

'Thy eternal summer shall not fade'

Sonnet 18,
William Shakespeare

Shakespeare
birthplace trust

What News?

FOR PATRONS, FRIENDS AND SUPPORTERS



SUMMER 2018

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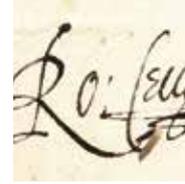
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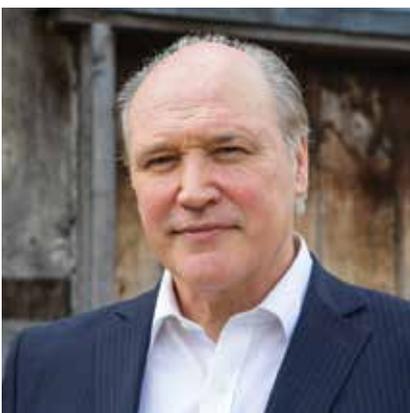


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Welcome



Hello, and welcome to the summer edition of What News? This is my first edition since taking on the role of Chief Executive in spring this year and I want to begin by paying tribute to my predecessor Dr Diana Owen. I am delighted to pass on the news that Diana was awarded an OBE in the recent Queen's Birthday Honours for services to culture and tourism. As Chief Executive for over 10 years, Diana oversaw a wide range of positive developments and directed the drive to create more opportunities for people of all ages and backgrounds to be involved with Shakespeare. On behalf of all of us at the Trust, I offer warmest congratulations.

As you look through the following pages you will encounter a flavour of the diversity of our work to promote Shakespeare to the world. We are lending paintings to The Houses of Parliament, we are developing our Shakespedia Project to widen engagement with the Shakespeare family homes, we are working on new online exhibitions, we are restoring gardens and some of our fabulous collections items, and we are planning a host of engaging and memorable events. So much of this could not be done without you, our valued supporters. My sincere thanks for your commitment.

It is such a privilege to be at the heart of sharing Shakespeare's Stratford-upon-Avon with visitors and friends from home and abroad. I look forward to an exciting time ahead as we build upon the marvellous inheritance of all the previous work of the Trust.

I do hope you enjoy reading about what is happening and do keep in touch with us.

Tim Cooke
CEO

Thank You For Making A Difference

Restoration

'What's done, cannot be undone' Macbeth Act 5, Scene 1

Except when we have a conservator who can repair the damage!

We are pleased to have received a generous donation of £1,000 that is enabling us to repair a valuable chair which we have in our collection. This beautiful armchair was made between 1580 and 1630. It would have been made by a turner and is a rare and important surviving example of the turner's unique art.



Yew Wood Armchair (1580–1630) on display at Hall's Croft, awaiting restoration

The chair retains the vast majority of its original parts. The glue used to secure the joins is largely contemporary with the chair itself, so it is not surprising that this glue has deteriorated over time and now needs to be replaced in parts to ensure the chair is stable and suitable for display. Our conservator, Ludovic Potts, is going to take the chair apart and clean it. He will then apply new glue that is as close to the original as possible and reassemble the chair.

By the late 1500s most new furniture was of joined construction and made by joiners. Any turned elements would be made separately by a turner. Turned chairs represent a style of furniture that was in vogue in late 16th and early 17th century England. Turned furniture was characterised by the individual wooden spindles of the piece being shaped with chisels and gouges while they were being spun (or turned) between the centre points of a lathe.

The 17th century saw turned legs, spindles and arm supports become ubiquitous in chairs, tables and cupboards. However, turners did sometimes make their own furniture using simple mortise and tenon joins to hold together the many intricate spindles they created. Turned chairs tend to be a riot of spindles and turned rings. On this chair, there are spindles with free turned rings. Although separate from the spindle, the rings have not been added on separately and in many cases it is not possible to remove them from the spindle. The whole chair would have been turned from one piece of wood. This demonstrates a very high level of skill on the part of the turner. Chairs like this would have been luxury items. The inherent vulnerability of the delicate joints meant they would not have been suitable for heavy, everyday use.

The Trust acquired this chair in 1995. At the time of purchase, furniture historian and consultant, Victor Chinnery, wrote it was a

'rare and important 16th century Yew-Wood Turners Chair of rare form...the turnings are of great variety and very high quality throughout...the colour is a quite superb dark and mellow mixture which only comes in yew-wood of great age; the patina is quite stunning'



Another example of turned furniture, this turned child's highchair, Ash, 1600–30. 'This chair is in fine original condition, complete with all its parts including the foot-board, and must surely be the best surviving example of its type' Chinnery, *Oak Furniture: The British Tradition*.

We are very grateful to the donor who has enabled us to carry out this important work so we can continue to share this chair with our visitors to Hall's Croft.

Thank You For Making A Difference

A plea for the Foure-Footed Beastes!

In 1658, an English clergyman named Edward Topsell published 'The Historie of Foure-Footed Beastes', one of the most popular early printed books in our collection and currently in need of conservation.



A page from Topsell's book featuring a beautiful moth

This book is abundantly illustrated with images of real and imagined creatures.

Shakespeare wrote:

***'Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or th'Hyrcean tiger'
(Macbeth Act 3, Scene 4).***

No one in Tudor times would have an idea of what a rhinoceros or tiger looked like. Foure-Footed Beastes represents one way in which people could 'see' animals that they would never have the opportunity to encounter in the flesh.

It also expresses how popular belief was articulated in everyday life through dynamic animal stories depicted in books or in household items.

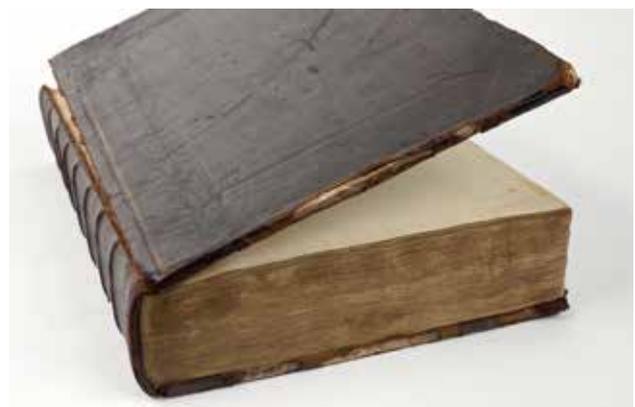
Presented to the Trust in 1896, the book has its original binding, which is rare for a book of this age. Unfortunately the binding requires repair; the front board has become detached and the edges are scuffed. Because of this damage the book has been 'resting' for quite some time to avoid further deterioration.



An illustration of a cat from Topsell's book

It had featured in our Famous Beyond Words exhibition and one of the illustrations, a butterfly, has been reproduced as a scarf in our gift shop. The 'Historie of Foure-Footed Beastes' is a favourite with audiences as well as staff and the wonderful woodcut prints of animals never fail to impress.

We want to be able to use this book again and to allow our visitors to experience such a marvellous work.



