

**WEST CHESHIRE
MUSEUMS**

West Cheshire Museums
Collections Development Policy
2020-2025

These policies relate to the following West Cheshire Museums sites: Grosvenor Museum, Weaver Hall Museum and Workhouse, Stretton Watermill, Lion Salt Works

Governing Body: Cheshire West and Chester Council

Approved by Portfolio Holder:

To be reviewed: 2025

West Cheshire Museums Statement of Purpose

West Cheshire Museums aim to inspire our communities and visitors to discover, explore and enjoy West Cheshire's rich heritage, culture and history. The service will provide a fun, engaging and memorable visitor experience through the conservation and interpretation of the collections and buildings in its care.

Curating Change – Our Strategic Plan for 2020-2025

By 2025 West Cheshire Museums will be a group of contemporary museums which will put local communities and visitors at the heart of our curated collections through a programme of inclusive and accessible, high calibre exhibitions and events. We commit to creating a legacy through environmental responsibility, Youth Voice to be an authentic representation of our communities in the planning and delivery of innovative and experimental programmes.

To achieve this we will create a culture of commerciality and creative income generation with efficient and empowering operational systems and support. We will develop and annually review an effective Marketing and Audience Development strategy to increase engagement and increase our contribution to the Visitor Economy and Inclusive Growth.

- We will offer maximum access to museum collections and put our communities at the heart of interpreting the stories they tell.
- We will produce a programme of high calibre exhibitions and events which will engage local, regional and national audiences.
- We will offer inclusive, accessible, welcoming opportunities
- We will develop an effective marketing and Audience Development strategy to develop audiences and increase engagement
- We will be a sustainable organisation with efficient and empowering operational systems and support.
- We will create a culture of commerciality and creative income generation.

Due to the COVID pandemic we are currently developing the way we can share our collections digitally with new and existing audiences.

West Cheshire Museums Collections Development Policy

1.0 INTRODUCTION

The Collection Development Policy guides West Cheshire Museums' acquisition and disposal activity across all sites, with the exception of Chester History and Heritage which is a photographic and local history library. It covers two main areas of activity; acquisitions and disposals. This Policy sets out our collecting priorities for the next five years and the principles that will ensure we continue to develop the collections in a relevant, responsible and ethical manner.

2.0 GENERAL PRINCIPLES OF OUR POLICY

- 2.1 The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- 2.2 By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.
- 2.3 Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 2.4 The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 2.5 The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- 2.6 The museum will not undertake disposal motivated principally by financial reasons.

These statements are outlined fully below.

3.0 LIMITATIONS ON COLLECTING

West Cheshire Museums recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

4.0 COLLECTING POLICIES OF OTHER MUSEUMS

West Cheshire Museums will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialisms, in order to avoid unnecessary duplication and waste of resources.

West Cheshire Museums will not collect material that relates to areas covered by neighbouring museums in the historical counties of Cheshire East and North Wales, unless the appropriate local museum is unwilling or unable to accept objects which are relevant to existing collection of West Cheshire Museums. Under such circumstances the museum will only accept such material after full consultation with the appropriate local museum.

5.0 POLICY REVIEW PROCEDURE

The Acquisition and Disposal Policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is noted above.

The Arts Council England (ACE) will be notified of any changes to the Acquisition and Disposal Policy, and the implications of any such changes for the future of existing collections.

6.0 ACQUISITIONS NOT COVERED BY THE POLICY

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of West Cheshire Museums, having regard to the interests of other museums.

7.0 ACQUISITION PROCEDURES

a. West Cheshire Museums will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

b. In particular, the museum service will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or

exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

c. In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from 1 November 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum service will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

d. So far as biological and geological material is concerned, the museum service will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

e. The museum service will not acquire archaeological antiquities in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures. In England, Northern Ireland and Wales the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure as defined by the Treasure Act 1996.

f. Any exceptions to the above clauses 7 a-e will only be because the museum service is either:

- a. acting as an externally approved repository of last resort for material of local (UK) origin; or
- b. acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded; or
- c. acting with the permission of authorities with the requisite jurisdiction in the country of origin; or
- d. is in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.

In these cases the museum service will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.

g. As the museum service holds or intends to acquire human remains from any period, it will follow the procedures in the "Guidance for the care of human remains in museums" issued by DCMS in 2005.

8.0 AUTHORISATION OF ACQUISITIONS

For every acquisition (whether purchase, gift, bequest or long-term loan), an Acquisition Appraisal Form must be completed by the relevant member of curatorial staff and counter-signed by the Collections and Interpretation Officer.

The Museums and Heritage Manager may authorise the purchase of items within the terms of this policy up to a limit of £25,000, subject to sufficient funds being available via the Purchase Fund and/or grant-aid. Such purchases will be exempt from the Council's Financial Regulations with regard to the need for three quotations in view of the specialist nature of the objects. However, every effort will be made to minimise the cost to the Council by the use of grant-aid, private treaty sales, discounts, etc. Where necessary, advice will be sought from appropriate bodies or persons as to the suitability of the object for purchase and an estimate of a fair price.

Authorisation by the Portfolio Holder is required for the purchase of items costing more than £25,000.

9.0 SPOLIATION

The museum service will use the statement of principles "Spoliation of Works of Art during the Nazi, Holocaust and World War II period", issued for non-national museums in 1999 by the Museums and Galleries Commission.

10.0 THE REPATRIATION AND RESTITUTION OF OBJECTS AND HUMAN REMAINS

The museum service's governing body, acting on the advice of the museums' professional staff, may take a decision to return human remains (unless covered by the "Guidance for the care of human remains in museums" issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum service will take such decisions on a case by case basis, within its legal position and taking into account all ethical implications and available guidance. This means that the procedures described in 12a-d, 12g and 12s below will be followed but the remaining procedures are not appropriate.

The disposal of human remains will follow the procedures in the "Guidance for the care of human remains in museums".

