegraph during 1933 as a result of a mayoral protest at the placing of the nude sculpture on the Town Hall staircase. The following is a transcription of the article which accompanied it.

NUDE STATUES AT THE TOWN HALL

THE MAYOR'S EMPHATIC PROTEST



Lancashire Evening Telegraph, 18/2/1933 NUDE STATUES AT THE TOWN HALL THE MAYOR'S EMPHATIC PROTEST

Blackburn Town Hall Committee on Monday afternoon discussed the situation which had arisen through the covering with sheets of the figures of Venus de Medici and Octoroon (Greek Slave), which were placed on the staircase at the Town Hall about a fortnight ago.

The Mayor and Mayoress (Alderman and Mrs W Kenyon), while agreeing that the figures, which are in the nude, are excellent works of art, protested that the staircase was not the proper place for them. On Wednesday of last week, each of the figures was draped with a large white sheet, bound round with cord. This caused a good deal of interest among visitors to the Town Hall.

The committee discussed the matter for some time on Monday; and though the chairman (Councillor W R Hargreaves) declined to make any statement at the close, it was learned in other quarters that the committee had unanimously decided that the figures should remain where they are and be uncovered "immediately."

The Mayor was not present at the meeting of the committee and when a representative of "the Blackburn Times" conveyed the decision to him, Alderman Kenyon declined to make any comment on the matter. There was a good deal of "speculation" as to the next move, but though the word "immediately" was included in the committee's resolution, the figures have since remained covered.

"I WILL DEFEND THE MAYORESS"

On Thursday a representative of "The Blackburn Times" called upon the Mayor at the Town Hall with a view to ascertaining his opinion about the controversy which has arisen.

His Worship was very emphatic about adhering to the stand he and the Mayoress have taken.

"I will defend the Mayoress to the end, no matter what the result may be," he declared. He contended that the Town Hall Committee had received no instructions to place the figures on the staircase, and that, therefore, the resolution of the committee must come before the Town Council on March 2 before it could be acted upon.

Asked about the rumours that he had threatened to resign the position of Mayor if the statues were not removed, Alderman Kenyon said it was possible he might hand in

his resignation, "but a lot of things can happen between now and then," he added. "If I lose at the meeting of the Town Council I should feel it very keenly, and after such treatment I should lose all desire for the position and all interest in my job.

"For the committee to come to the decision after the Mayoress had made her protest against the statues, and appealed so sincerely to them, was to add insult to insult. It was telling the Mayoress in plain words that they had no respect for her.

"The Mayoress might be nothing to them, but my answer is that she is my wife. For 49 years we have lived together and worked tandem. She has assisted me in all my Corporation work, and my place is to defend her. I do submit that the position of the Mayoress ought to be honoured in a question of decency."

POLL SUGGESTED

The Mayor said he was prepared to stand by the result of a poll of the inhabitants of the town on the stand he had taken, and, if need be, pay the expenses of such a proceeding himself.

One way out of the impasse which has been suggested is that a special meeting should be called of the General Purposes Committee – which comprises all the members of the Town Council – in order that the Mayor might be given an opportunity of putting his view, and also to afford him an insight into the feeling of the Council on the matter.

"If that were done," said the Mayor, when asked about this suggestion, "I should know what to expect at the Town Council meeting and be prepared for what might happen."

The mayor has received several letters congratulating him and the Mayoress on the stand they have taken.

Alderman Kenyon is an old teacher of shorthand, and on Thursday morning he received a letter in shorthand in which the writer said

"I wish to congratulate you on the stand you have taken with regard to the figures for decoration in the Town Hall. When we see at the present time so much open and unabashed appreciation of the immodest, particularly in the picture shows, it is good to read of one at least standing up for conscience sake, for what is right and decent."

The Town Clerk (Mr Briggs H Marsden) said the minutes of the Town Hall Committee could not be acted upon before the next meeting of the Town Council.

TO COME BEFORE THE COUNCIL

The Town Hall Committee had not passed a resolution that the statues should be placed in the staircase, and therefore, Monday's proceedings were subject to the Council's decision.

The Town Hall Committee chairman, Councillor W R Hargreaves, had no statement to make.

It will be remembered that the statues were loaned to the Town Hall Committee by the Public Library Committee to embellish the Town Hall staircase following recent

decorations. The suggestion of the Mayor and Mayoress was that they should be returned to the Art Gallery from whence they came.



A cursory internet search reveals that coverage of this story spread to local papers as far away as Liverpool, Leicester and Bristol. There was coverage in the Manchester Guardian, the Daily Herald and even the Daily Telegraph, where it shared a page with a letter about the infamous Oxford Union debate which voted that "This house would in no circumstances fight for the king and country."

It seems that the Town Council declined to support the Mayor and Mayoress. During the following few days, they voted unanimously to unwrap the sculptures and leave them on display in the Town Hall. I have found no evidence that a poll took place, and Alderman Kenyon does not seem to have resigned over the issue.

I do not know the second sculpture mentioned in the report, the "Venus de Medici." I can only guess that it may have been a plaster cast after the Hellenistic statue in the Uffizi Gallery in Florence.

