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#### Coming up

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The growing literature on art and industry is examined in two lengthy reviews of recent publications in Germany and the US this issue of the *TICCIH Bulletin*. Meanwhile, Charles Sheeler's chilly painting of the Ford River Rouge plant, *American Landscape*, is part of an exhibition at New York's Museum of Modern Art: *American Modern: Hopper to O'Keeffe*.

## Opinion

### **Jointly activating the Dublin Principles – a lost opportunity?**

**Stephen Hughes**

**TICCIH Secretary & Vice-President ICOMOS-UK**

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The approval of the Joint TICCIH/ICOMOS Dublin Principles at the ICOMOS General Assembly in November 2011 was a major breakthrough in accepting that the international industrial heritage is firmly part of the global cultural heritage. This now gives great opportunities for national TICCIH sections to become very active in helping ICOMOS national organisations implement the Principles. If this is not done then there is the risk that TICCIH may become irrelevant at both national and international levels. The implementation of the Dublin Principles has already started and the opportunity for TICCIH national sections to be fully engaged to help in this process needs to be grasped.

TICCIH President Patrick Martin made this clear when he addressed the TICCIH National Representatives in Taiwan in November 2012 but what action has happened about this in each country where TICCIH has a national section?

# Opinion

The Japanese Government set such value on the Principles that it was immediately decided to enshrine its constituent parts in government policy. Other governments might well follow. We would really like to hear of progress on this important issue.

ICOMOS through its national organisations engages with national policies and governments, regional and local authorities and strategies on a regular and established basis. Its membership is some forty times greater than TICCIH enabling a permanent staffing and structure to be available in a large number of countries. Its major priority is in implementing the detailed work programme determined through its successive charters and principles of which the Dublin Principles are only the latest manifestation.

The Dublin Principles deserve to be read and understood by all TICCIH members. Certainly senior officers within ICOMOS have taken considerable time to understand at length the sections on Documenting & Understanding; Legal & Administrative Policies; Conservation & Maintenance & Presentation & Communication. Our President, Patrick Martin has spent years debating with our ICOMOS colleagues so that these fundamental principles underpinning the future, and sustainability, of the industrial heritage are fully comprehended and taken forward to implementation.

In ICOMOS-Ireland members were fully engaged with TICCIH in establishing the Dublin Principles building on the foundations of the TICCIH Nizhny Tagil Charter. The Members of ICOMOS-Ireland, some also members of the much smaller TICCIH-Ireland, felt obliged to form an Industrial Archaeology National

Scientific Committee within ICOMOS to carry-forward negotiations and then to implement the principles within Ireland using the established framework of ICOMOS National Committees and with a strong and very active 100-strong national membership.

I am a Vice-President of ICOMOS-UK and in the UK it has instead been decided by the ICOMOS-UK Board that TICCIH is the focus for industrial Archaeology matters and for suggesting to ICOMOS-UK on how to implement the Joint Dublin Principles. We, in the United Kingdom, have to decide how to implement the Dublin Principles with a much smaller number of TICCIH-UK national members feeding ideas through to a considerably larger and organised active national-committees structure of ICOMOS-UK.

It is vital that TICCIH members within each country contact their national representative to ask how they are actively helping national sections of ICOMOS to implement the Dublin Principles. These principles are so important both to the future of our subject and the continued relevance of TICCIH at both national and international levels. It is only by the engagement of TICCIH Members within their own national TICCIH organisations and with the parallel ICOMOS groups that this can be achieved.

We would like to hear your stories of progress in this matter which is vital to the future of TICCIH and would be an endorsement of all the hard work that went into the dual achievements of the Nizhny Tagil Charter and the TICCIH/ICOMOS Dublin Principles.

# Report

## Following Function – Rebirth of the Brooklyn Army Terminal, New York

### **Miriam Kelly**

*An architect at the Feilden Clegg Bradley Studios, Bath, UK, Miriam examined the Brooklyn Army Terminal as part of a six-week study of the creative reuse of industrial heritage in Germany and the US sponsored by the Winston Churchill Memorial Trust. There are more fascinating sites in her blog at [www.creativeindustrial.wordpress.com](http://www.creativeindustrial.wordpress.com)*

After many years of decline and the transfer of commercial shipping across the river to New Jersey, the enormous Brooklyn Army Terminal warehouses have become a key driver of regeneration along the Brooklyn waterfront. Although rapidly constructed in a time of war, the Terminal was built for permanence. Eventual conversion for non-military use was anticipated, and local building regulations were observed although not required for immediate purpose. The warehouses were designed for highly versatile divisions and combinations of space, enabling

the four million square feet to be readily colonised by today's diverse but complementary mix of businesses, from balloon makers to chocolatiers and HIV vaccination researchers. Over 70 companies and 2,500 people now work at the Terminal, encouraged by tax and other business incentives offered by the New York City Economic Development Corporation (NYCEDC). By establishing a critical mass of light manufacturing and business activities, the continued use of the Brooklyn Army Terminal is seeding much-needed economic growth in one of the city's most down-at-heel former industrial neighbourhoods.

The Brooklyn Army Terminal was a vital link in the long chain of shipping along the southern Brooklyn waterfront during the first half of the twentieth century. Conceived towards the end of World War I to hasten the dispatch of supplies bound for the Western Front, the Army Terminal followed the innovative intermodal port model first used in the adjacent Bush Terminal in 1895. A dense network of rail lines ran alongside and through the two enormous warehouse buildings, which were connected by rail and sky bridges to the giant sheds straddling each of the four harbour piers.

# Report



The magnificent sky-lit atrium in Building B; one of the most dramatic early twentieth century interiors in the US.

Used briefly as a warehouse for the storage of contraband alcohol during Prohibition, the Army Terminal was America's largest military supply base during World War II, employing 56,000 people, and processing over three million troops and nearly forty million tons of supplies.

The two 980ft long terminal buildings were designed by Cass Gilbert and rapidly constructed in 14 months by a workforce of some 7,000. Encompassing 52 acres of floor space, the Brooklyn Army Terminal was the largest reinforced concrete structure in the world when it was completed in 1919. For speed and ro-

bustness, Gilbert employed the Turner system, the first mature technology of concrete column-and-slab construction, patented in 1908. The girder-less, steel-reinforced concrete system consisted of columns incorporating continuous multiple-way reinforcement combined with flaring capitals. The flared columns of the Brooklyn Army Terminal became the prototype for major subsequent slab construction until at least the 1930s. A further innovation were the 96 centrally controlled push-button elevators connecting the eight floors of the enormous warehouse complex, the most ambitious lift installation of its time.



Aerial view of the Brooklyn Army Terminal during World War II - its busiest period of operation. Sky bridges and rail lines connected the two 980ft long terminal buildings to enormous sheds straddling each of the four piers, enabling the rapid transfer of goods, equipment and troops between land and sea.

# Report



1948 photograph for Life Magazine inside the Brooklyn Army Terminal Building B. The suspended ceiling crane travelled the length of the building beneath the glazed atrium roof, raising and lowering freight between the projecting, staggered balcony loading docks and the railway cars which were driven directly inside the building.



The phased refurbishment over twenty years of the two enormous warehouse buildings by the New York City Economic Development Corporation has attracted business and light manufacturing and kick-started economic regeneration along the waterfront.

Decommissioned in the early 1970s, the Army Terminal lay fallow for a decade. In 1981 it was purchased from the federal government by the city of New York with the intention of restoring the complex to its intended use as a light manufacturing warehouse. Over twenty years and four phases of renovation, the enormous terminal buildings have been gradually put back to work by the NYCEDC in support of business and employment.

