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## Business Records Issue

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2018

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## Welcome to ARC Magazine August 2018

Summer is very much here as I write, so a warm welcome to this August issue of ARC, which focuses on business records. Grateful thanks are due to Holly Waughman and others from the ARA Section for Business Records for organising the bulk of the articles, to other members of the ARC editorial team who also contributed, and naturally to all the authors.

Any attempt to understand the nature and history of our society and culture has to consider the influence of business and commerce, making business records a vital part of our archive, records management and conservation landscape. Yet the number of businesses making adequate provision for them is not as large as we might hope, and business collections can be exposed to a range of vulnerabilities such as liquidation, mergers or takeovers. Their managers are often under considerable pressure to demonstrate the contribution the collections can make to the organisation's bottom line.

So it is heartening to see examples throughout this issue of the impact such collections can make, whether internally or externally. The articles also reflect the enormous richness and variety of business collections, from banking to textiles, and from engineering to the circus. The geographic spread stretches from south-east England, through the West Midlands and into Scotland and Northern Ireland.



Hopefully there is something for everyone. I hope you will enjoy reading the articles with the same level of enthusiasm which is displayed by the authors!

**Matti Watton**  
ARC Editor

ARC Magazine is the monthly publication that is published by the Archives & Records Association (UK and Ireland)  
 Prioryfield House  
 20 Canon Street  
 Taunton  
 Somerset  
 TA1 1SW  
 Tel: 01823 327030

ARC Magazine advertising enquiries to:  
 sam@cabbell.co.uk  
 or phone Sam Rogers on 0203 603 7943.

Send articles/comments to:  
 arceditors@archives.org.uk

ARC Magazine design by Glyder [www.glyder.org](http://www.glyder.org)

Front cover: The history of the world in 30,000 banknotes. Photographer Jimmy Swindells, with kind permission from De La Rue

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# opening lines

Observers of the digital preservation community will have spotted that the Digital Preservation Coalition (DPC, [www.dpconline.org](http://www.dpconline.org)) has a new strap line: 'a secure digital legacy'. It's an open and ambitious objective, and it could well be a motto for just about every business archivist and records manager in the country.



Digital preservation can appear like a dark art, a daunting and alien challenge for many in the profession. It's true that there are new processes and new challenges: that digital is disruptive. The fact of the matter is that, at least as far as digital preservation is concerned, archivists and records managers have a lot to offer and a lot to gain from thoughtful engagement.

The principles and experience of archivists and records managers are important and applicable, in general and in specifics: if you doubt me, look at the recent DPC blog posts from Adele Tamar at Parliamentary Archives or Matilda Knowler at HSBC, both of whom recently introduced themselves to the DPC from their new positions as Digital Archivist!

One of the ARA's predecessor bodies, The Society of Archivist (sic) joined the DPC in 2008, with the explicit mission of opening our work to the very many smaller and independent agencies who might not be able to participate on their own. And since then there's been a steady stream of ARA members benefitting from the

DPC's events, activities and grants. We'll be revealing our new programme in the next couple of weeks which includes a range of training, advocacy, events, publications and working groups on a range of general and specialist subjects. We're proud to have the ARA as a member and offer a warm welcome to ARA members that participate.

But let's not beat about the bush: archivists and records managers have been shockingly under-resourced over the years and can often be quite isolated from peer support. That's why the ARA and DPC have worked so closely together over the years – to make support, resources and network of expertise available, and enable them to do incredible things on such limited resources. Archives are used to contemplating the intangible value of their collections. The same might be said about the intangible value of networks.

But it's not enough to always be doing more for less. How can we raise the profile of this necessary and under-valued work? For all the uncertainty and financial pressure, there's actually quite a lot to celebrate about how business records management and archives have changed over the years, for example. I know that because, in 2016, I was privileged to help the DPC establish a new category for the biennial Digital Preservation Awards: the Award for the Most Outstanding Digital Preservation Initiative in Commerce, Industry and the Third Sector. This encourages and recognises the adoption of digital preservation tools and approaches by organisations that are not explicitly memory institutions. In 2016, the winners of this award, against some impressive competition, were the incredible team at HSBC, for their work in establishing a Global Digital Archive.

With help from the Open Data Institute, we're going to make a point of putting this year's finalists and nominees at the heart of a significant push for advocacy in the preservation of digital business records. This year the exciting process will culminate in a spectacular awards ceremony in Amsterdam, as part of an international conference hosted by the Dutch Digital Heritage Network at the Amsterdam Museum



on Thursday 29 November, which has been designated World Digital Preservation Day.

Nominations for this year's awards closed on 30 July. But it's never too early to be thinking about 2019. So, let me encourage you all to look at your work and see whether it might be eligible for nomination; or to encourage friends whose work inspires you. Very often at the DPC, we hear that organisations 'don't do' digital preservation but, in reality, they may very well be doing just that – and calling it by another name – or just embarking on the journey. And it might be that important collection you're working on, that process you developed to make it easier for your colleagues to organise or deposit digital materials with you, or even that campaign you led to persuade others in your organisation of the business merits of digital preservation.

I hope to see as many ARA members as possible in Amsterdam in November. But if you can't be there, please help us raise the roof when the winners are announced. That way, everyone's a winner, all of us will come first, and we'll get the message about the importance of digital preservation into new places and help more records professionals make it happen.

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**Sarah Middleton**

Digital Preservation Coalition

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# Apology

Due to an inadvertent communication problem, Claire Frankland's article on Amy Carpenter in the July edition of ARC was entitled *Amy Carpenter: wife*. Our apologies to Claire and her colleagues at the London School of Hygiene and Tropical Medicine. We will reprint the article under the title *Unofficial Scientist: the life of Mrs. Amy Carpenter* in an edition of the magazine later in the year.

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**Jon Elliott**

Public Affairs

ARA

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## ENVIRONMENTAL MONITOR and LOGGER



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# ARA Conference

## Conference 2018: a Day in the Life?

ARA Annual Conference, Glasgow, Scotland - 29-31 August 2018

Day Themes: 'People in Records'; 'People using Records'; 'People looking after Records'.

### Bursary Winners Announced

With two months to go until the 2018 ARA Conference in Glasgow, you may want to attend the full three-day programme, but cannot. If so, why not hop on a cheap early flight or train and attend for just one day? The great thing is that our Glasgow venue is in the concourse of Glasgow Central train station and just a short bus ride from Glasgow airport.



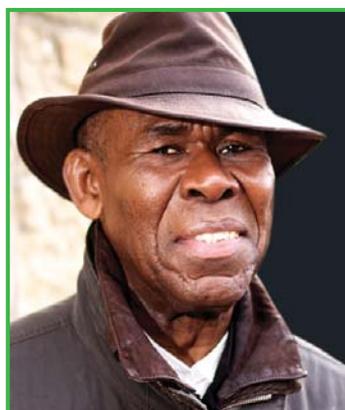
Grand Central Hotel, Glasgow

For ARA members, the day rate comes in at just £190. And, in an innovation for 2018, Conference will consider designated individual day themes that work coherently across the three main work streams: archives and records, digital and conservation. The three daily themes are:

- 'People in Records'
- 'People using Records'
- 'People looking after records'

#### People in Records – 29 August

Leading off the first day is keynote speaker Professor Gus John. Gus will speak for the marginalised in the records and explain how record-keepers and archives can act as a counter-weight to the emergence of 'cultural enclaves'.



Professor Gus John

Scotland will feature heavily in the day's programme, which will consider how we improve the representation of under-served communities in records, as well as six concentrated sessions on how to better understand, preserve and exploit oral history, film and sound records. The day's individual papers will include women's resources, community archives and engagement, employee records, oral history fieldwork, digital acquisition, video archives, people shaping business records, and more.

#### People Using Records – 30 August

Day two starts with a keynote from Michelle Caswell of UCLA taking us on a thought-provoking journey about the crucial importance of records for the identity of marginalised communities and how they can strengthen community cohesion.

There follow morning sessions on rethinking the concept of 'users' as audiences and helping people navigate machine-made records, along with promoting access to records as diverse as pension papers and our shared industrial heritage. In the afternoon, we go a step further into access and



Michelle Caswell

representation and using records in organisations, with a focus on helping the disabled and residents of care homes access archives, partnerships in Black and Asian-community heritage, using data visualisation tools and the archives of the medical profession, and much more.

### People looking after Records – 31 August

The final day of Conference really enables you to broaden your horizons. Charismatic disability rights activist and thought-leader Martyn Sibley will kick things off by challenging us to think afresh about inclusive records management and archiving.

We then branch out into three inter-connected streams – diversity in the workforce, volunteers, people in records management – alongside a complementary conservation stream. Morning sessions here include a significant Scottish thread and papers on information asset-owner engagement and education, what works and what doesn't in volunteering and collaboration, marginalised workers, record-keepers working in isolated environments, network-collaboration, and using crises as opportunity, to name but a few.

In the afternoon, we expand the conversation with reflections on the three days and panel sessions on digital skills and independence and support, alongside specialist items on the preservation of sporting and religious records.



Martyn Sibley

### Don't Forget...

All the above is but a taster of what is on offer. As ever, we retain an impressively-full preservation conservation stream, plus numerous networking events (including a gala dinner and sponsored reception at the historic Glasgow City Chambers).

But there are lots of other innovations this year, too. We will have short 'lightning talks' on specialised subjects, 'thirty-minute makeovers', and posters by 'the artist archivist' on day two (featuring work by Peter Morpheu of the University of Glasgow).

The ARA Conference enables you 'pick and mix' your preferred sessions across all the major 'streams' and also catch up with many of those you have to miss (we video a number of sessions each day for you).

So, come and join several hundred colleagues and peers for tailored presentations and workshops that address the main issues facing our sector today, such as representation and diversity in records, amongst users and of those responsible for caring for records, as well as service provision, records and accountability and how we should evolve as a profession. It's a whole year's worth of training in three days!

### Announcing our Bursary Winners

Congratulations to all of this year's Conference bursary winners (and our thanks to everyone who sponsored awards or chipped in to support). Here's the roll of honour:

#### ARA Bursaries

Susan Shanks, Alicia Chilcott, Jennifer Hancock, Rachael Jones

#### New Professionals Bursary

Gillian Boll, Sarah Wilcox (one-day winner)

#### Local Authority Bursary sponsored by Ancestry

Tracy Wilcockson

#### Diversity Bursary sponsored by kevinjbolton limited

Iram Safdar

### The Basics again...

A quick reminder, if it were needed! For the full Conference programme, registration details, and information on the fees - for the full three-day programme or just one - visit: <http://conference.archives.org.uk/>

(Note: the ARA organises Conference and prices it to break even. It is not profit-making)

See you in August!

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### John Chambers

CEO, ARA

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# Collecting matters

At The National Archives (UK) (TNA) we have seen a real surge in interest in recent years in business history and business records, from both researchers and businesses themselves. Business archives have been among the most impressive, resilient and innovative of the many different types of archive services we work with as part of our leadership role for the sector in England.

We worked with colleagues at the Business Archives Council, ARA and other organisations to develop and deliver a national strategy for business archives for England and Wales, which identified the great potential of business archives and business records and the challenges this part of the sector faces.

Out of this strategy and the corresponding national strategy for Scotland came the Managing Business Archives website, which is full of best practice, case studies and sources of advice, and of course the Crisis Management Team (CMT) which plays a vital role in the often urgent cases of business records at risk following liquidations, administrations and takeovers, working with administrators, businesses and archive repositories to find new homes for records.

TNA's work with the business archives community has been led for a number of years by Alex Ritchie, whom many of you will have met and worked with. Following Alex's retirement in the spring, we have had to think about how we support and facilitate the work of business archives in the future. I am pleased to say that I will gradually be adding business archives to my existing role looking after the London region. And, to make this more manageable, we are recruiting a second post to work alongside me to cover business archives nationally and other types of archive service within London.

I look forward to working more closely with many of you in the future and continuing TNA's fruitful relationship with business archives and archives holding business collections. Please do get in touch!

Managing Business Archives: [managingbusinessarchives.co.uk](http://managingbusinessarchives.co.uk)  
Crisis Management Team: [managingbusinessarchives.co.uk/getting-started/business-archives-risk/crisis-management-team](http://managingbusinessarchives.co.uk/getting-started/business-archives-risk/crisis-management-team)

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**Owen Munday**

The National Archives (UK)

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## The Business Archives Council (BAC) annual conference with the Section on Business Archives of the International Council on Archives (SBA): 14-15 November 2018

**B**AC are thrilled to announce that the annual BAC conference will this year be a joint two-day event with SBA. It will be held at The National Archives (UK) in Kew on the 14 and 15 November and will be on the critical theme of 'Trust'.



Welcoming the news, Mike Anson, Chair of the BAC said "we have been discussing the possibility of a collaboration between the BAC and SBA for some time and I'm delighted that this is now going ahead. I am looking forward to meeting business archivists from around the world in London in November."

Alexander Bieri, Chair of SBA said "the Section on Business Archives of the International Council on Archives has profited for many decades from the strong support of its members from the United Kingdom; our colleagues in Britain have pioneered the international collaboration amongst business archives. It makes us particularly happy that we now have the opportunity to join forces with the Business Archives Council for exploiting the theme "trust" which is at the core of all successful business archives."

More details will be added to the BAC website over the next few months so keep an eye out [www.businessarchivescouncil.org.uk/activities/objectives/conference/](http://www.businessarchivescouncil.org.uk/activities/objectives/conference/)

We hope you can join us. Read on to find out about the valuable work of the SBA.

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**Mike Anson**

Business Archives Council

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# The Section on Business Archives of the International Council on Archives: a unique forum of business intelligence

The chairman of the section helps put its work into a broader context

The cause of business archives has been fostered in many countries for the past 150 years. After the industrial revolution, many companies were already managed by second or even third generation leaders, and by the end of the 19th century it became apparent that the knowledge about the origins of the early pioneers in industrialisation and commerce would be lost if companies did not start to care about their own heritage. Because businesses were mostly founded and run by families, it is not surprising that the business archive itself is deeply rooted in the family archive tradition. The stringent all-encompassing bureaucracy of the state archive has always been foreign to business and family archivists alike. For business archives, the main focus of their work has always been how an archive can be put to use. This is a stark contrast to public archives, whose target of ensuring a state's accountability has led to an ideal of complete documentation. Quite naturally, this contrast in interests led early protagonists of business archives to seek validation amongst themselves.

On a national level, business archives started to co-operate as early as the 1930s. More formal interest groups were established after the Second World War and they usually started as very minor branches of the national archival bodies. The dominant public archives usually regarded their awkward offspring as a kind of archival farce. At the same time, research interest into the history of businesses began to surge. And, over time, the constant drive of business archivists to extract value – for example, legal and marketing - from their collections has integrated the function more effectively into companies and created a culture of 'heritage management'. Some companies are now unable to conceive of operating without their archive, and would consider the loss of their collections catastrophic – perhaps terminal – for their business as a whole.

While many national associations of business archivists have made attempts to reach over borders – the “Vereinigung deutscher Wirtschaftsarchivare” in Germany is a fine example for fostering international relationships – the archives of many global businesses have struggled to fit in with the discrete archival cultures of individual countries. Increasingly, companies are organising their processes globally, with team members of the same department sitting all over the world. It is one of the issues which make the Section on Business Archives of the International Council on Archives such a valuable forum for archivists.

I believe that recordkeepers are often the most knowledgeable information resources in a business and therefore uniquely equipped to help drive competitive advantage and support business intelligence functions. They can tap directly into the primary knowledge base of their companies, which is a major asset. The independent character of business archives compared to their public sector archive peers is mirrored within their own businesses in which the archivist is often the square peg in the round hole. Meeting a truly global group of like-minded individuals who are prepared to share their expertise is thus of prime importance for the long-term success of the cause of business archives. National-level and international exchanges have provided an important means for disseminating the concept of the business archive in recent decades. And, in turn, by adding value to their employers, business archivists have made an important contribution to the historical record. The ICA Section on Business Archives exists, and will continue to exist, to help this positive evolution.

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**Alexander Lukas Bieri**

Chairman, Section on Business Archives

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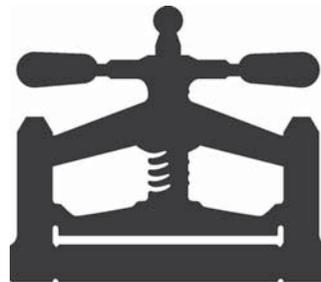
# The John Armstrong Award for Transport Archives

The Business Archives Council (BAC) is delighted to announce that a special, one-off cataloguing grant, The John Armstrong Award for Transport Archives, is open for applications.

