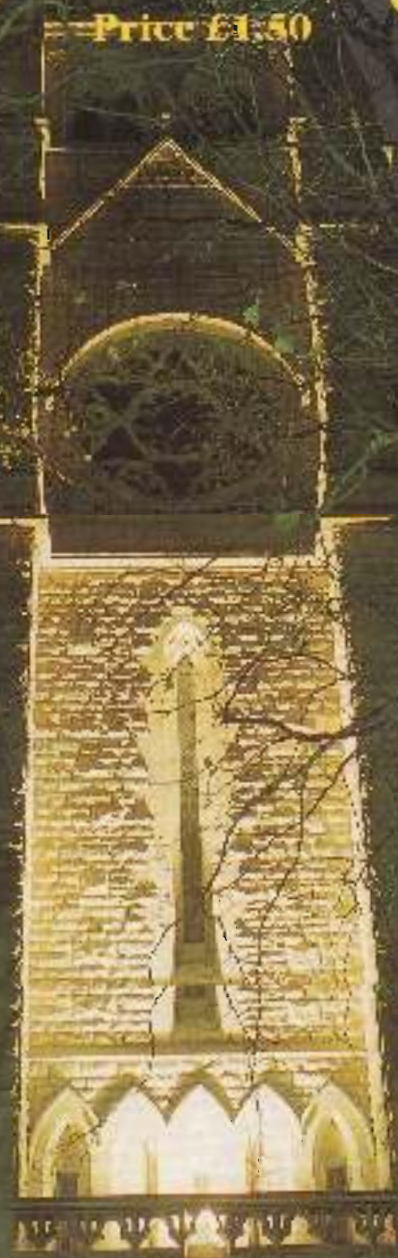


# Nottinghamshire Heritage

Volume 2 Issue 4

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**PLUS**

News from the  
Nottinghamshire  
Building  
Preservation Trust



## Nottinghamshire Heritage

Winter 1991

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Christmas Mass

December 25th,

8am/9.30am/11am Mass

St. Barnabas Cathedral,

Nottingham

December 16th, 7pm

Amnesty International

Christmas Eve

December 15th, 3pm

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# STANFORD HALL:

## *Campus with Theatre and Sealpond*



*Drawing of Stanford Hall by John Searns*

**I**N the parkland of Stanford Hall this summer, as far as the eye could see, tents of varying sizes and colours were grouped with young people enjoying the pleasing natural surroundings at an international Scout camp. Sir Julien Cahn used to arrange open-air entertainments in these surroundings in the 1930s – for The Primrose League, for example and for a succession of visiting cricket teams playing Sir Julien's International XI. His original cricket ground at Stanford Hall is still good repair, though the sealpond, at the foot of that natural amphitheatre, Cherry Hill, has been vacated for some years now.

Following his purchase of the estate from the Ratcliff family in 1928, Sir Julien effected a remarkable transformation of the Hall which had, up to that time, been 'as plain as a brick', according to

one local. This transformation had an aspect of coincidence, or perhaps even providence, relating to the return to the East Midlands of a remarkable engineer, J. A. Chesham, after a decade or so of lively employment on the other side of the Atlantic. After completing his engineering training at Nottingham University, 'Chesh', as he was popularly known, had Nottingham University, 'Chesh', as he was popularly known, had decided to try his luck in Canada.

There, involved in the car and tractor parts business, his adventures included travelling by canoe, though eventually he took up a more settled life as manager of an ice rink in Dallas, Texas. When economic recession began to strike the USA, he decided to return home to Britain, with his wife and reached these shores at just about the time that Sir Julien was looking for someone to handle the engineering work at Stanford Hall. Given that 'Chesh' was responsible for much of this transformation, including the late 1930s 350-seater theatre, recently refurbished and still in good use, he was, you might say, the man for the moment.

### By David Lazell

Sir Julien, an amateur illusionist, used the theatre for his charity activities, inviting well-known stars to Stanford Hall and allowing himself a solo spot during the programme. Looking at local press reports of these jamborees of the late 1930s, one can see that he spent quite a lot of time planning his tricks (he was after all a member of the Leicester Magic Circle). He told a local reporter that he had developed this interest in illusion in his youth, when boys' magazines were full of ideal on these lines, but business commitments had prevented his returning to this hobby until he was able to 'ease up' a little.

'Chesh' was one of a trio of craftsmen employed in the developments at the Hall and estate during the 1930s. Another was a blacksmith and the third was a joiner, Herbert Firth, who came to the area from Lincolnshire in May 1930. Charlie Firth, Herbert's son, who died in 1988, had some unique recollections of the Stanford Hall estate as it was in the 1930s. He had joined the army in 1940 and served for six

and a half years and by the time he returned to the area, Sir Julien Cahn had died (in 1944) and the new owners (the retail Co-op movement) taken over. He was a fund of good stories, including the staff initiatives on the estate, from creating their own dance band to converting the former reservoir to a swimming pool a project which Sir Julien aided, when he recognised their serious intent.

**O**F Sir Julien himself, one could write a book – or even a good play. When I was a student at Stanford Hall in the mid 1950s, there were still some of the staff who worked with Sir Julien, including 'Chesh' himself and Mr Saxe, the valet and hairdresser, who seemed never short of stories. There was also I recall, a Bob Mason, but I did not realise until years later that he had been the same as the young man who had been charged with the care of the three sealions, Aguar, Freda and Ivy, installed in 1938.

Sir Julien's interest in cricket was legendary and remains so. He was a great supporter of both Leics and Notts. Cricket clubs, though more so the developments at Trent Bridge, where some of his remarkable collection of cricket bats is now held. In 1938, as



President of the Notts County Cricket Club, he commissioned a very useful little book, 'A Hundred Years of Trent Bridge', edited by the well known writer and humorist, E. V. Lucas. Some reference to Sir Julien's collection is given in his own rather short contribution, 'Famous Bits of Wood' (pp. 30-32) which basically relates how Sir Julien came to acquire the collection in 1930. How interesting then, that one of the first members of the new College staff to come to Stanford Hall in the mid 1940s was Arnold Bonner, a man who was almost as great an enthusiast for cricket as Sir Julien himself.

It might be true that the theatre at Stanford Hall clinched the sale to the retail Co-op movement, following Sir Julien's death. As the war drew to its close, the Co-op movement was involved in buying suitable properties to be used as youth centres for weekend and summer schools and conferences. Stanford Hall, Loughborough, was placed on the list, but the delegation coming from the Co-op Union's headquarters in Manchester quickly discerned that the estate was far too large for their purposes. However, one of the members of the delegation saw the theatre, and being involved in one of the little theatres of the Midlands, it once determined that if it were at all possible, the Co-op should secure the place. So, although it was not appropriate as a youth centre, Stanford Hall was nominated for purchase as a new centre for the education and training needs for the Co-op - which, as a national retail society network, had ongoing needs for its personnel, especially in view of service-men returning to civilian employment. Some of the stories told by students of the late 1940s, when it was first used, were very much as the Caton family had left it, in terms of its handsome decor, would be worth collecting for publication.

Now, some forty years or more after the original students arrived at Stanford Hall, the Co-operative College, as it is internationally known, undertakes educational work for many companies and concerns, as well as retail Co-ops. Co-operative development in



*Walls of the pool were made of stone including petrified moss and trees from the Vio Gellia Valley in Derbyshire. As this photograph has some statuary and reclining seats, it is probably an early one, taken during the wartime use by the RAC (two men, one with crutches sit in the rock alcove at rear right).*

*Photo: Co-operative College*

many nations of Africa and Asia is part of government administration, so the continuing flow of students from overseas consists of civil servants, many of whom already hold very responsible jobs in agricultural and other development programmes. Indeed, this is probably an under-rated aspect of the work at Stanford Hall, given the importance of development skill in the countries represented by these able men and women. Worth noting too is the fact that, even though these developing nations have often established their own colleges for co-operative development, they still hold their own colleges for co-operative development, they still hold Stanford Hall in such high esteem, as to send some of their best people to it, usually working in diploma programmes awarded by the Loughborough University of Technology. The campus has also had many links with Nottingham University over the years.

