

## Appendix A:

### COLLECTIONS DEVELOPMENT PLAN: Collection Descriptions

#### 1. REASON AND PURPOSE FOR COLLECTING

Our collection connects Aberdeen's unique past, present and future, inspiring and empowering our communities to love their own culture and sharing that pride with the wider world.

For us connection is key to understanding and developing our collections:

- Connecting audiences with objects, sites and stories
- Connecting objects with people, places and processes
- Connecting the past with the future of Aberdeen and its place in the world
- Connecting the themes and specialisms within our collection

We have exported inspirational people and products to the world; and brought the best of the world to our hearths.

We will continue to create an inspirational collection that reflects our city of Aberdeen and its place in the world as a creative, industrial, social and artistic centre, raising the profile of Aberdeen and north east Scotland.

#### 2. ART COLLECTION - OVERVIEW

Even in its Victorian beginning, the founders of Aberdeen Art Gallery looked to their contemporaries when choosing works to collect. This interest in collecting recent work has remained true to the intentions of its original benefactors throughout the Gallery's history. The collection has grown thanks to purchases, gifts and bequests as well as external financial support.

Many of the early driving forces behind the creation of Aberdeen Art Gallery helped enrich the collection through financial bequests or by donating works they had collected privately. John Forbes White, a flour mill owner, was central to organising exhibitions in the Gallery in the 1870s and 1880s. He was interested in the Realism of the Barbizon and The Hague schools, and supported Scottish artists who were experimenting with this new style. He generously lent works from his private collection, many of which eventually made their way into the collection. Granite merchant and art collector Alexander Macdonald was instrumental in the creation of Aberdeen's Art Gallery. Sharing White's admiration for their contemporaries, Macdonald only bought works by living artists and strived to establish friendships with them.

Around 1880, he embarked on a project to collect artists' portraits, supplying uniformly sized canvases for the purpose. His wife continued this collection after her husband's death. It contains a total of 93 artists' portraits. Besides bequeathing his impressive collection to the city, Macdonald's will also demanded that the art gallery building should be finished within three years of his death. This accelerated the process so that the first phase of the building opened in 1885. The new chairman of the gallery committee, James Murray, donated some grand Edwardian and late Victorian works to the collection, including one of our star works, John Lavery's *Tennis Party*. A collection of plaster casts assembled at the start of the 20<sup>th</sup> century was intended to inspire granite carvers and students at Gray's School of Art.

Decorative arts and design have been of interest since the Gallery's beginnings. A significant donation of lace (from one of White's relatives) joined the textile collection in 1927, but the pursuit of decorative arts truly blossomed in the mid-20<sup>th</sup> century, with a large donation from James Cromar Watt including his own jewellery designs as well as his collection of oriental pieces). The momentum of a move initiated in the 1960s

to acquire local metalwork endures to this day.

The Art Gallery also continued collecting fine art during the Second World War and immediately after. During this time, the art gallery benefited from sizeable donations of British modernist works through the War Artists' Advisory Committee and a purchase of several works from the Sickert Trust. Collector Rex Nan Kivell gave over 200 modern British wood engravings in 1951. The Rt. Hon. Gertrude Forbes-Sempill contributed a collection of significant early 20<sup>th</sup>-century landscapes in 1955. In 1959 we received two major donations of works by James McBey which have since allowed us to accumulate the world's biggest archive of his work.

Further important donations followed, through the division of Joan Eardley's works by her sister Pat Black and through the collecting efforts of director Ian McKenzie-Smith, who is also an abstract painter. The Scottish Arts Council Bequest from 1997 expanded our collection of contemporary art, particularly prints. The same year, efforts to build up a collection of Fraserburgh-born fashion designer Bill Gibb culminated in the purchase of an archive of his drawings with the support of the National Fund for Acquisitions, the Art Fund and the Friends of Aberdeen Art Gallery & Museums. Several important donations enriched our ceramic collections in the 1990s, including the flat back figures from the Catherine Fleming Collection, or the Cochrane Collection of porcelain which was acquired in 1995 with the assistance of the National Art Collections Fund.

A donation of 10 contemporary artworks by the Saatchi Gallery came in 2000. In 2012, the extensive archive of three dimensional objects including sundial and books, prints and memorabilia by Scottish poet, writer, artist and gardener, Ian Hamilton Finlay was donated to the gallery by Joyce Laing (OBE). Contemporary holdings of decorative and fine art have been enhanced through the National Collecting Scheme for Scotland and the

indispensable support of organisations such as the National Fund for Acquisitions, the Art Fund, the Contemporary Art Society and the Calouste Gulbenkian Foundation as well as the Friends of Aberdeen Art Gallery.