11.0 MANAGEMENT OF ARCHIVES

As the museum service holds and intends to acquire archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

12.0 DISPOSAL PROCEDURES

Disposal preliminaries

- a.** The governing body will ensure that the disposal process is carried out openly and with transparency.
- b.** By definition, the museum service has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum service's collection.
- c.** The museum service will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.
- d.** When disposal of a museum object is being considered, the museum service will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

Motivation for disposal and method of disposal

- e.** When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 12 g–s will be followed and the method of disposal may be by gift, sale or exchange.
- f.** The museums will not undertake disposal motivated principally by financial reasons.

The disposal decision-making process

- g.** Whether the disposal is motivated either by curatorial or financial reasons, the decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including the public benefit, the implications for the museum service's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum service will also be sought.

Responsibility for disposal decision-making

- h.** A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum service acting on the advice of professional curatorial staff, and not of the curator of the collection acting alone.

Use of proceeds of sale

- i.** Any monies received by the museum service's governing body from the disposal of items will be applied for the benefit of the collections. This

normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from Arts Council England (ACE)

j. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

Disposal by gift or sale

k. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited museums likely to be interested in its acquisition.

l. If the material is not acquired by any Accredited museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.

m. The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum service may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

Disposal by exchange

n. The nature of disposal by exchange means that the museum service will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

o. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 12 a–d and 12 g–h will be followed as will the procedures in paragraphs 12 p–s.

p. If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

q. If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum service will make an announcement in the Museums Journal and in other specialist journals where appropriate.

r. Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum service's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Documenting disposal

s. Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

13.0 BACKGROUND TO WEST CHESHIRE MUSEUM COLLECTIONS

West Cheshire Museums was created in April 2009 when local government in Cheshire was re-organised. The Grosvenor Museum had previously been managed by Chester City Council. The Salt Museum and Stretton Watermill, part of Cheshire Museums Service, had been managed by Cheshire County Council: the Salt Museum was re-launched as Weaver Hall Museum and Workhouse in June 2010. The Lion Salt Works had been managed by the Lion Salt Works Trust on behalf of Vale Royal Borough Council.

Cheshire Museum Service's collecting area covered the whole of Cheshire apart from Chester and district, which was administered by the Grosvenor Museum. The Cheshire Museums Service collected for the smaller independent museums and those areas without a museum, lending material as requested and caring for and storing the rest. Following local government re-organisation the boroughs of Vale Royal, Chester, and Ellesmere Port & Neston became part of Cheshire West and Chester, while the boroughs of Congleton, Macclesfield and Crewe & Nantwich joined Cheshire East.

At that time, after discussions with colleagues in Cheshire East, a decision was made that the Cheshire Museums Service collection would remain with West Cheshire Museums, since there was no local authority museum service in Cheshire East and the independent museums did not have sufficient resources or storage to be able to take the vast amount of material that has previously been deposited with and cared for by Cheshire Museums Service. This position has now changed with Nantwich and Congleton Museums able to care for collections, some of which have been transferred. West Cheshire Museums will continue to positively view requests for transfer of relevant collections to any accredited museum in Cheshire East, and will actively pursue repatriating material in line with our Banish the Backlog activity.

West Cheshire Museums will lend material as requested to accredited museums around Cheshire, and other venues if agreed by curatorial staff.

The following sections 14-31 detail the existing collections and the priority collecting areas for future acquisitions across West Cheshire Museums.

SUMMARIES AND COLLECTING PRIORITIES FOR WEST CHESHIRE MUSEUM COLLECTIONS 2020-2025

14.0 ARCHAEOLOGY

There have been two distinct areas of archaeological collecting: material collected by the Grosvenor Museum from its creation in the 19th century which includes excavation archives, stray finds and treasure acquisitions, and material collected by Cheshire County Council, most notably the archive from Kingsley Field, Nantwich transferred from Manchester University in 2008 and archives from the Castle excavations in Northwich. .

In addition, there is a substantial collection of archaeological material from the former Chester Archaeology service which has is now cared for by West Cheshire Museums as this service and staff have become part of the museum service.

The archaeology collections span Prehistoric times through to c. AD1650 and includes pottery sherds, complete pots, bone, plaster, building materials, stone, glass, clay pipe and metalwork.

14.1 Strengths of the Archaeology Collection

Fine metalwork, including approximately 400 pieces of Roman and medieval metalwork (brooches etc.) together with a Roman cavalry parade helmet, three Roman lead pigs and sections of lead water-pipes, including two which are inscribed with the name of the Roman imperial governor of Britain, Iulius Agricola.

Objects made from precious metals, e.g the Aberwheeler torc, early medieval gold rings from Huntington, Middlewich and St Werburgh Street, Chester, 13th and 14th century rings and brooches from across the collecting area, the Castle Esplanade Hoard of Viking Age silver and the Huxley Hoard which West Cheshire Museums jointly owns with National Museums Liverpool.

A nationally important collection of artefacts from the archaeological site at Meols, including the Potter collection. The Grosvenor Museum holds the largest and most diverse of the collection from this site.

Roman leadwork, e.g. lead water pipes (uninscribed) and lead salt pans.

Some regionally important Dark Age stonework e.g. Hilbre Island Cross and Overchurch Runic Stone.

14.2 Collecting Archaeology 2020-2025

- a. Archaeological objects will be collected by donation or bequest from Cheshire West and Chester. Objects from outside this area will not normally be collected, except where the potential acquisition is related to the existing collections and the relevant area's museum has waived its claim.
- b. Archaeological excavation archives from the Cheshire West and Chester area will be acquired, by donation or bequest, providing they reach the required standards for acceptance laid out in West Cheshire Museums' Guidelines for the Preparation of Archaeological Archives', and in accordance with our 'Terms and Conditions'.
- c. Purchases will only be made in exceptional circumstances. This will principally be where objects are offered to the museum through the processes of the 1996 Treasure Act.
- d. Loans will be accepted only where these are either required for display purposes or where they will make a significant contribution to the research potential of the collections.

