JUNE 2006
ISSUE 57

SHCG NEWS

THE NEWSLETTER OF THE SOCIAL HISTORY CURATORS GROUP

Mini Museums in Wakefield

Memory Net: Oral History Project on Tyneside

Ceramics Seminar Review

JUNE 2006
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Join SHCG?

If you're reading this and you're not a member of SHCG but would like to join please contact:
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Email: membership@shcg.org.uk

Write an article for the SHCG News?

You can write an article for the News on any subject that you feel would be interesting to the museum's community. Project write ups, book reviews, object studies, papers given and so on. We welcome a wide variety of articles relating to social history and Museums.

DEADLINE FOR NEXT ISSUE: 2ND OCTOBER 2006

SHCG NEWS will encourage and publish a wide range of views from those connected with history and museums. The NEWS aims to act as a channel for the exchange of information and opinions about current practice and theory in museums.

The views expressed in the newsletter are wide ranging and do not necessarily express the views of the SHCG committee or SHCG, unless otherwise stated.

Articles for the NEWS should be between 500 to 2000 words. Please submit a typed copy of your article along with a copy on disk, saved as a PC word file or richtext format, or you can send it as an Email. Illustrations for articles are always welcome. Original photographs can be returned.

Send all contributions to:
Sarah Maultby,
York Castle Museum,
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York YO1 9RY
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Front Cover:
'The Write On' display,
'Mini Museums' in Wakefield.
Contents Image:
Close up of a copper jelly mould.

SHCG News design
by Paul Cook
www.pcookdesign.co.uk

Welcome to Issue 57.
The committee has been busy organising another Annual Conference this time in Edinburgh and Glasgow focusing on collections and collecting as the theme. The Conference also hosts our AGM and this year we have a number of committee posts up for election. If you are interested in becoming a committee member, (it looks very good on your CPD Plan!) please do get in touch with our current Chair: Briony Hudson, or any committee member, our contact details are on the back page, to find out what is involved.

It is good to see Social History collections inspiring some diverse projects, many of which have a digital outcome as well as a museum based exhibition. The Bulletin Board advertises two new websites, one for Birmingham Stories, run by Thinktank and the other for Southwark museum collections. In the Theory and Practice section you can read about two outreach projects and an oral history project. The Seminar Reviews recall a day spent learning about ceramics, and one learning about historic food. Food continues as the theme for a review in Book Corner and one of the Object Focuses for this edition is ice cream moulds.

I would just like to say a big thank you to all our contributors. I do try to make submitting an article as pain free as possible. So if you are working on a project, or have read a good social history related book, or are researching an object at work, and think the rest of us might be interested in what you've discovered, please do email me about it. Articles are generally between 500–1500 words in length with an image or two. I look forward to receiving your contribution for the next edition.

Hopefully I will see you in Edinburgh for the Annual Conference, if not, have a good summer and don't forget to make the cucumber cream ice recipe on page 18.

SARAH MAULTBY–EDITOR

SHCG MATTERS

Annual Conference 2006:

Edinburgh & Glasgow

'Choose It, Use It or Lose It'

Thursday 6th–Saturday 8th July 2006

The 2006 Annual Conference will focus on issues surrounding collections and collecting.

How can we put our collections to their best use? What ways can be found to make stored collections part of an engaging museum service? What part are collections playing in contemporary, controversial or quirky exhibition projects? What new approaches are there to the age-old dilemmas surrounding disposals?

Case studies will look at a variety of practices including enabling access to stored collections, involving industry in collecting, developing national collecting strategies, use of transport collections in display, collecting and representing 21st century life, and contemporary collecting to mark the 200th anniversary of the abolition of the slave trade.

Visits to:

- Museum of Scotland, Edinburgh.
- Royal College of Surgeons, Edinburgh.
- Glasgow Museums' Resource Centre, Glasgow.
- Kelvingrove Art Gallery and Museum, Glasgow.
- City Arts Centre, Edinburgh.

Total conference fee will be £230. Including B&B accomodation in Edinburgh University Pollock Halls for Thursday, Friday and Saturday nights, buffet lunches and refreshments, evening meals on Thursday and Friday evenings and transport to Glasgow. Day fees £30. Deadline for bookings is 22nd June 2006. Accommodation places are limited so book early.

To book a place on conference please contact:

Zelda Baveystock,
Lecturer in Museum Studies,
The International Centre for Cultural and Heritage Studies,
University of Newcastle
Bruce Building
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Direct Dial: + 44(0)191 222 3858
Main Office: + 44(0)191 222 7419
Fax: + 44(0)191 222 5564

Southwark's museum and archive collections are accessible for the first time online, visit www.southwarkcollections.org.uk.

2 major Southwark Projects go Online

The Cuming Museum and Local History Library have been working on a project since March 2005 to make available some of the diverse collections at the London Borough of Southwark.

A new collections management system 'TMS' was procured in order to bring together, improve access to and management of Southwark's three collections (Cuming Museum, Local History Library and Archives and the Southwark Art Collection). Part of the project included photography of 500 objects from the Cuming collection and digitisation of 1500 historic photographs from the Local History Library. The website has been live since mid October when photographs of the Elephant and Castle area went online as part of the *Life in the Elephant* exhibition, which has its own online gallery at www.southwark.gov.uk/lifeintheelephant.

The *Life in the Elephant* project engaged young people from the adjacent estate to photograph their area before the estate is demolished as part of the regeneration of the Elephant and Castle. The young people looked at the Cuming Museum's Bert Hardy 'Life in the Elephant' series of photographs from 1948 as their inspiration.

The collections website is fully searchable and users can identify objects by date, object classification and photographic subject. There are also highlights of the collection for people to browse.
The amount of records and images available on the Southwark collections site will grow as more data is entered into the collections management system.

For more information contact:

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Collections & Museum Manager
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SE17 1RS

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Catherine.Hamilton@southwark.gov.uk
Website:
www.southwark.gov.uk/
discoversouthwark

Thinktank launches new 'Birmingham Stories' website

Thinktank, Birmingham's award winning science museum have created in partnership with Birmingham Museums and Art Gallery, a website to promote public access to the Designated Birmingham Science and Industry collection. The Designation scheme aims to identify and celebrate the pre-eminent collections of national and international importance held in England's non-national museums, libraries and archives.

The *Birmingham Stories* website features artefacts from the science and industry collection including those on display at Thinktank. The project has been funded by a £124,000 grant awarded by the Museums Libraries and Archives Council.

The website is crammed with remarkable stories brought to life with multimedia clips and interactive challenges. Visitors can delve into Birmingham's past by exploring the interactive galleries from the comfort of their sofa.

Visitors can journey through four interactive zones:
Made in Birmingham - why did Birmingham win a reputation as the city of a thousand trades. Explore how the city established its solid reputation in industries such as gun making, jewellery and steam power.
Workshop of the War - how did Brummies pull through together during the nation's darkest hour? Learn how Birmingham's industrial contribution helped Britain win the Second World War.
Great Inventions for Everyday Life - how have simple domestic appliances changed the way we live? Try the interactive quiz!
Fascinating Objects - Discover the fascinating stories that lie behind the objects in our collection, from deadly weapons to lunar men who shaped the future.

With a dedicated teacher's section, focusing on the Victorians and World War II, planning history lesson has never been easier. Classroom recourses can be downloaded or your knowledge simply updated on Birmingham's past.

Visit the new website at:

www.birminghamstories.co.uk

SHCG MATTERS

Email list roundup...

SHCG's email list for members has passed its first birthday, with over 130 members currently subscribed. Thanks to everybody who has contributed to the list and made it such a success. If you're not a list subscriber, read on to find out what you've been missing and how to join the list - and don't forget that anybody working for an institutional member can join.