### **3. DECORATIVE ART**

This is a diverse and comprehensive collection covering all aspects of applied and decorative art; design, craft, costume and textiles. The prime collecting areas are ceramics, glass, metalwork, jewellery, costume and textiles which includes Scottish, British and International work. An extensive contemporary craft collection has been developed, and is now recognised as one of the most important of its kind in Britain. Participation in the National Collecting Scheme for Scotland has enriched the collection with important acquisitions of contemporary metalwork.

### **INTERIOR DECORATION**

- 3.1. CLOCKS** - This section comprises of a small collection of timepieces including examples of 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> century mantle, wall and longcase clocks. Assistance from the National Fund for Acquisitions has greatly enhanced the representation of 20<sup>th</sup> century clocks in our holdings.
- 3.2. FURNITURE** - Domestic, ecclesiastical and civic furniture are represented within this section.
- 3.3. MUSICAL INSTRUMENTS** - a very small group of 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> century keyboard and stringed instruments are represented within our holdings.

### **3D DESIGN**

#### **3.4. CERAMICS**

- 3.4.1. Miscellaneous Domestic Ceramics** - General domestic and commercial wares of local significance are held within this section.

**3.4.2. European Ceramics** - This section comprises representative examples from the major continental porcelain factories, including Meissen, Vienna Porcelain Factory, Tournai and Sevres.

**3.4.3. British Ceramics** - This section comprises representative examples from the major English porcelain factories, a group of 1920s and 30s British Studio Pottery presented by the Contemporary Art Society, the Robinson-Young Collection of Art Pottery and the Cochrane Collection of British and Continental porcelain. There is a small group of ceramics designed by artists, which includes work by Scottie Wilson, Eric Ravilious and Bruce McLean. Examples of British 20<sup>th</sup> century factory wares have been acquired, including pieces designed by Gordon Mitchell Forsyth, Susie Cooper and Clarice Cliff and key factories such as Shelley, Denby and Hornsea. The Scottish historic collection includes examples of transfer print wares, spongeware, hand-painted wares, work from the East Coast (particularly Wemyss) and Glasgow potteries and Aberdeen's Seaton Pottery.

### **3.5. GLASS**

**3.5.1. Miscellaneous Domestic Glass** - This section includes examples of commercial glassware such as lemonade and ink bottles, and stained glass panels are also acquired.

**3.5.2. British and Continental Glass** - There is a mixed collection of British and Continental glassware from the 17<sup>th</sup> century to the present day, illustrating the development of stylistic techniques and decoration. Strengths lie in 18<sup>th</sup> century British drinking glasses, the Cromar Watt

collection of Venetian glassware and the Vaughan collection of Monart and Vasart glass. There are groups of European Art Nouveau and Art Deco glass and key examples of contemporary Scottish glass.

### **3.6. JEWELLERY**

**3.6.1. Jewellery** - Jewellery includes a good mixed media group of material including precious metals, resins and plastics, gemstones, cameos, costume and mourning jewellery from 17<sup>th</sup> century to the present day. There is strong collection of Victorian local and Scottish jewellery, including clan badges, granite brooches and Scottish semi-precious gemstone work. There is a small, but significant group of Arts and Crafts jewellery including enamel and jewellery work by the Aberdeen born James Cromar Watt (1862 – 1940). Aberdeen Art Gallery & Museums now holds the best collection of designer jewellery in Scottish local authority museums, with recent acquisitions of outstanding work by international makers. The jewellery collection includes silversmith drawings and ephemera.

**3.6.2. Portable Accessories** - This collection includes pill boxes, vinaigrettes, scent bottles, hand mirrors and other accessories.

**3.6.3. Watches** - We have a small collection of 19<sup>th</sup> and 20<sup>th</sup> century pocket watches in the collection. Purchases funded by the National Fund for Acquisitions have allowed us to collect contemporary timepieces by Gordon Burnett and Marianne Forrest.

### **3.7. METALWORK**

**3.7.1. Domestic Silver** - British domestic hollowware and flatware from the 17<sup>th</sup> century onwards are included.

Strengths lie in outstanding examples of North East of Scotland silver and the study collection of Aberdeen silversmiths' hallmarks.

- 3.7.2. **20<sup>th</sup>-21<sup>st</sup> century Metalwork** - There is a growing collection of early 20<sup>th</sup> century metalwork and enamelling, featuring important work by Arts and Crafts designers. Participation in the National Collecting Scheme for Scotland has greatly enhanced the representation of contemporary metalwork, making it the strongest collection of its kind in Scotland.

### **3.8. CRAFT**

- 3.8.1. **Historic Asian Craft** - The collection includes a significant group of Asian artworks, including the James Cromar Watt bequest of Chinese lacquer, carvings in ivory, semi-precious stone and wood, bronzes, and cloisonné enamel. Japanese netsuke and okimono are also represented.
- 3.8.2. **Other Craft** - This collection comprises of a broad mixed media collection including leatherwork, papermaking, lapidary, basketry, and woodworking and wood specialities such as marquetry and pyrography. The strength of the collection lies in its high-quality work with a Scottish emphasis.

