

Issue 73

June 2014

SHG news

THE NEWSLETTER OF THE SOCIAL HISTORY CURATORS GROUP



Garibaldi and his Englishman

Museums, Money and Medals

April Ashley: Portrait of a Lady

Merchant Seamen in the Great War

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 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:
24 October 2014**

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 *News* are wide ranging and do not necessarily express the views of the SHCG committee or SHCG, unless otherwise stated.

The suggested word count for submissions is: Bulletin Board 100-300 words, Theory & Practice 900-1,000 words, Reviews and Object Focus 400-500 words (one page) or 900-1,000 words (two pages), Tea Break 300 words. Please submit your article by e-mail, saved as a Word file (Arial 12 point). Images can be e-mailed or, if high resolution, submitted on a CD (high resolution preferred). Images should be accompanied by a brief caption and credit details.

Advertisements:

Quarter page £50, half page £90, full page £170, back cover £220.

Send all contributions to:

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Front Cover: Interactive debate in the *Plantation: Process, People, Perspectives* exhibition, [pp. 17-18](#).

Image courtesy of Derry City Council



Welcome to Issue 73

It was at last year's SHCG conference that I met David Snook. David told me about a fascinating archive relating to merchant seamen, which was begun in the closing months of the First World War. Compiled for the purpose of identifying and registering the multinational workforce of the British Mercantile Marine from September 1918 until December 1921, this archive sounded like a fabulous study resource. Each man registered (the scheme did not officially extend to women) had various occupational, physical and personal details recorded, in addition to sitting for an identity photograph. Today, Southampton Archives holds 300,000 'CR10' record cards – comprising the central card index of the scheme.

I decided to use the CR10 cards and the information recorded upon them, in the First World War exhibition I would be curating at South Shields Museum & Art Gallery. The museum tells the story of South Tyneside - a story often connected with seafarers, ships and the sea, as the River Tyne runs along the northern edge of the borough, with the North Sea to the east.

I first needed to identify the men of South Tyneside who had been at sea during the Great War period. This was done by searching the [merchant seamen's campaign medal records](#) on the National Archives website. I searched under 'place of birth', covering all the towns and localities in the borough, inputting the name, place and year of birth of each man in a spreadsheet.

Having identified 2,282 men, my next step was to search the [merchant navy seamen records](#) on findmypast (which includes transcriptions and images of CR10 cards). Rather than starting at 'A', I decided to work my way up from the bottom of my database. The first person I looked up was George Richard Youngs, born at South Shields in 1860. I discovered that George was a 'fireman and trimmer' (whose job was to stoke the fires of the steam engines and handle the coal). I further discovered that he was 5'6", had light brown hair and blue eyes, and had 'GY' tattooed on his left forearm. However, the most interesting revelation was a handwritten annotation noting that George's continuous certificate of discharge paperwork had been lost when his ship was torpedoed!

I went on to uncover many fascinating details about South Tyneside's Great War seamen including, poignantly, instances of individuals who survived the First World War only to be killed by enemy action in the Second. The record of distinguishing marks has included "Left eye missing" and "Bullet wound right arm", while I have been captivated by such descriptions of tattoos as "Crucifix, rock of ages, Faith Hope Charity on right arm, American coat of arms + G.C.W on left arm", "Japanese girl on left arm + butterfly, crossed flags + rose on right arm" and "Clasped hand on each wrist, on right arm English flag, on left arm American, English and German flags".

To find out more about CR10 cards, read David Snook's article on pages 13 and 14.

Adam G. Bell
Editor, *SHCG News*



South Tyneside seamen from the Great War period.

Crown copyright images reproduced courtesy of findmypast.co.uk and The National Archives, UK

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SHCG Matters

Revisoning SHCG

In January 2014 SHCG committee submitted an application to become a charitable organisation. This caused committee to reflect on our forward plan and aspirational goals. We acknowledged that SHCG is heading into a new era. Where is SHCG going and what will it look like in five years time?

The committee worked with two facilitators at two sessions to develop SHCG's new vision and mission which will take us into a sustainable future.

Vision: Together, we will strengthen and transform social history in museums.

Mission: SHCG supports practitioners by championing innovation, advocating the value of social history curatorship and supports inspirational practice in museums and community heritage venues.

In the coming committee year we will work on some organisational values and a new aspiration led forward plan for 2015-2020. There will be more about this at AGM this year in Glasgow. You don't need to be attending conference to come along to AGM, just arrive at the Riverside Museum in Glasgow on Thursday 26 June, from 3pm.

Michelle Lees

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Tools of the Trade

SHCG's ACE funded project Tools of the Trade is progressing well with two films now complete and two more in progress. The first film focuses on the 'king of all tradesmen', the blacksmith, looking at the different tools he makes and uses and how these support many other trades. The second film looks at rope and sail making, featuring tools such as the fin and marlin spike.

On both occasions we've filmed specialists demonstrating some of the tools and processes as they talk through the key points. This really brings the objects to life and aids our understanding as well as meeting our primary goal of assisting with the often difficult task of identification.



Des Pawson demonstrating rope making for Tools of the Trade.

Image courtesy of Luke Unsworth and Sarah Hayes

Two more films are planned - one on coopering and one on leather working - following the same approach of demonstration, specialist knowledge and illustrations. At the end of the project all the films will be available on the firstBASE website: www.shcg.org.uk/firstBASE-home. For those of

us attending the SHCG annual conference this year, there will be an opportunity on day two to see the completed films and excerpts from those in progress.

Emma Harper

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Object Lessons

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.

The boxes cover a range of materials and the following are currently available to borrow:

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

Each box is made up of museum objects with an accompanying pack of resources and information to support and guide you through the basics of identifying materials, and how best to care for them.

How can Object Lessons benefit my organisation?

Object Lessons are the perfect way to increase your knowledge, helping you, your colleagues and volunteers to identify and care for materials.



Frances Stonehouse from the National Railway Museum, York, said:

"The Object Lessons boxes are a fantastic resource as an introduction to the different materials; we couldn't believe they were free to borrow! The guides are clear and concise and we

were able to tailor the training to our needs. We learnt much more than expected in a really enjoyable, cheap way."

How much does it cost?

The boxes are free to borrow – all you need to do is pay for the transportation of the boxes to your organisation from the previous recipient. Just prior to going to press, DHL quoted £33.72 to deliver one box within the UK, and £70.26 for all three boxes.

How do I get my hands on them?

To find out more about the boxes, including detailed information on the dimensions and weight of the boxes, please visit the SHCG website at: www.shcg.org.uk/object-lessons.

If you would like to book the boxes, please do not hesitate to contact Verity Smith at veritys10@gmail.com or Leah Mellors at lmellors@uttlesford.gov.uk and we can arrange for you to benefit from this excellent social history resource.

