

**MUSEUM *of*
RICHMOND**

Emergency Plan

Date created: May 2016

Date for review: June 2019

Author: James Scott (Curator)

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1.1 Introduction

The purpose of this plan is to complement the existing fire and emergency plans that exist within the Old Town Hall (see below) in advising all Museum personnel in responding to emergencies. This refers to their immediate reactions to an emergency and how to act in the best interests of the collection in the short term following an emergency.

The definition of an emergency is any unforeseen event which causes damage to or may potentially cause damage to any part of the fabric of the building or to its holdings. The most serious threats arise from fire or flood which can come from various sources. Other threats arise from terrorism, vandalism, theft, gas leaks or infestation.

The Museum is committed to ensuring the safety and security of its staff and the public at all times. At no stage is any member of staff or volunteer expected to put themselves in danger in a salvage situation.

1.2 Associated documents

The Museum observes the following documents, as provided by London Borough of Richmond upon Thames:

- Richmond Old Town Hall Fire Action and Emergency Plan (2016)
- Corporate Health & Safety Risk Assessment Register Safer People (2015)
- Health & Safety Risk Assessment Register Safer Places (2016)

1.3 Copies of the plan

These are available in hard copy in the Museum office, at the front desk and on the private drive, within the folder V:\2.12 The Building. It will also be supplied to members of the emergency team to keep at home.

1.4 Training

New staff will read this plan and will be given an induction by the Old Town Hall Facilities Manager, which will feature instruction on fire and evacuation procedures.

1.5 Updates to the Plan

A basic version of the plan was created in 2012. The current version was created in 2016. The next review of the plan should occur by no later than June 2019. The Curator should carry this out with advice from the board.

1.6 Testing the Plan

The Museum will test its plan on an annual basis. This will occur alongside any fire drills that occur within the Old Town Hall. The first official test will occur one year from the creation of the plan. The Museum staff will test the ability of the plan to instruct the responses to a series of potential emergencies.

1.7 Museum Emergency Team

Emergency Services contact: Eddie O'Shea - Library Facilities Manager
02087343310
07534652946
edward.o'shea@richmond.gov.uk

In the event that the emergency services are contacted about an incident at the Museum, the following individuals will be contacted:

Curator – James Scott tel. 07892437954

Or

Learning Officer – Morag Calderbank tel. 07958 106433

Or

Trustee - Derek Robinson tel. 020 8940 5596

Or

Trustee – Rose Barling tel. 07903720554 or 020 8546 5752

1.8 Useful Contacts

What	Who	Contact Number
Crime, Serious injury or Fire	Police, Fire or Ambulance	999
	Local Police	02085771212
Council out of hours assistance	Careline	0845 600 7413
Lift breakdown	Titan Lifts	02083085000
	Babcock	02088 91 7007
	Eddie O'Shea	07534652946
Gas	National Grid	0800 111 999
	Babcock	02088 91 7007
	Eddie O'Shea	07534652946
Water	Thames Water	0845 9200 800
	Babcock	02088 91 7007
	Eddie O'Shea	07534652946
Security of the building	Chargecrest Asset Management	01702 552044
	Eddie O'Shea	07534652946
Electricity	EDF	0800 783 8866
	Babcock	02088 91 7007
	Eddie O'Shea	07534652946
Drying, Freezing and Restoration	Harwell Restoration Services	01235 432245

Conservation Equipment	Conservation by Design	01234 853 555
Alarms	ADT (Museum & Fire)	0870 600 6008
	WOT Security (Intruder alarm)	02088917007
	Eddie O'Shea	07534652946
Bagging for Objects	Zip lock Polybags	01525 852 444
Storage	Big Yellow Self Storage	0800 783 4949

Whilst Old Town Hall personnel are responsible for liaising with emergency services, the Museum has responsibilities for initial care of collection to contact the appropriate services when necessary.

2.1 Discovering an Incident

Below is a list of responses to different types of emergency. The guidelines below do are meant to supplement the information within the *Associated Documents*, which fully cover the evacuation procedure.

FIRE

In the event of a fire follow the guidelines set out in the **Richmond Old Town Hall Fire Action and Emergency Plan**. Below are a few of the main points.

- If you see a fire, shout fire and break one of the red alarm points.
- If you are confident as to which type of fire extinguisher to use and how to use it, do so on fires small enough to contain, but TAKE NO RISKS.
- Alert the most senior member of staff available and Eddie O'Shea. If they are not in the vicinity when the emergency is observed, call the Fire Brigade.
- The Fire Assembly Point is the War Memorial (left outside the Old Town Hall main entrance).
- Do not use the lift.
- Leave by the nearest fire exit, guiding visitors with you.
- There are two exits on the ground floor, with a ramp at the rear exit.
- Do not enter the building until the fire service authorizes this.

WATER / FLOOD

- Follow the evacuation procedure as detailed in **Richmond Old Town Hall Fire Action and Emergency Plan** if necessary.
- If there are electrical appliances or outlets near the leak, do not approach or stand on standing water – electrocution hazard.
- Attempt to ascertain the source of the water and deal with if possible (e.g. turn off tap).

- Protect collections in danger of becoming wet – move or shield with polythene sheets (in store).
- If the water is likely to spread, remove electrical equipment (or unplug) and collection if you are able.
- If large quantities of water are escaping, the London Fire Brigade should be contacted.
- If the quantity of water is controllable, obtain towels and buckets to absorb the moisture.
- Alert the most senior member of staff available and Eddie O’Shea.
- Contact Floodline 0845 988 1188 or www.environment-agency.gov.uk/floodline for authoritative advice.

UTILITY FAILURE

- Follow the evacuation procedure as detailed in **Richmond Old Town Hall Fire Action and Emergency Plan** if necessary
- If you are in an unlit area, move out cautiously until you can see fire exit lighting.
- Alert the most senior member of staff available and Eddie O’Shea.

