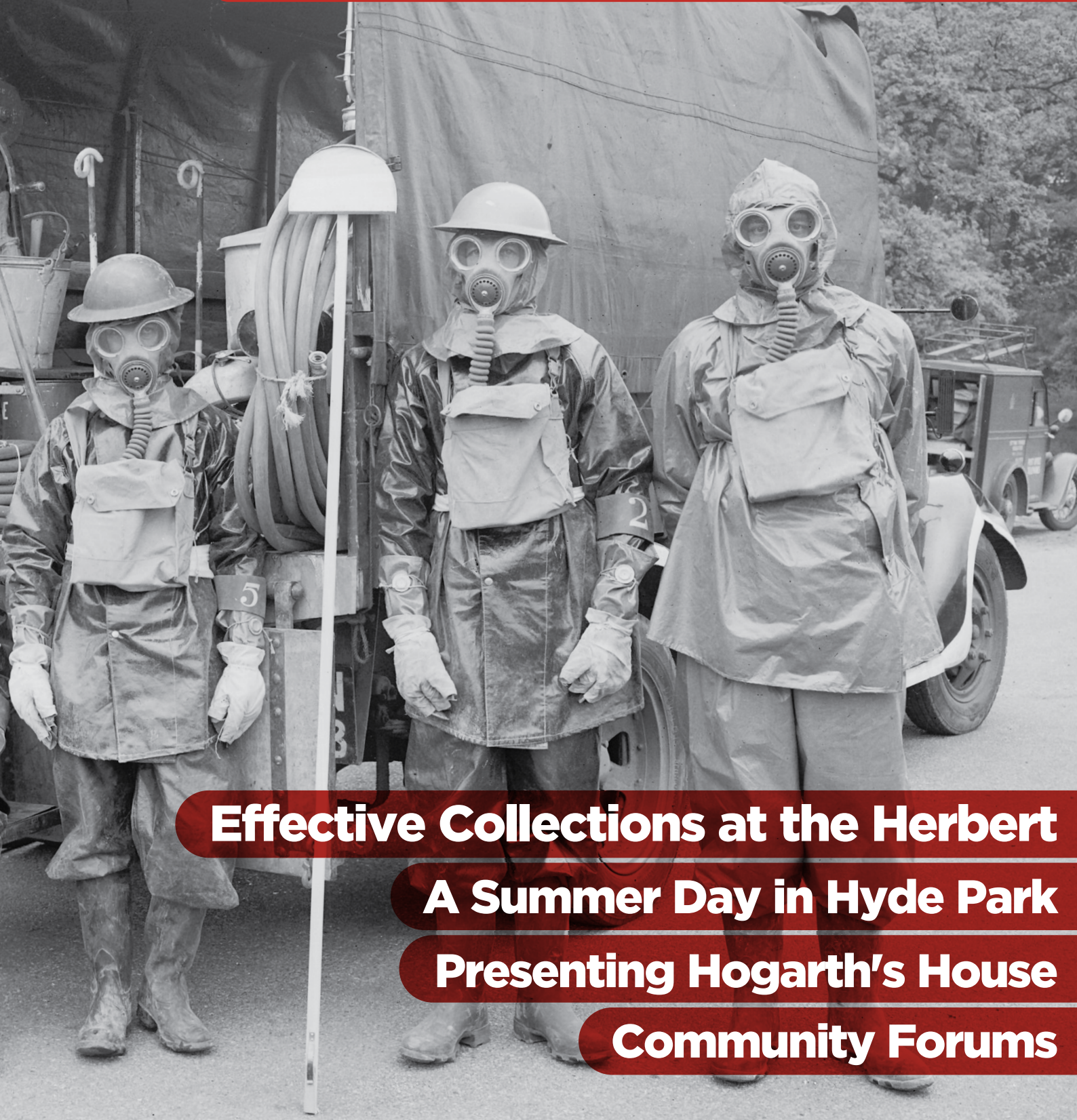


Issue 69
June 2012

SHG **news**

THE NEWSLETTER OF THE SOCIAL HISTORY CURATORS GROUP



Effective Collections at the Herbert
A Summer Day in Hyde Park
Presenting Hogarth's House
Community Forums



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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Write an article for 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:
19 October 2012

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 1,500 words. Please submit a copy of your article by email, saved as a PC word file or rictext format. Illustrations for articles are always welcome. Original photographs can be returned.

Alternative formats:
Electronic copies and alternative formats are available on request.

Send all contributions to:

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Front Cover: GPO engineering gas decontamination squad at practice, 1941, pp. 8-9.

Image courtesy of BT Heritage.



Welcome to Issue 69

June is upon us and the celebrations marking the Queen's Diamond Jubilee are, as I write, in full flight. Not much of a monarchist, the Jubilee means little more to me than an extended bank holiday weekend and another semi-obligatory social history collecting 'opportunity'. Once the long weekend of river pageantry, street partying, Royal rock concerts and Jubilee beacons (a little piece of me dies every time the BBC insists on dubbing the collective experience "a party 60 years in the making") comes to its final and glorious conclusion – a service of thanksgiving and a sober reminder that all good things must come to an end (i.e. back to work on Wednesday, for those of us lucky enough to still have jobs) – I fear the media will shift up a gear and throttle full steam ahead to the other glorious event bestowed on our happy nation this year, the Games of the XXX Olympiad.

I just love the term 'Jubilympics', the brilliant portmanteau used by Jessica Hynes as Siobhan in the spoof BBC Olympics documentary *Twenty Twelve*. I daresay there won't be a social history curator the length or breadth of the land that hasn't been roped into or, I suppose, it's even conceivable, willingly volunteered to stage a Royal or sporting themed exhibition this year. I've escaped the Royal one (I served my time last year doing one to mark the Royal wedding) but I haven't managed to get out of doing one on sport. Mine is called 'Going for Gold', one of I'm sure dozens of identically titled displays up and down the country (dreaming up innovative exhibition titles is not perhaps my strong point). On the plus side, we social historians can make virtually anything interesting, and for someone who isn't really 'into sport', I'll nevertheless enjoy telling the unconventional story of South Shields' very own Tommy Payne. Bespectacled and short in stature, this unlikely athlete was nonetheless the world champion endurance walker just over a century ago.

The SHCG membership survey yielded a lot of valuable information which will help the committee shape the development of the organisation. It was great to read the many positive comments about *SHCG News*, along with some constructive suggestions for improvement. Of the nine core offers SHCG currently provides its membership, *SHCG News* was considered the 2nd most valuable (the e-mail list achieved pole position) and 100% of respondents said they read *SHCG News*.

90% of respondents said they would find a digital archive of past issues of *SHCG News* useful. Some of the more recent back issues are now available at www.shcg.org.uk/newsletter and more will be digitised and uploaded later in the year. 51% said they would like to receive *SHCG News* in a digital format; please email me if you would like a PDF file of this issue in addition to your printed copy.

Adam G. Bell

Editor, *SHCG News*



18. *A Summer Day in Hyde Park, 1858.*

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SHCG Matters

Coming soon...

Crime and punishment collections ON TRIAL!

