

THE THOROTON SOCIETY

Nottinghamshire's History and Archaeology Society



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Dr Rosalys Coope 1921 – 2018
President of the Thoroton Society 2006 to 2014

The Thoroton Society of Nottinghamshire
The County's Principal History and Archaeology Society
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DR ROSALYS COOPE

It is with much sadness that we report that Dr Rosalys Coope, our much-loved former President, died at Christmas at her home, with her family around her. This obituary has been written by her colleague, co-author and Thoroton Society member Pete Smith.

Rosalys Coope (nee Torr) 1921 – 2018

After serving in the WRNS during the 2nd World War Rosalys gained a place at the Courtauld Institute (London University) to study Art and Architectural History. Her interest in architecture and her fluency in French chimed exactly with the interests of one of her professors, Anthony Blunt, and she went on

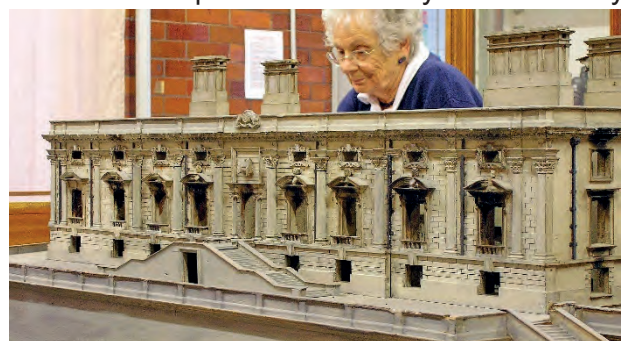


Rosalys Coope studying plans of the Château of Montceaux-en-Brie

under his guidance to complete her PhD thesis on the important French architect Salomon de Brosse (1565-1630). The resulting monograph *Salomon de Brosse and the Development of the Classical Style in French Architecture from 1565 to 1630* was published by Zwemmer in 1971. Blunt also encouraged her compilation of a Catalogue of the Drawings by Jacques Gentilhâtre, a rather less well-known French mason-architect closely associated with de Brosse, which was published by the RIBA in 1972. Rosalys worked as assistant to Sir Kenneth Clark prior to her marriage to Peter Coope in 1951 and her move to Epperstone in Nottinghamshire. Her researches continued soon after the birth of her two daughters

with her husband's wholehearted support. From the 1970s, she turned her attention to English architecture, beginning what was to become a long-term study of nearby Newstead Abbey, famously the former seat of the Byron family. This began with a single article in the *Transactions of the Thoroton Society* published in 1979 and was followed by five further articles exploring over 400 years of the house's history. When it was suggested by her son-in-law, Bob Lumley, that publication of all these articles together would be a fine way to celebrate her 90th birthday, Rosalys leapt at the opportunity, though her lack of computer skills meant some assistance was required. Fortuitously I had recently taken early retirement and was able to assist her with editing and revising these articles for the book. Rosalys and I then spent a couple of gloriously happy years crawling all over the building, arguing about details and pictures and documents with the invaluable assistance of Haidee Jackson, the enthusiastic curator of the Abbey.

The book finally appeared in 2014 as *Newstead Abbey; A Nottinghamshire Country House: its Owners and Architectural History* in the *Thoroton Society Record Series*, vol. 48. The book reflects not only her skills as an architectural historian but



Rosalys studying the model of Nottingham Castle as built 1674-80

also her curiosity about the owners of such houses and their often-complex lives. During the 1980s Rosalys also turned her attention to the subject of the gallery, and the two articles, *The gallery in England: names and meanings* and *The 'Long Gallery': its origins, development, use and decoration*, which appeared in *Architectural History* in 1984 and 1986 respectively, were in some ways her most significant contribution to English architectural history.

My abiding memory of Rosalys was the first time I heard her speak at a conference in 1982 entitled *Archaeology and the Country House* at the Society of Antiquaries where she was a fellow for over 50 years. After a number of interesting, though rather dull, professional archaeologists had spoken Rosalys, with her stories of following workmen, especially electricians, around the house as they took up floor boards or removed pieces of panelling for maintenance purposes in search of new evidence about the house, captivated her audience. Here her good humour, enthusiasm and somewhat false modesty about her skills and knowledge were a breath of fresh air after the rather solemn pontification



Rosalys enjoying a picnic lunch at Rufford Abbey with Elain Harwood.

of other speakers. I only got to know Rosalys well after assisting with the organisation of the Society of Architectural Historians of Great Britain's Annual Conference in Nottinghamshire in September 1989. Rosalys particularly enjoyed these annual conferences where friendships were made and renewed and where people experienced and argued about buildings of all types and all periods. She was also an enthusiastic supporter of the week-end conferences organised by Malcolm Airs on the Great House held at Rewley House in Oxford between 1990 and 2005. At the same time Rosalys was a long-term contributor to the Attingham Summer Schools and a

regular attender of and contributor to the annual *colloques* at the *Centre d'études supérieures de la Renaissance de Tours* in France where she introduced English scholars to a wider public. She shared her love of French architecture of the 16th and 17th centuries with those who were lucky enough to be part of the visit to Tours she organised for the Society of Architectural Historians of Great Britain in 1998.

The last of her generation, Rosalys finally fell of her perch (as she referred to it) peacefully at home with her family around her at the tender age of 97.

Pete Smith

**Rosalys Torre Coope (1921-2018)
President of the Thoroton Society, 2008-14**

Rosalys Coope, long serving member of the Thoroton Council, Chair of the Council 1984-92, and President of the Society 2008-14, died on 26 December 2018, and was buried at Epperstone on 29 January 2019.

Present at the funeral were the current President (Adrian Henstock, with his wife Valerie), the Chair (John Beckett), Honorary Secretary (Barbara Cast), Honorary Treasurer (John Wilson with his wife Janet) and nine other officers and members (past and present) of the Council. The funeral was conducted by Rev Michael Brock, and the formal tribute was delivered by Professor Maurice Howard, University of Sussex.

This obituary notice concentrates on Rosalys's local interests. Elsewhere in this newsletter Pete Smith's obituary written for the *Society of Architectural Historians* (and reproduced with permission) assesses her contribution to architectural history in Britain and France. I have also had access to Professor Howard's obituary, written for the Society of Antiquaries' online newsletter 'Salon' and published in February 2019, and a recorded interview dating from 1990.

Rosalys Coope (nee Torr) was born on 13 November 1921 at Steyning, Sussex, and died at Poplars, her home in Epperstone, at the age of 97. Following her marriage, she adopted the name Torre as a second forename, with the additional 'e'.

