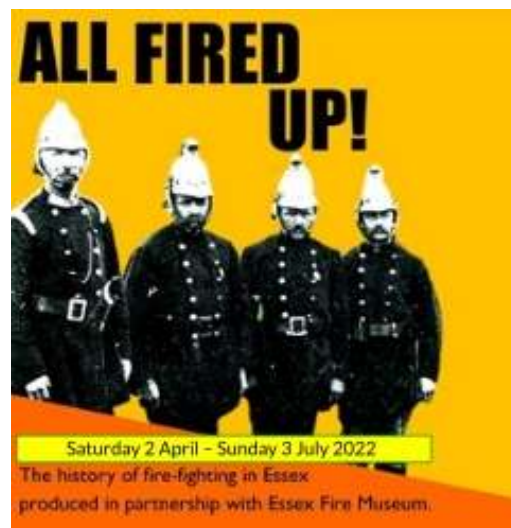


Newsletter of Saffron Walden Museum Society Ltd

Spring 2022 Issue 56

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Highlights and Happenings; From the Chairman

May I open the Newsletter today by wishing Kenneth Wilson our former Membership Officer, Happy Birthday when he is 100 years old on 16th May and will be celebrating at home in Church Street. As the young folk would say - "ave a good one Kenneth".

The old year ended on a high note for the Board when we were able to elect Douglas Kent as a new director of the Museum Society Limited. The best news of all, he is 20 years younger than most of the current directors!

Douglas is a local boy (R A Butler and Friends School) and a qualified Chartered Building Surveyor. Having worked locally with a Town firm of surveyors and architects he spent some years with the Property Services Agency (a government agency). Whilst there he obtained a post graduate degree in building conservation.

For the last 20 years or so he has worked on preserving and protecting Ancient Buildings, with Britain's oldest charity campaigning to protect old buildings from harm. He is currently Technical and Research Director at the Society.

He was for some years a Trustee of the Waltham Abbey Gun Mills and currently serves on committees with Town's Heritage group, Stansted Airport Watch and is chairman of Hundred Parishes. Welcome Douglas. Since the first signs of Covid two years ago we have had the benefit of half million pounds of taxpayer support from the UDC managed Museum Service. Many small museums have not had that luxury. The benefit has meant Museum staff have remained busy changing various Covid openings, kept the Museum alive and continued providing a variety of events that should mean the first quarter of this year will put us close to our plans.

In addition, new and exciting work on DNA analysis has been undertaken of ancient remains from the area giving us a new perspective of history from the past. The local press coverage in February shows the public are as interested as we are. We will hear much more of this in the future.

The financial support has as well allowed Museum staff and some directors to have training to equip us for the future. We have spent time planning the future of the Museum and working out what it will look like in 2035, our 200th anniversary. Early days and no specific details yet (in other words – how much and how is it paid for!).

Remember the slogan “Caring for our heritage since 1835”.

If you spend any time reading the papers, watching TV or “glancing” at social media, you might wonder what Heritage means. Try watching Prof. Mary Beard’s two-part programme on BBC “Forbidden Art” where she clearly shows how taste changes and views alter 180 degrees. Indeed after all the picture slashing, book burning, pulling down of statutes, pillaging and the excess use of bad language we have the heritage of just about every nation.

Another approach is to read Sir Trevor Phillips paper for the Policy Exchange “History Matters”. You may remember Sir Trevor was chairman of the Equality and Human Right Commission and was famous for saying when asked he was “a black man”. He continues to be a successful, writer, broadcaster, and businessman. You will readily find this short paper on the internet or give me a call or email and I can post you a hard copy.

What we will be focusing on in our planning is our purpose of education, especially of those with disadvantaged backgrounds, no different to the purpose of our founders though of course we will have the advantage of a “Digital Strategy” in our pocket.

I look forward to meeting as many of you as possible at our event on Friday evening 1st April when we will have the opportunity of celebrating Tony Watson’s 50 years and I will have the opportunity of thanking our staff and volunteers.

Keith Eden

Curators Column; Carolyn Wingfield

We continue to be busy, with initiatives successfully introduced during the pandemic, such as the EPOS till system, click & collect activity packs, CV *Walden* (archive of the pandemic period) and art tickets online booking, with getting back up to full capacity with all our core activities: exhibitions, events, learning, marketing, research enquiries, collections care, etc.

Staff have now returned back to delivering in-person school sessions, group visits, store tours, research appointments and talks to local history groups, whilst simultaneously embarking on a whole raft of new projects and initiatives.

The National Lottery Heritage Fund supported regional project, *Snapping the Stiletto* is drawing to a close this month, having enabled us to host an artist in residence, school arts project, a new LGBTQ+ archive resource and the popular Radical Women of Saffron Walden creative writing tours, with author Hannah Jane Walker. The project has given us a useful legacy of profiles of local historic women, which we will be able to utilise in the future, for a display in the museum, whilst the creative writing walking tour is evolving into a downloadable self-guided tour leaflet.

The Lost Language of Nature project is similarly proving very successful, with a freelance researcher being employed for the project, as a result of funds having been secured from Essex County Council’s Locality Fund. Exciting research is being gathered for the forthcoming exhibition and vital conservation work on the taxidermy collections is being undertaken. It’s great seeing so many specimens receiving some much needed TLC.

This month the fantastic *Fossilisation* exhibition centred around Kabir Hussein's bronzes draws to a close. The associated bronze casting workshops, Bronze & Bubbles have been very popular and well received, and again gives us new creative ideas for working on exhibitions and events.

This month we are excited to launch our new temporary exhibition, *All Fired Up*, in partnership with Essex Fire Museum (part of Essex Fire & Rescue Service), on the history of fire fighting in Essex, which promises to appeal to visitors young and old. The exhibition sees a return to us holding exhibition private views, whilst the public launch event a day later on the 2 April, will see vintage fire engines and equipment on display in the museum forecourt.

Hot off the press is also the announcement of a new project, *Greater in Spirit, Larger in Outlook*, a joint partnership with Epping Forest Museum, which will focus on reinterpreting, reinvestigating both museum's world culture collections. The project has been successful in securing a National Lottery Project Grant from the Arts Council England (ACE).

Our Museum development project, *Transforming Saffron Walden Museum for the 21st Century* continues, with representatives of the museum having met with Lottery Officers and a Stage 1 Development Grant application starting to be prepared.

Natural Sciences News ; Sarah Kenyon, Natural Sciences Officer

It has been a stormy start to the year. Storms Dudley, Eunice and Franklin destroyed signs for the glacial erratic rocks in the Museum grounds and they had to be replaced. In a freezing gale, Stefan and I fixed a hole in the frost cover that covers the Jurassic septarian nodule boulder. We just missed a storm of graupel – snow covered with a coating of ice. I thought it was hail until I saw the weather news that evening.