Are your crime and punishment collections sentenced to life in storage? Is their interpretation criminal? SHCG's autumn seminar will look at the world of crime and punishment collections, exploring common conundrums and highlighting innovative ways to use these collections. Look out for more information on the SHCG e-mail list.



Sharing seminars

Have you just catalogued a new area of your collections? Do you feel proud of a recent project or exhibition? Would you like to share the fruits of your labours with SHCG members? SHCG would like to increase the number of seminars for our members and we are looking to support member-led initiatives from across the UK. This is an opportunity to share your experiences with a wider audience, which does not have to follow a traditional or formal seminar format. SHCG will provide support, whilst offering you a chance to gain project management experience and boost your CV.

If you'd like to discuss an idea, please contact:

Jenny Brown

SHCG committee

jenbrown@aberdeencity.gov.uk



Over the last few months work has begun in earnest on SHCG's Museums Association Esmée Fairbairn Collections Fund project to create a new version of our firstBASE resource (SHCG's online searchable resource to help in the identification and interpretation of social history collections).

At the beginning of the year we appointed Surface Impression to undertake the development and design work. They are currently working on prototypes which are being tested by the firstBASE editorial committee and SHCG members. Our partner Collections Trust has also completed the work on producing an XML version of SHIC which will be used to help code the data on firstBASE,

making it much easier to search and get accurate and complete results.

Many thanks to those who responded to the firstBASE questions in the SHCG membership survey. The good news is that all respondents echoed the aims of the project – to make the site much more user friendly and intuitive to use, more dynamic and interesting in its design, more immediate and responsive to suggestions and additions, and to improve the amount and type of resources held on it. The results of the survey have been passed on to Surface Impression, and are being fed into the plans for firstBASE's redevelopment.

In the meantime, the editorial committee are working hard to source new content for the site. We are looking for nominations of themes/collection types that you need most support with, so we

can commission helpful resources – what do you want us to provide? Please e-mail your nominations and suggestions to firstbase@shcg.org.uk.

Lastly, as always, help us to pull together all sources of collections knowledge and information in one place, and make firstBASE the place to go to learn from each other's experience, increase our knowledge and understanding of our objects, and improve the identification and interpretation of social history collections. Have you found the best book while researching for an exhibition? Or an incredibly helpful website or organisation when trying to identify an object? E-mail any suggestions to firstbase@shcg.org.uk.

Victoria Rogers
SHCG committee
vrogers@cardiff.gov.uk

SHCG object lessons

Why not borrow one of the object lessons boxes and organise a training session for colleagues in your institution or region?

Object Lessons is an exciting series of resources designed to help you develop your skills and

confidence in identifying and caring for core materials found in social history collections. They are an excellent CPD resource and can also be used to assist you with a programme of documentation work.

Each resource is made up of a loans box of museum objects with an accompanying pack of information which guides you through the basic principles of identifying and caring for materials. The boxes also contain a selection of key books currently available on the topic.

The following loan boxes are currently available:

- Object Lessons 1: Metals**
- Object Lessons 2: Wood**
- Object Lessons 3: Plastics**

Each Object Lessons box is free to borrow, but you will have to organise and cover the cost of transporting the box to and from your venue (just over £25 per box). For more information visit www.shcg.org.uk/object-lessons or contact me by email to make a booking.

Jennifer Broadbent
SHCG committee
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New SHCG website launched!

Thanks to a generous grant from Arts Council England, SHCG has been able to update the group's online presence. A new website has been launched, following feedback from the recent membership survey. The new site is more modern-looking, is easier to navigate and has the potential for us to add lots more content, which was not previously possible.

So make sure you keep checking the website for the latest news and events, as well as details of this year's annual conference.

Visit us at www.shcg.org.uk

Social networking

Look out for #SHCG2012 trending on Twitter this July as social history curators from across the UK gather for this year's conference in Cardiff and Bristol. @SHCG1 will be broadcasting highlights from the two-day conference and if you're

attending, we want you to tweet your reflections on what you think of the speakers, the museums and even the food! Just make sure to add #SHCG2012

We also welcome photos, comments and reviews on our Facebook page, so if you've seen a thought-provoking exhibition or come across something that you'd like to share with others, why not post it on our page?

Search Facebook for "Social History Curators Group" and Twitter for @SHCG1



SHCG e-mail list

The e-mail list is a great place for members to have insightful conversations and seek advice and opinions from colleagues. Recent discussions have included how to value an Olympic medal, where to source war-time radio broadcasts and the identification

of several mystery objects, including a metal drinking straw designed for use with a South American infused drink.

A feed from the e-mail list is also now included on the new website homepage so you can check there for the latest conversations and object identifications.

If you aren't already subscribed to the list but would like to be, send an e-mail to shcg-list-request@mailtalk.ac.uk, stating your name and whether you are a personal member of SHCG or employed by an institutional member. The list is a great way to stay up to date and get to know your colleagues, so don't delay – join today!



Mate straw identified on the list by Andrew Tucker.

Kays catalogues

Before the internet, shopping from the comfort of your home meant mail order catalogues, and one of the biggest names in this market was Kays of Worcester. The company closed in 2007 but thanks to the Kays Heritage Group and the University of Worcester, the company catalogues are accessible once more. Last year the 'World of Kays' project set about digitising 1,500 images



Aprons from a Kays wartime era catalogue. Image courtesy of World of Kays.

from catalogues across the 20th century and these can now be accessed online at www.worldofkays.org.

I spoke at the 'Catalogue of Dreams' conference in November last year (presentations available at www.worldofkays.org/website/conference) talking about how I thought the catalogues could help when recreating 3D period settings. I had used the catalogues in summer 2011 as part of my research into domestic interiors and costume of the early 1940s, and found them fascinating. Just like using trade catalogues in search of light fittings and toilet roll holders (yes, I was researching them) the Kays catalogues offered up ideas on products, textiles and trends. They also record prices and descriptions of products, which is an added bonus. In fact I used the style, colour illustrations and descriptions of early 1940s aprons to recreate an apron for site demonstrators in our new 1943 setting in the Cast Iron House.

The website offers access to a

whole range of clothing, toys, textiles and domestic appliances but you can also arrange to visit the archives in person by emailing researchcollections@worc.ac.uk. One note of caution - the Kays prices tended to be pricier than the high street, although their easy, interest-free payment scheme was attractive to many households.

And if you have time to browse, a bit of nostalgia is waiting. I remember drafting my Christmas lists of the late 1970s/early 1980s from the Autumn/Winter catalogues. In a catalogue from that era I spotted some of the toys I actually received, as well as a Mr Frosty ice-making machine - I never did find him in my stocking 😞

www.kaysheritage.org.uk
www.worldofkays.org

Clare Weston

Curator
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Black Country Living Museum
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New postal museum

The British Postal Museum & Archive (BPMA) is pleased to announce that plans are underway for a new home in central London.

The BPMA's mission is to make its collections and the stories they

tell available and enjoyable for all. Our aim is to build a new state-of-the-art museum and archive which will ensure the preservation and access to the collection of the former National Postal Museum, which has been in storage since 1998, and the internationally renowned Royal Mail Archive.

The new museum will be in Calthorpe House at the heart of the changing face of Clerkenwell in London, and will form a significant part of the regeneration of the Mount

Pleasant site, where the country's oldest mail centre is located.