In recent months, proposals for further development on this excellent site have been advanced. In an age of large scale rationalisa-

tion for academic institutions, there are some unanswered questions about the Co-operative College's future, though it has proved adaptable enough in showing new ideas for its involvement in the Youth Training Scheme for example. With its pleasant acres of parkland and handsome position, this corner of south Nottinghamshire, has plenty of space for the needs of the next century. Ironically, one of the best attractions for the researcher is least well-known - the library on the first floor, in an area once used for an indoor squash court (in Sir Julien's day) as well as the archives for an indoor squash court (in Sir Julien's day) as well as the archives room on the top floor, has a bounty of historic books and papers on radical causes, philoso-

phers, the emerging Co-op and other working class movements. There are also some early nineteenth century papers by Robert Owen, whose community philosophy and industrial paternalism is probably better practiced overseas than in his home country.

With a businesslike approach to meeting the needs for its many clients and its developing catering and conference services, the Co-operative College is not over-concerned with its past traditions. On the other hand, with so much emphasis on heritage and tourism interests, one could see that Stanford Hall's architecture and character, one could see that Stanford Hall has always abounded in local colour... and character.

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# REGENERATION

By John Samuels



**A**NYONE who thought that the Lace Market area of Nottingham was merely a symbol of past industrial glories would be sadly wrong. Today, with the assistance of the Lace Market Development Company, it is

undergoing a vigorous economic, environmental and social regeneration. Launched in 1989, the company is a unique venture between local government and private businesses with Professor Colin Campbell, Vice-Chancellor of the University of Nottingham and its Chairman and Alan Swales as Chief Executive.

The concept for the Lace Market Development Company came out of a report by consultants Conran Roche in 1988 to study the potential of the area. It had been realised that local government would not be capable alone of preventing the headlong decay of some 80 acres of fine Georgian and Victorian buildings. But the Company's intention is "not to preserve Nottingham's heritage in aspic", as Alan Swales explained. "We are an enabling company and also hope to develop properties ourselves. We see no need for conflict between heritage and commerce and through regeneration will provide benefits for the area and increase prosperity".

Whilst one of the aims of the Development Company is to preserve indigenous industry, much of which is still to do with the textile trade, it sees no point in featherbedding. There has been a significant move towards providing office accommodation and an additional requirement of 1,250

car-parking spaces has been identified.

Environmental improvements are also important such as constructing open spaces and encouraging greater pedestrian movement or, on an even more simple level, the provision of new street signs. But heritage and tourism have not been forgotten. Already the award-winning Lace Hall Museum in a converted Unitarian Chapel on High Pavement, has shown what public interest there is in the history of lace and the Development Company is now pushing for designation of Britain's first National Heritage area.

The area had first been floated in Conran Roche's report but the available legislation is aimed at National Parks and did not seem suitable. Instead the Lace Market Development Company is hoping to persuade the government that new designations of National Heritage Areas are necessary and new designations of National Heritage Areas are necessary and the Lace Market will be used as a pilot project.

Already, it is hoped, English Heritage will be moving their headquarters here from London in 1994 and, as Alan Swales says, "there's lots of opportunities here. We've a lot of vacant space to be rationalised and we want to create a Lace Market that's self-sustaining."



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# NOTTINGHAM'S

## Lace Market

By Chris Weir

**A**LTHOUGH only a few minutes' walk from Nottingham's city centre, the Lace Market seems to belong to another age. Wandering along its canyon-like streets, with their towering warehouses and grand doorways, the visitor's imagination is soon taken back in time, back to the great days of Nottingham lace.

Yet the origins of the Lace Market's unique character can be traced back long before even the advent of machine-made lace, back to the beginnings of Nottingham itself. The area known as the Lace Market developed on a rectangular site that was roughly equivalent to the original Saxon borough of Nottingham, which had been founded on an elevated outcrop of sandstone overlooking the Trent Valley. The Danes settled on the same site, leaving a legacy of their stay in street names ending in 'gate', from the Scandinavian word *gata* meaning street. Examples of this are Fletcher Gate and Pilcher Gate. The Normans also recognised Nottingham's importance, though they chose to build their castle to the west of the existing settlement, thereby creating distinct English and French Boroughs. While the English Borough's commercial status declined its mediaeval streets remained full of life and activity. St. Mary's Church stood as a monument to the town's mediaeval prosperity and a King's (Shire) Hall is known to have existed on High Pavement from at least 1449.

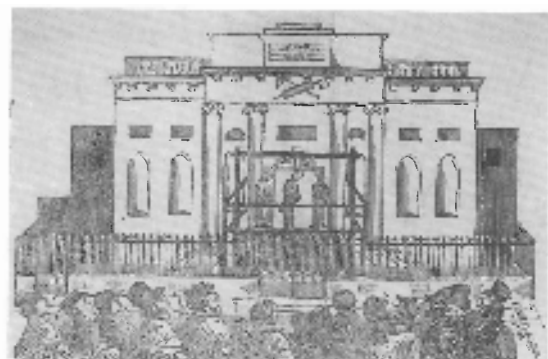
In 1674 the rebuilding of Nottingham Castle as a ducal residence encouraged the minor gen-



*Aerial photograph of the Lace Market, 1927.*

*Photo: Nottingham City Library Service*

try to build their own mansions in the town. By Georgian times Nottingham had become a fashionable 'garden-town' and among its most fashionable streets were those around St. Mary's Hill. County House on High Pavement dates from this period. It had a sweeping 'vista' over the Meadows and was described as 'an enchanting seat in the heart of the town'. However, by the end of the eighteenth century Nottingham had become seriously overcrowded and



*A hanging at Shire Hall, High Pavement, in 1883.*

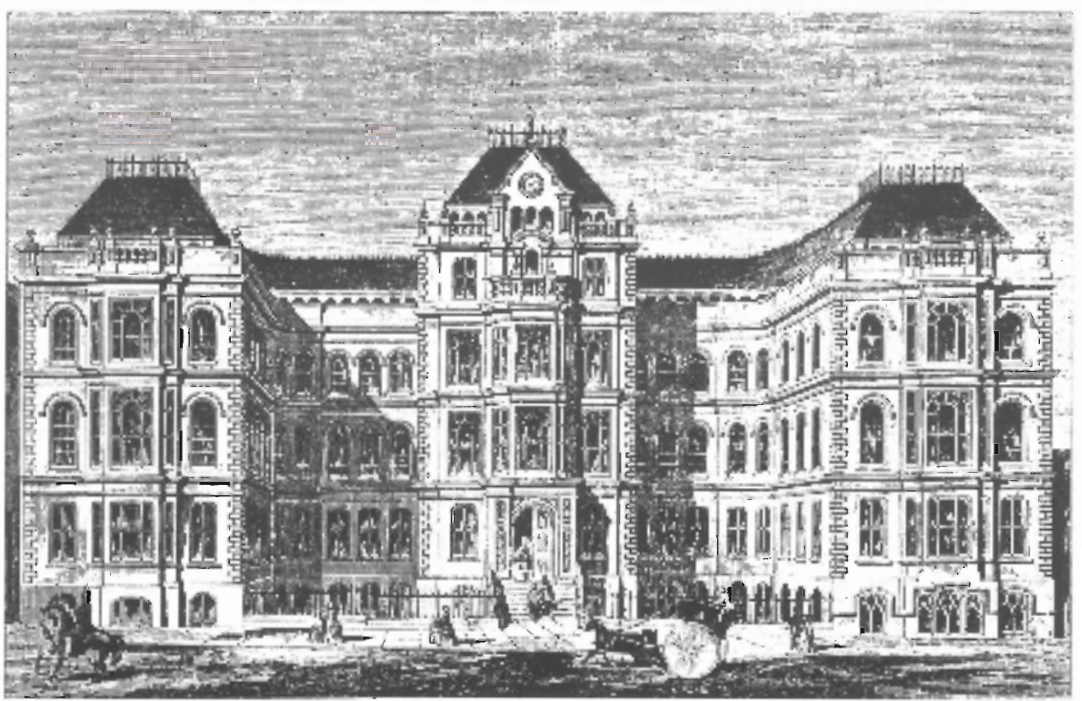
*Photo: Nottingham City Library Service*