Hot topics since the last issue of SHCG News have included Gypsy heritage. The thread started with a request for examples of projects and resources connected with Gypsy history. A number of museums, libraries and archives have worked with communities to create exhibitions and educational resources, including in Hertford and Pembrokeshire and Teeside. Useful published and archive resources for Gypsy, Romany and Traveller heritage were also mentioned: *Stopping Places: A Gypsy History of South London and Kent* by Simon Evans (Hatfield: University of Hertfordshire Press, 1994); *Static: Life on the site* ed. by Ian Daley and Jo Hendon (Castleford: Yorkshire Art Circus, 1998); and the Gypsy archive collections at the University of Liverpool (http://sca.lib.liv.ac.uk/collections/gypsy/intro.htm).

A very different list strand considered the problems of valuing 'priceless' historical objects. It seems that several museums take conservation ('repair') costs into account as well as or instead of market value / 'sale' costs. Defining the 'cultural value' of museum collections is more difficult, particularly where objects simply cannot be replaced because they are unique or have unique associations.

Other discussions on the list have included technology for oral history recordings, the use of the SHIC system by museums, working with the Public Catalogue Foundation, and mystery objects (with many successfully identified). The list also acts as a noticeboard for events and job opportunities. SHCG-LIST is available exclusively to members, so if you aren't a subscriber, don't delay, join today! Both individual members and staff of institutional members can join the list.

Joining the list

SHCG-LIST is easy to join and use even if you've never been on a mailing list before. To join, please send an email to shcg-list-request@mailtalk.ac.uk (this is also the address for any queries you may have) stating your name and whether you are a personal member or employed by an institutional member. If you work for an institutional member, please also state the name of the institution. You will receive an automated acknowledgement of your request: and may be asked to click on a link to confirm your email address (this is one of several features that keeps the list secure and free of spam).

What happens next?

Requests to join the list are processed manually, usually within 48 hours, but please be patient and allow up to 10 days. Once your membership is processed you will receive some automatically generated emails, including one containing a jargon-free guide to how the list works and one containing more technical information about the list. You should save both of these emails for future reference as they contain important information such as how to unsubscribe from the list. After this, you will receive all emails sent by members to the list address, and will be able to post messages yourself by following the simple instructions in the guide.

Please email shcg-list-request@mailtalk.ac.uk if you have any questions about the list - I'm happy to help.

Jack Kirby–SHCG Committee Thinktank, Birmingham Science Museum Email: shcg-list-request@mailtalk.ac.uk

New CD-ROM Raises the Banner!

To coincide with its current exhibition 'Carrying the Colours', the People's History Museum, Manchester has collaborated with Manchester Metropolitan University's Visual Resources Centre to produce a CD-ROM and slide set.

Entitled 'Raise the Banner: a brief history of banners from the People's History Museum', both the CD and the slide set contain 20 images with supporting information and an introductory text written by Lynda Jackson, former National Banner Survey Officer.

The images show banners from the museum's designated collection, as well as banners being made or carried in various historical contexts.

The CD costs £8.50 and the slide set £25.00.

For further details, Please contact:

John Davis Email: j.davis@mmu.ac.uk.

Mini Museums in Wakefield

Wakefield Cultural Services has a track record of working on the three areas that became the core elements of the MA's 'Collections for the Future' report: The Dynamic Collection, Developing Audiences and Inspiring the Workforce. The 'Mini Museum' project is one way we're doing it...

Erica Ramsay
Outreach Curator

Background

Mini Museums is a three-year project funded by the Heritage Lottery Fund, Sure Start and Wakefield Metropolitan District Council. Six of the district's libraries have been chosen to host small changing displays of objects on popular themes from Wakefield MDC's museum collections.

The aim of the project is to give people in these areas, from where the service doesn't traditionally attract visitors, opportunities to access and engage with collections and interpretive activities that would not usually be available in their localities. We hope that by curating site-specific exhibitions in four of the libraries once a year, local people will become involved in interpreting and displaying aspects of their histories. Two of the libraries are hosting exhibitions targeted specifically at the under 5s and their carers to reflect the project's partnership with Sure Start. These exhibitions are supported by self-guided activities in the libraries and bespoke workshops at the libraries and other community venues.

Awareness of *Mini Museums* in the six communities participating in project is growing. Figures show that in the first four weeks of new exhibition being installed in a library, an average of 16% of the population of the area served by that library have seen the display.

Exhibitions

The themes I have worked on in the *Mini Museum* exhibitions have popular appeal as they target a general audience. They reflect what we have in the collections, and are often selected for their visual impact, hoping to attract curious eyes. The objects are drawn mostly from the social history collection, but also feature some archaeology and decorative art. Many have rarely or never been displayed before. Digitised images of objects have helped me to use the collections in new ways, and have meant that I am also able to access objects that are on permanent display or that are unsuitable for display or use in a community environment out into libraries.

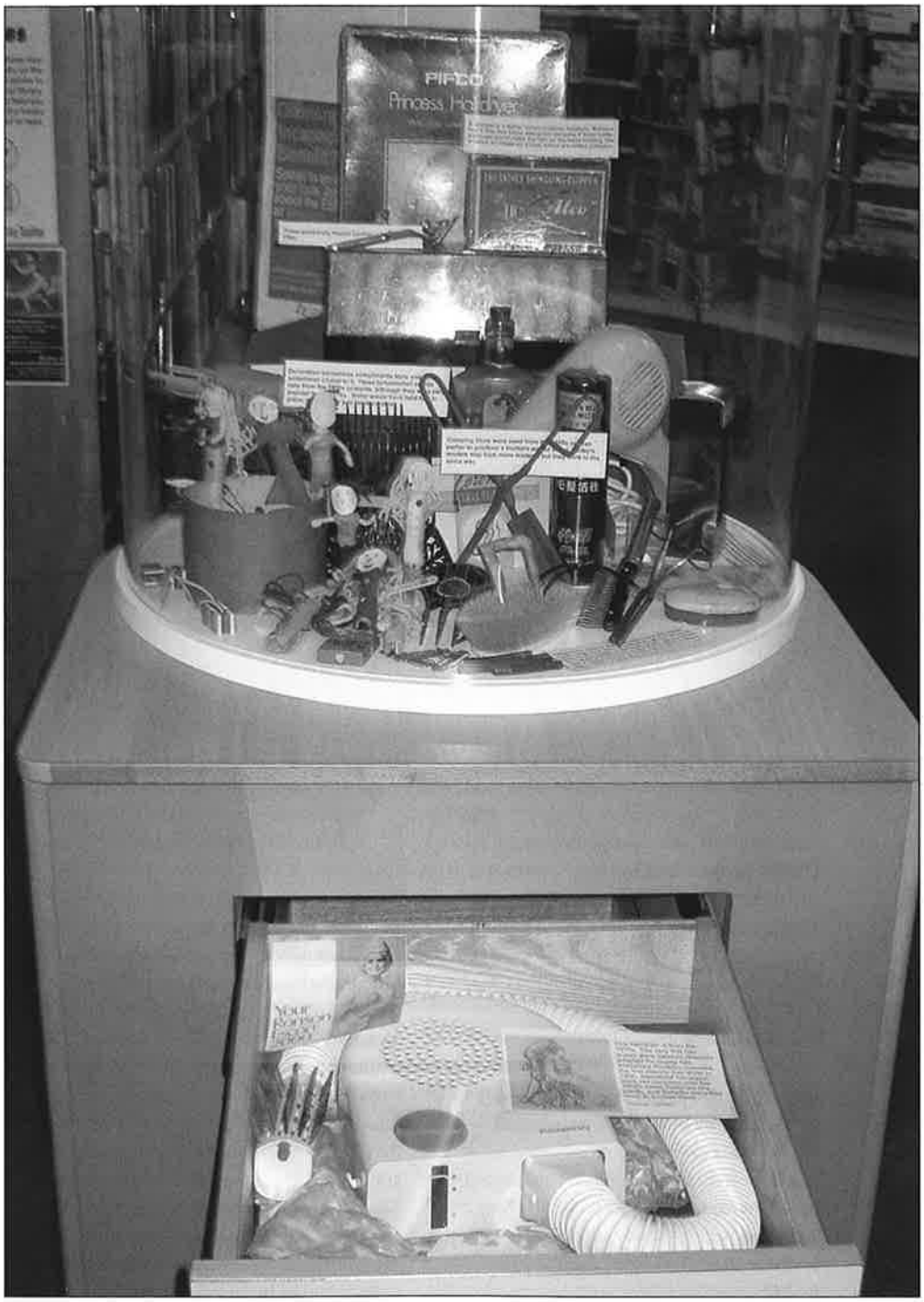
Objects are approved for off-site display by our conservator, and we have recently started environmental monitoring in the display cases to give us a better idea of the conditions in each library. The displays have included themes as diverse as the 1970s, hair, holidays, a 1940s style dolls' house, shoes, a Noah's Ark and writing equipment. The exhibitions are interpreted in the libraries through an information file and text panel. The information file signposts useful websites, books, museums collections nationally, learning and leisure opportunities where appropriate, as well as giving general information on theme of display and detail on 'star' exhibits. The stock support department of the library service also puts together a travelling collection of books related to the theme of the displays that accompanies each one.

