



# Sussex Industrial Archaeology Society Newsletter

Number 141

January 2009



A retired Fareham chimney pot now residing in the Alan Green's garden; it came from a building in Sussex. It exhibits the characteristic signs of being hand-thrown and suffering distortion in the kiln. *See the article on Fareham Chimney Pots.*

# Newsletter 141

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## Society Website Update

**Webmaster: Martin Snow**

For some years the Society has had a presence on the Internet at :-

[www.sussexias.co.uk](http://www.sussexias.co.uk)

There is a variety of material to be found there including: the programme of events, links to the Mills Group, details of publications, archive of early newsletters, a few selected articles on a variety of topics and a number of links to other IA sites.

With thanks to Martin Hayes of the WSCC Library service each of the issues of *Sussex Industrial History* from 1 to 38 are available in PDF format. It is planned that future issues will be added at a suitable period after publication.

I have also started to add previous issues of the Newsletter, currently Nos. 134 to 139 are available. I also have issues 1 to 41 prepared, but need to edit out the names and addresses of members - all these were recorded - how times have changed!

## Editorial

May I commend to you the Spring Working Party at Coultershaw at 10.00am on Sunday 15<sup>th</sup> March. This is always a good opportunity to get out for some fresh air, exercise and get that good feeling for having taken part in much needed maintenance after the ravages of winter, be it with a paintbrush, secateurs or broom and duster. There is always a welcome for new hands and faces, why not join in this year, many hands make light work - contact Robin Wilson for more details.

It's the start of a New Year, please consider resolving to write up that pet subject and if possible include pictures, I can always arrange to have your notes put into shape if you would prefer; contact me to discuss details.

On the subject of illustrations, modern production processes allow the easy inclusion of images, unlike the early editions of the *Newsletter* which were duplicated, with the accompanying blocked in characters - which the slightly more senior members will well recall. Please let me have your images - colour where possible. I would like to build a stock of suitable images of IA subjects, don't worry if you can't submit an article; sharing a few notes would help, often just an image can inspire others to visit and follow up with more information and research.

I can handle just about any format; slides, prints, negatives and of course digital camera files. What is important is that the maximum available resolution is available to me, for scans this should be a minimum of 300dpi and file type .tif is preferable. For digital camera files, please send the 'original' unaltered file direct from the camera - usually .jpg. If in doubt please contact me first.

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## Forthcoming SIAS Events

Malcolm Dawes

**Saturday 31<sup>st</sup> January at 7.30pm.** *The BR Photographic Archive.* Illustrated talk by John Goss. West Blatchington Mill Barn, Holmes Avenue, Hove.  
*Note: There is also a Brighton Circle event during the afternoon at the same venue.*

**Tuesday 10<sup>th</sup> February at 7.30pm.** *Cast Iron firebacks.* Annual joint meeting with Chichester Museum Society. Talk by Jeremy Hodgkinson of the Wealden Iron Research Group. Annual joint meeting with Chichester Museum Society held at The Quaker Meeting House, Priory Road, Chichester. *NOT normal venue.*

**Saturday 14<sup>th</sup> March at 7.30pm.** *Water Galour, Brighton's Water Supply since 1830.* Illustrated talk by Trevor Povey. West Blatchington Mill Barn, Holmes Avenue, Hove.

**Sunday 15<sup>th</sup> March 2009 10.00am** Coultershaw Spring Working Party

**Saturday 25<sup>th</sup> April.** *SERIAC* which will be held in the Guildhall, Winchester.  
See enclosed application forms, or details on the society website.

## Events from Other Societies

### Malcolm Dawes

Detailed below are events organised by other societies, which may be of interest to our members. If you have details for future events please send these to: Malcolm Dawes, 52 Rugby Road, Brighton, BN1 6EB

or e-mail to [malcolm.dawes@btinternet.com](mailto:malcolm.dawes@btinternet.com)

**Saturday 24<sup>th</sup> January, 2.30pm.** *Brighton's Industrial Heritage.*

Brighton and Hove Archaeological Society Local History talk by Geoff Mead. United Reformed Church Hall, 102 Blatchington Road, Hove.

**Note:** Entrance via Ventnor Villas for this talk. [www.brightonarch.org.uk](http://www.brightonarch.org.uk)

**Wednesday 28<sup>th</sup> January, 7.30pm.** *The Bluebell Railway.* Volk's Electric Railway Association talk by Ian Wright. £1.50 visitors. West Blatchington Mill Barn, Holmes Avenue, Hove. Booking advised through web site. [www.volkselectricrailway.co.uk](http://www.volkselectricrailway.co.uk)

**Saturday 31<sup>st</sup> January at 2.00pm.** *The Railways of Devil's Dyke.* Brighton Circle talk by Trevor Povey. West Blatchington Mill Barn, Holmes Avenue, Hove.

**Wednesday 11<sup>th</sup> February, 7.30pm.** *Naming paradise. House names of the 20s and 30s in Seaside Sussex.* Chichester Local History Society talk by Chris Lewis. £2. New Park Centre, New Park Road, Chichester. 01243 787592.

**Tuesday 17<sup>th</sup> February, 6.30pm.** *Searching for Trevithick's London Railway of 1808.* Newcomen Society talk by John Liffen. Room 0.27 in the Portland Building of the University of Portsmouth, St James Street off Queen Street, Portsea. Free parking in adjacent University car parks from 4.30 pm. [www.newcomen.com/brmeetings](http://www.newcomen.com/brmeetings)

**21<sup>st</sup>-22<sup>nd</sup> February.** *Branch Line weekend.* Bluebell Railway. The event will include a visiting South Eastern and Chatham Railway P-Class locomotive 753. Up to six locomotives in steam. 01825 720800.

