

Pitstone and Ivinghoe Museum Society Newsletter



Summer 2019

EDITOR'S NOTE

I owe the readership an apology. In the last issue I misspelled Jeff Hawkins' name and I am sorry if that has upset any one – it was my error and I should have been more careful about such things.

In this issue, Sandra Oxley has responded to my request for an article and for those of you who don't know this very helpful lady, she was largely responsible for the reorganisation of the Village Room and is one of the custodians of the Cook Collection, I am grateful for her contribution. Another contribution, of a different kind, has been forthcoming courtesy of the local WEA branch. They have voted us the sum of £572 with the express purpose of helping dress the shelves of the Elliot shop. This has been gratefully received and we are only too happy to do our best to help advertise their existence in the local area.

Now here's a thought. Whenever I go to groups to talk about the museum, I emphasise the benefits of what we do. Recently, another advantage struck me. We are a green oasis in an ever expanding area of housing and our environment, including the buildings of the old farm, provide a refuge for wild life. So far this year, I have seen a fox slinking along the tree line at the back of William's orchard, some wildfowl on our pond, a couple of jays flying around the staff orchard, a green woodpecker down on the ground, our annual returning house martins building their nest and evidence of mice/rats via droppings around the place. From time to time we see a lone red kite circling and given the damage to electric wires earlier in the year in the Big Barn, we can testify to squirrels on site. If we add in the presence of insects – bees in the orchards, dragon flies, wasps, butterflies and ladybirds, you can see what an effect this little site has on the local ecosystem. It is becoming more and more important to value such sites as ours and to maintain semi-wild habitats in which our wild life can continue to thrive.

Dennis Trebble.

MANAGER'S REPORT- July 2019

We're just past the halfway mark in the season and I think we can be pleased with how it's gone down with the public, the numbers are about what we would have expected and the satisfaction rates are very high judging by conversations with many visitors. The site is looking great and apart from the July open day, we have been well supported by volunteers with the result that most working exhibits have been shown off to the full. By storing the tractor and trailer in the new grain barn, it leaves the open barn behind the shop free for extra displays. Mick Jones is doing 4 or 5 open days with his fantastic display of medieval archery and the lads from Wags Wharf had another model railway layout for July.

We have finally settled on a system of lighting for the big barn using conventional fluorescent tubes mounted along the eaves where they light all the areas required without dazzling people below. We have begun to sort out the concrete workshop, the paint store is properly arranged with new racking, so all paint and painting materials should be kept there! At this time of year it's as much as we can do to keep up with weeding, grass cutting, painting and general repairs but as time permits we must sort out the storage shed behind the old builders' shed, which itself is being slowly transformed into an old garage unit.

The antiques evening and the visit to the Trenchard Museum are both sold out and we must thank Norman for a most interesting evening describing the early years of Pitstone Museum.

Following our successful Model T Ford rally, we have had a couple of enquiries from other clubs wishing to do the same next year. Negotiations are ongoing.

We had our usual stall at the St. Mary's Carnival, Eaton Bray, and our presence was advertised to many more people in the area. I would still like to find someone to take over the role of publicity manager and program secretary, as my efforts to continue doing three jobs compromises my performance in all of them.

Pete Farrar - July 2019

Museum Manager, Publicity and Programme Secretary

VOLUNTEERING – IS IT FOR YOU?

For me it started about 3 years ago. My husband Ray was at Pitstone on a Tuesday and sometimes a Thursday morning. One of the museum's open days was coming up and as I had nothing planned for that day, he said why not come along and help out. Unsure what I would be able to do, I still accompanied him. Once there, I met Ronnie Farrar who runs the shop and as I was a bank clerk for many years, I found myself helping her out. I must say that it was a most enjoyable day.

So began my days of volunteering at Pitstone. There are lots of different areas to help out including riding at the back of the tractor (making sure everyone behaves), buttering bread rolls in catering, and welcoming visitors when on Reception. From that start I now attend most Tuesday mornings and open days when other commitments allow and would say that I feel a part of something that is always evolving.