The pragmatic reuse of the Brooklyn Army Terminal has, above all, ensured its survival and the retention of many former industrial structures around it. However, its extraordinary significance in the narrative of industrial development and the emergence of modernism has yet to be celebrated. Gilbert's design is one of the earliest examples of large-scale industrial construction and became a prototype of international modernism. Le Corbusier chose an aerial photograph of the Brooklyn Army Terminal to illustrate his chapter on Surface, the second of his Three Reminders to Architects published in *Vers une Architecture* in 1923. Given his dismissive 'fear' of American architects, he may have been unaware that the Army Terminal was designed by Cass Gilbert, better known for his Beaux Arts and Gothic architecture including the Woolworth Building! Its innovative, monumental construction and inclusion in modernism's most influential manifesto privileges the Brooklyn Army Terminal in the American industrial vernacular as an icon of twentieth century design.

The continued use and economic relevance of the Brooklyn Army Terminal is refreshing. Its inherent robustness and flexibility make it readily adaptable to new use. However, although listed on the National Register of Historic Places in 1983, it is the site's potential as a vehicle for economic regeneration rather than any cultural impetus that has ensured its survival. The rapid transformation and widespread loss of the material evidence of New York's former industrial waterfronts is giving

rise to a growing, popular interest in industrial heritage. Closed to the public for nearly a century, heritage tours of the Army Terminal are now enabling visitors to experience the magnificent sky-lit atrium in Building B, one of the most dramatic interiors of American twentieth century architecture.

As the fortunes of the Brooklyn waterfront start to recover after many years of decline, today's users of the Brooklyn Army Terminal should aspire towards the confidence, technological ambition and future-orientation of the modernist industrial pioneers that conceived it, enriched by a sense custodianship and celebration of this internationally significant site.



The loading bays inside the atrium of Building B have been modernised pragmatically. Painted signs recall the Terminal's earlier lives, including as a postal dispatch depot for military overseas mail.

# Worldwide

## **UK: The Industrial Heritage Support Officer Project**

The Industrial Heritage Support Officer (IHSO) project is a recent initiative in England to address some of the particular challenges faced by industrial heritage sites and the people who manage them, many of whom work voluntarily or with little professional support. The project began in September 2012 and aims to support publicly accessible industrial heritage sites across England. The post is funded for three years by the national heritage agency, English Heritage, as part of their Heritage at Risk programme, and is managed by the Ironbridge Gorge Museum Trust (IGMT) in partnership with the Association of Independent Museums (AIM) and the Association for Industrial Archaeology (AIA).

The IHSO project stems from a growing concern that industrial heritage sites in England (and indeed in the UK as a whole) face an increasingly uncertain future. Many are owned or operated by non-profit trusts and wholly or partly run by volunteers. Common problems include volunteer retention and recruitment, technical skills transfer from an ageing volunteer base, adapting to a radically changing funding and visitor environment, and achieving modern 'best practice' conservation, management and visitor presentation standards. While many of these issues are, of course, relevant across the museums and heritage sector, the particular nature of industrial heritage attractions, typically combining extensive sites, big and complex historic buildings and additional features such as working machinery, make them especially pressing in this context.

Clearly, the project is a big challenge. The new IHSO is Ian Bapty who originally trained as an archaeologist and has spent the last 20 years developing, supporting and running heritage management and research projects in the voluntary and public sectors. He combines this professional background with a particular interest in industrial heritage and has also been directly involved in heritage-linked and other voluntary work (he is currently the secretary of a heritage charity which manages a local attraction), so has a good first hand understanding of the kinds of challenges many industrial heritage sites are currently facing.

'There is no point pretending we can suddenly wave any magic wands and make everybody's problems go away. Given the England-wide brief, it is not possible for me to work intensively with particular groups or sites to resolve specific problems. Instead, I am aiming to offer support in key areas – advice, training, and regional partnership, network and funding development – which can create lasting capacity to help industrial heritage sites'.

One of the basic IHSO functions is to act as an information 'clearing house' for industrial heritage sites. 'Since we launched the advisory service back in April, I've already dealt with over 50 queries from groups all over the country, and they keep coming' says Ian. 'Recent ones include help to find funding for particular restoration projects, assistance to relocate an industrial heritage collection, and advice on marketing an industrial heritage site'. Where appropriate, Ian is also facilitating training

and mentoring for industrial heritage groups. Sometimes this involves directly delivering bespoke training sessions, and some 58 organisations have so far received training through the IHSO project. For example, Ian delivered a fundraising training session in Cornwall which was specifically tailored to the particular needs of the Cornish Mining Attractions Marketing Association.

Another key area of IHSO work is establishing new national and regional partnerships. As one example, a partnership has recently been established between the IHSO and the Institution of Mechanical Engineers. 'The Institution is one of the world's leading professional engineering bodies' says Ian, 'and their members combine professional engineering expertise with a long track record of promoting industrial heritage. By linking with them we can significantly enhance the support we can provide to industrial heritage sites'. A recent event held at the Ironbridge Gorge Museum involved 17 industrial heritage organisations from the Midlands, and Ian is now developing joint initiatives with the Institution to help groups deal with issues such as insurance (which is a major cost for many industrial heritage sites) and the care and operation of historic machinery.

The IHSO is also aiming to support and develop industrial heritage networks which connect local industrial heritage groups and sites together and allow best practice to be shared. One example is in Hampshire where, with Ian's assistance, 10 industrial heritage sites recently participated in an initial meeting hosted by Bursledon Brickworks and the Hampshire Buildings Preservation Trust. The Bursledon meeting focused on the issue of marketing and further meetings are planned in 2014. 'Networks are a great way to learn from one another's experience, and can also be a focus for combining resources via joint initiatives and funding applications' says Ian. 'In addition to that in Hampshire, I'm also currently working in the North West of England with English Heritage and local Museum Development Officers to establish an industrial heritage network in that region'.

'A lot has been achieved in the last year' says Ian, 'however, the real test will be the longer term legacy the project delivers, and we will be carefully assessing what the IHSO approach has delivered, and what has worked and what hasn't'. Watch this space, and follow the latest updates on the project blog at <http://industrialheritagesupport.wordpress.com/>.