The grant for £4,000 is jointly funded by a bequest from the late John Armstrong and the BAC, and is for the cataloguing of transport-related business archives. The aims of the award, in funding the cataloguing of a transport-related business collection in either the private or public sector, are to:

- provide financial support for institutions/businesses that manage transport-related business archives
- provide access to transport-related collections that have not yet been prioritised but have potential academic or socio-historical value
- create opportunities for archivists or para-professionals/volunteers to gain experience in listing transport-related business collections
- make more transport-related business collections accessible.

We envisage that the £4,000 grant will be used over the equivalent of a six-week period to fund an archive intern or temporary staff member (under professional supervision) to catalogue a discrete collection of transport-related business records. This work should produce either a detailed catalogue of a small collection or a top-level catalogue of a more substantial collection. The recipient of the Award should provide the BAC with an article for its newsletter, and the catalogue should be made available on The National Archives' (UK) Discovery database.



**B U S I N E S S  
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Applications are welcome from all types of organisation, whether public or private sector, such as a business, a local record office, university, museum, charity, specialised repository, that hold business archives related to transport, for example papers of: rail, automobile, maritime or aeronautical companies, etc.

Applicants who have previously applied to the BAC's two existing grants are welcome to apply.

The deadline for applications for The John Armstrong Award for Transport Archives is Friday 5th October 2018 at 4pm.

For more information, guidelines and an application form, visit the 'Activities & Events' section of the BAC website [www.businessarchivescouncil.org.uk](http://www.businessarchivescouncil.org.uk)

Any questions about this grant should be addressed to Ben White, Administrator of The John Armstrong Award for Transport Archives.

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**Ben White**

Business Archives Council

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Email: [benjamin.white@bankofengland.co.uk](mailto:benjamin.white@bankofengland.co.uk)

Tel: 020 3461 4810

# Volunteers galore!

Helen Dafter outlines the work of the ARA Volunteering Sub-Committee

**M**any archives use volunteers in some form, whether to support reading room activities, carry out cataloguing work, or to work remotely to transcribe digitised collections. Whilst most members are aware of the contribution volunteers make to the archive sector, they may not know about the existence of the ARA Volunteering Sub-Committee. This sub-committee reports to the ARA Board and works to promote the appropriate use of volunteers in the archive sector.

Our work is outlined in our action plan, which has just been updated for 2018-2020. Key priorities are the provision of training, engaging with stakeholders in the wider voluntary sector and beyond, administering the Annual Volunteering Award, and supporting diversity within the sector.

The Annual Volunteering Award is a brilliant opportunity to celebrate the fantastic work of volunteers and volunteer managers across the sector. Recent winners have included London Metropolitan Archives (2017), the National Library of Wales (2016), and Greater Manchester Archives and Local Studies Partnership (2015). Watch this space for news of the 2018 winner! We also encourage services to consider nominating individual volunteers for other awards such as the Queen's Award.

The sub-committee has also been active in delivering training in people management for volunteer managers. Over the last three years, seven training sessions have been delivered across the United Kingdom, from Dorset to Glasgow. We are currently reviewing our training offer to ensure it continues to meet the needs of our membership and fits with the wider work of the ARA.

Our most recent publication looks at the impact of volunteering in archives, and investigates the social, economic, human, and cultural impacts of volunteering.



ARA President Alexandrina Buchanan presenting the 2016 Volunteering Award to Rhodri Glyn Thomas, President of the Board of the National Library of Wales, for its winning nomination, the 'Helping us to Achieve' volunteering programme (Aberystwyth, 4 November 2016), courtesy of the National Library of Wales.

*“The Annual Volunteering Award is a brilliant opportunity to celebrate the fantastic work of volunteers and volunteer managers across the sector”*

The research paid particular attention to these impacts in business, charity, and higher education archives where the existing evidence is more limited. The report found that volunteering could have a significant positive impact on services, volunteers, and the wider sector. We hope to extend this into more detailed research, particularly looking at how volunteering can support the well-being agenda.

Working with other stakeholders is vital to the work of the sub-committee and we have been building connections

“

*Most importantly we want to ensure that the work of the sub-committee reflects the needs of our members...*

”

both within the sector and more widely with organisations such as the National Council of Voluntary Organisations. This has involved a lot of work to identify the various bodies involved with volunteering in the archive sector and determining the best means of engaging with them.

This year we tweeted throughout Volunteers Week in June and we hope to continue to be involved in this event in future years. It provides a great opportunity to promote both volunteering in archives, and the archive sector more widely. We are always keen to receive case studies we can use to support our work promoting volunteering.

The Volunteer Managers email group provides a forum for volunteer managers to share experience and seek support with some of the difficulties managing volunteers sometimes poses. Please contact us if you are interested in joining this group.

Most importantly we want to ensure that the work of the sub-committee reflects the needs of our members who are managing volunteers or volunteering in the sector. We would love to hear from you. What training do you need? What other research into volunteering would you like to see? Who else do you think we should be engaging with? What else would you like to see? Please do contact me: [hjdafter@gmail.com](mailto:hjdafter@gmail.com) with any questions about the work of the sub-committee.

---

**Helen Dafter**

Chair, ARA Volunteering Sub-Committee

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## Conservation by Design, 25th anniversary event, 20 September 2017

Antony Oliver reports on an informative day of seminars and tours

Conservation by Design (CXD) are suppliers and manufacturers of bespoke materials and equipment for archives, museums and libraries. Around 100 delegates from across the archives sector gathered to celebrate the 25th anniversary of the company at their headquarters in Kempston near Bedford. We were welcomed by Dirk Hendrickx, Managing Director of CXD and Stuart Welch, founder of the company. The event was split into a series of seminars and an opportunity to see “behind the scenes” how some of their products are manufactured.

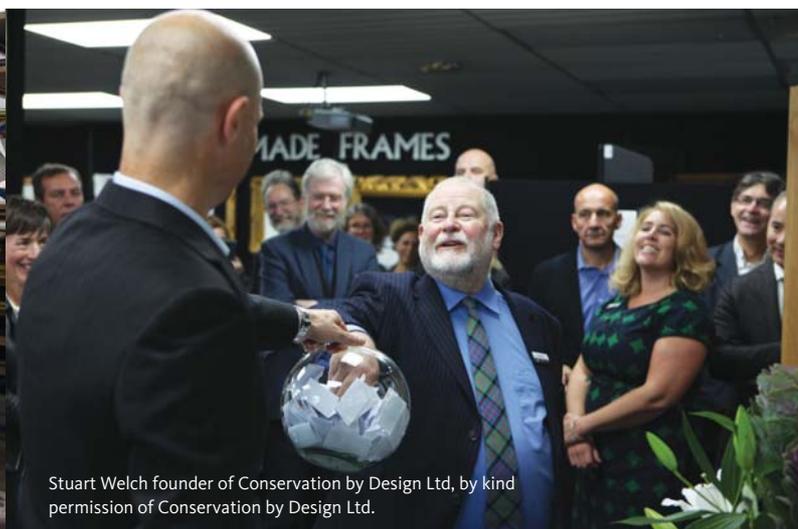
Paul Messier, Head of the Institute for the Preservation of Cultural Heritage at Yale University, explained how the Mellon model to assess and survey the preservation and conservation needs for the photographic collections held at the Hermitage Museum, St. Petersburg, Russia was implemented. The Hermitage holds the largest collection of photographic material in Russia. The model had a proven track record as it had been used previously at the Library of Congress and the New York Library. This collaborative project involved meeting collections managers to discuss where the collections are stored, whether they are adequately packaged, whether scholars are using the material, goals, priorities and how best to utilise and care for the material for future generations to enjoy.

The project was funded by the American Institute for Conservation and part of this investment would include the

“*Meeting colleagues old and new at an event such as this is essential for keeping informed on what is going on in the world of conservation and preservation*”



Delegates being shown a box making machine, by kind permission of Conservation by Design Ltd.



Stuart Welch founder of Conservation by Design Ltd, by kind permission of Conservation by Design Ltd.



Delegates attending a seminar, by kind permission of Conservation by Design Ltd.



Delegates being shown a bespoke box, by kind permission of Conservation by Design Ltd.

construction of a fully equipped conservation department, and providing staff with education and training, including workshops led by an international group of conservators. A sample survey of the collections was undertaken and this information was fed into a database, which included their current condition and requirements for their long-term preservation. It was found that a quarter of the collections needed to be rehoused as they either had no packaging or were inadequately packaged. Now that the conservation department is established it had led to the implementation of major exhibitions illustrating the important work of the Hermitage and raising the profile of their collections. In addition, there have been tours of the conservation laboratory, and the department has become the centre of learning and teaching of photographic conservation in Russia.

Following this seminar, I was taken on a manufacturing tour to witness how some of CXD's products are made. This included making bespoke boxes using large box making machines. It was fascinating to see how the pieces of boxboard are prepared, measured and creased. We also saw how polyester pockets are made. During lunch there was an opportunity to network with colleagues and to see

demonstrations of the Hydra Air PTFE membrane, which is used to aid the gentle humidification of parchment, and the "squelch" machine which enables wet items to be treated in a vacuum sealed bag.

Cordelia Rogerson, Head of Conservation at the British Library, spoke on the reframing of the Magna Carta. Prior to treatments being undertaken it had been on display since 1857 and for the last 40 years had been housed in a wooden frame. This type of packaging included the use of inappropriate materials, discolouration on the glass surface etc. The item was assessed for repackaging and an idea was to place the item in an oxygen free atmosphere to help counter any future degradation. Research suggested that this would have no positive effect on the object, might be harmful to iron gall inks, and may cause slight changes in colour which can be permanent. Therefore, the institution decided on the passive framing of the item. Requirements for the new packaging would include UV filtered glass, archival quality materials (including mounts) and security locking.

Caroline De Stefani, Conservation Studio Manager at London Metropolitan Archives described a programme to box/re-box

“The event was split into a series of seminars and an opportunity to see behind the scenes”

collections held across four sites. The material included photographs, glass plates, volumes, and charters with applied seals. Issues which had been raised included the suitability of boxes, their expiry date, and whether the material inside the box was chemically interacting with the items. Further issues included traffic generated pollutants, internal emissions such as acetic acid, and the ineffectiveness of boxes with holes, which can do very little regarding air movement within the box. Potential solutions included ensuring plenty of air flow within the box by not packing too tightly, and the use of temperature and relative humidity buffers to control and stabilise the environment.

Cheryl Porter is a book conservator and course tutor for the Montefiascone conservation project in Italy, which was conceived to save the collections in a derelict mediaeval library from further harm and neglect. Bound material was loose on shelves; pest infestation and mould were rife throughout. A cleaning programme was instigated, followed by the cataloguing of the rare books and manuscripts and in 2008 with assistance from CXD, vacuum packing machines were used to treat the badly damaged material, which allowed items to be dried out and thus ensure their long-term longevity.

I thoroughly enjoyed the event and found it interesting and informative. Meeting colleagues old and new at an event such as this is essential for keeping informed on what is going on in the world of conservation and preservation.

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**Antony Oliver**

Sheffield Libraries, Archives and Information

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# Conservation by Design reveals 2018 scholarship winner

CXD (Conservation by Design) has awarded its coveted Nicholas Hadgraft Memorial Scholarship to Tony King, senior conservator for Cumbria County Council.

The scholarship, first awarded in 2005, offers a conservator each year the opportunity to learn more about unique book-binding and conservation techniques from a host of well-known and highly regarded tutors. The judging panel, this year comprised Cheryl Porter, Jim Bloxam, Alan Farrant and CXD's Stuart Welch, felt that Nicholas Hadgraft would have approved of their unanimous choice.

Tony will receive £1500 to put towards attending two courses: a study of sewing techniques in Romanesque book production and the Dirck de Bray and Beyond (exploring stiff-board parchment bindings). Tony, who is responsible for a large and varied collection, is delighted to realise a long-held ambition to attend the Montefiascone Summer School, and is keen to build on his previous MA book-binding knowledge to learn more about the construction and conservation of a variety of book structures from experts in the field.

He commented, "it was a wonderful surprise to learn that I had been selected as the recipient of this year's Nicholas Hadgraft Memorial Scholarship. I feel incredibly lucky to have this opportunity to learn from experts in the field. The knowledge I will bring back will inform the way I approach my own work for the future. It is not always easy for conservators to



Tony King, image courtesy of Cumbria County Council

find opportunities to develop their professional skills and knowledge base, and it is particularly difficult to find courses that take the time necessary to explore their subject in the depth they really need. I am extremely grateful to CXD for making it possible.”

Dirk Hendrickx, CXD’s Managing Director, delivered the news to Tony by telephone shortly after the judges had made their decision. “We are proud that the scholarship is so highly regarded within the conservation sector. This year we took applications from Australia, Spain, Germany, Poland, Latvia, Belgium, Switzerland, Israel, Hong Kong, China, Senegal, Brazil, South Africa, UK and the USA, to name just a few. It is encouraging that year after year we are attracting outstanding applicants from different parts of the globe, an

indication, perhaps, that our heritage will continue to remain in good hands.”

For the sixth year running, CXD has awarded a runner-up prize, too. Timna Elper, who is head of the conservation department at the National Library of Israel, is responsible for the conservation and restoration of the collections’ rare materials. Timna will receive £1000 towards attending the summer school.

For further information on the Nicholas Hadgraft Memorial Scholarship, contact CXD on +44 (0) 1234 846300 or visit [www.cxdglobal.com](http://www.cxdglobal.com)

# ARA Section for Business Records, Chair's Introduction

The collapse of our high street brands is sadly rarely far from our news headlines these days. How we rescue the records of these companies and others at risk was a hot topic for our recent #archivehour discussion.

Despite the unstable climate on the high street, there are many success stories happening within the world of business archives. The variety of institutions represented in this year's business records edition really does show the tremendous work that our profession is undertaking to show the value in corporate records to both their employer and the wider public.

The Section for Business Records continues to provide support and training events for those working with business collections. We were excited to launch our new blog earlier in the year, 'Minding our Business', which provides a new online platform for our members to share their successes, as well as their daily challenges!

By the time you read this our annual summer seminar will also have taken place at the National Railway Museum in York. A huge thank you to our hosts for their generosity in holding this event, and to our speakers for their presentations on the important subject matter of 'Technical Records'. Often overlooked owing to their complexity and technical nature, such records appear in almost all business collections, so this was a great opportunity for sharing ideas and learning new techniques about best practice for managing them. Check out #SBRSS18 for all the discussion from the day!

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**Rachael Muir**

Chair, ARA Section for Business Records

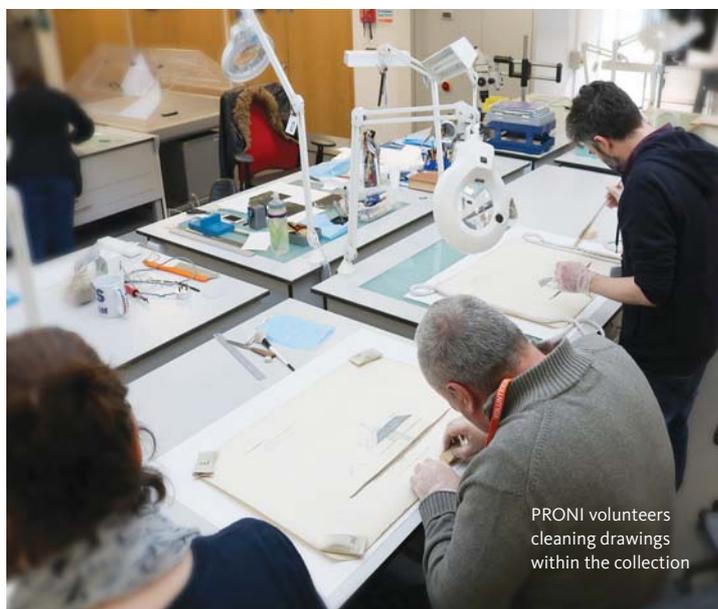
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@ARABusinessRec

# The archive of Young and Mackenzie Architects: Insights into a century of design in Northern Ireland

The Public Record Office of Northern Ireland (PRONI) holds the extensive archive of the Belfast-based architectural and civil engineering practice of Young & Mackenzie. The firm was founded by Robert Young (1822-1917), who had trained under Sir Charles Lanyon. In the mid-1860s, Young took John Mackenzie (1844-1917), whom he himself had trained, into commercial partnership. Young & Mackenzie thrived as a business for over a century, designing many well-known commercial, ecclesiastical, institutional and residential buildings across Ulster.