Though plenty of people have been involved in formal and informal learning opportunities associated with the *Mini Museums*, bridging the gap to active involvement in curation of *Mini Museums* displays has proved to be a much harder and so far has been successful only on a small scale. So far, I have collaborated with a local camera club to select objects for display, local schools and businesses and individuals loaned neckties to be displayed alongside historic ties from acquired from a shop in their town, the step daughter of a donor provided invaluable support in creating a display of her step mother's bequest, the donor of a dolls' house made as a retirement hobby helped to interpret the displayed contents, and members of a class of adults learning English as a foreign language contributed their experiences and traditions to a display on rites of passage.

Interpretive activities

I have facilitated many activities to further interpret the themes of the *Mini Museums* displays. These include structured workshops that I have been delivered by me or other providers (Early Years librarian, freelance artists, adult education tutors, artists, speech therapist, special interest group etc) alone or in partnership, and drop in object handling events open to all library visitors. Structured workshops have been attended by groups including a crèche, Foundation Stage, Key Stages 1, 2 and 3, Gifted and Talented students, learners of English as a Second Language, adults with learning disabilities and residents of a care home for older people. I have developed a questionnaire to evaluate these workshops that measures the activities against the Generic Learning Outcomes. This allows me to compare outcomes from workshops that may be very different from each other.

With just over a year left of the funded lifespan of the project, the service has learned and continues to learn many lessons from this venture that are informing our practice. We are planning for the future of the *Mini Museums* project, considering how its benefits might be sustained and how we can continue to use it strategically as a method of contributing to a dynamic collection, a better equipped workforce and increasingly representative audiences.



Above: The 'Mini Museums' use bespoke display cases, designed in-house. Picture shows 'Head Tales: Highlights from the History of Hair', featuring peg dolls with wild hairstyles made by local schoolchildren.
Top Left: Erica with pre-school children interpreting a weather exhibition through a SureStart speech therapy session.

For further details on the Mini Museum project, please contact:

Erica Ramsay
Tel: 01977 722744
Email: eramsay@wakefield.gov.uk

All the 'Mini Museum' exhibitions can now be seen online at: http://www.wakefield.gov.uk/CultureAndLeisure/Museums/MiniMuseums/default.htm

Memory Net
A digitisation web project

'Memory Net' is a Tyne & Wear Museums (TWM) project that worked across the North East Hub and was funded by the Heritage Lottery Fund (HLF).

Kylea Little
Keeper of Contemporary Collections

Memory Net was inspired by *SeaBritain 2005*, a national celebration of Britain's maritime heritage and the Rivers Festival, based around the Tall Ships race, which in 2005 was held in Newcastle/Gateshead, and was to be the largest festival in the UK in 2005.
It involved working with many new community groups with links to the sea and it is the first large scale digitisation project TWM has carried out.

Memory Net has created a new digital resource of regional material relating to the people and communities of the sea in the North East. This resource will be made accessible via a web site, www.twmuseums.org.uk/memorynet, due to be launched in June 2006. The material used in the website was all gathered by the Memory Net team from communities involved in the project. It was, in this respect, a large collecting exercise for TWM to update its Maritime, Social History and Industry collections.

Work on *Memory Net* began in September 2005 when the first of three staff members, employed to carry out the project, were appointed. The core *Memory Net* team was Carl Greenwood–Project Officer, Kylea Little– Curatorial Assistant and Graeme Ruddick–Photographic and Digitisation Assistant. This was the first time that TWM employed a curatorial member of staff to work specifically on an outreach project. This decision was made as it was anticipated that the project would generate a large amount of new material to be accessioned. The project took nine months to complete. The time was spent making links with community groups and individuals, gathering oral histories and digital photographs, running workshops to pass museum skills onto the community groups and finally producing the website.

Naturally, as with most community projects, the project changed from the original idea, aims and targets as the museum responded to the community groups involved. One huge difference was the number of groups involved, which grew from 6 to 12. The groups involved with *Memory Net* were The Fisherman's Mission North Shields, The RNLI at Cullercoats, the Coble and Keelboat Society, the Tynemouth Volunteer Life Brigade, the Cullercoats' Community centre, Souter Lighthouse, Doxford Engine Friends Association, Tynemouth Surf Shop, Saltburn Surfers, the Dive Centre, fish merchants and ex Merchant Navy men of South Shields.

Perhaps as an obvious result of these changes the initial targets of things collected have changed. In TWMs' HLF application bid the following targets were set: 1,000 images, 20 oral histories, 20 songs, 10 video clips. By the end of the project we had collected 1345 images, 75 oral histories, 1 song and various sounds. The original targets were set by the museum staff, they were subject to change in response to the community groups. We realised within the first 3 months that the target would change. As a result of the growth in groups and enthusiasm for the oral histories side we expected to have a larger number recorded than the original target. The songs and video target changed for practical reasons, few of the groups had either and where they did these were under copyright. The films that were available had been done by television companies and songs popular amongst the merchant navy men were those of well know artists.

It was also decided to produce an exhibition at the end of the project and a publication that outlined the project. It was felt the exhibition would act as end of project closure for the groups, and that it was perhaps more accessible for some of the participants who did not make use of the internet, as well as being a way of publicising the website to other museum

visitors. The publication was seen as adding to the sustainability of the project and will be distributed to the groups involved.

As the project was essentially a digitisation one (solid state recorders were used for the oral history recording) some of the issues arising were ones of standards, storage and documentation. Working from British Library guidelines we recorded oral history at 48 sample rate. The original recording was stored on our network in a secure drive, copied to gold CD twice to form a working and an archive copy. In terms of photographs and scanned documents (300 dpi) the digital copy was documented as the original and a paper copy was also accessioned and placed in stores. The benefit of digitising images for the museum was that people got to keep their photographs and at the same time we were able to collect them for future generations.

