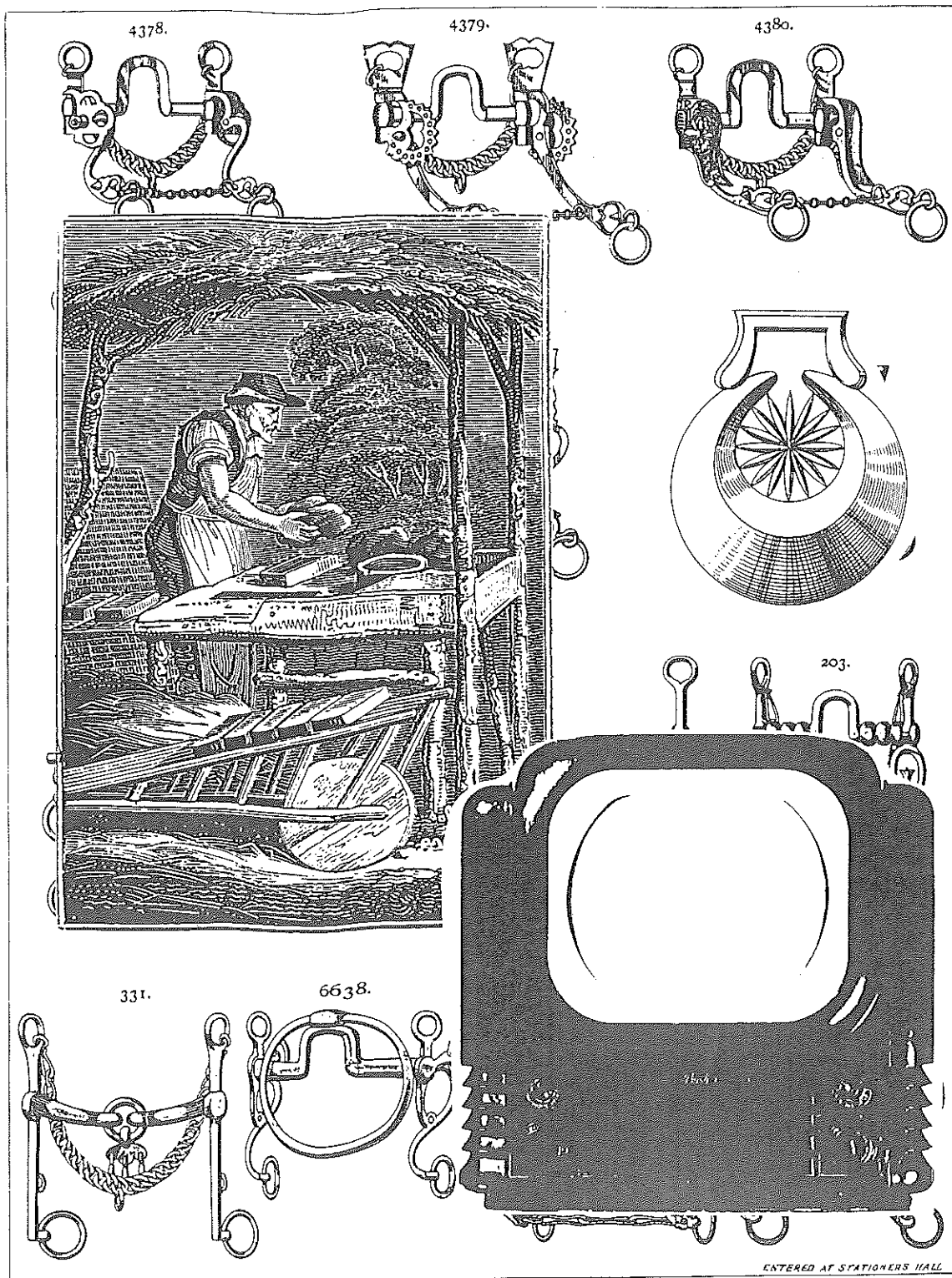


SOCIAL HISTORY CURATORS GROUP

Journal No. 12, December 1984
£6.00 (free to members)

In this issue:

*“Sources for the Social
Historian”. Plastics in
Social History Collections*



SOCIAL HISTORY CURATORS GROUP JOURNAL, No. 12

December 1984

The Social History Curators Group provides a forum for local and social historians working in museums or otherwise concerned with material culture, represents their interests in local and national issues, offers an annual Journal, triennial News and occasional publications free to members and holds regular meetings and an annual conference and study weekend.

Further details may be obtained from the Membership Secretary, Helen Clark, c/o North of England Open Air Museum, Beamish, Stanley, Co. Durham, DH9 0RG (Tel: 0207 31811). Subscriptions fall due on April 1st each year and for 1984/5 are £4.00 for individuals and £7.00 for institutional membership.

Contents:

Editorial

Sources for the Social Historian:

- Breadmaking
- Besom-Making
- Bricks & Tiles
- Brushmaking
- Chainmaking
- Charcoal Burning
- Cheese-Making
- Country Pottery
- Felt-Hatting
- Grocery Trades
- Horn-Working
- Rope-Working
- Saddlery & Harness
- Slaughtering & Butchery
- Smocks & Occupational Costume
- Straw-Plait
- Willow Basketry
- Wigmaking, Hairdressing & Shaving

Agriculture:

- Agricultural Tools, Implements & Machines
- Contemporary Agricultural Texts
- Draught Horses
- Steam in Agriculture
- English Farm Buildings & Vernacular Architecture

Celluloid to Polythene - Plastics in Social History Collections - Gordon Watson
Ancillary Trades in the Chemical Industry

SHCG Journal / GRSM Newsletter Index Nos. 1 - 11

Book Reviews
Recent Publications

SHCG Committee 1984/85

Annual Study Weekend: East Anglia

The Editor would welcome articles and notes on work in progress for inclusion in the next issue of the SHCG Journal, copy date 31st July 1985. Contributions should be typed, double-spaced, on one side of an A4 sheet, and may be accompanied by line or half-tone illustrations, preferably 10" x 8" in size.

All books and pamphlets received will be reviewed and full details of cost, postage and packing and terms for resale (if appropriate) should be attached.

The engravings used in this publication, unless otherwise stated, are all taken from "The Book of Trades", S.P.C.K. (1821) by kind permission of Shropshire County Libraries and with particular assistance of the staff of the Local Studies Library, Shrewsbury, where a copy may be consulted.

ISBN 0 946712 01 8

EDITORIAL

For some time, we have wanted to reprint the bibliographies, now unavailable, from earlier issues of our Journal and indeed were only prevented in 1983 by the disappearance of our printer. This issue of the SHCG Journal is thus devoted primarily to a mixed bag of bibliographies and sources for a diverse range of trades and agriculture. The opportunity has also been to provide an index up to and including this issue of all previous SHCG/GRSM newsletters and journals. (Details of the availability of back numbers are to be found elsewhere in this Journal.)

In their diversity of size and scope, the bibliographies betray their mixed origins in exhibition projects, detailed subject monographs, booklists to answer enquiries and in simple working accumulation. They have a common origin in museums and reflect the remarkably diverse nature of museums and history curators in this country. The Social History Curators Group was founded in 1977 (as the Group for Regional Studies in Museums) to represent the interests of social history and folk-life curators and to stimulate contact and the interchange of ideas and techniques. The Group's publications have provided a valuable medium to further this role. The regular publication of bibliographic lists has provided a useful tool for the working historian and this issue makes available all listings previously published in the GRSM Newsletter* and Journal, several of which are now out of print. In addition, almost half of the bibliographies included here have not been published before.

As Editor, I should make it clear that the subjects covered and the depth into which each delves is entirely dependent on the contributor. These lists were not necessarily compiled for such a publication as this and some references occur several times through the various subjects. I am extremely grateful to those who have so readily made their work available. As a guide, the name of the principal contributor or collector of each bibliography has been included, together with their museum. New subject areas will continue to be included in the annual SHCG Journal, together with additional references to those printed here and the Editor is always interested to hear of suitable contributions for further publication.

It had originally been hoped to attach listings of the major collections of material relating to each subject area. Where this was included with the first edition of each list this has been retained, but the confused state of cataloguing and classification rendered such a directory of collections too large a task. The introduction of the SHIC Classification and pilot work such as the W. Midlands Social History Research Group should, however, make such information on social history collections more readily available at some future date.

All references have been standardised to the following format:

AUTHOR	e.g. SAUNDERS, J.
Title	"Reminiscences of the Straw Trade"
Periodical/Publisher, (date of first publication)	in <u>Luton News Almanac</u> , (1914).

Abbreviations used:

CUP	- Cambridge University Press
PMCRG	- Post-Medieval Ceramic Research Group
HMSO	- Her Majesty's Stationery Office
OUP	- Oxford University Press
JRASE	- Journal of the Royal Agricultural Society of England
n.d.	- no date of publication known

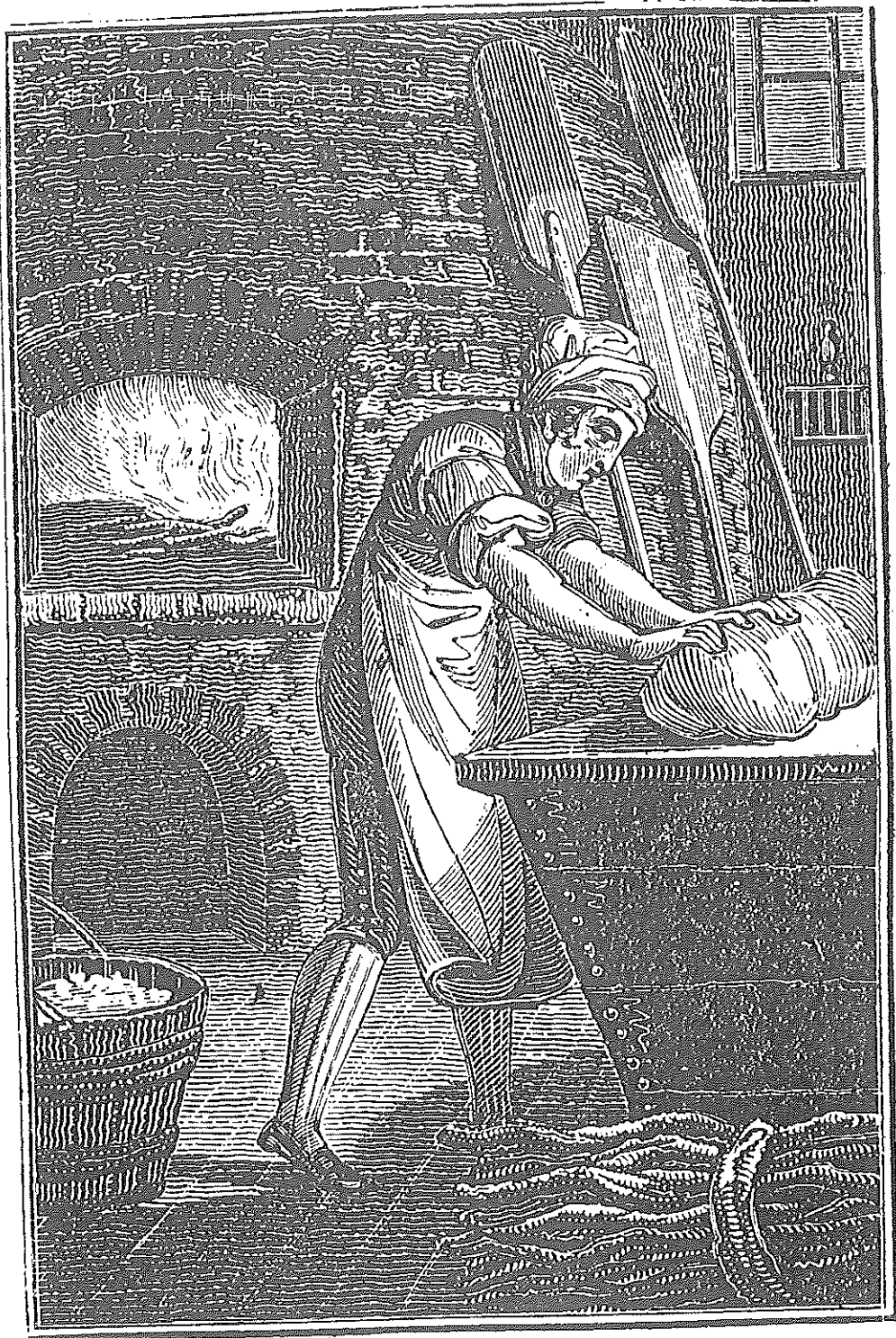
SAM MULLINS,
Editor, Social History Curators Group,
October 1984.

Every effort has been made to ensure that the material in these lists is accurate at the time of publication, but the Social History Curators Group cannot be held responsible for any inaccuracies that may be subsequently revealed.

c Social History Curators Group, 1984. Material published herein may be reproduced upon application to the Editor. Please address correspondence c/o The Harborough Museum, Council Offices, Adam and Eve Street, Market Harborough, Leicestershire, LE16 7LT (tel: 0858-32468).

*All past contributors have been asked to bring their lists up to date and several have been amended or enlarged for this edition.

ISBN 0 946712 01 8



Baker.

A baker kneads a large lump of dough on a board or top of a kneading trough or flour bin. In the background long-handled peels lean against the side of the oven which is being fired by bundles of faggots similar to one in the foreground. Behind the baker is a bucket of water used to clean out the oven after firing and before baking begins.

BREADMAKING

"Anyone can make a loaf of bread - there is much more in breadmaking than that".
(J. IRONS, Breadcraft; 1948).

This Bibliography was a byproduct of research undertaken by the Black Country Museum to answer specific questions arising from the museum's bakehouse project. As a result, it has a number of limitations. For example, only books held at Birmingham Reference Library were consulted. Additional titles have been culled from other bibliographies but cannot be commented on. Books which were consulted were of necessity skimmed through superficially concentrating on a few very specific subjects. As a result, the comments can only be offered as a rough guide to the value of those books for museum-orientated research. An attempt has been made to suggest titles which have useful sections on such subjects as the general history of baking, the appearance and use of tools and equipment, regional variations in technique and product, contemporary descriptions and quotations, etc., since it is felt that these could be particularly helpful to museum staff.

There are several serious omissions. Few books earlier than the 1850's have been consulted and the literature of building construction has been inadequately searched for information on oven and bakehouse construction. There is also scope for research in archaeological journals. It is hoped that in due course these gaps can be filled and the bibliography made as comprehensive as possible. Additions and corrections would be welcomed by the Black Country Museum.

Contents

Introduction

- A. Alphabetical list of monographs, pamphlets, periodicals etc. (Full bibliographic details given when known).
- B. List of selected items according to subject.
 - (a) General introduction
 - (b) Contemporary surveys
 - (c) General histories of bread
 - (d) Organisation of the trade
 - (e) Baking processes
 - (f) Bakehouse design, ovens, fuels, tools and machinery
 - (g) Bakehouses - conditions, legislation, etc.
- C. List of items with special features.
 - (a) Quotations
 - (b) Advertisements
 - (c) Illustrations
 - (d) Types of bread
 - (e) Suitable for children

For quick reference, Section A provides a comprehensive, though far from exhaustive, list of works covering all aspects of the trade. Selected items from this list are arranged in Sections B and C, according to subject or special features.

A. Alphabetical list of monographs, pamphlets, periodical articles etc.

- | | |
|----------------------------|--|
| ACCUM, Freidrich Christian | <u>A treatise on the art of making good and wholesome bread of wheat, oats, rye, barley and other farinaceous grain, etc.</u> - London: T. Boys (1821) |
| ACTON, Eliza | <u>The English bread book</u> - London: Longmans (1857) |
| ACTON, Eliza | <u>Modern cookery for private families</u> - (1845) |
| ASHBY, M.K. | <u>Joseph Ashby of Tysoe, 1859 - 1919: a study of English Village life</u> - C.U.P. (1961): Merlin (1974) |
| ASHLEY, Sir W.J. | <u>The Bread of our forefathers</u> - Oxford: (1928) |
| ATWATER, H.W. | <u>Bread and principles of breadmaking</u> |

- AUSTIN, G.W. Bread, baking and bakers - London: (1891) 31p.
- AYRTON, Elisabeth The Cookery of England - London: Adre Deutsch, (1974)(Ch.13) 547p.; 25cm.; Index; bibliography
- BANFIELD, W.T. "Manna" a comprehensive treatise on bread manufacture - London: Maclaren & Sons, (1937). 512p.; 25cm.; Index
- BEARD, James Beard on bread - London: Michael Joseph, (1976)
- BEETON, Isabella Mrs. Beaton's book of household management - London, (1861)
- BENNION, Edmund B. Breadmaking: its principles and practice - London: O.U.P. (1929) - 251p.; 21cm.; Index, bibliography (later eds. 1939; 1954)
- BENNION, Edmund B. A primer on breadmaking - London: O.U.P. (1951), 166p.; 19cm.; Index
- The best of Eliza Acton Ed. E. Ray - London: Longmans (1968), Penguin (1974)
- BISHOP, Frederick The Wife's own book of cookery - London: Ward Lock (1861)
- BLANDY, John The baker's guide and practical assistant - London (1899), 242p.
- BLANDY, John Studies in breadmaking - Baker's Guide
- BLANDY, John Works edited by the Bakery World - London: (1902) 242p.; 32cm.; Index to adverts.
- BURNETT, John "The baking industry in the nineteenth century" in Business History (June 1963), p.98
- BURNETT, John Plenty of want: a social history of diet in England from 1815 to the present day - Harmondsworth: Pelican (1968) 368p.; 19cm.; Index
- CASSELL'S DOMESTIC DICTIONARY London: Cassells, (1880)
- Chambers' ENCYCLOPAEDIA 1861, 1888 and 1911
- COPLEY, Esther The complete cottage cookery - London: Ward Lock (1861)
- DANCE, Mrs Can wholemeal be made into bread? Practical remarks on wheatmeal and how to prepare it - Belfast (1881) 8p; 17cm
- DANIEL, Albert R. The bakery trade as a career - London: Maclaren & Sons (1944) 218p., 22cm.; Index
- DANIEL, Albert R. The reason why: practical answers to every day bakehouse questions - London: Maclaren (1946) (3rd ed.); 116p.; 19cm.; Index
- DANIEL, Albert R. The reason why - London: Maclaren, (3rd ed.) (1959) 224p.; 22cm.; Index
- DANIEL, Albert R. More reasons why - London: Maclaren (1930) 178p.; 19cm.; Index
- DAVID, Elizabeth English bread and yeast cookery - London: Allen Lane, Penguin (1977) 591p.; 22cm.; ISBN 0 7139 1026 7; bibliography; Index
- DRIVER, J. E. Bakery science - London O.U.P. (1931) 186p.; 18cm.; Index
- ELLIS, David Science of breadmaking
- ENCYCLOPAEDIA BRITANNICA 1815 (under Bread, Baking)
1854, 8th ed. (under Baking)
1875-89, 9th ed.
- ENGLISH CYCLOPAEDIA: ARTS & SCIENCES Vol.2., 1859
- FRANCE, W.J. & WRAGG B.H. Up to date breadmaking - London: Maclaren (1968)
- FRANCATELLI, Charles Elme A plain cookery book for the working classes - London: (1862)

GARRETT, Theodore Francis (ed) Encyclopadia of practical cookery - 8 vols (1899)

GERHARD, Albert Handbook for bakers - New York (1925)

GOODFELLOW, J. Elementary principles of breadmaking - London (1895), 198p.

GRANT, Doris Your daily bread - London: Faber (1944)

GRANT, James The chemistry of breadmaking - London: Edward Arnold & Co. (1924), 244p.; 18cm.; bibliography; Index

HARMSWORTH Self-educator

HARMSWORTH'S UNIVERSAL ENCYCLOPAEDIA ed. J.A. Hammerton (1922)

HORDER, James, DODDS Sir Charles & MORAN, T. Bread: the chemistry and nutrition of flour and bread, with an introduction to their history and technology - London: Constable (1954) 186p.; 22cm.; Index

IRISH UNIVERSITY PRESS Reprints of British Parliamentary Papers - Vols 3, 4 & 5. Industrial Revolution: Factories, (1845-69, 1876)

IRONS, J. Breadcraft - London: (1948) 449p.; 22cm.; Index

JACOB, H.E. Six thousand years of bread: its holy and unholy history - London: Doubleday, Doran & Co. (1944), 399p.; 23cm.; bibliography; Index

JAGO, William An introduction to the study of the principles of breadmaking - London: The British baker (1889)

JAGO, William The chemistry of wheat, flour & bread - London: Simpkin, Marshall & Co., (1886), 474p.; 22cm.; bibliography; Index; Index to adverts.

JAGO, William The principles of breadmaking

JAGO, William The science and art of breadmaking; including the chemistry & analytic & practical testing of wheat, flour and other materials employed in baking - London: Simpkin, Marshall, Hamilton, Kent & Co., (1895), 648p.; 22cm.; Index to adverts.

