

100 Birmingham Sketchbooks

JANUARY 5, 2012 [LEAVE A COMMENT](#) ([EDIT](#))

1987, exhibited Ikon Gallery 1989:

Sketchbook #001: detailing 7 minutes and 33 seconds.

Sketchbook #002: detailing the mild winter of 1658-59.

Sketchbook #003: detailing the heavy storm of 24 November 1703.

Sketchbook #004: *[lost]*

Sketchbook #005: detailing Act 1 Geo. 1., c27 (1720).

Sketchbook #006: detailing the prohibition of cloth buttonholes 1721.

Sketchbook #007: detailing the casting of a bell in April 1727.

Sketchbook #008: detailing the march of Worcester nailmakers 1737

Sketchbook #009: detailing Rev John Homes observation that, "it seemed as if God had created man only for making buttons."

Sketchbook #010: detailing 19 October 1751 (riot).

Sketchbook #011: detailing the hailstorm of 1760.

Sketchbook #012: detailing the flood of January 1764.

Sketchbook #013: detailing Mr Burk's comments in the House of Commons 26 March 1777.

Sketchbook #014: detailing the heavy storm of 9 March 1778.

Sketchbook #015: detailing the gale of 1 January 1779.

Sketchbook #016: detailing the mild winter of 1779.

Sketchbook #017: detailing the mild winter of 1782 – 1783.

Sketchbook #018: detailing the petition of the starving button makers in June 1791.

Sketchbook #019: detailing 15 July 1791 (riot).

Sketchbook #020: detailing the waterspout of 1792.

Sketchbook #021: detailing the flood of 13 April 1792.

Sketchbook #022: detailing 24 October 1793 (riot).

Sketchbook #023: detailing the emigration of 100 families to America in August 1794.

Sketchbook #024: detailing the hard frost of January 1795.

Sketchbook #025: detailing the hailstorm of 1798.

Sketchbook #026: detailing Westley's map.

Sketchbook #027: detailing 28 May 1810 (riot).

Sketchbook #028: detailing 22 March 1813 (riot).

Sketchbook #029: detailing the hard frost of December 1813 and January 1814.

Sketchbook #030: detailing the snowstorm of 23-24 January 1814.

Sketchbook #031: detailing 12 September 1814.

Sketchbook #032: detailing 1816 (riot)

Sketchbook #033: detailing the mild winter of 1820.

Sketchbook #034: detailing the frost of January 1820.

Sketchbook #035: detailing events at Pebble Mill Pool.

Sketchbook #036: detailing Act 5 GeoIV., c97 (1825).

Sketchbook #037: detailing the depressed condition of operative jewellers.

Sketchbook #038: detailing the flood of 26 June 1830.

Sketchbook #039: detailing the hailstorm of 9 May 1833.

Sketchbook #040: detailing 15 July 1839 (riot).

Sketchbook #041: detailing 1844 (conference).

Sketchbook #042: detailing 29 June 1847 (riot).

Sketchbook #043: detailing 4,980 tradesmen listed in White's.

Sketchbook #044: detailing 1844 (conference).

Sketchbook #045: detailing the flood of 11 November 1852.

Sketchbook #046: detailing the gale of 26 September 1853.

Sketchbook #047: detailing 1854 (conference).

Sketchbook #048: detailing the opening of Adderley Park 30 August 1856.

Sketchbook #049: detailing 800,000 guns for the American Civil War.

Sketchbook #050: detailing the Orsini bombs used in Paris.

Sketchbook #051: detailing the mild winter of 1857.

Sketchbook #052: detailing the storm of 15 June 1858.

Sketchbook #053: detailing the frost of December 1860 to January 1861.

Sketchbook #054: detailing the lightening of 23 June 1861.

Sketchbook #055: detailing the flood of 23 June 1861.

Sketchbook #056: detailing 5 October 1862 (conference).

Sketchbook #057: detailing 1865 (conference).

