



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

EDITOR'S NOTE

The winds of change have swept through Committee again, David Fleming having left the News for the dizzy heights as Journal Editor. As a pair of day-glo lime-green socks vanish over the horizon a note floats in my direction "You live in Yorkshire - you do it!". So, despite a change of editor, the News will continue to fly over the country from God's Own County.

Seriously, I would like to thank David for his splendid efforts with the News. It has become a vital channel for information and debate and I hope remains so. The membership is now larger than ever and, therefore, ought to be more vocal. The profession needs to know what people are doing and what they are thinking about.

The coming year should provide enough copy. The effects of the abolition of the GLC and the METS need reporting, especially if they result in harming local and social history provision. Twentieth Century Collecting is still a hot issue. Anyone willing to put forward their point of view can enter the debate via the News. Naturally, I would welcome any other items of news or reviews. As SHCG enters its second decade, I feel confident the News will continue to offer a critical commentary on the weird and wonderful world of Social History.

COMING EVENTS

September 5-9: Museums: An Obsolete Medium - MPG Annual Study Weekend, Glasgow. (Contact Loraine Knowles, Prescott Museum, Merseyside.)

September 18-22: Interpretation and the Challenge of Leisure - Heritage Interpretation, Edinburgh. (Contact Alan Courtney, 33 Lansdowne Road, Worcester, WR1 1SP, 0905 22653.)

September 24: Recording Shoe Finds - Museum of London. (Contact Diana Friendship-Taylor, Central Museum, Guildhall Road, Northampton, NN1 1DP.)

September 25: Social History Mock Practical - York Castle Museum. The two tutors conducting the practical are Peter Brears of Leeds Museum and Mark Suggitt of York Castle Museum. The number of places is limited, and preference will be given to those students who are due to take their examinations in January 1986. (Contact Sue Underwood, National Railway Museum, York, 0904 21261.)

October 4-6: Group for Costume and Textile Staff in Museums Annual Conference - Bath. (Contact Penelope Byrde, Bath Museums Service, 4 Circus, Bath, Avon, BA1 2EW, 0225 61111.)

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.)

ANNUAL GENERAL MEETING, SUNDERLAND, 1985

This year's AGM followed the precedent set last year. It was a marathon lasting just over 2 hours, a sure sign that there's life in the group and that the membership care about the direction the group should go.

Committee office holders reported on what has been a busy and successful year for SHCG. The treasurer's report backed this up, we had spent money on organizing successful seminars and producing the excellent Journal 12. Although expensive, the feeling of the AGM was that it was worth it.

Vocal and written concern was expressed about the context of the retiring Chairperson's address at the Museums Association conference. Stuart Davies' report stated he presented a 'thoughtful and honest assessment' of the group's activities. For those of us not at Birmingham the piece will appear in the next SHCG Journal.

Committee explained the misunderstandings that led to the cancellation of the Documentation of Social History Collections Seminar at Leicester.

An important A.O.B. item was raised by David Fleming concerning the sale of the group's publications (see ballot paper and manifesto in this issue).

The following Committee members were elected for 1985-6:

- Chairperson Suella Postles (Brewhouse Yard Museum, Nottingham)
Secretary Sue Kirkby (Carlisle Museum & Art Gallery)
Treasurer Sherri Steel (Newarke Houses Museum, Leicester)
Journal Editor David Fleming (Leeds Museums)
News Editor Mark Suggitt (York Castle Museum)
Membership Secretary Janice Murray (St Helens Museum & Art Gallery)
Seminar Organiser Jenny Mattingly (Herbert Art Gallery & Museum, Coventry)
Ordinary Members. Leslie Colsell (Museum of Lincolnshire Life)
. Rosie Crook (Sunderland Museum & Art Gallery)
. Mike Day (Blists Hill Museum, Ironbridge)
. Oliver Green (London Transport Museum)
. John Williams-Davies (Welsh Folk Museum, St Fagans)

It was agreed to hold next year's Annual Study Weekend in Portsmouth following an invitation from Dan Chadwick.

