

Editor: Mark Suggitt, York Castle Museum, York, YO1 1RY

EDITORIAL

The contemporary collecting saga continues. I was pleased to see Gavin Bowies letter in the Museums Journal of last September. Welcome to the debate, a little late, but never mind!

As the two seminars and the bulk of the Journal articles were inspired and organised by SHCG this is an appropriate place to comment on his observations. It is regrettable that Hampshire Museums did not respond to the call for small articles for that Journal, especially if they have a collecting policy based on the intellectual procedure of selectivity.

One of the major successes of the articles and seminars was that Curators were thinking about why and how they formed collections. They were not sitting back and thinking that the Museum profession knows how to do this already. If it did, we would have all been saying the same thing. The fact that different attitudes appeared showed that there is no orthodox approach. To my mind it was a rare occasion when people described but also evaluated their approach, a combination of practice and theory, admirably summed up by Stuart Davies.

I felt the argument for selective collecting appeared as the voice of the majority, and agree with Dr Bowie that the Museums priority will still be to collect artefacts. They must, however, consider the other areas that may or may not be collected by other bodies. Do they collect in a way that will complement the Museums holdings? The meaning and symbolism of artefacts has to be understood, as do other areas of cultural activity that relate to them. Because of this, duplication will continue to take place throughout this small island, probably for the benefit of localities served by a particular Museum. Interpreting the collective memory of your area is hardly a waste of effort.

Finally, the neglect and decay of material in store is a combination of poor practice and lack of funds and staff.

Lack of funds and members is a problem for the Museums Association at present. SHCG Committee has expressed concern over some aspects of the discussion document, (remember the green paper that fell out of your Bulletin?), especially the proposals for new non Diploma holding Associates. On the positive side the new Professional Affairs Committee is a step forward. The A.G.M. should be interesting this year.

COMING EVENTS

February 8: Stitch, Stitch, Stitch - In Poverty, Hunger and Dirt, The Song of the Shirt - Room A86, main building. London School of Economics, Houghton Street, London WC 2AE (contact Miss Dorothy Alderson 2 Mayfair Court, Milton Road, Cambridge CB4 1J2).

February 13-15: Making Exhibitions of Ourselves: The Limits of Objectivity in Representations of other Cultures - Museum of Mankind, London (contact Dr Brian Durrans, Museum of Mankind, Burlington Gardens, London W1X 2EN). Note: The programme will be finalised in early January.

March 8: George Heywood Maunoir Sumner artist and archaeologist (1853-1940) - Winchester City Museum. Venue, Guildhall, Winchester (contact Miss E Lewis, 75 Hyde Street, Winchester SO23 7DW).

March 23: Historical Farm Buildings and Animal - Powered Machines - Friends of Chiltern Open Air Museum, (contact Mrs J Marsh, 49 Dove Park, Chorleywood, Rickmansworth, Herts, WD3 5NY).

YOU KNEW IT MADE SENSE!

Results of the Postal Ballot to amend Clause 6 of the Constitution.

Votes in favour of the Amendment 54

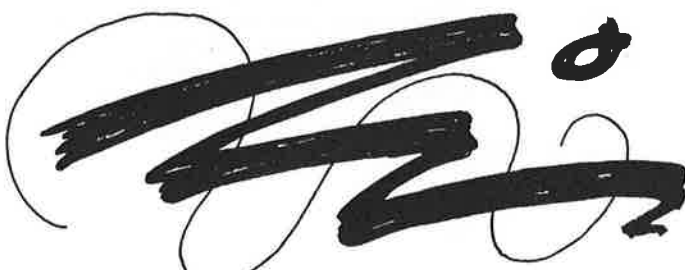
Votes against the Amendment 1

As a result Clause 6 now reads:

"Each member shall pay the subscription on joining the Group and shall then be entitled to receive without charge copies of the Journal and the News issued in the current subscription year, and advance notice of events organised by it. Other publications produced by the Group may or may not be distributed free to members, at the discretion of Committee. The annual subscription for personal and institutional members shall be decided by the Committee and approved by the Annual General Meeting."

