



Editor: David Fleming, Leeds City Museum, Calverley St., Leeds LS1 3AA

EDITOR'S NOTES

Following the early arrival of News 7, this issue of the News will be a little late, owing to Easter and the inclusion of details and booking form for the SHCG Annual Study Weekend with last year's AGM minutes. One or two of the meetings noted in Coming Events may, therefore, actually have come and gone. If so, my apologies, but they were noted in issue 7. If you wish to attend the Study Weekend, please contact Rosie Crook as soon as possible. It promises to be most enjoyable, with a distinctive regional flavour, lots to think about, and absolutely wonderful company.

Sponsored Place

Once again, there will be a sponsored place on the Study Weekend, which means that one lucky person will not have to pay any fees or accommodation and meals charges. To qualify for this place you need to be

- (i) a member of SHCG
- and(ii) unwaged, or unable to secure sponsorship from your employer
- and(iii) a first-time attendee at a SHCG Annual Study Weekend.

If you qualify, please apply to the Secretary, Sue Kirby, Carlisle Museum & Art Gallery, Castle Street, Carlisle, CA3 8TP by Friday 31 May 1985.

Subscriptions

You will see in the Secretary's Report that subscriptions are due for 1985-6, at the new rates of £6 for individuals, £10 for institutions etc. Please do pay these as soon as you receive this News, because you will also see in the Report that the cost of Journal 12 was higher than anticipated, and this has left the bank account looking a little bleak.

Twentieth Century Collecting

The London seminar, held at the Imperial War Museum (see Report inside), demonstrated that there is a need for continuing debate on the subject of recording the modern world, and one task of the new SHCG Committee (1985-6) will be to develop a strategy for tackling this. As announced in News 7, June's Museums Journal will be publishing papers based on those given at the York meeting last October, by Frank Atkinson, Oliver Green, and Mark Suggitt. There will also be a contribution from our Chairperson, Stuart Davies, assessing the range of issues raised at the York and London meetings, and a dozen shorter papers explaining how some museums are dealing with the collection of twentieth century materials. It is hoped that versions of the London papers may be published in our own Journal 13, due out later this year, so get those membership subscriptions rolling in!

Very Important Message

Someone left a pair of gloves at the Imperial War Museum after the Twentieth Century Collecting II meeting there on 20 February this year. They are mock leather with woolly sides to the fingers, and either belong to a man or a woman with enormous hands. Oliver Green would love to hear from the owner (tel. 01-3796344).

Pigs Will Fly - Honest

The latest SHCG Training Seminar, due to have taken place in March, was postponed at the last minute, despite having almost 40 bookings. May I, on behalf of the Training Working Party, apologise to all concerned. It is expected that this meeting will now take place in the summer, to be followed later in the year by another Training Seminar on Industrial History in Museums.

cont.

* * * COMING EVENTS * * *

April 11-14: The Roles of a Museum of Photography in the World Today - European Society for the History of Photography conference at Bradford (contact Adrian Budge, NMPFT, 0274-727488).

April 12-13: Oral History and Museums - Oral History Society Annual Conference at IWM, London (contact Rodney Mace, London History Workshop Centre, 01-405-9748).

April 27: The Small House and Its Contents in Britain, 1700-1950 - Univ. of St. Andrews at St. Andrews (contact Lorna Weatherill, John Frew, David Jones, 0334-76161).

May 18: Regional Furniture Day Conference - Regional Furniture Study Group conference at Cardiff (contact B.D. Cotton, 0367-52880).

May 22: SHIC Users' Seminar - at Preston (contact Michael Vanns, Ironbridge Gorge Museum, 095245-2751).

May 23: SHIC Users' Seminar - at Nottingham (contact Michael Vanns, Ironbridge Gorge Museum, 095245-2751).

June 8: Oral History and Women - WHAM! (North West) seminar at Carlisle (contact Sue Kirby, Carlisle Museum & Art Gallery, 0228-34781).

July 5-7: Working for Women's Heritage - WHAM! Conference at Brighton (contact Stella Bellem, Portsmouth Museum & Art Gallery, 0705-827261).

