

**C a P**

**Crime and Punishment Collections Network**

**NEWSLETTER  
AND  
INFORMATION  
FOR MEMBERS**

**October 2008**

## COMMITTEE - 2008

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Kaye Tetlow                      Buxton Museum & Art Gallery

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Susan Dalloe of Ruthin Gaol gave me your details as you (or your members) may be interested in stocking our range of children's books: Jack the Station Cat.

We launched the latest book Jack Takes Charge at Ruthin Gaol last month and the Gaol itself features in the book - in the story and illustrations.

I wonder if the books might interest other members in the group. They sell very well across the UK and we are looking to increase the number of stockists. Can I send you some samples for consideration? If you want more details you can see them online at [www.gwasg.com](http://www.gwasg.com) or you can browse the books at Google Books (there's a link on our pages).

Please drop me a line if I can be of any assistance.

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## **PRISON SERVICE COLLEGE LIBRARY**

### **Recent additions to library stock re. prison history.**

Kelly Grovier (2008) The prison: the story of Newgate – London's most notorious prison  
John Murray

Paul Knepper & Sandra Scicluna *Prisoners of the Sun: the British Empire and imprisonment in Malta in the early nineteenth century* British Journal of Criminology volume 48, no 4, July 2008, p 502-521

Rosemary Craig "*When the gates close*": a discussion on the history of prisons in Northern Ireland Justice of the Peace volume 172, no 14, April 5 2008, p 214-216

# It's time to book your place!

## 4<sup>th</sup> AGM to be held at **Oxford Castle Unlocked** on 20<sup>th</sup> November 2008

The day will kick off at 10.30am with coffee and time to say hello to each other (or, 'network' as we are supposed to call it!). The AGM itself is the time when all members can talk about what they would like the group to do. After the AGM, there will be a buffet lunch followed by a talk from Andy Norton, Senior Project Manager at Oxford Archaeology Unit, who spent two years excavating Oxford Castle. This will be followed by a complimentary tour of this fascinating site and new 'crime' attraction.

**Cost for the day is just £15 for members, including refreshments and tour. Non-members £20**

The AGM is open to anyone working at a member institution, or individual members. Non-members are also very welcome.

So, if you haven't already let Cath know, please book your place/s as early as you can, but by 3rd November at the latest, by dropping a line to the group's Secretary,  
**Catherine Fell:**

**Catherine.Fell@hmps.gsi.gov.uk**

If you want further details on arrangements for the day, please contact  
Treasurer, Gaby Rivers:

**[info@judgeslodging.org.uk](mailto:info@judgeslodging.org.uk)** (Tel: 01544 260650)

Invoices will be issued for ease of payment. Full details of the day will be sent nearer the time, along with info on location, accommodation and travel.

### **Andy Norton: The Prisoners of Oxford Castle**

The talk will encompass the history of the castle, and its function as a gaol and court from the 13th century onwards - the gaol originally housed 'rebellious scholars'. Over 60 executed prisoners were discovered in the castle moat, dating from the 16th to 18th centuries, some of whom displayed evidence of dissection. The gaol was replaced by the recently closed prison in the late 18th century, where executions continued into the 1950s.



### **Oxford Castle Unlocked**

For the first time in 1000 years, the secrets of Oxford Castle have been Unlocked revealing episodes of violence, executions, great escapes, betrayal and even romance. Walk through these ancient buildings and experience the stories that connect the real people to these extraordinary events.

The walled site has been used as a place of incarceration since 1071, continuing until the closure of HM Prison in 1996. The old buildings have been preserved and are now open to the public revealing a time capsule – allowing the buildings to tell their story.

Experience the austere confines of the 18th-century Debtors' Tower and Prison D-wing and the dark atmosphere of the 900 year old underground Crypt; marvel at the Mound of the 11th-century motte and bailey castle with vaulted well chamber; climb the Saxon St George's Tower, now open for the first time in its history, and enjoy its stunning 360° panoramic views over Oxford.