15.0 ROMAN SCULPTED AND INSCRIBED STONES

The Grosvenor Museum holds an internationally important collection of approximately 300 pieces of Roman stonework found in Chester, ranging from complete tombstones to small decorated fragments. All but the most recently discovered stones have been published in "The Roman Inscribed and Sculptured Stones in the Grosvenor Museum, Chester" by R. P. Wright and I. A. Richmond. The inscribed stones have also been published in "Roman Inscriptions of Britain" by R. G. Collingwood and R. P. Wright, in which the Chester entry is the largest for a single site. The sculptured material appears in "Roman Sculpture from the North West Midlands" by Martin Henig.

The best and most complete examples are on display in the Stories in Stone of the Grosvenor Museum, though a review of the collection in the last 5 years highlighted important pieces in the museum stores which will be the focus of future display projects already being actioned.

15.1 Strengths of the Roman Stones Collection

This collection is a fantastic resource and can be used to tell a variety of stories. The stones displayed in the Stories in Stone gallery are used to explore themes of the Roman army, Roman beliefs about life after death, burial customs and diversity.

The stones were removed from their original context when they were found in the North Wall of Chester but nevertheless, their rich sculptured themes can be used to look at relationships, fashion, furnishings, families, religion, manufacture, production and symbolism in isolation. Several stones found in the 20th century were in context so can better explore Roman funerary traditions and burial customs.

Some of the stones feature inscriptions written in a formulaic format. They can be used to explain Roman Latin inscriptions, and code-breaking.

Some of the stones are relatively portable and so can be used in temporary exhibitions and even in workshops.

15.2 Collecting Roman Stones 2020-2025

The Grosvenor Museum will continue to acquire by purchase, donation or bequest, Roman stonework from Cheshire West and Chester. Long-term loans will only be accepted for stonework which adds significantly to the research potential of the collection.

16. ARMS AND ARMOUR

The arms and armour collection is small but wide ranging, with about 175 objects consisting of guns, pistols, powder flasks, edged weapons and body armour. The period covered is from the 16th to the 20th centuries with the English Civil War and Victorian campaigns being particularly represented.

16.1 Strengths of the Arms and Armour Collection

English Civil War swords and armour (notable breast and backplates and helmets)

A small number of objects belonged to named individuals, or were made/decorated by named companies so can be used to tell their stories, and to interpret specific events.

16.2 Collecting Arms and Armour 2020-2025

- a. The ownership, storage and display of firearms are heavily restricted by law and there are associated insurance considerations. Consequently, there are severe limitations on public access to the objects. It is therefore proposed to maintain rather than actively add to the firearms collection.
- b. West Cheshire Museums will only add material with a local provenance and of specific interest to its collection of arms and armour in exceptional circumstances.

17.0 COINS AND MEDALS

The coin collection, formed from stray finds, excavation material and purchases, has been augmented by the addition of important groups of coins, such as the Castle Esplanade Hoard (1950), the Agden Hoard (1957), the Willoughby Gardner collection (1952), the Congleton Hoard and Roman hoards from Weston and Middlewich. Recent finds by metal detectorists, such as the Ford Farm Hoard of Viking age coins are also in the collection. The coin collection is now of national importance for Roman and Anglo-Saxon coinage. We also hold both military, commemorative and art medals. They are mainly associated with local people and events and, as such, are important for our interpretation of various themes.

17.1 Strengths of the Coins and Medals Collection

- a. In 2016, we commissioned a review of our Roman coins collection. This review was carried out by Dr Matthew Ball with a view to identifying important groups and individual coins in our collections and making suggestions for what they could be used for. Building on this work, WCM curatorial staff extended this research to encompass the whole numismatic collection and shared results in a highly successful exhibition called Minted: Making Money and Meaning which has since been held up as an example of excellent curatorial practice in numismatic circles (in partnership with the Money and Medals Network). The themes of the exhibition were XX and we have found that coins and medals can be used to support virtually any thematic display on which we are working. Our coin collections are now widely used in temporary displays.
- b. Hoards – we have a number of very important hoards which span prehistoric times to those of William III. Special highlights are the Roman Agden Hoard, the Viking Castle Esplanade Hoard, The Medieval Huntington Hoard, the Tudor Shocklach Hoard and the Green Gale Hoard of William III coins. Hoards, classed earlier as Treasure Trove and now as Treasure continue to form a very important part of our collection giving a fascinating insight into turbulent times in our local populations. They are consistently popular with our visitors.
- c. Saxon Coins – we hold a nationally important collection of Anglo-Saxon coins hammered silver coins from the Chester Mint. They are largely documented in the Chester Mint sylloge though there have been additions since this volume was published. A large part of the collection was donated to the museum by local collector Mr Willoughby-Gardner. They are excellent examples with clear Anglo-Saxon and Viking moneyers names but have no find context associated with them. Other coins, not from this donation, have clear context. We aim to seek designation for this collection in the next five years.

- d. Stories – one of the key strengths of our coin and medal collection, and one reinforced by our review and subsequent research, is that they can tell fantastic stories. The events commemorated on medals, the propaganda messages on the reverse of our coins, the telling ruler portraits, their burial en masse in times of unrest and how our ancestors have used them are all key to messages we wish to convey to our audiences and they relate to very many other collections which we care for. We will continue to use the coin and medal collections in our permanent and temporary displays.

17.2 Collecting Coins and Medals 2020-2025

The museum will acquire numismatic items which fulfil one of the following criteria:

- a. Coins with a local provenance, including excavated items and stray finds.
- b. Roman coins with special relevance to events in Roman Britain.
- c. Anglo-Saxon coins, particularly those which fill strategic gaps in the existing collection.
- d. Coins from the Chester Mint.
- e. Tokens, medals and commemorative medals illustrating aspects of the history of Cheshire West and Chester. Items may also be collected related to the historic county of Cheshire and the adjacent areas of North Wales, subject to there being no conflict of interest with another museum which more properly collects from those areas. It will also collect English and British coins and commemorative medals of a more general nature, where they supplement the existing collection.

18.0 NATURAL HISTORY

The main natural history collection is at the Grosvenor Museum and predates its founding, as they are based on those of the Chester Society of Natural Science, Literature and Art, which was established in 1871. There are also specimens on display in the Landscape Gallery at the Lion Salt Works. The collections are considered nationally important as a historic collection containing British and foreign material.

