



Emsworth Maritime & Historical Trust NEWSLETTER

President: The Rt Hon. Lord Willetts of Havant
Reg. Charity No. 294965

Emsworth Museum

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February 2024

Dr Robert Barnard FRCGP 100 Not Out

Congratulations to local resident, EMHT member and highly respected doctor Robert Barnard, who celebrated his 100th birthday on 20th November 2023.

Dr Barnard arrived in Emsworth, aged 24, to work as a GP in partnership with his mentor Dr Jimmy Rickett. Carrying out operations in the Cottage Hospital and working in the surgeries at the North Street practice and Havant brought him close to the wide range of staff who provided care to thousands of local families. Just after he moved to Emsworth the National Health Service was created and he worked tirelessly within its structure for the community until his retirement in 1989, save for a period of two years' National Service spent in the Navy. For many years thereafter he was a Royal Navy reservist.

In 1952 a group of well-known GPs suggested the formation of a College. An inaugural meeting was held at BMA House in London which Dr Barnard attended. He was by far the youngest member. He is the oldest member of what is now the Royal College of General Practitioners.

Dr Barnard loves sport, especially cricket and follows the game closely. He was still bowling to his grandson at the age of 90. He was a member of the local Renaissance choir and a keen dancer. He met his wife Jean through a mutual friend. They were married for 61 years until her death in 2020. She too was a doctor. For several years Dr Barnard lived over the surgery in North Street thus being very available for out of hours access! Jean joined him there for the first three years of their marriage. The couple had two sons and several grandchildren many of whom have inherited his love of cricket.

Dr Barnard is himself a beneficiary of pioneering medical treatment. He had his first heart attack in



his 40s when he spent several weeks in St Richard's Hospital. Whilst there a visiting physician suggested that his cholesterol be checked, an unheard-of procedure at that time. It was found to be sky high. Dr Barnard was administered cholesterol reducing medication and about eight years later it was suggested he be put on statins, again a little-known treatment. Then at the age of 55 Dr Barnard was admitted to St George's Hospital, London, for a quadruple heart bypass, being the first patient from this area to have this pioneering procedure.

Forty-five years after this heart surgery Dr Barnard is still going strong. He has a remarkable memory and enjoys talking to people, reminiscing, and recalling the times and people with whom he has come into contact over his long life.

[Robert Barnard has written about the Cottage Hospital and his friend Jimmy Rickett in The Emsworth Echo, Issue No. 33, November 2002 and made a couple of oral history tapes. In one of these he reminisces about his life and work in the Emsworth practice. The other is a series of anecdotes, broadcast originally by the Chichester Talking Newspaper for the visually impaired.]

Diary Dates

All **Talks** are held in the Mountford Rooms, Emsworth Community Centre, North Street, Emsworth at 7.30pm. Doors open at 7pm. Tickets, £5.00 each, (cash only please) are only available in advance from Bookends, 7 High Street, Emsworth.

Walks £5.00 per person. Walks + Museum visit outside opening hours £6.00 per person

Thur., March 7th	Talk “Barmy in Wonderland – When the Cheshire Cat met the Newt” by Sarah Stanfield
Thur., March 14th	49th AGM of the Trust at 7.30pm in the Mountford Rooms, Emsworth Community Centre. An AGM package is included with this Newsletter.
March	Instruction Sessions for Museum Stewards and key holder Stewards
Good Friday, Mar. 29th	Museum Re-opens
March 29th – April 21st	Exhibition “Brook Meadow” by Colin Brotherston
Thur., April 4th	Talk “The Kenwood Story” by Ken Wood’s stepson John Wood
April 27th – May 6th	Exhibition Emsworth Arts Trail. Watercolour artist Nic Cowper (The Museum will be open all five days of the Arts Trail from 10.30am-4.30pm)
Thurs., May 2nd	Talk “Portsmouth Harlots, Dung and Glory Part II 1750-1850” by Andrew Negus
May 11th – 19th	continuation of Exhibition “Brook Meadow” by Colin Brotherston
May 25th – June 30th	Exhibition “100th Anniversary of the Unification of the Parishes of Warblington and Emsworth in May 1924” by a team led by Gordon Braddock
Wed., June 5th	Summer Evening Walk led by Nigel Brown
Wed., June 26th	Treasure Hunt around Emsworth
Wed., July 3rd	Summer Evening Walk led by Nigel Brown
July 6th – Aug. 26th	Exhibition “80th Anniversary of D-Day” by Jane Kidd
August 7th	Summer Evening Walk led by Nigel Brown
Aug 31st – Oct 27th	Exhibition “Emsworth Fire Brigade” by Trevor Davies
October 27th	Museum Closes