The Group now has the flexibility to pursue a sensible publication policy. We can move forward without falling into the red. SHCG is not in business to make a profit but it does need sufficient funds to finance its activities. Committee will continue to strive for value for money.

Finally, many thanks to all those who returned their ballot forms. It really was a good response, showing once again that our membership cares about the direction of the group.



 EXHIBITION REVIEWS

Two reviews this issue, both of shows from Art Galleries but of considerable interest to the Social Historian. Both highlight the inevitable fallibility of attempting to neatly label and section the collections Museums hold. We need those labels to administer those collections but in the end it is the interpretation that counts. In both these cases it is the aesthetic appeal that comes first, the Art Gallery approach if you like. Two visual delights backed up by well researched catalogues.

Art Galleries tend to produce more temporary exhibitions than Social History Museums. We seem to go for the more permanent displays. Both are worthy of review, so, if you have completed a temporary exhibition or project that you feel is worthy of review please let me know. Don't wait to be discovered in the small print of the Museums Bulletin.

 THE ART OF THE PEOPLE IN AMERICA AND BRITAIN
 1750-1950: CORNER HOUSE ARTS CENTRE, MANCHESTER

Folk Art appears to be a strange choice for the second exhibition at Manchester's new Corner House Arts Centre, given its brief to hold contemporary shows. Personally, I can think of no better place to display the aesthetic side of a difficult subject. Corner House appears to have filled a gap in Manchester's artistic life. Its complex of galleries, cinemas and cafes makes it the type of cultural watering hole that attracts a wide public. It's free as well!

Folk Art (yes it is an unsatisfactory term but is there a better one?) is one point where the Social Historians' and the Art Historians' collections and interests meet. This is an important exhibition for both disciplines, being the largest to be organised in the provinces since 1958. It displays both English and American work. The study of the form is far more advanced in America than it is in Britain where preference has been given to elite art. All this begs the question "what is Folk Art?" This is not the place to discuss the theories as the exhibition does not attempt to analyse them but neither does it fall into the trap of looking at the pieces as "sub-standard" but charming. It acknowledges that many were produced by little known craftsmen and women who produced work for both commerce and the home, in urban and rural areas.

One of the major holdings of British Folk Art was established by the co-founders of the American Museum in Britain, Dallas Pratt and the late John Judkyn, enthusiastic collectors and students of both American and British work. It is therefore appropriate that the exhibition has been organised in collaboration with The John Judkyn Memorial and the American Museum in Britain. The bulk of the objects are from those collections, augmented by loans from public and private collections. The selection was made by James Ayres of the Judkyn Memorial and Virginia Tandy of Corner House.

So much for the background. What of the show? Corner House is an interesting space to be in, it lives up to its name, being a wedge shaped building and yes, it is on a corner. Its wooden floor, cast iron pillars and white walls allow the boldness of line and execution of the material to stand out. Don't come looking for long labels and interpretation, aesthetics count here. This is not a criticism, I feel the approach is right. The best thing to do is to buy the catalogue and give your eyes a treat.



There are two floors of superb material, ranging from stencilled velvet to ship figure heads, from dummy boards to slipware, from trade signs to paintings. Those visitors familiar with James Ayres "British Folk Art" (Barrie & Jenkins 1977) may experience a feeling of *deja vu*, as some of the objects illustrated that book.

There is also an intriguing re-construction of part of the exhibition of sign boards organised by William Hogarth in 1762. Personally I felt this to be rather confusing, especially when contrasted with the immediacy of the other works. Perhaps it should have included some of the types signs, tobacco rolls, keys etc. that were in the original exhibition, complementing Hogarth's witty contributions.

It was interesting to compare the English and American examples. Because of its size truly provincial styles developed in America, especially in furniture and some painting. Although far smaller, Britain could still produce regional styles in certain crafts, quilting for example. It would have been interesting to have seen later examples of popular objects that may have been influenced by the folk tradition.

Popular culture is at the heart of what we are all trying to do in Museums. Despite living in a fast forward/freeze frame world the most striking aspect of the exhibition is its instant visual appeal. It is to be hoped that it will excite the interest and discussion that the subject deserves.