Sketchbook #058: detailing the flood of 8 February 1865.

Sketchbook #059: detailing 16 June 1867 (riot).

Sketchbook #060: detailing the thunderstorm of 26 August 1867.

Sketchbook #061: detailing 13 October 1867 (riot).

Sketchbook #062: detailing 23 August 1869 (conference).
 Sketchbook #063: *[lost]*
 Sketchbook #064: detailing the rain of 1872.
 Sketchbook #065: detailing the flood of 25 May 1872.
 Sketchbook #066: detailing 12 May 1873 (conference).
 Sketchbook #067: detailing 14 January 1875 (conference).
 Sketchbook #068: detailing 7 March 1875 (riot).
 Sketchbook #069: detailing the thunderstorm of 17 June 1875.
 Sketchbook #070: detailing the great improvement scheme of 10 November 1875.
 Sketchbook #071: detailing the tolling of St Martin's bell.
 Sketchbook #072: detailing 18 January 1876.
 Sketchbook #073: detailing the gale of 30 January 1877.
 Sketchbook #074: detailing the storm of 20 February 1877.
 Sketchbook #075: detailing the whirlwind of 4 April 1877.
 Sketchbook #076: detailing 17 July 1877 (conference).
 Sketchbook #077: detailing 7 November 1877 (conference).
 Sketchbook #078: detailing 5 March 1878 (conference).
 Sketchbook #079: detailing 2 May 1878 (conference).
 Sketchbook #080: detailing the long frost of 1878 – 1879.
 Sketchbook #081: detailing 1879 (conference).
 Sketchbook #082: detailing 17 June 1879 (conference).
 Sketchbook #083: detailing the lightening of 3 August 1879.
 Sketchbook #084: detailing the frost of January 1881.
 Sketchbook #085: detailing 14 June 1881 (conference).
 Sketchbook #086: detailing the storm of 14 October 1881.
 Sketchbook #087: detailing the rain of 1882.
 Sketchbook #088: detailing 6 August 1883 (conference).
 Sketchbook #089: detailing the gale of 11 December 1883.
 Sketchbook #090: detailing the mild winter of 1883 – 1884.
 Sketchbook #091: detailing the tempest of 15 June 1884.
 Sketchbook #092: detailing 13 October 1884 (riot).
 Sketchbook #093: detailing the lives of 400,774 inhabitants.
 Sketchbook #094: detailing the lives of 194,540 men.
 Sketchbook #095: detailing the lives of 206,234 women.
 Sketchbook #096: detailing the lives of 58,044 children under the age of 5.
 Sketchbook #097: detailing 50 people born at sea.
 Sketchbook #098: detailing the lives of 1,127 artists, art workers and musicians.
 Sketchbook #099: detailing 162,583 workers without specific occupations.
 Sketchbook #100: *[lost]*

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[Cupel and Squirm](#)

APRIL 29, 2011 [LEAVE A COMMENT \(EDIT\)](#)

Since Birmingham adopted its new Coat of Arms in 1976, the “Man habited as a Smith” on the sinister side has been shown holding a ‘Cupel’ in the dexter hand resting on the Shield. In the sinister hand he holds a ‘Hammer resting on an Anvil’. The figure of the “Smith” is representative of ‘Industry’, and the ‘Cupel’ of the city’s jewellery trades.

Birmingham’s Jewellery Quarter was a consequence of the opening up of the Colmore Estate in the mid-18th century and the Bunter sandstone (on which the district sits) being suitable for fine metal working. The Keuper sandstone found elsewhere in the city is more supportive of Birmingham’s other (heavier) metal working industries. That the ‘Cupel’ has become associated with the ‘Hammer resting on an Anvil’ is an error of association.

A better association would have been made if the ‘Cupel’ had been held by the female figure, representing Art, on the Coat of Arms. Perhaps in the dexter hand instead of the “Painter’s Palette Or with two Brushes proper” as Birmingham has never been a painter’s city.