**Tuesday 24<sup>th</sup> February, 7.30pm.** *West Sussex on film – images from the Film Archive.* Presentation by Alan Redman. Worthing Society meeting held at Worthing Library Lecture Theatre. Visitors £2. [www.worthingsociety.org.uk](http://www.worthingsociety.org.uk).

**Wednesday 4<sup>th</sup> March, 7.00pm.** *The City of Brighton and Hove in the 1820s – a decade of transformation.* Dr Sue Berry. Regency Society lecture series. £5 non-members. The Old Market, Upper Market Street, Hove. [www.regencysociety.org](http://www.regencysociety.org).

**Monday 9<sup>th</sup> March, 7.30pm.** *The Devil's Dyke and Kemptown branches.* A Southern Electric Group presentation by Chris Bedford using films produced by Dumpman. £2 visitors. Deall Room, Southwick Community Centre, Southwick Street, a short walk north of Southwick railway station. 01273 462094.

**Wednesday 11<sup>th</sup> March, 7.40pm.** *British trams in colour.* Tramway and Light Railway Society presentation by Martin Jenkins. £1.50. Deall Room, Southwick Community Centre, Southwick Street, a short walk north of Southwick railway station. 01273 512839.

**Friday 13<sup>th</sup> March, 7.00pm.** *The Wealden Iron Industry.*

Polegate and Willingdon Local History Society talk by Jeremy Hodgkinson. £2 visitors. St. John's Church Hall, High Street, Polegate. 01323 485971.

**Thursday 19<sup>th</sup> March, 8.00pm.** *Secret Sussex resistance – the secret organisation to counter German invasion during the Second World War.* Wivelsfield Historical Society talk by Stewart Angell. Wivelsfield Village Hall. 01444 471242.

**Thursday 19<sup>th</sup> March, 7.00pm.** *Vernacular Buildings, historical methods of building with local examples.* Hove Civic Society talk by Trevor Povey. Courtlands Hotel, Hove. £2 non-members. [www.hovecivicsociety.org](http://www.hovecivicsociety.org).

**Wednesday 25<sup>th</sup> March, 7.30pm.** *Piers and pleasure steamers of Sussex,* Robin Jones followed by *Pier Railways of Britain*, Nick Kelly. Volk's Electric Railway Association event. £1.50 visitors. West Blatchington Mill Barn, Holmes Avenue, Hove. Booking advised through web site. [www.volkselectricrailway.co.uk](http://www.volkselectricrailway.co.uk)

**Saturday 28<sup>th</sup> March, 2.30pm.** *Piddinghoe Parish prior to 1900.* Brighton and Hove Archaeological Society Local History talk by Valerie Mellor. United Reformed Church Hall, 102 Blatchington Rd, Hove. [www.brightonarch.org.uk](http://www.brightonarch.org.uk)

**Wednesday 1<sup>st</sup> April, 7.30pm.** *Britain's Lost Cities.* Gavin Stamp, Architectural historian and writer. Regency Society Lecture series. Follows the AGM at 7.00pm. Royal Pavilion, Brighton. £5 non-members. [www.regencysociety.org](http://www.regencysociety.org).

**Saturday 4<sup>th</sup> April.** *Toy and Rail Collectors Fair.* Bluebell Railway. 01825 720800.

**Sunday 5<sup>th</sup> April.** *Vintage car show.* Amberley Working Museum. 01798 831370.

**Monday 6<sup>th</sup> April, 7.30pm.** *Photographic selection from the collection of J.J. Smith of Eastbourne.* A Southern Electric Group presentation by Tony Hillman. £2 visitors. Deall Room, Southwick Community Centre, Southwick Street, a short walk north of Southwick railway station. 01273 462094.

**Sunday 19<sup>th</sup> April.** *Post Office Vehicles rally.* Amberley Working Museum. 01798 831370.

**Friday 24<sup>th</sup> April, 7.00pm.** *The Third Earl of Egremont's worst investment – or how Chichester got its canal.* Chichester District Museum talk by Alan Green. Friend's Meeting House, Priory Road, Chichester. Tickets 01243 784683 or on the door.

**Sunday 26<sup>th</sup> April.** *Industrial Trains day.* Amberley Working Museum. 01798 831370.

**4<sup>th</sup>-10<sup>th</sup> September.** Advance notice of the Association for Industrial Archaeology Conference which is to be held this year in Lincoln. *Details from General Secretary.*

***Do please check details before travelling.***

*The details of these meetings and events organised by other groups are only included as a guide and as a service to members: inclusion here is not intended to be seen as an endorsement.*

## More on the Glynde Wind Pump

John Blackwell

Congratulations to Peter Casebow and his team of “apprentices” at High Salvington Mill on their restoration of this interesting artefact particularly as it had languished in the hands of another restorer for over 20 years.

May I postulate a little as to its previous history. Martin Brunnarius, a meticulous researcher, in his *Windmills of Sussex* gives the NGR as TQ 457087 which places the pump to the **west** of the station buildings on the north side of the railway line, south of Glynde Reach. The short lived telpher system, see *Sussex Industrial History* No 14, adjoined the railway sidings to the **east** of the station and the cost was stated to be £1,200 including a steam engine (*not traction engine*), dynamo etc (of course water would be needed for the steam engine).

