

## Listed Buildings

Listing is the main type of protection we give to our built heritage. Nearly all buildings built before 1700 are listed and most of those built before 1840 are listed too. But not only old buildings are listed. Modern buildings as late as 1956 are included (which may be of particular interest to schools following the new *How We Used to Live* series on ITV).

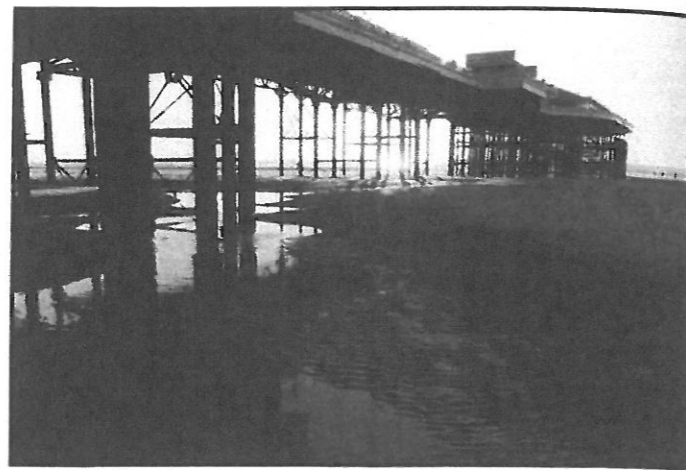
Listing began in 1947 and the structures are graded. Grade 1 indicates a building of quite exceptional interest; Grade 2\* is for particularly important buildings of more than special interest; and Grade 2 is the standard category which applies to more than 94% of all listed buildings. Once a building is listed it means that it cannot be altered without special consent.

Every type of building can receive listed building protection and the decision doesn't simply depend on architectural criteria. A school or mill might be listed as an example of social or economic history and important technological innovations like the early use of concrete would merit listing. The range of listed buildings is immense running from the most famous abbeys, churches and great houses to cottages, barns, shops, railway stations, warehouses and even Nissen huts, gasometers and a Butlin's chalet.



St Ives Junior School, Cornwall, a Grade 2 building listed in 1984. It was built between 1878 and 1881.

Listing normally comes about as a result of a survey by an English Heritage inspector and recently independent architectural consultancies have been brought in to help complete a resurvey of the whole country by 1988 and try to prevent the demolition of our architectural heritage by developers anxious for a quick profit. Since the final decision on listing rests with the Secretary of State for the Environment it is the Department of the Environment that is responsible for maintaining the list once the buildings have been identified. By 1988 about one building in forty will be included.



The North Pier at Blackpool is listed.

## The Competition

Children will be asked to research one or more listed buildings in their area and to prepare a wallchart, a model or a short piece of drama based on their work. The judges will be looking for evidence of on-site observation, understanding of how the buildings were constructed and the use of locally available historical records such as old maps and trade directories or even the memories of people who lived and worked in a listed building. There will be three age groups for entrants.

## Award for Teachers

Since the success of competitions such as this depends entirely on the interest and motivation of the class teacher we are offering a special award for the best article by a teacher which describes an educational project run in co-operation with a local heritage conservation group.

## Free leaflet

If you have done this type of study before then you will probably have plenty of ideas on where to start. For teachers who would like some help and suggestions we have produced a free leaflet that introduces some of the methods and sources that you may be able to use. It includes a book list and it is enclosed in the competition pack.

## How to Enter

If you would like to enter Supersites 2 please fill in the coupon below and we will send you the pack. Include the name of the district or council area in which you propose to study and, if possible, the name of the civil parish or parishes in which you are interested. Send the coupon to: The Promotions Unit, Department of the Environment, Room P1/178, 2 Marsham Street, London SW1P 3EB.

Gail Durbin



Please send further details of the Supersites 2 competition

NAME (block letters) .....

SCHOOL ADDRESS .....

TELEPHONE ..... Number of classes taking part .....

AREA PROPOSED FOR STUDY

Name of District or Borough Council .....

Name of Civil Parish .....

Send to: The Promotions Unit, Department of the Environment, Room P1/178, 2 Marsham Street, London SW1P 3EB.



Farm buildings might make an interesting study in rural areas. This is High Yewdale Farm, near Comiston in Cumbria.