Birmingham’s jewellery trades have a stronger connection with art than they do with the heavier iron industries located elsewhere in the city. And this has certainly been the case since the Birmingham Jewellery and Silversmiths Association established what is now the School of Jewellery on Vittoria Street in 1890. The art of the Jewellery Quarter resonates still with the radical views of the School of Jewellery’s first Headmaster, Robert Catterson-Smith. Equally, it is still dismissive of what Catterson-Smith’s successor, Arthur Gaskin, described as “the Squirm” of fashion and conceit.

The unknown author of the poem ‘Industry & Genius, or the Origin of Birmingham: A Fable’ (first published in Aris’ Gazette 21.01.1751) understood what differentiates the “hard rough hand” of Industry from the “nice hand” of Genius.

As the poem says, Genius (later the 'Lady of the Arts' on the city's Coat of Arms) is:

"...near at Hand, in Bower of Jessamy And Roses, mixt with rare and curious Art"

and this connects well with Catterson-Smith's teaching drawing from natural forms rather than the plaster casts more commonly used in 19th century British art schools. And, as the poem continues, Birmingham's jewellery trades are evident in:

"All in clear Conception of her Mind, The fairest Form of Things depainted were; And the least Shade of Difference she would find 'Twixt every Object brought into compare: Grace still distinguish'd her Productions rare From those of common Artists: Her nice Hand Obedient was to execute, with Care And Elegance, her Fancy's least Command: Geniae yclep'd she was, admir'd by all the Land."

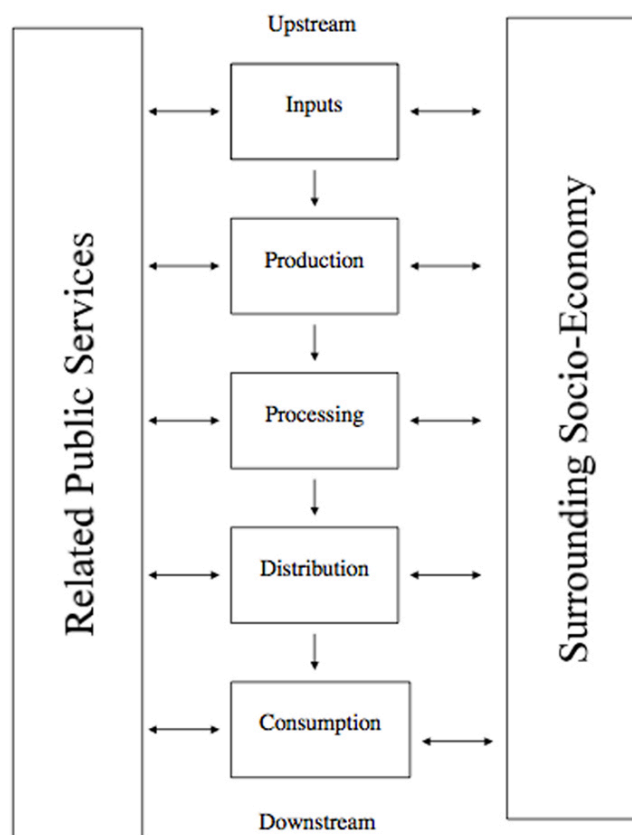
Of course, the "happy Union" of Art/Genius ("Ingenuity, and matchless Grace") with Industry ("Perseverance") that once underpinned Birmingham's greatness has now been squandered in the drive for Enterprise and "the Squirm". Even so, the 'Cupel' should be in the hand of Art.

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[Traditional Filière Approach](#)

APRIL 11, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

Figure 1 The Filière Approach



AMAS 1997. Food and Agricultural Research Council, Réduit, Mauritius

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[...through Art and Artisan](#)

APRIL 5, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

...and not photo-opportunity. To limit both art and place-shaping to the framing of a photo-opportunity is an act of unforgivable stupidity that damages the possibilities for art, place, and photography.

