

Signpost



The Journal of Chipping Campden History Society

Issue no. 2

Spring 2015



**Including Annual Report
2014-15**

Bringing local history to life



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From the Editor

Thank you all for your positive comments on the first issue of “Signpost”. In preparation for the AGM, this second issue includes Annual Reports from the different groups of CCHS – another development for the Society’s Journal.

Thank you also to the contributors to this issue – Jeremy Hill for his most interesting article about the Orpens in Broad Campden; Christina Reast for researching the lead seal matrix; Bernard Allen for his detective work on one line of the Cotterell family; Diana Evans for helping to answer a query about Bernard Sleigh; and Bruce Watson for providing us and St James’s Church with more knowledge about the Alabaster Trinity sculpture. We have chosen to include from time to time various pieces of research, which have not been in the public domain since they were first written; this Issue contains a rather humorous piece researched by Allan Warmington, a past Vice-President of CADHAS and longstanding member.

We have now produced the Index for Volume VII of Notes & Queries. To avoid unnecessary expense, this is not being distributed to everyone, but for those who wish to have a copy, it is available on request to the Secretary. A full cumulative Index, covering all seven volumes of Notes & Queries, is available on the CCHS website.

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Front cover illustration:

Photo of High Barn, Broad Campden, circa 1918. This Jesse Taylor photo is in CCHS archives as well as with Jeremy Hill. See article on page 2.

Correspondence

Following the first issue of Signpost, I must apologise and correct an error on the Correspondence page, re. Jaffé: The correspondent's name was **Rachael Bermingham**, not Burmington, as written.

We have had an interesting enquiry from **Holly Cecil**, an undergraduate in the Art History & Visual Studies Department at University of Victoria, Canada, who is conducting research on the Arts and Crafts movement in Britain, specifically studying a Guild of Handicraft, C.R. Ashbee-designed, **silver-plated muffin dish** in the University art collection there. She had studied a similar muffin dish in the V & A's collection and asked if we could provide photos from our Archives of the Guild of Handicraft 1902 catalogue, in which the silver-plated muffin dish was promoted. She was



interested to know how these items were marketed and the price difference between plated and full silver. How amazing to think that in a Canadian Archive, there is an Ashbee muffin dish. Left is the photo she has sent us of their item and below is page 7 in the 1902 Catalogue. CCHS Archive ref. 2005/044/DS F3.

The price was £2.5s (or £3.5s with a hot water jacket). Its description reads: *'hammered silver plated Muffin Dish with jewelled knob. 9 1/4 ins outside diameter.'* A description elsewhere gives more detail *'the flange decorated with beading and set with three chrysoprases [Ed. a green gemstone]; the finial of the domed cover consists of a spherical semi-precious stone supported on five wire brackets.'*

Holly's completed research will be shared in the form of documentary videos on-line in 2015. These will be under a creative commons license and available for interested museums to have on their web sites to share the information. She has already a completed project on William



Morris at the following link: www.morris.heronweb.ca.

An Echo in Ireland of Chipping Campden and the Guild of Handicraft

Jeremy Hill

On the bookshelves and mantelpieces of a mid-sized Georgian house in County Wexford in Ireland's south east are books and artefacts by or about some important influences and craftsmen of the Cotswold Arts and Crafts movement. Ruskin, Morris, Ashbee, Griggs, Miller, Woodroffe, Thornton and Downer, Knowles Hudson, Sharpley, the Guild of Handicraft and Essex House Press are all present. How and why they were originally collected harks back to 1884 and the birth of Edward Richards Orpen¹ in Bedford Park, Chiswick. The second child and only son of Goddard and Adela Orpen (née Richards) grew up with his sister, Iris, in this early example of a garden suburb, its inhabitants largely aesthetes. Families were interviewed for suitability (an interest in arts and literature was important) and they then could buy a house, in which it was deemed to be appropriate to decorate with William Morris fabrics. The few interior photographs still extant show this to be the case for the Orpens. A mile down river, by the Thames in Hammersmith, was William Morris's Kelmscott House. The young Orpens were taught at Chiswick High School by Lily and Lolly Yeats, sisters of the poet W.B. Yeats and painter Jack Yeats, who also lived in Bedford Park, and each of whom was later to bring significant influence upon the Irish Arts and Crafts Movement. School report cards, decorated individually in watercolour by the Yeats sisters, show both children to have been good students. Edward went on to St. Paul's, Kensington and then up to Trinity College, Cambridge. After graduating in 1906, he returned to the ancestral home in Ireland to which his mother had succeeded in 1900, the year in which she and her husband left Bedford Park. Within a few years Edward and his sister initiated a plan to reconstruct the garden at Monksgrange using their own design plan.²

The new Arts and Crafts garden complied with the philosophies, attributes and structure demanded of such a place and acknowledged the publications of Gertrude Jekyll. Edward was occupied with farming the small estate holding, so was on hand to direct the extensive garden project. However, the Great War interrupted the construction when Orpen volunteered in 1916 and served in France with the Motor Transport Section, Army Services Corps. Only three years after his return from the war, Ireland was riven with political strife which led to civil war. Orpen, having served in the British army, was a likely target and the Republican policy of burning the houses of landed estates was being exercised in the immediate locality of Monksgrange. Orpen was advised by a 'friendly' Republican that his home was to be torched but, if he left Ireland at once, then it might be possible to delay or defer the intended arson. Within three days, on 22nd - October 1922, Orpen, his wife and three children were in Chipping Campden. See photo opposite of Edward Orpen with his three children, from left to right, Virginia, John and Charmian.

The Orpens had been preceded to Campden by the neighbouring family of Janssen and Elizabeth Budgen, lifelong friends, who bought the Malt House in Broad Campden. Orpen helped Budgen

¹ Edward Richards Orpen hyphenated his surname to Richards-Orpen on his marriage in 1914. He was christened Edward Richards (Orpen), Richards being his mother's maiden name and the original family who built Monksgrange in 1769. Since you cannot alter Christian names by law, having changed his surname to Richards-Orpen, he was then Edward Richards Richards-Orpen. However he continued to be known informally as Edward Orpen. His army rank was Captain but he himself disliked its titular use.

² Garden images at www.monksgrangegarden.com

with some alterations to the interior and then set about converting a nearby barn into living quarters for his own family. Orpen also contributed to the building, for the Blair-Fish family, of Sedgcomb House just across the road from High Barn, the contractor being Joe Warmington.

The new High Barn (see front cover) combined two old buildings into one and saw the construction of the inglenook addition that can be seen protruding from the façade of the present house.³ Windows were inserted and internally a cock-loft was built for extra bedroom accommodation. Furniture for their new home came initially from his wife's family; Margaret (see right) was a daughter of Louis Tomalin, founder of the Jaegar Company, who collected both furniture and paintings. Orpen attended local auctions and acquired oak and elm chairs and other furniture items, some needing repair and then made good either by himself or by Jim Pymont, one of the craftsmen who had come to Campden with the Guild of Handicraft. Timber from the church at Blockley and from the Gainsborough Estate was used in the internal construction and as decorative timberwork. Orpen furnished High Barn with local items such as fire irons by Thornton and Downer, copper caddies from Hart's, a Birmingham-made silver cigarette case and an Alec Miller carved lime wood portrait of Orpen's daughter, *Charmian*, (see page 4) which was shown in the 1926 Arts & Crafts Exhibition held in the Malt Barn at the rear of Elm Tree House. Knowles Hudson paintings adorned the walls



along with Griggs' etching '*Linn Bridge*' and a Reginald Sharpley etching of High Street which includes the old tree once close to Elm Tree House. Orpen also acquired furniture and decorative objects from nearby dealers such as Oliver Baker in Stratford and his inventory notebook lists prices paid for the artefacts he bought from Badham's, from Wiggington's of Shipston and at auction in Kineton, all of which made up a tasteful interior.⁴ High Barn also doubled as the jocularly titled 'Theatre Royal' for amateur dramatics performed by the Millers, Budgens and Orpens in works written by W.W. Blair-Fish.