## The school trip: a mum's view

Few school trips for primary age children could take place without the help of accompanying parents. Until I became one — an accompanying mother — I had given little thought to their role, although I had relied on their assistance during visits at the National Portrait Gallery when the class of 30 children had to be divided into smaller manageable groups. 'All you have to do,' I would say, 'is help them with the worksheets. Find the pictures for them if necessary. Don't worry about the answers, often there isn't any **one** answer, just a response or an opinion.'

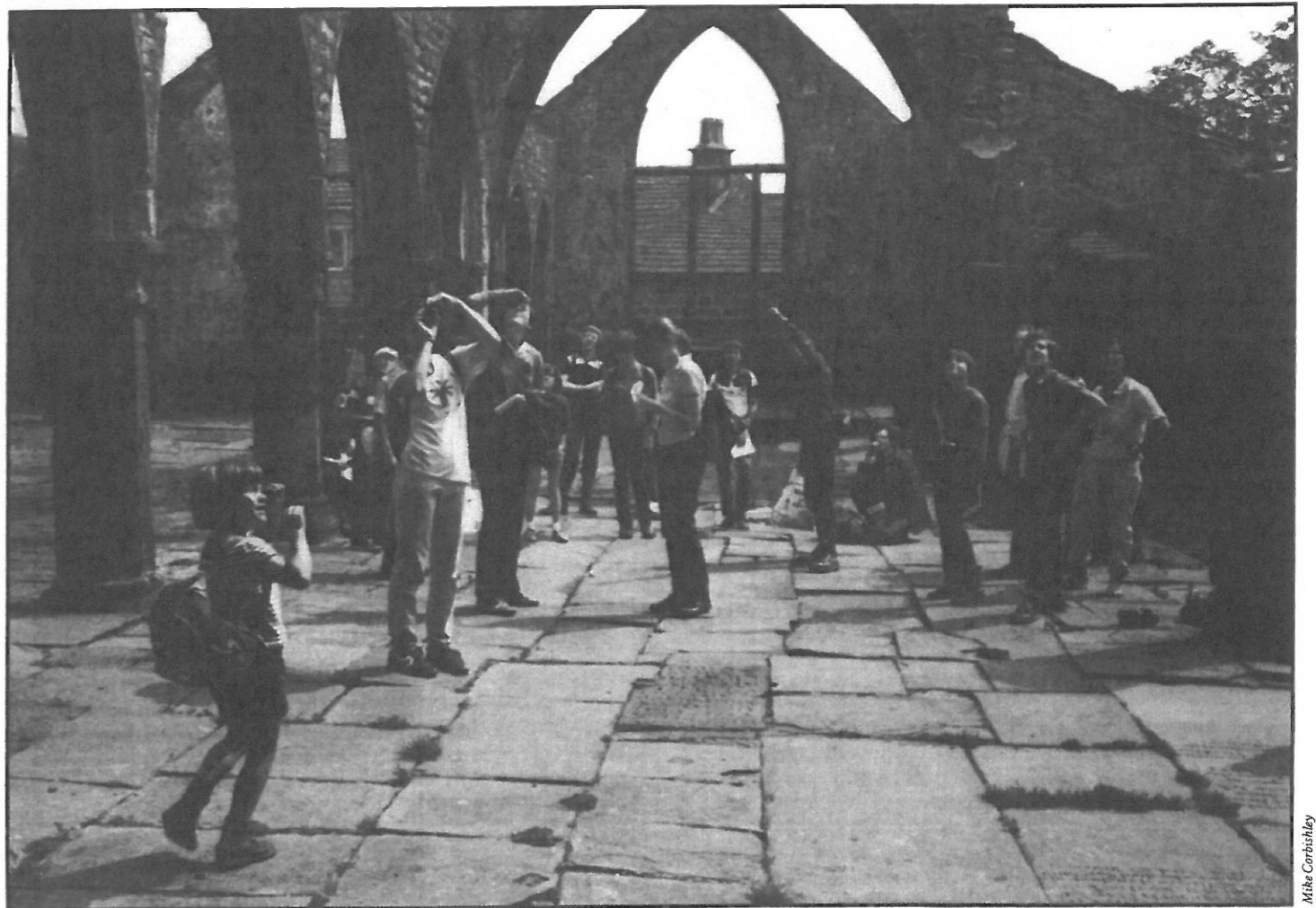
Little did I realise how difficult this can be. It's alright for the teacher. At least the teacher knows the context of the

archaeological site, the museum or gallery display, the country house or environmental centre, even if she or he has not visited it before. But not the helping mums. Instantly they have to recall how the Roman central heating system worked, or the theory of evolution, or the principles of steam locomotion, or how many of Henry VIII's wives were beheaded. It is not that the *worksheets* demand such expert knowledge, but the *children* do. They ask questions stimulated by those on the worksheet (that is, after all, one of their functions) and we, the assisting adults, must try to answer them. Moreover, many museum curators still write labels for the edification of their peer group; difficult enough for the intelligent lay person, let alone the curious ten-year-old. We have to try to interpret them in simple, non-technical language.