This shows the damage to the front cover of the book

We need to raise £4,000 to conserve a number of important books like this one, can you help us?

To thank you for your support, for every donation of £25 or more we will send you a keepsake postcard of one of the images from this book.

To make a donation for the conservation of this historic book, or to discuss with us other interests you have in sponsoring our work, contact us at development@shakespeare.org.uk or call 01789 339804.

All donations will be publicly recognised, and you can donate online at shakespeare.org.uk/support-us

Thank you for any help you can give

If we raise more than needed for this work, any extra will be used for our other important conservation projects

Shreds & Patches

What's new at New Place...

Phil Watson, Period Interpreter at New Place, has created some wonderful illustrations to help bring to life the model of Shakespeare's home in the exhibition centre.

The model was created to help our visitors get a better understanding of what Shakespeare's adult home might have been before it was demolished. "The problem," Phil says, "was that visitors craved to see interior detail, so while they can more or less understand the exterior, they want to know how it functioned and how it was carved up."

Visitors can now get an insight into both the inside and the outside of New Place, along with some key facts about the property and Shakespeare's life. Phil is a graphic designer and worked with Tara Hamling of the University of Birmingham and our own Nic Fulcher, Projects Manager, to recreate interior and exterior scenes. The result is a detailed and fascinating interpretation which is already changing the way visitors interact with the model.

You can read about the process and an in depth interview with Phil online here:

shakespeare.org.uk/recreating-new-place



Phil Watson with the New Place model complete with interior and exterior illustrations

Bird watching diary

Our resident birder in the garden team, Dave Lawley, has been keeping a diary of birds arriving at Anne Hathaway's Cottage gardens.

He has seen chiffchaffs, willow warblers, swallows, and black caps visiting the gardens during the spring. The resident birds have claimed every likely nesting spot, with great spotted and green woodpeckers busy drumming on their favourite bits of dead branches. Blackbirds and song thrushes are collecting food, indicating young have hatched. The resident sparrow hawks are on the hunt! We would love you to share your own pictures of birds and other wildlife you have seen in our gardens.



Green Woodpecker

Working towards being plastic free

The world's plastic usage has grown to a position where humanity now produces roughly its own weight in plastic every year. Every piece of plastic ever created is still here on the planet causing untold harm to our natural world and to us.

Our hospitality team are the biggest consumer of disposable products at the Trust and are working towards being plastic free. All our food waste is now sent to compost. Most drinks are now in glass bottles and other products are packaged in cardboard which is easier to recycle. We use paper drinking straws and only supply when asked. Our napkins, paper kitchen towels and hot beverage cups are all biodegradable and some of the pots used for outside food events are compostable. We are considering discounts on takeaway hot beverages for customers who supply their own cups.

We would encourage all of you who visit us here at the houses or at the Shakespeare Centre to also think about bringing reusable cups and recycling your waste. With everyone helping we can really make a difference.

Shreds & Patches

Shakespeare Connected!

A new online exhibition

We are proud to announce a new series of 14 online exhibitions, the result of energetic collaborations with 15 scholars across eight UK universities. Each was invited to bring their research and to tell a visual story about it for a general audience. The project was supported by the Museums and Universities Partnership Initiative and resulted in a series of concise and fascinating tours around objects in Collections. Titles range from 'Costuming Shakespeare: Elizabethan Dress Through the Centuries' by Ella Hawkins, University of Birmingham to 'Not to Be: Death in the Collection' by Ben Haworth, Nottingham Trent University.



Series of medals by the sculptor Paul Vincze to commemorate the 400th anniversary of Shakespeare's birth, featured in 'Not to Be: Death in the Collection' by Ben Haworth

These and more can be found online at collections.shakespeare.org.uk and scrolling down to 'Online Exhibitions'. We hope you enjoy them.

Mencap photography projects

The Trust has a strong relationship with Mencap, the UK charity for people with a learning disability, their families and carers.

Over the next few months we will be embarking on a new project with Mencap working with some of their customers to produce a unique photography exhibition. Mencap are also a key member of the Access Panel where they advise on important access initiatives at our properties, such as the recent disabled access day held across the properties.

Keep a look out for some of the photos coming to social media and our website to give you a flavour of the exhibition! We have been fortunate to have already displayed a few of their works as part of our New Place Community Board: shakespeare.org.uk/community-board

From Warwickshire to the Houses of Parliament

This charming watercolour sketch being displayed by Rosalyn Sklar is attributed to Lady Georgiana Chatterton c.1821.

It is being loaned to The Houses of Parliament this summer for an exhibition, 'Voice & Vote: Women's Place in Parliament', celebrating 100 years of women's suffrage. The sketch was found tucked in the back of a volume of watercolours by Rebecca Dulcibella Ferrers in the extensive archives of the Baddesley Clinton Estate (1200–1981), which have been cared for by the Trust since 1992, when it was deposited by a member of the Ferrers' family.

The sketch depicts women spectators from 200 years ago crowded around the ventilation shaft, keen to observe the proceedings within the Houses of Parliament, but denied entrance to the public galleries.

Rosalyn Sklar, Museums Collections Officer, explains

"It is thrilling to be able to share a wonderful piece of history from our collection. The Ventilator watercolour sketch, interesting and characterful in itself, has also been a catalyst for further research and discoveries that can enrich our understanding of the place of women in British political history."

You can find out more at parliament.uk/get-involved/vote-100/voice-and-vote/. The free exhibition runs from 28 June to 6 October. A print of the sketch is now available in our print shop at prints.shakespeare.org.uk



Rosalyn Sklar holding the rare watercolor sketch



Romeo and Juliet.... Threads of the Unsaid

This summer we are running a very different arts project led by award-winning sound and visual artist Thor McIntyre.

The project creates an immersive retelling of Romeo and Juliet featuring collective responses from visitors, that will grow and unfurl into a tunnel of scarlet red threads woven into the orchards at Anne Hathaway's Cottage, the place where the famous playwright wooed his bride-to-be. The event will culminate in a mesmerising crowd-scripted evocation of this famous love story which debuts at the Peace Festival on 1 September. Romeo and Juliet as you have never seen or heard it before.

Shakespeare from Memory – a new acquisition

The Shakespeare Birthplace Trust has recently acquired a series of 26 prints by the artist Emma Kay, called 'Shakespeare from Memory'.

They draw on Kay's memories of Shakespeare's works in order to play with the viewer's own memory of the plays and their encounters with them. They attest to Shakespeare's power to endure in our minds and memory long after we have experienced a play or poem. The texts from some plays are very full and some are little more than the play's title, with misremembering and errors which make us question their reliability, which reflects the ambivalent nature of memory and prompts us to ask how well we know Shakespeare's works.

A similar work by Kay, depicting the Bible from memory, is in the permanent collection at Tate.