Set to open in 2014, the new museum and archive will celebrate some of the most compelling stories from modern British history through a programme of exhibitions, events and activities. Objects of every scale and type, from postboxes and vehicles to posters and letters will be on display, telling the story of the post office from the seventeenth century to the present day.



How the new museum may look. Image courtesy of BPMA

The project is very fast moving and things are changing all the time, so the best way to keep up to date with developments is to join the BPMA's mailing list. For more details please visit our website www.postalheritage.org.uk, or email info@postalheritage.org.uk.

Freya Folåsen

Project Officer, New Centre Project
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Collections Trust secures investment to bring collections online

Collections Trust has secured major European Commission investment in projects worth a total of €8m to help museums, archives and libraries share their collections online, safely and sustainably.

Europeana Inside is a €3.8million research and development project in partnership with 10 leading Collections Management Software providers, all of whom are members of Collections Trust's 'SPECTRUM Partner' Scheme. The project will develop open-source tools, enabling

cultural organisations to manage the sharing and re-use of their Collections online. Further information is available at www.europeanainside.eu.

Partage Plus is a 24-month project worth €3m to digitise Art Nouveau objects, artworks, posters, and buildings to create around 75,000 items (including 2,000 3D models) of content for access through Europeana, the central channel for European culture online at <http://www.europeana.eu>. The project is being led by Collections Trust, with partners from Member States across Europe.

Enumerate is a networking project which aims to provide up-to-date and comprehensive intelligence about the costs, methods and impact of digitising collections in museums, archives and libraries. Coordinated by Collections Trust, the Enumerate network includes national coordinators in all 36 Member States of the European

Union. Further information is available from <http://www.enumerate.eu>.

Linked Heritage is a major initiative to help cultural organisations open up their collections as Linked Open Data, ensuring that it can be re-used to support new applications, innovation and creativity across Europe.

"This new investment by the European Commission represents a milestone in Collections Trust's international strategy and a huge opportunity to help museums, archives and libraries bring the richness of their collections to online audiences", says Collections Trust CEO Nick Poole.

John Woolley

Development Director,
Collections Trust
john@collectionstrust.org.uk

The Blaenau Gwent Access to Heritage Project makes a start

Blaenau Gwent County Borough has a wealth of heritage organisations, from independent museums to community archives, heritage forums and friends groups. In 2011 the Heritage Lottery Fund and CyMAL: Museums Archives and Libraries Wales awarded the council a grant to start a three year 'Access to Heritage' project to make these heritage assets more accessible to people from all backgrounds within the Borough and further afield.

The project started with the appointment of two officers;

the Access to Heritage Officer and the Access to Heritage Documentation Officer. Since then work has begun on helping the museums document their collections according to SPECTRUM standards and designing educational resources in consultation with the museums and local schools.

There are many more outcomes of the project which can be found on our website which is currently being constructed. We will also be keeping you updated through Twitter and Facebook.

www.Access2HeritageBG.co.uk

www.facebook.com/Access2HeritageBG

www.twitter.com/A2HBG

Arran Rees

Access to Heritage
Documentation Officer
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arran.rees@blaenau-gwent.gov.uk

Cowbridge Museum

Cowbridge and District Museum has recently decided to make the move towards Accreditation. Cowbridge is a very small independent museum which is housed in the town hall. The building was originally an old jail for the surrounding area and now uses the jail building as part of the museum. Each of the jail cells shows a different part of Cowbridge's history. The museum currently opens on the first Saturday of the month. It is proposed that to attain accreditation the museum will open twice a month during the summer months. The museum has also recently gained five new volunteers, almost doubling the current number. These volunteers, found through National Museum Wales' volunteer programme, will help document the collection to SPECTRUM standards and continue a new housekeeping regime.



We are always looking for new volunteers, so if anybody is interested in supporting an independent museum through accreditation, please e-mail cowbridgemuseum@gmail.com.

Arran Rees

Honorary Curator
Cowbridge and District Museum
cowbridgemuseum@gmail.com

History Workshop Online

The History Workshop Online is seeking new contributions to the website www.historyworkshop.org.uk. They are seeking new original articles, notices, comments and reviews of around 1,000 words, as well as substantial multi-media essays which draw on the web's ability to include images, audio and video to accompany text.

From its inception, History Workshop has been a place where those engaged with the past – historians, enthusiasts, activists – could share, inform and argue. Its perspectives are loosely left-wing but not sectarian, and they welcome open debate.

History Workshop Online would be delighted to discuss proposed contributions: please e-mail lorna@historyworkshop.org.uk with your ideas.

Katy Pettit

Administrator
Raphael Samuel History Centre
www.raphael-samuel.org.uk

Old tools, new uses

In autumn 2011 the Scottish Transport and Industry Collections Knowledge (STICK) Network celebrated the completion of the 'Old Tools, New Uses' project at Summerlee Museum of Industrial Life, Coatbridge. The network received a £25,000 grant from the Museums Association's Effective Collections scheme (sponsored by Esmée Fairbairn) in 2009 to undertake a collections review, produce a learning resource and consider rationalisation and sustainability issues surrounding collections.

The project aimed to identify the treasures and duplicates of tools and domestic

technology in Scottish museums. Participants were able to learn the importance of items in their collections from our independent specialist advisor, have access to a schools resource and get the opportunity to dispose of duplicate items to artisan communities in

Africa in partnership with the charity 'Tools for Self Reliance'.

The project has achieved a number of other key objectives in terms of Scottish collections and education activity:

- Production of a master catalogue of Scottish typewriters, sewing machines and domestic tools.
- Production of guidance materials for future curators to undertake reviews of sewing machines and typewriters.
- Learning resources for schools to encourage pupils to work with domestic tool collections to understand their past and present use, to encourage enterprise, sustainability and innovation.
- Model loan boxes for Scottish museums to use as templates to produce (at low cost).
- Collections disposal to partner charities: Workaid and Tools for Self Reliance.

Find out more about the project, workshops, master catalogue, guidance and learning resources at www.stickssn.org.



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New BT e-archive

A digitised online version of a significant part of BT's physical archives is to be created – including almost 500,000 photos, documents, reports and correspondence preserved by BT over 165 years as the world's oldest communications

company, with a history going back to the very first practical telecommunications device and network anywhere in the world.

Coventry University, in partnership with BT and The National Archives, has been awarded

almost £745,000 by UK funding agency JISC towards the £1 million New Connections project to digitise, catalogue and develop a searchable online archive.

BT's archives reveal the history of Britain's leading

role in the development of telecommunications technology over nearly two centuries, and its impact on society. The collections as a whole also reflect the development of commercial graphic design, industrial and gender relations in the workplace and social change from 1846 to the present day. They take in the whole of the UK including Southern Ireland until 1921 and the Channel Islands until 1973, along with the UK's communications with countries across the globe. BT's collection of research records covering a century of British scientific endeavour from 1878, included in this project, was recognised in 2011 by UNESCO as being of international importance.