So teachers — please help us to be really useful. Brief us carefully. This applies to teachers from other disciplines as well, who have had to come along to fulfil legal safety requirements. If there are any notes for teachers sent in advance, do let the mothers have a chance to read them as well. The same goes for guide-books, plans and worksheets. Do let them know what is required of the children with respect to the worksheets — must they do them all, will one word answers do etc? Children can get anxious if they don't know exactly what to do. Make sure the mothers know precisely *when* and *where* to meet for lunch, the lavatories, the bookshop and the coach. They should also have the school telephone number for emergencies, and a stock of tissues, pencils and rubbers.

Finally, an encouraging observation. When it is all over and you think that all the children thought about was their physical well-being — they felt too hot, or too cold, or thirsty, or hungry, or tired — do take heart. Their ability to recall their impressions afterwards, received subliminally it seems, is quite astonishing.

Angela Cox

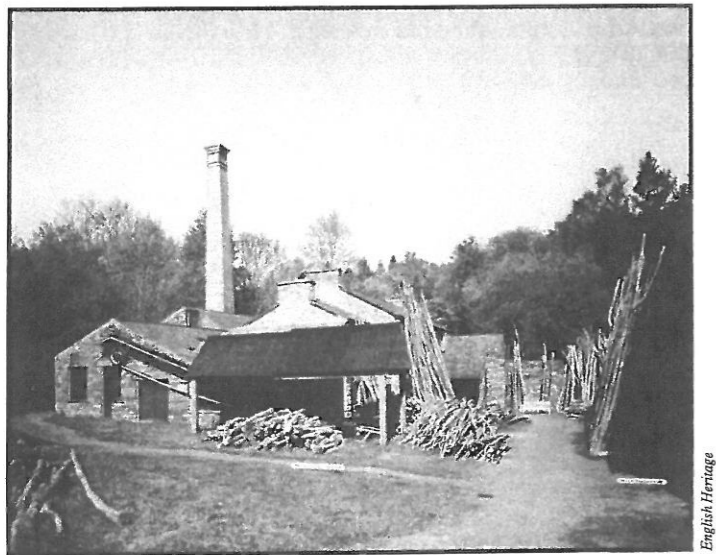


Teachers, mums and children investigate Heptonstall ruined church, Derbyshire.

# Bobbin along...

The chief industry of the Lake District these days is 'leisure' and the day is not far off when luminous anoraks will outnumber sheep. Within living memory, however, what are now quiet fells echoed with steam engines and wove skeins of smoke from chimney stacks. Just down the railway line were the Lancashire cotton mills, reaching out to Lakeland woodland for the simplest of artefacts, and now quite rare: the wooden cotton reel.

There was a time when every infant teacher used a bobbin for stick-printing (all those coloured circles with a near hole in the middle) and some of us may just remember what you could do with a bobbin, a pencil and an elastic band; lost secrets. The coming of plastic and nylon put paid not only to them but to a Lakeland industry. Do you remember the charcoal-burners in Arthur Ransome's stories? 'Within living memory' is personified in Jim Dixon at Lakeside on the shores of Windermere, for he is the man who brings alive Stott Park Bobbin Mill, run jointly by the Museum of Lakeland Life and Industry at Kendal and English Heritage.

