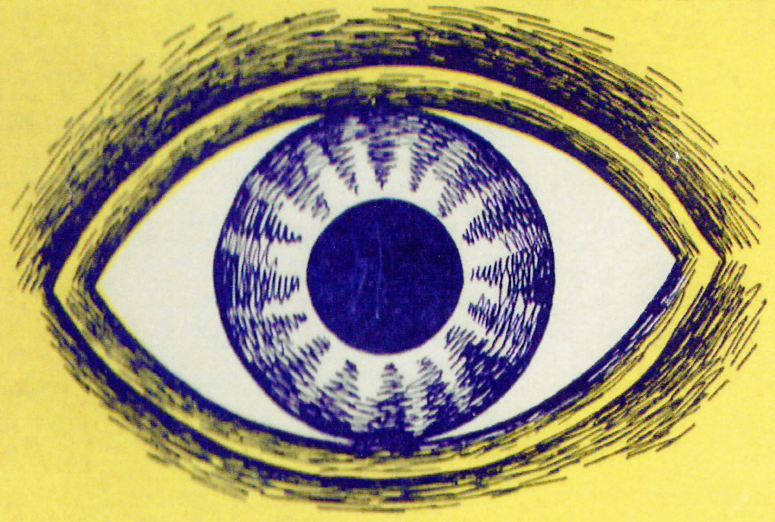
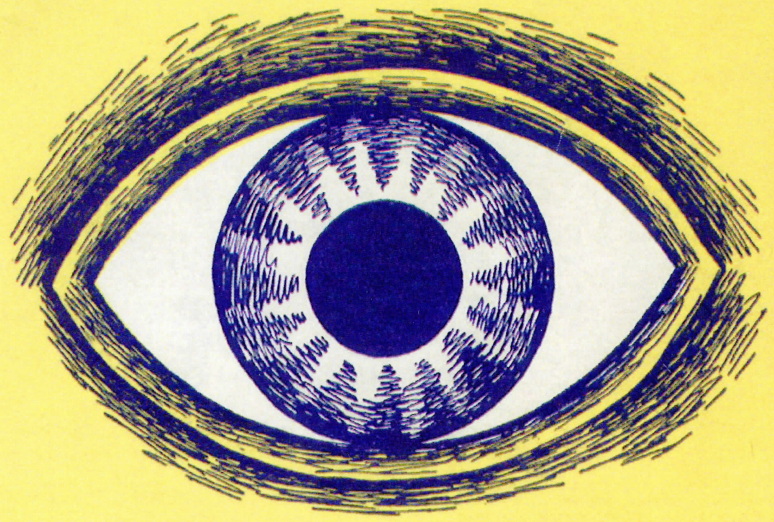
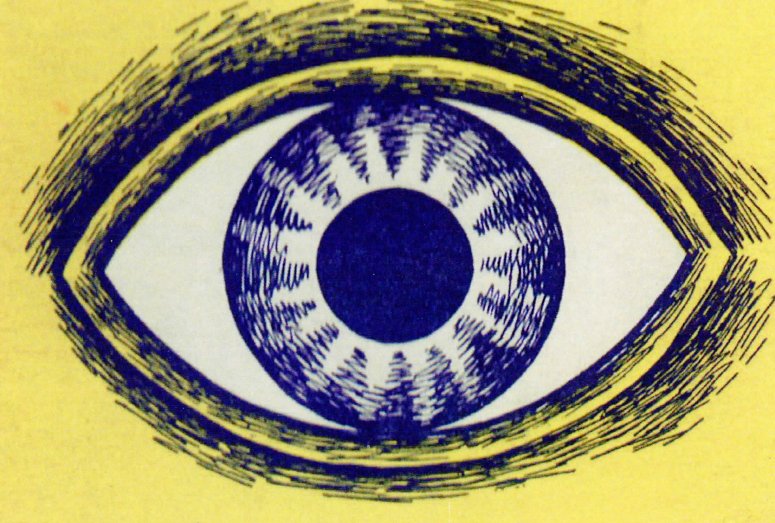
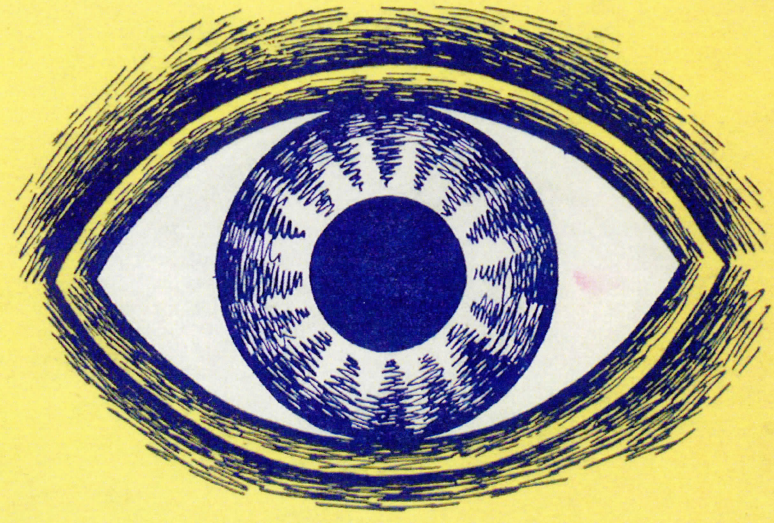


“BLACK EYES” “BLACK EYES”

WHITECHAPEL ART GALLERY



& LEMONADE” & LEMONADE”



WHITECHAPEL ART GALLERY WHITECHAPEL ART GALLERY



C107 Staffordshire Jug, period of the Napoleonic Wars. Boney's mouth is the spout of the jug



**BLACK EYES
AND
LEMONADE**



A FESTIVAL OF BRITAIN EXHIBITION OF
BRITISH POPULAR AND TRADITIONAL ART
ARRANGED IN ASSOCIATION WITH THE SOCIETY
FOR EDUCATION IN ART AND THE ARTS COUNCIL
ORGANIZED BY BARBARA JONES & TOM INGRAM
CATALOGUED BY DOUGLAS NEWTON

WHITECHAPEL ART GALLERY

1951

WHITECHAPEL ART GALLERY

HIGH STREET, E.1

Bishopsgate 1492

CHAIRMAN OF TRUSTEES: Viscount Bearsted, T.D.

DIRECTOR: Hugh Scrutton

The exhibition is open from August 11 to October 6, 1951

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Introduction

The things in this exhibition are seldom found in museums and galleries. Some of them are big and bright, visible enough, but others we hang on the bedroom wall, accept in the shops and cinemas, stare at blankly on the bus and rarely consider closely.

We have not been able to find a satisfactorily brief and epigrammatic definition of Popular Art. Some of it is made for themselves by people without professional training in the arts or in the appreciation of them, and some of it has been made for those people by professionals who work to their taste. The older things tend to be in the first category, the new ones in the second, but the effect is the same.

The title of the exhibition was taken from a poem by Thomas Moore which seems to express the vigour, sparkle and colour of popular art rather better than the words 'popular art'.

'A Persian's heaven is easily made,

'Tis but—black eyes and lemonade.'

The Twopenny Post: Letter 6

Even the oriental flavour is valid, for English decoration is always susceptible to exotic influences.

Selection has been difficult: of course there is only room for a tiny fraction of the possible material, so we have left out architecture, furniture, gardening, heavy industry, railways, road transport, aviation, shop-windows and a lot of other things, because they are far too big to get into the gallery, and it is much better to have real, smaller things than photographs.

Many of the exhibits here were made this year; some of them are a century or two old, and these older things are beginning to be canonized by the museums. Slipware and Staffordshire for instance may be safely admired, but the exactly parallel gilded Alsatian (mould-made, hand-coloured, intended for the mantelpiece) is hardly regarded seriously at all. He is beneath critics' contempt, as the Staffordshire Spaniel was a hundred years ago.

Some cheap toys and souvenirs, the exquisite little trade labels, and the decoration for horses, are made with such certainty of taste that the highest aesthetic standards can severely be employed on them. Others, the canal painting and the figureheads for instance, though accepted by all as charming, cannot be judged on quite these lines—the museum eye must be abandoned before they can be enjoyed.

England is at this moment crammed with popular art before which most art lovers quail in alarm, but still most of them will ultimately become QUIANT, then CHARMING and at last GOOD. So we have tried to be fair and represent them all, aiding our judgment with consumer research; it will nevertheless be noticed that we are prejudiced in favour of cats and commerce.

There are a number of ways in which an exhibition of popular art could have been arranged: historically, sociologically, geographically, by categories of the materials used, by occupations, by artistic themes, and so on. But it was finally decided to set up a series of arbitrary categories which reflect most forms of human activity without creating bogus sociological implications, and which also did make the exhibition physically possible to arrange. A number of things could easily appear in two places; several do.

Although we are tied to no particular period, there are not very many really early specimens, because before the Industrial Revolution most of the decorated things (mostly clothes, food and domestic implements and ornaments) were made by an uneducated rural population for itself, and even the things people bought were generally hand made, which means that the materials used were easy to handle, like soft woods, paper and cloth, and therefore also unlikely to last for long. The spread of mechanization and education gave people new ideas and new materials to play with, but even the machine-made novelties were often ephemeral. To draw a rigid line, by the way, between hand and machine-made works of art is unrewarding; between writing with a finger on a dirty window pane and a Linotype machine lies an enormous range of instruments, sticks and pens and wood-blocks. Somewhere there is a dividing line between tool (allowed as hand) and machine, but it is very difficult to say exactly where, and so far a human brain has always dictated just what the machine shall produce. It will be interesting to see what popular arts are produced by cybernetics. (A mathematical formula, too, could surely be made for a Chippendale chair which could be balanced against one for a roundabout horse. What would the final difference be? A mechanical brain attached to a drag-line digger could be taught not to eat up Wentworth Woodhouse. What villas and cinemas it then also avoided on its progress would be a nice aesthetic speculation.)

Ever since the Industrial Revolution, each new process or material invented has produced its special addition to the popular art stocks. Some fade out, some persist. A remarkable amount of nineteenth-century design persists absolutely unaltered today, particularly in games, toys and commercial design; in fact, manufacturers have

found that attempts at alterations lead to loss of sales. The designs in these cases are always excellent by any standard; there is a flawless popular eye, like the flawless popular ear that alters 'rapacious and licentious soldiery' to 'brutal and licentious'. The ear names racehorses, too, and military operations, 'Bend Or' and 'Operation Barleycorn', and the eye arranges stripes on butchers' aprons, and lobsters and soles on the fishmonger's slab.

The flood of popular art gets deeper every year. Wood, flour, iron, steel, clay, all the plastics—turned into posters, jewellery, cups and saucers, cakes, artificial flowers, bus tickets, lino, films, and Brumas hotwater bottles. We think some of them are ugly. But this is absolutely no excuse for such curious statements as Herbert Read's remark in his *Staffordshire Pottery Figures* (page 2) that 'no popular art survived the Great Exhibition'.

It is impossible to stop trained aesthetic judgment pouncing on the specimens that follow current art fashions. Indeed one does not easily notice a piece of popular art unless it attracts one. There are a lot of things here, made this year, that could go straight into an exhibition of modern art. It is, for instance, simplicity itself to see the toy lazy tongs (G20) with a yellow feather chin-tickler as a contemporary abstract. This toy is one of the things that does appeal to our artistic taste today; some of the others will have to wait for approval.

But apart from the things that are ahead of our taste, the virtues of British art are as visible here as in any gallery—vigour, humour, and precision: the popular arts also keep certain other characteristics which are at this moment less evident in the fine arts, such as horror, and realistic representation. Realism is a strong vernacular urge—a little dog is nice; let us have one for our calendar, our mantelpiece, for a doorstep or a fireplace. He is made of flock paper, pottery, iron or tiles, as like as may be. He expresses the artist, of course, but not deliberately: the dog is more important than the man. (Animals are as common in our popular arts as they are rare in fine; though English painters have been much influenced by the techniques of Picasso they are slow to copy his interest in animals.)

Many of our small exhibits have been lent by private collectors, but something must soon be done to preserve the huge beauties that are too big for a private house. The Victoria and Albert Museum has a wonderful collection of prints of fetes and pageants; could we not have a three-dimensional exhibit as well—a whole glittering roundabout? The ideal thing would be the foundation of a large and comprehensive Museum of Popular Art, but this is a matter for the future. Meanwhile we present a sample of what its contents would be.

