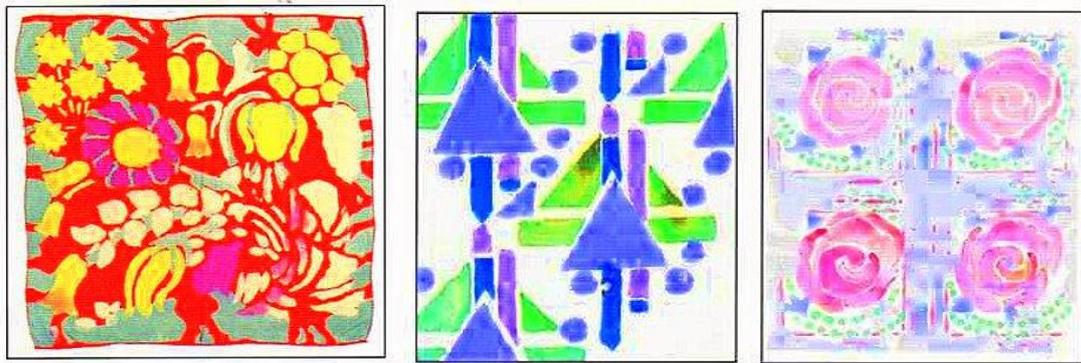


Painted Fabrics Ltd 1915 - 1959



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(originally produced by Sheffield Archives in conjunction with the then City Museum and Mappin Art Gallery and Sheffield Hallam University, 1998)

v. 1.1 (June 2015)

Front Cover Illustrations:

Painted Fabric Ltd fabric designs for dresses, [1920s/1930s]
(*Sheffield Archives: PF4/5/4/1*)

Note: The basis for this study guide was an account of Painted Fabrics Ltd and compilation of sources by Ruth Harman (formerly Senior Archivist at Sheffield Archives) and Jan Carder (formerly Senior Lecturer in Design History at Sheffield Hallam University) 2007. It has since been updated to include reference to additional material relating to the study of Painted Fabrics Ltd.

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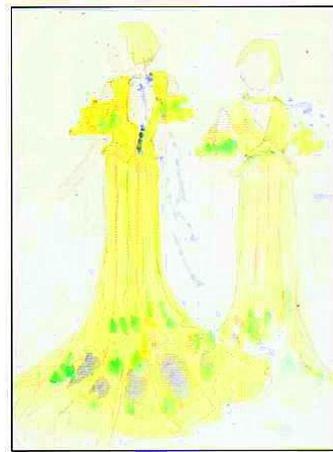
Contents

Story of Painted Fabrics Ltd	4
List of documents, books, photographs and other items available at Sheffield Libraries, Archives and Information	8 - 14
Library and archive collections held elsewhere	14
Sheffield Local Studies Library and Sheffield City Archives facilities	15
Contact details	16

Story of Painted Fabrics Ltd

The story of Painted Fabrics Ltd is no ordinary company history. Developing from occupational therapy for men who had lost not life but limb for their country in the horrors of the First World War, it was a unique combination of physical and psychological rehabilitation for severely disabled ex-servicemen and the artistic and entrepreneurial talents of a small group of women in Sheffield. From charitable beginnings as part of SASMA (The Disabled Sailors' and Soldiers' Mutual Association) the company went on to produce fabrics and clothing of fashionable design and high quality for over thirty years.

The establishment of Painted Fabrics Ltd was almost entirely due to the imagination, energy and perseverance of one woman - Annie Bindon Carter (1883-1969) who, in 1915, volunteered to help at the Wharnccliffe War Hospital at Middlewood on the outskirts of Sheffield. With the help of a few women friends who had trained with her at the Sheffield School of Art, she organised painting classes three afternoons a week as a form of occupational therapy for men who had suffered not only horrific injuries including amputation but the consequent psychological effects. One man in particular, who had lost both his right hand and his left hand and forearm, was in a state of hopeless despair. With characteristic determination to help, Mrs Carter hit on the idea of tying a brush to his bandaged stump to enable him to do some simple stencilling on scraps of material. Phyllis Lawton, one of her friends, wrote later - *I guided his arm from the saucer [of paint] to the material and gently dabbed it over the stencil until completed, and when I removed it he was astonished at the result.* Soon after this Mrs Carter had a special leather strap made for him into which three or four brushes could be screwed, so that by twisting his arm around he could use several different colours in turn. The realisation that he could actually do something after all marked the start of his recovery.