## **FASHION AND TEXTILES**

### **3.9. Fashion Design**

- 3.10. The collection holds work by eminent designers including Laura Ashley, Marion Donaldson, Kaffe Fassett, Mitzi Lorenz and Bill Gibb. The Bill Gibb Collection is a nationally significant collection of over 100 garments and is complemented by an archive of 2460 fashion sketches, working drawings and notes by the

famous North East born designer, Bill Gibb.

### **3.11. Historic Costume**

- 3.11.1. **Historic Costume** - The Costume collection contains historic dress and accessories for adults and children, from the 1770s to present day. The collection mainly comprises middle class dress, with the emphasis on clothes worn, purchased or retailed in the local area. There is a group of occupational costume relating to local industries and trades, uniforms and regalia from local schools, regiments, societies and clubs, and civic robes. Notable acquisitions include the Peggy Walker Gift, Joan Burnett Collection, Stewart Collection of children's clothing, and two collections of costume and accessories worn locally by Mrs. F. Farquharson of Invercauld and Mrs. Hamilton of Skene.

- 3.11.2. **Costume Accessories** - Costume accessories are well represented in the collection, and include; footwear, bags, shawls, hats, gloves and stockings.

- 3.11.3. **Costume Ephemera** - Catalogues, photographs, magazines, sewing patterns, postcards and press cuttings are included in the collection. Packaging and ephemera connected with local costume, fashion shops, dressmakers, tailors and milliners have also been acquired, along with photographs recording local people in fashionable and occupational dress.

### **3.12. Textiles**

- 3.12.1. **Historic textiles** - This is a relatively small collection comprising Scottish needlework, needlepoint, lace, samplers and beadwork from the early 19<sup>th</sup> century onwards.

Needlework accessories and tools along with dressmaking and knitting patterns form part of this collection. Notable acquisitions include The Harrower Bequest of Continental and British Lace dating from mid-17<sup>th</sup> century, examples of local New Pitsligo lace and the collection of dressmaking tools and teaching aids donated by the Robert Gordon University.

3.12.2.       **Miscellaneous Domestic**

**Textiles** - There is a group of household and domestic textiles and furnishings, and a collection of local Trade Union banners.

3.12.3.       **Modern and Contemporary**

**Textiles** – There is an important collection of 20<sup>th</sup> century textile hangings and Scottish tapestry, which has been significantly enhanced by the Scottish Arts Council Bequest 1997.

## 4. FINE ART

### 4.1. 2D WORKS: PAINTINGS

The collection of British paintings dates from the 17th Century to the present day. Amongst the earliest are portraits by the Aberdeen painter George Jamesone. Portraits and a large view of Aberdeen by William Mosman, along with portraits by Cosmo Alexander, represent the early 18th century. From 1750 onwards the collection can count works by Allan Ramsay, William Hogarth, Johan Zoffany, Sir David Wilkie and Sir Henry Raeburn. The mid 19th century is represented through such works as Edwin Landseer's *Flood in the Highlands*, and a group of Pre-Raphaelite works by John Everett Millais, Edward Burne-Jones, William Holman Hunt, J. W. Waterhouse and Dante Gabriel Rossetti. Works also by the Glasgow Boys include John Lavery's *The Tennis Party* and Sir James Guthrie's *To Pastures New*. The Museum owns the major part of William Dyce's known oil paintings, including the Italianate *Lamentation over the Dead Christ*. John "Spanish" Phillip, a favourite artist of Queen Victoria, is equally well represented, both by his earlier Scottish subjects and his later Spanish ones.

Aberdeen Art Gallery is exceptionally rich in paintings of the earlier 20th Century, with works by Walter Richard Sickert and artists of the New English Art Club and the Camden Town Group such as Phillip Wilson Steer, Harold Gilman, Robert Bevan and Lucien Pissarro. The Scottish Colourists, Samuel J. Peploe, F.C.D. Cadell, J.D. Fergusson and Hunter are each well represented as are other notable 20th Century Scottish artists, such as William Gillies, Robin Phillipson, Joan Eardley and Ian Mackenzie Smith.

We hold significant works by major artists of the early modern British avant-garde, including Wyndham Lewis, Edward Wadsworth, William Roberts and David Bomberg. Paintings by the Bloomsbury Group include Vanessa Bell, Roger Fry Duncan Grant. British surrealist Paul Nash

is represented, along with Ben Nicholson and Winifred Nicholson. Some of the best of Stanley Spencer's work is in Aberdeen, including one of the *Resurrection* series. Both Gwen and Augustus John are represented in the collection. We also have an outstanding work by Francis Bacon, *Pope I – study after Pope Innocent X after Velasquez*, and other works by several of his contemporaries, including Frank Auerbach, Keith Vaughan, Josef Herman, Jankel Adler, Robert Colquhoun and Robert MacBryde. All of these artists were observers of the human condition, innovators exploring questions relating to their own identity and belonging in the pivotal post-war period.