You will also discover the truth behind the Oxford Castle curse (the Black Assize of 1577) when several hundred people died within the space of 5 weeks, of the terrible conditions endured by the prisoners and of great escapes!

Visit Oxford Castle - Unlocked and uncover the secrets for yourself.

### **Personal Profile.**

By submitting this questionnaire, you accept that your answers can be published in the CaP Newsletter. Some answers may not be published, depending on available space. An opportunity to get yourself known!  
The Editor's decision is final !!

**Please answer the following questions (only your name and place of work are compulsory!)**

1	Name and Job Title	
2	Where do you work ?	
3	What does your job involve?	
4	What is your favourite part of your job?	
5	What, if anything, do you dislike about your job?	
6	Hobbies / Interests outside of work	
7	Your life history (in 50 words or less):	
8	What would you like CaP to do for you?	
9	What is your favourite object / item within your collection and why?	
10	Who has been the most memorable visitor to your collection, and why?	
11	If you could change anything about your job or your collection what would it be?	
12	Which person (alive, dead or fictional) would you most like to have dinner with & why? What would you eat?	
13	A rewarding or proud moment:	
14	One thing to have on a desert island:	
15	A pet hate:	
16	Greatest hope:	

### **LAURA ALLAN - A short profile:**

I am undertaking a collaborative doctoral award in the Public History of the criminal justice system with the Open University and the Galleries of Justice. Chris Williams and Clive Emsley are supervising the history element of this PhD while Bev Baker is supervising the museums element. This project intends to analyse the gap that exists between academic understandings of the criminal justice system and how it is presented in museums with the ultimate aim of practically combining academic and museum interpretations. The analysis of the gap will be discussed in a 50,000 word thesis. The process of displaying academic interpretations in museums will be explored through the mounting of an exhibition, at the Galleries of Justice. My first year was based at the OU to gain knowledge of current academic thought and my second year is based at the Galleries of Justice to gain museum training and to gauge how museums display the subject. In order to accomplish the latter objective I am undertaking a survey of criminal justice museums examining how museums display criminal justice history and why they display it in particular ways. I have already visited a few museums but would still like to visit as many as possible. I will be contacting some of you in the near future to ask if can survey your museum.

### **INTERNATIONAL POLICE MUSEUM CONFERENCE A QUESTION OF BALANCE**

In February of this year, I was lucky enough to be flown to the other side of the world to attend 'The International Police Museum' conference in Wellington, New Zealand. It was a beautiful setting for what would become a very informative and stimulating conference. The issues and problems concerning police museums were discussed at length by delegates from police museums all over the world. We were also able to exchange ideas and find inspiration from each other. There were representatives from America, Canada, Australia, Hong Kong, Malaysia, Cambodia, Holland and Hungary. Our hosts, the New Zealand Police Museum were celebrating their 100<sup>th</sup> birthday and organised the conference as part of a series of celebrations. The conference was held at the New Zealand Police College, where the museum is situated, which gave the conference a feel of not only being involved in the interpretation of police history but uncovering how this fits into current day policing. We were also treated to a traditional Maori welcome which included traditional dance and singing from members of staff from the museum and the college and local tribe members.

The conference was made up of three days, the first day we heard talks from our keynote speakers, the first being Laurie Baty, the Director of museum programmes, from the (as yet to be built) National Museum of Law Enforcement in Washington D.C. She discussed the issues she had faced on trying to create a museum from scratch having no money and no collection. The idea for creating such a museum came from the public's reaction to the Police memorial located in Washington where visitors had continually expressed the wish to know more about policing history.

This brought up the question of keeping a balance between a police museum that wished to serve its stakeholders (the police) by giving a commemorative slant but also serving the general public by communicating all of the issues of policing history that would not steer away from controversial issues. She stressed that exploring both sides of a story when it

comes to community and police interaction would give a fuller picture of policing history. She told us of her trials in trying to accumulate the 80 million dollars needed to build the museum and complaining that so far she had only managed to raise 40 million! This flabbergasted most of the delegates coming from small underfunded museums! By this she demonstrated that 'if you can identify and fulfil a need in your community, you can find momentum and funds to support a new project'.