18.1 Summary and Strengths of the Collections

The collections contain irreplaceable local reference and voucher specimens. Museums are the only organisation that can make the link between written records and voucher specimens. Some of the older and rarer specimens have been mentioned in several books and county lists. For instance, references to specimens in the Grosvenor Museum occur in "Birds of

Cheshire" by T. Hedley Bell (1962). The collections also form a baseline against which changes can be measured in the local environment/habitat.

The main areas of the collection are outlined below:

18.1.1 Botany – The Potts and Pollitt herbaria, the internationally important Stolterforth Diatom Collection plus small local collections of fungi, mosses and lichens, ferns, seaweeds, medicinal plants, wood and peat samples. Many specimens do not have any associated data on collection date, place etc.

18.1.2 Geology - The present collection is a random assortment of rocks, minerals and fossils, many with no associated data. The few specimens with data are primarily British, with good examples of rock types and minerals from North Wales and Scotland. There are 41 fossil plant specimens, from Teilia Quarry, and over 550 Welsh cave bone remains. There is also a collection of *Chirotherium* footprints, some of which are type specimens. We hold the only known spar box from north Wales. There are also 35 samples of rock salt cores.

18.1.3 Vertebrate Zoology - The present collection is of local and British interest comprising primarily of approximately 500 British birds and approximately 40 mounted British mammals, with a small collection of bird and mammal study skins. There is also a small osteology collection, much of which is non-data; several reptiles and amphibians and 64 spirit specimens including a range of River Dee fish species. There are egg collections of Dobie, Webster, Elphick and Bennett, which have data, and a selection of non-data eggs. We also hold a taxidermied specimen which is supposedly the only known dog-fox hybrid in the world.

18.1.4 Invertebrate Zoology - This covers all British invertebrate groups with major collections of Mollusca, Lepidoptera and Coleoptera, including the Thompson and Newstead collections. There is a collection of 'insect life-cycle' boxes made by Robert and Alfred Newstead and a small collection of foreign Lepidoptera and Coleoptera. The Wright Hymenoptera collection is still on long-term loan to World Museum Liverpool: if it is considered appropriate this may be transferred to their permanent collections in the future, and a selection of Cheshire bees transferred to us in exchange.

18.1.5 RIGS database - The RIGS (Regionally Important Geological/geomorphological Sites) database currently consists of two standard filing cabinets and a laptop containing the information about the geodiversity of the Cheshire region, including designated RIGS. In addition there are a few books, specimens, education material and poster boards belonging to Cheshire RIGS situated in the office.

West Cheshire Museums will seek to relocate the RIGS database to the University of Chester where there are more appropriate storage and staff resources.

18.1.6 Natural history reference books – we keep a large and varied library of Natural history reference books. We will not actively add to this collection in the next 5 years, but will accept relevant donations and bequests.

18.2 Collecting Natural History 2020-2025

At present we do not have specialist curatorial support for the NH collection so our aim is to maintain this large collection rather than actively add to it through fieldwork.

- a. We will consider specimens of vertebrate zoology which are already stuffed and mounted, exceptional donations or bequests of invertebrate zoology in good condition and reasonable sized geological specimens (fossils and rocks) from Chester City, Cheshire and North Wales.
- b. We will not accept any eggs into the collections but maintain the historic bird egg collections we do hold.
- c. The policy will take into account any possible overlap with those of Liverpool, Manchester, Shropshire, and Stoke-on-Trent museums in all areas of natural history. The museum will abide by all legal constraints on collecting natural history (i.e. wildlife protection legislation and CITES) and always observe good conservation practice when collecting.

19.0 LOCAL, SOCIAL AND INDUSTRIAL HISTORY

Historically the West Cheshire Museums collection is made up of three distinct collections: those from the Grosvenor Museum related mainly to Chester, those from Weaver Hall Museum which concentrate mainly on the salt industry and Northwich, and those at the Lion Salt Works which focus on open-pan salt working.

The local history collections in Chester suffer from being a repository for items that do not 'fit' into other collections. Despite its importance supposedly lying in its 'local' links, little evidence of these survives in the supporting documentation. The lack of obvious Chester-specific material is also limiting, making it impossible to tell any local stories in display form.

19.1 Strengths of the Local, Social and Industrial History collection

Victorian Material

The collection is weighted in favour of 19th century objects and there is little material from either the preceding or subsequent centuries. In object terms the best represented areas are domestic crafts (sewing), cheese making, agriculture, domestic lighting, woodwork, laundry, medicine, World War II, and crime and punishment. We also have an interesting collection of material relating to Friendly Societies, stored and displayed at WHM. Under-

represented areas include packaging, childcare, home entertainment, sports, education and retail.

Salt

There are major collections related to the history and use of salt. There is a particular emphasis on salt extraction and production, both in Cheshire, nationally and abroad. Collections reflecting the social history of industry in mid-Cheshire are also significant. The collection covers prehistoric times to the present day including artefacts (tools, equipment, salt samples, packaging, ceramics, clothing, associated trades), books, documents, film and oral history recordings. There are a range of collections that relate to the mid-Cheshire area, which though not salt related, complement the salt story and help to give it context. There are no other major collections relating to the salt industry as a whole in Cheshire. The Lion Salt Works has a site-specific collection, although it also has acquired material relating generally to open pan salt working.

Local Industries

There are a number of items mostly relating to the two main boat building companies in the Northwich area, Yarwoods and Pimblotts. These include tools, patterns, photographs and oral histories. Brunner Mond, a UK based Chemicals Company established in 1873, is also represented in the collections (including objects, research and books relating to the discovery of Polythene in Northwich).

19.2 Collecting Local, Social and Industrial History 2020-2025

More material is needed relating to

- a. local businesses
- b. commerce
- c. schools
- d. industry (with the exception of Chester's historic leadworks)
- e. entertainments
- f. pre and post 19th century items

We will consider carefully whether to collect any more salt-related material over the next 5 years. It is likely that only exceptional items will be taken into the collections.

20.0 MUSICAL INSTRUMENTS

The small musical instrument collection is not a comprehensive one but the museum is well known for its rare set of Bressan recorders. These are significant on local, national and international levels.

