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CREATIVITY UNWRAPPED

HERITAGE OPEN DAY 2023



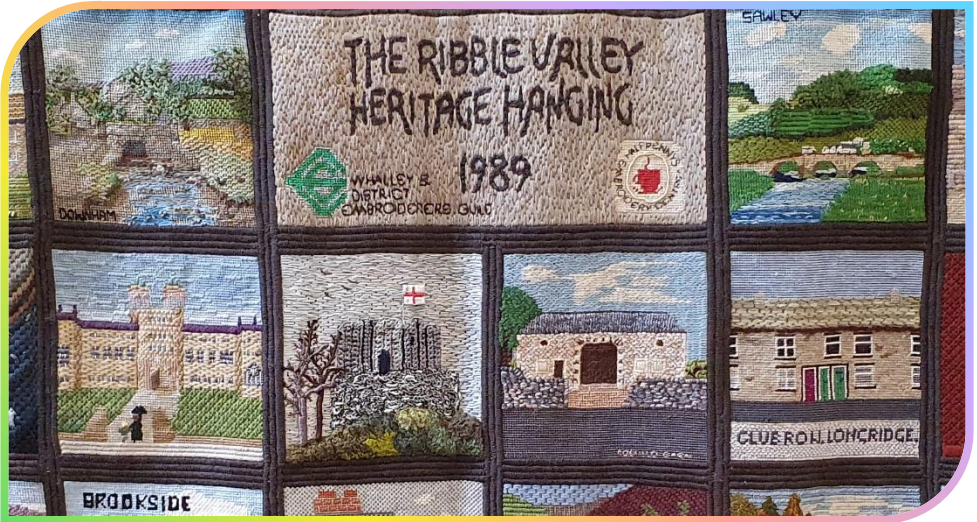
This guide has been prepared using books, articles and photographs held in Clitheroe library's local studies department.

The information given here is done so as carefully and accurately as we can. All mistakes are our own and we welcome feedback and suggestions that might help to bring to light the history of our library and the artworks within.

References and suggestions for further reading can be found at the end of the document.

The Ribble Valley Heritage Hanging

Whalley & District Embroiderers' Guild, 1989



Embroidery in China dates back almost 12,000 years. The Silk Road and the domestication of silkworms between 202BC and 220AD would provide the nation with ample silk for their fabric craftsmanship, and the complexity of their designs comes from millennia of practice. Although much less complex in materials and techniques, embroidery found in Pharaohs' tombs of Ancient Egypt are celebrated for their beauty.

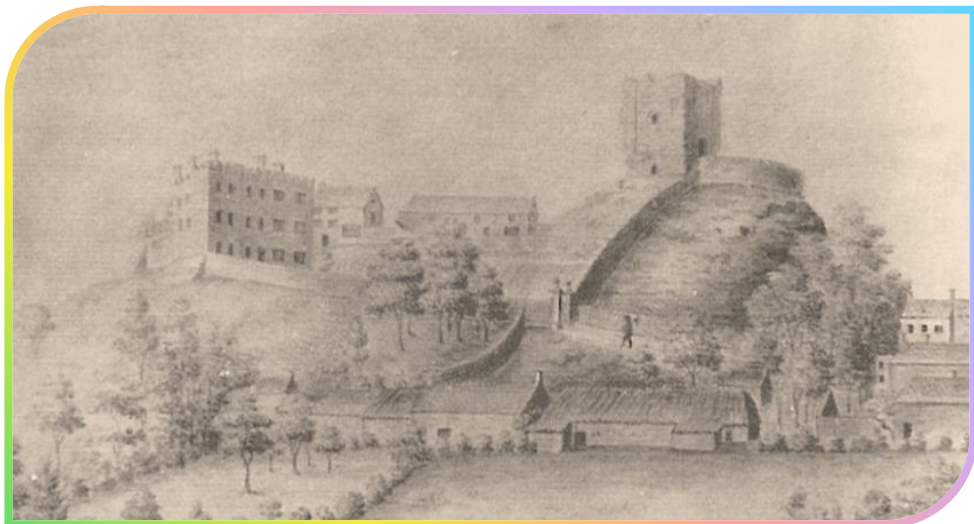
Textiles have a role in telling community and personal histories and can tell stories that aren't evident in other historical records. In some cases, a piece of embroidery might be the only record of a life lived.