Our second speaker, Janet Pieschel, was from Canada and was the Executive Director of the Youthlink Calgary Interpretative Centre. She described the centre to us and explained how they work with the local community in Calgary to address some of their social problems. The centre seemed to be full of interactive displays aimed at children that were designed to educate them about the possible dangers to young people. One exhibit was based on educating children about the dangers of the internet, another discussed abuse, while a large proportion of the centre was devoted to drugs awareness (as this was a major problem in Calgary). The most effective exhibit being a computer programme which aged images of visitors to show them what they would look like after a lifetime of drugs. After her presentation many of the delegates expressed that even though what the centre did was very good and useful to the community it did not really seem like a police museum in the traditional sense as there was very little actual police history on display.

The third speaker, Lindsey Jones, was the curator of Queensland Police Museum who described the museum to us and explained activities that took place within the museum. In comparison to the previous speakers the museum seemed to represent a more traditional police museum of truncheons, uniforms and a crime scene for visitors to investigate. She also went through the museum's planned move from Brisbane city centre to the Police Training College on the outskirts of the city and what this meant for the museum. She hoped this move would give the museum a greater profile among the police themselves as few officers seemed to know of their existence.

During the evening we had brief presentations from other museum delegates, one which stood out was the talk given by Caleb Williams of the New South Wales Police Museum. Caleb had a policy of not shying away from controversial or taboo subjects. This risk taking approach was adopted to engage young audiences who would not usually come to museums. Some exhibitions he had mounted included, 'The Policing of the Great Depression', which is quite a contentious issue in Sydney, with the aim of exploring pockets of hidden history not usually explored by police museums.

The second day was made up of a series of visits; in the morning we were given a tour of the New Zealand police museum including its stores. The museum contained many of the elements often found in British police museums; the development of equipment, uniform and transport but also looked at other issues through policing history. Some of these issues included police and community co-operation, the police role in public protest and police involvement with the Maori community. Then we were taken to view current policing tactics at the Police Dog Training School where we were given a tour and a demonstration. The afternoon was spent at New Zealand's national museum Te Papa Tongarewa an extensive museum that covers many topics and eras. It was very impressive if not a little overwhelming at times. It did however demonstrate how a museum can combine presenting the history of two very different cultures the Maori and the western settlers. We were privileged to be given a tour of their stores which were well equipped and well organised. Many of the delegates came from small, underfunded, under staffed, under resourced museums and all

were very amazed by the standard of care and preservation given to objects at Te Papa and some of us were also a little jealous! To be shown what is possible when money is no object.

The third day our keynote speakers gave workshops, Laurie stimulated an interesting discussion on whether we wanted or needed a naming standard for our artefacts. She demonstrated the difficulties we have communicating our objects by having delegates describe objects to each other which was difficult enough for those of us from English speaking countries. Janet discussed how a museum could develop a youth audience, her approach to this was by viewing the museum experience as a product that should be marketed. Lisa gave a very useful talk on a process well known in Australia of using a standard methodology for assessing the significance of objects and collection which could make the acquisition and depositing processes much more simple for trained and untrained museum staff alike.

Much of the conversations had throughout the conference revolved around obtaining a balance. The first and most important was gaining a balance between engaging stakeholders (as without them there would be no museum) and serving your local community by making it relevant to them. The second was having a balance between taking an academic approach whilst still making the exhibits entertaining. The third balance was in trying to run a museum as a business to create revenue whilst remembering that a museum is there as a public service to educate a general audience. Curators of small museums need to take on many roles and now it seems a juggling act can now be added to the list.

The conference concluded with the suggestion that an international network of police museums should be set up, much like CAP, with a website and a forum on which curators could communicate. This is still in the process of being set up but if successful it could become an important resource that it is hoped would lead to regular International Police Museum conferences.