TWMs' web officer created a database which we entered information about our 'objects' onto, which then formed the website. We had discussions about the layout of the website and how it could be searched. It was decided that there would be three ways of searching; a free key word search, search by groups which led to individuals and through themes, that we had identified at the start of the project and which had guided our oral history interviews. The themes we used were routine/technique, equipment, safety, environment and community. These were interpreted loosely so that equipment for example could cover boats, surf boards, knitting needles and specialist clothing. Another aspect of ensuring the sustainability and the interactivity of the website was to include a space for visitors to the site to add their comments. This raised the question of who would monitor the comments and maintain the site. This role has been taken on by our web officer.

There were several issues around placing oral history on the web that needed addressing. The content of the website was discussed with all the groups at the start of the project and copyright forms were completed with all participants, these forms specifically mentioned that their material would be placed on the web. Informed by British Library best practice guidelines for putting oral history on the web, we decided that although we would not be making the entire oral history of each person available, we would notify users that the museum held the full recording which they could access, and we would put the date of the interview and the place. We also have an unobtrusive copyright acceptance agreement on the webpage and opted to stream the oral history which means that listeners cannot download a copy to their PC.

Above: Seaman Doug Cross looking through old photographs with Project Officer Carl Greenwood, in the South Shields British Legion.
Left: Doxford Engine Friends Association on a visit to the site of the Doxford works in Sunderland, standing outside the gates to the engine works.

When choosing the interpretation for the site we decided a series of oral history clips, each between 2½ and 3½ minutes long, for each person would be the main method. We employed a freelance sound editor to clean up the sound and to cut the clips we had chosen. We had recorded the majority of the oral histories in the places where the community groups met, though the original sound recordings were overall of a good standard. In the clip selecting process we found that the hours spent writing summaries of oral histories were well worth the effort!

A series of workshops were run with those community groups interested. Topics covered were; caring, documenting and storing of your treasures, carrying out oral histories and digitising photographs and documents. A total of 20 people attended the workshops. This is seen as a key part of the sustainability of the project. One member of the Doxford Engine Friends Association discovered that he could now scan his slides of Doxfords, which had been hiding in his attic and create a calendar with the images that his ex-colleagues had never seen before and could raise some money for the Friends Association.

One of the main legacies of *Memory Net* is the creation of oral history and digitisation equipment loans boxes, which communities may borrow, free of charge from TWM, to record their own heritage. The Coble and Keelboat Society, who are committed to traditional boat building skills in the North East, have expressed a great interest in continuing recording their members' oral histories. These loan boxes should enable them to do that.

TWMs' Evaluation Officer has guided us in deciding the most effective way of evaluating the project. Most obviously we will monitor hits to the website. We are also planning on carrying out qualitative evaluation with the participants of *Memory Net*. There will be monitoring, of course, of the use of loans boxes (mentioned earlier) and the comments added to the website. This evaluation has yet to be carried out. Group feedback has, however, been positive to date;

"The thing I found interesting about this project is that it's brought back all the people and stories from Doxford's, a lot of which had been forgotten."–Jim Duncan, Doxford Engine Friends Association.

In the final stages of completion it has been possible to start to review the process internally. This project has been an amazing one to work on from a personal point of view, the groups involved were incredibly enthusiastic and generous. From a professional point of view it has raised a lot of issues for TWM, which I hope I have conveyed previously. The methodology *Memory Net* was based on has proved successful in our eyes. Web access allows national and international audiences for local history projects such as this, which gives the project a different significance. The inclusion of both an outreach team member and a history team member is also something TWM is keen to repeat in future projects, it ensures that both the people and the 'object' side of a project can be catered for to a high level. This is also the first oral history that TWM has put online so we are keen to see how it is received and how we can progress this further.

My City Film Project

Engaging Teenagers in Birmingham

This article describes a project undertaken at Thinktank, Birmingham's Science Museum over the summer of 2005. With the support of South Birmingham College, 44 young people came together to make a film about their city to go on display in the City Stories gallery.

Hannah Shepherd

Access & Inclusion Officer,
Thinktank,
Birmingham Science Museum

Thinktank

Thinktank is Birmingham's science museum located in the Ladywood district of Birmingham, which covers the city centre, but also the wards of Aston and Nechells. These wards are areas of high unemployment and lower economic capacity then Birmingham as a whole with fewer then 50% of residents aged 16–75 in full-time employment.

Thinktank houses a number of the significant objects from Birmingham's Science and Industry collections as well as science interactive galleries. In the historical galleries there is a focus on Birmingham's scientific and technological heritage. One of the galleries is *City Stories* charting the growth of Birmingham with its entry in the Domesday Book and exploring how Birmingham grew and prospered through the recollections and real words of the people that lived, moved here, to those living here now. The *City Stories* gallery differs from the rest of the heritage galleries within the museum as it focuses much more on the social history rather than industrial.

At the end of this gallery is a video theatre, which until November 2005, housed a film showing a journey through Birmingham city centre. An external company, not from the region, had created this film and while no formal evaluation had taken place, it was dated, without showing the major city centre development that Birmingham has undergone over the last few years.

The majority of our visitors traditionally come in the form of family groups, as well as a significant proportion of visits through school groups. There are very few independent visits from teenagers and young adults. Consultation suggested that to reach the 16–21 year age group a project-based approach was required, and that media was a common interest for young people.

Above: An interview taking place on the streets of Birmingham. Left: On location, participants filming during the My City project.

The film project

Over the summer of 2005 Thinktank hosted a film school. 44 young people between the ages of 14 and 19 came into the museum to make a film about the city of Birmingham as it is today.

The project was able to go ahead with support from Screen West Midlands, the regional agent for the film council, and Aston Pride, a local regeneration initiative.

Collaboration with South Birmingham College resulted in a course, led by experienced film tutors and accredited through the college. Our shared aims for this project were to inspire the young people in film and media, their city and to get involved in their science museum in a positive and meaningful way.

The people taking part in this project were given the task of creating a film to show visitors a true insight into our city. The film had to be suitable for a family audience but the content was entirely of their own creation!

An initial consultation identified what the participants find significant about the city, the places and the events that epitomize Birmingham, and also a code of conduct for the participants, which they decided on together.

The young people made a series of films; each group of between 10 and 15 had a week to make their film.
Some of the participants from the first week chose to come back and support the other groups later in the summer and many of them worked into the evening and weekends with the support of their tutors.
The resulting film shows various locations around the city centre, further away within the community settings, areas that are rarely seen by visitors to Birmingham. The young people showed an exciting and busy city, they interviewed people, including some local celebrities, asking for their opinions about the city.
One of the groups produced a film of their dance group *Tru Streetdance* in locations throughout the city, including Millennium Point which houses Thinktank.

This process of allowing the participants to direct their own film is likely to provide a very different product then might have been made within the organisation.
The significant places and experiences that the participants wanted to film were almost certainly very different to what museum staff would have chosen.

Evaluation

In the summative evaluation, 100% of the respondents said that they had enjoyed the project, over half said that before the project they had not been interested in museums and nearly all (29 out of 33) said that it had changed their minds about museums and that they would come back.

Through the provision of family season tickets the participants will now be able to return any time throughout the year to see their film with their friends and family.
This ongoing relationship with these young people will ideally create a sense of ownership of the museum.

The acquisition of new skills by the young participants, and the accreditation they received, is likely to have a clear impact on the young participants' lives by encouraging them to continue into higher education, and to choose film, media or performance related studies.

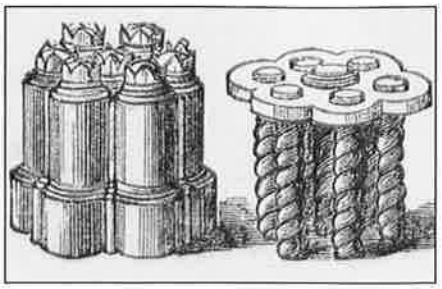
The film is now shown in the *City Stories* gallery in the museum and will remain on display for up to a year. The participants in this project have created an archive that describes the city, from their perspective, for future generations. In addition to this, the film will eventually be held in the Media Archive for Central England.