Did your heating break down this winter? If so, we sympathise. The Museum central heating failed, and this caused an outbreak of mould in one of our stores. Mould forms in cold and damp conditions and this was due to the rise in relative humidity linked to the drop in temperature caused by the loss of heating. We installed extra equipment to improve the environment and the heating system is working again. Unfortunately, nine Victorian glass domes containing birds had mould on their wooden bases. This was treated and removed with alcohol and the glass domes were cleaned to remove dust. All the domes have been moved very carefully to a different store that has more equipment to control temperature and the amount of moisture in the air.



◀ ◀ Here you can see Sarah moving a Pheasant dome out of the damp store and,

▶ ▶ starting to transport a collection of Hummingbirds from South America to its new home after treatment.

The bird specimens were collected in China, the Himalayas and South America during the nineteenth century and bequeathed to Saffron Walden Museum by Joshua Clarke, honorary curator, who died in 1890.



The Umbrellabird and others have joined the Snowy Owl in the Museum natural sciences store.



Signs of spring are all around at the Museum. Snowdrops were growing at the Castle Street entrance and catkins are in flower in the grounds. Bulbs planted by James are cheering up pots and borders near the Museum door. Thoughts turn to the special roadside verges. The spring cut is taking place during the last two weeks of March. This year verges with spring flora, such as Cowslips and Primroses, are omitted from the cut to give the plants a chance to grow. This happens every other year. These verges will be cut in autumn and twice next year to stop the grassland turning into scrub. After lobbying by the Saffron Walden division Essex County Councillor, we are hoping that Essex Highways will start work to fix and replace marker posts and plaques at verge sites across the district. Each year we aim to survey 50% of the 46 verges in Uttlesford. This is getting more difficult to achieve as surveyors retire from the project. Are you a botanist that enjoys getting out into the Uttlesford countryside? If so, we need your help to carry out ecological surveys at one or two verge sites. If you are interested and would like to learn more about how to get involved, please contact me at the Museum.

Sarah Kenyon

Natural Sciences: James Lumbard

Lost Language of Nature Project

Lost Language of Nature will bring stories of animals and nature from around the world to Saffron Walden Museum. A year-long project to begin to recognise and discuss the global origins of the museum's taxidermy items and to respect, share and record their international stories through community work and exhibitions. The focus of our community work is to collect both local and international stories and cultural information about our taxidermy specimens from the public – and You can help us with that.



Great potoo needing conservation, previously misidentified as a frogmouth

You can see James and Charlotte at work on Wednesdays (usually) in the Museum conserving and restoring delicate taxidermy birds ready for display, and encouraging people to share stories of their experiences with wildlife and nature. Do you know any old or dialect names for garden birds? Do you know stories from across the world about native birds on other continents? We'd love to hear from you to help create an exhibition and make lasting improvements to how we think about, care for and discuss items in the Museum collections.

In February, the Community Case held a global selection of birds awaiting conservation, along with prompts for visitors to share their nature stories with us. Also starting in February and continuing through the spring, Curiosity Corner will have a changing monthly selection of birds that we've finished working on, as well as information on how to contribute your stories to the project and exhibition.

Freelance Researcher appointment

James and Charlotte would like to thank the SWMS Board, and especially the Treasurer, for their help in securing £1000 from Essex County Council's Locality Fund. This money has let us recruit a freelance researcher to dig deeper into the history and folklore of British birds, providing inspiration for the Lost Language of Nature exhibition this summer. Out of a reassuring field of 13 candidates, we invited four to interview and are very pleased to have appointed the standout applicant, Dominic Kelly, a professional storyteller with a deep personal interest in birds and their folklore. Dominic will work on the project for 6 weeks to draw together folk names, beliefs, superstitions and stories for a selection of 30 birds, with a focus on Essex and East Anglian traditions wherever possible.

Bird identification

James welcomed Dr Daniel Field, the Strickland Curator of Ornithology at University Museum of Zoology, Cambridge, to view the bird taxidermy collection and help clarify some tentative identifications for certain items. Daniel's enthusiasm and knowledge are second to none and he identified most birds on the spot, with only a handful needing further research in his own time. A tour of the stores unearthed some real gems of the collection including specimens of critically endangered species or which illustrate modern stories of dangerous decline, as well as further corrections for our records.

Daniel expressed an interest in reviewing our collection of 'foreign birds' study skins to inform his research on the evolution of diversity in birds, which would also be a valuable opportunity to improve our documentation of that part of the collection.

James Lombard

Collections Officer, Human History : Jenny Oxley

Decorative Art: the Museum's Glass Collection

Although glass has been made in England since Roman times, it was relatively poor quality until the late 17th century when new methods of manufacture were developed. English glass was considered to be suitable only for making bottles and window panes, while imported drinking glasses were a luxury.

The commercial manufacture of glass in Britain began at the end of the 17th century. In 1673 George Ravenscroft (1618-1681) developed lead or 'flint' glass, made from powdered flint or sand mixed with saltpetre ashes and lead oxide. Strong and durable with a translucent quality, English glass soon became fashionable. By 1696 there were almost 30 glass houses producing the new style of glass. Prices fell from one shilling for a single wine glass in the late 1670s to six shillings for a dozen by 1700.

All glass was hand-made or 'blown', and throughout the 18th century glass manufacture changed little. The shapes of glasses changed to suit the fashion and the different drinks. In 1748 a tax on the raw materials used for glassmaking was introduced. This led to a reduction in the amount of glass used to make the heavy 'knopped' stem, and decoration focused on spirals inside the stem and engraved patterns on the bowl. During the 19th century the cheaper process of moulded glass became the main method of production, as it remains today.

The glass collections held by the museum were mainly put together by two men, William Murray Tuke and Henry Steer. Both were active collectors in the late 19th century.



17th century Dutch wine glass, stem decorated with twisted snakes with green crests. Gifted to the museum by W.M. Tuke in 1899 (SAFWM.1899.135)



Clear glass posset pot with crown-shaped lid and double-handles, decorated with flowers and cross prunts, dates from about 1685, English. Gifted to the museum by W.M. Tuke in 1899 (SAFWM.1899-49-59)

William Murray Tuke was born into a wealthy Quaker family in York. He became a partner in the bank run by the Gibson family of Saffron Walden in the 1860s. He was almost immediately involved with the Museum, encouraged no doubt by the Gibsons' own interest in it. He became a member of the Management Committee in 1864 and a Trustee in 1878. As well as supporting the Museum financially during the difficult times of the 1870s, W.M. Tuke enriched the museum collections in many ways. The number of his collections is impossible to estimate, since it includes sets of birds eggs, fossils, medal impressions and documents. In addition, there were about 1685 donations within the fields of furniture, other decorative arts, natural history, archaeology and world cultures. By far the most significant gifts were of ceramics and glass; although the Tuke collection of glass (some 30 pieces) is small, it demonstrates well the very high quality of his taste – the collection includes for instance the Posset Pot, one of only two examples known in this style.



Mid 18th century English wine glass or firing glass. Firing glasses had a solid base. They were used for toasts in the gentlemen's clubs of the 18th century. After a toast the glasses were slammed on the tables, the sound was supposed to sound like a musket firing. Gifted to the museum by Dr. Henry Steer in 1900 (SAFWM : 1900.66.1)

Henry Steer also took an active interest in the museum, for more than 55 years. Between the 1860s and his death in 1917, he was a member of the Management Committee and in later years a Trustee; becoming Chair of the Trustees between 1912-1917. He was the local Medical Officer of Health; in addition he was elected to the Borough Council many times, serving as Mayor in 1902-1903.