The series beautifully complements other artworks in our collection that respond to Shakespeare's works and legacy, whilst actively prompting the viewer to consider their own response at the same time. Our Summer Arts project is using memories of Romeo and Juliet in a similar way, showing how Shakespeare's words have entered into popular culture.

'Shakespeare from Memory' was acquired with the generous support of the Arts Council England V&A Purchase Grant Fund.

News from the Queen's Birthday Honours

We were very pleased to learn that Dr Diana Owen, our former Chief Executive, has been awarded an OBE in the Queen's Birthday Honours list for services to culture and tourism.

Diana was Chief Executive of the Shakespeare Birthplace Trust from 2007-2017. Throughout her long career she has greatly extended the scope of opportunities for people to enjoy and appreciate our nation's heritage.

Diana said,

"I am delighted to receive this honour. Throughout my career it has been a real privilege to work with fantastic colleagues and teams who do so much to conserve and develop our heritage and culture. This award is as much for their efforts as for mine and I hope they will share my pleasure in it."





Learning

Bringing the Shakespeare Houses to a wider audience

Visitors to Shakespeare's Stratford-upon-Avon are lucky in many respects. Their experience in the heart of where Shakespeare lived and wrote is both visually captivating, and intellectually stimulating.

But what if a Shakespeare enthusiast can't come to Stratford-upon-Avon? What if funds, or time, or various other circumstances prevent them? Should they be excluded from the rich wealth of knowledge that the Shakespeare Birthplace Trust has to share? We do not think so!

This is why we have ambitions to make information about the Trust's properties more accessible through online resources. It is part of a larger project to develop a new section of the Trust's website, called Shakespedia, that contains a series of easy-to-read articles about William Shakespeare, his plays, the properties and including links to items in the Trust's archive collection.

The articles will be enriched by video content, created with the help of funding and support from The Space, a digital agency established by Arts Council England and the BBC to help promote digital engagement across the arts and cultural sector.



Recording scenes at the Birthplace for Shakespedia

Our goal is to create a section dedicated to each property, which will contain articles, pictures, and videos that highlight the history of the properties, the people who have inhabited them and their stories today, including conservation and current projects.

This allows us to open up to a new audience who are not necessarily able to visit in person but can still enjoy a connection with our houses and history. It also allows visitors who have been to Stratford the opportunity to continue their experience and learn more about Shakespeare and his history from wherever they are in the world.

We now have completed the chapter on Shakespeare's Birthplace which is on the website and includes articles



You can find out more about the Birthplace in Victorian times on-line

on how the house was used by Shakespeare and his descendants, when it became a site of interest for Shakespeare enthusiasts, and the challenges of maintaining the property today.

Now the team is working on telling the story of Hall's Croft and its vibrant and exciting history. Filming for the videos will take place later this summer and the final films are likely to be available by the end of October. The projected completion date is the summer of 2020, at which point information for each of the five properties will be readily accessible at shakespeare.org.uk.

You can view this valuable resource here:
shakespeare.org.uk/shakespedia/birthplace

Thank you

We are pleased to announce that thanks to your generosity, we are now able to sponsor a school to visit Stratford-upon-Avon. 30 primary school pupils who previously could not afford to visit will now be taking part in a brand new workshop later this year, offering them a unique educational and cultural experience. We will bring you more news about the visit in future issues.

To help sponsor more such life changing visits you can contact us on 01789 339804, email development@shakespeare.org.uk or donate online at shakespeare.org.uk/support-us



Houses

Restoring Miss Willmott's garden

Anne Hathaway's Cottage was a farmhouse with a busy farmyard in place of a garden. In 1838 the Hathaway family sold the cottage but continued living in part of it as tenants.

It is likely that from this point onwards the farmyard became a garden. By the time the Trust bought the cottage in 1892, the garden had become overgrown. It was decided to create a romantic atmosphere to enable those visiting the cottage to relive William and Anne's romance.



Ellen Willmott

Ellen Willmott was an award winning English horticulturist who was key in the inter-war development of English gardens, and had over 60 plants named after her. She loved plants and the romantic style of planting that was popular throughout the early 1900s. In the 1920s she was commissioned by the Trust to assist with the re-design of the garden at Anne Hathaway's Cottage.

Ellen's designs for the cottage garden have not survived and over time the garden has changed. It has also slowly been taken over by bindweed, an invasive plant which prevents healthy plant growth. The gardening team have been researching Ellen's planting style and hunting for images of her original scheme in the hope of restoring it.



An artist impression of the re-imagined planting

This artist's impression of how the garden might look in the future incorporates flowers Ellen Willmott used in other planting schemes across the country. She was adept at creating gardens that had colour and interest all year round. Many of the plants she loved are also mentioned in William Shakespeare's plays.

Work began in the winter of 2016, when the garden team lifted the first clumps of perennials from the road-side bed at the cottage, marking the beginning of the long-term restoration project. The first bed has been left completely empty and dug throughout several times to get rid of the weeds. This process will be repeated on the rest of the perennial garden, and will take several years, but the first area of planting is now underway to restore the garden to the original design with selected mixed plants, as it would have been in Ellen Willmott's time. The balcony garden already contains plants connected with Ellen; plants named after – or grown by her. By the time the project is finished the garden will have the traditional English Cottage garden look which captures the spirit of the original design and fulfils our visitors' romantic vision of the Cottage.



A postcard from 1920s showing the Willmott designed garden



Collections

Glimpsing War and Court Intrigue: A letter from the Privy Council in March 1599

The Trust recently acquired a letter from the Privy Council of Queen Elizabeth I, authorising payment for soldiers sent from Yorkshire to fight in Ireland in 1599. A fascinating document but what relevance does this have for us? Jim Ranahan, Collections Archivist, tells us more.

'The letter offers a window onto the political consequences of a conflict with a similar impact on Elizabethan society (not least for Stratford), as the Armada crisis had a decade earlier. The letter also provides a context for a suspected (but not proven) political involvement by William Shakespeare and the Chamberlain's Men in events surrounding the 'Essex Rebellion' of 1601.

The letter's central feature is the set of seven signatures, belonging to some of the most influential people in England at the time. As members of the Privy Council, they were responsible for administering England's affairs on behalf of Elizabeth I.

Three of these signatures stand out for us. Lord Hunsdon was Lord Chamberlain and also patron of the Chamberlain's Men – in effect, Shakespeare's employer. Within days of this letter being signed, Hunsdon joined his fellow signatory the Earl of Essex on a military campaign in Ireland. Hunsdon was not a natural ally of Essex, tending to side with Sir Robert Cecil against Essex in court intrigues. Cecil's signature is also prominent on this letter, as Elizabeth's Secretary of State.

The Privy Council letter reflects the major effort required to keep an army in Ireland, which by 1600 required 18,000 soldiers to be deployed. Across England, troops were mobilised, not least from Stratford-upon-Avon where the Borough records for 1601 show levies 'for the setting forth of soldiers into Ireland'.