July 25-28: Ten Years of Social History - SHCG Annual Study Weekend at Sunderland (see enclosed Preview and booking form).

September 4: Contemporary Documentation - SHCG/SMC seminar at Edinburgh (contact John Shaw, NMAS, 031-557-3550). (N.B. this meeting is on the day prior to the start of the MPG Annual Study Weekend. Overnight accommodation can be arranged).

October 11-13: Historic Farm Buildings Group Conference - HFBG at Weald & Downland Open Air Museum (contact Roy Brigden, MERL, 0734-875123).

October 18: Labour History in Museums - SHCG/Society for the Study of Labour History study seminar at Congress House, London (contact Val Bott, Grange Museum, 01-452-8311).

Plus see Museums Bulletin for IIA meetings, usually held at Ironbridge.

Committee

There are sure to be places available on SHCG Committee for the coming year. If you are interested, and are willing to put some effort into helping the Group make an impact in the world, why not seek election? It can do wonders for your health (see below).



Some of the retiring members of Committee.

SECRETARY'S REPORT

Committee has met twice since my report in SHCG News 7, at Oakwell Hall, Birstall on 13 December 1984, and at Sunderland Museum on 18 March 1985. Reports were received from all officers on both occasions. I summarise the main business covered below.

We have been selected to participate in the Review of the Year session at the M.A. Conference. The Chairperson is to make the presentation.

The Treasurer reported a healthy balance in December which has since been eroded by the unexpectedly high cost of SHCG Journal 12. We are finding it necessary to revise the subscriptions procedure (see below).

Although some members have been deleted from the membership list for non-payment of fees, membership has continued to rise and now stands at 317.

The Training Working Party will meet again in the near future. Unfortunately the Documentation training meeting due to have been held on 21 March has been postponed for a second time. Future seminars will include a meeting on Labour History in October. Committee are considering the possibility of continuing with the C20th collecting theme, a seminar on the inner city and museums, and a meeting in Portsmouth. Please remember that we are always pleased to receive suggestions from members for meetings.

Crispin Paine is formulating ideas for a Manual of Social History Curatorship and we hope to hear more from him on this at the AGM. Unfortunately we have not been successful in obtaining backing for the Survey of Social History Museum Provision, but there is always the possibility that a Leicester student might be interested in making it the basis of a higher degree.

Finally, I should like to apologise in advance for my not being able to attend the annual study week-end or AGM in Sunderland: my sister has chosen that week-end to get married.

NEW SUBSCRIPTION ARRANGEMENTS

Once again, the financial situation of the Group is not strong. Journal 12, the most ambitious to date, had a projected unit cost of £3.50. The actual cost of each copy was £5.40. The subscription this year for individual members has been £4.00, due to increase to £6.00 on 1st April. The delay between the decision to increase subscriptions at the AGM and the actual implementation of this on 1st April the following year acts to the disadvantage of the Group. At the meeting on 18th March committee agreed that any increase in subscriptions voted at the Group's AGM should have immediate effect. In practice this will mean that members will have an incentive to pay their subs early in the year before a possible rise at the AGM.

Subscriptions are now due!

Current rates (fixed at 1984 AGM)

£6	Individual member
£9	Two individuals at the same private address
£10	Institutional members
£13	Overseas members

NB : In future only one person from a museum/organisation holding institutional membership will be entitled to the reduced rate for members at seminars/study week-ends.

Please send in your subscription as soon as possible (cheques made out to SHCG) to Helen Clark, Membership Secretary, Huntly House Museum, Canongate, Edinburgh.

The Editor (Journal) will be submitting a full report to the AGM.

THE UNWAGED

Committee has agreed that there should be a reduced rate for all unwaged persons attending SHCG meetings, at the discretion of the organiser. The suggested reduction is at the rate of £1 per day. This does not affect the right of unwaged members of SHCG to attend our seminars at no fee.