Dorothy Bone 01243 373780, email: dorothybone@btinternet.com

Emsworth Museum will re-open on Good Friday, 29th March and close for the winter on Sunday, 27th October

**Opening times are Saturdays, Bank Holidays and Fridays in August
10.30am to 4.30pm, Sundays 1.30pm to 4.30pm**

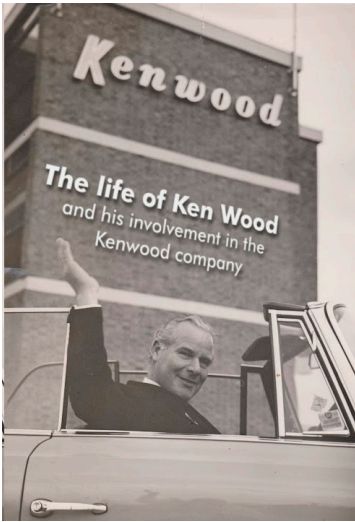
Preview of 3 Talks

“Barmy in Wonderland – When the Cheshire Cat met the Newt” by Sarah Stanfield

Sarah Stanfield was born on Hayling Island but has lived most of her life in Kent. From an early age she was captivated by the works of Lewis Carroll – initially his poetry, then the Alice novels and other works of nonsense fiction. She began collecting editions of the author’s work and joined the Lewis Carroll Society – later joining the Society’s committee and eventually becoming Chairman. Latterly she has taken an interest in the influence that Lewis Carroll has had on other authors and has now turned her attention to the works of P G Wodehouse. On close examination of the lives and literary output of Lewis Carroll and Wodehouse Sarah found unexpected links between them. Her article on the Wodehouse poem *Avenged!* was published in *The Emsworth Echo* last November.



Continued on facing page



“The Kenwood Story” by John Wood

This very personal talk, presented by Ken Wood’s stepson, reveals the story of Kenwood the manufacturer and Ken Wood the man – a true celebration of his life and work. In 1947, Ken Wood and his business partner Roger Laurence started their first workshop in Woking manufacturing electric toasters under the name Woodlau – later renamed Kenwood. Three years on the revolutionary Kenwood Chef was born. With its meteoric rise in popularity and success, in 1961 production moved to Havant.



“Portsmouth – Harlots, Dung and Glory, Part II 1750 – 1850”

Back by popular demand Andrew Negus will give the second part of the story and this includes the creation of the world class defences around Portsmouth, the Dockyard becoming the greatest factory in history and Britain gaining the largest empire. The Press Gang, Nelson, a gentle cobbler and an actress of repute will tell their stories. Andrew Negus, a retired history teacher and a very entertaining speaker, will take you on a whirlwind journey through history with his own unique spin on historical story telling.

Congratulations to all 2023 50/50 Club winners

The rules of the 50/50 Club require that 50% of the proceeds are returned to club members in a monthly draw. The remaining proceeds are used to enhance the Museum. With over 250 shares held by 72 members of the Trust we are able to offer a first prize of £40 and a second prize of £20. The prize list for 2023 is shown below.