SHCG e-mail list

The e-mail list continues to prove its worth for members, with a lot of valuable discussions raised in recent months. There have been the usual requests for help with identifying mystery objects - from possible sewing gauges and crib dolls to barbers' poles and curling tongs - coupled with some very helpful responses. But the last few months have also seen some constructive discussions between members seeking advice on best practice; examples include tips on LED lighting, documenting handling collections and suggested fees for giving talks.

In a discussion about the merits of various collections management systems, it was good to see pieces of work, such as Nico Tyack's CMS survey for Edinburgh Museums, getting a mention. This is the real benefit of the e-mail list: it brings together people from across the UK and beyond,

who are working in a mixture of different sizes and types of museums, allowing us to share information and advice that we might not come across otherwise.

If you've got something you would like to share, or a question that needs answering, join the list by e-mailing shcg-list-request@jjscmail.ac.uk, stating your name and type of membership.

Identification films added to SHCG website

In 2013, with funding from Arts Council England, SHCG held three 'What is it?' training days on medals, photographs and tools. We were able to record the sessions and we have had three short films made to help those who could not attend. So if you've got a medal that needs identifying or a photograph that needs dating and you don't know where to start,

these films are here to help. Just visit www.shcg.org.uk/films.

Connect with SHCG

We continue to publicise our events and activities via our website and social media accounts as well as on the e-mail list, so do visit www.shcg.org.uk, follow us on Twitter @SHCG1 and like us on Facebook (search for "social history curators group"). We also regularly post new messages about the latest content to be uploaded to firstBASE, so connecting digitally with SHCG is a great way of keeping track of what's new.



Catherine Newley

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ss Great Britain Trust develops major new visitor experiences

The ss Great Britain Trust in Bristol has been awarded support in principle and a development grant of £176,000 by the Heritage Lottery Fund (HLF) – the first step in the development of a major new £7m visitor experience, 'Being Brunel', alongside the ss Great Britain in Bristol. The total cost of the project, which aims to open to the public in 2016, is estimated at £7m and the ss Great Britain Trust has approached HLF for a grant of £4.7m.

A major redevelopment of the derelict buildings that overlook the floating harbour will bring together a unique collection of objects relating to the life, work and legacy of Isambard Kingdom Brunel, many having never been on display before. The new development will make Brunel's

original 1840s drawing office publically accessible for the first time, and will also form the hub of a new National Brunel Network of people, places, institutions and heritage resources around the UK.

On 5 April 2014, the ss Great Britain Trust launched another exciting visitor experience. A world first, Go Aloft! offers visitors the opportunity to step into the shoes of a Victorian



Mr Brunel climbs the ss Great Britain's rigging as part of new visitor experience 'Go Aloft'.

Image courtesy of Adam Gasson

sailor by climbing the rigging and conquering the mainyard for a unique view of Bristol, over 27 metres from ground level up the mainmast.

Set to be the ultimate immersive experience, it has been designed to represent, as authentically as possible, what crew members had to endure every day when working on board the Victorian passenger ship. Volunteer costumed interpreters dressed as mid nineteenth century able seamen will be on hand below to bring the experience to life for people who would prefer to keep their feet firmly on the Weather Deck. Go Aloft! has been generously supported by the National Lottery through the HLF.

To find out more about both projects, visit www.ssgreatbritain.org.

Jude Holland

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Museums North

Museums North, the Museums Federation for the North East of England, is an independent organisation working with people involved in all aspects of museums, galleries, archives and heritage sites. We welcome full or part time workers, volunteers, freelancers, retired members, students and those in-between work. The Federation offers training, support and development opportunities for its members.

Museums North is on Facebook; currently the page has 114 'likes' and our status updates reach between 400-500 Facebook users. Our likes are to be found mostly in the UK and mainly in the North East, but from addresses all over our region, which stretches roughly from the North Yorkshire Moors, along Hadrian's Wall to the west coast and along the east coast to the Scottish borders.

On our Facebook page we feature news items that appear in the regional media, with an option to click a link to the original source for more detail. We also highlight items that might be of interest in terms of professional development (reports, conference announcements, jobs adverts etc), as well as linking to items that concern policy developments in the museums, galleries and heritage sector.

We are happy to put your events up on the page. You can email the page at museumsnorthfacebook@gmx.co.uk.

On Facebook search for "Museums North - the Museums Federation for North East England". We are also on Twitter @musnorth, where we have over 100 followers.

Hans-Christian Andersen

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Museums, Money and Medals

Virtually every museum in the UK has some form of numismatic collection but very few of them have a specialist curator looking after them. These are challenging times for museums and many institutions, for reasons of practicality, tend to sideline numismatics.



Henry Flynn inspecting a cabinet of coins and medals with Jade Ryan, Collections Apprentice at the Victoria Gallery & Museum, University of Liverpool.

Image courtesy of Victoria Gallery & Museum

The Museums, Money and Medals Network exists to build and develop relationships with museums around the country to raise awareness and share knowledge.

There are two aspects to the project: collections mapping and sharing expertise. I am the Project Curator for the Network and it is my job to approach as many museums as possible, find out about their numismatic collections and add this information to a national database, and visit them to meet the people who look after the objects. I have been setting up training days in certain regions and inviting local museums to send representatives to attend sessions on the storage, display and identification of numismatic material. It is hoped that these training days will result in the establishment of regional

numismatic networks. The project has been going for a year and a half now, and recent successes include training days in the North West, West Midlands and Yorkshire. The North West regional network is up and running and holding regular follow-up training events. In March this year a conference was held at the British Museum where representatives from regional museums demonstrated to a wide audience what is going on in the world of money and medals across the whole of the

UK. Themed sessions focused on networking, commemorating World War One, and displaying numismatic objects in new and innovative ways.

I am delighted to announce that the Network has secured funding until at least March 2015. Future plans include training days in Scotland and the East of England, and more collections mapping. Museums with collections of all sizes and types are welcome to join and new participants are always being sought. If anyone would like to find out more then please contact me directly or visit the website www.moneyandmedals.org.uk.

Henry Flynn

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Science Museum Group disposals

The Science Museum Group has launched an object disposal webpage:

<http://tinyurl.com/q8byzcw>. It includes information about the procedures used for disposal and a list of objects currently available (including for example a station seat from the London & North Western Railway, a tradesman's handcart, and a hand loom by Platt Bros., Oldham). Please keep checking back for new items.

The Science Museum Group consists of the Science Museum (London), Museum of Science & Industry (Manchester), National Media Museum (Bradford), National Railway Museum (York) and Locomotion (Shildon).

Frances Stonehouse

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Cuming Museum update

On 25 March 2013 a massive fire damaged old Walworth town hall, home to Southwark Council's Cuming Museum.