Ian Bapty

# Worldwide

## Argentina: Puerto Belgrano, the military port of Argentina

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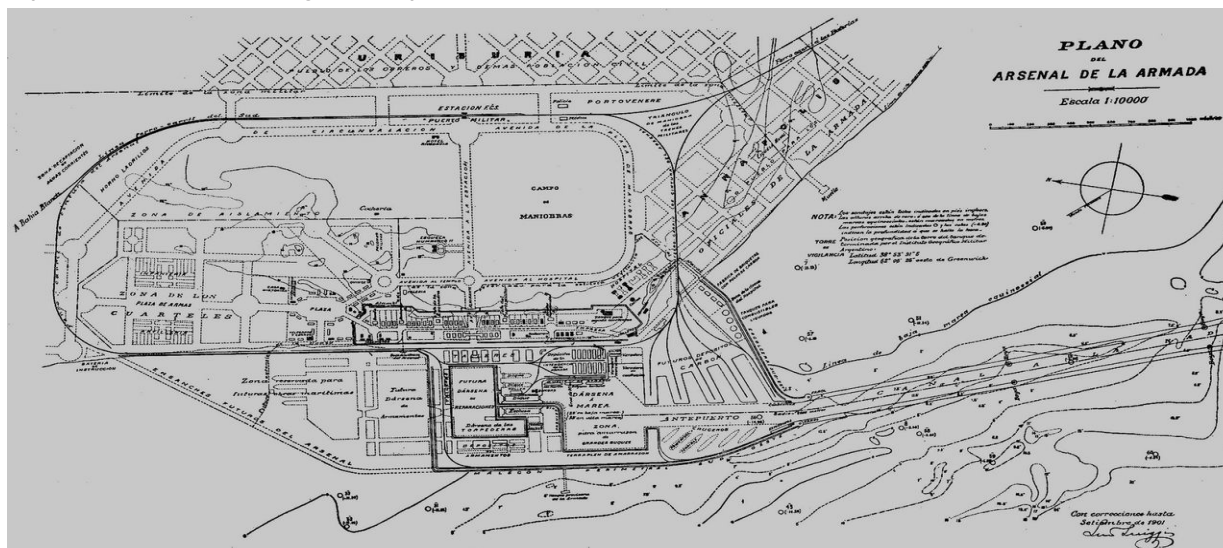
In the late-nineteenth century, Argentina decided to construct a military port, 700 km south of Buenos Aires. Its location was defined by a young officer, Félix Dufourq, and the Italian engineer Luigi Luiggi, who also designed the port facilities and the city where the marines and civilian personnel who worked on the site still live. It was a location like any “company town”, but with the care a strategic defensive point should have.

The law creating the port was passed in November 1896 and shortly afterwards construction of the port area began, finishing in 1908. Over the years, new buildings were included, according to subsequent technical and strategic developments.

The site is located in the Bahía Blanca estuary, an area of sandy deserts, and was preceded by a series of batteries that protected the entry with Krupp cannons and a signal optical system. In the port area stand out dry docks, pump houses, cranes and facilities for carpentry, metalwork, stonework and power plants.

The city was designed to an orthogonal grid and structured by avenues that linked the civilian area with the harbor port, grouped around housing for officers, commanders and NCOs. There were other buildings like the casino (or mess) for sailors, school, church, hospital, grocery, sports fields, nursery garden, as well as fruit trees and the use of hot springs and afforestation to fix the dunes, among other features.

Railways connected the batteries and the port with the city of Bahía Blanca, 25 km away, the first of them named “Estratégico” because its path was not visible from the sea and allowed movements of troops without being seen by enemies.



General Plan of the Arsenal by Luigi (1901). Below: reserved area for the dams and other port facilities, complemented by the railroad. Above: A set of avenues structure the civilian town.



Dry dock in use during 2006. At present time, Argentinian Navy ships and foreign merchant vessels are repaired here.

Photo: Alejo Gutierrez Viñuales. Archivo CEDODAL

# Worldwide

The site had a very advanced design in comparison with similar settlements of the first decade of the twentieth century, even having an airfield. It was officially named “Puerto Belgrano” in 1923, when it had become a self-sufficient city, its afforestation had grown and the military port was the pride of the Nation, receiving distinguished visitors such as Edward of Windsor in 1931.

Today the batteries are disabled but have been declared a National Monument. Their dry docks maintain constant repair services for Argentine and foreign ships. It has set up a commercial port and the city has new features such as the NCOs training centre, high schools, shops, museums and a hotel. However, many of its facilities have become obsolete for different reasons.

A study conducted in 2006 defined the status of the heritage and proposed some guidelines for preservation. As a military site, it is hard to achieve these recommendations, despite their value as port facility which was innovative at the time and the number of individuals and companies from around the world with which Puerto Belgrano has been involved.

The main proposal is to make an inventory of the buildings. Thereafter, the heritage must be seen from a specialist perspective, not just for maintenance. Restoration should be focused in

the Temple because the tower has major problems due to its slenderness, and the winds and salty air. Also the Signal Tower must be treated at the foundations.

The oldest buildings look Italianate in style, such the Post Office, while others have a Tudor character, such as officers’ Casino. Several houses are picturesque and neo-colonial, but there are also constructions of the Modern Movement, such as the Optical Center. Singular buildings in the reserved area and in the common zone, and also the urban complex, such as the hospital or housing neighborhoods, should receive conservation treatment and perhaps restoration activities. New uses should be considered for the hotel, some sports facilities and many of the houses, which now are unused. The old railway station has been converted into a museum. Reuse programs are recommended to help their survival and generate greater unity between them.

All the signage and street furniture ought to be rearranged and repaired, helping to recover the unity and integrity of the heritage of the naval base. Finally, more attention needs to be given to the surviving records, especially those in the “Instalaciones Fijas” office, which are the original archives.

References: VIÑUALES, Graciela María, *Patrimonio urbano. Base Naval Puerto Belgrano*. Buenos Aires, Armada Nacional, 2006.



The Italianate style Signal Tower is situated at the top of a dune and is a local landmark, even though the optical system no longer works.

Photo: Alejo Gutiérrez Viñuales. Archivo CEDODAL

# Worldwide

## Sweden: Work with sounds

### Torsten Nilsson

*Work with sounds* is an EU-funded project that aims to collect endangered sounds from industrial society. The project has been named *Work with Sounds* because we will not only collect sound but also use the collected sounds in different ways. The project's target groups include schools, museums, musicians and the computer game industry. With a database owned by museums we can insure the authenticity of the sounds - sounds approved by museums!

Our database will have its own [website](#) but the recorded sounds can also be found on Europeana, YouTube and Wikipedia. The sounds will be free to download and to use in any way. The project may seem somewhat geeky - to collect the noises that people tried to protect themselves from - but we truly believe that there may be a high demand for sounds in the future and the collected sounds will be a part of our common history.

*Work with Sounds* will record and save many endangered sounds like for example that of an Atlas Copco compressor in a mine in the 1910s or the noise of an electric mixer whipping cream in a kitchen during 1950s. The sounds will be collected from all sectors of industrial society and sampling will also include sounds from house and home.

*Work with Sounds* is a cooperation between six European museums:

- [The Museum of Municipal Engineering in Krakow, Poland](#)
- [The Technical museum of Slovenia](#), Bistra near Vrhnika, Slovenia
- [The LWL-Industriemuseum](#) Dortmund, Germany
- [The Finnish Labour Museum](#) Werstas, Tampere, Finland
- [La Fonderie](#), Musée bruxellois de l'industrie et du travail, Brussels, Belgium
- [The Museum of Work](#), Norrköping, Sweden

## The CyArk 500 Challenge

This is a global initiative of the California-based CyArk Foundation. TICCIH President Patrick Martin serves on the Advisory Council and was asked to help identify outstanding industrial heritage sites to be added to a list for possible recording

Proposals have been solicited and the first deadline for submissions was the end of last year, but *further proposals are welcome for the next round of evaluations*. It offers an opportunity 'to use technology to help heritage beyond mere documentation, to promote capacity building in all regions, and to assist management in periodic monitoring, interpretation, public awareness, visitor promotion and so on'. Everyone is encouraged to submit proposals, but please inform TICCIH so it can provide as much support as possible.

The three criteria developed by the Advisory Council were

- Risk: the nature and imminence of the threat posed to the site
- Relevance: the position the site holds to the cultural identity of its region or country, and to humanity in general
- Merit: the positive, far-reaching benefits of digitally preserving the site and transferring technology to the region

Consult the [CyArk 500 website](#) for more detailed information.

## UK: Keith Falconer receives award (the Order of the British Empire)



Keith Falconer, here with his wife Eileen at Buckingham Palace, wore his distinguished TICCIH tie when he received a civil award (the Order of the British Empire) from Prince Charles. Informed that Keith had worked on industrial World Heritage Sites the heir to the British throne replied 'You have your work cut out - power to your elbow!' Keith was an eloquent champion of industrial heritage for many years first with the English Royal Commission on Historical Monuments and latterly with English Heritage before retiring last year, but continues with both TICCIH and the Association for Industrial Heritage, of which he is vice-chair.