In December 1924 Orpen became chairman of the newly established Campden Society; also on the committee were P.Woodroffe (Hon. Treasurer) A.Brampton, B.Chandler, F.Griggs, F.P.Hart, W.T.Hart and A.Miller. A brochure was published in 1925 outlining its raison d'être and rules; included was an illustration of Griggs' "*The Market Hall & the 'Old House at Home' (demolished in 1887) from an attic widow of the 'Live and Let Live'*" dated 1918.⁵ Earlier in 1924 Orpen had lent a painting by Knowles Hudson to another exhibition of the Arts and Crafts Society at Elm

³ J.P.Nelson's '*Broad Campden*' has several references to High Barn including two illustrations pp 18,19

⁴ Orpen's notebooks are held in the family archives at Monksgrange

⁵ See drawing number XII from F.L.Griggs' book '*Campden*', made into a woodcut in 1923-4 by W.M.R. Quick

Tree House. Seven Hudson paintings of Campden and its surrounds are in the Monksgrange collection.

Orpen had been recommended by Alec Miller (the families were to become good friends) to



apply for a vacant position in the Rural Industries Bureau (RIB) and he was interviewed by Tom Jones, Secretary to Lloyd George at 10 Downing Street, London, outside which he parked his Vulcan car. His appointment required him to travel countrywide in search of native craftsmen and to record their activities and produce. In 1926 Orpen organised the RIB stand at the British Industries Fair at White City, opened by King George V. With Queen Alexandra engrossed in a carved dolls' house, the King "poor fellow", Orpen recorded, "seemed bored stiff. At last poor George picked up one of Thornton and Downer's pokers as if to brain the equerry and said 'How's this made?' This of course was my opportunity and I explained about the reverse twist, the difficulty of correct heating, etc. and the Campden Guild of Handicraft. Poor George had never heard of it and so I had to give him the whole history from Ashbee and Shoreditch, to Campden, together with Fred Griggs. After what seemed to me hours, in which I had to wander about from Campden to William Morris, and Gimson to Peter Waals and the efforts of Gordon Russell to keep up the tradition of good workmanship in furniture, Queen Alexandra had finished and poor George was able to escape from my historical ramble."⁶

Orpen, a competent carpenter, had a particular interest in furniture and became an exponent of the work of Ernest Gimson, the brothers Ernest and Sidney Barnsley and Gordon Russell. Inspired by

what he had seen of local examples of the Arts and Crafts Movement, when he returned to Ireland in 1927, Orpen established a workshop in an outbuilding at Monksgrange. Grange Furniture Industries was to produce handmade household furniture which was sold from the workshop, as well as at trade fairs at the Royal Dublin Society's Spring Show and summer Horse Show. Alas, the Wall Street crash of 1929 was just around the corner and the economic gloom of the 1930's saw an early end to Orpen's industrial initiative. By 1932, the workshop was silent, but echoes of Chipping Campden and the Guild of Handicraft still resonate today at Monksgrange and have been an influence on continuing generations. Today, the gardens live on as the principal memorial to Edward Richards-Orpen and his sister Iris.

I would like to acknowledge the research on our family archive by Nicola Gordon Bowe, whose article in *The Decorative Arts Society Journal* 27 2003 'A Cotswold inspired venture towards Modernism in Ireland' records my grandfather's venture in detail.

⁶ In his latter years Orpen wrote unpublished hand written reminiscence essays on many aspects of his life including the Rural Industries Bureau, the source of this paragraph.

Another Notable Campdonian - Robert Harris, a Puritan Divine

Reprinted from CADHAS Newsletter 25, February 1992

Allan Warmington

In his *History* (p. 91) Whitfield makes reference to Robert Harris, a Puritan divine, born in Broad Campden in 1578, who became President of Trinity College, Oxford, during the Commonwealth period. Harris's early life is summarised by Anthony Wood in *Athenæ Oxoniensis* as follows:

He was born in a dark time and place, at Broad Campden, Gloucestershire. His father was looked on by the chiefest in that country as a very wise and understanding man. His mother was (confessedly) a very devout and charitable woman. So soon as he was capable his parents (having designed him for the law, or ministry, according as his parts should prove) set him to the Free School of Chipping Campden, where he soon found a double inconvenience. First the school masters were often changed by the defalcation of their salaries by some default. Secondly some of them proved very fierce and cruel which he would often say was the bane of many schoolboies, and though for his own part he never felt (to his remembrance) the smart of any rod in any school, yet the daily executions done upon others brought such a trembling and sadness upon him that he could not be quite rid of so long as he lived.

This was obviously in the period before Sir Baptist Hicks arrived and got the malpractices of the feoffees put to rights. Wood goes on to explain that Harris finished his schooling at Worcester, and thence in 1595 went to Magdalen Hall, where eventually he graduated. Then comes Wood's version of the incident mentioned by Whitfield:

After he was a while Bachelor of Arts, hee had a mind to try what his fitness was for the pulpit (because else he must to the law) and having prepared himself he offers his pains at Chipping Campden, but such were those times that in the greater town hee did not know where to procure a bible for the reading of his text. At length he was directed to the vicar there; the bible could hardly be found, being not seen some months before; at last it was found, and the preacher furnished, who chose for his text the words of St Paul Romans X 1. The sermon was heard with much applause, only the preacher would often say that hee lost by the bargain. First his heart grew bigg upon it, next his carnal friends called upon him to give over university studies and to come amongst them as being now learned enough. His father also (having many children yet to provide for) was willing to ease his charge and thereupon applied himself to some person of quality in the state and of eminence in the Church in order to obtain some preferment. But his son declined public employment and became a humble sutor to his father that what he was pleased to bestow upon him as a patrimony he would allow it to him in Oxford, for perfecting his studies. This, with much ado, was obtained and to Oxford he returned a joyful man.

He made progress thereafter, publishing a number of books, becoming a Commissioner to eject Scandalous Ministers for Oxfordshire during the Commonwealth and in 1653, President of Trinity College. He died in 1658, aged 80 and so escaped such penalties as he might have suffered had he lived to see the Restoration of Charles II.

Discovery of a Medieval Seal Matrix in a Local Field

Christina Reast



In 2013 a young metal detectorist found a medieval seal matrix in a field between Campden and Broad Campden and was good enough to share his discovery with CCHS.

The small object is a typical lead matrix dating from the 13th century of the kind routinely cast blank in moulds and then engraved with a pictorial device and name-legend around the edge. It is a pointed oval or vesica in shape, bearing on its front face a simple eight-pointed starburst elongated to conform to the oval form. Surrounding this is a fairly crudely-cut legend in Lombardic capitals within a double border. On the reverse a central casting rib is incorporated into a slightly raised design of several splayed strokes. An apparently unpierced lug or tab handle at one end of the matrix is possibly a broken suspension loop, whose positioning in combination with the motif would have helped the user impress the seal the right way up. Due to corrosion and some damage decipherment of the lettering is challenging, but given the date and style of the piece is almost certain to consist of the name of the owner.

Many seal matrices held in institutions and private collections are highly sophisticated and associated with more exalted levels of society, but year on year increasing numbers of these lower-status examples are being recovered by metal detectorists. Made of lead rather than the more expensive metals they generally have conventional central designs such as a fleur de lys, flower, or starburst as here. Inscriptions are also quite basic, often beginning with a cross at the top and then reading *S* or *SIG* or *SIGILLUM* (the Latin for 'seal'), followed by the Christian name of the owner. Sometimes this was followed by *F* or *FIL* for son or daughter together with the father's Christian name. Very occasionally an owner's surname occurs but mottoes or religious symbols are rarely found on these humbler seals.