The museum had three galleries and a learning space in this shared building. The galleries contained highlights from the collections, including items from the Cuming family collection and objects from the museum's local history



Mourning brooch containing scientist Michael Faraday's hair, 1867. Faraday was born in Walworth.

Image courtesy of the Cuming Museum, London Borough of Southwark

collections. In addition the museum had just opened an exhibition showcasing Martinware ceramics.

On the day of the fire, London Fire Brigade and council staff were able to rescue most of the objects from the first gallery. The rest of the space was inaccessible. Objects were immediately taken to safety and conservation experts brought in to deal with them. The bulk of the museum's collection was unaffected and remains safe in store.

In the meantime the museum team was relocated and continued to work on safeguarding the collections and on the museum's learning and outreach programmes. You can find out more about what we are doing at www.southwark.gov.uk/cumingmuseum.

Southwark's building needed considerable work for many months following the fire, with careful work required to protect the remaining fabric and to make the space safe to enter. The two remaining museum galleries continued to be accessible only to specialist recovery contractors until November, as health and safety concerns took absolute priority.

However, well over 95% of the displayed collection was eventually rescued, and most objects are in remarkable condition despite the threat of damage by heat, ash and water. A very small number of items have been completely destroyed, but considering the fragility and tiny size of most of the objects, the museum team is extremely relieved to have recovered so much.

Despite this very difficult year, the museum team is looking forward to the future. The rebuilding plans are underway and will include a new space for the museum, along with a library and other cultural services.

Catherine Hamilton

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Collections Trust webinars

Audio recordings of four webinars developed by Collections Trust, with funding and support from Arts Council England, are now available as a new online training resource on Collections Link.

The webinars feature presentations on key subjects delivered by expert speakers, which have been synchronised with their PowerPoint presentations. Each webinar lasts an hour, and includes 25 minutes of in-depth discussions with participants.

Aimed at small and medium-sized museums who are either Accredited or working towards Accreditation, the four key subjects covered are:

- Licensing digital content to create revenue
- Strategic collections management
- Managing archives in museums
- Buying collections management software

The webinars enable listeners to improve their knowledge of key collections management topics, learn from the experience of sector experts, identify related support material, and hear colleagues question speakers and raise issues and concerns.

Access the webinars online at www.collectionslink.org.uk/events/collections-management-webinars.

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UCL museum wellbeing measures toolkit

The UCL Museum Wellbeing Measures Toolkit is a set of scales of measurement used to assess levels of wellbeing arising from participation in museum and gallery activities that has been trialled across the UK. The Toolkit has been designed to help people involved in running in-house or outreach museum projects, to evaluate the impact of this work on the psychological wellbeing of their audiences.

The Toolkit is flexible in its application and supports a 'pick and mix' approach. It can be used to evaluate the impact of a one-off activity or programme of events. The Toolkit was produced by researchers from University College London (UCL) Museums & Public Engagement and funded by the Arts & Humanities Research Council (AHRC).

The Toolkit measures psychological wellbeing as an indicator of the mental state of the individual. Although there are other aspects of wellbeing such as physical and social wellbeing, the Toolkit focuses on levels of self-reported changes in mood and emotion as these aspects



The UCL Museum Wellbeing Measure in action.
Image courtesy of UCL Museums & Public Engagement

of wellbeing are the ones that are more likely to change as a result of a short intervention, such as participating in a museum or gallery activity.

To find out more and download the Toolkit, go to www.ucl.ac.uk/museums/research/touch/museumwellbeingmeasures/wellbeing-measures.

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AIM Success Guides

AIM's Success Guides aim to help institutions become more sustainable and efficient, focusing on practical solutions to key subjects which are increasingly vital to the success of museums today. The Guides are written by leading specialists in their fields, and include a summary and top tips, as well as comprehensive further information sections.

Success Guides available include:

- Working Internationally
- Retailing
- Visitor Experience
- Recruiting & Retaining Volunteers
- Fundraising
- Museum Cafés
- Business Rates
- Business Planning
- Governance
- Venue Hire & Corporate Hospitality.

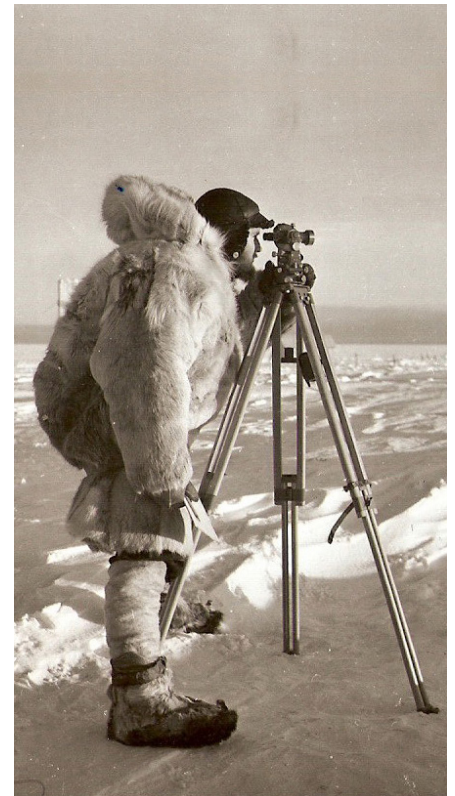
The Guides can be download as PDFs from AIM's website at www.aim-museums.co.uk/content/success_guides/.

Tamalie Newbery

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Voices of Science

The British Library has launched a new oral history website focused on the history of science. 'Voices of Science' (www.bl.uk/voices-of-science) tells the stories of some of the most remarkable scientific and engineering discoveries of the past century. 100 scientists talk candidly about their motivations, frustrations and triumphs, as well as their colleagues, families and childhoods. They reflect on how new instruments and techniques have changed the way they work and how fluctuations in government policy and media interest have reshaped how they spend their time.



Charles Swithinbank surveys stakes in an ice sheet in Antarctica, early 1950s.
Image courtesy of Charles Swithinbank

Robert Perks

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V&A Purchase Grant Fund

The V&A Purchase Grant Fund supports the purchase of a wide range of material for the permanent collections of non-nationally funded organisations in England and Wales. The grants budget, which is £750,000 for 2014/15, is provided by Arts Council England.

Material of any date relating to arts and culture is eligible for support: archaeological and ethnographical material; objects illustrating social and popular culture; decorative and fine art; rare books; documents and letters with good historical content;

estate maps; writers' manuscripts and archival photographs. Objects to be commissioned from makers or to be bought at auction are also eligible.

Recent grants include a collection of photographs by Erich Retzlaff (School of Art Collections, Aberystwyth University), a Viking hoard from Barrow-in-Furness (Barrow-in-Furness Museum), a drawing by Stanley Spencer (Stanley Spencer Gallery, Cookham) and a collection of poems by Philip Larkin and Stevie Smith (Hull University Library).