Janice Murray (St Helens' Museum & Art Gallery)



Mike Day reels from the rigours of another hard day on the Annual Study Weekend.

CHAIRPERSON'S REPORT

I take great pleasure in being elected Chairperson in this first year of the Group's second decade. Although not quite a founder member of GRSM, I have been involved in many of the group's activities, finding it invaluable from not only an in-service training point of view, but also for the incidental support, inspiration, and encouragement from fellow curators. SHCG has always been the one group membership I have found most useful, and one I have always encouraged new members of the profession to join.

Following in the footsteps of preceding illustrious chairpersons is rather daunting. Each has made their own useful contribution to the group's structure, and the emphasis they placed on the group's activities. The 'campaigning' aspect can be pinpointed as the one issue over which they most varied. (Without belabouring the point, I support a middle ground approach.) I feel that SHCG should continue not only to be a medium for information exchange, through training, seminars and publications, but also to pursue relevant causes, particularly those where social history provision is at risk. However, with limited resources, especially of time, the broader political issues must surely be left to groups and committees especially designed to deal with them. The group's membership is extremely broad based, and while the stronger for it, will perhaps find it difficult to find a consensus on broader issues.

I am very much looking forward to this next year, as I have been both impressed and encouraged not only with the enthusiasm of those members that I have recently been in contact with, but also with their desire to be as professional as possible in their approach to their collections and to their communities.

Part of my impressions were gained at the extremely good ASW in Sunderland organized by Rosie Crook. The programme for "Ten Years of Social History" did not just give a nostalgic overview of the past decade, but raised high controversial issues and viewpoints. Especially useful were many of the speakers who led their group discussions extremely well, making sure all the major points were thoroughly aired.

Crispin Paine's paper on SHCG: Its History was particularly good, allowing considerable time for discussion on where the group had been, and more importantly should be going. Of the 25 or so people at the meeting there were close to a dozen 'old hands', but we could have done with more founder members and their opinions. There were some differences of opinion on priorities and direction, but the discussions were aimable, with much more light than heat being generated.

Interestingly some people expressed a desire to revive the old style weekend seminar/meetings that were such a feature of the later 1970's. These were very informal, accommodation often being sleeping bags on friendly floors or bed and breakfast to keep costs to a minimum. SHCG has been holding day meetings and training seminars and the overwhelming majority of students who filled in the training questionnaire in 1983 stated they preferred one day meetings. However, it would be worthwhile offering a weekend to test the market response. Do we have anyone burning to host 10-20 enthusiasts ??

Several other good suggestions came from the membership over the weekend. The first, a need for a seminar on glass both as material and artefact, has already been met with an offer from Janice Murray for a meeting in St Helens. Details are to be announced later. Second, arising from a member's paper which did not get a quarter of the time it deserved, was a request for a meeting specifically on History Galleries, their philosophies and problems. Finally, the quality of the members' papers was so good that a need was seen to make these papers a more integral part of the ASW with enough time for questions and discussion allotted. The committee would like to hear of any other useful suggestions the membership might care to make.

Suella Postles (Brewhouse Yard Museum, Nottingham)

SHCG ANNUAL STUDY WEEKEND: 'TEN YEARS OF SOCIAL HISTORY', SUNDERLAND 25-28 JULY, 1985

Sunderland was a suitable venue to review the last decade as the Tyne & Wear County Museums Service, barely eleven years old, faces extinction with its parent authority, through the enactment of the recent Local Government Bill. There was a good attendance for the study weekend, with over 40 delegates from as far north as Dundee and as far south as the Antipodes. Delegates were accommodated in Clifton Hall, Sunderland Polytechnic; a late nineteenth century terrace of 4 houses built by A J Moor to look onto his own fine residence, Bede Tower. The property was acquired following the establishment of the then Sunderland Training College and unsympathetically remodelled internally as a hall of residence in 1933 by "Oliver Hall Mark whose deathly hand can be seen on most educational buildings in Sunderland that date from c.1930-1945."