There are several thousand uncatalogued architectural drawings within the Young & Mackenzie collection. PRONI is in the early stages of a project involving volunteers who are helping to clean and index these drawings. Once this project has been completed, the drawings will be added to the PRONI catalogue which will, itself, require considerable re-organisation and improvement.



PRONI volunteers cleaning drawings within the collection

In the meantime, as a way of highlighting this important collection and the ongoing project to a wider audience, selected images from the uncatalogued drawings went on exhibition in PRONI and in a number of libraries across Northern Ireland in June 2018. The exhibition has taken the form of 10 mobile display panels that showcase the range and quality of Young & Mackenzie's extensive output.



Staff and volunteers at the launch of the Young & Mackenzie exhibition in PRONI

Mid-nineteenth century industrialisation afforded plentiful new opportunities to Young & Mackenzie to design new factories, warehouses, shops and business premises. The firm received some of the most important commercial commissions in Belfast and made a lasting contribution to the retail landscape of the city. These buildings made a confident statement about the commercial success of the city and heralded a new form of 'shopping culture'. For example, facing City Hall on Donegall Square North, the Robinson & Cleaver building (which once housed a warehouse and department store) remains a Belfast landmark. In its heyday, ladies shopped unchaperoned in the showrooms of the building's first two floors, shoppers promenaded on a veranda above the ground floor and dined in the elegant 'refreshment salon'. The firm followed on from their success with Robinson & Cleaver to design an imposing new department store for Anderson & McAuley, with glass fronted showrooms all along its ground floor.

Young & Mackenzie also became the leading architects for the Presbyterian Church in Ulster during the later 19th century, and was responsible for the popularisation of a locally adopted form of the Gothic Revival style in Presbyterian buildings. The Irish Presbyterian Assembly Buildings, Fisherwick Place, Belfast, mark the highpoint of their work for the Presbyterian Church. This imposing



Robinson & Cleaver (1888), Belfast (PRONI D2194)

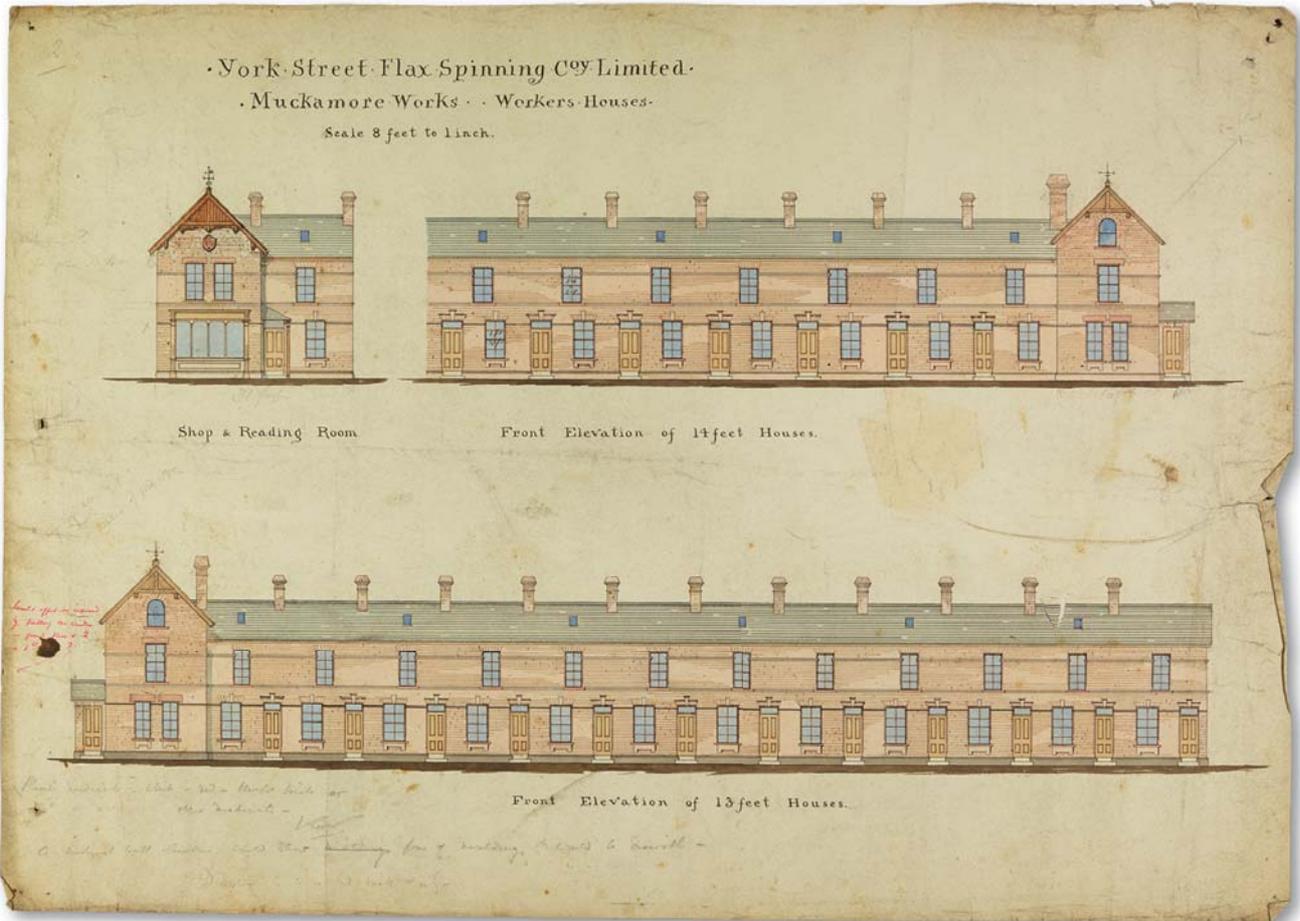


Anderson & McAuley (1889), Belfast (PRONI D2194)



The Irish Presbyterian Assembly Buildings, Belfast (1905) in Late Gothic Revival style (PRONI D2194)

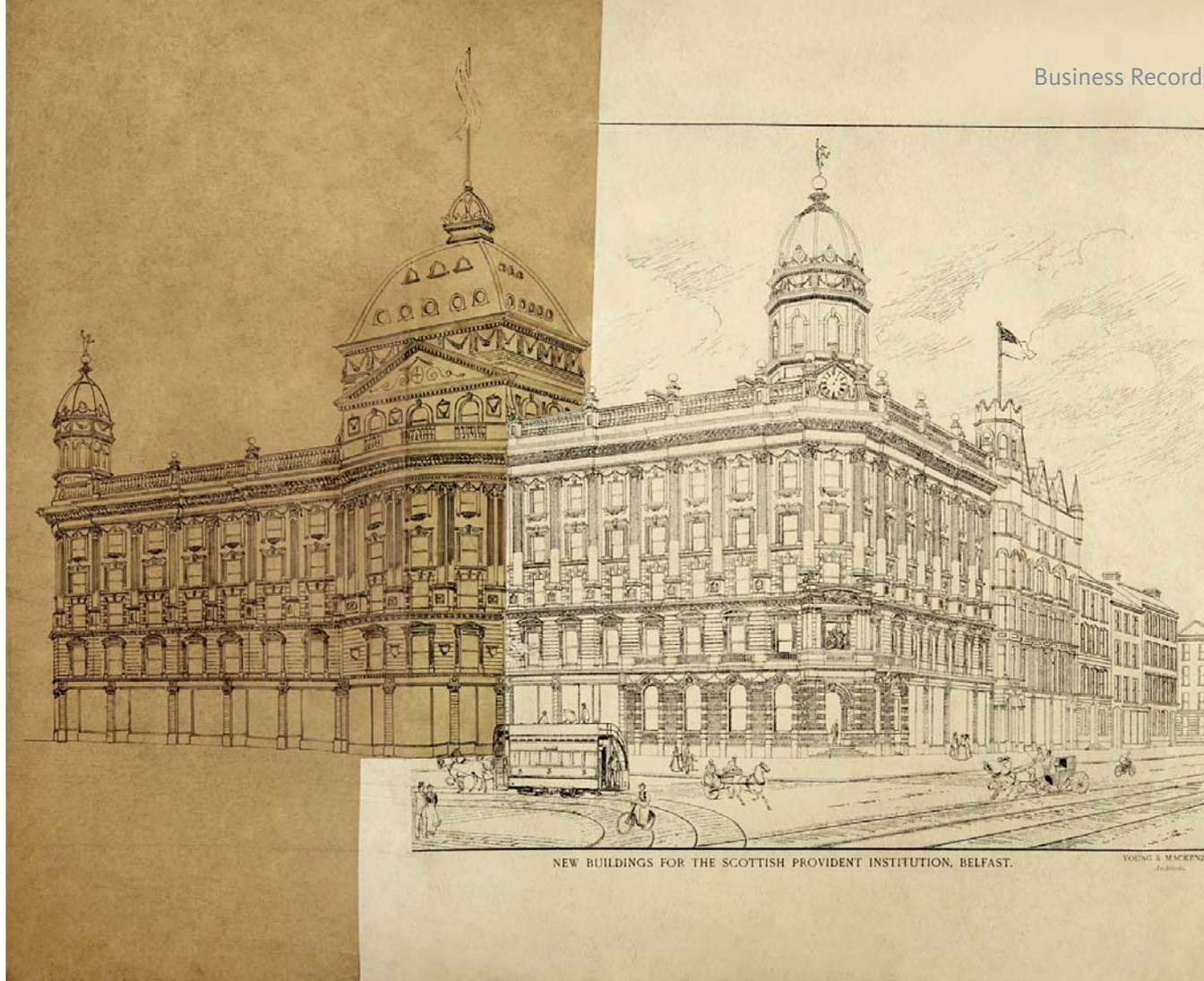
building was designed in Late Gothic Revival style, with a crown spire that signalled a link with Church of Scotland architecture.



York Street Flax Spinning Co. Workers' Houses (c.1890), Belfast (PRONI D2194)



An early design for a villa for William Robinson at Cultra, Co Down (1877) – the building is now the Culloden Hotel (PRONI D2194)

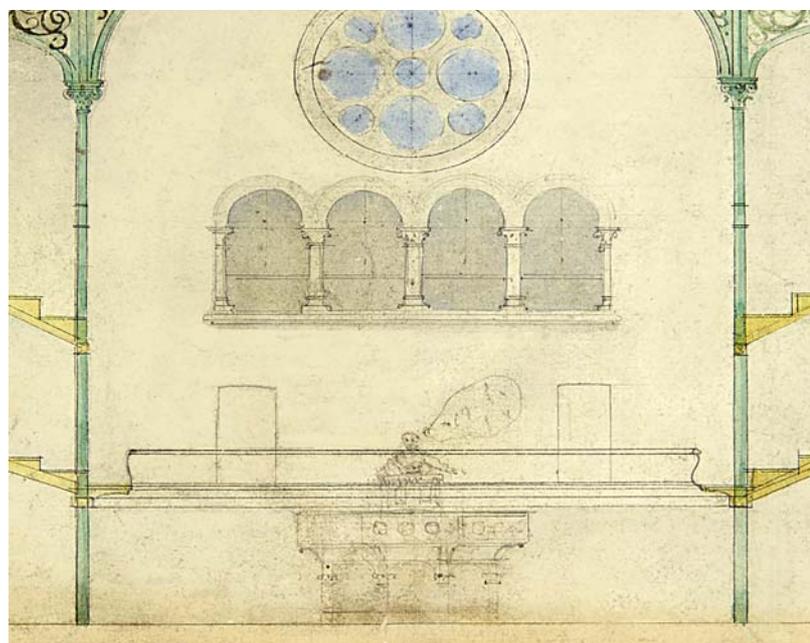


The Scottish Provident Building (1899-1902), Belfast featuring an unrealised central dome (PRONI D2194)

The firm was commissioned to design numerous domestic projects. The design of manses for Presbyterian clergy was a logical corollary to their church designs, but they also designed working class housing and residences for wealthy businessmen. In addition, the firm received commissions for many institutions including schools, most notably Belfast Royal Academy, Robert Young's alma mater.

The numerous draft revisions and re-workings of architectural drawings within the collection provide a fascinating insight into the architects' evolving vision for certain projects. On a more human level, there are playful pencil sketches and doodles that hint at the humour and personality of those who drew them.

The exhibition was curated by Dr Paul Harron in collaboration with PRONI staff. Dr Harron researched the Young & Mackenzie collection over several years (for his PhD). Just over a year ago, his research culminated in a lavishly illustrated book on the firm, *Architects of Ulster: Young & Mackenzie: A transformational provincial practice, 1850-1960*. We often realise routinely that, through cataloguing collections and making them publicly available, we help inform research and scholarship. But it is also true that sometimes research inspires and prompts us



Sketch of a preacher at a pulpit on a drawing for a church at Carlisle Circus (c. 1890), Belfast (PRONI D2194)

to see the value of uncatalogued or inadequately catalogued collections in our care and to strive to find a way to do them justice. Dr Harron's book is certainly in that category!

**Lorraine Bourke**

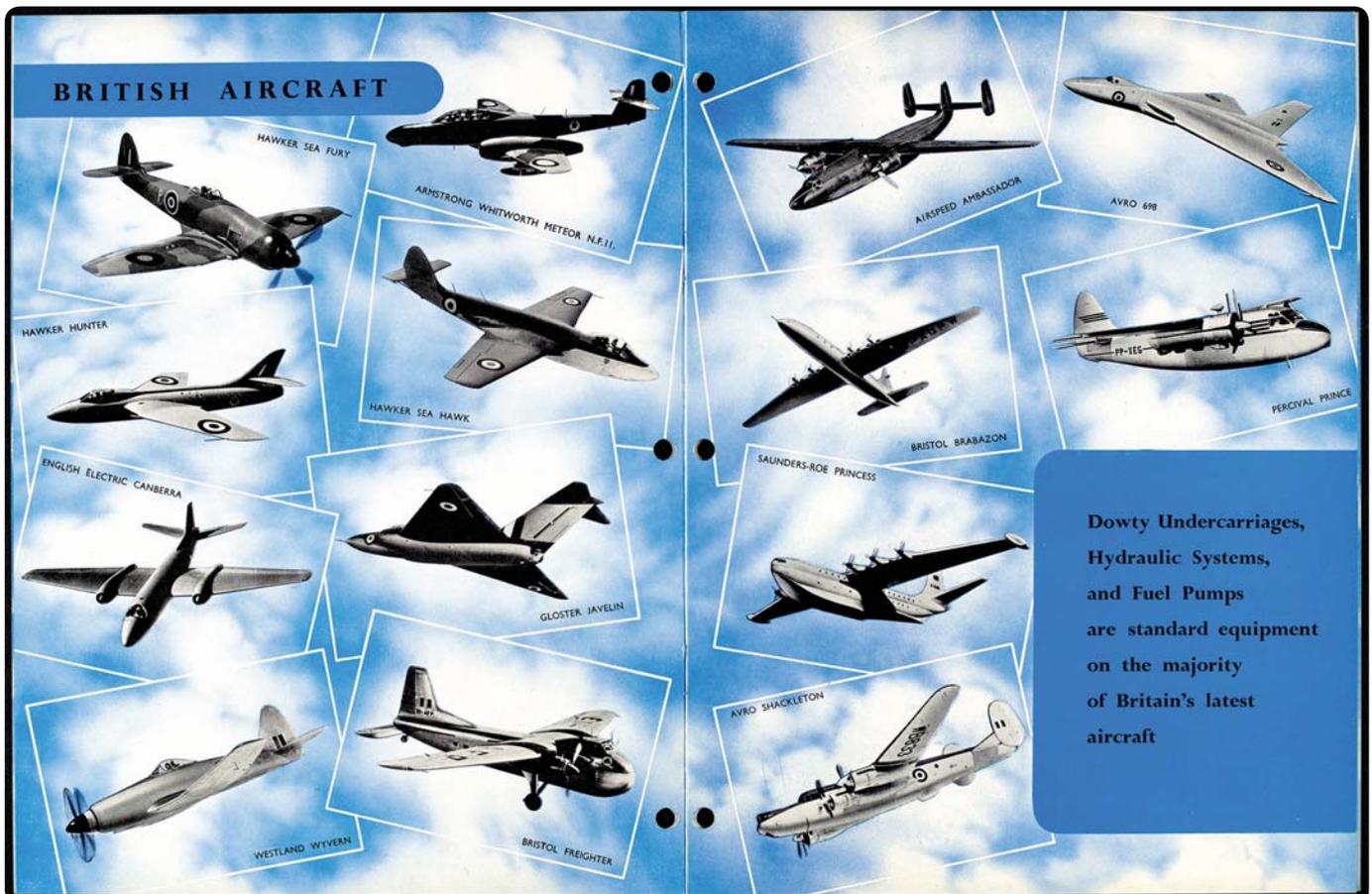
Public Record Office of Northern Ireland

# Delving into Dowty: opening up a new and important business collection

Ally McConnell provides an update on a project working on the papers of a Gloucestershire engineering firm, which makes effective use of volunteers.