Mark Suggitt
 (York Castle Museum)

A DECORATIVE ART: 19TH CENTURY WALLPAPERS IN
THE WHITWORTH ART GALLERY, MANCHESTER

It is an invidious task to review an exhibition so predominantly visual as this. Wallpapers need to be seen, and a visit to this selection from the Whitworth's very fine collection was a treat and an education.

The collection as a whole comprises roughly 2500 items running from the late 16th century almost to the present. This exhibition concentrated on the nineteenth century, and the first part was devoted to large scale scenic wallpapers produced in France between 1800 and around 1860. This 'Paysage Decor' depicting classical scenes, mythological and exotic landscapes, was fashionable in upper middle class homes in Europe and America. One is struck by their technical virtuosity. (One of those shown, the Decor Eden, is printed in over 200 colours and required 3642 engraved wooden blocks, each applied separately by hand). Equally impressive is the astonishing condition in which the papers have been preserved. Their marvellous clarity and luminescence can still be appreciated - a considerable achievement by the Whitworth's conservator Catherine Rickman, who has cleaned, de-acidified and lined each piece. The Gallery's technical staff also deserve praise for the subtle and even lighting, bounced from ceiling to floor to exhibit.

The superiority of French wallpapers was recognised in England. At mid-century, home factories were turning out large quantities of cheap and cheerful papers. Henry Cole, Augustus Pugin and their contemporaries were horrified by the 'florid' and gaudy compositions, wretched caricatures of Gothic ornament, 'cabbage roses' and 'views of the places in our colonies'. They saw in wallpaper manufacture, as in other decorative arts, a decline from the skilled artisanship of the eighteenth century. The exhibition rightly accords Owen Jones and his Grammar of Ornament (1865) a pivotal position in the mid-century reaction against facile decoration. Jones' influence ushered in a period of formal two-dimensional design. It took William Morris to introduce a more naturalistic and flowing style and achieve a compromise between the severe abstraction of Jones and the over-blown realism of earlier English designs.

This is primarily a decorative art exhibition, as its title implies. It does not neglect the social history of wallpaper, however, particularly in the handsome illustrated catalogue (£4.95) written by Joanna Banham, who organised the exhibition. She recognises that the papers shown were untypical of the mass of production for more humble homes, but hints at the influence of high-minded design on popular taste. There are interesting insights on how the decorating trade was organised, on how ordinary people chose their papers (from decorators' pattern books), on the cheapness of wallpaper (as little as 1d per yard) which allowed urban families of modest means to take an interest in the decor of their homes.

Finally, one must be impressed by the success of the Whitworth in the modern skills of finance and sponsorship. Not only was money raised for the establishment of a Wallpapers Study Room and the provision of a Curator to catalogue the collection, but four manufacturers - Osborne and Little, Crown Decorative Products, Marks and Spencer and Colefax and Fowler - have sponsored the exhibition. The Whitworth has, moreover, been able to claim a Business Sponsorship Incentive award under the government's new scheme.

Graham Nicholson
(Stockport Museums & Art Galleries)

EXHIBITIONS

Ironbridge Gorge Museum

(Ironbridge, Telford, TF8 7AW, Tel. 095 245 2751)
Photographic Works: An industrial record of works
photographers from the Museums Archives.
23 November 1985 - 27 April 1986.

Weybridge Museum

(Church Street, Weybridge, Surrey KT13 8DE)
Screen Dreams - Film making in Elmbridge 1899-1960
The work of local film studios from the days of
silent cinema, to movies and quota quickies to the
early days of television.
2 December 1985 - 1 February 1986.

Carlisle Museum and Art Gallery

(Tullie House, Castle Street, Carlisle)
Carlisle: Railway City: An exhibition to celebrate
150 years of railway history. 1836-1986.
19 July - 27 September 1986.

Note: If your Museum has anything connected with
Carlisle and the railways, please contact
Sue Kirkby at the address above.

York City Art Gallery

(Exhibition Square, York)
The World of Mary Ellen Best: Early Victorian
interiors as they actually were.
6 December 1985 - 26 January 1986.