Catering, though institutional, was of good quality and always included a selection of dishes (a point which was favourably commented on by those members who had attended the MA Conference the previous week where hall service was poor and the only choice was to eat what was doled-out or to fast!). The dining hall was connected to the main building by a covered walkway which on a sunny Thursday some members considered extravagant as it bridged such a small space - the great quantities of strong Northumbrian rain produced over the next three days made it clear that in the North East it was no luxury!

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Nevertheless, Thursday evening was balmy and members walked the short distance from the hall to Sunderland Museum. There they were greeted by the Chairman of Tyne & Wear County Council Museums Leisure Committee, Cllr K Scrimger, who reflected on the threat to local museums posed by the abolition of the metropolitan counties and indicated the local political desire to maintain the present minimum framework by some means. John Thompson, County Museums and Art Galleries officer, followed with a commentary on ten years of progress in forging a county museum service from the disparate elements which existed in 1974. Neil Sinclair, Group Museums Officer, East, gave a potted history of Sunderland Museum which can claim to be the first local authority museum instigated under the 1845 Museum Act. The present building was opened in 1879 and by the 1890's was found to be too small. Proposals to remedy this took a little time to take concrete form - the extension was opened in 1964, some seventy years later! Neil Sinclair then invited members to look round the museum, especially at the 'Changing face of Wear-side' exhibition which features an extensive collection of topographical illustrations in various media, and then to partake of a cold buffet and liquid refreshment. This fine spread would have been tackled with greater relish had not members just eaten dinner in hall, a fact of which Tyne & Wear staff were unaware as they mused on our apparent over-politeness in eating only dainty nibbles. The evening ended with a visit to a local hostelry.

The workshop sessions on Friday morning were stimulating and wide-ranging. Mike Day in his 'Industrial Museums in the Last Decade' reflected on the wave of museums which sprang out of the Industrial Archaeology movement of the 1960's and contrasted them with what he referred to as industrial museums with 'traditional museum values' which had formerly concentrated on individual machines and their inventors and made little or no attempt to reflect the process of 'social industrialization'. This 'new wave' of museums, based on popular volunteer support, has had a considerable impact on the treatment of social history in museums and, he implied, such places were much more able and willing to demonstrate the wider social effects of industrialization. Though Mike made the distinction between the two sorts of museum, he made clear that there was a great deal of cross-fertilization between them which had led to fruit in new museums like the Greater Manchester Museum of Science & Technology and Sheffield's Kelham Island. Discussion afterwards focused on interpretation of the term 'traditional museum values' especially as they affected the ethics of the operation versus conservation of artefacts. It also touched on future museum approaches to the interpretation of industrialization emphasising the need to stimulate the visitor to ask questions and find out the answers for him/herself rather than accepting that the museum provides the answers.

Meanwhile in the Drama Studio John Williams Davis led the session on 'Rural Life Museums in the Last Decade'. John stated that the past 10 years had seen a great expansion in rural museums, especially in the early 1970s. Various approaches had been used from site museums and farms such as Cogges to the broader interpretive approach at Murton.

Discussion produced some interesting points. Do museums react to current tasks and fashions, did the growth of rural life museums fit the mood of the early 70s; Back to nature? How will they cope with a future shift in public taste?

Were rural life museums too cute? John suggested 'a gentle air of nostalgia' could be dangerous. There was a need for better interpretation and research to back up what such museums display, eg livestock should be there for a purpose not just to attract visitors by their 'cuddly' appeal.

As with technology museums, it was felt farming museums should reflect what is a huge industry. They should not simply trace technological development but look at the land, the people and the relationship between town and country. Rural life museums and rural people needed to come together to interpret their world to the predominantly urban population.