JAGO, William The technology of breadmaking - London: Simpkin, Marshall, Hamilton, Kent & Co. (1911) 908p.; 25cm.; Index

KENT-JONES, D.W. Baking - N.J.I.C. for Flour Milling Industry, Technical Education Series, No.15 (1948)

KENT-JONES, D.W. & PRICE, John The practice & science of breadmaking - Liverpool: Northern Publishing Co. Ltd. (1934), 184p.; 23cm.; Index

KIRKLAND, Archibald Studies for the bakehouse

KIRKAND, John All about breadmaking

KIRKLAND, John The Baker's A.B.C. - London: Gresham (1927)

KIRKLAND, John Dictionary

KIRLAND, John The modern baker & confectioner - London: Gresham (1924) 4 volumes; Index in vol. 4.

KIRKLAND, John Technical calculations for bakers

LAWES & GILBERT The wheat grain, its building products & bread

MCCANCE, R.A. & WIDDOWSON, E.M. Breads - white and brown - London: (1956) bibliography

MOELWYN-HUGHES, R. Cheap bread - London: Benn (1930)

MORRISON, Abraham The baking-powder controversy - New York (1904-07)

PATENT OFFICE Abridgement of specifications relating to cooking, breadmaking and the preparation of confectionery - Pt.1. 1634-1866, Pt.2. 1867-1876 (published 1873 and 1882)

- PENKETHMAN, John History of the price of wheat, bread & flour - London (1748)
- A PHYSICIAN Instructions for making unfermented bread with observations on its properties, medicinal and economic - London: Taylor, Walker & Maverly, (1851), 22p.; 16cm.
- READ, George The history of the baking trade - 1848
- RICHARDSON, Sir B.W. On the manufacture of bread - London: (1894) 49p.
- ROWE, J.F. The bread acts - London (1894) 49p
- SCOTT, Charles & James Vienna bread
- SHEPPARD, Ronald & NEWTON, Edward The story of bread - London: Routledge, Kegan & Paul (1957), C.200p.; 22cm.; Index; bibliography
- SIMMONS, Owen The book of bread
- SKILLMAN, J. The baker's guilds and library - Bristol, 1898; 125p.
- SNYDER, H. Bread - New York (1930)
- SNYDER, H. Studies on bread and breadmaking
- TAMES, Richard Our daily bread - London: Penguin (1973)
- THOMPSON, Gill J. The complete bread, cake & cracker baker; 5th ed. - Chicago: Confectioner & Baker Publications (1881)
- THRUPP, Syliva The history of the worshipful company of bakers - London (1933)
- TOMLINSON, Charles Cyclopaedia of useful arts, mechanical and chemical, manufacturers, mining and engineering - London: George Virtue & Co. (1854)
- URE, Andrew A dictionary of arts, manufactures and mines - London: Longman (1839)
- WINE, F.T. Practical breadmaking
- WATSON, E. The story of bread - New York: Harper (1927) 52p.; 19cm.; bibliography
- WEDLAKE How to make bread at home - (pre: 1858)
- WELLS, R. The bread and biscuit baker's assistant - London (1896), 110p
- WELLS, R. Modern practical bread baker - Manchester, 1892, 139p
- WELLS, R. Pastry cooking and confectioner's guide - London, (1892), 108p
- WELLS, R. Wells' cakes and buns - Manchester (11898), 70p
- WELLS, Robert Bread, biscuits, buns and cakes
- WELLS, Robert The new system of making bread
- WHITE, John A treatise on the art of baking - Edinburgh (1828)
- WIDDOWSON, F.M. & McCANCE, R.A. Studies in the nutritive value of bread - London (1954)
- WINE & FOOD SOCIETY Cereals: Section 4 of Concise Encyclopaedia of Gastronomy (Ed. A.L. Sivion) - London (1943)
- WOOD, T.B. The story of a loaf of bread: London - C.U.P., (1913) 150p.; 16cm.; index; bibliography

Periodical Articles

- BAGSHAW, Thomas W. "The passing of the country baker" in The Bedfordshire Magazine p.9 (Spring 1964) p.166-70 and p.209-13 (Summer 1964)

- BENNS, Cyril "The staff of life" (Historical account) in Chambers' Journal (March 1952), p.173-6
- DARE, Edwin "Thoughts of a journeyman baker" in History Workshop Issue 3 (Spring 1977) p.138-142
- ELKINGTON, A. "Maria Bligdon - Dorset knobs were first made in her bakery" in Dorset Year Book, (1966-7) p.52-4
- ELTON, G.A.H. "Our Daily Bread" in The Royal Society of Arts Journal 117 (Apr 1969), p.317-334
- GREW, E.S. "The bread of our forefathers" in Illustrated London News, (25th July, 1942) p.110
- JOBSON, Allan "The art of brick-oven baking" in Country Life (25th February, 1949) p.420-1.
- LAYCOCK, C.H. "Old methods of baking in the Devon farm-house" in Devon & Cornwall Notes & Queries (July, 1922) p.141-3; (October 1922), p.166-7
- McCANCE, R.A. "Experienced method of making bread" in Gentleman's Magazine; 28, 116 (30.31)
- "Modern Breadmaking" in Scientific American; (11 March, 1916), p.282-3
- PEARSE CHOPE, R. "Barnstaple ovens" in Devon & Cornwall Notes & Queries (October 1919) p.303-4.
- ROBINSON, Maude "The daily bread of old-time Sussex" in Sussex County Magazine (October, 1940) p.356-61

Journals referred to in contemporary sources include:

1. Arkady Review
2. Baker and Confectioner
3. British Baker
4. British and Foreign Baker
5. Food Manufacture
6. The Miller
7. Milling
8. National Association of Master Bakers: Research Reports
9. North Western Miller

B. List of selected items arranged according to subject

(For full bibliographical details see List A - Alphabetical)

(a) General Introduction

For a comprehensive introduction to all aspects of the 19th century breadmaking trade see:-

1. DAVID, Elizabeth English bread and yeast cookery
Part 1. History and background.
Part 2. Recipes.
Especially relevant are the sections:-
155 : Bread ovens
191 : The bread factories
197 : Shapes and names of English loaves
206 : Moulds and tins for bread & yeast cakes
226 : Weights of loaves and the assize of bread
233 : Weights, measures and temperatures.
Excellent bibliography and index, quotations and extensive extracts from many different diaries/books on country life, bread, recipes, etc.
2. SHEPPARD, Ronald & NEWTON, Edward The story of bread
Mainly concerned with trade breadmaking. An historical review, includes information on unusual aspects e.g. military baking.

(b) *Contemporary Surveys*

The main areas dealt with are - flour, wheat, yeast, breadmaking processes, faults in bread; ovens; fuels; machinery.
Books which cover most/all of these topics:-

1. BANFIELD, W.T. "Manna": a comprehensive treatise on bread manufacture
A permanent record of "The Practical Baker" which ran through "The British Baker" in serial form.
See especially:
 1. The Baker's craft
 19. The baker (modern plans but the principles remain the same)
 21. Sundry equipment
 22. Mechanical handling
 23. Ovens
 - 26-28 ProcessesPlates, illustrations and instructions.
2. BENNION, E.B. Breadmaking
See:
 8. Breadmaking processes
 12. Judging qualities/faults in bread
 14. Fuels
 15. Ovens
 16. Power in the bakehouse
 17. Machinery
 18. Ventilation, humidity, sanitation.
3. BENNION, E.B. A primer on breadmaking
See chapters on:
Bakehouse procedure
Breadmaking processes
Faults in bread
Ovens, fuels, machinery.
4. BLANDY, John Works edited by "The Bakery World"
See:
 - P.86. Bakehouse practice
 - P.175 Notes on construction - a model bakery
 - P.182 Bakery equipmentMany illustrations, also advertisements for associated journals, types of flour, machinery, ovens, yeasts, etc. (+ index).
5. HORDER, DODDS
& MORAN Bread: the chemistry and nutrition of flour
& bread
Mainly concerned with nutrition, science of grain, etc., but see chapters 4 and 5 on baking processes.
6. IRONS, j. Breadcraft
Covers all the ingredients involved in breadmaking; 5 chapters on special types of bread.
 14. General methods
 22. Machinery
 23. Ovens
 25. "Things happen" - short, true stories of mistakes made in bread production.
 26. "Ironograms" - hints and facts
 27. Biblical references.Many illustrations on historical methods, types of loaves, equipment, etc.
7. JAGO, William The science and art of breadmaking
Mainly concerned with chemistry but see:
 - Ch. 16. Breadmaking
 - Ch. 18. Bakehouse design (incl. ovens)
 - Ch. 19. The machine bakery.
8. JAGO, William The technology of breadmaking
Again, mostly chemistry but see:
 - Ch. 18. Breadmaking
 - Ch. 23. Bakehouse design
 - Ch. 24. The machine bakery
9. KENT-JONES, D.W.
& PRICE, J. The practice and science of breadmaking
See:
 - Ch. 6. Breadmaking processes
 - Ch. 7. Faults and problems
 - Ch. 10. Bakehouse machinery and ovens
 - Ch. 11. Bakehouse management and laws

10. KIRLAND, John The modern baker and confectioner
 See chapters on:
 Assize and bread laws)
 Bakers guilds) Vol.1.
 Bread & breadmaking)
 Bakery fixtures (ovens & fuels)) Vol.
 Legal regulations) 4.

Many of these surveys contain similar, and often identical information on the majority of topics. References point to William Jago as being the recognized contemporary authority and his Science and Art of Breadmaking is the only 19th century survey quoted above. The twentieth century works tend to concentrate on new developments in baking processes, especially with the coming of more sophisticated machinery and ovens but the basic processes seem to remain very similar throughout the early twentieth century editions. Probably the most useful survey on breadmaking processes is Jago's Science and Art..... while Kirkland's Modern Baker..... provides more detail on machinery, ovens and fittings.

(c) *General histories of bread*

1. ASHLEY, Sir W.J. The bread of our forefathers
 Deals mainly with 18th century and earlier - the economic aspect of the history of bread. Nothing practical about baking.
2. AYRTON, Elizabeth The cookery of England
 See P.493-495 on the history of bread.
3. BLANDY, John Works edited by the Bakery World
 See Ch. 2 - an illustrated history of corn-milling.
4. HORDER, DODDS & MORAN Bread
 See Ch. 2 - the history of bread.
5. JACOB, H.E. Six thousand years of bread
 A rather improbable "story of the human race told in terms of our most important food". Ranges from prehistoric times to the 20th Century.
6. WATSON, Elizabeth The story of bread
 An American story written for children; not particularly useful.

(d) *Organisation of the trade*

1. KIRLAND, John The modern baker and confectioner
 See: Volume 1.
 Bread in ancient times
 Assize and bread laws
 Bakers' guilds, companies and corporations.
2. PENKETHMAN, J. History of the price of wheat, bread and flour
 Very early - 1745 and before, but an interesting study of weights, measures, prices, assize, etc.
3. THRUPP, Syliva The history of the worshipful company of bakers

(e) *Baking processes*

1. BANFIELD, W.T. "Manna".....
 See chapters 26 to 28.
2. BEETON, Isabella Mrs. Beeton's book of household management
3. BENNION, E.B. Breadmaking
 See chapters 8, 10, 12 and appendices 1, 2 & 3.
4. BENNION, E.B. A primer on breadmaking
 See chapters 7, 8 & 9.
5. BLANDY, J. Works edited by "The Bakery World"
 See P.86 Bakehouse practice (how to make bread).
6. GRANT, James The chemistry of breadmaking Chapter 10.
7. HARMSWORTH Self Educator Articles by John Kirkland
8. HORDER, DODDS & Moran Bread Chapters 4 & 5.

9. IRONS, J.R. Breadcraft
Chapters 9, 14 "Things happen", "Ironograms".
10. KENT-JONES, D.W. & PRICE, J. The practice & science of breadmaking
Chapters 6, 7 & 8.
11. KIRKLAND, J. The modern baker and confectioner
Vol.1. Chapter 7.
12. WOOD, T.B. The story of a loaf of bread
Chapters 1, 6, 7 & 8.

(f) *Bakehouse design, ovens, fuels, tools, machinery*

1. BANFIELD, W.T. "Manna".....
Chapters 19, 21, 22, 23.
2. BENNION, E.B. Breadmaking
Chapters 14, 15, 16, 17, 18.
3. BENNION, E.B. A primer on breadmaking
Chapters 19, 11.
4. BLANDY, J. Works edited by "The Bakery World"
Chapters 15, 16.
5. DANIEL, A.R. The bakery trade as a career
Chapter 2 describes the different tools which students will come across and the processes which are part of bakehouse life.
6. DAVID, Elizabeth English bread & yeast cookery
See esp. P.155: Bread ovens - brick ovens in use: radiation of heat, judging the temperature, homebaking in the Eastern Counties, the fuel and firing, iron door and wooden door, the earthenware ovens of the West Country, Cornish clay oven.
Village bakeries - Sussex, Dorset, Essex.
Baking in gas and electric ovens.
P.191 - The bread factories
P.206 - Moulds and tins for bread and yeast cakes.
7. ENCYCLOPAEDIA BRITANNICA 9th ed., 1875-89 Vol. 3. P.250-258.
8. GRANT, James The chemistry of breadmaking
Chapters 11 & 12.
9. IRONS, J.R. Breadcraft
Chapters 23, & 24.
10. KENT-JONES, D.W. and PRICE, J. The practice and science of breadmaking
Chapter 10.
11. KIRKLAND, J. The modern baker and confectioner
Volume 4. Chapters on bakery ovens, fuels, machinery and labour-saving appliances.

(g) *Bakehouses - conditions, legislation etc.*

1. BANFIELD, W.T. "Manna".....
Chapter 19.
2. BLANDY, J. Works edited by the Bakery World
Chapters 11 and 15.
3. DANIEL, A.R. The bakery trade as a career
Chapter 2: Early days at work (an introduction to bakehouse practice for new students and apprentices).
4. GRANT, James The chemistry of breadmaking
Chapter 11. Antiseptics and bakehouse hygiene.
5. IRISH UNIVERISTY PRESS Reprints of British Parliamentary Papers
Vols 3, 4 & 5 (Industrial Revolution - Factories, 1854-69, 1876.
Reports of evidence given by Commissioners on conditions in bakehouses.
6. KENT-JONES, D.W. & PRICE, John The practice and science of breadmaking
Chapter 11: Bakehouse management and laws.

7. KIRKLAND, . The modern baker and confectioner
Vol. 4. Legal regulations: Factory Laws, Workmen's
Compensation Act, Employment of Children Act, Truck
Act, Sale of Food and Drugs Act, the Bread Laws.

C. List of items with special features
(For full bibliographical details see List A - alphabetical)

(a) *Quotations*

1. DAVID, Elizabeth English bread and yeast cookery
Quotations at the beginning of each section. Extensive
extracts from contemporary diaries, books on country
life, recipe books, etc.
2. IRONS, J.R. Breadcraft
"Ironograms" - hints and facts on baking.
Biblical references.

(b) *Advertisements*

1. BLANDY, John Works edited by the Bakery World
Advertisements for: journals, types of flour,
machinery, ovens, yeasts, etc. Index to adverts.
2. GRANT, James The chemistry of breadmaking
3. JAGO, William The chemistry of wheat, flour and bread
Index to adverts.
4. JAGO, William The science and art of breadmaking
Index to adverts.
5. JAGO, William The technology of breadmaking
Index to adverts.

(c) *Illustrations*

1. BANFIELD, W.T. "Manna".....
2. BENNION, E.B. Breadmaking
Mainly machinery
3. DAVID, Elizabeth English bread and yeast cookery
4. HORDER, DODDS
& MORAN Bread
5. IRONS, J.R. Breadcraft
Historical methods, types of loaves, faults in bread,
equipment.
6. JACOB, H.E. Six thousand years of bread
7. KENT-JONES, D.W.
& PRICE, J. The practice and science of breadmaking
Mostly types of bread, machinery.

(d) *Types of Bread*

1. BLANDY, J. Studies in breadmaking
2. DAVID, Elizabeth English bread and yeast cookery
3. IRONS, J. Breadcraft
4. KIRKLAND, J. The modern baker and confectioner
5. WOOD, T.B. The story of a loaf of bread

(e) *Suitable for children*

1. AYRTON, Elisabeth The cookery of England
P.493-495: History of bread
2. BANFIELD, W.t. "Manna....."
Chapter 1 : The baker's craft.

3. DANIEL, A.R. The bakery trade as a career
Chapter 2: Early days at work - interesting for children to see what was expected of children of their own age when entering the baking trade.
4. IRONS, J.R. Breadcraft
P.21-23 - History of bread.
5. IRISH UNIVERSITY PRESS Reprints of British Parliamentary Papers
Vols. 3, 4 & 5, Industrial Revolution: Factories 1854-69, 1876. Evidence submitted by Commissioners - vivid descriptions of conditions in bakehouses, hours worked by children, etc.

BESOM MAKING

Excluding references in COSIRA's Select list of books and information sources on trades, crafts, and small industries in rural areas (1973) p.40.

(a) General

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- ARNOLD, J. All Made by Hand (1970), Besoms P.26-28.
- CREASEY, J. Victorian & Edwardian Country Life From Old Photographs (1977) plate 93 Spale basket making in the north or west Midlands c.1905 (includes besom making).
- MANNERS, J.E. Country Crafts Today (1974) "Besom Brooms", P.22-23.
- SALAMAN, R.A. Dictionary of Tools (1975) P.101-102 "Broom Maker (Besom Maker)" Drawings of besom grip or broom horse and bond poker.
- SNOW, C.F.F. "The art of besom-making" in Country Life (14th April 1944) P.644-5.
- "Buy a broom" in Country Life (29th August 1941), P.381.
- SPARKES, Ivan Woodland Craftsmen (1877) "The Besom Maker", P.28-31.
- STEPHENS, H. The Book of the Farm, vol.1. (3rd. ed. 1877), P.227-228, Birch brooms for stables and fig. 114.
- WYMER, Norman English Country Crafts (1946), "Besom Brooms", P.63-4.

(b) Regional

Derbyshire

- FITZRANDOLPH, H. "Besom-making in Derbyshire and Nottinghamshire" in Journal of the Ministry of Agriculture, vol. 28, No.5 (1921), P.439-442.

Hampshire: Liphook

- BOXALL, E.W. "The Broomsquire" in The Countryman Vol. 46, (1952), P.115-116.
- "The Besom-Maker at Humner Vale, Hampshire" in Country Life (19th June 1961), P.101 (illustrations only).

Hampshire: Monk Sherborne

- MANNERS, J.E. "The Craft of Making Besom Brooms" (Sid Hunt of Monk Sherborne near Basingstoke) in Country Life (2nd September, 1971) P.580.

Lancashire: Furness

MARSHALL, J.D. &
DAVIES-SHIEL, M.

The Industrial Archaeology of the Lake
Counties (1969) P.167-168.

WOODS, K.S.

Rural Crafts of England (1949) P.123-4 and P.141 fig.
96 "Besom-makers devices from Furness"

Nottinghamshire

See entry for Derbyshire above.

Surrey

JEKYLL, G.

Old West Surrey, Some notes and memories (1904), P.166-
168.

Sussex

WYMER

op.cit. (1946), plate 92 facing P.61.

Wales: Anglesey

HARTLEY

op.cit. (1939) "Marrum Grass", P.82-86.

JENKINS, J.G.

Life and Tradition in Rural Wales (1976) P.77
(Rosneigr, Valley & Aberffraw).

Worcestershire: Bewdley & Wyre Forest

EVANS, Alice

"Birch Rods for Vinegar Works" in Country Life (16
April 1948), P.787.

GRIFFITHS, G.

Going to Markets & Grammar Schools (1870), Vo.1., P.126
"Far Foresters".

JOBSON, Allan

Household and Country Crafts (1953) Ch.18, "The Besom
Maker", P.168-177 (Christopher Birch of Wyre Hill,
Bewdley).

ROLT, L.T.C.

Worcestershire (1949) P.228-229 & plate 39 (Christopher
Birch of Wyre Hill, Bewdley).

WHITCOMBE, M.

Letter in Country Life (26 April 1941), P.376.

WIGHT, M.

"Wyre Forest Whiskets" in Country Life (17th July
1942), P.132.

Yorkshire

HARTLEY, D.

Made in England (1939) "Heather Besoms", P.77-82.

HARLLEY, M. &
INGILBY, J.

Life in the Moorlands of North-East
Yorkshire (1972), "Ling", P.83-85, plates 174-82.

ibid

Life and Tradition in the Yorkshire Dales.

Museum collections of Besom-making tools and equipment

Museum of Lakeland Life and Industry, Kendal

1. Two birch bundles, besom and clamp on bench used by Mr. Milligan of Outgage, Hawkeshead. Apart from besoms he made bundles up 44.0cm long and 7.0cm diameter, tied with twine, for the vinegar industry. (69/719-721)
2. Clamp on softwood spar used by Mr. Barker of Fellfoot, Newby Bridge. (69/717)
3. Clamp (handle and bench missing) used by Mr. Joseph Fletcher of Bridge End, Levens. (69/718)

Kendal Borough Museum

Clamp and shears (no details).

Hampshire County Museum

(No details).

