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BAFM

Journal



The British Association of Friends of Museums

CHAIR'S MESSAGE



Dear Friends,

It was a great pleasure to meet those members who were able to attend our October AGM and Conference, in Cheltenham. It was the climax of a very eventful but nerve racking year. I am sure

you can imagine what a relief it is, to get my first year as Chairman out of the way. I can now settle down to the real work, and in doing so, I would like to say 'Thank You' for all the kindness, help and support you have given me.

In September we received a grant from Arts Council England. The money is now secure and we have already appointed a consultant ready to start work almost immediately. The project, which was proposed and supported by ACE, includes a review of our governance, a study of how we function and achieve our objectives. It will help us to appraise those benefits that we provide for members and consider new additional ones. It will look at how we might increase our membership, to a point where we become truly representative of the voluntary sector. Finally, we will be assisted in the preparation and submission of a further grant application aimed at funding the implementation of those recommendations that arise from the study.

Consultant Hilary McGowan will be contacting random member groups and some groups who are not yet members. If she does phone your Group, please help her by giving her your comments, ideas and honest opinions. She will use them in confidence and no-one will be identified in her report. The whole project must be completed in draft form by Christmas (which isn't far away) and will be finalised by early January, to meet ACE's criteria and deadlines. The timetable is demanding, but we feel sure that this is an exercise we must submit to, if we are to grow and develop and provide a better service.

Again 'Thank you' for your kind and encouraging responses to the first trial mailing of our E-Newsletter. I must point out that it will not detract, in any way, from the Journal. It will supplement it and is intended to reach a much wider audience with news and those items which fall between the Journal publication dates. However, it will only work well, if you support it with your news and suggestions for content, and if you forward it to your fellow members. Go to bafm.co.uk/newsletter and sign up to receive it.

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PRIDE FOR VOLUNTEERS ON A SOGGY SUNDAY

The Rural Life Centre's volunteers glowed with pride on Rustic Sunday, the museum's showcase event, as they received the Queen's Award for Voluntary Service.



Rustic's chairman John Larke holds the award flanked by Trust chairman Michael Phillips and Dame Sarah Goad and just a few of the loyal volunteers.

Day-long rain may have kept some visitors away, but Rustic Sunday – the biggest event of the Rural Life Centre's calendar – was a great success and proof of what an enthusiastic group of volunteers can achieve.

There to observe at first hand the tremendous work done by the museum's 100+ volunteers were the 'great and good' of the county, gathered to present them with the prestigious Queen's Award for Voluntary Service. Commenting at the end of the day, organiser Rod Dengate said: "The presentation today of the Queen's Award for Voluntary Service by Dame Sarah Goad, Lord Lieutenant of Surrey, was very appropriate. The work of so many volunteers made this event the success that it was."

At the presentation of the citation and commemorative badges, Dame Sarah Goad said how impressed she was with all she had seen, admitting that this was her first visit to the Tilford museum. To show their gratitude for her visit – and also to encourage her to return soon with her grandchildren – the museum trustees presented her with honorary membership of the Rustics support group, much to her delight.

Museum Director Chris Shephard thanked the guests who included Farnham Mayor Pat Frost, past Waverley Mayor Liz Wheatley and Deputy Surrey Lieutenant Diana Paine for braving the atrocious weather. He congratulated the volunteers for their tireless efforts to make the day a success: "Your performance today shows how well deserved the Queens Award for Voluntary Service is and this was appreciated by our invited guests as well as our hundreds of damp but happy visitors."

The museum has a very small professional staff supported by the dedicated volunteers who work tirelessly throughout the year documenting and maintaining the collection, looking after buildings and grounds, or running the education department that welcomes almost 100 school and youth groups each year.

The Rural Life Centre is in Tilford, Surrey. Their Friends and volunteers are known as the "Rustics", and the Rustics' newsletter was a hot contender in last year's BAFM Newsletter Awards.

<http://www.rural-life.org.uk/>

<http://www.rurallife.plus.com/rustics/default.htm>

THE ROBERT LOGAN AWARD WINNER 2015

The Robert Logan Award aims to encourage, aid and develop young professionals in The Heritage Sector.

Congratulations to Jasmine Farram of Tunbridge Wells Museum and Art Gallery, who is winner of the 2015 BAFM Robert Logan Award, presented at BAFM's Annual Conference in Cheltenham on 17th October.

Twenty-three year old Jasmine Farram is a very worthy recipient of the Award. As a young professional in her first post, we are delighted that in making this award, BAFM is aiding and encouraging her in her chosen field. A 2013 graduate of The University of The Creative Arts, Farnham, Jasmine's first encounter with the museum and art world was as a curatorial intern at Mascalls Art Gallery, Tonbridge. Whilst there she put to good use her own degree in photography, instructing sixth form Mascalls Academy students in traditional photography techniques. Jasmine joined Royal Tunbridge Wells Museum in 2014 and is presently their Visitor Services and Administrative Officer.

Her innovative project Selfie: Ego, Identity, Narrative, a Workshop for Teens ably demonstrates Jasmine's commitment to the younger generation and shows a keen awareness of how an idea based on self can grow and expand. Jasmine's project gave local teens the opportunity to take part in part in 'selfie' workshops run by Tunbridge Wells Museum and Art Gallery as part of outreach to the secondary schools in the borough. Six, one-day events were inspired by the 18th century Camden family portraits at the museum and were led by award-winning international photographer Andrew Bruce. Working with various school groups Jasmine led youngsters into hitherto undiscovered realms: mainly Art, History, Drama and Photography. This multidisciplinary approach fired and engaged the youngsters involved and opened up for them a completely new world - museums are not dusty, dark, boring places for old folk after all!

Research visits, public viewings of the completed work and enquiries from the public at large, have all contributed to the recognition of this unique project. We wish Jasmine well in her future career and endorse the Judges' decision to nominate Jasmine the 2015 winner. Jasmine attended the Cheltenham

conference as BAFM's guest and gave a beautifully illustrated and well-received talk about her project. At the event she had the opportunity to meet delegates and Museum professionals from all over the UK.





BAfM ANNUAL CONFERENCE REPORT 2015

– Anne Stobo BAfM Council Member



BAfM Chairman Bernard Rostron presenting Jasmine Farram with her prize.

Conversation, Communication, yes, these were the buzz words throughout The BAfM National Weekend Conference held at Cheltenham. Conversation, Communication, who to have that conversation with, and how to communicate to a wider audience – these were topics ably explored by the Conference Keynote Speakers. But to begin, on the Friday evening delegates were warmly welcomed by The Mayor of Cheltenham Cllr Duncan Smith and treated to a guided tour of The Wilson,

Cheltenham Art Gallery and Museum. A wonderful Arts and Crafts room, The Paper Store and the Friends Gallery all had the attending delegates buzzing, as remarked on by our Chairman Bernard Rostron, when on Saturday morning he welcomed delegates and thanked Dame Janet Trotter, Lord Lieutenant of Gloucestershire for opening the Conference.

Engaging the next Generation of Friends was the Conference theme and Robert Logan Award winner Jasmine Farram, who opened The Conference, gave us a wonderful insight into how this can be accomplished! Her Project *Selfie: Ego, Identity, Narrative* - workshops for students, was a brilliant example of how to engage the talents, initiative and creativity of that elusive group, 12 to 25 year olds.

This engagement with a wider audience was also the theme explored by the first of our keynote speakers, Francesca Canty from the Bishopsgate Institute, London, when considering *Does The Past Have A Future....how to engage the next generation?*

Her theory of *Personal + Authentic = Relevant* seemed to echo the work

carried out by Jasmine. What makes an exhibition personable, what is in it that interests you the visitor, and is it authentic? Does the experience spring from one's own interest and background? Is it intriguing? Does one want to find out more? And most important, is it enjoyable and fun? All these aspects are relevant when considering how to communicate with a wider audience. And of course, one should also consider the conversation of the communicating, as both Francesca and our second keynote



Francesca Canty

speaker, Luke Syson of The Metropolitan Museum of Art, New York stressed.



Luke Syson

What curators think people would like is not necessarily what people want from the museum they support. This is where Communication and Conversation are so vital. This was highlighted by Luke when he came to address us. A recent exhibition of his - *Plain and Fancy* - had flagged up a number of interesting observations. The visitor's response to an artefact or piece is important in a number of fascinating ways. Does it highlight their own personal background? Can it bring to them an awareness of their own cultural roots? And will each response to an item be very different or similar? Luke suggests that by presenting artefacts in an engaging and open-handed way we can encourage and enthuse the visitor to a greater exploration of the times and the age.

After a delightful lunch at the Conference venue, The Cheltenham Chase Hotel, delegates attended the BAfM AGM. Bernard Rostron, Chairman of BAfM, introduced us to our new President Dame Rosemary Butler DBE AM, who presented The BAfM Newsletter Awards.

The 2016 BAfM Day Conference was then introduced. It will be held at Ironbridge Gorge on the 1st of October, entitled *Marketing for Excellence*, and we received a warm invitation on behalf of The Friends of The Ironbridge Gorge Museum Trust to attend at the bargain price of £65! Yes, we at BAfM are listening and conversing with you the members - a day conference. Put this in your diaries now... The Friends of The Ironbridge Gorge are very much looking forward to being your hosts for the day and if anyone wishes to stay over there are special rates being negotiated with a local hotel.

Immediately following this presentation there was a lively panel discussion chaired by Christopher Cook and led by Laura Kinnear, Curator of The Holst Birthplace Museum, Kay Symons Honorary Secretary of Friends of The Ashmolean and Bryan Lintott, Acting Curator of The Polar Museum the Scott Polar Institute, Cambridge. *Engaging The Next Generation of Friends* was the theme and the consensus of the panel was again these words: Conversation, Communication. Good relationships with curators and friends, a respect for and a genuine interest in the work and energy expended, education, sharing of information and inclusiveness were all considered to be aspects of great importance. Each of the panel gave us some examples of how they in their own particular establishments were accomplishing these aims, from *Friday Live* to actually sailing to the Arctic! The discussion was then opened up to the attending delegates. Several matters of concern were raised, particularly the role of Friends when a Local Authority Museum becomes a Trust. It was felt that there was great uncertainty as to how the Friends were to be engaged. This led on to a further discussion as to whether we were there just to raise funds or to contribute in a much wider capacity. Again this echoes those critical buzz words: Conversation, Communication!

PJ Crook, President of Friends of The Wilson, Cheltenham Art Gallery and Museum then addressed the delegates and gave the closing thanks. Delighted with the obvious success of The Conference she thanked Hilary Simpson, Chair of The Friends of Cheltenham and her team for all their hard work. The Communication and Conversation that will arise from such a successful Conference, where so many new and innovative ideas had been

promoted, would be indeed testament to the conclusion that, *Yes! The Past does have a Future!*

The Conference Dinner at The Daffodil in Cheltenham was a memorable experience, with delegates Conversing and Communicating freely while enjoying the wonderful Art Deco of this building which used to be a cinema. Professor the Lord Hennessy of Nympsfield FBA gave an interesting talk on History and Memory which challenged and entertained us.

Conversation, Communication and Engagement - these are all concepts which we can build on and utilise. The wonderful information imparted during the delightful walking tours around Cheltenham, the intense discussions of the merits of Facebook and Twitter all indicate that the message is out there! Talk to your Curators, Friends, Volunteers and Supporters, discuss your ideas and enjoy your freely given time as Friends!

Thank you Cheltenham for a truly invigorating Conference and we look forward to meeting you all at Ironbridge Gorge 2016!



Pittville Park Cheltenham



FRIENDS AT WORK

The Great Tapestry of Scotland comes to Kirkcaldy, Fife

– Cynthia Reekie, Friends of Kirkcaldy Galleries



Alexander McCall Smith in front of one of the panels of the Great Tapestry of Scotland.