To the west were several limekilns; these may be those mentioned in a lease of 1840, ESRO Acc 5702/12. The steward’s day book of the Glynde Estates show that between 1860 and 1863 the Estate paid Rickman and Co. and then Newington and Co. a total of £100 for a “New Arch way”, with £256-12s-6d “allowed for Tramway”. (quoted in *The Glynde Archivist*). This sum is for the tramway from Cerber (now Brigden’s) pit, the archway being the bridge taking Ranscombe Lane over the tramway. The tramway ran from the pit across Glynde Reach and into a siding alongside limekilns (from TQ 448088 to TQ 457086) intriguingly near Brunnarius’s reference and adjacent to a sluice running south from the Reach. The pit is still clearly visible on the south side of Mt. Caburn and the track of tramway can still be traced. It was worked by means of a continuous wire rope system whereby the loaded trucks descending under gravity raised the empty ones. The brick winding hut can still be found. An interview conducted by Andrew Lusted with William George “Bill” Stredwick, a worker for over 40 years in the lime business at Glynde and published in the *Glynde Archivist* in 1989 is worth quoting from:-

*“ and they (the lime kilns) used to flood down there. They were let in the ground, you see, to burn ‘em. You had to go down to ? ? ? low enough to put the fires in the bottom. They used to flood down there terrific. They had an old wind mill down there that pumped the water out. It stood on a tripod with three legs, didn’t it? Railway sleepers, wern’t they?”*

From the same interview Bill states the limekilns were demolished in 1929 having ceased work in 1928, so when was the wind pump constructed? It is not shown on OS maps up to 1911(later ones not consulted). Between 1860 and 1928 is a considerable date span; it could of course have been built and then refurbished or replaced at any time during this period so further information would be appreciated.



## A Cross-Border Affair - Fareham Chimney Pots

Alan H. J. Green

Hilare Belloc did not much like Hampshire, denouncing it as being *the waste* that lay beyond the border of Our County,<sup>1</sup> but he was probably unaware of the fact (or if he was he chose to ignore it) that the rooflines of many towns and villages in the western half of Sussex, including two of the houses in which he lived in Slindon, are considerably enhanced by a particular product of its neighbouring county. That product is Fareham chimney pots.

As the name implies these pots were made in the town of Fareham, which is situated on an inlet of Portsmouth Harbour some 11 miles from the Hampshire/Sussex border and they are of a most distinctive and instantly recognisable pattern. Fareham was once home to brickworks and potteries drawing on the abundant local supplies of red clay for their products. Fareham bricks were used to build the Albert Hall and they were even exported to South Africa for the construction of colonial buildings in Cape Town. Surprisingly, although Fareham chimney pots are so widespread in the South, there is virtually nothing in the way of published research about them; Westbury Manor Museum in Fareham has a display about the Fareham potteries and brickworks, but only limited resource material. This suggests that chimney pot manufacture in Fareham probably started around 1750 but no date is proffered for its demise. It is noticeable that in Sussex few such pots are to be found on buildings dating from after 1850 but in Fareham itself two late Victorian terraces, in Wickham and Osborn Roads, do sport them in numbers, suggesting that by the end of the nineteenth century some were still being produced for the home market.

### The Fareham Chimney Pot

The pots are hand-thrown and the usual size, at 32 inches and known as a *Long Fareham*,<sup>2</sup> is much taller than what became the standard in Victorian times, and four inches short of what today is classed as a “tallboy”. To raise a pot of this size called for particularly long arms, but the taller ones\* were made in two sections that were amalgamated before firing. They did come in shorter sizes but these less common. The pots fire to a pleasing pinkish-orange colour of a rather Mediterranean hue, and they taper from the base on a convex curve which imparts an almost classical *entasis*. However the most distinctive feature of a Fareham chimney pot is the applied decoration. There is a frill of crimped pie-crust decoration pinched out of the wet clay just below the rim, but the icing on the cake (to continue the baking metaphor) is the application of white slip, firstly painted on the rim and then in up to three bands around the body of the pot; into these bands a wavy-line design is inscribed with a stick before firing.

\* There is one in Westbury Manor Museum in Fareham measuring five feet - a very tall boy indeed!

A detail from the author's Fareham chimney pot. It has a white rim, a frill of crimped decoration and one band of white slip into which a wave pattern has been inscribed with a stick whilst it was still wet.



The inscribed pattern is quite crude but as it was intended to be seen only from the ground this did not matter. The number and width of the white-slip bands varied and this, taken with the fact that the shapes of the pots varied slightly from having been hand-thrown and subject to minor distortion during the firing process, meant that no two were exactly the same. To add to this variety some pots, instead of horizontal bands, had the white-slip decoration applied in the form of classical swags.



A lone Fareham chimney pot on No 3 Vicar's Close, Chichester. Instead of horizontal bands the decoration consists of classical swags. It also has a cowl decorated with white slip.

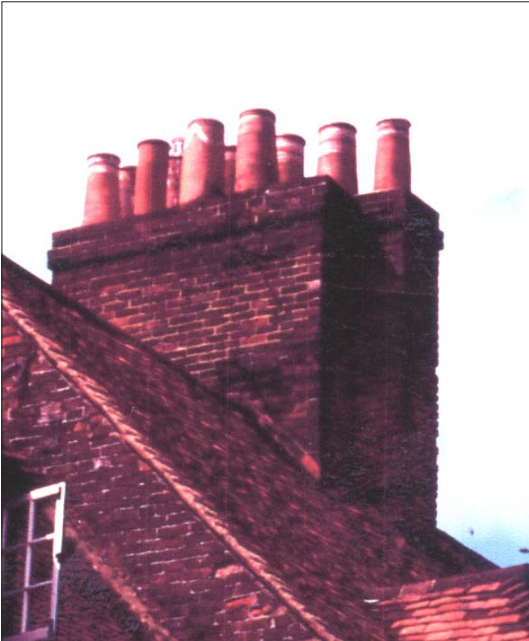
In Sussex the greatest number of Fareham pots is to be found in Chichester\* which is hardly surprising in view of the fact that it has such a high number of pre-1850 buildings and is only 18 miles from Fareham; indeed they are such a feature of the city that they are often – erroneously – referred to as *Chichester pots*. I have found them also in Selsey, Bognor, Arundel, Lavant, Singleton, East Dean, Midhurst,

\* There are far more in Chichester than in Fareham!



