

Acquisition and Storage Records

- Museums have to have detailed records of each object in their collection.
- This record describes the object in detail.
- It is also important for museums to know where the object has come from and who it has belonged to – museums call this the object's provenance.
- Why do you think **provenance** is so important for a museum?
- Create your own Acquisition and Storage Record for your Classroom Museum objects.

Classroom Museum Acquisition and Storage Record

INSERT A PICTURE OF YOUR OBJECT HERE

Department in the Museum:	
Type of object:	
Full Name of object:	
Origin date:	
Period in history:	
Site where it was found:	
Materials it is made from:	
Full description of the object:	
Dimensions:	
Provenance:	
Exhibition history:	
Other:	

Classroom Museum Acquisition and Storage Record



Department in the Museum:	Archaeology
Type of object:	Figurine
Full Name of object:	Shabti of <u>Seti I</u>
Origin date:	c.1289 BCE
Period in history:	Egyptian
Site where it was found:	<u>Aqis</u> Room, Tomb of <u>Seti I</u> , The Valley of the Kings, Thebes, Egypt, North Africa, Africa
Materials it is made from:	Organic; wood; juniper wood
Full description of the object:	Wooden shabti with damaged nose. There are hieroglyphs down the front panel including a cartouche of <u>Seti I</u> . The shabti has a modern mahogany plinth on which is painted the wording 'Ushabti with the name of <u>Seti I</u> B.C. 1405'. Beneath the plinth is written in ink 'From Miss Amelia B. Edwards Westbury-on-Tyne, December 29th. 1887.'
Dimensions:	object height: 200mm object width (max): 57mm
Provenance:	Found in the ' <u>Aqis</u> ' Room' when opening the tomb of <u>Seti I</u> (KV17) in 1817. It somehow became the property of Amelia Edwards, who donated it to Aquila Dodgson. Sarah Dodgson, wife of Aquila Dodgson, gave this object as part of a collection to E. Raymond Hepper of Leeds sometime before her death in 1951. E. Raymond Hepper <u>bequeathed</u> the Egyptian collection to his son, F. Nigel Hepper, on his death in 1970. F. Nigel Hepper sold this object to Leeds Museums and Galleries in 2004, at the same time as the 'Aquila Dodgson collection (LEEDM.D.2004.1).
Exhibition history:	2008 - Ancient Worlds gallery, Leeds City Museum
Other:	Published references: Hepper, Nigel (2000) 'Amelia Edwards' <u>Seti I</u> shabti' in The Journal of Egyptian Archaeology, Volume 86, <u>pp</u> , 165-166.





Creating a classroom museum

Disaster has struck!

- All museums have been closed and the objects have been put into closed storage forever. How will people learn about their past? How will people in the future understand and find out about us? We need a museum – RIGHT NOW!

A Classroom Museum all about you, just your things, what you decide is worthy and valuable enough to go in. So how will we decide and what will our Museum look like?
- Find the objects that tell the right stories. Where will you look for and find the right objects? What kind of objects are you looking for? Whose story does it tell? Who will be interested to come and see it? How will it make them feel?
- Bring your objects into school and agree as a group which objects will make up your Museum collection. It could be a sweet wrapper or a book or an old sock that your cat chewed up or your dad's favourite thing – really, it could be anything that is important and tells an important story about your life.
- All museum objects have to have a formal Acquisition and Storage record. Use the template to make records for all your objects.
- Now you need to decide how to display your objects and where the Classroom Museum will be. You could even have an online museum.
- Each object on display should have a label describing what it is and telling its story. Use the instructions to write short and interesting labels for all your objects.

Writing a museum label in 10 steps

Each object in your classroom museum should have a **label** describing what it is, for museum visitors. Here is a list of things to consider when creating your object labels.

1. Write for your visitors/audience. Who are they and what would they want to know about the object? Use your label to get people to look more carefully at the object.
2. Write the most important information first , a title, the name of the object or artist, the date and place the object was created/discovered.
3. Now write a short paragraph describing or telling the story of the object.
4. Think about what it is that you want people to know about this object?
5. Then order the rest of information so that people who want to know more can read on.
6. Stick to the word count – a normal museum label has 50-60 words!
7. Admit if there are things that you don't know about the object – sometimes that can make it more interesting!
8. Add a bit of the 'human' perspective, like notes about, or quotes from the owner of the object. That helps visitors to connect to it more.
9. Write as you would speak in a conversation.
10. Plan your label carefully and rewrite it several times to get it right.