Like W.M. Tuke, Henry Steer was a generous benefactor within several disciplines. His earliest gifts were a man trap and a spring gun, possibly donated as early as 1852. He was a regular contributor from 1884 onwards, donating or bequeathing around 1760 objects in all. His gifts included large numbers of manuscripts, books, engravings, coins and tokens as well as many items relating to the history of the town. The glass collection alone comprises over 180 pieces, among them a wide selection of 18th century drinking glasses.



Mid-late 18th century ale glass, the engraved decoration shows barley and hops. Technically speaking this glass has a multiple spiral air-twist stem, plain conical foot and waisted bell bowl! The bowls of these glasses were long and narrow so that any sediment in the ale would collect at the bottom of the glass. Gifted to the museum by Dr. Henry Steer in 1900 (SAFWM: 1900.66.2)

Snapping the Stiletto Project

February was LGBTQ+ history month....why celebrate and promote it?

Why is LGBTQ+ History Month important in rural counties like Essex?

Outside of London and large cities, LGBTQ+ people are often in the minority still. In rural areas without organised social or support groups, they can become easily isolated. Depression and unfortunately suicide, are statistically more common in these communities because feeling isolated, different and not accepted, can lead someone to feel alienated. Harassment is also statistically more likely. Feeling represented and reflected in the history which is presented is therefore really important.

Does Saffron Walden have an "LGBTQ+ History" - in other words, is LGBT+ History Month relevant to Saffron Walden?

LGBTQ+ history month is relevant everywhere. In London and more urban areas there have been established community social and support groups and pride type events for decades so exploring LGBTQ+ history is in some ways easier in that context. The existence of organised community groups provides a gateway for historians exploring those stories and it is often easier to find volunteers to co-curate displays and be involved in or lead projects, as those communities often feel more secure in sharing their stories. It's difficult for someone to go out on a limb if they feel more isolated and not fully supported.

But sharing more representative histories is difficult anywhere anyway. Historically, social history collections have been focussed on the history of white men because they traditionally held most of the power. In all areas of social history researchers and academics are trying to reflect broader perspectives: highlighting the history of women, disabled people and in this case LGBTQ+ people.

It is important that everyone feels reflected in the stories they read growing up. That they read success stories about people they identify with, who have trailblazed before them. That they read about people like them who have struggled and faced adversity but manage to carry on.

Why are projects like Snapping the Stiletto important in furthering LGBTQ+ and gender equality?

The Snapping the Stiletto project, funded by the National Lottery Heritage Fund, has helped us to fund more research into local history, to highlight stories which otherwise might not have been known about or been shared before. With the support of the project and it's project manager, we have been able to host events about women's history, such as the Radical Women of Saffron Walden creative writing walks and the project has also begun to setup an online LGBTQ+ archive of material from the museum here and also from Southend Museums. It's about broadening the perspectives of history which are researched, collected and shared, in every way, not just in an LGBTQ+ context.

Radical Women of Saffron Walden Creative Writing Walks

In November we piloted these creative writing walks led by author Hannah Jane Walker. They were well attended, appealing to new audiences and we received great feedback about them, so we went on to host more of them in February half-term. Stormy weather conditions resulted in the 19th February one being postponed until Saturday 5th March.

The walk explores radical historical women of Saffron Walden. Each of these women are attached to a specific site within the town. The walk begins at Saffron Walden Museum, and then travels between the walk stops. At each site the participants learn a little about the radical woman in question and explore their identities and try to bring them to life through simple accessible creative writing exercises. No experience of creative writing was necessary. The walks covered roughly 4k in distance all on pavements through the town centre. The walks and Hannah's time were funded by the National Lottery Heritage Fund, as part of the Snapping the Stiletto Project, so we were able to just charge the visitors admission, but the walk itself was free at the point of sale.

Of the walks Hannah, the author/walk leader said at the time:

"I grew up in Saffron Walden and have returned to live here to raise a family. I know quite a few stories about historical male figures of Saffron Walden, but I barely knew anything about historical women of Saffron Walden.

I was delighted to be asked to take part in this project. I have chosen to focus on radical women of Saffron Walden.

Turns out, Saffron Walden has a surprisingly radical history, a town for a long time of diversity and tolerance. I have found out lots of fascinating information about women who have lived and worked here and I have woven their stories together into a walking tour. I cannot wait to share what I have found out. I'm really looking forward to meeting people who want to come on the walk. "

Jenny Oxley, Collections Officer (Human History) at the museum who helped co-ordinate the walk bookings and has led on the project for the museum commented about the walks:

"This is a great opportunity to share more diverse stories about people who lived and worked locally, which are empowering and inspirational"

Charlotte Pratt, the museum's Learning and Outreach Officer has now turned the walk route and content into an illustrated map which will be downloadable from the museum's learning site so that visitors can continue to do the walking tour self-guided, when the current phase of the Snapping the Stiletto project ends at the end of March.

Online Exhibition: LGBTQ+ collections archive

The Snapping the Stiletto project (of which we are part) asked researcher Elliot Gibbons to update their earlier project of queering objects from within the collections of Southend Museums & Saffron Walden Museum. The online exhibition is now much more interactive, enabling visitors to comment on specific objects of interest. Objects range from 16th century seals to contemporary artworks, exploring diverse themes such as Section 28 & the AIDS crisis, to historical changes in terminology.

The LGBTQ+ archive is now online at:

<https://www.snappingthestiletto.co.uk/lgbtq-archive-queer-reflections-revisiting-our-collections/>

Jenny Oxley

Object of the Month

December 2021

Princess Mary Christmas gift box

Chosen by Jenny Oxley

December's Object of the Month chosen by Jenny Oxley, Collections Officer (Human History) is a Princess Mary Christmas gift box, an embossed and monogrammed tin which was intended to be distributed to all members of the armed forces of the British Empire on Christmas day 1914, during World War I.

Following the outbreak of the First World War in August 1914, the British Expeditionary Force was sent to the Western Front and was soon joined by troops from the Empire, those from India arriving before the end of the year. In October 1914, George V's 17-year-old daughter, Mary, Princess Royal, launched a public appeal to fund every member of the armed forces receiving a Christmas gift.

Shortly before Christmas 1914, advertisements were placed in the British press seeking donations for the "Soldiers and Sailors Christmas fund" and £152,691 was soon raised.



The funding was used to manufacture small boxes made of silver for officers and brass for all others. However, there were metal shortages. Supplies of 45 tons of brass strip, destined to make more boxes, were lost in May 1915 when RMS Lusitania was sunk off Ireland on passage from the USA. In the latter stages of the war when metal became even more scarce, some of the tins were made from plated base metals or alloys.