In the 1990s, the owners of Dowty Group offered its large business archive to Gloucestershire Archives. Dowty, an engineering firm based in Cheltenham, with subsidiary companies and factories throughout the UK as well as in South Africa, the USA, Canada and Australia among many others, employed thousands of people. Gloucestershire Archives took the collection, knowing that it would require significant external funding to catalogue it. It was necessary to take the collection at the time because the Group had just been taken over and its assets were being sold off; the archive was therefore at risk of being dispersed or destroyed. Twenty-five years later, the funding

*“It was necessary to take the collection at the time because the Group had just been taken over and its assets were being sold off; the archive was therefore at risk of being dispersed or destroyed”*



1952 Dowty annual report, courtesy Gloucestershire Archives

opportunity came with the “For the Record” project, part of which bought a refurbishment of the existing archive building in the centre of Gloucester and a brand new training suite as well as three new strongrooms. “For the Record” was funded by the Heritage Lottery Fund, project partners and over 250 organisations, trusts, community groups and individuals. The aim of the project was to transform Gloucestershire Archives into an inclusive, community-focused Heritage Hub, and to welcome new audiences. The Dowty strand of the project, with its emphasis on oral history collecting, local events and a community website, as well as the cataloguing of an extensive business collection, has fitted into these wider project aims very well.

I was employed to begin the cataloguing aspect in April 2018, and prior to this I did preliminary work with the website designer and some key volunteers, as well as beginning a survey of the archive. The intention was for the collection to be attractive to ex-employees of the Dowty companies, their families and also people who appreciated the importance of the company to the local area and those who lived and worked in it. Most people I have talked to since starting employment at Gloucestershire Archives in September 2017 know someone who used to work for Dowty. It quickly became evident that this project would appeal to a huge number of people locally, nationally and even internationally. The project is built on knowledge gained from a similar yet smaller-scale business archive collection of the Gloucester engineering firm Fielding & Platt.

A number of enthusiastic volunteers took part in oral history collecting and the creation of content on the website. They also added detail to item-level descriptions in the catalogue and were able to comment on and explain codes and other things that appeared in certain records, which needed their expertise to interpret and explain how different series of records are interlinked. There are still events happening, and still a great sense of community, years after the project ended. This is what we hope will happen with the Dowty project, too: we want the Dowty community to carry on reminiscing, sharing photographs and stories beyond 2020 when the official cataloguing will end.

The Dowty project, now in full swing, is using the know-how of volunteers. Firstly, ex-employees of the company will be able to help with the listing of the collection by identifying products, people and places from documents or photographs. Also, volunteers with local knowledge or other experience of engineering can enhance catalogue descriptions. We hope to have some volunteers who have



“Dowty Today” newsletters, courtesy Gloucestershire Archives



Photograph of transfer packets in strongroom, courtesy Gloucestershire Archives

“Volunteers with local knowledge or other experience of engineering can enhance catalogue descriptions”

other connections to the company – there has been a lot of interest from families of employees, for example – and these people would be good at attending events and showcasing the importance of Dowty within the local and wider community, as well as putting content onto the heritage website.

This is still very much a new project, and there is a lot to learn – not least about the complexity of the company – and this is what will be taking a lot of my time. So while I grapple with the archive, trying to appraise, organise, describe and package it in the most efficient way, there will be members of the community helping me to understand it (I am not an engineer!) and enhancing it so that it can be accessible to the greatest number of people, as well as showcasing this fantastic collection that will appeal to so many different people. Also, from Gloucestershire Archives’ point of view, it is a great experience of cataloguing a business collection, being able to network with business archivists and find possible collaboration opportunities such as displays and events. So watch this space!

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**Ally McConnell**

Gloucestershire Archives

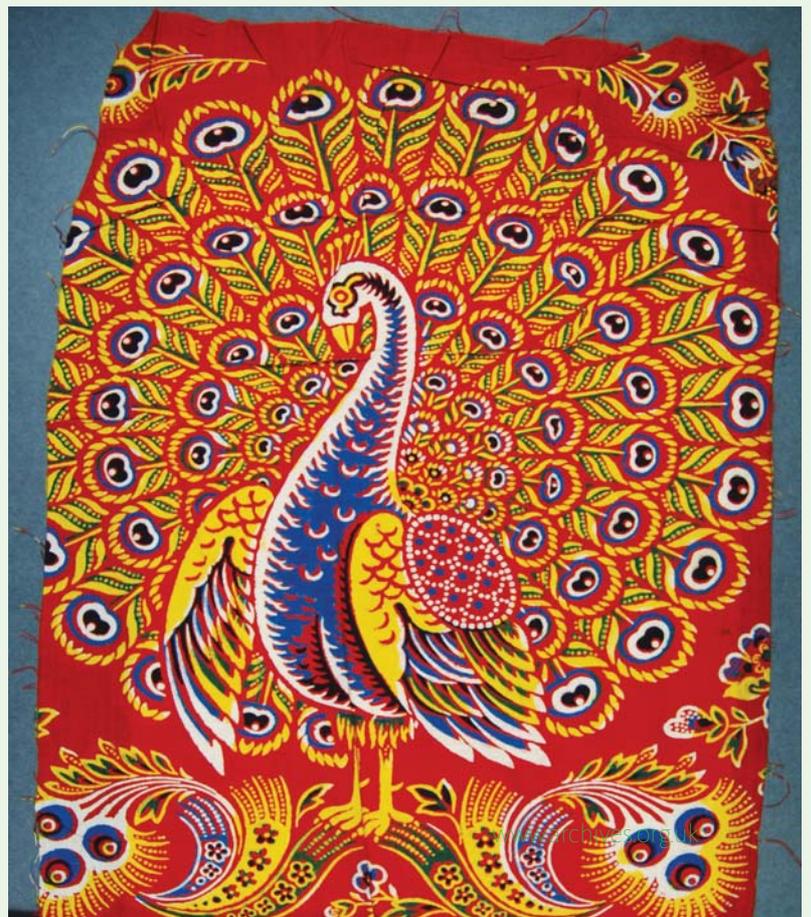
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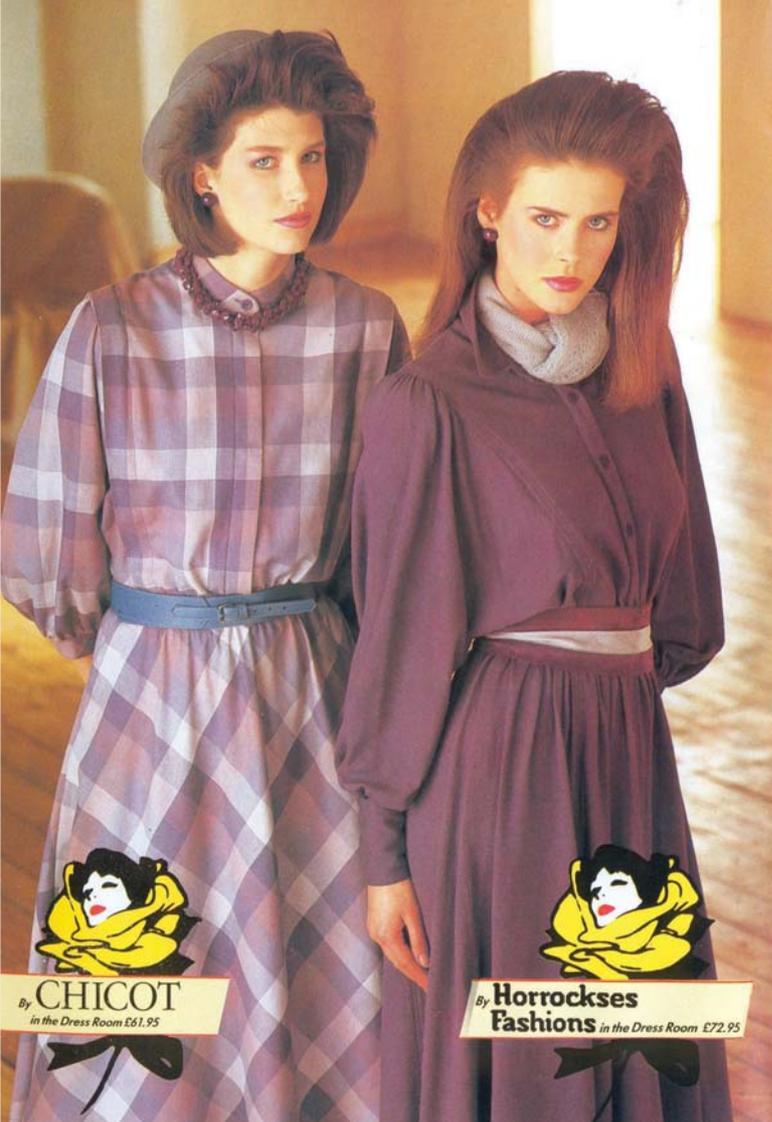
# Darning Scotland’s Textile Collections Project

Claire McDade discusses the exciting engagement work taking place in relation to the archives of Scotland’s textile industry

I took up the post of Project Officer for the University of Glasgow’s Darning Scotland’s Textile Collections Project in March 2018. This is an 18-month project funded by the Heritage Lottery Fund’s Collecting Cultures initiative, and I am leading on

Peacock pattern from United Turkey Red sample book (UGDo13/8/1), courtesy of the University of Glasgow Archive Services





Dickins and Jones Autumn Show Catalogue 1980s, pages 10-11, House of Fraser Collection FRAS1101/14, courtesy of the University of Glasgow Archive Services

engagement and profile-raising activities for the university's rich archival and material heritage relating to Scotland's textile industry. These collections provide evidence of Scotland's impressive and diverse textile heritage, from weaving and sewing in the home to full scale mechanised factory textile production. Since starting in post, I have encountered not only a fascinating array of material but also an incredibly passionate community of textile related experts, who are all extremely excited by the idea of furthering the knowledge and raising the profile of the many stories contained in the archives.

We currently hold key textile collections, including those from New Lanark Mills, United Turkey Red, the Stoddard-Templeton collection (two of Scotland's most significant and influential carpet designers and manufacturers) and the House of Fraser Archive. The collections help inform research and teaching in the College of Arts and the activities of the Centre for Textile Conservation and Technical Art History at the University of Glasgow. The resources help shed light on the entire lifecycle of textiles, from their design, production and manufacture, through their sale as a raw material, to their use in fashion, furnishings, theatre costume (Scottish Theatre Archive) and as industrial textiles.

So far, my focus has been on consulting a wide range of stakeholders to help guide my planning and development of outputs. What immediately struck me was just how close knit (pardon the pun) and enthusiastic the textiles community is in Glasgow and the west of Scotland. It is impossible to leave a meeting with a PhD researcher working on the Templeton carpet collection without having been signposted to at least another five academics and curators. Every meeting leads me to new experts with an interest in textiles archives.

Glasgow has a very strong network of people studying and actively using the archives in multiple fields, ranging from design inspiration for contemporary designers, research into the development of synthetic dyes, the role of women in the production and development of commerce, trade and industry, the technological innovations that enabled Scotland to become a powerhouse of the Empire and much more. Colleagues range from the University's Centre for Textile Conservation, Dress and Textiles History course, Technical Art History, the Adam Smith Business School and the Economic History department, as well as colleagues from the Glasgow School of Art, Paisley Museum, New Lanark and the David Livingstone Centre – all places linked to the production of textiles.



Carpet design for the first-class lounge of the Aquitania, Stoddard-Templeton Carpet Design Archive STOD/DES/133/27, courtesy of the University of Glasgow Archive Services

We are all very aware, too, of the V&A Dundee, which launches in September this year. Its focus on Scottish design and style will include textiles, including the Paisley Pattern and Harris Tweed. The museum will launch with the exhibition ‘Ocean Liners: Speed and Style’. The exhibition will feature the design made by Glasgow carpet maker James Templeton & Co for the carpet in the first-class lounge of the Aquitania (1914), Cunard’s flagship vessel.

I am developing plans to produce resources for students to help improve access and awareness of the depth and breadth of the textile collections. I am also planning open days, events, the digitisation of collections, talks and a range of exhibitions located at the university and with partners beyond. These will be pitched at a variety of audiences, including researchers, students, designers, the

“Every meeting leads me to new experts with an interest in textiles archives”

general public and communities with historic connections to the textiles industry.

This project is an exciting work in development. I will be providing regular updates on progress over the coming months via the University of Glasgow’s Archives and Special Collections’ social media under #darningcollections.

**Claire McDade**

The University of Glasgow

# ARA Research, Development and Advocacy Fund

Laura Helyer outlines how the fund enabled an engagement project relating to the records of the oil and gas industry.

As both an archivist and a creative writer, I am interested in how language preserves and mediates memory, as well as forms of catalogue, classification and description. During the summer of 2017, I held a creative residency at the Wolfson Reading Room, Sir Duncan Rice Library (University of Aberdeen) supported by the Archives and Records Association Research, Development and Advocacy Fund. I proposed pursuing an advocacy and education project using poetry and creative writing to widen access to the archives and records collections. This involved consulting material related specifically to the development and documentation of the oil and gas industry, including the ‘Capturing the Energy Project’ and the ‘Lives in the Oil Industry’ oral history project.

I was keen to gain a better understanding of, and feeling for, the voices and work of those local and global communities involved in the industry, including the difficulties involved in managing personal and professional lives, offshore and on, as well as the physical and psychological demands of the nature of the work itself. This research formed the basis for a sequence of poems concerned with the history of the oil industry in Aberdeen and its wider international contexts, whilst addressing the manner of the archive’s collection, description and arrangement.

My poetry sequence produced in response is intended to act as a creative intervention, further revealing some of the memories and voices in the

collection, promoting greater visibility and public access. I also hope that it might function as an alternative form of guide or finding aid for visitors to the collection, both in print format and online. To support public engagement and education further, I am offering a creative writing workshop based on this material and imaginative literature about the oil industry, and giving a public reading of my completed creative work.

The residency was a transformative experience for me in terms of providing invaluable time and space to reflect both on my professional interests as an archivist and my creative practice as a poet. I came away with new perspectives on how I might better combine these roles, as well as ideas regarding the intimacy of archival records, the relationship between oral history and oral poetry, public events and private history, and the enduring need for a public poetry.

The encounter of listening to oral history interviews, often four to seven hours long over several days, was unlike anything I had experienced before. Listening and taking notes requires a good deal of concentration, but the details and difficulties related in these recordings often made them emotionally challenging and the unique rhythms of those voices and testimony difficult to forget. Alone in the listening room with all the immediacy and vocal presence of these strangers, I was transported to an immersive place of timeless imagination and witness which felt quite apart. But I would have somehow to transcribe – translate – their account

“I was keen to gain a better understanding of, and feeling for, the voices and work of those local and global communities involved in the industry”

into my own words later. A poem, I believed, could potentially embody and respectively represent those records and personalities. It offered a further performance of the interview itself in order to gain a wider audience and hearing. Of course, my subjectivity, my way of listening and writing would shape this creative record but there were always ways of calling back the original record, the source in voice. I could also show how the interviews resonated with one another across the collection and how an interviewee’s own voice was evidence and poetry in itself.

My goal is to continue to explore ways of facilitating creativity in the archives and records profession for development, outreach and preservation purposes. I hope to be able to use my developing artistic and professional practice as a way of creating resources for heritage collections which strive to best represent and preserve, in an engaging and relevant way, the diversity and significance of their records for both research purposes and the imagination.