Double check your label – would you or your friend be interested to read it?

Great museum labels? – think about what is good and bad about these labels.

*This Iguanodon thumb spike
was a straight stabbing weapon,
while the sharp curved*

*Torvosaurus claw was used
to hold and slash. Both show
the long groove that
anchored the outer
horny sheath.*



Iguanodon and torvosaurus thumb spikes | CC BY-SA 4.0 | Wikimedia Commons

Sword with later hilt

1760-1800: This sword was one of the first artefacts donated to Pilgrim Hall. Tradition said that it belonged to Plymouth's military leader Captain Myles Standish.

This is not possible. The blade carried the Arabic date of 1149. When the Islamic calendar is translated to the western calendar, the date is actually 1774. When the sword was given to the Hall, the misunderstood date of 1149 was thought to connect to Plymouth's celebrated soldier Myles Standish with the legendary Crusades.

Longfellow referred to the sword in *The Courtship of Miles Standish*, as did novelist Jane G. Austen in her novel *Standish of Standish*.

Materials - Brass and Iron



Magpie | CC BY-SA 3.0 | Wikimedia Commons

This bird is a famous fortune teller and THIEF!

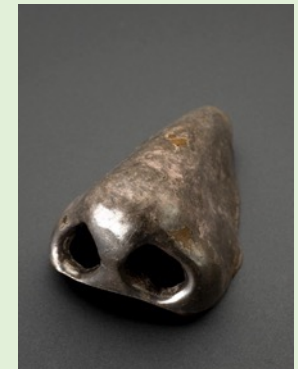
*Every English schoolchild knows that counting
Magpies will tell your fortune.*

*One for sorrow, two for joy, three for a girl
Four for a boy*

Five for silver, six for gold,

Seven for a secret never to be told.

THIS AN
ARTIFICIAL NOSE
FROM AROUND
1601-1800.
DID YOU KNOW?
YOU SWALLOW 1
LITRE OF SNOT
EVERY DAY.



Artificial nose, Europe, 1601-1800 Wellcome | CC BY 4.0

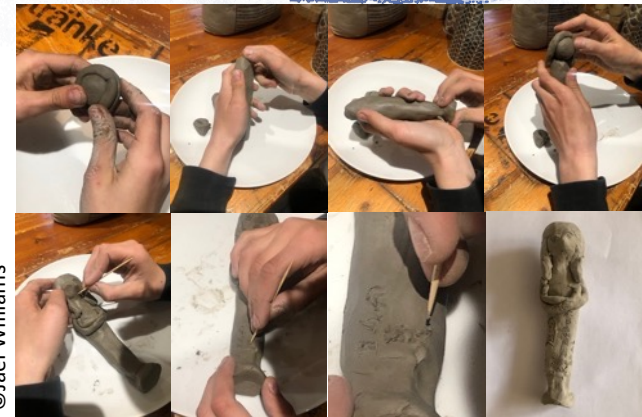
Make your own shabti

You will need:

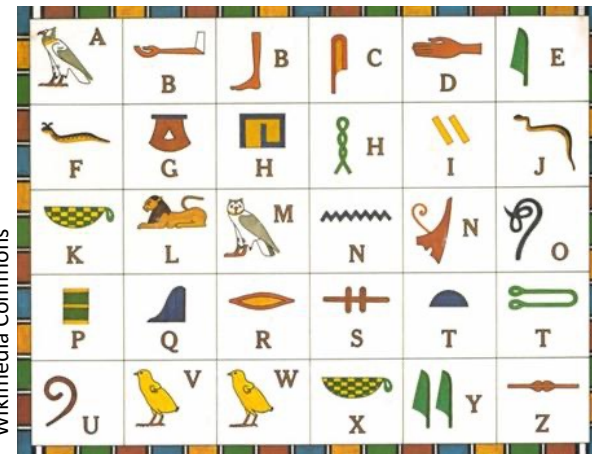
- Air drying or modelling clay
- Clay carving tools or a knife and cocktail sticks
- Hieroglyph alphabet
- A scrap notebook or piece of paper
- (Optional) acrylic paint