Month	No	Name	Prize	Value
January	199	Mrs M Riding	First	£40.00
January	12	Mrs C Bury	Second	£20.00
February	238	Mrs D Hemmings	First	£40.00
February	194	Mrs S Morgan	Second	£20.00
March	81	Mr A Stewart-Fitzroy	First	£40.00
March	215	Mr B Gibb-Gray	Second	£20.00
April	132	Mr N Craig	First	£40.00
April	179	Mrs S Morgan	Second	£20.00
May	82	Mrs V Rigby	First	£40.00
May	247	Mrs L Harris	Second	£20.00
June	190	Mr W Stimson	First	£40.00
June	64	Miss C Rudkin	Second	£20.00
July	247	Mrs L Harris	First	£40.00
July	2	Mr A Stewart-Fitzroy	Second	£20.00
August	9	Mr R Savage	First	£40.00
August	126	Mr N Craig	Second	£20.00
September	222	Mrs P Williamson	First	£40.00
September	250	Mrs L Harris	Second	£20.00
October	173	Mrs R Wickhart	First	£40.00
October	149	Mr P Atkin	Second	£20.00
November	74	Dr W Bright	First	£40.00
November	181	Mr A Stewart-Fitzroy	Second	£20.00
December	106	Mr G Braddock	First	£40.00
December	117	Mrs C Bury	Second	£20.00

Correction

Following the publication of the Concealed Shoes article in the latest *Emsworth Echo*, Mrs Cassedy contacted the editor to let the Museum know that the child’s shoe on display in the Cabinet of Curiosities is not the one found by her husband. That shoe was returned to its hiding place. This begs the question: Whose shoe is on display in the Museum?

We apologise to Mrs Cassedy for any inconvenience caused.

She also sent us the photograph shown below of the correct shoe that was discovered under the floor beneath one of the windows in the main bedroom at 1 Queen Street. If you stand facing the house the window is the one furthest right on the upper storey.



From the Chairman



Becoming a Charitable Incorporated Organisation

First, I must thank you all for your support during the transition of the Emsworth Maritime & Historical Trust from an Unincorporated Charity to a Charitable Incorporated Organisation.

So far, we agreed the new constitution at the AGM on 9th March 2023; this was subsequently approved by the Charity Commission. At the EGM on 14th December, you approved the transfer of the Trust's assets from the Unincorporated Charity to the Charitable Incorporated Organisation.

You also approved the increase in subscriptions to £15 for a single member and £28 for a couple. I am really grateful that over 80 members voted in favour of these motions both by post and in person – a very high turnout for a procedural general meeting.

The last step is to guide the membership through the changes to the payment process – both the increased amount agreed at the AGM and the new bank account number. Please ask me if you are confused – chairman@emsworthmuseum.org.uk

Paying your subscriptions

You will be aware that your subscriptions are now due – indeed, many of you have already paid them.

In addition to the bank account and subscription changes mentioned above, we are also introducing a new way to pay your subscription. You may recall that we have been using membermojo for the last few years to assist the Membership Secretary, Shelagh Standen.

One of the features on membermojo allows members to make payments directly. It is very simple – no different to making an online purchase. It also considerably simplifies the administrative workload of Shelagh and James Melrose, our Treasurer. I do hope you will consider using this option to pay your subscription.

Winter work

This has been the year of redecoration. Local decorators J P Roberts and Keith spent a total of four weeks in the Museum in November and early December, following the week they spent in the Museum in January 2023.

They have painted the western end of the main room in the same colour scheme as the eastern end that they did earlier in 2023. So that the decorators could do a proper job, and not just paint round

the cabinets, we brought in specialist movers (recommended by our cabinet supplier) to move the cabinets into the middle of the room before painting started and back again after it finished (fig. 1).



Fig. 1: Moving a cabinet

JP and Keith have also painted the entrance lobby, stairs and reception area. In conjunction with local interior decorator Kate McKenzie, we chose a dark green for three reasons

- It is a colour in keeping with the period of the Museum building which was built in 1900. Combined with a slightly creamy paint on the ceiling and woodwork, it enhances the late Victorian features.
- The darker tones will also highlight the pictures we display on the stairs. Hopefully, visitors will be encouraged to spend more time studying them. It is now easy to understand why, as part of its refurbishment, the National Portrait Gallery has chosen darker wall colours against which to display its collection.
- We found that originally the woodwork had been painted dark green a very similar colour (fig. 2).