Rosalys was brought up in the south of England, together with her elder sister Pen[elope]. Their mother died when Rosalys was just ten months old, and her father subsequently re-married so that she acquired two half siblings, Iris and John. Relations within the new household were not always easy; consequently in the 1930s Rosalys was educated in Switzerland and Italy. In 1938 she stayed in Florence in a house harbouring Jewish people waiting to escape. She was present at the opening of the new Florence railway station, and also witnessed Mussolini in full flow from the famous window at Palazzo Venezia, Rome. During the Munich crisis she moved to Paris where she caught up with her sister Pen and, during the Second World War, she became a WRNS (Women's Royal Naval Service, colloquially Wren), serving in Ceylon towards the end of 1944.

After the war, Rosalys returned to Britain. She had no formal educational qualifications, so she took a degree at the Courtauld Institute to study Art and Architectural History. Her tutor was the art historian Margaret Whinney, and she was taught by (amongst others) Anthony Blunt, who was later exposed as having been a spy in the 1930s. Through Blunt, Rosalys added an interest in French architecture to her pre-war experience of Italian art. Following her graduation, she spent time in France researching 16th and 17th century French architecture. When she returned to England, she became personal assistant to Sir Kenneth Clark, perhaps best known for his 1970-1 television series and accompanying book *Civilisation*.

In London, at a party given by Pen, Rosalys met Peter Coope whom she married in 1951. They moved temporarily into a house in Burlington Road, Sherwood, while they sorted out Poplars, the house in Epperstone where they lived subsequently.

While Peter was busy with his career in accountancy, Rosalys found time to integrate herself into local life. When they married, she had received from Peter's father a string of pearls and a 'share' in Bromley House Library. It was, she recalled many years later, the done thing to join Bromley House, and her father-in-law also suggested that she open accounts at Skinner and Rook, wine merchants of Long Row, and at Burtons, Smithy Row. She was also told that she should join the Thoroton Society. Both she and Peter became members although she was the more active. Their introduction to the Thoroton Society was through Margaret Whinney, who knew John Holland Walker, the long serving Honorary Secretary, and his wife. The Holland Walkers invited the newlyweds to dinner at their home in The Park. Rosalys recalled the fact that they had two puddings – a rare extravagance in post-war austerity Britain.

Rosalys, with Peter's enthusiastic support, continued with her architectural research, and began doctoral work following the births of their daughters Helena and Clare. Her chosen subject was early 17th century French architecture, and her thesis was later turned into a book: *Salomon De Brosse and the Development of the Classical Style in French Architecture, 1565-1630* (Zwemmer Studies in Architecture, 1971). She was awarded a doctorate on the strength of this excellent monograph. She was elected a fellow of the Society of Antiquaries in 1961.

Rosalys also published in *Architectural History*, and among her other achievements she researched (with Maurice Howard) the history of The Vyne, a National Trust country house in Hampshire. Bromley House was particularly useful for her research since, without an academic affiliation, she relied for many years on the library's book lending service operated through Harrods.

Although she continued to pursue her interest in French architecture, and to visit France annually, Rosalys also developed interests in England. This was partly because of the practicalities of studying French buildings from her base in Epperstone and, in 1973, following a Thoroton Society excursion

to Newstead, Rosalys began to develop a new interest closer to her front door: Newstead Abbey. At that time the post-Dissolution history of Newstead was only poorly understood. Rosalys volunteered her services, and spent much of the rest of her life working at the great house, with City Council staff such as Pamela Wood and Haidee Jackson, English Heritage experts including Pete Smith, and her great friend and mentor, Professor Maurice Howard: 'young Maurice', as she was still calling him more



Rosalys with Pete Smith at the launch of their book on Newstead Abbey

than 40 years after they first met. Her growing interest in Newstead and its owners is clearly set out in the preface to her Thoroton Record Series book, published in 2014.

In 1955, Rosalys joined the Council of the Thoroton Society. She was not the first woman on Council. Mrs Burton and Miss Reddan had been members for several years and, in conformity with the style of the times they were known by their titles – hence 'Mrs Coope' - whereas the men were all identified by their initials. It was here she met Miles Thoroton Hildyard, Maurice Barley, Keith Train, Professor A.C. Wood and other male stalwarts of the Society. The male stalwarts were not greatly enamoured of the young lady (34!) with two small children whom they thought Holland Walker had thrust upon them, and several, among them Stan Revill, complained. Fortunately, Rosalys was unaware of this at the time: she found the experience of being on the Council initially

rather daunting. Revill told her the story only when she became the Society's first female chairman of Council on 17 May 1984. She served in that capacity until April 1992 when she stood down claiming that she was about to fall off her twig – a colloquialism regularly repeated over the next 26 years!

Subsequently Rosalys became the first female President of the Thoroton Society in 2006 and served until 2014, regularly attending lectures, and always at the Spring Meeting, which included the AGM, and Annual Lunch.

Her contribution to the academic work of the Society was almost entirely focussed on Newstead Abbey, on which she published eight articles in volumes 74, 83, 91, 95, 101, 105, 111, 115 as well as the highly acclaimed Record Series book in 2014: *Newstead Abbey: a Nottinghamshire Country House: its Owners and Architectural History 1540-1931* (Thoroton Society Record Series, 48, 2014), which was shortlisted for a prize from the Society of Architectural Historians. Pete Smith recalls that the book reflected 'not only her skills as an architectural historian but also her curiosity about the owners of such houses and their often-complex lives'. Her final contribution to *Transactions* was a shorter piece put together with Pete Smith in 2017 on watercolours at the house.

At Bromley House she became a Director in 1988 and served in that role until 2005. It was during this period that the Library moved from being a business (hence the shares which members were expected to hold) to a charitable trust, a move of which she wholly approved, partly because she was concerned that the local businessmen who had previously dominated the board were secretly more interested in selling the books to keep the library solvent than developing its intellectual and academic base. Rosalys edited, with the librarian Jane Corbett, a book about Bromley House at the time of the library's 175th anniversary, published in 1991: *Bromley House 1752-1991: four essays celebrating the 175th anniversary of the foundation of The Nottingham Subscription Library* (1991). As part of the research for the anniversary she was interviewed by Steph Mastoris and I have included some of her

comments on that tape in this obituary notice. She is remembered at Bromley House as much respected by staff and other directors.