Lead was essentially cheap to use and easy to engrave, but the soft nature of the metal meant that such a seal was unlikely to withstand numerous impressions. This fact taken together with the repetitiveness of the designs has led to the assumption that they were produced for individuals who did not have the need to use a seal frequently. The owner of our example is likely to have been a farmer or minor landowner, a local merchant, or perhaps a clergyman - essentially someone who had responsibility for property or money at a period when even illiterate individuals might need to transact business or declare consent to an agreement. Possession of a seal does therefore suggest a 'free man' with the right to use one. An interesting associated point is that amongst the many lead seals unearthed every year a significant number bear female names.

Various publications and reports suggest that the number of seals recovered annually runs into triple figures. Many of these are being conscientiously recorded on the Portable Antiquities database, thereby contributing to a steadily evolving picture of wider medieval society.

The Cotterells of Campden – Alive, Well and Living in London!

Bernard Allen

In the book *Chipping Campden* by J.P. Nelson, it is stated that “William (Cotterell 1781-1834) had two children, Charles and William, but they had no issue”. This statement is not attributed, but Nelson confessed to being ‘no genealogist’ and it may have been due to Mrs V.R. Gabb, a wife of the local baker and descendant of Edward Cotterell. If so, it was presumably made in the light of information available prior to 1975, a time when family history research was much more difficult than it subsequently became. With the improved access to family history records now available, I can demonstrate that William Dover Cotterell moved to London, married and had three children including a son born in 1864 (also called William), before dying in 1877. I further believe that this William also married in 1893 and was the grandfather of my late wife – hence my interest.

My late wife’s grandfather, William Cotterell, was born in 1864; on joining the Royal Artillery in 1883 he stated that he had been born in Westminster, London, Middx. However he introduced an element of confusion in the 1911 census by claiming to have been born in Gloucestershire (there is absolutely no doubt that these two statements were made by the same man). On his marriage to Annie Langdon at the age of 29 in 1893 he gave the name of his father as ‘William Cotterell’. This photograph (see right) was taken in 1923/1924 and shows him with his grandson Jeff. He eventually died in 1934 aged 70 and is buried in Plumstead cemetery alongside his wife Annie.



If he really was born in Gloucestershire, I want to know why in January 1883, at the age of 19, he had sworn on oath that he was born in Westminster! If he was born in Westminster to a father called William, then that father was William Dover Cotterell. His birth certificate shows his parents as William and Kate Cotterell and in the 1871 census for the Strand district of London, his father William is recorded as 40 years old, born in Campden Glos.

The Cotterell family tree taken from the Gloucestershire Pedigree in the Gloucestershire Archives and the records of Cotterell births, marriages and deaths in the St James’s, Chipping Campden parish records, show that William Cotterell (1781-1834) married Mary Andrews and they had two children, Charles Freeman and William Dover Cotterell. Charles was baptised on 18th July 1827 and William was born about 1830 (this was before the introduction of the registration of births, marriages and deaths and I have not so far found a baptism). Father William died in 1834, leaving his widow to bring up the two boys.

From the censuses which began in 1841 it is possible to trace the progress of Mary, Charles and William. First, Mary in 1841 was living as a widow and ‘inn keeper’ in Bretforton with her two children, Charles and William, and on the night of the census at least with a vet, his wife and a dressmaker. In 1851 Mary – now a ‘farmer and inn keeper’ was living in the Victoria Arms,

Bretforton with her son William D. Cotterell as her assistant – Charles is elsewhere. Later in 1851 Mary was remarried to Henry Byrd, a widower and farmer; Mary died on 2nd February 1858 and Henry died intestate on 7th, both in Bretforton. On 12th March Letters of Administration were granted to Henry's brother William Byrd of Trotshill to the tune of 'Effects under £3000'. Household furniture, 700 gallons of prime cider and numerous sheep and pigs were offered for sale on the premises in Bretforton on 16th March 1858 and on 12th April 1858 William Bird, Administrator, called on debtors and creditors to present bills and pay debts to Henry's estate.

Now, Charles I have not yet found in 1851, but on 13th April 1852 Charles Freeman Cotterell, aged 26, was living in Great Smith Street, London when he married Mary Ann McCarthey, the daughter of a 'merchant', in Westminster. Charles was a 'draper' and named his father as William Henry Cotterell, solicitor. Mary's father signed as a witness, but there was no Cotterell witness. On 17th June 1859, now a 'linen draper' living in Paddington, Charles was declared bankrupt. In the 1861 census Charles (born Campden aged 34) was in Broadway, married but unaccompanied, visiting his relative Thomas Phillipps, Baronet, and describing himself as a 'writer'. In 1871 (born Campden aged 44) he was living with Mary in 20 York Road Lambeth, describing himself as a 'carpet shopman' having been born in Campden Gloucester. As yet I have found no evidence of children.

Finally, William D (Dover) in March 1851 was aged 20, single and helping his mother in Bretforton. He was old enough to be moving on, but might have had thoughts of inheriting the Victoria Arms job from his mother then aged 58. Newspaper articles show that he did not and the nudge to move away may have been Mary's remarriage in December 1851. In 1861 William Cattrell (Cotterell, perhaps it was a residual accent?), a 30-year-old bachelor born in Chipping Campden, was living as a lodger in Westminster with George Biggerstaff, a coal dealer and working as a 'porter'. He must have married soon afterwards because in January 1864 he and Kate registered the birth of a son (yet another William) at 3 Denman Street, Westminster, father William still a 'porter'. William and Kate had two more children, Mary and Margaret before 1871, at which time they were all living at 6 Herbert's Passage in Westminster (demolished in the 1880s to make way for the Savoy Hotel). William was still a 'porter' and son William was a 'scholar' aged 7, having acquired a second initial 'C'. In 12 short months between October 1876 and October 1877 first Catherine (Kate) and then William (a 'carman') died aged 43 and 46 respectively. Son William still only 12/13 years old was the informant on both occasions, naming his father as William Henry Dover Cotterell when Kate died and subsequently as William Henry Edward Dover Cotterell – the acquisition or modification of Christian names and the 'massaging' of occupations seem to have been a feature throughout family history. Margaret went into an orphanage, Mary trained as a domestic servant and William joined the Army in 1883 and married Annie in 1893. William and Annie Cotterell, my late wife's grandparents, had two children, William Leslie and Florence Annie. William Leslie married Ellen Ada Hendry and they had three children, Jeff and two girls, Jean whom I married and Joan who died aged 8 months on passage to India, where her father was serving in the Royal Artillery.

So, the Cotterells of Campden did not die out, as stated in Nelson's book, but the line continues to this day – Jeff's son and grandson are living examples of the survival of the Cotterells of Campden, although not possessed of the property and wealth enjoyed by their Campden ancestors!

Now to the apparent deterioration in the fortunes of the Campden Cotterells – what went wrong? They were a force to be reckoned with in Worcestershire and Gloucestershire for at least a hundred years from the beginning of the 18th century; they were clearly people of standing and influence – landowners, doctors and attorneys – gentlemen within the meaning of the act.

Thomas Cotterell (1710-1778) married Elizabeth Stokes. He left property in Chipping Campden, Broadway, Saintbury and Willersey and 'my piece of ground situate lying and being in Brick Street near Hyde Park Corner in the county of Middlesex and the buildings thereupon' to his wife and

children and his gold watch to Edward, his only surviving son. His wife's inheritance would revert to Edward on her death, but his daughters Alice and Catherine (and their heirs forever) would keep their inheritances as tenants in common – although in fact having no children they left it all to their niece Lucy.