*Some of the men
with Mrs Carter and
Earl Haig*

It was the success of that one case that inspired Mrs Carter to develop the idea into a proper business giving work to men who otherwise faced a bleak future without employment or purpose. Starting with small items such as tea cosies and table mats made by the men and sold among her friends the range of goods was eventually extended to dresses, shawls, scarves, handkerchiefs, lingerie, furnishing fabrics and hangings, ecclesiastical work and theatrical curtains and backdrops as well as leather goods such as bags, purses and blotters.

At the end of the war Mrs Carter and the committee she had formed obtained premises at West Bar in the centre of Sheffield which were converted and equipped as workshops for a few men, with financial help from local people. It was only after a visit from Earl Haig, however, that the authorities began to take serious notice of the possibilities of employment for severely disabled ex-servicemen that the enterprise presented. In 1923, land and hutments at the old WAACS (Women's Auxiliary Army Corps) camp at Norton Woodseats on the southern edge of Sheffield were purchased by the United Services Fund and leased to the newly formed company Painted Fabrics Ltd. Some of the huts became workshops, while others were converted to homes for some of the men and their wives and families, thus realising Mrs Carter's ambition of including housing on the site. Painted Fabrics was officially opened in 1925 by Princess Mary (the Princess Royal) who became the company's Royal Patron. This was the first of several visits she and other members of the Royal Family made, and on this occasion she was presented with one of the painted shawls by two of the men - Taffy Llewellyn, who had the most war decorations, and Mr Hardy, who had the longest service with Painted Fabrics.

*The Princess Royal
and Mrs Carter at one
of the exhibitions*



By that date 29 men were employed. They were paid a minimum of 1 shilling an hour and guaranteed 30 hours work a week. The houses and gardens were let at 6 shillings a week. Over the next fifteen years as many as 67 men were employed at one time at Painted Fabrics, some staying for quite short periods, others remaining there all their working lives. Most had suffered amputations of arms or legs or both, some also had neurasthenia or gunshot wounds. The scale of their disablement can be gauged from the distressing statistic given in one publicity leaflet - "*47 men with only 56 undamaged arms and 50 undamaged legs between them*".

Both the living accommodation and workshops and equipment were adapted to the special needs of these former servicemen. In 1928 ten houses in a two storey block were built as Haig Memorial Homes on the site of some of the huts, designed by the Sheffield architect Robert Cawkwell in association with G Grey Wornum, partner of Louis de Soissons and architect of the RIBA building in London. The men and their families tended the gardens round the huts, allotments were provided and a vegetable show was held each year. There were social and snooker clubs, fishing outings and a range of activities for the children such as the summer fancy dress party and the Brownie pack. At Christmas, Mrs Caner took the men and their families presents, turkeys and Christmas puddings, there was a party for the children and a visit to the pantomime at the Empire or the Lyceum. Yet Painted Fabrics was by no means self-contained. Some of the men lived elsewhere and the children attended local schools, and everyone turned out to welcome the numerous Royal and other visitors who came to see Painted Fabrics. Without exception, the memories of those who worked or grew up there are of a happy and supportive community.

The men certainly seem to have enjoyed their work, and acquired a wide range of new skills very different from their pre-war occupations. Although hand stencilling using paints remained a mainstay of production, screen printing, block printing and spray painting with dyes were also used. The fabrics, which ranged from crash (a coarse linen) to silk satin, chiffon and velvet for the luxury end of the market, were originally bought in a finished state but within a few years were being bought raw and bleached and dyed in the workshops. As the quality of rayon, or artificial silk is it was called, improved, this was added to the range of fabrics, widening the design possibilities and being used for some of the most profitable dress goods. All the making up was done on the premises. The men did most of the stitching, using specially adapted sewing machines, although some of their wives and daughters were also employed as seamstresses under the direction of a professional dress-maker who did the cutting out.



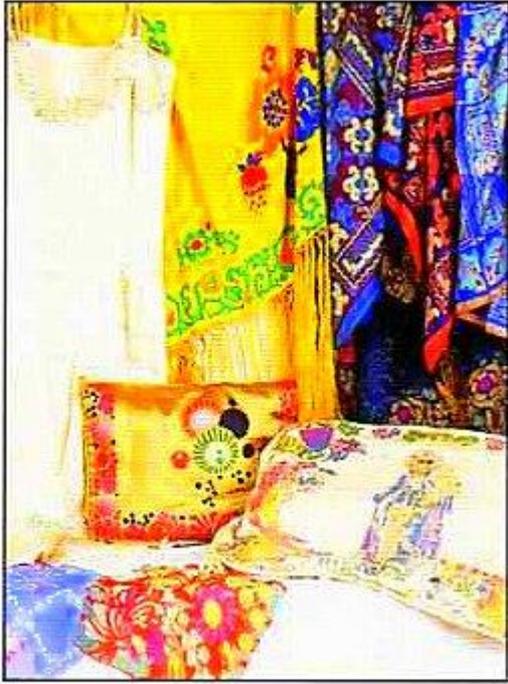
Mixing the dyes in the workshop.