its gardens were fast disappearing. Gentry families were moving into the county and their mansions were sold to wealthy merchants and manufacturers, including master hosiers. While it was the stocking knitters who actually made the hose, working long hours for minimal wages, it was the hosiers who controlled the trade, renting out frames and setting prices. Local expertise in hosiery was subsequently to attract the lace industry to Nottingham and lead to the development of the Lace Market.

As early as the 1760s lace was being manufactured on stocking frames, but it was only with the introduction of John Heathcoat's bobbin-net machine in 1809 that lace would be successfully produced by a mechanical process. And a few years later, John Leavers patented a machine that was the forerunner of the giant modern lace machines that can weigh between 15 and 40 tons. Because of Nottingham's overcrowding most lace workshops were set-up in the suburbs while the 'finishing' was concentrated in what became known as the Lace Market, where a number of master hosiers had already established domestic and commercial premises. Here, a growing number of lace firms built warehouses not only for storing lace, but also for 'finishing' the lace, keeping accounts and receiving customers.

By 1848 no less than 71 lace manufacturers had located in the St. Mary's Gate area alone. Some of the new warehouses were conversions of dwelling houses, lacking adequate heating or ventilation, but some of the larger manufacturers spared no expense in building prestigious premises that would impress customers and competitors alike. Messrs Adams, Page & Co engaged leading architect T. C. Hine to build a magnificent warehouse on Stoney Street which included a chapel and library. This company alone employed over 1,000 workers in the production of lace for a world-wide market. Its main lace 'dressing' room covered 2 acres and employed 200 girls. In 1853 Richard Birkin purchased Plumtre House, an elegant 1720s house that stood behind St. Mary's Church, and then had it demolished to make way for Broadway, a street entirely composed of lace warehouses and offices that included premises built by T. C. Hine. The Lace Market attracted several entrepreneurs from Germany, among them Lewis Heymann, who went into the partnership of Heymann & Alexander,

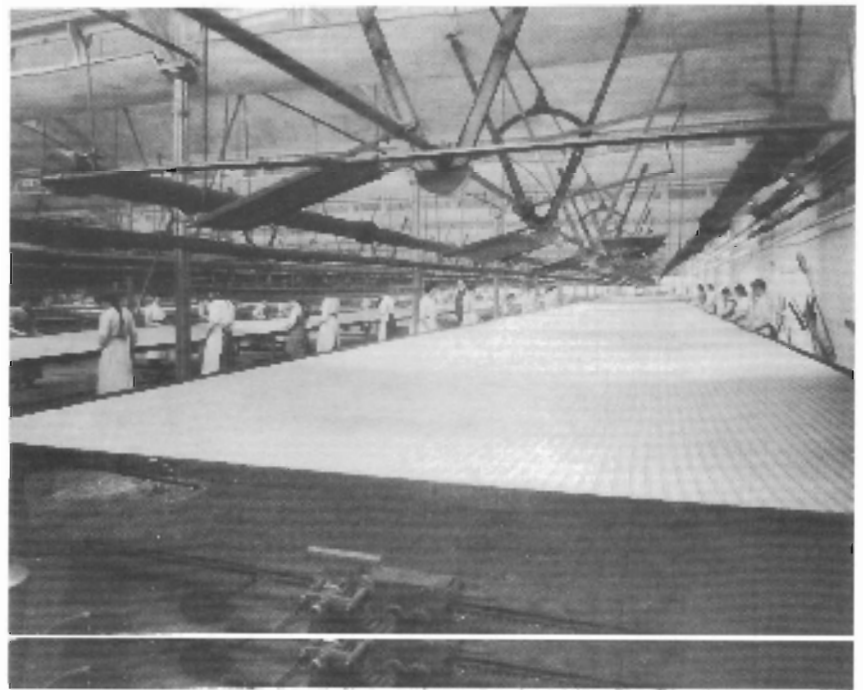


amassing a personal fortune and becoming a mayor of the town. Other firms of German origin were Stiebel and Jacoby.

Firms in the Lace Market employed a large number of women, especially in the 'finishing' processes. Their work required close concentration, with long hours spent in clipping loose threads, mending, crimping, embroidering and in the making-up of ladies' wear – ruffles, pinafores, skirts, blouses, bridal veils and other fashionable articles. In 1901 over 30 per cent of all working women in Nottingham were engaged in lace manufacturing. Often, whole families, including the children, were involved in one stage or another of lace production.

Lace was not though, the only influence on the local landscape. High Pavement chapel was founded around 1690 and in 1876 the building of a new chapel provided one of the finest buildings in the area. St. Mary's Church underwent major restoration and the addition of two 'wings' to Shire Hall made an impressive setting for its earlier facade.

Lace was in demand right through the Victorian and



Above: The Thomas Adams, Page & Co Warehouse on Stoney Street, designed by T. C. Hine.

Photo: Nottingham Archives Office

Below: Lace Dressing Room at Thomas Adams, 1914.

Photo: Nottingham County Library Service

Edwardian period and new warehouses continued to squeeze into the Lace Market's skyline up until the outbreak of the First World War. The war severely disrupted foreign markets and prompted a decline in demands and a succession of lace firms went out of business. The heyday of lace was over. Other textile industries did, however, begin to move into the Lace Market and, despite bombing during the 1939-45 war and some

redevelopment in the 1950s and 60s, the area's streets and buildings have survived remarkably well. And in recent years the Lace Market has become recognised as an invaluable part of Nottingham's heritage.

Chris Weir is a Senior Archivist at the Nottinghamshire Archives Office and author of *Bygone Nottingham and, just published, The Nottinghamshire Heritage*.



# NOTTINGHAMSHIRE'S EARLIEST MONEY

**C**OINAGE in Britain began in the Iron Age, more than a century before the Romans, among the Celtic peoples of the south and east. The idea came from the continental Celts, and ultimately from the Greeks. By the end of the 2nd century BC (or not much later), a people called the Corieltauvi, living in Lincolnshire, Leicestershire and Nottinghamshire east and south of the Trent, were among the first in Britain to mint coins. Early experiments resulted in small, thin, cup-shaped gold coins, weighing about 1.4 grams, and quite unlike any others in Europe.



Other coins in gold and copper came from the continent, perhaps by way of trade. The example here, although badly corroded, shows a head facing left on one side, and on the other a bull, with the letters MA above it.

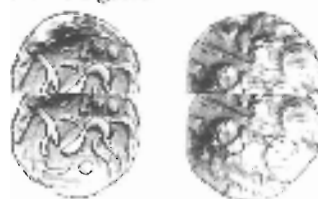


By 70 or 60 BC, completely new gold types appeared, with

weights of about 6 grams, and fineness of about 11 carats. Their designs were so similar to those of the earliest gold coins elsewhere in south-eastern Britain, that some measure of collaboration - almost monetary union - must have taken place. These coins, with highly stylized heads and with horses galloping right or left



are more easily understood when compared with their continental Gaulish ancestors. They derive ultimately from the coins of Philip II, King of Macedon and father of Alexander the Great. Interestingly, from this time too, very skilful forgeries began to appear, with copper flans plated with thin gold.