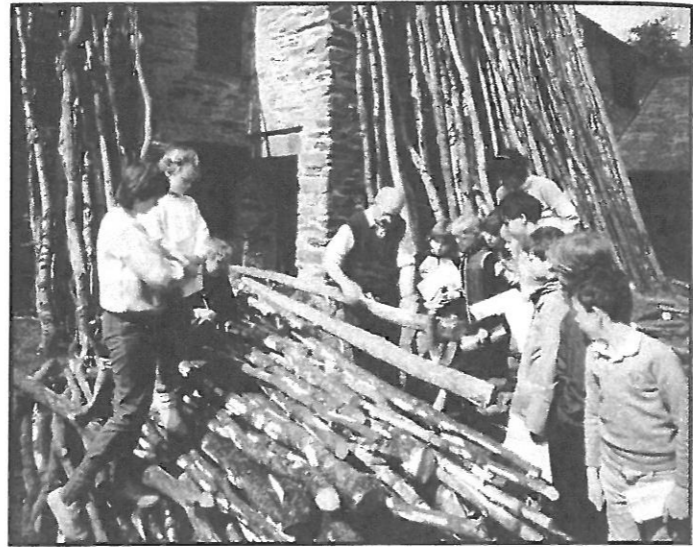


Stott Park Bobbin Mill.

Jim worked all his life in a bobbin mill and is walking social history. When he throws the switch and the twenty-foot leather drive-bands slung from the roof spin the lathes at thousands of revolutions a minute, the place takes on a life of its own. When Jim pushes a plug of birchwood against the blade and a fifteen foot shaving snakes through the air — and then tells you of a particularly gory accident — the quality of the working experience comes home to you vividly.

Stott Park is more than just the mill itself, for its raw material was the coppiced woodland surrounding it which also produced charcoal and gunpowder in its time. The source of power ranged from water-wheels to a superb, well loved steam-engine, and thence to electricity. The site is ideal for studying an industry in relation to the natural landscape, as well as offering in its documentation a slice of life often worrying in its social injustice. Some schools, like Millom, spend half their time in the place, seemingly, for it is a working site and it has a perfect piece of oral history in Jim Dixon.

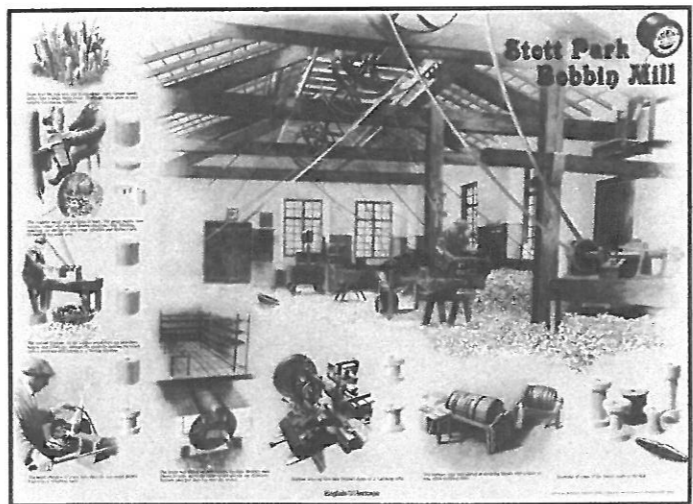
For younger children it is a magical place where the smells are new, big things move fast and you can go away with a bobbin in your pocket to use as wheels, a pencil holder or something to throw at your sister. But English Heritage likes to think that education doesn't stop at adulthood, so Stott Park last year became the focus for a third year project for students at Blackpool and Fylde College. The college has a fine reputation for producing high quality illustrations of industrial sites, machines and natural history. Their posters and broadsheets, designed and executed by



Stott Park Bobbin Mill.

final-year students, are found everywhere from Scott's ship on the Thames to Wigan Pier.

Their project began with concentrated visits to the mill, recording, measuring, photographing, taping and just looking very hard. One wall of their studio was transformed into a huge collage of images and notes on the bobbins, the machines and the folk who worked them. As part of their course it was rich educationally, since it asked for a response to a rare site and offered each student a chance to interpret in his own terms, a creative process. It was agreed between English Heritage's Education Service and the college that the best broadsheet would be used as an educational resource for schools, and families as it turns out. Colin Peers' winning poster is now published and stands as a bridge between different sectors in education. Indeed an essential element in the students' work was the strategy for conveying the bobbin making in visual terms for young people.