A

TRANSPORT

SHIPS

In spite of the fact that nearly all ships had figureheads symbolizing their names, few made before 1815 have survived. Many of later dates owe their existence to the West Country practice of erecting the figureheads from wrecks as memorials to their lost sailors. Although ironclads were fitted with them down to 1901, the steep bows of modern ships have now made them entirely obsolete. These figures are all from Merchant Navy ships.

- A1 Figurehead of barquentine *General Havelock*: 1858.
- A2 Figurehead of barquentine *Robert Burns*: 1868.
- A3 Figurehead of brig *Anne of Cleves*: 1860.
- A4 Figurehead of barque *Beda*: 1864. A portrait of the ship-owner's daughter.
- A5 Figurehead of *Georgina*: date unknown.
- A6 Figurehead of woman: origin unknown.
- A7 Figurehead of *Marquis of Lorne*: 1863.
- A8 Hand with flowers: part of ship's figurehead, vessel unknown.

Capt L. John Silver

- A9 Hand with money-bag: part of ship's figurehead, from Brig *Pluto*, wrecked off N. Scotland: about 1860.

Capt L. John Silver

- A10 SS *Moravian*: painting in oil on porcelain.

Capt L. John Silver

- A11 SS *Southern Cross*: painting in oil on porcelain.

Capt L. John Silver

- A12 Revolver rum bottle.

Capt L. John Silver

- A13 Ship in bottle, made by sailor.

Capt L. John Silver

- A14 Wall model of the *Hope*, made by sailor.

Capt L. John Silver

- A15 Model of *Galloper Lightship*, made by sailor.

Capt L. John Silver

- A16 Glass rolling-pin, *The Great Australia*: about 1850. These were known as garlands and were given as good luck tokens.

Capt L. John Silver

- A17 Scrimshaw work: executed by sailors on whaling voyages.

Capt L. John Silver

- A18 Tug *Endeavour*: painting by sailor: about 1850.

Capt L. John Silver

- A19 Naval issue bed-spread: 20th century.

Mr Douglas Newton

- A20 Bell lanyards, made by Merchant Service officer: 1943.

Capt L. John Silver

- A21 Bead lifeboat: about 1875.

Mrs P. Barker-Mill

- A22 Bead paddle boat: about 1875.

Mrs P. Barker-Mill

CANALS

The origin of narrow-boat decoration is quite unknown, though suggestions include gipsy work and juvenile theatre prints. Boat families cover the entire interior of their cabins with it, and then almost entirely conceal it under layers of hanging plates and crochet curtains. As a form of exterior decoration it is now being wiped out by the Docks and Inland Waterways Execu-

tive, who are imposing their 'house colours' (blue and yellow) as a uniform style.

- A23 Interior of narrow boat: painting by Barbara Jones. *Barbara Jones*
A24 Cabin floor cloth, by Alf Best: 1951. *Mr E. W. H. Christie*
A25 Canal stool, by Frank Jones: 1951. *Mr E. W. H. Christie*
A26 Measham teapot: second half of 19th century. *Inland Waterways Association*
A27 Model of narrow boat. *Inland Waterways Association*
A28 Canal water-can, by Frank Jones: 1951. *Mr Michael Street*
A29 Canal dipper, by Frank Jones: 1951. *Mr Michael Street*

THE HORSE

'Horses come first,' said Uncle Charles; and there are plenty of Englishmen who would still agree with him. Their supersession by the railways in the 1830s only added a legendary gloss to their prestige; they are dressed and decorated with a devotion accorded in some countries to royalty alone. We can show only some of its results: but on May Day and at shows the polished prize horse steps out in all his glory of mane and tail knotted with straw and braid into crests.

- A30 Set of summer clothing, comprising hood and Newmarket sheet.
A31 Fillet strings to hold clothing in place.
A32 A specimen of cloth for summer suiting with assorted bindings.
A33 Pair-horse cloth pad cloths with lace borders, placed under the saddle pad of carriage horses.
A34 Domed half-diamond harness fronts.
A35 Beaded harness fronts, one with rosette.
A36 Specimen woven head bands.
A37 Half-diamond harness front for mourning wear, and rosettes.
A38 Satin mourning rosettes.
A39 Specimen initials and samples of binding for summer and winter clothing.
A40 Coachman's cockade.
A41 Specimen of hand-woven ribbon used for rosettes and mane braiding for royal processions.
All the royal rosettes are different in design from any others, and even the silk ribbon is specially hand woven.
A42 Buckram cone on which rosettes are made.
A45 Pages from *Equine Album*.
A46 Braid used for stallion rollers.
A47 Horse fashion-plate of summer clothing.
A48 False tail worn by horses in funeral processions if their own tails are inadequate.
A49 Publicity hand-outs for stud stallions.
A50 T. Kirby's *General Catalogue*. A catalogue of saddlers' stock blocks: early 20th century.
A51 C. and B. Gibson's *General Catalogue*.
A52 Vanner and Press *Saddler's Desk-book and Diary* 1900.

- A53 Alex. Ross & Co. *Catalogue*.
A54 Crupper dock, used to set the tail up at an elegant angle.
A55 Birmingham Races poster: 1951.
A56 C. F. and L. *Catalogue*.
A57 Patchwork rug made from patterns of winter clothing.
A58 Pair of ear nets.
A59 Sheet of patterns of horse boots.
A60 Rolls of lace borders for pad cloths.
A61 Horse's vertebra painted as a clergyman: 18th century.
A62 Metal front chains.
A63 Book of tote slips: 1950. *Mr Douglas Newton*
A64 Framed display of regimental horse brasses. *Messrs J. I. Sowter & Co*
A65 Artificial throat plumes: violet, Westminster Dragoons; white, 3rd Hussars; scarlet, 4th Hussars. *Messrs J. I. Sowter & Co*
A66 Brass plume holders: 2 Royal appointment; 1 Vandyke socket; 1st Royal Dragoons. *Messrs J. I. Sowter & Co*
A67 Bookie's tickets from a race track: 1950. *Mr Nigel Henderson*
A68 Sowter's Royal Appointment sign. *Messrs J. I. Sowter & Co*
A69 Richmond Horse Show poster: designed 1906.
A70 Horse brass of a railway engine. *Mr Arthur Elton*
A71 Horse brasses. *Mrs Olive Gabriel*

All items are from Miss Barbara Jones unless otherwise attributed, and are of the late 19th and early 20th centuries.

- Blue and gold lace pad.
Military front and pair of satin ribbon rosettes.
Pair of blue and gold carriage rosettes.
Red satin royal rosette with streamers.
Satin ribbon National Pony Prize rosette.
Satin ribbon International Horse Prize rosette.
Beaded front and rosette.
Patent leather dahlia-type rosette.
Bridle front satin ribbon.
All unnumbered items lent by Mr H. E. Davies, Horse Milliner to HM the King

B TOYS, HOBBIES AND PETS

TOYS AND HOBBIES

Children are very conservative, and many of their toys remain completely traditional. Some of the new designs, especially in small things, are most

beautiful. A hobby is a grown-up form of play. It usually consists of doing in one's spare time what someone else does for a living.

- B1** 'Pinning the tail on the donkey': about 1880. *Miss Barbara Jones*
B2 'Happy families' card game: late 19th century. *Miss Barbara Jones*
One of the most familiar of the two hundred odd card games invented between 1750 and 1850.
B3 'The kingdoms of Europe': about 1880, and 'The counties of England': about 1870, card games, published by Messrs Jaques & Son. *Miss Barbara Jones*
B4 Box puzzle: get the balls into the holes in the peacock's tail: present day. *Miss Barbara Jones*
B5 Pencil sharpener in the shape of the globe: present day. *Miss Barbara Jones*
B6 Zoetrope, or Wheel of Life, with strips of drawings: 19th century. *Mrs Edward Bawden*
Invented in 1832 by Plateau, the zoetrope was a favourite toy, and the forerunner of the cinema. The strips are placed around the inside of the drum, which is then spun. If viewed through the slits, the drawings take on a flickering effect of motion.
B7 Bag of marbles: present day. *Miss Barbara Jones*
B8 Marbles: late 19th and early 20th centuries. *Mr John Gilbert*
B9 Selection of transfers: present day. *Lavex Ltd*
B10 Selection of scraps: present day. *Lavex Ltd*
B11 Scrap-album, made by James Richett: 19th century. *Miss Barbara Jones*
The scrapbook began as a repository for memorable trifles. About 1860 lithographing firms began prefabricating sheets of already cut-out and embossed scraps for it. For the many other uses they were put to see C82-3 and G8-11.
B12 Scrap, General Gordon at Khartoum: probably 1885, the year of Gordon's death. *Mr Edwin Smith*
B13 Clock-work rocking cradle, pecking bird, and aero tower: 1951. *Prestyn Toys Ltd*
B14 Collection of modern toys. *Messrs Hamley Bros Ltd*
B15 Whistle in shape of a bird. *Mr Edwin Smith*
B16 Crêpe paper dolls: present day. *Miss Barbara Jones*
B20 Crochet work: about 1910. *Miss Barbara Jones*
B21 Fretwork designs and fretwork model of Big Ben: 1934. *Hobbies Ltd*
B22 Dunstable Priory Church: model made of 3,862½ matches in eleven months: 1948. *Mr E. E. Aldous*
B23 Straw picture of cornfield: 1947. *Mr E. E. Aldous*
B24 Early 19th-century dolls' house with dolls and furniture of various periods. *Mrs Douglas Newton*
B25 Dolls' house: about 1850. *Miss B. E. Kynaston and Mrs Phillips*
B26 Dolls' house mantelpiece and Edwardian dolls. *Mrs Edward Bawden*
B28 Lead railway train: 19th century. *Miss Judith Wogan*
The first set of flat 'tin' toys of this kind represented Frederick the Great's army (Nuremberg, 1770).



B16 Crêpe paper doll: 1949

- B29** Two toy railway engines: mid 19th century. *Mr Arthur Elton*
B30 Rocking-horse: late 19th century. *Mr Arthur Elton*
 The rocking-horse was invented well before the 19th century, but in this form is first cousin to the roundabout horse.

THE ALBUM

In its long life the album has played many parts, from being the confidante of young ladies' domestic masterpieces to the storehouses of cigarette cards.

- B31** Wills's cigarette-card album. *Mr Edwin Smith*
B32 Sheets from a lithographed photograph album: about 1880. *Miss Barbara Jones*
 Victorian girls bordered the pages of their albums with watercolours of flowers; manufacturers of early photograph albums naturally followed suit.
B34 Photograph album with built-in musical box to play when the album is opened. *Mr and Mrs F. Waters*
B35 Album containing collection of crests from stationery made by Auguste Paterson: 1868. *Mr A. D. Hippisley-Coxe*

PETS' CORNER

The English are very fond of animals; they keep them, alive or in effigy, in the garden, in the drawing-room and even contrive to introduce them into the bathroom. Stuffed and mounted they continue to delight their owners even after death.