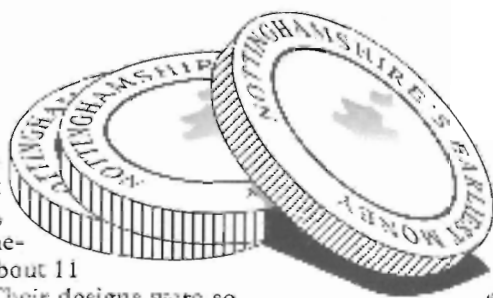


They can be detected today where the gold plating is cracked or chipped.



In some cases, the gold plating is entirely gone, and nothing but the copper core survives.

When Julius Caesar raided Britain in 54 BC, he noted the use of gold & copper coins, but



made no mention of silver. The first British silver

coins, then, were probably minted later. Again the Corieltauvi were quick to make use of the new metal, and Nottinghamshire saw the circulation of some of the earliest. Two denominations were issued, the larger one illustrated here.



The 'heads' have wild boars - symbols of strength and ferocity, hunted and eaten at feasts - while the 'tails' have lively-looking horses. Designs on the silver are more naturalistic than those on the gold, and the standard of production was not markedly inferior to that of Roman coins in the same period. Simpler versions of these types continued to be issued in vast quantity to the end of the 1st century BC and beyond, in vast quantity to the end of the 1st century BC and on into the new millennium.



By about AD 10-20, however, the Corieltauvi were minting coins inscribed with the names of their rulers - kings otherwise unknown to history. The earliest names were abbreviated and often paired: AUN COST,

ESUP ASUD, VEP COR. These were followed by DUMNO, VOLISIOS DUMNOCOVEROS, VOLISIOS CARTIVEL and VOLISIOS DUMNOVELLAUNOS. The last coins were minted perhaps after the Corieltauvian lands had been invaded by the Romans in about AD 45. They are rarer, of poorer quality metal, and perhaps mirror the catastrophic consequences of Roman conquest and the plundering of wealth that undoubtedly followed.

The story of the Corieltauvian coinage seems to indicate a flourishing pre-Roman state in the East Midlands, with a well-organised and fairly stable political and economic system. There were major settlements or townships in Lincolnshire and Leicestershire, and there is evidence for the minting of coins at Sleaford and Leicester, and perhaps elsewhere. Eastern and southern Nottinghamshire were evidently part of the territory, although most settlements so far discovered here seem to have been smaller villages or farms. Beyond the river to the north and west, far fewer coins suggest a border zone, where less advanced people - allied to the kingdom of the Brigantes of northern Britain - continued with a more primitive method of exchange or barter.

*The illustrated coins were all found in Nottinghamshire, and thanks are due to G Chamberlain, M Meats, D Potter, G Smith, D Smith and M Stevenson for the opportunity to record them. The author is carrying out research on Celtic coins, and would be glad to know of other local finds (tel. 0602 484848 ext. 4520, Dept. of Archaeology, University of Nottingham).*

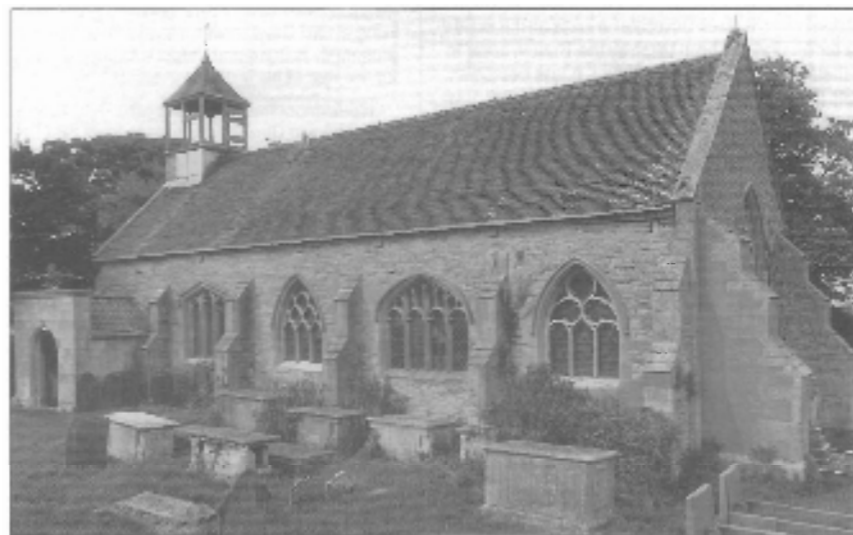
by Jeffrey May



# NOTTINGHAMSHIRE HISTORIC CHURCHES TRUST

## C O T H A M : *St Michael*

BY DR CHRIS BROOKE



**T**UCKED away in a remote corner of south-east Nottinghamshire lies the tiny village of Cotham. The village today struggles along the narrow lane leading from Hawton and Newark towards Staunton, although tell-tale earthworks in the fields to the north show that in medieval days the village was tightly clustered around the church.

The little church of St Michael now stands isolated and forlorn in a field to the north-east of the village. For the past twenty years, visitors have been greeted by a stark notice proclaiming that this was a 'Dangerous Building' and were advised to keep clear. However, now in happier times, the church has been vested in the Redundant Churches Fund, the national body set up to preserve the Nation's most important Anglican Places of Worship, and over the past two years they have been busy repairing Cotham in order that it may once again welcome visitors safely.

The building itself appears at first glance to be uncomplicated. A simple box, not even a division between nave and chancel, with a small south porch and west bell cote. However, the truth is far from simple, for Cotham is an example of a church which has undergone gradual diminution over the years, as the prosperity of the village declined.

A perambulation around the outside soon reveals a few puzzles. The west wall is clearly built of a different type of fabric to the rest of the building, whilst the latter is of rubble limestone, the former is much neater, being con-

structed of ashlar, or squared stone. Further around, on the north side, a platform can be seen, running out from the base of the walls and fading into the churchyard. Recent geophysical surveys and small excavations have indicated that there were once aisles on both the north and south sides of the church, and there is the possibility that the chancel once extended further to the east.

The style of west wall is more easily explained, for until the eighteenth century this church had a west tower. After its demolition only two features were left - splendid monster-headed gargoyles which, until very recently, adorned the gateway into the churchyard. Alas they have now been stolen and we have lost an irreplaceable part of Cotham's story.

During the recent repairs, many fragments of carved and worked stone were discovered in the core of the present walls. These must have come from the parts of the church now demolished, and well illustrate how materials were continually recycled in the building world.

The church is entered through a small porch bearing the date 1830. Beyond lie the south doorway to the nave which is of the Norman period, simple and undecorated; it comes as a surprise, for all the exterior windows are of 14th and 15th century dates - and quite a variety of styles they present. It is likely that these windows have been moved around from other parts of the building - perhaps only the best were kept from the aisles and longer chancel,

to light the present, smaller church we have today.

Sadly the interior has been gutted, and only the C14th font and C16th pulpit remain. A scar on the north wall, at the east end, bears witness to the former 1601 monument to Anne Markham, now moved to Newark St Mary's. In the south wall, a half-sunken C14th piscina and a tomb-chest show again how much the fabric of this little building has been rampered with.

The bell-frame is a bonus; discarded when

The bell-frame is a bonus; discarded when the bells were removed for safe-keeping, it has been salvaged and brought inside. Although now in a very sorry state, it may well pre-date the little bell cote of 1890.

On leaving the church again, a pause to examine the many fine slate grave-markers is worthwhile; several are by James Wallis, a notable Newark mason who worked around the turn of the 18th and 19th centuries.