Fig. 2: A fragment of the original colour scheme exposed alongside a sample of the colour we have chosen

Figures 3 and 4 show the Maurice Broomfield display on the stairs before and after redecoration. The photographs show how the darker wall colour enhances the impact of Maurice's pictures.



Fig. 3: Before redecoration Fig. 4: After redecoration

During the course of this work, we discovered that the original Victorian tiles still remained in the ground floor entrance lobby. They had been covered by plastic tiles and matting for many years. The discovery confirms that in 1900, Warblington Urban District Council built their new offices to a high specification with many contemporary features.

Sadly, the risk of our visitors slipping on wet days during the summer means that we will have to re-lay the matting, but we will be displaying a picture of the tiles (fig. 5) to remind ourselves what lies beneath.



Fig. 5: Victorian tiles in the entrance lobby

In addition, Phil Magrath and Ben Timmis will be working on enhancing the displays. In the archive room, there will be a new display board drawn by Robert Ferry describing the steps in making a Palaeolithic Hand Axe next to the Palaeolithic Hand Axe donated to the Museum by Bill Dridge.

Towards the end of 2023, we received planning permission to replace the Museum's rather aged external signs. We plan to have the new signs, designed by local graphic designer Ellie Cross, in place just before the Museum opens for the new season.

Please see pages 11 and 12 for a picture of the new logo and an article by Ellie Cross.

Volunteering

Although I have already emailed you asking for volunteers to become stewards, it is still not too late to put your name forward. Without stewards, we cannot open the Museum. There will be training sessions during March, so you should be able to find a date that suits you. We ask all stewards and other volunteers to attend a training session before we open, so that we can remind you of the crucial details and make you aware of the changes in the Museum. We plan to be ready for opening on 29th March (Good Friday).

Trevor Davies

Website

Our revamped website was launched in October of last year. It offers a more up-to-date website experience focusing on providing visitors with the essential information they need about the Museum – opening times, news, talks, walks and exhibitions. We have built out more online versions of past exhibitions, such as "Archaeology on the Coastal Plain" and "Brickmaking in Emsworth". We have now also started making back-issues of *The Emsworth Echo* bulletin available online. Our extensive database of all items in the Museum collection is now available from the "Collection" tab.

The website has been moved to a new service provider, based in the UK, to help with our GDPR compliance and to provide much faster access speed. The new website is also mobile friendly – don't forget that you can now use your smart phone to read the QR codes in the Museum to access more information about some items on display.

Our curator, Phil Magrath, and his team continue to document all the Museum artefacts that have been donated – details of over 1700 items can now be viewed by the public and researchers can access the full collection details – more than 10,000 items. Our YouTube channel of videos and our Facebook channel continue to get interest. Clive Roberts has been joined by Jan and Dan Grove to work on getting our photo collection available at high resolution on the website. A little over 50% of more than 2400 photos can now be viewed.

The new website can be accessed at the same URL as before: emsworthmuseum.org.uk

If you are interested in helping on the team, writing news articles, documenting the collection, or uploading the photo collection, please contact **Trevor Smith** on webeditor@emsworthmuseum.org.uk

The Mystery of the Haberdasher's Scissors



Dr Alison Habens



Matt Wingett

Two speakers, Dr Alison Habens and Matt Wingett, opened the 2023/24 season of talks in the Emsworth Community Centre on Thursday evening, 5th October. Nigel Gossop is organiser of all the Museum talks and in his introduction he described Alison and Matt as 'brilliant'. The duo lived up to this accolade when they introduced their audience to the Mystery of the Haberdasher's Scissors. Some details in the tale that unfolded were facts and others speculation and it was up to the audience to try and separate fact from fiction before the denouement.

It has long been known that three great late-Victorian writers have associations with Southsea.