David Sekers, Quarry Bank Mill, spoke as a representative of the 'Independent and site museums' which were the topic of a further workshop session. However, one of his first points was that any clear demarcation between independent and local authority museums was artificial as both were very largely dependent on the public purse. He went on to describe five types of 'museums' ranging from those based on single buildings to those which aimed to deal with cities and regions. One feature highlighted was the uneven museum coverage resulting from the fact that many of the 'independents' were set up on the basis of purely individual or local enthusiasms. Discussion focused on the lack of any systematic museum coverage and while it was felt that a national folk museum was not the answer the need for some national framework to lend cohesion was recognised. Some of the long-term practical problems posed by the current rash of independent and site museums were highlighted, especially the contrast between the apparent free availability of capital funds for setting up museums and the paucity of finance for revenue expenditure, including the appointment of curatorial staff. As to future developments, the need for greater fieldwork and research on a national basis was again emphasised.

The group looking at Municipal Museums wrestled with the nature of the beast. Stuart Davies posed the fundamental question 'What exactly are they?'. It was generally agreed we were talking about what were generally known as local authority funded museums with diverse collections.

Stuart catalogued the last decade as one of improvements, galleries upgraded, stores reorganised, a growing number of publications, better documentation, better staffing levels, and the influence of the Social History ethic on fine and decorative art displays. Most large towns, with the notable exception of Manchester, now had some organised Social History coverage.

Discussion focused on the imbalance of this provision. What were the problems? Apathetic staff? Political masters? Overlarge collections not currently in vogue? Poor management? All play a part.

Looking to the future, Municipal Museums, those many headed monsters, need to expand their service role and professional approach while simultaneously embracing sound management and the new philosophy of leisure.

As a contrast to this heady stuff the afternoon offered an opportunity to view four very different museums in the Tyne & Wear Service: Grindon Close Museum; featuring a series of Edwardian room and workplace settings; Monkwearmouth Station Museum; a grandiose neo-classical railway station built in 1848 and sympathetically refurbished as a transport museum; the Newcastle Museum of Science & Engineering and the Joicey Museum, housed in a distinctive Renaissance brick building which starkly contrasts with the concrete of the adjacent flyover.

Friday evening was the occasion of the AGM (see report in this issue) which was followed by informal post-meeting discussions in the convivial atmosphere of the bar.

A prompt start at 9.30 on Saturday morning led to an examination of a number of current 'buzz words': 'Outreach and the role of the Social History Museum in the Community' led by Derek James. This workshop looked at how the museum could best perform its role not only as the 'communal memory' but also by providing various stimuli to serve as a 'memory jogger' by helping people to explore their own past. This session ended with a consideration of the perennial problem: How do we reach people who do not visit the museum?

Crispin Paine saw the function of the last session 'SHCG: Its History and the rise of the Specialist Groups' as sibylline: for SHCG to 'examine its entrails as groups tend to do at ten year intervals'. He reviewed the current thriving group, its origins in GRSM, its various activities and concluded with what he saw as three fundamental problems which face the group:

- a) the lack of any real academic basis for material culture.
- b) the lack of any 'national museum' or body to coordinate research and collection work on a nationwide basis.
- c) the lack of any distinct 'minority identity' amongst those working in the large number of diverse social history museums.

Discussion around these themes and a consideration of the group's future direction homed in on the proposed 'Manual of Social History Curatorship' and the form it should take. A collection of papers expressing the state of the art with a working title like 'The Aims of Social History' was favoured rather than a monolithic tome. Such a production would tie in well with the group's training programme. The need for collections research and fieldwork on a nationally and regionally coordinated basis was also the subject for debate and it was felt that the time was probably right for a national conference on this subject in the near future.