Each tin was decorated with an image of Mary and other military and imperial symbols. They were typically filled with an ounce of pipe tobacco, a packet of cigarettes in a yellow monogrammed wrapper, a pipe, a tinder cigarette lighter, and a Christmas card and photograph from Princess Mary. In reality the contents varied considerably, with some containing sweets or chocolate, acid tablets and writing sets, pencil fashioned out of bullet parts, as they took account of gender and if the recipients were non smokers or not, or had different cultural or religious backgrounds.

It is estimated that 400,000 were delivered by Christmas 1914, with full distribution completed in 1920, by which time approximately 2.5 million had been delivered.

The embossed brass box was air-tight, and made a useful container for money, tobacco, papers and photographs, so was often carried through subsequent service. Some troops repacked their tins and sent them home to their families.

January 2022

Ptarmigan

Chosen by Sarah Kenyon



January's 'Object of the Month' has been chosen by Sarah Kenyon, one of the museum's Natural Sciences Officers.

It's a Ptarmigan bird in white winter plumage. As cold temperatures and snow descend over Britain animals put on their winter coats. In Scotland several species change the colour and thickness of their fur and feathers to stay hidden, or camouflaged, and warm. They are the Mountain Hare, Pine Marten, Stoat, Reindeer and Ptarmigan.

This adult male Ptarmigan, *Lagopus mutus*, shows the white winter plumage which helps the bird blend in with the snow and remain safe from predators, especially birds of prey. The feathers around their legs also help to keep in warmth. These small, plump game birds can be found on Scottish mountains, such as the Cairngorms, and on heather moors at high altitudes. They have a characteristic walk. In summer their feathers are speckled grey and brown which blends in with rocks, scrub and heather.

This bird was collected between 1835 and 1899, after Saffron Walden Museum opened in 1835 and before the end of the nineteenth century. It is a stuffed specimen mounted on an imitation rock with a painted wooden base.

The fur of Mountain Hares turns from grey-brown to completely white in winter as they also need to avoid being caught by birds of prey. They live on heather moorland and in woodland above 300-400 metres in Scotland.

The Pine Marten is found in the north and centre of Scotland. Numbers of this predator are low but stable now that they are protected from persecution. They live in old native forests where the trees lose their leaves in winter. Their fur is brown with a yellow 'bib' on the chest. The brown fur becomes lighter in colour during winter to help blend in with the trees and snow. A thicker coat is grown to keep warm.

A herd of Reindeer live in the Cairngorm mountains. In winter they grow a thicker, lighter coloured coat of fur to protect against cold mountain temperatures and harsh arctic winds.

Stoats are predators in the same family as Pine Martens. The fur is light brown, white on the belly, and the tail has a black tip. This distinguishes them from Weasels which are smaller in size and have a brown tail. In northern Scotland the fur of Weasels and Stoats turns white in winter to blend in with the snow, except for the black tail tip. This white fur colouration of stoats is called ermine and the fur was used to trim robes. You can compare a stoat and weasel at the Museum in the display of the Nature of North-West Essex on the Natural History gallery.



*Weasel from Barley, Hertfordshire
SAFWM : 1982.164*



*Stoat from Newport, Essex SAFWM :
2009.23*

February 2022

Gemstones

Chosen By James Lombard

February's object of the month shows gemstones which are associated with love and romance, to celebrate Valentine's Day, and chosen by James Lombard, one of the museum's Natural Sciences Officers.

Amethyst is the birthstone for February, but as a symbol of love, St Valentine is said to have worn an amethyst ring so Christian couples in Ancient Rome could identify him. Valentine was a priest who carried out forbidden Christian marriages and married young couples, when the Roman empire persecuted Christians and preferred their soldiers to be unmarried men.



Amethyst Geode

Lapis lazuli can represent truth and friendship, and in Christianity represents the Virgin Mary. With the blue of the sky and gold of the sun, it represents success in Jewish traditions, while beads found in the ancient town of Bhirrana from 7500 BCE are its oldest known use by people. The remains of Bhirrana are in the Indian state of Haryana.

The deep red colour of high-quality rubies means it is associated with love and passion in modern societies. Throughout history it has been popular in Burma (Myanmar), Hindu culture and China as a protective gem in battle or to secure good fortune when put beneath a building's foundations. In the UK, it is the traditional gift for a 40th wedding anniversary.

Sapphires are popular for engagement rings, as used for Lady Diana's engagement ring from Prince Charles. Sapphire is the traditional gift in the UK for a 45th wedding anniversary and can symbolise truth and faithfulness. Ruby and sapphire are actually the same mineral (corundum), with different colours depending on small amounts of other metal atoms included in the crystal. Chromium makes the ruby red, while blue sapphires are coloured by iron and titanium.

In Ancient Greece and Rome, the word sapphire was used for lapis lazuli, as sapphire was only widely known from the Roman Empire onwards.

March 2022
Three Clay Tobacco Pipes
Chosen By Carolyn Wingfield



all three clay pipe bowls found in the Castle Street area

Clay pipes continued to be made into the 20th century, although by World War I, smokers were turning to cigarettes and briar pipes.

The three pipe bowls from Castle Street date from the 19th century, when clay pipes were made in great quantities all over the country, and many were decorated with designs or motifs moulded in relief.

The pipe bowl from St Mary's School probably dates from the later 19th century and has a fine band of leafy decoration within a border running down the front and back of the bowl.



Detail of the Fry Art Gallery pipe bowl, showing an infantry soldier firing a gun

Many thanks to the pupils, staff and governors of St Mary's C of E Primary School, and to John Ready and the Fry Art Gallery Society for the donation of these pipes and information on their discovery.

Andy Peachey of Wardell Armstrong LLP Archaeological Solutions Ltd provided the identification of the decorated pipe bowl from the Fry Art Gallery.

March's Object of the Month chosen by Curator Carolyn Wingfield features three clay tobacco pipe bowls, all recently found in the Castle Street area.

Last autumn, archaeologists monitoring building works at the Fry Art Gallery, Bridge End Gardens recovered two pipe bowls.

In December, sharp-eyed pupils from Year 5 at St Mary's C of E Primary School discovered a clay tobacco pipe while digging in the school grounds.

In early January, the Museum was delighted to welcome a delegation from Year 5, who very kindly gave their find to the Museum.

Fragments of clay tobacco pipes, especially pieces of broken stems, are common finds. The earliest pipes date from the 17th century, following the introduction of tobacco from America.



St Marys School pipe bowl, showing the distinctive leafy style design school pipe

The two pipe bowls from the Fry Art Gallery are very different. One is plain, though a small 'spur' beneath the bowl is stamped with the maker's initial 'W'.

The other bowl has elaborate moulded decoration. On one side is the badge of the Prince of Wales, three ostrich feathers and the motto 'Ich Dien' ('I serve'). On the other side, a soldier fires a rifle from behind a tree. He wears the tall hat of an early 19th century infantryman.

The archaeologists (Archaeological Solutions Ltd) who were monitoring the works, dated the pipe to around 1820-1840 and suggested that it commemorated the Napoleonic Wars.