There are also works by a number of local artists including James Cowie and James McBey. Indeed, we have the largest collection of James McBey's works in the world.

New and emerging artists, such as Peter Howson, Tim Ollivier, Trevor Sutton, Ken Currie, Alison Watt, Julie Roberts and Kevin Harman, have recently been acquired.

The small but choice collection of French paintings is of international importance, including a portrait of a Scottish sitter on the Grand Tour by Jules Blanchet, a French artist resident in Rome who also painted the Young Pretender and his brother. There are two flower pieces by Henri Fantin Latour, seascapes by Eugène Boudin and works by the Impressionists, Claude Monet, Pierre August Renoir, and Alfred Sisley, in addition to Fernand Léger and Marie Laurencin.

The Gallery has paintings by notable members of the Hague School, including Willem Roelofs, Alexander Gerrit Mollinger, the Maris brothers and Jozef Israëls. The last of these visited Aberdeen and had his portrait painted by Sir George Reid and two other Scottish artists, which are also in our collection.

More recent acquisitions by foreign artists include a watercolour by Jules Bissier and

a collage by the American Abstract Expressionist Robert Motherwell. We have collected, for example, examples of contemporary Japanese art, such as that by Chiho Aoshima, thus allowing comparison with Scottish artists such as Kenny Hunter who have been inspired by contemporary Japanese culture.

#### **4.2. 2D WORKS: DRAWINGS and WATERCOLOURS**

Aberdeen has a very fine collection of British watercolours including David Allan, Paul Sandby, JMW Turner, William Blake, Samuel Palmer, Miles Birket Foster, Charles Rennie Mackintosh, Eric Ravilious, Oskar Kokoschka and more recently John Piper and John Bellany.

There are important Pre-Raphaelite works, including examples of the watercolours by J E Millais and Edward Burne-Jones and a drawing by Simeon Solomon. Amongst the drawings is a fine group by William Dyce. There are figure studies by John Phillip and landscape drawings by the Aberdeen born painter James Giles. There are also some 150 drawings by Joan Eardley.

In addition to the works by primarily British artists, there are four exceptional illuminated pages from a Book of Hours, depicting Stations of the Cross. They are thought to be Flemish and to date from the 14<sup>th</sup> century. The majority of this collection, however, dates from the 18<sup>th</sup> century or later.

#### **4.3. 2D WORKS: PRINTED MATERIALS**

##### **4.3.1. PRINTS**

The earliest prints are mostly 18th century engravings including portraits, the moral scenes of William Hogarth and a variety of early views of Aberdeen.

The 19th century prints begin with William Daniell's aquatints of the Scottish coastal towns and landscape, completed

by the end of the first quarter of the century.

The superb collection of French 19th century paintings and sculpture is echoed by a small, but excellent holding of prints by Honoré Daumier, Pierre Auguste Renoir, Henri Matisse, Pablo Picasso, Pierre Bonnard, Marc Chagall and the music hall scenes of Henri Toulouse-Lautrec.

The Etching Revival of the latter part of the century is well represented, with work by Francis Seymour-Haden, James Whistler, Walter Sickert, D. Y. Cameron, Muirhead Bone.

Wood engravings, which saw such popularity in the 1920s and 1930s, are represented with over 250 prints.

Modern movements in printmaking, specifically the rise in popularity of the screenprint, are reflected in work by artists of international standing including Roy Lichtenstein, Andy Warhol and R. B. Kitaj. More recently, Rachel Maclean and Chiho Aoshima are significant representatives of new techniques, particularly digital printing.

##### **4.3.2. PEACOCK ARCHIVE**

Aberdeen's own printmaking studio, Peacock Printmakers, is included in our collection with many etchings, screenprints and woodcuts. Since 1987 the Peacock Archive, comprising an example of every print they have produced, has been added to the collections of the Museums.

##### **4.3.3. REPRODUCTIONS**

Over the years various reproductions have come into the collections, including sets of reproductions after works by Picasso and Matisse, amongst others.

##### **4.3.4. CREATIVE or ARTIST ARCHIVE**

Besides holding in trust artworks, we care for some archives that help to add detail to the artists whose work we collect. This category contains objects collected or owned by an artist. It includes William

Dyce's letters, George Reid's correspondence and a significant holding of John Phillip's writings.