- B36** Set of postcards of the Potter Museum, Bramber. *Miss Barbara Jones*
B37 'The Garden Tea-party': chromolithograph: about 1880. *Miss Barbara Jones*
B38 'We've come to Bring you Luck': Louis Wain: about 1910. *Miss Barbara Jones*
 Louis Wain (1860-1939) first drew his cats in 1883, and they determined his career for him. His popularity and his output were immense, culminating in the series of *Louis Wain's Annuals* from 1901 onwards. His health broke down into mental illness in 1923.
B39 Kittens and roses, calendar: 1950. *Miss Barbara Jones*
B40 Family of kittens playing snooker with mother, by G. F. Hughes: chromolithograph. *Miss Barbara Jones*
B41 'Canaries and Cage Birds': plate facing p. 223. *Scotch Fancy Canaries*, by Blakston, Swaysland and Wiener. *Miss Barbara Jones*
B42 Calendar and postal information booklet with kitten and peke on cover: 1950. *Miss Barbara Jones*
B43 Cake of Turlene soap in shape of a turtle: 1951. *Miss Barbara Jones*
B44 'Ditchfield's Little Wonder Books': present day. *Miss Barbara Jones*
 Popular handbooks of instruction in the care of pets.
B45 Postcards of dressed-up cats and dogs: present day. *Miss Barbara Jones*
Mr and Mrs Frank Waters, Mr Douglas Newton

- B46** 'The Cats' Choir', by Louis Wain: about 1910. *Mr J. H. Sutherland*
B47 Two mugs with bicycling cats and performing dogs. *Mr A. D. Hippisley-Coxe*
B48 Price indicators painted with birds by A. C. Garnham: 1919. *Mr Charles Palmer*
B49 Bird cage: about 1840. *Mrs P. Barker-Mill*
B50 Case of stuffed owlets. *Mr Patrick Lewis*
B51 Two cases of birds representing 'The Death and Burial of Cock Robin'. *Messrs Edward Gerrard & Sons*
B52 Hoof mounted as a souvenir. *Messrs Edward Gerrard & Sons*
B53 Scots terrier. *Messrs Edward Gerrard & Sons*
B54 Stuffed alligator. *Mrs R. J. M. Sutherland*
B55 Four 'Bonzo' postcards by G. E. Studdy. *Messrs Valentine & Sons Ltd*
B56 Selection of Spratt's advertising: present day. *Spratt's Patent Ltd*
B57 Cox's DDT parrot: present day. *Messrs James Cox & Co*
B58 Dressing up the cat: photographs: about 1930. *Mr J. H. Sutherland*

C

THE HOME

STAFFORDSHIRE FIGURES

These figures in moulded earthenware were produced chiefly by Sampson Smith, who worked at Longton between about 1851 and 1875. Many of them are of topical interest; others, such as those of huntsmen, reflect earlier traditional conceptions of life and costume. Once cottage mantelpiece ornaments and fairground prizes, they are now collectors' prizes.

- C2** Pulpit group. *Mr Edwin Smith*
C3 Samson and the lion. *Mr George Borchard*
C4 The Turkish Paganini. *Mr G. Delbanco*
C5 Vivandière. *Mr G. Delbanco*
C6 Lion tamer. *Mr G. Delbanco*
C7 Will Watch. *Mr G. Delbanco*
C8 The Queen of Prussia. *Mr G. Delbanco*
C9 Man carrying bow. *Mr G. Delbanco*
C10 Clock group. *Mr Douglas Newton*
 Some groups are made with a holder for a watch; others, such as these, tell you the time themselves.
C11 Family and dog. *Geffrye Museum*
C12 Cow and calf flower-holder. *Geffrye Museum*

- C13 Pair of black cow milk-jugs. *Mr R. L. Rees*
It was said of one Staffordshire potter that he produced the udders of his cow milk-jugs and Wellington's nose in the same mould. These jugs were also produced at Swansea and Sunderland.
- C106 Pointer. *Saffron Walden Museum*
C107 Bear grasping a French soldier. *Saffron Walden Museum*
C127 'Bull-beating' group, 'Now captin lad'.
Museum and Art Gallery, Stoke-on-Trent
- C109 Pair of spaniels. *Miss Mavis Walker*
C110 House to contain pastilles for fumigation. *Miss H. K. Barratt*
C111 Money box in form of house. *Miss H. K. Barratt*

CHINA

- C16 Miniature tea service: 1850. *Messrs E. Brain & Co Ltd*
C17 Thatched cottage tea service: present day.
Messrs John Maddock & Sons Ltd
- C18 Coffee set in burnished gold: present day.
Messrs Simpsons (Potters) Ltd
- C19 Royal Chelsea teapot: present day. *New Chelsea Porcelain Co Ltd*
C20 Royal Albert bone china tea service: present day.
Messrs Thomas C. Wild & Sons
- C21 Gold embossed plate: present day. *Cauldon Potteries Co Ltd*
C22 'David': boy on pouf figurine: present day. *Paragon China Ltd*
C23 Foals and Airedale figures: present day. *Messrs John Beswick Ltd*
C24 Chamber pot: 19th century. *Mr Arthur Elton*
C25 Stoneware flask: railway chronometer. *Mr Arthur Elton*
C27 Silver lustre jug with silhouettes of farm implements.
Saffron Walden Museum
- C28 Small 'tree' mug: 19th century. *Mr and Mrs F. Waters*
C29 'God speed the plough' jug. *Saffron Walden Museum*
C30 Rockingham horse and rider: 19th century. *Mr George Borchard*
C32 Rockingham cottage. *Mr Edwin Smith*
C33 Crinoline lady bone china tea cup, saucer and plate: present day.
Messrs Booths & Colcloughs Ltd
- C35 Asparagus dish: 19th century. *Miss Louisa Pullar*
C37 Silver lustre teapot: about 1890. *Miss Barbara Jones*
C38 Isle of Dogs pottery bread trenchers: one with design of flowers and butterflies; other with inscription 'A present to Mrs Lishman 1880'.
Miss Barbara Jones
- C39 Doulton mantelpiece ornament: vase on stand: about 1900.
Miss Barbara Jones
- A miniature version of the large drawing-room ornaments.
C41 Character jugs and china portrait of prize dog: present day.
Messrs Doulton & Co Ltd
- These jugs are a modern manifestation of the spirit which has never ceased to be fascinated by the Toby jugs of the 18th century.

- C42 Two plates: 'Faith' and 'The Barn': 19th century. *Mr and Mrs F. Waters*
C43 China box in form of cottage: 19th century. *Saffron Walden Museum*
C44 Small pot: 'Morning and evening exercises': 19th century.
Mr and Mrs F. Waters
- C45 Fish teapot: 19th century. *Miss Judith Wogan*
C121 Pottery lobster: about 1890. *Kirk Collection of Bygones*
C122 Pottery Red Riding Hood: about 1875. *Kirk Collection of Bygones*
C123 Pottery house: about 1850. *Kirk Collection of Bygones*
C124 Pottery angel: about 1850. *Kirk Collection of Bygones*
C125 Plaque of George IV: Sunderland, about 1800.
Kirk Collection of Bygones
C126 Stonework plaque: 'The Lawsuit': about 1830.
Kirk Collection of Bygones
- C128 Cradle: slipware: date 1839. *Museum and Art Gallery, Stoke-on-Trent*
C129 Cat: slipware. *Museum and Art Gallery, Stoke-on-Trent*
C130 Money box surmounted by five birds, slipware.
Museum and Art Gallery, Stoke-on-Trent
- C132 Two punch-bowls with vignettes of the Seasons: about 1860.
The United Grand Lodge of England
- C133 Frog mug: about 1790. *The United Grand Lodge of England*
C134 Lustre jug with Masonic emblems: about 1800.
The United Grand Lodge of England
- C108 Three-dimensional hanging plate: present day. *Miss Barbara Jones*

WORKED PICTURES

The making of needlework pictures of one kind or another was the favourite occupation of ladies for centuries, using such beautifully named stitches as Virgin's Device, Bow, Flame, Feather, Whip, and Finny. Their most heroic efforts ran to full-scale copies of life-size portrait paintings by contemporary masters.

- C47 The Transept of the Crystal Palace: 1851. *Mr and Mrs F. Waters*
C48 Woolwork picture of sailing ship, by Edward Gamble: 1905.
The College of Preceptors
- Perhaps Edward Gamble had been a sailor. His agreeable free-hand style is often found in wool-pictures of ships and regimental colours.
- C50 'Home': wool picture: 19th century. *Mr and Mrs F. Waters*
C51 Framed basket of seaweeds and shells with MS poem: E. Griesbach 1850.
Miss Barbara Jones
- Victorian ladies often made large collections of exotic and British shells. Paintings of them in watercolours are common (C57); so was their use in framed pictures.
- C52 Velvet framed garland of cut-out flowers: 'What is your prevailing characteristic?': 19th century. *Miss Barbara Jones*
Flowers, like jewels, had a language of their own.
- C53 Double octagon frame containing shell work: 'Love Me': about 1840.
Mr and Mrs F. Waters

- C55 View of church and churchyard: sand picture: about 1840.
Miss Barbara Jones
- C56 Church and houses in a gorge: sand picture: about 1840.
Miss Diana Gordon

The greatest days of such pictures were under Benjamin Zobel (b. 1762-?). 'Sand painter to King George III'. The secret which enabled him to copy works by Morland, Rubens and Stubbs died with him; but specimens such as these were made till quite recently as souvenirs.

- C57 Four watercolours of shells and seaweeds: 1805. *Miss Louisa Pullar*
C58 Wimbledon Gate: wool picture. *Mr Arthur Elton*
C112 Embroidered picture of the late King Gustav of Sweden by Mrs E. Moorcraft: 1951. *Mrs E. Moorcraft*

THE RICHARDS' COLLECTION

Articles in these cases were made by the Misses Mair and Ellen Richards of Darowen Rectory, Montgomeryshire, during the early years of the 19th century.

- C60 A worked prayer-book cover, made in 1801.
C61 A sampler, worked in 1810.
C62 A painted satin hand-bag to contain crochet-work mittens.
C63 A cashmere shawl, the property of Miss Mair Richards.
C64 A daguerreotype of Miss Mair Richards, taken 1840-50.
C65 An embroidered picture on silk, by Miss Richards.
C66 A patchwork quilt with a view of Darowen Rectory and Church, made by the Misses Mair, Ellen and Jane Richards in 1808.
C113 Two needle-books.
C114 Love spoons, made by a farm servant at Darowen: about 1810.

Lent by Mrs Norrie, Bala

USE AND BEAUTY

What the tavern was to the Elizabethans, and the coffee-house to the Augustans, the Victorians made of Home; and in doing so they laid down conditions which bind us to this day. They feathered their nests not only with the best their money could afford, but the best they could make in macramé, woolwork, silkwork, shellwork, fretwork, patchwork. . . . 'Have nothing in your houses that you do not know to be useful or believe to be beautiful,' William Morris told them, and his words fell on complacent ears. That is exactly what people think they have. Just how often they are right this necessarily small selection may show.

- C67 Sofa upholstered with red cut plush: 1850. *Miss Barbara Jones*
C68 Large ornament in a bottle. *Mr Arthur Elton*
C69 Pair of black glass booties: about 1890. *Mrs P. Barker-Mill*
C70 Cast-iron beetle door stop: 19th century. *Mrs P. Barker-Mill*
C71 Bedroom dog: tile fireplace in form of an airedale: 1951.

Stuart Tile Works

- C72 Pierced and printed paper doilies: 20th century. *Miss Barbara Jones*
C73 Paper doilies and serviettes: 1951. *Messrs Raphael Tuck Ltd*
C74 Two embroidered doilies, made by Mrs M. Jones: 1895.

Miss Barbara Jones

- C76 Case of stuffed sugar birds. *Messrs Edward Gerrard & Sons*
C77 Stuffed chub: late 19th century. *Messrs Edward Gerrard & Sons*
C78 Large oil lamp with red glass shade. *Miss Barbara Jones*
C79 Mantelpiece lambrequin in macramé work: about 1870.

Miss Barbara Jones

- C80 Heart pin-cushion, made in the 19th century, with a recently added printed regimental badge. *Mr Michael Rothenstein*

Many sailors and soldiers made similar pin-cushions as presents for their wives and girl friends.

- C83 Six scrap screen panels: 20th century. *Mr Heber Mathews*
Scrap screens sometimes became a family inheritance, and on some examples the palimpsest begun in 1870 has been continued with newspaper cuttings of the 1930s.

- C84 Fancy cardboard box: 20th century. *Mr Charles Hasler*
C85 Wall calendars and purse calendars: 1951. *Messrs Raphael Tuck Ltd*
C86 Cushion with fox design, woolwork and beadwork: 19th century.

Mr and Mrs F. Waters

About 1810, the strain of invention was taken off young ladies by the publication of pattern-sheets on squared paper for woolwork on canvas. This 'berlin-work' reached its zenith about 1850.

- C87 Pair of papier-maché chairs with painting and mother-of-pearl inlay: 1825-50. *Mr Douglas Newton*
C88 Papier-maché tray with painting and mother-of-pearl inlay: 1825-50.

Miss Judith Wogan

This fibrous material was invented by Henry Clay in 1772. Its strength and lightness made it suitable for many purposes. Besides small objects and furniture, it was used for cornices and mouldings in the rebuilt House of Lords (1834), and a prefabricated village which was sent to Australia in 1853.