The summer of 2015 will surely be remembered as one of the poorest weatherwise, that any of us here in the UK have experienced. For the staff of Kirkcaldy Galleries and for the Friends, it has nonetheless been a memorably busy and (with one exception) happy time. Kirkcaldy Galleries were delighted to be chosen as a venue for the touring exhibition of the Great Tapestry of Scotland: over 145 metres long and with 160 separate panels covering everything from Scotland's remote geological past to the later twentieth-century development of North Sea oil. This amazing community project, stitched by 1000 volunteers from all over the country, has much to attract and stimulate people of all ages and they flooded in: the three months of the exhibition saw 58,486 visitors to the Galleries, many of whom returned two, or even three times.

Anticipating much higher footfall than usual and wishing to replenish our funds, we Friends decided to organise a raffle – certainly not the most innovative means of fundraising but 'tried and tested'. Local organisations and companies gave us very generous support: prizes included lengths of the same linen used for the Tapestry (woven by Peter Greig & Co., our own Kirkcaldy weaving mill), copies of

the splendid hardback book of the Tapestry from its Edinburgh publishers Birlinn, and, from the historic Wemyss School of Needlework, several tapestry kits and vouchers for threads and tuition. With some uncertainty we decided to order 3,000 tickets and to set up a rota, appealing for all Friends – not simply committee – to help to sell tickets on every day of the three month run of the exhibition.

We need not have worried. At least fifteen of our members agreed to give up their time to sell and enjoyed many an interesting conversation with visitors – thereby becoming, if not experts, then certainly very knowledgeable about the Tapestry and the Galleries! We sold all 3,000 tickets by early August, ordered another 1,000 and sold those too with two weeks still to come! The Tapestry has, both here in Kirkcaldy and elsewhere earlier in its tour, engaged the imagination and admiration of the public. It has appealed not only to Scots but to many from elsewhere in the UK and indeed internationally.

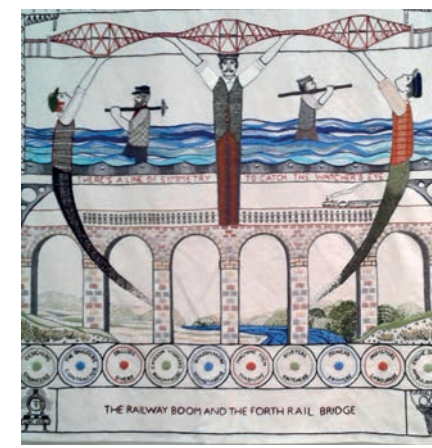
The Friends also supported the exhibition by funding the purchase of 'movable walls' to provide extra display facilities; even more space



being needed, one committee member found local sponsors for the requisite materials and the Community Payback team undertook the work of constructing the necessary frameworks.



Associated events included a very lively talk by Dorie Wilkie, Chief Stitching Coordinator for the Tapestry. It was especially interesting to hear about the ways



in which individual stitchers or groups were able to customise 'their' panels, thus helping to build a sense of ownership over the long weeks and months which such work requires. Andrew Crummy, the artist and designer of all 160 panels, was also invited by Gallery staff to come and speak about his outstanding work. And in August we held a reception for Friends to meet and chat with Alexander McCall Smith, the celebrated author whose vision inspired the entire project. He was able to confirm that the Tapestry's permanent home will be in the Borders - at Tweedbank, the Galashiels terminus of the newly opened Borders railway.

All in all it has been a very rewarding summer for Kirkcaldy Friends, both with regard to our funds (the raffle raised around £3700 and the Friends will also receive substantial sums from donations) and in raising the profile of the Galleries. The sun did not very often shine upon Kirkcaldy this summer but within our Galleries there was a real buzz: much quiet study of the historical information about each panel, much amazement at the imagination of Andrew Crummy's designs, much admiration of the quality of the stitching and the sheer hard work of all those 1000 volunteers... ..Scotland is very proud of its Tapestry and trusts that many more people will come and see it in its future home.

But there has been one unfortunate footnote: very near the end of the exhibition's run, the panel showing the 'Prentice Pillar' at Rosslyn Chapel near Edinburgh was stolen. The police are of course perusing the CCTV records which we hope will lead them to the recovery of this unique artefact. Can BAfM readers help to find this panel? It is pictured here in the hope that people might recognise it if and when it surfaces.



BAfM NEWSLETTER AWARDS 2015: THE RESULTS

– This year's contest was unusually controversial, with considerable dissent among the Judges about several entries. On one thing however, all judges could agree:

CATEGORY 1: GROUPS WITH FEWER THAN 250 MEMBERS

WINNER: Friends of Gressenhall

One Judge wrote on the bottom of her marking sheet: “I could not fault this production”. And indeed, three of four judges gave this publication full marks. The rather modest and self-effacing Friends of Gressenhall have a truly outstanding newsletter, due substantially to the efforts of Friends' Treasurer, Secretary and Editor, Lesley Griffin, who we understand stepped down shortly before the announcement of this award. The Judges strongly recommend that Lesley's successor continue with this winning formula! The A5 booklet has a clear identity with its trademark 2-tone green colour scheme, which along with its range of articles, excellent photos and useful pull-out centre spread made this entry stand out. Photos were described “a pure joy”! A runner up last year, Gressenhall Friends had been criticised for lack of mention of BAfM. They made up for that this year with a page and a half on BAfM! As last year, the judges really liked the contributions from all the different volunteer teams and museum groups, setting out very clearly the full range of opportunities to get involved. A unanimous choice for first prize, and all in all:

“A very purposeful, focused magazine – well suited to both the well-established member and the newcomer. There is a real positive feel about the huge variety of aspects of this society.”

CATEGORY 2: 251-750 MEMBERS

WINNER: Friends of Bristol Art Gallery

Similarly, the design and organisation of this A5 booklet won high praise from all judges: “Very organised”, “Definitely stands out from other groups. Well-planned – every article in its place, but also good range from local to national”. “The Bulletin is an excellent magazine. I very much liked the presentational style with the vertical information bars down



Dame Rosemary Butler presents Newsletter Award to Bristol Art Gallery

each page.” These colour coded “information bars” identifying whether the content is “events”, “news”, “membership”, “reports” or “excursions” make this newsletter exceptionally user-friendly. The layout is simple, very clear, but attractive and packed full of information. As one judge commented: “I knew exactly where I was in this publication and the array of articles/material was very enticing. I want to join this group!”

Another design touch that judges appreciated is the perforated pull-out section at the centre for booking forms, AGM papers etc. The section for “Members Comments” seemed like a good way to get people involved. Judges also admired the front cover, though one pointed out that it was hard to read the navy blue print of the address etc. against the dark cover, and that this detracted. Other comments included: “inviting, exciting, appealing” and that varied content is balanced by a “good controlling hand by the editor, and I appreciated her friendly article at the end”. In summary:

“This really had the feel of an inclusive, friendly, interesting group which was not self-congratulatory, but genuinely inviting”.

CATEGORY 3: MORE THAN 750 MEMBERS

WINNER: Society of Friends of the National Army Museum

The World War 1 style cover of this entry including “advertising” from original war time newsletters was a vote winner, but the real success of this entry was the way that Judges who had expected to be “left cold” by a military-related newsletter were completely won over. Comments from the 2 female judges were: “Despite this being a subject I might expect not to be interested in, it grabbed me” and: “I was really surprised and impressed by the National Army Museum.... I read it cover to cover and it was REALLY interesting”. Despite being a special, commemorative First World War issue, the varied and original content also won praise: “This was a refreshing reflection from personal and parochial, national and international – and not all WW1.” “For a specialist group's publication this did not feel at all “exclusive” and was a very attractive and enjoyable read.” “I loved the strap line: “the man who spent the Great War in a Cupboard”. The article on Friends' events was equally lively and fascinating, and made me wish I had attended the talks.”

There was a wide range of contributors, including some from overseas, and contributions were gratefully acknowledged. One fascinating article, “My Grandfather filmed the Great War” included a striking photo of filming over the lip of a Trench. All judges commented on fascinating new facts they had learned – for example that the first shot of WW1 was fired in Australia – and who knew that the eating of sausages was banned in Germany because the cows' intestines used for sausage casings were required to create the bags that held a Zeppelin's hydrogen? – Or that one Zeppelin required the intestines of 250,000 cows?!

Informed of the result, winning newsletter editor, Robin Ollington, said:

“I can't believe the news – I am really overwhelmed, particularly as I had been a runner up a while ago and bearing in mind the other entrants whereas I am just a one man band. What thrilled me was the comments from the two judges who didn't think they would be interested in an army related newsletter and were surprised.... It has always been my intention to engage people in something they didn't think would interest them, and capture their imagination, and it appears to have worked.”

RUNNERS UP: GROUPS WITH FEWER THAN 250 MEMBERS

Friends of Southampton Museums, Archives and Galleries

A previous runner up, FoSMAG's newsletter is an A4 size on good quality paper. Every issue always has stunning front and back covers, which entice readers in. Anyone picking up this newsletter would feel that it represents quality. On opening the magazine, one is met by a clear and well ordered table of contents. The content is varied and interesting, with a good variety of authorship. Individual articles are clearly delineated and the result looks clear, crisp and well-organised. One judge commented that this looked like a very “superior” product, especially considering the lack of any financial or professional assistance. However, another felt she would like more varied internal layout – the covers are amazing, but the internal appearance more staid. Yet another commented on some repetitive content and also felt that the content did not always meld well together as a unified journal, but in final summary she wrote: I particularly enjoyed “Southampton the Lost City”, which left me wanting to visit this “shape-shifting city”. As is true of so many entries, the one area that really cost Southampton points was: No Mention of BAfM!

CATEGORY 2: 251-750 MEMBERS

2nd Place: Friends of Bristol Museums, Galleries and Archives

This was another entry that won praise for its “very clear, clean, attractive appearance. It was also felt to have a very modern and forward looking design with good quality paper and good print quality. There was a good page balance between text and illustrations, and on the cover, the use of illustrations set at an angle was an attractive touch from which some of the internal pages might also have benefited. However, Judges did feel that too much of the content focussed on past excursions by the Friends and not enough on future events, or on articles of more general interest: “Balance of type of content needs some review”.

CATEGORY 3

Friends of the Norwich Museums

The judges felt that Norwich's entry “lacks the wow” in terms of appearance and presentation, but appeals to its members and others through a range of exceptionally well-written, detailed, high quality articles. In general these are accessible despite erudite authorship. However, there were occasional uses of unnecessarily obscure language that could be off putting to a casual reader or newcomer – eg. “prosopography” and “quincunx”. It was good to see a list of all the (many!) contributors with grateful thanks. A very clear article sets out the benefits of being a Friend, and there is a very good “What's on in Your Museums” section. Another nice touch was having an article on someone's favourite artefact. “Please can you help the archaeology department?” illustrates and

describes the significance of some small finds, “in the hopes that some of our members would be willing to acquire them for the museum” – what a good idea!

However, there was one major bugbear of which all judges complained: layout is “confusing” and “needs tidying up”. All judges found this newsletter difficult to navigate and it compared poorly with user-friendly winners such as Gressenhall and Bristol Art Gallery. This is because the content is treated in newspaper format – with a story beginning on one page, but being completed on another. There is no clear logic behind this splitting of articles and despite the contents list and page headers, all judges expressed varying degrees of frustration with this style. The subject of particular ire was the decision to have an article about the painting “The Paston Treasure” on page 5, far away from the reproduction of the painting it referred to on the back cover. This greatly reduced the meaningfulness of the article, how much better it would have been to have placed the article on the back cover too, alongside the painting it described. This was such an irritant to some judges, that it almost cost Norwich its runner up status!