20.1 Collecting Musical Instruments 2020-2025

West Cheshire Museums will only acquire, by donation or bequest, musical instruments with a strong local provenance.

21.0 TOYS AND GAMES

The toy collection consists mainly of late 19th and early 20th century dolls and doll's house items. There are a few 20th century items but they do not form a comprehensive or cohesive collection.

21.1 Collecting Toys and Games 2020-2025

- a. Under-represented toys from all periods, specifically soft toys (especially teddy bears), male-oriented toys, automata, metal toys and educational toys.
- b. It is not proposed to acquire more pre-1920 dolls unless they are of paramount importance in local history terms.
- c. Short-term loans will only be accepted where an object is required for specific displays, exhibitions or projects.

22.0 PHOTOGRAPHIC SLIDES AND GLASS PLATE NEGATIVES

The bulk of the Chester related existing collection of historic photographs and glass negatives is now held by the Cheshire Record Office, with the images accessible through Chester History & Heritage at www.chesterimagebank.com.

In Northwich there is a large collection of photographs, prints, glass negatives and postcards. The material concentrates on the mid-Cheshire area and covers a range of subjects from salt-making to ship building, railways to leisure. The most substantial single collection is of local Edwardian photographer Llewelyn Evans, whose glass plate collection was discovered sealed in the basement of his former shop. Both Warrington Museum and Cheshire West Museums share work by Thomas Birtles, who lived in Northwich and Warrington. There is also a small collection relating to Stretton Watermill and the Lion Salt Works.

Any Chester district photographs will be referred to Chester History & Heritage.

22.1 Collecting Photographic slides and glass plate negatives 2020-2025

- a. Photographs associated with objects presented to the museum service will continue to be acquired by donation, bequest or purchase. For example, a photograph of a person wearing an item of clothing donated to the museum.

- b. Historic photographs which have no clear provenance or obvious Chester connection but are representative of particular periods or clothing styles will be collected.
- c. Other historic photographic material will be brought to the attention of the Cheshire Record Office and Chester History & Heritage. The museum service will accept such material only if it is not required by these two organisations and it is of relevance to other themes and items within the collections.

23.0 ARCHIVES, DOCUMENTARY EVIDENCE AND PRINTED EPHEMERA

The museum service's collection in these areas is small and limited to material relating to objects in the collection or material relating to general aspects of the history of Cheshire West and Chester and of the museums.

To avoid conflict with Archives a close relationship will be maintained with Cheshire Record Office and Chester History & Heritage over the collection of documentary material.

23.1 Collecting Archives, documents and printed ephemera 2020-2025

West Cheshire Museums will continue to acquire, documentary evidence and printed ephemera relating to the following:

- a. Material which relates directly to an object, e.g. a receipt for a dress in the collection. Personal ephemera, e.g. diaries, will be collected when they serve to improve understanding of a related object which has been accepted into the collection. However, if such personal ephemera is to be collected, the Cheshire Record Office will be informed prior to accessioning.
- b. Greetings' cards with a Cheshire West and Chester provenance. The museum is the most appropriate repository for these, as they are not collected by either the Cheshire Record Office or Chester History & Heritage.
- c. Material required for comparative and education purposes, in order to produce background information relevant to the collection. Where appropriate, such material will be offered first to the Cheshire Record Office or Chester History & Heritage.
- d. Items that form part of a larger collection that has already been donated to the museum. Such collections lose their significance if they are dispersed.
- e. Items that do not fall within the museum collecting policy but refer specifically to Cheshire or Chester district will be referred to the

Cheshire Record Office in the first instance and Chester History & Heritage if the item is deemed unsuitable for Cheshire Record Office.

24.0 CERAMICS

There are approximately 655 ceramic objects in the permanent collection and two small private loans of six items in total. The permanent collection is largely devoted to 17th–19th century British ceramics, with the most notable pieces being a slipware dish by Thomas Toft dated 1671 and a large collection of local Buckley Pottery.

As storage space is limited, and there are no plans in the foreseeable future to create permanent displays devoted to either ceramics or decorative arts generally, it is proposed to limit the collection of ceramics to items with a strong local provenance, items which fill gaps in the Buckley Pottery collection, and items which can be displayed in the Period House. The cut-off date between the social history ceramics and the archaeological ceramics is 1660.

24.1 Collecting Ceramics 2020-2025

- a. The acquisition by donation or bequest of ceramics with a strong local connection.
- b. The acquisition by purchase, donation or bequest of items of Buckley Pottery which fill gaps in the current collection.
- c. Long-term loans of ceramics will not be accepted. Short-term loans will be accepted for particular exhibitions, events or projects.

25.0 GLASS

The 52 catalogue entries for the glass collection are almost entirely of British glass, largely from the 19th century but with a few pieces from the 18th century. The most notable object is a drinking glass from about 1720 engraved with the arms of the City of Chester. There is also a collection of around 30 glass bottles, including some originating from the Northwich drinks company, Sandiford's.

As storage space is limited, and there are no plans in the foreseeable future for the creation of either specialist glass or general decorative arts permanent displays, it is proposed to limit the collection of glass to items with a strong local provenance.

25.1 Collecting Glass 2020-2025

Collecting of glass objects will be limited to the acquisition by donation or bequest of glass with a local connection. Purchase or acceptance of long-term loans of glass will only be considered in exceptional circumstances.

26.0 SOCIAL HISTORY REFERENCE BOOKS

We currently have a reasonable library of social history reference books covering a good spread of material we have in the SH collections. In addition, we hold the Lady Rochester Library housed at Weaver Hall Museum. This library has books and research papers on the Salt and Chemicals industry, including Brunner Mond.

26.1 Collecting SH reference books 2020-2025

West Cheshire Museums will continue to collect books, leaflets and documents relating to the history collections. In particular, purchases will be directed towards:

- a. Clothing, especially working garments of the less fashionable public, and accessories.
- b. Social history.
- c. Local history, especially relating to the trades, services and people of Cheshire West and Chester.
- d. Books of illustrations for key periods.
- e. Catalogues of other similar museum collections for reference.
- f. Original books suitable for display. Other books relating to social history subjects will be accepted as donations or bequests. There will inevitably be some duplication with the holdings of the Cheshire Record Office. However, these books are essential to the daily work of the Curatorial Team. The reference books are accessible to the general public by appointment. The museums lack the resources and environment to care for antique and rare books and so these will be referred to the Cheshire Record Office or an appropriate library.