Each year the Fund considers about 150 applications and enables acquisitions of nearly £3 million to go ahead. The minimum purchase price is £500 and the maximum £500,000. Grants may be up to 50% of the purchase price.

For more information visit www.vam.ac.uk/content/articles/purchase-grant-fund/.

Corresponding schemes are administered in Scotland and Northern Ireland by National Museums Scotland and the Northern Ireland Museums Council respectively.

The Fund is unable to consider scientific or technological material, which is the remit of the PRISM Fund (see www.artscouncil.org.uk/funding/apply-funding/apply-for-funding/prism/).

Julia Brettell

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Working in collaboration to tell the history and stories of the transgender community

April Ashley: portrait of a lady

Museum of Liverpool
27 September 2013 -
7 December 2014

'April Ashley: portrait of a lady' is a collaborative project between the Museum of Liverpool and Homotopia, a Liverpool based arts and social justice organisation that draws on the lesbian, gay, bisexual, and transgender experience to unite and regenerate communities. It was funded with a £78,000 grant from the Heritage Lottery Fund (HLF) and in-kind support from National Museums Liverpool (NML).

The exhibition

The exhibition is the first of its kind to look at the history of transgender people in Britain over the past 70 years, focusing on the experiences of one exceptional individual - April Ashley.

Born in Liverpool in 1935 as George Jamieson, April Ashley MBE, a former Vogue model and actress, was one of the first people in the world to undergo pioneering gender reassignment surgery. As one of the most famous transgender individuals and a tireless campaigner for transgender equality, she is an icon and inspiration to many.

In the exhibition we explore April's story through her



An early modelling shot of April, 1960s.
Image © Ken Walker, courtesy of April Ashley

previously unseen private archive, and investigate the wider impact of changing social and legal conditions for all trans and lesbian, gay and bisexual people, from 1935 to today.

The exhibition consists of three key areas: a community section, April's personal story, and a reconstruction of Le Carrousel Club, Paris. In the community area visitors can listen to the

diverse life stories of people from the trans community. Images by photographer Sara Davidmann give an important counteraction to mass media representation / misrepresentation of trans people. A timeline from the year 222 AD to the present day explores the social and legislative history of the trans community, alongside April's personal timeline, highlighting significant events in her life. Set within the timeline are cases

displaying loaned objects from April.

April's personal story is represented chronologically, complemented by framed and large-scale images documenting her life. Two large artworks depicting April by artists Andrew Logan and Ben Youdan add some extra glamour and glitz.

In the central area of the exhibition is a reconstruction of the interior of Le Carrousel Club, Paris, where April worked in the 1950s. Visitors can sit around tables and watch film footage including TV chat show interviews with April, Merseyside Police's Hate Crime Officer discussing what hate crime is and how to report it, victims of hate crime talking about their personal experiences, a dramatisation of April and Arthur Corbett's groundbreaking divorce court case, and April talking about her life through previously unseen photographs.

Staff training

It was essential that all of our staff received training regarding the sensitivities around trans people and how to respond appropriately to visitor feedback. Weekday and weekend training sessions were arranged so that all staff could attend. Training was provided by equality and human rights practitioners from Merseyside In Trust, a Navajo certified lesbian, gay, bisexual and transgender friendly service. Staff were also given a guided tour of the exhibition and an information sheet clearly stating what the exhibition was about, why we were having the exhibition, what content may potentially not be appropriate for young family audiences, and how to address any visitor concerns. Q&A sessions and discussions raised practical issues such as how to direct people to the appropriate toilets, how to address individuals, and how to deal with any hate crime that may occur in the exhibition. It showed that our staff were very responsive and keen to tackle prejudice and discrimination.



April in the reconstruction of the Carrousel Club.
Image courtesy of National Museums Liverpool

*April Ashley
MBE, a former
Vogue model
and actress,
was one of the
first people
in the world
to undergo
pioneering
gender
reassignment
surgery*

Working in partnership

Through the museum's Our City, Our Stories programme we work in partnership with local groups and organisations, offering a range of flexible temporary exhibition spaces across the museum. The April Ashley exhibition is the first exhibition in our newly developed temporary exhibition space on the first floor of the museum.

Included in our in-kind support

was the free use of our exhibition kit (exhibition display walls, cases and an interactive terminal). The exhibition was project managed by a member of staff from NML's exhibitions team. My role, as Curator of Community History, was to provide curatorial support and advise on content. I edited and proofed text, advised on exhibition design and layout, provided guidance regarding image copyright, cleared copyright permissions for newspaper reproductions, and wrote the object labels. Finally, my most important contribution (in my opinion) was to help ensure that the exhibition content increased the understanding of transgender issues to a wide audience in an accessible way.

We provided an education room, free of charge for community engagement events and the exhibition launch, supported the installation of the exhibition, provided registrar support regarding loans and insurance, and supported the promotion of the exhibition through a press and marketing campaign and press call.

Challenges and lessons learned

Although the museum has worked in partnership in many different ways, this was the first time we had worked on such a large-scale exhibition funded by an external group. In many respects it was trial and error, and I think I can safely say that it was a learning experience for everyone involved. As Homotopia are a small team who were also working on other projects simultaneously, inevitably staff from across NML were required to support the Homotopia team in delivering the exhibition.

Understandably Homotopia were very keen to tell April's story in great detail. My role was to balance this desire against the need to present the information in an easy to understand format. Examples of text panels, guidelines of text limits et cetera were provided to assist this process.

Whilst many people were aware of April's high profile story, which acted as an important 'way into' the wider issues, it was essential to balance April's personal story with the story of the trans community, as it could have easily taken over.

On a limited marketing budget, the power of social media was harnessed. However, we also needed to bear in mind the older trans community, who would need to be reached in more traditional ways.

Some contributors were not happy with how they sounded on their oral history interviews; the age old problem. One interview was removed, but when the interviewee attended the exhibition launch and saw the importance of their contribution, they agreed for it to be reinstated.

It was sometimes a challenge regarding who had the final say on decisions, especially whilst working with third parties and contractors.

Although we had a clear



Artworks inspired by April, created by Ben Youdan and Andrew Logan. Image courtesy of National Museums Liverpool

partnership agreement with roles and responsibilities, a toolkit giving the basic processes and requirements of developing an exhibition in a step by step process would have been useful, not just for external partners but also NML staff.

Since the exhibition opened we have highlighted the need to include sources of information and help for visitors.

Summing up

Overall it was a hugely rewarding exhibition to work on. It helped develop good working relationships, not just with Homotopia, but with many associated groups and members of the trans community. Since the exhibition opened we have been approached by several organisations including Merseyside Police and the Community Cohesion and Hate Crime Reduction Forum to host network meetings with a special focus upon the exhibition. This has helped create stronger partnerships and potential for working together in the future.