Rosalys was also involved in Epperstone village life, serving at one time as Chair of the Parish Council. Not surprisingly, her particular interest was in the heritage of the village, but she also participated fully in the social life of the community. Stones were never left unturned, and none of those who packed into Holy Cross Church, Epperstone, for her funeral were surprised to find that she had left three pages of instructions, and that the service had to have proper hymns – notably Eternal Father Strong to Save, which she recalled singing as a WRNS – readings from the King James Bible, and the traditional service.

Many Thorotonians will be unaware of Rosalys's broad range of architectural historical interests, or that she travelled through much of the Middle East, and as far north as the Arctic Circle. I have tried to put right that omission. In his tribute, Professor Maurice Howard described Rosalys as a 'loving, warm person'. She was, and we are all the worse off for her passing.

Part of Steph Mastoris's taped interview with Rosalys (1990) will be played during afternoon tea at the Spring Meeting in Caunton on 27 April 2019.

John Beckett

ROSALYS COOPE – HER COLLEAGUES AND FRIENDS REMEMBER HER

Rosalys was a remarkable character as well as a great scholar, especially of her beloved Newstead, and an asset to the Society. I'm so pleased that she lived long enough to see her *magnum opus* on Newstead published - Adrian Henstock.

Rosalys was a generous and warm-hearted lady. As a member of Council since dinosaurs roamed the earth and Chair of Council when meetings were held in Bromley House, I particularly remember, amongst other things, her smiling, polite and firm handling of Maurice Barley and Stan Revill as they began spluttering which was often the prelude to their monopolising a meeting with a diatribe - she often succeeded but sometimes not. I was particularly grateful to her for her almost daily phone calls to me at home and in hospital during my long months of illness, and also for her hospitality and continued phone calls during my recovery - Trevor Foulds

Rosalys has been a stalwart member of the Society while ever I can remember, very knowledgeable and very involved without appearing either 'professorial' or over-bearing. Her quiet ladylike approach to the members of the Society did much to create the 'family' character which members appreciate. And yet the Newstead work, which she co-produced with Peter, is a volume of great scholarship and lasting value, and will always be an excellent example of what Thoroton stands for - Alan Langton

A well-loved lady and an excellent historian. I remember well helping Rosalys, over the winter of 2010/11, with her presentation on the so-called 'Charles II Room' at Newstead - David Hoskins

She was a remarkable lady who will be sorely missed - David Crook

Yesterday I walked up to Old Ox, the Iron-age hillfort overlooking Oxton village with my husband and granddaughter Annie and I remembered another walk. This was with Rosalys when we were preparing for the Millennium wapentake events - twenty years ago back in 1999 – it was a very special day walking with Rosalys up that hill and a very special remembrance of it this year - Barbara Cast

LECTURE REPORTS

The Maurice Barley Lecture, 10th November 2018

'The Eleventh Hour of the Eleventh Day of the Eleventh Month: What happened next in Nottinghamshire? By Professor John Beckett

John Beckett posed an interesting and well-judged question in the title of his Maurice Barley lecture to the Thoroton Society, which was delivered on the eve of the centenary of the 1918 armistice. 'The Great War', as it was known to contemporaries, officially came to an end with the peace treaties in the summer of 1919. However, the guns fell silent at the time of the armistice, on the 11th of November 1918. Popular commemorations at the time rightly concentrated themselves in July 1919 – a national day of celebration and thanksgiving on Sunday 6th July, followed by an official peace-day celebration on Saturday 19th.

However, the armistice did not go unmarked. News reached Nottingham with barely half an hour to spare before the 11am deadline. It did not stop the local population marking the significance of the moment. Bunting and flags were hung, the bells of St Mary's were rung out, a thanksgiving service was held at the Albert Hall and, in succeeding days, there was the closure of leading employers and schools.

The problems facing the country were commensurate with the scale of the fighting. The return of thousands of demobilised soldiers, physically and mentally changed through the experience of conflict, went hand-in-hand with wider social developments. The employment of large numbers of women in once-male bastions of industry suggested something of the wider transformation wrought by war. Women had fought and suffered for their country no less than men – a fact all too evident in



OTC Officers at the unveiling of the memorial at University College, Nottingham.

Nottinghamshire, with the explosion at the Chilwell munitions factory during the final year of the conflict.

Chilwell had produced some 19m shells from 1916-1918, about half of the total of high explosive shells produced nationally. Men demobilised from front-line fighting and women from wartime service were thus faced with the challenge of finding new forms of

employment. T C Howitt, demobilised in October 1919, began a 40-year career in the City Architect's Department and left the new Council House (opened in 1929) as his abiding legacy.

Others suffered from what we would today recognise as post-traumatic stress disorder but which, during their lives, was played out through shell-shock and, in some cases, domestic violence and failed relationships. There were 451 disabled ex-servicemen on the books of Nottingham Labour Exchange at one point – but those affected by mental and physical scars were undoubtedly more numerous.

How was the county to represent and remember its debt to these men and women? A decision taken in 1915 meant that no bodies were repatriated to Britain. Men were buried where they fell, but after the war bodies were moved to cemeteries such as Etaples and Thiepval, close to the front where they

had fought. The Menin Gate at Ypres provided (as it still does) an ongoing sign of collective commemoration, from the time it was unveiled in 1927. Locally, commemoration took the form of shrines in streets and doorways, rolls of honour (such as that at St Stephen's, Hyson Green, naming some 200 people) and in commemorative structures ranging from the religious (churches, chapels and lych-gates) to the utilitarian (memorial halls, such as those at Bramcote and Chilwell. Some (very few) villages, including Wysall, Cromwell and Maplebeck, were 'thankful villages' - so named because all their young men returned home - but the act and costs and process of commemoration proved more divisive and contentious than one would perhaps expect. Some men are still unnamed on any memorial (a motivation behind recent centenary commemorative endeavours) whilst others found themselves memorialised numerous times (through no fault of their own).

Nottingham skirted the issue of a war memorial for the Market Square, as proposed in 1920, but Jesse Boot ensured that the Victoria Embankment memorial was unveiled on 11 November 1927, before the armistice was a decade old. Kipling, by way of Ecclesiasticus, found the words by which many memorials and gravestones remembered individuals – 'Their name liveth for evermore'. But it was Laurence Binyon, in his poem 'For the Fallen', who found the familiar words which we use each armistice day. So it is that every 11th of November we say 'We will remember them'. And we do.

Richard A Gaunt

The Neville Hoskins Lecture, 8th December 2018

**Telford's Legacy: 200 Years of Civil Engineering in Nottinghamshire
by David Hoskins**

David described his talk as

not a presentation about the great engineer Thomas Telford. It is about the industry and profession, of which he was a figurehead and a great proponent, and the application of Civil Engineering in Nottinghamshire over the last 200 years.