BOMB OR SUSPECT PACKAGE

- Alert the most senior member of staff available and Eddie O’Shea. If they are not in the vicinity when the emergency is observed, call the police.
- Do not evacuate the building unless advised to do so by the Police.
- If advised to evacuate, sound the fire alarm and use the evacuation procedure as detailed in **Richmond Old Town Hall Fire Action and Emergency Plan**.
- Follow advice from the emergency services

2.2 Discovering an Incident Outside of Opening Hours

If you discover a problem with the building:

- Do not attempt to enter the building alone, even if you believe the building or holdings to be under threat. Remember that safety is of paramount importance.
- Contact the emergency services if necessary.
- Alert the most senior member of staff available and Eddie O'Shea.
- Liaise with the Emergency Services upon arrival
- Ensure that the Fire Brigade are informed of the building contents (see Salvage Guidelines) and priority locations as you brief them.

If you are informed of a problem with the building:

- Ask for as much information as possible. Ask:
- What has happened / Where is the damage / Who is on site / Who has been contacted?
- Is the normal meeting point okay?
- Advise caller on what to do until you arrive (where to find priority lists, liaise with emergency services until your arrival)
- Based on information given, you should notify the emergency team if the matter is serious.
- If the incident has attracted press interest, don't talk to press on arrival

2.3 Emergency Equipment

There is a store of equipment (such as polythene sheeting) in the Museum's object store; this can be found on a shelf to your left as soon as you enter the store. There is a first aid kit located in the Museum office. A torch is kept in the drawers of the front desk.

3.1 Guidelines for Recovery

Only applicable if the emergency services have informed the Museum that the building is safe to return into.

- Provide risk assessment and determine if staff need any protective equipment
- Create a 'Salvage Area' in a safe area with adequate space
- Arrange for water to be pumped out etc
- Arrange for utilities to be switched off
- Remove electrical items once power turned off
- Remove wet non-collections material from affected area (carpet tiles, furniture etc)
- Protect areas not affected but in danger with polythene sheeting
- Control the access of individuals to the areas where collection material will be located. If required, set up register.
- Arrange generators, lighting, dehumidifiers etc
- Determine requirement for external support – glaziers etc
- Determine risk of secondary damage and take steps to control environment. Humidity should be below 60%rH
- If applicable, arrange for a secure temporary storage location
- Arrange for security of building during recovery operation
- Determine the treatment options for all damaged items
- Set documentation procedure

3.2 General Salvage Guidelines

Salvage

The main priority will be to rescue the material as quickly as possible. The below actions may be less or more appropriate depending on the type of emergency.

- Protect unaffected material with polythene sheeting.
- Clear up excess moisture
- Clear floor areas first to prevent further damage and to ensure safety of team members (likely to be most badly affected material).
- Items should only be removed when all members have been briefed and the sorting area is set up.

- Clear high priority items first, thereafter systematically, ensuring that a record is kept as far as possible of where material comes from.
- All material should be left as it is found – open, closed, dirty.
- Use minimal force to pull out tightly wedged material. Two people may be needed.
- Move items into crates where possible to reduce risk of damage through direct handling.
- If items are in cabinet drawers, remove the entire drawer rather than the individual items where possible.
- Items should not be sorted at this stage, take the items to the sorting area.
- If the items are boxed, do not unpack, but take entire box to sorting area (placing in crates if box is too weak).
- In the aftermath of a fire, prioritise wet items initially. When all wet items have been salvaged, attention can turn to smoke and fire damage. Ensure that all fragments are gathered and bagged or crated with the object.

Oversized Objects

- Consider carefully before moving a large object. Given the resources required to move large heavy object, it may be easier to dry in situ or to leave until other more portable objects have been moved.
- Never attempt to move an object single handed.
- Make sure you know where you are going before you move it
- Do not stack
- Keep well supported and bubble wrap

Equipment needed

Personal protective equipment as required

Crates or containers

Mops and buckets

Bubble wrap

Labels for crates

Polythene sheeting

Bin liners

Vacuum cleaner

Torches and emergency lighting

Sorting

- A good deal of space will be required for this task.
- A cataloguing system should be set up and implemented so that items can be tracked and monitored.
- Photograph the damaged objects.
- Any material which is in boxes, drawers or an enclosure should be checked immediately – it may be that the contents are not wet. If so, remove these into a new box or temporary crate, together with the original box label. This will prevent these items from needing further treatment.
- Put items into different categories of damage, where possible also by type of collection
 - Undamaged material
 - Wet material /Saturated which can be frozen
 - Wet material / Saturated which cannot be frozen
 - Minor water-damage
 - Fire Damage only (not wet)
 - Mould damaged material

If there is a large mixture of damaged material, it may be sensible to freeze collections where possible in order to concentrate on those items which require immediate attention and cannot easily be stabilised.

Equipment needed

Personal protective equipment

Crates

Waste bins

Tables

Damage Lists

Polythene sheeting

Clip boards

Pencils

Camera

Treatment

Treatment should only be undertaken if necessary and if the responder is confident of the appropriate action.

- A good deal of space will be required for this task.
- Use tables from the shop store and the education room.
- Designate an area for air-drying. This is required for material which has received minor water-damage or saturated items that cannot be frozen.
- Use fans and/or dehumidifiers (if available) to assist drying, but not too near the items and do not apply heat.
- Some items should be dried more slowly – here, do not apply fans. These include wooden objects but see appendix B for more information.
- Use hand-held water sprays or sinks with a gentle stream of water, if necessary to remove surface deposits if possible, but do not rub or brush material. Seek advice from the Curator before carrying this out.
- Cover table tops with sheets of polythene, then blotting paper.
- Lay items for drying flat on the table tops, absorbing excess moisture with sponges where possible.
- Change bottom layer of blotting paper as it becomes sodden.
- Interleave within the item with blotting paper/newsprint to increase absorption if possible.
- Lines can also be used to dry single sheet items such as photographs, textiles etc.
- Do not attempt to separate material that is found stuck together – a trained conservator may be required.
- Items that do not appear to be drying successfully after 24 hours and which cannot be frozen should be placed in polythene bags to keep the moisture in, air excluded as far as possible, and then dried when the drying team have more time.
- Get advice from a conservator over treatment options. Smoke residues can be removed through careful cleaning, but advice should be obtained before this commences. Smoke residues are acidic and should not be left untreated for a long time.