BAfM SPECIAL AWARDS

Friends of Fareham Museum (Special Award for Most improved Newsletter)

Fareham Friends made excellent mention of BAfM and judges enjoyed this newsletter's enthusiastic tone – “over all very upbeat... clearly taking a pride in their museum.” Judges felt that it had a very pleasing appearance and contained some interesting articles – particularly enjoyed was a piece on board games – but judges felt more captions on the photos would be useful, as would articles from a larger variety of contributors. Fareham Friends had sent a copy of their previous newsletter along with their entry, to demonstrate how much they had improved and developed. The new look newsletter demonstrated an embracing of changes in technology and had “a positive and forward feel”. Judges felt that the newsletter was significantly improved and that this deserved recognition – after all, the point of the BAfM competition is to encourage the pursuit of excellence in newsletters. Fareham's entry still falls short of others in this category – particularly, the awe-inspiring Gressenhall, but Fareham Friends are definitely moving in the right direction, and who knows, next year they could be a real contender!

HONOURABLE MENTION

Friends of the Pitt Rivers Museum (special Award for Outstanding Content & Contributions.)

A previous Newsletter Award Winner, this year's PRM entry was a special commemorative edition celebrating 30 years of the Friends. Contributors included Michael Palin, Philip Pullman, Penelope Lively, Sir David Attenborough... the list goes on. For this reason it no longer quite fitted the remit for our competition. Some judges were uncertain how this related to a “normal” PRM newsletter and felt it was unfair to compare such illustrious content with other Friends' groups entries – the playing field simply wouldn't be level. Another problem was: “very impressive contributors/patrons but it is commemorating the past rather than informing members”. “This edition of the magazine is well put together. However, because it's celebrating 30 years of The Friends it tends to be a one-theme product.”

Continued overleaf

BAfM Newsletter Awards 2015: The Results Continued

Another criticism was that the “magnificently written” content meant this issue was “aimed at the erudite & literate – not the casual visitor”. For the purposes of this competition, therefore, another issue would have been a better entry. Nevertheless, it warranted recognition and continues the very high standards of an award winning Friends newsletter under the outstanding editorship of Juliette Gammon. Judges' comments included: “Enthusiasm for the museum from contributors is infectious”; “very professional”, “loved the quotation strap line at the bottom of the pages” and “Contributions make it out of its league” – hence this special award.

HONOURABLE MENTION**Friends of the National Museum of the Royal Navy and HMS Victory (outstanding Publication by a Friends' Organisation)**

In a sense similarly to the Pitt Rivers Friends' entry, Judges felt “Scuttlebutt” had outgrown our contest for Newsletters by becoming an impressive glossy special interest magazine. The fact that “Scuttlebutt” is now for sale in WH Smiths (and is selling well) demonstrates the quality of this publication. The Judges were divided on this one. Some felt that “Scuttlebutt” had responded to last years' judges' criticisms and should therefore score extremely highly. Others felt that it still did not meet some of the competition criteria – notably BAfM News, Friends News; information for Friends. These Judges still found the amount of advertising intrusive and the high degree of research and in-depth articles off-putting to the “non naval buff” and, it was suggested, (dare we say it?!) off-putting for female readers. While the National Army Museum's entry demonstrates that it is possible for a military museum to entirely win over our female judges, “Scuttlebutt” still left them cold. While they could appreciate its quality as a research vehicle; its impressive, glossy appearance, and its clear superiority as a magazine for the hobbyist, it still felt “exclusive” when compared to the marvellous inclusiveness of the National Army Museum's entry. In short, “Scuttlebutt” is absolutely outstanding as a membership perk for a special interest Friends group, and it is also outstanding as a source of historic naval research for its niche audience. But it is perhaps not so good at attracting new (non Naval) audiences or at providing Friends' news. The final decision by the judges after much heated debate, was that “Scuttlebutt” is not a newsletter – it is a magazine and as such, BAfM cannot give it a prize as a newsletter, but we can recognise this achievement through a special award.



BRITISH SCHOOLS MUSEUM, HITCHIN

To carry out their objectives and responsibilities both the Hitchin British Schools Trust and the Museum's Friends Association organise fundraising events/activities. Sometimes the two organisations combine forces and organise a joint event. They have been collaborating for 25 years and the pace never slackens.

Over the past year, along with the ‘usual’ talks, quizzes, etc., several ‘special’ events have added to the Museum's funds. In October 2014 the Friends' ‘Afternoon Tea with Lady Carnarvon’ in the Great Schoolroom drew 120 people. This March, the Museum's Manager/Curator Andy Gibbs's annual sponsored walk took him and three companions up (and down) nine peaks in the Lake District in two days. In June, around 500 people ran the Hitchin Hard Half Marathon or 10K Run, organised by the Hitchin Tilehouse Rotary Club, which this year generously donated all the proceeds to the Museum.

Then, just a few weeks ago, the Museum's second week-long Dr. Who Exhibition attracted nearly 900 visitors.



Friends of the British Schools Museum use their skills and inventiveness to transform the Monitorial Schoolroom into a Palm Court for Tea with Lady Carnarvon.

DOWN BUT MOST DEFINITELY NOT OUT: THE STALWART FRIENDS OF KELSO MUSEUM

When our small museum was closed in 1996 by Scottish Borders Council because of ‘cuts’, the Friends decided not to change our name to something like Kelso Historical Society, but to continue to work with the SBC Museums Service. So far a new museum has not materialised, yet we continue to hope. Our old museum was always seasonal from Easter to October and the Friends have continued to arrange eight public lectures (entry by donation, free to Friends) during November and March. These are on a variety of themes, structured towards local history in the main, although that is interpreted fairly widely.

In 2009 the Friends co-operated with the Friends of Kelso Library, Kelso Amenity Society and the Kelso Laddies Association (who run the annual common ridings) to form ‘Kelso Connections’. As ‘Kelso Connections’ we researched storyboards – potted biographies about men and women from Kelso who have ‘done something’ in the world: engineers, medics, musicians, artists, poets, astronomers, explorers, suffragettes, educators etc. These were displayed round the town in shop windows for two months and then published as *We’re from Kelso*. Each year since we have created 5 or 6 storyboards and in 2015 we published its successor *We’re from Kelso Too*. We have also published *Historic Kelso* – a pocket-sized guided tour through

the streets of Kelso – and *Kelso Abbey* – the history of what was once the richest abbey in Scotland, now a sad ruin.

We have been able to mount a substantial exhibition each year, some under the Kelso Connections umbrella. In July 2015 a major exhibition on the Great War was followed by two reminiscence days on World War Two. In 2014, the annual Doors Open Day came to Kelso: as well as assisting in stewarding at the various locations open to the public we mounted an exhibition in our A-listed Town Hall, depicting the history of the building as well as the story of the Town Council until its demise under reorganisation in 1975. In 2013, for our exhibition on Kelso Abbey, we gathered the greatest number of historic images of the Abbey ever seen together. In 2012, we covered Sir Walter Scott and Kelso

(Abbotsford is nearby and Scott went to school in Kelso). Other exhibitions have included 500 years of Print in Scotland, History of Agriculture in the area and of Transport.

For five years the Townscape Heritage Initiative, funded by Scottish Borders Council, Historic Scotland and the Heritage Lottery Fund, has been working to improve Kelso's built environment and to encourage community projects. As its legacy, the THI has funded the creation of a web site named Kelso Connections plus the funding to maintain it professionally for three years. Within the web site a ‘Virtual Museum’ has been created which tells the history of our museum and displays some artefacts currently held in storage. This is still very much a work in progress, but please do visit our website: www.kelsoconnections.co.uk

THE NATIONAL MUSEUM OF THE ROYAL NAVY (NMRN) OPENS NAVY'S ONLY GALLIPOLI SURVIVOR TO THE PUBLIC

HMS M.33 is a WW1 warship and the Navy's only Gallipoli survivor. She recently opened to the public for the first time, close to HMS Victory and the Mary Rose Museum at Portsmouth Historic Dockyard. M.33's lack of a name is a product of the speed with which she was prepared and launched at the outbreak of WW1.

She was considered a “lucky ship”, because while Gallipoli saw the loss of 100,000 lives, M.33 suffered no casualties. Restoration of M.33 was supported by an HLF grant. “Commemorating Gallipoli” is a joint project by Hampshire County Council and the NMRN, and is part of a wider project of commemoration of the Navy's role in WW1.

“RUSHMOOR REMEMBERS”

Friends of the Aldershot Military Museum, Hampshire

– Paul Vickers, Chairman, FARM World War One Centenary Sub-Committee

“Rushmoor Remembers: Aldershot, Farnborough and Cove in the First World War” was a major project by the Friends of the Aldershot Military Museum (FAMM) to commemorate the centenary of the outbreak of World War One and to raise local awareness of the crucial roles of Aldershot and Farnborough in the war effort.

As Aldershot was the largest Army camp in the UK and Farnborough was the leading centre for aviation, this area has a unique story. “Rushmoor Remembers” looked at both the military contribution (army and aviation) and at the war’s impact on the civilian community, including individual families. Despite the importance of this area to the First World War its story had not been documented, so volunteers from the Friends of the Aldershot Military Museum undertook considerable research using documents, records, photographs and other resources held in numerous



Part of the Rushmoor Remembers exhibition. The video kiosk obtained as part of the project can be seen on the left.

collections including the Aldershot Military Museum; Farnborough Air Sciences Trust; Defence Medical Services Museum; Royal Hampshire Regiment Museum; Hampshire Record Office; the Prince Consort’s Library, Aldershot; and Aldershot and Farnborough Public Libraries. In addition, the Friends appealed to members of the public for their family mementos, artefacts and memories – this unearthed new detail and helped explain in greater detail how the war affected the local population.

The Friends had ambitious aims for the project, which had three main parts: a special exhibition in the Aldershot Military Museum; coach tours of local sites related to the First World War, and production of the Rushmoor Roll of Honour, listing citizens of Aldershot, Farnborough and Cove who died in the War. To fund the projects FAMM submitted bids to the Heritage Lottery Fund under their World War One special programme, and to Rushmoor Borough Council under their Community Grants scheme. FAMM were delighted that both bids were successful and together provided a significant proportion of the costs, the remainder coming from FAMM funds.

The exhibition, “Rushmoor Remembers: Aldershot, Farnborough and Cove in the First World War” was officially opened on 4 August 1914, the exact centenary of the outbreak of the War. The opening ceremony was performed jointly by Colonel Charles Lambert, Aldershot Garrison Commander, and Councillor Diane Bedford, Mayor of Rushmoor, representing the military and civilian populations. The exhibition was arranged thematically to help explain the major importance of Rushmoor to the First World War, with sections including the mobilisation of the Army; Aldershot as a training centre for new recruits; treating the wounded; aviation in Farnborough; life in the civilian towns; the 1st/4th Battalion of the Hampshire Regiment (the local battalion); the end of the War, and remembering the fallen. Interspersed with the main sections were stories of local individuals and families, and FAMM were most grateful to the volunteers and members of the public who made this exhibition possible by loaning memorabilia and photographs which brought the stories to life.



The presentation of the Rushmoor Roll of Honour to the Mayor of Rushmoor, Councillor Diane Bedford, by Roger Deason, who led the team of volunteers who compiled the Roll. The presentation took place on Remembrance Day in the Prince Consort’s Library, Aldershot.

Another significant feature of the exhibition was a computer-based presentation created on Rushmoor in World War One, using mixture of video clips of film and images from the period, all linked with informative explanations. This ran as a continuous loop on a free-standing video kiosk, procured as part of the Rushmoor Remembers project. Since the end of the special exhibition the kiosk and video has been placed in the Museum’s military gallery as a permanent feature.

The coach tours ran in August 2014 and visited sites in Aldershot and Farnborough including the locations of World War One barracks, military hospital buildings, military churches with First World War memorials, sites relating to aviation development in Farnborough, and World War One memorials. FAMM obtained special permission to visit sites not normally open to public, including the old Connaught Hospital building now in Normandy Barracks and Trenchard’s office in the FAST building, Farnborough, and two garrison churches were specially opened. Tickets were free and coaches were full.