*Laura Allan*



*Above pic shows the delegates at the Conference*



*New Zealand Police College*

***These notes were compiled by the author who at the time (1975) was still trying to learn as much as possible about Police History, etc having first become interested in the subject in late 1972.***

**Visit to Hiatts at Birmingham by Ralph B. LINDLEY on 13<sup>th</sup> February, 1975.**

Mr. H.H. La TROBE, managing director of the firm took a great deal of his valuable time to explain things to me and much useful information was received.

The old heavy type figure of eight handcuffs which were given on loan to the Museum at Huddersfield are of Hiatts' manufacture and are known as the WAR OFFICE FIGURE OF EIGHT and were, as the name implies, made solely for the War Officer by Hiatts until 1940. These handcuffs were hand made by skilled craftsmen and as time and effort were very precious in time of war, the firm decided not to make any more and tried to encourage the War Office to change to the standard 104 type handcuff, which does not need so much time and effort to make. The War Office did not want to change and managed to get another Birmingham firm, RUBEN, CRADDOCK & SON, to make this type of handcuff for a period of about 5 years. There is a distinct difference between the handcuff which was manufactured by Hiatts and the one manufactured by R.C.S. and it is that Hiatts was made of forged steel and was worked into shape by skilled craftsmen while the one made by R.C.S. was most of cast steel in a mould. Hiatts make should outlast that of R.C.S. for this fact alone as those of R.C.S. will tend to break if they are dropped on to a hard surface with any force. Eventually the War Office decided to adopt the standard 104 pattern handcuff as supplied by Hiatts and the firm of R.C.S. slowly faded out of the handcuff scene, although they did for a short time make a type similar to Hiatts pattern 104.

According to Mr. La Trobe, the only restraint item manufactured by Hiatts which beat the famed escapologist, Harry Houdini, was the leg iron version of the Figure of Eight. The reason given by Houdini being that he was unable to keep his balance when it was fitted.

Ratchet handcuffs were first of all made by the Peerless Handcuff Co. of Springfield, Mass., USA and were patented by them in the USA and UK in 1912 and 1915 respectively. Mr. La Trobe for some time had wanted to make a good quality ratchet handcuff or alternatively be in a position to buy those made by Peerless for sale in the UK under licence. This was the time of the dollar crisis and it was not possible to import the handcuffs from the USA. Because of this Mr. La Trobe visited the factory in Springfield and came to an arrangement with the owners that Hiatts should make Peerless handcuffs under licence in the UK and would pay royalties to Peerless. Mr. La Trobe was given two pairs of handcuffs to take back with him, one to keep in its complete state and the other to take apart to see exactly how it worked. Hiatts then started to manufacture the Peerless handcuffs under licence in the UK. After some two years, Mr. La Trobe checked with the Patents Office as he was aware that the patent would have expired and he discovered that Peerless had renewed the patent on their handcuffs. To do this they had to include something new in the patent and this in fact was the addition of two small guide lugs. When Mr. La Trobe checked the two pairs of Peerless handcuffs which he had been given in Springfield he found that these lugs were not on the handcuffs and that he had

been given a pair of the older style which was no longer covered by the patent. This released the firm from the obligation of paying royalties to Peerless but the firm continued to collect these monies for a short time after this discovery. The owner of the Peerless Handcuff Co. visited Hiatts shortly after this and Mr. La Trobe paid him the money which had been collected for the royalties and then went on to explain what had happened, fully expecting that the American gent would hit the roof. He was, however, very calm about it and said that it had been a mistake on their (Peerless) part in giving Hiatts two pairs of the old patent cuffs and not the new style. He was extremely pleased to be given money for royalties, some of which were not due to him. From that day until the present Hiatts have continued to manufacture Peerless handcuffs under Hiatts' name.

Hiatts' own first attempt at making ratchet handcuffs had been a style known as the RELIANT which was similar in appearance to the Peerless handcuff. Very few of this style were ever made and they are now extremely rare.