Men stencilling in one of the huts.

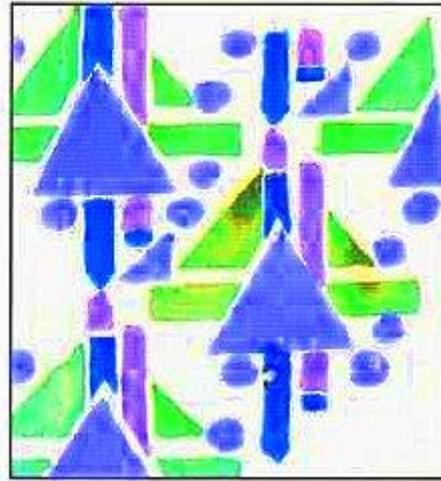
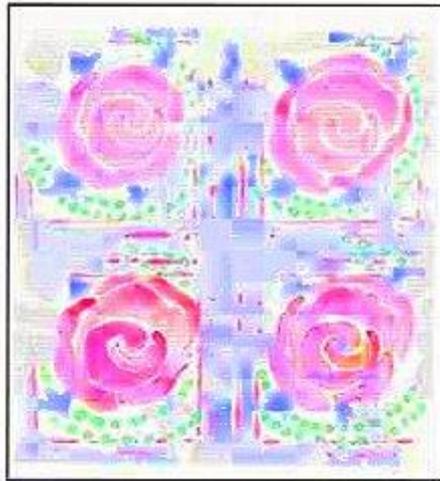


Silk chiffon evening dress, fringed shawl with stencilled design and silk chiffon scarf.



Example of
goods
produced by
Painted Fabrics

The design of the patterns and clothes was undertaken by Mrs Carter, assisted by her sister Dorothy and by Edith Jagger, the sister of Charles Sergeant Jagger the sculptor and David Jagger the painter. All of them had studied at Sheffield School of Art. Edith had been among those who helped at the Wharncliffe War Hospital, where she had volunteered to help men who were subject to fits as a result of head wounds, working with them locked in a padded room. After 1918 she was employed as a designer at Painted Fabrics. The style of their designs was very varied, but the bold and brilliant colour combinations and fluid use of fabric in their designs for clothing were very much in tune with the period, showing the influence of Fauves painters such as Matisse and Dufy, and the excitement of the oriental, inspired by Diaghilev's *Ballet Russe*. Curtains of oriental design were particularly requested by Messrs Goodall of Manchester who were exhibiting Painted Fabrics' goods in their shop window as early as July 1918. A more bohemian influence reflecting the peasant costumes of Eastern Europe can be seen in much of the bright floral decoration on shawls which could be worn in the gypsy style over full skins and on scarves which might be wrapped around the head.



Mrs Carter had definite views about the industry she had created. In some notes dating from the mid 1930s she says:

I ask you in note that I called it a "PEASANT Industry" -because only on this outlook can it be built .. The designs as suggested by me & adapted from many sources are of necessity grown by force of circumstances mainly due to disability... Dr Rothenstein the director of the Tale Gallery always stresses this point in any remarks he has made publicly relating to Painted Fabrics. His point in every case has been that Painted Fabrics was developing a new and interesting English Peasant Industry and that the patterning as so evolved was of intense historical interest. As in all matters relating to art the question of whether you like the work or not is debatable and personal. I may here say that Dr Rothenstein is the only person who has completely understood Painted Fabrics' work.

To compare the designs or articles produced by these ex-servicemen with shall we say Courtauld's marvellous and accurate productions, or the stock shown in Harrod's or Selfridges is complete lack of understanding of the problem. I am convinced we require no more machinery - we are now well equipped for our purpose. The men are clever, industrious and intensely interested in their work.

These comments perhaps belie the more conventional sophistication of some of their other patterns and clothes, such as men's silk handkerchiefs and dressing gowns for the luxury end of the market and day dresses and evening gowns. Some of the dresses, which included bridal wear, were specially commissioned, as were altar frontals and other fabrics for churches, work for theatrical productions, and a wide variety of furnishings for private houses. Curtains which were silver on one side and purple on the other were made for the Long Gallery at Wentworth Woodhouse, for example, and the society portrait painter De Laszlo apparently ordered Painted Fabrics' hangings for his studio. Apart from individual commissions some of the work was sold through a limited range of retail outlets, including the London store Liberty and shops in Manchester, Harrogate and other selected towns both at home and abroad which had sole agencies.