A wide range of visitors have attended the exhibition so far, giving overwhelmingly positive

feedback. April was personally delighted and the exhibition launch, which was attended by many members of the trans community, emphasised the vital importance of the exhibition and the role of the museum in educating people about trans issues, challenging prejudice and changing lives. The following comments are taken from the exhibition comments book:

"So proud to be part of this exhibition. To have a voice, and to share the stage with a remarkable lady, is a pleasure. She is history. I am history and we are the future"

"An excellent exhibition. I sincerely hope it helps to change people's attitudes and that transgender people can be accepted simply for who they are. We are human after all!"

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Merchant seamen in the Great War period: CR10 record cards

The British Government introduced male conscription for the UK, apart from Ireland, in January 1916. This was designed to meet future military manpower needs in the Great War. Men in crucial industries like coal miners and merchant seamen were exempt.

In the spring and summer of 1918 there was a manpower crisis on the Western Front. The British Army suffered 300,000 casualties, including 40,000 dead, in the German attacks of March and April. The Government decided to check that merchant seamen

were going to sea regularly and not using the system to avoid conscription.

In September 1918 the Board of Trade introduced an identity book, including a passport style photograph, for all merchant seamen working from British ports, together with matching central index cards (CR10 cards). All ranks are covered, from master to cabin boy. Each card lists personal and foreign voyage start details for the seaman, and includes a passport style photograph. Seamen in the home trade were included, but their

voyages were not recorded. The system operated until December 1921, when it was simplified. From this date the photograph was dropped, and men in the home trade were excluded from the central records.

300,000 of the original CR10 record cards have survived, and are now held in Southampton Civic Archives. Between 2006 and 2008 our family team extracted the details of some 23,000 Irish born and 1,000 Canadian seamen, together with 50,000 individual voyage starts. I used Microsoft Access to produce relational databases from this information. The results can be viewed on the www.irishmariners.ie website.

The CR10 cards cover a time of great change for the British shipping industry. They were introduced just before the end of the war and some men, like those on the *RMS Leinster*, were killed within days of being photographed. Others were recruited into the industry by a shipping boom in 1919, only to be pushed out with the slump at the end of 1920.

Tighter immigration controls in the USA and Canada did not help, while express passenger liners, like the Tyne built Cunarder *Mauretania*, were converted from coal to oil fuel, which reduced crew numbers.

It's not clear what effect the struggle for Irish independence had on the willingness of seamen from the 26 counties to continue working in the industry. Jobs were difficult to get, so perhaps they just changed the nationality on their identity books from 'British' to 'Irish'.

CR10 cards explained

Reproduced here are both sides of James Kirwan's CR10 card.

James Kirwan's CR10 card, front view.
Image courtesy of Southampton Archives Services

James Kirwan's CR10 card, back view.
Image courtesy of Southampton Archives Services

The number of the identity certificate corresponds to that on the photograph. His rating is AB which is 'able seaman', and the RNR No. 2574 A indicates that he was a member of the Royal Naval Reserve. His birthplace is given as Clogher, County Louth, which was a fishing village then and, as Clogherhead, remains a fishing community today. Fishing tended to be seasonal and men augmented their income by enrolling in the RNR for five years at a time, receiving a yearly retainer of £6.

On the photograph side, the first entry, 113476, is the unique official number of the ship (the White Star liner *Celtic*), and the date 1.7.19 indicates that he joined the ship on 1 July 1919 for a foreign voyage. Home trade

The strength of the CR10 card system, apart from the photograph, is that it collected information on every individual merchant seaman, of all nationalities, working out of a British port.

voyages would not be shown. Home trade means any voyage around the British Isles, or to a port on the West European coast, from Hamburg in the north to Brest in the south.

The strength of the CR10 card system, apart from the photograph, is that it collected information on every individual merchant seaman, of all nationalities, working out of a British port.

There are some weaknesses.



In Autumn 2013 I presented an exhibition for the Millmount Museum, Drogheda, which featured 400 CR10 card copies.

Image courtesy of David Snook

The cards were handwritten, so transcription and legibility can be a problem. The dates of birth are not reliable, birthplaces can be vague, and RNR numbers and next of kin details are rarely filled in.

James Kirwan's RNR record is available at the RNAS Museum at Yeovilton, and is a much richer source of information covering 25 years service from 1910 to 1935. James was one of around 15 Clogherhead RNR men who served with *HMS Carmania* when she sank the German armed merchant cruiser *Cap Trafalgar* in September 1914.

Exhibitions

I live in Rush, County Dublin, which is a small coastal town just north of Dublin. It has a strong maritime tradition which included smuggling. In 2002 I mounted a temporary exhibition featuring 50 CR10 card copies of local seamen. I was astonished at the interest and feedback from the local community.

Once I had established the database in 2008, I wanted to see if I could obtain similar levels of support and feedback from other coastal communities. I was conscious that 90 years had passed since the end of the Great War, and a good information source - the children of these

seamen - would not be around much longer.

I have since organised exhibitions in coastal towns and villages from Larne and Islandmagee in Northern Ireland, to Inishowen, Dundalk, Drogheda and Rush in the Republic. My approach is to try and put copies of all the CR10 cards for the local men into the exhibition, and encourage the community to come in and develop their stories. There may only be extra information for about 10% of the seamen in the exhibition, but I don't know which 10% until I get feedback.

There may also be a chance to develop a group story in some places. In Rush, for example, 20 Rush seamen happened to be in Hamburg in August 1914 and were immediately interned. In the fishing village of Greencastle, Co. Donegal, where RNR service was popular, ten or so men found themselves acting as soldiers in October 1914 in the unsuccessful attempt to defend Antwerp. The majority were either captured by the Germans or interned by the Dutch. Developing the story should reinforce the community memory while also improving its accuracy.

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Guest curators and co-curators

Hackney Museum is respected for its community engagement. It strives to be a place where community concerns can be aired, where local people can feel proud of their heritage and become involved in the museum process.

I've worked here as a curator since 2006, and through 60 exhibitions I've explored 60 ways to curate.

I believe the basic ingredients for working in partnership is to establish good relationships,

Balancing the tightrope of presenting these stories honestly and ensuring they were not whitewashed by council management was not easy, and I had a few sleepless nights.

agree on clearly defined roles and tasks, keep an open mind, give yourselves time to meet deadlines, stick within budget and have a party at the end. Many of the partnerships we have grown at Hackney Museum have developed into further projects.

Sankofa and *Side by Side* are two exhibitions in which I explored the different processes of working with guest curators and co-curators.

Sankofa was our exhibition for 2013 Black History Season, looking back over 75 years of the history of African and Caribbean people in this country and the rise of Black History Month, 25 years ago. We presented archival

material of grassroots, national and global campaigns against issues such as racism, death in police custody and discrimination in education. The response from our local visitors was positive acknowledgement that we had tackled these subjects with honesty and brought them to the forefront again.