#### **4.4. 2D WORKS: PHOTOGRAPHS**

Largely as a result of the Scottish Arts Council Bequest of 1997 we now have a small but significant collection of artist-photographs. Recently this has been enhanced by several notable acquisitions of photopieces by Gilbert and George, Martin Parr, Jenny Saville, Francesca Woodman and Jane and Louise Wilson. Their works present new ways of understanding the changing nature of political and cultural landscape and identity, whether of class, ethnicity or sexuality in our multicultural age

#### **4.5. 2D WORKS: MCBEY ARCHIVE**

James McBey (1883-1959) was born in Newburgh near Aberdeen and rose to international fame as an artist despite having received no formal artistic training. Instead, he taught himself etching from a library book and produced his first etchings on a mangle for lack of a printing press. Our collection includes these early works by him, as well as his very first oil painting, an outstanding likeness of his grandmother. He went on to record the First World War as an Official War Artist in the Middle East, and we have in our collection his preparatory sketches as well as key works such as *Dawn. Camel Patrol Setting Out*, which achieved a record price when sold at auction in 1926. A constant traveller, McBey lived in Morocco, London, the USA and regularly visited Scotland, and he recorded his experiences in all of these places with a characteristic immediacy. We have paintings, sketches and prints spanning the artist's entire life and career. While AAGM started collecting works by McBey as early as the 1910s, we have developed the world's largest archive on this artist thanks to the generosity of his friend and patron HH Kynett, and above all his wife Marguerite McBey who made several significant

donations between 1959 and 2000. Beyond his artworks, these have included personal photographs, diaries, letters, newspaper cuttings, memorabilia (such as his easel and etching tools) giving an intimate insight into the artist's personal life.

#### **4.6. 3D WORKS: SCULPTURE**

##### **4.6.1. ORIGINAL WORKS**

The sculpture collection dates from the 19th and 20th centuries. There are particularly strong examples of Modernists' work from the post-war period, including those by Scottish sculptors Alexander and William Brodie, James Pittendrigh Macgillivray as well as English sculptors Edgar Papworth, Thomas Woolner.

The 20th century collection is stronger, with important examples of the work of Sir Jacob Epstein, Ossip Zadkine, Barbara Hepworth, Henry Moore, Eduardo Paolozzi, Richard Long, Anthony Caro and Gavin Scobie. A small but good holding of sculpture by French artists includes work by Degas, Rodin and Bourdelle.

Recent additions to the collection have enhanced our contemporary collections with notable works by David Batchelor, Michael Wilkinson, Kenny Hunter, Christine Borland, Bryndis Snaeborndottir, Charles Avery, Henry Coombes and Sara Barker.

##### **4.6.2. CASTS**

Aberdeen Art Gallery and Museums holds a number of important casts within its collection. In 1905 the sculpture court building opened to the public, showing a large collection of plaster casts from prehistory to the 18<sup>th</sup> century. These included the most complete series of Parthenon sculptures after the British Museum, Celtic crosses, classical sculpture and sculpture of the Italian renaissance, largely funded by local subscription. Although many of the casts were dismantled in the 1960's, one third



of the original Celtic cross cast collection remains, along with a significant representation of plaster casts of Greek and early medieval sculptures.

#### **4.7. 3D WORKS: INSTALLATIONS**

Two installation works by Richard Long and Craig Richardson were acquired through the Scottish Arts Council Bequest in 1997. More recently we have acquired another installation entitled *Head and Shoulders with Conditioner* by Jim Lambie.

#### **4.8. 3D WORKS: MEMORABILIA**

Besides holding in trust the artworks produced by artists, we care for memorabilia connected to artists. These often enter the collection as part of an artist's archive and help to add detail to the artists whose work we collect. This category contains objects used or owned by an artist, such as William Hogarth's paintbox, walking stick and the bowl his pug used to drink from, James McBey's easel and etching tools, or Ian Hamilton Finlay's sundial

#### **4.9. INTANGIBLE WORK and NEW MEDIA**

Since the dawn of conceptual art, ideas themselves have been able to become artworks in their own right. More recently, artworks have relied on various new technologies to make themselves manifest, such as neon lighting, video projectors and audio equipment. Particular emphasis placed on themes that are revelatory of the human condition such as Dalziel and Scullion's *Another Place*, Julian Opie's *Sparkly Jeans and Top*, Torsten Lauschmann's *Pandora's Ball*, Jacques Coetzera's *Room to Roam*, the digital film by Conor Gault titled *Le Fabuleux Destin*, Rachel Maclean's *The Lion and the Unicorn*, Susan Philipsz's *Two Sisters* and Tracey Emin's neon light piece, *For You*.

## 5. HISTORY: OVERVIEW

The collections tell the story of the history and development of the city. They encompass personal and domestic life, wider community life such as community and religious groups, civil authorities and infrastructure, and local industrial history. The archaeological collections (which include bulk finds and soil samples) contain items from the Neolithic period, but are particularly strong for medieval period. The strengths of the later collections are drawn from the late 1880s onwards when trading and industrial activity in Aberdeen began to take on the shape that we recognise today. These collections focus on Aberdeen city and the immediate environs but include material from the Aberdeenshire hinterland and Grampian Region (due in part to changing Local Authority boundaries) and extend to the North Sea to encompass the oil and gas industries supported from the City.