In March 1599, the Earl of Essex carried the hopes of Queen Elizabeth for a decisive military victory in Ireland. However, within months he had been forced to make a truce and upon his unauthorised return to England, he was imprisoned. Essex became a focal point for disaffected elements within England's elite, whose manoeuvrings ultimately led to rebellion.

Sir Robert Cecil was Essex's chief antagonist in the 'Essex Rebellion', resulting in the execution of the Earl of Essex. He was also responsible for the legal examination of the Chamberlain's Men, for their alleged sympathy for Essex and his attempted coup against Elizabeth. This allegation was based on the inclusion of the banned 'Deposition of a Monarch' scene in a performance of 'Richard II' commissioned by the Earl of Essex just before the rebellion was scheduled to occur.

Acquiring the Privy Council letter has allowed us to re-appraise and re-present relevant material already within our collections. With the opening of two new exhibitions 'Peace and Reconciliation' and 'Hear the Ambassadors', the letter has relevance to both, given that 2018 marks 20 years since the signing of the Good Friday Agreement in Ireland and as the Ambassadors to Elizabeth's England would inevitably have watched the progress of the war in Ireland with close interest.'

Detail of the Letter

Letter from the Privy Council to:

Lord Buckhurst

Lord High Treasurer

Sir John Fortescue

Chancellor of the Exchequer

The letter authorises them to pay £173-6s-8d from the Treasury to Thomas Scudamore for "coate and conduct money" to defray the expense of sending 400 soldiers "leaved in the countie of Yorke... that were sent the last month for her Majesties service into the Realme of Irelande."

The signatories of this letter are:

The Earl of Essex

Master of the Horse & of the Ordnance

Sir Robert Cecil

Secretary of State

Lord Hunsdon

Lord Chamberlain

Lord Howard of Effingham & Earl of Nottingham

Lord High Admiral

John Whitgift

Archbishop of Canterbury

Roger Lord North

Treasurer of the Household

William Knollys

Comptroller of the Household

Signed at Richmond 24 March 1598 (old style) – now referred to as 1599 (new style).

His right honorable Commendations to your good lord and your most honorable
 Ma^{ty} Exchequer. As I praye your good lord of late learned in your country
 of Yorks your number of 400. Should be delivred unto George Mallory Esq^r
 Soule Conway, Day^{ty} Laurentius Indley and Day^{ty} Dullory Wardman Gal
 who sent your last month for your Ma^{ty} service into your realms of Ireland and
 your same were furnished of debts and conduct money for shute days in your
 marches from your country to your parts of Chester at my lord's charge and
 charge of your country as hath been certified unto us from your good lord
 your lord Archbishop of Yorks and your just of your countie your lord's charge
 amounting to your summe of fourscore pounds for your debts at my lord's charge and
 fourscore shillings and eight pence for your conduct money
 to be payed by your Ma^{ty} to your country, forasmuch as your lord's charge
 of your Ma^{ty} by virtue of your young's title bearing date your lord's charge
 february last to our good lord's charge you to make payment of your summe of money
 out of your Exchequer as was to be payed for your lord's charge and your lord's charge
 to your direction of the shute of your young's countie, we praye your good
 lord Buckhurst and your lord's charge John Fortescue knight to be two, we do
 your lord's charge pray and require you to give your order and direction that your
 debt and conduct money before mentioned amounting in your lord's charge to
 your summe of one hundred and fourscore shillings and eight pence
 may be payed and delivred to Thomas Scudamore Esquire
 appointed by your country to receive your same. For your lord's charge our trust
 being agreeable to your Ma^{ty} your young's title shute your lord's charge
 warrant. And so we praye your lord's charge very hartely well to fare from your
 court at Richemond your lord's charge Marche 1598.

To: Cant

your lord's charge assured loving friends
 your lord's charge
 your lord's charge

G. Hamstrop

Lo: North

M. ...

Lo: South

L. Buckhurst
 John Fortescue &

International

Love for Shakespeare crosses the ocean

*'I count myself in nothing else so happy/
As in a soul remembering my good friend'*
Richard II Act 3, Scene 2

Like Bolingbroke of Shakespeare's Richard II, American donors Charles and Molly Potter Thayer have found joy in memorialising their dear friend, George L. Hacker. The Thayer's generous donation to the Trust in George's memory has gone towards conserving and restoring two pieces in the collection, an oak standing cupboard with Romayne panels and 'The High Cross during the Garrick Jubilee' painting. The Thayer's explain

'George moved to the Cotswolds area after his retirement in 1996 and prior to moving to Scottsdale in 2010 he actually resided for a few years on property owned by the Shakespeare Birthplace Trust. It seemed only fitting for us to remember him with a gift to the Trust through Shakespeare Birthplace America.'

As a result of their generosity, the staff at the Trust has proceeded in vital conservation and restoration work for these two pieces. The Garrick Jubilee painting has been re-touched and re-varnished, as well as been given a new frame and protective back. The colours that were once dull now shine brightly. Details hidden by layers of dirt have become noticeable, and thanks to the direction of conservator Stewart Meese, the painting is on track to be displayed in 2019 as part of the Shakespeare Jubilee celebration year.

Similarly, the oak cupboard has been examined by conservator Ludovic Potts who has outlined plans on how to proceed with restoration. The team will primarily work to counteract restoration efforts by previous owners that are sadly having an 'active negative effect' on the condition of the wood. Once Potts has finished his current conservation work on a chair in the Trust's collection (see page 3) he will begin work on the Cupboard.





Such conservation work is central to the Trust's mission as a charitable organisation. When asked about the importance of these projects, Paul Taylor, Head of Collections, highlighted the benefits they offer to the community:

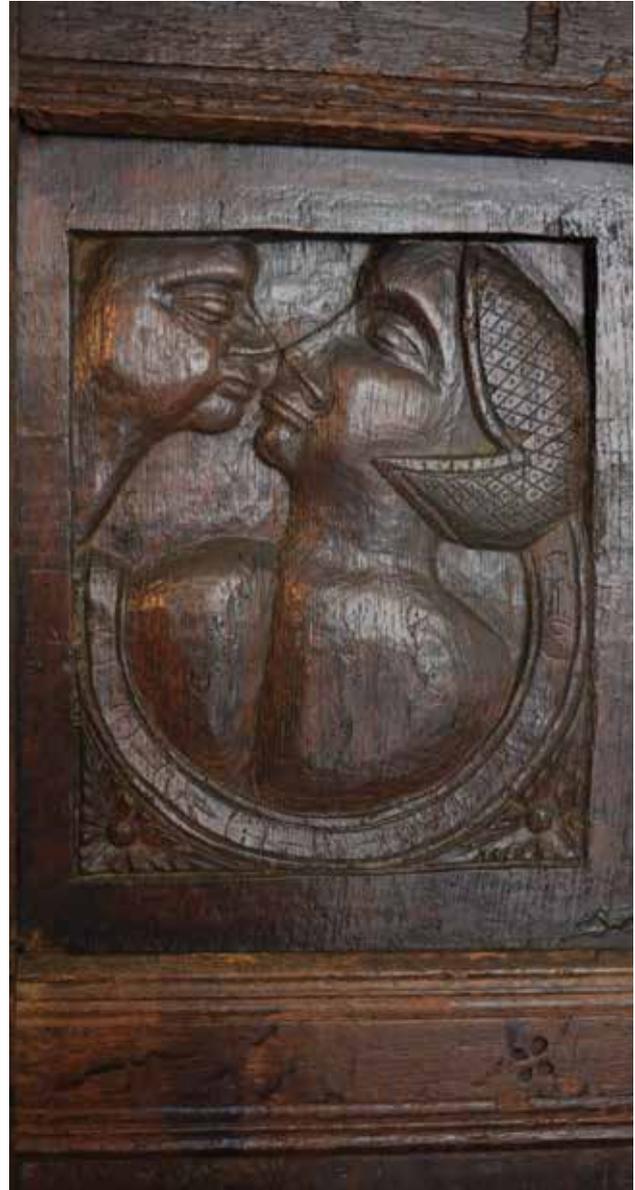
'...there is no point having a beautifully preserved collection if you aren't doing things with it and making it available to the widest possible audience... it is important to conserve our collections so that as many people as possible are able to interact with them in meaningful ways, now and forever.'