The Rushmoor Roll of Honour was a major research project undertaken by a team of volunteers from FAMM. This was the first time that there had been a compilation of all people from Aldershot, Farnborough and Cove who had died in the First World War. Unusually, there are no names recorded on the Aldershot municipal World War One memorial, there was no list of names for Rushmoor as a whole, and there were numerous institutional and private memorials which needed to be all brought together. In researching the Roll, the volunteers faced numerous challenges, including the lack of comprehensiveness of the official databases (Commonwealth War Graves Commission and Soldiers/Officers Died in the Great War), the transient population of Aldershot as a military town, and the lack of standardised criteria for names on the private and institutional memorials, which often were found to include people who had no connection with Rushmoor. To compile the Rushmoor Roll of Honour took the team months of painstaking research, cross-checking different sources to ensure that the Roll was as accurate as it could be, when compiled 100 years after the War.

The final Rushmoor Roll of Honour contained 663 names, of whom 3 were women. 601 served in the Army, 32 in the Royal Navy, and 16 in the Royal Air Force. 462 of the fallen were from Aldershot, 167 from Farnborough and 26 from Cove. Inevitably, most died on the Western Front (399) but local people served in theatres all over the world. 47 died in Mesopotamia, 23 at Gallipoli, 11 in the Mediterranean theatre, 3 in Germany (presumably as prisoners of war), 5 in India, and 1 in Africa. 25 men died at sea, of whom 5 died at the Battle of Jutland and 2 at the Battle of Coronel. Of the men in the Roll, 4 held the Distinguished Service Order, 8 had the Military Cross (2 with Bar), 2 Distinguished Flying Cross, 3 Air Force Cross, 5 distinguished Conduct Medal, 4 Military Medal, and 2 Meritorious Service Medal. Each entry recorded the person’s name, rank, regiment, date of death, and where available their local address, where else in Rushmoor they are remembered, and where they are buried or commemorated if they have no known grave.

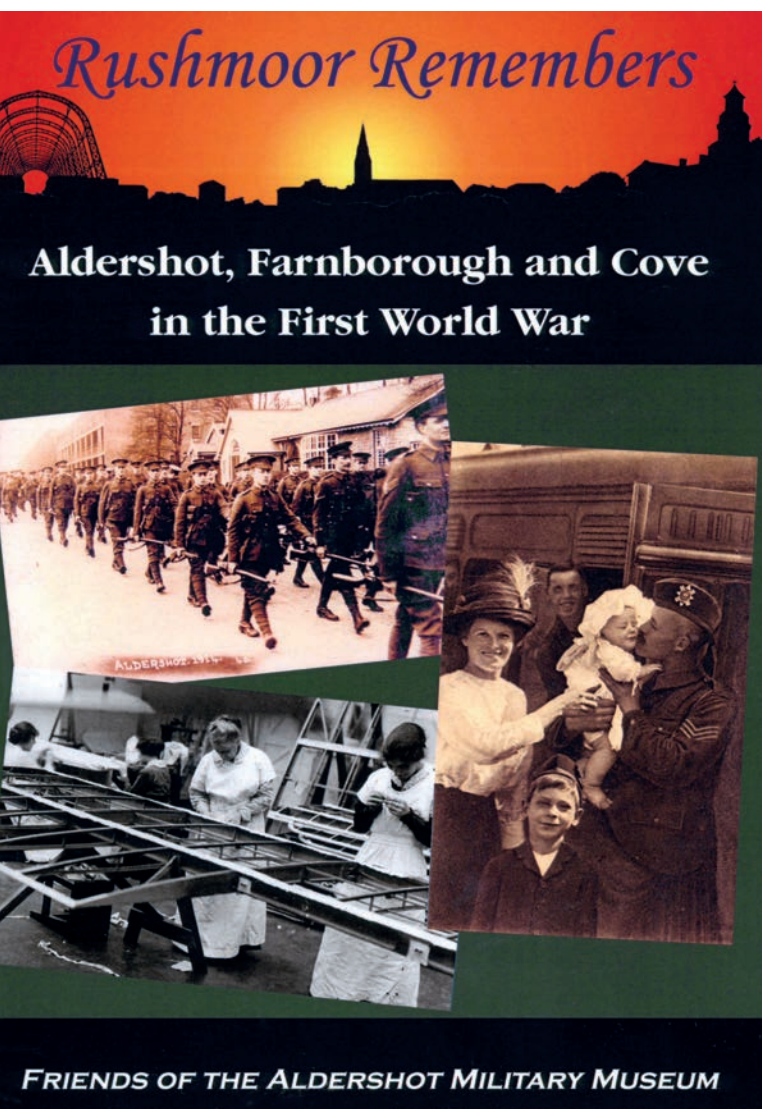
On Remembrance Day, 11 November 2014, six bound copies were presented to Rushmoor Borough Council, Aldershot Garrison Headquarters, Aldershot Military Museum, Prince Consort’s Library, and Aldershot and Farnborough Public Libraries, at a ceremony at the Prince Consort’s Library, Aldershot. The Roll of Honour was also published electronically on the Rushmoor website at <http://www.rushmoor.gov.uk/article/7960/The-Rushmoor-roll-of-honour>, making it freely available to all.

Throughout the “Rushmoor Remembers” project, the aim was to engage with as wide a range of members of the public as possible, young people as well as adults, to leave a lasting legacy within Rushmoor and a greater appreciation among local people of their local heritage.

Reaction to the project could be judged from comments made by visitors to the exhibition or coach tours, and by entries left in the exhibition visitors’ book. From these it was clear how much the projects captured the interest of local people. A common reaction was “this is a story which needed to be told” and many people commented on their pride in the contribution which Aldershot and Farnborough made in the First World War.

Such was the interest generated by the projects, the Friends published the book also entitled “Rushmoor Remembers: Aldershot, Farnborough and Cove in the First World War” (ISBN 978-0-9566484-1-9). This took material from the “Rushmoor Remembers” exhibition, expanded the text to give more detail than was possible in the exhibition, and arranged the whole to give a narrative of Aldershot, Farnborough and Cove in the war. As with the exhibition, this included both the major events and a number of stories of local individuals and families. Although the exhibition, coach tours and Roll of Honour had been supported by grants from the HLF and Rushmoor Borough Council, the book was not part of the original project so it was funded entirely by the Friends. To make it as accessible as possible to the widest audience, the book was priced as a non-profit item. The “Rushmoor Remembers” book has preserved the material gathered by the Friends’ volunteers in a permanent record for the future, and the enthusiastic reaction to it has shown the great interest created by the World War One projects.

<http://hampshireculturaltrust.org.uk/aldershot-military-museum>



Cover of the book “Rushmoor Remembers: Aldershot, Farnborough and Cove in the First World War”, published by the Friends of the Aldershot Military Museum using the material gathered for the special exhibition.

HOLST IN AN UNUSUAL CIRCLE

The Friends of Holst Birthplace Trust, Cheltenham – Tom Clarke, © 2014



Claude Goodman Johnson. (From C. Johnson's *The early history of motoring*, 1927)

For a man with socialist sympathies, and famed for his simple and modest life, it is ironic that Gustav Holst once gained support from Rolls-Royce, the very epitome of luxury and exclusiveness. But there was a human side to this story that probably accounts for Holst moving within this circle for a few years. His contact with Rolls-Royce involved someone, who, like himself, preferred to keep out of the limelight. The Commercial Managing Director of Rolls-Royce Ltd. from 1906, and soon its full Managing Director, was Claude Goodman Johnson (1864-1926), a man of liberal outlook. He was one of seven children, born to a religious father who worked first in the glove trade and then at the South Kensington Museum, teaching himself much about art for self improvement. He instilled a love of church music and Bach into his children. Of Claude's brothers, Leslie became a composer, Douglas a Canon of Manchester Cathedral, and Basil succeeded him briefly at Rolls-Royce Ltd. Although not artistic, Claude had a deep feeling for art and music.

Claude Johnson was undoubtedly the business force which made Rolls-Royce preminent in the Edwardian period and beyond.

His organisational skills were phenomenal. As soon as he had Rolls-Royce on a sound footing he began to seek out artists who could enhance the Rolls-Royce image. He used the great sculptor and typographer Eric Gill in 1906 to design the company's font. The sculptor Charles Robinson Sykes was invited to design the company's famous car mascot, the Spirit of Ecstasy, in 1910. His best friends were the portraitist Ambrose McEvoy, who went on to do stylish advertisements for the company (and whose paintings Johnson catalogued in a private publication), and Sir James M. Barrie, the celebrated children's author. He was also friendly with the newspaper magnate Lord Northcliffe, with Rudyard Kipling, the artist Augustus John, and the sculptor F. Derwent Wood.

In 1916 Johnson moved permanently to a lovely seaside villa at Kingsdown in Kent, named 'Villa Vita' by its builder in the 1870s, Lord Granville. Johnson had bought it in 1913 to be closer to both Henry Royce, living at St. Margaret's at Cliffe, and to Northcliffe's seaside weekend home 'Elmwood' in Thanet. It was here that Johnson's patronage developed further.



Johnson's country home 'Villa Vita' on the Kent coast between Dover and Deal. It was a reasonable walking distance from Royce's house 'Seaton' at St. Margaret's Bay, lived in during 1913-17. (The Motor 20 April 1926 p.559)

By 1919 Johnson had two daughters (the first by his recently deceased wife) and a very young new wife, nicknamed 'Mrs Wigs'. He was also comfortably off, as the building in 1911 of a villa at Le Canadel on the French Mediterranean coast attests. In addition, he had a Rolls-Royce fund at his disposal to use at his discretion for promotional purposes. Some of this no doubt supported his lavish European travels. Perhaps the most public patronage he gave was to Marcel Dupré (1886-1971), organist at Notre Dame in Paris, whose improvisations he had heard for the first time at the cathedral on 15 August 1919. Starting that year, he placed company cars and travel costs at Dupré's disposal as well as fitting the organ of Notre Dame (and later St. Sulpice) with electric blowers at Rolls-Royce expense. Dupré played for Johnson during a stay at 'Villa Vita' in September 1920. By far the greatest event Johnson organised was a Dupré concert at the Albert Hall on 9 December 1920 in the presence of the Prince of Wales and other royalty, financially supported by Lord Northcliffe. Dupré returned in May 1921 to give concerts around Britain.

There were many others famous in the musical and art worlds whom Johnson cultivated and entertained at his country home, such as the opera singer Dame Nellie Melba and caricaturist Max Beerbohm. More direct support concerned Capt. Francis Burgess (1879-1948) whom Johnson had known before meeting Dupré. Knowing how important Burgess's work in the Gregorian Society was, Johnson supported him by the simple expedient of creating a notional 'job' for him in the aero publicity section at the Rolls-Royce offices in London, purely so that funding could be channelled into Burgess's scholarly work on plain chant and into books about the organ.