The history collections support Aberdeen Art Gallery & Museums' vision to be at the heart of cultural life in north east Scotland, as a record of local life but having also great potential to increase and diversify our audiences. For the purposes of this policy the history collections are divided into the following categories: Personal and domestic life; Community life and wellbeing; Trade, industry and working lives.

Details of how these categories relate to those used in previous copies of the policy and the classifications on our Collections Management System, please see **Appendix H**.

## 5.1. PERSONAL AND DOMESTIC LIFE

The personal and domestic life collection comprises items used by individuals and small social networks (family or otherwise). For example, domestic items and personal accessories; personal papers, letters, diaries and memorabilia recording local life or of significant Aberdonians.

### 5.1.1. Archaeology

The archaeological collections contain personal and domestic objects from the Neolithic to Post-medieval periods. Examples of domestic wares include cooking pots and food vessels, Neolithic stone bowls and polished axe heads. Items for personal use include objects such as jewellery, clothing, combs and pipes. Examples include a Bronze Age armlet, medieval brooches, buttons from the 1700s and 1800s, and a copper alloy bracelet on the arm of a body excavated from the church of the Aberdeen Carmelite friary. Organic domestic finds such as leather shoe soles from 1100s to 1400s and wool textile fragments from 1200s to 1300s have been preserved due to waterlogged conditions in the soil.

### 5.1.2. Personal history

These collections include personal records such as certificates, diaries and scrapbooks compiled and kept by individuals. There are a large number of photographs, papers and objects relating to the personal life of the Duthie family, the owners of one of Aberdeen's most important shipbuilders. It contains items kept as personal mementoes, relics or memorials. There is also a large collection of greetings cards, Christmas cards and postcards. A collection of holiday related items comprises photographs, souvenirs and commemoratives, which also includes memorabilia relating to royalty. A range of personal

accessories also falls within this collection and includes items for writing (in a personal capacity), grooming, toiletries and cosmetics, and the consumption of alcohol (e.g. hip flask) and tobacco. This group includes domestic records which comprise legal documents, accounts, rent books, photograph albums and loose family photographs, mostly as part of wider gifts relating to local individuals.

#### **5.1.3. Domestic life**

The domestic life collection includes domestic appliances used for cleaning and maintenance, and cooking. Relating to this is a collection of items for the preparation, serving and storing of food, including recipe and cookery books.

#### **5.1.4. Entertainment and Hobbies**

Collections include material related to domestic life especially the electrical trades and home entertainment such as radios, televisions, phonographs, and personal computers. There is a particularly strong collection of mid-1900s valve radios and related ephemera such instruction manuals and magazines. A small collection of televisions, video players, gramophones and related objects supplement the radio collection.

The collections include collecting hobbies such as scrap books, cigarette cards, philately and postcards are represented, alongside a range of dolls, toys and games from the early 1800s to early 2000s. A small group of Far Eastern, Egyptian, Greek and Roman artefacts were collected as a hobby by local travellers in the 1800s and early 1900s. There are also about 150 ancient coins, mostly from Greece and Rome, which include a few rare silver pieces of the Roman Republic, donated by collectors in the early to mid 1900s.

## **5.2. COMMUNITY LIFE AND WELL BEING**

The community life and wellbeing collection represents the experiences of locally based community groups and the services provided for individual wellbeing. This includes organisations such as schools, faith and religion, local government and emergency services, as well as military service and armed conflict. It also includes hobbies, leisure, sport and recreation from local clubs, societies and organisations. The modern history collections are very strong on local community life, cutting across traditional categories.

### **5.2.1. Archaeology**

Collections include a significant of Neolithic Carved Stone Balls, recovered from a number of sites across North east Scotland, these enigmatic objects are rarely found outside Scotland and those from Aberdeenshire tend to be larger than those found elsewhere. A Medieval ice skate, made from horse bone and dated to the 1300s, was recovered from an excavation in the city while other finds from fieldwork include medieval dice and modern golf balls. This also includes a very small collection of human bone from local excavations.

### **5.2.2. Leisure activities**

The health and sporting pursuits of many Aberdonians was fostered by local companies such as Pirie's at Stoneywood and the collections contain good examples of trophies and other memorabilia associated with such organisations. There are examples of sporting equipment and related ephemera, mostly golfing and fishing, and some objects relating to His Majesty's Theatre and the Music Hall. There are examples of tokens used in a range of activities, including a number of 1900s gaming tokens fashioned to imitate contemporary coinage.