Because of the contributions of donors like Molly and Charles, this goal is attainable.



**George L. Hacker,
dear friend of Charles
Thayer and Molly Potter
Thayer, 'large in both heart
and spirit'**

We at the Trust can only offer our sincerest thanks and gratitude. The Thayer's gift in memory of George L. Hacker, a man who was 'large in both heart and spirit' is central to our belief that Shakespeare's words have power to do good. George, who was 'generous and genial' and 'admired by business colleagues and many friends', had a positive influence which was felt on both sides of the Atlantic. We are grateful for the opportunity to remember and celebrate the life of this man who called Stratford his home.



Detail of the carved faces on the oak standing cupboard

Shakespeare's Birthplace America (SBA) is recognised by the United States Internal Revenue Service as tax-exempt under section 501(c)3 of the Internal Revenue Code as a charitable and educational organisation. Contributions to SBA are tax-deductible for U.S. taxpayers to the extent provided by the law.

To find out more about the work of SBA, become a friend, or make a donation email us at shakespearesbirthplaceamerica@shakespeare.org.uk or visit shakespeare.org.uk/support-sba/

Donations and membership application forms can be mailed in the United States directly to SBA at:

Shakespeare's Birthplace America
3554 West Orange Country Club Drive
Suite 140
Winter Garden FL,
34787
USA

What's On

FIRST SATURDAY OF THE MONTH

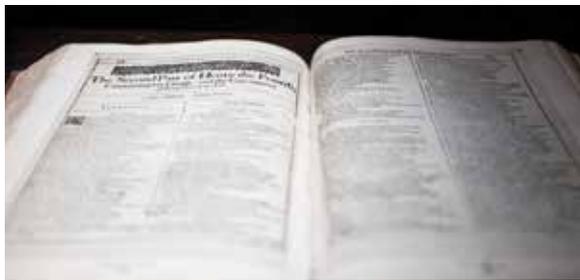
11am – 1.30pm

Shakespeare for All!

STRATFORD-UPON-AVON PUBLIC LIBRARY

We are continuing to read through the Complete Works of Shakespeare! Presented by The Shakespeare Birthplace Trust in partnership with Warwickshire Libraries.

Join us for this **FREE** event on the first floor of the Stratford-upon-Avon Public Library, Henley Street on 4 August (*Titus Andronicus*), 1 September (*King Richard III*), 6 October (*Venus and Adonis*).



WEDNESDAY 11 JULY

5pm

Research Conversation – ‘Look here upon this picture, and on this’ The Shakespeare Birthplace Trust Art Collection

THE SHAKESPEARE CENTRE

From pictures of the houses and early-modern paintings, to illustrations of the plays and depictions of Shakespeare himself, with a whole host of variations in between - find out more about the background of our art collection, our collecting policies and some of the gems in our care with Jessie Petheram, Collections Assistant, in conversation with Paul Edmondson, Head of Research and Knowledge.

Free event



SATURDAY 14 JULY

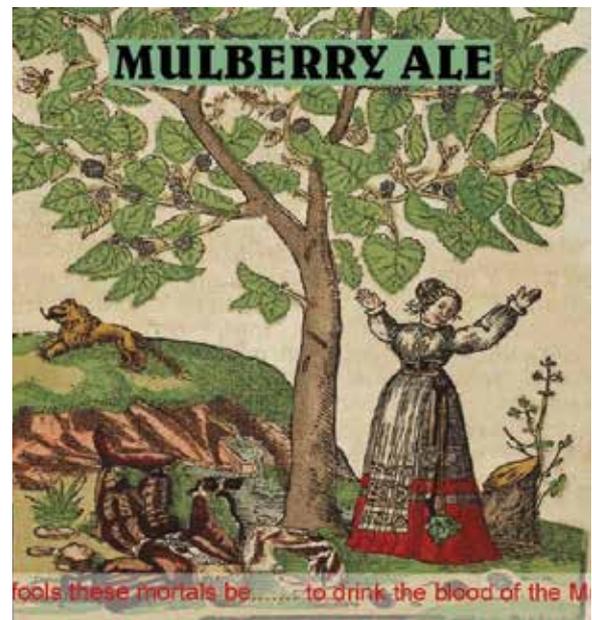
5.30pm – 7pm

After Hours – Shakespeare's Ale

THE SHAKESPEARE CENTRE

A delicious tasting evening with Bob Yeats from Tunnel Brewery. Popular craft ales, traditional beers and a very special mulberry ale, made from fruit from the mulberry trees from the Shakespeare gardens.

£10 **Friends** £8



FRIDAY 27 JULY – SATURDAY 28 JULY

7.30pm – 10pm (Fri.), 6.30pm – 9pm (Sat.)

Performance – Romeo & Juliet and The Tempest

MARY ARDEN'S FARM

Shakespeare with a twist! Oddsocks Productions are reviving their mods v rockers *Romeo and Juliet* and their musical sci-fi adaptation of *The Tempest*.

Tickets from £11. Buy tickets through oddsocks.cloudvenue.co.uk



WEDNESDAY 8 AUGUST

5pm

Research conversation – The 1828 New Place Dig



Historian and volunteer, Robert Howe, in conversation with Paul Edmondson, Head of Research and Knowledge, discussing his research at New Place which has now discovered clear evidence that excavations began in 1828, not 1862 as we had assumed. What was discovered, and how was it important? Robert's research has also identified some previously 'lost' artefacts from the 1862/63 digs.