Sue Kirby (Carlisle Museum & Art Gallery)

SHCG JOURNAL 12 : ADDENDA :

The Editor wishes it to be known that the Saddlery and Harness bibliography was prepared and contributed by Sarah Elsom, then of Walsall Museum and Art Gallery, and the Bricks and Brickmaking list was similarly provided by John S. Creasey, Librarian and Information Officer of the Institute of Agricultural History and Museum of English Rural Life, University of Reading. Due to an oversight these valuable contributions were not credited to their authors.

 TEN YEARS OF SOCIAL HISTORY

 SHCG ANNUAL STUDY WEEKEND PREVIEW.

Not a penal sentence, but a lively, stimulating Annual Study Weekend in Sunderland, from 25 - 28 July. Accommodation is in the Clifton Hall building of Sunderland Polytechnic, a 1930s building with large rooms, claw-footed baths in splendid tiled bathrooms, and gardens.

The Conference will include two parallel sets of workshops on Friday morning. The first pair will be:

- a) a review of growth and change in rural life museums in the last decade, led by John Williams-Davies of the Welsh Folk Museum and
- b) a look at industrial museums and the way they have changed from museums of technology to include the social history of industry, led by Mike Day of Ironbridge Gorge Museum.

These are followed by another choice of workshops; on municipal museums, led by Stuart Davies of Kirklees Museum Service, and independent/site museums led by David Sekers of Quarry Bank Mill. Friday concludes with a Grand Tour of Tyne and Wear County Council's social history museums, including a station museum and an 'Edwardian period' museum. The A.G.M. is on Friday evening, in a Sunderland pub.

Saturday will include workshops on outreach and the place of the social history museum in its community, led by Derek Janes of Edinburgh City Museums, and a grand retrospective of SHCG, considering past, present and future roles for SHCG and the other specialist groups led by Crispin Paine of AMSSEE. The afternoon is devoted to a visit to Beamish North of England Open Air Museum, culminating in a meal and wild Northumbrian evening of songs, music hall routines and pipers.

Sunday starts with a gentle stroll round the industrial, maritime and social past of Sunderland, including a rare look inside a Masonic Lodge and a visit to the formerly notorious East End. Members' contributions and lunch round off a Conference which aims to interest, provoke and amuse. Sunderland reaches those parts that other conferences can't reach.

Rosie Crook (Sunderland Museum & Art Gallery).

 TWENTIETH CENTURY COLLECTING IN SOCIAL HISTORY II

 - REPORT

This seminar, held at the Imperial War Museum on 20 February 1985, was the second of what one hopes will be a series on the subject of collecting contemporary and recent social history material. As with the first seminar, held at York last October, it was extremely well attended, 70 being present. The session dealt with the ways in which contemporary society can be recorded through two- as well as three-dimensional material. It was fitting, therefore, that the venue should have been the Imperial War Museum, the only national institution to collect exclusively twentieth century material as well as maintaining an extensive sound and photographic archive. It was unfortunate we could not hear much more about this aspect of the host museum's work during the day.

The morning session was given over to two speakers who do not work in a museum environment. Rodney Mace of the London History Workshop dealt with the theoretical aspects of oral history recording, stressing how this method of research has allowed ordinary people and whole communities to investi-

gate their own history, and challenge the 'authorised' theories of professional historians. Rodney felt that the increased interest in the collection of oral testimony (and indeed local history in general) has developed from a sense of nostalgia, arising out of rapid social and political change in the last hundred years. He warned that not every curator would make a good interviewer, and stressed the great involvement that can develop between researcher and those interviewed. Steve Humphreys and Gavin Weightman of London Weekend Television then introduced a screening of a programme from L.W.T.'s series, 'The Making of Modern London', which dealt with life in the new London suburbs between the wars. The series relied heavily on oral testimony and little-used contemporary film footage. The programme shown provided a fascinating insight into the difference between the media concept of the 'ideal home' in suburbia, and the feeling of isolation and boredom experienced by the residents - especially the women. These two examples of social history research outside the museum context provided discussion on the role such material can play in museum displays and the way in which museum collections can be used by the media and other groups in the community. For those working outside museums and libraries, there is a problem of long term storage of the material researched. In London a sound and video archive has been set up to act as a central repository, but in the rest of the country things seem far more ad hoc.