The key element in the success of this project lay in the collaboration between the museum and the college, both sides lending different skills and competencies to the project. The film gives an insight into the city through the eyes of young people living here today. As well as engaging in meaningful activities over the summer of 2005, the young people involved have gained skills and that learning has been accredited. The launch event showed that there was a real sense of pride in having created this film to be on display in the museum.

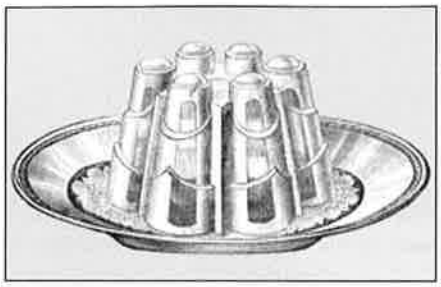
For more information please contact:

Hannah Shepherd,
Access & Inclusion Officer.
Tel: 0121 202 2313
Email: hannah.shepherd@thinktank.ac

Useful links:
http://www.thinktank.ac
http://www.sbc.ac.uk
http://www.nottingham.ac.uk/film/mace
http://www.screenwm.co.uk/
http://www.astonpride.com/



Above: Drawing of a Belgrave mould and lining.
Left: A group of moulds including a pierced earthenware mould for making moulded curds, a copper and a stoneware jelly mould, a tipsy cake tin mould, a pewter ice cream mould and wooden butter prints.
Below: Illustration of a moulded jelly.



21st Leeds Symposium on Food History and Traditions:

'Moulded Foods, Moulds and Mould Makers.' 1st April 2006

In the past, I must confess, whenever moulded food has been mentioned the ubiquitous Victorian copper jelly mould has sprung to mind. That was until I attended the 21st Leeds Symposium on 'Food History and Traditions' all about moulded food. Apparently certain food stuffs have been shaped and decorated using moulds and prints for several hundred years.

Sarah Maultby
Assistant Curator of Social History,
York Castle Museum

The day started with Ivan Day giving us a brief run down about moulded food since the late medieval period. One of the first written references to moulded food comes from an Italian writer in the late fifteenth century, who described English cheeses he had seen on sale in a Belgium market, as being stamped with animals, flowers or letters. No firm evidence exists as to why the cheeses were stamped but it could have been as an identifying maker's mark, or an early sales gimmick as the patterns on the cheeses made them more eye catching.

Moulded food for the table was reserved for the rich as it used expensive ingredients and was very time-consuming to make. The sixteenth and seventeenth century moulds which survive were often made for grand ceremonial occasions, such as coronations or religious ordinations. These tend to have coats of arms or religious motifs on them and were used for moulding wafers or marchpanes.

Moving into the eighteenth century, food which was moulded to provide a pattern in low relief includes Gingerbread and other biscuit mixtures, pastry and sugar paste. The moulds were carved from wood and the paste was either pushed into the mould and baked before being turned out, or pressed in and allowed to harden slightly before being peeled out.

Pie moulds were often hinged at the sides and had a base, and the pastry for the lid was press moulded and laid on top for baking.

Sugar paste moulds were around from the eighteenth century, originally to help less skilled chefs produce elaborate table decorations. The moulds themselves then enabled chefs to produce very fine work including three-dimensional pieces.

Moulds for puddings came into fashion at the end of the eighteenth century, previously they had been boiled in skins or baked in dishes.

During the nineteenth century elaborately moulded jellies, blancmanges and ices were de rigueur on any middle and upper class dining table. The decline in moulded food really happened in the middle of the twentieth century when tastes changed, and there were fewer servants to spend time making elaborate looking desserts.

One of the early foods to be moulded and decorated was butter, argued Laura Mason in the next talk. Butter, after all, was traditionally made by hand. The final process divided it into pound or half pound blocks ready for sale, and it was shaped into round prints or rolls, ready for a stamp or roller print to be applied. When scotch hands became popular towards the end of the nineteenth century, the butter pats were often shaped into rectangular blocks and either stamped or line patterns were impressed on the top using the edge of a scotch hand. Butter prints come in many designs but most are round with the pattern such as an animal, flower, a cross or fruit carved into the end-grain face. To use a print it was soaked in hot water and then cold water and used wet as butter is sticky

and this method proved successful at getting a clear image. To clean the prints they were scrubbed in water and left to dry. This exposure to water and scrubbing is why many butter prints in collections look worn and the wood has split. Butter printing declined rapidly after the Second World War, with the spread of commercial dairies and butter being wrapped in printed paper. Before that much of the butter had been produced on farms and the butter print design was used as an identifying mark when it was sold at market. There are also reports that some farmer's wives used different stamps to mark the different quality of butter. The better quality butter could be sold for more money.

There were also small butter moulds made for more decorative purposes in upper class households. These are two-piece moulds in the shape of animals or fruit. Laura had made a few earlier to show us in the shape of a swan. The butter has to be pressed into the two moulds and then pushed together and allowed to set. The mould has to be wet or the butter will not come out cleanly.

After a wonderful communal lunch provided by the delegates, many of whom are excellent cooks and provide some weird and wonderful dishes using historic recipes, we settled down to a talk by Peter Brears about ceramic moulds. Some of the earliest curd moulds have been excavated and dated to the tenth and eleventh centuries. Curd moulds, with small holes in them for the whey to escape, have not changed in design for centuries. Decorative ceramic moulds began to appear in the eighteenth century, made by Staffordshire potteries. Wedgewood made some elaborate ones in the early 1800s. Some mould designs were popular for over a hundred years, including a fish mould to make a fishpond jelly, a melon, and Solomon's Temple. Moulded jelly desserts were very popular in Victorian times and some of the structures were amazing. They often contained fruit suspended in jelly, and different layers of coloured jelly which, when turned out, looked stunning as a table decoration. Jelly was made from boiling calves' feet and straining it to extract the gelatine. Bought gelatine was available from the 1840s. Gelatine was much stronger and capable of standing and maintaining the shape of the mould once turned out - although there are reports of many collapsed jellies and ones which would not come cleanly out the moulds! Ceramic moulds continued to be made into the twentieth century with Shelley's making some very decorative ones.

The last two speakers spoke about ice cream, first John Gauder spoke about pewter moulds for dessert ices and then Robin Weir spoke about Mrs Agnes B Marshall, the famous Victorian lady who ran her own cookery school in London and wrote some cookery books including *The Book of Ices* published in 1885. Both talks were very interesting, but I will not go into detail about them here as pewter moulds for ices are the subject for the Object Focus, and a book about Mrs Marshall including a facsimile of *The Book of Ices* 1885, is reviewed in the Book Corner.

Once again the Leeds Food Symposium was a very enjoyable day with an excellent balance between the theory and practice. As a social historian used to looking after the jelly moulds and butter prints it was fascinating hearing from food historians about the practical problems of using them. Apparently there are many ways to get a jelly out of a mould cleanly but a bit of tallow, rubbed on the inside of the mould before you pour the liquid in, works wonders!

'An Introduction to Ceramics'

Walker Art Gallery 23rd November 2005

As a Collections Manager at a medium-sized, urban local authority museum service, I work with many different types of collections and so I am always pleased to see courses on specific collection areas - either to learn some new skills or update some rusty ones.
So when the question was posed - Are you puzzled by porcelain? Uncertain about earthenware and stoneware? the answer was "Yes!" I signed up immediately for the SHCG seminar 'An Introduction to Ceramics'.