More information on the project and its progress can be found at: www.coventry.ac.uk/newconnections and www.nationalarchives.gov.uk/news/660.htm



Experimental videophone developed at the GPO Dollis Hill Research Station, 1970
Image courtesy of BT Heritage

Siân Wynn-Jones

Heritage Collections Manager
BT Group plc
sian.wynn-jones@bt.com

Beamish summer lectures and short courses

This summer Beamish is hosting a series of lecture evenings, led by the museum's curatorial staff:

Jim Rees (Museum Curator) –
'Moving a Medieval Church'
Friday 22 June 2012, 18:30 –
19:30

Julian Harrop (Assistant
Collections Project Officer) –
'Snooping on Snaps'
Friday 20 July 2012, 18:30 – 19:30

Paul Jarman (Keeper of Transport)
- 'Restoring Victorian Steam
Locomotives'
Friday 21 September 2012, 18:30
– 19:30

Also offered are a series of short hands-on courses, ranging from bee keeping to baking and backyard poultry keeping. You can even learn how to drive a tram or a steam engine, if you really want to push the boat out!

Tickets for the lecture evenings are just £5.00 each and include tea, coffee and biscuits. The

short courses range from £45 to £175. Please call 0191 370 4000 (Mon - Fri, 9am - 4pm) for more information or to reserve a place.

<http://www.beamish.org.uk/summer-lectures/>

<http://www.beamish.org.uk/short-courses/>

Celyn Gurden-Williams

Skills Development Officer
celynwilliams@beamish.org.uk



St. Helen's Church Eston, now being reconstructed at Beamish.
Image courtesy of Beamish, The Living Museum of the North

A New Way of Presenting Hogarth's House



T.M. Rooke's 1897 watercolour provided details for the refurbishment. The gate-post finials were found in the shrubbery and reinstated. This gate now provides level access to the garden and house.

Dara Ó Briain re-opened Hogarth's House last November. He reflected that some jokes don't work when recounted second-hand because "you had to be there" – but the refurbished House, he said, offered a special opportunity of "being there" where Hogarth lived and worked.

Hogarth's House was saved from demolition in 1901 by a wealthy local man, Lieut-Col Shipway, who set about carefully refurbishing it. He bought Hogarth prints and commissioned the Chiswick Art Workers' Guild to make furniture based on pieces featured in the prints. He even took the photographs for the

first guidebook, when the House opened to the public in 1904. Shipway gave the House and its contents to Middlesex County Council in 1909, and the new London Borough of Hounslow took it over in 1965.

Successive Borough Librarians saw the House as little more than a branch library – one even proposed its sale in 1984 because it attracted too few visitors! Though there was no curator and certainly no budget, a series of devoted custodians cared for it as best they could. While major bomb damage repairs were completed in 1951, no further conservation work on the Grade I listed structure was undertaken until 2010, though a re-display with HLF support marked the tercentenary of Hogarth's birth in 1997.

Local traders commissioned a statue of Hogarth and his pug for Chiswick High Road as a millennium project. From this emerged the William Hogarth Trust, which has since supported the House. Few local people were visiting, so the Trust put on small exhibitions, organised activities like The Big Draw and celebrated the museum's centenary in 2004. With Hounslow Council's approval, a trustees' steering group devised a successful HLF application for a complete refurbishment. I chaired the steering group through to implementation.

We had learnt a great deal from visitors to our exhibitions and events, many coming for the first time. They found it tiring to stand viewing rows of prints hung rather high. Those with children wanted to be able to explain how the House once worked as a home. Many were curious about who had lived there besides the Hogarths. These issues prompted research to support a new presentation.

We now know that the first owner, Georg Andreas Ruperti, helped care for 13,000 refugees from the Rhineland in London in 1709, later becoming Lutheran Pastor to the royal court. We have used his portrait and the catalogue for the



Beautifully made replicas of Hogarth's clothes from his 1757 self-portrait hang in a closet. Trying them on reveals how very short he was. Image courtesy of Katri Salonen.

sale of his books after his death. A local curate, Rev Henry Francis Cary, owned the House from 1814 to 1833. A poet and translator of Dante, he was later the British Museum's Assistant Keeper of Printed Books. His son's memoir of his father provided invaluable family information. Melodramatic actor Newton Treen 'Brayvo' Hicks retired there in 1867; we now display a model theatre complete with characters, scenery and a script from one of his plays.

The project was limited by the partnership funding Hounslow could contribute; in the event we had to find a great deal more when building tenders came in high. Then, when building refurbishment was complete in 2010, an electrical fire caused serious damage. Insurance negotiations and another Listed Building Consent application caused delays, but provided time for additional research. The fire damage required complete rewiring and the replacement of carpets ruined by water used to extinguish the fire, neither of which were included in the previous works.

The House is now in good heart for the future and looks exceptionally handsome. Elegant lighting has been installed, while marble hearths and original wide-boarded floors, previously hidden beneath carpets, have been conserved and revealed. Muslin drapes soften the parlour window (and reduce light levels). A paint analysis by Richard Ireland revealed colours used throughout its lifetime; these included layers

which proved to be accumulated dirt from periods of neglect. Our re-painting uses historic colours – a pale late 18th century grey in a room remodelled in 1770, a slightly darker early 18th century grey throughout the first floor, where the Hogarths painted their 1750 extension to match existing rooms. The former custodian's second floor flat now provides much-needed storage, study space and an office, all painted in an early 19th century pinkish-grey.

The five rooms open to visitors house the 1904 furniture, many Hogarth prints, engraved copper plates and books. Each room has a portable "palette" explaining its original purpose. We discovered a superb group of Hogarth family items in Aberdeen City Art Gallery, which has generously lent snuff boxes, a ring, lace and Hogarth's painting chest, all now back in Chiswick for the first time in over 200 years. And the Royal Academy has lent Hogarth's palette and mahl stick.

Elegant acrylic graphic panels "float" in front of the panelling, telling the story of the House and its occupants. Some of Hogarth's friends were already known to live in Chiswick, but we can now say that Mrs Hogarth's uncle, cousin and brother had homes nearby. However, few objects illustrated the sociable life of past residents, especially the women of the Hogarth household, the last of whom died in 1808. Some objects have been used as set dressing – a replica of Roubiliac's sculpture of Hogarth's pug, tea bowls in the parlour and 18th century ceramics

purchased by the Trust for the built-in buffet. Traditional wooden toys lie in baskets for handling, symbolising the Foundling Hospital children, who stayed with the Hogarths, and other children who lived in the House throughout its history.

The main gate by the House has steep steps, so the old path from the bottom of the garden has been reinstated, providing level access. New external graphics interpret the garden and House. Visitors unable to climb the stairs can use on-screen images and information, with a newly-commissioned digital walk-through of the rooms. Large replica prints are being prepared, for browsing at a table in comfort. Workshops and talks for adults are proving successful, many groups have booked visits outside normal opening hours and a schools programme begins soon.

Opening hours have increased slightly and admission remains free. Around 6,500 enthusiastic people have seen the house in the 6 months since re-opening, a huge increase on the 4,800 who visited in the last year before closure.

Val Bott

valbott@museums.freeserve.co.uk

Val Bott is a museum consultant and local historian who chairs the William Hogarth Trust. She runs a garden history blog at <http://nurserygardeners.com>



Pupils from William Hogarth School with the replica model theatre made by Horatio Blood. Image courtesy of Anna Kunst.