27.0 CONTEMPORARY COLLECTING

From 2021, West Cheshire Museums will actively engage in contemporary collecting in order to capture a snapshot of what is new, what is changing and what is happening now within our communities. Collecting of objects and stories that reflect the recent past and what is happening today will help us to ensure our collections are more relevant to our communities, filling existing gaps and future-proofing them for meaningful use.

We will undertake two types of contemporary collecting covering the past 50 years.

Passive collecting through offers of donations.

Active collecting in the form of co-ordinated projects and collaborative work with partners.

Current areas which we will look to collect around are:

- Climate Change
- The Covid pandemic
- LGBTQ+ communities
- Black Lives Matter
- Brexit
- Changing technologies

In addition, we will also consider the everyday lives of the people and communities around them, to determine what to collect and to try and predict what will be historically significant in the future. General themes for contemporary collecting could be environment, technology, health, religion, education, jobs and businesses.

In order to inform our contemporary collecting West Cheshire Museums will carry out a top-level review of what has been acquired over the past 50 years or so. This will identify

- themes which are well represented from past collecting that could be continued and brought up-to date.
- Local communities, industries, companies that are under-represented in our collections
- any obvious stories missing that could be documented

We will form the WCM Contemporary Collecting Working Group which will identify what stories should be documented, and then consider who will be able to assist in collecting the material.

Local people, new communities, or recently established organisations are often the owners of and gatekeepers to diverse and important objects and histories. We will ensure that the people we are engaging with help us to shape what we will collect; it's a two-way, collaborative process.

27.1 Collecting Contemporary Material 2020-2025

We will collect contemporary objects which:

- a. Build on existing collections relating to a particular topic, and/or
- b. Reflect our communities and events which are going on around us
- c. Relate to the past 50 years (from 1970 onwards)
- d. Have a strong West Cheshire provenance
- e. Are collected alongside the stories and experiences of people associated with the contemporary material, including using oral history interviews and film.
- f. We can safely and suitably store.

28.0 COSTUME

The Costume collection contains approximately 2300 items covering a wide range of clothes and accessories (male, female and children) from the 18th–20th centuries.

28.1 Summary and strengths of the costume collection

The bulk of the collection comprises 19th century women's dresses. Other well represented areas include infants' gowns, 1970s dresses, 1940s dresses and women's shoes. All men's costume is under-represented and, with the exception of infants' dresses, there is a lack of children's garments. There is also a lack of the garments worn by the lower classes in society. There is a large collection of household textiles (tablecloths, pillowcases, etc.) which lack context and have little or no display potential. Generally the costume is representative of particular styles and eras rather than local personalities, events and traditions. There is only a limited amount of costume representing the period 1980 to the present day.

28.1 Collecting Costume 2020-2025

To ensure a rational approach and to prevent overcrowding, care needs to be taken when deciding upon donations. Priorities for collecting are as follows:

- a. As the Victorian period is so well represented, collecting will be strictly limited in this area. Exceptions are men's garments, boys' garments, women's jewellery, clothes of servants and labourers and women's corsetry.
- b. 20th and 21st century collecting will be undertaken alongside the collection of relevant documentary and oral material. Although collecting will not be strictly limited to local items, local provenance will be a final decisive factor when debating the acceptance of duplicate objects.
- c. Photographs, magazines and catalogues charting fashion trends will also be collected where space allows.
- d. Long-term loans, of periods no longer than ten years, will only be accepted in exceptional circumstances if they help to enhance an existing display. Short-term loans will be accepted for specific exhibitions, events and projects.

29.0 ART

29.1 Summary and strengths of the collection

29.1.1 Oil paintings

As with other aspects of the art collections, many paintings were acquired by Grosvenor Museum, while others have been collected by Cheshire Museums Service.

The first painting to enter the Grosvenor Museum was presented by the 1st Duke of Westminster in 1894. However, collecting remained passive until 1975, since when more than seventy percent of the collection has been acquired. Works now in the collection include a small group of Old Masters,

together with locally-related artists, portraiture and topography, which illuminate the history of artistic practice and patronage in the region. Notable artists represented in the collection include George Barret, Arthur Devis, William Dobson, Sir William Russell Flint, Ethel Gabain, Charles Ginner, John Frederick Herring, William Huggins, the studio of Quinten Metsys, Jacob van Oost the Elder, Robert Peake, Pieter Tillemans and John Michael Wright.

There are 181 easel paintings in the West Cheshire Museums collection (as at 1 September 2010): 167 oil, four tempera and ten acrylic. The permanent collection is supplemented by five paintings lent by the Latham family, one by the Grosvenor Museum Society and one by the Tyrer Charitable Trust.

29.1.2 Collecting oil paintings 2020-2025

West Cheshire Museums has long collected paintings by local artists and of local subjects.

- a. Serious gaps in the historical collection will require filling as and when suitable works appear on the market. Notable local artists who ought to be represented by oil paintings in the collection include:
 - Richard Wilson (1713–1782) who died near Mold;
 - Edward Penny (1714–1791) who was born in Knutsford;
 - John Downman (1750–1824) who settled in Chester in 1817;
 - Randolph Caldecott (1846–1886) who was born in Chester;
 - Philip Wilson Steer (1860–1942) who was born in Birkenhead;
 - William Lee-Hankey (1869–1952) who was born in Chester;
 - Samuel John Lamorna Birch (1869–1955) who was born in Egremont, Cheshire;
 - Maxwell Gordon Lightfoot (1886-1911) who studied at Chester School of Art.
- b. The collecting policy also includes works with a local provenance, since the history of patronage and collecting is just as much a part of the story of art in this area as the work of artists who lived locally and those who painted local people and places. This will enable the museum service to apply for the allocation of pictures from local country houses which have been accepted by H. M. Government in lieu of taxation.
- c. West Cheshire Museums will acquire by purchase, donation or bequest paintings which possess aesthetic merit in addition to being locally related by virtue of the artist, subject or provenance. Local in this context covers the historic (pre-1974) county of Cheshire and North Wales, subject to there not being a more appropriate local museum seeking the work.
- d. The priority for oil paintings will be the acquisition of historic works by notable local artists or depicting local subjects.