Continues at The Fine Art Society (148 New Bond
Street, London W1).
3-28 February 1986.

REDUCING YOUR SUBSCRIPTIONS THROUGH THE TAX OFFICE!

It is now possible to claim a deduction for your subscriptions to the Social History Curators Group from the Inland Revenue! The Group's name will appear in the next edition of the list of approved bodies which is due for issue in April 1986 and members can claim when filling in their next tax form. However, you can also claim this year! If you want a deduction for your 1985/86 subscription you should explain when contacting your local Tax Inspector that we've only recently been approved and quote the Inland Revenue Head Office reference T1644/43/1985/MT (Approved under Section 192 Income and Corporation Taxes Act 1970). Of course you can only do this if you've already paid us - so perhaps this will encourage people who haven't yet paid this year's subscription to pay up! Get something back from the Government for a change!!

Sherri Steel, (Treasurer).

A MESSAGE FROM YOUR MEMBERSHIP SECRETARY

Unpaid subscriptions for the year April 1985 - April 1986 are now seven months overdue. This represents some £600.00 of finance, without which your committee cannot carry out the functions you demand of us such as publications and conferences to name but two.

Those not paying up by January 1986 will be struck off and consigned to the frozen wastes of life without SHCG News. On the other hand those who recognised themselves as the guilt-ridden miscreants mentioned above might like to secure 16 months in my good books by sending in next years subscription (April '86 - April '87) along with this years late subscription. (Subscriptions next year remain the same as this years).

Janice Murray (Dundee Museums)

LABOUR HISTORY IN MUSEUMS

A study seminar held at Congress House, London on 18 October 1985.

Labour History taken in its broadest sense as the history of labour is, and always has been the history of the vast majority of people in this country - literally the people's history. And yet in the 1980s, after two decades of wide-spread and vigorous debate on our history, which has seen the over-throwing of a redundant 'Drum and Bugle' history and many initiatives in the re-presentation and analysis of working class history, people's history still receives very little attention in Museums. In the field of social history labour history remains the black sheep, the troublemaker likely to cause controversy and thereby embarrassment in the comfortable Museum world where, drawing on a nineteenth century inheritance, the premium is placed on the pursuit of impartiality and objectivity as defined by the Museum profession.

There have, of course, been many good Museum projects, exhibitions and publications in the 'seventies and eighties' looking at areas of labour history (trade unions, friendly societies, living and working conditions), and we now have several Labour History Museums but in general the perception of labour history as being too hot to handle leads to it being obscured in uncritical nostalgia and sentimentality, or aestheticised as in the presentation of union banners as 'art' objects, or rejected altogether.

Even in industrial Museums, established specifically to deal with social and industrial histories, the stories of 'ordinary' men, women and children are more often than not lost amongst the impressive buildings and machinery and the stories of 'great' men and their contributions to the march of industrial progress. The fragmentations and controversies of industrial and social histories are sacrificed for the convenience of a single unifying vision of progressive culture and history, the history of the good and the great, necessary for a simple tidy narrative display structure.

Yet, Museums as we all know share with other educational and cultural institutions a responsibility for the forming of historical consciousness, and although Museums may be under pressure in straitened economic times to provide the clean inoffensive family entertainment package, this should not be at the expense of telling only half the story.

In refusing to challenge and interrogate the myths and falsehoods that make up the cosy strife-free patriarchal elite version of history (the history of the western, white, middle-class male) that surfaces so often in our newspapers, magazines and books, in broadcasting and the mainstream cinema, and increasingly in the language of contemporary political debate (for example the Falklands 'campaign' and the 1984-85 Miners Strike), Museums serve only to legitimise these distortions, and are relegated to the position of a nostalgia department for the leisure industry as we move into the post-modern age.

The Labour History in Museums seminar at Congress House, London on 18 October therefore came as a welcome corrective. Organised jointly by the Society for the Study of Labour History (SSLH) and the Social History Curators Group (SHCG), and 'masterminded' by Val Bott, the seminar drew together over 80 people from many backgrounds - trade unions and co-operatives, colleges, libraries and archives, as well as from Museums - for a lively day hearing about and discussing the whole area of labour history; its philosophy problems and potential, and its application in Museums. Sessions in the morning on the collection of labour history material were followed in

the afternoon by talks by people with experience in the field, and a session on the conservation of banners.