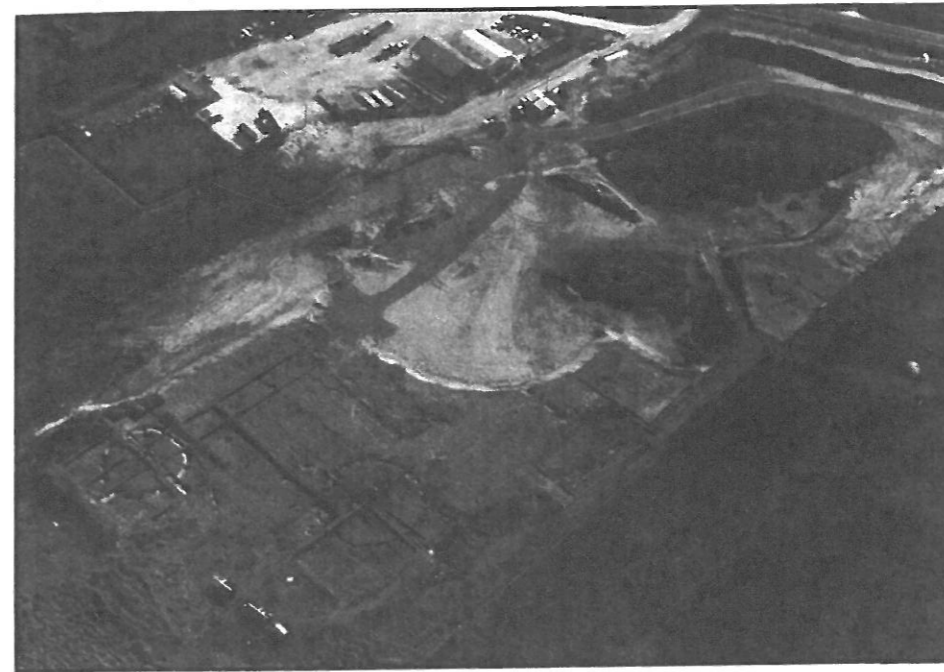


The selection was difficult because the standard was so high throughout the year group. A second broadsheet on the power supply came a close runner-up and hopefully will appear in the near future. But the project was more than the production of a visual aid for the classroom. The research undertaken by all the students into the technology, illustration techniques and the history of the recent past enshrined in a 'monument' fed their inventiveness and sharpened their skills. Such developing talent deserves employment and reward; it was heart-warming to see professional expertise married to enthusiasm. We'd like to think Stott Park helped to find them satisfying jobs this year.

Glen Sidebotham, Tutor at Blackpool and Fylde College of Further and Higher Education.

Jim Lang, Regional Education Officer (North), English Heritage.

# Coping with the bird's eye view



Left: An aerial photograph of excavations at Heslerton, North Yorkshire carried out in advance of gravel extraction. Work began in 1978 to rescue the evidence which showed occupation from the hunter-gathering peoples of the mesolithic period to an Anglo-Saxon settlement and cemetery. The rings in the bottom left represent bronze age burial mounds, though only the ditches and some graves survive.

Below: A detailed site plan of the barrow in the far left of the photograph. The numbers on the border relate it to the site grid, as does the north arrow. Below this plan is a more detailed scaled drawing of one of the graves cut into the ditch of the barrow in the late bronze age. Reference to the site grid is given by crosses and figures on each side of the grave.