The story of Cotham church has been long and complex, its future has almost always seemed in doubt as it gradually declined from Norman and medieval splendour until redundancy finally set in. The Nottinghamshire Historic Churches Trust has long supported attempts to save the building, and has adopted it as its official logo. Following extensive repairs, the church now appears to be safe at last, for future generations to ponder on its perplexing history.

# NOTTINGHAMSHIRE BUILDING PRESERVATION TRUST



The major achievement of the Trust during the year was the acquisition of a terrace of six cottages in Newark and their restoration for resale. The almshouses at St. Leonard's Court were in a poor condition but the basic structure was sound and the restoration work was designed to retain the vernacular character of the buildings whilst creating modern living conditions within.

An archaeological evaluation of the site has been carried out and this has revealed medieval floors beneath the remains of a known 17th century building. This information has been recorded and the evidence carefully covered up as the buildings have been restored.

The total project has been partially funded by a substantial loan from the Architectural Heritage Fund at a low rate of interest and the Trust has also been offered grants from English Heritage, the Newark Town Scheme and Notts. County Council.

The Trust is required by the Charity Commission to sell the restored dwellings at market prices but any profit made will be ploughed back in the Revolving Fund.

The Revolving Fund Committee Technical Panel has met at regular intervals to consider policy and problems concerning historic buildings and sites.

The recession in the country has lessened the pressure for development and given a breathing space for buildings at risk to be investigated.

The Committee considered the following to be investigated.

The Committee considered the following buildings, amongst many others:

Development at Laxton - the village of Laxton is unique in that it has retained its medieval method of agriculture organisation through the three field system. The Trust was concerned that redevelopment and new buildings were threatening the physical structure of the village. After lengthy discussion with the local planning authority, a special forum has been established to consider all planning applications affecting the village and the Trust is represented on this Forum.

Bulwell Dovecote - a lease on this building has been taken by the Trust in order to save it from demolition. It was necessary to find a use for the building and it has now been repaired and the lease transferred to the Nottingham Scout Council as their headquarters.

Buildings at Risk: The Revolving Fund Committee/Technical Panel considered the condition of many historic buildings throughout the year which were considered to be at risk, either from neglect or over-development. These included Ollerton Hall, Serlby Hall, Thoresby Hall, the Manor House at Swingate and Wiverton Hall. In many cases a successful conclusion was reached and, in others, negotiations continue.

Planning Applications: The Trust has continued to comment on planning applications that affect Listed Buildings or buildings within a Conservation Area. During the year, the Trust considered over three hundred applications of various size. This entails considerable work and expense in postage but the need to express informed comment on these matters is considered to be worthwhile. There is evidence that the views of the Trust are respected and Bassetlaw District Council has been particularly helpful in these consultations.

The Harry Johnson Award for the best design of a new building or the best restoration of a building, within a village setting is proving to be increasingly successful. In the year 1990-91 fourteen submissions, each of a very high quality, were received.

The judges made two Awards and two Commendations. The winners were the owners of The Old Vicarage, Kinoulton and the Old Vicarage, Granby.

It was very satisfying to appreciate the high standard of restoration work being carried out in the county and all the owners and their designers are to be congratulated on their endeavours.

The only disappointing feature of the Award was the lack of new buildings considered to be suitable for submission.

## Contributions:

The Trust would like to record its appreciation of the grants made by Local Authorities for the year 1990/91. The amounts received were as follows:

|                                     |        |
|-------------------------------------|--------|
| Bassetlaw District Council,         | £500   |
| Gedling Borough Council,            | £1,700 |
| Newark & Sherwood District Council, | £2,000 |
| Nottingham City Council,            | £1,855 |
| Nottinghamshire County Council,     | £1,000 |
| Rushcliffe Borough Council,         | £500.  |

## Nicholas Hawksmoor (c.1661-1736) and Nottinghamshire

By David Durant

Where the flat arable land of north-east Nottinghamshire joins the border of Lincolnshire, two villages, East Drayton and Ragnall, claim the honour of the birth place of one of Britain's greatest architects, Nicholas Hawksmoor.

The Hawksmoors were yeomen farmers and Nicholas's father was also called Nicholas. The Hearth Tax returns for 1664 and 1674 both show a Nicholas Hawksmoor living at East Drayton with one hearth and no Hawksmoors at all living at Ragnall. The probability is that the architect was born at East Drayton. Unfortunately the baptisms for the year of his birth are missing.

Hawksmoor had a good education and again probability is that he went to the grammar school at Dunham, two miles from East Drayton. His first recorded job was as a clerk to Justice Samuel Mellish of Doncaster and there he had the good fortune to meet Edward Goudge a highly skilled plasterer who was doing some work for Mellish. Goudge went on to work with William Talman at Thoresby and Chatsworth. It was Goudge who may have introduced Hawksmoor to Christopher Wren, because he became Wren's clerk at the age of eighteen.

There was then no formal training for an architect and the only way to learn the profession was in the office of a successful patron. In 1680, Wren was in his late forties and at the height of his powers, re-building St. Paul's and the City churches after the Great Fire of 1666. Through Wren's influence Hawksmoor became Clerk of the Works at Kensington Palace in 1689, Clerk of the Works at Greenwich Hospital in 1698, Clerk of the Works at Whitehall in 1715 and Surveyor of Sewers in Westminster in 1696. He succeeded Wren as Surveyor to Westminster Abbey on Wren's death in 1723.

During his lifetime Hawksmoor was responsible for thirty-seven buildings, most of them churches. But the only building he was associated with in his native Nottinghamshire was Thoresby Hall and the remodelling carried for the 4th Earl of Kingston in 1685-7. The Earl's accounts show a payment in June 1686 of 5 guineas to 'Sr Christopher Wren's man', for architectural supervision. William Talman, long credited with Thoresby, may only have been involved at a later date. The building was destroyed by fire in 1745. Hawksmoor must have often passed through the county on his way north to Castle Howard in Yorkshire built for the 3rd Earl of Carlisle by Sir John Vanbrugh and Hawksmoor in 1700-26.

Vanbrugh as a Baroque architect is rather better known than Hawksmoor but Vanbrugh, although having enormous flair and invention, lacked the professional training provided by Hawksmoor. The Earl of Carlisle was a wealthy Baroque peer and a difficult patron. He referred to his wife, when she left him, as 'the milk-white heifer of my herd'.

Another difficult patron was the Duchess of Marlborough who in 1716 quarrelled bitterly with Vanbrugh during the building of Blenheim Palace, Oxfordshire, begun in 1707 and only completed by Hawksmoor in 1725 after Vanbrugh had been sacked.

A friend of Hawksmoor commented to Carlisle that he 'never talk'd with a more reasonable man, nor one so little prejudiced in favour of his own performance'. Hawksmoor was a quiet man who was ever modest about his own skills and his character comes over as a refreshing contrast to the larger-than-life Baroque grandees. Hawksmoor was a quiet man who was ever modest about his own skills and his character comes over as a refreshing contrast to the larger-than-life Baroque grandees with whom he had to deal. Throughout his professional life Hawksmoor suffered from the vile distemper of Gold, and he died in 1736 at his house in Millbank, London, from 'gold in the stomach'. His widow, Hester, wrote to the Earl of Carlisle reminding him of an unpaid bill, including £50 for hiring a coach for a journey from London to Yorkshire and passing through Nottinghamshire, totalling £266. Such were the hazards of working for wealthy potentates.

Hawksmoor had no pupil or assistant to follow him. By 1736 the Baroque style was outmoded; the 3rd Earl of Burlington had introduced the calmer order of Palladianism as a reaction from the heady excitement of Baroque. Vanbrugh had been dead for ten years and the Baroque style had died with him. Yet only three weeks before his own death Hawksmoor told Carlisle that he was correcting papers and drawings for Castle Howard. He was buried not in his native Nottinghamshire but at Shenley in Hertfordshire. However, he left land in East Drayton to Hester, his widow.