- C89 Two needlecases: about 1858. *Mr Charles Hasler*
C90 Tartan cotton-reel box, with portrait of Charles Dickens on the lid: 1860-70. *Mr Charles Hasler*
C91 Black velvet embroidered tea-cosy: about 1900. *Miss Barbara Jones*
C92 Teapot handle-holder in shape of parrot: about 1895. *Miss Barbara Jones*
C93 Patchwork quilt: late 19th century. *Miss Barbara Jones*
C94 Patchwork quilt: 20th century. *Miss Gibson*
C95 Patchwork crochet quilt: 1940-42. *Miss Barbara Jones*
C98 Crochetwork milk-bottle cover with cup and saucer decoration: made in South London: 1950. *Miss Barbara Jones*
C99 Felt fruit basket: 19th century. *Mrs P. Barker-Mill*
C100 Two hand-embroidered guest-towels: present day. *Miss Barbara Jones*
C101 Patchwork sheet of printed cottons: mid-19th century. *Miss Barbara Jones*
C102 Patchwork tea-cosy: about 1890. *Mr Charles Hasler*

- C104 Circular box filled with shells: early Victorian. *Mrs G. Koop*
 C112 Glass dome of wax fruit: 19th century. *Saffron Walden Museum*
 C115 Pincushion bearing Coronation medals. *Miss Malvina Cheek*
 C131 Glass dome of fruit: about 1860. *Kirk Collection of Bygones*
 C116 Pair of large lustres: about 1875. *Kirk Collection of Bygones*
 C117 Beaded wall hair tidies: about 1875. *Kirk Collection of Bygones*
 C118 Beaded pin cushion: about 1875. *Kirk Collection of Bygones*
 C119 Pair of cast-iron sheep door-stops: about 1875. *Kirk Collection of Bygones*
 C120 Red glass vase: about 1875. *Kirk Collection of Bygones*
 C135 Two firing glasses: about 1840. *The United Grand Lodge of England*
 C136 Flat-iron stand: about 1880. *The United Grand Lodge of England*
 C132 Alsatian dog: painted and gilded plaster: present day. *Miss Barbara Jones*

THE HOME ITSELF

- C105 Victoria Villa: a house, conservatory and front garden made chiefly of marble chips and beads: 19th century. *Miss Barbara Jones*

D

FOOD

BREAD

- D1 Loaves in traditional shapes: crusty Coburg, crusty cottage, Old English farmhouse, horseshoe.
 D2 Selection of fancy rolls.
 D3 Harvest Festival loaves: wheatsheaf, cornfield, horn of plenty, basket of loaves and fishes.
 D4 Plaited loaves: 3, 5, 6 and 16 strand.
 D5 Fancy brick.
 D6 Rye loaf.
 D7 Bloomer (1914 victory loaf).
 D8 Modern twist loaf.
All supplied by Mr P. Pechon, baked by his English baker, Mr Nixy

SWEETS

- D9 Jersey caramels: 1951. *Messrs Batger & Co Ltd*
 D10 Box of Chinese figs: about 1870 design; present day manufacture. *Messrs Batger & Co Ltd*

- D11 Model of Britannia and original moulds for gum-paste cake decorations: 19th century. *Messrs Batger & Co Ltd*
 D12 False teeth in bubble-gum: 1951. *Miss Barbara Jones*
 D13 Selection of sweets: 1951. *Messrs George Bassett & Co Ltd*
 D14 Selection of sweets: 1951. *Messrs Barratt & Co Ltd*
 D15 Decorated biscuits: 1951. *Messrs Huntley & Palmers Ltd*

CHEFS-D'OEUVERE

- D16 Model of St Paul's Cathedral, made by Senior-Aircraftsman Brown: 1951. *RAF School of Cookery, Halton*
 D17 Model of stage coach, made by Mr Southern, Civilian Instructor: 1951. *RAF School of Cookery, Halton*
 D18 Chocolate model made by instructors and students: 1951. *RAF School of Cookery, Innsworth*

E BIRTH, MARRIAGE & DEATH

WEDDINGS

Weddings, and all their reverberations at specified intervals, call down showers of one kind of paper or another.

- E1 Menu card: present day.
 E2 Hymn sheet: present day.
 E3 Silver and golden wedding announcements: present day.
 E4 Wedding announcements, invitations, and cake-boxes: present day. *All by Messrs W. N. Sharpe Ltd. Lent by Miss Barbara Jones*
 The elaboration of the announcement cards makes up for the fact that their recipients cannot be invited, for some reason, to the ceremony. It is reminiscent of the 19th-century valentines and Christmas cards in style.
 E9 Small figure dressed in bridal clothes: 1951. *Messrs B. Zane & Sons Ltd*

THE CAKE

The enormous tiered cakes used on great occasions consist almost entirely of decorations with an inserted, already sliced sector of edible cake. This can be drawn out by the wide ribbon which ties it, and the gesture of slicing be made before the pieces are distributed.

- E6 Three-tier wedding cake: 1951. *Messrs Huntley & Palmers Ltd*
 E7 Wedding cake ornaments: 1951. *Messrs Batger & Co Ltd*

THE CHRISTENING

- E8 Christening cake ornaments: 1951. *Messrs Batger & Co Ltd*

MEMORIAL CARDS

In the elaborate etiquette which mourning entails, the memorial card has its place—the funereal counterpart of wedding stationery. The prospect of the grave has always inspired some of our noblest poetry; but in the last two hundred years a change, signalized by the classicism of the late 18th century (see E11), has come over popular funerary art. It has become intimate rather than splendid, and mournful rather than fearful.

- E10 'Curious epitaph on a cobbler': 19th-century handbill. *Mr J. Denwood*
E11 Seven embossed memorial cards: 19th century. *Mr J. Denwood*
E12 Four embossed and perforated memorial cards, blank and printed: 19th century. *Mr Charles Hasler*
The designs of these embossed cards are similar to those of the late-18th-century wall-monuments to be found in churches all over the country, and certain mourning rings and samplers. They survived until late in the 19th century.
E13 A collection of printed memorial cards of various dates: 1895–1910. *Mr J. Denwood*
The verses on these cards were probably written by local mute, inglorious B-tj-m-ns and formed a repertoire held by the stationer from which the bereaved could choose.
E14 Memorial book-marker printed on white silk: 1943. *Mr Charles Hasler*
E15 Large memorial card. *Mrs R. J. M. Sutherland*
E24 A selection of various types of present-day memorial stationery. *Miss Barbara Jones*

FUNERAL FEAST

The North of England celebrates a funeral with a feast for the mourners.

- E16 Tea-urn used at funerals in Yorkshire: 19th century. *Mrs P. Barker-Mill*

THE GRAVE

- E17 Immortelles: 1951. *Messrs Dotteridge*

BIRTHDAYS

To every child his birthday is his own particular day of glory, for its repetition of the phantasmagoric delights of Christmas is all in his honour.

- E18 Birthday cards: 1951. *Messrs Raphael Tuck Ltd, Messrs W. N. Sharpe Ltd, Diplomat Greeting Publishers*

- E19 Birthday cards: late 19th century. *Miss Barbara Jones*
E20 Birthday cake ornaments: 1951. *Messrs Batger & Co Ltd*
E21 Birthday cake: 1951. *Messrs Buzards Ltd*
E22 Icing sugar decorations: 1951. *Messrs Huntley & Palmers Ltd*
E23 Animaland figures (based on David Hand cartoons) for cake decorations: present day. *Messrs Batger & Co Ltd*

F

AGRICULTURE

THE THORLEY COLLECTION

This remarkable collection of tin-plates, posters, paintings, window signs and other advertising material has been lent by Messrs Thorley's, who have preserved most of the publicity issued by the firm since it began in 1860. It illustrates comprehensively the change of styles which has taken place between that date and the present day: one which can be observed especially in the several variations on the 'Before and After taking Thorley's' theme. On the other hand, it is particularly interesting that today several comparatively early designs are still in use, not because of the manufacturers' conservatism, but because of the customers' reluctance to accept new ones. (This, incidentally, has been an experience shared by other agricultural concerns.) One branch of their advertising is dying out, however, the tin-plates which are such eye-catchers on barns or small shops in the country. At the beginning of the century, Thorley's would send out a man with a load of them in a brake, on a six weeks' expedition of distribution. Now, however, their cost is making them uneconomical. The oil-portraits and lithographs of prize animals fed on Thorley's are, too, being replaced by photographic records. *Joseph Thorley Ltd*

CARDS

Local shows put on by various agricultural and horticultural societies are held all over the country.

- F1 Alston Cattle Show card: 1898. *Mr J. Denwood*
F2 Four Alston Floral and Horticultural Society prize cards: 1912. *Mr J. Denwood*
F23 Prize rosettes, badges, and prize cards: 1951. *The Royal Agricultural Society of England*

VEGETABLES

- F3 Two Carter's Tested Seeds posters: present day.
F4 Rogers' Prize Winning Garden Seeds poster: present day.
F5 A collection of Smith & Ritchie lithographed seed packets, in 8, 9 and 10 colours: about 1905.
F6 Blank poster, Smith & Ritchie, to be filled in by the retailer: present day.

CORN DOLLIES

These modern dollies are descendants of the last sheaf cut at harvest, which was called the Kern Baby, the Maiden, or the Mare. Dressed and decorated, it was hung in farmhouse or church till the following harvest as a charm for fertility.

- F7 Cornstack, made in Scotland to traditional design for the Harvest Festival of 1948. *Miss Barbara Jones*
F8 Set of fireirons, made by Mr Mizen, Great Bardfield, Essex: 1948. *Mr H. R. Woolley*
F9 Faith, Hope and Charity, made by Mr Turner, Great Bardfield: 1951. *Miss Barbara Jones*
F10 Walking stick, made by Mr Turner, Great Bardfield: 1951. *Miss Barbara Jones*

PORTRAIT

During the 19th century, owners of stock, both high and lowly, delighted to commission portraits of their favourite beasts. At one end of the scale the artists were as famous as Stubbs; at the other they were anonymous. A number of other examples will be found among the Thorley collection.

- F11 Portrait of a Leicester wether: lithograph from a painting by J. Barwick: 19th century. *Mr Hugh Scrutton*

THE DAIRY

- F12 China chicken on nest: 19th century, Staffordshire. *Miss Judith Wogan*
F13 Two white glass chickens on nests: 19th century. *Mrs P. Barker-Mill*
The china chicken is hollow, and was probably used to contain eggs; the glass chickens are derived from it in style, but were scaled down to hold dressing-table oddments.
F14 China storks: 20th century. *Messrs S. Snewin & Sons*
F21 A swan, used to hold eggs. *Messrs Secrets*
F23 Butter moulds. *Messrs Bygones*
F24 Butter prints. *Mrs House and Mrs Woodhouse*
F19 Two butter prints: about 1900. *Mrs Hecks*
F20 Butter mould: about 1930. *Mrs Hecks*
F22 Chip carving pattern board and two stools: 1909. *Mr B. J. Hecks*

THE FOOD DISCOVERY OF THE AGE.



MOLASSINE MEAL

F18 Trademark used on Molassine Meal Sack: 1902

IMPLEMENT TRANSFERS

These are used to display trade-marks on machines, and sometimes include lists of prizes and medals.

- F15 Transfer for Messrs Marshall Sons & Co Ltd: designed about 1900, still in use. *Gainsborough*
F16 Transfer for Messrs A. C. Bamlett Ltd: designed 1914, still in use. *Miss Barbara Jones*

MACHINERY

Farm carts and machinery have always been patterned and painted in the brightest colours. This example shows that modern wooden farm vehicles are well established in the tradition of popular painting. For similar work on the water, see the narrow-boat exhibits (A23-29).

- F17 Wood-frame mower: 1863. *Messrs A. C. Bamlett Ltd*

SACKS

They are often decorated with elaborate trademarks in necessarily a coarse style. The present-day tendency is to reduce these down to the essentials of name and address.

- F18 Sack: designed 1902, still in use. *The Molassine Co Ltd*

G FESTIVITY & ENTERTAINMENT

VALENTINES

Valentines began as amateur products in the 18th century. Their most elaborated period coincided with the Christmas cards in the 1860s; they were made in just the same ways. The later satirical valentine is one of a large class.