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**Laura Helyer**

Self-employed archivist/creative writer

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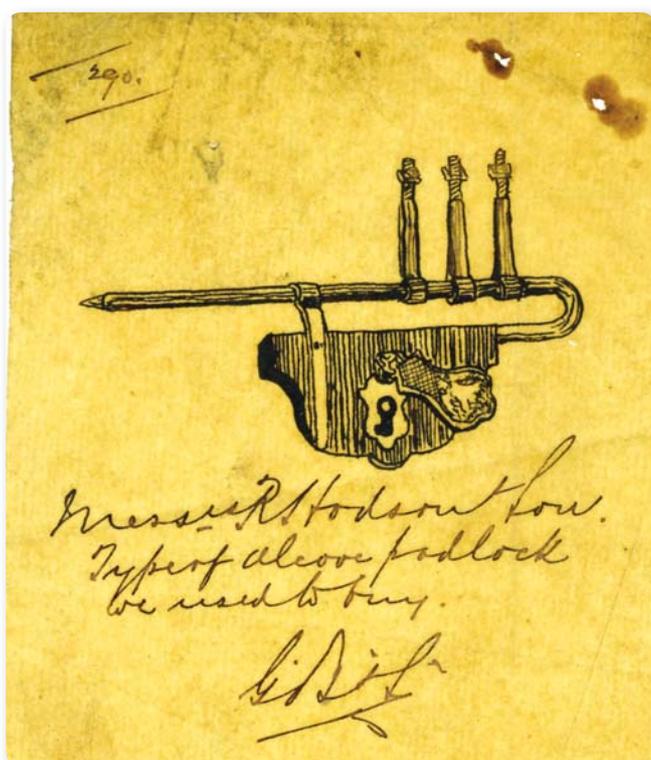
# A family affair: the Locksmith's House archive at the Black Country Living Museum

Karen Davies reveals how a large collection will shed light on the history of lock making in an industrial Black Country town

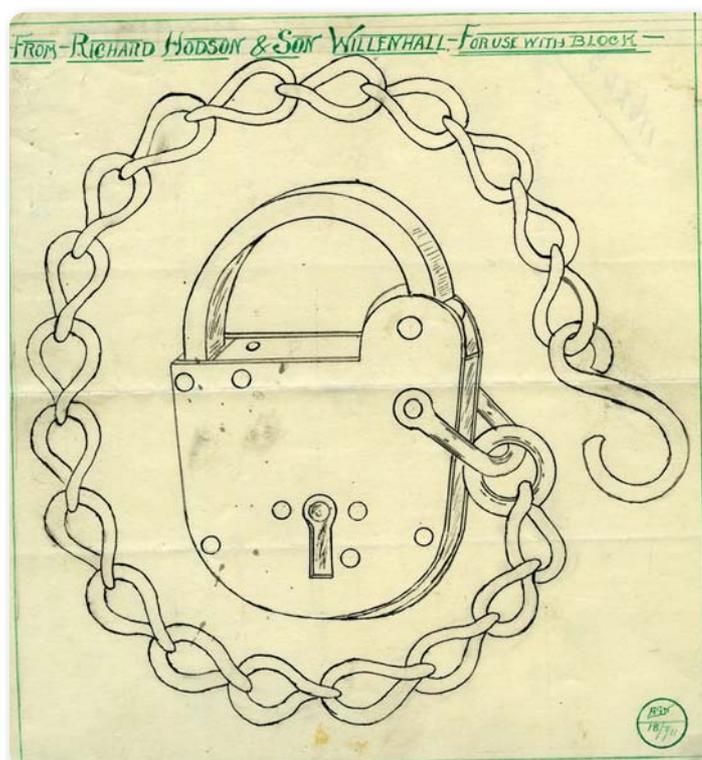
Willenhall is an industrial town in the Black Country, which is small in size but definitely not small in stature, because for centuries it was synonymous with the manufacture of locks. By 1770, Willenhall had no fewer than 148 locksmiths and by the 1890s, the town could boast that it made 98% of the world's locks. But it wasn't just the big factories that put Willenhall on the lock making map, much of this industry was made up of small, individual concerns, including businesses run from the family home. The Hodson family was one of those families, using their home in New Road, Willenhall, with a small lock workshop at the back, to make locks and keys that were sold the world over. Their business, Richard Hodson & Sons, was set up in 1792 and eventually passed to Edgar Hodson who ran it until his own death in 1970. His sister Flora Hodson closed the shop with all its stock in 1983 and

it stayed closed until it was purchased by Walsall Council with the idea of turning it into a museum. The house was finally sold to the Black Country Living Museum (BCLM) and is now open to the public as a visitor attraction: 'The Locksmith's House Museum'.

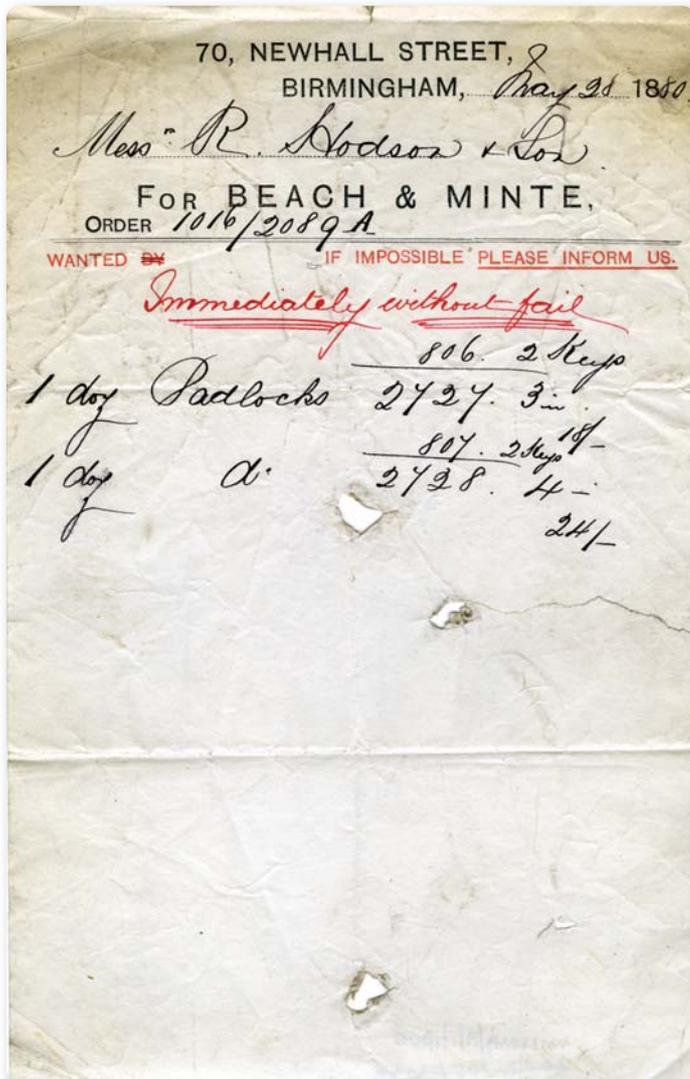
On its takeover, all 14,000 records associated with the running of the business were transferred to the BCLM. The family did not throw things away, which makes it easily the Museum's largest archive collection. It consists of a plethora of sales receipts, individual orders, hand drawn lock designs, business ledgers, even a recipe for the alleviation of rheumatism written in the back of a sales ledger – maybe an indicator of the harsh conditions in which locksmiths often found themselves working (Willenhall was nicknamed 'Humpshire' because the



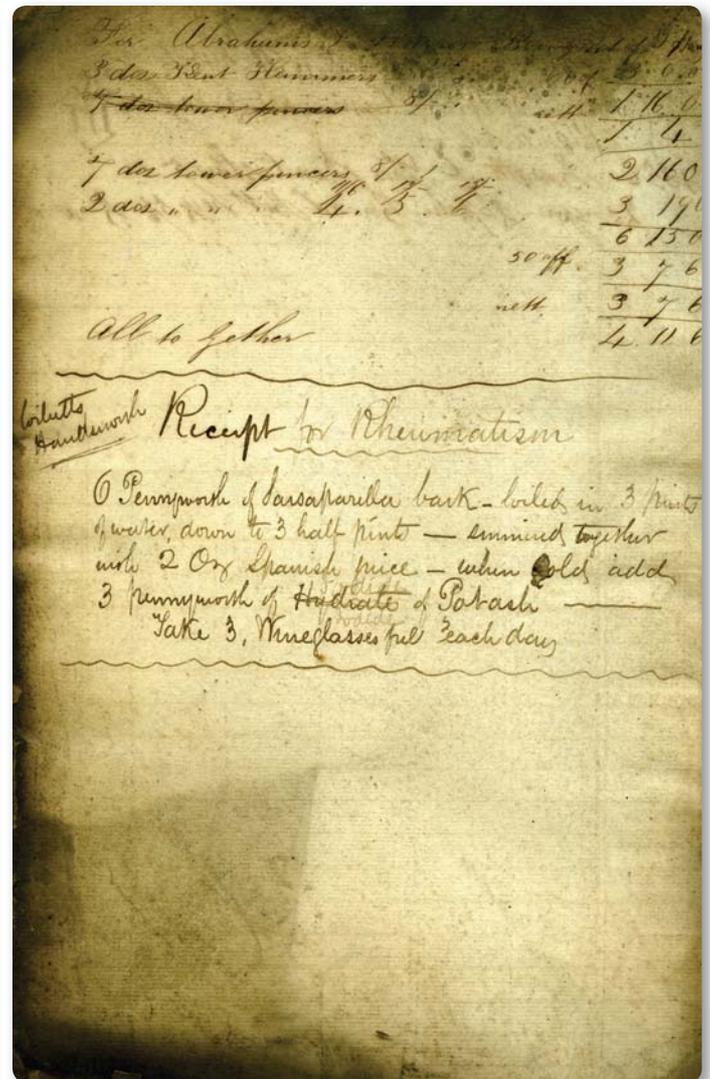
An early Hodson design for an alcove padlock (WHLLMA/A/1/602, Locksmith's House Archive Collection), courtesy of the Black Country Living Museum



A hand drawn 1911 design for a Hodson lighter lock manufactured primarily for the London market (WHLLMA/A/1/613, Locksmith's House Archive Collection), courtesy of the Black Country Living Museum



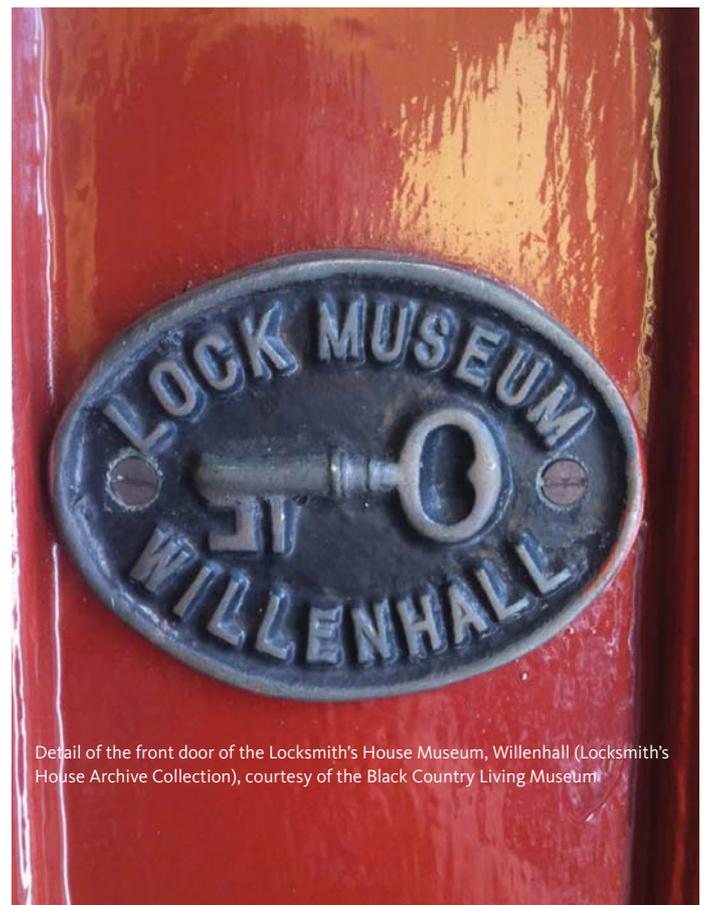
The 1000th item catalogued: a padlock order for Messrs. R. Hodson & Sons, 1880 (WHLLMA/A/1/1000, Locksmith's House Archive Collection), courtesy of the Black Country Living Museum



A recipe for rheumatism found in the back of an R. Hodson & Sons sales ledger, c.1900 (WHLLMA/A/1/301, Locksmith's House Archive Collection), courtesy of the Black Country Living Museum

work involved bending over a work bench for long periods resulting in prominent spine curvatures of the workforce). The collection also included a glimpse into the personal lives of the Hodson family – particularly those of Flora and Edith Hodson, through a collection of private letters, personal Bibles, sheet piano music, family photographs and even a Remembrance Day poppy worn by the sisters.

A section of this immense collection had been cleaned, packaged and partly catalogued around seven years ago, and placed on a legacy system that did not allow for hierarchical cataloguing structures. The items had been individually numbered but only catalogued to box number level, with a confusing box numbering system not necessarily in numerical order. Some boxes were labelled as numbers and some as letters, making it difficult and time-consuming to search for individual items. As it was so huge and complex a collection, we adopted a 'rip it up and start again' approach – in other words, to re-number, re-box and re-shelve the collection to make it more easily accessible on the Museum's updated ADLIB cataloguing software. The natural order



Detail of the front door of the Locksmith's House Museum, Willenhall (Locksmith's House Archive Collection), courtesy of the Black Country Living Museum



“  
*As it was so huge and complex a collection a ‘rip it up and start again’ approach was adopted*  
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Edgar Hodson, the last of the Hodson family lock makers in his Willenhall workshop, mid-20th century (uncatalogued, Locksmith's House Archive Collection), courtesy of the Black Country Living Museum



The Hodson family. L to R: Sarah with Flora, Edith, Edgar, Ida & John with Irene, late 19th century (uncatalogued, Locksmith's House Archive Collection), courtesy of the Black Country Living Museum

then dictated splitting it into three main series, the first labelled as the Hodson Family collection which was further split into two sub-series to differentiate between the Hodson business and the Hodson personal papers. The second series is to be for the records of those who traded with the Hodson enterprise (the competitors' files). The third is envisaged to include the records of Willenhall based lock making giant Josiah Parkes & Son (of which the BCLM has the entire archive collection, which was given as part of the Hodson family business collection), plus many smaller and lesser known companies. The existence of these makers can often only be proven by a single letterhead or invoice. In fact, the fascination I have with this collection is the sheer number of these 'insignificant' lock making enterprises dotted about

Willenhall throughout the 19th century. Now they will be represented and committed to historical memory simply by including these in the collection.

Due to its size, the re-cataloguing of this collection will take at least another five years to complete and will eventually be placed on to The National Archives' Discovery catalogue to take up its place as representative of one industry of the many that were part of the 'workshop of the world' of the Black Country.

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**Karen Davies**  
 Black Country Living Museum

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Photograph of Springfield Mill fire brigade, c.1912, reproduced with permission of Kent History and Library Centre.

# The archives of a Maidstone papermaking company

James Lloyd reports on the successful completion of a project to catalogue the collection of a significant Kent-based business.

**K**ent History and Library Centre has recently completed the cataloguing and packaging of a collection relating to the Whatman and Balston papermakers of Maidstone, which will shortly be made available to the public.

The Whatman papermaking empire was founded in 1733, when James Whatman (1702–59) bought his first paper mill at Hollingbourne, near Maidstone. Under his son, another James, the company expanded to three mills and achieved a high reputation for the quality of its products. James the younger's own son had no interest

in papermaking, so in 1774 Whatman recruited William Balston, a fourteen-year-old Christ's Hospital boy, as his apprentice. Twenty years later Whatman sold the business to the Hollingworth brothers, with whom Balston went into partnership (with money loaned from Whatman). The partnership was dissolved in 1805, when Balston founded his own mill, at Springfield in Maidstone.

Balston's two sons, William (1807–82) and Richard (1808–88), carried on the business after him, when it became known as W. and R. Balston. In 1859, they bought out the Hollingworths and obtained the right to use the

L.A.C. Davies. B.W. 812162.  
500 Squadron,  
R.A.F.  
B.N.A.F.  
6<sup>th</sup> Feb. 1944.

Dear Friends.

A grand surprise today - thank you all very much for remembering me. It is nice to know I'm not forgotten.

It is hardly believable that I have been away from the Mill just over four years. How I'm longing for the time to come when once more shall be walking down the lane (or dashing on my cycle) to work. With the grand thought of Saturday afternoon and all day Sunday free.

Have been over here a number of months but at times it seems as years. One of these days shall come sailing home and I think it will be this year.