During the Middle Ages embroidery took an especially luxurious turn thanks to the renewed availability of silk, gold and silver threads, and expensive fabrics. Embroidery became symbolic of wealth and status, especially in many Muslim societies. The more intricate the designs, the higher the status of the wearer. Similarly, a woman's skill at embroidery was a signifier of her social rank in 18th-century England.

Now operating as a Post Office only two days a week, Chipping Craft Centre holds the honour of being the longest continuous use as a shop in the UK. The first shop, a local wool merchant, opened at this location in 1668.

Clitheroe Castle

Matthew Oddie, 1781



This sketch was found for sale at an antique shop in Gargrave, whose owner had bought it from the Parkers of Browsholme Hall. In 1781 Matthew Oddie was asked by one of the MPs for Clitheroe, Thomas Lister, to draw a town plan to show who owned which properties and land in the borough, as ownership carried voting rights for electing MPs. This drawing was probably done at the same time.

The sketch is significant to historians because, when considered alongside early plans of Clitheroe, it shows the development and alteration of the castle site. The north-east elevation of the Museum is almost identical to the elevation facing the keep on the illustration, so we can date that phase of the building at least as far back as 1781 when this image was drawn.

In 1995 £1,400 was raised by the people of Clitheroe to buy the sketch. It had been spotted in the antique shop, coincidentally, by the same local historian, Robert O. Jones, who went on to find the J.M.W Turner and Mattias Read paintings of Clitheroe.

A Mary Oddie lived in Clitheroe in 1781 and some have speculated that she may be the M. Oddie responsible for this sketch. Her family was linked by marriage to the Parkers of Browsholme Hall who owned this sketch for over 200 years.¹

Flights of Fantasy

Justine Cook, 2011



In 2008 Justine became a member of the Royal British Society of Sculptors (RBS). She was commissioned by the library and Ribble Valley Borough Council in 2011 to make a sculpture from withdrawn library books.

Justine created a flock of origami birds from the pages, representing “the journey a book takes you on, the flight of fantasy when you enter another world.”

Justine explains that her work is “often to highlight a moment, an emotion or something overlooked. I want people to look again, to question. My work is often gentle but unquiet.”

The word origami come from Japanese oru (“to fold”) and kami (“paper”). Paper folding as an artform may well have developed independently around the world, and scores of origami societies exist internationally. Especially significant is the Japan Origami Academic Society, which is a conduit for many of the most innovative constructions in contemporary origami. New styles and designs are developed constantly.

Justine’s previous work had been displayed at the RHS Tatton Flower Show, Liverpool’s Bluecoat Art Centre, and the Clitheroe Castle Well Commission based in the Atrium Café, in the form of a riddle hinting at the site’s past.

St Leonard's Church, Downham

Elijah Cawthorne, 1902



Elijah (1844-1913) and Frederick (1877-1940) Cawthorne were landscape artists who painted views of Clitheroe and the surrounding area for over 60 years. In the 1895 Kelly's Directory – the Yellow Pages of its day – Elijah was the only listed artist in the Clitheroe area.

In the 1905 he is listed as a commercial artist. No mere hobbyists, the Cawthornes were professionals and were able to make a living from their art.

Many works were purchased originally from the artists themselves and have remained within families, being passed down from one generation to the next. Their artworks do not appear at auction very often and there are probably a considerable number of surviving works in homes through the area.

They painted multiple views of Downham, with the view of Pendle Hill from the near the church in Downham village being a favourite of Frederick Cawthorne. He painted this same scene several times, in both oil and watercolour.

Elijah considered exhibiting in London but couldn't quite bring himself to take the train there. Frederick is described as "a dapper man, prepared to exchange a painting for a refreshing pint or two when encountered out painting."²

Don Juan Lamp

Unknown artist, early 20th century



This beautifully detailed spelter (a bronze-like alloy) sculpture may be from an original sculpture by French artist Philippe Poitevin (1831-1907), and possibly cast by the Ansonia Clock Company, who made Don Juan and Don Caesar figures to stand on clocks either singly or paired, but were also sold as free-standing garniture. 'After' is an art convention used in the titles and inscriptions of artworks to credit the original artist in the copy or imitation work, so we might say this lamp is 'after Poitevin.' The lamp is electric but the flex has been long since cut. The glass shade appears to be original.