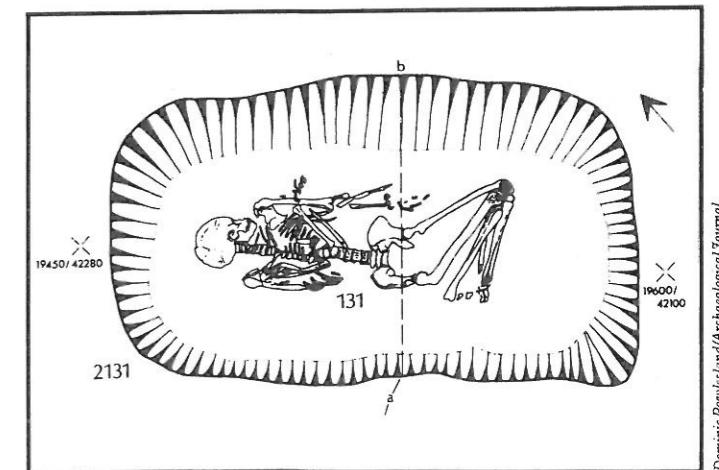
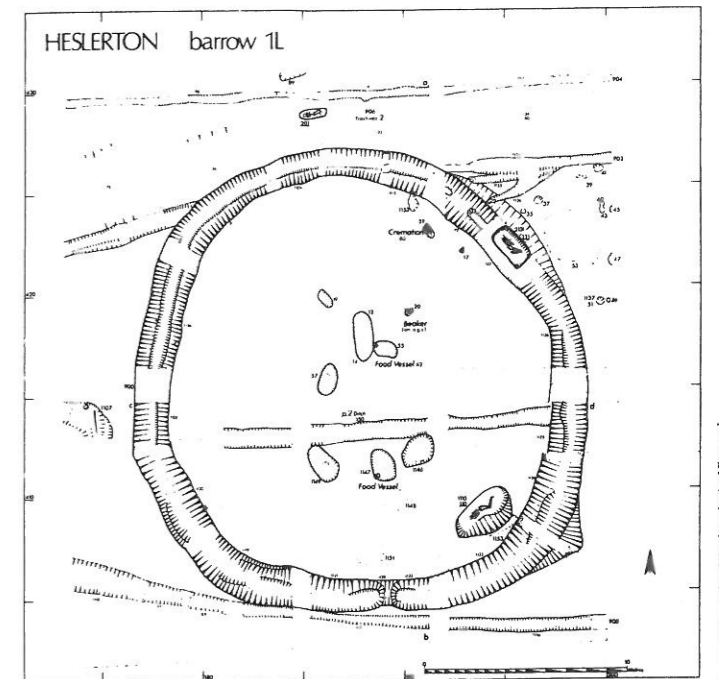
Most of the monuments you can visit in Britain with your pupils started life, as it were, as excavated ruins. Some ruins are bigger than others, of course. The more that remains (especially if it is roofed) the easier it is for people to build up a mental picture of the structure as it was in the past. For example, the great Norman motte, or mound, is still there at Restormel Castle in Cornwall but at Lullingstone Roman Villa only the floors and foundations of the walls survive. At Maiden Castle (see elsewhere in this issue) only the ramparts of the hillfort can now be seen at the site.

Archaeologists have a duty to record accurately what they have found. The principles of this 'scientific' work were laid down in the late nineteenth century. General Pitt-Rivers, the first government Inspector of Ancient Monuments wrote in his excavation reports published 1887-98, "The record of an excavation takes about five times as long as the actual digging... Excavators, as a rule, record only those things which appear to them important at the time, but... Every detail should, therefore, be recorded in the manner most conducive to facility of reference".

Nowadays these principles are accepted by those engaged in any form of archaeological work. The plans here of the excavations at Heslerton are good examples of these principles 'at work'. The remains were all below ground and accurate plans had to be made as the excavation progressed. A grid, similar to the Ordnance Survey one, is established over the site so that plans can be related to each other. Gradually, as features of different periods are recognised, recorded and excavated (which usually means destruction to get at the earlier features below) the story of the site will emerge. Archaeologists can only tell the story properly (and expect to be believed!) if they have the records to back up their interpretation.

These plans are not the only record made; there are photographs, written records and analysis of the objects found to help build up the story. The site of Heslerton will be totally destroyed and the story will have to be read in the published report, in the displays and finds in Malton Museum and through the records stored in the archive which include computer and video discs.

Some sites, however, are preserved and are opened to the public. The ones like Lullingstone Roman Villa which are only just 3-dimensional, with no upstanding walls (much less a roof) are difficult for people to understand. How many times have you heard, or said yourself, "Can you imagine what this place was like