Huntly House Museum, Edinburgh

1. A sample of birch clippings in the form in which the raw material was received at the workshop.
2. - 4. Samples of firsts, seconds and thirds after sorting.
5. A partially-made broom head after tying and lapping, with a sample of the twine used.
6. A partly-made broom head after binding (still retaining its lapping with the sample of the sisal used).
7. A finished broom after shafting and setting, ready for use.
8. A broom after its short working life.

Published:

Cruikshank, G.D.R. "Building Birch Brooks at Portobello" in Folk Life vol. 18 (1980).

Interim bibliography compiled by S.J. Price with assistance from J.S. Creasey, Miss R. Allan, J.W. Anstee, P.C.D. Brears.

January 1980

North of England Open Air Museum, Beamish

Collection of small hand tools used by Mr. Willie Lamb of Teesdale, County Durham.

Bewdley Museum, Worcestershire

Collection of tools and moveable fittings from the workshop of Christopher and Alfred Birch, basket and besom makers of Wyre Hill, Bewdley (73/326; 73/335). Photographs, written descriptions and tape-recordings of craftsmen.

Museum of English Rural Life, University of Reading

1. 42 Photographs of Mr. West of Mulford's Hill, Tadley, Hampshire.
2. 28 Photographs of C.F.F. Snow including Mr. Appleton of Baughurst, Hampshire.

The Castle Museum, York

(No details)

Craven Museum, Skipton

(No details)



The Brick Maker.

A brick maker works at a table beneath a rough shelter, placing the tempered clay into a rectangular mould and striking off the surplus clay with the straight edge seen by his right hand. Two finished bricks can be seen behind him on wooden slats or a pallet and others have already been placed on a hack barrow standing by his bench before being added to the clamp, which stands in the background, for burning.

BRICKS AND BRICKMAKING

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- BOWLEY, M. Innovations in Building Materials: an economic study - London: Duckworth (1960)
- BOND, J., GOSLING, S. & RHODES, J. Oxfordshire Brickmakers - Woodstock: Oxfordshire County Museum (1980)
- BONNELL, D.G.R. & BUTTERWORTH, B. Clay Building Bricks of the United Kingdom (Ministry of Works, National Brick Advisory Council, paper 5) - London: H.M.S.O. (1950)
- BRICK DEVELOPMENT ASSOCIATION Bricks: Their Properties and Use - Lancaster: Construction P. (1974)
- BUCKINGHAMSHIRE COUNTY MUSEUM Gazetteer of Buckinghamshire Brickyards, 1800-1980 - Aylesbury (1980)
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- COX, A. Brickmaking in Bedfordshire: a history and gazetteer - Bedford: Bedfordshire County Council and Royal Commission on Historical Monuments (1979)
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- HAMMOND, M. Bricks and Brickmaking - Princes Risborough: Shire (1981)
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- SHIPLAKE WOMEN'S INSTITUTE Brickmaking in Shiplake, 1869-1935 (1980)
- TOMLINSON, Charles, ed. Cyclopaedia of Useful Arts, Vo.1 - (articles on brick) London: Virtue (1854)
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- WIGHT, J.A. Brick Building in England: from the Middle Ages to 1550 - London: John Baker (1972)
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Rural Crafts of England - London: Harrap (1949)
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"Brick kilns: an illustrated survey" in Industrial Archaeology Review, Vol.1, No.2 (Spring 1977), P.171-192 (1974)

HARLEY, L.S.

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PUSEY, P.

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SCOTT, K.

"Brickmaking in North Warwickshire" in Birmingham and Warwickshire Archaeological Society Transactions, Vol.89, (1978-79), P.137-144.

SEARLE, A.B.

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TURNER, M.

"Handmoulding bricks for history: the Bulmer Brickfield, Suffolk" in Country Life (26 October 1978), P.1319-20, 1321.



Brush Maker.

BRUSHMAKING

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- BENNETT, R. "Brushmaking and a Leicester Brushmaker's family" in Leicestershire History, Vol.2, Pt.3.
- CASTLE MUSEUM, YORK Yorkshire Crafts, (1954) "The Brushmaker" (Workshop of William Seale)
- GIRTON, T. In Love and Unity: A Book About Brushmaking - Hutchinson (1961)
- HAMPSHIRE, A.C. "The Art of the Brush-Maker" in Country Life (31 August 1951), P.660-661
- JONES, M.G. The Story of Brushmaking: a Norfolk Craft - Published by Briton Chadwick Ltd to mark the presentation of their Historical Brushmaking Collection to the Norfolk Museums Service (1974)
- KIDDIER, W. The Brushmaker and the Secrets of His Craft: His Romance - Pitman (1922)
- MARSHALL, J.D. & The Industrial Archaeology of the Lake Counties - (1969) P.177-179 brushmaking - the Kendal trade and mills in the Furness area.
- MUDIE-SMITH, R. Sweated Industries Being a Handbook of the "Daily News" Exhibition - (Bradbury, Agnew and Co. Ltd., London and Tonbridge 1906) "Brushmaking", P.70-72 "From a description by the late Mrs. Hogg"
- ROLLINSON, W. Life & Tradition in the Lake District (1974) P.127-128 and plate 135 photograph of brushmaker sign "The Black Hog of Stickland-gate, Kendal".
- SHADBOLT, L.G. All About Brushes - Star Brush Co. Ltd (n.d.)
- TOMLINSON, C.ed. Cyclopaedia of Useful Arts and Manufactures - (1853), Part II "Brush", P.254-258
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- WYMER, N. English Town Crafts - (1949) P.13-15, plates 26-28.
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- STEPHEN PRICE,
Birmingham Museum,
Revised 1982.

← "He makes brushes, hair and carpet brooms, and mops of all sorts ... wooden coal-hods and measures for corn and coals ... The wooden part of brushes is generally of oak or elm ... The instrument is a large knife, fastened down to the block with a staple at one end, in such manner that it is movable up and down; to the other end is a handle. The wood to be cut is held in the left hand, while the knife is worked with the right. The knife is always kept very sharp; and by its make and use of using, hard wood is very readily reduced to any shape and size. This wood ... is drilled with as many holes as is necessary and into these the hair is put. The hair made use of by brush-makers is hog's bristles, vast quantities of which are imported every year from Germany and Russia, when we are not at war with these powers ... "

Book of Trades, (1821).

short, description of a present-day chainship based on Noah Bloomer's, Cradley Heath.

KENNEDY, Bart Tramping the Black Country - London: Cassell (1906)
S.

See Chapters IV (Making chain) and V (Forging anchors)., 'Literary' rather than factual but rather nice for younger children, e.g. "Here is a little boy... he is too little to leave by himself at home..."

MOSS, Ron Mushroom Green Chainshop - Tipton: Black Country Society (197?)
BCM (Shop); D.

Background history to the chainshop at Mushroom Green, including a history of the inhabitants of the community and details on dismantling and rebuilding the chainshop.

PALMER, R. (Editor) Poverty Knock: a picture of industrial life in the nineteenth century through songs, ballads and contemporary accounts - Cambridge: C.U.P. (1974)

See "Holly Ho" (No. 19) sung in Black Country chainmaking shops within living memory and mentioning the women's chain strike in Cradley Heath, 1910). For other songs see also RAVEN, Jon - The urban and industrial songs of the Black Country and Birmingham - Wolverhampton: Broadside (1977) (B; BCM (Shop)).

RYLETT, Harold "Nails and Chains" in The English Illustrated Magazine (1889/1890), P.163-175
B; D.

An interesting and useful article with information on location of chainmaking in the Black Country, a typical chainshop, prices and types of chain, female workers, dwellings and the fogger.

SHERARD, R.H. "The White Slaves of England: IV The Chainmakers of Cradley Heath" in Pearson's Magazine (1896), P.404-414
B; BCM (Shop) - reprinted in Black Country Museum Information Leaflet No. 5; D.

Bearing in mind the dangers of subjective material, this is still an excellent source of information, including extracts from first hand experiences.

Victoria County History: Staffordshire - London: O.U.P. (1967)
B; D.

A general 'unimpassioned' survey of chains and chain cables. Very good, for example, on numbers of chainmakers in different areas in the Black Country and traces the growth of the industry. Includes extracts from the Sweating System Committee Report, 1890 (See note to No. 3 in this bibliography) and has a good bibliography in the form of notes.

WOOLLLEY, Rob Gi' it sum 'ommer; the Story of the Black Country Chainmakers - (1979) (Midland Tales 3)
BCM (Shop)

Written to mark the 80th birthday of Lucy Woodall, the last lady chainmaker, and mainly autobiographical memories of life as a chainmaker by Mrs. Woodall who was born in 1899 and worked in Cradley Heath and Old Hill until her retirement in 1973.

It is always worth enquiring at library information desks to ascertain if any relevant bibliographies have been compiled by the Library, listing items in their collection on particular subjects. Dudley Library has bibliographies on chainmaking (1974) and on working conditions in the nineteenth century (1975), both of which refer to illustrative material available on application to the information desk. The full Black Country Museum Bibliography on Chainmaking is forthcoming.

ALISON ROPER,
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- HAZZELDINE, Warren S. "Charcoal Burners in Epping Forest - their Primitive Hut and the Formation of Hut-circles" in Essex Naturalist, Vol.XVI (1901) P.68.
- JULYAN, W.L. "Commercial Charcoal Burning" in Country Life (9 December 1939)
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- MANNERS, J.E. Country Crafts Today, David & Charles (1974), P.32-36.
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- SCHOFIELD, M. "The Return of the Charcoal Burner" in Country Life (21 June 1941), P.548
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- WIGHT, M. "Charcoal-Burners' Huts" in Country Life (23 March 1951)
- WILDE, N.A.J. "Charcoal Burning in Wyre Forest" in Quarterly Journal of Forestry, Vol. LXVIII No.4 (October 1974), P.303-315 (Account of Bewdley Museum's experimental charcoal burn in October 1973).

Charcoal Iron Industry

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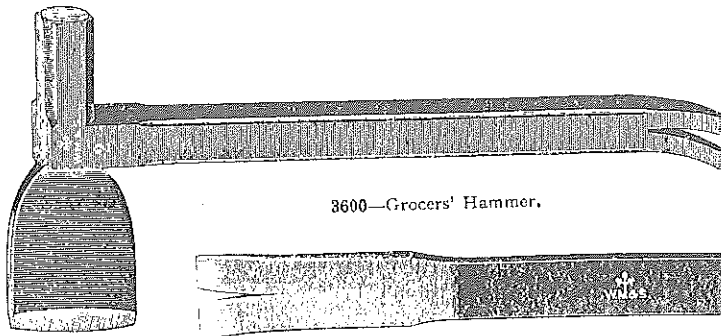
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There are also references in books on forestry techniques and in appropriate volumes of the Victoria County History.

WILLIAM MARPLES & SONS LTD., SHEFFIELD. 110



3600—Grocers' Hammer.

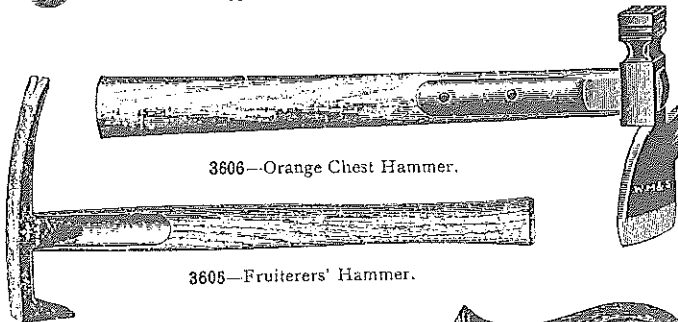
3611—Flat Steel Case Opening Chisel.



3612—Box Opener.

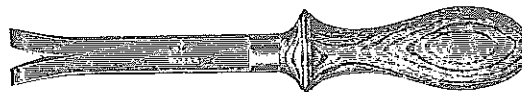


3613—Hammer Head Box Opener.



3606—Orange Chest Hammer.

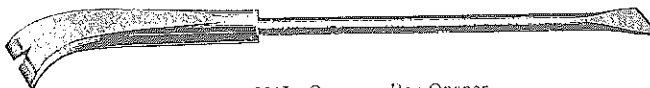
3605—Fruiterers' Hammer.



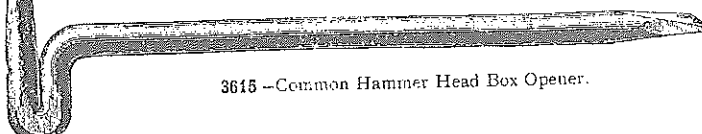
3629—Gentlemen's Box Opener.



3630—Gentlemen's Box Opener.



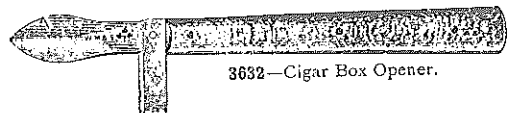
3614—Common Box Opener.



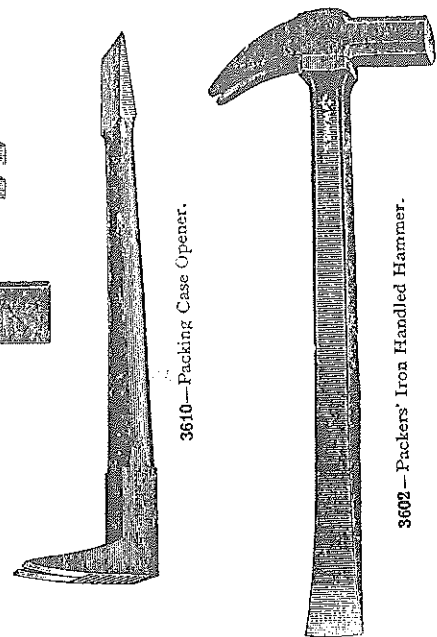
3615—Common Hammer Head Box Opener.



3631—Cigar Box Opener.

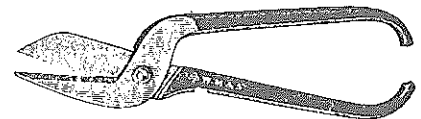


3632—Cigar Box Opener.

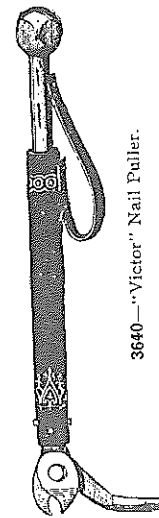


3640—Packing Case Opener.

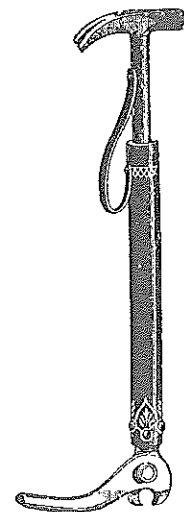
3602—Packers' Iron Handled Hammer.



3635—Cranked Snips.



3640—'Victor' Nail Puller.



3645—Hammer Head 'Victor' Nail Puller.

CHEESEMAKING AND DAIRYING

General

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Documentary collections re cheesemaking in Gloucestershire

Gloucestershire County Records Office Worcester Street, Gloucester - (eg D149/F.11, D2153/AU.16, D326/E.96 re cheese chambers)

Gloucester City Library Brunswick Road, Gloucester - the Gloucestershire Collection has a number of newspapers, pamphlets, articles, documents etc. that are relevant.

Gloucester Folk Museum 99-103 Westgate Street, Gloucester - has many of the above published works, a collection of local newspaper cuttings and trade catalogues (e.g. R.A. Lister and Co.'s "Cotswold Cheesemaking Equipment", Clarilac cheesemaking equipment by Clares of Wells, Somerset).

MUSEUM COLLECTIONS

Gloucester Folk Museum 99-103 Westgate Street, Gloucester - has a permanent display of Double Gloucester Dairy equipment. The museum also houses all the cheesemaking equipment formerly used by Miss Victoria Smith of Old Court Farm, Stone, who was one of the last practising cheesemakers of the 'old school' in the country.

Cheltenham Museum 40 Clarence Street, Cheltenham - display on dairying in the Cotswolds.

Practising Cheesemakers

Charles and Monica Martell, Laurel Farm, Bromsgreen, Dymock - they keep a herd of Old Gloucester cattle and make both Single and Double Gloucester cheese.

C. MORRIS,
Gloucester Folk Museum, 1982

Back Numbers, SHCG Journal/GRSM Newsletter

The following issues are available from the Editor, SHCG Journal, The Harborough Museum, Council Offices, Adam & Eve Street, Market Harborough, Leicestershire, LE16 7LT:

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COUNTRY POTTERY

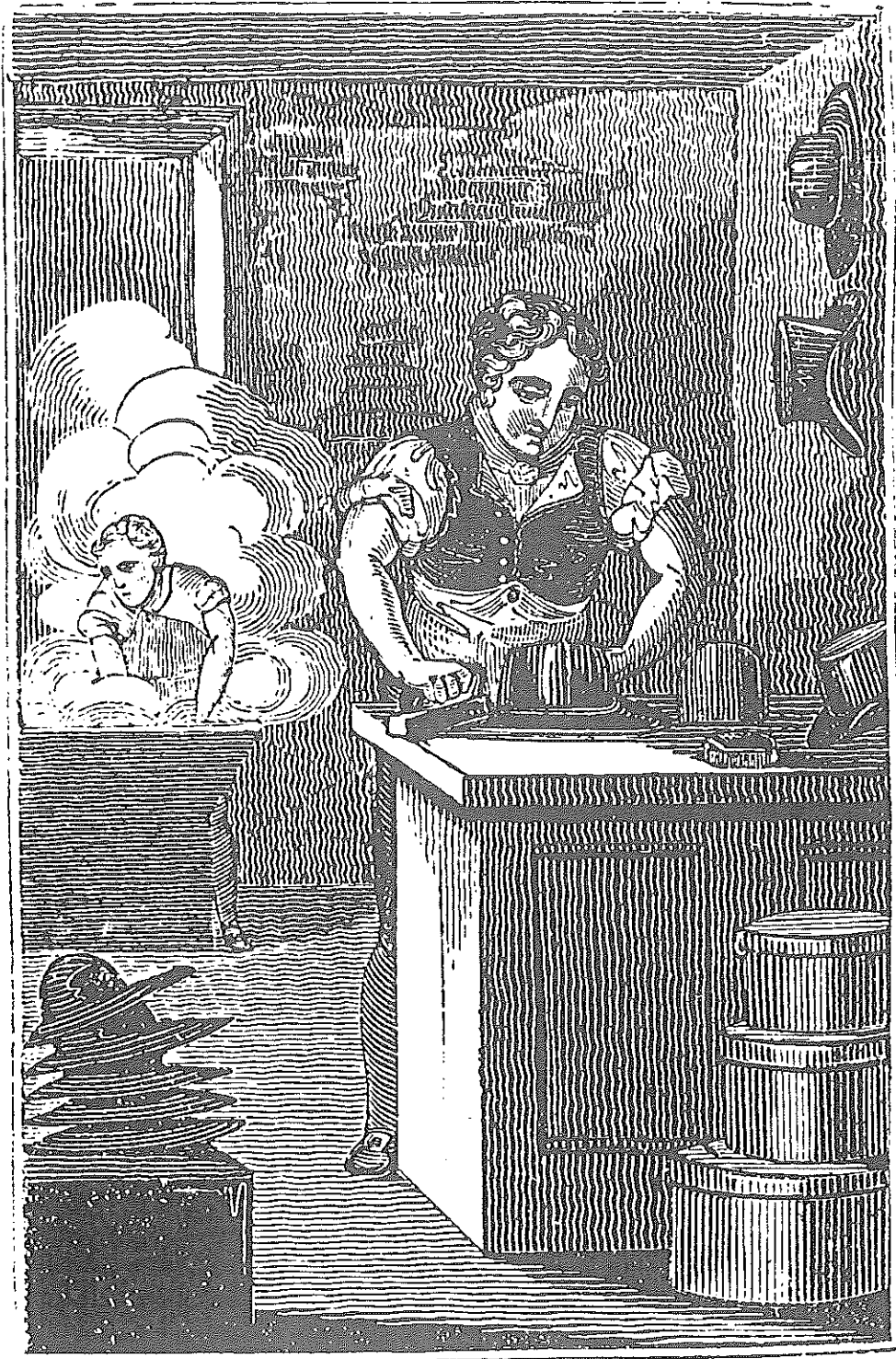
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P.C.D. BREARS,
Leeds City Museum,
Revised November 1982



Hat Maker.

A hatter finishes the brim of a hat while another shapes a hat in the kettle.

FELT HATTING

Feltmaking and hatting were trades common to many towns by the 16th and 17th centuries, especially where there were local supplies of wool, e.g. Chester, Bristol, Kendal, Manchester. The coarser felts of wool were made in the provinces, while the production of finer felts - of beaver and other furs - and the finishing of hats were confined to London.