Such pipes would have been popular with former soldiers, or might be marketed to landlords of pubs named the Prince of Wales. A clay pipe with a plug of tobacco would be sold over the bar for a penny. There was a Prince of Wales pub in London Road, Saffron Walden in the 19th century, but there were also a number of pubs in Castle Street where pipes would be sold and smoked.

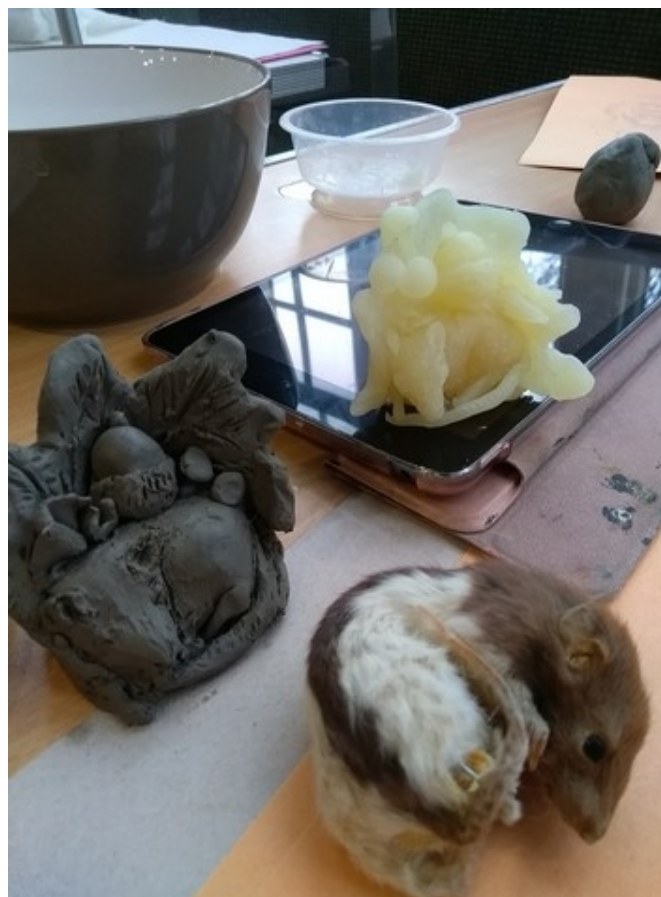
Learning at the Museum: Charlotte Pratt

Another busy quarter! Things have continued to be busy this quarter for Learning and Outreach at the Museum. The school's program has continued to recover after Covid with loan boxes proving as popular as ever along with the continued return of school visits to the museum.

We also ran two very successful and sold out "Bronze and Bubbles" events in association with Kabir Hussain and Walnut Works. The workshop lasted 2.5hrs and participants had a unique opportunity to design and sculpt an object to be cast in bronze by the Walnut Works Foundry. A great time was had by all and another workshop is planned for later in the year so that those who missed out this time have the opportunity to attend.



Clay and Wax models for Bronze Casting



We also invited Birchanger School to the Museum to be part of the Snapping the Stiletto Project. The school came for a creative workshop written by myself, which explored the lives of women past and present through print, repeat pattern making and sculpture. The day was delivered by Jenny Oxley, myself and Jeanette and Glynis, two of my fantastic learning volunteers who deserve a special mention and thanks for helping at extremely short notice – and being super as always!

The children began their visit with an informative talk on women's history from Jenny, they then split into groups to complete the activities. They will continue to work on their creative exploration of the project theme at the school, and their finished pieces will be displayed in a mini exhibition in the Museum's community case, opening March the 8th.

Half term saw the first in-person children craft activities to be held inside the Museum since the start of the coronavirus pandemic. Group sizes have been halved and session lengths extended to improve the quality of experience and enable cleaning in-between groups. The theme of the activities was "Fossilisation" inspired by the temporary exhibition. Visitors could either buy an activity pack to do at home, or book a 1 hour slot to do one of the crafts included in the pack with us at the museum. Bookings for both options were strong showing that this kind of approach may be something we continue in the future.

Volunteer News: Wendy-Jo Atter

A volunteer "Retires"

On November 17th a Thank You party was held at the Museum for Mary Adams to mark her retirement as a Museum Society volunteer. Mary took over the Museum book-keeping from her husband, Malcolm, when he sadly passed away and has been volunteering with the Museum since 2001. We thank you Mary for all of your much appreciated work and wish you the best for your "retirement".



Exhibitions and Future Events: Jenny Oxley

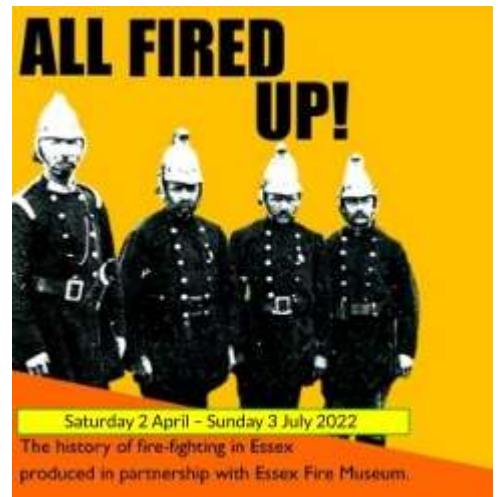
Volunteers from Essex Fire Museum & Saffron Walden Museum staff have collaborated to create a unique presentation of the history of Essex County Fire and Rescue Service, which will go on display here at Saffron Walden Museum from Saturday 2 April.

Visitors to the exhibition will be able to explore some of the fascinating stories of fire-fighting across Essex. The exhibits include a wide range of artefacts, photographs, uniforms and equipment which trace the history of fire-fighting from Victorian times to the present-day. It will also feature private and works' fire brigades, which were particularly prominent in Essex during the 20th century.

Along with discovering some of the technological developments which have influenced fire-fighting, visitors will also be able to discover heroic stories of bravery and the human stories behind some of the major incidents which have occurred in the county's history.

The exhibition also touches upon some of the more obscure aspects of local fire-fighting history, including a troupe of fire-fighting scouts, a famous fire-fighting vicar and the story of how an obscure family pet caused a local mansion to go up in flames.

We continue to appeal for archival information and items to feature. If you have anything relevant please contact Jenny Oxley, Collections Officer (Human History) joxley@uttlesford.gov.uk 01799 510645



**in partnership with Essex Fire Museum
(part of Essex County Fire & Rescue
Service)**

**Saturday 2 April –
Sunday 3 July 2022
(postponed from 2020)**

An exhibition by Essex Fire Museum
exploring the history of fire-fighting in
Essex.

Greater in Spirit, Larger in Outlook

Epping Forest District and Saffron Walden Museums are proud to announce that they have secured a National Lottery Project Grant from Arts Council England (ACE) to reinterpret, reinvestigate and display their world culture collections.

Object focus

The Buxton collection was donated to Epping Forest District Museum by the family of Sir Thomas Fowell Buxton, 3rd Baronet, grandson of noted abolitionist Sir Thomas Fowell Buxton, 1st Baronet.

The 3rd Baronet's family were heavily involved in philanthropic, missionary and political work throughout the world, and the collection reflects this, with objects from West and East Africa, India, Australia, New Zealand and the Pacific Islands.