The main way of selling goods, however, was through exhibitions. These were of two types; firstly those held in Town or public halls where some of the men would help local volunteers to sell items. Although these were labour intensive and quite expensive to organise they were felt to be an effective way of reaching large numbers of ordinary people and selling the less expensive items such as scarves and cushion covers. The first exhibition was held at the Wharncliffe Hospital in 1915, and the last one at the Cutlers' Hall in Sheffield at Christmas 1958; in the intervening years hundreds were held up and down the country as well as abroad.

The second type of exhibition was the "at homes" held by the aristocratic ladies Mrs Carter had so successfully recruited as supporters. Some of these were held in their own houses - Countess Fitzwilliam (Painted Fabrics' "fairy godmother") held one every year at Wentworth Woodhouse - others were held in suites in large hotels. The Princess Royal regularly attended and even served behind the counter herself. The annual exhibition at Claridges was a major event in Painted Fabrics' calendar - in 1937 for example, the Countess Jellicoe was "at home", and as usual the Queen came, buying two dresses for Princess Elizabeth, one in blue and cream tussore, the other of moss crepe with small yellow spots, as well as dressing gowns, bags, cushions, men's handkerchiefs and a bedspread. Over 2,600 people accepted invitations and the list in the newspapers reads like an index to Debrett. One Sheffield paper reported that despite the rival attractions of Henley and Wimbledon, Scotland Yard had to be called in to control the traffic, and continued:

There is no doubt that this exhibition is firmly established as one of the principal events of the season and it deserves to be, for neither Bond Street nor the Rue de la Paix can show articles which excel either in quality or perfection of workmanship these products from Painted Fabrics.

This is a pertinent comment. Although Mrs Carter's motto for Painted Fabrics was "Work not Charity", there is no doubt that she used her considerable charm and an astute understanding of human nature in the cause. She both exploited people's pity for the men and appealed to their snobbery by allowing those who would never otherwise have seen say, the inside of Wentworth Woodhouse or attended an exhibition where the Princess Royal was serving, to do so. Nevertheless, it is doubtful that Painted Fabrics could have sustained the interest in its work and the level of sales over so long a period if the quality of what was produced had not been so high. Mrs Carter recognised this herself - in her notes she says:

I am quite sure that Lord Fitzwilliam has not hung Painted Fabric curtains beside De Laszlo pictures and priceless china in his main living room for the last 14 years for charity's sake. Nor did Mrs Sebag Montifiore equip her new house with Painted Fabric curtains at the cost of several hundred pounds for this reason - But because of their artistic value.

Painted Fabrics' work was suspended from 1939, the workshops being taken over for the production of aircraft parts during the war and then for a variety of

light industrial uses. Fabric production had resumed by 1950 but never again reached the scale achieved in the 1920s and '30s. Though some men injured in the Second World War were taken on, those who had fought in the 1914-1918 war were growing old, as were Mrs Carter and the company's pre-war supporters and clients. At the same time fashions were changing, and in 1958 the decision was taken to wind the company up. The archives were subsequently presented to Sheffield City Libraries together with some examples of the work produced. A wide variety of items have also been treasured by those with family and other connections with the company. It is hoped that all these will be as carefully preserved in the future as a lasting tribute to the men and women who created Painted Fabrics.

By Ruth Human and Jan Carder.

Acknowledgements

Ruth Harman and Jan Carder would like to thank the following for their help in the writing and production of this leaflet - those who lived or worked at Painted Fabrics and their relatives, Sheffield Town Trust, The Graves Trust, Jan Hargreaves, Jeannette Strickland and colleagues at Sheffield Hallam University and Sheffield Archives.

Jan Carder would also like to thank the following students for their help in the early stages of research - Rowena Marsden, Matt Collins, Joanne Bennett and Anna Hornsey.