Equipment needed

Tables

Sponges
Polythene sheeting
Blotting paper
Scissors
Dehumidifiers
Fans
Kitchen roll
Water spray

Guidelines for Treating Water-Damaged Objects.

The first 48 hours can make a big difference. This section provides guidelines on treating objects damaged by water during this period. Further restoration and conservation advice should be obtained from private conservators or experts and local or national collections where necessary.

- Work closely with conservators or more experienced staff at all times.
- Use gloves to handle objects – they may contaminate you and vice versa.
- Beware of serious health hazards associated with mud and mould. Wear gloves and protective clothing, including a respirator.
- Work on high priority collections first.
- In unventilated areas in high temperatures and humidity (>20oC and 65%rH) mould will grow on damp organic items within 48 hours.
- In general, freeze items that cannot dry within 48 hours, but refer to list of items that should not be frozen on page x.
- Photograph your objects before you take steps to salvage them, if possible, if they are insured.
- Handle items with care at all times. Mishandling can exacerbate the damage.

Framed Artworks

Paintings:

Paintings should be a top priority as the most serious effects of water exposure occur within the first 15 minutes of a disaster.

- Remove from frames in a safe dry place. Do NOT separate paintings from stretchers.

- Collect any fragments of paint that have come off.
- Keep wet paintings horizontal and paint side up with nothing touching the surface.
- Avoid direct sunlight.
- Do not touch the surface of the painting.
- Dry slowly, image side up, with nothing touching the surface

Art on paper or photos with glass fronts:

- Remove from frames in a safe dry place, unless art is stuck to glass
- If image sticks to glass, leave it in the frame, dry glass side down.
- Otherwise, dry slowly, image side up, with nothing touching the surface.

Textiles

- Provide adequate physical support when moving heavy textiles.
- Do not unfold delicate wet fabrics.
- Keep light/dark textiles away from each other.
- Do not stack wet textiles.
- Rinse, drain and blot items with clean towels/cotton sheets to remove excess water.
- Block and shape each damp textile back to its original form.
- Gently press textile – do not wring or twist
- Air-dry textiles indoors using air-movement/fans
- If items cannot be dried within 48 hours, separate with silicone release or waxed paper to prevent dye transfer. Pack flat and freeze.

Furniture / Wood

- Keep drawers in place but remove contents.
- Lift from bottom of object.
- Rinse/sponge surfaces gently to clean. Blot.
- Air-dry slowly. Possibly under polythene to prevent warping/splitting. Also dehumidifying room with gradual changes to dehumidifier setting will draw moisture out slowly.
- Inspect painted surfaces. If paint is blistered or flaking, air-dry slowly without removing surface dirt or moisture.
- Hold veneer in place whilst drying with weights or clamps; separate weight from veneer with protective layer
- Finishes may develop white haze. This does not need immediate attention.

Ceramics/Stone/Metal

Ceramics

- Handle with care during salvage – biggest initial problem will be risk of breakage.
- Identify ceramic type and consult a conservator on drying procedures – prioritise terracotta/sun baked, low-fired ceramics, then lastly high-fired ceramics.
- Porous ceramics will be highest priority as they absorb dirty water.
- TERRACOTTA - treat within 24 hours to prevent disintegration and loss of surface. Blot dry, do not rub. Air-dry using fans.
- LOW FIRED CERAMICS – Treat within 48 hours. Pat dry. Air dry using fans.
- HIGH FIRED CERAMICS – Treat after less stable material. If surfaces are stable, blot with lint free towels. Air drying using fans.
- If ceramic is broken, cracked, or has mineral deposits or old repairs, place in a clean, transparent polythene bag until it can be treated. Seal bag and monitor for mould.

Stone

- Treat after less stable materials.
- If stone object is smooth-surfaced, blot gently and air-dry.
- If object is rough-surfaced or has applied finish, do not blot, but air-dry on plastic or clean towel.
- Air-dry using fans.

Glass

- Treat after less stable materials.
- Pat dry, do not rub.
- Air-dry, using fans.

Metal

- Treated unstable (corroded) metals within 48 hours – thereafter stable metal.
- Use gloves to handle
- Rinse/sponge and blot metal object.
- Air-dry.
- If object has applied finish, do not clean. Air-dry, keeping flaking surfaces horizontal.

Organic Materials

Leather and rawhide

- Rinse/sponge with clean water to remove mud.
- Drain and blot to remove excess water.

- Pad with toweling or unlinked paper to maintain shape.
- Air-dry, using fans.
- Manipulate tanned fur skins during drying to keep skins flexible.

Baskets

- Handle with care. Lift from bottom.
- Rinse.
- Drain and blot to remove excess water.
- Stuff with clean paper towels or cottons sheets to retain shape and absorb stains.
- Cover with clean towels.
- Air-dry slowly.
- Keep lids on.
- Change blotting material regularly.

Bone, Shell and Ivory

- Handle with care.
- Rinse.
- Drain and blot to remove excess moisture
- Place on blotters on non-rusting screens
- Air-dry slowly.

Photographic Material

- Remove from any frame or mountings.
- Immerse prints and glass plate negatives in cold water in their wrappings to prevent them from partially drying.
- Where photographs are stuck together consult a photograph conservator.
- Wash colour prints and glass plates in cold water for 15 minutes. Black/white prints, colour and black and white negatives for 30 minutes.
- Remove from their wrappings and lay out flat, emulsion side up on blotting paper.
- Ensure the drying environment is as dust free as possible.
- Incline glass plate negatives slightly to speed drying.

If there are too many for immediate attention, either:

- Keep wet in a container or water for no more than 48 hours. Air-dry.
- Freeze. If possible, interleave each photo with silicone release or waxed paper.

DO NOT FREEZE GLASS PLATE NEGATIVES

Books and Paper

Books

- If rinsing, hold book closed.
- Partially wet or damp: stand open to 90° angle on bottom or top edge. Splay pages and air-dry.
- Very wet: lay flat on clean surface. Interleave less than 20% of the book with absorbent material. Replace interleaving when damp.