Saffron Walden has the largest world culture collection in Essex. Many of these objects were transferred here from other museums in the county. Saffron Walden had curatorial expertise in this area, so the work of this project could well be relevant to other museums who once held these objects in their collections.

Community focus

Collaborating with diaspora communities in Essex and Greater London, such as the Ethiopian History Society UK and the Pacific Islands Society of the UK and Ireland (PISUKI), we aim to reinterpret and redisplay this significant collection, as well as use the objects as vehicles to bring out stories significant to communities.

Central aims of this project include increasing social inclusion, encouraging an appreciation of diversity in all its forms, and pioneering how small to medium sized local museums can implement community led co-curation projects and address anti-racism. We will share our learning from this project across the sector.

This project will ensure a legacy of inclusivity and representation in both institutions. The funding covers two part-time, 18-month project posts, one with a collection and one with a community engagement focus for which we aim to recruit people from diverse backgrounds.

We are delighted to partner with Epping Forest District Museum for this vital project.

Ethiopian History Society UK

The project is two stages with Phase 1 being a permanent display of the Ethiopian objects in 2022 at Epping Forest Museum, followed by a co-curated Phase 2 temporary exhibition exploring the entirety of the Buxton collection, with the addition of relevant objects from Saffron Walden in 2023. The posts will also lead on the development of formal and informal learning resources and the improvement of object documentation in both institutions.

Museum Society News

Membership

By this time, you should have received a reminder from me about your membership subscription renewal for the year ending 31 March 2023, which will be due on 1 April 2022. The minimum subscription remains at £15 per person but any extra is very welcome and will, of course, be used wisely.

To reduce administration, payment by standing order is most helpful. If you do not have a standing order set up already and would like to pay this and future subscriptions by standing order or would like bank details to make a direct payment, please contact Christine Sharpe on 01799 527546 for further details. Some members have very generously increased the amount they pay annually by standing order, for which we are extremely grateful. If this is something that you would like to consider too, please contact me.

Payment by cheque, made payable to 'Saffron Walden Museum Society Ltd' can be posted directly to the Museum or popped through the letterbox for collection. **Please remember to clearly mark any correspondence 'Membership'.**

2022-23 Membership cards were sent out with the reminders. If you received notification by email, please remember to print and complete your own card, as you may need to show it when visiting the museum. **In the absence of a membership card, the desk volunteer may need to charge an entrance fee.** If you are unable to print and need a card, please let me know.

If you have not heard from me regarding membership renewal or have any membership queries, please do get in touch at saffronwaldenms@gmail.com or 07790 620 374.

Catherine Peacock

Reports on Talks

8 November 2021

The World of Art Nouveau : Speaker Mark Lewis

Zoom host - Richard Priestley

The Art Nouveau aesthetic movement started around the end of the C19th, reacting to the then current high Victorian style, had its heyday during the first decade of the C20th and was virtually dead after the First World War. By then it had become perhaps too ornate and frivolous for the mood of Europe and it was also expensive. One of the significant influences threading through the Art Nouveau was the awareness of shapes and the forms of the natural world and its metals, stones and woods. Also, people were beginning to travel to Japan and encountered the forms, designs and colours of Japanese art providing inspiration in various ways and bringing back examples.

Paris became the centre for these new ideas and a leading proponent was the architect Hector Guimard, designing a house in Paris with soft lines and lacking the 'utility' approach. His interior work reflected botanical forms and lacked straight lines, he tended to use twisted arches and glass ceilings to let in the light.

Also in 1898 he won a competition for designs for the Paris Metro again using twisted natural metalwork forms in many of its places including the entrances. This became known as 'Le Style Metro' to many Parisians.



Abbesses Metro Station by Hector Guimard. From Wikipedia, the free encyclopedia



Stairway of the Hôtel Tassel with whiplash bannister. From Wikipedia, the free encyclopedia

Then came the 'whiplash curve' – a curve that looked as though it were based on the way a curve is created by a whip being cracked – and the twining tendrils of plants using this technique to, for instance, support stair bannisters rather than plain uprights. But Guimard was not universally popular having his detractors as well as his followers.

Then Samuel Bing opened his 'Maison de L' Art Nouveau' and used it as a gallery for his designs being particularly attracted to Japanese art. In designing the interior he got rid of the "stuffiness" and saw to it that windows, doors, ceilings and walls reflected the writhing and the active. His love of Japanese arts incorporated the erotic and again this was not universally liked but others followed his ideas and came up with domestic interiors including furniture using new woods imported from e.g. Africa, designing sofas etc. with curves and movement.

Progress in the graphic art world led to the ability to mass produce; Aubrey Beardsley's posters were full of flowing erotic lines and reflected the Japanese influence and were mainly in black and white. Alphonse Mucha however went in for colours and flowing, curling, twisting lines.



Comb of horn, gold, and diamonds by René Lalique (c. 1902) (Musée d'Orsay) From Wikipedia, the free encyclopedia

Then there were the smaller domestic items which also reflected the use of natural forms such as mirrors, which had elaborate frames with erotic figures, lamps which often incorporated nautilus shells, and door handles. Fire places also got the Art Nouveau design treatment. Glasswork had a huge renaissance. Emile Galle also took inspiration from the Japanese forms for his vases and many other craftsmen and women incorporated Art Nouveau in their output. René Lalique made both glassware and jewellery using natural forms - animals, birds, especially peacocks - and curves and employing semi-precious as well as precious stones in the jewels and using a variety of metals.

The Art Nouveau movement spread to other countries outside France but each tweaking the style to their own satisfaction; to Austria, especially Vienna where the Karlsplatz Station was built in the 'Jugendstil', Germany, Riga in Latvia, Brussels in Belgium and then there was 'the Young Poland' style. It even travelled to the USA where it enjoyed a run of popularity for a while.

In the U.K. Art Nouveau developed out of the Arts and Crafts movement. A.H. Mackmurdo's chair was one particular celebrated piece and the design for the cover of the book on "Wren's Churches" was thought to be based on flowing kelp. C.R. Ashbee blended glass with metal e.g. a glass decanter with a metallic handle. William Morris started a 'School of Craft' based in the East End specifically to attract young apprentices from East End backgrounds then later moving to Chipping Camden. When working with silver the ripple effects of hammer marks would be deliberately left to show that it was handmade NOT machine made. Liberty's became the 'shop to go to' for Art Nouveau style and Archibald Knox became the pivotal designer here. His influences were Celtic from Ireland and The Isle Of Man, his birthplace. Among other objects he designed clocks, water jugs, cigarette boxes and jewels of the period and used pewter in many of them.

After the War, Europe reverted to designs of simpler forms and former historical designs and Art Deco and Bauhaus gradually emerged through to WWII. But Art Nouveau hadn't quite gone away as it was later reflected in the psychedelic designs of the 60's and 70's and now the serious business of Climate Change is bringing back some aspects of its aesthetic.