Charlotte Taylor
Collections Manager,
Hartlepool Arts and Museums Service

The course was held on an extremely cold November day in Liverpool at the Walker Art Gallery. This was a joint project between SHCG and the Society of Decorative Arts Curators - and a free membership to SODAC was included in the fee. It was designed to increase confidence in identifying and handling ceramics and also to provide some practical steps to doing this. The course was led by Robin Emmerson of SODAC and National Museums Liverpool and was very 'hands-on', with participants able to handle many examples from Liverpool's broad collection of ceramics.

In the morning we went through the most basic (and necessary) guidelines for handling ceramics - such as remembering to pick up the item with both hands and not to hold on to any parts like spouts or handles which are those most likely to drop off! We were told not to reach over other people and always to hold the item over a table so it doesn't have too far to fall! Robin stressed that the identification of an item can come as much from handling an item as looking at it, and that touching an object can tell you a lot about it.

We explored the different materials ceramics are made from such as earthenwares - ordinary pots fired to 1000°C and impervious to liquids; stonewares - which are fired to at least 1250°C, and porcelains, which are also known as china and are noted for their whiteness and translucency.

The course mostly covered the 18th and 19th century as this is when the most different types of ceramics were used. Robin pointed out two interesting principles of ceramics identification:

1. Cheap pots were made to look like expensive ones if possible.
2. Each new type of pottery was made for the cheap end of the market long after it stopped being made for the expensive market, when it had been replaced by a new type. This makes dating harder as many types of pottery overlap each other.

Delegates at Ceramics Seminar enjoying the 'hands-on' session.

We looked at the different types of glazes. 'Slips' were layers of liquid clay which covered pots and could be dipped or painted on. Tin glazes were often used to make earthenware look like porcelain and were known as delftware in Britain. Creamware was made to look like porcelain by using a white clay glaze. It was the world's first cheap pottery that was white and strong. Enamel glazes, which cannot take the same high temperature as the pot firing, are done later at a lower temperature, making it more expensive.

We also looked at some particular wares like agate ware, which is made from a mixture of different coloured clays in layers and then cut through like liquorice. You can tell it is real agate ware, as opposed to a painted imitation, if the pattern continues on the inside.

Decoration

We looked at ways to identify whether the decoration was printed or painted on. One of the giveaways is when there is a fault in the lines, which means it's printed. Painted lines tend to get weaker. Surprisingly, printing was more expensive than painting because it had to be done after the ceramic was glazed, and was often a higher quality and a more accomplished decoration than painting. However, there is nothing to stop it coming off if it was added after glazing, dependant on the glaze quality. From the 1820s they could be printed in green, brown and blue before being glazed. From the 1840s multicoloured printing was introduced. It was particularly used on jar lids; Robin showed us an example on the lid of some potted shrimps that had never been opened. Gilding was done last as it required the lowest firing temperature, so makes it the most expensive type of pottery. Willow pattern came about at the end of the 18th century, when it was considered very upmarket. By the 1850s it was very cheap and widely available.

Earthenware

Earthenware was the staple product of British pottery throughout the 18th and 19th century. This could be given a slip to decorate and even use a lathe to carve shapes out of glazes to create patterns; this could then be dipped into different coloured glazes that would fill the spaces. It was made to look like porcelain by coating it with a lead glaze. When it was coated with a tin glaze it was known as delftware in Britain.

Porcelain

Also known as china, porcelain refers to the white pottery rather than the material used to make it. It was imported from China in bulk from the 1700s for its strength and whiteness and inspired British potters to try and copy it. They invented English soft paste porcelain, which wasn't as hard as the Chinese, and was made by Chelsea, Derby, Bow and Worcester. In 1797 Josiah Spode combined bone ash with china clay and china stone and thus created bone china. Bone china has a slightly warmer feel than the others.

Stoneware

In the 19th century methods were developed to dry the clay out faster, this made it more suitable to use for moulds and allowed the development of industrial scale production. It also meant that the complete decoration and addition of handles etc. could be done in one go. It is also at this time that we start to see mould marks appearing, these could be crest or a symbol impressed into the base. These were done to identify a piece as being from a particular factory or potter.

Conclusion and Feedback

Feedback from the seminar was positive and there were requests for further training in this area. I feel much more confidant identifying the fabric of ceramics and their glazes and have come away with some very useful notes.

"It covered the early history of ceramic production in a very informative manner and having so many items to handle made the information a lot easier to digest but they need a follow-up course on 19th and 20th century methods of production, styles etc." Louise Harrison, Assistant Curator (Collections) Dorman Museum in Middlesbrough.

"I thought the training course was very comprehensive, very practical and very interesting. I appreciated the fact that it had quite obviously been tailored to suit an audience that largely consisted of social historians." Elissa Haskins - Vaughan from Tyne and Wear Museums.

It would be nice to see more days like this, devoted to in-depth study of specific materials. Such courses would certainly fill a knowledge gap which many of us have.

Object Focus:
Fancy Ices

Fancy ices were a very popular part of late nineteenth century dinner menus for the middle and upper classes. They were shaped using moulds many of which have subsequently found their way into museum collections.

Sarah Maultby

Assistant Curator of Social History, York Castle Museum

Moulds for ices were generally made from pewter as it was the best conductor of heat. All metals conduct heat very well but pewter was particularly suited for the cold temperatures. Surrounded by ice, pewter will become very cold which means that the cream ice will freeze solid and take on the shape of the mould very well. Although popularised by Mrs Marshall, the moulds had been around for a number of decades prior to her book in 1885. Bomb moulds, where two or more ices were layered in a mould, were some of the earliest. By the 1850s there were also Pillar moulds which consisted of a base, a shaft which could have a fluted pattern on it, and a capitol on the top which often had an elaborately moulded design on it - such as a rose or a number of fruits. Moulds for ices were often hinged or consisted of three parts to help to extract the moulded ice in one piece. Dipping the mould in warm water helped to release the ice from the sides of the mould.

York Castle Museum has a number of ice cream moulds in a variety of sizes and shapes, including a wheatsheaf design, a basket of fruits, a cucumber and a peach. All of these are illustrated in Mrs Marshall's *The Book of Ices*. They range in price from 1s 9d for the peach to 26s for the basket of fruits mould.

Ices could be made from a base of water, cream or custard and were then flavoured with sugar and fruit pulp for additional flavour and colour. Concentrated essence and food colourings were also added. To freeze the mixture it was put in an ice cream making machine, basically a wooden bucket with a cylindrical tin container and a crank handle which turned a paddle in the container. A mixture of ice and salt was packed around the container in the bucket. It was important to keep stirring so the mixture froze evenly without large ice crystals forming. Once the mixture had reached the consistency of a thick batter it could be pressed firmly into the elaborate pewter moulds, which had already been chilled and then left to set in ice, or freezers (ice caves as they were known then) before being turned out and decorated. Ices could

be painted with additional food colouring to make them eye catching. Stalks and leaves were often added to give the illusion of real fruit, but there were many more elaborate designs as well. According to Mrs A. B. Marshall in *The Book of Ices*, 1885: "In using ice moulds, great taste and novelty can be exercised in dishing up, and they afford to the cook the opportunity of making some of the prettiest dishes it is possible to send to the table."

Moulded ice cream began to fall out of favour in the first part of the twentieth century when elaborate food which took time to prepare was replaced by simpler fare.

As it is summer I thought I would include a recipe from Mrs Marshall's book for cucumber cream ice, but unfortunately I can't lend you the cucumber mould to really impress your friends!

Recipe

First you have to start with the basic ice cream. Mrs Marshall provided four versions of custards for cream ices, depending on taste and income. She delightfully called them 'very rich', 'ordinary', 'common', and 'cheap'. The 'very rich' consisting of 1 pint of cream, 1/4 lb castor sugar and 8 yolks of eggs, the 'cheap' consisting of 1 pt milk, 1/4 lb sugar and 1/2 oz cornflour or arrowroot.