Hiatts realised that to get British Police Forces on to the ratchet style of handcuff, a cheaper version would have to be made to satisfy the "meaner" Police Authorities who would not pay that extra bit of money for the quality Peerless style. In 1960, Hiatts brought out the 1960 pattern ratchet handcuff and this began to be accepted by some British Police Forces.

They later brought out a more streamlined and lighter style of handcuff, known as the 1970 pattern. This handcuff has the largest opening span of any handcuff on the market today in the World. The former West Yorkshire Constabulary was one of the first British Police Forces to purchase this style.

Police Grips – known as "Snips" or "Snaps" – are a "North of England" peculiarity according to Mr. La Trobe. If one were to draw a line across England at the southern edges of the counties of Lancashire and Yorkshire, one could say that no Police Force to the south of that line had ever bought any Police Grips, Two Police Forces are still purchasing and using the Grips – Cleveland County and Greater Manchester.

The 115 pattern, an adjustable version of the standard 104 still sells extremely well, especially in Africa.

Leg irons have recently been exported by the firm to African Countries and the specification was that they should be supplied with a cold rivet so that the iron could be put on and riveted out in the field.

Manacles were known in the trade as a "HAND CHAIN LINE".

The 122 type of handcuff I'd recently come across were brought out in the 1920s and were not a success, selling mainly abroad. As far as he can remember, Mr. La Trobe states that only one British Police Force, a small one which he believes was Doncaster ever purchased this style.

Hiatts have a large collection of their old products which they will give out on loan for exhibitions, etc as long as the following three conditions are met:

1. They are insured for £1,000.
2. They are kept under Police supervision at all times.
3. They are collected and returned to the firm by means of Police transport.

*(Postscript: Hiatts firm was later bought privately by another family but it has recently been purchased by an American Company and the works based in Birmingham have now been closed. The present whereabouts of the Hiatts Collection is unknown as it has been "missing" for some time now. It would be good to learn where it is?)*

I hope that the information contained above will be of interest now in 2008.

Ralph B. LIMBLEY.

Vice President, Ripon Museum Trust.

### **Dear Crime and Punishment Network Users**

Exmouth Police Station are about to scrap a Metal Deposition Unit. They have contacted me with little notice to ask if I can take it for the collection. Despite being a very interesting piece of forensic equipment (now defunct) I am not currently in a position to dismantle, transport and store it. For those of you who can't visualise it or may not have heard of it, it is a huge machine used to create a vacuum in a chamber so that gold dust would be attracted to fingerprints on surfaces that could not be traditionally dusted!

Before I sadly tell Exmouth that I can't help - does anyone have any ideas of a possible home or a desire to own it!

Best wishes - Angela

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**FILMING OF 'WAS CRIPPEN INNOCENT?'**

The 1910 case of Dr Hawley Crippen and the alleged murder of his wife Cora is one that appears to have chilled the imagination for almost a century. The recent programme 'Was Crippen Innocent?' broadcast recently on both Channel Five and the Discovery Channel, follows the theory by American forensic toxicologist John Trestrail that Crippen was indeed not guilty of the crime for which he was hanged. Filming for the programme took place partly in America but predominantly at The Judge's Lodging, Powys. Whilst the Courtroom played its obvious role in the filming, the pantry became Crippen's workroom, the drawing room showed the couple entertaining on the last night they were seen together, whilst Cora packed her bags in the Judge's bedroom. One of the basement cells, lit only by oil, as happens at The Judge's Lodging as a matter of course (we have no electric lighting in the house) had its floor built up with earth and the gruesome grave dug into it. The bodily remains were kindly donated by the local butcher and buried in our garden when filming finished – an interesting one for archaeologists in the future we think! Here are a few shots taken during some filming breaks. Even during the breaks, the poor actor playing Dr Crippen seemed to be avoided by all present!

Gaby Rivers, Senior Museum Curator, The Judge's Lodging



CRIPPEN - 1910



CRIPPEN IN THE DOCK



MAKING JUDGEMENT



OUTSIDE THE COURT