If you or someone you know (they need not be members) have a few hours to spare on an open day or during the week, but are unsure of what you can contribute, why not pop down and speak to Pete Farrar as I am sure there will be something that will be of interest. For example, on open days such tasks as helping with car parking, providing cover so that a comfort break can be taken, helping out in catering, manning the till in the shop, helping in the Colin Cook collection, and being guardsman for the ride-on train, are all necessary. During the week as well as the more mundane jobs of cleaning, tidying up, weeding and painting, there are other tasks for which you might be the perfect solution!

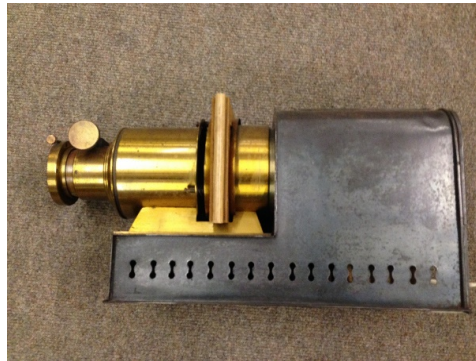
Please come along and give volunteering a try – being part of such a diverse group of people is an added benefit opening new avenues of interest and sharing common experiences.

Lesley Herriott

THE MAGIC LANTERN

Scientists have been projecting images using lenses, mirrors and light sources for hundreds of years. Samuel Pepys wrote in his diary that he had seen a 'lanthorn with pictures on glass, to make strange things appear on a wall, very pretty', and from the late 1700s magic lanterns were much used for scientific lectures and museum events.

In the 1860s the invention of intensely bright electric arc light meant shows could be given to much larger audiences and showmen around the world travelled between town and village giving their enormously popular magic lantern shows. Educational shows of travel, science, art and biblical images were known as 'moral entertainment'. In fact, we were given, by a lady in Aston Clinton, a large number of such slides that had been discovered in the attic of a house that she moved into in North London, as a child. It transpired that one of the earlier inhabitants of the house had been a curate at the local church and these slides would have been, on the balance of probabilities, some of his. There were also hand drawn 'cartoons' together with mechanically activated images that would have been shown with appropriate music to accompany the story.



A compact example from our collection

Phantasmagoria (horror shows) in particular, appealed to the Victorians. A macabre story would be unfolded with images of skeletons, demons, spirits and ghosts being projected from wall to wall; music and smoke adding to the scary atmosphere.

The sophistication of equipment and slides advanced rapidly in the late 19th century, allowing the creation of huge images, even more elaborate effects and some simple animation. Skilled showmen became known as ‘Professor’. Then in 1895 the Lumiere brothers demonstrated their ‘cinematographie’ and the cinema age was born.

The Museum has a number of different examples of magic lanterns in both the Farming and Village Life room and the Cook Collection, together with early lantern slides hand painted on glass and later mass-produced colour printed ones.

One such set of slides, “The Christmas Goose”, came with a booklet telling the tale of Mr & Mrs Joey Razzledazzle of Herring House, Fried Fish Street who took delivery of an unexpected Christmas hamper which included a goose. Sadly the goose, though cooked with care and looking delicious, was too tough to carve and eventually they, and their disappointed friends and neighbours invited for the feast, resorted to blowing it apart with gunpowder, only to discover it was full of tin tacks! Hopefully the novelty and excitement of a magic lantern show made up for the inadequacies of the story line!

HOW TO MAKE A CAMERA, A HAND CAMERA, A TRIPOD, A LANTERN. The Cyclopaedia of Photo-Graphic Art. SUN CAMERA CO. LONDON.

THE OPTICAL
MAGIC LANTERN
— JOURNAL —
AND
PHOTOGRAPHIC ENLARGER.
A Magazine of Popular Science for the Lecture-room and Edited by J. HAY TAYLOR, the Domestic Circle. [Entered at Stationers' Hall.]
Vol. 5.—No. 67. DECEMBER 1, 1894. Xmas No., price 2d., Post-free 31d.