Arthur Conan Doyle was a doctor here from 1882 to 1890, working from a surgery at No. 1 Bush Villas on Elm Grove.

Just along the road during 1881 and 1882, a young Herbert George Wells worked in a state of depression at Hide's Drapery Emporium on the King's Road. He found the atmosphere so oppressive that he considered suicide – even going so far as to walk to Uppark House in the South Downs where his mother worked as housekeeper, and threatening to drown himself in the lake if she didn't get him out of his apprenticeship.

A few years before these two writers arrived in the town, from 1871 to 1877, Rudyard Kipling grew up and boarded in Southsea, with his sister, Trixie.

Could the three have met? Well, Conan Doyle mentions in his autobiography, *Memories and Adventures*, that he had met H G.

"Wells, too, I have known long, and indeed I must have often entered the draper's shop in which he was employed at Southsea, for the proprietor was a patient of mine."

Several years later, Conan Doyle visited Kipling in America and in his autobiography Doyle remarks

on how the pair reminisced about Southsea over a game of golf.

The historical events of one particular year, 1882, sets their connection against a background of political protest and social unrest. Wells was a Southsea apprentice, Conan Doyle had just moved in a few hundred yards away in Elm Grove, while Rudyard Kipling, as he writes in his autobiography, was just preparing to sail for India:

"I spent my last few days before sailing with my beloved Aunt..... at Rottingdean, and then with my dear sister Trixie who still resided at Southsea."

This final piece of information places all of them in Southsea in the summer of 1882 but did they meet or view the window dressing in Hide's emporium?

The tale then woven by Habens and Wingett involved an assassination attempt on Queen Victoria, the would-be killer (an Indian entertainer named Latif Ali), Hide's window displays that changed daily with different price tags and names on the sales goods and scissors that were moved in various directions. All of the stories were backed up by extracts from tales by Conan Doyle, Wells and Kipling. Were they involved in solving the mystery?

As Matt Wingett concluded:

What actually seems to have occurred here is that a third party, whom we believe was a Russian agent who had been helping the Kashmiris as part of the Great Game – that unending battle between Russia and England mentioned in *Kim* by Kipling – was working undercover in the docks. He had attempted to arrange the safe transportation of the Indian assassin to Bombay, Chennai or Calcutta. The Mastermind Ali mesmerised the window dresser to pass on the times and dates he needed to know from the shop window. The name of the ship, the place and the time when safe passage may be achieved were thus communicated to him. Quite why Hides Drapery Emporium window on busy bustling King's Road was chosen as the location of secret communication in this dark plot, we do not know. But Latif Ali was never captured.

49th AGM

14th March, 2024

Emsworth Community Centre

7pm for 7.30pm

Women in the Law and The Life of an Old Bailey Judge



Her Honour Judge Sarah Munro KC enthralled a sell-out audience on a rainy Thursday evening in November 2023 with her talk about Women in Law and her work as an Old Bailey Judge. She is a Senior Circuit Judge at the Central Criminal Court (Old Bailey) and current chair of the Malkinson Inquiry. Last year HHJ Sarah Munro QC made UK legal history in delivering the first televised, broadcast life sentence at the Old Bailey. She presides over all homicides within the M25.

Judge Munro talked about her career as a lawyer for the last 40 years and her work at the Old Bailey. In 2015, Judge Sarah Munro became a Senior Circuit Judge at the Old Bailey (Central Criminal Court) trying serious cases frequently involving murder trials. She is one of only 30 Senior Circuit Judges and one of 15 at the Old Bailey.

The role of a Senior Circuit Judge at the Old Bailey is unique. Her day job is the trial of a homicide: often young offenders accused of knife murders of other teenagers with complex legal issues and vast amounts of material to be absorbed and summarised for the jury. Her work involves liaising with the Sheriffs of the City of London and the Lord Mayor on projects and events that require her to be available before and after court on a regular basis.

HHJ Sarah Munro KC practised as a barrister in the south west and became a QC in 2002 and a Judge in 2011. She was the first in her family to go to university and to become a lawyer.