Johnson was also moved by Claude Debussy's music and knew of Cortot's study on the composer but as far as is known no patronage was given to Debussy. But Johnson did become friendly with George Copeland (1882-1971), the American pianist and interpreter of Debussy who stayed at 'Villa Vita' during February to April 1921. For Holst, however, Johnson had such high regard that it is claimed he offered to pay for a festival of his music. Michael Short's Holst biography describes how Holst instead accepted £1,500 to enable him to compose free of other concerns. (Imogen Holst described it as 'several hundred pounds'.) Today that £1,500 would be worth £80,000 after allowing for inflation. It is said that Johnson warmed to Holst's music after hearing *The Perfect Fool* (performed at Covent Garden on 15 May 1923) but Johnson would already have known *The Planets*, if not other pieces. Luckily, Johnson's diary yields more information: 28 June 1923 refers to his connection with the composer, noting 'Savitri & Perfect Fool at opera. Capell to lunch to discuss Holst concerts in autumn. CJ undertook to guarantee financial results.' (Richard Capell 1885-1954, a music critic who often reviewed Holst's works.) This acquaintanceship with Johnson occurred whilst Holst was based at Thaxted in Essex. Some of the information about this period is, however, anecdotal and came

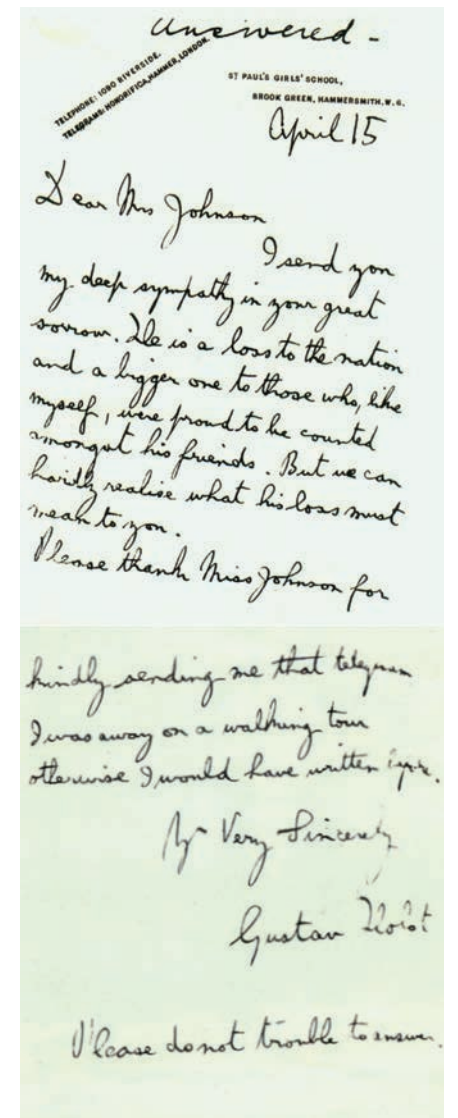
from Holst's daughter Imogen and her contact with Holst's biographer.

This was not a case of an anonymous donation or an arm's length relationship. From notes found in the diaries of Johnson's daughter, Mrs. Joan 'Tink' Riddle, it is clear that Holst (but perhaps not his wife Isobel, or Imogen) enjoyed time with the Johnsons at 'Villa Vita'. The entry for 3 July 1925, for example, referred to Holst, Johnson, and Johnson's Airedale terrier Jack going to 'Villa Vita' from London – Johnson had apartment 3 in The Adelphi on the Strand, next to J. M. Barrie. The next day Holst walked to St. Margaret's Bay, whilst in the evening Holst and Mrs. Johnson went to Canterbury. On Sunday 5 July 1925 Holst and Johnson returned to London by train where Holst went walking and got wet! Holst returned to 'Villa Vita' on the Monday night. All of this was just two days prior to Johnson's new 48 ft launch, 'Vita', being named and so some jaunt at sea could have happened whilst Holst was a guest. Holst was in Kent in December 1925 which possibly means 'Villa Vita' once more. At the very least this sociable time implies friendly relations between Holst and the Johnsons during 1924-25. Holst would have enjoyed Johnson's cultured milieu as well as his impish humour.



Holst, Joan 'Tink' Johnson with terrier Prince Cozeenose, and Claude Johnson at 'Villa Vita', possibly the early July 1925 visit. (Johnson papers, Sir Henry Royce Memorial Foundation)

Johnson died suddenly of pneumonia on 11 April 1926 and Holst's sympathy note to Mrs. Johnson survives as a final reminder of Holst's short time in a Rolls-Royce circle.



Sources: *Organists' Review* May 2004 p.123-129 for Dupré and Johnson by Prof. Tom Murray; Michael Short *Gustav Holst: the man and his music* (1990) p.217 and Michael Short *Gustav Holst: letters to W. G. Whittaker* (1974); Imogen Holst *Gustav Holst: a biography* 2nd ed (1969) p.89; Wilton J. Oldham *The hyphen in Rolls-Royce: the story of Claude Johnson* (1967); Rolls-Royce Enthusiasts' Club *Bulletin* no.276 p.44-5, no.280 p.30-2, no.322 p.27-9 for Holst references.

My thanks to Michael Short and Alan Gibbs for checking some aspects for me.



Mixed company at a race meeting by Lucy Kemp-Welch

IN PRAISE OF BLACK BEAUTY

A Celebration of 100 years since *Black Beauty* was illustrated by Lucy Kemp-Welch

– Friends of Bushey Museum, Hertfordshire

Bushey Museum has a room devoted to displaying the Lucy Kemp-Welch Memorial Trust Collection and other paintings and drawings by this superb painter, best known for her illustrations for *Black Beauty* by Anna Sewell. Lucy Kemp-Welch (1869-1958) was the foremost painter of horses of her time, especially of working horses and her work constitutes a record of almost vanished breeds.

Lucy Kemp-Welch was born in 1869 in Bournemouth on the edge of the New Forest and spent a childhood sketching the wild ponies. She joined Hubert von Herkomer's School of Art in Bushey at the age of 19, becoming Herkomer's star pupil and when he retired Lucy took over the direction of the School in 1905. Lucy Kemp-Welch was the first President of the Society of Animal Painters, a considerable achievement for a woman at that time. She ran a famed School of Animal Painting and her work was very much admired by Sir Alfred Munnings. Her works are in many public collections in Britain, including Tate Britain, the Imperial War Museum and National Museum Wales.

Lucy had a very early success with *Colt Hunting in the New Forest*, which was bought for the Chantry Collection,

now part of the national collection at Tate Britain. She went on to execute important paintings of the many tasks horses were given in the Boer War and the First World War, as well as those horses used in agriculture and industry. It was her rare ability to give horses a dignity, character and emotions for each individual that no doubt prompted J.M.Dent to commission her to illustrate *Black Beauty*, the already famous book by Anna Sewell, who like Lucy totally empathised with the horse's point of view.

Lucy worked speedily, sending 3 or 4 drawings to Dent's on a weekly basis. She started the first illustration in February 1915 and finished in October. J.M.Dent of course chose the illustrations to be included.

The exhibition at Bushey Museum is of large canvases with horses of all types, in action and at rest, including the painting *Now Auster, do your best*. (illustrated opposite). The works show wild ponies running spiritedly across Exmoor; well groomed polo ponies galloping after the ball; the last horse-launched lifeboat being pulled into a boiling sea (illustrated); the great Hanoverian creams of Sanger's Circus parading with majestic gait; huge

heavy horses pulling felled timber or a circus caravan on the move; hard working farm horses trudging home at the end of the day, their coats glistening in the low evening sun. Not least there is a row of horses of all sizes, colours and disposition, from thoroughbreds to the lowliest carter's horse, standing tethered to a rope barrier, patiently, restlessly or with aristocratic air.



The big paintings are supplemented with Lucy's drawings, watercolours, photographs and memorabilia from the Museum's own collection.

This autumn, not only will the Lucy Kemp-Welch Gallery in Bushey Museum feature a number of copies of the book *Black Beauty*, illustrated by Lucy, in September a new adapted version for children was launched. This was produced by Bushey Museum's Learning Officer, Marion Gee, and funded by Bushey Decorative and Fine Arts Society. There are jigsaws for children, and an interactive program of Lucy games on a touchscreen computer. September also saw morning and afternoon sessions for children's activities. In all these events and activities the Friends of Bushey Museum are very much involved.

Bushey Museum was officially opened as a volunteer-run museum in October 1993, having achieved Full Registration with the Museums and Galleries Commission. In the week prior to opening, the Museum won joint first prize in the prestigious Gulbenkian Foundation Awards for the best achievement by museums operating with limited resources.

BUSHEY MUSEUM, Rudolph Road, Bushey, Hertfordshire, England, WD23 3HW

Free Admission

- Tel: 0208 420 4057
- Email: busmt@busheymuseum.org
- Web: <http://www.busheymuseum.org>

A NOVEL WAY OF FUND RAISING? THE ZIP EXPERIENCE

– David Waterhouse, BAfM Area Co-ordinator, West Midlands

In present financial circumstances the need for Friends groups to raise funds is becoming increasingly urgent. A group from the Friends of Shrewsbury Museum and Art Gallery decided to try out a new idea. The thought behind it was that sponsorship might be attracted fairly easily if a group of elderly Friends and volunteers could do something seemingly dangerous but actually involving very little risk. The Titan Zip Wire is the longest in Europe and stretches across an area of moorland and disused slate quarries above Blaenau Ffestiniog in North Wales. There are three separate rides which bring you down from the top of a mountain to the finish at Llanwnern Slate Caverns. On the way down you travel at speeds of up to 70 mph. We decided to form a group to tackle this and soon found four (three pensioners from the Friends and a youngish volunteer at the museum).

We all sought both individual sponsorship and collective sponsorship as a group. Obviously members of the Friends and other supporters of the museum were targeted but we also got support from individual friends and from family-many of whom were convinced that

our nerves would not hold out. A website for donation was set up with MyDonate, but cheques were also sent to the Friends' Treasurer. The appeal went out and we waited for the money to come in.

At this stage we thought that we had better check out what we had let ourselves in for so an advance party went to inspect. We were not reassured. Bare mountains with wires running vertically down the slopes. The longest zip wire in Europe! And speeds of up to 70 mph! It wasn't possible to see very much - the finish was in sight, but nothing else. But there were participants finishing their trip without appearing unduly damaged and the odds on survival were reasonably good. The whole adventure seemed to be suited to those with sado-masochistic tendencies.

On the day we were fortunate - the weather favoured us. On arrival we were kitted out with orange boiler suits and helmets and then further weighed down with a weird selection of implements weighing around 9 kilos.



THE FAN MUSEUM TRUST ACQUIRES A UNIQUE EMBROIDERED FOLDING FAN, C. 1590-1630

The Friends of the Fan Museum, Greenwich are delighted that the Museum has acquired, with the generous support of the Art Fund and National Heritage Memorial Fund (NHMF), a unique piece of fan history in the form of an embroidered folding fan, c. 1590-1630. No other examples of this type of fan – that is to say a folding fan with sticks joined at the pivot end with a cord or ribbon – are thought to have survived. Fans such as this were fashionable for a relatively short period only, worn often in conjunction with wheel farthingale dresses – as popularised at the Court of Queen Elizabeth I.

The fan has shaped sticks crafted from ivory. The silk mount is double and richly embroidered with polychrome and metallic threads in a style typical of the Elizabethan period. In England the craft of fan making did not begin to take form until the latter stages of the seventeenth century. It is quite

possible the ivory fan sticks were shipped from the Far East to the Continent (where fan making was already established) whereupon the fan was assembled before arriving in England to be hand embroidered.

The fan was secured for £45,000 with both NHMF and the Art Fund contributing £12,500 each, plus a further £1,500 from the Art Fund towards a display case for the fan. Other donors included the Friends of The Fan Museum.

Sir Peter Luff, Chair of NHMF, said: “The National Heritage Memorial Fund secures the UK’s most precious heritage at risk for future generations to enjoy and learn from. Now, this incredibly rare survival, which provides unprecedented insight into the little known origins of fan manufacture in England, joins a cornucopia of national treasures secured for the nation.”



Legacies and Lifetime Donations to BAfM

If you have enjoyed being a Friend of your local museum you may have already thought about leaving them, or their Friends group, a legacy.

BAfM, as the umbrella organisation for Friends groups across the nation, is another Charity you might consider in your will. A gift, however small, will help us better serve Friends groups in the work we and they carry out on a local and national basis. By leaving at least 10% of your net estate to charity, the rate of Inheritance Tax applicable to the rest of some assets of your estate is reduced to 36% so by giving to BAfM you could benefit your beneficiaries as well.

You should always discuss legacies with your legal advisers.