## Read & download the previous two TICCIH Bulletins



# Modern industrial museums

## **Riverside Museum, Glasgow: Scotland's Museum of Transport and Travel**

**Lawrence Fitzgerald, Riverside Museum Manager**



Since the Riverside Museum opened its director, Lawrence Fitzgerald, has accepted a stack of prizes for the exhibitions, in 2012 the European Museum Academy Micheletti Award for Best Science and Technology Museum and Scotland's Favourite Visitor Attraction, and last year the European Museum of the Year award. Apart from the dramatic new building by Zaha Hadid Architects this reflects a profound consideration by Lawrence and the team creating the new displays of what people wanted from the museum, and in particular how they felt about the cars and ships and trains, but also the prams, skate boards and wheelchairs, that they use to get around.

The museum was created out of the old Glasgow Museum of Transport. Central to the new museological project was a view that museums of transport had dropped off the pace of academic thought and were still celebrating what vehicles could achieve rather than understanding what they meant in a broader sense, for the users and consumers and everyone whose lives they affect. So academic understanding of the social influence of technology as well as its context underpins the exhibitions, complemented by stories from passengers, owners, operators and designers in 93 interviews, 189 video and film clips, 420 quotes and 4,000 images. The story of the *TSS Athenia* is a good example of this. *Athenia*, the first British maritime casualty of World War II, was sunk by a U Boat off the coast of Ireland. Research for the display included remarkable interviews with Dr Marianne Young, who survived the sinking, and Georg Hoegel, who was the radio operator on board the U-Boat which attacked the liner. These opposing, but sympathetic, views allowed the story to develop themes of contemporary wartime propaganda and differing points of view.

The dynamism and responsiveness of the exhibition displays has set new horizons for industrial museums. The contribution of visitors and non-visitors informed the project from the start. The team set up six 'advisory panels' representing families with children, sensory impaired visitors, young adults, schoolchildren, education specialists and academic historians and museologists to help shape the building and the displays from conception to realisation.



In an often wet northern city, museums can work like public spaces in warmer climates. At Riverside the landscape works both as a temporary exhibition space for enthusiast vehicle groups and an informal one for local skaters and cyclists

# Modern industrial museums

This dialogue is on-going and visitors can inform display changes through several visitor feedback touch screens placed through the permanent exhibition space.

Actually, there is no permanent exhibition at the Riverside as the displays are constantly being changed and updated to reflect visitors' interests, fresh insights into the collection and developments in research. A bespoke software program, 'Story Player', controls all the digital interpretation and screens in the museum so curators can easily revise content, whether a caption, image, video or game. In the past 15 months the museum has changed seven story displays completely and many more in part, a flexible approach which provides something new both for frequent and occasional visitors.

Riverside is one of nine museums run by a charitable organisation called Glasgow Life with funding from Glasgow City Council. Collectively known as Glasgow Museums they are The Burrell Collection, Kelvingrove Art Gallery and Museum, People's Palace, Gallery of Modern Art, St Mungo's Museum of Religious Life and Art, Scotland Street Museum, Provands Lordship and Glasgow Museums Resource Centre. The citizens of this Labour-governed city have free admission and together with the Riverside the museums attract over 3 million visits a year. Their collections are all integrated so Riverside can create rich and contextual displays that draw upon over 1.3 million objects including paintings, costume, decorative art and natural history: what the British Museum director Neil Macgregor has called 'one of the greatest civic collections in Europe'. All of the reserve collections and conservation facilities are being rationalised in two publicly-accessible purpose-built sites.

The preliminary research showed that visitors particularly wanted four things in the new displays. They liked the reconstructed Glasgow streets found in the old Transport Museum, they wanted more access onto locomotives, buses, subway carriages and trams, more interactive and hands-on interpretation, and more information, films and images about the collections on display. So there is a wide range of interpretation that is full of images, memories and films about the objects on display, up from 1,400 in the old museum to over 3,000, including new acquisitions such as a huge Glasgow-built locomotive exported to South Africa.

Things are arranged in 9 main themes, but the displays in each theme do not appear in the same area of the museum, being largely presented within 150 self-contained flexible 'story displays' made up of one or a small group of objects. The story displays are arranged for practical and aesthetic reasons and can easily be changed without breaking up the larger narrative. This might be in response to new insights into the collection or from visitor's observations, and there is a Visitor Study Curator or 'advocate' on the management team who analyses both internal feedback as well as looking at comments on Facebook or Trip Advisor.

Social media, visitor figures and prizes all show how successful Lawrence's team have been in reconfiguring the modern transport museum. In the bigger picture Riverside is part of Glasgow council's well-known effort to move the city forward into its post-industrial future, helping to reverse the loss of population which has in fact risen over the last two years, and making its citizens feel proud and positive about their city.

**Riverside Museum website**



Inside, Riverside feels more like a museum of contemporary art than transport. Vehicles are interpreted from the floor by digital 'e-intros' alongside historic photographs and information. Visitors can vote for objects in the reserve collections to be displayed.

# Conference Reports

**Industrial and mining landscapes within World Heritage context workshop, Freiberg Institute for Industrial Archaeology, Saxony, Germany, 25 - 26 October, 2013**

**Helmuth Albrecht and Alexander Kierdorf, TICCIH Germany**

This workshop at Freiberg Technical University/Bergakademie was jointly organized by the Freiberg Institute for Industrial Archaeology, History of Science and Technology (Prof. Dr. Helmuth Albrecht), the German branches of TICCIH and ICOMOS, for which it also served as the annual conference, and by the Regional Development Agency (WFE) of the Ore Mountains. It was focused on the impact of economic development policies and demands on World Heritage industrial landscapes, especially on the impact of new mining activities stimulated by the rising world market prices of several metals and of technological development in WHC mining regions.

This has become apparent most notably with recent conflicts at some World Heritage mining landscapes and with proposals for renewed mining activities such as in Cornwall, UK or Falun, Sweden. In 2000 a workshop was organized by the UNESCO World Heritage Centre, IUCN and ICME and the results of the following decade of discussion were published in the report "World Heritage Sites and the extractive industries" in June 2012. However, discussion as well as the report concentrated on natural rather than cultural World Heritage Sites which are designated for the global significance of their mine sites and mining landscapes.

The Freiberg meeting was called by TICCIH Germany to try and address some of these controversial questions, starting with the "Memorandum from TICCIH on UNESCO World Heritage Sites inscribed for the Outstanding Universal Value of their mining remains" from June 2013.

Starting with three introductory papers about the general background of industrial landscapes within the World Heritage context in two sessions about industrial and mining landscapes, major representatives of several industrial heritage and mining areas from Britain, the Czech Republic, France, Germany, Spain and Sweden gave short sketches about their situation. Apart from the very different types of geographic and social conditions, it became clear that in many regions industrial heritage sites and landscapes are seen as a cultural and economic resource at least to identify and help with the economic and social transformation which usually takes place.

The fourth and final session of the workshop was opened by statements from the German speakers of TICCIH and ICOMOS and by the president of the Saxon Mining Administration. The following discussion concentrated on the definition of landscapes and industrial landscapes within the World Heritage context as well as on the possible impact of the current German/Czech World Heritage Nomination of the "Cultural Mining Landscape Erzgebirge/Krušnohoří" (Ore Mountains) on the economic and infrastructural development of Saxony. While many historians and UNESCO itself prefer a network idea of 'industrial landscape', seeing infrastructure, production chains and topographical links as dominant characteristics, others define and describe such landscapes as a collection of typical or major places and objects.