### **5.2.3. Faith groups**

This collection includes objects from local Aberdeen faith groups. It is dominated by the ecclesiastical history of Aberdeen, and has been recently supplemented by Buddhist robes and related items. Communion tokens largely relate to specific churches and congregations in the North East and the Highlands of Scotland with a number issued across Scotland by a denomination. Dates range from the late 1600s to late 1800s. There are examples of Maundy money, from the 1600s, and a small number of modern Maundy Money purses.

### **5.2.4. Health and wellbeing (Medicine and healthcare)**

The medical collection has strong North East connections and reflects the way in which medical science and practise impact upon local communities. The collection also includes objects which represent the care of individuals in a domestic setting.

### **5.2.5. Education**

The collection comprises a small group of objects relating to formal and informal education, including school and college certificates of achievement and prizes. Items used in educational settings are also part of this, such as inkwells, blackboards and globes.

### **5.2.6. Wartime**

The collection is a small, but locally significant, collection of objects reflects life during wartime including ration books, gas masks and ephemera and military medals, mostly from the late 1800s to mid 1900s and awarded to Aberdonians. There are also a small number of foreign medals.

### **5.2.7. Medals**

Commemorative medals range from locally-issued medals and badges of various periods to limited-edition Victorian medallions struck by the Royal Mint. There is a small number of Prize Medals, from Aberdonian institutions and organisations or awarded to Aberdonians, dating from the 1800s and 1900s. The medals include those from the fields of education, agriculture and sport.

### **5.2.8. Utilities and Services**

The collections include a broad range of fittings and appliances for the domestic supply of services such as heating, lighting, water, sewage and drainage. Gas production is represented by a range of domestic appliances and such associated with gas are also included.

### **5.2.9. Societies**

Organised labour is represented by an important collection of Trade Union banners associated with the Aberdeen trades including shipbuilders and boilermakers, bakers, carpenters etc. as well as the Offshore Industry Liaison Committee, now the RMT (Rail Maritime and Transport Union).

### **5.2.10. Civic**

This collection includes artefacts relating to the civic history of Aberdeen, especially objects relating to ex-Lord Provosts and Freemen of the City. Material relating to city services, such as fire and police are also included in this section. Civic photographs of local events and photographs which document the development of the city itself are included in this collection.

### **5.3. TRADE, INDUSTRY and WORKING LIVES**

Aberdeen's long industrial and trading history mean we have sizeable holdings which encompass a number of industries and activities based upon exploiting local resources and which still remain significant to the local area. These include fishing and fish processing, granite working, energy, chemical and gas working, as well as ceased activities such as whaling. Other industries that are represented in the collection include papermaking, textile manufacture and engineering.

The collection also includes personal items and oral histories relating to working lives of people in the city of Aberdeen.

#### **5.3.1.Currency**

The collection of coins and banknotes is international, with examples of both defunct and in-use currencies, its greatest strength lies in the material relating to Scotland and to Aberdeen and the North-east in particular, a number of historic cheques issued by banks associated with the North East of Scotland.

Aberdeen City is recognised for the large number of medieval coin hoards found within its boundaries. The entire contents of two of these hoards, of medieval silver pennies found in the centre of Aberdeen during the 1980s, together with half the contents of a third hoard unearthed a century earlier, form a unique feature of the currency collection.

#### **Industry and Trade**

##### **5.3.2.Harbour**

Aberdeen Harbour and Port is the oldest existing business in Britain with the earliest record of it dating from 1136. A large number of archaeological objects in the collection reflect trade and industry due to the importance of Aberdeen

Harbour as a trading port. Examples of imported pottery range from the Roman to Post-medieval periods while locally produced pottery is also well-represented in the collection. The waterlogged conditions near to Aberdeen harbour have meant that organic industrial material such as leather, textiles and wood have been preserved. Examples of earlier trade and industry are reflected in the worked flints and bronze axes and swords within the collection. For the more modern period there are a number of objects including patterns for items such as capstans, and diving equipment of the type used in harbour maintenance. There is also a photographic record and paintings relating to events in the harbour, for example the Royal visit of 1848 by Queen Victoria.

##### **5.3.3.Fishing and Whaling**

Fishing was a primary industry of North East Scotland in the 19th and 20th Centuries and models, photographs, company records and paintings in the collection reflects this. The collection includes material relating to life and work in small fishing communities, trawling, fish processing, fisheries research and the environmental impact of fishing. There is a small range of objects related to the Whaling industry, including ship models, harpoons and scrimshaw.

##### **5.3.4.Granite Industry**

This important industry is one that defines historic Aberdeen. The collection is extensive but has to date lacked examples of major machinery elements related to the industry due to lack of storage and suitable display space. It also is limited in material directly related to quarrying. There is a good selection of hand tools, images, catalogues and business records, as well as samples and some small items of cut stone. The

collection lacks significant items such as ‘fancy’ work, and robust elements of trade as well as the contemporary scene.