Chair designed by Arthur Mackmurdo (1882-1883) From Wikipedia, the free encyclopedia

Mark's talk was superbly illustrated and this added greatly to his subject and it was also a joy to have the chance to look at and admire the buildings and objects which contributed to Art Nouveau.

Heather Salvidge

10 January 2022

Children at War 1914 – 18

“What was done to us was wrong” Mary Manko

Speaker Dr. Vivien Newman

Zoom Host : Richard Priestly

We settled back for the first talk of the year to hear about the roles and lives of children in WWI and I think, some of us at least, were astounded by what she told us and what her research had revealed. She opened by discussing what she would call the years of “childhood” and why. For instance, the school leaving age was around 13 but many children left earlier to find work; 18 was the age when a man could enlist in the forces and women could work in the Munition sheds and those convicted could face the gallows for murder.; coming of age was 21. She would call ‘childhood’ the years between 0 and 17.

By 1914 toys were very big business; nearly all children had at least some toys to play with and tin soldiers were a popular number. Of course this applied to French and German and other children as well. Some parts of, say, rag dolls’ china faces, were imported from Germany to Britain and thus became “unpatriotic”, for when the War started children from a very young age all the states involved were encouraged to be patriotic. In Germany, a young girl called Piete Kuhr was one who responded to the call to donate their metal toys to be ‘melted to death for the Fatherland’. She was sad at giving them up so drew lots as to which should be sacrificed to become guns, bullet cartridges etc. French children could read ‘Histoire d’un brave petit soldat’ who leaves his toy cupboard, fights bravely etc. and eventually returns to the toy cupboard to help celebrate the victory, despite the story coming out in 1915! Pre-school readers in England could choose to learn their alphabets either by the spelling books based on the Army or the Navy e.g. E is for England or B is for Britannia. Patriotism was everywhere; one English girl was playing peacefully in the garden when she was told by a senior relation that her favourite doll was of German origins. She took off its clothes and hung it upside down in a gooseberry bush and played with it no more. There was a navel board game ‘Kill Kiel’ with various things in squares – submarines, mines & blanks etc, and you rolled dice and the winner was the first to get to square 90, Berlin. Some German children pressed their dolls into service against Serbia, Russia, England, France and Japan. There was an adapted French wartime version of ‘Snakes and Ladders’. A game of ‘The exploding Trench’, 30 cms. long and with half a dozen soldiers in it which were shot into the air when a button was pressed was withdrawn as “non-acceptable” as it was too close to reality. In a Viennese public park there was an area of several acres reserved for ‘the trench park’. It replicated a scene of some devastation and injury to the enemy and children were shown round. In Turkey the Boy Scouts who lived in an orphanage were donated 300 rifles by the state to help install warlike attitudes; the ploy was so successful that 1,000 more were distributed elsewhere.

The young girl Piete, mentioned above, was given some ‘genuine play props’ by her uncle; they were a battered soldier’s helmet and her uncle’s old army boots. Looking at the helmet she saw a name scratched on the inside rim and she came to realise that it had the property of someone now dead, killed in the fighting and her pacifism started to develop. Then her brother, a serving soldier, donated to her some old uniform and she said that it was just what she needed to ‘complete her dance, Spectre of War’ of a dead soldier rising from the grave. Subsequently she and her friend Gretel discovered the graveyard where Russian soldiers were buried, tidied it up a bit and said a prayer for them. In 1918, now 16, Piete and Gretel clutching a home made wreath went to an internment camp and placed it on the grave of an unknown Frenchman, ‘for all who had suffered in the War. My thoughts and tears are with you’. These were the activities of what children did if they lived in their home countries, things were different for those who were prisoners of war or who lived in their, now occupied by the enemy, home country, e.g. Belgium and parts of France. Some of the children, who were missing their fathers, away with the war, started friendships with the prisoners of war who were missing their children. A girl, Marcelle Levouge, was shown some letters written by the PoWs and confiscated. She was shocked by the content and the pain and suffering of similarly placed combatants on both sides and understood their plight. In southern France, French citizens living under the occupation had very few rations but did have more than the French internees but were fined if caught sharing their meagre rations with them. The town of Cedon was one that suffered fines for sharing food with its internees. In Belgium, under the regime, the people were starving and children were allowed a brioche a day. Prisoners of war had even less. Yvonne, an 8-year old girl, was so appalled when she saw the condition of a group of PoW’s being moved through the town, she gave brioche to one of them and was shot dead by a German guard for doing so.

In late August 1914 in North Germany, near the border, the word went out that “the Cossacks are coming” and they did. In September, a child called Elisabeth and her family were arrested and put on a train and deported to Siberia. The long journey was appalling and many did not complete it. In the camp there was ‘hunger, want and death’. They got to mix with some of the Siberians and so to know them. So it dragged on until 1918 when they were released and had to find their own way back home. It took two years. Trudging through Russia they received help from the Russian peasants who gave the warm clothes and felt boots. One old lady was recorded as saying ‘Why, these Germanskies are just like us.’

Late in the 19th century there had been a scheme of emigration from some European countries to resettle some peasant folk in Canada, including Ukrainians. The emigrés were allowed after a certain time to apply for citizenship and children born there would be Canadian nationals. But when war was declared in 1914, the Canadian government, in support of the Mother Country, ignored this legislation, arrested anyone thought to be an enemy e.g. of German origin, and detained them without trial; those of Ukrainian birth and their children, whether nationalised or not, were sent 2,000 kms. away to Spirit Lake Camp where, once again, conditions were appalling. Inside a high wire fence they were housed either in tarpapered shacks or wooden barracks till the war’s end. It took until 2005 for there to be a Restitution Act giving rights etc. back to the various ‘foreign’ nationals. In 2008 Mary Bayark died at the age of 93, the last person known to have been born in Spirit Lake Camp. Many people of course died in the camp but on the whole, their graves were unknown, a great emotional loss to their children.

In Germany, the 6th Hussars marched past the school classroom of 12 year-old “Disobedient Désiré” who immediately desired to join them. In 1915 he made 2 attempts to run away that failed but his third was successful, stowing away on a troop ship bound for the Dardenelles. When discovered he was taken on as the ship’s mascot and given a uniform and a rifle. The ship docked and discharged the men of the 58th Regiment to join the attack on Seddel Bahr. The lad was told to ‘stay in the trench and to keep his sword safe’, but he followed them and joined in and was seen to fall. His body was not found but he was cited in the order of the day and later ‘back home’ at a ceremony watched by his parents, he was awarded a medal. A girl called Sophia heard that her Dad was in Austria/Hungary and ran away to find him but was returned to help her mother and 5 younger sisters. When she could she enrolled in the Polish defence freedom force and in 1918 was caught up in the fighting and wounded and she then joined the LWOW Eaglets and ‘ran errands’ for them until as late as 1920. Her own village had been ransacked. This then is the gist of a varieties of stories about some of the lives – and deaths – experienced by children in WW1. It was a time of deep ambiguity when side by side with excitement over jingoist stories was Man’s inhumanity to Man. My sincere apologies to Viv for mix-ups and inaccuracies, I’m sure there are many. But if you would like to know the real version, perhaps you should read the book.