Muldenhütte Smelting Works near Freiberg, Germany

# Conference Reports

This definition is seen by critics as much more realistic because it strictly limits the number of objects and leaves more room for future economic and regional development. In the case of the German/Czech World Heritage nomination it became obvious that, especially among politicians and in the mining administration, there is a strong fear that WHS restrictions might reduce future competitiveness and mining development which is a 'living tradition' of the region.

Generally there are fears that a broad definition of 'industrial culture' which included almost all aspects of human activity would block desirable changes and fix a negative image linked with the past. The idea of 'industrial heritage' is sometimes also seen to be rather brought in by intellectuals rather than having a local basis. The workshop was complemented by a visit to some of the historic mining sites in the Ore Mountains region with detailed professional comment also on the relics visible in the landscape. It was shown that the Ore Mountains project is based on a careful selection of sites and structures of great variety, in itself a strong characteristic of the region.

Mining and smelting have been the backbone of its development and economy over centuries since the Middle Ages. Whereas geological resources are unchanged, of course, methods and objectives of economic activity have changed and developed. This has led to a number of historical layers which are today only partially visible, a major difference to regions which had a comparatively short industrial life, and it demands more interpretation.

Planned as an initial workshop for opening up of an international discussion of the problems and challenges of industrial landscapes and mining landscapes within the World Heritage context, the Freiberg meeting will be followed by further workshops organized by TICCIH and ICOMOs together with regional partners. One of these for the further discussion of industrial landscapes within World Heritage context is planned for autumn 2014 in the Ruhr region in Germany. A follow-up event for the separate discussion of the special problems of mining landscape is also planned in cooperation with TICCIH for the year 2014 by the Freiberg Institute for Industrial Archaeology, History of Science and Technology.



Early shiplift ruins of the ore transportation canal at the river Mulde, near Freiberg.

# Conference Reports

## VII Latin American Symposium on Conservation of the Industrial Heritage, Puebla, Mexico, 21 - 27 October, 2013

Eusebi Casanelles

The first “Coloquio Latinoamericano de Conservación del Patrimonio Industrial” was held in 1995 in Puebla, Mexico, with the goal of bringing together scholars and people involved in the preservation of industrial heritage scattered all over Latin American countries. This first meeting led to the knowledge of many initiatives and campaigns of industrial heritage preservation in different countries. One of the most important results was the establishment of contacts among the participants and the creation of an international Latin-American group that, among its activities, agreed to organize a triennial Congress under the umbrella of TICCIH in a different country each time. The purpose of the group was to raise awareness among the population and authorities about the value of industrial heritage and promote its study as well as its preservation. After the Puebla Congress a Congress was organized every three years: Havana (1998), Santiago de Chile (2001), Lima (2004), Buenos Aires (2007) and Sao Paulo (2012).

Eighteen years later these meetings have been very useful helping to set up a network of people and associations related to industrial heritage linked with TICCIH. Thanks to these groups many sites of productive world has been listed as cultural heritage of their countries and some have been declared a World Heritage Site.

Last October the 2013 Congress returned to Mexico, this time in San Luis Potosí. The title proposed by the organizers was “Industrial heritage and regional development: rescue, recovery, reuse and social participation”. Speakers came from seventeen countries, most of them from Latino America. There were national representatives and TICCIH board members from several countries of the world including President Patrick Martin, who presided over the official acts.

The Congress was very well organized taking into account that almost one hundred communications were presented. They were structured in ten thematic sections and the speeches were developed in a very intense sessions during the five days.

It is difficult to summarize the content of so many papers and the questions posed by participants during the meeting. The papers dealt with a wide variety of issues related to many industrial sectors that often were very interesting. But one of the more debated themes was the importance of inventories in order to know what sites existed and which of them were the most relevant. As a citizen from another continent, what struck me the most was the enormous vitality of the Industrial Heritage in Latin American reflected in the youth of the attendees. This issue was commented very much among foreign participants.

The pre- and post- congress tours were very significant and interesting. At the first we visited the “Ruta de la Plata” (Silver Route) in Hidalgo State. On the first day we visited four centers of the “Historical Archive and Museum of Mining of Pachuca and Real del Monte” directed by Belem Oviedo who has developed a splendid work during more than twenty years. The central Museum is in Pachuca in the building where were the historical offices of the mining company. The museum keeps all the historical documentation of the mines of the region. In Real del Monte two silver mines have been preserved and restored and the old Hospital is turned into a site museum because the furniture and instruments have been preserved too. The second day we went through a forested region containing “haciendas de beneficio” establishments where, during the colonial period and after, the ore was refined through the technique of “amalgación”. The most stunning site is the Hacienda of Huasca, located in an impressive valley of basaltic rocks. For this process they used mercury imported from Spain. In this itinerary two mining villages “el Chico” and Huasca named “pueblos mágicos” by the central government for their beauty.

The route of the post-Congress was held in the Potosino plateau where we visited factories of mescal that is an alcoholic drink obtained on the basis of certain cactus juices. This distillate is produced according to the techniques implemented by the end of the 19th century. We also visited the former textile factory converted into a Cultural Center del Venado. The tour was completed by visiting the most important open air evaporation salt process in the center of Mexico, as well as their big house, in Salinas.

# TICCIH



THE INTERNATIONAL  
COMMITTEE FOR THE  
CONSERVATION OF THE  
INDUSTRIAL HERITAGE

# Conference Reports

## **The Forgotten State of Industry? Irish Industrial Landscapes and Heritage in a Global Context, 18-19 October, 2013**

**Dr. M. F. Critchley**

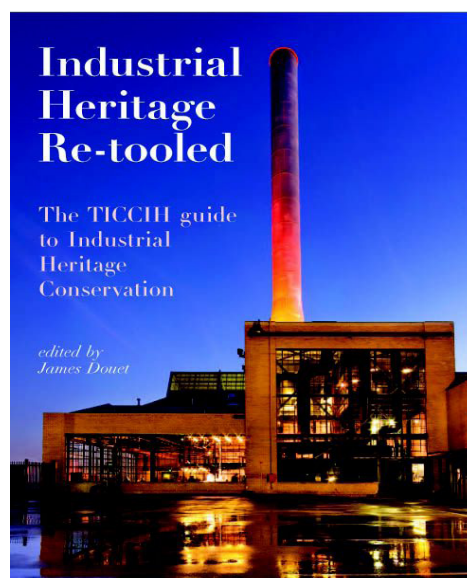
Praise was lavished on the Glens of Lead heritage group for their organisation of this two-day conference at the Glendalough Hotel, Co. Wicklow, funded by the InterReg IVA Metal Links Project with additional funding from the Heritage Council, Wicklow County Council and The Gathering 2013. Described as the “best industrial heritage conference in Ireland for the past decade” it brought together a group of experts from across Britain, Ireland, Europe and Australia to share best practice and showcase examples where industrial heritage has become a major catalyst for the social and economic regeneration of local communities.