List of documents, books, photographs and other items available at Sheffield Libraries, Archives and Information

Painted Fabrics Limited, Sheffield, records, 1915 - 1959

(Sheffield Archives: PF)

This is the main collection of records of Painted Fabrics at Sheffield Archives which includes the following:

- Typed notes about the work of Painted Fabrics by Annie Bindon Carter, illustrated brochure about the company, lists of men who have found work there, [1920s - 1950s] *(PF/1/1-4)*;
- Minutes and reports, 1918 - 1959 *(PF/2/1-5)*;
- Accounts and business correspondence, 1915 - 1959 *(PF/3/1-7)*;
- Promotion material (including speeches, talks, etc.), 1920s - 1955 *(PF/4/1/1-2)*;
- Photographs, 1916 - 1958 *(PF/4/2/1-10)*;
- Press Cuttings, 1924 - 1939 *(PF4/3/1-5)*;
- Correspondence and papers relating to sale of work at the Cutlers' Hall, 1933 *(PF4/4)*;
- Specimens of work (sketches and illustrations of designs, stencils, photographs of samples), [1920s - 1950s] *(PF/4/5/1-4)*;
- Annie Bindon Carter's personal file (including programmes, invitations, correspondence regarding functions, illuminated address, Royal Warrants, etc.), 1919 - 1961 *(PF/5/1-6)*.

Records of Arthur Fisher (1884 - 1957), employee and resident at Painted Fabrics Ltd, including:

- Official documents (including those relating to his service in First World War and injuries suffered), 1901 - c.1940;
- Personal papers (including First World War diary and correspondence with his fiancée Annie Bell over injuries he sustained during the conflict), 1918 - c.1950;
- Photographs (including those relating to his employment at Painted Fabrics), 1918 - c.1952;
- Printed and published material (including newspaper cuttings relating to Painted Fabrics and his marriage to Annie), 1917 - c.2009

(Sheffield Archives: X210)

Folder of Painted Fabrics Ltd material (belonging to a former director of the company Mr Robert Laurie Walsh), 1915 - 1964, including:

- List of comforts sent from Central Depot to wounded soldiers in Sheffield Hospitals, Oct 1915 - Oct 1916;
- Two photographs of Painted Fabrics employees labelled 'Some of "SASMA" Workmen' [c. 1930] [note: 'Sasma Works' was the name of the Painted Fabrics premises at Meadowhead - SASMA was the acronym for the Disabled Sailors' and Soldiers' Mutual Association. These photographs are duplicated in the main Painted Fabrics Collection (ref. PF) and feature on the Picture Sheffield website: Picture Sheffield refs. *arc00589* and *arc00597*];

Copy of 'The Sasmatian' newsletter (published by SASMA and Painted Fabrics Ltd), Jul 1932;

Letter from Buckingham Palace confirming Royal Warrant of Appointment of Painted Fabrics to Her Majesty as 'Fabric Manufacturers', 3 May 1938;

Copy of programme of visit of H.R.H. Princess Royal to Painted Fabrics, 18 Jun 1940;

Letter asking for Painted Fabrics to be excused payment of purchase tax, 12 Jan 1949;

Copy of Painted Fabrics information leaflet (listing men who have found work with Painted Fabrics and detailing extent of their injuries), [c. 1950s];

Papers relating to winding up of company and sale of property, 1959; Accounts, 1958 - 1960;

Letter from Sheffield City Libraries (Department of Local History and Archives) to Mrs G. C. Carter of 49 Kingfield Road, confirming receipt of Painted Fabrics material, 10 Jan 1964.

(Sheffield Archives: X580)

Papers and photographs of an individual whose great uncle worked at Painted Fabrics, 1920s - 2000, including:

Photographs of visits of Princess Royal and Duchess of York/Queen Mother, [1920s - 1930s];

Programme of opening ceremony by H.R.H. Princess Mary (Viscountess Lascelles) of Painted Fabrics Ltd, Chesterfield Road, Woodseats, 8 Aug 1925;

Photocopy of 'The Sasmatian' newsletter (published by SASMA and Painted Fabrics Ltd), [Jul 1932];

Correspondence about Painted Fabrics exhibition, Nov 1994 - Feb 1995;

Letter and invitation to unveiling of 75th anniversary plaque, 2000.

(Sheffield Archives: MD7882)

Envelope of newspaper cuttings, programmes, invitations etc. relating to the visit by Her Royal Highness Princess Mary, Viscountess Lascelles, 8 Aug 1925

(Sheffield Local Studies Library: MP 4148 M)

Miscellaneous items, newspaper cuttings, programmes, invitations, relating to the visit of H.R.H. Princess Mary, Viscountess Lascelles, 23 Aug 1928

(Sheffield Local Studies Library: MP 4147 M)

Miscellaneous items relating to the visit of Her Royal Highness The Princess Mary, Countess of Harewood, to open the Earl Haig Memorial Homes, to inaugurate the new block-printing department at the Painted Fabrics Colony and to receive the Y.M.C.A. purses, 28 November, 1929