Replicas of Hogarth's portraits of his sisters furnish the parlour, adding a domestic touch. Image courtesy of Mike Paterson.



Small portable wooden chest for carrying paint colours and mixing bowls. Image courtesy of Aberdeen Art Gallery & Museums.

Community Forums: A Wealth of Social History at our Fingertips



Thomas Gallaher - 'Tobacco King'

As part of the HLF Collections Skills Initiative Scheme for Northern Ireland, my assigned project was to research and document the Ulster Museum's Gallaher Tobacco Collection. Having no previous knowledge of Gallaher's Tobacco, an online community forum called the Belfast Forum was suggested as a way to gather some base information. After exploring the site, I initiated an online conversation seeking information, knowledge and memories of Gallaher's Ltd.

Belfast Forum is a community site which has some 14,000 members worldwide with over a million posts uploaded in more than 34,000 conversations. The Belfast History & Memories section allows

members to initiate conversations or join in on existing ones, with the facility to upload photographs and videos. Guests can view past and current conversations on topics such as what life was like working in Belfast's famous linen mills and shipyards.

The forum is very simple to use and more user friendly than most other social networking sites. After setting up a username and password, it was a matter of clicking on 'New Topic' and I began my conversation under the title of 'Gallaher's Tobacco'. The 30 most recent topics/conversations appear on the front page of the History & Memories section, so your conversation is also accessible to members engaged in other conversations. Users who have initiated or contributed to a conversation receive an email when a new post has been uploaded. With a button for adding new posts and another to upload a photo, it couldn't be easier to navigate. Also at the top of your conversation page it clearly shows how many times the page has been viewed. Once the topic was initiated, it did require a little nurturing and encouragement for people to share their memories. However, as the conversation grew it required less work as members were communicating and engaging with each other.

My appeal for information and memories on Gallaher's Tobacco yielded fruitful results; descriptions of the good and the bad times of working in a Gallaher factory, the smell of tobacco and even how the various tobacco products – twist, plug, flake tobacco, snuff, cigarettes, etc. – were produced.

Thomas Gallaher was born in Co. Londonderry in 1840. At the age of 15 he was apprenticed to a

firm specialising in importing tea and tobacco. He quickly picked up the basics of the trade and in 1857 started his own one-man business hand-rolling tobacco and selling it from a cart. His success, ambition and drive soon led him to open premises. Tom Gallaher made his first journey across the Atlantic to America to buy his own tobacco leaf in the 1870s. This was to become an annual event making him a notable figure of trade on both sides of the Atlantic. Gallaher's forceful personality and his shrewd grasp of all aspects of the industry earned him the title of 'Tobacco King'. He is credited with being the first in the tobacco industry to reduce the working week to 47 hours and give his employees a week's paid holiday.

Even after Gallaher's death in 1927, the company continued to grow to such an extent that by 1960, there were over 10,000 Gallaher employees worldwide. The Gallaher Group was acquired by Japan Tobacco Inc. for £9.4 billion in 2007. At the time it was the largest foreign acquisition by a Japanese company.

Many posts on the forum were requests from people trying to find out about relatives who had worked at Gallaher's. It was very rewarding to receive an email from a gentleman in Canada who recognised his mother in staff photos I uploaded from 1936, and to be able to send him a hard copy.

The forum was an excellent means of making contact with people who wanted to take part in a Gallaher reminiscence session. Members of the forum, along with members of the public who had responded to a general appeal, gathered at the Ulster Museum last November for a Gallaher Reminiscence Day.

Former members of the Gallaher workforce, from a variety of backgrounds, thoroughly enjoyed the day and some even recognised themselves in old photographs. Many recalled the different Gallaher brands they worked on, such as Park Drive, Condor, Rich Dark Honeydew and War Horse. 'Olivier' cigarettes was a popular topic as Gallaher's created a cigarette for Sir Laurence Olivier in 1956 and Olivier himself took part in the original marketing campaign. Olivier cigarettes were recently seen on the big screen in the 2011 film, *My Week with Marilyn*.

The reminiscence sessions were an ideal opportunity to showcase the Ulster Museum's Gallaher Collection and to gather stories and memories, all of which were recorded, helping to further deepen our knowledge of the collection. The Gallaher Collection contains advertising and promotional materials, company records, in-house magazines, photographs and tobacco products. The collection was donated to the Ulster Museum after the closure of the Gallaher bonded warehouse at Connswater, east Belfast, in 2001.

The Gallaher's Tobacco conversation, initiated on the Belfast Forum in May 2011, has been viewed over 7,000 times with over 120 posts. The forum has proved an invaluable resource, the information and memories having greatly enriched the documentation of the Gallaher Collection. My experience has shown that online forums are an excellent way by which museums can initiate oral history/ reminiscence projects and gather memories related to their collections.

Gallaher's Tobacco conversation on the Belfast Forum
<http://www.belfastforum.co.uk/index.php?topic=37355.0>

Gallaher's Tobacco Collection highlights tour
<http://nmni.com/um/Collections/Collections-highlights/GALLAHER-S-TOBACCO>

With the development of colour lithography in the late 1870s, companies like Gallaher's could now create attractive images to market their products. The Gallaher Showcards are excellent representations of their time. They clearly depict the change of tobacco advertising trends and are a wealth of social history in themselves.



Park Drive Showcard

Park Drive Showcard showing the huge factory at York Street, Belfast where Park Drive, the first machine-made cigarette was produced.



Olivier Showcard

Olivier cigarettes were launched in 1956, named after Sir Laurence Olivier.



Gallaher De Luxe Showcard

De Luxe cigarettes, better known as Gallaher 'Blues.' Marketed at women as well as men.



Gallaher's Kendal Brown Snuff Showcard

c.1920s, tobacco still believed to relieve sore throats and help prevent colds.

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Effective Collections: Making the Most of the Herbert's Costume Collection



All Dressed Up attracted over 10,000 visitors in 10 weeks.

Background

In 2009 the Herbert's curatorial team completed a review of the collections. We looked at completeness of the collection, potential for creative use, potential for loans, priority for evaluation for disposal as well as documentation and storage.

It was recognising the underuse and potential of the regionally significant costume collection that led us to apply to the Museum Association and Esmée Fairbairn Foundation funding stream, Effective Collections. In June 2010 we received £10k for the project.

The project

Outcome 1 - temporary exhibition

All Dressed Up looked at evening and occasion wear from the 1890s, 1920s and 1950s. We used Effective Collections money to purchase 12 new mannequins and a beaded dress was prepared for display by a textile conservator.

Outcome 2 - loans

We worked with two local museums with small costume collections.

Nuneaton Museum and Art Gallery has a strong and regularly changing temporary exhibition programme. We decided the best way forward was to support gaps in temporary exhibitions such as their Blitz commemoration exhibition and touring *All Dressed Up* to them.

Rugby Art Gallery and Museum have very few collections-based temporary exhibitions and limited space in their permanent galleries, so we funded a case which would take one dress at a time and is located in their reception area. It was built by their technician for

about £500 and the dress will change four times a year.