Minister for the Arts, Heritage and the Gaeltacht, Jimmy Deenihan T.D., in his opening address spoke of the need to preserve, protect and promote Ireland’s rich industrial heritage and announced plans to apply LEADER funding (*European Union rural support*) to heritage projects which would see many historic buildings, monuments and other built heritage features throughout the country being conserved to the highest standard. “Such projects will not only provide a source of pride in the local built heritage but also draw tourists and others to visit and enjoy these special places”, he said. He spoke of 2014 as marking the most significant investment in built heritage in recent years and welcomed the Budget allocation of €5m for the Built Heritage Jobs Leverage Scheme to be directed at renovation projects for buildings that are protected and allow for urgent repairs to heritage buildings. He added that his Department was developing policies and guidance with regard to the re-use of historic urban areas and protected structures which would also aid the appropriate re-use of derelict and vacant historic properties in towns and cities.

The conference attracted over 100 delegates on both days, the first of which was devoted to a discussion of promoting industrial heritage in a transnational context, showcasing the work of the European Routes of Industrial Heritage, ICOMOS and TICCIH. The positive socio-economic effects of World Heritage Site status to former mining communities in Cornwall and Wales also featured. Stephen Hughes of (TICCIH Secretary) talked on the evolution of TICCIH and introduced the keynote speaker, Professor Marilyn Palmer who gave a wide ranging presentation of how industrial archaeology and heritage have become mainstream and of growing importance. A wide ranging presentation of how industrial archaeology and heritage have become mainstream and of growing importance was made by keynote speaker, Professor Marilyn Palmer.

Day two focused on Irish industrial heritage with contributions from heritage organisations, operators and practitioners including the Mining Heritage Trust of Ireland (MHTI), with Ireland’s industrial revolution put into context by leading Irish industrial historian, Dr Colin Rynne. A lively debate ensued at the plenary session when the issue of the omission of post-1700 industrial monuments in the Record of Monuments and Places was considered along with the overall confused state of the current national listing regimen that has resulted in industrial sites being omitted from various registers and might therefore lack statutory protection. In light of Minister Deenihan’s recently stated commitment to industrial heritage and monuments, it was agreed that an Ireland-wide working group, will be set up to discuss the practicalities and logistics of creating an inventory of industrial archaeological sites and to implement an all-Ireland lobbying approach to government bodies to improve national listing regimens.

## **Industrial Heritage Retooled The TICCIH Guide to Industrial Heritage Conservation On Sale Now**



# Publications

**Franziska Bollerey and Christoph Graf, editors. *Eselsohren: Journal of History of Art, Architecture and Urbanism* (special thematic issue on art and industry, guest edited by Axel Föhl, vol. 1, no. 1). Wuppertal, Germany: Institute of Architectural History and Theory, University of Wuppertal, 2013. 162 pp. 151 B&W & color illustrations.**

**Betsy Fahlman**  
**Arizona State University**

This special issue of *Eselsohren* is focused on the intriguing relationships between European art and the Industrial Revolution. As the editors make clear, these images, which comprise a veritable “illustrated bible of the religion of technology,” (p.9) not only introduced viewers to a “new world of machines,” (p.6) but also provided information as well as “advertising the new technologies and forms of production.” (p.6) Eight essays by an international group of scholars explore artistic production in all media.

Industrial themes in architectural sculpture is the focus of four of the essays. Axel Föhl’s broad survey, “Decorative Systems of Industrial Buildings: A Foray Into Uncharted Regions,” makes an excellent introduction to the subject. Railway stations and power plants are especially powerful sites for art signifying the modernity that these structures represented.

In “Architecture of the First Czechoslovak Republic and its Symbolic Enhancement by Motifs of Work, Trade and Industry,” Lenka Popelová considers the two decades between 1918 and 1938, a “prosperous era” in which many “new institutional, commercial and industrial buildings” (p.107) were constructed. Allegorical figures of Work, Industry, and Transportation celebrated a flourishing economy, with Prague at the vibrant center.

Renata Skrebská’s “Architectural Sculpture Showing Attributes of Labour, Transport, Trade, and Finance” presents a range of examples. In Kutná Hora, the cathedral of St. Barbara has art celebrating mining and coin production, while an 1895 slaughterhouse features a pair of monumental bulls symbolizing the activity of the abattoir. A group of 1928 statues representing mining, construction, glass blowing, and metalwork adorn an insurance company headquarters in Prague.

“A Statue of Zeus on the Façade of the Electrotechnical Factory in Riga” by Inga Karlstremma discusses the iconography of a statue by August Volz. Zeus holds a bolt of lightning, referencing modern power generation.

In “When Mechanization took Command: The Impact of Industrialization on Literature and the Arts,” Franziska Blery summarizes industrial imagery back to the eighteenth century.

The names of some artists should be familiar (Joseph Wright of Derby, Philippe Jacques de Loutherbourg, J.M.W. Turner, and Adolph Menzel), but others will be new for most readers. The images she has chosen include the usual foundries, trains, and railroads, but movie stills and historic photographs of modern dance imaginatively connect her discussion to other areas of visual culture. Unfortunately, the small size and poor quality of her illustrations diminish the impact of her essay.

Hanne Abildgaard’s fascinating “Pictures of Industry and Industrial Work in Danish Art from the 1780s till Today” reveals that country’s rich heritage of industrial art. Denmark’s most notable work in this genre is P.S. Krøyer’s *Burmeister & Wain Iron Foundry* (1885), an impressive canvas that was “the first Danish painting of a modern heavy industrial workplace which appealed to an audience.” (p.58) Handsome paintings of tile works and foundries make one want to know more of this absorbing history. Works picturing bottle washers, cigar rollers, dairies, and textile workers document the important yet often overlooked role of women in industry.

Croatia’s largest city, Rijeka, is the subject of “Industrial Landscape in Art” by Daina Glavović. Works executed between 1879 and 2005 highlight production in this busy industrial center, and included are images of factories, paper mills, shipping, oil refineries, and construction.

Belgian art is the topic of Patrick Viaene’s “Art and Industry—Diverging Domains—Unexpected Overlappings.” He considers the many “representations of industrial buildings, machines and workers,” (p.91) executed by artists from that country. The mysterious foundry and rolling mill interiors by Léonard Defrance are remarkable examples of art at the intersection of technological and economic history. Constantin Meunier (1831-1905) was one of the leading industrial artists of the nineteenth century. The culmination of his oeuvre may be seen in his *Labour Monument* in Brussels (unfinished at his death, and installed in 1930).

The articles and their accompanying illustrations (medium, dimensions, and collections are lacking), reveal a rich history worthy of greater scholarly attention. These articles make a welcome contribution to the growing literature on art and industry, and the authors reveal a wealth of hitherto untapped resources for research. But they also suggest the need for greater exchanges between Continental and English and American scholars, as there is already a considerable literature on the subject published in those two countries. One can imagine how stunning a collaborative international publication could be with essays focusing on the art of industry in specific countries. Such an enterprise would reveal distinct national qualities, as well the many commonalities within specific periods and types of imagery.

# Publications

**The Journal of the Society for Industrial Archeology, Theme Issue: IA in Art. Volume 34, Numbers 1 & 2, 2008, 188 p., ill.**

## Patrick Viaene

After two previous numbers (Volume 12, 1986 and Volume 28, 2002), this double issue of IA represents the third time Dr. Betsy Fahlman has served as 'guest editor' for *The Journal of the Society for Industrial Archeology*. Once again Dr. Fahlman has pulled together a wide range of original contributions illustrating the rich relationship between the arts and industry. In this current issue she has marshaled ten articles on topics ranging from the beginning of the industrial age to the mid-twentieth century. Nine articles are on American art while a tenth is about a German artist.