BAfM would also be grateful for donations in your lifetime. These can be used to help in the development of the work BAfM does and for young members of the profession in the Robert Logan Awards or in the proposed new Travel and Study Bursary scheme.

For further information contact:
BAfM Chairman Bernard Rostron, 23 Newhouse Crescent, Rochdale OL11 5RW rostronb@gmail.com 01706 632223

BAfM is registered as a Charitable Incorporated Organisation No 1159670



Then a ride in a minibus to the start of the first run. A giant gantry confronted us – a gallows without the nooses. This was to be our fate. We were attached to various ropes and the odd pieces of iron work that we carried around with us all had a purpose. The peculiar wadding around our bottoms turned out to be our seats for the afternoon. We were marshalled into place, crouched down and the gates in front opened. The view was intimidating, a single wire stretching into the dim distance. Nearly out of sight was the landing area – a mile away on the other side of a valley and crossing an evil looking group of abandoned slate mines. But there was no return and we pushed off with varying degrees

of trepidation. Justifiably, because it soon became clear that the heavier you were the faster you went. As we neared our destination, at least one of us realised that there was no brake. For a few seconds, the thought of a grisly end flashed through our minds but survival was ensured by an arrest system like those used to stop planes which land on aircraft carriers. Within the space of a few yards we were stationary. The only problem was that because of the velocity, our feet finished somewhere above our heads. With difficulty we avoided doing backwards somersaults. Following this we had to repeat the experience on a further two runs – shorter but even steeper! But this time we were

given parachutes – not in case we fell off but just to slow us down!

We all reached the end – a little bruised but feeling triumphant. It had been a memorable experience and a successful fundraising event. At the moment the appeal has raised nearly £2000, all of which will go to support educational projects at the Museum.

The next step up is the run on the Velocity Zipwire where speeds of over 100 mph can be reached. Fortunately there is a long waiting list for this. And if you would like more information a fuller report with photos is on the Friends website <https://friendsofsmag.wordpress.com>



POLICING PAST COMMUNITY PRESENT

A Heritage Lottery Fund Project

The Friends of the Devon & Cornwall Constabulary Heritage and Learning Resource, with the direction of the Curator of the Historic Collections of Devon and Cornwall Police, in August 2014, successfully applied for a Heritage Lottery Fund Start-Up Grant to undertake the project 'Policing Past Community Present'. The overarching aim of this project is to provide the spring-board to enable the opening of the stored Historic Collections of Devon & Cornwall Police and initiate the vision of a community heritage hub dedicated to the preservation and interpretation of the collection. This will be done by the creation of a new charity tasked with taking over the governance of the collection and making this vision a reality.

As part of the project, we realised that being a collection stored in a police station with restricted access may hamper our ability to 'open up' the collection. We have therefore utilised our website and social media to publish digitised images of photographs, objects and archival material. This has proved highly successful in generating

interest in the collection from new audiences (including history groups and universities), and in helping us to promote the rich variety of material within the collection.

The Friends, working with the Curator, Project Assistant and Steering Group have achieved the following so far:

- Establishment of online profiles and networks – successful website (www.policeheritage.org), Facebook and Twitter (@policingpast) profiles, which have in turn enabled us to form partnerships and create online communities of supporters and 'micro-volunteers' (those who donate time to help enrich the information we hold about images, objects or archives by commenting via the website or social media)
- Recruitment and training of two work placement volunteers
- Public consultation including two focus group events and an online survey asking for opinions and comments on the future of the Collection



Friends of the Devon & Cornwall Constabulary Heritage & Learning Resource Vice-Chair, Pam Giles, at an open day with some of the registers held in the collection.

- Planning stages for a charitable trust to take on the governance of the Collection, including research into other police museums in the UK

In November 2015, we will be advertising for Trustees for a Shadow Board that will lead on the future direction of the Historic Collections of Devon and Cornwall Police and take this project to its fruition. The Friends continue to support the Collection in providing volunteers to continue to document the vast collection (we have around 12,000 entries in our database and estimate that this may be only a fifth of the total collection), manage the handling boxes, and take parts of the collection out to events.

Policing Past Community Present Project contact details:

Website: www.policeheritage.org

Facebook: <https://www.facebook.com/policingpastcommunitypresent>

Twitter: @policingpast

Email: policingpastcommunitypresent@gmail.com

Friends of the Devon & Cornwall Constabulary Heritage & Learning Resource contact details:

Website: <http://www.fdcchl.org.uk/>

Facebook: <https://www.facebook.com/FDCCHL>

Email: enqs@fdcchl.org.uk



An example of some of the Historic Collections of Devon & Cornwall Police. Objects and archival records date from the 1840s to the present day, and this shelf alone helps to show how we can track the changes in technology use throughout this period.

OBJECTS HIGHLIGHT: CELEBRATING POLICE SPORTING HERITAGE

On 30th September, we joined in with celebrating National Sporting Heritage Day 2015 by adding this article, which highlights just a small sample of the wonderful sporting heritage of Devon & Cornwall Police and the constituent forces that formed it.

PUSH BALL GAME – MAY 5TH 1927



Audit 2004.05093 – Push Ball was invented in America in the 1890s as an alternative to American football (the inventor reportedly believed that it would interest spectators more and introduce 'much merriment'!) A history of the game, published in 1907, reports that the earliest version of the push ball was made from a wooden frame with a leather outer cover. Played for the first time in the UK in 1902, it required two teams of eight to push a 6-ft diameter ball under their opposition's crossbar (or throw it over for more points).

In the Historic Collections of Devon & Cornwall Police, we hold a photograph of two opposing Push Ball teams. From information written in ink on the photograph we understand the two teams to be 'Trams V. Police', and the game played on 5th May 1927 at a recreation ground (perhaps a police recreation ground) in Torquay. In 1927, the police force in Torquay was the county constabulary, Devon County Constabulary. As the photograph donor has provided us with the names of all of the police team, we can cross reference this with documents in our archive pertaining to the county force and confirm that all were serving officers at the time; furthermore, all were in their twenties when the photo was taken! As well as identifying the Push Ball police team, the donor also recorded the score: a 4-0 win to the police team.

DEVONPORT BOROUGH POLICE TUG-OF-WAR TEAM – 1908

Audit 1975.00337.001 – Above right is a black and white photographic print held within the Historic Collections of Devon & Cornwall Police. The subject is a group portrait of the Devonport Borough Police Tug-of-War team taken in 1908,

posing with a rope and trophy (although we have no accompanying information saying so, we assume the team were victorious due to the presence of the trophy). The team of eight are wearing white tops and dark belted trousers; every man appears to be wearing a moustache. With them is the Chief Constable of Devonport, J. Matters, who is sat in the middle of the team wearing a straw boater. J. Matters served as Chief Constable for Devonport Borough Police from 1893 – 1908, and this photograph may be the first and last image we have of him. The captain of the team is sat next to Matters, Police Constable 78 Sandy, wearing full uniform and carrying his helmet and white gloves.

Printed on the mount below the image are the names of the team:

F. Pryor; A. Heath; F. Drake; W. Bully; W. Davey; J. Matters [Chief Constable of Devonport Borough Police]; P. Sandy [Captain] [PC 78]; W. Harper; N. Holberton; W. Heath.



TUG OF WAR TROPHY – 1921

Audit 2013.0006.001 – The Pring Challenge Cup, above right, was presented to Plymouth Borough Police in 1921, by Mr. W. G. Pring, Publican and Manager of the Prince of Wales Hotel. It was the prize in an annual tug of war championship. This championship was only open to the Navy, Army, Royal Marines, Territorials, Metropolitan Police and Civil Police who had seen service in the First World War. The two shields on the base of the trophy give us the names, and some of the shoulder numbers, of the winning Plymouth Borough team, as well as the statement '1921 Won Outright by Plymouth Borough Police'.

The winning team included "Inspr. Sandy, Capt." Note the name! The previous photograph depicted Devonport Borough Police, which was taken over by Plymouth Borough Police in 1914. We know from cross-referencing with personnel records

that Sandy was promoted to Inspector before the takeover of Devonport Borough. Feasibly, Inspector Sandy could have led both the 1908 Devonport and the 1921 Plymouth Borough tug-of-war teams to victory.

This is just a small handful of our historic records; sport remains a pivotal part of police culture and the living heritage of Devon & Cornwall Police.

Reproduced from <http://policeheritage.org/2015/09/30/sportingheritage/>



CHAIRMAN OF GERMAN FEDERATION OF FRIENDS OF MUSEUMS ELECTED PRESIDENT OF THE WORLD FEDERATION OF FRIENDS OF MUSEUMS

Dr. Ekkehard Nümann, Chairman of the German Federation of Friends of Museums, was elected President of the World Federation of Friends of Museums (WFFM) on their annual council and general assembly meeting in Mexico City, June 11-14, 2015. The WFFM is an independent counterpart of the worldwide network of museums, ICOM, and was founded by friends of museums in 1975. It was recognised as an NGO by UNESCO in 1989 and represents 18 national associations of friends of museums on all continents. In other words 2 million museum friends and volunteers around the world are organised within the World Federation of Friends of Museums. The WFFM fosters the exchange between cultures through annual meetings that are held by different national associations and a congress that takes place every three years. Last year it was hosted by the German Federation of Friends of Museums and took place in Berlin. Dr. Ekkehard Nümann, also Chairman of the Friends of the Kunsthalle in Hamburg, is the first German to hold this office. He succeeds Daniel Ben-Natan, the President of the Israel Association for Canadian Studies and Treasurer of the International Council for Canadian Studies, head quartered in Ottawa.

THE FRIENDS OF BRADING ROMAN VILLA, ISLE OF WIGHT

On 5th July, Friends of Brading Roman Villa welcomed our Patron, Professor Sir Barry Cunliffe, to spend some time with us again and to see the completion of a Friends' project which has been outstanding for a long time.

Having learnt such a lot from the modern digs which Sir Barry conducted in 2008-10, all that remained to finish the job was to outline in chalk the footprint of the aisled hall on the north range. This was a bigger project than you might imagine: twenty tons of earth were removed and 20 tons of crushed chalk were used to mark it out. A new information board has been put in place and visitors to the site can now walk through the footprint of the building to get a real feel for its dimensions.

Michael James's sponsorship made all this possible. He and his family have been generous supporters of the Villa for some years, and it was his recent gift which enabled The Friends to bring the project to completion. Michael James's grandson, Gilbert Octavian Wright, helped Sir Barry to formally open the Range.

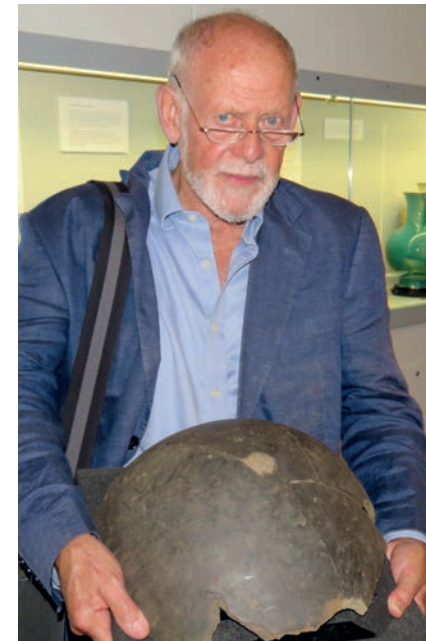


First discovered in 1881 by the Victorian dig team, and dating from the late second or early third century, the aisled hall was a substantial structure: 44 metres long by 15 metres wide, with two lines of very large padstones dug into the ground along its length to carry substantial oak pillars and cross-beams to support the pitched slabstone roof. The roof slabs alone would have weighed some 120,000kg or 119 tons. In its hey-day the hall would have provided private accommodation for the owner and his family at one end, a

great barn area for the estate's day to day activities, and later additions of a bath suite and a corn-drying oven at the far end. This design continued to be used in manor houses in later centuries and is still seen now in large churches and cathedrals.