Art

The work of ART is in the WORK that art does. Art is “neither interpretive truth nor publishable novelty but simply enriched experience” [*Richard Shusterman*]. To limit art to a photo-opportunity is to impoverish experience.

Place

The photo-opportunity commodifies place. It promotes place-blanding memento over distinctiveness and difference.

“...tradition is now often preserved by being commodified and marketed... The search for roots ends up at worst being produced and marketed as image, as a simulacrum or pastiche (imitation communities constructed to evoke images of some folksy past, the fabric of traditional working-class communities being taken over by an urban gentry). ... At best, historical tradition is recognized as a museum culture...of how things once upon a time were made, sold, consumed, and integrated into a long-lost and often romanticized daily life (one from which all trace of oppressive social relations may be expunged). ...the fashioning of some localized aesthetic image allows the construction of [a] limited and limiting sense of identity...” [*David Harvey*].

Photography

When Austin Mitchell stood in the House of Commons (11.03.2008) to say that photography is “the most genuine and accessible people’s art” he was doing more than attacking Section 58a of the Terrorism Act. He was reminding us that photography is about the “creative fraction of a second” and not the recording of a permitted set-piece that denies us choice and creativity in our decision making.

“There is a creative fraction of a second when you are taking a picture. Your eye must see a composition or an expression that life itself offers you, and you must know with intuition when to click the camera. That is the moment the photographer is creative...” [*Henri Cartier-Bresson*].

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[JQ Cluster](#)

MARCH 29, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

When addressing the issue of the origins of industrial clusters, many academics point out that regional clusters had their origins in particular local factor conditions, local demand, and the presence of a related industry (Enright, 1993).

Adapting and modifying Enright’s terminology, a working cluster...is an “agglomeration of connected companies that are aware of their interdependence, value it, act on it, and collectively operate as a system to produce more than the sum of their individual parts” (Rosenfeld, 1996).

Based on different kinds of knowledge, there are two types of competitive clusters:

- *techno clusters*, which are high-technology oriented, well adapted to the knowledge economy;
- *historic know-how-based clusters*, which are based on more traditional activities that maintain their advantage in know-how over the years.

According to Gordon & McCann (2000), the reasons behind the clustering process are the following:

- the proximity induces *Marshallian* external economies from enhanced local skills supplies, cheap local infrastructure, specialised producer support services and localised knowledge spillovers. The Marshallian clusters tend to be small, even occupying quarters of cities like Birmingham and Arezzo’s jewellery quarters or Florence’s art restoration quarter (Lazzeretti, 2003). These clusters are also highly specialised.
- firms may be part of a regionalised or localised outsourcing system designed to generate *Toyotian* logistical and transactional costs reductions that enhance productivity and quality through preferred supplier interactions. A Toyotan cluster, including satellites, is urban in scale and while specialised in automotive assembly production covers a wide range of supply sectors.
- firms in proximity may seek to reap *associational* economic benefits from systemic local and regional innovation and learning networks involving research institutes, industry associations, and governance measures. An associational system is likely to be regional in scale, and contain more than a single cluster. For example, Baden-Württemberg contains at least two differently- scaled and distinctive automotive clusters in Stuttgart (Porsche and Mercedes), a printing machinery cluster (in Heidelberg), a surgical instruments cluster (Pforzheim) and a machine tools cluster in the Black Forest.

George – Marian Ibasoiu: ‘Industrial Clusters & Regional Development’ 2006

Figure 3. Markusen's typology of industry clusters

Cluster type growth	Characteristics of member firms	Intra-cluster interdependencies	Prospects for employment
Marshallian	Small and medium-sized locally firms	Substantial inter-firm trade and collaboration, strong institutional support	Dependent on synergies and economies provided by cluster
Hub and Spoke	One or several large firms with numerous smaller suppliers and service firms	Cooperation between large firms and smaller suppliers on terms of the large firms (hub firms)	Dependent on growth prospects of large
Satellite Platforms	Medium and large-sized branch plants	Minimum inter-firm trade and networking	Dependent on ability to recruit and retain branch plants
State-anchored	Large public or non-profit entity and related supplying and service firms	Restricted to purchase-sale relationship between public entity and suppliers	Dependent on region's ability to expand political support for public facility