Although the National Trust was not in our original bid we identified them as a good match with strengths in our collection. We are working towards loans to local (and not so local!) properties.

Outcome 3 - training

We felt strongly that sharing skills was an important outcome of the project. We delivered a session on costume handling, storage, transport and display to in-house learning and inclusion staff and as well as to our partners.

Outcome 4 - assessment criteria

Possibly the most important part of the project was developing assessment criteria for the use of our collections. The core principle is that the Herbert has a good collection which should be used – especially as it is not a unique collection.

Working with a textile conservator I went through the collection identifying what could be used and in what kind of way.

Which dress should we use?

There is an inherent risk to any use of costume in a museum setting. The process of mounting costume and increased exposure to light and dust could be comparable to one carefully managed handling session. We believe that handling costume does not mean the dress would be worn or it would be handled to destruction. Each item is assessed individually and within the context of our whole collection.

There are **four key factors** to consider

1. Duplication. How many dresses do we have from a given period? For example, we only

have one example of the 'oriental opulence' style from about 1910, so we reserve this dress for display only.

2. Suitability for display. If, for example, a dress is in too poor a condition for display it should be prioritised for other uses, such as a study piece for its design and construction.

3. How robust it is. By considering their materials and construction, some items will lend themselves better for close study or handling. However we don't want to assign all our cotton dresses for handling just because they are more robust than silk ones; this factor must be considered within the context of the collection.

4. What can we afford to lose? Objects with no provenance or connection to Coventry are less relevant to our collection and should be considered for riskier uses before ones with a Coventry connection.

What to do with the dress?

There are different grades of use, each with risks and benefits. These include display, hanging on a rail for group inspection,



The display case at Rugby Art Gallery and Museum. The Museum's curator said "everyone is thrilled with [the dress] and the display case...little things or steps can make a huge difference over here".

examining closely on a table, and passing it around a small group. Precautions should be put in place to minimise the risk to the object, for example flat textiles on a board, giving handling training, wearing gloves and using clear boxes for small items.

We would also assess where the costume is being taken, especially for outreach and loans. We can then reduce risk at the venue e.g. shutting curtains, asking for constant invigilation.

This method could be used to assess any kind of collection.

Outcome 5 - handling resources

Our project worker developed a handling collection for a fashion session. Some items will remain permanently in the handling collection but others will stay in the main collection and will be 'on loan' to learning for the event. The session was offered for a limited period and was very successful; we plan to run it again in September.

Initially we planned to create handling boxes for the curatorial team but the assessment criteria gave us the confidence to use the collection in more daring ways at events such as Museums at Night and International Women's Day.

Outcome 6 – collections work using volunteers

We have been primarily working with National Association of Decorative & Fine Arts Societies (NADFAS) volunteers who have created base garments for temporary exhibitions, made padded hangers and have been documenting and repacking our boxed textiles/costume and are currently mounting our samplers onto padded boards.

Secondary project

We were one of a small number of projects who were successful in getting a further £5k to deliver additional outcomes identified by the project. For us this was to work with Coventry University to develop the collection as a teaching resource for fashion students.



Our only example of 'oriental opulence', this dress is reserved for the least risky forms of access.

Firstly we supported third year fashion students in their Postmodern Androgyny module. Our project worker developed a lecture that covered fashion history and social context between 1820 and 1960, illustrating it with dresses from the collection.

We also now have a lecture on the history of fashion using items from the collection, ready to deliver to college and first year university students. This complements their courses as they mainly focus on contemporary fashion.

Conclusion

Before this project we had been investing a lot of resources in storing and looking after an important but underused collection which, through Effective Collections, is now fulfilling its true potential. We can now go on to use our Effective Collections experience in other parts of the collections.

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‘Talking Textiles’ Fibres & Fabrics Seminar

York Castle Museum, February 2011



Textiles often come under the remit of social history curators, indeed textiles form an important part of many different social history objects. To the non-specialist their identification and interpretation can seem a daunting task. SHCG’s ‘Talking Textiles’ seminar – presented by Monument Fellow Mary M. Brooks – set out to de-mystify the subject.

Starting right at the beginning, we explored the fibres that make up different textiles and how these fibres are constructed to produce the fabric which forms the end product. This

foundation of knowledge was then put into practice by examining museum objects throughout the exhibition spaces of York Castle Museum, host venue for the day, considering display and storage issues within the museum context, and also by examining pieces from Mary’s own textile collection.

The day began with an introduction to fibres, an explanation of why we need to know about them and how it affects our role in caring for and interpreting textiles. We learnt the differences between natural fibres (animal protein fibres such as silk and wool and cellulosic fibres such as cotton and linen), man-made fibres (regenerated fibres made from a natural source such as rayons and acetates from regenerated cellulose) and synthetic fibres (created

entirely from chemicals such as nylon, acrylic and polyester). Knowledge of the development of fibre production is important for dating objects and learning the key characteristics and properties is important, not only for documentation and interpretation, but also for knowing how best to store and preserve these objects in our museums.

The delegates were divided into groups and sent to explore the various textiles on display in the galleries of the Castle Museum. We were encouraged to think about what textiles were made from, the possible fibres and weave of the fabrics we found and any potential issues for storage and display. Each team then reported their findings back to the rest of the group. What was surprising was the sheer number

of textiles within museum objects, and the difficulty we had, even with our new-found knowledge, to always pin down exactly what an item was made from.

After lunch came the science bit. Taking small fibres from the edges of sample textile pieces, we were shown how to make slides to allow the identification of fibres under the microscope. Each different fibre has its own unique properties - for example, sheep's wool fibres have scales on the outside of the fibres and a waterproof coating that can be seen under close examination, whilst cotton appears like twisted ribbons. Synthetic fibres were the most difficult to identify as the fibres were often smooth and featureless. In these cases, we learnt that a combination of historical context of the object as well as knowledge of fibres is required to accurately identify the fabrics concerned.

The afternoon session also saw an examination of fabric construction, and we explored the different ways fibres are woven, felted, knitted, netted, crocheted or laced together to produce a fabric. By the end of the day we were all identifying a plain weave from a satin weave, and damask



Sarah Maultby takes a closer look.

from brocade. It was interesting to learn that the terms by which we often call a fabric – such as satin or velvet, describe only the weave, and not the fibre that makes it.

The whole course was very informative and valuable, and certainly formed a solid basis of knowledge that we could take back and use when working with our own museum collections.

It was interesting to learn that the terms by which we often call a fabric – such as satin or velvet, describe only the weave, and not the fibre that makes it.

The most enlightening part for me came when each delegate was given a small textile sample from Mary's own collection. We were faced with the somewhat daunting task of trying to explain what piece we had, what weave it was constructed from and more importantly the reasons behind our identification of each piece. As a textiles curator in a Quilt Museum, who deliberately sat down in front a small piece of patchwork, I had initially felt quite safe. I was in my comfort zone with a patchwork piece and I knew it was made from printed cottons. But when I was asked to say why I thought this, I found it difficult to explain. The key to understanding the fabric is first in the foundation knowledge about the properties of its constituent fibre, and for me, this was a missing piece of the puzzle that helped the rest of my existing textile knowledge fit into place.

Visit www.shcg.org.uk/training-handouts to download handouts from the seminar.