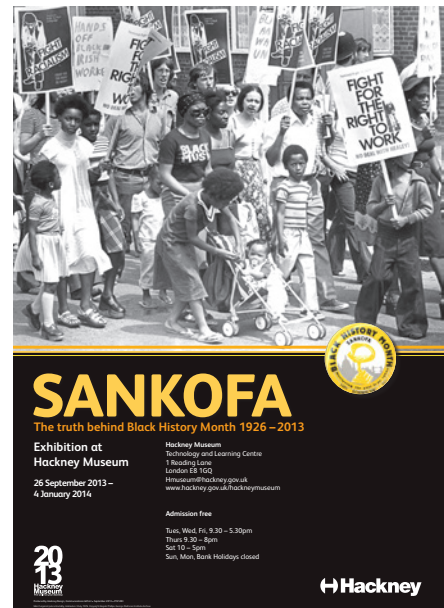
It was clear that the Museum could not work with such sensitive subject matter without the help of members of those communities. We have a regular Black History Month steering group who advise us and we commissioned two 'guest curators' and paid them £1,000 each from the £5,000 budget. Patrick Vernon and Toyin Agbetu have supported the Museum over many years, and are committed to bringing the stories of people of African heritage to a wider public.

From the start we defined roles clearly: Toyin wrote the text and chose content, Patrick researched the archives and sourced material. I was responsible for the design and overall look, editing text and installing the show. Our education officers wrote the teachers' pack and devised an education programme, an MA student undertook the research. We were greatly helped by Sarah Garrod, archivist at the George Padmore Institute.

Everybody did their job wonderfully. However, as the team leader, I found myself stretched to the limit in the big task we had taken on. I was responsible for pulling everything together and producing an exhibition that would serve the people whose stories we had told. Balancing the tightrope of presenting these stories honestly and ensuring they were not whitewashed by council management was not easy, and I had a few sleepless nights.

The opportunity to co-curate presented itself perfectly in our *Side by Side: Living in Cazenove* exhibition. This was part of the

Paul Hamlyn funded special initiative Our Museum in which Hackney Museum was one of nine chosen to explore organisational change, by placing community needs at the core of its work and involving Community Partners in decision making and implementation.



Sankofa exhibition poster. Sankofa means 'look back to go forwards'; that we learn from history to build a better future.

Poster image © Angela Phillips, courtesy of George Padmore Institute



phl Paul Hamlyn Foundation

2014 Hackney Museum Hackney

Side by Side exhibition poster. Poster image © Christian Sinibaldi

We chose to investigate Cazenove Road in Hackney, where many diverse communities live side by side and asked community groups and partners to propose projects to explore what 'community' means to them. We formed a steering group who, facilitated by a project manager, would steer the programme and make budget decisions. Out of the steering group we formed a 'co-curators group' who volunteered to curate a community exhibition of the projects that were not site specific. It was to be a democratic process, offering equal voices. The project manager and myself were part of this team, but had no particular authority. At this stage there was no clear leadership, but I was excited by the idea of co-curating and felt it would take pressure off me, leaving me less isolated.

We encountered some difficulties. Our co-curators were also the artists who had been commissioned to produce work for the project. Therefore they had a vested interest in curating their own work, rather than working as part of the co-curation team, visioning the exhibition as a

whole or considering the visitors. Collating information and text took much longer than usual as each community group wrote their own interpretation. There were 15 separate projects. My critical flow design and printing deadlines were missed and time lags meant that much of the work was done late at night and last minute. Having no clear leadership meant decision making took much longer. There was an inevitable lack of consensus and several lengthy meetings with little outcome.

Two of the community partners who run Campbell Works are also professional exhibition curators, designers and artists. Part of the limiting £5,000 budget that was allocated was paid for them to create the exhibition concept and complex structure. They took the curatorial lead and worked beyond their contract. Being both members of the Cazenove community and artists who had been involved in its projects, they were hugely committed to the work and determined to make it a success. Taking time to reflect together after the exhibition opened, their comment was simply: 'A ship needs a captain'. The Project Manager described her work as 'the fixer'. However, I appreciated their taking much of the burden of work from

my shoulders.

In spite of the chaotic process, the result was an outstanding example of how a group of people can work together to create their vision and make a beautiful and significant exhibition about their community. There were some gems in the exhibition: a squat installation made by a co-curator, the Museum volunteers' display of Kurdish women's objects, the knitted Stoke Newington Common, the extraordinary photographs of children at Purim on Cazenove Road, the Sukkanah made by women with learning difficulties from the Charedi community, the bedroom models and shadows made by local school children.

Feedback at the well-attended two exhibition openings showed community pride in being involved at many levels and a closer understanding of different ways of living side by side on Cazenove Road. The next challenge is to continue to work with these communities and partners in a sustainable and constructive way.

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The squat installation in *Side by Side*.
Image courtesy of Tanya Harris

The Plantation of Ulster: 400 Years Later

Work commenced on the Guildhall in Derry ~ Londonderry in 1887. It was built for The Honourable The Irish Society at a cost of £19,000 and first opened its doors in 1890, but within 20 years it was almost entirely destroyed by fire (only the present-day clock tower survived). The entire building was rebuilt, reopening in 1912. In 1972 the Guildhall was badly damaged by two bombs. However, once again it was refurbished and reopened in 1977, at a cost of £1.7m. In June 2013, following a major £9.5m programme of exterior and interior restoration work, it reopened once more.

In the past the Guildhall was seldom visited by members of the public aside from those attending civic functions or going to the Registrar's Office. This has now changed and today it is a vibrant part of our city centre, welcoming local residents and visitors alike. The centrepiece of this latest refurbishment is a major new exhibition on the Plantation of Ulster, looking at the legacy of the Plantation 400 years after it was begun. *Plantation: Process, People, Perspectives* has been curated by Derry City Council's Museum Service, with interpretation by Tandem Design.

Ulster was finally brought under royal control at the beginning of the seventeenth century, following the defeat of the Gaelic Chieftains at the Battle of Kinsale in 1601 and the Flight of the Earls in 1607.

In 1608 King James I launched his plan for the 'Plantation of Ulster' based on a number of key political, religious and financial policies. Lands were given to English and Scottish settlers who had to pay rent to the Crown, build fortifications and towns and bring over British settlers. In the six confiscated counties the native Irish were left with only around one fifth of the land.



The Guildhall Derry ~ Londonderry.
Image courtesy of Derry City Council

The Plantation was a long process. Only about 30,000 British colonists had arrived by 1622. After that more British came over, Scots in particular: between 1650 and 1700 nearly 100,000 Scottish settlers crossed over to make Ulster their new home.