Examples of these lamps occasionally appear for sale on antique websites, most of which have a plaque fixed at the base inscribed with the name Don Juan. Don Juan is a character derived from an old Spanish legend and has since become a constantly recurring literary figure in Britain, Germany, France, Italy, and Russia, which perhaps made him a suitable candidate for a library fixture when the Carnegie library was being built at the beginning of the 20th century.

About or on the theme of Don Juan are Mozart's opera *Don Giovanni* (1787) and Byron's poem *Don Juan* (1819–24). He appears in the third act of Shaw's *Man and Superman* (1905) and in Tennessee Williams's *Camino Real* (1953).

Millennium Windows

Peter Knowles of Castle Stained Glass, 1999



To celebrate the millennium, Clitheroe Town Council organised a competition for the local secondary schools to submit designs on the theme of 2,000 years of Christianity and Clitheroe for the commission of a commemorative stained glass window. The joint winners were Victoria Walmsley of Clitheroe Royal Grammar School and Michelle Hincks from Ribblesdale Technology College. Peter Knowles of Castle Stained Glass was commissioned to design and make the windows using the best elements of the winning submissions.

Rivers represent both the passage of time and the literal watercourses in and around Clitheroe, stepping stones become bridges demonstrating how early settlements would become vibrant towns, and the windows feature events such as the birth of Christ, Roman and Norman influences, Clitheroe's market and industrial heritage, and the jet engine which was partly developed in Clitheroe. Two poppies are shown as a token of remembrance and coats of Arms of local families are also shown.

The windows feature colourless glass that has been painted and authentic stained glass coloured by the addition of metal oxides during the glassmaking process. Adding cobalt oxide makes blue glass, copper oxide makes red glass.

Clitheroe from Eadsford Bridge

J.M.W. Turner, c.1799



Joseph Mallard William Turner (1775-1851) travelled widely, and visited Lancashire and North Wales at the very end of the eighteenth century. Turner was only 24 at the time but was obviously already making a name for himself in the art world, and had been commissioned by Charles Towneley from Towneley Hall in Burnley to paint watercolours for Whittaker's book "History of Whalley". In 1799 he made sketches of Edisford bridge which then informed a watercolour now housed in the Museum of Ontario in Toronto.

Turner may have chosen his viewpoint because of the strategic importance of the ford at this spot during the conflict between the Normans based at Clitheroe and invading Scots in 1138. In the 1799 sketch, now in the Tate Britain prints and drawings room, Turner has omitted the bridge, which he included in his finished watercolour. He may initially have intended to recreate the scene as it was in the twelfth century. St Mary's is seen at the left and the Norman keep of Clitheroe Castle on its mound to the right. Pendle Hill is visible in the right distance.

Leprosy hospitals were usually built beyond the boundary of a town, across a bridge before the town and at a crossroads. We don't know exactly where, but a leprosy hospital named St Nicholas's was in the vicinity of Edisford bridge.

Distant View of Clitheroe

Matthias Read, c.1730



This painting was used on a book cover and noticed by a Clitheroe resident who decided to try to find out where the picture had come from. The original unsigned oil painting was found at Towneley Hall Art Gallery in Burnley. Research pointed to the artist possibly being Matthias Read, born in London in 1669, but spent most of his life in Whitehaven in Cumbria and died there in 1747. After contacting Sotheby's in London, a museum in Cumbria, and Mary Burkett, the recognised expert on Read in the art world and author of a book on him, she confirmed that “There is little doubt in my mind that the Clitheroe picture is by him.”

The painting is from the 1730s and is the earliest realistic painting of the town. The castle is shown as it would have looked before major restoration work was done in the early 1740s, and the church of St Mary's is visible as it looked from the early 15th century.

It also shows 3 plumes of smoke from lime kilns, limestone quarrying being one of the earliest industries in Clitheroe.