- G8 Large hand-painted valentine: 19th century. *Mr Douglas Newton*
G9 Group of valentines: 19th and early 20th centuries.

*Mr Charles Hasler, Miss Barbara Jones,
Kirk Collection of Bygones*

CHRISTMAS CARDS

Christmas cards got off to a slow start with Horsley's design of 1846 (still a popular favourite in reproduction), but became all the rage a few years

later. Many of the extremely elaborate examples of the 1860s were products of the Victorian passion for using scraps and tinsel on purchased bases, which also brought forth tinsel prints (G87-93), albums (B11-12) and screens (C83). The enormous demand for them led, however, to the use of progressively cheaper materials, and they declined to the thin chromolithographs of the end of the century.

- G10 Group of Christmas cards: 1860s. *Mr Charles Hasler*
G11 Christmas cards: 1880-1900. *Miss Barbara Jones, Mr Raymond Fieldhouse, Kirk Collection of Bygones*
G12 Christmas cards: 1951. *Messrs Raphael Tuck Ltd, Messrs W. N. Sharpe Ltd, Diplomat Greeting Publishers*
G119 The Gas Lamp Lighters' Poems in the Present Year: about 1860. *Mr Arthur Elton*

GUY FAWKES' DAY

'Penny for the guy', beg children at street corners in the first days of November, standing guard over home-made effigies. What they collect is spent on fireworks, the prettiest invention of the mediaeval East. On the fifth of November they are exploded, and the guy is burned, to celebrate the foiling of Guy Fawkes' attempt to blow up the House of Lords in 1605.

- G13 Guy Fawkes effigy, made for the exhibition by Peter Banyard: 1951.
G14 'Great Sparks': catalogue sheet of Brock's Crystal Palace fireworks, displays of fireworks and posters: present day. *Miss Barbara Jones*
G15 Pain's Imperial Fireworks poster: present day. *Miss Barbara Jones*
G16 Wells' Wonderful Fireworks poster: 1914. *Miss Barbara Jones*
G17 Brock's illuminations: postcard: present day. *Miss Barbara Jones*

CHRISTMAS DECORATIONS AND PARTY TOYS

The Christmas Tree, as opposed to the Yule Log of native tradition, was introduced to England from Germany by the Prince Consort. Its crop of ephemeral ornaments has shown a remarkable hardness ever since.

- G7 Collection of crackers: contemporary. *Messrs Batger & Co Ltd*
G18 Christmas tree decorations: present day. *Miss Barbara Jones*
G19 Squeakers for Christmas parties: 1950. *Mr Christopher Weathersbee*
G20 Lazy tongs with feather tickler: 1950. *Mr Douglas Newton*

GOOD LUCK AND GREETING CARDS

Cards for the moment and the impulse: for the desire to surprise pleasantly, for casual affection or good will.

- G21 Group of cards: present day. *Messrs Bamforth & Co Ltd*

FISHING TACKLE

- G27** Fish-hook, made by a Welsh gipsy, mounted and framed by T. H. Ingram : 1948. *Miss Barbara Jones*
G28 Group of floats and hooks : present day. *Messrs Hardy Bros Ltd*

PUNCH AND JUDY, OR THE GALANTY SHOW

Set up on a street corner, the raucous voices and brutal gaiety of Punch and Judy's tale of crime are a delight to all right-minded children. They accept naturally the convention which changes each of their voices into the opposite sex's; it has been part of English theatricals from *As You Like It* to this year's pantomime. Punch himself is the descendant of Pulcinella in the *commedia dell' arte*, whose own pedigree goes back to ancient Rome. The shows themselves have been in action for at least two hundred years.

- G29** Punch and Judy fit-up, painted by the late Professor Rose of Bungay : about 1920, and selection of Punch and Judy characters. *Mr Percy Press*

FAIRINGS AND SWAG

The entry to every good fair is lined with small booths selling toys and clothes made of the most ephemeral materials, with an estimated life of an afternoon or an evening. They are called fairings. Others are to be won as prizes in the fair: they are swag. Nearly all of these were bought on Hampstead Heath in the last two years.

- G30** Plastic and paper windmills.
G31 Shakers of tinsel and coloured paper ribbon.
G32 Paper parasol.
G33 A cock crow. The sound is produced by running the resinous cord between thumb and forefinger.
G34 Mouse in a cage. The mouse can be made to run around the inside of the cage by moving the wire to which it is attached.
G35 Panda and nigger doll jumping-jacks of wire, wood and springs, suspended by elastic from sticks.
G36 Three cardboard jointed figures on sticks, animated by strings: Punch, a horseman, and a sailor in 19th-century dress.
G37 Painted tin acrobat. The figure performs gymnastics when the sticks are squeezed.
G38 Painted plaster clown, the head on a spring.
G39 Dancing spider with long spring legs.
G40 Bow-wow toy: rubber dog's head with squeaker attached.
G41 Paper blow-out with feather.
G42 Painted metal rings, mounted on twisted wire to spin up and down it.
G43 Red balloon attached to black mouthpiece.
G44 Grotesque half-mask and moustache.
G45 Paper and talc hats with printed mottoes: 'Don't Dilly-Dally' and 'Squeeze Me Tight'.

- G46** Two silvered glass candlesticks: 19th century.
G47 Silvered glass vase: 19th century. *Miss Judith Wogan*
These were fairground prizes, though they were also used for altar vessels in poor parishes.
All Miss Barbara Jones' collection unless otherwise attributed

FAIRGROUND ENGINES

Primitive roundabouts powered by hand existed in the 18th century. They were first given steam-power in the 1860s; this application was developed by Savage's, the King's Lynn agricultural engineers, and Soames of Marsham. In opposition to the contemporary taste for Gothic, they adopted the lavishly baroque style of decoration which still persists. Many roundabouts are now run by electric motors. It is notable that all fairground rides offer their patrons the classiest method of transport: horses to the pedestrian, aeroplanes to the Underground commuter. It has unfortunately been impossible to obtain a complete roundabout for this exhibition as it is held in the showmen's busiest months.

- G48** F. Savage & Co's price list of steam horse roundabouts: late 19th century. *Miss Barbara Jones*
G49 F. Savage & Co's catalogue: 20th century. *Miss Barbara Jones*
G50 Roundabout horses, ostriches, and organ: painting by Miss Barbara Jones.
G51 Section of roundabout top centre: painting by Miss Barbara Jones.
G52 Section of roundabout bottom centre, including engraved mirror and tiger-hunt scene: painting by Miss Barbara Jones.
Top centres are the boards just under the umbrella roof which conceal the steam engine's chimney. Bottom centres, at the core of the roundabout, screen the engine.
G53 Proscenium for a show organ: about 1914. *Messrs Chiappa Ltd*
G54 Front base decorations for show organ: about 1914. *Messrs Chiappa Ltd*
G55 Figure from a show organ: about 1920-24. *Messrs Chiappa Ltd*
G56 Two fairground paintings: early 20th century. *Gray's Amusements*
G57 Items from 'The Smallest Show on Earth': working steam model of a showman's traction engine and Lilliputian Electric Bioscope Exhibition. *Mr N. H. Rainsley*
G58 Group of Willson's Fair posters: 20th century. *Mr N. H. Rainsley*
G59 Roundabout horse, painted wood. *Miss Barbara Jones*
G60 Head of roundabout horse, painted wood. *Messrs Natwell Bros*
G61 Two gilt and painted wooden heads. *Mr N. H. Rainsley*
G62 Two painted wooden cartouches for masking joints in rounding boards. *Messrs Natwell Bros*

THE CIRCUS

The modern circus was invented by Philip Astley when he opened his Amphitheatre, the first to have a covered ring, in Westminster in 1778. One

of the greatest, it remained open until 1893. It has been succeeded by many others which have not suffered from any diminution of the original vitality.

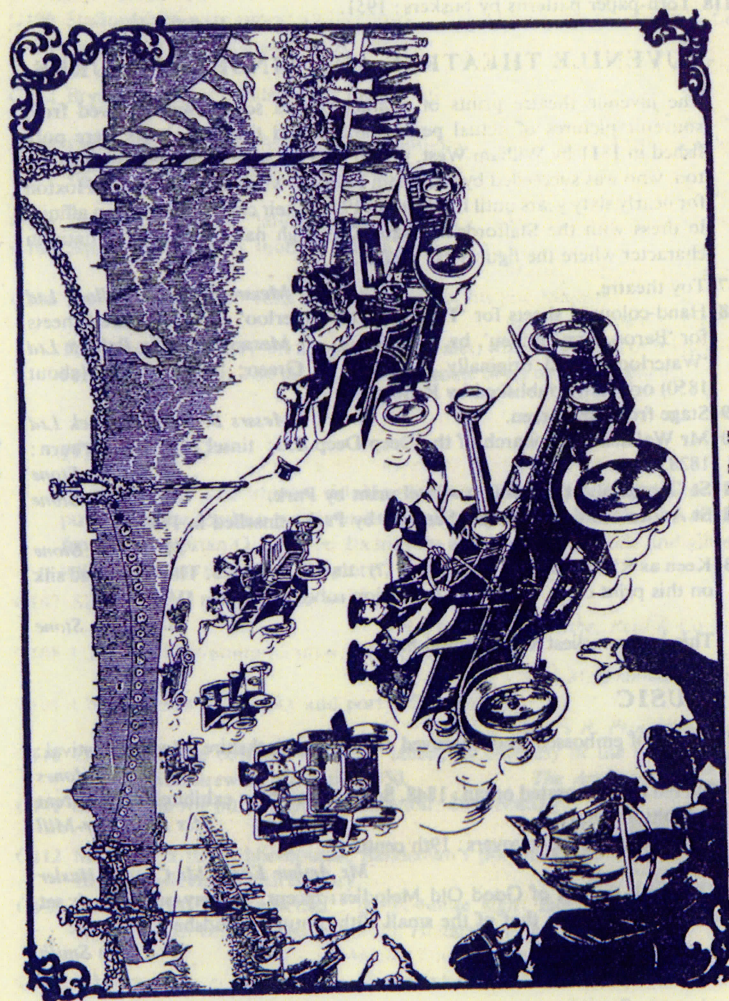
- G63 Circus tiger mauling a woman : painting by Mr Bawdon, a pavement artist : about 1937.
- G64 'An Exhibition of the Industrious Fleas' : handbill : 19th century.
- G65 'Mons. Martin engaging the boa constrictors' : coloured print : about 1830. Martin was a great animal tamer, the first to train lions.
- G66 Van Amburg, 'the brute tamer' and 'the conqueror' : coloured engravings : 1839. One of van Amburg's innovations as a tamer gave rise to the following song :

'He sticks his head in the lion's mouth,
And holds it there awhile;
And then he takes it out again,
And greets you with a smile.'

- G67 Wombwell's Royal National Menagerie : poster : about 1830.
- G68 For the benefit of Mr Usher (including the Horses' Ball) : poster : 1841.
- G69 William Cooke's parade at Astley's : large woodcut : 1857. Cooke was one of the circus managers who leased the Amphitheatre after Astley's death.
- G70 Five posters for Astley's, of various dates. *Mr Charles Hasler*
- G71 Pablo's mammoth circus : poster : 1869. Pablo Fanque was the only negro ever to run a circus.
- G72 Chas. Adam's grand cirque : poster : about 1875.
- G73 J. F. Wyllie's Happy Family Circus : poster : about 1890.
- G74 F. W. Wyllie's of Happy Family Fame Circus : poster : about 1890.
- G75 Miniature Circus, Charles Johnstone, manager : poster : about 1890.
- G76 Ginnett's Olympia Hippodrome Circus : poster : about 1891.
- G77 Great fire at the Happy Family Circus (J. F. Wyllie's) : poster : about 1898.
- G78 Mdlle Adela Franzini, champion lady bicyclist : poster.
- G79 Tom Arnold's Harringay Circus : 1949-50 : two posters.
- G80 Tokens issued by Pidcock's menagerie in the Exeter 'Change, Strand ; Bannister's Circus, Strand ; and a menagerie in Piccadilly. Tokens were issued by many concerns during the currency shortage of the late 18th and early 19th centuries in lieu of small change.
- G81 Cigarette box with portrait of Lord George Sanger, issued as publicity for his Hall by the Sea : about 1900.
- G117 Metal and enamel relief, framed, of Tonkinson. *Miss Barbara Jones*
Tonkinson was a celebrated acrobat who broke his neck doing a back flip at Glasgow, about 1835.
All Mr A. D. Hippisley-Coxe unless otherwise attributed

THEATRE PROGRAMMES AND PUBLICITY

- G82 Group of theatre programmes : 1906-51.
Mr Robert Fordyce Aikman, Mr Charles Hasler, Mr Edwin Smith
- G83 Bound up collection of theatre posters : 19th century. *Mr Charles Hasler*
- G84 Group of theatre posters : 19th century. *Mr Charles Hasler*



Block No. 47

G58 Block from Willson's illustrations for fair and carnival publicity : early 20th century

- G85 Nigger minstrels: woodcut: 19th century. *Mr Charles Hasler*
 G86 Card willow-pattern plate advertising Mr and Mrs German Reed's entertainment: 'A Tale of Old China'. *Mr Charles Hasler*
 G118 Torn-paper patterns by buskers: 1951.