Clwyd-Powys Archaeological Trust

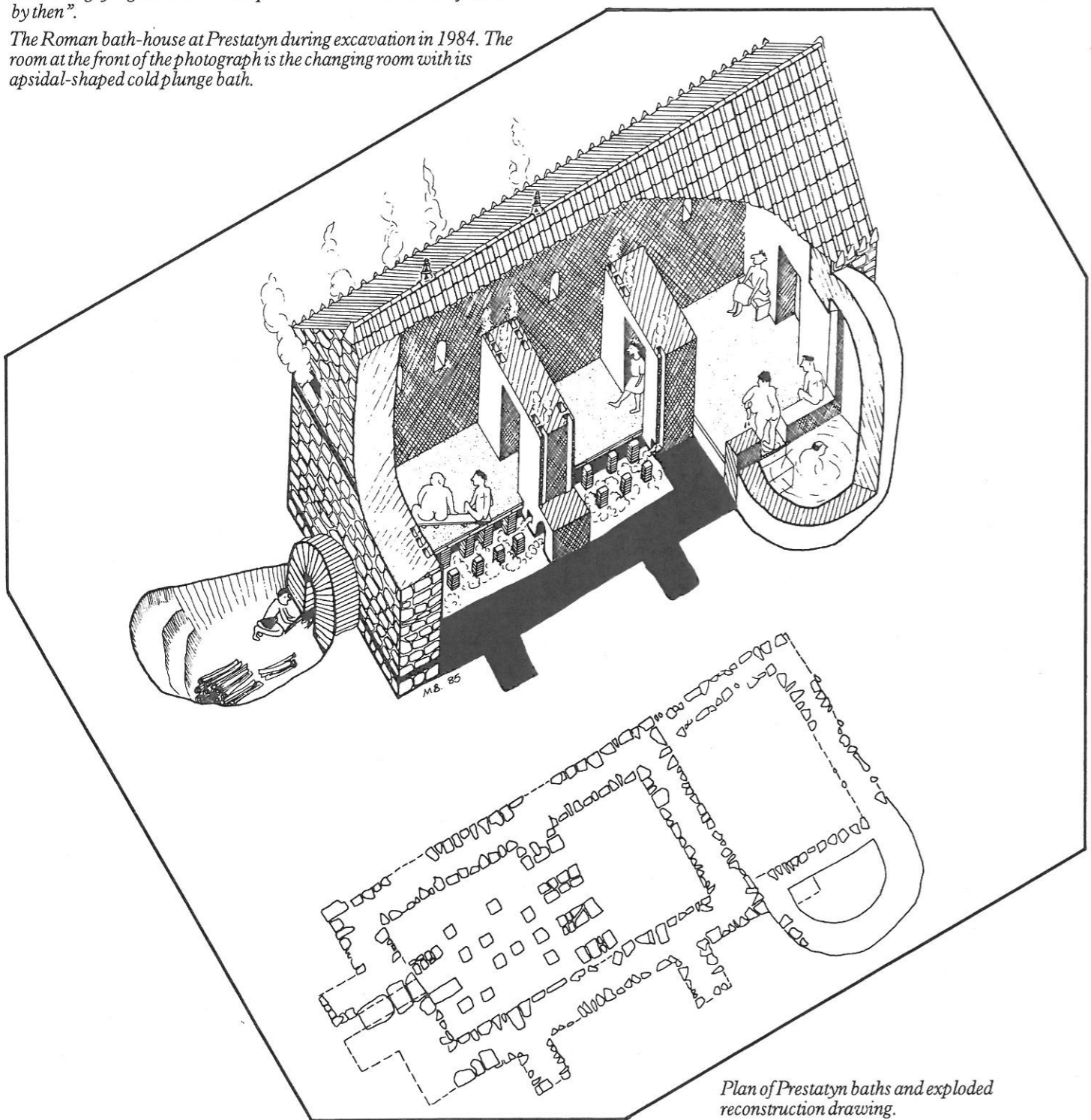
A visitor leans over the fence, "What is it then?" "A Roman villa". "How long 'yer got then?" "Till April". "You'll never have it finished by then".

The Roman bath-house at Prestatyn during excavation in 1984. The room at the front of the photograph is the changing room with its apsidal-shaped cold plunge bath.

in the prehistoric/Roman/medieval period?" Can you build up an instant 3-D picture from a plan? More importantly, do your pupils have the skills to attempt this when they visit a site?

Many parts of ancient monuments look like the photo of the Roman bath-house at Prestatyn in North Wales — low walls, plan-like. You could prepare your pupils for the 'shock' of such a site by making a ground plan to scale of a building they know. Why not try your own classroom or, if you want something more complex, try your parish church? Seeing a plan of a building your pupils are already familiar with — in the 3-dimensional — will help. They can then produce elevations, free-hand drawings and models. The skills of observation, accurate measurement and recording will not be wasted, of course. You can then make records and collect data on the site as part of your structured visit.

The archaeologists working at Prestatyn for the Clwyd-Powys Archaeological Trust, Marion and Kevin Blockley, recognised the difficulty of explaining their 'low' site to the public and school parties who came to see their excavations. They built viewing



Clwyd-Powys Archaeological Trust

Plan of Prestatyn baths and exploded reconstruction drawing.

platforms, gave guided tours and put up plans and photos for the visitors to look at. They also produced booklets to help people cope with these remains. The drawings reproduced here are a good way of converting a plan to a 3-D image. Why not get your class to attempt this next time you visit a site?