Described as the father of Cumbrian painting and one of the finest English landscape painters of his time, Read also painted ornamental works for local churches and on panels in private houses, many of which are now lost.

John Eastham

Emily Eyres, 1909



Measuring 50cm by 45cm, this painting is an oil on canvas of John Eastham. He was Town Clerk of Clitheroe from 1862-1909 and made honorary freeman of Clitheroe in 1907. This painting was presented to the Corporation by John Eastham's son, Thomas Eastham.

A mis-reading of the signature on this portrait caused it to be attributed incorrectly to another artist. In researching this portrait for Heritage Open Day we've discovered the artist was Emily Eyres.

Little was known about this talented artist. Online sources thought her active from 1850 to 1910, and no other biographical information was available.

Emily Eyres was a British portrait and genre painter. She exhibited at the Royal Academy between 1899 and 1904. Eyres' later paintings were influenced by the British Impressionists. She came from a family of artists. Born in Horsforth in Yorkshire in 1871, she died in Perranporth, Cornwall, in 1959.

Emily's father John William Eyres was a landscape artist. Her older brother Edward was a lithographer and her younger brother Reginald was an actor. We imagine their household was covered in paint, ink, and easels.

William Self Weeks MBE FSA

James Peter Quinn, 1909

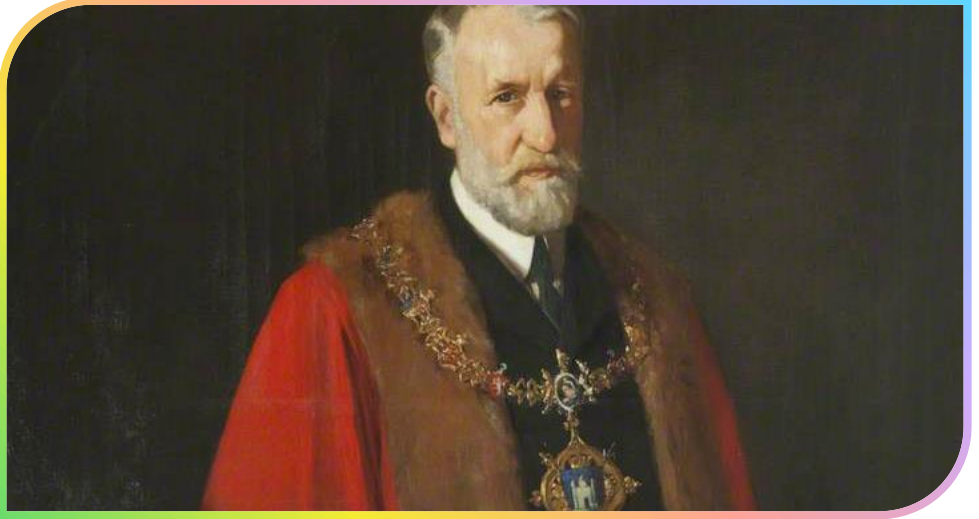


This oil on canvas artwork, measuring 59cm by 49cm was painted by James Peter Quinn (1869-1951), Australian portrait painter born in Melbourne. In 1894 Quinn travelled to London and then Paris where he studied art. In 1902 he returned to London and by 1904 he had established himself as a portrait painter and was exhibiting with the Royal Academy. He was well known for his sensitive painting; as a result he received many high profile portrait commissions, including politician Joseph Chamberlain, the Duchess of York, and later the Duke of Windsor.

The portrait is of William Self Weeks MBE FSA who was Town Clerk of Clitheroe from 1909-1934. He was an active member of local government and the church. Known as Clitheroe's Grand Old Man, he was a gifted after dinner speaker and author. He had a particular interest in Clitheroe's history and its customs, legends and folklore, writing many books on the subject. His interests also included cricket and golf, and he was a founding member of Clitheroe Golf Club.

The brass plaque attached to the frame states that the portrait was presented "by his fellow townsmen as a token of their esteem and in appreciation of the many and varied services rendered by him during a period of over 50 years."