Source: Markusen, 1994

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[JQ UNESCO World Heritage Nomination](#)

MARCH 24, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

UNESCO's criteria for the assessment of Outstanding Universal Value (para 77 of the Operational Guidelines)

- represent a masterpiece of **human creative genius**;
- exhibit an important **interchange of human values**, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
- bear a unique or at least **exceptional testimony to a cultural tradition** or to a civilization which is living or which has disappeared;
- **be an outstanding example of a type of building, architectural or technological ensemble** or landscape which illustrates (a) significant stage(s) in human history;
- be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or *human interaction with the environment especially when it has become vulnerable under the impact of irreversible change*;
- **be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance**;
- contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
- be outstanding examples representing significant ongoing ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
- contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

See: [JQ World Heritage Nomination](#)

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[Cupel](#)

MARCH 8, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

cu·pel (kyoō' pēl, kyoō-pēl')

noun

1. A porous cup, often made of bone ash, used in assaying to separate precious metals from base elements such as lead.
2. The bottom or receptacle in a silver-refining furnace.

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[“The destruction of representational images...”](#)

MARCH 7, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

...is the destruction of a hierarchy which is no longer recognized.”

Elias Canetti: ‘Crowds and Power’ 1960

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[Inertial / Accelerative Culture](#)

FEBRUARY 27, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

“Insofar as inertial culture moves along social pathways that are described by its prior movement, its future is its past. Social organization appears as something resolutely separate or distinct from culture. And it is hard to understand agency, activity, change, and development. It is hard to understand history. Social space is fixed once and for all, becoming a Newtonian space with absolute coordinates, absolute locations. However accelerative culture opens the possibility that a new object...can cut new pathways, can reshape social space by harnessing different strands of extant inertial culture.”

Greg Urban: ‘Metaculture – How Culture Moves through the World’ 2001

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[QR Code for Warstone Lane/Icknield Street junction](#)

[IMAGE]

FEBRUARY 24, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

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[QR Code for Newman Bros. Coffin Works, Fleet Street](#)

FEBRUARY 24, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

[IMAGE]

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[QR Code for Roger Henry Harley, Newman Bros. Coffin Works](#)

FEBRUARY 24, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

[IMAGE]

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[Site #3](#)

FEBRUARY 13, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)



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[Site #2](#)

FEBRUARY 13, 2011 [LEAVE A COMMENT](#) ([EDIT](#))



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[Site #1](#)

FEBRUARY 13, 2011 [LEAVE A COMMENT](#) ([EDIT](#))



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[Coroner's Remarks](#)

FEBRUARY 3, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

"...to a certain extent casualties were inevitable from the complex arrangements which were demanded by the public for their convenience and service. The more complex the organisation the greater the number of units that might go wrong, and, in that court, it was constantly impressed upon him that, as a civilised community, we had to pay a high price for the conveniences we insisted upon."
Birmingham Daily Post 05.10.1907

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[P/M Birmingham 5.30pm October 7 1907](#)

FEBRUARY 3, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

Not returning Thursday,
but have to wait until
I hear again from L –
thanks for the letter, should
like to hear from Mr. E –
Win brother, as I do not
know what to do. I.
L. Y. I do. Yours.
Ever Jack.
I. L. Y. my [?].
What do you think of
this awful scene the
other side.