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Is this velvet silk, cotton or synthetic? Gwendolen Whitaker ponders the question in hand.

A snapshot of life in the 'lungs of London': *A Summer Day in Hyde Park, 1858*



A Summer Day in Hyde Park by John Ritchie, c.1858 (oil on canvas). Museum of London, image © Museum of London.

***A Summer Day in Hyde Park* by the artist John Ritchie depicts Victorians outdoors enjoying the warm English weather in one of the capital's most famous parks. Described as the 'lungs of London' during the eighteenth and nineteenth centuries, Hyde Park was frequented by individuals from all sections of society in search of respite from the hectic nature of urban life, as Ritchie's oil painting of 1858 illustrates.**

In *A Summer Day in Hyde Park* the viewer is presented with a lively scene in which a number of interactions and activities occur simultaneously: young children play games while adults look on; a man on horseback lifts his hat at a young lady in a carriage as dogs

chase its wheels; a boat disembarks from the lake carrying a distracted young girl and her guardian; a man wearing a top hat reads a newspaper in which features an account of the Indian mutiny; and a soldier leans over to talk to a young woman sewing on a bench, near a couple of exhausted tourists. The elderly lady who holds a parasol and looks on disapprovingly as the soldier engages her companion in conversation echoes the woman in the painting's middle ground who appears similarly unimpressed by the young man tipping his hat to her companion. These events – some mundane, others more suggestive – unfold at the same time in Ritchie's crowded canvas, which invites close reading by the viewer.

Stylistically, the artist has employed several devices to ensure that our attention is drawn to the activity in the foreground: the middle and background of the painting are much lighter by comparison which, as well as creating pictorial depth, means that the viewer is not

distracted from the primary focus of the painting. The central group is framed not only by the trees at the edges of the canvas but also by the roundel of sunlight, curve of the lake and buildings on the horizon. At the centre of *A Summer Day in Hyde Park* stands an affluent couple accompanied by their small children, portrayed playing games and feeding ducks. As the focal point of Ritchie's painting, this well-dressed pair provides a contrast to the poor children and the fisherman with worn-out soles on his boots nearby.

In contrast to the wealthy children's hoop and boat, the bare-footed children have resourcefully created a swing out of rope and the smallest child is being pushed on it. As well as providing a contrast to the rags of the poor children, the fine fabric worn by the central woman is also in marked contrast to the clothes worn by the country woman seated on the bench, who is dressed less fashionably than the

urban ladies nearby. Here, the city and country worlds - brought into closer proximity by railways during the 'railway mania' of the 1840s - collide and the contrast between the two is striking. How else is the viewer made aware that this woman and her husband are not urban dwellers? The artist helpfully provides a clue by including a dropped pocket map of the city, which has been forgotten by the rustically dressed man who is busy mopping his sweaty brow while his wife people-gazes next to him.

Flanked by two trees, the disparate individuals portrayed by Ritchie are depicted as a frieze of movement. Paradoxically, the areas where the artist tries to capture movement appear the most static: for instance, in the bottom right hand corner where the young girl in the boat skims the water with her hand, is an attempt to convey movement similar to that captured in a photograph. It is important to note that Ritchie was operating in an art world influenced by and interested in technological advancements, including the advent of photography in the mid-nineteenth century. On one level, *A Summer Day in Hyde Park* and its sister painting, *A Winter Day in St. James' Park* (featured in *SHCG News* issue 66), can be understood as an attempt by Ritchie to achieve in oils what was now being accomplished by the camera.

The cross-section of Victorian society portrayed in Ritchie's detailed oil paintings invites comparison with works by William Powell Frith, an artist who - like Ritchie - looked to busy social areas for inspiration. In *A Summer Day in Hyde Park* identifiable social 'types', made popular in paintings by Frith and novels by Charles Dickens in the nineteenth century, are shown together, unified by the warm weather and the healthy benefits of outdoor activities. During the mid-1800s London parks were fashionable urban spaces, enjoyed as places to socialise, exercise and enjoy leisure pursuits – much the same as they are today. Acquired by King Henry VIII in the sixteenth

century, Hyde Park was originally a royal hunting ground and the site of the Great Exhibition of 1851. With its long walks and leafy open spaces, Hyde Park was particularly popular with city dwellers and offered a refreshing alternative to the crowded streets of the metropolis. In 1858 Ritchie responded to the vogue for frequenting the city's parkland by exhibiting *A Summer Day in Hyde Park* alongside a painted view of visitors to St. James' Park in winter at the British Institution's exhibition.

Best known for his imaginary depictions of sixteenth and seventeenth century scenes, Ritchie's pair of paintings represent a significant departure for the artist. The impact of the work of Frith, whose highly detailed panoramas of Victorian society were hugely popular in the 1850s, was noted by contemporaries at the time and is well known today: John Ritchie, as one visitor to the 1858 exhibition remarked, was an "artist, in which the inspiration of Frith is too apparent to be mistaken".

Less well documented, however, is the influence of the Pre-Raphaelite movement on Ritchie and the writings of the art critic John Ruskin. Pre-Raphaelitism, the major art movement to emerge at the end of the 1840s, believed in being true to nature and its members found their literary expression in *Modern Painters*

(1843-1860) by Ruskin. Founded in 1848 and defended by Ruskin in 1851, the Pre-Raphaelite Brotherhood had a huge impact on the contemporary art world operating in mid nineteenth century London. Ritchie's highly detailed narrative paintings of the late 1850s invite comparison with works by key proponents of the movement, including John Everett Millais, William Holman Hunt and Dante Gabriel Rossetti.

A close reading of *A Summer Day in Hyde Park* demonstrates how progressive the little-known nineteenth century artist John Ritchie really was. As well as engaging with contemporary advancements in photography and addressing topical subjects, such as the popularity of rail travel and war abroad, Ritchie was also influenced by his peers, notably Frith and the Pre-Raphaelites. As this article has identified, these are areas of Ritchie's output which would benefit from further research and debate. Far from being solely focused on historical events and imaginary depictions, the artist proved himself in 1858 to be capable of tackling subjects with contemporary resonance and the results have continued to interest art historians and museum visitors alike.

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A Winter's Day in St. James' Park by John Ritchie, c.1858 (oil on canvas). Private collection, image © Museum of London.

'O' – What a Lovely Letter!

The letter 'o' is invoked by Shakespeare as a metaphor for the Globe theatre in the prologue to *Henry V*, which also starts with 'o' as an exclamation: "O for a muse of fire that would ascend the brightest heaven of invention". Three centuries later, in Victoria's reign, hack copywriters for the newly emerging 'devil's art' of advertising, invoked their muse of hogwash to help them invent trade names that would excite potential customers' imaginations.

One particularly curious inspiration resulted, between about 1900 and 1950, in an improbably large number of products with trade names ending in the letter 'o'. The most likely explanation for this proliferation was that the first products to sport an 'o' ending were commercially successful, so others naturally

followed suit; imitation in this case being not sincere flattery, but plain larceny. After all, why struggle for fresh ideas when

plagiarism works fine? While many brands ending in 'o' have faded into history, the originals – Oxo and Brasso – are still the greatest, and have outlasted nearly all imitators.