It soon became clear that this was a meeting of people already converted to the cause of labour history and whilst there were disagreements during the day - about the definition of labour history, about strategies for dealing with unsympathetic (Tory) local authorities, about the ethics of private collecting - there was broad agreement that not only was labour history an important part of social history work in Museums, but also that it was essential for the development of a more relevant, more democratic Museum practice.

Labour history is most commonly defined not as people's history, but more narrowly as the history of organised labour, and so appropriately Norman Willis, the General Secretary, welcomed us to Congress House. Museums he suggested were not peripheral institutions and had an important role to play in the labour movement, and he was encouraged to see that at last Museums were beginning to deal with the lives of 'ordinary' men and women. Nevertheless there was too little analysis in this presentation, and thus Museums all too often blocked the vision of the past.

Echoing these remarks Derek Janes suggested that, despite the attempt to exorcise Victorian antiquarianism through the post war developments in education services, and oral and community history, and through the mobilisation of new social history analysis, still Museums remained distant from most of the people they were intended to serve. Museum workers should pay more attention to the notion of service, and should take more trouble to listen to what local people were saying. Museums were not different from other local authority departments, and should do what the council wanted. In Edinburgh, Museums had featured in the Labour Party's 1984 election manifesto with a commitment to pursue trade union and Labour history. Terry McCarthy of the National Museum of Labour History went further to suggest that if Museum workers should be members of and identified with the Labour movement, only then would people be able to trust them enough to give up their possessions.

Derek Janes believed the present stress on visitor numbers and the Thatcherite value for money approach was pressuring Museums into doing clever and gimmicky things, yet dealing straight-forwardly with the history of ordinary people was a way of getting people through the doors. Museum workers were the only people who, on a 5-even 7-day basis, were in a position to locate, collect, present and interpret the history of local people, and they should take this responsibility more seriously.

The failure of Museums in the field of collecting Labour History material was highlighted by John Gorman, author of *Banner Bright* and *To Build Jerusalem*, and John Smethurst, trade union activist and badge specialist, who have, as private collectors working outside Museums, gathered a vast collection of material, again concentrating mainly on the organised Labour movement. John Smethurst's house and two garages were now packed full of material: Trade Union co-operative and friendly society banners, badges, emblems and tokens, commemorative wares, photographs, paintings, documents, personalia, and ephemeral memorabilia had been collected over many years, often in the face of the indifference not only of the Museum world, but also of the Labour organisations themselves.

John Gorman reminded us that Britain was a vast depository of Labour movement material, enough to fill every Museum, but the task was now to locate and preserve it. The 1984-85 Miners Strike had generated enough material, including professional and amateur video, to form a core Museum collection, but already it had been dispersed, and some destroyed. All too often

trade unionists did not appreciate the importance of their own material. We therefore needed labour history Museums in all our major cities, and an acknowledgement of Labour in smaller local and specialist Museums.

Whilst recognising the importance of collectors such as these for their pioneering 'rescue' work, concern was expressed during discussions later in the day for the long-term survival of these collections. We could not afford the luxury of private collectors any longer and even greater pressure should be brought to bear on archives and Museums to accept material.

Nick Mansfield's discussion of a project at the Norfolk Rural Life Museum, Gressenhall, on the history of the agricultural workers union, made it clear that labour history can be achieved even within a Tory local authority, and that labour history is not simply an urban and industrial concern.

It would be easy to imagine that the present arch-Tory county has always been populated by docile, deferential peasants, but the Gressenhall project exposed a long history of rural radicalism and conflict, including communist district councils, through which Norfolk became the heartland of the farm-workers union, even today supplying many of its district officers and union presidents.

The project served not only to break down the crude stereotypes of rural history and amass a remarkable collection of photographs and documents, but also popularised the Museum as a whole. Previously Gressenhall had been seen as the farmer's museum, but through close work with union officials press appeals, and oral history work a breakthrough in public perception was achieved, making it clear that the Museum was aware of and interested in ordinary lives to the benefit of all.

