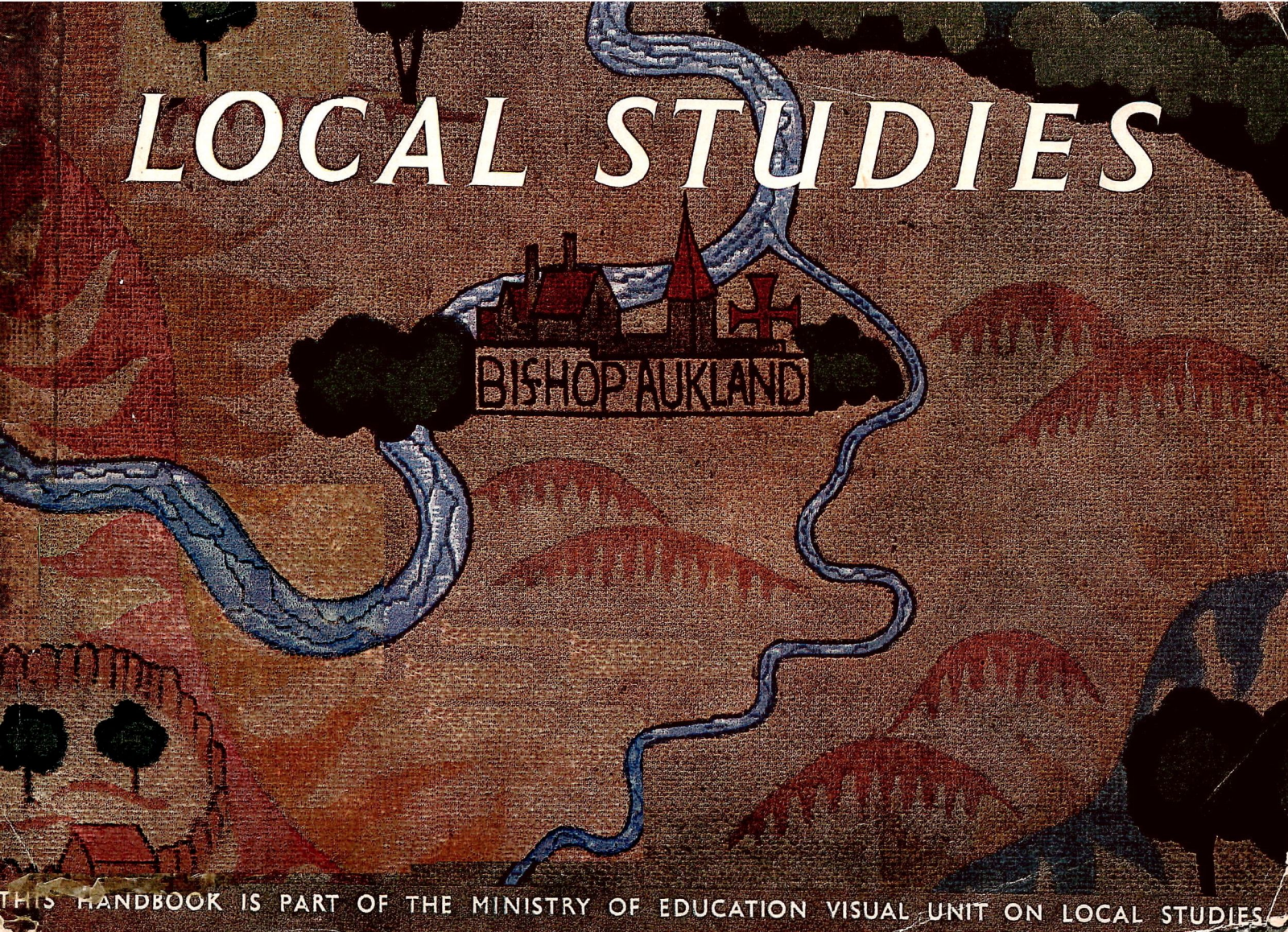


LOCAL STUDIES



THIS HANDBOOK IS PART OF THE MINISTRY OF EDUCATION VISUAL UNIT ON LOCAL STUDIES.

THE SETTING. *Centre of the cine-panorama, looking north to Bishop Auckland, in complementary versions, panchromatic (left) and infra-red (right). Graduations show true bearings from camera position.*





DOWN NEWGATE STREET
(Brusselton Hill on skyline)



THIS HANDBOOK IS PART OF THE VISUAL UNIT *LOCAL STUDIES*

LOCAL STUDIES

Ministry of Education Pamphlet No. 10

*Prepared by
the Central Office of Information*

HIS MAJESTY'S STATIONERY OFFICE 1948

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ERRATA

On the cine-panorama (front endpapers),
for 360 read 350.