THE MAGIC LANTERN: ITS CONSTRUCTION & USE. Contains complete Instructions. Cloth, Crown, PRICE 6d. Each. Steps Lantern is adapted for ventilation. The Lamp uses lamp oil, which is superior. Advantages Photographing Apparatus with which lanterns can be used. The lantern is portable and can be used in any room. The lantern is portable and can be used in any room. The lantern is portable and can be used in any room.

'OPTIMUS' SAFETY SATURATOR. No. 10. 10d.

'OPTIMUS' GENERAL LANTERN FOR LIME LIGHT. No. 10. 10d.

'OPTIMUS' TRIPLE LANTERN. No. 10. 10d.

'OPTIMUS' CANDLE-POWER LAMP. No. 10. 10d.

'OPTIMUS' NATURAL LIGHT LAMP. No. 10. 10d.

PERKEN, SON & RAYMENT, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

MAGIC LANTERNS AND SLIDES.
Walter Tyler's Magic Lanterns & Slides are the most perfect and complete apparatus ever made. They are portable and can be used in any room. They are portable and can be used in any room. They are portable and can be used in any room.

WALTER TYLER, 43, WATERLOO ROAD, LONDON.

SPECIAL CHRISTMAS NUMBER 2d

EDWARDS' LANTERN PLATES 1/- PER DOZ

A period advertisement from the 1880s

Sandra Oxley

This is the final part of Bill Barnard's article on local names.

The Bucks Herald, Saturday, October 19, 1918

SOME BUCKS LOCAL NAMES:

The Personal Element.

There are several other local names in, this county derived from personal appellations which I have not yet enumerated. The most convenient way in which to deal with them will be to arrange them in groups according to their terminations. These place-name endings, however much they may vary in their origin and orthography, all include the idea of defence, either strong by nature or rendered so by art.

HAM. This word, while retaining its original form in local names and in "hamlet," its diminutive form, has become "home" in current speech. It is found with greatest frequency in those parts peopled exclusively by Saxon immigrants, and thus we find that, with the exception of a couple of instances, in Buckinghamshire this terminal is met with in the southern half of the county where the English settlers were chiefly of West Saxon origin. "Ham" refers more directly to the home of the proprietor or head man of a settlement surrounded by inclosed lands, thence it passed to any house or collection of houses in a village or town. It is consequently very often used in combination with family or personal names.

"If we compare the local names in England with those on the Continent, we shall find that for more than a thousand years England has been distinctively and pre-eminently the land of inclosures... Those universally recurring terminations ton, ham, worth, stoke, fold, garth, park, burgh, bury, borough, all convey the notion of inclosure or protection. The prevalence of these suffixes in English names proves also how intensely the nation was imbued with the principle of the sacred nature of property, and how eager every man was to possess some spot which he could call his own, and guard from the intrusion of every other man." ("Words and Places," by The Rev. Isaac Taylor).

This word ham or home furnishes us with the clue to the real source of the strength of the national character of the Anglo-Saxons, and their deep inbred love of fatherland, which sprang from their intense reverence for the sanctity of the ties of family life. No other language in the world possesses a word which is an exact equivalent to the English "home," and some of the most touching

verses in our language wedded to a simple melody, are those which sing of "Home, sweet home!"

To the "hams" already mentioned may be added HAVERSHAM (from Hafr, who, I think was a Dane). Previous to the Norman Conquest the manor had been in the possession of Danish owners, and at the time of the Domesday Survey it was returned as having the property of Githa, widow of Godwin, Earl of Kent, and a sister of Sweyn, King of Denmark, and mother of Harold, the last Saxon king, who was slain at the Battle of Hastings.

HADDENHAM may also be considered a personal derivative if we accept the opinion that it was a Danish settlement and a modified form of "Heathenham." Rowsham (Rollo), Tyringham (Thor), Bragenham (Brag).