Petworth, Barnham, Yapton, Slindon, Littlehampton, Worthing and Shoreham. A walk around Lewes, which has a high number of pre-1850 buildings, revealed no Fareham pots so it would seem that Shoreham (albeit now with only two specimens) at 43 miles from Fareham was the farthest east that they travelled but I stand to be corrected on this.

Although the Fareham pots were so decorative their use in Sussex does not seem to have been dictated by status as they are to be found on stately mansions and humble cottages alike.



A fine regiment of Fareham pots on No 30 North Street, Chichester. They are all different and the one third from the left has its decoration in the form of classical swags. The second pot from the left is a modern machine-made replacement that provides a sharp contrast to the hand-made originals.

The question has to be asked as to why, in the pre-railway age, Fareham cornered so wide a market in chimney pots; a market that extended far beyond the Hampshire borders. This is particularly curious with respect to Sussex where, with its abundant supplies of clay and many brickworks, quality chimney pots could have been produced economically and much nearer to hand. One edge Fareham may have had over its competitors was its clay, which was particularly plastic and thus conducive to raising large hand-thrown items<sup>3</sup> (the Fareham potteries also made large rhubarb forcing pots) and possibly this property also reduced the risk of expensive losses in the kiln. In addition, Fareham was then a port, so its products could be transported easily by sea. West of Hampshire they are to be found in Wiltshire, particularly in Salisbury which is 39 miles overland from Fareham, whilst 80 miles west along the coast in Dorset they are much in evidence on Georgian buildings in Weymouth.

They were also exported to Guernsey where they were used all over the island and no fewer than 58 are to be seen in St. Peter Port itself.<sup>4</sup>

Some local manufacture of chimney pots was obviously going on in the western part of Sussex in the eighteenth and early nineteenth centuries as witnessed by the large numbers of “other” hand-made pots still to be seen on Georgian houses in places such as Petworth, Shoreham and Horsham but the rapid spread of the railway system through the county after 1850 inevitably made the importing of machine-made chimney pots from industrialised areas of the country more economical than sourcing a hand-made local alternative, even those from Fareham.

### **When is a ‘Fareham’ not a Fareham?**

The Harris family, who owned the Fareham Potteries, sold out to the Sandy family in 1873 and then dispersed; some to Dorset and some to Wrecclesham near Farnham in Surrey where, apparently, they continued to make similar products as before.<sup>5</sup> Indeed Fareham-style pots are to be seen in Farnham and it is possible that those in Weymouth were actually made in Dorset by an *ex-pat* Harris rather than at Fareham. Also it is inevitable that other potteries would want to imitate the Fareham style that had proved so popular. In Chichester and Midhurst are to be seen a few pots which do not seem “quite right”, being shorter, of a slightly darker hue, with concave curves to their sides and their white slip decoration consisting of groups of closely-packed, narrow parallel bands. Could these be the product of a rival pottery?

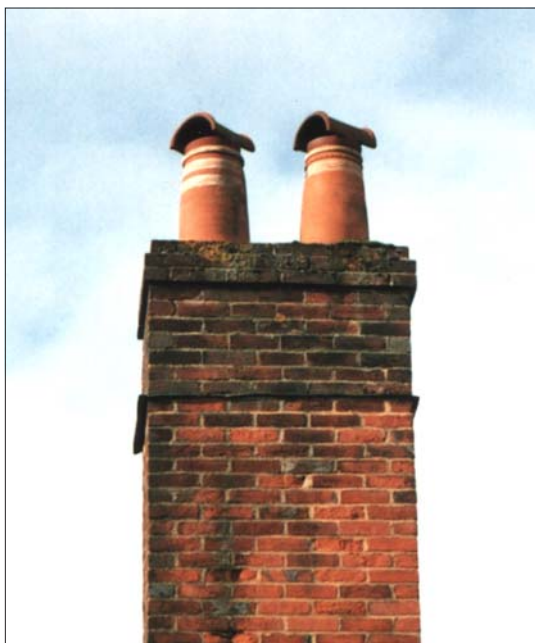
A pair of chimney pots on No 13 East Pallant, Chichester. With their concave sides and decoration consisting of groups of narrow parallel bands instead of wavy lines, these might not be genuine ‘Farehams’ but imitations.



In the erstwhile Arundel Museum was a display consisting of two very different chimney pots labelled as having originated from the nearby Poling Pottery. One of these was a short, rather nondescript, pot but the other appeared in every respect to be a thoroughbred 'Fareham.' Mollie Beswick, in her excellent *Brickmaking in Sussex*,<sup>6</sup> states that the Poling Brickworks began making pottery from the 1880s with flowerpots being a speciality, and she includes a 1930s photograph of the works in which chimney pots can be seen sitting on a wall in the distance. It is impossible to tell from this photograph whether they are in the Fareham style and so far I have been unable to find any firm evidence that they did make them in this form; indeed it is strange that Valentine Fletcher's seminal work *Chimney Pots and Stacks*, published in Arundel in 1968,<sup>7</sup> although including Fareham pots makes no mention of Poling. Before Poling Pottery closed in 1957 some workers had moved to Fareham but by then chimney pot manufacture had ceased, except for the occasional special order.<sup>8</sup>

Some Fareham pots are helpfully stamped with the name of the pottery but this practice was not widespread, making positive attribution tricky. A further identity problem may of course lie in the possibility that not all genuine Fareham pots carried the white-slip decoration – there are several pots to be seen of the right proportions and colour but lacking the “icing”.