There are English speaking films shown in town, an Allied Club where all sorts of indoor games

are held, reading and writing rooms, snack bar and a dance hall but it is all this mad jitter-bugging stuff and every dance is an excuse me. So perhaps you can imagine what it would be like.

Also many places of interest to be visited, such as the Mosque, Cathedral, Museum, various Forts and the Casbah. The latter I was able to tour before it was placed 'out of bounds'.

Out of all the places I have visited, some have been beautiful and some other-wise. But there is none to touch England for beauty - in fact for everything.

Cheerio, hoping to see you all soon at the Victory Celebration.

Yours Sincerely,  
Bryan W. Davies.

ES. Kingdon 156

Letter to colleagues at Springfield Mill from Bryan Davies, serving in North Africa, 6 February 1944, reproduced with permission of Kent History and Library Centre.

“As well as paper records, the collection includes artefacts, such as printers' blocks, paper moulds, an air raid warden's helmet and samples of papers and scientific equipment”

Whatman name. The company was incorporated in 1910. Although the company had originally specialised in handmade ledger and drawing paper (favoured by Gainsborough, among others), during the First World War W. and R. Balston Ltd. branched out into making scientific filter paper (thitherto supplied from Germany) and this rapidly became its main concern. In 1974, the company, by now known only as a manufacturer of paper-based scientific equipment, changed its name back to Whatman and merged with its London-based sales agent H. Reeve Angel and Co.

At the turn of the twenty-first century, Whatman ran into serious financial difficulty and in 2005 it was bought up by G.E. Healthcare. The products that were inherited continue to carry the Whatman name but the

manufacturing work was moved to China. In 2015, the machines at Springfield Mill were turned off and the company archive was donated to the Kent Archives and Local History Service.

There are some disappointing gaps in the records, owing to a frenzy of excessive weeding in the company's dying days, but order was brought to the remainder by Stephen Hill, an authority on the history of paper, who was hired by the company in its last few years to sort the collection. The catalogue is heavily reliant on his research (particularly into the history of the company's properties) and the personal help and advice that he has generously continued to provide since the collection was accessioned.

The bulk of the surviving material consists of the business records of the company, such as financial ledgers, board minutes and title deeds. One of the most unusual items is a file concerning the company's brief and inglorious association in 1919 with Elizabeth Grant Greer, a confidence trickster who inveigled the company into a scheme for providing employment to injured servicemen that turned out to be a scam for her exclusive benefit.

**W. & R. Balston, Ltd.**

**Full Name** Bryan Walter Davies 4 Well Road

**Address** ~~81 Chatham Road Maidstone~~  
Notice should be given of any change of address in case of emergency  
31 Sutton Road

**Date of Birth** 22nd March 1920 **Single**  **Married**   
These particulars which are required for the Company's Records will not be furnished to any outside party

**Commenced Employment** Nov 11<sup>th</sup> 1935 **Dept.** Engineering

**Remarks** Apprentice to filter  
 Called up with Reserve 24/8/39  
 Returned 18th February, 1946

**Ceased Employment** 1957 Pen Con - 2/15/56 **Remarks** 16 OCT 1957

Bryan Walter Davies's employment card, reproduced with permission of Kent History and Library Centre.

The records of employees are likely to be of interest to local and genealogical historians. In particular, a whole filing cabinet of employees' cards has survived, giving names, addresses and dates of birth and employment. There are also records of employees who served during the world wars, most notably a scrapbook of letters sent by servicemen to their colleagues at Springfield Mill in 1943–4. Some records are creatures of their time, such as a staff wages book from 1900 that notes, for no reason related to papermaking whatsoever, the date of the relief of Mafeking.

As well as paper records, the collection includes artefacts, such as printers' blocks, paper moulds, an air raid warden's helmet and samples of papers and scientific equipment of Whatman manufacture. In addition to the business records, the collection also includes a small amount of material relating to the Whatman and Balston families. Most notably this includes family trees researched and lovingly drawn up in the 1990s by Jack Gilbey, an employee of the company for over forty years. There are also the title deeds to the Balstons' private holdings, which will interest local historians.

The collection included a huge number of photographs, which are still being sorted at the time of writing. These range from Victorian and Edwardian photographs of

“ In 2015, the machines at Springfield Mill were turned off and the company archive was donated to the Kent Archives and Local History Service ”

company celebrations and the papermaking process to modern photographs of Whatman's premises and products. Stephen Hill has again generously donated his time to sort the photographs and identify their content, prior to their being catalogued.

Whatman (under its various names) had been a major Maidstone employer and papermaking has long been a significant Kentish trade. The service already has separate Whatman and Balston collections (though they concern mainly the families, rather than the business) that the new accession complements. Together, they form an archive that should be of interest to local historians, family and paper historians.

**James Lloyd**

Kent History and Library Centre



# The history of the world in 30,000 banknotes

Georgie Salzedo explains how the archive at De La Rue is engaging with the rest of the business

**T**hey say that counting money is therapeutic. If so I must be the most relaxed archivist in existence! The archive at De La Rue plc is home to banknotes from around the world from the last 150 years, as well as stamps, pens, playing cards, and all manner of company records. In almost two years since I started work here, I have counted more money than I ever expected as an archivist rather than a banker, and have learnt more about the history of the world than I ever expected to from currency!

A business archive can be a daunting place, especially if that business is not very sure what its archive should look like. When I first came to De La Rue I was rather

“A business archive can be a daunting place, especially if that business is not very sure what its archive should look like”

inexperienced and unqualified, and had to spend several months working out what we had onsite. De La Rue’s older archival collections had already made their way to more established repositories, with a stamp collection now held at the National Postal Museum, and a wonderful selection of records now at the University of Reading Special Collections. Yet the drawers and cupboards of the vault in Basingstoke held a vast array of material from De La Rue’s 200-year history, and I was (and still am) keen to get it into a state to be used.

I have taken a two-pronged approach. The most obvious task is getting on with weeding, cataloguing, sorting and housing the material in the collection. There is a particular challenge of discerning the original order of material, which has often been stored and listed (in hard copy) seemingly at random in drawers by my predecessors, who were generally retired employees. There are also a couple of collections from companies we have acquired over the years. There are some remarkable pieces of company history to be found, from the founder’s original notes on playing cards, to a photo album signed by employees after

“Inspired by some of the wonderful work of other business archives, I have been working with marketing and internal communications to see what the archive can do for the company”

a river cruise up to Southend in the 1930s!

As well as establishing the archive, I have also focused on getting the business interested in the archive as a service. Inspired by some of the wonderful work of other business archives, I have been working with marketing and internal communications to see what the archive can do for the company. The opportunities are endless, from work on Twitter campaigns for World Wildlife and International Women’s Day, to a series of talks aimed at employees about the history of the company through archive items. Working with the sales team on customer visits has proven fascinating for everyone, expressing the history of our relationship with banknotes. The design team have provided yet another angle, looking at notes for their aesthetic value, and seeing if there are elements that can inspire some more modern money!

There are of course many challenges to be faced. Everything must be done from scratch, from taking one of our first banknotes out of a horrendous acidic frame, to working out painstakingly how to share elements of a collection which presents several security complications. Yet for every challenge there is a fantastic opportunity: to discuss historical engravings with world experts, to consider how best to describe a transnational archive in a way which opens up provenances, and to work on a heritage marketing film – an experience which really hammered home for me the importance of business engagement. We still have a way to go, cataloguing the material and moving towards sharing it, but it is an exciting road to be on.

**Georgie Salzedo**

De La Rue plc



Photographer Jimmy Swindells, with kind permission from De La Rue



Envelope folding fun! Photographer Jimmy Swindells, with kind permission from De La Rue



Archive tweets, with kind permission from De La Rue

# Cataloguing the records of an architectural practice

Carol Walden gives an update on her progress cataloguing a fascinating collection at Bedfordshire Archives

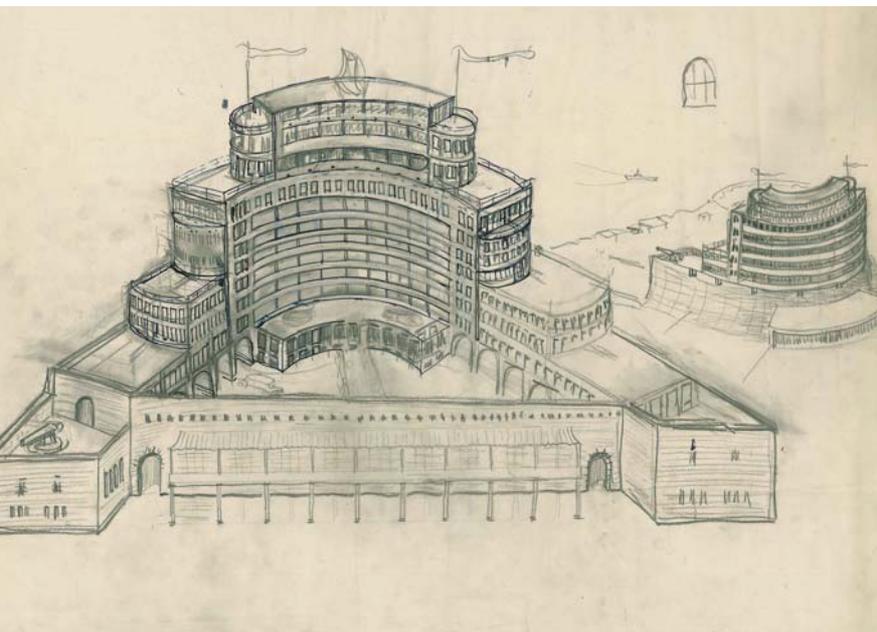
The collection held at Bedfordshire Archives with the reference code RGH comprises papers of the architectural practice founded by Sir Albert Edward Richardson (1880-1964) and Charles Lovett Gill in London in 1906. This partnership was to continue until the outbreak of the Second World War, when Richardson moved his office to his home in Ampthill, Bedfordshire. He worked from here and his rooms in Cambridge until after the war, when the office moved back to London, with the Ampthill practice remaining as a branch office. In 1945 Richardson went into partnership with his son-in-law, Eric Houfe, with S.P.A.Holland and R.F.Britain joining the company in 1959. Although Richardson died in 1964 the practice continued until Houfe's retirement in 1980 when the first deposits to Bedfordshire Archives were made.

Richardson was a prolific author of books and articles as well as an artist and sought after speaker. His artistic skills brought his architectural plans to life for the client. The practice worked on projects from building Tormore Distillery in Scotland to Nutcombe Manor in Devon; from memorials at Florencecourt in County Fermanagh, Northern Ireland to a school in Southwold, Suffolk. Richardson's background in ecclesiastical architecture is well represented with designs from candlesticks to a new church.

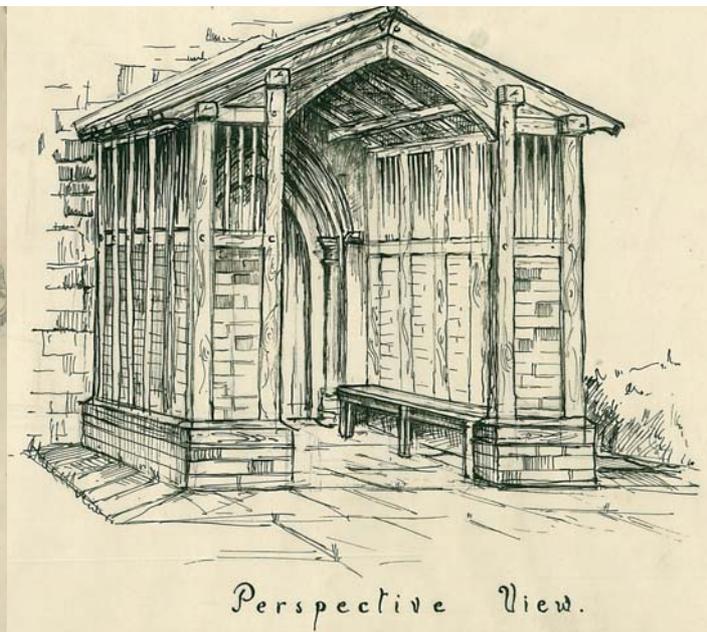
Listing and cataloguing have been carried out intermittently over the years as time has allowed and customer demands have dictated. It is estimated that the collection totals over 40,000 items, including plans, drawings, sketches, project files, photographs, order books and office administration papers. I have been cataloguing bundles

*“It is estimated that the collection totals over 40,000 items, including plans, drawings, sketches, project files, photographs, order books and office administration papers”*

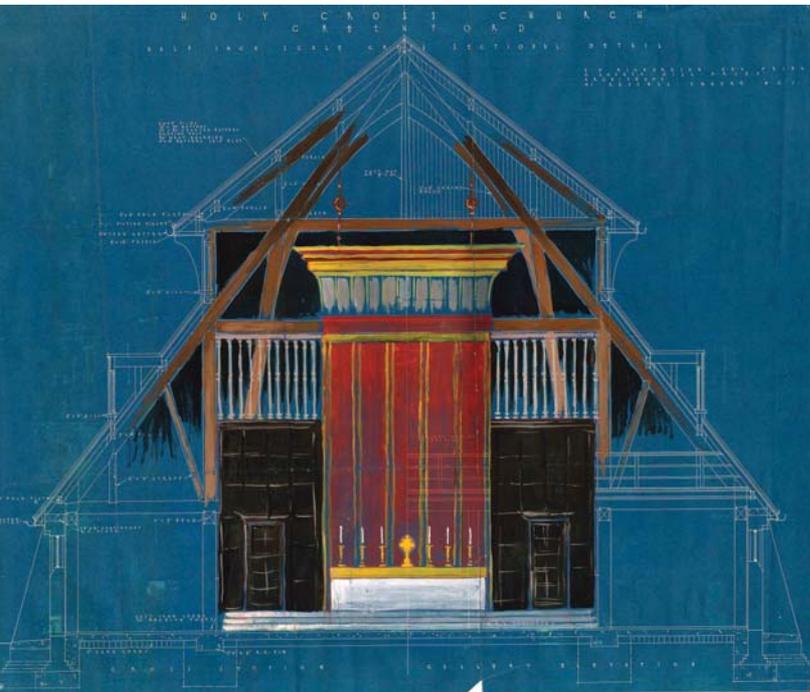
of plans and drawings from the Ampthill office (RGH6) which haven't previously been worked on. So far I have used Adlib to add over 3,000 new catalogue entries to our online catalogue. In reality the bundles are rolls that were



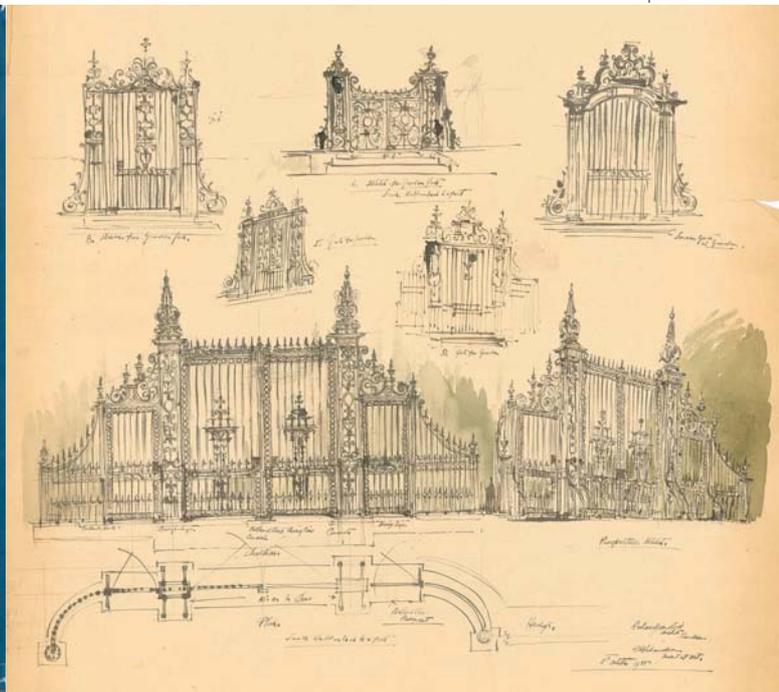
The Fort Hotel, Fort Hubberstone, Milford Haven, Pembrokeshire (RGH6/127/2/3), copyright Bedfordshire Archives on behalf of Simon Houfe (depositor)



Old Warden Church, Bedfordshire (RGH6/113/2/1), copyright Bedfordshire Archives on behalf of Simon Houfe (depositor)



Holy Cross Church, Greenford, Middlesex (RGH6/154/18), copyright Bedfordshire Archives on behalf of Simon Houfe (depositor)



Probably for Ferra's Mere, Rushden, Northamptonshire (RGH6/160/31), copyright Bedfordshire Archives on behalf of Simon Houfe (depositor)

originally wrapped in brown paper and tied up with string or in cardboard tubes with a wooden tag indicating the 'bundle' number. Handling the material has been challenging due to the size, format and condition of the drawings. As the drawings have been listed the packaging has been improved with basic conservation carried out. It has not been possible to flatten and store the drawings in map cabinets as would be ideal due to the lack of available resources and space.