He began, however, by outlining the history of Civil Engineering, which probably began with the great Egyptian structure we now know as 'Cleopatra's Needle'. Civil Engineers were first mentioned by the Romans, who developed the use of cement as a building material that was also employed by the Saxons and Normans.

Moving closer to our own time, famous engineers such as Newcomen, Watt and Brindley who were all informally educated, learnt their skills through 'trial and error' and experience. In contrast, their slightly younger contemporary John Smeaton, who amongst other things was responsible for building of the Eddystone Lighthouse, was more formally educated. In 1771, Smeaton with some colleagues founded the Society of Civil Engineers; the first engineering society in the world. After its founder's death, it was renamed The Smeatonian Society for Civil Engineering and now functions as a discussion club for senior engineers. Initially, engineering was closely associated with the military, for example designing and building fortifications and engines of war. By the 19th century it was recognised that Civil Engineering was a separate discipline and that there was a need for a professional body. On 2nd January 1818, the Institution of Civil Engineers held its inaugural meeting and Thomas Telford was elected its first President in 1820. Telford's influence led to the granting of a Royal Charter in 1828. The Institution now has in excess of 92,000 members world-wide.

Telford himself never worked in Nottinghamshire, but the work of his fellow-professionals can be seen throughout the county in its visible infrastructure, from railways to power stations, and invisible but vital systems such as flood defences and efficient sewers.

David then led us on a whistle-stop tour through some of the interesting engineering schemes that exist in our county, including:

- King's Mill Viaduct. Originally built for horse-drawn 'trains' in 1817, it became a railway viaduct in 1819 which makes it the oldest rail viaduct in the county. It is now a public footpath.
- Mansfield Viaduct which straddles the town and is now the Robin Hood Line.
- A52, Clifton Bridge, which when it was built in 1958 had the longest pre-stressed concrete span. A second bridge, which mirrors the original, was built in 1972.
- Trent Bridge – that last of many that have spanned the Trent. It bears two plaques. One, dated 1868, commemorates the commencement of the work under the guidance of Marriot Ogle Tarbotton, Nottingham's Borough Engineer who is listed as a Member of the Institution of Civil Engineers. The second plaque marks the opening of the bridge in 1872 by which time Tarbotton was a Fellow of the Geological Society.
- The many power stations along the Trent – Wilford, Staythorpe, High Marnham, Cottam, West Burton and Radcliffe on Soar – which have led to the nickname 'Megawatt Valley'.

Civil engineers do not only build structures, they also alter, improve and adapt them to cope with the stresses that modern life places on them. The present bridge at Newark, originally constructed in 1775, was widened in 1848 to allow more traffic across. Close by, at South Muskham, are Smeaton's Arches designed to protect the original route of the Great North Road from flooding. They were widened by about 4 metres in 1929. Engineers also change the use of structures. The Halfpenny Bridge over the Trent at Wilford was originally a Toll Bridge. It then became a footbridge and in 2014 was repurposed as a Tram and cycle bridge over the Trent, while Lady Bay Bridge, also over the Trent, has an almost opposite story as it was originally built in 1829 as a railway bridge but was repurposed in the 1950s as a road bridge.

Civil engineers are also innovators. In the 1920s when reinforced concrete was a new science, it was used to build Gunthorpe Bridge, though it was faced with cast stone. The depth of the arch of Fiddler's Elbow Bridge, over the Trent at Newark, which for much of its length is only 8 inches is only possible because of this new material. Markham Moor service station, built in the 1960s, has a 'gull-wing' roof canopy which swoops from about 5ft to 37ft, constructed from reinforced concrete. A more recent innovation was the position of the tram bridge over the top of Nottingham Station. Built on Queen's Road, the 104m long bridge was 'pushed' into position in 2013.

Many engineering structures are unseen. One of Nottingham's earliest and most important engineers, Thomas Hawksley, was responsible for developing a pressurised water system which fed a network of reservoirs such as Papplewick, Bestwood, Bramcote and Bellevue (the latter is underground, at the top of Corporation Oaks). Marriot Ogle Tarbotton, already mentioned in relation to Trent Bridge, also created sewage works at Stoke Bardolph and similar facilities were built at Newark and Toton.

More recently, much work has been done to improve flood defences, for example, along the Embankment in Nottingham, where the apparently low flood wall actually extends to 5 metres underground. This depth is exceeded at Attenborough where the sealing wall is up to 8 metres below ground.

Attenborough is a good example of environmental improvements resulting from civil engineering work. The extraction of sand and gravel has resulted in the creation of wildlife and recreational areas around the county, not just at Attenborough but also Holme Pierpont, Colwick, Hoveringham and Rufford, not to mention the extensive playing fields on the Embankment. *[continued on page 12]*



Clifton Bridge, Nottingham



Holme Sluices, Colwick



Markham Moor Service Station



Left: Bramcote Reservoir

Right: Obelisk memorial at St Peter's, Hayton,



War memorial at St Lawrence, Norwell



War memorial at the Nurses' Home, Nottingham General Hospital



Wall paintings at the Saracen's Head, Southwell:



Plate 1 above: plate 2 right



Plate 3 above: plate 4 right



Plate 1 The Saracen's Head Hotel, Southwell. The Bramley Room is situated behind the 3 windows on the ground floor to the right of the carriageway. The King Charles Chamber is situated above, identified by the 3 windows also on the right.

Plate 2 Right - The initial painting on the lower section of the north wall consists of chevrons with fiolet ogee designs draped over a horizontal pole above the sill plate.

Plate 3 The south wall showing a section of frieze with its panels and main panel showing the vertical guilloche bands and floral motifs with central nets and circles within two multi-petal floral scroll designs.

Plate 4 The north wall of the King Charles Chamber showing the frieze, main panel and dado.

After the talk, David answered a of questions ranging from queries about the structures he mentioned to the role of women in civil engineering today. Everyone agreed that his fascinating talk had opened their eyes to the part played by civil engineering in their everyday lives.

Judith Mills

CONTRIBUTED ARTICLES

Elizabethan Wall Paintings in *The Saracen's Head* Hotel, Southwell

Background

Southwell Community Archaeology Group, a registered charity, was formed 10 years ago to oppose the proposed development of the former Minster School site.

The group is actively involved in practical research projects under professional guidance and supervision. An English Heritage funded Vernacular Building Project in collaboration with the University of Nottingham was the precursor to the current research into the Elizabethan Wall Paintings at *The Saracen's Head* with the support of a Geoffrey Bond Thoroton Society Research grant.