A pair of Fareham pots on No 21 South Street Chichester. Both have wavy-line patterns in their decoration but one has two bands and the other only one. Could one be a corporal and the other a mere lance-corporal?



## Envoi

As we have seen, from the middle of the nineteenth century the eastwards migration of these delightful chimney pots ceased, and Sussex chimneys were then topped with those soulless, mass-produced, buff-coloured efforts imported from London and the midlands that are to be seen everywhere and belong nowhere. However, Fareham pots have been revived. When Uppark was destroyed by fire on that fateful afternoon in August 1989, its ranks of Fareham pots perished when the chimneys collapsed. The National Trust took the decision to rebuild but by using only traditional materials and craftsmanship, so 43 new “Fareham” pots were commissioned from the West Meon Pottery in Hampshire and, in the process, an old custom of inscribing the same with historical anecdotes was revived. One pot bears the momentous inscription *Margaret Thatcher resigned as I was making this pot.*<sup>9</sup> West Meon Pottery will make Fareham pots – with or without inscriptions - to special order.

Chimney pots constitute one of the most vulnerable elements of a building’s fabric, being prone to toppling during severe storms and at risk of being replaced with an alternative design in attempts to cure down-draught problems. As such, the number of Fareham pots that have survived in situ, whilst remarkable, is undoubtedly much smaller than the number originally installed. My survey of the instances of Fareham chimneypots in Sussex and beyond can really only be considered as perfunctory, consisting as it does of observations made in my general travels, so I would very much welcome news of sightings in other places, either via the *Newsletter* or by email (agreenzone@aol.com). I would also welcome any positive information relating to the manufacture of Fareham-style pots elsewhere in the South.

Sussex-made chimney pots would, of course, be a worthy subject for some detailed research for the Society’s journal, or even a monograph of its own.....

<sup>1</sup> *The Four Men* Thomas Nelson 1902

<sup>2</sup> Allen, Hugh E, *Manufacture of Medieval Pots* Short typewritten u/p and u.d. paper, Westbury Manor Museum, Fareham.

<sup>3</sup> Allen, Hugh E op cit

<sup>4</sup> Foss, Miss D M *Fareham Chimney Pots in Guernsey* an article in *Fareham Past and Present*, Autumn/Winter 1996/97, Fareham Local History Society.

<sup>5</sup> Allen, Hugh E op cit

<sup>6</sup> Beswick, Molly *Brickmaking in Sussex*, 2001 second edition.

<sup>7</sup> Published by Centaur Press, it claimed to break new ground by being the first monograph dealing with chimneys. With respect to Fareham pots it includes Hugh Allen’s paper (op cit) as an appendix and illustrates several of the pots in Chichester.

<sup>8</sup> Told to the author by Peter Carver whose father worked at Poling and transferred to Fareham

<sup>9</sup> Rowell, Christopher & Martin and Robinson, John *Uppark Restored* National Trust 1996 and West Meon Pottery website

***“Clothing...in the Wylde of Kent is the nurse of the people”***

**G. E. F. Mead**

In the SIAS Newsletter 140 Ron Martin posed the question as to why Sussex with lots of sheep had no woollen industry - unlike Wiltshire. The presence of a raw material is no guarantee of a manufacturing industry. Portslade-by-Sea was formerly known as Copperas Gap and copperas [ferrous bi-sulphate] was scavenged from the Adur foreshore thus naming the community, however it was all exported to Faversham for processing as a chemical industry component. ‘Blue Boulders’ - uncontaminated flint shingle - were collected all along the Sussex coast, particularly at Rye Harbour and Newhaven, but was sent to Stoke-on-Trent via Runcorn, for use as flint glaze in the Potteries. Sussex *may* have had a woollen trade as a spill-over from the Kentish woollen industry which was centred only 5 miles across the border in Cranbrook.

In 1331 Edward III set out to break the monopoly of the Flemish wool trade in finished cloth, he granted passports to Flemish weavers for the purpose of their “working wool and exercising their mystery.” The natural benefits of the western Weald brought cloth production to Cranbrook, although there are records of cloth making in the 13<sup>th</sup> century in Maidstone, Canterbury and Rochester. Guild restrictions in the older towns further assisted the growth in rural areas and Cranbrook became famous for coloured broadcloth. The Wealden uplands and streams were utilised for fulling mills, with the Lower Greensand providing the fuller’s earth, the abundance of suitable wood enabled the construction of the mills, looms and weaving sheds. Trade boomed and the contrasting figures for export of wool bales and finished cloth testify to this-

1310	35,500 sacks and	5,000 bales of cloth
1447	7,650	“ 13,425 “
1500s	4,000	“ 100,000 “

It should never be forgotten that for hundreds of years the export trade and manufacturing industry in Britain *was* woollen goods. As late as 1907 British GDP had shipbuilding a long way second to woollen goods.

Disaster came in 1566 with an act that prohibited exports of ‘unwrought or unfinished cloths.’ This had two outcomes, firstly a huge increase in ‘owling’ the illegal export of wool and cloth, principally to Flanders; also the collapse of the Wealden woollen industry. Daniel Defoe in - *A tour through the whole island of Gt. Britain* commented in 1724 -

“At Cranbrook. Tenderden and Goudhurst and other villages thereabout on the other side the Medway, there was once a very considerable clothing trade carried on, and the yeoman of Kent, of which so much has been famed,

were generally the inhabitants on that side and who were much enriched by that clothing trade; but that trade is now much decayed, and scarce ten clothiers left in all the county.”