(CONTINUED on next page)

Photographs:

Opposite page: From Blackburn Evening Telegraph, 18 Feb 1933

Above: John Bell: The Octoroon [Blackburn Museum & Art Gallery]

(CONTINUED from page 9)

This is the first of two articles about the Octoroon. The second part, dealing with the sculpture and its significance, will follow in the next issue of Tela.

Mike Millward



A montage of various newspapers covering the "Blackburn nude statue controversy"

Portrait photograph of Alderman Kenyon in his mayor robes and regalia [Cottontown, Blackburn Library]

Museums at the other side of the world

Dancing in Brazil

Janet Ross

I was travelling in Brazil recently and visited several museums in the area of Recife, in the north of the country. There were sculpture parks, collections of large puppets and small puppets, masks, a synagogue, 2 museums devoted to life in the North East of Brazil and much more.



One that particularly stood out was entirely devoted to one style of dance that is popular in the carnival, Frevo.

A mix of polka, maxixe and dobrado, it emerged in the 1920s and is now the main style of music and dance in the Recife carnival, the third largest carnival in Brazil.

The Museum of Frevo covered 3 floors, it had a lift and a cafe, displays of costumes, banners, teaching and learning space and a wall of little video boxes showing recorded interviews with people



who had been involved with the development of Frevo or had memories to share. The interview was simultaneously transcribed onto the front of each box so that the viewer could read and listen and see the story teller all at once. I came away feeling that I had learned a lot about this aspect of Brazilian life in a short timespan so they were obviously doing something right and if my hips were a bit more flexible I would have a go!

Photographs:

On opposite page: Frevo Museum displays [Janet Ross]

Right: Frevo displays [Frevo Museum]



On Two Wheels to an Ethnological Museum in Colombia

Steve Gregson

As some of you may already know, my wife Anni and I have cycle-toured widely over many years, including South America, particularly in Colombia. When friends exclaim and ask “Is it not dangerous?” my comment is “Have you been down Blackburn on a Friday night?”

Near the city of Bucaramanga in Colombia, the Chicamocha Canyon is 140 miles long and over 6,000 ft deep. It takes an hour or more to ride up and out of it via a series of dramatic hairpin bends.

Between 1200 and 1400 AD the Guane ethnic group lived there and were an important part of the area’s pre-Hispanic legacy. Spanish domination did not prevent the Guanes leaving behind pottery, agricultural hardware and textiles.

The Spanish conquest began in 1540 under the leadership of conquistador Martin Galeano. Despite fierce local resistance, the Guane were defeated and put to work in nearby goldmines. Twenty years after the invasion, estimates suggest that less than 10% of the original population survived the submission to slave labour and the diseases brought in by the Spaniards.



At the top of the canyon, a small museum houses pottery, bottles, tools, cups necklaces, spears, fabrics, clothing, grindstones and even skulls. The 800 or so exhibits are important to teach us about their domestic and ceremonial lives, especially through the shrouds for any bodies put in ceramic urns. The necklace collection is really interesting: teeth, carved animal bones and shells, including ammonites.

If anyone is tempted, I may be able to dig out some colour slides

Photographs:

Chicamocha Canyon [(CC)Petruiss]

Guane Archaeological and Paleontological Museum, Barichara. [(CC)Bernard Gagnon]

Guane pottery [(CC)Petruiss]

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 for individual lectures £3.

COMMITTEE MATTERS

The committee met on 3rd February 2026.

As well as the usual items of finance and administration, matter discussed included

Potential outings and lectures, revised arrangements for the AGM and disposal of redundant equipment.

Museum Manager Rebecca Johnson reported:

Yearly visitors on target to beat last years total of 42000.

The Weavers Union Banner is now on display in the Cottontown Gallery with the *Cotton Exchange* painting from the Social History Gallery as part of a project working with University College, London dealing with historic links to the transatlantic slave trade.

Improvements to the gallery lighting are continuing.

11,000 visitors to *Nature of Gothic* exhibition, an increase of more than 2,200 over the same period last year.

Turner watercolours now on show in the Watercolour Gallery to be followed by Art Open in early March; the Hart Gallery will reopen at the same time.

Arrangements for the volunteers administering the Art Open exhibition.

The full minutes are available. To see them, please contact the secretary.

Committee vacancies

There are currently 2 vacancies on the committee caused by the resignations of Jeff Cooper and Janine Monaghan. The committee has power to co-opt members to fill vacancies, so if you would like to contribute in this way, please contact the secretary.

Mike Millward is planning for retirement before too long, so if any members fancy taking on the role of secretary, please have a word with him.

The next committee meeting is scheduled for 5th May. We are always pleased to receive feedback from members - please contact the secretary if you wish to raise any matters of concern.

Mike Millward, Secretary

Committee Officers and Members

Cynthia Johnston, President

Valerie Miles, Chairman

Janet Ross (BAFM NW Regional Co-ordinator)

Mike Millward (Hon Secretary & Newsletter)

Ken Ford, Hon Treasurer and Membership

Secretary

Rebecca Johnson, Museum Manager,
(ex-officio)

Bruce Kitchin

Gillian Mason

Robert M Svarc

John Turkington, (Programme, Outings)

Mike Waters

Raymond Watton

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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/>