Introduction

The Saracen's Head is situated in the small market town of Southwell. In the medieval period it would have acted as a hostelry for visitors to the Minster but later became a thriving diverse establishment as commercial enterprises developed.

Plate 1 - see page 11

It is probable that the present building dates to the mid to late 15th century. Dendrochronology [1] on the roof timbers show that all 3 wings were rebuilt over a 30-year period commencing in the 1460s. The north range, which runs parallel to Queen Street, was the first phase of construction and has a complex crown post roof structure whilst the south wing, parallel to the north range, and the east range, both have side purlin roof structures which was introduced at about this time.

During the later 17th century or early 18th century the typical timber framed frontage has been rendered over and the jetty has been enclosed. [2] This appears to be in marked contrast to those external walls that overlook the inner courtyard which appear to have been clearly visible to all throughout. [3] It was only during major refurbishment in the latter part of the 20th century that the original external architecture of the frontage was rediscovered, and the hotel took on the traditional black and white timber framed building we see today.

The Elizabethan Wall Paintings

Internally, *The Saracen's Head* has also undergone many changes. The open halls have gone, corridors added, the layout of bedrooms altered, and oak studding plastered over. But some jewels remain and for many years these were hidden from view behind plaster; the crown post roof in the north range for instance. The rooms at the centre of this investigation are the ground and 1st floor rooms overlooking King Street and are bays 1 and 2 of the north range as evidenced by the crown post roof immediately above. The ground floor room is called the Bramley Room whilst the 1st floor room is called the King Charles Chamber after his visit on May 5, 1646 before his surrender to the Scottish General Sir David Leslie, at nearby Kelham Hall. [4]

The Bramley Room

Pre-1600

Located on the north side of the carriage way, this room originally had a jetty overlooking the market place. All four walls would have been stud walls infilled with the local mudstone inserted into slots cut into grooves in the studs and covered in lime mortar. These can still be seen on the north and south walls. Pegs and rectangular holes in the north and south walls indicate that items of furniture or forms were fixed to the walls and possible partition screens attached. The whole would have been lime washed over to give a uniform colour.

The Wall Painting

The wall paintings in the Bramley Room were 'rediscovered' during 1995. They had remained hidden behind a reed and lime mortar screen applied possibly as early as the early 1700s when wall paintings became unfashionable.

Evidence for an earlier painting scheme, probably completed in the late 1500s, is to be found on the lower half of the north wall and is difficult to interpret because it has deteriorated so much, especially on the lime mortar sections. Largely painted in black outline on a white background there might even be two separate paintings. The lower section consists of chevrons with floret ogee designs draped over a horizontal pole above the sill plate. In the middle of the wall there are two angelic faces looking inwards towards each other enfolded in what could be wings or laurel designs. Other than a Renaissance style 'feel' there is little resemblance in the styles of these two sections but there is no separation of the two by a dado. There is no evidence for this scheme on the south wall.

Plate 2 - see page 11

Wall paintings originated in churches and so initially tended to have a religious theme. When it became fashion in gentry homes to adopt wall paintings the overt religious themes usually disappeared. With the increasing Puritan influence during the later 16th century it would have been safer to have more abstract schemes on walls especially in rooms accessed by the public.

This later painting extends to both the north and south walls and would have covered all 4 walls when originally completed. It consists of a frieze and main panel. There is no evidence of the usual lower dado although this is where most deterioration has occurred, either by overzealous cleaning or as a reaction to condensation etc. since this has affected the alkaline lime mortar plaster areas more than the timbers throughout.

The **frieze** consists of imitation 3D panelling all on a red and green background. In the panels there is text in what appears to be Old English Script. The text is very difficult to decipher, with only the words "and thyne", "and", "awake" and "dreme" being apparent, so further analysis by a palaeographer would be beneficial. The frieze is supported in the **main panel** by repeating vertical guilloche bands, yellowish spirals intertwined with a white rope on a green background. Between the guilloches are two floral motifs consist of a repeating abstract pattern of nets and circles within two multi-petal floral scroll designs. The background of the main panel appears to be a paler red.

Plate 3 - see page 11

The King Charles Chamber

Pre-1600

Like the Bramley Room, it is likely that the timber studs and mortar were initially lime washed. Peg holes running horizontally across the north wall indicate the presence of a structure fixed to the wall and there is a niche in the top right-hand corner that has been partially filled in. Like the Bramley Room, the paintings were covered over at some point and only rediscovered in the mid-1980s.

Wall Painting

A photograph taken by A J Loughton, a prolific local photographer in the mid-20th century, shows the north wall of the King Charles room and a Victorian metal fire surround in the centre of the west wall. Both walls are covered in plasterboard [5]. A photograph taken at the time of the rediscovery shows the west wall minus its Victorian black metal fire surround and painted studs and mortar [6]. The original stone fireplace now remains but the central stud has been removed.

The painting on the north wall is almost complete but the only remaining evidence of it on the west wall is on the stud adjacent to the fireplace [6]. The paintings would have covered all 4 walls but those on the street wall would have been destroyed when the front of *The Saracen's Head* was renovated in the 1980s. It is probable that the niche topped with an ogee arch in the top right-hand corner was

partially filled and the original painting covered in lime-wash to give a uniform white colour for the artist to work on.

The painting has three sections which is typical of wall paintings of 1550s to 1650s. The frieze at the top is separated from the main panel, in this case by a simple guilloche border, and then a horizontal band of orange separates the dado/skirting and main panel. This later feature is about 1/3rd of the way up the wall and, unusually, curves upwards on the right-hand side for no apparent reason.

The Dado is an orange red band which separates the **main panel** from the painting below. There are no apparent similarities of the two which in itself is not unusual. The painting below the dado is possibly a previous scheme that would have covered the whole wall. It consists of a deep red background with swirls outlined in white lime, reminiscent of the designs found in the Governor's house (now Gregg's) in Newark. As in the Bramley Room, the painting on the lime mortar infill has deteriorated more than on the wooden studs. When it was deemed necessary to re-decorate this room, the furniture fixed to the wall precluded painting that part of the wall.

Plate 4 - see page 11

The **main panel** consists of stylised flowers and fruits within a white and orange-red strap-work on a black background. The strap-work is geometric with twists at the corners. It is well executed in a style which we believe is unique. The flowers, which could be lily or thistle type, are painted white, orange red, green-yellow and blue-green. Fruits resembling strawberries are on the outside of the strap-work. Some of them are painted half black and red, a crude attempt at depth.