At Goudhurst in 1725 the industry had shrunk to 30 looms, soon to 12, with the last clothier John Stunt dying in 1740. One small establishment, Winch of Hawkhurst, survived until the end of the century.

The evidence of the former wealth of the district can be seen in the richness of Wealden houses and ‘wool churches’ as at Goudhurst. The run down of cloth making was part of the de-industrialisation of the Weald which saw glass disappear by the mid 17<sup>th</sup> century and iron effectively gone by the end of the 18<sup>th</sup>, leaving only brick making as a sizeable manufacturing industry; albeit split into a myriad of small enterprises.

Aspin C. <i>The woollen industry</i>	1982
Defoe D. <i>A tour of the whole island of Gt. Britain</i>	1724 [Penguin 1986]
Newman J. <i>Buildings of England: West Kent and the Weald</i>	1969
Pile C.C.R. <i>Cranbrook broadcloth and the clothiers</i>	1981
Pile C.C.R. <i>Cranbrook: a Wealden town</i>	2002

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## Good Home Wanted

The following has been received by email :

‘I have a number of metalworking handtools to dispose of to a good home.

They are at least 50 years old, but no more than 100.

Many show signs of use and could be more of historical rather than practical interest.

An abbreviated list is:-

Drill bits ½” to 1”

Metal files

Taps and dies – Imperial

Bearing scrapers

Various ‘Miscellaneous’

Two Jacks

Forge work

Boxed wood screws ½” to 3”

I have photographs of each collection and a list of the taps and dies.”

Regards,

Peter Cox

*Please contact Peter via the editor.*



## **Varndean Sixth Form College**

Ron Martin

Varndean Sixth Form College, in Surrenden Road, Brighton, which most of us remember as Varndean Boys Grammar School was built in 1931 to the design of G.M. Simpson, who was instrumental in designing several other schools in the Brighton area. It is quite a handsome building of its genre, and has a long frontage facing south with a projecting pediment in the centre. The main school is built around two open courtyards with a central assembly hall dividing them. All round the courtyards there are open arched arcades giving the whole interior a cloistered feel. The walls are all of red brickwork in stretcher bond and all the original fenestration was double hung sashes divided into small panes. Unfortunately the front elevation has had all the window replaced with uPVC. The roofs are all plain tiles with hipped angles.

The authorities wish to demolish the structure and replace it with a modern eco-friendly but uninspiring building. There has been a lot of local opposition to this scheme, however an attempt to get the building listed has been turned down by English Heritage. It remains to be seen how the Planning Committee will react to the opposition to its demolition.

*See back cover for a picture of Varndean as it is today.*

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## **Glinters or Kicking Stones**

Ron Martin

My recent quest for the derivation of the word "glinter" has brought some information from Richard Adams from Kent, who has found a reference by the Dartmoor National Parks Authority which defines a "kicking stone" as "a stone, sometimes free standing and sometimes built-in which was traditionally placed beside a building, frequently at a corner to protect it from wheels of carts. Any vehicle whose wheel hit it would be thrown away from the building, therefore preventing damage." The only snag with using this term is that they are frequently made of cast iron and the use of the word "stone" seems an anomaly. However common usage occasionally transfers the name of a material into its use, even though the material itself has changed. e.g. woollies would still be called thus even though made of acrylic.

## What Is It ?

**Ron Martin**

My attention has recently been drawn to a mysterious structure located in Streetfield Wood in the Parish of Ewhurst Green at TQ 7691 2058 in a wood some distance from any track or habitation. It is built of brick 5' 7" x 5' 7" externally with walls 9" thick. It is covered with a semicircular brick barrel vault two-rings thick. At one end there is an access opening 2' 0" x 1' 10" with a wooden door and frame. The structure is 3' 4" deep below the sill of the opening and it contains clear water 3' 0" deep. There is no evidence of any pipework. Ground level is about 6" below the access opening.

My initial reaction was that this was possibly an ice house but it is too small and access would be impossible nor is there any source of ice. Any connection with WWII is equally unlikely. Barrel vaults would probably not have been used during this period. It is too small for a pillbox and there are no gun loops. As an ammunition store there is also the difficulty of access. Its use as a secret Home Guard hideaway is unlikely; firstly due to its small size and secondly because it is not really concealed in the way these were.

The most likely explanation is that is a water cistern. Although the inside is not rendered it does hold water. However, there seems no reason for its location on a slope and its capacity of some 300 gallons is minimal for any domestic or agricultural use. There does not appear to have been any habitation within a meaningful distance.

Any ideas ?