FILED UNDER [IN-BETWEEN](#) TAGGED WITH [01.10.07](#), [FRAGILE](#), [ICKNIELD STREET](#), [WARSTONE LANE](#)
[The Missing Cushions](#)
JANUARY 23, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

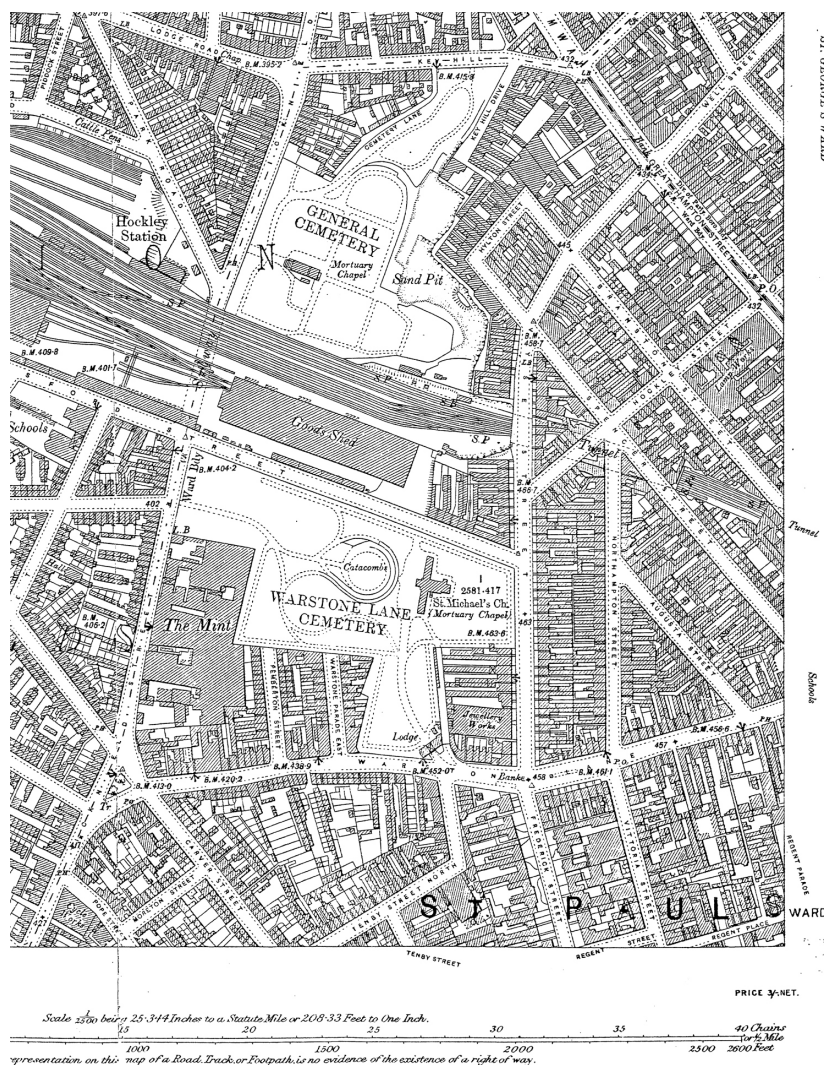
“...seated 56 passengers, 28 on each deck, the top decks being of the swing-over ‘garden’ seat type, whereas the lower-deck passengers sat in two rows of 14 on longitudinal seats, so that people faced each other and had their backs to the windows nearest them. All cars numbered up to 731 were built with this type of seating. There were no top-deck seats over the platforms at each end of these cars, as they had ‘reversed’ stairs, i.e. one ascended clockwise to reach the top deck. The lower decks had a sort of semi-partition halfway along, possibly to prevent passengers from sliding too far along the seat if the car had to stop suddenly; this became a real possibility after the original cushions spread along the seats had been removed ‘owing to difficulty in keeping them clean and in good condition’...”

A. Mayor et al: ‘Birmingham Corporation Trams & Trolleybuses’ 1982

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[The Site](#)

JANUARY 20, 2011 [LEAVE A COMMENT](#) ([EDIT](#))



The area rests on Bunter upper mottled sandstone from the Triassic period. These sands were very useful in the manufacture of moulds, which were extensively used in the metal working industries in Birmingham. Much of the rest of the city centre lies on Keuper sandstone, which is better suited for foundry work. The conservation area sits on a flat-topped hill, orientated north-south. The land falls steeply west towards Icknield Street and southeast to the Birmingham and Fazeley Canal. It rises southeast from the canal to Great Charles Street Queensway. The highest point is located on Warstone Lane.