For 'ordinary' custard for cream ice Mrs Marshall recommends the following: 1 pint of milk, a quarter of a pound of castor sugar, 8 yolks of eggs.

Put the milk in a pan over the fire, and let it come to the boil, and then pour it on to the sugar and the yolks in a basin and mix well. Return it to the pan and keep it stirred over the fire till it thickens and clings well to the spoon, but do not let it boil; then pass it through a tammy or hair sieve, or strainer. Let it cool; add vanilla or other flavour, and freeze. This can be improved by using half a pint of milk and half a pint of cream instead of all milk.

To make the cucumber flavour: Peel and remove the seeds from the cucumber, and to 1 large-sized cucumber add 4 ounces of sugar and half a pint of water; cook until tender. Then pound and add to it a wine-glass of ginger brandy and a little green colouring and the juice of two lemons; pass through the hair sieve, and add this to 1 pint of sweetened cream or custard. Freeze and finish as usual.

Object Focus: The Warren Cup

Stuart Frost
Gallery Educator
Medieval & Renaissance Galleries Project,
Victoria & Albert Museum

Museums, galleries and archives have tended to over look lesbian, gay, bisexual and transgender histories until comparatively recently. The Museum of London's *Pride and Prejudice Lesbian and Gay London* (2 July–22 August 1999) and more recently *Queer is Here* (4th February–5 March 2006) provide two notable examples. In 2001 Croydon Clocktower exhibited *Celebrate* an exhibition that focussed on the lives of a lesbian and gay men in Croydon. *Hidden Histories* at the New Art Gallery Walsall (14 May 2004–11 July 2005) was the first to focus on the work of same gender partners.

Most exhibitions about sexuality have tended to focus on contemporary stories and more recent histories. A small display at the British Museum represents the latest contribution to this growing body of exhibitions, but it is one that highlights ancient attitudes to sexuality. *The Warren Cup: Sexuality in Ancient Greece* (11th May–2 July 2006) focuses on a

remarkable silver Roman drinking vessel of the first century AD. The Cup is decorated with beautifully crafted scenes that depict two pairs of males engaged in lovemaking.

The British Museum acquired the Warren Cup in 1998 and it is usually permanently displayed in its own case in Room 70. In Room 70 the Cup is integrated in a gallery that looks more broadly at Roman history and culture and as a consequence it is easily overlooked. This temporary exhibition is the latest of a series of more experimental and tightly focused displays that have already taken place in Room 3 near the main entrance of the Museum. The Cup has a fascinating history and it is certainly an object which benefits from the closer focus that the more intimate display that the temporary exhibition space provides. The limited number of objects encourages the visitor to spend longer looking at them, and the Warren Cup certainly rewards close attention.

The Cup takes its name from a previous owner Edward Perry Warren (1860-1928). It is 11cm in height and was originally made of five parts. Two handles are now missing. A cast foot is soldered to the base of the Cup, the bowl of which also has a separate silver lining. The scenes have been skillfully raised in high relief by hammering, and then chased. On one side a bearded older lover (the erastes) who is wearing a wreath, is paired with a younger beardless partner (the eromenos). The artist has shown very clearly that sex is taking place. Likewise on the other side, where the erastes is beardless and the eromenos a boy, there is no doubt that both are engaged in sex. Both scenes are set in well-appointed interiors that evoke a cultured Greek setting. Between the scenes a youth is depicted peering in through a half-opened (or closed) door.

The Cup raises many questions. Who made the Cup? Where are the scenes set and who do the figures represent? How common were scenes like this? Why was the Cup decorated with images of male-to-male lovemaking? Was the Cup commissioned as a single object, or was it one of a pair, the other perhaps showing heterosexual lovemaking? What does the Cup tell us about ancient attitudes to homosexuality? Why has the Cup survived? What does the Cup tell us about our own attitudes to sexuality? It would be impossible to address all of these questions successfully in an exhibition. To coincide with the exhibition the British Museum Press has published a small format book about the Cup written by the Keeper of Greek and Roman Antiquities, Dr Dyfri Williams. A number of gallery talks and lectures focussed on ancient attitudes to sexuality, including same-sex desire in ancient Egypt, have also been scheduled to support the display.

The book is lavishly illustrated, provides a fascinating summary of the Cup and offers a remarkably clear introduction to the complex subject of Greek and Roman attitudes to male same-gender relationships. The use of what we might consider explicit sexual imagery on domestic objects and in public spaces was not unusual in Roman society: many surviving examples in museum collections are testament to this. Dyfri Williams relates the scenes of the Cup relate to the culture of ancient Greece, where relationships between men and boys were accepted in some Greek city-states (within certain parameters, in specific contexts and at particular times). Evidence of this is provided in scenes painted on an Athenian red and black- figure vases of 420-410BC and 510BC respectively, both illustrated in the book. Williams suggests that the scenes of the Warren Cup represents a later Roman representation, or view, of the relationship between older and younger males in the Greek world as they understood it. He suggests that the vessel when used would have provoked debate and discussion between the host and his guests, demonstrating the culture, erudition and status of the owner. Scenes like those on the Warren Cup also occur on other surviving Roman object types, including Arretine table-ware which was produced in larger quantities, in a more affordable material and which was widely circulated. Evidently these images were not considered offensive or 'pornographic' (as they were by some in the 19th and 20th centuries), and it is interesting that neither the Romans nor the Greeks had a term for 'homosexuality'.

The Cup is certainly an interesting barometer in changing attitudes to homosexuality in the 20th century. Warren could never have publicly displayed the Cup and was restricted to showing it to a select group of friends and like-minded collectors at his home in Sussex, Lewes House. After Warren's death in 1928 the Cup proved difficult to sell. In the 1950s the US authorities refused to allow the Cup to enter the country on grounds of obscenity. The British Museum declined its first opportunity to acquire the Cup as did the Fitzwilliam Museum. By the 1980s attitudes had changed and in the later 1990s the British Museum was fortunate to have another opportunity to acquire the Cup.

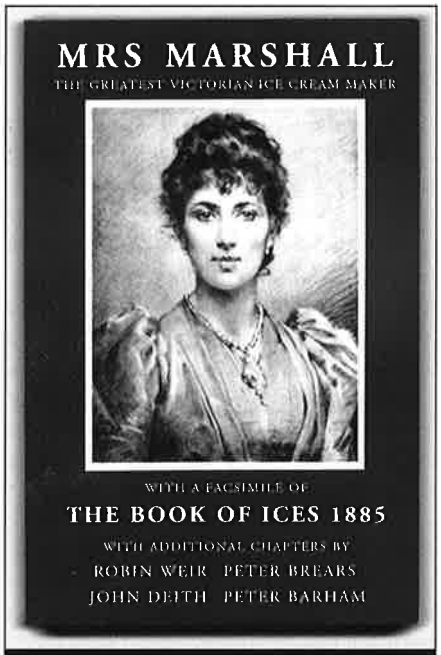
It has sometimes been argued that museums have been unable to address sex and sexuality in their exhibitions and displays because there hasn't been material within their collections to support these themes, or because the material didn't exist to collect. This may be true for many museums. In some cases though it is clear that is not that the material didn't exist, but rather that there was a reluctance to acquire it, or to exhibit it if it was already in the collection. The Warren Cup is a case in point as for much of the twentieth century it was considered too challenging for public acquisition or display. Times have changed and *The Warren Cup: Sexuality in Ancient Greece* is the latest in a number of excellent, successful and significant exhibitions that have taken place in recent years addressing same-sex histories in museums, and highlighting histories that have previously been ignored.