Edward Cotterell (1744-1813) married Eleanor Utricia Freeman. Instead of 'sensibly' leaving it all to his oldest surviving son – Edward Stokes Cotterell – he spread it about the surviving 4 sons and 2 of 3 daughters, thus perhaps laying the foundations for dramas to come. His bequests were complex and included a dire warning for his inheritors. He mentioned all his 'dear, loving and most affectionate' children and liberally sprinkled acres of Worcestershire and Gloucestershire amongst them and their heirs (excepting Lucy who inherited from 'her aunts my loving sisters'). In a tirade taking up a fifth of his will, without apparent punctuation or pause for breath, he decreed "*lastly [in order] to preserve & continue the most brotherly love & affection between all my dear beloved children which it was ever my most ardent desire to cherish & promote my express will & meaning is & I do hereby order direct will & appoint that in case any difference dispute question or controversy shall at any time or times ever after be moved arise or happen by or between any of my said children concerning any devise gift or bequest or other matter or thing in or by this my Will devised given or bequeathed expressed or contained or in case any suit or suits in law or equity or otherwise shall be brought commissioned or prosecuted by any or either of my said children against any or either of the other or others of them in respect of this my Will or the devises or bequests herein contained that then & immediately upon either of such events so happening I hereby utterly revoke annul & make void all each & every of such devise or devises gifts or bequests by me herein devised given or bequeathed to any such child or children who shall in any shape or degree whatsoever interrupt molest or disturb any or either of my other child or children in the full & peaceable enjoyment of all any or either of the several devises gifts or bequests by me herein given devised & bequeathed & I thereupon give devise & bequeath such of my said messuages lands hereditaments & personal estate so by me given devised & bequeathed to such of my said child or children who shall so interrupt molest or disturb any or either of my said other child or children in the peaceable enjoyment of the hereditaments & personal estate so by me given devised & bequeathed as aforesaid unto such child or children who shall be so interrupted molested or disturbed as aforesaid his & her heirs executors administrators & assigns for ever I give to my daughter Elizabeth my gold watch*" (the watch given to him by his father?). Probate occurred in February 1814 and in the next 20 years or so the wealth seems to have dwindled considerably.

So, what about the beneficiaries? Of the ten children four boys and three girls survived to inherit. Edward Stokes Cotterell inherited property and land in Admington and Quinton, married Alice Swire and they had a son, Thomas Reginald, baptised 1818, and two daughters. Edward died "on or about 13th April 1834", his executors renounced their responsibilities 'for divers reasons', and



by June 1836 it was determined "the Estate and effects ...[were] under the value of £600". Thomas Reginald married but there were no children. He seems to have been a reasonably prosperous GP in Charlbury, but moved to Great Malvern where he died a widower in March 1885 at The Establishment, (see left) a source of hydropathic cures, leaving a personal estate of £1223. So Edward Stokes's share largely disappeared between 1813 and 1834.

George inherited property and land in Saintbury and a half-share (with William) in property and land in Broad Campden, but left less than £200 when he died a bachelor in 1821. So his share disappeared between 1813 and 1821.

(Reginald) Robert Dover Cotterell inherited property and land in Hidcote in the parish of Ebrington and married Eliza. He died in 1824 and left his Hidcote property and land to his brother William, together with £200 each to his sisters Elizabeth and Mary, £100 to sister Lucy and £200 per annum to his widow Eliza; all the rest of his real and personal estate went to William, Elizabeth and Mary equally. I have no idea of the value of this bequest, but it seems to have been handed on largely intact in 1824.

William inherited a half-share (with George) in property and land in Broad Campden, plus stock, grain, implements and personal property at Broad Campden but both his share of his father's estate and the remains of Robert's share appear to have disappeared by 1834, since he does not seem to have left a will, his widow Mary does not seem to have been very prosperous and her children obviously struggled.

Elizabeth and Mary each received an annuity of £60 (to be paid by William!) and Elizabeth also received property and land in Laverton and Stanton for her natural life, thereafter reverting to Edward Stokes. Elizabeth's will, probated in January 1832 in the presence of two of her servants, passed on her property to Mary for her natural life and afterwards to her nephews and niece (Thomas) Reginald, Charles (Freeman) and Utretia (sic), niece Mary being presumably already dead. She also gave her sister Lucy her 'silver toast rack and pair of bracelets and buckle' given to her by Mrs Noel. So she seems to have looked after her portion.

George, Robert, William, Elizabeth and Mary each received a joint share in Edward's property in Chipping Campden. Lucy got 20 guineas to buy mourning!

Whether or not the sons were indeed 'a wild and gambling lot' as suggested by Mrs Gabb, the terms and wording of Edward's will seem to me to have been highly likely to prompt just the animosity which he foresaw, whether or not any existed prior to his death. Within 20 years of his death his wealth had been largely dissipated. The following unanswered questions remain – can any reader help?

Why is there no baptism record for William (born about 1830), when the rest of the family – including brother Charles – is well recorded? Could he have been baptised elsewhere?

What was the profession of William Cotterell who died in 1834? Was he a lawyer like some of his relatives? When Charles Freeman Cotterell married in 1852 he said his father was William Henry Cotterell, solicitor.

When did the widow Mary move to Bretforton to run the Victoria Arms and are there any surviving records of the Victoria Arms?

Did Mary and her second husband Henry Byrd perish together in 1858 and how?

Sources:

The Cotterell Papers, in the Gloucestershire Archives.

Chipping Campden Parish Registers for the Cotterell family.

Chipping Campden by JP Nelson

"Phillipps, Sir Thomas, baronet (1792–1872)". Oxford Dictionary of National Biography (online ed.)

The wills of Thomas Cotterell, died about 1779; Edward Cotterell, died in December 1813; Alice, (died 1812) and Catharine, (died 1820), the daughters of Thomas Cotterell; Elizabeth Cotterell, died about 1832; Edward Stokes Cotterell, died April 1834;

The will of Alice Tilsley (née Cotterell), proved at London on 25th May 1820. (Part transcribed).

The censuses for England, 1841, 1851, 1861, 1871 and 1911.

The birth certificate of William Cotterell dated 6th January 1864.

The death certificate of William Henry Edward Dover Cotterell dated 8th October 1877.

The Attestation Papers for 36340 William Cotterell Royal Artillery dated 12th January 1883.

The marriage certificate of William Cotterell to Annie Langdon dated 8th January 1893.

Bernard Sleigh 1872-1954 - Artist and Wood Engraver

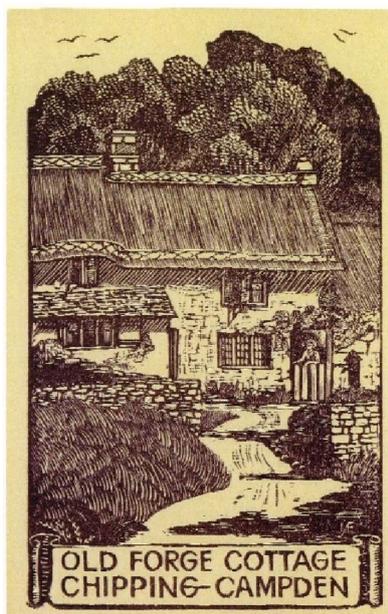
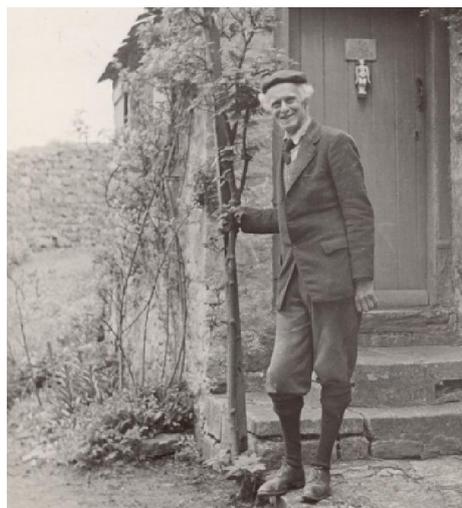
Diana Evans

In 1976 Vere Hodgson edited and published her wartime diaries of 1940-45 under the title *'Few Eggs and No Oranges'*. She described this as 'a diary showing how unimportant people in London and Birmingham lived through the war years'. The published diaries begin on 25th June 1940, the morning after the first air raid on London. Vere Hodgson was born in 1901 in Birmingham and was brought up there, where her widowed mother ran the family home as a boarding house. After Birmingham University and a career in teaching, by the time of these diaries she was living in Notting Hill Gate in London helping to run a local charity.