Heather Salvidge.

15 February 2022

Murder, Sex and Mayhem in English Churches

A Talk by John Vigar via Zoom Hosted by Richard Priestly

John Vigar has spent much time in his adult life visiting churches and recording what he sees. For most people their impressions would be of places where there is a calm atmosphere both inside the church or Cathedral and in the churchyards. John, however, has also found that there are sometimes stories associated with them that record incidents of murder, mayhem and sex throughout the ages. I give below just a few examples of these as John had many more to tell us about.

He spoke first about two foreign saints who had died horribly and then turned to one of ‘ours’ to talk about a young man who became king at the age of 14 – St. Edmund who died a martyr defending his country against the invaders (whose leader was Ivor the Boneless). There are 61 churches dedicated to him, and one in Kent has a wall painting where, because the light was so dim, much was exaggerated, i.e. the arrows of the slayers ‘the baddies’ and their features were disfigured whilst the ‘goodies’ were not so dealt with. One church in Rutland has a painting by a much better artist; the king’s clothes have been partly removed from him so you can see his ribs and the arrows pierce the body exactly. This time the archers are depicted in headdresses that look like North American Indians and such as would have been worn at that time by e.g. Aztecs. The Golden Legend Book was published in the C13th telling the stories of the most famous 60 Saints, one of which was St. Christopher. He too was shot by arrows but they bounced off him so he was beheaded instead.

Cleric Victor Pattison travelled to New Zealand and joined some New Zealanders in their voyage to Melanesia working to bring Christianity to them and to eradicate the slave trade operating from there. He learned their 51 languages, it is said, and was part of the ending of the slave trade. He was created Bishop of Melanesia. Angry slave traders pretended to be bishops and continued their trade. When the islanders discovered this, they killed some including Bishop Pattison because they thought that he, too, had been tricking them. When they found out he had not they arranged a funeral for him by pushing him out to sea in a canoe with due ceremony. In a Milton Keynes church there is a stained glass window dedicated to him.

In Slapton, Northamptonshire, a well known smuggler, "Old Gulliver" is said to have discovered a letter about a plot to kill the king, George 3rd. This made him a hero and when his time came he was awarded a burial in a Minster Church. Another notorious smuggler was Robert Trotman; in March 1765 one night when customs officers were patrolling the local beach they heard voices and asked the people to step forward. They didn't and the customs men fired into the dark. Next morning Robert Trotman's body was discovered and at the inquest the verdict given was one of 'murder'. He was buried in the churchyard as a hero and given a sympathetic verse on his gravestone reiterating his innocence.

Mayhem was created at the inland port of Yarmouth in 1845 through which the River Yare runs. A clown announced that he would sail up the river in a barrel towed by four geese. As he passed under the bridge that linked the two sides of the river and on which just about everyone had gathered to get a good look, they all ran across to the other side of it causing it to collapse and 79 people were drowned! In the churchyard on the headstone of a 17-year-old lad, one of the victims, the inquest's verdict for them all was recorded.

Then there were those who deliberately put themselves in danger, sometimes involving church towers. Such a chap was Mr Cadman who attached an 800ft. long rope to the top of St. Mary's Shrewsbury and fixed it at the bottom and said he would slide down it on a breastplate. His wife collected the money. After several successful descents the rope broke, he smashed into the wall and was killed.

In 1825 a young artist, Charles Stoddart, went to Boer Ferrars in Devon to complete a commission to paint the glass window in the church. The vicar found him the ladder he needed to reach the window and invited him to call in when he had finished. But he didn't come. The vicar found him later in the church, dead, because he had fallen off the ladder. The vicar didn't know who to tell as he didn't know who he was and it took ages to find out but there is now a plaque to his memory in the chancel.

Introducing the topic of sex, John showed us a picture of a misericord from the church in Stratford-on-Avon of a carving supposed to be against "domestic violence". 'No it wasn't' said our speaker 'it was the wife saying no more sex, if you want it, pull your own'. The carving shows him pulling his beard which was regarded as a phallic symbol. In Bristol there is another carving of a beard puller and in the Isle of Grain there is one of a forked beard puller as a warning to men that when they go to church they should not have sexual thoughts about anyone while sitting there..

In these times people believed in the existence of 'evil spirits' which were everywhere and trying to get into your body. High up in the roof is where the evil spirits were said to hide as in Hereford Cathedral where, on the ceiling, is a carving of a man flashing his testicles, put there to scare away the evil spirits. It used to be out of sight from people standing on the floor until a mezzanine floor was added to allow for a cafe where they can now be easily seen whilst sipping your coffee.

Lincoln Cathedral has recently had the carving re-done on the west front: the right hand scene shows devils etc. as a warning not to have sex with animals; the central panel's carving says you must not pay for sex and the left hand scene shows an old man with a beard and a much younger, clean shaven man. This is not a ban on gay sex, it was not illegal at this time, but says you should not have sex with people of a very different age group.

These are a selected few of the goings on of murder, sex and mayhem in English churches that John told us about backed up by excellent illustrations. I expect I have made some mistakes and hope you will all forgive them. It was very enjoyable.

Heather .Salvidge

POSTSCRIPT: We all greatly value Heather's Reports of Talks, but her marathon stint of doing this for the Society should be handed on, it is time that someone else stepped forward to take a turn. If you would like to volunteer then please contact Heather Salvidge at 01279 814153 to discuss what is involved

Distribution List

If you have an email address and would like the Society to communicate with you by email, please send an email to SaffronWaldenMS@gmail.com and we will add you to the distribution list. This would not only assist our administration greatly but also helps us in containing costs particularly of postage.

We assure members that their details will not be made available to any other organisation, Many thanks for your understanding and co-operation.

Who to contact . . .

Museum Society

Chairman: Keith Eden 07774 986400 (keitheden@aol.com)

Donations/legacies: Christine Sharpe 01799 527546

Membership: Catherine Peacock 07790 620374

Newsletter: Tony Morton 01799 523489

Talks arranger: Paul Salvidge 01279 814153

Talks reports: Heather Salvidge 01279 814153

Museum

Carolyn Wingfield, Curator (cwingfield@uttlesford.gov.uk)

Wendy-Jo Atter, Museum Admin Officer (watter@uttlesford.gov.uk)

Sarah Kenyon, Natural Sciences (skenyon@uttlesford.gov.uk)

Charlotte Pratt, Education and Outreach Officer (cpratt@uttlesford.gov.uk)

James Lumbard, Natural Sciences (jlumbard@uttlesford.gov.uk)

Jenny Oxley, Human History Collections (joxley@uttlesford.gov.uk)

Stefan Shambrook, Security & Premises Officer (sshambrook@uttlesford.gov.uk)

Telephone numbers:

Museum 01799 510333

Shirehill 01799 510631

Saffron Walden Museum Society Limited

Museum Street

Saffron Walden, CB10 1BN

Telephone: 01799 510333

Company Registration no: 6469141 Charity no: 1123209



Museum Society e-mail address

saffronwaldenms@gmail.com

Museum Society web site

www.swmuseumsoc.org.uk