JUVENILE THEATRES AND TINSEL PICTURES

The juvenile theatre prints of characters and scenes were derived from souvenir pictures of actual performances, and the first sheets were published in 1811 by William West. Green's sheets were taken over by Redington, who was succeeded by Benjamin Pollock, who kept his shop in Hoxton for nearly sixty years until his death in 1937. Their characters have an affinity in dress with the Staffordshire figures, though naturally melodramatic in character where the figures are elegiac.

- G87 Toy theatre. *Messrs Benjamin Pollock Ltd*
 G88 Hand-coloured sheets for 'The Battle of Waterloo' and uncoloured sheets for 'Baron Munchausen', by Pollock. *Messrs Benjamin Pollock Ltd*
 'Waterloo' (1842) originally published by Green; 'Munchausen' (about 1850) originally published by Redington.
 G89 Stage front, by Green. *Messrs Benjamin Pollock Ltd*
 G90 Mr Wallack as Monarch of the Deep Deep Sea: tinsel print by Fairburn: 1828. *Mr M. W. Stone*
 G91 St George and the Dragon: tinsel print by Park. *Mr M. W. Stone*
 G92 St Andrew and the Winged Serpent, by Park: tinselled in 1836. *Mr M. W. Stone*
 G93 Keen as Richard III: print by West (?): tinselled in 1823. The velvet and silk on this print came from the Coronation robes of George IV. *Mr M. W. Stone*

This is the earliest known tinsel print.

MUSIC

- G94 Group of embossed and engraved tickets to Yorkshire Musical Festival: 1828. *Mr H. Jones*
 G95 Carved and decorated organ: 1848. Said to have been exhibited in the Great Exhibition, 1851. *Mrs P. Barker-Mill*
 G96 Group of song sheet covers: 19th century. *Mr Arthur Elton, Mr Charles Hasler*
 G97 The Song Budget of Good Old Melodies: recent. The lay-out of each set of verses is exactly that of the small 19th-century broadsheet of songs. *Mr Edwin Smith*

TOBACCO

- G98 Group of short clays: 19th-20th-century designs: manufactured 1951. *Miss Barbara Jones, Mr Michael Rothenstein*
 The short clay was the typical English pipe until the introduction of cheap briars under a century ago.

- G99 Churchwarden clay: 19th-century design: manufactured 1951.

Mr Douglas Newton
 The churchwarden, or London straw, was perfected by Noah Roden, whose family invented it, in the late 18th century.

- G100 Staffordshire-ware pipes: 19th century. *Messrs W. Astley & Co*
 G101 Cardboard and decorated paper taper-box: mid-19th century. *Messrs Whitbread & Co Ltd*
 G102 Bryant & May's braided cigar lights: late 19th century. *Messrs Whitbread & Co Ltd*
 G103 Labels and canisters for snuff: contemporary, based on 19th-century designs. The emblem represents a snuff-maker's rasp. *Messrs Fribourg & Treyer*
 G104 Lead snuff canister: late 18th century. *Messrs Fribourg & Treyer*
 G105 Square earthenware snuff jar: reign of George IV. *Messrs Fribourg & Treyer*
 G106 Jar with MS label: '1822 from the stock of his late Majesty'. *Messrs Fribourg & Treyer*

The King, George IV, left his snuff to his valet, who sold much of it back to Fribourg & Treyer. The jar still contains some of its original contents.

DRINKING

To the average Englishman, drinking is a social activity which goes on in pubs; and the modern pub is at its best a robust descendant of the richly fantastic Victorian Gin Palace. Its mirrors and beerpulls sparkle and glitter with reflections of that gas-lit glory.

- G107 Six decorated public-house mirrors: 19th century. *Messrs Watney, Combe, Reid & Co Ltd*
 G108 Group of beer-pump handles: 19th century. *Mr Thomas Fairley*
 G109 China barrels for whisky and port: 19th century. *Messrs R. Pringle & Sons*
 G110 Colossal bottle covered with beer labels, by courtesy of the members of The London Brewers' Council: 1950. *The Architectural Press*
 G111 Stuffed fish for public-house decoration: 20th century. *The Architectural Press*
 G112 Metal trays for public-houses: Sandeman's port and Fremlin's Elephant Brand ale devices: 20th century. *Mr T. H. Ingram*
 G113 'Man loaded with mischief': public-house sign: late 18th century, retouched 19th century: based on the Hogarth original. *Messrs Truman, Hanbury, Buxton & Co Ltd*
 G114 Whisky decanter in the shape of a monk: head is detachable as a cork: present day. *Miss Barbara Jones*
 G115 'The Bottle' (1847) and 'The Drunkard's Children' (1848): temperance propaganda, by George Cruikshank. *Mr and Mrs F. Waters*
 Glyphographic prints, which were an immense success, and were even

dramatized at several theatres. They converted many people to teetotalism, including the artist himself.

FOOTBALL

- G116** Clothes and accessories carried by a supporter of the Arsenal football team: present day. *Arsenal Football Supporters' Club*
The gorgeous outfit of a supporter has been shown instead of the beautiful striped jerseys of the teams because today there are many more spectators than players.

H

SOUVENIRS

SOUVENIRS

The foolish but universal urge to bolster fickle memory with concrete objects has produced thousands of lovely and fantastic mementoes; Goss china is one of the most consistently charming varieties.

ROYAL SOUVENIRS

A royal occasion is always a great occasion, and those who attend it know that they are making history. Naturally they want mementoes of their action.

- H1** Horse brass with portrait of Edward VII. *Miss Barbara Jones*
H2 His Royal Highness the Prince of Wales, KG (later Edward VII), print on silk, supplement to Christmas number of the *Gentlewoman*: late 19th century. *Mr J. Denwood*
H3 Pair of Coronation plates of Edward VII and Queen Alexandra: 1902. *Mr and Mrs F. Waters*
H4 Jubilee mug of Queen Victoria: 1897. *Mr and Mrs F. Waters*
H5 Victoria teapot and jug: late 19th century. *Mr and Mrs F. Waters*
H6 Handbill celebrating the coronation of Queen Victoria: 1838. *Mr Charles Hasler*
H7 Handbill celebrating the coronation of Edward VII. *Mr Charles Hasler*
H8 Panorama of the principal events of Victoria's reign, published for her Jubilee in 1887. *Mr Charles Hasler*
H10 Printed handkerchief for the coronation of Edward VIII: 1936. *Mr George Borchard*
H11 Two embossed cards with portraits of Edward VII: 1902. *Mr Edwin Smith*

- H12** Large printed paper crown. *Mr Edward Bawden*
H13 Coronation mugs of Edward VII: 1902; Edward VIII: 1936; and George VI: 1936. *Miss Judith Wogan*
H14 Glass plate and jam dish for coronation of George VI: 1936. *Miss Judith Wogan*
H15 Glass jar in shape of a crown on a cushion. *Mrs P. Barker-Mill*
H16 Green glass bottle top in shape of a crown: 19th century. *Mrs P. Barker-Mill*
H87 Souvenir programme of Croydon Festivities for the Coronation of King George V: 1911. *Messrs Stockwell & Oxford*
H91 Silk favour: 'The Queen, God bless her': 19th century. *Saffron Walden Museum*
H92 Goss china box with crowned GM: 1911. *Mr T. H. Ingram*

WAR

- H17** The Battle of Britain lace panel. A lace curtain five feet, five inches wide, and fifteen feet long, depicting scenes from the Battle of Britain. *Messrs Dobsons & M. Browne & Co Ltd*

THE CRYSTAL PALACE

- H18** Hanging china plate with view of Crystal Palace. *Miss Barbara Jones*
H19 White china plate with view of Crystal Palace. *Mr Arthur Elton*
H20 Crystal Palace plate with green border. *Mr Arthur Elton*
H21 Small china box from the Crystal Palace. *Mr Arthur Elton*
H22 Red glass jug: a present from the Crystal Palace. *Mr Arthur Elton*
H23 Lacquer tray with view of Crystal Palace. *Mr Arthur Elton*
H25 Crystal Palace paper weight. *Mr Arthur Elton*
H26 Goss china box with view of Crystal Palace. *Mr T. H. Ingram*
H27 Woodcut of Crystal Palace: 1951. *Mr Charles Hasler*
H28 The Crystal Palace: wood engraving in gold on bronze-blue paper. *Mr Charles Hasler*
H29 Glass picture of the Crystal Palace. *Mr Charles Hasler*
H30 Royal album of Crystal Palace views: about 1870. *Mr Douglas Newton*
H90 Crystal Palace clay pipe. *Miss Barbara Jones*

RAILWAYS

- H31** Plate with view from Hastings railway station. *Mr Arthur Elton*
H32 Lustre plate with a west view of the cast-iron bridge over the Wear at Sunderland. *Mr Arthur Elton*
H33 Glass bell with engraving of the Newcastle bridge. *Mr Arthur Elton*
H34 Glass with engraving of a train. *Mr Arthur Elton*
H35 Mug: 'Entrance to Liverpool-Manchester Railway'. *Mr Arthur Elton*
H36 Photographic souvenir of the Railway Golden Jubilee. *Mr Arthur Elton*

SEASIDE SOUVENIRS

- H37 China cup and saucer with views of The Steyne, Bognor. *Miss Barbara Jones*
 H38 Candlestick from Clacton: 19th century. *Miss Sarah Waters*
 H39 Cup: 'A present from Tilt Cove': 19th century. *Mr and Mrs F. Waters*
 H40 Tumbler, souvenir of Gloucester Cathedral: late 19th century.
Miss Sarah Waters
 H41 Pair of pink boots from Worthing. *Mr and Mrs F. Waters*
 H42 Green glass floats from the coast. *Miss Barbara Jones*
 Green glass fishermen's floats. Washed up on the shore, these are favourite pieces of salvage for beachcombing visitors.
 H43 View mounted on easel of Beachy Head lighthouse. *Miss Barbara Jones*
 H44 Miniature ivory umbrella with pinhole view of Hastings in the handle.
Miss Barbara Jones
 H45 Black lacquer wool-holder with view of Folkestone: late 19th century.
Miss Barbara Jones
 H46 Set of black lacquer napkin rings with views of Brighton: late 19th century.
Miss Barbara Jones
 H47 Satinwood needlecase with view of North Berwick and The Bass Rock.
Miss Barbara Jones
 H48 Satinwood box with view of the Marina, Ramsgate. *Miss Barbara Jones*
 H49 Album of views of the Isle of Wight: about 1870. *Miss Barbara Jones*
 H50 Album of views of Scarborough: about 1870. *Miss Barbara Jones*
 H51 Comic postcards. *Miss Barbara Jones*
 H52 Six views of Whitby: about 1850. *Miss Louisa Pullar*
 H53 Views of Brighton and assorted postcards.
Miss Barbara Jones, Mr Douglas Newton
 H54 Two boxes of medallion souvenirs of the Isle of Wight: about 1870.
Mr Charles Hasler
 H55 Four shell pictures: about 1890. *Mr and Mrs F. Waters*
 H56 Framed heart in shellwork: about 1840. *Mr and Mrs F. Waters*
 H57 Six views of Fareham: 1853. *Mr Charles Hasler*
 H58 Paper weight: Margate pier. *Mr Edwin Smith*
 H59 Ship in a bottle. *Mrs W. Woodington*
 H60 Seaside photographer's comic cow. These are made from ordinary cows' skins. The seaside photographer sits his client on the sway back and takes a jolly souvenir photograph. *Messrs Edward Gerrard & Sons*
 H88 Glass bell containing sand picture, Isle of Wight. *Mr Clifford Barry*
 H89 Blue jug: The Pier, Worthing: late 19th century. *Mr and Mrs F. Waters*

BRIGHTON PAVILION

- H61 Triangular cribbage board.
County Borough of Brighton Art Gallery and Museum
 H62 Work box with views of Mrs FitzHerbert's House and the Pavilion.
County Borough of Brighton Art Gallery and Museum
 H63 Onyx locket with pull-out view of Brighton.
County Borough of Brighton Art Gallery and Museum

- H64 Glass paper weight with view of the Brighton Pavilion.
County Borough of Brighton Art Gallery and Museum
 H65 Model of the rotunda of Brighton Pavilion containing a nutmeg grater.
County Borough of Brighton Art Gallery and Museum
 H66 Mug with views of the Royal Pavilion.
County Borough of Brighton Art Gallery and Museum

GOSS CHINA

- H67 A selection of pieces of souvenir china made by W. H. Goss and other manufacturers.
Mr T. H. Ingram
 H68 Goss religious and statuary china. *Cauldon Potteries Ltd*
 Goss china was made in a vast range of representational shapes, and models of noted pieces of pottery and glass from museums. It carried the coloured crest of the town in which it was to be sold. Many people collected hundreds of pieces. Manufacture ceased in 1939.