Throughout *'Few Eggs and No Oranges'* there are mentions of Bernard Sleigh (see right, pronounced Slee), a family friend, described as a 'well-known Birmingham artist who retired to a cottage at Chipping Campden in Gloucestershire'. 'He usually came to us for Christmas, complete with his cat. Mother and I spent several holidays at his cottage.'

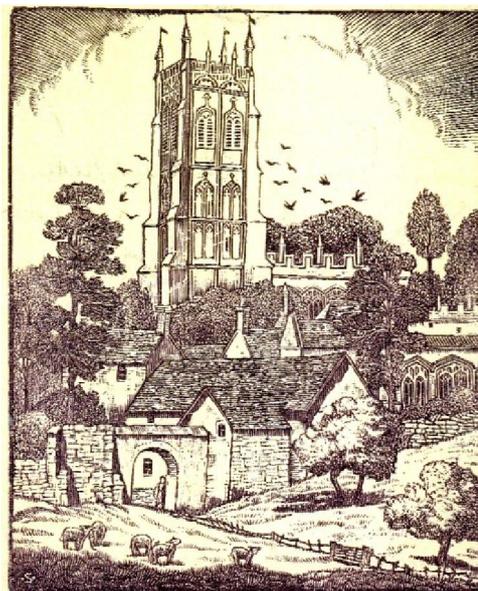
In July 1943 Vere Hodgson tells of a visit to her mother in Birmingham, when they went to stay with Bernard Sleigh in Chipping Campden:

'Mother and I went by train, very slow, but the country got better and better. There was a small bus. I got Mother in



somehow – others were hanging on to the back. A dear little Shetland pony and trap met someone. Mother nearly took possession of it all. With difficulty I got her away and it pounded up the hill behind the bus, with a big load of children and luggage. I wish I could have hired it to take us about.

'Bernard Sleigh's cottage, the Old Forge, Chipping Campden, was a dream of beauty on a June afternoon, with thatched roof and roses growing up the front. The lovely Church Tower was hard by, playing airs in the chimes. And we were there a whole week. We could get fruit! Campden is full of cherry orchards. As we came along we



gazed anxiously at the trees, hoping there were cherries left for us. There was no holding us back, so fruit-starved are we. After tea we went and bought some from an old chap straight off the tree. One and sixpence a pound – but he gave us good weight. In any case there is nothing else to buy here, not even

picture postcards. Bernard said I should be ill, but far from it – my system just absorbed redcurrants, strawberries and plums ... what a feast!

'I soon mastered the little gas stove. We had new potatoes, peas and beans, some from Bernard's garden. He has an extra Dig for Victory garden alongside a ruined cottage. We had onions and lettuce. He took me delightful cycle rides. Once through Weston Woods, where we gathered wild strawberries. Then along near a great Manor House with thousands of red poppies. Weather perfect ... we sat on the grass near an ancient earthwork, looking over the country for miles, glorious in the evening light.

'All the Cotswold villages for 20 miles around are all lovely and all different ... Cotswold stone and thatched roofs. Roses grow up chimneys, hollyhocks border the ground – centaury (knapweed) in profusion. Sun shone on us and I rested in the heat of the day on a hammock strung up in the walled garden. One day we cycled to Broadway ... The place is rather self-consciously beautiful. Very hot. We parked our bikes on a heap of gravel, climbed a stile and settled down under a tree to picnic. Soon joined by a Mother, Father and small daughter in shorts. We gave them some of our cherries. Then we began the climb of Broadway Hill. Who has not done this hill on foot in the heat of Summer does not know what it involves! But the countryside unfolds as you go up, until you feel you see half England. Finally we reached the Fish Inn ... To our relief we were able to get glasses of cider. The Tower is a landmark for miles. Some eccentric person built it. It is inhabited by a family. One has the impression of being on the roof of the world.'

Their host for this stay, Bernard Sleigh, was born in 1872 in Birmingham. At 14 he was apprenticed to a wood engraver and attended the Birmingham School of Art and was a student of Arthur Gaskin (1862-1928). He came under the influence of the Birmingham Group. In 1897 he became part of the Bromsgrove Guild and in 1899-1900 worked for the Bromsgrove Guild for the Unitarian Memorial Church, Wallasey, Cheshire, painting the communion table, pulpit and choir stalls. In 1900 he painted decor for the Guild's exhibits in the British Pavilion at the Paris Exposition.

The Birmingham School of Art sent Henry Payne to Chelsea to study stained-glass technique which they added to their curriculum in 1900. Bernard Sleigh was among the first to enrol for the course. (Henry Payne made the East window in St. James's Church in Campden, inserted in 1925.)

In 1900 Bernard married Stella Philip (dissolved c.1914) and had a son (1902) and a daughter (1906), the children's writer Barbara Sleigh.

He taught wood engraving at the Birmingham School of Art from 1903 to 1906. He was a member of the Royal Birmingham Society of Arts 1923-1928, exhibiting regularly at their exhibitions. He also exhibited at the Royal Academy.

He was a prolific artist, English mural painter, stained-glass artist, illustrator, wood engraver, author and poet. He was best known for his work '*An Ancient Mapped of Fairyland, Newly Discovered and Set Forth*' (1920) which depicts numerous characters from legends and fairy tales, a copy of which is in the Library of Congress in Washington DC. He designed posters for the Underground Group (London Transport) in 1924 and also worked for The Quest magazine and the Essex House Press. Examples of his work are held at Birmingham City Museum and Art Gallery and the Fitzwilliam Museum in Cambridge.

Bernard Sleigh retired to Chipping Campden in 1937 moving into Old Forge Cottage, Cidermill Lane (No.4 Church Cottages with an old pump outside). His mentor Arthur Gaskin had retired to Campden with his wife Georgie, the Birmingham Arts & Crafts jeweller, long before him in 1924 living in the High Street. Gaskin died in 1928 before Sleigh's arrival and he and Georgie are buried in Campden churchyard.

CHANGE OF ADDRESS



In Chipping Campden town, and in Church Lane
The Old Forge Cottage winks a wise old eye
Where Charlie Withers, under Charles's wain
Loud hammers on his anvil used to ply.
Now be it known to all, that Bernard Sleigh
Succeeds him there beneath the Cotswold sky—
Both artists, differing only in degree
Of cheerful music, and of subtlety.



From *May 6th* 1937

In F.L.Griggs' *'Campden'* with introduction by Russell Alexander, printed in 1940 after Griggs' death, there are two pictures engraved by Bernard Sleigh:

1923: Courtyard of Elm tree House, Campden 1916

1925: Alterations at The Martins, Campden 1914

Alan Crawford in his *'Arts and Crafts Walks in Broadway and Chipping Campden'* writes:

'Forge Cottage (2). Bernard Sleigh, mural painter, stained-glass artist, illustrator and wood engraver lived here after his retirement from teaching in Birmingham in the mid-1930s until his death in 1954. In his twenties Sleigh had an illness of the brain and for the rest of his life suffered from sudden and powerful visions. Round 1900 the imagery of the Arts and Crafts movement, itself visionary, served him well enough. ... But his work could also be savage (cartoon-like visions of the horrors of capitalism), bizarre (fully-populated fairylands) and hallucinogenic (he experimented with mescal [now a proscribed Class A drug], guided by the sexologist Havelock Ellis). All this in a cosy Cotswold cottage.'