Alderman J.T. Whipp Henry Daniel, 1908



Measuring 62cm by 49cm, this portrait of Alderman John Thomas Whipp, Mayor of Clitheroe from 1904-1911 and from 1921-1923, is from 1908. The mayor's chain is of 18 carat solid gold with a medallion portrait of Queen Victoria in the centre, from which hangs the badge bearing a shield of the town arms. The chain was presented to the Borough in 1897 by Alderman William Garnett. On handing over the chain, Mr Garnett made it a stipulation that trustees be set up to safeguard its future. It will probably now be worth several thousand pounds. The mayor's robe, red with fur trimmings, was bought in 1851 when the mayor was invited to Manchester by that city's Lord Mayor on the occasion of Queen Victoria's visit.

Little is known about Henry Daniel. Born 1875 in Burton-on-Trent, Staffordshire, in the 1911 census he is living with his wife Mary in Sussex. Henry Daniel is credited with a portrait of George H. Routledge, OBE, JP, Mayor of Carlisle 1952, and somebody named Henry (Wilkinson) Daniel died 23 February 1959 in Carlisle aged 83, which may well be our artist.

Mayoral robes signify authority, but may also have been intended to rival apparel worn by local noblemen. Some English mayors designed their robes to be fit for monarchy, inducing laws to be passed restricting use of fur and velvet.

James Thomson

Possibly James Lonsdale, c.1820



This painting was presented to The Corporation of Clitheroe by the grand-daughters of the late Mr and Mrs Neville of Beardwood, Blackburn.

The artist James Lonsdale was a close friend of Thomson's and was a frequent visitor to his home. Lonsdale was a popular portrait painter of the day and painted many eminent individuals including British and foreign royalty. Friends sat for Lonsdale at Thomson's home at considerable expense. A Lonsdale portrait of Thomson is in the Salford Museum and Art Gallery. On the balance of probabilities, this portrait is also likely to be by James Lonsdale.

Lonsdale was a fashionable and prolific English portrait painter. He exhibited 138 paintings at the Royal Academy between 1802 and 1838, eighty-seven with the Society of British Artists, and seven with the British Institution.. He was born in Lancaster in 1777 and died in London in 1839. His portraits reflected accurate details of his sitters that may have been regarded as unflattering.

James Thomson's calico print works were focussed on quality over quantity, making high quality luxury products in the hundreds rather than millions. He was technologically innovative and patented ground-breaking printing processes.

Reverend Thomas Wilson

Joseph Allen, c.1800



Thomas Wilson BD was headmaster of Clitheroe Grammar School from 1775. He made reforms which kept the school alive at a time when many old grammar schools were fading out of existence. It is said that he claimed the friendship of Dr Johnson and also Dr Whittaker, the historian of Whalley and Craven.

In *Miscellanies: Being a Selection from the Poems and Correspondence of the Reverend Thomas Wilson, B.D. : with Memoirs of His Life*, by Thomas Wilson and Francis Robert Raines published 1858, an engraving of this portrait is printed stating that the original is by Joseph Allen. It is written that Reverend Wilson's portrait was painted by Joseph Allen again later in life in which portrait Wilson wore spectacles.

Allen was a portrait painter born in Birmingham who settled in Wrexham in 1798/9 and worked occasionally in Liverpool and Manchester. He founded the Liverpool Academy in 1810 as a regional equivalent of the Royal Academy, London.

It is said that Wilson abolished cock-fighting on shrove Tuesday, a popular tradition at the time. Considered a "social favourite on account of his amiability, genial wit, and copious fund of anecdote. His besetting weakness was punning."

The oil paintings of prominent local figures displayed in the library's meeting room are online at artuk.org/visit/venues/clitheroe-library-6189

¹The mystery of the Oddie sketch, wondering if it is by Matthew or Mary, can be found in the book **'A New Look at Old Clitheroe'** by **Robert O. Jones**

²Information on Fred and Elijah Cawthorne from **'A century of art: Clitheroe artists Elijah and Frederick Cawthorne, 1843-1940'** by **Rachel and Morgan Denyer**

The portrait of James Thomas is inferred to be by James Lonsdale, since we know that Lonsdale painted Thomas Campbell at James Thomas's home, as described in **'Memoranda of the Greenhalgh family'** by **Joseph Dodson Greenhalgh**



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