Sarah was born in Southampton. Her father died when she was a young child and her mother was a teacher. She remembers wanting to be a barrister aged 11 after watching the TV programme *Crown Court* (produced by Granada TV for the ITV network beginning in 1972 and ending in 1984). After university in Exeter she practised in that city as a barrister for some 30 years.

Following a move to Portsmouth she became a Judge in 2011 trying mainly sex crimes. She was the first person from the south of England to be

appointed as a Senior Circuit Judge at the Old Bailey. Most of her colleagues are from London.

Judge Munro explained the hierarchy within the judiciary. It is the job of the barrister to take cases to court. She was called to the bar from the Inner Temple, one of the four Inns of Court in the City of London. Young barristers no longer have to eat dinners but she remembers having to eat three.

There have been other notable women in the law and Judge Munro recalled some of them. The first ladies in 1922 were Ivy Williams, barrister, and Carrie Morrison, solicitor. Ivy never practised, but she was the first woman to teach law at a British university.

The first King's Council (KC) was Sir Francis Bacon. It took a further 352 years before women became KCs. In 1949 Helena Normanton and Rose Heilbron became the first women KCs, later QCs.

Rose had an amazing career encapsulated in a book by her daughter, Hilary, entitled *Rose QC*. Rose was the first senior woman Judge in England in 1956 when she became Recorder of Burnley. Later she became only the second female High Court Judge in a career spanning nearly 50 years.

Of the 600 Crown Court judges about one third are female. There are 70 High Court Judges and 20 are female. In the Court of Appeal 10 out of the 36 judges are female. The current Lady Chief Justice is Dame Sue Carr.

The Old Bailey, which is The Central Criminal Court of England and Wales, is owned and run by the City of London. The main building dates from 1903 and is on the grounds of the old Newgate Prison. Originally there were 6 courts and then 12 more were added. It was bombed in WWII and 1975. Judge Munro explained how each of the different courts work. For those who wanted to know more about the subject she recommended the book *Unlawful Killings: Life, Love and Murder: Trials at the Old Bailey* by Her Honour Wendy Joseph QC.

Judge Munro gave more details about her own work and how evidence and statistics are compiled. She spoke about Rap music lyrics, the prevalence of teenage stabbings and the availability of knives. She considered the future of TV in the courtroom and her role in chairing the Malkinson inquiry.

A lively discussion followed before the evening's memorable talk concluded with the drawing of the raffle.

Ripping Yarns and the tale of the forgotten author – Percy F Westerman

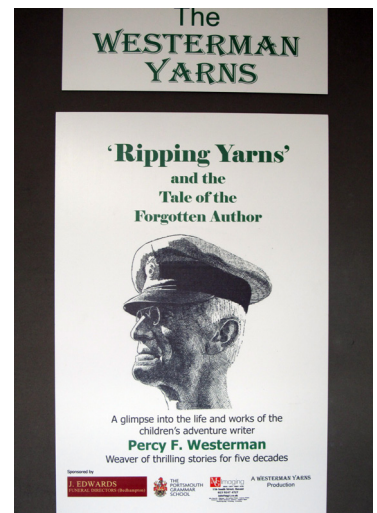
An exhibition charting the life and works of Percy F Westerman, one of Britain's most prolific writers of children's adventure books, was the last David Rudkin Room display of the 2023 season. The exhibition opened on 2nd September and ran until the Museum closed on 29th October. It included books and ephemera from the Westerman Yarns Collection, belonging to Nigel Gossop who has been collecting and researching the books and life of the Portsmouth-born author for more than 30 years.

Percy Westerman knew Emsworth well; for many years he was a familiar sight out on the water, participating in various sailing regattas and events. Before he embarked on his career as a writer of children's books he wrote extensively of his sailing experiences for the popular yachting press and in 1905 was a founder member of the Fareham Sailing Club.

Members may remember seeing this exhibition at Emsworth Museum in April 2014, but the latest exhibit featured some additional panels that explored some of the 30 books written by Westerman about the First World War. Many of these were written and published while the conflict was still being fought.