OTHER TIMES, OTHER PLACES

- H69 Mug with picture of the Thames tunnel. *Mr Arthur Elton*
 H70 Mug with picture of the Iron Bridge, Shropshire. *Mr Arthur Elton*
 H71 China two-handled box with stencilled and painted picture of the New Tower Bridge: 19th century. *Miss Barbara Jones*
 H72 Gilt lustre cup and saucer: 'A present from Croydon': 19th century.
Miss Barbara Jones
 H73 Wesley centenary mug: 1839. *Mr and Mrs F. Waters*
 H74 Album of views of Croydon. *Miss Barbara Jones*
 H75 Two postcards with pull-out views: London in a tank, 1918; Twelve snaps of Wembley, 1925. *Miss Barbara Jones*
 H76 Silk handkerchief: 'To my dear mother', 1951. *Miss Barbara Jones*
 H77 Regimental souvenir with crest of Royal Scots Greys: early 20th century.
Miss Barbara Jones
 H78 Medal of International Exhibition: 1862. *Miss Barbara Jones*
 H79 Derby handkerchief: 1939. *Messrs Welch Margetson & Co Ltd*
 H80 Derby handkerchief: 1951. *Messrs Welch Margetson & Co Ltd*
 These handkerchiefs were first produced in 1840, the 1939 is the original design as it was modernized a few years later.
 H81 Ancient Order of Foresters Certificate: 1890. *Mr Edwin Smith*
 H82 The Albert Memorial: postcard: 1907. *Mr Charles Hasler*
 H83 'Just for the sake of Society': four narrative postcards: 1910.
Mr Charles Hasler
Mr Edwin Smith
 H84 Three animated postcards. *Mr Charles Hasler, Miss Vera Bird,*
Mr Arthur Elton, Mr and Mrs F. Waters
 These silk ribbons were first made about 1850, and the strips were sold for sixpence apiece as souvenirs.
 H86 Selection of tartan souvenirs: present day. *Messrs W. H. Hunt Ltd*

J PRINTING

POPULAR LITERATURE

- J1** Group of children's books: 1806-87.
*Miss Barbara Jones, Mr and Mrs F. Waters, Mr Charles Hasler,
Mr John Paterson*
- Many of these are educational. 'The Hermit of Warkworth' is an example of Bewick's early work (1806).
- J2** Curiosities of street literature: early 19th century. *Mr Charles Hasler*
- J3** *The Last of the Barons*, by Lord Lytton: a popular reprint: early 20th century. *Mr Douglas Newton*
- J4** Detective and other novels: present day. *Miss Barbara Jones*
- J5** Original drawings for *Jane's Journal*: 1950. *Daily Mirror Newspapers Ltd*
Jane's Journal began in 1935, and has been drawn by more than one artist.
- J6** Original drawings of 'Pip, Squeak and Wilfred' by A. B. Payne: 1950.
Daily Mirror Newspapers Ltd
- Mr Payne began this strip in 1927, and has drawn it ever since.
- J7** Original drawings for 'Dan Dare' for *Eagle* magazine, by Frank Hampson: 1951. *Hulton Press Ltd*
- J8** Collection of 18 comics and papers for children, schoolboys and adults: 1951. *Amalgamated Press Ltd*
- J9** Original drawing for cover of *Tiger Tim's Annual*: 1952. *Amalgamated Press Ltd*

POSTERS

- J10** Group of early 19th-century posters. *Mr J. Denwood*
- J11** Group of modern posters. *Mr J. Denwood*
- This group of posters was printed on the same hand-press that was used for the 19th-century group (J10).
- J12** Group of modern posters from Bala, Merionethshire. *Miss Barbara Jones*

BLOCKS

- J13** Group of wood and metal blocks: ?17th-early 20th century. *Mr J. Denwood*
- Some of these blocks were used in the printing of the 19th-century posters on show (J10).

TYPEBOOKS

- J14** Marr Typefounding Co Ltd, specimen book: late 19th century. *Mr J. Denwood*
- J15** *Alphabets for Signwriters*, by Delamotte and Ainslie. The Technical Press, 19th edition: 1949. *Miss Barbara Jones*

INVITATIONS

- J16** Group of invitation cards and tickets: 1897-1913. *Mr J. Denwood*

K RELIGION

RELIGION

- K1** Confirmation card of Anne Hutson: May 18, 1866. *Miss Barbara Jones*
- K2** 'Finding the head of St Edmund' postcard of painting by A. Tomston: 20th century. *Miss Barbara Jones*
- K3** Three bookmarkers; pierced and embroidered paper texts sewn on to ribbon. *Miss Barbara Jones*
- K4** Pierced and embroidered paper bookmarker. *Mr Charles Hasler*
- Perforated Bristol board was sold by Victorian stationers for embroidery. Many such bookmarkers were made in the 1850s.
- K5** Lavender sachet attached to card of text. *Mr J. H. Ingram*
- K6** *The Broad and Narrow Way*, published by Marshall, Morgan and Scott. *Miss Louisa Pullar*
- K6** Collection of religious texts and hymn cards: late 19th century. *Mr Raymond Fieldhouse*

SALVATION ARMY

- K9** Embroidered bonnet ribbon; banner; drum; tambourine; cornet; bandsman's uniform: present day: made by the Salvation Army. *The Salvation Army*

William Booth's open-air mission took the title of The Salvation Army in 1880. The brass band and songsters take a prominent part in its activities.

L MAN'S OWN IMAGE

The human form is perhaps the greatest theme of all art. Popular artists have eagerly adopted it for their own purposes.

- L1** Queen Caroline: waxwork figure. *Madame Tussaud's*
- L2** Dr Herz, late Chief Rabbi: waxwork figure. *Madame Tussaud's*
- L3** 'The Tyrolese Lover' slot-machine: drawing by Barbara Jones. *Miss Barbara Jones*
- L4** Phrenologist's bust: 19th century. *Mr Edwin Smith*
- L5** The human factory: chart published by George Phillips & Co: present day. *Miss Louisa Pullar*

- L6 Two female hairdressers' busts with wigs: 1951.
Messrs Osborne, Garrett & Co Ltd
- L8 Cut-out advertising figure of girl bather: present day. *Kodak Ltd*
- L9 Ventriloquist's doll: 1951. *Messrs Barnum's (Carnival Novelties) Ltd*
- L10 Carnival head: 1951. *Messrs Barnum's (Carnival Novelties) Ltd*

M PERSONAL ADORNMENT

PERSONAL ADORNMENT

- M1 Complete Scottish evening dress. *Messrs Scott Adie Ltd*
- M2 *The Tailor's Practical Guide to Trouser Cutting*. Bow legs and knock knees: late 19th century. *Mr and Mrs F. Waters*
- M3 Two cases of Masonic jewels. *The Lady Lever Art Gallery*
- M4 Two blazers: 1899, 1921. *Lt-Col Louis Michaels*
- M5 Three cricket caps: 1899, 1920, 1951. *Lt-Col Louis Michaels*
- M6 Embroidered breast pocket badges. *Lt-Col Louis Michaels*
- M7 Handkerchief: 'Effects of the Railroad on the Brute Creation': about 1830. *Mr Arthur Elton*
- M8 Buckles to hold the elastic straps which secured top hats in their boxes: late 19th century. *Miss Barbara Jones*
- M9 Georgette handkerchief with floral design: about 1920. *Miss Barbara Jones*
- M10 Cane walking stick with carved dog's head wearing ivory cap: early 20th century. *Miss Barbara Jones*
- M11 Black lacquer snuff box painted with figure: early 19th century. *Miss Barbara Jones*
- M12 Small kid case embroidered with roses, containing mirror and rouge puff: about 1910. *Miss Barbara Jones*
- M13 Cigarette holder of quill and gold paper: about 1920. *Miss Barbara Jones*
- M14 Red spotted cotton handkerchiefs: 1951. *Miss Barbara Jones*
- M15 Belt with regimental badges: about 1920. *Mr H. N. Ingram*
- M18 Pearly family's clothes, worn by costermongers: 1900. *Mr Bert Matthews*
- M19 Two shawls: about 1925. *Miss Barbara Jones, Mrs Douglas Newton*
- M20 Silk Masonic aprons: one embroidered and spangled, one hand drawn and painted: about 1800. *The United Grand Lodge of England*
- M21 Oddfellows' apron: about 1840. *The United Grand Lodge of England*
- M22 Plate jewels with Masonic emblems: brass, about 1800; silver about 1810. *The United Grand Lodge of England*

- M23 Two handkerchiefs with Masonic emblems. *The United Grand Lodge of England*
- M24 Man's black shoe, pin-pointed in nails with design of galleon by Mr R. W. Harris: 1951. *Hamptons Repairers*

TATTOOING

- M16 Anonymous 19th-century painting; two female nudes with recent over-painting of tattooing patterns by Mr George Burchett. *Miss Barbara Jones*
- M17 Professor C. Knight: tattooing artist's handbill. *Miss Barbara Jones*

N PICTURES

PICTURES

- N1 Baby: 18th century: anon. *Mr Arthur Elton*
- N2 Train in flood: late 19th century: anon. *Mr Arthur Elton*
- N3 The Comet: early 19th century: anon. *Mr Arthur Elton*
- N4 Ostrich egg painted with ship: RMS *Scott*: anon. *Miss Barbara Jones*
- N5 The cat and the duck, by L. Gillyear. *Mr T. H. Ingram*
- N6 The Quay, St Ives, by John Beer of Mevagissey, Cornwall, October 4, 1928. *Mr Douglas Newton*
- N7 Rampant Lion, by Rankin Whitehead of Harston, Herts, painted at the age of 19: 1856. *Mr Douglas Newton*
- N8 Landscape: painting on glass: anon. *Mr and Mrs F. Waters*
- N9 Great Gaddesden, by R. Latchford: 1945. *Mr G. Delbanco*
- N10 A Frenchman: painting executed with the fingers on glass, by Miss M. Willis. *Miss M. Willis*
- N11 Windsor by day and Windsor by night, by Miss M. Willis. *Miss M. Willis*
- N12 Lord Kitchener in his coffin, by Miss M. Willis. *Miss M. Willis*
- N13 Pavement art: specially put down for the exhibition by Mr George McErnean. *Mr George McErnean*
- N14 Alsatian: gouache by Mr Mark Rutter: 1950. *Mr Mark Rutter*
- N15 Flowers in a window-box: oil, by Marie Bertwhistle: 1950. *Miss Marie Bertwhistle*
- N16 Landscape by Mr Mark Rutter. *Mr Mark Rutter*
- N17 Imaginary landscape of a planet by Miss Norah Shore: 1951. *Miss Norah Shore*