If too many books to air-dry in 48 hours

- Wrap in silicone release or waxed paper.
- Pack spine down in sturdy containers such as crates.
- Freeze

Paper

- Air-dry flat as individual sheets, or small piles up to 0.75cm, interleaved with blotter.
- Replace blotter when damp.
- Do not unfold or separate individual wet sheets.

If too many items for air-drying

- Interleave (by groups or individually) with silicone release or waxed paper if time permits.
- Pack papers or files into sturdy containers.
- Freeze.

Do Not Freeze

- Paintings on canvas
- Paintings on wood panel
- Ivory and/or tooth
- High fire ceramics
- Joined wooden panels
- Waterlogged materials (drain water away first)
- Wax or objects with wax fills
- Objects where inlays or veneers show warpage or lifting from substrate.
- Objects where there is warpage or other distortions that may indicate that the object's structure is under stress
- Anything under tension (drum heads, string instruments)

- Glass

If you cannot freeze and cannot air-dry, consider whether it will be appropriate either to keep the item wet either through placing in a container full of water, or placing item inside a polythene bag to prevent moisture escape. Drying items too quickly may result in further damage such as cracking and splitting.

3.3 After Salvage

The aim of the salvage operation will be to recover and return the affected area and its contents to normal as soon as possible.

- Allocate one person to co-ordinate the insurance claim.
- Damaged shelving, furniture and floor covering should be removed and replaced.
- Regular monitoring of temperature and relative humidity must be maintained – use of dehumidifiers and fans may be necessary. The area should be kept well ventilated.
- To inhibit mould growth, walls, ceilings, floors and shelving may have to be washed with an anti-fungal solution as well as environmental control with dehumidifiers.
- Re-shelving, redecorating and re-carpeting should wait until the conditions have stabilised.
- Do not re-shelve air-dried material immediately – keep separately for a period of a month to ensure that no mould growth has developed.
- Before re-shelving, consider modification of storage/display if there is a possibility of recurrence (raise shelving higher from floor, box items with high quality boxes)
- Consider whether counselling is necessary for personnel who were involved in the recovery effort.
- Contact those who were involved in the salvage operation to thank them.

APPENDICES

APPENDIX A – Damage Record Form

Item Ref No	Object description	Type of damage	Treatment needed	Moved to (location)