Make it:

- Before you make your clay shabti, plan out the message you want to put on the surface in your notebook. You will need to carve this message into the surface before it dries.
- Use the Hieroglyph alphabet translation chart to plan your message.
- Now shape your piece of clay into a small shabti shape – maximum 10cm height. Use the image of Seti's shabti to help you get the right shape.
- Whilst the clay is still wet carve your hieroglyph message onto the surface.
- Paint your shabti if you want to change its colour.

































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A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Y
Z				

Hieroglyph alphabet | CC BY-SA 4.0 |
Wikimedia Commons

Hieroglyph alphabet

 A	 B	 B	 C	 D	 E
 F	 G	 H	 H	 I	 J
 K	 L	 M	 N	 N	 O
 P	 Q	 R	 S	 T	 T
 U	 V	 W	 X	 Y	 Z

Arty Maths



- Draw a picture of the Shabti to scale using the dimensions shown in the Museum Storage Records worksheet.
- If you want to be **really** mathematical about this drawing, try these extension activities:
 - Measure the angles on the Shabti and label them on your drawing.
 - Use graph paper to create your drawing using your understanding of geometry, shape and scale.
 - Calculate the approximate perimeter of the outline of this Shabti.
- Research other types of Shabti online and compare the dimensions. Would the the Seti I shabti be *large*, *average* or *small* compared to the ones you have discovered?

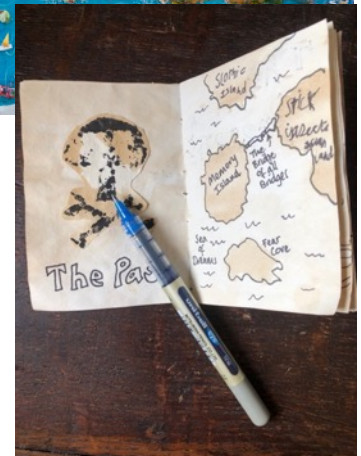
The Shabti's journey through time...

Activity 1 - Geography: maps, location, climate, landscape, human features

- Using a world atlas try and track the journey that the Shabti from Seti I tomb has taken over the years.
- Once you have drawn your journey on a printed map have a go at creating a 3D map showing each location in detail. Use modelling materials e.g. paper mâché, cardboard, paper, paint, fabric or whatever other materials you want to create our mini locations in Deir el-Medina, Egypt, Bristol, Leeds.
- You could make mini mobiles to hang over your 3D map to show the weather in each location for example clouds with rain in Leeds!
- Now add in labels describing the climate, landscape and human features in each location.
- **Extension activity:** To complete your 3D map, create miniature books telling the story of the Shabti at each location.



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Using drama for learning – The Big Debate

You are part of an archaeological dig in Egypt. You and the team have just discovered hidden alleyway within a collapsing tomb. You only have minutes to decide which of two objects can be excavated in that time to be conserved for others to see and learn about ancient Egypt.

- One object is a small figure shaped with a cats head and human body and legs. It is made with materials that are unknown and could lead to new understanding of materials the Egyptians used for their art and craft. An object like this has never been found before.
- The other is an exquisitely perfect mummy's death mask decorated in gold and with mysterious message in painted hieroglyphs. Discovering the identity of the owner of this mask would lead to fresh understandings of ancient Egyptian life and a newly discovered dynasty of Pharaohs.
- Break into two groups. One group is debating to keep the beautifully crafted cat/human figure, the other group to keep the priceless death mask.
- In your own group brainstorm all of the reasons why you should keep your object. (You may want to do some research yourself to back up your reasons.)
- Now brainstorm all the reasons that the other object should be left behind in the collapsing tomb.
- As a whole group take turns to present your best arguments for keeping your object. Listen to one another's main points and take notes.
- Take turns to respond to each other in a debate. Your teacher will help you to do this.
- At the end of the debate as a small group make your final concluding statement or argument.
- Think about whether you have changed your opinions based on what the other group said.
- You could try a class vote to see who feels which object should be saved.