The afternoon session was taken up with talks by four people working with contemporary material in museums. Angela Weight, of the Imperial War Museum illustrated the art collected and commissioned by the museum since the second war. It seemed that there was a basic dichotomy of purpose here. On one hand art used to record war or military life was often lacking in aesthetic quality, while on the other, some of the work produced under commission from the museum was satisfying artistically, but lacked 'historical' detail. It was also felt that it would be useful for the museum to record the experiences of artists who had been commissioned. Elspeth King gave a very stimulating talk on her work at the People's Palace Museum Glasgow. Here the policy is to acquire material which represents the life and concerns of the local community. This is done by actively collecting two-and three-dimensional material from a wide range of current social and political activities. This is backed up by an archive of colour slides. The material has not been subjected to a process of 'natural selection' from the passage of time or historical hindsight, and has an immediate relevance which could cause controversy, but in many respects seems worth the risk. Mike Seaborne, of the Museum of London, argued that museums should be actively involved in recording contemporary society through photography. This could be justified on technical grounds alone; 90% of photographs taken today are in colour which can start to degrade within three months. In future, passive collection of photographs will be seriously restricted by the poor survival of prints. Mike stressed the need for archival quality in the production of any photographic survey (which means working only in black and white) as well as thorough documentation for each shot taken. He showed a selection of photographs from a survey carried out on the Isle of Dogs in 1984/5 which was part of the more general Island History Project. Finally, Val Bott of the Grange Museum, Brent, argued that a photograph of an object could never replace the real thing. The material, packaging, provenance, wear-and-tear, repair and re-use of an object provided information unavailable from a photograph or illustration. Furthermore, whereas libraries and record offices already collect a wide range of photographic and oral material, only the museums were prepared to collect the objects. In collecting contemporary material the curator's priority had to be for the three dimensional material.

This was a very useful seminar which followed on

cont.

logically from the York meeting. The discussions throughout the day reiterated a division between those who feel that certain aspects of contemporary culture could be as well recorded without recourse to collecting artifacts, and those who do not. The use of film and sound recording in the museum was also discussed: they can provide a context for an object better than any label. However the repeated problems amongst curators of little time, money and resources to collect such material showed a real need for museums to work much more with libraries, the media, and especially local history groups. This, in turn, will help educate the public (as well as curators in other disciplines) in the need to donate contemporary items as well as 'bygones'. The problem of duplication of effort by museums throughout the country was discussed, along with the need for a national collection of contemporary material. Underlying this, and in fact the whole 'problem' of twentieth century collecting, is a worrying lack of philosophy. Until a coherent set of overall aims and objectives for social history in museums can be produced, it seems impossible to reach any firm conclusions on the extent and nature of contemporary collections in history museums. It is to be hoped that future seminars will get to grips with this.

Steph Mastoris
(Brewhouse Yard Museum, Nottingham)

CEYLONESE EXHIBITION IN LEEDS, 1886

(or, They Don't Do Them Like This Any More)

A good deal of interest has been felt in the visit of Mr Carl Hagenbeck's Ceylonese Exhibition to Leeds, which commenced yesterday, and will extend over a period of twelve days. After being taken over a great part of the continent of Europe, the show came to England some seven or eight weeks ago, since which time visits have been made to Manchester, Birmingham and Sheffield. In these towns the exhibition has been given indoors, but in Leeds the Horticultural Gardens having been secured for the purpose, visitors will have the opportunity and advantage of witnessing the performance in the open air.

Yesterday afternoon there was a fair attendance at the opening entertainment and all present appeared to be thoroughly interested in what they saw. The half-dozen or so of bamboo huts covered with palm leaves, which represent, the public are informed, a style of domestic architecture in Ceylon, have a novel appearance in the eyes of an English assembly and the dusky occupants thereof tricked out in showy apparel and displaying a remarkable fondness for ornaments, are decidedly a picturesque element in the scene. Of elephants there are about a dozen capital specimens, the junior member of the tribe being a frisky infant under a year old. In addition there are on view Ceylonese cattle, zebras, and Ceylonese carts.