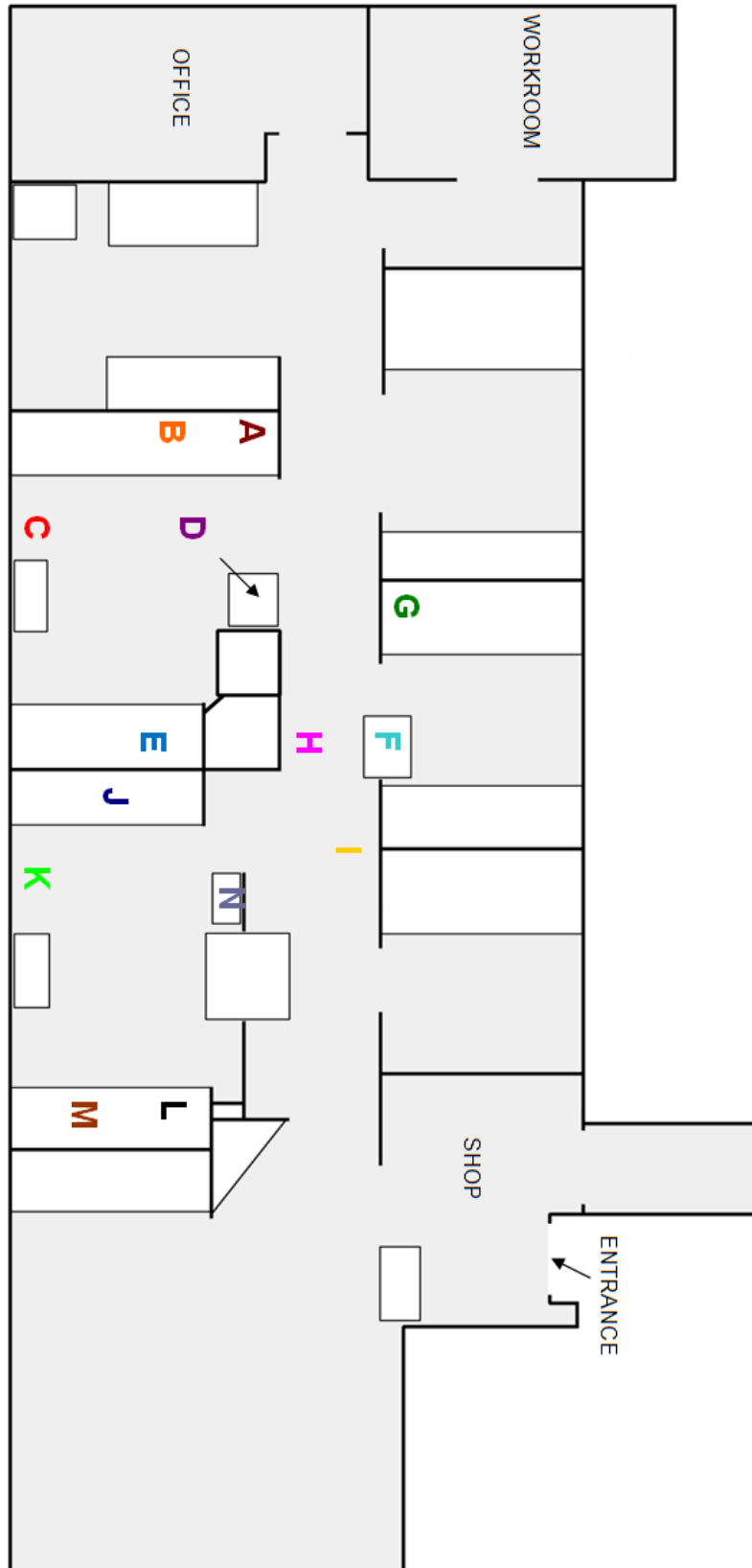
APPENDIX B - Salvage At A Glance

Object	Priority / rate of deterioration	Handling / packing	Treatment
Framed artwork (no glass)	HIGH - First 15 mins = worst damage	Remove frames, not stretchers in safe place. Keep horizontal. Collect any flaking paint.	Air-dry paint side up slowly, out of sunlight.
Framed artwork (glass)	HIGH – risk of adhesions	Remove from frames unless glass is stuck to glass.	Air-dry slowly, image side up. If image stuck to glass, air-dry glass side down.
Photos	HIGH – risk of adhesions	Remove from enclosures (cut if necessary). Don't touch or blot surfaces. Rinse with cool clean water (15 mins colour; 30 mins black white and all negs).	Air-dry in dust-free environment image side up or hang, clipping non-image areas. Freeze if quantity is large.
Glass plate negatives	HIGH	Handle with care fragile. Do not freeze	Air-dry on absorbent paper, but tilt slightly to improve drying rate.
Books	HIGH – fine bindings, MEDIUM – other books	Push book from shelf, don't pull. If spine/boards are detaching, secure by bagging or cotton tape.	Air-dry if superficially wet, fanning to 90o. Freeze if quantity is large.
Paper	MEDIUM	Take care not to tear pages. Remove documents in original boxes if possible.	Air-dry on absorbent paper. Unfold as the item dries. Freeze if quantity is large.
Textiles	HIGH	Keep item fully supported. Do not unfold.	Rinse drain and blot items with cotton sheets/towels. Reshape. Freeze if quantity is large.
Wooden items	Medium	Keep drawers in place, remove content. Hold veneer in place with weights. Lift from bottom.	Rinse/sponge surfaces gently to clean. Air-dry slowly. Any white haze can be addressed later
Ceramics	HIGH –Terracotta, HIGH – low fired ceramics,	Breakage.	Pat dry – do not rub. Air-dry using fans

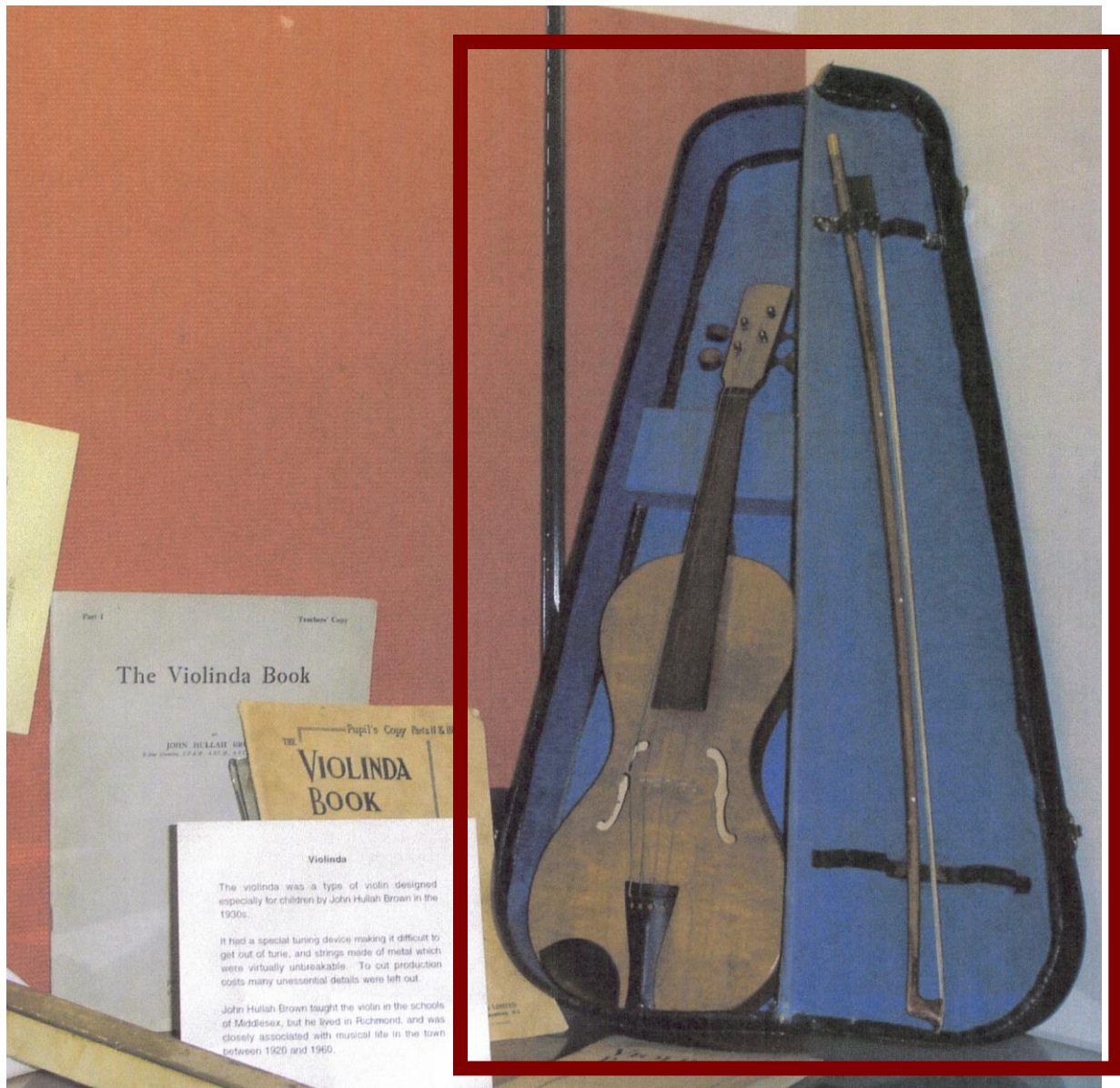
	MEDIUM – high fired		
Glass	LOW	Breakage	Pat dry, without rubbing, then air-dry with fans.
Stone	LOW	Smooth surface, blot. If a rough/ applied finish, do not blot.	Air-dry using fans
Metal	MEDIUM – treat corroding metals 1 st	Use gloves when handling. If surfaces are stable	Blot with lint free towels . Air-dry using fans.
Leather	HIGH	Handle with care. Provide support	Pad out with toweling to maintain shape, and air-dry with fans
Baskets	HIGH	Lift from the bottom of the object. Keep lid on	Pad out with toweling to maintain shape, and air-dry slowly.
Bone / ivory	HIGH	Handle with care – may befragile	Air-dry with fans.
Taxidermy	HIGH	Avoid direct handling (arsenic)	Separate in crate with freezer paper/polythene. Air-dry slowly.
Herbarium specimens	HIGH	Avoid direct handling	Open boxes, air-dry with good ventilation.
Pinned insects	HIGH	Very fragile – handle with care	Ensure pins are supported. Air-dry with good ventilation
Geological specimens	MEDIUM (check for specific items)	Handle with care	Rinse Air-dry slowly.
Palaeo - specimens	MEDIUM	Handle with care	Air dry slowly. Use ties to hold fragile or repaired specimens whilst drying.
Fluid preserved collections	HIGH	Avoid direct handling	Rinse with distilled water or preservative and transfer to new jar with fresh preservative.