During the 1930s Percy F. Westerman was voted Britain's most popular children's writer in a national poll organised through public libraries and was featured in a Pathé Newsreel film and shown in cinemas. By the time of his death in 1959 he had written more than 170 books and numerous short stories and serials for magazines that included *The Boy's Own Paper* and *The Scout*.

One of the features of the Ripping Yarns exhibition was being able to view the range and scope of the cover and dust wrapper illustrations designed to attract generations of young readers to pick the books off the shelves. Famous artists including Terence Cuneo and Rowland Hilder were among more than 60 artists/illustrators whose work helped to bring Westerman's words to life.



Some of the many books on display



Nigel Gossop, above, with his wife, Wendy, right



The Museum stand at the Emsworth Show on August Bank Holiday Monday with Gordon Braddock, left, and Trevor Davies with Alan Phillips, right



Textile Art Exhibition

For the second year running, Emsworth Museum was host to a textile art exhibition showcasing the artistry of the Visual Marks Group. The exhibition over the summer bank holiday weekend in August attracted many local and holiday visitors.

The Visual Marks Group brings together like-minded people who have a common bond of creating art from stitched materials and mixed media. The aim is to share research and practical skills so that members can progress and develop their talent.

In this exhibition Sue Emery, Wendy Fleckner, Elizabeth Saunders, Janet Ferguson, Kate L'Amie, Anne Riches and Sue Evans displayed framed pictures, decorative book covers, cards and pin cushions showcasing the versatility of this mixed media art form.



Framed artwork, left, by Janet Ferguson and decorative book covers, above

Rope Making Demonstrations 29th/30th July

The rope making demonstrations held in 2022 proved so successful that another series of demonstrations took place in the Museum last summer over one weekend. Rope was made hourly from 11.00am until 4.00pm on Saturday and 2.00pm to 4.00pm on Sunday using our own rope making machinery.

Like many other maritime towns, Emsworth had a thriving ropemaking industry and we are keen to preserve these skills.

Emsworth Museum researched the way other Museums presented the ropemaking process.



Mike Rogers, left, helping Trevor Davies make rope using the Museum's own ropewalk



Above, The quarter mile long ropewalk in the Chatham dockyard



Right, Bridport Museum's jack



Donald Wells, Simon Cooksey and wife Irene were among the first visitors

Thank You Party



The annual volunteer 'thank you' party was held at the same time as the Extraordinary General Meeting on the afternoon of Thursday, 14th December in the Parish Hall. It was a chance for everyone to exchange news and gossip and scratch their heads over the puzzles. The range of goodies at the tea was fantastic and several members took doggy bags home. An especial thanks to all the cooks, food suppliers and, in particular, to chief organiser and Membership Secretary, Shelagh Standen.

The Museum would not exist and open if it was not for the work of all the volunteers. Thank you.



Summer Walks

Where: Guided walks led by Nigel Brown looking at the history of Emsworth. Approx. 90 minutes long.

When: Wednesday evenings 5th June, 3rd July and 7th August

Cost: £5 per head

Meet at Emsworth Museum in North Street by 6.15pm. Walks must be booked in advance but can be paid for on the evening. Please email walks@emsworthmuseum.org.uk to book a place. Numbers are limited to 12 so that stories can be shared more easily.

Local graphic designer Ellie Cross explains the thinking behind the Museum's new and updated logo

The brief for Emsworth Museum's updated identity was for an evolutionary change to the logo rather than anything radical and to be based on the present use of the boat, *Echo*.

I put together several initial design proposals and presented them to the committee. For these preliminary designs I created a digital vector illustration from the original *Echo* logo, as I did not initially have any reference material for the boat. On learning that there was a scale model of the *Echo* on display at the Museum I was able to take photos from varying angles for reference and put a new perspective on this once prominent fixture of the Emsworth shoreline.

The chosen design is an emblem logo that creates a vintage feel, conveying tradition and heritage, whilst also adding prestige. All qualities fitting of Emsworth Museum.