## Slide Evening

A Slide Evening has been arranged for members on Friday, 13th December, commencing at 8.00pm. The meeting will be held at The Old Rectory, Hickling by the kind invitation of Mr & Mrs Cadogan-Rawlinson. The main speaker will be Neville Hoskins who has some interesting slides of Norway, following a recent visit.



# NOTTINGHAMSHIRE BUILDING PRESERVATION TRUST

## Fothergill Watson in Mansfield

**R**OBERT Watson was a prosperous Mansfield lace manufacturer and merchant living in some style in the 1830s at 'The Linden' Chesterfield Road close to the end of West Gate. In 1834 his wife died and four years later at the age of 50 he remarried. His new wife was Mary Ann Fothergill, aged about 31 years.

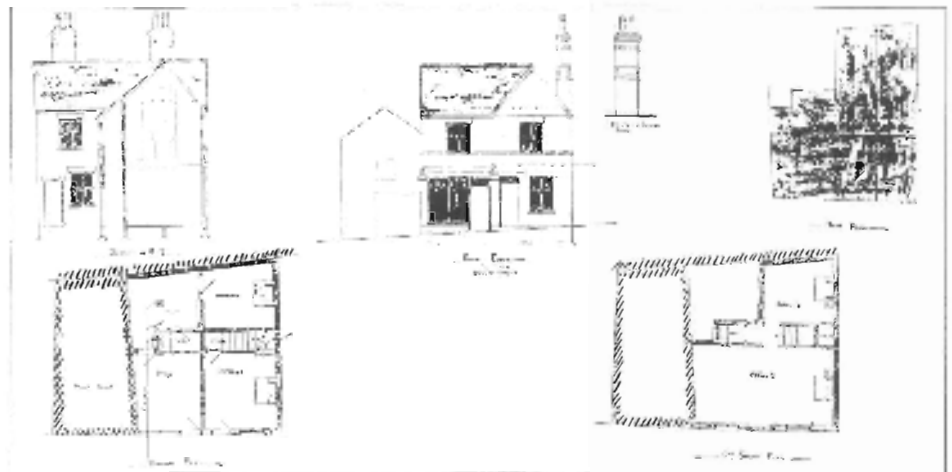
Two years later in 1840 Forbes the eldest child of this second marriage was born. On the 12th July 1841 the second child, another son, Fothergill, was born. A daughter, Margaret Ann followed in 1844 and finally a third son, Henry Whitfield in 1849. In August 1852 Robert died and soon after the Watson family left Mansfield to settle in Nottingham.

By the time of the publication of Wright's first 'Nottingham Directory and Borough Register' in 1854 Mrs Mary Ann Watson was living in Newstead Grove, Addison Street on the recently enclosed and developed Sandfield area of Nottingham. Her neighbour was James Page of the Lace Manufacturers Adams & Page, then still on St. Mary's Gate and St. Mary's Place. Mrs Watson died on 12th August 1860 aged 53.

Both Forbes and Fothergill were away at boarding school when their father died. Forbes had gone to a Mr Long's in Clapham and in 1850 he was joined there by his brother Fothergill, aged nine. Fothergill stayed with Mr Long for a year after his father died and in 1853 he returned to Nottingham. Briefly he attended William Robinson Smart a schoolmaster of Rutland Street but soon moved to George Herbert's Academy at the corner of Waverley Street and Portland Road.

In 1856 Fothergill left school and spent the next four years articulated to Frederick Jackson, Civil Engineer, Architect and Surveyor of St. Peter's Gate. He had just completed architectural training when his mother died. The family split up and Fothergill moved into rooms in Burton Street.

Fothergill started his professional career with the architect Isaac Charles Gilbert at 6 Clinton Street where he stayed for 18 months before deciding to seek experience and knowledge in London. In London he furthered his experience by working



Shop and Set of Offices, Queen Street, Mansfield.

part-time for two years in the office of Sir Arthur Blomfield. His knowledge was increased by numerous sketching expeditions to the South Kensington Museums. Whilst living in London, Fothergill made the first of many visits to Paris. Here no doubt he indulged in his love of the Gothic, a passion which first consumed him after a visit to Lichfield at the age of 17.

Before returning to Nottingham to launch or relaunch his architectural career Fothergill spent several months in Cheltenham working in the practice of John Middleton. When he did arrive back in Nottingham, Fothergill started his practice at 6 Clinton Street, sharing premises with his former employer Gilbert. In addition, according to Wright's 1866 Directory, Fothergill was living at Gilbert's house on Arthur Street off Waverley Street.

The rest of Fothergill Watson's career is fairly well recorded except for some early work in his home town of Mansfield, although as noted his Mansfield links are scanty. Plans of four of five known Fothergill Watson assignments in Mansfield exist. The plans of the fifth project, his only surviving building, the 'Tavern' (1875?), on the site of the former Cattle Market, have so far not been traced. They are missing from the list of approved building submissions. (But refer to the illustration in Nottinghamshire Heritage Vol. 1/2 Autumn 1989). The plans of the following buildings are deposited in the County Archive Office, High Pavement, Nottingham:

No. 9 15th October 1875 - Addition to Ivoss Hall (An Auction Room for the Estate Agent John Crampton, with its front elevation to West Gate).

No. 61 13th October 1875 - House for G. Parsons, Nottingham Road

No. 78 13th April 1875 - Congregational Church, Wood Street and Westfield Lane, West Gate.

No. 83 11th May 1877 - Shop and Set of Office for Mr Austerfield, Queen Street.

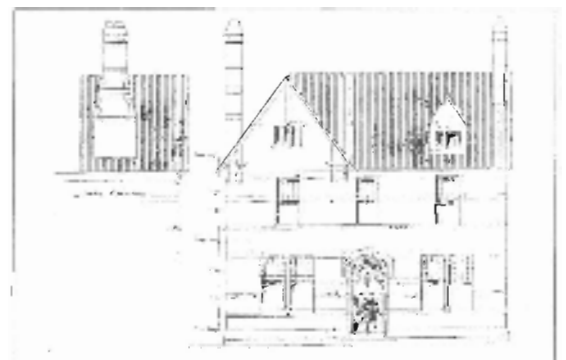
It is interesting that two of these buildings were located so close to the architect's old home. The date for the towered building at the former Cattle Market is given at 1877 in Pevsner but elsewhere 1875 has been suggested. Whatever its original function, it is rather sad that this sole surviving example of the work of Fothergill Watson in Mansfield is found to be in such a sorry state in the year of the 150th anniversary of the architect's birth.

That really is the end of the Mansfield connection except to observe that I. C. Gilbert was Surveyor to the Brunt's Charity, a Mansfield foundation which acquired land in Nottingham including the Black Boy Hotel and its surrounds on Long Row East. When the Charity decided to enlarge the hotel in 1878, Fothergill Watson was the architect chosen. He was retained for later alterations and additions to the hotel although after 1892 the architect appointed was Watson Fothergill.

NB. I have used the name Fothergill quite freely for as the man himself observed when he transposed his names "...for years I have been called Mr Fothergill so in fact it will make no difference". Fothergill Watson undertook other work for Brunt's Fothergill so in fact it will make no difference". Fothergill Watson undertook other work for Brunt's Charity in Nottingham, for example in 1878 he submitted Plans and Sections of New Streets off Arkwright Street. The Express building on Parliament Street Nottingham, displays both the interwoven initials F.W. (of 1876) and the name Watson Fothergill 1899. Unique?