APPENDIX C – Artefact Salvage List

Gallery Plan and priority objects to remove



A – Violinda, Bow and Case – Keys 8, 31, 33



The Violinda Book

Part 1

Teacher Copy

JOHN HULLAH BROWN

© The Author, 1920, 1960

Pupil's Copy Part 1 & 2

THE VIOLINDA BOOK

Violinda

The violinda was a type of violin designed especially for children by John Hullah Brown in the 1930s.

It had a special tuning device making it difficult to get out of tune, and strings made of metal which were virtually unbreakable. To cut production costs many unessential details were left out.

John Hullah Brown taught the violin in the schools of Middlesex, but he lived in Richmond, and was closely associated with musical life in the town between 1920 and 1960.

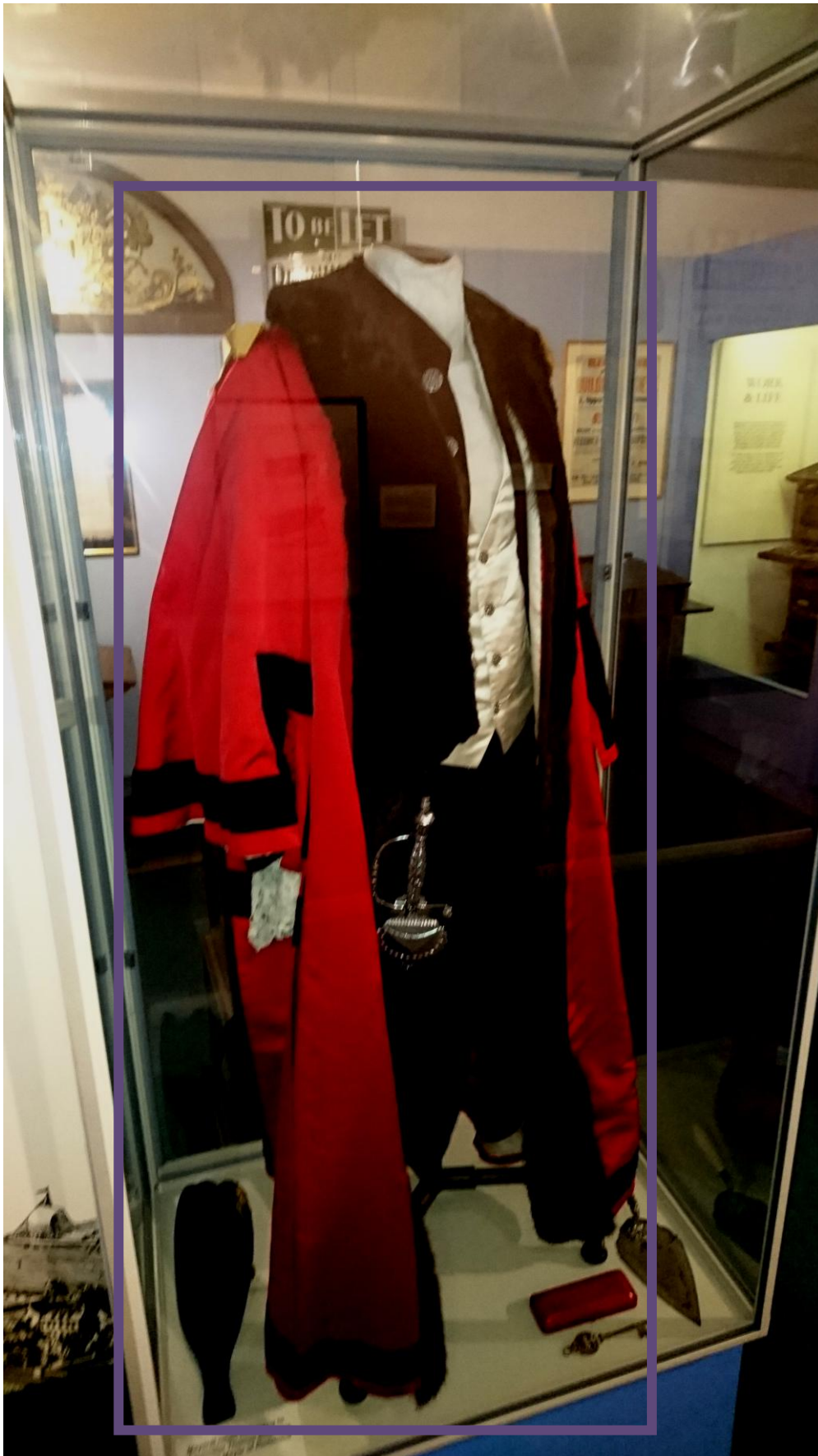
B – Skiff – Keys 8, 31, 33



C – Crest



D – Mayors Costume



E – Painted Truncheon – Key 7



F – Parish Silver – Key 7, 28



G – Plaster Panel – Key 8



H – Sign for 'The Fox and Duck'