It seems that the anonymous copywriter who coined the trade name Oxo kicked-off the trend, quickly followed by an employee of Reckitt's whose brightly polished muse inspired him to come up with Brasso. 'Oxo' was coined about 1899, while 'Brasso' came on the scene in 1905. The floodgates then opened to release a legion of products ranging from toilet rolls (Pashco) to shoe polish (Preservo, Dubbo, Novino) all sharing the characteristic of ending in 'o'. Only in the years following 1950 did the craze for this quirky form of nomenclature gradually fade away.

In 1865 Justus von Liebig, working with Belgian engineer George Giebert, devised a method of producing beef extract from carcasses. Together they founded the Liebig Extract of Meat Company, marketing the extract as a cheap, nutritious alternative to real meat. Originally branded as 'Liebig's Meat Extract', it is believed that the name 'Oxo' came into being in about 1899. Sold initially as a liquid paste in jars, it was not until around 1910 that the

famous cube – known and loved to this day still – was born.

Liebig's merged with Brook Bond in 1968, becoming Brooke Bond Oxo. Brooke Bond & Company was founded by Arthur Brooke (born in Ashton-under-Lyne in 1845). He opened his first tea shop in 1869 at 23 Market Street, Manchester. There was never a "Mr Bond"; Arthur Brooke chose the name simply because he thought it pleasing.

In the 1950s and 1960s, packets of Brooke Bond tea included illustrated tea cards, usually 50 in a series and avidly collected by many children. One of the most famous illustrators of these cards was Charles Tunnicliffe, the internationally acclaimed bird painter. Most of the initial series were wildlife-based, including 'British Wild Animals', 'British Wild Flowers', 'African Wildlife', 'Asian Wildlife', and 'Tropical Birds'. From the late 1960s, they included historical subjects, such as 'British Costume', 'History of the Motor Car', and 'Famous Britons'. Complete sets and albums in good condition are now sought-after collectors' items. The inclusion of these cards in packets of tea ceased in 1999.

The Kingston upon Hull firm of Reckitt & Co, founded by Isaac



Reckitt in 1840, was originally a manufacturer of starch. Reckitt diversified into other household products and in due course passed on his business to his four sons; Reckitt & Sons was first listed on the London Stock Exchange in 1888. Eventually the firm produced many laundry and cleaning products. It was in 1905 that they introduced a polish under the trade name 'Brasso', which was sold, initially, to railways, hospitals, hotels, and large shops. It soon became popular for domestic use, as many households contained brass fittings and adornments, all requiring a regular polish.

Reckitt's amalgamated with Colman of Norwich in 1938. Colman's was founded in 1814 when Jeremiah Colman began milling flour and mustard in Norwich. Reckitt & Colman made several acquisitions, including the Airwick and Carpet Fresh brands (1985), the Boyle-Midway division of American Home Products (1990), and the Lehn & Fink division of Sterling Drug (1994). Although Reckitt & Colman sold the Colman's food business in 1995, they still retain control of some food brands. Latterly the firm has become Reckitt Benckiser plc, a global consumer goods company with headquarters in Slough. It is today the world's largest producer of household products and a major producer of consumer healthcare and personal products. Its brands include Dettol (the world's largest-selling

antiseptic), Strepsils (the world's largest-selling sore-throat medicine), Veet (the world's largest-selling depilatory brand), Air Wick (the world's second largest-selling air freshener), Calgon, Cillit Bang, Durex and Vanish. It has operations in over 60 countries and its products are sold in over 180 nations.

Some companies elide their names with 'co' standing for '& Co', examples being Tesco, Pifco, Nabisco and Costco. This conceit was ironically imitated by Dr. David Jones (aka Daedalus, his pen name as a columnist in *Nature* and *New Scientist*), who dubbed the spurious trade arm of his improbable / impossible inventions schemes, 'Dreadco'.

Some products ending in 'o' were advertised by enamel signs, a few of which are illustrated here (for more examples see Baglee & Morley's *The Art of Street Jewellery*). However, few of the manufacturers of the more obscure, transient products ending in 'o' were so advertised, but were nonetheless sold in attractive packaging, some of which are also illustrated. A list of 'o' ending products can never be definitive – more examples keep surfacing – but the following compilation includes a broad cross-section of those that have so far come to light. If you find any other examples in your museum collections, please let me know!

Soap, cleaners, polishes, scourers:

Boraxo, Brasso, Brillo, Chipso, Compo, Dazzlo, Dubbo, Komo, Mazo, Mepo, Misco, Novino, Omo, Preservo, Presto, Puro, Rinso, Salvo, Silvo, Stovo, Zebo.

Medical & bathroom:

Ec-to, Elasto, Kompo, Nu-tro, Mosco, Pascho.

Hardware, toys, pet food:

Bayko, Bonio, Expello, Meccano, Pudlo, Steamo, Weeto, Zippo.

Comestibles:

Kelto, Milo, Nescao, Oreo, Osformo, Oxo, Polo, Puro, Saporro, Steero, Vimto, Zesto.

Tobacco:

Indiano, Jumbo, Buffalo, Kavo, K-O, Loterico, Mango, Polo, Radio, Walasco.

The author of this article, Andrew Morley, has a large personal collection of advertising items, including enamel signs, about which he has written several books. Recently he has organised a touring exhibition of his advertising enamels (called *So Near & Yet So Far*), available for hire direct from him at: andrew@andrewmorley.com

Andrew Morley

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We Will Have It!

by H.M. Bateman (1887-1970)
ink and watercolour on paper,
c. 1909/10

With the formation of the Women's Social and Political Union in 1903, the campaign for women's right to vote gathered speed. Led by Emmeline Pankhurst and known as the 'suffragettes', their militant approach, employing violent and disruptive means, provoked strong reactions.

In 1908-9 many suffragettes set themselves in direct conflict with the police, breaking windows, chaining themselves to railings outside Downing Street and demonstrating outside the House of Commons. In 1910 a Labour MP introduced a women's suffrage bill. Thousands of women marched in support of the bill but it ran out of time. On 18 November 1910, known as 'Black Friday', a deputation of around 300 women protested outside the House of Commons. When some of the women tried to force their way into Palace Yard they were violently repelled. Reports of the time remarked on the forbearance of the police, but in fact many of the protestors were badly beaten.

Bateman, like many contemporary cartoonists, depicted the suffragettes as masculine harridans. One of the ladies illustrated here wields a large enema syringe, no doubt in retaliation for the force-feeding of her imprisoned sisters.

H.M. Bateman is regarded as the first modern master of twentieth century British cartooning. In 1902, when the 15 year old Bateman began his cartooning career, most cartoons were illustrated jokes, with a lengthy



Image courtesy of the Estate of H.M. Bateman

caption providing the comic accompaniment to a rather straight drawing. In 1908 he had a flash of inspiration and in his own words 'went mad on paper'. His innovative approach was to draw out the humour of the situation through his dynamic and dramatic drawings.

A master of the story without words, Bateman was an acute observer of British society from

the Edwardian era through to the 1930s.

H.M. Bateman: The Man Who Went Mad on Paper can be seen at the Cartoon Museum, 35 Little Russell Street, London, until 22 July.

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