



THE WANDLE INDUSTRIAL MUSEUM NEWSLETTER

A full colour version of this newsletter is available online at www.wandle.org. If any subscriber is happy to receive the newsletter by email, could you please send a request to office@wandle.org. This helps us to reduce our costs.

The Wandle Industrial Museum, the Vestry Hall Annexe, London Road, Mitcham, Surrey CR4 3UD. Tel: 020-8648-0127

Company No 01792482, Charity No 288655.

~~~~~  
OPEN: Every Wednesday 1 ~ 4 pm;  
Every Sunday 2 ~ 5 pm.

(The Museum may be closed some Bank Holiday weekends)

The Museum is also open to schools and groups by appointment.

~~~~~  
Admission: Adults 50p, Children & Senior Citizens 20p

The Wandle Industrial Museum would like to point out that the views of contributors to this newsletter are not necessarily the views of the Museum. We would be happy to give the right to reply to anyone who finds the content contentious.

All contributions and news items gratefully received and appreciated - please feel free to let us know at any time - telephone or write or email to ndhart@wandle.org

Issue 78

May 2012

Contents

1	NEWSDESK	2
	Visits to the Museum.....	2
	Events / Dates for your Diary.....	4
	Membership	5
MUSEUM UPDATE.....		5
Curator's Report		5
Archivists Report.....		6
More Museum News		7
	Ravensbury Mill.....	7
	Olympic Torch Relay.....	7
	The WVLP	9
POUNCING		11
	Pouncing workshop	11
MILITARY MORRIS?		12
Garden Party		14
Glimpse of the Past		15

1 NEWSDESK

Visits to the Museum

Staff and volunteers at the museum have been kept very busy since the last newsletter with visits to the Museum, outreach lectures to Societies and attendance at the outdoor events.

Glimpse of the Past

Manure... An interesting fact about a forgotten industry culled from the internet, authority unknown!

In the 16th and 17th centuries, everything had to be transported by ship and it was also before the invention of commercial fertilizers, so large shipments of manure were quite common.

It was shipped dry, because in dry form it weighed a lot less than when wet, but once water (at sea) hit it, not only did it become heavier, but the process of fermentation began again, of which a by-product is methane gas of course. As the stuff was stored below decks in bundles you can see what could (and did) happen. Methane began to build up below decks and the first time someone came below at night with a lantern, BOOOOM!

Several ships were destroyed in this manner before it was determined just what was happening

After that, the bundles of manure were always stamped with the instruction 'Stow high in transit' on them, which meant for the sailors to stow it high enough off the lower decks so that any water that came into the hold would not touch this volatile cargo and start the production of methane.

Thus evolved the term 'S.H.I.T', (Stow High In Transit) which has come down through the centuries and is in use to this very day.

You probably did not know the true history of this word. Neither did I (I had always thought it was a golf term).

(Our thanks to Michael T for harvesting this interesting snippet from the internet. Some other useful origins of phrases and their links to the strange industries of the past can be found at:

<http://www.phrases.org.uk/meanings/index.html>)

When the SAS was reformed after the war, he was still serving as an SAS officer, so had to be re-commissioned. My earliest knowledge of SAS exploits during the war came from eavesdropping on the reminiscences of war time SAS officers during Artist Rifles golf society days.

NH. May 2012

Garden Party

During the last 20 years I have opened my garden in aid of charities and groups that I support and have raised quite a lot of money for them. Their members and volunteers and their friends have all been welcome.

I am holding an open garden in aid of Wandle Industrial Museum on Saturday 18th August from 2pm to 5pm

The garden which is quite small has fruit trees, apples, pears, mulberry and crab apple, soft fruit in pots, perennial plants a vegetable patch, a small pond and a hot tub, which will not be open as well as some of my Father Christmas collection.

Mary has agreed to help me with the catering, so tea and cake will be available, as will a plant stall, cake stall and a raffle.