It seems very probable that Vere Hodgson, who was a charity worker for some spiritualist-type organisation during the war, would have been totally unaware of his drug experiments and wild painting!

Bernard Sleigh died on 19th December 1954, aged 83, and is buried in St. James's churchyard [Ed. *Graveyard Survey Ref. 002*].

Sources:

'Few Eggs and No Oranges' Vere Hodgson, published 1976 by Dennis Dobson, 1999 by Persephone Books
Court Barn Museum, Chipping Campden which hold the woodcuts of 'Old Forge Cottage', 'Campden from Pool Meadow' and the poem above, all done by Bernard Sleigh.

Alan Crawford

Wikipedia

Mapping Sculpture

London Transport Museum

BBC Your Paintings

'Campden' F.L.Griggs' illustrations 1940

'Arts and Crafts Walks in Broadway and Chipping Campden' Alan Crawford 2002

A 15th Century English Alabaster Figure of the Trinity from Chipping Campden

Bruce Watson

The alabaster figure was discovered circa 1950, probably within the churchyard of St James's Church, Chipping Campden, Gloucestershire or possibly within the garden of Elmfield House, Lyesbourne, Chipping Campden. In 1983 it was given by the Crutwell family (who formerly lived at Elmfield House) to Chipping Campden Parochial Church Council. In 1998 the figure was identified by Dr Paul Williamson, Keeper of Sculpture at the Victoria and Albert Museum, as a 15th-century English alabaster depicting the Trinity, which was probably produced in the Nottingham



area. During 2005 it was cleaned, conserved and repaired by the Victoria and Albert Museum Conservation Department. In 2008 the conserved figure went on display inside St James's Church⁷. This article is a summary of the author's ongoing research on this figure, which will be fully published in *Glevensis* (2016).

As the top portion of this carved 'cut-out' style figure is missing, its original shape is not obvious (Fig. 1 see left). The height of the figure is 235 mm, its width 205 mm and its maximum front to back thickness is circa 77 mm. The back of it is flat. Within the lower portion of the back of the figure is a small centrally positioned socket hole that would have originally held lead and a latten wire intended to fix the figure to its framework. The base of the figure contains another circular dowel hole, also part of its original fixings. Originally this figure would have been painted and gilded, but a cursory examination in 2014 revealed no trace of decoration.

The scene depicts the Trinity and apart from Christ's face (discussed later), God's toes and front portion of the globe at his feet all of which show damage, the surface of it is relatively well-preserved and the details crisp. The

⁷ This proposed return of the figure was reported to the Parochial Church Council in December 1982 and the matter was subsequently raised with the Diocesan Archaeological and Architectural Adviser during 1983. Information provided by Jennie Ayles (2014) and obtained from Wilson, J. *Notes on the Alabaster of the Trinity* (circa 1998, Chipping Campden Historical Society Archive Acc. No 2008/026/DS).

Trinity consists of God the Father, the Son (Christ) and the Holy Spirit; this is a central aspect of Christian theology which maintains that that God exists in ‘three persons and one substance’⁸. The seated or enthroned figure of the God the Father is wearing long sleeved robes with elaborate folds, which extend almost down to his bare feet. Part of the seat of his throne can be seen adjoining to his left knee, the rest of it is either concealed by his robes or missing. God’s head, shoulders and his forearms are all missing. Both his arms were raised upwards and they were clearly not holding the upper portion of the cross. God’s raised hands may have been bestowing a blessing, as he is in the Swansea altarpiece (circa 1460-90) and other representation of the Trinity (see below)⁹. Presumably God was depicted as a mature, bearded and crowned figure as he was in other contemporary alabasters. God the Father is holding between his knees the long axis of a Latin cross, the base of which is set in a small protruding ball or globe, almost certainly intended to represent the world and remind us of our relationship with Christ’s sacrifice¹⁰. God’s feet rest on the base of the sculpture, which is intended to represent the ground surface.

Suspended from the cross is the figure of the crucified Christ. He is clearly dead, his head is inclined to the left (as the figure is viewed). He has shoulder length hair and is wearing a crown of thorns and a loin cloth. Christ’s face is badly worn or abraded, but he appears to be bearded. A short distance above Christ’s head is small dowel hole, which originally would have retained a dove representing the Holy Spirit¹¹.

When the figure was discovered, it was broken into two pieces (there is a break at right angles to the long axis of the piece just above the knees of the seated figure). Now that the two pieces have been rejoined by a matching repair, this break is hardly visible.



⁸ This belief is summarised in the Nicene Creed (drafted AD 325), Murray, P. and Murray, L. *The Oxford Companion to Christian Art and Architecture: the Key to Western’s Art’s Most Potent Symbolism* (Oxford University Press 1998, 544).

⁹ Cheetham, F. *English Medieval Alabasters: with a catalogue of the collection in the Victoria and Albert Museum* (Woodbridge: Boydell Press 2005, 306).

¹⁰ The first letter of John explains that Christ was the atoning sacrifice not only for our sins, but those of the whole world (1 *John* 2:2).

¹¹ ‘It was a curious technique of the alabaster-men to carve the dove separately and plug it into a hole near the top of the cross.’ Cheetham, F. (compiler) *The Alabaster Men: Scared Images From Medieval England* (Daniel Katz Gallery Exhibition Catalogue, London 2001) 47.

The Chipping Campden alabaster belongs to Cheetham's 'type A' category of representations of the Trinity as it portrays God the Father as a crowned seated figure with the figure of the crucified Christ in front of him. The dove representing the Holy Spirit is often represented by empty dowel hole¹². A good idea of how the Chipping Campden alabaster may have originally appeared is provided by one example dating from circa 1400 in the collections of the Victoria and Albert Museum, with traces of gilding, red and green paint (Fig. 2 see previous page). The posture of God the Father, who is enthroned, crowned, bearded and dressed in a long gown and a cloak appears very similar to the Chipping Campden figure. On stylistic grounds the Chipping Campden figure can be attributed to the 15th century.

The Chipping Campden Trinity was badly mutilated and then apparently concealed in St James's churchyard. This appears to be one of numerous instances when damaged religious images were apparently hidden within or near churches to prevent any further mutilation¹³. The loss of the hands and heads of religious statuary as seen in the Chipping Campden example seems to be fairly typical of the iconoclasm which took place during the English Reformation (1533-53), judging by the mutilated and unrestored examples of medieval religious images that survive¹⁴. Exactly when this material was hidden is not known, but during 1547-52 or after 1558 seems to be the two most likely periods for concealment¹⁵.

The original provenance of this alabaster figure cannot be established with certainty, but assuming that it was discovered in St James's churchyard, then it probably was originally part of the medieval furnishing of this church. In 1548 four chantries in Chipping Campden (plus the endowment of the town's grammar school) were listed in the survey of Gloucestershire colleges, chantries and free chapels¹⁶. This data is summarised in the table below. One of these chantries was situated in St Katherine's chapel. This private or free chapel had been established during 1180-84¹⁷ and it was apparently located in 'Parson's Meadow'¹⁸.

The establishment of Medieval chantries was linked with the practice of holding regular services in memory of the deceased donors and for the repose of their souls. The chantry in the Medieval parish church of Chipping Campden dedicated to the Trinity provides the most probable local context for this 15th century alabaster figure as while 'Stafford's second chantry' was originally dedicated to the Trinity, the late 14th century date of his foundation is too early for this piece. Originally this figure was probably the central element of an elaborate altarpiece, perhaps

¹² Cheetham (2005, 296).

¹³ Other examples are cited by Aston, M. 'Public Worship and Iconoclasm' in *The Archaeology of Reformation 1480-1580* (eds) Gaimster, D. and Gilchrist, R. Society for Post-Medieval Archaeology Monograph 1 (2003) 20-22.

¹⁴ Harrison, S. 'Dissolution: the Dissolution of the Monasteries' in *Art Under Attack: Histories of British Iconoclasm* (eds) Barber, T. and Boldrick, S. (Tate Gallery, London 2013) 30-47.