#### **5.3.5. Energy Industries**

Beginning in the 1960s, the oil and Gas industry is a key display in Aberdeen Maritime Museum which remains the primary location where the public can learn about its history, development and future. The star exhibit is the 1:33 scale model of the “Murchison” oil platform and the collection also includes documents relating to the industry, industrial equipment, personnel safety equipment, photographs and maritime models. The collection also reflects changes in the industry from production to decommissioning. The collection contains objects relating to the Piper Alpha Oil and Gas Platform Disaster of 6th July 1988, including maquettes produced as part of the production of the Piper Alpha Memorial.

#### **5.3.6. Chemical and Gas Industry**

This collection is extensive with an emphasis upon the Aberdeen Gasworks and the Sandilands Chemical works. It contains working notebooks, plans and images as well as a considerable collection of smaller items related to both plants and domestic and commercial items related to chemical production and gas use in the city and beyond.

#### **Other Key Industries**

The wide range of engineering industries, the papermaking industry, as well as logistical and transportation based activities (including shipping), has been and remain important contributors to the local and national economy and likewise are sizable constituents of the collections. These industries broadly form two natural groupings under the headings of creative or manufacturing industries and supportive or service industries.

### ***Manufacturing industries:***

#### **5.3.7. Shipbuilding**

Items related to shipbuilding and its associated activities, once a major element of the local scene, are strongly represented. There is a diverse range of objects, ranging from the oil painting of a Scottish warship of the 1660s through to the bell of the RMS St Helena, the last ship built in Aberdeen. It also contains photographs, paintings, and over 300 models and half-hull models of ships such as trawlers and local ferries as well as navigation equipment. There are also drawings, workmen’s tools, specification books and photographs relating to the shipyards.

#### **5.3.8. Engineering**

The extensive engineering collection contains a considerable number of items from various large and small concerns integral to the development of Aberdeen over the past two hundred years. It represents a microcosm of activity that could be headed ‘Made in Aberdeen’ related to the civil, mechanical and electrical trades of the city and beyond. In the past the scale of the machinery utilised has precluded its collection. Notwithstanding that the collections contain numerous engineering drawings, plans, catalogues, images as well as some of the smaller items such as tools.

#### **5.3.9. Textile Manufacture**

This industry is represented by several items at present on loan from the former owners of Grandholm Mills. This material is noteworthy as it includes samples of fabrics woven to supply the allied forces in the First World War, as well as the wide range of fabrics that went into the fashion trade in the 1900s. Other notable items include some mid-1700s maps of the River Don, Woodside Works and Grandholm Mills and a significant

body of material associated with Richards' textile mill.

#### 5.3.10. **Paper making**

Aberdeen was once had a large paper making industry and a number of mills operating. Now it is home, at Stoneywood, to one of only two working mills in the country. The collection ranges from photographs and plans of works and machinery, images of workers (and some oral testimonies) to papermaking frames, samples of raw and finished materials, ephemera, to transport tokens and items associated with workers welfare.

#### 5.3.11. **Printing**

A relatively small collection of printing items ranging in date from 1700s to late 1900s includes a number of significant items including a 1700s hand press, and the last hot type edition of the Press and Journal.

#### 5.3.12. **History of Photography**

This is a strong collection with a good balance of professional and amateur equipment but weak pre-1880s and post-1960s items. A highlight of the collection is a major archive of George Washington Wilson photographs, ephemera and a large collection of glass and film negatives, slides and photographs depicting life in work in the city.

### ***Service industries:***

#### 5.3.13. **Public Transport Links**

There is a good group of material relating to the early development of the Airport at Dyce as well as material relating to railway travel mainly in the 1800s and early 1900s.

#### 5.3.14. **Metrology**

There is a good collection of official/standard weights and measures from the 1800s and early 1900s. It also includes a number of examples of working measures and such associated with various trades and activities in Aberdeen such as pharmaceuticals.

#### 5.3.15. **Postal Service**

Items relating to the Post Office are centred on the material from the Crown Street Head Office but does include material from other locations and covers the 1800s and 1900s. It includes ephemera, signage, scales and many of the areas of the public interface with the postal service.

#### 5.3.16. **Retail and hospitality**

Items relating to local shops, hotels, restaurants and pubs, predominantly from the late 1800s to about 1980. It includes ephemera, signage, some fixtures and fittings and moveable display accessories.

#### 5.3.17. **MISCELLANEOUS INDUSTRIES**

A number of smaller collections related to industrial activity in Aberdeen such as pottery and brick making, brewing and distilling, woodworking and agriculture are also covered.

#### 5.3.18. **ORAL HISTORY**

Recordings within the collections explore the personal recollections of people living and working in Aberdeen including ex-fishermen, former employees and others associated with Hall Russell Shipbuilders, Richards Plc., and working and living offshore.