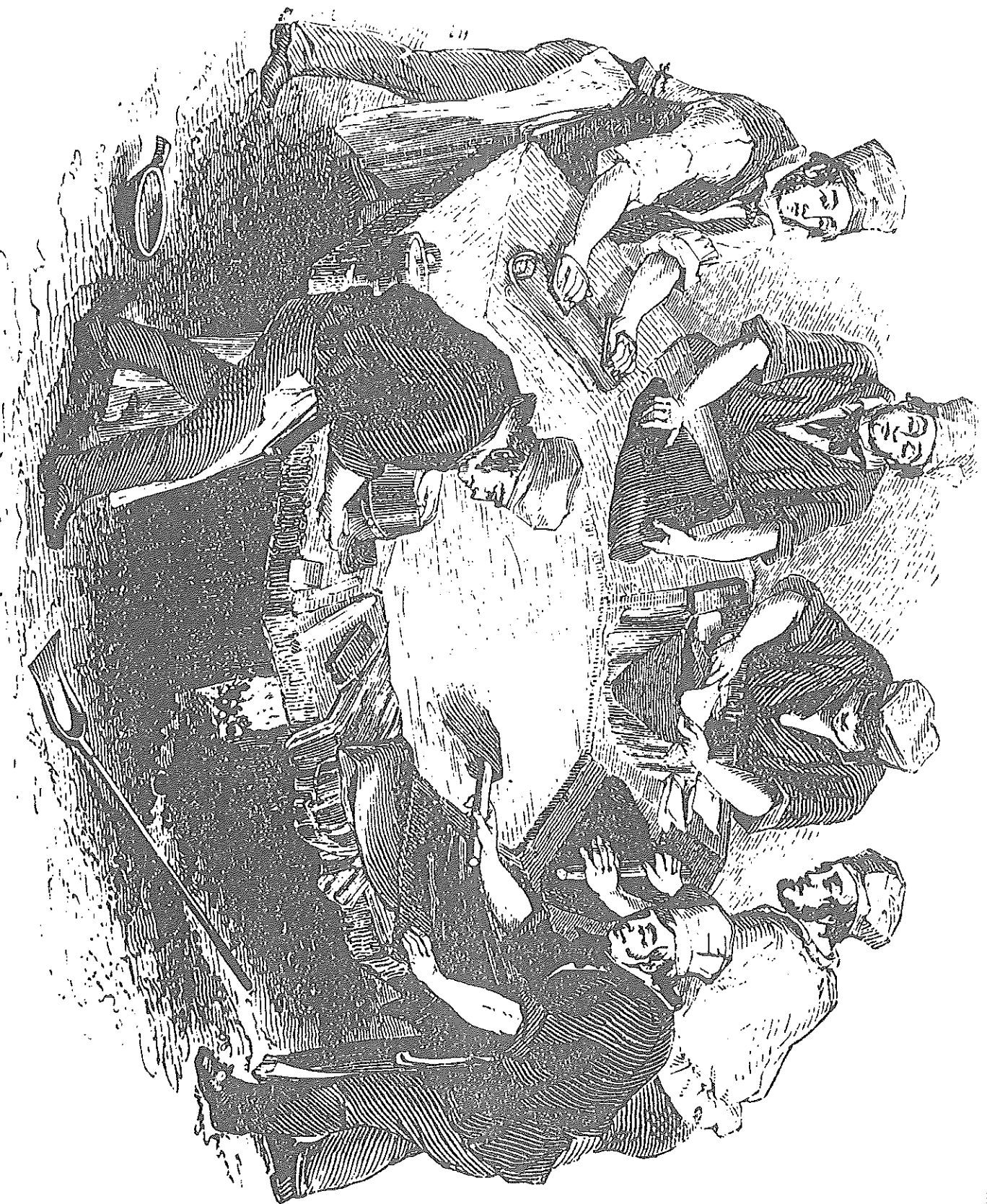
Coarse hats for general wear were made by hatters working at home, and were sold locally. The wool was carded, 'bowed' and formed into loose hoods. These were then felted at a kettle, or cauldron, holding hot water.

By the end of the 18th century, regional centres of production were challenging London's pre-eminence. Manchester's workmen had a decided superiority in fancy hats in which they led rather than follow the fashion: they were also working with beaver and other furs - particularly rabbit - for finer felts. London firms began purchasing from commission masters in Stockport and other towns, to take advantage of cheaper labour. They eventually set up their own factories here and all processes were carried on locally from the raw material to the finished hat. Christy's was the first London firm to establish a factory in Stockport in 1826.

The industry mechanised production in the second half of the last century, using machines imported from America or locally made. It became more specialised, with Luton and Warwickshire supplying woollen felts for the ladies' and cheaper end of the trade; Denton and Stockport - particularly the latter - specialising in fine fur felts for the high class trade; Manchester and Leeds for caps; Glasgow for helmets and uniform hats; London producing caps, uniform hats, a small number of felts, and hoods for the millinery trade.

Most published accounts of the processes and conditions in the industry are drawn from firms and workers in London. The Christy Archive is deposited at the Archive, Central Library, Stockport; and the museum in Stockport has acquired many of the firm's older samples and machines.

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GABY PORTER,
Stockport Museum, 1982.

THE GROCERY TRADES

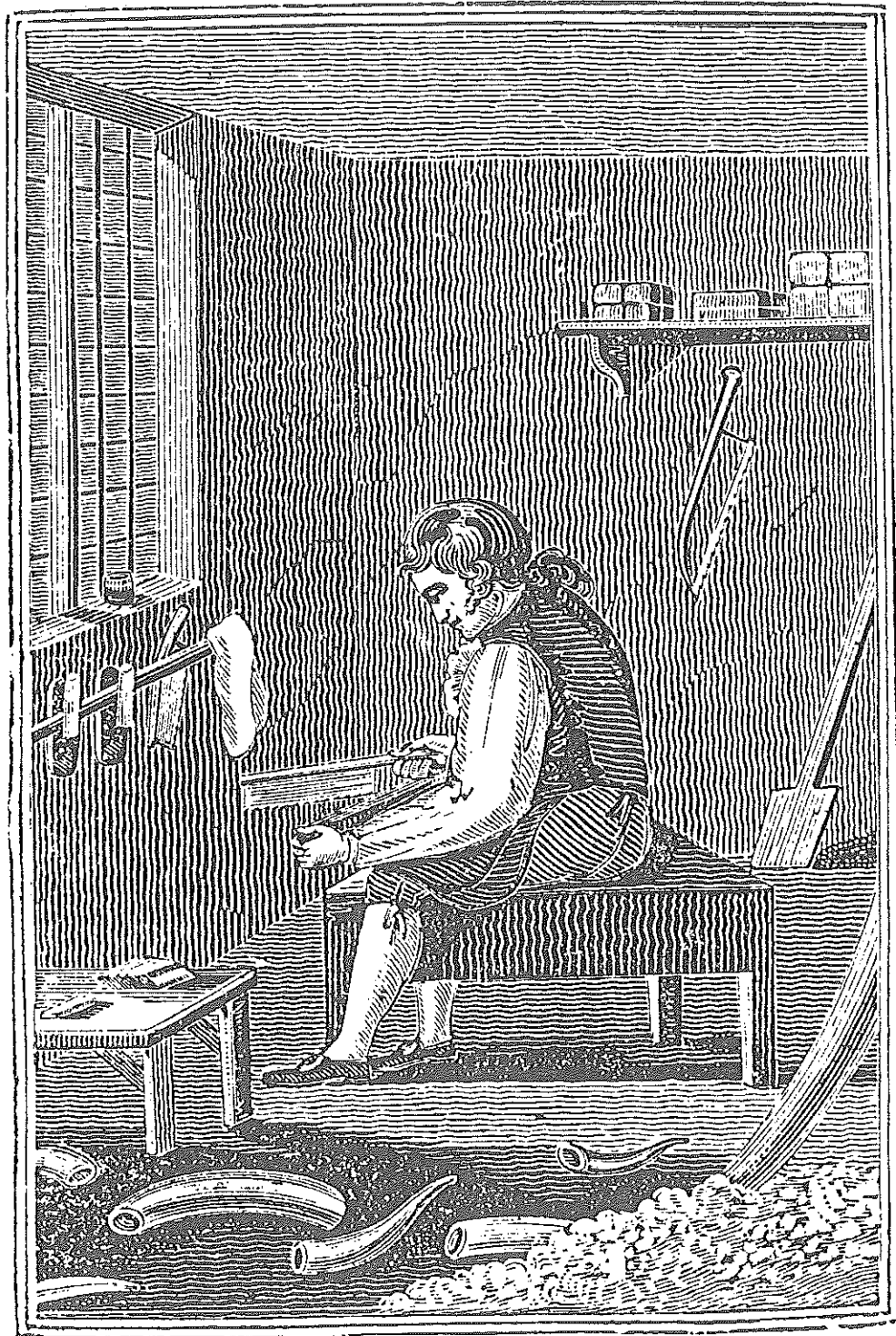
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ODDY, D.J. & MILLER, D.S.	(eds.) <u>The Making of the Modern British Diet</u> - (1976)
PLATTS	<u>A Family Album 1877-1948</u> - Platts Stores, Hounslow
REES, J.A.	<u>The Grocery Trade: Its History and Romance</u> - (1932)
SAWYER, Jean	<u>Our Shop</u> - Eynsham, Oxfordshire (n.d.)
SCOTT, J.M.	<u>The Tea Story</u> - (1964)
TURNER, M.L. & VAISEY, D.	<u>Oxford Shops & Shopping</u> - (1972)
WAUGH, A.	<u>The Lipton Story</u> - (n.d.)
WHITTOCK	<u>The Complete Book of Trades</u> - (1837)
YUDKIN, J., BARKER, J.C., and MacKENZIE, J.C. (eds.)	<u>Our Changing Fare: 200 Years of British Food</u> - (1966)
VERONICA HARTWICH, Dundee City Museum.	



The Comb Maker.

"The commoner sorts of combs are generally made of the horns of bullocks ... the tips are first sawn off; they are then held in the flame of a wood fire; this is called roasting, by which they become nearly as soft as leather. While in that state they are split open on one side, and pressed in a machine between two iron plates; they are then plunged into a trough of water, from which they come out hard and flat ..."

Book of Trades, (1821).

HORN WORKING

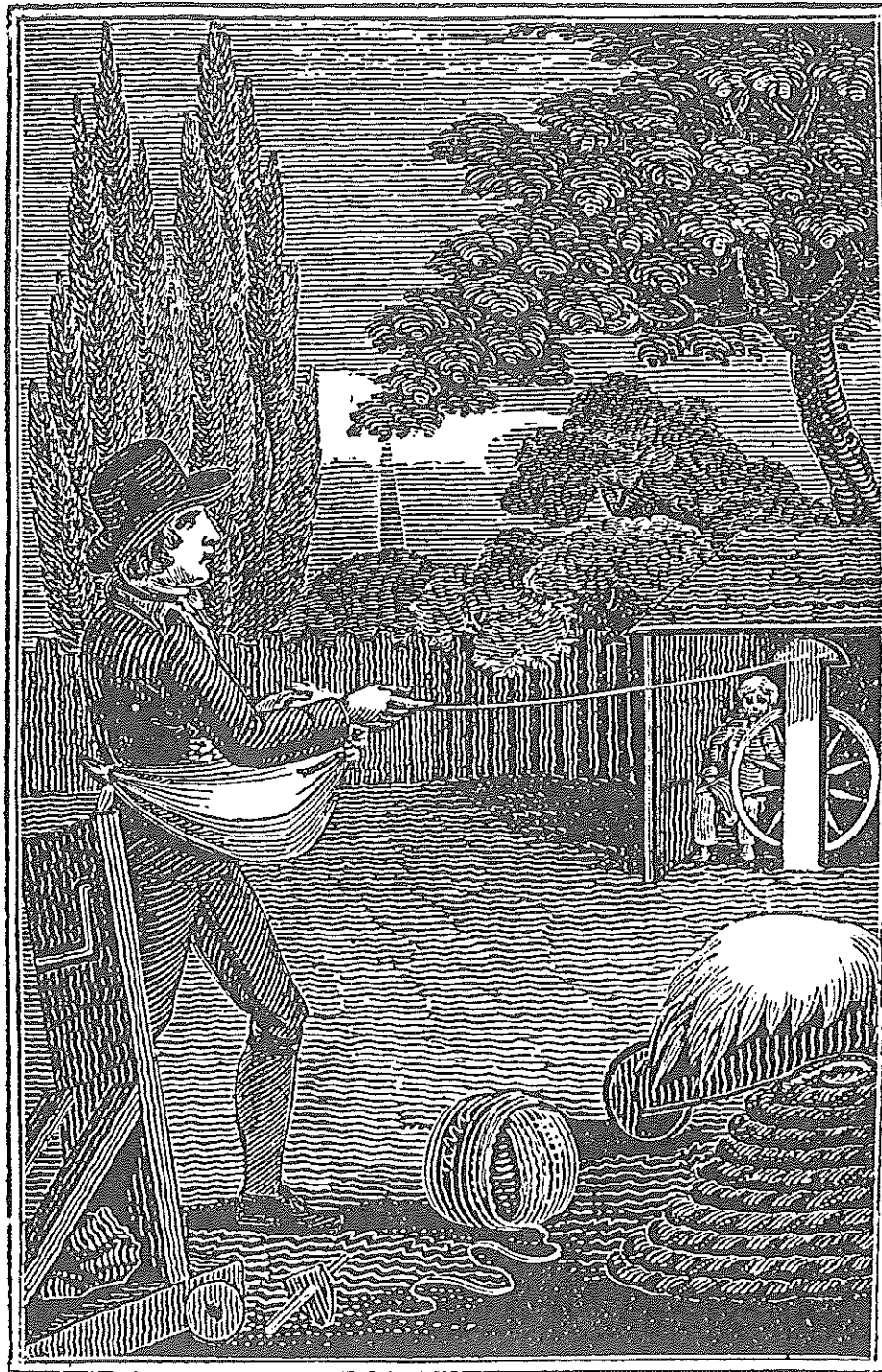
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- ZIM, H.S. and SHAFFER, P.R. Rocks and Minerals - Paul Hamlyn (1965)

CHRIS MORRIS,
Gloucester Folk Museum,
September 1982.



The Rope Maker.

Apart from the making of ropes for maritime purposes in coastal towns, almost every town and many large villages had their ropemaker and ropewalk supplying the agricultural community with ropes, nets and halters. In this case, the ropewalk is in the open. The ropemaker is laden around the waist with streaks of heckled hemp and is drawing out and twisting fibres onto the spinning wheel cranked by a small boy. A traveller stands behind the ropemaker, used in the next stage of the process, the strand making, while a large coil of finished rope can be seen to the right.

ROPE-MAKING

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- CHAPMAN, R. A Treatise on Ropemaking as Practised in private and public rope yards... - Spon (1868)
- CIBA-GEIGY LTD Ropemaking, Then and Now - Ciba-Geigy Review 1970/71 (1971)
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- GILBERT, K.R. "Rope-making" in C. Singer et al. ed. A History of Technology - Vol.I (1957), i, P.451-454
- HAARER, A.E. Ropes and Rope Making - Men and Women at Work series (1959)
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- JOBSON, Allan "The Craft of the Roper" (Lowe's Ropeworks, Bewdley, Worcs) in Country Life - (6 February 1943), P.348-349 and reprinted in Household and Country Crafts - (1953) "The Roper and his Craft", P.196-201 (material illustrated now in Bewdley Museum)
- KENYON, K. "Making Rope in a Village" (Hawes, Wensleydale) Letter in Country Life (16 April 1959)
- MANNERS, J.E. "Making Rope by Hand" in Country Life - (13 September 1973), P.741
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- WOOD, C.B. "Village ropemaking" in Country Life - (30 July 1943), P.209
- "Rope-Making: an Ancient" Industry in Westminster Bank Review - (1951)
- William Keynon & Sons: a Century's Work 1866-1966 - McCorquodale for William Kenyon (1966)

SADDLERY AND HARNESS

The list below of books on this subject does not pretend to be exhaustive but all titles contain material relevant to the subjects of saddlery, harness, lornery (saddler's ironmongery) and saddler's tools. Saddlery and harness-making are covered, as is the manufacture of saddler's ironmongery while many of the books contain illustrations useful for identification purposes.

The Museum of Leathercraft at Northampton has a large collection of books and periodicals on this subject in its library while Walsall Library and Museum Service also has a useful reference section. There is a good collection of Trade Catalogues at Walsall covering many of the Walsall saddlery and saddler's ironmongery firms. The Walsall Archives also contain the records of some of the old firms in the town.

The publishing firm of J.A. Allen & Co. Ltd. specialise in books on horsemanship and produce a catalogue of all their books on the subject currently in print.

Books

- | | |
|---|--|
| ALISON, E.V. | <u>Brass Amulets</u> - Connoisseur, (Oct. 1911) |
| ARCHER HOUBLON, Doreen | <u>Side Saddle</u> - Country Life, (1951) |
| ARNOLD, James | <u>The Countryman's Workshop</u> - Wakefield, E.P. Publishing, (1977) |
| ARNOLD, James | <u>The Shell Book of Country Crafts</u> - John Baker, (1968) |
| BLANDFORD, Percy William | <u>Country Craft Tools</u> - David & Charles, Newton Abbot, (1975) |
| BRADLEY, G. | <u>Collecting Horse Brasses</u> - The Connoisseur, (1931) |
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| BURGESS, H. | <u>Coaching Days of England</u> - (1966) |
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<u>The Age of Horse Brasses</u> - Connoisseur, (1931) |
| CHENEVIX-TRENCH, Charles | <u>A History of Horsemanship</u> - Longmans, (1970) (contains extensive bibliography) |
| COSIRA | <u>Making a Saddle</u> - London, (1978) (photographs of all the stages) |
| CREWES, A. | <u>More About Horse Brasses</u> - Leather Trades Review, (May 1940) |
| DAVIS, Sidney A. | <u>The Saddler</u> - Shire Publications, (1980) |
| DE LACY LACY, Charles | <u>The History of the Spur</u> - The Connoisseur (Otto Ltd) (c.1905) (the only such detailed history to have yet been written on this subject) |
| ECKENSTEIN, Lina | <u>Horse Brasses</u> - Reliquary and Illustrated Archaeologist, (1906) |
| ELSOM, A.S. | <u>The Craft of the Loriner</u> - Walsall Metropolitan Borough Council, Library & Museum Service, (1983) |
| EVANS, George Ewart | <u>Ask the Fellows Who Cut the Hay</u> - Faber, (1962) (general refs. to the horse in agriculture) |
| EVANS, George Ewart | <u>The Horse in the Furrow</u> - Faber, (1960) |
| FITZRANDOLPH, H.E.
& HAY, M.D. | <u>The Rural Industries of England and Wales</u> - Cambridge University Press, (1926) |
| FLEITMAN, Lida | <u>The Saddle of Queens</u> - J.A. Allen & Co. |
| GIANOLI, Luigi
(translated BROOKS, Iris) | <u>Horse and Man</u> - George Allen and Unwin (1968) (evolution of horsemanship mostly in Europe from prehistory to present day) |
| GREENE, Carole | <u>Tack Explained</u> - London, Ward Lock, (1977) |

GREEN, Philip R. A History of the Walsall Leather Trades - Walsall Metropolitan Borough, Library & Museum Services, (1977)

HART, E. Heavy Horses - Batsford. (Illustrations of heavy horse harness)

HART, E. The Harness Horse - Shire Album 83, (1981)

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HARTFIELD, George Horse Brasses - Abelard Schumann, (1965)

HARTLEY EDWARDS, E. From Paddock to Saddle - Thos. Nelson & Sons Ltd., (1972)

HARTLEY EDWARDS, E. ed. The Country Life Book of Saddlery and Equipment - Country Life Books Ltd, (1981) [comprehensive survey of types of saddlery and methods of manufacture]

HASLUCK, Paul N. ed. Saddlery and Harness Making - J.A. Allen & Co. Ltd., (1962)

HUGGETT, Frank E. Carriages at Eight - Horse-Drawn Society in Victorian and Edwardian Times, Lutterworth Press, (1979)

HUGHES, G.B. Horse Brasses and Other Small Items for the Collector - Country Life, (1964)

JENKINS, J. Geraint Agricultural Transport in Wales - Nat. Museum of Wales, Cardiff (1962)

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JOPE, E.M. 'Vehicles and Harness': A history of Technology Vol.2 - Oxford, (1954)

KEEGAN, Terry The Heavy Horse, its Harness and Harness Decoration - Pelham Books, (1973) (excellent survey of types of harness - contains many plates and diagrams)

KELLY'S DIRECTORIES of the Leather Trades

MANNERS, John Errol Country Crafts Today - David & Charles, Newton-Abbot, (1975)

MASON, Leonard K. Pipe Dreams about Leather and Saddles - Walsall Lithographic Co., (1950) (Local Studies Collection, Walsall Central Library)

NATIONAL HORSE BRASS SOCIETY A Beginner's Guide to Harness Decorations - (Society Monograph), N.H.B.S.