Do come and join us and help raise money for Wandle Industrial Museum

The garden is at the rear of my house which is near the Therapia Lane tram stop.

A slip with details is enclosed, please complete and return it so that we know roughly how many to cater for, or email us at office@wandle.org.

In February we were pleased to meet sixteen members of the Merton U3A for a guided tour in preparation for their Wandle Walk with other local U3A Groups.

In March in conjunction with Merton Priory Homes we had a Textile Workshop for Haslemere Primary School. Later in March we enjoyed visits from Bromley Adult Education Walking Group and the Phase II Group run jointly with the National Trust at Morden Hall Park and Age UK.

Also in March we were happy to participate in a demonstration/workshop of 'pouncing' led by Claire Longworth of the De Morgan Centre and we were pleased to meet Barry De Morgan grandson of William De Morgan.

The Printing Team led by Mary Hart have also been out and about demonstrating hand block printing at The Chapter House over Easter.

Meg Thomas has been busy representing us at East Surrey Family History Society, and The Croydon U3A lecturing about the Mills on the Wandle and Morris and Liberty.



Figure 1: Barry De Morgan in front of the new display at the Museum

Volunteers We have recently welcomed new volunteer Bart Tenerowicz who specialises in marketing and promotion. He works full time but has already spent a lot of his spare time in redesigning our posters and leaflets. Thank you Bart!

Events / Dates for your Diary



Figure 2: Our stall at the May Fair. Alison and Peter are talking to a wandering minstrel who turned out to be a palaeontologist (of course!)

This year the May Fair at Morden Hall Park proved a very wet weekend! Thanks to all our brave volunteers who helped at this event. The cost for the 3 day event is £100 (a 100% reduction as we're a registered charity) and as our takings were £103.25, we just about paid our expenses.

We do hope to have better

weather at the Wimbledon Village Fair on June 23rd and The Green Day Out on July 1st at Morden Hall Park.

You will all have received your Invitation to the opening of the new Exhibition 'The Wandle and its Links with the World' on June 16th so we hope to see as many of you as possible then.

The next Volunteers Lunch Meeting will be on July 11th at 12.00 noon.

On Friday 6th July a visit to the Kingston Museum has been arranged to see their exhibition (meet at 2pm there):

It was felt that the Pre-Raphaelites joined more for social reasons than military ones but Morris did take part in a training camp on Wimbledon Common in 1881. He resigned not long after due to ill health.

Although the Artists Rifles may sound rather Ruritanian they served in the Boer War, WWI and WWII. Of course, by the time the corps took part in active service most of the Pre-Raphaelites were either too old to fight or dead. But maybe they too would have acquitted themselves as well as the later recruits.

The record of the Artists Rifles is impressive. In WWI they gained 8 VC's and 947 other medals. Their action is commemorated by John Nash, official war artist, in the painting 'Going over the top'. The original is in the Imperial War Museum.

By WWII most members of the corps had been commissioned and dispersed throughout the services so there are no records of honours gained, 'but evidence suggests they acquitted themselves in the best Artists tradition'.

They were disbanded in 1945, but re-established in 1947 to accommodate the Special Air Service (now more commonly referred to as the SAS) which had been made a territorial unit after the war, and needed a more traditional 'home' when it was decided to reincorporate this unit into the regular army.

Meg Thomas, May 2012.

Editor's note. This story has a personal interest for me. My late father, Lt Col L.E.O.T (known as Pat) Hart, had the distinction of being the only officer ever commissioned in the SAS. Normally officers are transferred to the SAS from other regiments. However, although my father served with the SAS for almost its entire WWII existence, he was an enlisted officer and not regular army.



Figure 6: Hand over of the De Morgan materials

7) The drawing can be coloured in or left as an outline picture.

8) The finished tile is then laminated to protect the finished work.

The De Morgan Centre has donated a box of materials for use in the museum, including the laminator.

Meg Thomas

MILITARY MORRIS?