After a brief introduction by the guest editor, the first author James G. Boyles investigates the traditional blacksmith as an icon of 19th century American art; we discover celebrated paintings with blacksmiths such as the portrait of Pat Lyon by John Neagle but also less heroic scenes as 'Leisure and Labor' and 'The Nineteenth Century' by Frank Blackwell Mayer. Boyles explains the attitude of artists avoiding subjects that directly related to the conflict of the Civil War, although exceptions do exist. No other profession like that of the blacksmith had such varied fortunes: around 1800 the blacksmith represented the hope of American democracy, the promise of equal opportunity in employment, politics and education; by the end of the century however, he was truly a vanishing American, displaced by economic and technological revolutions.

Kenneth W. Maddox presents Jasper Francis Cropsey, a Hudson River School painter who specialised in industrial themes. Focussing on the one and only site of Hastings-on-Hudson, depicted many times by Cropsey, we can observe in detail a harbour in full development during the second half of the 19th century. The next author, Mary Anne Goley, presents her research about the unexecuted industrial themed murals for the Pennsylvania State Capitol. These kind of murals in public buildings "were important conveyors of shared civic values" (quoted by Fahlman). Jadviga da Costa Nunes and Rosalind Shipley present respectively an article about the coal industry, concerning respectively a brilliant survey of memorial sculpture honouring Pennsylvania's anthracite industry (by da Costa Nunes) and an analysis of seldom-seen photographs of the Company town of Jenkins (Kentucky) and the Consolidation Coal Company.

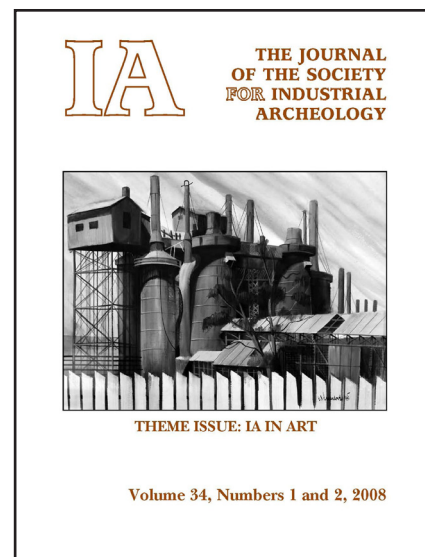
Two essays present the industrial imagery of Wisconsin (and artists working in Wisconsin) in a distinct way: John H. Kopmeier stresses mainly on impressive graphic representations of iron and steel companies, while James R. Kieselburg presents the labour of woodworkers and farmers, fisherman and transport workers.

In her contribution, Cynthia Roznoy discusses the work of the photographer Jack Delano (1914-1997) and the painter Harold Barbour (1889-1961), both New Deal artists concerned with the hard working conditions during the interwar period in the tobacco industry in Connecticut.

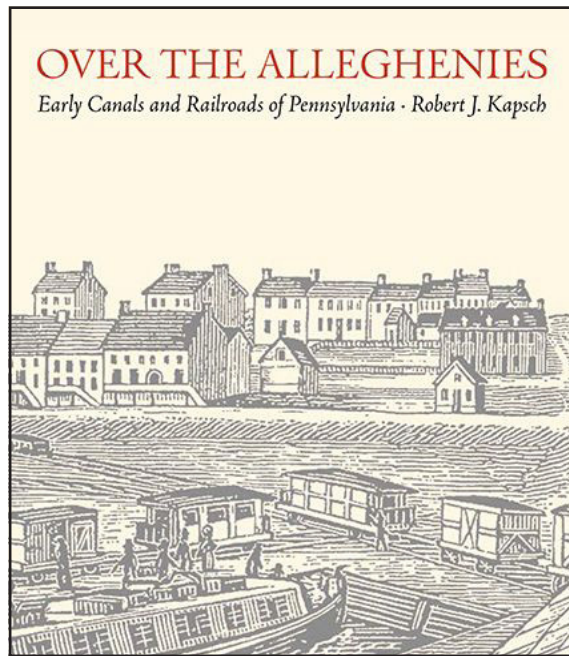
A last article by Cody Hartley presents the work of the famed Pueblo potters Maria and her husband Julian Martinez. Strictly speaking they aren't industrial designers but their work is represented in numerous important industrial design art exhibitions all over the U.S. In the 1930's Maria's high production came to resemble industrial manufacturing processes, connecting crafts and industrial design.

Patrick Jung concludes the theme issue with a presentation of the German painter Erich Mercker (1891-1973). This very productive artist (about 3000 works are known) realised large paintings for express steamers. Later, during the Nazi-period, his most successful years, he depicted technical scenes such as the construction of "Autobahn" bridges, ship-elevators, and panoramic views of steelworks in the Ruhr area. After World War II, Mercker rebuilt his career by dedicating himself to MKG, the artists organization in Munich that had been critical for his success during his early years in the 1920s. Because of his technical expertise Mercker remained a respected artist, although he never achieved the great acclaim he had enjoyed during the era of the Third Reich.

A brief conclusion: this issue of IA presents a range of contributions with exceptional diversity, analysing artworks from different artistic expression fields, representing work and places of labour. The issue illustrates once again the importance of the study and conservation of artworks as a source for understanding industrial development and to gain better insight about old, nearly forgotten technologies. The exploration of the visual culture of industrial archaeology stimulates the valorisation and appreciation of technological artefacts and industrial heritage.



# Publications



■ **Over the Alleghenies. Early Canals and Railroads of Pennsylvania, Robert J. Kapsch, Morgantown: West Virginia University Press, 2013; 452pp, colour and B&W plans and drawings, \$39.99, English.**

## Günter Dinhobl

The History of Technology forms the pool of knowledge to assess the value of Industrial Heritage. Robert Kapsch' remarkable study on early transportation buildings in Pennsylvania is a highly valuable contribution.

The main focus of his study is the period 1825-1837 in which the State of Pennsylvania decided to support its economy by building and financing a transport system covering the whole country. It had been in competition with other States of the eastern coast to provide cheap and robust transport from the hinterland to the Atlantic ports. But the area is marked by difficulties – the mountain ridge of the Alleghenies as a barrier for easy transportation. And that is why huge investments and innovative technology had to be used to overcome this barrier and open the western regions for transport.

The study is structured in eleven chapters: it starts with an overview of the coming of the transport revolution in early North American states, followed by one on the State of Pennsylvania's Program of Canals and Railroads which was established in 1826 and lasted until 1858. These two chapters of general introduction are followed by six chapters on the building of different sections of the canal system covering the numerous valleys and two chapters of railroad buildings for the mountainous sections

where canals had not been the best choice. The last chapter includes a description of another extension of a railroad and concludes finally the financial disaster of this construction program which led to the demise of the State of Pennsylvania's canals and railroads in the late 1850s. At the end Kapsch reflects briefly on the reasons why all this could happen and gives several answers which all together led to this failure.

The approach of this publication is at first undoubtedly economic history in combination with the history of technology, and complemented in some cases with aspects of social, political and cultural history. The quality of Kapsch's study is the very high grade of detailed information on the survey and building times, mostly based on primary sources, both on business and economical structures, but also on difficulties of operation in these early times – finally too much, because of natural disasters and the use of cheap construction materials and the consequences for maintenance and repair costs.

On the other hand, at the final reflection of the reasons of failure, it sounds strange that for a wide range the argumentation is dedicated to the failures of engineers, while failures of the decision system like the canal commission, state administration and also financing system are less or nearly not mentioned, despite the fact that Kapsch gives several examples of different engineers calculating highly varying cost estimations for the buildings, but the project always opting for the cheapest estimation in the end. So it is not really a surprise that doing 'good business' in such a way of accepting only the lowest-price decisions led over the years to a failure of costs, but it is a surprise that the main focus of the reason for this failure is given to the group of people who did the surveys and estimates (plural!) and not to those who had the power to make the decisions to build or to finance or to give loans.