The company of 70 natives, includes performers in various lines, with whose efforts visitors will be favourably impressed, except perhaps when it comes to a question of music. Ceylonese music, whether illustrated instrumentally on the "tom-tom" or by the human voice, is not enchanting, and it says a good deal for the meekness of the native spirit that it can be endured. The stage too, if we are to judge by the specimen given by a company of Tamal comedians, is a sad and solemn institution. The dresses are wonderful and gorgeous, but the acting is so monotonous as to make it a marvel how an audience can be found for performances of the kind which are said to be in Ceylon of an inordinately long duration.

There is a fair amount of curious and weird dancing in the programme, by what are called pot

dancers, devil dancers and others, a snake charmer is also among the entertainers, and a trained monkey goes through a variety of amusing tricks. The exhibition further boasts of human curiosities in the shape of two dwarfs a man 37 years of age and a Tamal woman 22. The latter has succeeded in mastering the difficulties of 'God Save the Queen', and sings it in a manner that wins applause.

Other prominent features in the programme are the weight-carrying feats of the docile elephants, and the great Perra-Harra procession, in which the whole of the company takes part. Should fine weather continue, no doubt the exhibition will prove sufficiently attractive, especially during the Whitsuntide holidays, to draw large attendances.



Photograph from the Leeds Museums Photographic Collections.

SHIC USER'S GROUP

Sales of SHIC now number well in excess of 500 copies, which means that an awful lot of museums have introduced, or are in the process of introducing the Classification into their documentation systems. In order to promote the future development of the Classification the SHIC Working Party is forming a User's Group, consisting of persons actively implementing SHIC, and others who wish to be kept abreast of progress. There will, for example, be additions to particular sections of the Classification, which will be distributed to members of the User's Group. Also in the course of preparation is a vastly improved Index, which will greatly ease the use of the Classification.

Two more User's Seminars are to be held in May, in Preston and Nottingham. Speakers will include Suella Postles of Brewhouse Yard Museum, David Fleming of Leeds Museums and Michael Vanns of Ironbridge Gorge Museum. For details of the User's Group and of the seminars please contact Michael Vanns, Ironbridge Gorge Museum.

David Fleming (on behalf of the SHIC Working Party)

 WOMEN IN THE TEXTILE TRADES - REPORT

The WHAM! (Yorkshire) meeting looking at "Women in the Textile Trades" was held on 30 March at Armley Mills Industrial Museum, Leeds, with an attendance of approximately 18 women and men.

Peter Kelley, Curator of Armley Mills, began with an introductory talk, illustrated by a tour of the museum, on the developments and changes in the textile industry, concentrating particularly on the situation in Leeds. The emphasis of the morning was a technological approach to the history of the textile industry, from domestic to factory, and the woman's role in these developments.

The tour included a film, a c 1904 newsreel of Pathe News and Paris fashions, showing the historic and entertainment value of advertising and documentary film material.

The emphasis in the afternoon was more upon the living conditions and life of women workers outside the mill, as dictated by the nature of their work in the textile industry.

Olive Howarth from the Bradford Heritage Unit based her session on a selection of oral history recordings of Bradford textile workers talking about their involvement in the industry from post 1st world war to the present day. The recordings effectively highlighted issues such as housing conditions, education, immigrant women workers, wages and union involvement. One interviewee, a retired Bradford textile worker and trade union activist, was present at the meeting contributing fascinating first hand experience to the discussions.

At the end of the day there was the opportunity to question the speakers, and time for discussion. The question was immediately raised about the emphasis in Armley Mills museum on the history of technology, with little obvious social history background. Peter Kelley pointed out that Armley is a museum of the history of technology, and that Leeds museums do have some social history provision at Abbey House Folk Museum. The difficulty of striking a balanced approach can, he thinks, be achieved by the museums complementing each other. Other factors at play are the problems of limited resources and storage, common to all industrial museums, and the aim of ensuring that technical skills are not lost. Collecting does, therefore, take account of what other museums are doing, not just in Leeds but in the whole textile region.