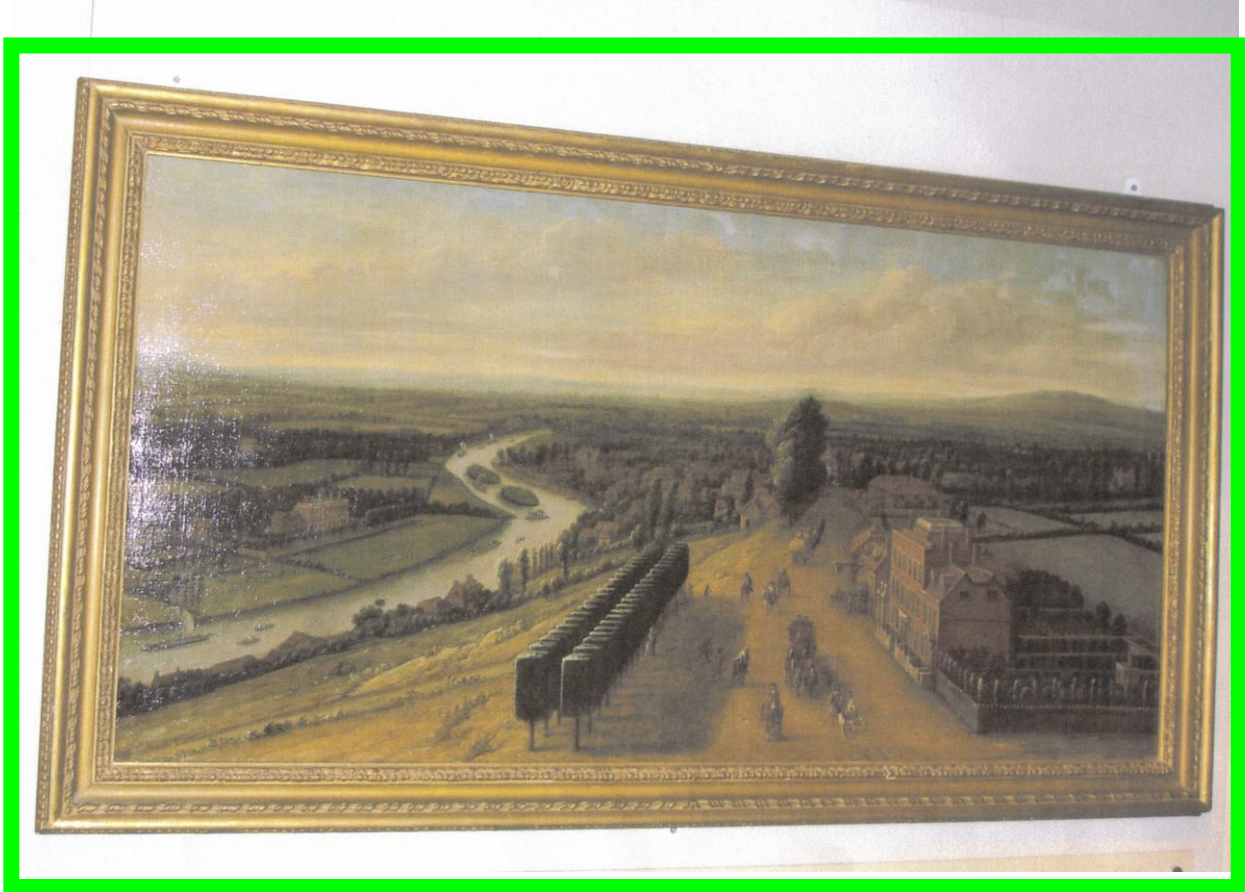
I - Hatchment for St Anne's Church, Kew



J – Coins – Keys 8, 29



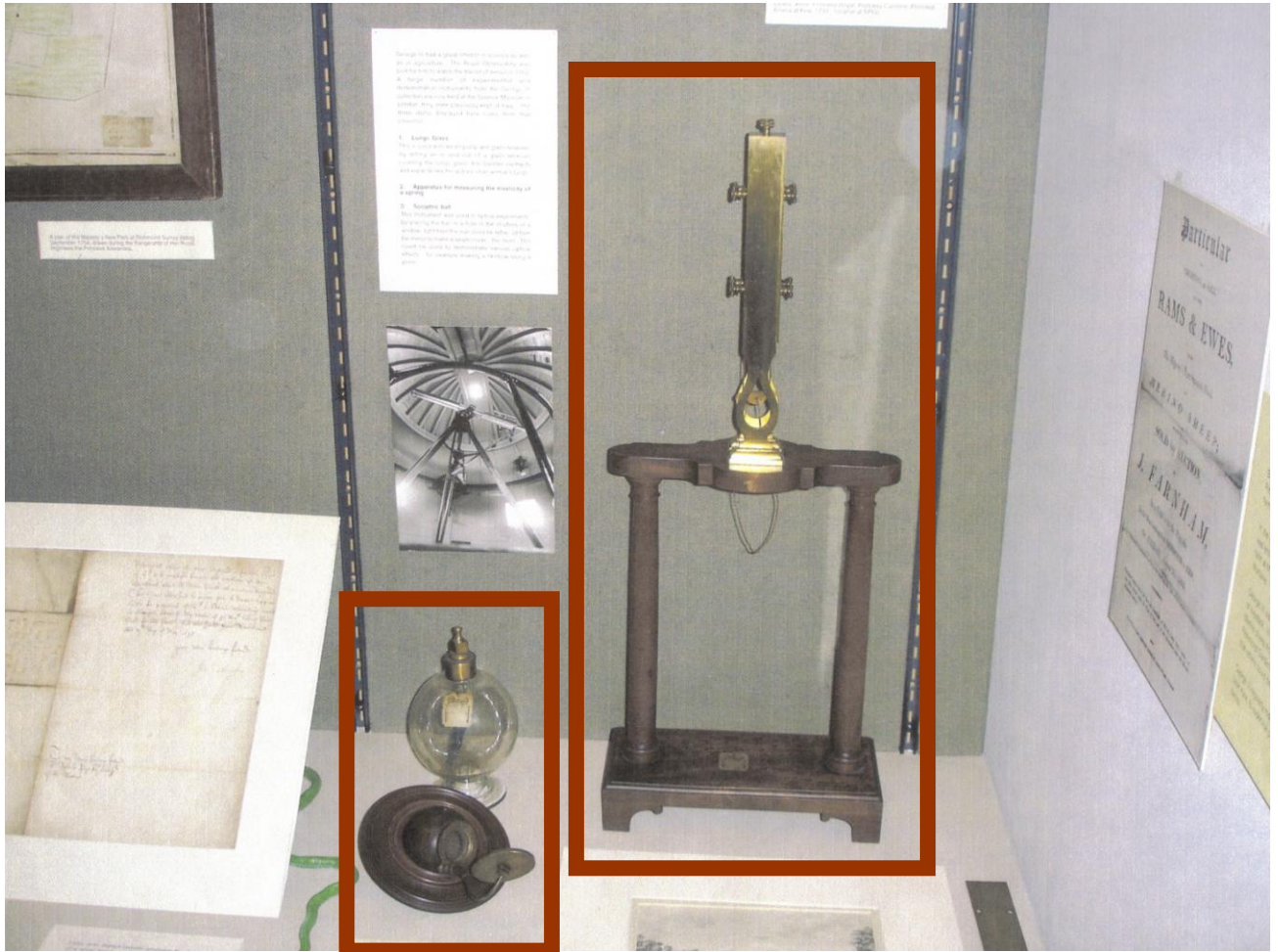
K – Painting of 'Richmond Hill Common and the Terrace Walk'