¹⁵ Watson, B. 'Gloucestershire Church Goods listed in the 1552 Diocese of Worcester Inventory: the Parochial Impact of the Reformation' *Glevensis* 46 (2013) 53-54.

¹⁶ Maclean, J. 'Chantry Certificates, Gloucestershire' (part 1) *Trans. Bristol & Glos. Archaeol. Soc.* 8 (1883-84) 278-80.

¹⁷ The endowment of 'the chapel of the blessed virgin Katherine' is mentioned in Bishop Baldwin's (1180-85) Register, see Bartlett, S.E. 'The Manor and Borough of Chipping Campden' *Trans. Bristol & Glos. Archaeol. Soc.* 9 (1884-85) 141

¹⁸ During 1610-12 there was legal dispute between Sir Baptist Hicks (later Viscount Campden) and his fellow speculator Lionel Cranfield (later the Earl of Middlesex) over lands in Chipping Campden that had formerly belonged to either the manor or the rectory. Sir Baptist in one letter mentions 'the parcel of grounds [Parson's Meadow] wherein ... a Chapple was sometime built', see Whitfield, C. 'Lionel Cranfield and the Rectory of Campden' *Trans. Bristol & Glos. Archaeol. Soc.* 81 (1962) 114.

flanked by various saints (who could have been approaching God the Father to intercede on behalf of the sinful).¹⁹

Table 1. The 1548 chantries of Chipping Campden

Geographical Location	Chantry Dedication	Ecclesiastical Location	Name of Founder
Parish of Campden	'St Kateryne's' and 'Stafford's first chantry'	St Katherine's chapel	Sir Richard Stafford
Deanery of Campden	'St Kateryne's' and 'Stafford's second chantry'	St James's church	Sir Richard Stafford
ditto	Trinity	ditto	Walter Goode
ditto	Blessed Virgin Mary	ditto	Multiple donors

Acknowledgements

Thanks to Carol Jackson of Chipping Campden Historical Society for providing copies of the material in the society's archive to the Jennie Ayles of Chipping Campden Parochial Church Council for her assistance with the photography of the alabaster figure and also for providing much of the background information concerning its recent history.

Figure Captions

Figure 1: the Chipping Campden alabaster figure of the Trinity (photo author 2014)

Figure 2: the Victoria and Albert alabaster figure of the Trinity, height 303mm (Acc. 53- 1946). Reproduced by kind permission of the Victoria & Albert Museum from their online collection (2014), © Victoria and Albert Museum

¹⁹ The only complete English Medieval alabaster altarpiece in the UK is the seven panel Swansea altarpiece, see Cheetham (2005, 70) and the V&A online collection. Other complete examples exist abroad, see Cheetham (2005, 57-59).

CCHS Annual Report 2014-15

Another Good Year

The Society has continued to thrive this year with activities and achievements that reflect the growing interest in our local history, notably the 'Great Burnt Howse' Exhibition, new research projects into Park Road and the architecture of Campden houses and the Campden School Archive Project.

Membership of the Society for 2014-15 stands at 262, compared with 238 for the previous year. Forty-one new members have joined during the year and this is offset by 17 non-renewals, to give the net increase of 24. The fact that we have 41 new members – the highest number of new people for several years – is really encouraging; the retention of membership, despite the subscription increase last year, is a tribute to the vitality and life of the Society. We welcome new recruits for projects and general administration, particularly for the committee.

CCHS Meetings

Despite national reports of decreasing attendance at local societies of all sorts and in all fields, we seem to be bucking the trend, as our attendance figures are holding up well, in fact of late, they have been increasing to the extent that we have had to check room capacity. This is due to the varied and interesting programme put together by Ann Hettich, which included topics as diverse as Gloucestershire's Industrial Archaeology and Sex, Elopement and Clandestine Marriage in the 18th century. Next year we have talks planned on a variety of topics from WWI VAD hospitals to our President's, Professor Christopher Dyer, latest research on deserted villages and we hope that the good attendance at meetings will continue.

Family History Group

The Family History Group has had another successful year with a good attendance at meetings, enjoying talks on a variety of subjects that included stories from the Mickleton Archive and a tutorial on how to research old newspapers on the internet. We welcome members to share their own research with us at a Member's Evening. We hold nine meetings a year including one evening of fun quizzes, wine and nibbles!

Outings

Three very successful outings were organised this year by John Aylen, on behalf of CCHS and the Campden Society. Outings are designed to appeal both to those with an interest in history and more generally in the countryside and the variety of destinations was popular. The first trip was to Coventry Cathedral, familiar to many, but enhanced by an excellent guide, followed by free time to wander around the area. Birtsmorton Court and the Morgan Car Factory in Malvern formed the second visit, providing an interesting contrast and a revelation to those who did not think they were interested in car manufacture! The National Memorial Arboretum was an appropriate place to visit in September, remembering the start of World War I.

Publications and Book Sales

This year we completed our transformation as Chipping Campden History Society with 'Signpost', our new-look Journal which combines researched articles with news of our various many activities. This year the books have continued to sell slowly and steadily, but the leaflets have sold very well, especially those on Campden House and The Old Silk Mill, both of which we have had reprinted and indeed, the latter needs reprinting again. Shirley Sagar, Publications Officer, maintains good contacts with our main sales outlets and deals with website orders. We have not had any new publications this year, but we are working on ideas for 2015-16.

Archives

Linda Phelpstead stood down at the AGM in 2014, having master-minded the move of the catalogue to the new website and the reorganisation of the boxed material in the Archive Room. Since then, a different management approach has been agreed and there is now an Archives Management Team undertaking a variety of tasks including digitisation of documents and photographs, conservation and cataloguing the many new items that continue to be donated.

Queries to the Archive Room

Between 1st January 2014 and 31st December 2014 Archive Room volunteers, led by Carol Jackson, Query Co-ordinator, received and dealt with 116 queries, an increase of over 40% on the previous year and the second highest year since the Archive Room opened! This does not include any correspondence which was specifically directed to officers or function-heads or on-going correspondence relating to previous queries. The majority of queries come in through the website or by email, often stimulated by an article or a posting. These days less come from a visit to the Archive Room.

The queries numbers per annum logged since opening are as follows:

2014 116	2011 90	2008 123	2005 80
2013 82	2010 96	2007 99	2004 57
2012 64	2009 100	2006 90	2003 opened

The average this year is about 10 a month, (last year 6-7) with the January & July quarters of the year being busier than April or October (40, 20, 34, 22). The monthly break-down was:

January 14, February 10, March 16, April 13, May 4, June 3, July 9, August 14, September 11, October 9, November 7, December 6. The breakdown of query type from year to year is fairly consistent: 53 (45%, 2013 - 38%) were family history related, 10 (9%, 2013 - 19.5%) were inquiries about specific well-known people, 29 (25%, 2013 - 23%) were questions about places or houses and 24 (21%, 2013 - 19.5%) were individual subject or general inquiries e.g., photos, maps, books, guided walks, general history help. Several enquiries this year were other professionals working on books, tours or research on a topic, even for a new local distillery! Enquirers came from all over – mostly UK, but also France, Germany, Holland, Canada, Ireland, Japan, USA and Australia. Additionally there was ongoing correspondence with previous years' researchers which are not logged separately, the papers being added to previous files.

A query often develops into an interesting article for our twice annual research paper *Notes & Queries*, (now re-modelled as *Signpost*) or produces a knowledgeable contact and friend of the Society or donation for our funds. There have been several queries relating to Springhill and PoWs in Campden. All back copies of *Notes & Queries* and *Signpost* are available to download from the website.