The **frieze** continues the fruits and flowers theme. The background is dark red, probably red ochre with white, orange-red and blue-green pigments used for the fruits, possibly strawberries and pomegranates, and flowers. The background is dark red with white, orange-red and blue-green pigments used for the fruits and leaves. The blue-green pigment fluoresces under UV light which possibly means it is copper based. This is a more expensive pigment and reflects the high status of *The Saracen's Head*. The horizontal guilloche band is quite common and consists of twisted dark red and white ropes with a line of white teardrops above and below. A thin orange-red band separates the frieze from the main panel.

This is a very striking design, especially as indications are that it went all around the room, and one which clearly shows the high status of the owner.

Summary

The wall paintings in the Bramley Room and King Charles Chamber of *The Saracen's Head* are attributed to the late Elizabethan era-c.1580-1600. Many examples exist throughout the country but few in Nottinghamshire. The strap-work design of the King Charles Chamber appears to be unique in style as do the vertical guilloche bands in the Bramley Room. There are some small similarities to well documented paintings in other parts of Nottinghamshire such as the strawberries which can also be found in the Governor's House in Newark.

We still await the results of scientific analytical work carried out on the samples of the paint work so that pigments and medium can be identified along with possible stratification.

We are grateful for the support that we have received from Dr Andrea Kirkham, the staff of Bradford University and Dr Chris Brooke for their interest, contribution and encouragement which have inspired the team of Southwell Archaeology Group to pursue this project. We are also extremely grateful to *The Thoroton Society of Nottinghamshire* for their encouragement and financial support through the Geoffrey Bond Research Award (1917/18). We are also thankful for the interest and support given to us by the staff of *The Saracen's Head* Hotel.

[1] Initial Report 19th May 1988, Nottingham University Tree-ring Dating Laboratory

[2] History of Southwell, Richard P Shilton, p159

[3] A J Loughton, picture of rear courtyard NA DD977/2

[4] <http://www.nottinghampost.com/charming-old-haunt-kings-ghosts/story-27509980-detail/story.html>

[5] A J Loughton, picture of King Charles Chamber NA DD977/3

[6] HER photo detail 1985 3rd C:\Users\David\Pictures\Saracens Head Southwell\Notts HER photos\Painted Room, North Wing, 1st Floor

John Lock

Bassetlaw Christian Heritage Initial Scoping Project Research Report 2018 (Geoffrey Bond Research Award)

In 2017, Bassetlaw Christian Heritage were pleased to receive a grant from the Geoffrey Bond Research Award fund, administered by The Thoroton Society. Our project involved some initial scoping work related to understanding the extent of historical records existing in local churches which were at risk of being lost, little known, or which related to other documents held elsewhere. Documents of particular interest were those which shed some light on the history of communities involved in church life and how those communities have, in the past, recorded, curated or managed their own history.

The initial scoping project has been developed during 2017-18 and has now been extended thanks to the award of a further grant for 2018-19.

BACKGROUND

Through conversations with Churchwardens at churches in North Nottinghamshire, it was found that there were documents which were important from a heritage perspective, but which were not accessible to the public. These were either held in churches or within the communities they served. Furthermore, there was considerable interest in documents relating to these churches which had been transferred to Nottingham Archives, but which had not been digitally recorded and were felt to be remote and somewhat inaccessible.

A research project was subsequently developed which sought to address three principle objectives:

1. Identify documents of interest, and details about where these were held, either at churches, within local communities or deposited in archives;
2. List and prioritise these documents/sources;
3. Record and, where appropriate, make the documents available through the Bassetlaw Christian Heritage (BCH) website or other appropriate repositories.

Two churches volunteered to take part in the initial project trial – Clayworth and Babworth.

EQUIPMENT

There was a need to obtain the appropriate equipment to carry out the work. This had to be capable of taking photographs at reasonably close quarters, had to take reasonably high-resolution images and have the ability to transfer them to storage facilities in the cloud, and hard disc. The equipment also needed to be simple enough to be usable by non-specialist volunteers with minimal training.

Following advice from local photographers and technology store staff, a Canon Bridge camera was purchased, combining the lens and capture quality of a full single lens reflex camera with the simplicity of a compact. The camera chosen was available at a promotional price and a case and extended warranty was also purchased. Thanks to the extension to the initial project grant for this year, further support equipment will be purchased, including a portable hard drive for storage and back-up.

In early 2018, the opportunity arose to interview Dr Rowan Williams, Master of Magdalene College Cambridge, for a contribution to BCH's annual Religious Tolerance Forum. In addition to recording

archival material, it was clear that the equipment was also valuable for documenting oral testimony, which could be further improved with a wireless microphone.

CLAYWORTH (ST PETER'S PARISH CHURCH)

Clayworth lies along a stretch of the Roman road from Lincoln to Doncaster and is bounded on the south side by the Chesterfield Canal¹.

The square tower has eight pinnacles and gargoyles and contains some of the oldest work in the church from the early 12th century onwards, with potential for some pre-Conquest in date). Most of the windows in the church date from the 14th century, and many are enhanced by modern glass.

The chancel is decorated with fine murals by the renowned Scottish artist Phoebe Anna Traquair (1852-1936). The murals were completed in 1905 and renovated to their original state in 1936 by Elizabeth Hirst, an internationally acclaimed art restorer. The murals are the largest work of art in the east of England and are one of only two murals in England by this artist: the rest are in Scotland.

The tower has a ring of eight bells; the oldest is dated 1629 and was cast at the Doncaster bell foundry. In the tower, the oldest memorial in the church is a floorstone with a worn inscription to a rector in 1448. The tower wall has a memorial to William Sampson, the Rector who founded the first village school and left behind sixty-two closely written leaves of parchment giving a history of the parish from 1676 to 1701. Known as the *Rector's Bok*, the original has been deposited in the Nottinghamshire Archives. Sampson endowed the school with a bequest of land (now known as the Clayworth Educational Foundation, supporting village children in further education).

The village school was first held in the church, in the rear of the south aisle (then known as the Lumber Room, now known as the Otters Corner). As well as the entrance to the tower staircase, this corner of the church contains the original stone font which has traces of paintings, and memorials to the Otter family of Royston Manor, Clayworth.

There is a 20th century copy of the Rector's Book held in the safe in the church and as a first step, the relevant pages of this publication were identified for photography and digital capture. To optimise the opportunity, an open call for documents held in the community was made to coincide with the photography. The Diocese of Southwell and Nottingham had an Open Churches Weekend on 7th and 8th July, which was promoted through a brochure and leaflets. A flyer was designed and distributed to all residences in Clayworth, inviting local people to bring any documents of interest to the church for photography. One important, although disappointing, finding was that a large number of documents of interest (village magazines etc) had already been lost.