Free event

SATURDAY 11 AUGUST

2pm – 5pm

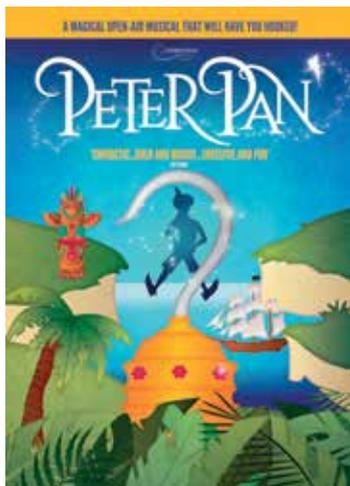
Performance – Peter Pan

ANNE HATHAWAY'S COTTAGE

Immersion Theatre invite you to soar away to Neverland as they proudly bring their trademark energy to their most magical musical to date, Peter Pan!

Tickets from £10

seetickets.com/event/peter-pan-uk-tour/anne-hathaway-s-cottage-warwickshire/1203923



SATURDAY 11 AUGUST

5.30pm – 7pm

After Hours – Hands On Crafts Evening

SHAKESPEARE'S
NEW PLACE

Come and have a go at all the things usually reserved for children in a special evening just for adults. Activities will include: making a wax seal, writing with a quill pen, and making puppets.

£10 **Friends £8**



SUNDAY 19 AUGUST

7pm

Performance – The Winter's Tale

HALL'S CROFT GARDEN

The Festival Players are the longest running outdoor touring Shakespeare company in the UK, returning to perform, in the gardens at Hall's Croft, Shakespeare's tale of jealousy, rage, loss and redemption.

Tickets from £11

crbo.ticketsolve.com/shows/873584276

SATURDAY 15 SEPTEMBER

5.30pm – 7pm

After Hours – Sex and the Tudors

THE SHAKESPEARE CENTRE

Join Tutbury Castle curator Lesley Smith for a tumble through the sexual exploits of the Tudors, in this engaging and highly entertaining lecture. Not suitable for those who shock easily!

£10 **Friends & RSC Members £8**



What's On

FRIDAY 21 SEPTEMBER –
SATURDAY 22 SEPTEMBER
Shakespeare Film Festival 2018



SHAKESPEARE'S NEW PLACE

Our 2018 Shakespeare Film Festival sees the return of popular outdoor screenings at Shakespeare's New Place. Join us to see films old and new inspired by Shakespeare.

Screening – West Side Story

Friday 21 September, 7.00pm

The classic 1961 film featuring a tragic love story set in gangland New York inspired by Romeo and Juliet, with an ending leaving hope for reconciliation.

£8 **Friends £5**

Animation workshops

Saturday 22 September, 10.30am and 2.00pm

Create your own stop-motion animation with expert Drew Roper and his team – a fun workshop for adults and children.

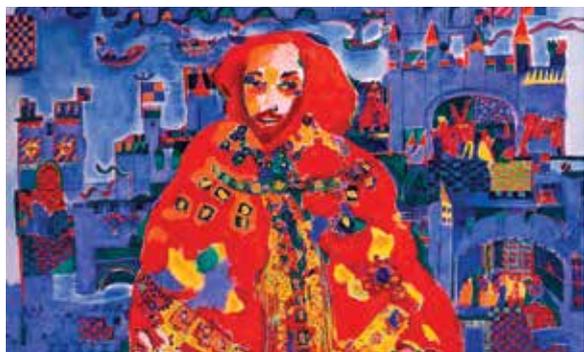
£20

Screening – Filming Shakespeare Winners

Saturday 22 September 7pm

Come and see the short films made by some of the most talented new film makers around the world in our 2018 competition, with the theme of reconciliation inspired by Shakespeare.

£8 **Friends £5**



SATURDAY 8 – SUNDAY 9 SEPTEMBER
10am – 4pm

Heritage Open Days



THE SHAKESPEARE CENTRE

This year we are exploring the stories of women in Stratford-upon-Avon, the local area and in Shakespeare's plays through the treasures in our world-class library, archive and museum collection.

Free event

SATURDAY 13 OCTOBER
5.30pm – 7pm

After Hours – The Power of Words

THE SHAKESPEARE CENTRE

How Coventry Cathedral inspires peace around the world. As part of our peace and reconciliation programme, The Very Reverend John Whitcombe, Dean of Coventry Cathedral, talks about how the moving story of the Cathedral has helped shape communities locally and across the world, encouraging them in healing the wounds of history; learning to live with difference and celebrating diversity; building a culture of peace.

£10 **Friends £8**

ON NOW UNTIL SUNDAY 4 NOVEMBER
11am – 4pm

'Truth hath a quiet breast' Exhibition

HALL'S CROFT

Escape the hustle and bustle of town and visit the lovely oasis of our cafe at Hall's Croft where you can enjoy a coffee and cake or a light lunch whilst admiring a new exhibition by Eve Parnell. 'Truth hath a quiet breast' (Richard II Act I Sc III), is a series of drawings inspired by Hall's Croft and Shakespeare.

**Entry free for Friends,
or with a valid Hall's Croft ticket**

How to book

Friends receive special prices for all events – check when booking

Online shakespeare.org.uk/events

Call 01789 339804

By post Complete the enclosed booking form

**Turn to
page 19
for exclusive
Friends' events**



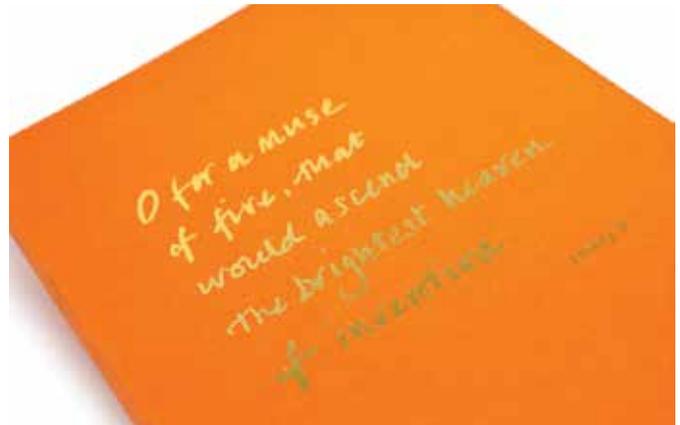
Gift Shop

A selection of new products now available

Colourblock Quotations

Our new notebooks are making a colourful splash in the bookshop. Inspired by the high street trend for beautiful stationery, we have designed our own range featuring quotations from Shakespeare around writing, language, books and inspiration. Printed on fine quality card stock with stylish gold foiling, the notebooks are printed in England and produced exclusively for the Trust. Look out for additions to the range this summer, including bookmarks and cards.

- A6 notebook** **£4.50 Friends £4.05**
- A5 notebook** **£6.00 Friends £5.40**



Limited Edition William bear

Produced in a limited edition of only 150, William is handmade in the UK by Merrythought Ltd, the last remaining British teddy bear manufacturer, using traditional methods and the finest materials.