Olive Howarth emphasised the value of oral history in adding another dimension to industrial history, and to this end Bradford Heritage Unit has been compiling material for the spinning section in Bradford Industrial Museum. Discussion moved on to how women are represented in museums and the problems of collecting working class material particularly relevant to women in the textile trades.

The final discussion of the open forum concentrated on WHAM! (Yorkshire) and - what next? Proposed events include a visit to the "Pandora's Box" exhibition at Hull, a meeting looking at the situation of volunteers in museums, and meetings held in conjunction with local women's history groups. Suggestions were also requested for workshops for National WHAM! conference which will be held in Brighton in July. WHAM! (Yorkshire) intends to have a preparatory meeting in order to collect local views of those unable to attend.

The meeting was felt to be a success by all attending, and one of the most valuable aspects was the variety of occupational background rep-

resented. There is obviously room for further improvement in the organisation of WHAM! (Yorkshire), but this is inevitable in these early stages of development. What also seems clear is that the Group needs greater support in the form of increased membership in order to consolidate early progress and to become an effective body in Yorkshire.

Gill Greaves (Leeds City Museums).

 WHAM! CONFERENCE 1985

The second WHAM! Conference will be held on 5-7 July at Brighton Polytechnic. The theme of the Conference is "Working for Women's Heritage", with the emphasis on recent projects which have involved gathering and using information about women's history. The theme will be explored through an eventful programme of films, workshops, debates and lectures.

The keynote speaker is Deirdre Beddow, author of the recent book Discovering Women's History - A Practical Manual. There are two sets of workshops which cover a wide range of projects and issues. The topics include, the setting up of an exhibition by WHAM! (North West) entitled "Fit Work for Women", about the role of women in industry in the north west; the work of Mass Observation; the recent work of Rochdale Art Gallery; and a film "Red Skirts on Clydeside", about the 1915 rent strike by women in Glasgow, which demonstrated several different methods of gathering information about women's history, including the use of museum collections. The achievements, aims and organisation of WHAM! will be covered by two separate discussion sessions.

The full programme and booking forms are available from Stella Bellem, Portsmouth City Museum & Art Gallery, Museum Road, Old Portsmouth, Hants, tel. (0705) 827261, ext. 62.

Women and men are welcome.

 GROUP FOR INTERDISCIPLINARY TRAINING

One of the greatest benefits in museum staff attending training courses and seminars which deal with general museography and museology is that such meetings attract people from the different specialist disciplines and from different types of museum. This leads to a welcome broadening of horizons, which in turn promotes more perceptive collection and museum management.

Sallying forth into the museum firmament is the newly-formed Group for Interdisciplinary Training, the intentions of which are to make advances in this field by sponsoring more intimate interdisciplinary contacts between curators. Current plans include the publication of a regular newsletter, meetings to discuss current issues, an annual Journal, and trips to places of interest. One of the trips already organised is to the Scottish Bacon and Pork Pig Research Institute in Portobello, Edinburgh, where we will be examining the historical implications of pig breeding in Midlothian, and the effects this has had on the local pattern of rural smallholding. This will be of interest to archaeologists, biologists, art historians and education officers, as well as social historians.

For further details of this trip and of the new Group visit the GIT stand at this year's M.A. Conference, or contact John Shaw, NMAS, Edinburgh (please mark letters 'personal').

YOU CAN'T SHUT YOUR EYES TO IT or "OUR HOUSE" -
 BBC TELEVISION 24 OCTOBER - 2 DECEMBER 1984

A Review.

Museums and Television have been bumping into each other quite regularly over the past thirty years, usually for their own respective benefit. Television has recently shown more of an interest, as highlighted by Graeme Cruickshank in January's Museums Bulletin. Should we as museums be looking more closely at the TV programmes that present history? I think we should. The inclusion of parts of the L.W.T. series "The Making of Modern London" at Twentieth Century Collecting II at the Imperial War Museum showed we have something in common with television.

Museums and TV are both in the communication and entertainment business. TV produces and presents a view of history that is far closer in spirit to exhibitions than to books. Both are trying to reach a wide audience, an audience that has little time to take things in. The language has to be easily digested and the presentation visually exciting. Both succeed or fail by good or poor research, or by simple good or bad ideas. If we believe TV and museum interests coincide on occasion, then we ought to take TV very seriously. As museums move into using video techniques we need to examine what TV is capable of, bearing in mind its methods of finance and its primary role as an entertainment medium.