The afternoon was devoted to a visit to the open-air museum at Beamish. The group was welcomed by Rosie Allen and newly appointed Rachel Wilkins. There was ample time to take a thorough look at the site including the recently developed town-
scape featuring the Annfield Plain Co-op and row of terraced houses. The weather was fortunately fine and everyone worked up a healthy appetite which met a match in the heavily laden tables at Home Farm where food, beer and 'ethnic' entertainment were provided. The strains of Northumbrian pipes, dialect stand-up comics and folk singers provided a varied and entertaining evening. There was also the mandatory alternative party in the scullery. With the beer drunk, the stotties eaten and the local term of endearment 'Wah ye bugger' ringing in everyone's ears, the coach returned the revellers, some the worse for wear, to hall.

Sunday morning dawned damp and misty. By 9.30 a shambling group of curators set off to discover the delights of Sunderland under the guidance of Neil Sinclair and George Paterson (WEA Organiser for Sunderland). Panoramic views of the harbour were abandoned due to mist, instead we moved into the town along Fawcett Street to the River Wear taking in buildings, wharves, shipyards, a masonic temple, churches and tower blocks.

Such tours leave impressions rather than lists of where we went. An impression of the richness of buildings to be found in every town in Britain. The glory of Grimshaws tea house (if you forget the ground floor) to the elegance of an 18th century masonic lodge (try and forget the 60% unemployment that surrounds it). The alternating impressions of decline and development that surrounds a town undergoing a period of transition both politically and physically.

Back in the 'real world' of museums the weekend closed with the Members Session.

Papers were presented by four members at the last session during the weekend. First was Sam Mullins of the Harborough Museum, who described a project wherein former inhabitants of various rows and yards in Market Harborough were interviewed by himself and Michael Glasson. This oral history project has been realised in an audio-visual presentation in the museum, and in a book, Hidden Harborough, (to be reviewed in SHCG Journal 13). Next came Mark Suggitt, who described the making of the intriguing new 'Every Home Should Have One' exhibition at York Castle Museum, followed by Steph Mastoris, the collector of all advertising and promotional literature pushed through the door of his terraced Nottingham home over the past year or so. This will be described in greater detail in SHCG Journal 13. Last was Ronnie Hartwich of Dundee Museums, whose new local history gallery comprises a major advance in the interpretation of urban history. There was a strong feeling that at next year's Annual Study Weekend, hopefully to be hosted by Portsmouth Museums, contributions from members should play a more prominent role in the proceedings, as invariably they are highly stimulating and instructive.

The weekend was an outstanding success and many thanks must be given to Rosie Crooks, the staff of Tyne & Wear County Museums Service and all involved in organising and contributing to it.

Dieter Hopkin (Erewash Museum)

BADGES, BANNERS & BEYOND!

LABOUR HISTORY IN MUSEUMS - PREVIEW

This seminar is aimed at anyone who may have an interest in the subject of labour history and not curators alone. Interest in labour history has been growing in recent years. Several specialist museums already exist and a number of social history museums have begun to collect in this field. Several local authorities are currently drawing up plans for labour history museums. The time is ripe for a detailed consideration of museums and labour history.

The seminar has been organised jointly by the Society for the Study of Labour History (SSLH) and SHCG. The TUC has kindly offered the use of rooms at Congress House (close to Tottenham Court Tube Station). Norman Willis will open the day's proceedings.

A packed programme has been arranged: the morning session will look at the philosophy behind collecting labour history material. Two private collectors will discuss the sort of material they collect. The afternoon looks at more practical matters, starting with a contribution from the Textile Conservation Centre Ltd on the conservation of banners, one of the more obvious labour history artefacts to be found in museums. The rest of the afternoon will be devoted to the experience of curators who have worked in the field, with an opportunity for questions and discussion at the end.

So if you have begun to collect in this field, or if you are simply conscious of a gap in your collections and not sure where to begin, come along on October 18th. It promises to be a stimulating day. Please feel free to photocopy the booking form and programme (enclosed in this edition of the NEWS) and pass on details to anyone who may be interested.