L – Keys to Richmond Park – Keys 8, 34



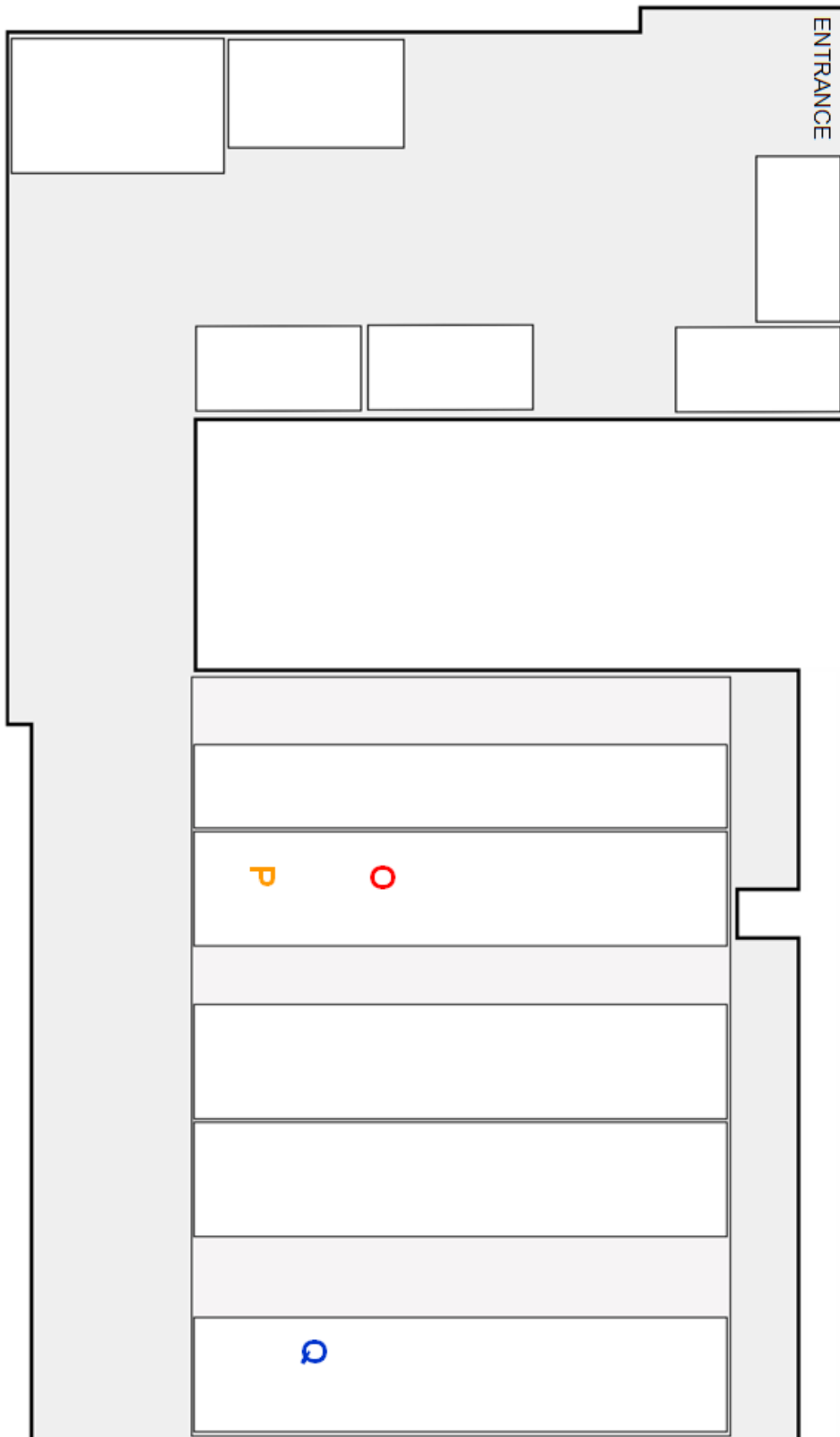
M – Scientific Apparatus – Keys 8, 34



N – Stained Glass Window



Store Plan and priority objects to remove



O – Wedding Bodice and Skirt



P – Waistcoat



Q – Magic Lantern – Key 7



Museum of Richmond Board of Trustees Approval of the Plan

Approved by the board on

11th May 2016

David Bostock


**Sir DB, KCMG
Chair of the Board of Trustees**