## **AGM: Report of the Coultershaw Trust**

**Robin Wilson**

1. In spite of the weather the number of visitors (931) was slightly up on last year (915). Takings (£1,549) were up 9.5%, mainly due to donations (£142) at a very successful Open Evening Party in July. One Open Day was lost to snow and there were six Special Openings for groups.
2. The financial operating outturn was a very satisfactory surplus of £1,102. The newly established Friends of Coultershaw contributed £962, including £97 from the box at the Badgers pub. In addition the Trust received £3,332 in grants and sponsorship, including a very generous gift of shares of £1,857 for groundwork and equipment. The Trust's accumulated funds at 30<sup>th</sup> September 2008 were £8,316 of which £2,422 were Restricted Funds.
3. The pump has run reasonably well throughout the year apart from two days when head was lost due to downstream flooding. Only two starts and one board needed replacing in October. However the penstock gate was found to be completely rotten after 30 years immersion and is being rebuilt.
4. With the help of a grant from the SIAS, the electrical fittings in the pump house have been upgraded and certified. Other maintenance has included scarfing of a new timber to replace a rafter affected by beetle infestation, fixing straps to restrain the spread of the roof, and repairs to the east door and window shutters.
5. The SIAS has recently made a further generous grant to enable progress to be made on the removal of the oil tank from the engine house and to provide a pipe rail barrier round the moving parts of the beam pump and posts cards for sale at Coultershaw.
6. Throughout the summer months Jonathan Robertson has put in an extraordinary number of hours strimming and spraying nettles, brambles and other weeds. Working parties have assisted in cutting down overgrown trees and there are now clear views upstream and downstream. It is hoped that sufficient resources will be available next year to maintain the cleared areas.
7. Elements of the Outline Development Plan have been refined and detailed with a view to reducing cost. It is now envisaged that the voids under the sluices will be grouted with a hydro-insensitive polymer, a process taking only 2-3 days and not requiring temporary cofferdams.
8. The WSCC has given permission for their footbridge design to be used for the new bridge across the river above the sluices. A local architect is preparing working drawings for the conversion of the northern warehouse into an education room with toilet facilities and the engine house into a gallery for the George Garland photographs.
9. The detailed plans and cost estimates will be used to support planning applications and to the Heritage Lottery Fund for a Delivery Phase Grant. It is proposed to omit the southern warehouse, which will remain an Estate store.

10. Lord Egremont generously sponsored a Pre-feasibility Study by Derwent Hydro, a specialist company in mini-hydro engineering, into the possible installation of a turbine in the wheel pit of the old corn mill. Derwent Hydro have advised that an 11kW Archimedean screw turbine could generate enough electricity for 10 houses, save 40 tonnes of CO<sub>2</sub> and produce a income of £9,000 per annum. The turbine would be visible to visitors and be of great educational value.
11. With the help of a grant from the South Downs Joint Committee Sustainable Development Fund, Derwent Hydro has been commissioned to undertake a scheme design for the project and negotiations with the Environment Agency have started.
12. **Diary dates**  
**Sunday 15<sup>th</sup> March 2009 10.00am** Spring Working Party  
**Wednesday 15<sup>th</sup> July 2009 6.00pm** Evening Party

## **SIAS and Chichester and District Canal Trust Events in 2009**

**26<sup>th</sup> April at 10.30am** Combined History and nature guided walk along canal from the Basin to the Sea lock at Birdham, approx. 4 miles

**4<sup>th</sup> May** Possible official opening of the new rails on the Selsey Light Railway at the Hunston bridge abutment. Time to be announced

**10<sup>th</sup> May 12.00 - 4.00pm** Poyntz bridge open  
- Guided walk round the basin at 2.30pm

### **Chichester Festivities**

**27<sup>th</sup> June 10.30am** Guided history walk along the canal route from Barnham Court Farm to Ford. approx. 3 miles

**2<sup>nd</sup> July** Possible “information” evening in Chichester with talks on the canal by Linda Wilkinson, Adge Roberts etc.

**5<sup>th</sup> July 10.00am - 4.00pm** Poyntz Bridge open - Guided basin walk 2.30pm

### **Heritage Open Days**

**12<sup>th</sup> September 10.30am** Guided history walk along canal route from Barnham Court Farm to Hunston, approx. 6 miles

**13<sup>th</sup> September 10.00am to 4.00pm** Poyntz Bridge open

Further information from Adge Roberts or  
Linda Wilkinson at [linda.w@uwclub.net](mailto:linda.w@uwclub.net)

## **Trams at Amberley**

### **C. (Jim) Hawkins**

The Moving Picture Show on 15<sup>th</sup> November at Amberley Working Museum included a session on films of trams & after this show a meeting, organised by the Middleton Press, took place to evaluate the support for a possible tramway to be installed at that Museum.

Mike Reed gave a brief introduction and introduced Nigel Smith from the Southampton 57 project. Nigel explained that this project is currently based in Southampton and was restoring three ex-Southampton Tramway cars, which are owned by Southampton City Council. At the moment they are without any working premises, hence all restoration work has effectively stopped, with the three vehicles in store at different locations. A digital projection presentation followed showing the progress so far. Nigel stated that it was their intention for the cars to be run rather than be put on static display but at the moment that seems unlikely at Southampton.

Jim Hawkins, a Museum Trustee, then outlined what he thought would be the Museum's view. The main one is that the museum has no spare money and the scheme to bring trams to Amberley would need to be able to raise its own funds. To this end it might be more beneficial for the tramway project to be run as an entirely separate venture from the Museum, although using their site.

Jim stated that the Museum had long term development plans which included constructing a new road from the existing car park adjacent to Amberley railway station to a point near the Pavior's exhibition hall in The White Pit. A tramway could use this route to provide visitors with transportation into the Museum from the car park, avoiding the walk. The proposed road would be some 153 metres in length by 3 metres wide on a gradient of 1 in 42

Jim also stated that it was the policy of the Museum to have only relatively local items on site, including storage items, and this would be a case against the use of the ex Lisbon tram even though it is operational.

The meeting was thrown open to questions from the floor. Power requirement was brought up as a possible problem area as the main power to the Museum seems to have been put in to only supply the equipment when it was a working quarry. Over the years this single supply has been tapped into by numerous users within the site and is unlikely to sustain sufficient supply for a tramway operation. Either a separate generator or an updated mains supply would be needed. A possible source for the tramway from the adjacent national railway was suggested.

Question was raised as to whether the Museum had sufficient spare space for another large storage unit to house the tram(s). Jim considered that it had.