Part of the current debate on contemporary collecting/recording has been centred on the home. Recently the BBC screened "Our House", a series of programmes looking at the owners of houses which had been in the same family for over fifty years.

The choice of houses was fair enough: a suburban London semi, a rural bungalow, a terraced house in Grimesthorpe, a Scottish Castle, a Suffolk farmhouse and a terraced "villa" in Southampton. The owners took us around their houses explaining why they liked living there, explaining changes, and, above all relating family stories. For anyone expecting a critical look at British housing there was very little. Interesting pieces of information did surface, such as the arrival (or non-arrival) of gas and electricity, the date bathrooms were fitted, and how central heating liberated the family to enjoy all the house. The people themselves took over - well could you talk about just your house for 30 minutes? The results could be interesting (the Johnsons of Harrow) or nauseating (the Terrys of Southampton).

My main criticism was the philosophy of the series. All these people owned their houses, either by purchase or inheritance. They all had a vested and sentimental interest in them. They all enjoyed living in them. It gave the series a claustrophobic nature. Few families live in the same place for 50 years. I wanted to see flat, council, and private sector tenants. I wanted to see people who hated, or were simply indifferent to their home. Overall it was a mixture of ingredients that made an unsatisfactory cocktail. Good idea, wrong criteria, excellent interior photography, very dodgy "flashbacks"; rotating masonic eyes and the Sealed Knot as highlanders! (Oh dear). In the end, an uneasy mix of fact and entertainment that would have worked better as straighter documentary.

There are millions of people and houses who are left waiting for a different approach to their 15 minutes of fame. Those millions also await the museum which needs to record and interpret the habits of an essentially home-loving and increasingly home-based society.

Mark Suggitt
 (York Castle Museum)

EXHIBITION NOTICES

March 3-Sept 30 : The Sheep Show - from Lamb to Loom - at the Yorkshire Museum of Farming, Murton, York.

An extensive exhibition of the sheep, dealing with its biology, farming management and products, incorporating a reconstructed eighteenth century North Yorkshire weaver's cottage, and live demonstrations throughout the season.

April 2-Sept 29: John Fowler & Co.(Leeds) Ltd. - at Armley Mills Industrial Museum, Leeds.

This exhibition, on the world famous Hunslet Engineering firm of John Fowler & Co., is to mark the return to Britain of the locomotive 'Cheetal' of 1920. This loco, built by Fowlers, spent its working life in India and Pakistan, and now joins the growing collection of Leeds-built locos at Armley. The exhibition also includes examples of Fowlers' many other manufactures, including steam ploughing machinery, railway rolling stock, and mining machinery.

April 27-May 25: Landscape Pieced and Plotted - at Carlisle Museum & Art Gallery.

Researched by Richard Foster, student on the Manchester Art Galleries course, this show examines the history of gardens in Cumbria from the orchard planted by Henry II's gardeners at Carlisle Castle in the 1120s to that created by the Groves family at the turn of the century at Holehird, near Windermere.

April onwards: Every Home Should Have one - at York Castle Museum.

Remember lighting fires? beating carpets? tin baths? gas light? life without radio and television? The brand new exhibition at York Castle Museum looks at the machines that have made home life easier, especially in our own century. Proudly displayed are electric fires, bizarre vacuum cleaners, magnificent Edwardian baths and toilets, plus machines for leisure and pleasure, musical boxes, phonographs, radios and televisions.



Aug 11-Sept 28: Stead McAlpin: Cumerdale Print Works 1835-1985 - at Carlisle Museum & Art Gallery.

Sponsored by Stead McAlpin, now part of the John Lewis Partnership, this exhibition looks at the history of the textile printing firm, producers of high-quality furnishing fabrics since 1835. Tools used for different printing methods, including hand-block printing, will be on display together with samples of fabrics illustrating the variety of designs produced at the factory.