NOCKOLDS, Harold ed. The Coachmakers: A History of the Workshipful Company of Coachmakers and Coach Harness Makers 1677-1977

NORRIS, Anne and PETHICK, Nancy Harnessing Up. Single Harness Correct Fitting and Putting to Pony, Horse or Donkey - J.A. Allen, (1979)

OFFICE OF SADDLERY AND HARNESS The Harness Maker's Guide - Office of Saddlery and Harness, Walsall (1900)

OUTRAM-TRISTRAM Coaching Days and Coaching Ways - (1893)

PERRY, Jean Make Your Own Horse Clothing - J.A. Allen, (1983)

PHILIPSON, John Harness: As it has been, as it is, and as it should be - Andrew Reid, Newcastle-upon-Tyne, Edward Stanford, London, (1882)

RICHARDS, H.S. All About Horse Brasses - Drew & Hopwood, (1970)

RICHARDS, H.S. Horse Brasses (figure subjects - (1937)

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SADDLE AND HARNESS TRADE
PROTECTION SOCIETY

Printed Catalogues of Piecework Prices - issued Saddle and Harness Trade Protection Society, various dates

SADDLERY AND HARNESS

The Harness Makers Guide - pubd. Saddlery and Harness, Walsall

SALAMAN, R. Dictionary of Tools used in the Leather-working trades (1750-1950) - (Due to be published late 1984)

SHERWELL, J.W. The History of the Guild of Saddlers of the City of London - Worshipful Company of Saddlers, (1956)

SHIELDS, J.H.L. To Handmake a Saddle - J.A. Allen & Co., (1975)

SMITH, D.J. Discovering Horse Drawn Transport of the British Army - Shire Publications, (1977) (useful for military harness)

STURT, G. The Wheelwright's Shop - (1923) CUP PB available

SUMMERHAYS, R.S. Sumerhays Encyclopaedia for Horsemen - (1952)

SYDNEY, S. The Book of the Horse - Cassell, (1878)

TIMMINS, Samuel, ed. The Birmingham and Midland Hardware District 1866 - Frank Cass & Co. Ltd., (1967) (chapter on the Walsall Trades)

TONKINSON, Ernest The Leather Industry in the Midlands - pubd. as a series of articles in the Leather Trades Review 1948-1949

TRADE CATALOGUES (saddlery, harness, lorinery and saddler's tools) - Collections at Walsall Museum and Museum of Leathercraft, Northampton

TREW, Cecil G. The Accountments of the Riding Horse - Seeley Service & Co. Ltd., (1951) (lavishly illustrated)

TUKE, Diana R. Bit by Bit, a guide to Equine Bits - J.A. Allen & Co. Ltd., (1965) (contains chapter on manufacture)

TUKE, Diana R. Stitch by Stitch, a guide to Equine Saddles - J.A. Allen & Co., (1970) (chapter on the making of a saddle)

TYLDEN, Major G. Discovering Harness and Saddlery - Shire Publications, (1971)

TYLDEN, Major G. Horses and Saddlery - J.A. Allen & Co., (1965) (account of the animals used by the British & Commonwealth armies from 17th century to the present day with a description of their equipment)

UNDERHILL, F.C. Driving for Pleasure - (1897)

VESEY FITZGERALD, B. The Book of the Horse - Nicholson & Watson, (1946)

VINCE, John Discovering Horse Brasses - Shire Publications, (1970)

WARLOND, Sally Encyclopaedia of Driving - Horse Drawn Carriages Ltd., (1974) (contains extensive bibliography)

WARLOND, Sally Fundamentals of Private Driving - British Driving Society

WATERER, J.W. Leather and Craftsmanship - Faber, London, (1950)

WATERER, J.W. Leather and the Warrior - Museum of Leathercraft, (1981)

WATERER, J.W. Leather in Life, Art and Industry - Faber & Faber Ltd., (out of print but available at Walsall Museum & The Museum of Leathercraft)

WATERER, J.W. The Evolution of the Riding Saddle in Europe - Reprint from the Master Saddlers Yearbook (1971)

WEATHERLEY, I. Heavy Horse Handbook - (1972)

WHITLOCK, Ralph Gentle Giants: The Past, Present and Future of the Heavy Horse - Lutterworth Press (1976), (chapter on harness and equipment)

WOODS, Katherine Seymour Rural Crafts of England: A Study of Skilled Workmanship - E.P. Publishing, Wakefield, (1975)

WRIGHT, P.A. Salute the Carthorse - Ian Allen (1971)

WYMER, Norman English Country Crafts - Batsford, (1946)

YOUATT, W. The Horse - Longmans, (1851)

Periodicals

LEATHER TRADES REVIEW 1870-1964 - (Run at Museum of Leathercraft, Northampton)

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LEATHER & SADDLERY Journal pubd. Nat. Federation of Saddlers

NATIONAL HORSE BRASS SOCIETY Horse Brass: The Journal of the National Horse Brass Society

SADDLERY & HARNESS 1891-1930 - Pubd. Monthly by T. Kirby, Walsall. Discontd. 1930. (contains useful information re state of the Leather Trade in different towns) (complete run at Museum of Leathercraft, early volumes at Walsall Museum)

Theses

BOLTON, Robin G.A. A Geographical Study of the Growth and Present Day pattern of the Leather Industry and Allied Trades in Walsall - (April 1970) (Local Studies Collection, Walsall Central Library)

TONKINSON, Ernest The Walsall and Midlands Leather Trades - a study in their history and organisation from the earliest times to the present day. (Being a thesis subitted for the degree of M. Con at the University of Birmingham) (Sept. 1947) (Local Studies Collection, Walsall Central Library)

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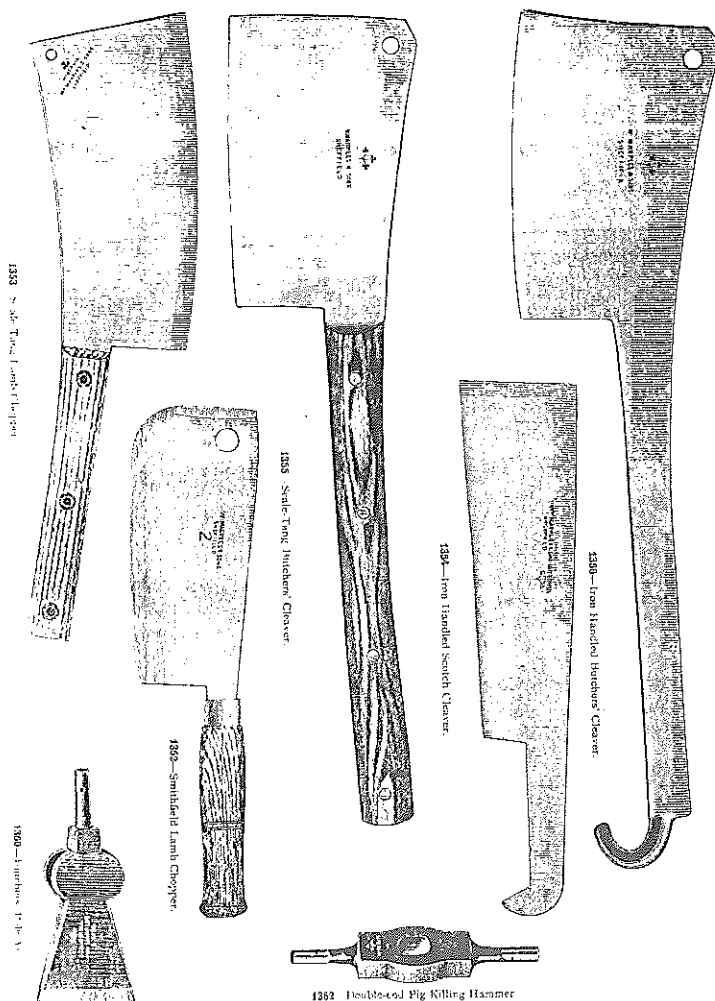
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The Straw Hat Maker.

This engraving depicts a decidedly polite setting for the straw plait and hat trades which were a widespread feature of domestic life amongst the labouring classes in 19th century Luton, Dunstable and the surrounding villages. While the woman in the centre splits a length of straw into four, her companion is making up the crown of a straw hat from a length of plait. A completed hat stands on the floor next to her. The Book of Trades tends to put trades associated with fashionable society into such incongruously polite surroundings.

STRAW-PLAITING

(An enlargement of the 'Straw Hats' bibliography of J.G. Dony, reproduced by permission of the Costume Society and the Recreation Services Dept., Luton)

The English straw-hat industry emerged from the closely connected straw-plaiting industry which flourished in the South Midlands and a few other areas from the middle of the seventeenth to the end of the nineteenth century. During the eighteenth any straw hats of quality worn in Britain were imported from or made from straw plait from Italy. In the nineteenth century a considerable millinery industry developed in London as distinct from the manufacture of untrimmed ladies' hats which became concentrated in Luton. From about 1900 the ladies' hat manufacturers have used, increasingly materials other than straw plait and since about 1920 the industry has become more closely associated with the men's felt industry which is now localised at Denton and Stockport.

Historians have been mainly interested either in the social conditions of the workers in the various branches of the hat industry or in the techniques of manufacture. Few have paid more than a passing attention to changes in fashion. There are numerous references to hats in published works on clothing, local industry, women's labour, etc. but few of these contain original material.

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The Basket Maker.

The basket maker works on a larger basket amid a great variety of his finished products and several bolts of willow rods.

WILLOW BASKETMAKING

"The Osiar commonly groweth at his own self, and is also planted of his rodde, in watrie and marsh grounds; it is planted and springs most plentifully, where the earth is beaten up with rage and the overflowings of the water. Osiar serveth for making baskets, chayres, hampers and other cuntry stuffe."

Gervase Markham, c.1620, North Notts.

Contents

- A) Willow-cultivation and harvesting
- B) Willow-rod processing
- C) Willow basketry
- D) Basketry references in general craft literature
- E) Sources of further information

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Worshipful Company of Basketmakers, London.

Largest collection of willow basketry in UK Museum - Museum of English Rural Life, Reading.

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Willow Holt (plantation) - only one remaining in Trent Valley, on lease to the Museum of Lincolnshire Life.

Basket and Cane Trades & Willow Growers Journal., No. 1 issued July 1928, defunct shortly afterwards. Copy at MERL, 18pp, Ref. D71/9.

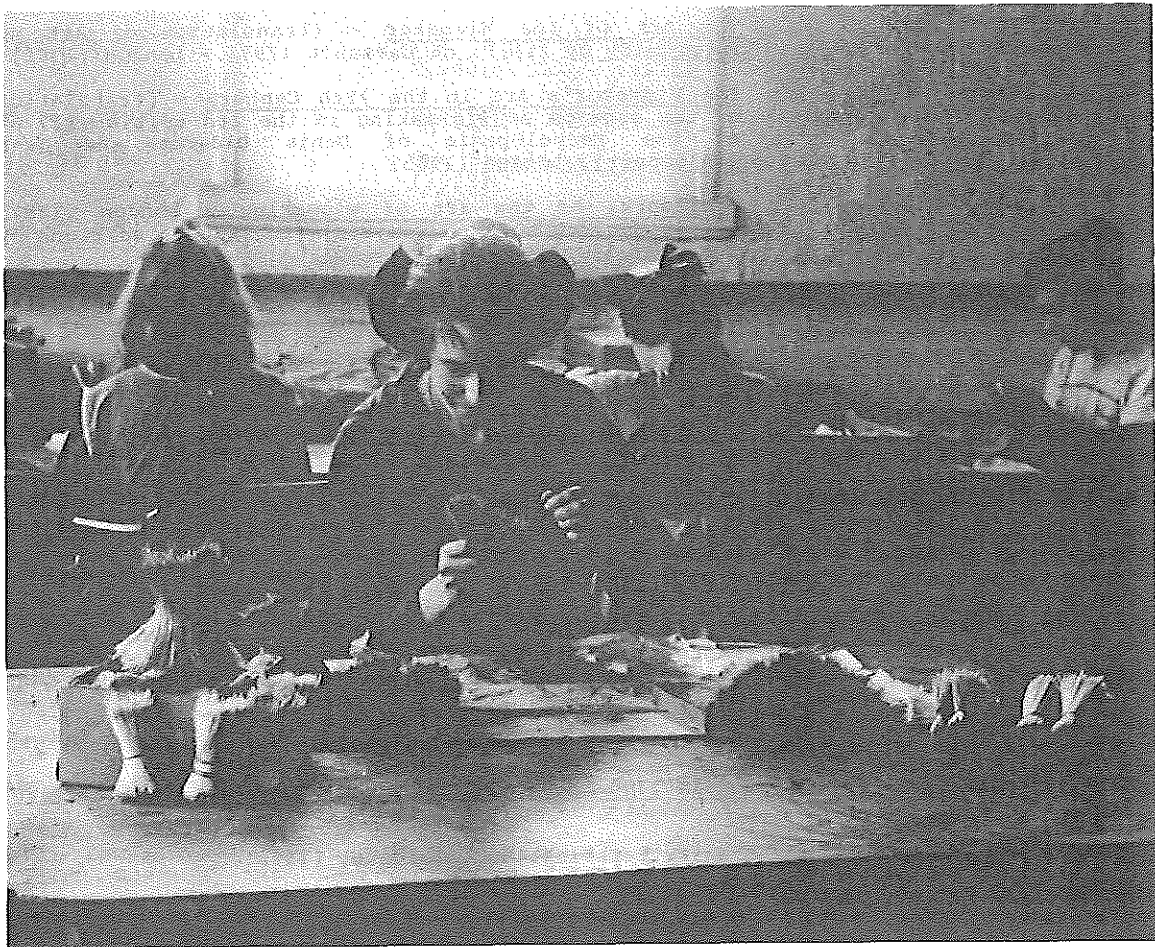
**British Amalgamated Union of Journeyman Basket, Cane & Wicker Furniture Makers, est. 1865, later abbrev. to Brit. Amalg. Union of Basketmakers.

**Employers Federation of Cane & Willow Workers Association of Great Britain & Ireland.

**National Federation of Manufacturers from Cane, Willow & Woven Fibre.

**Records relating to the three bodies above have not been traced by the writer, and would welcome information.

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AGRICULTURAL TOOLS, IMPLEMENTS & MACHINES

ESTD 1845

JOSEPH NOAKE & SON,
Saddles, Collars, Harness, & Mill Bead Manufacturers,
PARK STREET
Opposite Newry Street
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SPECIAL ATTENTION GIVEN TO REPAIRS
BY CONTRACT OR OTHERWISE.
Lenders & Customers' Hints, Tracing Tools, and
Particulars to stock and to order.

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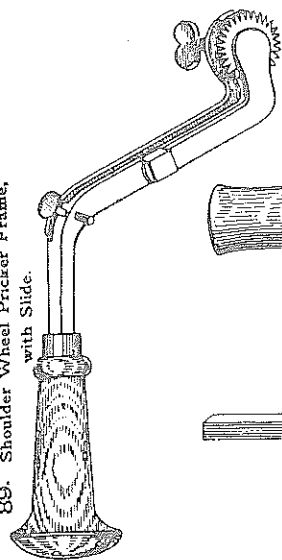
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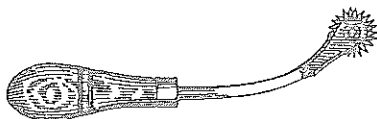
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89. Shoulder Wheel Pricker Frame, with Slide.



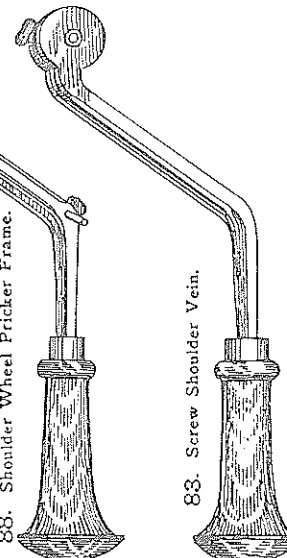
90. Hand Wheel Pricking Frame



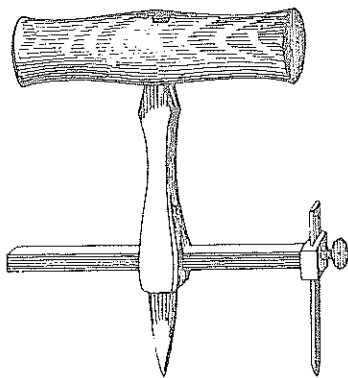
88. Shoulder Wheel Pricker Frame.



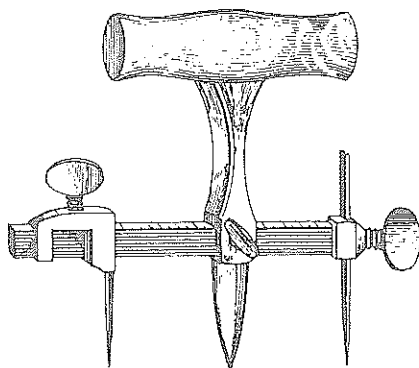
88. Screw Shoulder Vein.



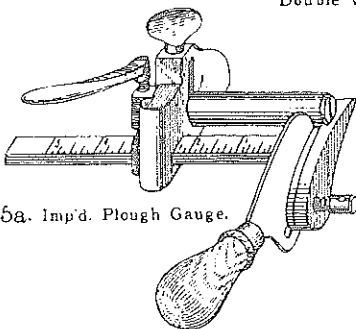
104. Washer Cutter.



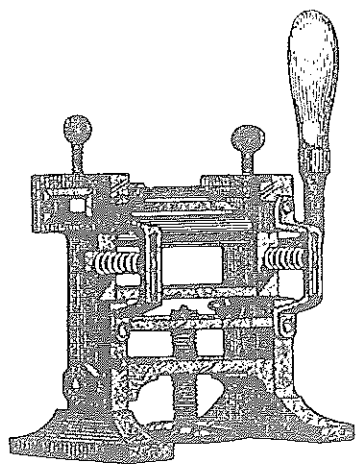
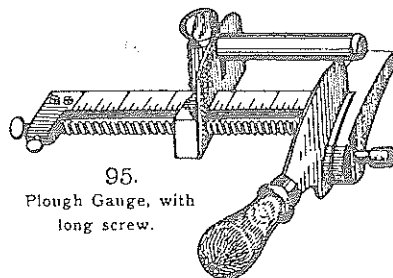
104a. Double Washer Cutter.



95a. Imp'd. Plough Gauge.



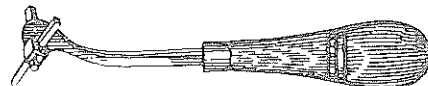
95. Plough Gauge, with long screw.



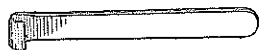
92. Improved Spring Splitting Machine.



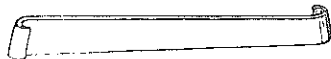
90. Hand Wheel Pricker Frame.



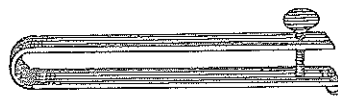
101. Martingale Groover.



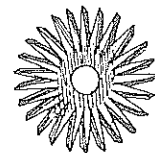
77. Single Racer.



78. Double Racer.



79. Screw Racer.



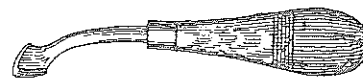
87. Wheel Pricker.



63. Edge Iron.



102. Guider.



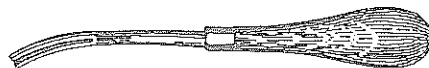
74. Bevel Crease.



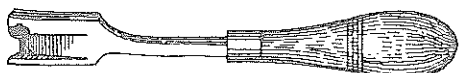
75. Double Crease.



62. Seam Turner.



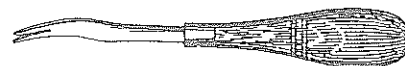
68. Edge Shave.



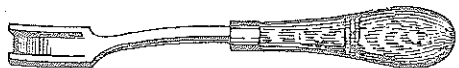
58. Screw Skirt Shave.



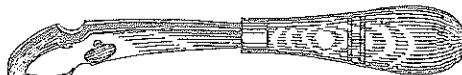
64. Single Creases.



81. American Racer.



57. Skirt Shave.



76. Screw Crease.



61. Nail Claw.

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Revised October 1982.