He's a 10" bean-filled bear made of mohair and 100% wool felt, and is fully jointed with articulated arms, legs and heads. His red satin bow bears the name 'Mr William Shakespeare', and his left paw features the 'WS' design inspired by Shakespeare's signet ring. Each William bear is uniquely numbered out of 150. Irresistible.

Bear £100.00 Friends £90.00

Shakespeare's Stratford-upon-Avon

Our exclusive Shakespeare's Stratford-upon-Avon range features all of the Shakespearean sites in and around Stratford in a colourful, quirky map design by Louise Mulgrew. The range includes a tea towel, mug, coaster set and tote bag.

- Tote bag** **£12.00 Friends £10.80**
- Mug** **£12.00 Friends £10.80**



Have you been to Mary Arden's Farm cafe lately?

You can see how food was prepared and cooked in Tudor times in the farmhouse, whilst in the cafe we use our own organic rare breeds all produced at the Farm. The Berkshires, Oxford and Sandy & Black are Tudor breeds of pork; the Portland, Cotswold and Norfolk Horns make up our organic lamb; the Longhorns, Gloucester and Hereford our organic beef. We also aim to use as much free range and organic produce as possible. Fruit from the orchard and herbs grown in the garden are used, where possible, and our tea and coffee are Fairtrade.

Don't forget to use your Friends' 10% discount in the Shakespeare Birthplace Trust Cafes, Gift Shops and online at shop.shakespeare.org.uk. Every purchase helps support our work.

Friends' Exclusive

In conversation with Tim Cooke

We caught up with Tim Cooke, our new Chief Executive, and asked him for ten minutes to introduce himself to our Friends and supporters.

Welcome to the Shakespeare Birthday Trust – You have a long career in museums so what interested you in particular about the Trust?

'Well I had a dual interest – Stratford-upon-Avon itself and the surrounding area is well-known to me as a result of previous visits over many years and I had also encountered the Shakespeare story through visiting the family homes run by the Trust, and also Holy Trinity Church, on various occasions. The Trust tells such a wonderful story in magnificent and unique settings. And of course, I hoped that working alongside colleagues and friends I could make my own contribution to telling the story of Shakespeare today and enabling the Trust to think ahead into the future.

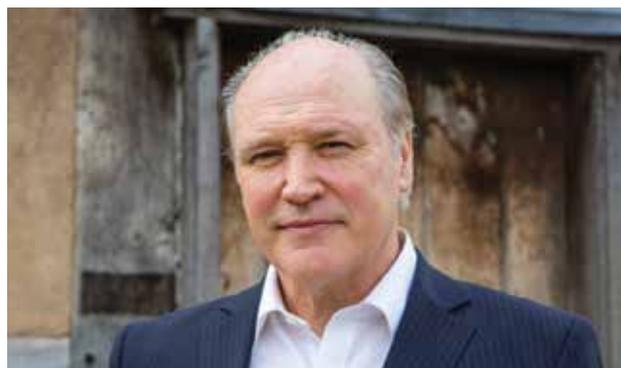
What does Shakespeare mean to you?

'Sadly our fabulously-ambitious Shakespeare Week wasn't around when I was at primary school so my first personal encounter with the plays was when I went to 'big school' as it were, right in the centre of Belfast. So much of what affects us in literature generally is about context, so for me discovering Shakespeare in the context of a violent cityscape which challenged all of the values I'd been brought up with as a child was forceful, memorable, profound – but also gentle, insightful and exquisite. To read or hear the words of Portia 'The quality of mercy is not strained...' in such a context was soothing and reinforcing. Such a sense of a moral imperative which supersedes all circumstances. And 'All the world's a stage...' from Jacques, sketching out the trajectory of a life, its possibilities and its constraints. These and other great passages have always affected my thinking and they dwell with me.'

What has surprised you most in your first few months at the Trust?

'I had a sense, of course, before I came that everyone associated with the Trust is extremely passionate about it and its work. Nevertheless, I have been struck by the degree of commitment and enthusiasm I encounter. It's everywhere, at the reception and welcome areas at each of the properties, in our Gardens, IT, HR and Finance teams, in our shops and cafes, our Library, in all of the programming activity, my list could go on and on – it's just everywhere. The Trust is extremely lucky to have an exceptional team of approximately 150 active volunteers who work right across the organisation and their attitude and clear love for our places is heart-warming and humbling.

As well as that notable passion, I have to say nothing could quite have prepared me for the Shakespeare Birthday weekend!



It was a delight to see tens of thousands of people of all ages and backgrounds celebrating in such varied and colourful ways, combining tradition and novelty. It was a wonderful opportunity for me to meet a great many people, including a number of the Trust's local partners and our supporters. The time, energy, thought and hard work invested by so many people into making it a successful day were truly impressive – I can honestly say I've never experienced anything quite like it.

What is a typical day for you?

There is really no such thing at the moment! I've been spending a lot of time meeting colleagues right across the organisation and getting to know more about the range and depth of activities that go on here. There is, as you might imagine, quite a lot to learn for example in relation to finance, governance and operations to build my understanding of how things work in the Trust. But I've also tried to find time to walk the sites and talk with staff, volunteers and visitors about the experience of being here to work or to learn. It's also been a pleasure to discover how much the Trust collaborates with others – in the Stratford-upon-Avon community, working with academic institutions around the world, engaging with schools, sharing insights and expertise with other museums and charities, and I've been meeting many, many people with a connection to the Trust.

What plans do you have for the future?

I'm greatly relishing working with the incredibly knowledgeable and committed team here. I've been learning every day. It's really not so much a question of what plans I have, but how together we can continue to build on the huge legacy of Shakespearians who have recognised the importance and value of developing and sharing our knowledge and collections. I want to think about how we shape our engagement for the future... that inevitably will be how we develop programming and also our physical spaces. I am very keen that we look at Henley Street more broadly and think about the context in which the Birthplace and the Shakespeare Centre sit. There are obvious challenges around the suitability of some of our facilities, for example, for learning – but also more broadly than that, I want us to have clear plans for building upon all that's been achieved at New Place and addressing the conservation challenges at Hall's Croft. There are new opportunities emerging for Anne Hathaway's Cottage and we also want to improve the sense of arrival and the initial interpretation at Mary Arden's Farm. There's so much to do, but these are all opportunities we must rise to. Why not? We have such amazing achievements to build upon.



Exclusive for Friends – Shakespeare Birthplace Trust archive tours

Behind the locked doors of the underground vaults below the Shakespeare Centre lies a hidden treasure trove.

Few of the visitors to Shakespeare's Birthplace have any idea of the vast array of priceless books, documents and artefacts beneath their feet... and fewer still have passed through the locked doors into the environmentally controlled conditions of our archive. Carefully stored in these eight strong rooms are far more items than we can possibly display, including some too precious or too fragile to put on public exhibition.