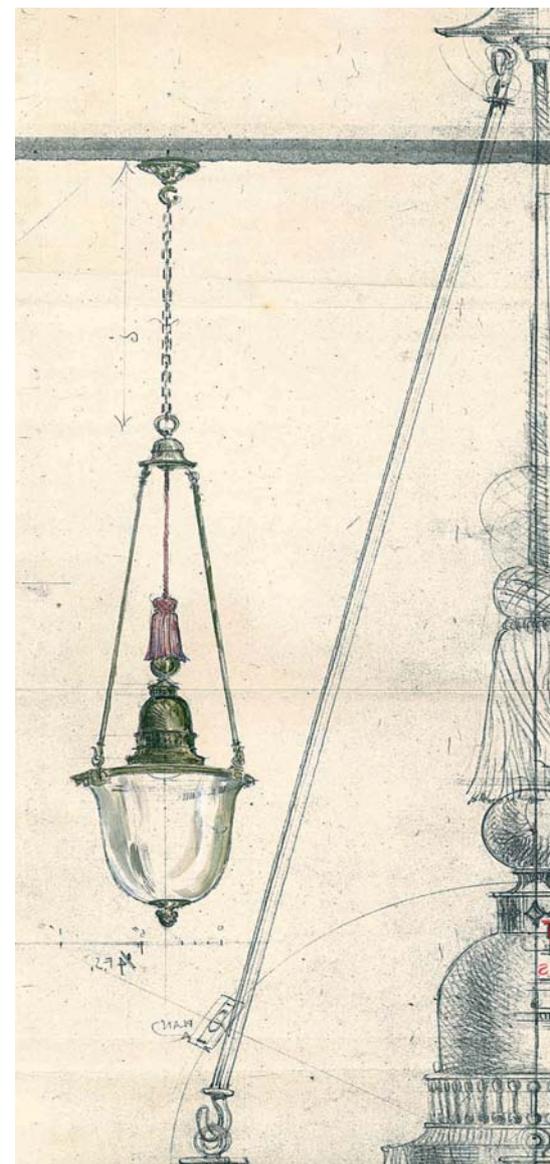
We decided early on not to reunite plans for the same property from different bundles due to the time constraints of a short term project. Within each bundle, original order has not been maintained and plans for the same property have been grouped together and then catalogued using date, drawing number or design process order – whichever is most appropriate. In truth, many of the bundles end up being a mix of these three methods, as rarely does a bundle include every item neatly titled, dated and labelled.

Dating the material has sometimes been difficult, but by using the address of the office and the names of the partners it has been possible to narrow it down to

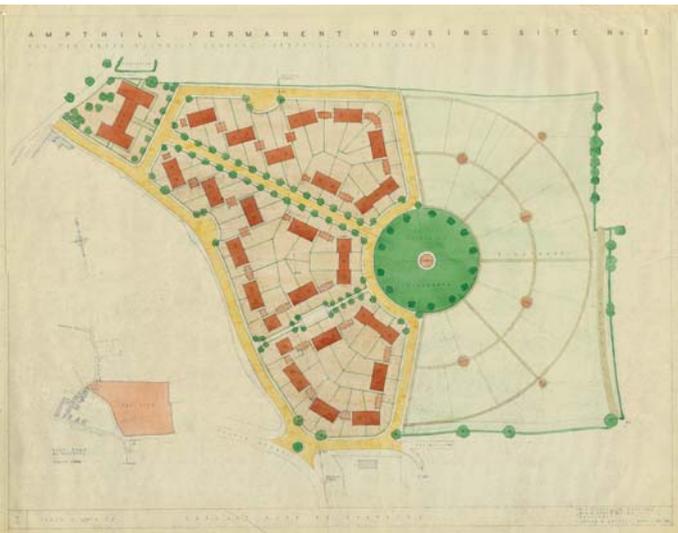
a likely date range. Another significant issue has been trying to identify the location of some of the projects, especially for those that never left the paper, such as a proposed superstructure hotel to be built on a naval fort at Fort Hubberstone, Milford Haven, Wales. The internet has proved invaluable in enabling the use of the work of researchers to match images and descriptions to what I am holding. It has also helped me decipher architectural terms. Who knew that such a thing as the 'Glossary of Terms Used in Water Pollution Control' even existed?

Although the collection has nationwide appeal, of particular local interest are the drawings for the approximately 60 Bedfordshire churches that Richardson had charge of and the wealth of material relating to the creation of social housing. His first housing schemes were designed and built in his adopted hometown of Ampthill and drew on his affinity for the Georgian period. He designed the homes around a central green and referred to the properties as 'palaces for the people'.

It is hoped that the collection will prove helpful for those studying architecture and carrying out property restorations as



Pendant light fitting in Chapel, Lode, Cambridgeshire (RGH6/207/17), copyright Bedfordshire Archives on behalf of Simon Houfe (depositor)



Permanent housing site at Oliver Street, Ampt Hill (RGH6/61/1/2b), copyright Bedfordshire Archives on behalf of Simon Houfe (depositor)

# Deciding what to digitise: a selection model

This year is a major landmark for the Baring Archive as it embarks on an ambitious programme to digitise parts of the collection.

Throughout the three centuries of its existence, the merchant bank Baring Brothers amassed an enormous archive that offers a unique window into financial, social and political history since the 18th century. Now owned by ING, the Baring Archive was loaned to The Baring Archive Limited, a charitable trust, in 2008.

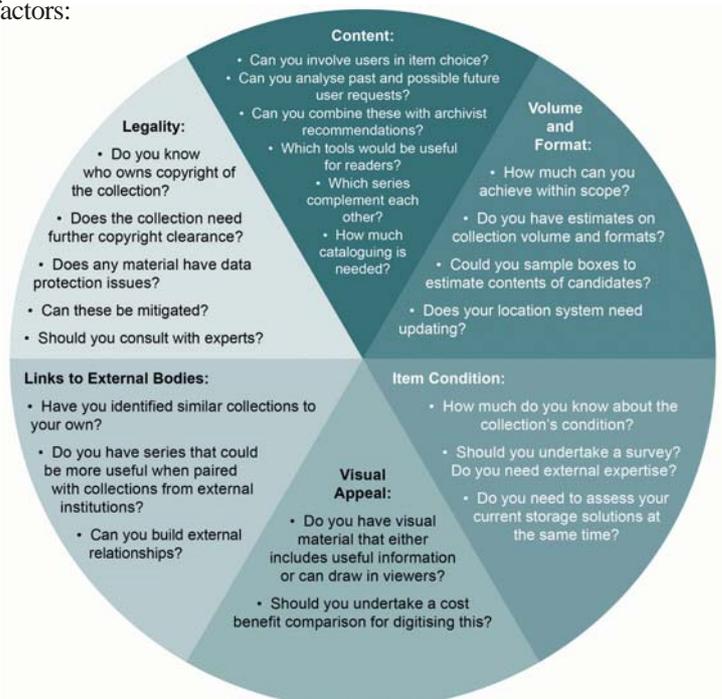
As the trust enters its second decade, digitisation is being used to improve the accessibility of this fantastic, global collection. Significant time and resources have been invested to determine current provision and develop a sustainable, forward-thinking digitisation methodology. This preparatory work has enabled a six-month pilot project, which will potentially be followed by further, more substantial projects.

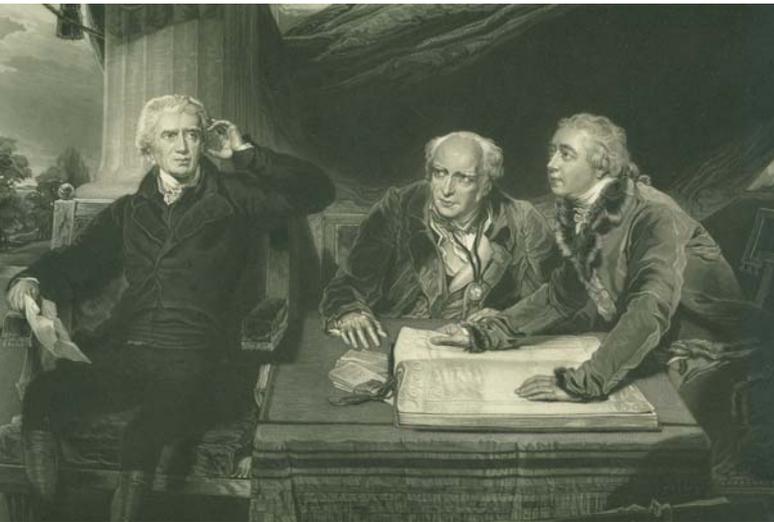
From the outset, one of the most important considerations when digitising was deciding which material should be considered high priority. To tackle the issue, we developed a selection model to investigate the suitability of collections based on the following six key factors:

“It is hoped that the collection will prove helpful for those studying architecture and carrying out property restorations as well as those researching women’s history, the family and post war housing”

well as those researching women’s history, the family and post-war housing. Further treasures are waiting to be revealed within RGH, as only basic indexes exist for much of the collection. However, they are guidelines rather than definitive lists. It is hoped that additional funding can be obtained to enable the gaps to be filled in the catalogue and to develop our knowledge of Richardson and his architectural practice, the influence of which stretches far and wide.

**Carol Walden**  
Bedfordshire Archives





Lithograph after the portrait of Sir Francis Baring, John Baring and Charles Wall by Sir Thomas Lawrence (1806-1807) [DEP 193.72.1], copyright The Baring Archive Limited.



Digitisation Archivist, Charlotte Willett, photographing an item for the pilot digitisation project, copyright The Baring Archive Limited.

### • Legality

The legality of digitising collections should be investigated immediately, in terms of copyright and data protection, to ensure that the resulting images are usable for their intended purpose. The Baring Archive worked with ING's legal team to identify collections that might be affected. Additionally, we made the decision only to digitise material over 100 years old to minimise the likelihood of encountering data protection issues.

### • Content

It can be all too easy to digitise what we think readers want, rather than what they would actually find useful. Including your audiences from the start determines user driven content priorities, which can be paired with recommendations from experts on the collection. Documents with complementary content can then be included to make a more holistic digital collection. One of the most salient lessons learnt by the Baring Archive is that users don't always know what they want and as you might expect, those that do, will naturally skew their responses towards their specialism. To overcome this, more generalised information was deduced from responses to dampen the effects of innate bias.

### • Volume and format

Volume and format are important factors in digitisation, as they have the potential to dictate project scope. The



Interesting content from the pilot project, showing a mortgage schedule in Buenos Aires 1883 [HC 4.1.84.3], copyright The Baring Archive Limited.

Baring Archive began by creating a more stringent location system, which is especially important when removing boxes for digitisation. This, along with in-depth box sampling of volume, item sizes and ratios of bound to unbound items, helped improve the accuracy of project scoping exercises.

### • Item condition

The condition of material can be both a positive and a negative factor when it comes to digitisation. Items at risk can be digitised as part of the preservation process to prevent imminent loss of content. Conversely projects can favour items that produce a "quick win" to get as much digitised as possible. We conducted a survey

of the archive to log conservation concerns and recommendations for pre-digitisation work. Additionally, conservators examined a sample in detail to approximate the expected time and resources required.

### • Visual appeal

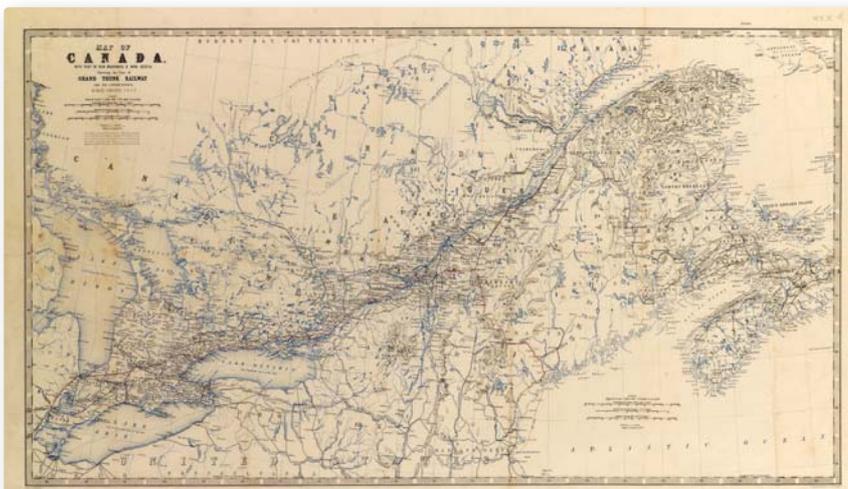
It is tempting to digitise items that are visually interesting rather than those that contain useful material for research. This needs to be a conscious decision; a product of your project aims, as well as your current users and intended audience transformation plan. At the Baring Archive, digitisation efforts encompassed the flexibility to engage with new audiences and expand existing ones. After conducting a cost-benefit analysis,



Some items have less historical value than others but visual appeal can be a selection factor in its own right, as with this beautiful watercolour by Barings' agent George White of Vera Cruz Port in the 1860s [DR 11.085], copyright Richard Valencia Photography.



Anna O'Reagan, 2nd year conservation student at Northumbria University, hard at work on items for the pilot project. Anna worked alongside the National Conservation Service's Elisabeth Randell, copyright National Conservation Service.



The pros of digitising items like this map of the Canadian Grand Trunk Railway had to be balanced with the cons of digitising such a large item [HC 5.14.4], copyright Richard Valencia Photography.



Baring Brothers & Co Limited plaque, copyright Richard Valencia Photography.

some promotional and somewhat “decorative” material was strategically selected to draw viewers in, to illustrate textual series and for use in social media.

• **Links to external bodies**

Building networks of similar collections through digitisation allows the linking of related inter-institutional material online, directing researchers to and improving the context of both collections. The Baring Archive wanted to link its core collection to parts of the archive now housed elsewhere. This external material is already available online but digitisation at the Baring Archive will reunite these collections digitally, enabling more productive research for users.

**Top Tips**

• **Collaborate...but don't lose sight of your original purpose**

One of the best aspects of the heritage community is the willingness to share. Ask for advice from those who have

attempted something similar rather than reinventing the wheel. At the Baring Archive, we did a benchmarking study of similar projects and worked with an advisory group of stakeholders. This collaboration can help avoid costly oversights and mistakes, as well as encourage best practice. But make sure you aren't swept away by a tide of voices and keep your original aims in mind.

• **Make it sustainable and take your time**

Try not to rush your investigations; assumptions can be extremely damaging later down the line. It can be easy to do a one-off digitisation project quickly, but thorough planning that considers the archive as a whole, as well as related factors, can create a scaleable digitisation strategy that is useful for years to come for multiple projects.

• **Be canny when applying for funding**

Although digitisation planning can seem separate from traditional archival pursuits, our model demonstrates that it can also be used to inform day-to-day archival practice, for developing collection knowledge and for improving adherence to best practice. Utilising this can strengthen your proposals by linking them to improving the efficiency of day-to-day archival practice.

• **Tailor your approach to your archive**

The methodology used at the Baring Archive was very much tailored towards the collection, its users and the aims of the charitable trust that safeguards it. It may not be wholly applicable for all archives but it can be a starting point for discussion.