“...Warstone Lane hill was 300 yards long, measuring from the corner of Frederick Street to the corner of Carver Street. Between Vyse Street and Tenby Street, a distance of 40 yards, there was a fall of 1 in 43.8. Between Tenby Street and Warstone Parade, a distance of 120 yards, the incline was 1 in 22.7. The steepest part of the hill was between Warstone Parade and Pemberton Street, a distance of 80 yards, where

the gradient was 1 in 17. From Pemberton Street to the corner at the bottom of the hill, a distance of 75 yards, the fall was 1 in 17.”
Birmingham Daily Post 05.10.07

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[The Weather](#)

JANUARY 20, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

Light to moderate southerly (south-westerly to south-easterly) breezes; cloudy, some rain, mild, rather close.
[Issued by the Meteorological Office at 8.30pm yesterday]

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[Alfred Dark, Printer](#)

JANUARY 12, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

[IMAGE]

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[Scott Russell & Co. Stationers](#)

JANUARY 12, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

[IMAGE]

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[Edwards & Co. Publishers](#)

JANUARY 12, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

[IMAGE]

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[‘Birmingham Council to set up firm to run regeneration services’](#)

JANUARY 11, 2011 [LEAVE A COMMENT](#) [\(EDIT\)](#)

Birmingham City Council is set to establish a private company to deliver its regeneration services in the city. A meeting of the council’s cabinet will next week consider a report outlining proposals for the spin-off firm. Initially, the holding company will deliver construction and property services, including urban design, including facilities management plus building control, incorporating building consultancy.

The report before councillors said: “The basic concept is for BCC to provide the wholly owned company with the authority and autonomy to operate in a more commercial manner, whilst still retaining the core public sector service ethos.”

The plan would allow the council to sell its services to third party bodies including charities in the city. Rules prevent councils from directly operating on a commercial basis.

Randall Brew, the council’s cabinet member for finance, said: “The plan would contribute to the financial challenges the council faces by reducing overheads, bringing into play the benefits of economies of scale and generally being a more efficient way of doing things.

“Longer-term, it would also be offering us the foundations of a lucrative income stream by expanding our customer base.”

If the plan is approved, the council will set up a wholly-owned holding company with a series of “special purpose vehicles” to operate individual services.

However, the report forecasts job losses, saying that “reducing, reshaping and re-skilling the staff complement prior to formal transfer into the wholly owned company is essential for success”.

Colin Marrs: Regen.net 11.01.2011

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[P/M Birmingham 6.30pm October 11 1907](#)

JANUARY 8, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

The Beehive

Wilton St

Lozells

Birmingham

Dear N.

hope you are all

well, we are quite settled

in our new house & like

it very much, have plenty

of work, but getting on

alright, have you recovered

from the effects of your

exciting holiday? love to Baby

& yourselves, yours C.H.

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[‘Billy Button’](#)

JANUARY 5, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

“**Eccentrics.** — There are just a few now to be found, but in these days of heaven-sent artists and special-born politicians, it would be an invidious task to chronicle their doings, or dilate on their peculiar idiosyncracies, and we will only note a few of the queer characters of the past, leaving to the future historian the fun of laughing at our men of to-day.

...at about the same period (1828-30) was one ‘Muddlepat Ward,’ the head of a family who had located themselves in a gravel pit at the Lozells, and who used to drive about the town with an old carriage drawn by pairs of donkeys and ponies, the harness being composed of odd pieces of old rope, and the whip a hedgestake with a bit of string, the whole turnout being as remarkable for dirt as the first-named ‘dandies’ were for cleanliness.