The exhibition looks back at life in Ulster before the Plantation, then takes the visitor on a journey from 1609 to the present. A wardrobe where visitors can try on the fashions of 400 years ago is just one of the many interactive elements of the exhibition, designed to engage visitors of all ages.

There are a number of key artefacts on display from the Museum Service's collection, such as a wonderful array of seventeenth century pottery discovered during an archaeological dig in the city in the early 1980s, as well as items on loan from the Hunt Museum in Limerick and the National Museums of Ireland. There is also a changing selection of maps and documents on loan from the London Metropolitan Archive.

Throughout the exhibition visitors are encouraged to engage with what they see and hear, with

areas where they can stop and reflect, write a comment or engage with one of the many interactives. Included is a series of modern-day perspectives on the Plantation's legacy, voiced by a range of people from the city. We felt it was important to look at this time in our shared history in a contemporary context, getting a mix of local perspectives on how these events have shaped our city.

At the centre of the exhibition the impact of the Plantation is also debated by a series of animated figures, with actors playing a range of characters such as a London merchant, an Irish man or a new Scottish settler. This interactive debate has proved to be one of the highlights of the exhibition, as visitors are encouraged to vote on a series of questions, based on the arguments they have heard from the actors. This allows us to get an insight into what visitors really think about the subject of Plantation.

As one of the visitors commented: "I have been made aware of the community aspects - those before the Plantation and the huge leap today. It gives me hope that future generations will strive to build together, to the honour and glory of the whole city."

By using our collections and a range of interactive techniques, we can open our minds to understand the past so we can make better plans for the future.



Examples of seventeenth century pottery from excavations carried out in the city in the early 1980s.

Image courtesy of Derry City Council

As part of the overall restoration programme, new interpretation has been installed throughout the building to help visitors gain a better understanding of its history and architecture. One of the major surprises of the exterior refurbishment work was the discovery of a time capsule which had been concealed in a glass jar when the foundation stone was laid in 1887.

The contents of the capsule included the three local newspapers of the day, a selection of all the coinage in circulation and a scroll listing all of the dignitaries who were present at the laying of the cornerstone. These items have all been preserved and are now on display on the first floor of the building.

It was timely that the reopening of the city's premier civic building happened during 2013, when the city was celebrating its designation as the first UK City of Culture. The year has been hailed as a great success, and the Guildhall and the interpretation within it certainly played a part in this. The building now makes more of its river frontage and makes a strong connection between both sides of the river via the new Peace Bridge.

The two main pillars on which the bid for City of Culture was based were Joyous Celebration and Purposeful Enquiry. The restoration of the Guildhall and the installation of the new Plantation of Ulster exhibition have shown the way in both of these themes. The building is a celebration of the city's heritage, and has gone on to host many of the cultural highlights of last year. The Plantation exhibition has encouraged those who live here or who visit the city to look at our shared identity and recognise what has shaped this identity. It has provided us with the opportunity and time to reflect. By using our collections and a range of interactive techniques, we can open our minds to understand the past so we can make better plans for the future.

Plantation: Process, People, Perspectives will continue at the Guildhall Derry ~ Londonderry until 2016.

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James Grove & Sons Ltd of Halesowen Button manufacturer

In 1857 James Grove began making hoof and horn buttons in Halesowen. He sold them as he travelled across Europe, starting a business that would continue to run for more than 150 years. The business grew from a small premises rented from his father-in-law on Birmingham Road in Halesowen until 1865, when they relocated to a new larger factory a few streets away.

The buttons were made by compression moulding, often incorporating crests and insignia or fancy designs. The firm made buttons for soldiers on both sides of the American Civil War of 1861,

The firm made buttons for soldiers on both sides of the American Civil War of 1861, as well as for British soldiers fighting in the trenches of the First World War.

as well as for British soldiers fighting in the trenches of the First World War. The company supplied uniform buttons to organisations such as the Ministry of Defence, British Railways, the General Post Office and many sports clubs.

The manufacturing process switched to injection moulding when compression moulding became too labour intensive, although horn buttons continued

to be hand-turned on lathes. In the 1950s the company began making synthetic buttons from casein (manufactured from a milk derivative), and later expanded their range to include polyester, metal, leather, nylon and shell buttons.

In 2006 a new factory was built on the same site as the old Bloomfield Works and the company were producing approximately 40 million buttons per year. They supplied top fashion brands such as Barbour, Burberry, Ralph Lauren and Ben Sherman and were the largest button manufacturer in Britain. The company remained independent, owned by generations of the Grove family for 155 years, until sudden closure in 2012 due to financial difficulties.

From the vast archives of button pattern samples, metal dies and metal moulds kept over the decades by James Grove & Sons Ltd., the Museum has been given a carefully selected collection of relevant objects. I have recently spent three weeks cleaning and cataloguing the collection.

There is a wide range of button patterns in a variety of colours and sizes, with many examples of hoof, horn and modern materials such as casein and shell. The buttons are displayed on showcards; each button is attached by thread and has a unique number written beside it, often within a grid drawn or printed onto the card. A handwritten note on the reverse of an early card indicates that set of buttons were made in 1938 and there is a selection of later pattern card designs dating to 1965. These cards were successfully cleaned with smoke sponge, and cotton buds dampened with water were used to gently remove



Sample card of buttons.
Image courtesy of Mike Hessey

surface dirt from the buttons.

The metal dies and moulds were used to form buttons, brooches and buckle sliders. Many had surface rust and oil that needed to be removed carefully to ensure the objects will be stored in a stabilised condition, retaining any natural patina. The most effective way to clean the metal was to initially use cotton pads, acetone and toothpicks to remove oil from the detailed areas, followed by a fine grade wire wool and brush which were best to clean up the surface.

The Grove collection will be available to view upon request by contacting the Collections team. Visit www.bclm.com or call 0121 557 9643 (select option 4) for further information.

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Campaign medals, Ross of Bladensburg



Portrait of Major General Robert Ross.
Image courtesy of National Museums Northern Ireland

August 2014 marks the 200th anniversary of the Burning of Washington, when the White House and other public buildings in the capital were burned to the ground under the command of Major General Robert Ross, an Irish man in the British Army.

Ross was commissioned in the 25th Regiment of Foot in 1789 when he was 19 years old. As a second son, he had to make his way in the world. Ross commanded its one battalion, and is credited with ensuring his troops were among the fittest in the army by keeping them busy with exercises and manoeuvres during inactive periods. He afterwards joined the 20th Regiment, and in 1806 they invaded Calabria and fought the French at Maida. Ross was awarded a gold army medal for this victory.

Ross received another gold army medal for his services in Corunna in 1809. After a period of time back home in Ireland with his family, he was sent again

to the Peninsula and served in Wellington's army and impressed Wellington with his courage and exemplary behaviour towards his men. In June 1813 he was promoted to Major General and further distinguished himself by being awarded a third gold army medal for his time at Vittoria.