Dealing with a query is not only interesting for the individual CCHS volunteers who help with the query, valuable to the enquirer and financially useful for the society, but it is also good public relations for Campden and the society. We are grateful to the team which helps answer queries and to those members increasing the CCHS knowledge bank through their ongoing work on wills, house & family history, transcription, digitisation and research. Anyone interested in helping can contact us on enquiries@chippingcampdenhistory.org.uk or call in at Archive Room.

Campden's Changing Landscape Group

As well as examining the pre-enclosure landscape itself (mentioned in last year's report), the group, led by Stephen Nixon, has been exploring the way in which the land was managed and farmed. A set of 15 documents, dated between 1773 and 1798, has been identified and provides details of how farming was organised in each of the three hamlets of Berrington, Westington and Broad Campden.

Each year, a number of individuals were elected to ensure that the cultivation of crops and the grazing of livestock took place in a coordinated way. This was at a time when the parish was still predominantly divided into strips and furlongs (each person's allocation being dispersed around the area of the hamlet) and the unenclosed common land being used communally. The names of these

individuals and their roles, along with the decisions they made, help to bring the process alive. They had to be sure that these communities really did work cooperatively if success was to be achieved throughout the farming year, particularly at harvest time. In addition, we have a list from about 1700 of one person's allocation of furlongs and grazing and pasture rights spread over several parts of the open fields. Such evidence certainly helps to bring local history alive with the complexity as well the vast difference between farming in the late 18th century and the 21st century.

A full analysis of the Inclosure Act and its implementation has clarified the procedure and revealed who was involved and who benefited most. In addition, the discovery of copies of the Notices to Quit to 45 tenants on the eve of implementation of the Inclosure Act remind us of the profound changes that were about to take place.

Park Road Houses

A group of members who live in or close to Park Road are developing our knowledge of Park Road's history. They are putting together the information they each have and exploring the development of the street, its houses and its residents, as well as the changes of name which the road has undergone over the years. This research project has great potential for helping us to learn more about this part of Campden and is a good example of a group with a common interest coming together to utilise the Society's resources and so add to our archive of information about the town.



Campden House

The 'Great Burnt Howse' Exhibition was the highlight of the year and attracted a great deal of interest from local people and visitors. Combined with Open Gardens, the Old Campden House site and the Creative Campden sale, it was a weekend to remember. The project itself, to discover how the House and Gardens might have looked, continues with a possible excavation to support the geophysical survey undertaken by the research group, led by Mary Gray. We hope to publish the results of our research in 2016. The partnership with the Landmark Trust has been particularly beneficial and we are very grateful to Bristol and Gloucestershire Archaeological Society for their financial support.

Dating Campden Houses

During the past year Roger Johnson has developed his 'Dating Matrix'. This is a non-destructive method of dating a building or parts of a building where documentary evidence is scarce or non-existent and there are insufficient funds for dendrochronology (tree ring dating) and other intrusive methods. This 'third way' of dating has been applied to three of the four buildings in Campden where a detailed study has been undertaken - Clifton House, The Gables and The Court House. The method has produced encouraging results, particularly with Clifton House and The Gables. Discussions are now taking place with a view to submitting the method for critical peer review.

Roger is also building up a 'knowledge base' on the evolution of buildings in Campden between 1200 and 1900. Extracts from this 'base' have been used during lectures to Chartered Surveyors and similar professionals during the past year. Meanwhile a number of special interest tours have taken place. These involve a short introductory lecture followed by a gentle stroll along the High Street with an explanation on how the buildings have evolved over the centuries and why they look the way they do.

Community Links

In August CCHS joined with the Royal British Legion and the Royal Air Force Association to put on an exhibition 'Campden at War' to mark the start of World War I. Both rooms of the Town Hall were filled with exhibits from local people and the schools, who produced interesting and moving impressions of the impact of war on servicemen and the families they left behind.



guard the shop' – a sad reflection of everyday news now. The children were intrigued by the loose sugar and butter being weighed and wrapped.

In the autumn term we arranged a session for St James Primary School Year 1 children on Campden Shops. We recreated a shop scene, using photographs and items loaned by Margaret Fisher and showed the children how shops worked before self-service and checkouts.

This photograph brought out the comment: 'They had men in hats to

Website

The website is now enabling the Society to reach out across the world and is bringing new enquiries and contacts to enhance our knowledge of Campden history. The number of users has increased from 3,185 to 6,743 (1/4/14-5/2/15), although it must be said that the new website did not go 'live' until June 2013, so the figures are slightly skewed. Over the same period the number of sessions (the period a user is engaged with a website) has gone from 4,955 to 9,564. We also have a low 'bounce rate' (i.e. people to come on to the site generally stay to look at it, rather than 'bouncing' away quickly). We get visitors from all over the world – obviously most of our users are in the UK, but we have had over 500 visitors in the US – it should be said that this could be the same user over 500 times because of the way the statistics are collated, but it seems unlikely and is still very impressive!

A considerable amount of information has been added to the website over the past twelve months. We hope that members will continue to send Mary Fielding short articles on items of interest.

Extracts from the diary of Klaus Behr, a WWII German prisoner of war at Springhill camp, prompted responses from the sons of a British guard and of a POW, with more recollections. In November, Jochen Osterkamp and his sister, Elke, visited Campden from Germany to see for themselves where their father spent four years of the war. With the kind permission of the owners, we took them round the desolate camp and tried to imagine what it was like when there were two thousand men there. They also visited the farm where their father worked, still owned by the same family, and they brought back for our Archives a wooden toy made by a POW for the farmer's little boy.

See right - Jochen and Elke Osterkamp with Carol Jackson and Glenda Weil, joint owner of Springhill estate.



Chipping Campden School Archive Project

We have been working in partnership with the Trustees of Chipping Campden School to develop the school archive, an exciting project that brings together documents, photographs and people's memories in a website collection that will be accessible to former pupils and staff across the world. Volunteers have been exploring the records in Gloucestershire Archives and discovering more about the history of the school, such as the resistance of the Governors to the admission of girls in the early 1900s.

The oldest known pupil, 101 year old Bill Jones, visited the school and recorded his memories, including lessons in the Town Hall before the new school was built. Many more recent recollections of teachers and events are also going on the website, with the facility for people to post their own entries.

The website can be found at www.chippingcampdenschool.org.uk.

Finances

Alan Barclay, our Treasurer, reports that 2014 has been a reasonably successful year for the Society and has seen the finances remain in a relatively healthy state. A year ago, in the light of a larger than usual annual deficit, a decision was taken to increase membership rates and this has resulted in a significant increase in subscription income. The annual deficit has been reduced to £604. Two very successful projects and exhibitions were organised during the year, which although largely self-financing, did contribute £210 to this deficit. Whilst therefore we still have a deficit, which is a drain on our reserves, it should be possible over the next year or so to reduce or even eliminate it. The Society's reserves currently stand at just under £17,000. Full copies of the accounts for 2014 will be available at the AGM, or on request to the Treasurer.

CCHS: President Professor Christopher Dyer, **Vice-Presidents** Jill Wilson & Carol Jackson
Committee 2014-15

Judith Ellis

Tess Taylor

Shirley Sagar

Philip Ord

Ann Hettich

Sue Badger

Alan Barclay

Stephen Nixon

Reminders

Last meetings of the season:

Thursday 19th March 2015 - 'Within the Wire': the PoW camps and hostels of Gloucestershire 1939-1948. Ian Hollingsbee, Gloucester Civic Trust.

Thursday 16th April 2015 - 'H.P.R.Finberg and the Alcuin Press in Chipping Campden'. Carol Jackson, Vice-President of CCHS.

The talk will be preceded by the Society's **Annual General Meeting**

Outings:

Thursday 14th May - A full day to Cirencester and Northleach considering rural affairs and conservation.

Tuesday 7th July - A full day at Bristol for history, trade and architecture.

Tuesday 8th September - A full day at Cardiff to visit the 12th century Cardiff castle with Woodroffe windows and the National Museum of Art.