Find Out More:

For a picture of the Cup and more information visit: www.thebritishmuseum.ac.uk/compass

The Proud Nation Survey is a significant recent development which should help ensure wider awareness of what material is available for those interested in lesbian, gay, bisexual and transgender history. Museums, galleries and archives were sent recently a two-page questionnaire and asked to register any exhibits relating to lesbian, gay, bisexual and transgender (LGBT) history. The results will create a searchable national database of LGBT related items, an important resource for curators and researchers to draw upon for future work. For further information about the Proud Nation Survey visit: **www.proudheritage.org**

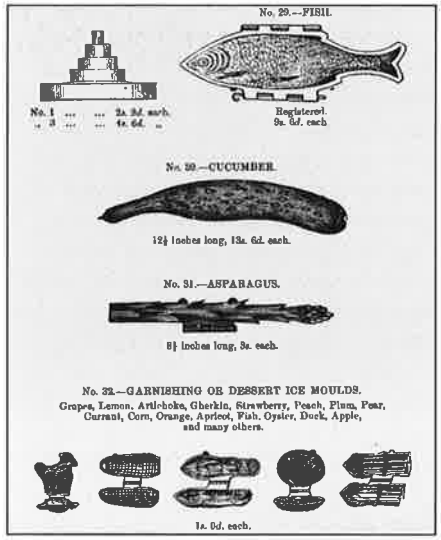
Williams, Dyfri
'Objects in Focus: The Warren Cup'.
(British Museum, 2006)
ISBN 0 7141 2260 2
£5.00 available online at www.britishmuseum.co.uk.



'Mrs Marshall, The Greatest Victorian Ice Cream Maker, with a facsimile of The Book of Ices' 1885 Weir Robin, Editor. (Smith Settle, Otley, W.Yorks, 1998) ISBN 1 85825 102 8

If you have trouble getting hold of a copy it might be worth getting in touch with the Oxford Symposium on Food and Cookery, their web site is www.oxfordsymposium.org.uk

Above: Advert for Mrs Marshall's School of Cookery.
Below: A catalogue page from The Book of Ices.



This book came to my attention at the Leeds Food Symposium as Robin Weir, the book's editor, was giving a talk about Mrs Marshall. The book had been put together by members of the Oxford Symposium on Food and Cookery after their 1995 meeting entitled *Cooks and other people who have influenced what we eat - for better or worse*. It is a book of two parts; the first part is made up of four chapters written by different food historians about Mrs Marshall and the second part is the facsimile of the 1885 edition of *The Book of Ices*.

The first chapter by Robin Weir is entitled 'Mrs A. B. Marshall - Ice-Cream-Monger Extraordinary'. He writes about her incredible business sense and marketing skills. Her Cookery School had a shop attached which sold all the equipment needed to furnish a kitchen. Many of the items sold in it were branded 'A. B. Marshall', from food colouring to ice breaking machines. The 'Marshall's Patent Ice Cave' and 'Marshall's Patent Freezer'- an ice cream making machine which Mrs Marshall claimed was capable of '...making smooth Ice in 3 minutes', were both very practical and easy to use a fact Mrs Marshall ably demonstrated in her cookery lessons. Not only could her products be bought in the School but in the provinces as well as she developed a network of Agents across the country to sell her products. Robin Weir also writes about Mrs Marshall's cookery books and credits her with the first recorded mention of serving ice cream in an edible cone or cornet 16 years before the U.S.A. claims to have invented it at the St Louis World Trade Fair in 1904.

The second chapter is by John Deith and is about Mrs Marshall's life. He fills in the personal details - what is known about Agnes's early life, her marriage and four children, and premature death due to cancer in 1905 aged 49. There was obviously not much contemporary material written about Mrs Marshall and so John Deith has tried to get across her personality and viewpoints using the many articles she contributed to The Table described as "A weekly paper of Cookery, Gastronomy, Food amusements etc." which Mrs Marshall set up in1886. John Deith has also used newspaper reports written about the many lecture tours Mrs Marshall completed to promote her books. Her first book was The Book of Ices in 1885, followed by Mrs A B Marshall's Book of Cookery in 1888 which she publicised with two lecture tours around England to great reviews. In 1891 Mrs A B Marshall's Larger Cookery Book of Extra Recipes was published followed by another tour in Autumn/Winter 1892/93 when Mrs Marshall made sure her local representatives were on hand to sell/take orders for Marshall's kitchen equipment. The last book Fancy Ices was published in 1894. After Mrs Marshall's death in 1905 the Cookery School and The Table continued until the start of the Second World War in 1939 when both were closed down.

The third chapter is a short one by Peter Brears called 'Food in Fashion; The Trend-setting Mrs Marshall'. It suggests that Mrs Marshall opened her Cookery School at exactly the right time to exploit the growing wealth of the middle classes. Her lessons were aimed at ladies as well as cooks and housekeepers and were advertised in The Queen, Court Circular, and Ladies Pictorial. Advertisements for lessons in 'New Dinner Sweets for the Season' 'Smart Designs in Dinner and Dessert Ices' and 'Newest and Choicest Fancy Savouries' suggest that these courses were essential for anyone who wished to keep up with the latest Society fashions.

The fourth chapter, by Peter Barham, is about Mrs Marshall's article in the The Table August 1901 encouraging her readers to 'amuse and instruct their friends' by making ice cream at the table with the help of liquid nitrogen. Peter Barham believes from her instructions that Mrs Marshall did not actually do it, but that she must have visited one of the lectures on liquid nitrogen and found out that it was possible. He goes on to explain exactly how it works.

The second part of the book is the facsimile and contains the recipes for ices, some of which sound delicious while others seem a bit quirky, but not in the least bit dull or boring. The instructions are easy to follow. I have made two of the recipes - the Cucumber Cream Ice and the Brown Bread Cream Ice, and they had quite subtle flavours and were rather refreshing.

Overall it is a good book which deserves a wider readership and I hope Robin Weir continues his campaign to champion Mrs Marshall and gain her the recognition she deserves. Maybe a facsimile of Mrs A B Marshall's Book of Cookery would help...

Sarah Maultby

Assistant Curator of Social History, York Castle Museum

TEA BREAK

Picture Hunt, All "L's"

Thank you to 'Community Games Series' by Universal Publications Ltd for this edition's Tea Break puzzle.
How many objects commencing with the letter 'L' can you find in this picture above?

Solution to Picture Hunt The Picture contains 70 objects, all commencing with the letter 'L'.

1. Label
2. Lackey
3. Lacrosse
4. Lad
5. Ladder
6. Ladle
7. Lady
8. Lagoon (or Lake)
9. Lamb
10. Lamp
11. Lamp Post
12. Lance
13. Lancer
14. Land
15. Landscape
16. Lane
17. Lantern
18. Lanyard
19. Lapdog
20. Label
21. Lapilander
22. Lariat
23. Lass
24. Lasso
25. Latch
26. Latchkey
27. Lattice (or leaded Lights)
28. Laurel (hedge)
29. Lawn
30. Lawnmower
31. Lawn Tennis
32. Lead (or Leash)
33. Leaf
34. Leap
35. Leapfrog
36. Ledger
37. Leek
38. Leggings
39. Legs
40. Lemon
41. Leopard
42. Letters
43. Letterbox
44. Lever
45. Lid
46. Lifeboat
47. Lifeguard
48. Light
49. Lighthouse
50. Lightning
51. Lightship
52. Lily
53. Lines
54. Links
55. Lintel
56. Lion
57. Lips
58. Lizard
59. Llama
60. Loaf
61. Lock
62. Locomotive
63. Log
64. Log Cabin
65. Lorry
66. Luggage
67. Lumberjack
68. Lute
69. Lychgate
70. Lyre

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