Burning of Washington

Although conflict was ending with the French by 1814, the 1812 American War was still continuing. Ross and Admiral Cockburn, after marching to the village of Bladensburg and a short but successful battle, had captured the village and destroyed its bridges. Bladensburg was the last defensible position on the road to Washington.

Despite offering a truce to spare civilian private property, provided they remained quietly in their homes, a sniper shot at Ross, killing his horse. Ross proceeded onwards and destroyed all public

buildings. The Capital was one of the first buildings to be torched, followed by the White House. President Madison had escaped unharmed and his wife fled. A few of the servants were credited with saving the portrait of George Washington.

So unexpected was the march on Washington and the confidence of President Madison of British defeat, that the White House dining room was laid out for a celebration dinner. The British troops however didn't waste the opportunity to feast and toast the health of the Prince Regent before, as Colonel Brooke describes in his diary, the sky illuminated from all the blazes.

Evidence still exists today of Ross's actions in the soot stains purposely left on some areas of the White House as a reminder of that fateful night. Ross became famous as the man who captured and sacked Washington, and was declared a British hero in the London newspapers.

However in September of that year, marching to Baltimore, a sniper succeeded in killing Major General Robert Ross. The final medal to be awarded to Ross was the Gold Cross bearing the inscriptions of the battles he had fought at. This medal was given to his widow and a Grant of Arms awarding the family a second crest and the family name to be hereafter Ross of Bladensburg.

Campaign Medals

The Army Gold Medal was issued in two sizes, large issued to Generals and small for field officers.

The first of these medals to be issued were the small gold medals inscribed 'Maida'. These are

So unexpected was the march on Washington and the confidence of President Madison of British defeat, that the White House dining room was laid out for a celebration dinner.



Gold Army Medal awarded to Ross, with clasp inscribed 'Maida'.

Image courtesy of National Museums Northern Ireland

39mm in diameter, with a crimson ribbon edged in navy. The obverse bears the profile of George III and the reverse features a winged figure of Victory over the Britannia. The name and date of the battle are inscribed.

This medal was authorized in 1806 and only 13 were issued to senior officers involved in the Battle of Maida, when a small British force of troops defeated the larger French Army.

This medal established the format of the other gold medals to follow.

Clasps for second and third battles and campaigns could be added, but when an officer became eligible for a fourth clasp they were instead awarded the Gold Cross with the names of the four battles engraved on its arms. Clasps could be added to the ribbon of the Gold Cross for subsequent battles.

Over 160 Gold Crosses, 85 large



Peninsular Gold Cross.

Image courtesy of National Museums Northern Ireland

Gold Army medals and over 500 of the small medals were awarded in total.

Ross Conference

In autumn 2013 Newry & Mourne Council and the Ulster Scots Agency organised the Ross Conference, funded by Peace III Southern Partnership under the 'Future Foundations' programme. The three day conference, entitled 'Personalities and Pivotal Moments in the Napoleonic Wars and the War of 1812' set in context the career of General Ross.

Speakers included local historians, visiting lecturers and scholars from the Republic of Ireland, the UK, the USA, Canada and France. Key speakers included Peter Snow and Washington Post journalist Steve Vogel. A highlight was from Rachel Penman of the National Portrait Gallery, Washington on her exhibition *1812: A Nation Emerges*, in which the original oil



Gold Army Medal with clasp inscribed 'Corunna'.

Image courtesy of National Museums Northern Ireland

painting of Major General Ross features.

The campaign medals of Major General Robert Ross have been on display in the Ulster Museum since it reopened in October 2009. The permanent history gallery, *Plantation to Power-Sharing*, is now closed for a major refurbishment, until November 2014. The campaign medals are due to be on loan to The National Museum of the United States Navy in time for the 200th anniversary of the Burning of Washington this summer.

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Garibaldi and his Englishman.
Image courtesy of The Library and Museum of Freemasonry

Garibaldi and his Englishman A Staffordshire watch holder

In April 1864 the Italian patriot, Giuseppe Garibaldi, arrived in London. His visit captivated public opinion. He was greeted by vast crowds, met the Prince of Wales and dined with the nobility and members of parliament. His reputation crossed social barriers, so he also had meetings with ordinary working men, with clubs and societies, and with those who had fought alongside him for Italian reunification, known as the Risorgimento. During his three week visit he planted trees, signed visitors'

books, received gifts and was awarded honorary memberships.

From relatively humble beginnings Garibaldi became a follower of the Italian nationalist Giuseppe Mazzini. He spent twelve years in South America before returning to Italy, where he attracted international fame for his role in the revolutions in 1848-9 and later for his leadership of the Expedition of the Thousand in southern Italy in 1860. His military victories and his modest lifestyle and home were all reported and

illustrated in newspapers and magazines, helping him become one of the most famous figures of his time.

John Whitehead Peard was known as 'Garibaldi's Englishman'. When Garibaldi made his expedition to Sicily in 1860 he was joined by Peard, who distinguished himself by his gallantry and rose to the rank of Colonel. Peard returned to England and became a JP and Deputy Lieutenant for Cornwall. He was also a prominent freemason, becoming Deputy Provincial Grand Master for Cornwall in 1879.

Garibaldi's "celebrity" was marked by the response of contemporary media and the production of souvenirs and branded goods. This Staffordshire piece in the form of a watch holder shows Garibaldi and Peard, but the colouration is a total fantasy as both should be in bright red shirts. The 'redshirt' was the uniform of all Garibaldi's troops, reinforcing their image as dashing liberators rather than formal troops of the Bourbon army.

Ironically Garibaldi is probably best remembered now for the biscuit that bears his name. This was first manufactured by the Bermondsey biscuit company Peek Freans in 1861 and may have been inspired by the story of Garibaldi feeding his soldiers with raisin sandwiches. Ralph Steadman (featured on this page in *SHCG News* Issue 71) made good use of this in his children's cartoon book "Garibaldi's Biscuits" published in 2006, with Garibaldi and Bourbon biscuits featuring majorly.

The exhibition *Garibaldi in London* can be seen at The Library and Museum of Freemasonry, 60 Great Queen Street, London WC2B 5AZ from 19 May to 29 August 2014.

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11. WEB EDITOR & EMAIL LIST CO-ORDINATOR

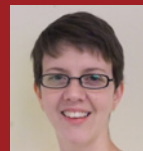
CAT NEWLEY
Curator of Collections: Post Medieval to
Contemporary
Museum of St. Albans
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12. FIRSTBASE PROJECT CO-ORDINATOR

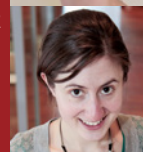
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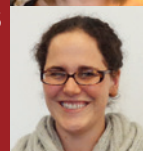
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