Valerie Bott (The Grange Museum, Neasden)

SHCG Journal

So many people have joined SHCG in the last couple of years that it is appropriate to announce that we do hold back-copies of some issues of SHCG Journal (formerly GRSM Newsletter) which are available for sale. Currently we hold:

- Volume 5 (1978, only 2 copies left) - collector's items, these, containing articles on local history in London and on Kells of Gloucester, with an early curiosity by the wonderful Graeme Cruickshank on his visit to Biggar gasworks.
- Volume 7 (1979, 34 copies) - the proceedings of the GRSM Conference at Gloucester, which comprise a useful survey of approaches to urban history in museums.
- Volume 8 (1980, 13 copies) - including two most interesting contributions on the Pinto Collection and on field research in social history in the Nordic Museum, Stockholm; advice on how to record and move historic buildings; and a bizarre "Editor's Space-Filler" (always painfully honest, that Sam Mullins) which reveals just what Mr Whiteass from Harpenden thinks of Much Wenlock Museum.
- Volume 9 (1981, 80 copies) - still GRSM Newsletter but improving rapidly. Contains important articles on agricultural museums.
- Volume 10 (1982, 85 copies) - by now, the Journal had become the best publication produced by a specialist group, and was beginning to reflect a shift in emphasis in social history museums - read Volume 10 and see. Articles on Twentieth Century Collecting, Friendly Societies, Sport and Museums, drink in Scotland, SHIC, and a fine review of a meeting on Working Class Organisations.
- Volume 11 (1983, only two copies) - first come, first served: articles on the Slovak National Museum of Ethnography, Numismatics and the Historian, Oral History at St Fagans, and on recent work undertaken at Birmingham.
- Volume 12 (1984, 23 copies) - an indispensable compilation of bibliographies, plus an important contribution on Plastics.

These Journals are available from me, at Leeds City Museum until mid-September, thereafter at Town Docks Museum, Hull. Only 60 shopping days until Christmas.

Articles for inclusion in the Journal are always most welcome - don't wait to be asked.

ON THE TILES

The Art Tile Company have recently produced a range of Victorian style tiles. The range includes dados, strip and 6 inch tiles in a variety of designs. Most are copies of originals, others inspired by Victorian Designs.

Anyone considering recreating a bathroom or using tiles in displays should write to Dennis Ruabon Ltd, Hafod Tileries, Wrexham, Clwyd, LL14 6ET, (0978 843484) for details. A full colour brochure is available.

YOU KNOW IT MAKES SENSE

At the Sunderland AGM I proposed that an amendment be made to the Group's Constitution. At present, Clause 6 reads:

Each member shall pay the subscription on joining the Group and shall then be entitled to receive a copy of each of the Group's publications in the current subscription year, and advance notice of events organised by it. All publications of the Group shall be distributed free to all members unless permission otherwise is given at the AGM (etc.).

The second of these sentences was added as an amendment as a result of a vote at the 1984 AGM in Norwich, and a subsequent postal ballot. This amendment was, I believe, carried in haste, and without sufficient discussion and thought of the consequences, in the aftermath of the confused debate on the publication of the WHAM! conference proceedings.

The 1984 amendment has meant that the Group is not, and in the foreseeable future will not be, in a position to produce any publications other than the annual Journal and three issues of the News per year. It was for this reason that the papers from the York seminar on Twentieth Century Collecting, with the shorter articles on collecting policies, had to be published in the Museums Journal rather than in a special publication: SHCG could not have afforded to publish the papers in such a form if we were to distribute 300+ copies free to its members - we do not have the funds. While the Museums Journal undoubtedly reached a wider audience than would a publication of our own, and can therefore be regarded as a highly successful venture for all concerned, SHCG was entirely dependent upon the agreement and cooperation of the Museums Association's editorial staff for the publication of these articles: had the staff decided that they could not devote the space for these papers, they would not have seen the light of day, at least until long after the seminar had been and gone. We cannot expect to rely on the goodwill of the Museums Association every time we are involved in a special project, such as a Manual of Social History Curatorship, or a Survey of Social History in Museums.