Mansfield Congregational Church



Villa, Nottingham Road, Mansfield



# EGMANTON — more of 'My Native Village'

**A**n account of life in Egmanon, written in verse in the 1850s but concerning life at the beginning of the nineteenth century recently came to light. It described, among many other things, a great Tythe Barn of which, so far, I have been unable to find any other record. (See Notts Heritage Vol. 2, No. 2). The writer, Samuel Appleby, had been born in 1806 and was in his fifties when he penned these fascinating lines recalling the village life of his youth.

The *motte and bailey* which is such a prominent feature of the village scene today was an object of mystery to the young ploughboy, he associated it with the Romans rather than the Normans and wondered what was under it. The 'such like hill' he refers to is presumably the better-known *motte* at Laxton, just over a mile and quarter to the south west.

*Not far from this sepulchral ground  
The Gaddick Hill a strange old mound  
Thrown up, with grassy sides and steep  
Surrounded by a hollow deep  
The work of other men and days  
A relic of old Roman ways  
Another such like hill is seen  
A distance of a mile between  
Why they were made and what are under  
The ancients left us all to wonder.*

The distinctive mound is still known as Gaddick Hill, but I have been unable to trace the origin of the name.

When Samuel was 19 the parish of Egmanon was enclosed, thirty years later

he was able to recall the appearance of the countryside before that upheaval:

*The parish then extended wide  
Had open fields on every side  
Which way so ever you would hie  
'Tis one of these you must pass by.*

From the point of view of a ploughboy he pinpoints the peculiarities of the pre-enclosure holdings and highlights some of the disadvantages of the system:

*The three vast fields of furrowed baulks  
Were occupied by many folks.  
The short and long ones bent about  
We wondered who had planned them out.  
The Cottager and Farmer too,*

*Some many had, others had few,  
Their lands were not at all together  
Nor they in equal numbers either  
One here, or two, but often more  
Together, sometimes half a score  
In plots and very distant were  
And wide apart, and others near,  
Throughout these fields the farmers' lots  
And one might have to travel o'er,  
To see his crops, two miles or more.*

In a concluding section, written in a different metre, Samuel Appleby contrasts the 'present appearance of the village (in the 1850s) with that of his youth:

*The village and the country round  
Have altered features too;  
New roads are made across the ground  
Where grass and corn once grew.*

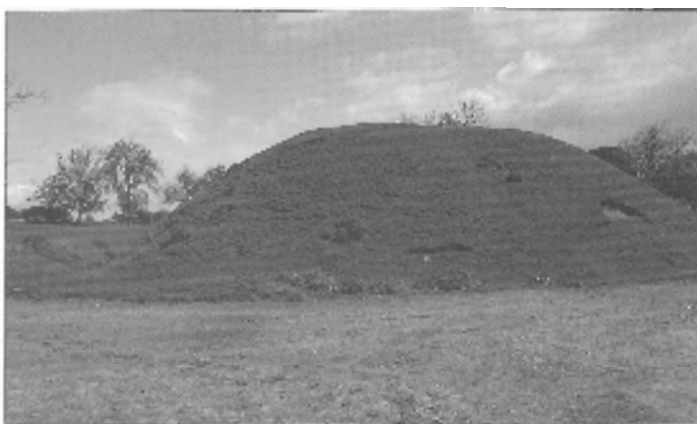
*These wide-spread open fields are now  
With hedges interlaced:  
Where I have oft the sluggish plough  
And wriggling harrow traced.*

*Those fertile tracts no more are seen  
In their extent as then,  
Enclosure fences intervene  
No eye definement ken.*

*The dykes in different ways are cut  
To which they used to run,  
The footpaths changed, the turnstiles shut,  
Strange alterations done.*

To local historians, confined for the most part to secondary sources and the original award map in the Archives Office or the University Manuscript Department, the existence of verse like this, written by someone who lived through the enclosure, is a valuable addition to our understanding of the period.

Samuel Appleby's verses also describe Egmanon church (before the restoration which Sir Minian Comper carried out for the 7th Duke of Newcastle) weddings and funerals, the tything system, hop-gathering festivities (it was not only in Kent that there were high-spirited goings on!) ghosts, accidents, witchery and, in some detail, the abundant flora of the area.



By Neville Hoskins

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by Stephen Tymoszczuk



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# The Making and Break-up of a Southwell Farm

By Philip Lyth



Radley Farm, Oxtan Road, Southwell. The farmhouse built by George Hodgkinson Sr. 1775.

*Photo: Philip Lyth by permission of Messrs. Tinley Bros., Radley.*

**O**N the 5th October 1776 George Hodgkinson Sr. of Southwell recorded in his Journal "Laid the first brick at our Radley Farm".

This was a farm created from the enclosure at our Radley Farm.

This was a farm created from the enclosure of Radley and Cotmoor common in 1775. The Common was 356 acs. of rough grazing and scrubland between Southwell and Oxtan on which some hundred proprietors in Westhorpe & Southwell grazing rights, called 'stints', for agreed numbers of livestock.

George Hodgkinson, Attorney and Registrar of the Minster Chapter and Steward to the Archbishop of York, living in Westgate was one of a hundred Southwell residents, plus some owners from further afield, entitled to land in the new enclosure. As an influential lawyer and land agent he was also one of the promoters of the Inclosure Act which went through Parliament in 1775. This Act appointed Commissioners to survey the land and divide it up between the inter-

ested parties with grazing rights. Most of it was allocated in small plots of no more than 1 acre, but some, such as the Archbishop, who was Lord of the Manor, received over twenty acres.

George Hodgkinson was allocated four plots totalling 8 1/4 acres, but by skillful

George Hodgkinson was allocated four plots totalling 8 1/4 acres, but by skillful negotiations, buying from those who could not afford to fence or attempt to farm their small allocations, he acquired forty two other plots making a total of approx 150 acs. in one block on which he proceeded to build a new house and farm buildings. These consisted of house, barn, stable, beast house, dovecote etc., and by 1781 he had reclaimed the land and put up a tenant, Mrs. Bailey, in it.

Thus a new farm came into existence, flourished for over two hundred years and grew in size to over 300 acres.

In 1990 the farm, known as Old Radley, was put on the market and sold in separate lots which were bought by neighbouring farmers thus ending its life as a separate independent entity.

## MANAGING WOODLAND

by Edmund Staunton

**O**NE of the hallmarks by which the great estates of this country can be recognised is their well managed woodlands, with young plantations well tended, middle-aged woods properly thinned, and mature timber crops clear felled at the appropriate age.

Small estates, on the other hand, and owner-occupied farms have in many cases neglected woodlands, where wind thrown trees lie for years after the storm that laid them low, and where one generation has failed to thin out any of the plantations made by the previous one.

I must confess that my own woodlands fell quite clearly into the second category until a few years ago, and still require a lot more work before they could be regarded as well managed and productive.

For more than twenty years after I inherited the woods they received no attention and lay at the bottom of my list of priorities. When we did eventually make a start on the management of existing woods (having already established some new plantations) we tackled the thinning of an ash plantation made by my grandfather thirty five years previously. Not surprisingly the timber consisted of very lanky trunks or poles, but we hauled them into a pasture field and set about trying to interest a timber merchant in buying them.

After several attempts this proved to be impossible, and so we decided as a last resort to cut the poles into logs and sell them as firewood.

That was about six years ago, and it was how we got involved in a business which is now worth several thousand pounds per year, and keeps our arable farm workers now worth several thousand pounds per year, and keeps our arable farm workers busy throughout the winter months, and also at intervals during the spring and early summer. We sell logs in large, medium or small load sizes and also in bags, to customers in villages and towns for some miles around. It has taken a number of years to build up a full book of regular customers, and like most farm diversification enterprises it is not all jam, as it entails a large amount of hardwork and quite a lot of capital has been invested in hauling, cutting and splitting equipment, and in storage space.