(Sheffield Local Studies Library: MP 4149 M)

Sheffield City Council planning application file relating to erection of houses, etc. for Painted Fabrics Ltd/Douglas Haig Memorial Homes, Sheffield, 1929 - 1961

(*Sheffield Archives: CA206/32442*)

Programme of visit of His Royal Highness the Duke of Kent, 21 Oct 1936

(*Sheffield Local Studies Library: MP 177 S*)

Invitations, press cuttings, programmes relating to the visit of Her Royal Highness The Princess Royal, to Painted Fabrics, Wharncliffe Emergency Hospital and the opening of the new Nurses' Home of the Sheffield Queen Victoria District Nursing Association, Southey Hill, 18 Jun, 1940

(*Sheffield Local Studies Library: MP 4041 M*)

Programme of visit of her Royal Highness the Princess Royal, 31 Jul, 1946

(*Sheffield Local Studies Library: MP 2534 M*)

'Early Stencilling at Wharncliffe by Disabled Soldiers' [Personal account of someone who worked with disabled soldiers at Wharncliffe Hospital and Ecclesall Hospital during the First World War and after at Painted Fabrics. Describes the actions of Annie Carter in her creation of the scheme and with individual soldiers. Cover shows examples of the stencils], [1960s]

(*Sheffield Archives: Searchroom Library BUSINESS NO.28, MAROON FILE*)

'Annie Bindon Carter and Painted Fabrics' by Josie Robinson in *Sheffield Art Report* (1986), pp.13-18

(*Sheffield Local Studies Library: local journals 706 S*)

Records of Jan Carder, Senior Lecturer in Design History at Sheffield Hallam University, in connection with her work for the 'Painted Fabrics Research Group', Feb 1995 - Jun 2003, including:

Transcripts of oral history interviews with individuals about their memories of Painted Fabrics (note: most are children/relatives of former Painted Fabrics employees, who in turn were former First World War soldiers) [1995]:

Mrs Enid Kay (daughter of Private Frank Poules);

Mr Dougie Fox (son of Lance-Corporal Joseph Fox);

Mrs Paddy Cave (niece of Private Harold Simpson);

Mrs Dolly Kerr and Mr Colin Kerr (Mrs Kerr was daughter of Sergeant T. W. ['Taffy'] Llewellyn);

Mrs Nash (daughter of Private Charles Rawson).

Mrs Sally Flather (daughter of Robert Laurie Walsh, former director of Painted Fabrics);

Mrs Irene Clegg (former secretary of Captain Scott and Mrs Carter);

Photocopies of annotated plans of Painted Fabrics Estate at Meadowhead (originally drawn by City of Sheffield Estates Department, 1966) and reconstructed plan of Painted Fabrics site annotated with names of families living on the estate [c. 1995];

Research notes, photographs and transparencies of fabric designs/samples, correspondence, invitation and programmes relating to Painted Fabrics exhibition 1997 - 1998;
Copy of church magazine (Our Lady and St Thomas and English Martyrs, Sheffield), Jun 2002 which features article by Desmond Brookes about his memories of the Painted Fabrics Estate;
Copy of audio-cassette (BBC Radio 4 'Woman's Hour' broadcast feature on Painted Fabrics, 14 Jun 2003, with accompanying letter from programme producers Pennine Productions).

(Sheffield Archives: X575)

Sheffield Artists 1840 - 1940 by Hilary Wills (Basement Gallery, 1996)

(Sheffield Local Studies Library: 759.25 SQ)

Photocopies of items from Annie Bindon Carter's grandson (1997), including:

- 1) Royal Warrant of Appointment of Mrs A. B. Carter to membership of the Order of the British Empire (signed by King George V), 5 Jun 1926;
- 2) Letter of condolence from the Registrar of the Order of the British Empire to J. J. Carter after Mrs Carter's death, 18 Nov 1968;
- 3) Printed Order of Service for the dedication of the Chapel of the Order of the British Empire in St Paul's Cathedral, invitation card (20 May 1960) and printed letter to Mrs Carter requesting subscription to the chapel's fund;
- 4) Three photographs of the Carter family;
- 5) Typescript account by Geoffrey Cecil Carter of his experiences in the First World War in Mesopotamia and elsewhere entitled 'War - In the Land of the Two Rivers' by 'Black Thrice'.