BABWORTH (All Saints' Parish Church)

There is evidence of a church here from the 13th century². It was here that that the rev Richard Clifton preached from 1586 – he inspired the Separatist movement that eventually led to the Mayflower Pilgrims and their voyage to America. There is still in existence a chalice from 1569 that had been buried under the chancel floor for 350 years and so dated to Clifton's time, as well as a Geneva (Breeches) Bible. In the 1603 visitation returns there was an estimated population of 96 (including 2 non-communicants), 57 of whom were adults, and no recusants were shown. The church was not universally popular at this time, as demonstrated in February 1607 when the rector, Turvin (Clifton's successor) reported that the wife of John Denman from East Retford disturbed the Easter service and she also did 'impugne the rite and ceremonie of the crosse in the sacrament of Baptisme by force and violence' contrary to the order of the Church of England, the Book of Common Prayer, the statutes of the realm of England and the ecclesiastical canons and constitutions.

In 1790, the famous landscape architect, Humphry Repton, was commissioned to improve the landscape around the neighbouring hall. This led to diverting highways and clearing the village from around the church – as mentioned in the 1850 Report to the Poor Law Board on the operation of the laws of settlement and removal of the poor: 'there was once a small village, but that was pulled down

about 30 or 40 years ago for the purpose of improving and ornamenting Mr. Simpson's mansion and grounds.'

Members of The General Society of Mayflower Descendants made their first pilgrimage – 'by planes' – to Babworth church in the autumn of 1955. A plaque in the porch commemorates the visit.

Babworth is well known for its connection with the Pilgrims. Richard Clifton was parson here between 1586 and 1605. He is associated with William Brewster and William Bradford, both passengers aboard the *Mayflower*. The church contains many interesting items recalling the Pilgrims' story. Bones were discovered in a vault under the north aisle in 1951, along with the chalice that Clifton may have used. It is thought it may have been hidden here to save it from being stolen or melted down – possibly during the English Civil War in the mid-17th century.

Rev Edmund Jessup (1950-85) was instrumental in reviving interest in the connection between Babworth Church and the Mayflower Pilgrims and the USA. Several original papers, diaries and collated ephemera curated by Jessup have been identified as of interest and these are currently in private ownership. The papers have been displayed in church in the past and are in danger of deterioration. Negotiations are ongoing to obtain these documents on loan to photograph and digitise them. As well as being available electronically on the BCH website, it is hoped to be able to provide copies for display within All Saints' Parish Church, Babworth.

NEXT STEPS

Once agreement has been reached about the papers at Babworth, the data capture of the Jessop documents is planned.

A more comprehensive review of archived and catalogued church documents relating to the Bassetlaw & Bawtry Deanery area with special reference initially to those with connections to the Mayflower Pilgrims, Separatists, and early Puritans will be completed during 2018/19. Wherever possible, this will complement other research activity being conducted by organisations involved in the various partnerships and networks working towards 2020 400th *Mayflower* anniversary activities.

The experience at Clayworth highlighted a need and interest in capturing documents and stories held by people within the communities around these churches. To this end, further events inviting local people to engage with the project are planned to encourage participation and capture this information alongside relevant/supportive oral testimonies from local residents.

¹ Historical background from <http://www.stpetersclayworth.org/90265/info.php?p=6>

² See <http://southwellchurches.history.nottingham.ac.uk/babworth/hhistory.php> for this historical context, prepared by Hillery Harrison, Andy Nicholson and Dr Tony Power

Rick Brand, Chair – Bassetlaw Christian Heritage

YOUR SOCIETY

Deaths

In addition to our former President, Dr Rosalys Coope, we were sad to lose one of our longstanding and faithful members. David Hutchinson of Southwell, whose memorial service was held in Averham Church on 26th January. Our sympathy to Shirley who accompanied him regularly to annual lunches and other events.

Geoffrey Bond Research Award 2019

Can we remind researchers that up to £2000 is available for people undertaking research into Nottinghamshire history. This is thanks to Geoffrey Bond's generous grant of £1000 together with another £1000 from Thoroton funds. Applications are invited from individuals or societies which will

need to be sent to the Honorary Secretary of the Thoroton Society by 1st September 2019 at barbaracast@btinternet.com

Details of the terms and conditions are available on the Thoroton website at www.thorotonsociety.org.uk or contact Barbara Cast as above.

In 2018 Bassetlaw Christian Heritage has been awarded £1000 to continue its project to identify, research and document information on the unique part the Bassetlaw area played in Christian history; to archaeologist Tom Keyworth the sum of £635 for a non-invasive investigation at Lodge Farm, Burton Joyce; and to Jenny Sissons £350 for research into the county's mediaeval monastic sites.

It is hoped that more individuals and groups will apply for this useful financial support for their research in 2019 and we would urge all researchers to consider whether they could be helped in their endeavours by a grant.

Barbara Cast, Honorary Secretary, Thoroton Society of Nottinghamshire

Subscriptions

Would all members please note that the subscriptions for 2019 were due on 1st January. If you have not yet paid, please do so as soon as possible. Renewal letters were posted out in late November. If you did not receive yours, please contact Dr Judith Mills, our Membership Secretary. Her email address is membership@thorotonsociety.org.uk.

Important – new email address for John Wilson

Following on from some problems, our Treasurer John Wilson has had to change his email address. His new address is treasurer@thorotonsociety.org.uk. Please do not send any emails to his old address [wilsonianicus@btinternet.com](mailto:wilsonicus@btinternet.com) as these will not be answered. If you have sent anything to John since about the middle of December, please re-send to John's new email address.

Excursions

Please note that there is a small error on the Programme Card. The September Excursion to Kirby Hall will be on Thursday 12th September, not 13th as on the card. Also, we will not be able to visit Lyveden church. Instead, we will go to Fotheringhay church. Booking forms for this excursion and that in July (Bletchley Park) will be circulated with the Summer Newsletter in May.

The booking forms for the first two excursions this year (21 May to Bolsover Castle and 20 June to Sherwood Forest) are enclosed with this Newsletter. If you did not receive copies with your Newsletter, please contact John Wilson at editor@thorotonsociety.org.uk.