— ‘Billy Button’ was another well-known but most inoffensive character, who died here May 3, 1838. His real name was never published, but he belonged to a good family, and early in life he had been an officer in the Navy (some of his biographers say ‘a commander’), but lost his senses when returning from a long voyage, on hearing of the sudden death of a young lady to whom he was to have been married, and he always answered to her name, Jessie.

...

The peculiarity that obtained for the poor fellow his *soubriquet* of ‘Billy Button’ arose from the habit he had of sticking every button he could get on to his coat, which at his death, was covered so thickly (and many buttons were of rare patterns), that it is said to have weighed over 30lbs.”

Thomas T. Harman and Walter Showell: ‘Showell’s Dictionary of Birmingham’

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[P/M Birmingham 10.30am October 12 1907](#)

DECEMBER 31, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

have not wrote before better late than

never with all our best love

from Lue

Dear Nelly

I am glad to hear

you are going al-

right & hope you will

be with us soon a-

gain we have just

had three days stock

taking but have got

over that sorry I

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[There is not any thing in this town...](#)

DECEMBER 31, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

“There is not any thing in this town, or its immediate vicinity, that can attract the attention of an antiquarian: it appears that there once was a castle, encircled by a moat, situated near the Icknield-street, or Warstone-lane; the foundation of which is still perceptible, and covered an area of twenty square perch; but the ground whereon it stood has been so frequently turned over, that it is only by the difference in the verdure that it can be discovered.

The present occupier of the land has at different times taken up about four thousand of the bricks, which were burnt very hard, and resembled those now in use, but were not so large.”

Charles Pye: ‘A Description of Modern Birmingham Whereunto are Annexed Observations made during an Excursion round the Town in the Summer of 1818’

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[Traders Prosecuted – Other Offences](#)

DECEMBER 31, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

M & I Consultancy Ltd

The company were found guilty in their absence at Birmingham Magistrates Court on 13th August 2010 of one offence of displaying an advertisement on void shop fronts at the junction of Icknield Street and Warstone Lane, Hockley without the consent of the City Council.

Fined £1,000

Prosecution Costs £175

Town and Country Planning Act 1990

[IMAGE]

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[Filiéra / Filière](#)

DECEMBER 29, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

filiéra *f* (plural **filière**)

1. [chain](#), [supply chain](#), [productive chain](#)
2. [sector](#), [business](#)
3. A [die](#), a [tap](#) (device for cutting).

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[BJSA](#)

DECEMBER 24, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

[IMAGE]

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[Belatedness & Becomingness](#)

DECEMBER 18, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

“In the first instance archival artists seek to make historical information, often lost or displaced, physically present. To this end they elaborate on the found image, object and text. ...this is not a will to totalize so much as a will to relate – to probe a misplaced past, to collate its different signs (sometimes pragmatically, sometimes parodistically), to ascertain what might remain for the present... not only to represent but to work through, and [propose] new orders of affective association, however partial and provisional...even as it also registers the difficulty, at times the absurdity, of doing so.

...to turn belatedness into becomingness, to recoup failed visions in art, literature, philosophy and everyday life into possible scenarios of alternative kinds of social relations...”

Hal Foster: ‘An Archival Impulse’ in October #110, 2004

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[“...the mysteries of the trade”](#)

DECEMBER 17, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

“The...atmosphere of a place is where...the mysteries of the trade become no mysteries, they are as it were in the air [and] children learn many of them unconsciously.”

Alfred Marshall, 'Principles of Economics', 1890, in 'Governance and Competitiveness in the Birmingham Jewellery District [Lisa de Propis & Ping Wei]

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[Newman Brothers Genealogy](#)

DECEMBER 7, 2010 [LEAVE A COMMENT \(EDIT\)](#)

Click to view PDF: [NewmanBrothersFamilyTree4](#)

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[Signs & Trades #1](#)

NOVEMBER 5, 2010 [LEAVE A COMMENT \(EDIT\)](#)

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