In 1859 Lord Peel began to raise volunteer corps in the face of a threat of invasion by Napoleon III.

In 1860 Edward Sterling, an art student, suggested setting up a corps called the Artists Rifles. It would consist of painters, sculptors, engravers, musicians, architects and actors. Officers would be elected. The badge, which showed the head of Mars and Minerva was designed by Wyon Queen Victoria's medallist. The corps march was written by George Cayley and had this verse:



Figure 7: Mars and Minerva cap badge of the Artists Rifles

Mars, he was the god of war
And didn't stop at trifles

Minerva was a bl***y wh***e
So hence the Artists Rifles.

In 1880 the corps became the 20th Middlesex (Artists) Rifle Volunteer Corps. In 1881 Millais, GF Watts, Val Prinsep, Fred Leighton, R W Edis, Burne-Jones, Holman Hunt, Swinburne, Rossetti and William Morris joined up.

'The Hogsmill- A Journey Through Time' .The river once had 13 mills along its banks producing gunpowder and two famous paintings ' Ophelia ' by Millais and 'The Light of the World' by Holman Hunt were painted on the Hogsmill.

On Saturday 18th August from 2pm to 5pm Helen Daniels is inviting you and your friends and family to join her in her garden. The event is being held with a view to raising money for the Museum more details later in the newsletter.

Membership

Thanks to all members who have paid their membership subscription for 2012 Membership is now £10 for individual members and £15 for family membership. A final renewal form is enclosed with this newsletter for those who have not yet renewed, after which no further newsletters will be sent to those who do not respond

Sheila Harris May 2012

MUSEUM UPDATE

Curator's Report

With Eric's help I have designed some 'feely' boxes for visitors to try and name the fabrics hidden in them. And to test your sense of smell there will be some snuffs to sniff, but not to take of course. It all has to do with the new display.

I attended the AGM of the London Museums Group, held at the Docklands Museum. Rather than serve us tea and coffee the Chair, Judy Lindsay put a sum of money behind the bar of the Rum and Sugar pub, so a glass of wine was had by all--- very civilized.

The good news is there are still grants available as Grants for the Arts.

Ben Travers was very pleased to get positive feedback about the Museums Development Officers so their role will continue. Their museum expertise is especially needed by small museums such as ours.

Share London, an online network for sharing skills and resources was launched by LMG last autumn. Its aim is to allow museums great and small to share expertise and equipment.

HLF was there to encourage us to apply for grants there will still be something left in the pot after the Olympics!

Meg Thomas

Archivists Report

We have added the latest title from Eric Montague in the Mitcham Histories series, now up as far as no. 12. This is called "Church Street and Whitford Lane", and Jacqui has already added to our name authority file using its excellent index.

We have also ordered "Times Remembered, Times Past : a History of Beddington and Bandon" by Beverley Shew.

Alison attended the AGM of the Archives & Records Association, of which the Museum is a member.

In his preamble to the meeting, the Chair made a most unequivocal statement opposing the use of volunteers as substitutes for professionally qualified staff in libraries, museums, and archives. (Yes!)*

POUNCING

Pouncing is a method of transferring a design from one surface to another. The technique has been used by artists for many centuries to create copies of art works and to transfer designs onto fabric to be embroidered. The word pounce comes from the word pumex or pumice the material originally used in transferring the designs. Both William Morris and William De Morgan used this method to transfer their designs onto tiles. It was a time consuming process but it meant that one design could be repeatedly transferred to many tiles.

Pouncing workshop



Figure 5: Our Curators own pouncing creation

A team from the William De Morgan centre visited the museum to show us how pouncing was done. 1) The team brought some copies of De Morgan tiles for us to use. 2) We traced the design, perhaps not including every small detail, as some of his designs are very complicated. 3) Using a needle we pricked small holes along the lines we

had traced. This is the time consuming part!

4) The tracing was then placed over a piece of tile sized card and held in place with masking tape.