- e. The long-term loan of oil paintings will only be accepted when they can be incorporated into the permanent displays.

29.1.3 Works on paper

There are 2,532 works of art on paper in West Cheshire Museums (as at 1 September 2010): 415 watercolours, 578 drawings (including 15 pastels), 1484 prints, 13 miniatures and 42 silhouettes. Apart from a large group presented to the Grosvenor Museum by T. Cann Hughes in 1925, the majority of the collection has been acquired since 1948. Two-thirds of the collection is devoted to the topography of Chester, Cheshire and North Wales. Notable watercolourists represented include Thomas Shotter Boys, Joseph Nash, Francis Nicholson, John 'Warwick' Smith, Simeon Solomon, Charles Frederick Tunnicliffe and John Varley. There are also strong holdings of local artists such as George Cuitt, Thomas Harrison, Moses Griffith, William Monk, James Muir-Smith, George Pickering, Louise Rayner, William Tasker and Geoff Worrell.

Works which have been collected in the past but which fall outside the 'local' criteria perform a useful role in broadening the range of material that can be exhibited, enabling, for example, comparative demonstrations of the effects of different techniques and the exploration of a greater variety of themes. For conservation reasons, works on paper are not permanently displayed, but they are shown regularly in temporary exhibitions.

Since 1993 the West Cheshire Museums has commissioned 74 topographical pictures by local artists. Largely devoted to 18th, 19th and 20th century architecture, these works are filling gaps in the collection. They are strengthening a remarkably comprehensive visual record of Chester's unique architectural heritage, and show a refreshing diversity of contemporary artistic responses to the fabric of the city. The first phase of this scheme culminated in the publication of *Picturesque Chester: The City in Art* in 1997. Subsequent commissions have been determined by the museum's ongoing programme of thematic topographical exhibitions.

In recent years the Grosvenor Museum has also been actively collecting the etchings of George Cuitt (1779–1854), in preparation for a major exhibition and publication.

29.1.4 Collecting Works on Paper 2020-2025

- a. West Cheshire Museums will acquire by purchase, donation or bequest works of art on paper which possess aesthetic merit in addition to being locally related by virtue of the artist, subject or provenance. Local in this context covers the historic (pre-1974) county of Cheshire and North Wales, subject to there not being a more appropriate local museum seeking the work.

- b. The priority for works on paper will be topographical commissions and the etchings of George Cuitt.
- c. The presumption of the museum service will be against the acceptance of long-term loans of works on paper.

29.1.5 Sculpture

There are 33 pieces of sculpture in the Cheshire West Museums collection, mainly 19th century portraits. Notable sculptors represented include Lord Ronald Gower, Alexander Munro, Matthew Noble and Thomas Woolner. The permanent collection is supplemented by five pieces on loan from the Williamson Art Gallery and Museum at Birkenhead.

29.1.6 Collecting Sculpture 2020-2025

- a. Priority will be given to the acquisition of replacements for the loan items which form an integral part of the current art displays. Due to lack of storage space, the museum service will not acquire sculptures which cannot be incorporated into the permanent displays.
- b. West Cheshire Museums will acquire sculptures by donation, purchase or bequest for display in the Art Gallery, Entrance Hall and Period Rooms of the Grosvenor Museum. Each sculpture must possess aesthetic merit in addition to being locally related by virtue of the artist, subject or provenance. Local in this context covers the historic (pre-1974) county of Cheshire and North Wales, subject to there not being a more appropriate local museum seeking the work.
- c. The presumption of the museum service will be against the acceptance of further long-term loans of sculpture.

29.1.7 Modern and Contemporary Art

The Grosvenor Museum has built a collection of contemporary art since 1992. Acquiring from artists connected with Cheshire and North Wales, the collection documents and celebrates the quality and diversity of contemporary art practice in the region. The media range from oil, tempera, acrylic, watercolour and pencil, to various print techniques (including etching, drypoint, lithograph, linocut and screenprint). The subjects extend from landscapes and architecture, figures and still life, to the realms of the imagination, while stylistic approaches range from figuration to abstraction and from the highly detailed to the boldly expressive. The holdings were transformed in 2009 with the acquisition of Cheshire County Council's modern art collection, which had been purchased for its offices picture loan scheme. This is particularly rich in modern prints including work by David Hockney, John Piper, Patrick Heron, Eduardo Paolozzi, Julian Trevelyan, David Tindle, Valerie Thornton, Derrick Greaves, Chris Orr and David Oxtoby.

There are 138 pieces of modern and contemporary art in the Cheshire West Museums collection (as at 1 September 2010): 22 easel paintings, 27 watercolours, three drawings, 85 prints and one sculpture. At the Grosvenor Museum selected highlights from the collection are exhibited biennially, while many of the easel paintings are usually displayed in the Entrance Hall and the Lecture Theatre.

29.1.8 Collecting Modern and Contemporary Art 2020-2025

- a. Unlike the Grosvenor Museum's topographical commissions (see 25.2), there is no constraint on subject-matter, and aesthetic merit is the sole criterion for the collection of contemporary art. Due to lack of storage space, the museum service will not acquire contemporary sculpture at present.
- b. Major contemporary artists with local connections, who should be represented in the collection, include:
 - Michael Sandle (b.1936) who studied at Chester School of Art;
 - Barry Flanagan (1941-2009) who was born at Prestatyn;
 - John Davies (b.1946) who was born in Cheshire;
 - Andy Goldsworthy (b.1956) who was born at Sale Moor, Cheshire;
 - Cornelia Parker (b.1956) who was born in Cheshire.
- c. West Cheshire Museums will acquire contemporary art by donation, purchase or bequest. Each piece must possess aesthetic merit and be the work of a locally-related artist. Local in this context covers the historic (pre-1974) county of Cheshire and North Wales.
- d. The presumption of the museum service will be against the acceptance of long-term loans of contemporary art.