TON. This terminal is more frequently found among local names than any other. It was of more recent introduction than "ham." The Anglo—Saxon "tun" signifies to hedge about or inclose, and perhaps had originally the meaning of entrenchment, literally that which surrounds. Subsequently it was applied to the land inclose, and lastly was extended to the whole community gathered around the headquarters of the clan, and it is easy to see how it came to be used in combination with personal or family names.

The Buckinghamshire "tons" associated with the names of the early settlers are all situated in the Northern and Mid Districts of the county, and are of Anglian rather than Saxon origin. The following list includes nearly, if not all, that come within this classification:- Cheddington (Chad or Ceadda), Oving (Offa), Chilton (Cilla), Emberton (Ambri or Embre), Ibstone (Ebba or Yppi), Cuddington (Cudda), Cublington (Coeblo), Warrington (Weara), Saunderton (Sander), Shalstone (Celda), Shabbington (Ceabba), Sherrington (Cerra), Woolston (Wulf). Wolverton (Ulf).

OTHER ENDINGS. - Bletchley (Blaec), Aylesbury (Aegil), Edlesborough (Eadulf), Hedsor (Hedda), Hillesdon (Ulla), Ickford (Ytti), Ivinghoe (Iffi), Moulsoe (Moel), Winslow (Wini), Wraysbury (Wyrard), Ravenstone (Rowen), Hogston (Ogga).

SIGMA [Richard Samuel Downs (1845-1923)]

Research by **Bill Barnard**. This concludes the Bucks Locals Names article.

WHAT IF.....

Whenever I am asked to give a talk to outside organisations about the museum, I always begin with the following question:

“What if you could choose five objects to represent your existence here on earth that might be preserved for future generations to tell them something about yourself. What would they be?”

This, of course, elicits a whole variety of responses, dependent largely upon the age of the person replying. It might also be pointed out that if that question were asked, say, fifty years ago, one hundred years ago and so on, that the objects chosen would be different according to the technology of the time. That, of course, is the point and in a very clear way, says something about the eclectic collection of objects that we have at the museum.

Putting on a hat from a previous existence, I liken the museum collection to the fossil record. Neither is, in spite of seeming appearance, complete and neither represents a time line that is immutable. In the same way that it is pure serendipity at work in determining which animal or plant is fossilised, so it is in determining which object, through a variety of circumstances, ends up at the museum.



What do these objects tell us about the past? Unless we try to put them into a context, the answer must be very little. Consider, for example, our collection of domestic irons. Without knowing that almost every home had a coal fire at the beginning of the twentieth century it would be difficult to conceive of the concept of a flat iron heated over such a source. Some of our irons are hollow and took either charcoal or a fire brick as their heat source, whilst others were gas fired or pressure paraffin fired (both with naked flame jets). The evolution of the electric iron spanned from those that plugged into a light fitting through to current models with the ubiquitous micro - chip embedded in their structure. Each of these is linked to a prevalent energy source – town gas, austerity paraffin, cheap electricity from the national grid or spin offs from the aerospace industries. You see, behind even the most humble of objects lies a whole plethora of social and economic changes.

It is often said that we are in danger of losing past skills, which is why the presence of genuine blacksmithing, lead working, pottery making, basket weaving and wood turning on our open days attracts so much supportive commentary from our visitors. How many times have we heard, across a variety of consumer goods, the cry that either a “module” has to be replaced or that it is cheaper to throw away than repair? When did car mechanics suddenly become technicians, when did salesmen and women become executives and secondary schools become academies? It would seem that every job is being renamed to project an image that does not quite accord with reality. So what does this mean for the future of museums like ours? If objects are thrown away instead of repaired, we lose items from our interrupted time line. If photographs exist only in digitised form, we lose a large part of the photographic record for the future and if cremation is the preferred method at the end of life, family historians lose the grave yard monument clues that have been so helpful.



So to get back to the original question. My five objects would be

- a family photograph album that was tactile and accessible without any further technology
- my fifty year old socket set inherited from an older family member (tools are so evocative – they have a strong trace of the person they belonged to)
- my father’s medals from WW2 in a frame with his army service book
- my auto-mechanical watch
- if possible, one of my motorcycles (I have been riding since I was 13 and am now 70, so these have been a huge part of my life).