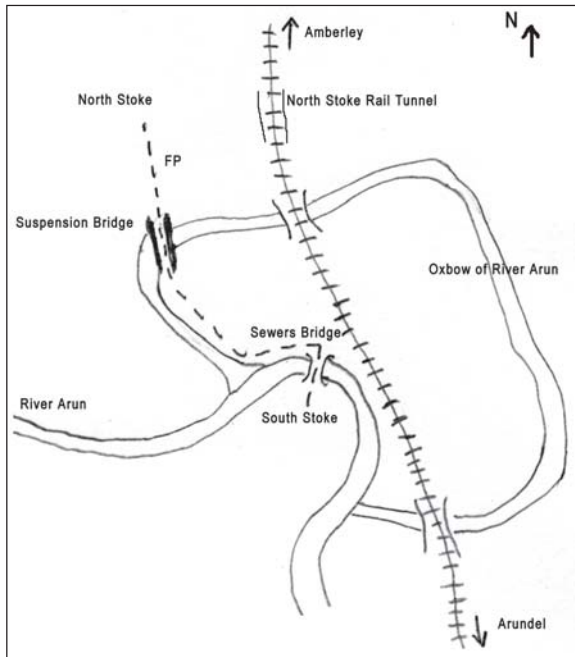
A reminder from the floor was that any such operation put together following the final analysis, would need the full agreement of the Museum Trustees and this was acknowledged.

The meeting closed with Mick Read thanking everyone for coming and asking for all present to complete the questionnaire form that had been handed to them on admission. This was to gauge the support in a variety of areas of expertise.

## Footpath Suspended at North Stoke

Alan H. J. Green

The isolated Arun-Valley hamlet of North Stoke became even more isolated in April when West Sussex County Council closed the footpath that linked it with South Stoke, a mile to the south. This scenic footpath, much loved by ramblers, crosses the River Arun twice and the second crossing, by a structure rejoicing in the name of Sewers Bridge, will be familiar to travellers on the Mid Sussex line as the white-painted truss bridge visible from the train as you near North Stoke Tunnel. This bridge was rebuilt a few years back.



The first crossing, however, is hidden deep in woodland and is a suspension bridge carrying the footpath over an oxbow of the Arun, an oxbow created in the nineteenth century when the horseshoe cut was made at South Stoke. The closure of the footpath has been brought about by damage inflicted on this bridge by a fallen tree.

WSCC intend to reinstate the bridge and reopen the footpath but their proposal to do so using a replacement rigid structure to one of their standard designs rather than repairing the old one has caused much local concern, particularly within the Amberley Society. SIAS member Tim Ralph brought this to our attention and Chris Bryan and myself duly made a site inspection on 11<sup>th</sup> October.



This crossing of the Arun is indicated as being in the form of a suspension bridge on the 1875 Ordnance Survey map but the superstructure now existing is modern and from the rolling marks on the steelwork would appear to date from the early 1970s; only the piers remain from the earlier structure.

The bridge, whose overall length is approx 100 feet\*, is in three spans suspended from oak towers; the towers being in the form of portal frames with rocker bearings on the piers. The suspension cables are steel hawsers that rise from concrete anchorages in the banks to be tensioned onto the towers with turnbuckles. The structural members of the decks, which are not continuous over the piers, are rolled steel universal beams and the vertical hangers are steel channels clamped to the cables. The deck itself is of timber, and timber has also been used to line the steel angles that form the handrails in order to give a more rustic appearance.

The tree fell across the South Stoke end of the centre span buckling its main girders and handrails and causing one of the anchorages to pull out, but the side spans and the towers are seemingly unaffected. Although the structure is modern, and rather utilitarian in appearance, it is nonetheless of great interest and its repair rather than replacement is to be encouraged.

The Amberley Society have engaged civil engineering consultants Sir Archibald Shaw and Partners to give a second opinion on the viability of repair over replacement and the outcome of the discussions with WSCC is eagerly awaited.



A view across the bridge looking towards South Stoke shewing the damage to the centre span (*Chris Bryan*)

\* Owing to access difficulties it was not possible to measure the structure.

## **Winter Lecture: Norman and Burt - Builders of Burgess Hill John Blackwell**

We were delighted to welcome our member and noted local historian Fred Avery as our speaker at the first of the 2008/9 series of winter lectures on Saturday 1<sup>st</sup> November.

Simeon Norman was a member of the well known brick and tile making family who had established their works on St John's Common. Simeon, a carpenter, set himself up in business as a builder in 1862 and in 1894, took his brother-in-law Henry Burt into the business. With Burgess Hill starting to expand the business entered a period of sustained growth and was responsible for not only domestic buildings but also chapels and meeting houses culminating in the construction of the parish church of St Andrew's in 1908. Their works in London Road, now the site of a DIY store, was home to a large number of craftsmen including wood carvers and stonemasons. Contracts undertaken outside the local area included work at Chichester Cathedral and Herstmonceux Castle, as well as further afield in Yorkshire and latterly the rebuilding of a City of London church following WWII bomb damage, where a plague pit was uncovered. The firm continued operating until 1974 and in 1976 its works, yard and offices were demolished. Fred was later to be given, by a former director of the company, for safe keeping by the Burgess Hill Local History Society, photographs, letter headings, trade cards and other memorabilia which were used to illustrate his talk together with slides of extant and demolished buildings. The lecture given in Fred's easy going style reminded us of the pride and skill with which these Victorian and later artisans gave to their everyday work.

Thank you Fred for such an informative and interesting insight into a little known firm. The full story of Norman and Burt by Fred will be appearing in a future edition of *Sussex Industrial History*.

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Subscribing to the Sussex Industrial Archaeology Society gives automatic membership to the Sussex Mills Group. The Sussex Mills Group also produces a Newsletter that is sent to members with this Newsletter.

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The collapsed suspension bridge at North Stoke (*A. Green*)



Varndean Sixth Form College (*Ron Martin*)