29.1.9 Art reference books

West Cheshire Museums will continue to collect publications to develop the art reference library. The library covers every aspect of the art collections: 16th to 21st century British paintings, watercolours, drawings, prints, sculpture, furniture and interior decoration, metalwork, clocks and watches. The types of publications include catalogues of museum collections and temporary exhibitions; dictionaries; studies of individual artists, designers and craftsmen; studies of specific object types and periods; more general surveys covering the cultural context of the collections; periodicals and auction catalogues.

29.1.10 Non-collections based art records

A substantial body of knowledge has been built up, and is being continually increased, in relation to historic and contemporary artists and craftsmen

working in Chester and the surrounding area. The sources of information are various and include unpublished research and enquiries. The art records form an important database from which information is readily and frequently accessed to answer enquiries and to provide information for the museums' own research and interpretive needs.

30.0 SILVER

The Grosvenor Museum's silver collection has been described by *Country Life* as "one of the country's finest collections of provincially made silver". Mostly acquired since 1975, the collection's greatest strength is Chester hallmarked silver, dating between the 16th and 20th centuries. Among other locally related pieces are Chester race trophies, Cheshire church plate and secular silver, and part of the Marquess of Ormonde's collection. Thirty-two Chester goldsmiths are represented in the collection, together with such notable figures as Hester Bateman, Matthew Boulton and Paul Storr. The *Catalogue of Silver in the Grosvenor Museum, Chester*, published in 2000, presents a comprehensive study of this pre-eminent collection.

30.1 Strengths of the Silver Collection

The West Cheshire Museums' collection numbers (as at 1 September 2010) 168 catalogue entries for silver, 20 for silver-plated wares and five for pewter. (Some groups of objects, such as pairs of candlesticks or a set of spoons, are covered by a single catalogue entry.) The catalogue entries for the loans of silver (including a few pieces of pewter and a copper plate) are as follows: the Chester Municipal Charities 36; the Chester Goldsmiths' Company 17; the Birmingham Assay Office 1; the Parish Churches of Coddington 1, Tarvin 2, Little Budworth 3 and Over 3; the Trustees of Matthew Henry's Chapel, Chester 6; the Tyrer Charitable Trust 1; a major private collection 38, and other private collections 3.

Despite the richness of the permanent collection, the display in the Silver Gallery is still heavily dependent upon loans. Those from bodies such as the Chester Goldsmiths' Company and local churches are reasonably secure, but those from private collections must be considered less so. Priority should be given to the purchase of suitable replacements for loan pieces in the foreseeable future if the quality of the displays is to be maintained. An exception to this principle will be Cheshire church plate. Such items should remain in the ownership of the parish church wherever possible and be placed on long-term loan to the museum service rather than purchased.

30.1.2 Collecting Silver 2020-2025

Significant Chester goldsmiths who ought to be represented in the collection include:

- Nathaniel Bullen
- John Lingley
- Thomas Maddock
- Peter Pemberton
- John Walker

Object types by Chester goldsmiths not yet represented in the collection include:

- Beer jug
- Caster
- Chocolate pot
- Coffee pot
- Cream pail
- Dish ring
- Feeding cup (spout cup)
- Inkstand
- Mustard pot
- Pepper box
- Sugar basin
- Taper stick
- Trowel
- Wine funnel

West Cheshire Museums will acquire by purchase, donation or bequest silver which possesses aesthetic merit and which falls within one or more of the following categories:

- a. Every goldsmith who worked in Chester.
- b. Every type of object made by Chester goldsmiths.
- c. Other types of silver, made elsewhere but hallmarked in Chester, particularly concentrating on examples which illustrate stylistic developments from the mid-19th century to 1962.
- d. Styles of Chester race trophies not already represented in the collection.
- e. Silver closely connected with the County Palatine of Chester.

Long-term loans falling in the above categories may be accepted, provided the objects can be incorporated into the Silver Gallery displays and that they do not duplicate items already in the collection.

It is not anticipated that other locally related silver will be purchased, except in exceptional circumstances, but the opportunity to acquire items accepted in lieu of taxation will be taken where appropriate.

31.0 FURNITURE AND CLOCKS/WATCHES

One third of the furniture collection at the Grosvenor Museum was acquired in the 1950s when the first stage of the Period House was furnished. A substantial number of other pieces were acquired in the 1980s when these rooms were refurbished and the second phase of the displays completed. The furniture collection has 102 catalogue entries (as at 1 September 2010),

the majority of which are British and date from the 17th, 18th and 19th centuries. Only seven pieces have a firm local provenance.

31.1 Strengths of the Furniture, Clocks and Watches collection

Notable pieces include the 17th century chest of the Chester Painters' Company, and 19th century furniture by John Crewe McKay of Chester, Brown & Lamont of Chester and Urquhart & Adamson of Liverpool. The permanent collection is supplemented by 12 pieces of furniture on loan from the Victoria and Albert Museum. At the Grosvenor Museum some of the finest furniture is permanently displayed in the Art Gallery, while much of the rest is shown in the Period House.

The West Cheshire Museums collection comprises (as at 1 September 2010) 41 cased clocks or clock movements and 68 complete watches, watch movements or watch cases. The collection is largely devoted to clocks by Chester makers from the late 17th to 19th centuries, and 18th and 19th century watches by Cheshire makers. At the Grosvenor Museum a few pieces are shown in the Period House, but most of the collection is in store.

31.2 Collecting Furniture, Clocks and Watches 2020-2025

- a. Due to shortage of storage space, the presumption of the museum service will be against the acquisition of any furniture which cannot be incorporated into the permanent displays.
- b. Given the size and quality of the clocks and watches collection it is probable that a display of this collection will be required in the future. Passive collecting of Cheshire clocks and watches will therefore continue.
- c. Acquisition by donation or bequest of Cheshire clocks and watches to fill gaps in the collection will continue. Purchases or long-term loans will only be considered in exceptional circumstances.