What about your choices and the museum of the future?

EXAMINATION TIME

My father-in-law (Tony Leahy) joined the army, in REME, as a boy soldier in 1942. At that time, the army examinations were a lot more rigorous than you might imagine.



Bear in mind that what follows was sat by a fourteen year old! I begin with some questions from the Geography paper as this was the subject that I spent forty years of my life teaching to secondary school pupils. I can't help feeling that they would have struggled with these, or their equivalents, and would have called "unfair" should they have been presented with them. I have a number of other papers which I shall dip into from time to time that may be of interest.

35 minutes allowed for each answer, four questions to be attempted in all

Write a brief note on *four* of the following

- Dogger Bank; The Hebrides; Sea Routes between Britain and Ireland; The Potteries; The Forth-Clyde Canal; The Lake District
- Explain what is an isotherm. Indicate generally how the mean summer and mean winter isotherms for the British Isles are situated. Account for the differences and state three important conclusions regarding the climate of the British Isles which can be drawn from them.
- The war has caused us scarcity of the following-
Paper Rubber Petroleum Wood Fruit Wines Tobacco

Say why these commodities have become scarce and indicate briefly our peacetime sources for the supply of each.

- Write notes on *five* towns in Great Britain, each of which falls into one of the following categories
 - a) A seaport importing raw materials for an industrial hinterland
 - b) A town on a river which separates two or more populous regions, the town being the bridgehead of routes linking these regions
 - c) An inland health resort serving the population of an adjacent industrial region
 - d) A town on a route which uses a gap or by-passes a mountainous region
 - e) A seaport principally devoted to a particular industry
- Describe the chief regions traversed by the Canadian Pacific Railway. State the principal towns on the railway in each region. A diagram or sketch map is considered a necessary part of your answer.
- Draw a sketch map of India and show the North West Frontier, the Deccan, the Ganges and two native states.
Write short notes on each.
- Choose five cities in the USA and describe briefly of each
 - a) Its position
 - b) Its importance
 - c) The occupations of the population

There were a further six questions on the paper to choose from.

Dennis Trebble

SOME OPEN DAYS STATISTICS

Whenever the new pamphlet comes out advertising the open day dates, do you ever wonder just how many people attend and what the effect on our finances might be? You will be aware that we receive no outside grants toward the cost of running the museum and that the footfall through the door is essentially our income for any given year. With that in mind, consider the following.

Date	Adults	Children	Catering per head (£)	Total income £
2014	1307	279	3.20	15,079.78
2015	2142	423	2.86	23,306.77
2016	1999	392	2.99	22,684.61
2017	2708	540	2.76	30,036.18
2018	2197	434	2.81	25,832.15

This data is for the last five full years of trading, during which time an average of 2,070 adults and 414 children per year have passed through our doors. In terms of catering per head we have averaged £2.92 per open day and our yearly income works out at an average of nearly £23,388. From this sum we pay our council tax and power bills, as well as fund building, renovation, acquisition and maintenance. We are fortunate to have such a diverse group of volunteers that brings a spectrum of abilities to the museum and allows us to continue to operate without falling into debt. I would hasten to point out that no volunteer is paid for their efforts and very many don't claim for incidental expenses associated with their particular efforts. I think we should all do what we can to keep encouraging the visitor numbers and to continue supporting the volunteers who keep our museum in such good order.

FRONT COVER *Molly – a frequent visitor : one horsepower*

BACK COVER *Royal Enfield Constellation 700cc 1959 – a recent visitor : 50 horsepower.*

Dates for your diary

Open Days 2019

Sunday 11th August
Summer B.H. Monday 26th August

Sunday 8th September

Sunday 13th October

Opening times from
11.00 a.m. to 5.00 p.m.

Admission charges.

Adults £7, Children £2, under 5
free. Concessions over 65, £6.

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John Childs 01582 833501

Deputy Chairman

Position vacant

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