Now, as a special opportunity only offered to our Friends and Patrons, we can invite you to book an exclusive tour of this fascinating domain. Your tour of over an hour will be led by one of our Collections experts, and if you tell us in advance about any special interests, it can be tailored especially to you. Alternatively, you can ask for the curator's selection. Either way you will see, learn about, and even touch some of the most interesting and important items in our collection. To complete the visit, tea and biscuits will be served to your party whilst you continue your conversations.

Your bespoke archive tour can be arranged during working hours (Monday to Friday) for £100 per tour, which may include up to six people. It makes a unique gift for a special occasion – and we can provide you with a beautiful gift voucher – or an unforgettable afternoon out for a group of friends or Shakespeare fans. Contact us to find out more.

A private view of

'Hear the ambassadors' exhibition – plus introductory talk

THURSDAY 30 AUGUST, 5.30 – 7PM
THE SHAKESPEARE CENTRE



'Fialettis View of Venice' is reproduced courtesy of Eton College

An exclusive out of hours viewing of 'Hear the Ambassadors' and 'Peace & Reconciliation', with an introductory talk from Warwick University to give an insight into the research behind the Ambassadors exhibition. Refreshments.

**Free for Friends and local residents.
Booking required as numbers are limited.**

Explore Macbeth – though our archive

TUESDAY 18 SEPTEMBER, 2:30PM
THE SHAKESPEARE CENTRE

An opportunity to see original source and early printed books, and enjoy hands on exploration of the RSC archive with private access in the Reading Room. You will see reviews, programmes and photos from a range of productions with our knowledgeable collections team. Continue your conversation over tea and biscuits.

**Free for Friends and local residents.
Booking required as numbers are limited.**

To book these Friends events call 01789 339804 or email development@shakespeare.org.uk

We want to hear from you!

Please share with us your thoughts and feedback about being a Friend and what you would like us to offer you. Published letters will receive a voucher for a cream tea for two in one of our delightful cafes.

Stay connected

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development@shakespeare.org.uk

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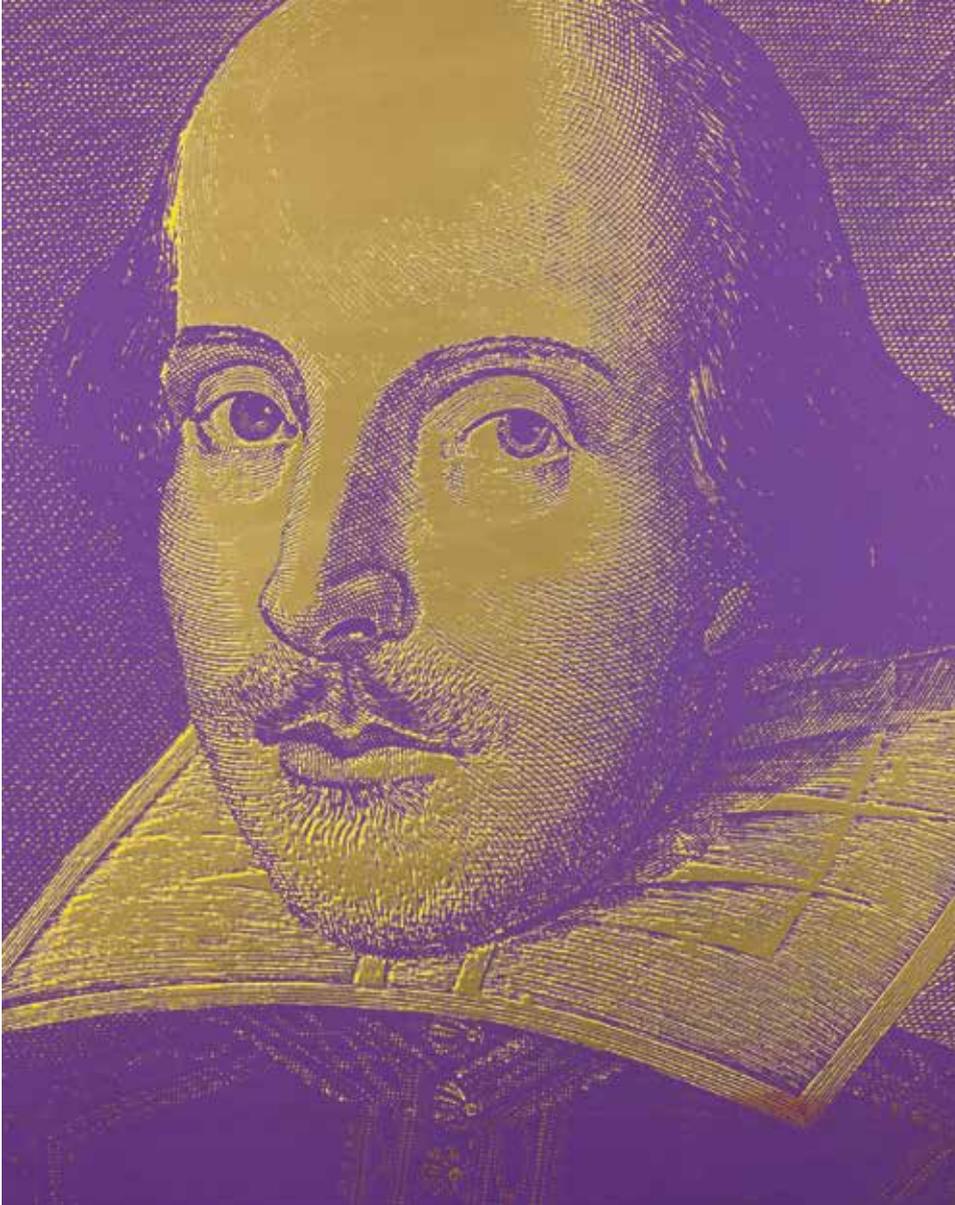
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Blogs shakespeare.org.uk/blogs

Creative Muse

Shakespeare's creative legacy lives on through the exciting new work produced by artists from around the world.



'Shakespeare State Two' Copyright Steve Kaufman Art Licensing LLC

Bold purple and sparkling gold contour into the face of a familiar friend: William Shakespeare.

'Shakespeare State Two,' is a hand-painted oil on canvas silk screen created as a tribute in 1996 by American pop artist Steve Kaufman (1960 – 2010).

On permanent display at Shakespeare's New Place, Steve Kaufman's original screen print portrait is a dynamic work in colour. The Pop Artist who was Andy Warhol's assistant in the 1970s said of his work:

'I am truly blessed to be doing what I've always wanted – CREATE.'

Kaufman is most widely recognised for his use of vivid colours and hand embellishment as well as the iconic figures from history and popular culture that he painted. 'Shakespeare State Two' is after the Droeshout engraving in the First Folio.

Gifted by the Kaufman estate in 2016, Diana Vachier, friend and former assistant to Steve and now principal of Steve Kaufman Art Licensing LLC said

'it's a tremendous honor for Steve Kaufman's painting to be included in the finest and most valuable Shakespeare collection in the world.'