It is also true to say that such an enterprise would not be capable of being the salvation of a farm whose main business was in serious difficulties, but it must make sense today to turn under-used assets to commercial advantage.



# Pierrepont Gallery

## THORESBY ■ PARK ■

**T**HE newly created Pierrepont Gallery, part of the Thoresby Exhibition Centre, has opened. The art gallery is an imaginative conversion of the old stables of Thoresby Hall and now provides two attractive and well-lit exhibition areas, totally in 1600 square feet. One of these will house a permanent exhibition of the works of Marie-Louise Pierrepont, Countess Manvers (1889-1984) who lived at Thoresby Hall and after whom the gallery is named. The other gallery is available for letting to artists, conferences or other exhibitors.

Marie-Louise Roosevelt Pierrepont was born in Ghent in 1889, the only child of Sir Frederick and Lady Butterfield of Cliffe Castle, Keighley, Yorkshire.

During her long life Marie-Louise was enormously productive as an artist. From her early years, at art school in Paris, until her death in 1984, she worked with a range of contemporary media, including, pencil, crayon, pastel, 1984; she worked with a range of contemporary media, including, pencil, crayon, pastel, water-colour and oils.

Marie-Louise's childhood was spent in Oxford where her parents moved in the highest intellectual, artistic and social circles. Among their closest friends was the writer, Charles Dodgson (Lewis Carroll). Sir Frederick Butterfield was a strict father but it was perhaps his own experience as a musician, including the study of music at Dresden as a young man which made a less than entirely conventional Victorian father in his ambitions for his daughter. By the time that the family moved to Paris in 1905, Sir Frederick had determined that Marie-Louise should study art and as it was apparent that she had the talent to follow this path, she was enrolled at the Julianne School of Art in her early teens.

The artistic disciplines imposed on her during the formative years of her studies precluded the use of any medium but pencil. The benefits of this restriction are easily visible in her early



portraits which display a remarkable technical ability and sensitivity for such a young student. Marie-Louise was to produce portraits throughout her life and some can be identified as relatives, servants and friends of the family. Others, alas, may never be named but stand on their own merit among her finest work.

Between the ages of 14 and 18 her ability began to attract serious attention and several of the early portraits were exhibited at the Paris Salon and three portraits at the Societe Nationale des Beaux Arts.

When the family moved to London in 1912, Marie-Louise accompanied them. She continued her studies in England becoming more experienced with water-colour and oil painting and being accepted for membership by the Society of Women Artists. She was also awarded a prize by the prestigious Royal

Amateur Art Society and it is known that around this time she undertook a portrait of her American cousin, Ethel Roosevelt on the occasion of her relative's marriage.

As Marie-Louise became increasingly proficient with different techniques her style broadened, as did the range of subjects which inspired her, but it was after her marriage to Captain Gervas Pierrepont (later 5th Earl Manvers) that her work really expanded. From 1917 her pictures reflect every aspect of her active and cosmopolitan life. Like most women of her background, Marie-Louise travelled widely. Her enjoyment of the many places she visited is demonstrated in the lively paintings of such diverse destinations as Italy, Yugoslavia, Paris, Turkey, Greece and North Africa. Among these works are not only the formal pictures of the grand and the beautiful but also informal water-colour sketches which encompass much small, intimate details and often illustrate the character of the artist as much as the subject matter. Her paintings have been hung in many national galleries and exhibitions, including the Royal Academy.

When Marie-Louise moved to Thoresby Park in 1939, she was to produce a series of affectionately observed and confidently painted interiors. Both these and the water-colours of affectionately observed and confidently painted interiors. Both these and the water-colours of life on the Estate in war-time, under military 'occupation' provide a fascinating visual and historic record of Thoresby life.

This unusual exhibition was conceived by Lady Rosella Raynes, Marie-Louise's daughter, not just as a tribute to her mother but as a reflection of the energetic and varied life of an artist whose work spans more than 75 years and which was inspired by experiences in many widely different surroundings.

This addition to Thoresby Park's existing facilities will provide a versatile and lively centre for the Arts, business and leisure in appealing and historic surroundings, amongst some of Nottinghamshire's most beautiful countryside.

*Opening hours Friday, Saturday, Sunday and Monday 11.00am-5.00pm. Admission free. For further details contact Janet McEwan, Thoresby Exhibition Centre, Thoresby Park, Newark, Notts. Telephone 0623 822365.*



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# BOOKS • BOOKS • BOOKS



Left to right: George Miller, Chairman of Nottinghamshire County Council, Gillian Elias, author and Graham Lodge, Head Teacher of Gotham Primary School at the launch of "The Tales of the Wise Men of Gotham". They are standing in front of a mural by pupils of the "Moon Rakers" story.

Photo: David Elias

If you ever need an excuse for buying books, then Christmas is always a good one. After all, you can always have a quick read of them yourself before they are wrapped up. But, if you're like me, too often you buy the books intending to give them as presents but, miraculously, they seem to prefer living on your own bookshelves.

Whether you need excuses or not, there are quite a few newly published books of local interest. Nottinghamshire County Council has been adding to its list of well-produced and inexpensive publications with "Walks in the Sherwood Forest Area", "Samuel Butler of Langer" and "Newark Inns and Public Houses". The latter, by Rodney Cousins is a revised edition of an ear-

## By John Samuels

lier publication he had written in 1977 and is a splendid guide to the historic pubs of Newark. Well-illustrated and with a useful map, at £2.50, it promises hours of fun and a good excuse for visiting as many of the town's pubs as possible.

Another publication by the County Council, "The Tales of the Wise Men of Gotham" price £1.95 written and illustrated by Gillian Elias, may have had children in mind, but most adults will also enjoy it. The bizarre tales of Gotham were first published in the time of Henry VIII and everyone will have some notion of the stories such as the Cuckoo Bush.

Gillian Elias has retold the tales in a style that is clear and yet retains the feeling of long ago and her illustrations, as always, are something in themselves. No ordinary illustrator, Gillian Elias has adopted her style to that of the better Victorian illustrators with the occasional Bewick for good measure. Wise or foolish, the tales of Gotham are fascinating and amusing and this book and the other County Council publications are available from the Angel Row Library Shop and other major District Libraries.

Incidentally, the launch of "The Tales of the Wise Men of Gotham" was great fun itself. Held at Gotham Primary School, the children performed one of the tales set to music which was enjoyed as much by the adults present as the children playing and telling the tale.

Another series of books gaining momentum is the collections of old photographs by Alan Sutton who has recently published "Nottingham in Old Photographs, 1944-1974" collected by Douglas Whitworth and "Arnold and Bestwood in Old Photographs" collected by M. W. Spick and both priced £7.95. Nostalgia may not be what it was but browsing through old photographs gives a feeling about the past that nothing else can. It's like looking through a dirty window and recog-

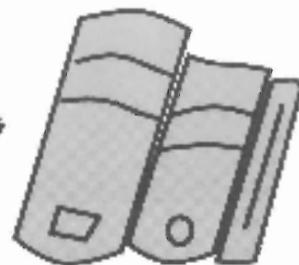
nising some parts of the street scene but people's clothes and activities are of years ago. For many it will come as a shock to realise how quickly life has changed but no doubt these photographs will also prompt many memories.

Finally a book that you won't be able to buy. In July a Workers Education Association local history group at Long Bennington published the results of their research in a booklet. Selling at a rate that any publisher would envy, they had sold out of all 500 copies in a couple of months. No doubt some of this success was due to the impressive launch in the village hall where the main speaker was Henry Thorold; and among the distinguished audience was Margaret Drabble, the novelist and literary critic and her husband, Michael Holroyd, the biographer. It all goes to show what a WEA group can do.



Left to right: Margaret Drabble, her aunt Miss Bloor and Michael Holroyd at the launch of "Aspect of Local History in Long Bennington".

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