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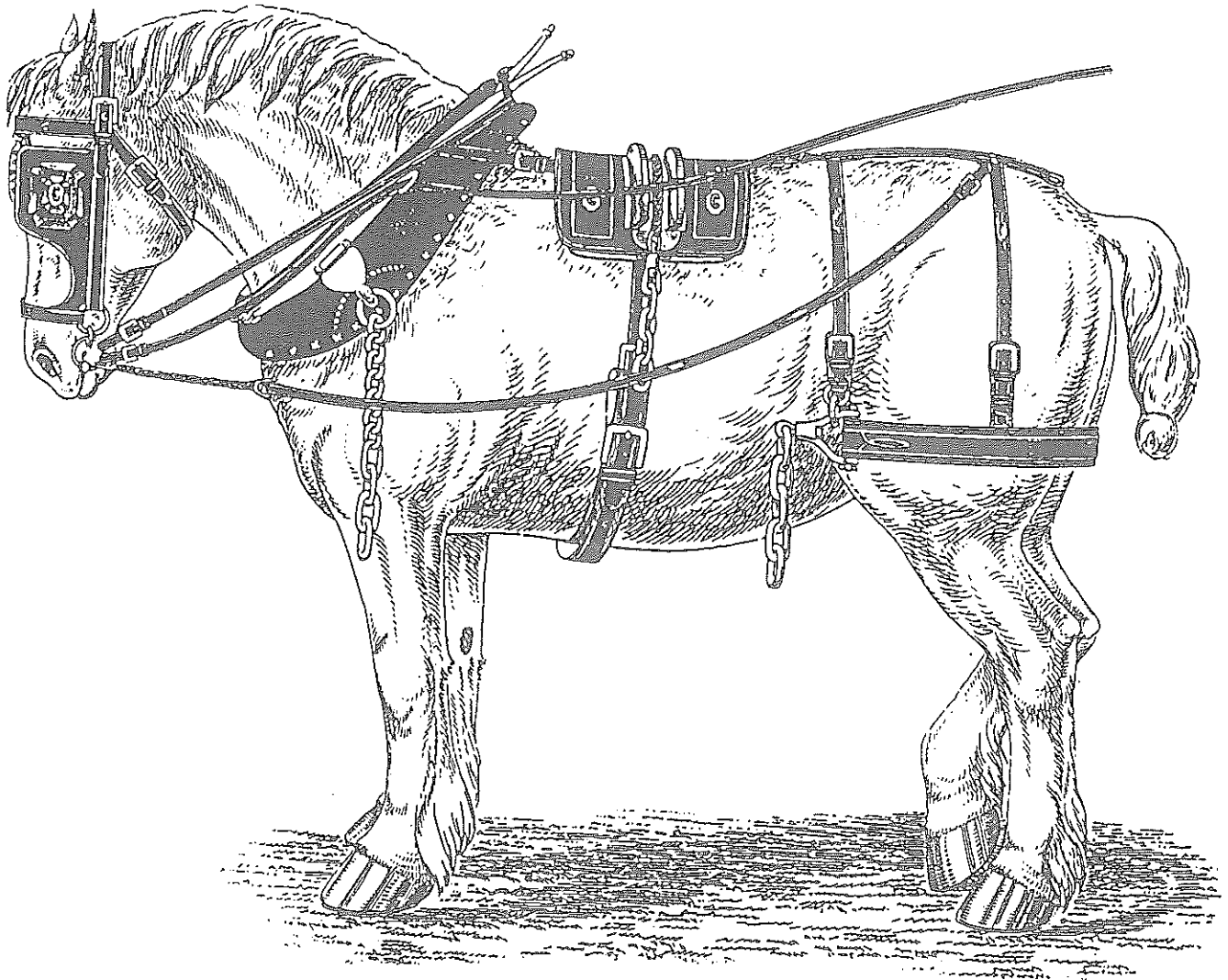
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Revised October 1982.



WANTY OR BELLYBAND.

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JOHN S. CREASEY,
Museum of English Rural Life,
University of Reading.
Revised October 1982.

CELLULOID TO POLYTHENE - PLASTICS IN SOCIAL HISTORY COLLECTIONS

Gordon Watson

Plastics - an introduction

To the social history curator, trained to treasure, above all, the handmade object in a natural material, plastic objects often appear, at least, uninteresting and unromantic and, most likely, something to avoid collecting altogether.

Plastics (for there are many types) are materials that bring out a reaction in most people, usually a hostile one. In 1983 Richard Van Riel, Curator of Pontefract Museum, and I mounted an exhibition, entitled "Plastics in the Home", of over 1000 plastic items in Pontefract and Wakefield Museums. Many visitors thought the objects unworthy of a museum collection and some were put off merely at the thought. Others, though, shared our strange interest and, I hope, learnt that plastics were not only older than they had realised before, but were also more varied than they had expected and worthy of study because they are common and representative of objects that we have all owned. The chorus of "Oh, I used to have one of those" was, perhaps, matched by "I still use one of those, fancy that being in a museum".

This article aims in a simple way to introduce plastics to those who have not yet 'discovered' them, to describe the history of the types most likely to be of interest to the social history curator, to ask a few questions about the social history of plastics and, along the way, seek to explain how to identify different plastics and how to care for them.

There are over sixty forms of plastic, the key feature of all of them being that they are mouldable. The period that I shall look at runs from the middle of the nineteenth century to the second half of this century. The plastics available at the start of this period were natural plastics - amber, horn and tortoiseshell for example - and the most recent plastics are those derived from oil. In between, semi-synthetic plastics were developed from the 1860's and the first synthetic plastic was invented in the 1900's.

Natural plastics clearly date back to before our study period; for example the process of moulding horn is illustrated in Diderot's Encyclopedia of the middle of the eighteenth century¹. In the nineteenth century they became more widely used and a demand for an alternative product was established. Most surveys date the invention of modern plastics from 1862 when Alexander Parkes from Birmingham first showed off objects that he had moulded in Pyroxiin, later called "Parkesine". The first truly synthetic plastic did not appear until 1907 when Phenol - formaldehyde, better known as 'Bakelite' was first patented.

Below I look at the main household plastics, taking each in turn, but, first, I must describe some general characteristics. We have noted that all plastics are mouldable. The basis of all plastics is a resin to which are added other elements including a plasticizer, a filler and colouring. The character of one type is altered mainly by the use of different fillers and dyes. Plastics are of two types (though some can be of both) being either thermoplastic or thermoset. In other words, the former can be softened and re-moulded, the latter are set once only. This feature helps determine the method of forming a plastic object, of which there are three. They can be cut from a sheet of plastic material, they can be moulded by being compressed by a plunger into a hot mould and they can be injection moulded whereby the plastic powder is forced through a small hole into the mould. The first of these methods was used for the simplest objects or those made up of simple parts, and the others were used for more complicated products. Compression moulding was probably the most common pre-war method and injection moulding is the dominant method today. Injection moulded items are clearly identifiable as the sprue, or knob of plastic at the nozzle of the mould, is often left on the object.

Survey of plastics

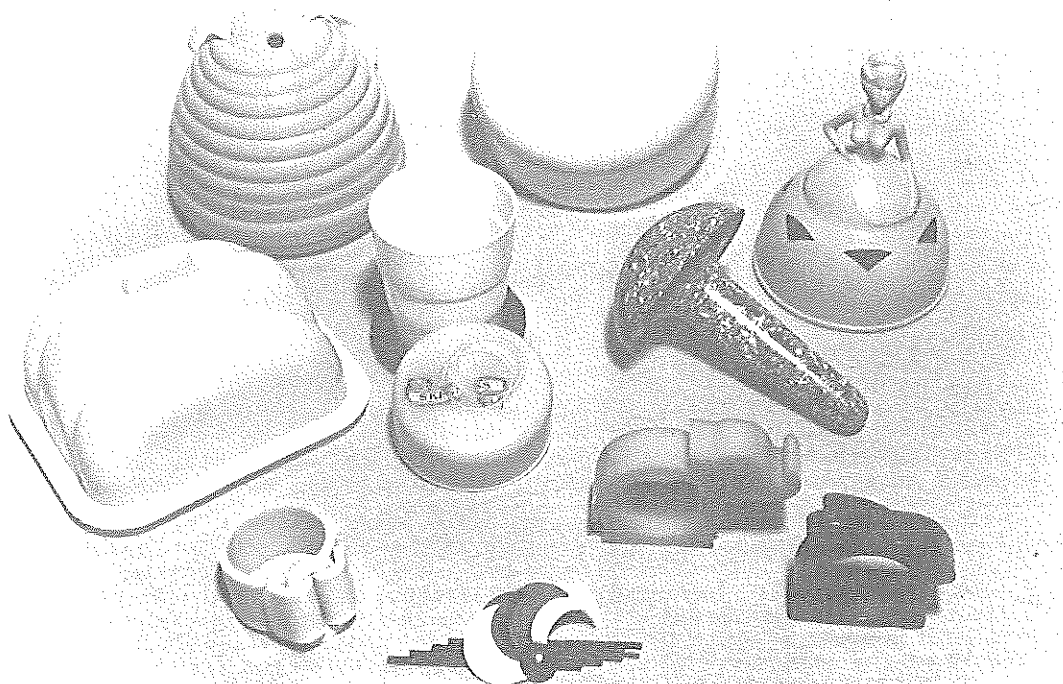
The following is a survey of the more common household plastics². Most of the objects listed are represented in the collection held by Wakefield Art Gallery and Museum.

Natural plastics

AMBER, TORTOISESHELL and HORN were all moulded in the nineteenth century and earlier. Most collections have amber cigarette holders and jewellery, tortoiseshell combs and horn cups, spoons, combs and buttons.

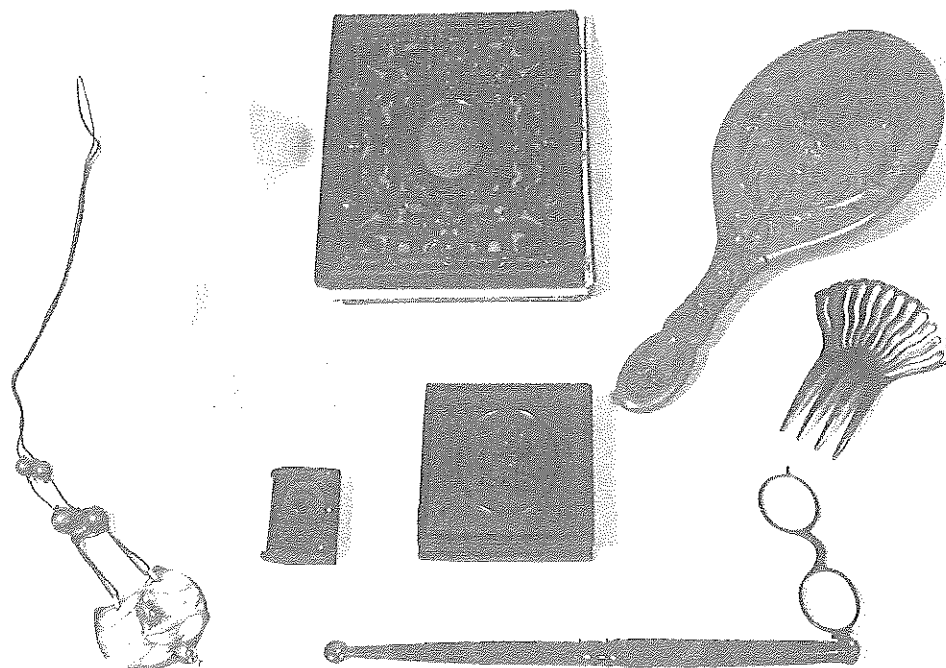
SHELLAC became a well known natural plastic because it was used to form gramophone records until manufacturers changed to Bakelite around 1930. It was also moulded into Union cases used to contain photographs in the 1870's. Shellac is produced from the secretions of Coccus lacca, a tropical beetle, which were collected from deposits left on the trees in which the beetles live.

RUBBER can be made into a hard plastic by being vulcanised, that is combined with sulphur. In Britain it was made from the middle of the nineteenth century and was usually called Vulcanite or Ebonite. It is nearly always black or dark brown, but it



Plastic forms (top to bottom) - blue urea beehive wool holder (N B ware), cream urea box, pink butter dish, expandable cup of urea and phenolic, speckled darning mushroom, lilac polythene air freshener container (Betterwear), three napkin rings - blue and white acrylic belt, orange elephant and red urea rabbit, brooch made of sheet plastic.

Photograph: Steve Denham

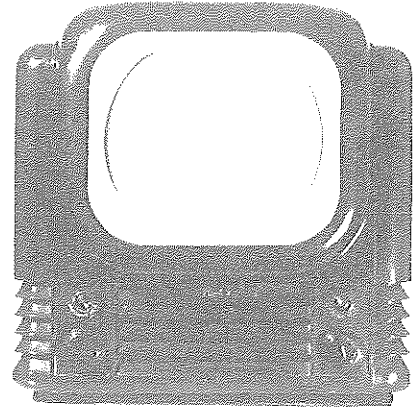


Early plastics (left to right) - horn pendant with amber 1900's, celluloid boxes for baby and tooth powders and mirror back 1900's, Shakespeare's *Sentiments and Similes* with ebonite cover late nineteenth century, ebonite vesta box with bust of Queen Victoria 1901, shellac union case 1870's, mirror back probably of Parkesine 1860's, tortoiseshell hair comb 1890's, celluloid tortoiseshell lorgnette 1900's.

Photograph: Steve Denham

TV 12 table receiver with brown phenolic case, 1949. (Moulded for Bush Radio Ltd).

Photograph: John Booth



can be speckled. It is a hard material, but it is brittle. It was used in early electrical goods, including telephones, fountain pens and vesta match boxes.

Semi-synthetic or modified natural plastics

PARKESINE and CELLULOID. As we have noted already, Parkesine is usually described as the first plastic. Celluloid is a similar, though better, material developed in the United States by the Hyatt Brothers and first produced in 1870. Alexander Parkes failed to make a commercial success of his material which was formed from a mixture of cellulose nitrate and vegetable oils. Objects made by him are very rare (there are examples in the Science Museum, London), but celluloid objects are common. The latter was made using camphor and was more flexible. In Britain celluloid was the major plastic material until after the first world war and was still made in large quantities after the second world war. Celluloid objects are seldom marked, but trade names, which appear in advertisements and catalogues, include Xylonite, Ivoride, and Halex.

Celluloid is usually found imitating more expensive material, a feature which is, perhaps, symbolic of the early years of plastic. Mock tortoiseshell and ivory objects are the most common, particularly in the form of small boxes, trays, brush and mirror backs, combs, jewellery and ornaments. In the 1920's and 1930's 'pearl' finished celluloid (with a shiny marble effect) was very popular and brush and mirror backs survive in large numbers. We also have in our collection celluloid dolls and Christmas tree ornaments. Celluloid was used for lamp-shades and men's collars, both dangerous as it is, of course, inflammable (just how dangerous it is needs to be investigated, but it seems worthwhile to segregate celluloid items from other collections). Luckily, cellulose acetate, a similar but safe material, was introduced as a sheet plastic after 1918 and as a mouldable thermoplastic after 1929. Parchment lampshades, which were popular in the 1920's and 1930's, were made of cellulose acetate and we have examples of objects made from cellulose acetate coloured pale blue, green and pink.

CASEIN is, perhaps, one of the most bizarre plastics, being made from a protein derived from skim-milk which was then modified with formaldehyde. Unfortunately, objects made from casein are hard to identify as, like celluloid, it was used to imitate ivory and tortoiseshell but, in addition, it was often a brightly coloured plastic. The most easily identifiable casein object is the coloured knitting needle marked 'Wimbedar' and made by Critchley Brothers of Brimscombe near Stroud. We have examples in a variety of colours. We also have brightly coloured marble Casein fountain pens dating from the 1920's and 1930's. It was most commonly sold under the trade name Erinoid.

Synthetic plastics

PHENOL - FORMALDEHYDE, usually shortened to phenolic, but generally known as BAKELITE after Leo Baekeland who patented his invention after 1907, is the best known pre-war plastic. In the second-hand market all old plastic is called Bakelite. It is a good material as it is stable, can be moulded precisely (the accurate screw threads are proof of this), is heat resistant and safe to use with electrical fittings. Visually, phenolic is the least attractive plastic appearing in black, dark brown, maroon and green. It was usually made with wood flour fillers and often had a speckled or grained finish imitating wood, cork and leather. (Phenolic radio and television cabinets can be polished to produce a wonderful shine.) The best quality phenolic plastic was that with a mottled or marble effect; two well known trade names being ELO ware and Stadium. Most types of goods were moulded in phenolic, even when made in other plastics as well, but it dominated the electrical and tobacco products such as ash trays and cigarette boxes. Some of the more unusual phenolic items in our collections include an electric bed heater in the shape of a hot water bottle, a battery lamp moulded to resemble a bedroom candle, and a bellows type Kodak Hawkette camera. One object we have not obtained is an electric fire with a Bakelite case.

Phenolic can also be cast without any filler and we have examples of products imitating jet and amber.

UREA - FORMALDEHYDE first appeared in Britain in 1924 and had a major impact on the market as it could be moulded in a much wider variety of colours than phenolic, though it shared some of its characteristics. In particular, urea objects came in pastel shades as well as in bright speckled and mottled designs. This material is sought most by collectors of plastic, their interest, perhaps, being encouraged by the trade names Linga-Longa, Bandalasta, Beetleware and Birmite. Urea was used as an alternative to phenolic, and often in combination with it, for a wide range of items. It was the most popular choice for picnic ware and kitchen equipment including eggcups, cruet sets, napkin rings, storage jars and cream makers.

THIUREA and MELAMINE were similar, but improved, products. Melamine was used from the late 1930's for decorative laminates, the most well known being Formica.

Modern plastics

Most of the plastics that I have looked at continue to be made in some form today, but the market has come to be dominated by oil-based plastics. It is worth noting that most of these can also be derived from coal and in Britain most manufacturers only changed to oil in the early 1950's.

ACRYLIC, a sheet plastic better known under the trade names Perspex and Plexiglas, was on sale in Britain by 1936. Most acrylic objects date from after the war and include cake dishes, toast racks, butter dishes, boxes and a wide range of door handles. These were usually in pale colours, pink being very popular, and were often combined with another plastic which could be moulded into more intricate shapes.

POLYVINYL CHLORIDE was introduced into Britain around 1940 and is best known for leathercloth and vinyl records.

POLYSTYRENE also reached Britain during the war when it was used for electrical goods and transparent food containers. It is, like Polythene, used for a wide range of products and it is often difficult to distinguish between the two materials.

POLYETHYLENE, better known as Polythene, was introduced to Britain in 1942 and is probably the most widely used modern plastic for packaging, baskets, bowls and sheeting. A biodegradable form was developed in the 1970's.

POLYPROPYLENE is a plastic with good resistance to impact - it is used for moulded chairs - and a flexible plastic that can withstand frequent bending.

NYLON was introduced at the end of the 1930's as a synthetic fibre used for bristles and yarn - the largest selling item being stockings. Moulded nylon first appeared in the 1940's.

POLYESTER, a major plastic used in clothing, is the plastic for glass fibre. This, which is more correctly called glass reinforced plastic, first appeared in the early 1940's.

The social history of plastics

Today we have come to accept plastic as a reliable, safe and useful material and, within our homes, plastic products are increasingly common. It seems worthwhile to end with a look at the social history of household plastics since the 1860's though this section, perhaps, asks more questions than it answers. Very little has been written on this subject as most studies either concentrate on the technological developments or look only at the design of plastics.

We have noted already that early plastics were nearly all imitating more expensive natural materials. In other words, they were replacement products. For example, the Army and Navy Stores Catalogue for 1907 offered a choice between 'real' and imitation items: ivory bathroom equipment is listed near to the Xylonite range, and celluloid collars were an alternative to material ones.⁵ Plastics still often imitate, but they began in the 1920's to establish themselves as valuable materials without reference to natural products. The wider range of colours and finishes possible from the late 1920's clearly support this. Plastics began to advertise themselves and stress their advantages. (Though before the war plastics seem always to have been referred to by their trade names and I have only found the word plastic in catalogues of the 1950's and later). In the late 1930's Bandalasta picnic ware was described as "very light, attractive and clean ... a bad conductor of heat ... quite tasteless and odourless in use. Each pattern is made in a variety of shapes suitable for many purposes and in a large range of attractive colours."⁶

Colour was important both before and after the war. We have seen that, though Bakelite was usually brown, pre-war plastics could be of a wide range of colours and patterns. The choice was increased further in the 1950's. Homes became brighter places as yellow cruets replaced clear glass ones, pearl blue brushes appeared on the dressing table instead of wooden ones or a multi-coloured marble effect table lamp superseded a brass one. We can now create a colour co-ordinated kitchen by matching plastic equipment and laminates with paints.

Plastics have traditionally been seen as cheap products, but this is not a fair generalisation today, and it was not always true before the second world war. Obviously plastic is cheaper than the more exotic material that it imitates - in 1939 table knives with xylonite handles were less than half the cost of the same with ivory handles - but this is not an accurate comparison. Surely, the real choice was between a plastic object and the most common alternative material, usually wood, glass or pottery. In these comparisons plastics are not always cheaper or inferior. In the 1930's electrical fittings were produced in plastic in a wider and often better range than those available in metal, wood or porcelain.

The reputation of being cheap (and by implication undesirable) probably derives from the uneven quality of plastics in the 1930's and the spread of genuinely cheap plastics in the 1950's combined with the fact that plastic is hard to repair. Phenolic, or Bakelite, objects are brittle and some of the dyes fade quickly. Items made in Urea began to craze and stain if used often with hot liquids. (This may explain the appearance of vivid swirl and speckled patterns). In the 1950's new plastics were exploited quickly and often put to unsuitable uses. For example, early polystyrene containers suffered from crazing and cracking and were brittle. It was also in the 1950's that many plastics were genuinely cheaply priced and began to be very much more common. Free plastic give-aways first appeared and foreign plastics came to dominate the cheaper end of the market. Today, cheaper plastics can be of high quality and are often well designed. Some ranges are particularly well made as, for example, those made by Crayonne.