(Sheffield Archives: PhC/560)

Photocopies of documents loaned by Desmond Brooks who grew up in the Painted Fabrics village (1997), including:

- 1) Postcard of Painted Fabrics village, Meadowhead, [c.1926];
- 2) Ribbon and tag stating: 'Admit bearer to Royal Enclosure "Painted Fabrics" 5 Jul 1934, 2pm - 6pm';
- 3) Photograph of Desmond Brooks (aged 5) and Primrose Cole presenting handkerchiefs to the Duchess of York at Painted Fabrics, [5 Jul 1934];
- 4) Programme of opening ceremony by H.R.H. Princess Mary (Viscountess Lascelles) of Painted Fabrics Ltd, Chesterfield Road, Woodseats, [8 Aug 1925];
- 5) Short history of Painted Fabrics issued on the opening of the company, [8 Aug 1925];
- 6) Programme of visit by the Duke and Duchess of York to Painted Fabrics, [5 Jul 1934];
- 7) Newspaper cartoon depicting 'the boys of Painted Fabrics', Yorkshire Telegraph and Star, [1930s];
- 8) Hand drawn and printed Christmas cards sent by Annie Bindon Carter, [1960].

(Sheffield Archives: PhC/561)

'Painted Fabrics: an exhibition celebrating the history of Painted Fabrics Ltd 1915-1959' [leaflet produced by] Sheffield City Council, Leisure Services, Libraries and Information and Arts and Museums and Sheffield Hallam University (1997)

(*Sheffield Local Studies Library: MP 2534 M. Also available at Sheffield Archives: Seachroom Library BUSINESS NO.27, MAROON FILE*)

'Painted Fabrics Ltd' [programme for an exhibition celebrating the history of Painted Fabrics Ltd, 1918-1959, on 15 Nov 1997]

(*Sheffield Local Studies Library: MP 4203 S*)

'Painted Fabrics' in *The Flowing Stream*, Vol. 19 No. 2 (Summer 1998) (pp. 52-53)

(*Sheffield Local Studies Library: 929.9 SQ. Also available at Sheffield Archives: Seachroom Library SHE/FAM TREE*)

Photocopies of correspondence, accounts etc., [1940s - 1950s] of Painted Fabrics Ltd, (c. 2000)

(*Sheffield Archives: X153*)

'Fractured Lives' [CD Rom of radio play based on the story of the Painted Fabrics, recorded by Cornucopia Radio for Sheffield Live Radio and broadcasted in the Winter Gardens as part of the 2010 "Off the Shelf Festival."], 2010

(*Sheffield Archives: Searchroom Library COL/BUS (ROM)*)

Painted Fabrics Limited - short illustrated account by Tracy Haigh (2012)

(*Sheffield Archives: Searchroom Library HAI/BUS*)

Newspapers

The main titles available at Sheffield Local Studies Library include: *Iris* or *Sheffield Advertiser for the Northern Counties*, 1794 - 1856; *Sheffield Daily Telegraph*, 1855 - 1986; *Sheffield Mercury*, 1807 - 1848; *Sheffield Telegraph* (weekly) 1989 - date; *Sheffield Independent* 1819 - 1938 and the *Star* 1873 - date

The *Sheffield Independent*, 1819 - 1911; *Sheffield Daily Telegraph* 1855 - 1950 and *Sheffield Evening Telegraph*, 1887 - 1920 are available online at www.britishnewspaperarchive.co.uk

Local newspaper articles and newspaper cuttings relating to Painted Fabrics Ltd includes the following:

Note on gift and appreciation, Feb 1946

(*Sheffield Local Studies Library: Sheffield Telegraph, 9 Feb 1946 (page 3)*)

Illustrated article relating to the re-opening, Jul 1946
(*Sheffield Local Studies Library: Sheffield Telegraph, 23 Jul 1946 (page 2)*)

Newspaper article, May 1948
(*Sheffield Local Studies Library: The Star, 7 May 1948 (page 2)*)

Article relating to Princess Royal opening the Christmas Fair, Nov 1949
(*Sheffield Local Studies Library: The Star, 9 Nov 1949 (page 7)*)

Note on the work exhibited at the Lord Roberts Workshops, Nov 1950
(*Sheffield Local Studies Library: The Star, 11 Nov 1950 (page 5)*)

Note on some of the work on show at the Lord Roberts Workshops bought by the Queen, Nov 1951
(*Sheffield Local Studies Library: Sheffield Telegraph, 7 Nov 1951 (page 5)*)

Photograph and note relating to the work of the company, Nov 1951
(*Sheffield Local Studies Library: Sheffield Telegraph, 27 Nov 1951 (page 3)*)

Illustrated article; extract from the *News Chronicle*, Jan 1952
(*Sheffield Local Studies Library: Newspaper cuttings relating to Sheffield, Vol. 17, (page 114) 942.74 SQ*)