From the point of view of Industrial Heritage it would have been desirable to have some information or links on still existing traces of these transport buildings of that time period – but this can be found easily at the web-pages for example of the [Pennsylvania Canal Society](http://www.pacanalsociety.org) ([www.pacanalsociety.org](http://www.pacanalsociety.org)), the [National Register of Historic Places](http://www.nps.gov/nr) ([www.nps.gov/nr](http://www.nps.gov/nr)), etc.

But nevertheless, Kapsch's 'Over the Alleghenies' as a well-founded and extremely detailed written pool of knowledge for the Industrial Heritage of Pennsylvania's early transportation system – which was characterised several years ago by ICOMOS and TICCIH as "a unique composite canal and railway line" which "was even more astonishing an innovation than the pioneering Erie Canal itself" and "the Pennsylvania canals were a crucial step in establishing the industrial might of the most powerful nation on earth."

(all quotes: ICOMOS and TICCIH:  
The International Canal Monuments; Paris 1996, p.22,  
[www.icomos.org/studies/canals.pdf](http://www.icomos.org/studies/canals.pdf) ).

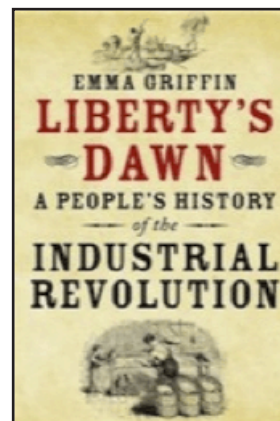
# Publications



■ ***Patrimoines textiles de par le monde*, G.Dorel-Ferre (ed.), CRDP, Reims, 2013, 192p., €23. French with English introduction.**

The third meeting of the textile section of TICCIH was held in Sedan and the near village Mouzon, in Spring 2007. The papers are of a great interest by their wide scope. Mark Watson proposed an exhaustive list of the world textile in heritage (the better, the big ones, and then by fiber in town and country); Jeppe Toesenberg stated five monuments of the Danish textile industry, Michael Mende some proto-industrial settlements in Germany, Keith Falconer the twenty most important spinning factories in England, Bartosz Marek Walczak the recent (and rather disappointing) evolution of the big industrial plants of Lodz, several Japanese official men the silk reeling site of Tomioka, and Marian Torres Bautista the Constanca Mexicana in Puebla (the first cotton spinning factory in Mexico, 1835). The second part of the proceedings is concerned with French industrial remnants (in Alsace, Northern region, Dauphiné and around Lyons, finally around Sedan itself (felt in Mouzon or woollens in Rethel or Pont-Maugis). The book ends with a short bibliography and a useful index, the volume is mainly worth by the numerous and excellent colour photographs which made it a very valuable work.

S.C.



■ ***Liberty's Dawn: A People's History of the Industrial Revolution*, Emma Griffin, Yale University Press, 336pp, £25.00, ISBN 9780300151800**

Emma Griffin's *Liberty's Dawn* attempts to add a fresh dimension to the long-standing argument over the Industrial Revolution between pessimists, culminating in EP Thompson's 1963 *The Making of the English Working Class*, and optimists, who used statistics to demonstrate that measurable conditions such as wages had risen as a consequence of industrialisation.

Her book is based on 350 published and unpublished autobiographies of labouring people, mostly men, in which she attempts to challenge the widespread belief that "the ordinary worker enjoyed a healthier, simpler and less frenetic life before the smoke and steam of the industrial revolution".

Her unromantic assessment of rural existence before the factories leaves starvation wages, a shortage of winter employment and merciless exploitation as the reality of the lost rural world, one rarely romanticised by the industrial workers' themselves. Of 50 male autobiographers who left the land, only three returned.

The benefits for women look thinner, and with only slight evidence the female experience has to be gleaned from the uneven testimony of fathers, sons and brothers.

These are typically upwardly mobile men – autodidacts, the politically committed and the religiously awakened - who are clear that their own enlarged horizons characterised their generation, never lamenting the loss of rural peace and community. As she concludes, "industrialisation had a remarkable power to put food on the table."

# Coming Soon

## Conferences and Congresses

### 2014

**Sweden: The Swedish Industrial Heritage Association (SIM)/TICCIH Sweden is a partner in organising Camoc 2014 conference on Industrial Heritage**, Sustainable Development and the City Museum, Gothenburg, Sweden

Paper deadline March 1, 2014 for conference 6-8 August 2014

<https://www.viaregi.com/registration/deltagerweb.aspx?kid=2542&pid=53069>

**USA: Aluminum.. History, Technology and Conservation, Washington, DC**

7-10 April 2014, [www.icom-cc.org/51/news/?id=255#.Ui7UfayltjQ](http://www.icom-cc.org/51/news/?id=255#.Ui7UfayltjQ)

**USA: Society for Industrial Archeology Annual Conference. Portland, Maine, USA**

15-18 May 2014. <http://www.sia-web.org/>

**UK: First international Conference on Early Main Line Railways, Caernarfon, North Wales**

19-22 June 2014, <http://www.rchs.org.uk/trial/gwpf.php?wpage=EMLRC>

**Spain: Congress on Industrial & Agricultural Canals, University of Lleida, Lleida, CFP**

2-5 September 2014 <http://www.lleida-canalcongress.eu/index.php>

**Portugal: 12th International Conference of the European Association for Urban History, Lisbon. Cfp**

3-6 September 2014, Cities in Europe, Cities in the world.

Industrial Cities from the 19th and 20th centuries and heritage conservation.

[http://www.eauh2014.fcsh.unl.pt/index.php?conference=conference&schedConf=index&page=pages&op=view&path\[\]=7](http://www.eauh2014.fcsh.unl.pt/index.php?conference=conference&schedConf=index&page=pages&op=view&path[]=7)

**UK: Association for Industrial Archaeology Annual Conference, Chester, U.K.**

5-10 September 2014. <http://www.industrial-archaeology.org/aconf.htm>

**Italy: 2nd International Conference on Defence Sites Heritage & Future, Arsenale di Venezia, Venice.**

**CFP** 17-19 September 2014, Conservation and regeneration of historic military installations.

<http://www.wessex.ac.uk/14-conferences/defence-heritage-2014.html>

**Italy: 18th ICOMOS General Assembly & Scientific Symposium, Heritage & Landscape as Human Values, Florence** 10-14 November 2014

### 2015

**France: TICCIH Congress Lille 2015: Industrial Heritage in the Twenty-First Century.**

Congress website will be launched shortly. 5-14 September 2015

Opinions expressed in the Bulletin are the authors', and do not necessarily reflect those of TICCIH. Photographs are the authors unless stated otherwise.

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**TICCIH** is the world organization for industrial archaeology promoting conservation, research, recording and education in all aspects of industrial heritage. It holds a triennial conference and organises interim conferences on particular themes. Individual membership is \$30 (USD), corporate membership \$65, and student membership. \$15

There is an online membership form on [www.ticcih.org](http://www.ticcih.org)

The **TICCIH Bulletin** welcomes news, comment and (short-ish) articles from anyone who has something they want to say related to our field. The Bulletin is the only international newsletter dedicated to industrial archaeology and the conservation of the heritage of industrialisation. The TICCIH Bulletin is published online to members four times a year.

Back issues can be downloaded as a pdf file from the **TICCIH** web site, [www.ticcih.org](http://www.ticcih.org).