COMMERCE & INDUSTRY

WRAPPERS, LABELS AND BAGS

- O3 A collection of the Imperial Tobacco Co Ltd's tobacco wrappers 19th-century designs: still in use.
- O4 Harlequin Brand tobacco box: early 20th century.
- O5 Sheet of patterned silver paper, and its cheaper imitation, for wrapping tobacco: present day.
- O6 A collection of packets and labels for cigarettes, cigarette boxes, etc., from the Imperial Tobacco Co Ltd: present day.
- O7 Assorted wrappers, in present use, of 19th–20th-century design.
- O8 Messrs S. Parkinson Ltd's butterscotch, humbugs and baking-powder wrappers: present day, using 19th–20th-century designs.
- O9 Camp coffee bottle and label: chromolithograph from packet: 20th century.
- O10 Bottle and label of 'Nonpareil de Guiche or Parisian Polish for boots and shoes': late 19th century.
- O11 'Red Drench' packet (Day, Son & Hewitt Ltd): based on a 19th-century design: still in use.
- O12 Tin case of 'Pure Cumberland Leads to fit Perry's pencils, fourpence the box. Fireproof': mid-19th century.
- O13 'Vinolia Premier Soap' wrapper: present day.
- O14 Scissors box lid.
- O15 Label for bottle of 'Fine Demarara Rum' in frame: 19th century.
- O16 Balston's filter-paper box: present day.
- O17 Packet wrappers: present day. *Messrs Heeley & Co (Alford) Ltd*
- O18 Pascall's assorted sweet wrappers: present day.
- O19 Carrier bags: present day.
Always on hand to be sold by retailers to customers who find themselves overloaded, these bags present admirable advertising space. Their broad sides sometimes carry topical verses as well.
- O20 A group of paper bags: present day.
Paper bags can be of several kinds, all printed. Some carry descriptions of the products they contain; others are distributed by manufacturers to shops. Many small shopkeepers have their own bags printed for them.
- O21 Collection of match-box labels in album: present day. *Mrs J. Seisenburger*
- O22 Collection of match-box labels: present day. *Mr Edwin Smith*
- O23 'His Master's Voice' gramophone record labels, and reproduction of the original painting on which they are based. *EMI Gramophone Co*
- O24 Group of labels for scythes made by Tyzack's: present day.
Messrs W. A. Tyzack & Co Ltd
- O25 Group of labels, tins and biscuit-tin wrappers: present day.
Messrs Huntley & Palmers Ltd
The garter label was designed about 1850.
All from Miss Barbara Jones' collection unless otherwise attributed

ADVERTISING AND STATIONERY

- O26 A collection of 18th–19th-century engraved trade cards. *Mr H. Jones*
- O27 Pears' advertisements: about 1896. *Mr Charles Hasler*
- O28 Pears' advertisements in album. *Miss Malvina Cheek*
- O29 Cherry Blossom Boot Polish poster: present day.
- O30 Stephen's Inks poster: present day. *Henry C. Stephens Ltd*
- O31 Marsh & Baxter Ltd's Sausages ('Drawing his own conclusion') window-transfer: present day.
- O32 Fenwick's Family Favourites: 16-sheet poster: present day.
Miss Barbara Jones
- O33 Patterns for rubber stamps: present day. *The Portsoken Press*
- O34 Billheads and prescription envelope: 19th-century designs, still in use.
Miss Barbara Jones
- O35 Rid-a-rat showcard: 'The wedding will not take place: he's eaten Rid-a-rat': 20th century. *Miss Barbara Jones*
- O36 Panel of a lion's head holding a giant screw in its mouth. Designed and worked in 6,000 screws by employees of Guest, Keen & Nettlefolds Ltd. Made for the 1947 British Industries Fair.
Messrs Guest, Keen & Nettlefolds Ltd
- O37 Fish and Meat Paste poster: present day. *Messrs J. H. Senior & Co Ltd*
- O38 Startrite Shoes poster: present day. *Messrs James Southall & Co Ltd*
- O39 Letterheads and catalogues. *H. C. Slingsby Ltd*
- O40 Working model of Idris lemon on plinth: 1951. *Idris Ltd*
- O41 Optician's hanging sign: present day. *Messrs Frederick Bateman & Co Ltd*
- O42 Sheet of machinery designs. *H. C. Slingsby Ltd*
- O63 Union Jack made of dyed yak hair by wigmakers: 20th century.
Messrs Osborne, Garrett & Co Ltd
- O65 Vibrona: chromolithograph insert in magazine: 1904.
The Hon Arnold Palmer
- O66 Soneat-bag: advertising slip: early 20th century. *Miss Barbara Jones*
- O68 Tin plate advertising sign of cat's head with headlights for eyes: present day.
Notek Electrical Co Ltd

CARTS

- O43 Milk float with churn: about 1910. *Messrs S. Snewin & Sons*
- O44 Coster's flash-painted pony cart: 1923. *Mr Bert Matthews*

TESTIMONIALS, ETC

- O45 Case of electrotypes of prize medals. *H. C. Slingsby Ltd*
- O47 Testimonial to Sir Charles Scotter, JP. *Mr Arthur Elton*
- O48 Testimonial to Mr John Conacher: 1891. *Mr H. N. Ingram*

PINS AND NEEDLES

This group is intended to show the extreme care and detail of design which may be lavished on the wrapping and labelling of a product. Some of these patterns died out in the early part of the century, not long after they were put on the market; others still survive.

- O49 Alfred Shrimpton & Sons catalogue: early 20th century.
O50 Toilet pin cubes.
O51 Packets of needles in leather presentation case.
O52 Two tubes of black- and blue-headed berry pins.
O53 D. F. Tayler's sheet of 500 solid-headed pins.
O54 Group of needle packets and wrappers.
O55 Two needle and pin packets in the shape of a Holbrooke's sauce bottle.
O56 Group of labels for pin-sheets and packets.
O57 Group of hook-and-eye labels.
O58 'Your Change with Thanks.' Very small change was sometimes given in the form of pins, rather in the way that tokens were used in the 18th century (See G80).
All Miss Barbara Jones' collection

- O59 Cash register: about 1900. *The National Cash Register Co Ltd*
O60 Commercial traveller's model of a specimen grate: early 19th century.
Mr and Mrs F. Waters

TRADE CALENDARS

- O61 'Our Home Pets' (Dorrie and Maggie Cooke) facsimile of photo, from life.
Miss Barbara Jones
This chromolithograph is a specimen blank. It was completed for issue to customers by the addition of a calendar and the name of the tradesman. Saddlers, grocers and bakers seem to have been the biggest dispensers of trade calendars.

TRADE UNIONS

- O62 Processional banner of the National Union of Railwaymen: oil paint on silk: early 20th century.
Bethnal Green Branch, National Union of Railwaymen
The influence and example of William Morris and Walter Crane in the 19th century had a marked effect on trade union decoration.

ACKNOWLEDGMENTS

The Trustees of the Gallery and the Council of the Society for Education in Art wish to express their thanks to all the owners who have very kindly lent their possessions for the exhibition.

They would also acknowledge gratefully the services to the exhibition of Barbara Jones, the organizer, and of Tom Ingram and Douglas Newton who have assisted her.

The following firms and institutions are among the lenders of exhibits:

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The Arsenal Football Supporters' Club, 49 Willow Walk, Winchmore Hill, N21.
William Astley & Co, 109 Jermyn Street, SW1.
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A. C. Bamlett Ltd, Thirsk, Yorks.
Barnum's (Carnival Novelties) Ltd, 67 Hammersmith Road, W14.
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Fenwick & Sons Ltd, The Villa, Sunderland.
Fribourg & Treyer, 34 Haymarket, SW1.
The Geffrye Museum, Kingsland Road, E2.
Edward Gerrard & Sons, 61 College Place, Camden Town, NW1.

Gray's Amusements, Vale of Health, NW3.
Guest, Keen & Nettlefolds (Midlands) Ltd, Heath Street, Birmingham, 18.
Hamptons Shoe Repairers, 47 Aberconway Road, Morden, Surrey.
Hamley Bros Ltd, 200-202 Regent Street, W1.
Hardy Bros (Alnwick) Ltd, 61 Pall Mall, SW1.
Helly & Co (Alford) Ltd, Market Place, Alford, Lincs.
Hobbies Ltd, Dereham, Norfolk.
Hulton Press Ltd, 43-44 Shoe Lane, EC4.
W. H. Hunt Ltd, 23 Daulby Street, Liverpool, 3.
Huntley & Palmers Ltd, Reading.
Idris Ltd, Pratt Street, NW1.
The Imperial Tobacco Company of Great Britain, Bristol.
The Inland Waterways Association, 11 Gower Street, WC1.
The Kirk Collection of Bygones, Castle Museum, York.
Kodak Ltd, Kingsway, WC2.
Lavex Ltd, 50 Carter Lane, Ludgate Hill, EC4.
The Lady Lever Art Gallery, Port Sunlight, Cheshire.
The London Brewers Council, 66 Cheapside, EC2.
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Marsh & Baxter Ltd, Brierley Hill, Staffs.
Maserella Supplies Ltd, Hunt Lane, Doncaster.
The Molassine Meal Co Ltd, 215 Tunnel Avenue, E. Greenwich, SE10.
The National Cash Register Co Ltd, Marylebone Road, NW1.
The National Union of Railwaymen, Bethnal Green Division, E2.
P. Pechon, 27 Kensington Church Street, W8.
Percy Press, 43 Fitzroy Street, NW1.
The New Chelsea Porcelain Co Ltd, Bagnall Street, Longton, Stoke-on-Trent, Staffs.
Notek Electric Co Ltd, 23 London Road, Bromley, Kent.
Osborne, Garrett & Co Ltd, 51 Frith Street, W1.
Paragon China Ltd, Longton, Stoke-on-Trent, Staffs.
S. Parkinson (Doncaster) Ltd, Royal Butter-Scotch Works, Doncaster.
James Pascall Ltd, Mitcham, Surrey.
Benjamin Pollock Ltd, 16 Little Russell Street, WC1.
The Portsoken Press, 2 Carmelite Street, EC4.
Prestyn Toys Ltd, 15A Lanfranc Road, E3.
R. Pringle & Sons, 146 Brick Lane, E1.
Raphael Tuck Ltd, Stanhope Gate, Park Lane, W1.
The Richmond Royal Horse Show, 'Homelea', 47 Cole Park Road, Twickenham, Middlesex.
The Royal Agricultural Society of England, 16 Bedford Square, WC1.
The Saffron Walden Museum, Saffron Walden, Essex.
The Salvationist Publishing & Supplies Ltd, Judd Street, WC1.
H. Samuel Ltd, 5 Bridge Street, SW1.
Scott Adie Ltd, 29 Cork Street, W1.
'Secrets', 27 Shepherd Market, W1.
J. H. Senior & Co Ltd, Raynes Park, SW20.

W. N. Sharpe Ltd, 9-10 Foster Lane, EC2.
Simpsons (Potters) Ltd, Elder Works, Cobridge, Stoke-on-Trent.
H. C. Slingsby Ltd, 89 Kingsway, WC2.
Smith & Ritchie Ltd, Amphion Works, Albert Street, Edinburgh.
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J. I. Sowter & Co, 23 Sackville Street, W1.
Spratt's Patent Ltd, 41-47 Bow Road, E3.
Start-Rite Shoes, 34 St George Street, W1.
Henry C. Stephens Ltd, Gillespie Road, Highbury, N5.
Stockwell & Oxford, North End, Croydon.
The Stoke-on-Trent Museum & Art Gallery, Staffs.
Joseph Thorley Ltd, 4 All Saints Street, N1.
Stuart Tile Works, Trubshaw Cross, Longport, Stoke-on-Trent, Staffs.
Truman, Hanbury, Buxton & Co Ltd, Brewery, Spitalfields, E1.
Madame Tussaud's Ltd, Marylebone Road, NW1.
W. A. Tyzack & Co Ltd, Stella Works, Sheffield.
The United Grand Lodge of England, Freemasons' Hall, WC2.
Valentine & Sons Ltd, Clarendon House, Clifford Street, New Bond Street, W1. *Stah*
Watney, Combe Reid & Co Ltd, Pimlico, SW1.
Welch, Margetson & Co Ltd, 237 Long Lane, SE1. *children's books*
Joseph Wells & Sons Ltd, Joyce Green Lane, Dartford, Kent.
Whitbread & Co Ltd, Brewery, Chiswell Street, EC1.
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