Glasgow, of course, also has a long history of radicalism and collectivism and in a very lively session Elspeth King outlined the Peoples Palace approach to this history.

Rejecting the need for separate Museums of labour history, Elspeth argues that labour history could not be isolated from the rest of working class and popular culture. Glasgow had an important collection of trade union and local banners, badges and memorabilia but the history of the Glasgow people could not be interpreted without looking also at the history of housing, health, sanitation and welfare provision, education and self-help organisations, policing and prisons, the churches and leisure time activities.

To define labour history as the history of organised labour was to exclude from that history the majority of working class people, and particularly women, whom have spent their lives outside labour organisations, in rank dis-organisation, or who have embraced other organisations - the church, the music hall, cinema and dance hall, the football field and the dog track - or who have had other loyalties, to temperance, religion, freemasonry, patriotism or nationalism. Through looking at the histories of feminism, temperance, music, prison life, Glasgow football teams, unemployment, and at the cultural aspects of politics, with an emphasis on ordinary life, the People's Palace is able to overcome the limitations of a reductive phallogocentric labour history narrowly founded on a history of fluttering banners, heroic struggles and desperate deprivations.

In Thatcher's Britain of the 1980s it is more difficult than ever to build Jerusalem. It is difficult to build anything. But this should not dissuade Museum workers from ever bolder and more imaginative social history work, in which all the complexities, divisions and contradictions of working class histories of race, gender,

religion, are represented, giving clear full and flexible history of labour to challenge the misrepresentations of other media.

The Labour History in Museums seminar usefully pointed out some of the ways that this might be achieved, as well as highlighting the issues in the debate surrounding labour history, and hopefully it will be followed by further debate and further seminars to open up the field of labour history beyond the rhetoric of good intentions. The day concentrated heavily on organised labour, but perhaps the greatest task now is to tackle the public and private lives of the unorganised working class.

Peter Jenkinson, (Weybridge Museum)

NEW PUBLICATIONS

Now is the chance to spend your Museum's Christmas present (a £10 book token from the Council?) on the following:

The Conran Directory of Design (Octopus/Conran £16.95)

The World of Mary Ellen Best by Caroline Davidson (Chatto and Windus £14.95)

Cult Objects by Deyan Sudjic (Paladin £5.95)

The Sword Catalogue by Dr P R Newman (York Castle Museum £7.95)

The Complete Catalogue of British Comics (Webb & Bower £16.95)

Now The War Is Over by Paul Addison (BBC/Jonathon Cape £10.95)

Britains Toy Soldiers 1893-1932 by James Opie (Gollanz £29.95)

Power Before Steam by John Vince (£8.95)

Candle Lighting by David J Eveleigh (Shire £1.25)

Hidden Harborough - The Making of the Townscape of Market Harborough by Sam Mullins & Michael Glasson (Leicestershire Museums £3.00)

By the Gains of Industry - Birmingham Museums & Art Gallery 1885-1985 by Stuart Davies (Birmingham Museum & Art Gallery)

The Peoples Palace and Glasgow Green by Elspeth King (Richard Drew Publishing £1.95)

Sunderland Pottery by John Baker (Thomas Reed Industrial Press £9.75)

50's style by Richard Horn (Columbus Books £9.95)

The Victorians at Home by Susan Lasdun (Weidenfeld and Nicholson £6.95)

The Writing On The Wall - Britain In The Seventies by Phillip Whitehead (Michael Joseph/Channel 4 £14.95)

On Living In An Old Country by Patrick Wright (Verso £5.95)

A Guide to Yesterdays Throwaways: Products and packaging used in Victorian and Edwardian Carlisle by Steven Davidson, edited by Sue Kirby (Carlisle Museums & Art Gallery - 65p & 20p p&p from Carlisle Museums, Carlisle, CA3 8TP).