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**Charlotte Willett**

The Baring Archive

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# Samson and Banana: stories from Belfast circus archives

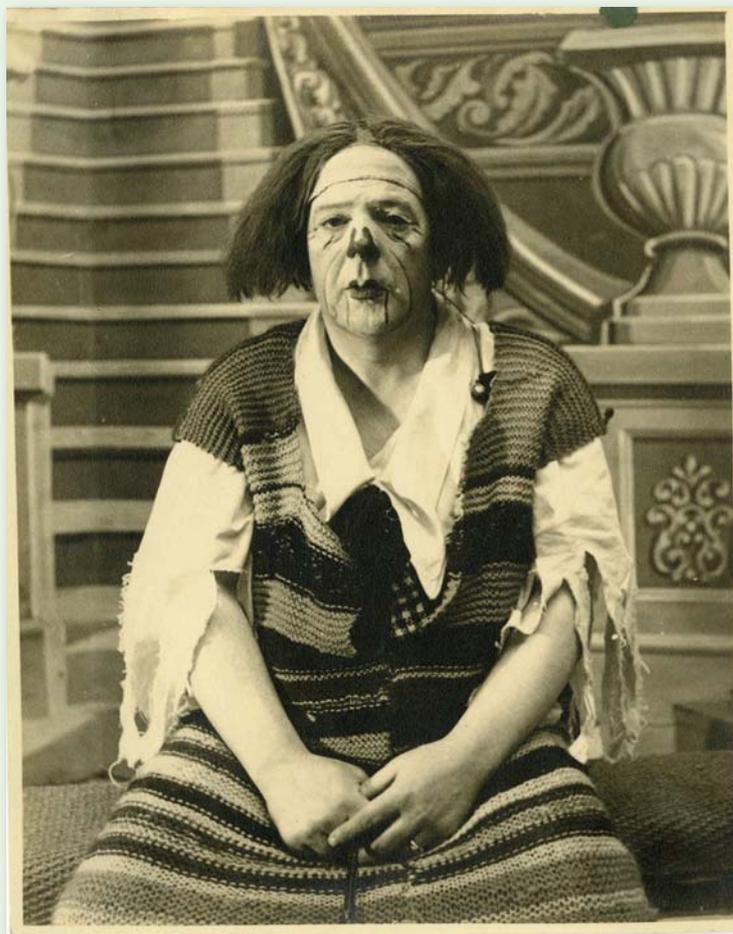
Brett Irwin explores circus archives held at the Public Record Office of Northern Ireland (PRONI)

In 2018 Circus250 is the name given to a year-long celebration of the 250th birthday of circus, with Belfast chosen as one of the UK's nominated six 'Cities of Circus'. My father first took me to the circus in the early 1980s when I was about 12 years old. I very much remember the colours, sights and sounds of the event, such was the grim and troubled reality in Northern Ireland at that time. Here was something that took you away from all that. The circus was held in a park outside Belfast and was Tom Duffy and Son's circus; this famous Irish circus family has been putting on performances all over Ireland from around the 1890s, and still performs today. Some of the most striking examples of circus photography from the Edwardian period in Ireland are of the family, taken by celebrated photographers J.W. Burrows and H. Cooper. Their informal style gives them a naturalism and energy that is fascinating. Many of these wonderful photographs looking at the early circus in Ireland and prints can be found in the Cooper collection at PRONI and are also available to view online.

In 1938, a Belfast academic and circus enthusiast, Dr Richard 'Dickie' Hunter, went to England and met the Chipperfield circus family, and the opportunity arose to become a stand-in ringmaster. Dr Hunter was so good that he was asked if he would consider becoming a full-time ringmaster for their famous circus. He



Members of the famous Duffy circus family, used with permission of the Deputy Keeper of Records, PRONI



'Banana the Clown' aka James Duffy, used with permission of the Deputy Keeper of Records, PRONI

“The Cooper circus photographs can be viewed on PRONI’s Flickr page”

declined the request but the die had been cast, and Dickie decided that in order to fulfil his new interest, he would have to open a circus in Belfast. On Christmas Day 1940, he presented his first circus in the Belfast Hippodrome in partnership with G.L. Birch as proprietor. It was a huge success, and the first of many he would bring to Belfast at Christmas. More and more people got to know Dr Dickie Hunter, not as an academic but as a ringmaster, resplendent in his scarlet uniform and top hat. He moved with his ‘Continental Circus’ to the Empire Theatre and it became an integral part of Christmas in Belfast for many people.

Dr Hunter discussed his love for the circus in his memoirs: ‘I am still a boy at heart, and feel a thrill of excitement at the mere sight of the brightly coloured bills which announce the approaching visit of a circus’. He remained with his circus until age would not allow him to travel extensively for new acts, as had been his yearly custom. There can be no doubt that he entertained and inspired people in the lecture theatre as well as the circus, and he died in July 1970.

The Dr Hunter circus archive in PRONI is from another era, but no one can deny the glamour, smiles and colour that he brought to Belfast during the austere days after the Second World War. It is open to the public and can be consulted in PRONI with the reference number D4577. The Cooper circus photographs can be viewed on PRONI’s Flickr page: [www.flickr.com/photos/proni/albums](http://www.flickr.com/photos/proni/albums)

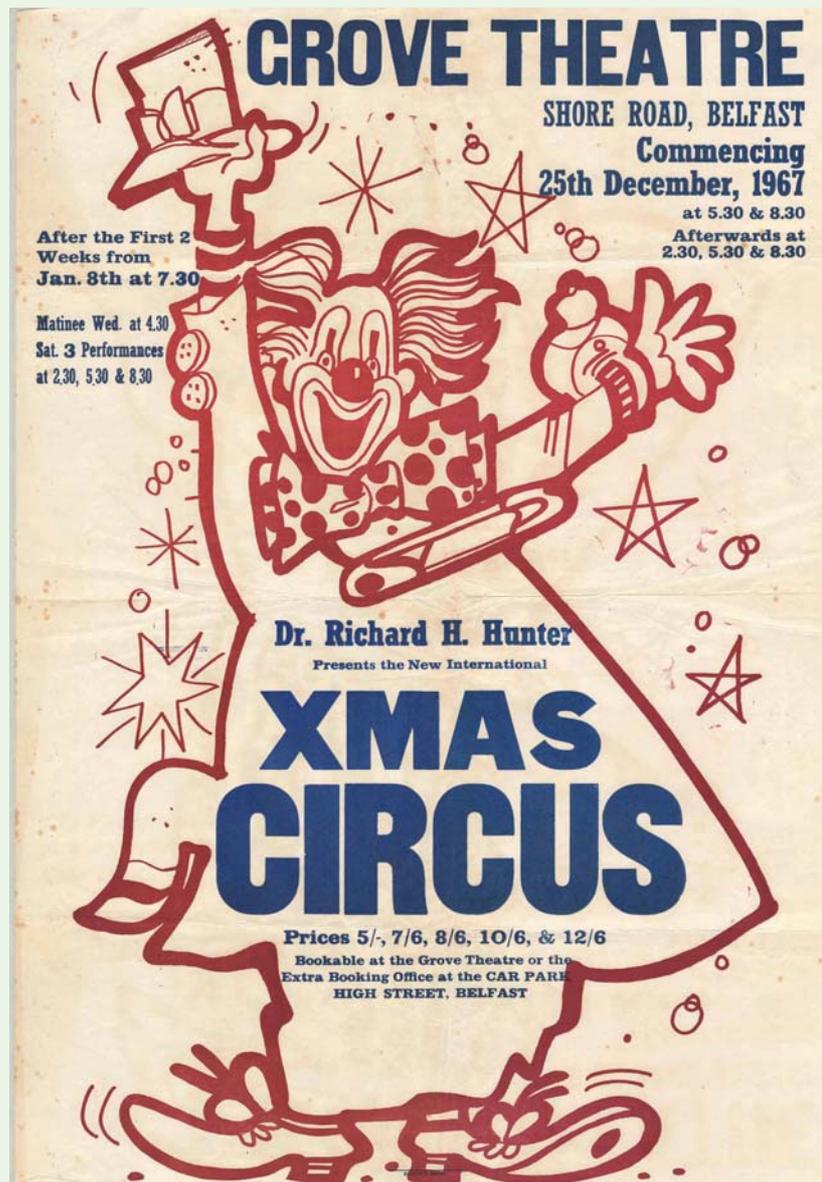
And Samson and Banana? Banana was a famous Belfast clown from the 1950s and Samson is one of the huge yellow shipbuilding cranes that can be seen all over the city. It is the title of a circus event happening in PRONI on 12 September 2018, details soon to be available on the PRONI website: [www.nidirect.gov.uk/proni](http://www.nidirect.gov.uk/proni)

### Brett Irwin

Public Record Office of Northern Ireland (PRONI)



Buff Bill's Circus c.1910, Tom Duffy's grandmother Lena Kayes is the female acrobat on the left-hand side, used with permission of the Deputy Keeper of Records, PRONI



Dr Hunter's Christmas Circus 1967, used with permission of the Deputy Keeper of Records, PRONI

# Celebrating 30 years at the Ballast Trust

Jennifer Brunton outlines how a social media campaign is raising awareness of the organisation and celebrating its achievements

This year the Ballast Trust celebrates its 30th anniversary, having been founded in 1988. As the recently appointed graduate trainee, I have created a social media campaign to celebrate and raise awareness of the Ballast Trust's anniversary, which will complement a planned publication later this year to celebrate three decades of understanding technical records.

In June we began our #Ballast30 Twitter campaign, taking inspiration from the Archives and Records Association's #Archive30 and #Museum30 initiatives. #Ballast30 gave one fact every day about the Trust throughout June; from our favourite quote, getting to know our Ballast dog Gypsy, to understanding our role within the archives sector. The idea behind the campaign was to get to know us better and find out some interesting facts!

Building on the momentum of #Ballast30, I have continued to share stories from the Trust's history throughout July and August, with #Onthisday tweets where we posted material from Bill Lind's personal

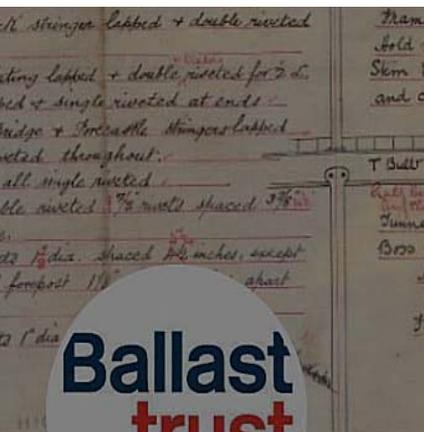
Having sold my interest in the haulage company, I along with Mrs. Colquhoun, who elected to come and be a records riddler, vacated our office in Brookfield in July and took up residence in Scott Lithgow's disused joiner's shop, in the shipyard at Port Glasgow as guests of Trafalgar House.

The reason for this move is quite simple. During the process of amalgamating the various production points and the delivery of their last order, departments were combined and closed down, almost all of the staff were made redundant and the orderly systems of record keeping went to the wall at the same time. Confusion was the order of the day.

Out of this mess, we have to reproduce order to be able to select, not only that which has to be retained for the Company's use but also the material destined for permanent preservation.

Quite clearly this is the biggest job we have ever had to tackle and this is the first time that the task has been undertaken on the firms premises. We have taken in more than thirty loads of books, files and loose papers since we started, which, at a guess, must be over forty tons and of which heads directly towards a convenient skip - about ten have been filled to the end of last week. And as it will go on until we finish sometime next year - date uncertain.

Extract from a letter Bill wrote to Henry Higgs, esq. dated December 1988 (UGD301/1/20/120), reproduced with the permission of the Ballast Trust



**Ballast trust**  
Understanding Technical Archive

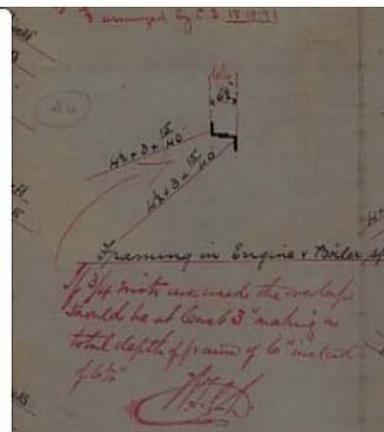
**Ballast Trust**  
@BallastTrust

#Ballast30 Day 3! Favourite quote: Reading through Bill's correspondence he often details the extraordinary volume of technical records being sorted through, particularly during time spent at Port Glasgow. This quote details recovering plans from Linthouse Engine Works.

*"We spent ten days there [Linthouse Engine Works] taking out about six van loads of plans from the companies mentioned (Stephens Engineering Ltd, Simons-Lobnitz, Fleming & Ferguson) attempting to dodge falling beams, overhead cranes and the like - rather a hairy experience." Bill Lind, 1987*



**Ballast Trust** Add another Tweet



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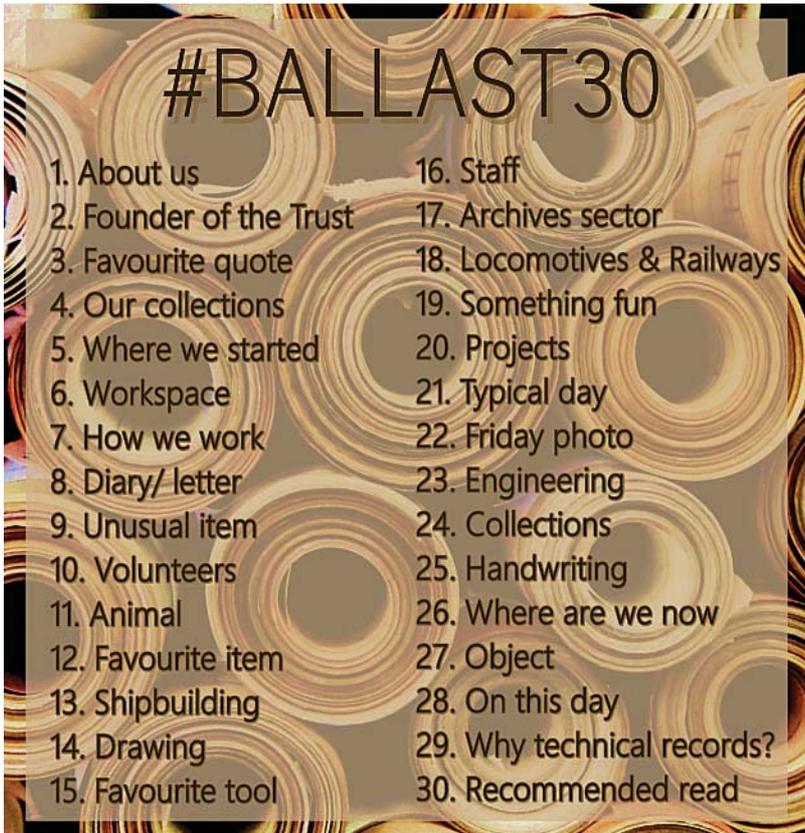
**Ballast Trust**

@BallastTrust

Understanding technical archives since 1987!  
We work with business archives - processing records of shipbuilding, locomotive & engineering industries.

@\_labartone

Day three of our #Ballast30 Twitter campaign. This is our favourite quote from Bill, which details the extraordinary volume of technical records the Trust was dealing with, particularly during the years spent at Port Glasgow, reproduced with the permission of the Ballast Trust



#Ballast30 post for Twitter, reproduced with the permission of the Ballast Trust

## Calling all colleagues!

ARC is always seeking articles reflecting the issues that matter to you most. We would love to publish pieces that reveal the sector's opinion and showcase successful best practice.

If you would like to send something for inclusion in the magazine, please send articles to [arceditors@archives.org.uk](mailto:arceditors@archives.org.uk), or write and let us know what you'd like to read about. Guidelines for articles for ARC can be found on the Association's website: [www.archives.org.uk](http://www.archives.org.uk).



diaries and correspondence to reflect the activity of the Trust in 1988. By July 1988, the operations of the Trust had started in full at the new premises in the former joiner's shop in the Kingston yard of Scott Lithgow's, Port Glasgow. This was where the working practices of the Trust were developed, and the value and significance of the service provided came to be understood.

Bill's diaries and private correspondence provided a key insight into the beginnings of the Trust. Drawing from this resource helped me to personalise and illustrate our unique story. Bill's life-long passion and interest in industrial history and business archives prompted him to become involved with the work of the Business Archives Council of Scotland (BACS) in the 1970s. This knowledge of the sector produced a clear vision of what was needed as de-industrialisation took place in Scotland and large quantities of business records were rescued by archive services.

Bill established the Trust to provide a rescue, sorting, and cataloguing service for business and industrial records, required on a scale rarely seen before in archives, placing special focus on records which reflected the day to day operations of Scotland's industries. Today the Trust continues to adhere to the objectives originally set out by Bill, which have been fundamental in building the reputation we hold today.

Sharing extracts from Bill's diaries and correspondence through #Onthisday tweets and blog posts has given an immediacy to the work that the Trust was carrying out in 1988. This online campaign has enabled us to tell the unique story of the Ballast Trust to a wider audience, providing the opportunity for both organisations and the public to understand how we support archive repositories to preserve, understand and make accessible records relating to business and industry in Scotland.

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**Jennifer Brunton**  
Ballast Trust

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