The emblem logo is deep rooted in the Museum's previous logo depicting the boat, *Echo*; a symbol of Emsworth's rich seafaring heritage. The *Echo* has been given a more dynamic perspective to bring it to life, whilst bird silhouettes and the wave further represent the local area and completes the scene. The rope border holds all the elements together whilst also being symbolic of the area's heritage.

The emblem logo comprises a wordmark 'Emsworth Museum' and logo mark, the *Echo*. These can be used separately making the Museum's identity more flexible across a variety of uses.

A wordmark is a distinct text-only typographic treatment of the name of a company, institution, or product name used for purposes of identification and branding.

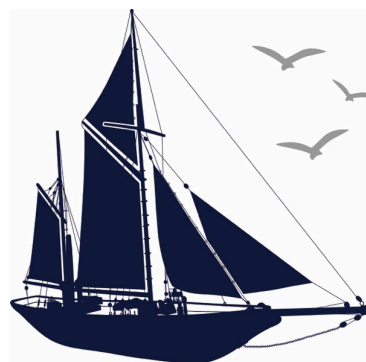
The 'Emsworth' workmark uses a slab serif typeface called Roboto Slab and is set in a larger size than 'Museum' claiming its hierarchy as the Museum's location. The wordmark not only acts as a text identifier on the Museum's emblem logo but can also be used solely as an identifier where a more simplified logotype is required. For example, on a website masthead or banner where you are more restricted on space and image size.

EMSWORTH
MUSEUM



A logo mark is used to enhance an identity and is an image or symbol used to represent a company, institution, or product, as a distinct identifier.

The Museum's logo mark presents the *Echo* from a new angle, giving a more dynamic view to add movement and bring it to life for a modern age. An added wave curl creates further movement to bring action to the scene, along with seagulls inherent of the coastal town. The logo mark is again useful for purposes where less detail is required while still maintaining a strong identifier to the Museum.



The logo's colour palette is based on the Museum's original colours, which can be seen in the Museum flag including dark blue, royal blue and a mustard yellow. The rich blue of the wave offers a vivid contrast to project the Museum's name and become the logo's main focal point alongside the emblem's wordmark. The birds in the emblem logo take on a light grey to subtly sit in the background, so as not to draw away from the logo mark, of the boat, in dark blue or black.



Continued overleaf

Updated logo contd.

The lettering of 'Emsworth Maritime & Historical Trust' takes on a dark grey to give it a softer appearance rather than stark black and set it off from the darker logo mark. The emblem's rope border uses a heritage yellow also reflective of the Museum's wealth of history.

The colour palette is an important part of a visual identity and is another distinct identifier associated with a company or organisation, hence not wanting to veer too far away from the original colours.

The new logo will be used across all the Museum's public facing media including website, posters, letterhead, children's badges to create a coherent identity for the Museum.



The present tired and weathered signage on the exterior of the Museum building is being replaced. However, a new projecting sign for the North Street side of the building required planning permission, which was a long, tedious process that took 13 weeks. I am now looking forward to seeing the Museum's exterior fully refurbished and presenting itself with pride to the public, ready for the new season ahead.



Wooden sign on display in the Museum. The Echo was the first of J D Foster's steam auxiliary oyster smacks. The keel was laid in 1898 and she was launched into the Dolphin Cut in 1901. Echo and her sister ship Echo II were known for their beautiful lines.

Update on paying your subscriptions

As at 15th January, 2024, the Museum's membership database, membermojo, shows 66 out of 130 single members and 49 out of 104 joint members as fully paid up for 2024. Out of those 115 (66+49) renewals 87 were Stripe payments, and only one member showed a failed Stripe payment (immediately re-entered successfully). Thank you to all who tried out the new online payment system.

Actual renewals will be higher than these figures as 7 offline payments are pending, and 11 standing orders are shown on the old bank account. There have also been many updates to details plus notifications of deaths and decisions not to renew. Our data is getting much more accurate as a result.

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