After the opening, we all retired to the Garfield Weston room for tea and those (including Sir Barry) who hadn't seen the Villa Gallery got a private viewing of the superb V&A collection of Japanese cloisonné – and our Vectis-ware pot unearthed during the dig on the East range which The Friends have had specially conserved. The other half of this pot remains undisturbed somewhere under the soil of the Villa's east range, waiting for a new generation of curious diggers. In the meantime, The Friends are commissioning a full size replica for display in the museum.

As reported in the last issue of BAfM Journal, the volunteers at Brading Roman Villa have received the Queen's Award for Voluntary Service, the highest award a voluntary group can receive in the UK.



Formed 12 years ago, the group plays a vital role at the Villa, giving time, talents and skills to improve the visitors' experience on site. The Queen's Awards for Voluntary Service were created in 2002 to celebrate the Queen's Golden Jubilee. The Friends of Brading Roman Villa are one of 187 charities, social enterprises and voluntary groups to receive the award in 2015. The number of awards handed out to groups has increased by over 60% from 2014, due to an increase in high quality applications, showing that the voluntary sector is thriving and full of innovative ideas to tackle community challenges. The Queen's Award for Voluntary Service Committee Chair, former broadcast journalist Martyn Lewis CBE said: "I warmly congratulate all

DAVID MAWSON MEMORIAL AWARD

David Mawson was a Chairman of the Friends of the Norwich Museum (FNM) and involved there for over forty years. He was founder chairman of BAfM and was also involved in setting up the World Federation of Friends of Museums (WFFM). FNM has announced the award which aims to encourage members of the public to submit items of historic and artistic importance for possible acceptance by the museum service. Curators will nominate items from which the Friends will select the winning item and award a scroll. The object will be displayed in a prominent position in the Castle Museum.

Margaret Mawson, who used to accompany David to many BAfM and WFFM events, and her family, were delighted to support this annual award which will be presented at the

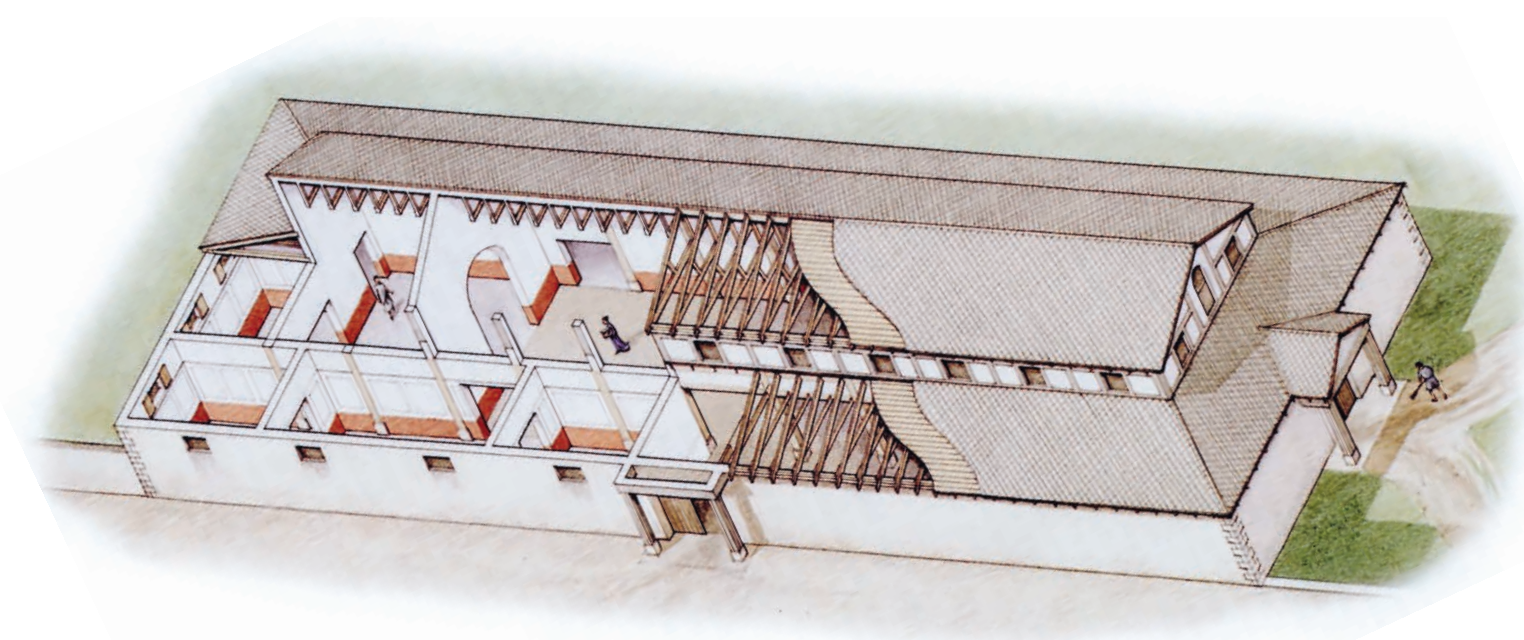


Photo shows Alan Swerdlow, Margaret Mawson and Steve Miller Head of Norfolk Museum Service

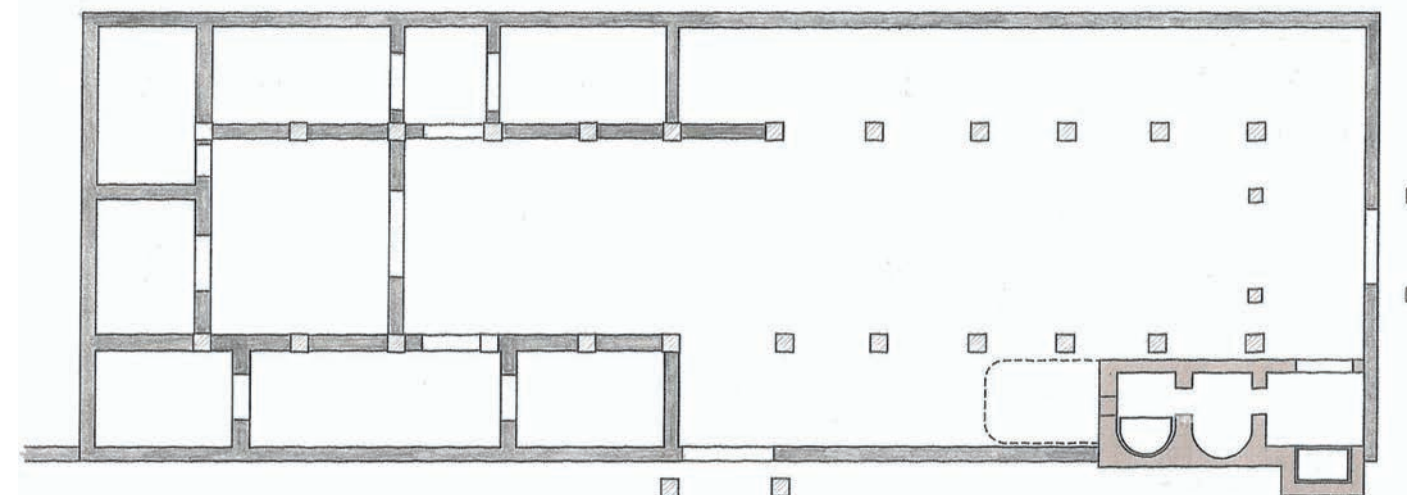
AGM of the Society. Alan Swerdlow represented BAfM at the announcement ceremony on 8th July, when Francesca Makins, Chairman of the Friends of Norwich Museums welcomed attendees to Norwich Castle Museum to honour the memory of a greatly admired colleague and friend, David Mawson.

of the inspirational voluntary groups who have been rewarded for their community work with a Queen's Award for Voluntary Service. The judging panel for this year's awards were struck by the quality and breadth of all the successful groups. The thousands of volunteers who give up spare time to help others in their community and to help solve problems demonstrate the best of democracy in action."

Speaking on behalf of all the FBRV Trustees, Chairman David Reeves said: "We are so proud to be involved with the volunteers at Brading Roman Villa. Well done and thank you to all of them, past and present, for their dedication, enthusiasm and hard work. They give their time and expertise to enable the Villa to remain one of the UK's major historical sites."



North Range Artist's impression



North Range layout

BAfM SE (W) REGIONAL CONFERENCE - REPORT

– Hassi Shah-Leverett, Regional Co-ordinator



The grand Victoria Hall at Reading Museum was the venue for this year's Conference. Originally part of the Georgian Assembly Rooms, this magnificent, ornate room is the oldest in the historic Town Hall building. Following the official opening by the Worshipful Mayor of Reading, Councillor Sarah Hacker, the morning was charmingly chaired by John Steeds (Vice Chairman of FoRM) as he introduced and invited the keynote speakers - three very different presentations showcasing some of Readings exemplary projects and interesting history.

First up was **Matthew Williams, Museum Manager** whose presentation on Partnerships and Collaborations not only highlighted the excellent relationship that exists internally between the museum, the Friends Group and the volunteers but also externally with the diverse community, with schools and with a wide range of other heritage sector partners, funders and sponsors.

John Mullaney, Author and Historian followed with an impassioned presentation on 'Saving Reading Abbey - a story of partnership and collaboration from the 18th to 21st Century'. John's knowledge was second to none and it was fascinating to learn about the various conflicts that existed over Reading Abbey Ruins and the collaborations that were formed to create the Forbury Gardens.

The morning session concluded with a talk about Reading's very own copy of the Bayeux Tapestry given by **Ben Bishop, Museum Gallery Assistant**.

The afternoon session offered delegates a range of activities to choose from which included four facilitated discussion groups, three tours around Reading Museum led by museum staff, a hard-hat walking tour of the Abbey Quarter with Matthew Williams and a tour of St James Church after the close of conference led by John and Lindsay Mullaney.

Community Engagement

Workshop: Facilitated by Brendan Carr, Community Engagement Curator at Reading Museum, the workshop looked at the approach Reading Museum takes towards engaging with local communities, identified by three broad categories: Community of People, Community of Places and Community of Interest. Brendan shared information about Reading Museum's forthcoming community engagement projects which include work with female ex-offenders, the local Sikh community and the local Chinese community. The workshop raised some interesting 'talking points' which included:

- Is it the role of the museum to go out and engage under-represented audiences?
- Can museums play a part in health and well being?
- Many visitors are put off by noise of lots of children in galleries. Should we think about different opening times?
- In towns and cities with transient population - how can museums make local history relevant?
- Figures show there is a gender imbalance with fewer men visiting - should museums be worried about this?

Young Friends: Led by Catherine Townsend from Kids in Museums who shared a number of publications that KiM have produced which help museums to engage with younger visitors and attract young people to become Friends. KiM have been involved in a number of projects including supporting museums to run 'Take Over Days'. For more information on how KiM may be able to support your museum, please visit their website: www.kidsinmuseums.org.uk

Friends & Volunteers - Way Forward:

Facilitated by Hassi Shah-Leverett, delegates explored some of the current issues faced by many museums and Friends' Groups which included: Ageing Committee, difficulty in recruiting new committee members, role of Friends vs Volunteers, and lack of activity and fundraising. The following ideas were suggested as a way forward:

- Clarify role of Friends and review/redraw constitution
- Go out into the community
- Once a month gathering for members (encourage to bring along friends)
- Financial support through fundraising and funding bids
- Regular meetings with Curator/Manager
- Consider 'handing over the 'baton'
- Merge with another Friends' Group/Committee to increase membership

The Conference closed after a brief feedback session with a few delegates opting for a tour of St. James Church and Abbey Grounds with John & Lindsay Mullaney. Thanks to Reading Borough Council and Boyes Turner, a local law firm in Reading for supporting this Conference.