5) Charcoal was rubbed over the tracing, pushing the charcoal through the holes.

6) If successful an outline of the picture is produced on the card, and the dots are joined using a pencil, very carefully so that the charcoal dots are not smudged.

Living Wandle Partnership Projects

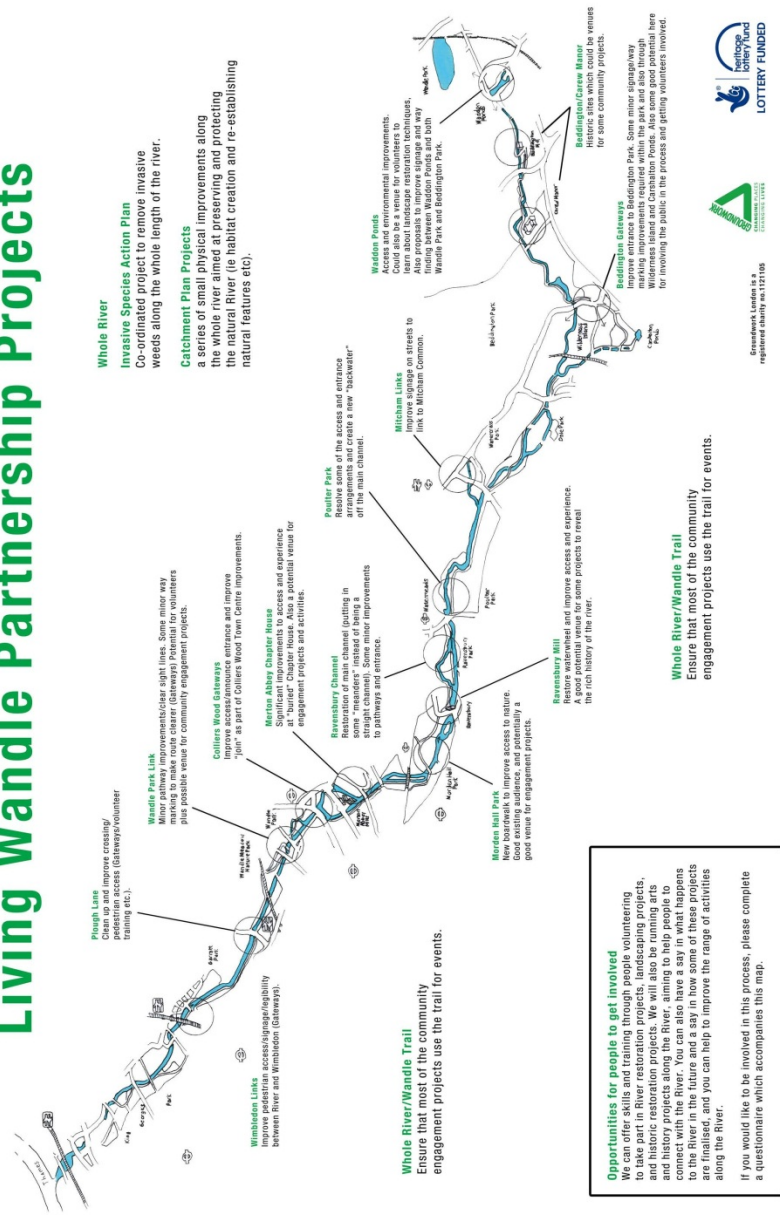


Figure 4: The Living Wandle Partnership Projects illustrative map

Most agenda discussion centred on a proposed new code of conduct which was very enlightening. After the meeting there were presentations from the Archives Awareness Campaign and from a subcommittee working on a competency framework for Continuing Professional Development, based on recent National Occupation Standards. They are currently debating whether these would apply to volunteers.

*Opinions stated are those of the author and not necessarily the Museum.