Converting an archaeological plan to the 3-D was a problem which faced Derek Capper, a teacher at Kingsley School for physically handicapped children in Kettering. His school was taking part in the drama/role-play project called "Kirby Hall 1600 AD" organised for special schools by English Heritage and Northamptonshire LEA. Derek Capper wanted to do a CDT project based on the pottery of the period. He started with a medieval pottery kiln excavated at Lyveden (by a school-based archaeology group) and built a replica kiln. The firing was successful and the pots were used for artwork and for accurate drawing.



English Heritage

Reconstruction drawings were made to show what the replica kiln might have looked like in the medieval period.

The problem came with explaining, and showing, how the plan of the kiln could be made into an upstanding structure. Derek Capper used two ideas. One was a large plan (showing all the stones found by the archaeologists) which the children could walk on to get an idea of size and shape. The other was a model, using stones and sand for the right texture, to help the partially-sighted students to get some idea of what the evidence was for their replica kiln.

I hope you think there are some good ideas here for you to try with your classes. If you try them out, or have any others you can share with other teachers, please write to us at English Heritage.

Mike Corbishley

References: You can read Pitt-Rivers in the 'original' but copies of his *Excavations in Cranborne Chase* are usually available only in archaeological libraries. There is a biography with good illustrations by M W Thompson called *General Pitt-Rivers* published by Moonraker Press in 1977, ISBN 239 00162 1. Dominic Powlesland, the excavator of the Heslerton site, has published the first full report called *Excavations at Heslerton, North Yorkshire 1978-82* in the *Archaeological Journal* 143 (1986) pages 53-173; more general reports are on the way. The excavator has just published a useful booklet for the 'public' called *The Heslerton Anglo-Saxon Settlement*. If you teach in North Yorkshire you can get in touch with him (for information about school visits) at The Old Abbey, Yedingham, Malton, N. Yorks YO17 8SW. Marion Blockley has written about her educational work at Prestatyn and John Steane about the excavations at Lyveden and experimental pottery kilns in *Presenting Archaeology to Young People* edited by Stephen Cracknell and Mike Corbishley, Council for British Archaeology Research Report No 64, 1986, ISBN 0 906780 61 6. For information about the site at Prestatyn write to Clwyd-Powys Archaeological Trust, 7a Church Street, Welshpool, Powys.

## Fast forward into the past



English Heritage

One of the reconstruction drawings made especially for the film. First day in post ... a voice said, "So you've got Maiden Castle". "Yes" I replied. Somewhat smugly, after all if you're Regional Education Officer for the South then you ought to get some of the plums. "And you're making a film on it", the voice continued. Was I? Am? What have I let myself in for? What do I know about making a film? Not one of your wobbly hand videos but a proper film. No smugness now, a new-found humility was fast taking over. Help! Where do I go from here?

Mrs Beeton supplied the answer (apocryphal though it may be): "First catch your hare". Her injunction had been with me since childhood. I needed my "hare", a professional film producer who knew what he was doing. Interviewing was positively God-like, even without the dark glasses, sun shade and canvas chair tilted back at the authentic angle. I was lucky. I got my "hare" and saved my bacon. The metaphors have got a bit excited, but then, it was an exciting business.

The Gods really were smiling. David Collison has had a life-long interest in archaeology as well as years of experience in making films. He knows Maiden Castle well and is fascinated by Sir Mortimer Wheeler's work there over fifty years ago. He'd made BBC *Chronicle* programmes and knew his trade inside out. He even had a son of the right age, whose primary school made an annual field visit to Maiden Castle and who was moving on to a secondary school which did the Schools Council History Project. Could anyone ask for more?!

We decided on a rough plan — to use Maiden Castle and the conservation work and major dig which were just about to begin there to exemplify what archaeology is all about. And to do this through the eyes of a group of youngsters who visit the hill-fort today but think themselves back in time as they do so. David found us a splendid camera crew and a talented reconstruction artist and the Gods continued to smile. We knew what we had to do — to make a film which stirs children's imagination and, at the same time, shows them that archaeology is real work, hard, painstakingly accurate and involving the latest scientific technology. We needed them to grasp that conservation matters, or there'll be no heritage left for anyone to enjoy. We wanted them to realise that if they come to Maiden Castle (just as to any other site) they have to work hard on the evidence for themselves if they're to get the most out of it. And that this involves preparation and research back in school and a visit to the local museum in Dorchester.

Like all our films and videos it's available on free loan. Borrow it and judge for yourself. After all, with "hares" as with anything else, the proof of the pudding is in the eating ...

Cynthia Cooksey  
Regional Education Officer (South) English Heritage