It should be remembered that members did receive free copies of the WHAM! publication, despite the fact that the Norwich AGM gave express permission for Committee to charge members for copies if it found it necessary to do so. Because we had sufficient cash from the WHAM! conference itself, we were, in fact, able to distribute copies free to members, regardless.

At the moment, though, our hands are completely tied. We have to distribute all publications free to all members; we do not at present have the funds to produce and give away 300+ copies of any publication other than the Journal and the News; therefore we cannot even contemplate producing any special publications (unless we find outside funding).

The proposal I made to amend the Constitution on this point was passed unanimously by the Sunderland AGM after I had explained my reasons, and it is now subject to a postal ballot. I ask members to vote in favour of the amendment so that the Group can once again exercise the flexibility in its approach to publications that it enjoyed before the Norwich AGM.

David Fleming (Leeds Museums)

FELIX H MAN - A PHOTOGRAPHIC EXHIBITION AT THE
MUSEUM OF LONDON - EXHIBITION REVIEW

If you have often been frustrated by the lack of historical information in photographic exhibitions this display will make a welcome change. As I knew virtually nothing about Felix Man I was particularly pleased to find detailed narrative panels on his life and times. For those of you equally ignorant, here is a brief resume.

Felix H Man the photographer and his colleague Stefan Lorant, an immensely gifted picture editor and lay-out artist, left Germany after Hitler became Chancellor in 1933. They came to Britain bringing with them the new phenomenon of photo journalism which they had been instrumental in developing between 1929 and 1933.



Sunday afternoon, Kensington Gardens, 1936.

Without knowing it, many of you will have seen their work in 1930s issues of 'Weekly Illustrated' or 'Picture Post'. 'Weekly Illustrated' which first appeared on 7 July 1934 was Lorant's brain-child and relied heavily on Man's photo-stories to fill its pages. Neither Lorant nor Man were ever credited in this magazine and when Man moved on and later joined the Daily Mail in autumn 1935 his photos were published under the name 'Lensman' along with those of Humphrey Spender and others.

In October 1938 Lorant was appointed editor of the new magazine Picture Post which became an instant success. He moved to America during the Second World War leaving Man in England where he was classified as a 'friendly alien'. Man, who was born in Germany in 1893 under the name of Hans Felix Baumann died in London on 30 January this year aged 91.



The exhibition displays about 80 photographs, mostly of London in the 1930s, taken by Man for 'Weekly Illustrated' and 'Picture Post'.

Man's photographs do of course have to be seen to be appreciated - suffice it to say that they are stunning works of extremely high quality capturing very strong images and moods. They also contain excellent costume and street scene reference for the social historian - greatly helped by the sharpness of the photographs. The topics covered include London at Night, The East End and London Street Life. Some pictures which stuck in my mind are one of women mending clothes in a shop window in Piccadilly in 1934, a street entertainer spinning on his head in break dance fashion (is there nothing new...) and the first photo of people at work in the British Museum Reading Room.

Felix H Man's autobiography 'Man With Camera: Photographs from Seven Decades' is published by Secker & Warburg.

The exhibition was organised by Mike Seaborne, Curator of the Historic Photograph Collection, Modern Department, Museum of London. Any enquiries regarding exhibiting at other venues should be addressed to Mike Seaborne.

Janet Vitmayer (Livesey Museum)

DOCUMENTING SCOTLAND ... LATER

The seminar 'Documenting Scotland Now' has been postponed. It is planned to hold it in the spring of 1986. See next News for details.

PS - GIT!

For the benefit of all those trusting folk who tried to join the Group for Interdisciplinary Training, seduced by the prospect of intimate contacts at the Scottish Bacon and Pork Pie Research Institute (see News, 8), I have to confess that it was my little April jest. Fun, eh? Allright then, it wasn't. I shall forbear from naming the victims, but instead refer them onto the Group for Directors in Museums, which only sounds like an April Fool. Shamefacedly Yours.....

David Fleming (Leeds Museums)