Alison

More Museum News

Ravensbury Mill

We should all be walking around in a state of controlled excitement by now, as the litigation between the freeholder and the London Borough of Merton reaches its climax - but, as the process has gone into a world of confidentiality and judicial secrecy, there is not much we can report. As far as we can understand the position, a schedule of works has now been agreed, but we don't know what, and a s106 deed of variation is being negotiated, but we do not know on what terms, and we have been asked to agree the form of lease in anticipation of settlement, but haven't been able to as we do not know what now needs to be covered. We continue to have great faith in the enforcement team at LBM, and their efforts on our behalf.

The positive news, however, is that the process is near its end, and, if there are no surprises, by the time of the next newsletter we should be able to make some clear announcements.

So, hold the front page!

Olympic Torch Relay

Much of the long run up to the London Olympics seemed centred on community involvement, and the need for 'local heroes'.

The gilt has been taken off this approach by the reality. First we were told that local newspapers were not to be given press passes, even those from the Olympic boroughs.

Next the Olympic Torch relay route was loudly announced, with a clear map showing that, so far as Merton is concerned, the route was to run past many of our important heritage sites, with provision on the map for these to be noted, and for the different communities to be identified.

Seeing these were greyed out, we enquired of the authorities whether it was us to fill these in, only to be told that, following consultation (with whom?), no such information was to be included.

So, now the world can not see that the relay passes Carshalton Ponds, which fed the mill where William Kilburn

produced the printed fabrics whose importance lead to the first copyright act of Parliament, that it runs up the ancient road from Sutton the Mitcham, crossing the Wandle at the old Mitcham Bridge, past Grove Mill, past the Mitcham Cricket Green where the game has been played longer than anywhere else, past our own Museum, and up to Colliers Wood, where can be seen Merton priory remains, the sites of the important Arts and Crafts works of de Morgan, Morris and Liberty, the site where Roman Stane Street crossed the Wandle, and Nelson's Merton place, before heading North into Wimbledon having crossed the line of the Surrey Iron Railway 4 times, and the historic River Wandle itself 3 times before the end of the day.

And the final insult, none of the torch relay runners through Merton are from the borough (whose local heroes are all scheduled to run elsewhere).

What was the point?

The WVLP

The Wandle Valley landscape Partnership bid for HLF money is taking shape, and the map on the next stage is a good illustration of the extent of the activities to be included.

From our point of view, the map is being published with a credit to the Museum, as it is being based on our own Wandle Trail map. It should be noted that from a number of directions we are getting requests for our map to be republished, and it is a project we must now progress. It will cost money, and, while the Lottery fund is an obvious target, it would mean the map could not be sold. This is not necessarily a bad thing, and the committee is actively considering this and a number of funding options.

The map also shows the intention to spend money on the restoration of the Ravensbury Water wheels. This can only happen if, by this Autumn, we can confidently state we will be signing a lease at Ravensbury. The Environment Agency have confirmed that the restoration can proceed without formal consent, but we must still apply for that consent before we can open the sluices – and the WVLP money will be helping us with that process, too.

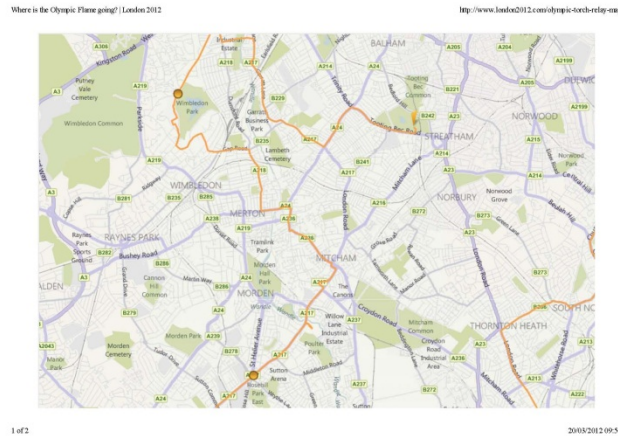


Figure 3: Torch Relay Map