Article relating to opening by the Duke of Devonshire of a sale of work, Dec 1957
(*Sheffield Local Studies Library: Sheffield Telegraph, 6 Dec 1957 (page 7)*)

Picture of design of the Douglas Haig Memorial Homes, not dated
(*Sheffield Local Studies Library: Newspaper cuttings relating to Sheffield, Vol. 4, (page 148) (942.74 S)*)

Archives of some national newspapers are available on the internet, notably *The Times* (<http://archive.timesonline.co.uk>) and *The Guardian* (<http://archive.guardian.co.uk>)

Photographs

Over 65,000 images from the Sheffield Local Studies Library photographic collection are available to search online at www.picturesheffield.com. There are currently around 150 images relating to Painted Fabrics on the Picture Sheffield website (including digitised photographs from the Painted Fabrics Collection at Sheffield Archives - ref. PF). Other images include for example:

Photographs of the visit by the Duchess of York, 5 Jul 1934
(*Sheffield Local Studies Library: Picture Sheffield s03448 and s03458*)

In addition to the photographs in the main Painted Fabrics collection at Sheffield Archives and the photographs on the Picture Sheffield website there are also some additional Painted Fabrics photographs in other collections at Sheffield Archives, for example:

Photographs of Children at Painted Fabrics site, [1920s - 1930s] and digital photograph of patterned scarves created by Painted Fabrics [1920s - 1950s], 2008

(Sheffield Archives: MD7876/1-2)

Photograph showing 'Addy's Wedding' (where bridesmaids wore Painted Fabrics dresses), 1925 and digital photograph of cravat created by Painted Fabrics [1920s - 1950s], 2008

(Sheffield Archives: MD8248/1-2)

Photocopies of photographs of Painted Fabrics Employees (belonging to a Mrs Wildgoose), including: 1) Mr Bownes, Bernard Rhodes (the only Norton man at Painted Fabrics) and Albert Wildgoose, Painted Fabrics Christmas show, [1930s - 1940s]; 2) Countess Haig on a visit to Painted Fabrics watching Albert Wildgoose at work, [1920s] (Sheffield Press photograph); 3) Albert and Alice Wildgoose with children Albert, William and George, [1938].
(Sheffield Archives: PhC/562)

Library and Archive Collections held elsewhere

Healing The Nation: Soldiers and the Culture of Caregiving in Britain during the Great War Jeffrey Stephen Reznick (Manchester University Press 2004) (ISBN 0719069742) *(available via inter library loan)*

Ministry of Labour and successors: Disabled Persons, Registered Files (DP Series) and other records: Grant for employing severely disabled for Painted Fabrics Ltd. 1942-1959 *(The National Archives: LAB 20/63)*

Sheffield Archives and Local Studies services collect and preserve original records and printed material relating to Sheffield and the surrounding area.

The information dates from the 12th century to the present and relates to Sheffield, South Yorkshire and north Derbyshire.

Included are extensive collections of books • pamphlets • photographs • church registers • newspapers • census records • minutes • diaries • films • maps • deeds • records from schools • hospitals • businesses and charities • family estates • personal papers etc.

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Sheffield Libraries and Archives seeks to preserve information about events in our city's history. If you have photographs or personal papers that may be worth preserving please consider safeguarding them for current and future generations by placing them in the care of Sheffield Libraries and Archives. It is only through the generosity of individuals and organisations that we are able to have a complete record of important events in the history of Sheffield and the nation. We are interested in photographs, flyers and posters, minutes of meetings etc. For advice on record keeping and the facilities we offer please contact us archives@sheffield.gov.uk or 0114 203 9395.

<p>Sheffield Local Studies Library 1st floor Central Library Surrey Street Sheffield S1 1XZ</p> <p>Tel: 0114 273 4753 Fax: 0114 273 5009</p> <p>archives@sheffield.gov.uk</p> <p>www.sheffield.gov.uk/archives</p> <p>(selected) Sheffield Local Studies Library catalogue https://www.sheffield.gov.uk/libraries/archives-and-local-studies/catalogues.html</p>	<p>Sheffield City Archives 52 Shoreham Street Sheffield S1 4SP</p> <p>Tel: 0114 203 9395 Fax: 0114 203 9398</p> <p>archives@sheffield.gov.uk</p> <p>www.sheffield.gov.uk/archives</p> <p>(selected) Archives catalogues: https://www.sheffield.gov.uk/libraries/archives-and-local-studies/catalogues.html and http://discovery.nationalarchives.gov.uk/</p>
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