New Members

We welcome to the Society the following new members, and hope they will enjoy the Society's activities:

Mr Martin Stott; Dr David Carrington

BOOKSHELF

Men of Trent: the story of the Nottingham Winch **by Stefan Duma**

2018. Colour and b/w photographs and illustrations. ISBN: 978-1-999655-0-06

This book gives the history of the Nottingham fishing reel and is something for historian fisher-folk. The official blurb says - "When most people think of Nottingham reels, they immediately associate them with the cheap wooden ones found on various online auction sites: overvalued, over-hyped and underwhelming in their appearance. These are the run-of-the-mill Nottingham reels from the late 1800s to the early 1900s. However, there are others: beautiful works of art that preceded these potboilers, seldom seen and not really understood. This book will explain the reasons why they were made in Nottingham and not elsewhere. Starting with reels from the early 1800s, the reader will see

the biggest collection of iron-pillared clamp winches ever, along with possibly the earliest centre winch to surface so far. Lavishly illustrated with more than 100 full-colour photographs detailing how the reels were made and their variations, it will pinpoint not only the date of the invention of the spring latch but for the first time, identify the individual behind it. This book makes everything that has so far been written on the Nottingham winch either obsolete or incorrect."

We do have the review copy which could be made available to a member of the Society for a small contribution to the Thoroton Society bookstall.

Beekeeping Between Two Queens: Nottinghamshire 1901-1952

By John Stuart Ching

Northern Bee Books 2018 ISBN 978-1-912271-33-7

The title of this book is, of course, a play on words. The two queens are Victoria and Elizabeth II. This very specialised, but nonetheless fascinating, book shows the changes that were made in the practice of bee-keeping during the first half of the 20th century, from 1901 to 1952. Much of the text is taken directly from minutes of committee meetings and from speeches made to members of the local branch of the British Bee-keepers' Association at their meetings. There are also many quotes from the British Beekeeping Journal and various local newspapers. For example, in 1903, the national association had recommended that bee-keeping be taught in schools. There were, however, problems in some locations. Mr Scattergood reckoned that his local village schoolmaster would not welcome strangers (i.e. bee-keepers) to talk to the children as he (the schoolmaster) 'generally thought that he knew everything'. There was much discussion on such important topics as hive temperatures and, of course, hygiene.

The British Beekeeping Journal sent condolences to Buckingham Palace on the death of King Edward VII in 1910. That year, there were moves to request legislation regarding diseases of bees. However, the bee-keepers were well represented at the Moorgreen Show, where, except for the Hackney Horses section, there was a slight decline in entries. The Royal Show opened in June 1915 at Nottingham, and local bee-keepers and their produce were well represented in the 'Hives and Honey' section. Interestingly, the Great War seemed to have little impact on the bee-keeping fraternity, although one member reported that he was 'working late now on "munitions", this being the fashionable name for murderous articles of all sorts which are sent to "somewhere in France".' Bee ailments such as 'Isle of Wight disease' seemed to occupy the thoughts of their keepers, although food rationing caused problems. On 14th August 1919 the British Beekeeping Journal recommended that 'bee-keepers requiring a supply of sugar for feeding [bees] should apply at once to the Secretary of the Committee dealing with this matter in their respective counties for a registration form.' This allowed the beekeeper to purchase up to ten pounds of sugar for feeding his stock of bees during the winter. By 1920 this allowance had increased to fourteen pounds. In 1920, the Duchess of Portland was re-elected as President of the British Beekeepers' Association.

If this book has a fault, it is the relative paucity of information from 1921 to 1951. However, the volume does contain some detailed social history of considerable interest. We learn, for instance, that in 1940, due to the shortage of sugar, bees were much in demand in many areas. Many people were becoming amateur beekeepers. In May 1940 the Nottingham Evening Post reported that 'as regards beekeeping in wartime, the county was to be divided into five areas with an adviser in each. The advisers would give demonstrations of practical beekeeping'. In 1943, there was a three-day show in aid of the 'Notts. Comforts Fund', and beekeeping was much in evidence. In 1944 the Mechanics Cinema showed a film 'Bees in Paradise' starring Arthur Askey, about an island run on beehive lines where men were of secondary consideration. Four airmen crash-land on the island, which is populated by beautiful women, but find that their idyll has its problems.

THE THOROTON SOCIETY

OFFICERS

President: Adrian Henstock BA DAA FRHistS

Chairman: Professor John Beckett BA PhD FRHistS FSA

Secretary: Barbara Cast BAHons Little Dower House, Station Road, Bleasby, Nottingham, NG14 7FX
email: barbaracast@btinternet.com

Treasurer: John Wilson BPharm MPhil FRSPH email: treasurer@thorotonsociety.org.uk.

Membership Secretary: Judith Mills BAHons MA PhD email: membership@thorotonsociety.org.uk

SUBSCRIPTION RATES

Individual Ordinary membership £27.00

Associate member (at the same address) £6.00

Student/Under 21 £6.00

Individual Record Section membership £16.00

Combined Ordinary and Record Section £38.00

Institutional Ordinary membership £27.00

Institutional Record Section £22.00 (non-UK £26.00)

RESEARCH GROUP

Meets twice a year. Contact for details: John Wilson email: editor@thorotonsociety.org.uk.

RESPONSE GROUP

The Society seeks to respond to matters of historical and conservation concern which arise in the County.

If members become aware of such matters please contact the Group Co-ordinator, Barbara Cast - contact details above.

VICTORIA COUNTY HISTORY

A group of researchers continuing the VCH of Nottinghamshire. For information and to join the group contact the County Editor, Philip Riden at philip.riden@nottingham.ac.uk.

PUBLICATIONS

The Society publishes an annual *Transactions* volume which is distributed to all members.

The Record Section volumes are published from time to time and are distributed to members paying the extra subscription for this Section. They are also available for purchase by other members and the general public.

Quarterly Newsletters are circulated to every member.

LECTURES

Lectures, unless stated otherwise in the programme booklet, are held at the Nottingham Mechanics, 3, North Sherwood Street, Nottingham, NG1 4EZ, commencing at 2.30 p.m. with the Bookstall open from 2 p.m.

DEADLINES for Newsletter items are 1 February, 1 May, 1 August and 1 November of each year.

Copy should be sent to the EDITOR, John Wilson, 38 Stuart Close, Arnold, Nottingham NG5 8AE

email editor@thorotonsociety.org.uk

Items can be handwritten or typed in Word format, either suffix .doc or .docx. Pictures, diagrams and maps are all most welcome to illustrate an item. Images can be submitted on CD, DVD, as an email attachment or sent for scanning. Preferred size 300dpi JPEG. Images will be adjusted to suit the publication.

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Acknowledgement of authorship and photographer will be given where this information is known.

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