Plastics could be produced cheaply because they were, firstly, using comparatively inexpensive raw materials and, secondly, and this is more significant, they were mass-produced. The process was expensive to set up so large numbers had to be made. Designers and marketing staff were very influential within companies making plastics. In the 1950's, for example, 38,000 cruet sets had to be made before a profit was returned. In the early 1940's around 25 million plastic toothbrushes were sold each year in Britain. This observer noted that as only "one in seven to eight of the population yet uses a toothbrush" plastic was also required to imitate the gum in half a million sets of false teeth each year.¹⁰

Of particular significance to the historian is the common practice of making successful products for many years. Often these objects cannot be dated accurately or dating relies on detailed knowledge of changing colours and materials. We have examples of objects - such as Thermos flasks, hair dryers and bedwarmers - that are of 1930's designs, but were probably made in the 1950's. Similarly, many small kitchen tools, electrical fittings and door handles that are still made today first appeared in the 1950's.

Mass production did not mean poor quality. Provided the correct material is chosen, plastics have predictable qualities and can be manufactured to a high standard. Electrical goods are the best examples of this, whether we are looking at early plugs, sockets and speaker cases or modern food mixers and parts for computers. The domination of safe, colourful and strong plastic toys is another example.

If we are to collect in order to portray the social history of this century, plastic objects must, surely, have an important place. Plastic is a common material and a representative one. It also reflects the growing significance of mass produced items made for a world-wide market, often of the same style in more than one country. I hope that this article helps to bring plastics to the attention of the Social History Curator and, perhaps, answer a few of his or her questions along the way.

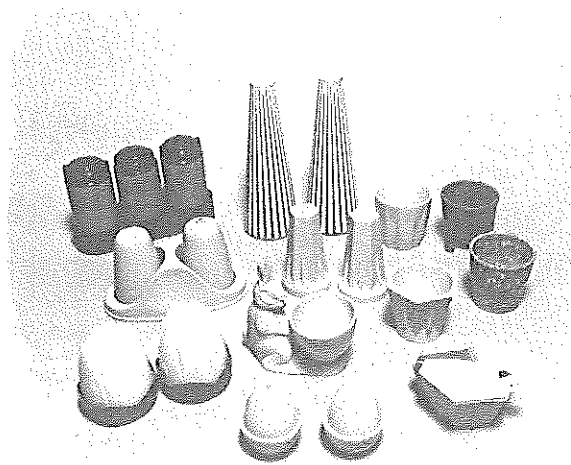
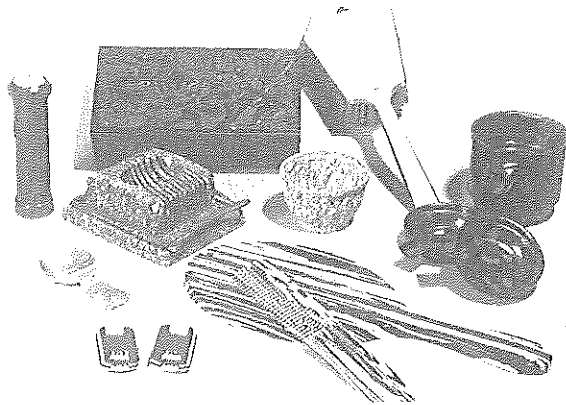


Later plastics (left to right) - phenolic bedwarmer 1930's (Rothermel Ltd), cream with green and orange marble urea picnic cup and plate 1930's (Linga-Longa ware), phenolic coffee storage jar 1930's, fibreglass tray probably 1960's, pink and clear acrylic toast rack 1950's, cast phenolic nail buffer c.1920's, green urea vacuum flask 1930's (Thermos (1925) Ltd), red and white butter dish 1950's.

Photograph: Steve Denham

Patterns (left to right) - green marble phenolic torch 1930's, black phenolic cigarette box 1930's, speckled egg slicer probably urea, swirl pattern tea caddy spoon, buckle formed of layers of brown and cream sheet plastic, striped cellulose acetate mirror and comb, pearl celluloid mirror 1930's, speckled crimson and white urea dish (Beetleware), marble red and brown phenolic ash tray set (Stadium).

Photograph: Steve Denham



Cruet sets and egg cups - mainly urea, apart from the red and white cruet set at the top and the Easter novelty rabbit. In the centre the smooth lines of the pale blue set designed in the 1950's (BEX, Halex Ltd), compare with the awkward ridges on the hexagonal set alongside which was designed for Woolworths in 1934.

Photograph: Steve Denham

Plastic as imitation (left to right) - "Wedgwood" blue and white bowl 1950's, cast phenolic amber pepper pot, phenolic wood stud box, celluloid ivory pedicure set, polythene flowers in "cut glass" vase, celluloid tortoiseshell clock.

Photograph: Steve Denham



Advertisement for Bayko building sets from the Meccano Magazine, 1954.

Oh Boy BAYKO!

Here, kids, is the quick, interesting way to make scale models of buildings that look like the real thing. You can make houses, schools, garages—anything you like—out of tough, brightly-coloured plastic sections, then you can take them to pieces and make any of dozens of other designs. Either follow the plans we supply or make your own models.

PRICES
(including Purchase Tax)

No. 0 Standard Set	16/-
No. 1 Standard Set	25/-
No. 2 Standard Set	25/-
No. 3 Standard Set	30/-
No. 4 Standard Set	16/6
No. 5A Covering Set	7/-
No. 18 Covering Set	12/3
No. 20 Covering Set	2/-
No. 21 Covering Set	5/6

OBTAINABLE FROM LEADING STORES AND TOY SPECIALISTS
Manufactured by HAMPSTEAD ENGINEERING CO. LTD., LIVERPOOL, ENGL.

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Particularly recommended:

Sylvia Katz, Plastics Designs and Materials - Studio Vista, London (1978)

Plastics Antiques - three part catalogue of an exhibition first shown at Wolverhampton Polytechnic, January 1977, available from publishers, British Industrial Plastics Ltd., P O Box 6, Popes Lane, Oldbury, Worley, West Midlands, B69 4PD

Also useful:

Wakefield Art Gallery and Museums Plastics in the Home 1850-1980. Information for visitors to the exhibition (1983)

M. Kaufman, The First Century of Plastics - The Plastics and Rubber Institute, London (1963)

There are many books on plastics published in the 1940's and 1950's. Typical of the books describing how to work with plastics are C.W.Malyon and R.H.Leaman's Work in Plastics - Pitman (1949) and Paul I. Smith ed. Practical Plastics Illustrated - Oldhams (1947). I have also found catalogues very useful - for example those issued by the Army and Navy Stores, Littlewoods, Brown Brothers and electrical companies.

Footnotes

- 1 Denis Diderot Pictorial Encyclopedia of trades and industry - (after 1751), a selection of the illustrations reprinted in 2 volumes by Dover Publications, New York, (1959)
- 2 Detailed descriptions are based on a study of the collections at Wakefield. For historical background I have relied on Sylvia Katz Plastics Designs and Materials (1978) and Plastic Antiques published by British Industrial Plastics (1976)
- 3 Housed at Wakefield Museum.
- 4 For more information on modern plastics and the use of plastic in industry, see S. Katz Plastics Designs and Materials - (1978).
- 5 Alison Adburgham Yesterday's Shopping the Army and Navy Stores Catalogue 1907 - Newton Abbot (1969)
- 6 Army and Navy Stores Ltd., General Price List - (1939-40)
- 7 Army and Navy Stores Ltd., General Price List - (1939-40)
- 8 Brown Brothers Ltd., Electrical Catalogue - (1937)
- 9 Michael Farr, Design in British Industry, a mid century survey - Cambridge (1955)
- 10 V.E. Yarsley and E.G. Couzens, Plastics - (1941), p. 114

ANCILLARY TRADES IN THE CHEMICAL INDUSTRY

Before the coming of the chemical industry in the mid 1800's, Widnes and Runcorn were almost agricultural communities. Local craftsmen supplied the farms with tools and horse-drawn implements, which were produced on a small scale in their own domestic workshops. The other major trade was the making of parts for the watch manufacturers in Prescot. Most of these people worked at home and it was not unusual for several members of the same family to be employed in this way. Other local craftsmen included clog makers, coopers, bricklayers, carpenters and blacksmiths.

With the arrival of the chemical industry, however, many of the family-run craft industries came to an end. Their skills were now required by the chemical industry, and they had to adapt accordingly. So cloggers made clogs for the chemical workers, coopers made casks for the packaging of dry chemicals, and so on. In this way their skills survived, though they had lost the independence of being self-employed. In 1899 for instance, there were 300 coopers employed in Widnes and Runcorn and nearly all of them worked in the chemical industry.

Many other local craftsmen found important roles in the new industry. Bricklayers did the highly skilled job of lining the furnaces. Some alkali works employed masons for the cutting and jointing of the slabs of Yorkshire stone that were used in the construction of towers, vats and stills. Some firms had their own internal rail networks, and employed platelayers to lay, maintain and extend their tracks. Blacksmiths too were always needed to repair chemical plant. In the United Alkali Company, forerunner of I.C.I., the average wage for these craftsmen was 35s/6d for a 56-and-a-half hour week in the 1890's. This wage was generally lower than that of the process workers, but higher than the wages of a labourer.

The establishment of the chemical industry also saw the introduction of new skills into the area, perhaps the best example being of those employed by the foundries. Seeing the opportunity presented by the new industry, businessmen like Thomas Robinson and John Cook opened the Widnes Foundry Company in 1861 to exploit the huge demand for metal castings. The firm developed into the largest manufacturer of chemical plant in the world, employing 400 men in 1839.

Iron founding is the art of making castings in molten metal from patterns. The accuracy of every casting depended upon the skill and technical knowledge of the pattern worker. The prototypes were built up in the pattern shop and from these the moulder prepared his casting. The moulder manipulated sand, shaping it into the desired pattern. In making his mould he had to ensure that it would withstand the flow of molten metal without any sand breaking away. He also had to be certain that the gases which were produced when the molten metal touched the sand could escape. If the gases did not escape the casting would be full of 'blow holes' and would be wasted.

So we can see that the chemical industry, far from killing the old crafts, did in fact preserve them for its own purposes, and even introduced some new skills to the area. One of the local crafts that did not survive, the making of watch parts, was not connected with the chemical industry and came to end because of the mechanisation of watch manufacture.

All these crafts are illustrated in a new exhibition of Halton Chemical Industry Museum, Victoria Square, Widnes, through the use of many old photographs and artefacts, including coopers tools and foundry castings. The Museum is open every weekday afternoon from 2 to 4.30 pm and admission is free.

BERNADETTE CONNOLLY

INDEX

GRSM Newsletter/SHCG Journal. Nos. 1-11 (1975-1983)

A simple index to articles, authors and books reviewed.
(NB No. 7 = Gloucester Conference Proceedings)

A)

- "Acton Scott Working Farm Museum", Davies, L.: 9, p.32
- "Agricultural History in Hampshire, Collecting", Bowie, G.: 9, p.26
- "Agricultural Machinery Now and in the Future", Brigden, R.: 9, p.13
- Agricultural Machinery - seminar: intro., 9, p.11
- Agriculture, Steam in - bibliography: 4, p.14
- Agricultural Technology - bibliography: 4, p.12
- "Agriculture, The Science Museum and", Patterson, A.: 9, p.18
- Airey, V.: "The Nordic Museum & Research", 8, p.6
- Annual General Meeting:
 - Cardiff, 1977 - 4, p.7
 - Birmingham, 1978 - 7, whole issue
 - Manchester, 1980 - 8, p.17
 - Edinburgh, 1981 - 9, p.38
 - Carlisle, 1982 - 11, p.15
 - Hebden Bridge, 1983 - 11, p.17
- "Archival Research", 11, p.29

B)

- "Barrapatter: an Oral History of Glasgow's Barrows" - review, 11, p.46
- Besom-making - bibliography, 8, p.28
- Bibliography:
 - Agricultural Technology: 4, p.12
 - Besom-making: 6, p.32, addenda 8, p.31
 - Breadmaking: issued with 5, addenda 5, p.22
 - Charcoal Burning, 6, p.33
 - Cheese-making, 6, p.38, addenda 8, p.32 & 10, p.31
 - Country Pottery, 11, p.40
 - Grocery Trade, 9, p.49
 - Horn-Working, 6, p.35
 - Rope-making, 6, p.36
 - Slaughtering & Butchery, 4, p.15, addenda, 6, p.40
 - Steam in Agriculture, 4, p.14
 - Straw Plait, 10, p.33
 - Willow Basketry, 9, p.52
- Birmingham Local History Dept.:
 - Inner City Research Project, 11, p.33
 - Public Baths Project, 11, p.37
- Blake Commission, GRSM submission, Price S.J.: 5, p.15
- "Blue Albion Cattle, A Brief History of", Cheese, A.: 7, p.35
- Book Reviews - listed by title
- Bott, V., "Local History in London", 5, p.2
- Bowie G.:
 - "Collecting Agricultural History in Hampshire", 9, p.26
 - (with Davies S.) Museums Association Working Party on Museums in Education, 5, p.18
- Brears, P.C.D.: Country Pottery Bibliography
- "Brewing in Scotland, The Development of", Donnachie, I.: 10, p.15
- Bridewell Museum, Norwich: new textile gallery at, 11, p.22
- Brigden, R.:
 - Research in Agricultural Museums - seminar, 11, p.26
 - "Agricultural Machinery Now and in the Future", 9, p.13
- Brown, S.:
 - Carlisle ASW & AGM, 11, p.15
 - "Friendly Societies, their Ritual and Regalia", 10, p.7
- Brush-making - bibliography: 6, p.32, addenda: 8, p.31
- Buildings Record, Gloucester, Davies, S.: 7, p.33
- Burgess, R.A. (with Page, C.J.) "Current Work in Lincolnshire, 7, p.34
- Burnley, Queen Street Mill - working textile mill, 11, p.24
- Butchery - bibliography, addenda 6, p.40

C)

- Calderdale Industrial Museum - design, 11, p.18
- Carlisle & District State Management Scheme (of licquor trade); 10, p.20
- Caunce, S.: "Survey of Implements used on North-East Farms, 1850-1914", 3, p.9
- "Change in the Inner City", Davies S.: 11, p.33
- Checks - see Numismatics
- Cheese, A.: "A Brief History of Blue Albion Cattle", 7, p.35
- Cheesemaking - bibliography: 6, p.38
- Clark, H.: Willow Weekend, 9, p.8
- "Classification of Objects in Regional Museums, Current Practices in", Light, R.: 6, p.3
- Cogges, Manor Farm (nr Witney, Oxon), - research programme, 11, p.29
- "Cogges Farmhouse Kitchen" - review: 11, p.46
- Coins - see Numismatics
- Coldharbour Mill, Devon - working wool museum: 11, p.24
- "Collectors Collection, A", Fletcher, L. (Pinto Collection): 8, p.3
- "Conserving Regency Cheltenham", Jefferies, J.: 7, p.13

Conference Annual - see Annual Study Weekend
Conway-Jones, A.H.: "The Development of Gloucester Docks", 7, p.22
Country Pottery - bibliography:, 11, p.40
Craft Workshops, Recording - seminar: 6, p.29 & (Goodwin C.) 8, p.13
Cruickshank, G.D.R.:
 "Tavern Names of the Royal Mile", 10, p.16
 Specialist Session, MAssoc. Conference, 1978: 5, p.16
 Scottish Pottery - bibliography: 11, p.42

D)

Davies, L.: "Acton Scott Working Farm Museum", 9, p.32
Davies S.:
 Birmingham, 1978 ASW: 5, p.13
 "Change in the Inner City", 11, p.33
 "Gloucester and its Museum Service", 7, p.4
 Gloucester ASW & AGM: 7, p.1
 "Gloucester Buildings Record", 7, p.33
 "Gloucester Folk Museum": 7, p.8
 "Kells of Gloucester, Agricultural Implement Makers", 5, p.9
 "The Lloyd-Baker Collection: an important Gloucestershire collection": 4, p.5
 Museum Assistants Group, ASW, 6, p.24
 "Numismatics and the Historian in Museums", 11, p.6
 Public House Checks - information required: 9, p.57
 "Redundant Churches", 7, p.29
 (with Bowie, G.) MAssoc. Working Party on Museums in Education: 5, p.18
Directory of Social History in Museums: 11, p.43
Diver, A.: Sticklepath, Devon - weekend meeting: 3, p.1
"Dr. Brookes and the Olympian Games", Mullins S.P.: 10, p.13
Donnachie, I.: "Brewing in Scotland", 10, p.15
Dre-Fach Felindre - Museum of the Welsh Woollen Industry: 11, p.24

E)

"Exploring the Past Through Fieldwork", Brigden R.: 11, p.26

F)

Farnell, G.: Conference on Oral History in Scotland, 5, p.12
Fleming, D.: "A Hideous Rite: Hebden Bridge ASW & AGM", 11, p.17
Fletcher, L.: "A Collector's Collection", 8, p.3
"Friendly Societies and their Symbols and Ritual", Brown, S.: 10, p.7

G)

Geddes, H.: "Recording Transitions", 5, p.6
Gladstone Pottery Museum, Stoke - weekend meeting; 3, p.5
"Gloucester and its Museum Service", Davies, S.: 7, p.4
"Gloucester Buildings Record", Davies, S.: 7, p.33
"Gloucester Docks, The Development of", Conway-Jones, A.H.: 7, p.22
"Gloucester Folk Museum", Davies, S.: 7, p.8
"Gloucester, St. Nicholas Church", Hare, M.: 7, p.26
Goodwin, C.: "Recording Craft Workshops at the Black Country Museum", 8, p.13
"Government Control of the Licquor Trade", Kirby, S.: 10, p.20
Grocery Trade - bibliography: 9, p.49

H)

Hare, M.: "St. Nicholas Church, Gloucester", 7, p.26
Harris, R.: "Museums of Historic Buildings", 7, p.31
Harrison, S.:
 "Oral History Recording at the Castle Museum, York", 6, p.18
 "Social History & Industrial Classification (SHIC)", 10, p.26
Hartwich, V.: "The Public House and the Community", 10, p.24
Hasted, R.: "Restoration Work on a 'Period House' Museum, (Judges Lodgings, Lancaster), 6, p.20
Health & Safety in a Social History Museum - seminar, Mullins, S.P.: 8, p.20
Helmshore, Higher Mill Museum (Lancs) - working fulling mill: 11, p.24
Holm, S.: "The West Midlands Social History Collections Research Unit", 9, p.45
Holman, J.: "Legislation on Historic Monuments, Listed Buildings and Conservation Areas - some comments", 7, p.19
Horn-Working - bibliography; 6, p.35
Howarth, K.: "Sound Recording - a Regional Scheme?", 4, p.4

I)

"Implements Used on North-East Farms, 1850-1914, A Survey of", Counce, S.: 3, p.9

J)

Jefferies, J.: "Conserving Regency Cheltenham", 7, p.13

K)

"Kells of Gloucester, Agricultural Implement Makers", Davies, S.: 5, p.9
Kirby S.: "Government Control of the Licquor Trade", 10, p.20

L)

Lancashire - working woollen museums: 11, p.24

Langhorne, R.:
ASW & AGM, Cardiff, 1977: 4, p.7
AGM 1978, 5, p.18
Lancaster, Judge's Lodgings - restoration: 6, p.20
Legget, J.:
"Twentieth Century Collecting", - SAMDOC: 10, p.5
"The Slovak National Museum of Ethnography": 11, p.3
"Legislation on Ancient Monuments, Listed Buildings and Conservation Areas - some comments", Holman, J.: 7, p.19
Lewis, G.: "Department of Museum Studies, University of Leicester", 10, p.3
Light, R.: "Current Practice in the Classification of Objects in Regional Museums", 6, p.3
"Lincolnshire - current work", Page C.J. & Burgess, R.A.: 7, p.34
"Lloyd-Baker Collection, The: an important Gloucestershire collection", Davies, S.: 4, p.5
"Local History in London", Bott, V.: 5, p.2
London, Museum of - silkweaving trade: 11, p.25

M)

Macclesfield - Silk Museum: 11, p.23
Medals - see Numismatics
Morris, C.: Skegness seminar, 4, p.9
Mullins, S.P.:
"Dr. Brookes and the Olympic Games": 10, p.13
Edinburgh ASW & AGM, 1981: 9, p.38
Gloucester ASW & AGM - review: 7, p.45
Health & Safety in a Social History Museum - seminar: 8, p.20
Manchester ASW & AGM, 1980: 8, p.17
Nottinghamshire meeting - report: 6, p.28
(ed.) "Projects in Progress" - textile museums: 11, p.22
"Sport & Museums": 10, p.13
"Women's Work & Leisure: a guide to the Strangers Hall and Bridewell Museums" - review: 11, p.46

Museums:

Acton Scott Working Farm Museum: 9, p.32
Bewdley - brass foundry: 8, p.25
Bridewell, Norwich - textile gallery: 11, p.22
Burnley, Queen Street Mill: 11, p.24
Calderdale Industrial - design brief: 11, p.18
Castle Museum, York - oral recording: 6, p.18
Coldharbour Mill, Devon: 11, p.24
Gloucester Folk Museum: 7, p.8
Higher Mill, Helmshore (Lancs): 11, p.24
Macclesfield Silk Museum: 11, p.23
Manor Farm, Cogges: 11, p.29
Museum of English Rural Life, Reading - new exhibition: 8, p.25
Museum of London - silkweaving: 11, p.25
Museum of (Welsh) Woollen Industry: 11, p.24
Nordic Museum: 8, p.6
Science Museum - agricultural collection: 9, p.18
Slovak National Museum of Ethnography
Museum Assistants Group (MPG), ASW, Davies, S.: 6, p.24
"Museums of Historic Buildings", Harris, R.: 7, p.31
"Museum Studies, Dept. of, University of Leicester", Lewis, G.: 10, p.3

N)

New Lanark - model mill village: 11, p.23
"The Nordic Museum & Reseach", Airey, V.: 8, p.6
Nottinghamshire meeting, Mullins, S.P.: 6, p.28
"Numismatics and the Historian", Davies S.: 11, p.6

O)

Occupational Costume - seminar, Porter, G.: 8, p.16
Oral History in Scotland - conference, Farnell, G.: 5, p.12
Oral History Seminar, Norwich - report: 1, p.6
"Oral History Recordings at the Castle Museum, York", Harrison, S.: 6, p.18
Oxford: City, University & County - seminar: 10, p.29
"Oxfordshire Parks" - review: 11, p.46

P)

Page, C.J. & Burgess, R.A.: "Current Work in Lincolnshire", 7, p.34
Paine, C.: Regional Furniture - seminar: 9, p.36
Patterson, A.: "The Science Museum and Agriculture", 9, p.18
Penrith - meeting: 2, p.1
"Period House' Museum, Restoration Work in a", Haasted, R.: 6, p.20
Phillips, D.: "Archival Research", 11, p.29
Porter, G.:
"A Woman's Place": 6, p.15
Occupational Costume - seminar: 8, p.16
Price, S.J.:
"A Question of Balance" - editorial: 6, p.1
"Submission to Blake Commission": 5, p.15

"Projects in Progress" - textile history, Mullins, S.P. ed: 11, p.22
"Public House and the Community, The", Hartwich, V.: 10, p.24
Public House Checks - info. request, Davies, S.: 9, p.57

Q)
"A Question of Balance" - editorial, Price, S.J.: 6, p.1

R)
Rake-making - illus. bibliography: 11, p.27
Reading list - textile history: 11, p.25
"Recording Transitions", Geddes, H.: 5, p.6
"Redundant Churches", Davies, S.: 7, p.29
"Regency Cheltenham, The Conservation of", Jefferies, J.: 7, p.22
Regional Furniture - seminar, Paine, C.: 9, p.36
Rope-making - bibliography: 6, p.36

S)
Scottish pottery - bibliography: 11, p.42
Sekers, D.: "Creating a Historic Vegetable Garden", 10, p.34
Shaw, J.: Working Class Organisations - seminar, 10, p.30
Skegness seminar, Morris C.: 4, p.9
"The Slovak National Museum of Ethnography", Legget, J.: 11, p.3
"Social History & Industrial Classification (SHIC)", Harrison, S.: 10, p.26
"Sound Recording - a Regional Scheme?", Howarth, K.: 4, p.4
"Sport and Museums - a few thoughts", Mullins, S.P.: 10, p.13
Staffordshire County Museum, Shugborough - meeting: 3, p.3
Sticklepath, Devon - weekend meeting, Diver, A.: 3, p.1

T)
"Tavern Names of the Royal Mile", Cruickshank, G.D.R.: 10, p.16
Textile History - projects in progress, Mullins, S.. (ed.): 11, p.22
Tokens - see Numismatics
"Twentieth Century Collecting: Sweden looks at the problem", SAMDOK, Legget, J.: 10, p.5

V)
"Vegetable Garden, Creating a Historic", Sekers, D.: 10, p.34

W)
Wantage Engineering Co. - research programme: 11, p.30
Warner Archive - printed and woven furnishing fabrics: 11, p.22
"West Midlands Collections Research Unit", Holm, S.: 9, p.45
Wilkins, R.: "The Birmingham Public Baths Project", 11, p.37
Williams-Davis, A.: "Oral History & Agricultural History at the Welsh Folk Museum", 11, p.28
Willow basketry - bibliography: 9, p.52
Willow weekend - seminar, Clark, H.: 9, p.8
"Women's Work & Leisure: a guide to the Strangers Hall and Bridewell Museums" - review, Mullins, S.P.: 11, p.46
Working-Class Organisations - seminar, Shaw, J.: 10, p.30

REVIEWS

The following publications have been sent to the Editor for review:

TURRETS, TOWELS AND TAPS

by R. Wilkins
Birmingham Museums and Art Gallery, 1984
24 pp, 31 illus., £1.95 (85p P & P)

The work of the Inner City Project, based at the Local History Department of Birmingham Museum has already been featured in SHCG Journal No.11. This well-illustrated booklet is the first publication of this work to reach a wider audience and, like the Project itself, it is a model of its type. Public Washing Baths were established from 1851 by the Birmingham Corporation in response to concern over public health and the lack of adequate washing facilities in the crowded courts and yards of the centre of the City. This booklet describes the facilities they offered by the Baths, the social context and ritual of their use and encourages schools to use the theme of the washing baths as a key to understanding life in Birmingham in the past.

As yet, there is only limited evidence in publications and exhibitions of the increasing use of oral evidence in the work of social history curators. Turrets, Taps and Towels uses such material well in complementing conventional documentary sources and photographs. The clutter of quotation marks is avoided by rendering oral material in a contrasting italic type-face within the text. The quotations supply both the pungent anecdote and personal insight which make this such a vivid account of the Baths and the housing conditions and domestic arrangements which drew them into existence. There is a good balance between humour and pathos in this booklet, between the person whose cellar was so deep "it was like mining your own coal" and the schoolgirl crippled with rickets who could not climb into the huge baths without assistance. In an account of Baths there is surprisingly little about dirt, but it is a rare informant who does not view the past with a degree of selection and a rose-tinted distance.

The booklet is well produced, printed in a dark sepia on white paper. The plan on page 4 and the map on page 22 are too small and indistinct and I feel the cover is inappropriate and does little to sell the contents, but these are minor criticisms of an excellent museum publication which should be looked at by all of us as a yardstick for the communication of our work and as a reminder of the possibilities of oral history in the popularisation of our subject. Perhaps the other lesson for some of us is provided by the baths attendant who rued the regulations governing his conduct: "They can hit you, but you can't hit them because they are 'the Public'"

SAM MULLINS

FARM TOOLS, IMPLEMENTS AND MACHINES IN BRITAIN, PRE-HISTORY TO 1945: A BIBLIOGRAPHY

by Raine Morgan
(Institute of Agricultural History,
Bibliographies in Agricultural History number 3,
University of Reading and the British
Agricultural History Society, 1984) £5, 275 pp

This is another immensely useful bibliography from the I.A.H, essential for all museums holding agricultural materials. Good value at only £5 (less for Institute members), the bibliography is the result of a vast amount of research by Dr. Morgan, and contains well over 2,000 references from Fitzherbert onwards. The book is a comprehensive bibliography relating not to the history of farming, but to the development of farming technology. There are sections on motive power, transport and the various farming activities, although the longest and among the most useful sections is the one relating to the many manufacturers, from Achurch of Horncastle to Youngs of Diss.

The indexes (author and subject, including geographical and personal), are useful, but are not infallible. Crosskill's Implement Newspaper of Practical Information Connected with Agriculture (etc), published at Beverley by William Crosskill in 1848 appears in neither index. Nor does William Crosskill appear in the author index despite being listed on page 125 as the author of an article on the care of agricultural implements in the Journal of the Royal Agricultural Society, 1841.

As for gaps in the bibliography itself, a brief check revealed one omission - the booklet Medieval Dairying published by the Yorkshire Archaeological Society, which contains information on dairy utensils. Only extensive use would demonstrate whether such omissions occur frequently. However, it is stated in the preface that the bibliography includes material on the use of tools and machines and here the gaps are easier to spot. For example, while Herbert Day's articles on "The Holderness Plough" and "The Wold Waggon" are included, there is no place for his books Horses on the Farm and My Life with Horses, which include valuable sections on leading and stacking sheaves, and ploughing, to name but three farm activities.

Despite this, the bibliography succeeds in just everything which could reasonably be expected of it, and it will quickly become an indispensable work to anyone researching into the subject.

DAVID FLEMING

RECENT PUBLICATIONS

Loads & Roads in Scotland and Beyond

Fenton, A. & Stell, G.

John Donald, Edinburgh, 1984

160pp, 62 illus., £8.50

Royal Commission on the Ancient and Historical Monuments of Scotland.

Vennacular Houses in N. Yorkshire and Cleveland

Harrison, B. & Hutton, B.

John Donald, Edinburgh, 1984

270pp, 250 illus., £25.00

The Transformation of English Provincial Towns 1600 - 1800

Clark, P. (ed.)

Hutchinson, 1984

368pp, £17.50

A collection of essays arguing that the 17th and 18th centuries were a time of accelerating innovation and change in English Towns and that towns led the way in the modernisation of English Society.

Economic Expansion and Social Change

Clay, C.

Cambridge University Press

Vol 1: People, Land and Towns

256pp, £20.00 (PB £5.95)

Vol 2: Industry, Trade and Government

304pp, £22.00 (PB £6.95)

Country Voices

Knightly, C.

Thames & Hudson, 1984

240pp, 35 illus., £8.95

An analysis, organised on a thematic rather than chronological basis, drawing on the large volume of original research carried out in the last 20 to 30 years.

Victorian Pubs

Girouard, M.

Yale University Press, 1984

232pp, 12 col. illus., 200 B & W illus., £20.00 (PB £7.95)

A social and architectural history of the Victorian pub, celebrating its rise and lamenting its fall by examining buildings, builders, landlords and patrons.

Family Life in the 17th Century

Slater, M.

Routledge, 1984

224pp, £10.95

A detailed picture based on the Verney family correspondence; 'the fullest and most continuous collection of family documents which survives from 17th Century England.'

Policing the Victorian Community

Steadman, C.

Routledge,

300pp, PB £8.95

Living the Fishing

Thompson, P., Wailey, T. & Lummis, T.

History Workshop, Routledge

416pp, illus., £13.95 (PB £7.95)

A labour history of fishing, drawing on over 150 interviews with men and women from Scottish and English fishing communities.

Enclosures in Britain, 1750 - 1830

Turner, M.

Studies in Econ. & Social History, 1984

600pp, 120 illus., £25.00

Tickets, Checks and Passes

Birmingham Museum & Art Gallery

64pp, reduced from £4.00 to £2.60 (60p P & P)

Walsall Chronicle

(book and tape cassette, Walsall Library and Museum Services 1984)
from Central Library and Museum, Lichfield St., Walsall, WS1 1TR.

Computerised Survey of Rural Victorian Communities

(Software package of 4 programmes for BBC Micro (model B))

Statistical analysis of census records, cassette £15.00, disk £17.00

Further details: Mills Historical and Computing, Cat Lane House, Bridge Street,
Thornborough, Buckingham, MK18 2DN.

Scottish Windmills - A Survey

Scottish Industrial Archaeological Survey

(c/o Dept. of History, Univ. of Strathclyde, McCance Building, 16 Richmond Street,
Glasgow, G1 1XQ, Scotland)

£5.00 incl. P & P

Water Power in Scotland, 1550 - 1870

John Shaw

John Donald, Edinburgh, 1984

£25.00

Traces the development of the water mill in Scotland and relates this to technological innovation; the landscape, the use of steam power and the overall evolution of the Scottish economy.

Review of Scottish Culture

A. Fenton, ed.

John Donald, Edinburgh

£5.00

A new journal designed to fill a gap in study of Scottish material culture, covering rural and urban, maritime and land-based topics and all aspects of the life and work of the people. The first issue contains essays on ships, wooden locks, shielings, tenements, clay pipes, boxbeds and bannocks, as well as wet-nursing and agricultural improvement.

Interpretation of the Environment - a Bibliography

Carnegie UK Trust

(Comely Park House, Dunfermline, Fife, KY12 7EJ)

£3.00

Lists books and articles on Heritage or Environmental Interpretation

The Last Picture Shows: Edinburgh, Ninety Years of Drama Entertainment in Scotland's

Capital City

Brendon Thomas

Moorfoot Publishing

£2.95 PB

Ordinary Lives

Carol Adams

1982

£4.50 PB

English Glass and the Glass Used in England c. 400 - 1940

R.J. Charleston

Allen & Unwin, 1984

£25.00

Rural Houses of the North of Ireland

Alan Gailey

John Donald, Edinburgh, 1984

320pp, 200 illus., £25.00

The English Terraced House

Stefan Muthesius

Yale University Press (hardback 1982)

512pp, 30 illus., £6.95 PB

Ireland's Traditional Crafts

David Shaw-Smith

Thames & Hudson, 1984

224pp, 426 illus., £9.95

Farm Servants and Labour in Lowland Scotland, 1780 - 1914

Thomas Devine, ed.

John Donald, Edinburgh, 1984

280pp, £16.00

SOCIAL HISTORY CURATORS GROUP: COMMITTEE 1984/5

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ANNUAL STUDY WEEKEND 19th-22nd July, 1984

Museums and Social History - an East Anglian View

The SHCG had, for a variety of reasons, long sought to hold its annual study weekend in East Anglia. Logistics have tended to favour urban settings for most such events and a rural setting was sought. East Anglia is a region whose distinctive character is still strong. There is a sharply differing museum provision in the counties of Norfolk and Suffolk and that in Norfolk has, since 1974, been looked upon as one of the best of the county museum services serving a rural area. Norfolk also has a noted social history collection from both Norwich, the major urban centre of the region, and its rural hinterland. Above all, however, a tentative approach yielded an invitation from David Jones and those experienced in the trauma of organising conferences know that this is the best possible reason for choosing a location. We were exceptionally well looked after, the programme of visits and lectures ran smoothly, we had a good clean fight at the AGM and, above all, it was one of the best attended study weekends of all time.

We met on the Thursday evening at the Bridewell Museum, Norwich. The crowded conditions in the small lecture room caused us to get to know each other even more readily than usual, sitting as we were on each other's laps. David Jones began the proceedings with a lecture on Norwich's footwear industry, illustrating its concentrated development north of the city centre, the gradual and comparatively recent (c.1910) move from extensive outwork to a factory system and its decline in recent years. The Norwich industry was known in its heyday for fine ladies shoes. The well-defined division between male and female processes was well brought out, with the male clickers forming the bowler-hatted, waistcoated craft aristocracy. This was followed by a private view of the galleries at the Bridewell. I for one had forgotten just how good the collection was here and the progressive re-display of the museum is most effective in exhibiting a large quantity of high-quality material with minimal but nonetheless informative labelling. There is no attempt to relate these trades and industries to the broad sweep of the city's history, which with such an important regional centre as Norwich is for me a significant omission. But as a museum of the city's trades and crafts it is excellent and the visitor is drawn from room to room by fine specimens and simple changes in colour and exhibition style. A marked lack of publications on local themes was my only disappointment.

Friday began with a welcome and introduction to the Norfolk Service by Brian MacWilliam, deputy director. This was followed by what was intended as a 45 minute lecture on the Norwich School of painters by the Keeper of Art, Andrew Moore, and an opportunity to look around the Castle Museum. Unfortunately the lecture ran well over time, despite an orchestrated stream of hints from clinking coffee cups. As a consequence my Kit-Kat melted in the stifling atmosphere of Fine Art and high temperature. The lecture's theme was the topographical painters of the Norwich School and the problems their local paintings posed for the historian, hoping to find in them a record of past landscapes or street scenes.

Our visit to the Norfolk Rural Life Museum at Gressenhall began with an excellent buffet lunch: the way to this group's heart is definitely via its stomach. My own museum career began at Gressenhall as a student on attachment some seven years ago and I was most impressed by what Bridget Yates has achieved there since then. Money and staff have always been in short supply and this has thrown great emphasis on the contribution made by the museum's Friends. The buildings of the former Union Workhouse provide a useful mixture of larger rooms, a covered courtyard and smaller ancillary buildings such as a cottage, a chapel, and, in the future, a farm. The chapel forms a useful lecture room where Bridget Yates introduced us to her museum, followed by her assistant, Nick Mansfield's lecture on the development of the farm worker's union in Norfolk.

In the evening we were introduced to the complicated story of the foundation of the Museum of East Anglian Life at Stowmarket, Suffolk, which we were to visit next day. Robert Shorland-Ball, the museum's director, gave an often amusing account of the incredibly protracted search for premises, a workable constitution and even an identity. His enthusiasm was infectious and the problems he has already overcome considerable. The collection of artefacts began as long ago as the 1950s when the Suffolk Local History Council had vague intentions of forming a museum. The collection in search of a museum found a home at Stowmarket in 1965 under its first director, Norman Smedley. A hopelessly complicated administrative structure and the ill health of the second director, followed by his premature retirement, left the museum still looking for a secure future in 1978, until the appointment of the present director in 1981. His arrival seems at last to have brought a solidity to the project.

Thus thirty years or more from the beginnings of the collection the Museum of East Anglian Life is still at an early stage. It is essentially an open-air museum, occupying a 70-acre site bordering the country town of Stowmarket. Reconstructed buildings such as a water-mill, drainage pump and a blacksmith's forge are set across the site, with displays of agricultural machinery and rural life in temporary buildings at the main entrance from the town. There is still too great a legacy from the false starts made here in the past to make any fair judgement of the current project. My own concern with this type of museum, administered by a charitable trust with a small professional staff, is that opening a large open-air site to the public presents so many essentially logistical problems that the ultimate aim of the exercise is in danger of being lost. The primary and overwhelming concerns are with public toilets, preventing your visitors from trapping themselves in machinery, car parking, refreshments, litter and footpaths. You have to be concerned with these things if you

are to comply with health and safety regulations (and it is in these areas that grant-aid is available from a variety of sources) to attract visitors in numbers sufficient to make the museum a going proposition. This can leave very little time or resources for the business of research, cataloguing, conservation, exhibition and publication. Ultimately the question may be asked whether this sort of exercise actually makes a contribution to historical studies or whether it is merely parasitic. Of course history should be fun, but unless there is some regular recourse to the bedrock of scholarship it can rapidly become cliched, trivialised and misleading. I should stress that these comments were merely occasioned by my visit to Stowmarket, and not intended as a direct criticism. Robert Shorland-Ball is still a long way from his own ideal for the museum and to direct such thoughts on open-air museums in general at this project would be both premature and ignore the progress he has made in such a short period of time.

Earlier the same day, we had been to Ipswich. We were given a vivid introduction to yet another horrendous set of inherited problems by the Curator, Alf Hatton. David Jones, an ethnographer, gave a good account of how he related the museum's considerable ethnographic collection to Ipswich as a trading port. We then looked over Christchurch Mansion and its remarkable collection of furniture. Despite being assured that the house had once been literally stuffed to the seams with furniture, it still seemed over-crowded and lacking identity. Room after room of fine pieces, but no attempt to explain the function of the various rooms in a big house of the past, the style of the furniture, past occupants of the house or its relation to the local building tradition. Here again though, a long period of neglect is evidently being reversed.

Saturday evenings entertainment was the AGM, often a somnambulant affair of a Sunday morning in the past, but this year wracked with controversy, which made a change. Differences of opinion amongst the committee over the WHAM! publication would have been better resolved at a pre-AGM committee meeting than being opened up before such an unusually well-attended general meeting. The chairman and secretary were wrongly exposed to criticism from the floor for decisions which had been made collectively by the whole committee. The committee should have resolved any such problems beforehand and been on the platform before the members present to collectively take responsibility for their year in office. The dispute was briefly lively and, for some, soured the proceedings of an otherwise excellent weekend.

Sunday morning was fittingly a much quieter affair, with a visit to the St. Peter Hungate Museum of ecclesiastical history. Its curator, John Renton, kindly renounced any Sabbatarian tendencies to introduce the museum to us. Unlike the sumptuous accommodation of the Castle Museum, this was a museum which seems to me to have fallen on hard times since my previous visit. The collection it exhibits is varied and occasionally of high quality. Few counties can have such a rich heritage of churches as Norfolk, and yet the display at St. Peter Hungate hardly reflected this, looking in need of a coat of paint, better lighting and a minimum of interpretation of the exhibits at the very least. Norwich has many disused churches and to place a rare museum of ecclesiastical history in one of them was undoubtedly appropriate, but far greater imagination was required and a more generous budget to make an effective museum of such a location.

After a brief visit to a scout jumble sale (yet another use for a redundant church) we returned to the Bridewell Museum to conclude the weekend with two excellent contributions from members. Rachel Wilkins described her project recording the public baths of Birmingham, an unusual and neglected aspect of urban history, and Helen Clark illustrated her work at Beamish in dressing the window and interior of a reconstructed Co-op store.

We should once again thank David Jones and his fellow curators in Norfolk and Suffolk for an excellent weekend and now look forward to Sunderland in 1985.

SAMUEL MULLINS