SOUTH EAST SOUTHERN NEIGHBOURHOOD DAYS WITH BAfM



The Friends of Royal Tunbridge Wells Museum Library and Art Gallery hosted the very first Neighbourhood Day for BAfM in early September. They invited their BAfM Neighbours from Anne of Cleves House in Lewes and Maidstone Museum and Art Gallery in Maidstone, to come along and enjoy a morning at Royal Tunbridge Wells.

What an interesting and informative day it turned out to be! Arriving for coffee and cake

everyone introduced themselves and got to chat together. Susan Rogers the Customer Services Librarian of Tunbridge Wells Library then gave the visitors a tour of the Library, pointing out on the way the very handsome display unit which The Friends had just donated for just under £5,000. It is a very special piece of equipment, with the latest technology inbuilt! Liz Douglas, Collections Development Manager, then gave everyone a very interesting talk on the current exhibition A Walk on The Wild Side. This exhibition was in conjunction with The British Museum and was of course of great interest to the visitors. A light lunch was enjoyed in a nearby restaurant and over this many questions and answers were sought. Some visitors stayed on for a short tour of The Pantiles before returning to their respective towns. It was considered a very worthwhile venture and the Friends are busy planning their own Neighbourhood Day!

The Friends of Ditchling Museum of Art and Craft were similarly excellent hosts at their Neighbourhood Day in East Sussex, mid September. We were warmly welcomed by Martin Roberts and his Committee. We again enjoyed coffee and cakes and got to meet and greet one another.

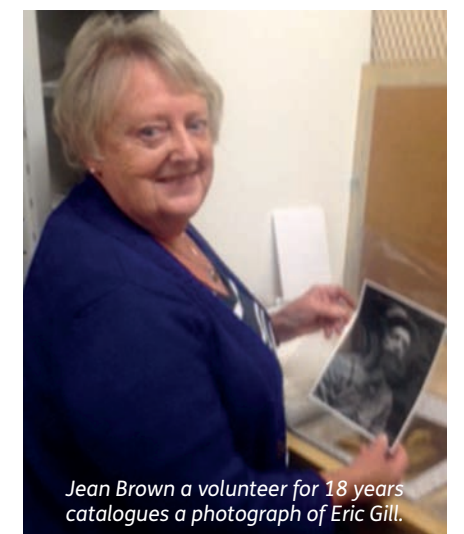
This award winning Arts and Crafts Museum is just wonderful and is a perfect example of the commitment of The Friends of Ditchling!

Nathaniel Hepburn the Director engaged and delighted us with his enthusiasm for the Collection and he is rightly pleased with the new Clore Foundation Room which provides an opportunity for future generations to carry on the tradition of active hands on craftsmanship and caters for all groups as a learning space. Again there was great discussion between The Friends as to funding, grants, exhibitions, events and occasions and the representatives of Amberley, Anne of Cleves, Royal Tunbridge Wells and Ditchling all agreed that it had been a very interesting and worthwhile initiative.

Anne Stobo BAfM SE/S Co



Mike Evans (Maidstone) with Jane Rimmington and Anna Crabtree (Chair of Anne of Cleves).



Jean Brown a volunteer for 18 years catalogues a photograph of Eric Gill.

UPCOMING EXHIBITIONS AT OUR MEMBER MUSEUMS:

GOLD: AN EXHIBITION FROM THE ROYAL COLLECTION – 24TH OCTOBER - 24TH JANUARY 2016 THE HOLBURN MUSEUM, BATH



Since it was first worked into decorative forms about 5000 years ago, gold has inspired and appealed to artists around the world. The rarity and incorruptibility of gold – it does not tarnish – ensure that it has

always been associated with the highest status, both earthly and divine. The versatile nature of gold allows it to be used in a wide variety of ways: beaten into thin leaves which can be applied to furniture or to the pages of illuminated manuscripts, or cast and shaped into cups, boxes and other precious vessels. This exhibition explores the enduring beauty of gold through 60 exquisite works of art from the Royal Collection. Dating from the early Bronze Age through to the 20th century, these objects tell a story about the art of working this precious material, and the importance of gold to the representation of spirituality, power and status.

“MADE IN CHINA” SEPTEMBER 5TH – DECEMBER 31ST THE FAN MUSEUM, GREENWICH:

The Fan Museum's final exhibition for 2015 is an exciting collaborative project between The Fan Museum and Hong Kong-based author, collector and philanthropist, Edwin Mok. A mutual admiration for the art and craft of Chinese fans recently led to the kindling of a friendship between The Fan Museum's founder and Mr Mok. Following several animated discussions, it was agreed that an exhibition showcasing the very best of Chinese export fan design was, quite simply, a must! The Museum's rich collection of Chinese export fans will be augmented with highlights from the Edrina Collection alongside porcelain and lacquerware lent by the Oriental Museum, Durham.

Chinese Export Fans: History & Types

7pm Monday 07 December 2015

Illustrated talk by Helene Alexander MBE

Join The Fan Museum's founder and director for a fascinating talk on the rise and fall of Chinese export fans. Tickets £7.50/£5.00 (Adult/Student). Advance booking only.

Located in the heart of historic Greenwich, The Fan Museum occupies two handsome Grade II listed Georgian townhouses – lovingly restored internally and externally. It is the only museum in the UK devoted in its entirety to the history of fans and the ancient craft of fan making. The Museum's founder Hélène Alexander is not only a leading authority on the history of fan-making but also a passionate collector, having amassed a priceless collection – arguably the largest in the country – of fans and related items. The Museum houses in excess of 5,000 objects (not all on show at any one time) including works by Salvador Dali, Paul Gauguin and Walter Sickert.

The Museum comprises two distinct displays. One is permanent, and serves as an introduction to fans: their history, manufacture, types and sources. The other is thematic, and changes several times a year.



CORRESPONDENCE COLUMN

Dear BAfM,

In his recent BAfM Eastern Counties area newsletter, Alan Swerdlow wrote:

“I was pleased to read in the Annual Report of the Friends of Colchester Museums that their Treasurer, having attended one of my area meetings, found that they needed to update their constitution to keep within Charity Commission rules.”

We, the Friends of British Schools Museum, had realised around the end of last year that our existing constitution (written in 1994), did not allow us to communicate with members by email. The ‘rules’ only talked about signing cheques; no mention of internet banking. We had found we were doing things to save time and money – *things we should not do unless specifically permitted*. And the new Charities Acts since 1994, notably the 2006 Act, had moved some goalposts. To our benefit in many cases.

We found a simple solution. Careful reading of the guidance on the Charity Commission website showed we could adopt one of their ‘Model Constitutions’. Our Trustees would be better protected than we had been, and we would be allowed to do more, by different means, to achieve our objects.

Another example (at which point I’ll make it clear I cannot offer legal advice) – Trustees are not allowed to buy Trustee Liability Insurance unless it is specifically permitted by their constitution.

It was fairly straightforward. A Working Group of four Trustees chose the appropriate ‘Model’ (the one for an Unincorporated Charity in our case). We filled in some blanks pertaining to Charitable Objects, what ‘officers’, meetings and quorums we wanted, and so on. We carefully did not change our Charitable Objects to avoid a lot of consultation with the Charity Commission.

The Working Group presented the result to the full Committee, who endorsed the need for a Special General Meeting of members, to be held immediately prior to the Annual General Meeting with a specific agenda for approval of the new constitution.

That achieved, we submitted the constitution to the Charity Commission for their final approval. Note that they look for members’ approval first – and will want to see minutes at which Trustees’ and members’ agreements are properly recorded.

There were a few obstacles though! Some members objected to using the word ‘chair’ for a person running a meeting. A ‘chair’ is an inanimate object, not a person! And what does the word ‘communication’ mean? Does it legally include an email as well as a letter? We had used the Commission’s words, so we asked them if they might be varied. Yes, they said.

Where I as leader of the Working Group ran into most frustration was the final submission to the Commission for approval. Their web application process didn’t want me to upload any documents. When they later asked me for them, using the same web process, it still didn’t let me.

But by plugging away, finding an email address that reached someone and attaching the documents, we eventually had approval in September.

So, although as I said, I am not legally qualified, I do earnestly encourage all Friends’ groups take a look at their constitutions, and make those necessary changes.

Terry Ransome, Trustee, Friends of the British Schools Museum, Hitchin. friends@britishschoolsmuseum.org.uk

To Tamasin Wedgwood,

As an editor of a Newsletter myself, I was rather sad to see that quite a number of the articles about museums in this edition of the BAfM journal, failed to mention where they were located.

The articles concerned are –

Page 12 – Black Watch Castle and Museum. No mention of location at all.

Page 16 – Whitworth Art Gallery. It's only when you read into the article and also the website address, that you find that it is in Manchester.

Page 20 – Bowes Museum – where is it?

On the other hand, on page 22, the article on Kenwood House has got in right – stating ‘Kenwood House, Hampstead’, at the start.

Could I suggest that it is a requirement of submitting any article about a museum, that the location has to be included in the first few lines, eg, Headstone Museum, Harrow.

I hope the above feedback is of use to you.

Dave Buckley – Editor of the Newsletter of the Friends of Harrow Museum

Editor's Response

Good point, although we had requested previously that contributing Friends' groups include their contact details at the end of the article and many groups are now doing this (including the Whitworth Friends mentioned above). In the edition in question, many groups did identify their location – eg clearly identified at the head of articles were the Laing, Newcastle on Tyne (p.9) 78 Derngate the PRM house in Northampton, p.6. However, I do note that the pieces you identify did not do this. I was guilty, because I know the Whitworth and the Bowes, of assuming everyone else would too. So thanks for pointing this out and I will try to be more careful in future!

Dear Friends ,

I hope you all had a nice and restful summer.

As you all know from the letter sent last July from Mr Eckhart, president of WFFM, I have been appointed as new representative of friends of museums for Europe.

I want first of all to thank all of you and the rest of the community of WFFM for the trust in me and hope we can all work together for the friends of museums. Our intention from WFFM is to reinforce the big community of friends of museums around the world, starting by the different areas and putting ideas in common.

As I don't know most of you and I am not fully aware of the situation in all the different countries, I think it would be nice to start by meeting via Skype and I would appreciate if you could send me a Skype address so we can arrange a time to talk to each of you and exchange impressions. If you don't have Skype, we can arrange to contact by phone (Whatsapp) or via email.

I suppose that you are all aware that our next general assembly will be held in Washington DC during June, with a very interesting program. We hope you can all make it!! I will send you the program as soon as it is ready.

I wish all the best and hope to hear from you soon.

Elsa Amatriain VP Europe WFFM
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Dedicated to helping friends and volunteers

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BAfM MEMBERSHIP

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101 - 500 - £75

501 - 1,000 - £100

1001 upwards - £150

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BAfM NEXT NATIONAL CONFERENCES:

BAfM ONE DAY CONFERENCE 2016

1st October 2016

at Ironbridge/Coalbrookdale.

Hosted by The Friends of The
Ironbridge Gorge Museum

Theme T.B.C.

Contact: Jean Knight, BAfM
Conference Co-ordinator

E: irvineknight@btinternet.com

T: 02086 691546

COVER PHOTO

From the Friends of Gressenhall
Newsletter – winner of the
BAfM Newsletter Competition
2015. Story p.8.

WFFM DATES FOR JOURNAL:

WFFM Council and General
Assembly – Washington, D.C. –
June 2-5, 2016 – hosted by
USFFM

WFFM Triennial Congress –
Manila 2017 – hosted by the
Museum Foundation of the
Philippines

BAfM WELCOMES NEW MEMBERS:

- Maidstone Museums' Foundation
- Teign Heritage
- Friends of Coldharbour Mill
- Friends of Dinosaur Isle
- Friends of Chippenham Museum and Heritage Centre
- New Forest Centre

**Submission deadlines for the
next issue at end of the first
week in February 2016.**