SECRETARY'S REPORT

Committee met at Brewhouse Yard Museum, Nottingham on the 19 November 1985. Apologies for absence were received from Sue Kirby and Janice Murray. Reports were received from the following Officers:

Treasurer: At present the group has a balance of £1,278.13. A separate account for the Labour History Seminar was also presented.

Journal Editor: The editor reported that issue 13 will be out before April 1986.

Training: The Training Working Party met on 13 November, also at Brewhouse Yard. The following seminars have been, or are in the process of being organised.

Documentation (Series A) April 1986. Venue to be announced.

Iron (Series B) September 1986. Ironbridge.

Industrial Archaeology (Series A) November. Armley Mills, Leeds.

Jenny Mattingly was nominated to represent the group on the Curatorial Board of Studies.

The training working party now consists of Jenny Mattingly, Suella Postles and Mark Suggitt.

Annual Study Weekend: This ever popular and enlightening event is to be held in Portsmouth in 1986. The working title is "Social History and the Media". Mike Day and co-opted member Dan Chadwick submitted a report produced by Peter Jenkinson of Weybridge Museum. Committee agreed it was an exciting subject of great relevance to all. Mike and Dan are to draft a programme. Details of the finalised programme will appear in News II.

Any Other Business: Other matters affecting the group were discussed, including the proposed changes to the Museums Association membership structure were discussed. concern was expressed over the proposed status of the AMA. The chairperson is to write to the Director General.

- Charging at the V & A also reared its head. Committee felt the move towards charging, though 'voluntary' was a retrograde step. The chairperson is to write expressing this opinion to the relevant bodies.
- Leslie Colsell was nominated to co-ordinate the publicity for the groups activities.

Suella Postles (on behalf of Sue Kirby)

ANNUAL STUDY WEEKEND: THE LATEST

As noted in the Secretary's Report a "sub-committee" is at work on the programme. Never one to keep a secret the News tells what little it knows.

The programme has been roughed out and will include contributions from authors, mass observation and radio, TV, film and video people, plus the odd Museum worker. Visits to the D Day Museum and the Dockyards are also planned.

Note: The proposed date will be 25-28 September 1986. This is later than last year, due to building work taking place in the Halls of Residence in July.

PROVIDING PROVISIONS

The Ulster-American Folk Park is in the process of creating an open Ulster Street which will lead down to their Emigration Gallery. The period chosen for the street is circa 1900.

The Museum has been reasonably successful in obtaining artefacts for most of the units but items for the Provision Store and to some extent the Hardware Stores are proving scarce in Northern Ireland. Paper, cardboard and even tin items seem to have perished.

If any Museum can help in these areas please contact:

Mrs Eileen Pollock
Curatorial Department
Ulster-American Folk Park
Mellon Road
Castletown
Omagh
County Tyrone BT78 5QY
Northern Ireland

Tel. 0662 3292/3293

INTERIORS

Mark Turner, Keeper of the Silver Studio Collection is working on a book about the decoration of the small English House from 1850 to 1950. This is an extension of the exhibition. The Decoration of the Suburban Villa held at John Griffins Museum, Broomfield House last year.

He is anxious to compile a register of all paintings, drawings and photographs of domestic interiors from about 1830 to 1950 in public collections. He would be grateful to know of anything that may be of interest.

If you can help please write to: Mark Turner, Keeper of the Silver Studio Collection, Middlesex Polytechnic, Bounds Green Road, London, N11 2NQ, Te. 01-368-1299.

WELCOME BACK

Dewsbury Museum was re-opened on December 14 1985 after extensive repairs to the building, Crow Nest Mansion. The galleries have been re-designed and re-fitted and are now devoted to the theme of childhood.

One gallery presents the history of "Children at Work" before the Industrial Revolution and in the early 19th century when they were employed in textile mills and coal mines. The second looks at "Children at Play" and displays toys and games from the 19th and 20th centuries. A reconstructed classroom of the 1940s is available on the top floor for visiting school parties. The Museum has a temporary exhibition gallery which will be used to expand the theme of the Museum and also look at aspects of Dewsbury's history.

The Museum is open from Monday to Saturday 10 am to 5 pm and Sunday 1 pm to 5 pm.