On page 55, centre column, line 23, for
Honan read *either* Homan *or* Homann.

To be purchased directly from H.M. Stationery Office at the following addresses: York House, Kingsway, London, W.C.2; 13a Castle Street, Edinburgh, 2; 39-41 King Street, Manchester, 2; 1 St. Andrew's Crescent, Cardiff; Tower Lane, Bristol, 1; 80 Chichester Street, Belfast; or through any bookseller.
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INTRODUCTION

Local Studies is an experiment in the use of a visual unit with several component parts.

The aim is to provide a concrete example of children being introduced to local studies, so that students training to be teachers may have a basis for their discussions on the matter. Verbal accounts exist, but discussion of them is likely to lack point because some of the students will have entered upon their training without having had first-hand experience of local studies.

This visual unit treats its subject comprehensively and in detail in order to turn the students' attention to problems of teaching method presented in the natural form and sequence of a single experience.

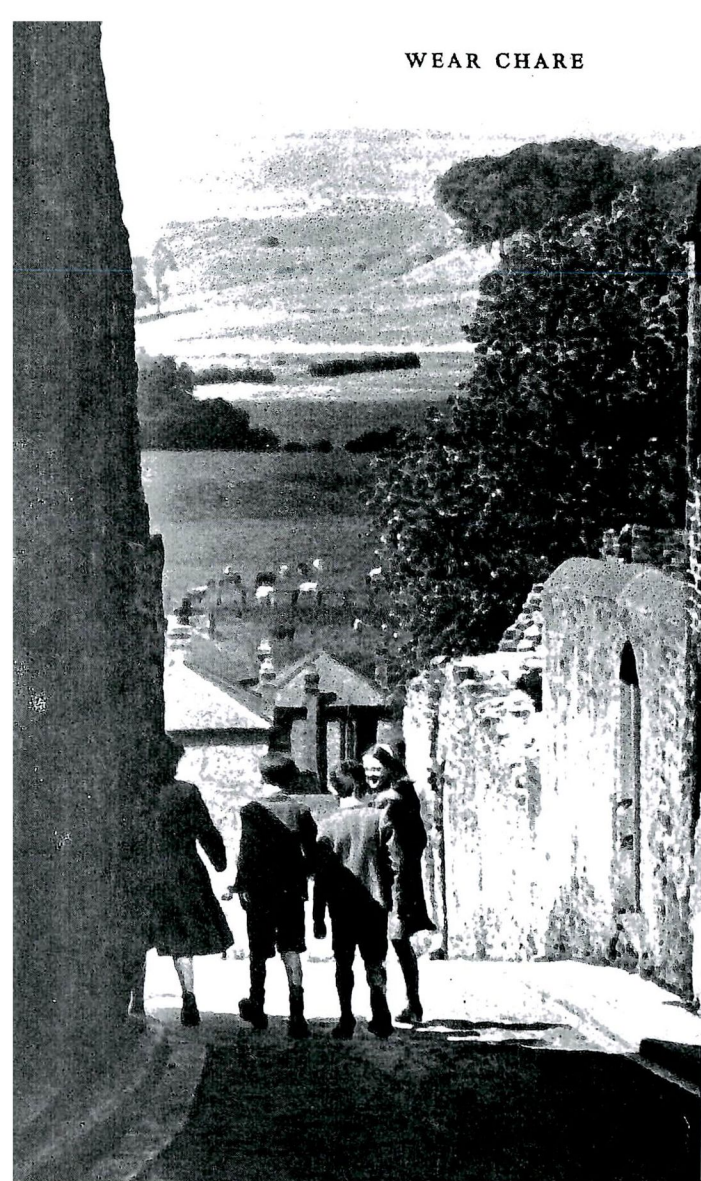
Local Studies is in line with the tradition of the Ministry's Educational Pamphlets in not attempting to instruct students how to teach: it seeks to stimulate thought along profitable lines through the study of an example built from such recent teaching experience as may point the way to future development. Solutions of teaching problems must lie with the teacher as, with his pupils, he faces the problems: they cannot be learned by heart in advance.

Local Studies was composed with selections from practice: it is not a portrait of one example. All that has been included could be matched from current practice in war-time in some school, club or college in England and Wales; but the aim of illustrating only the problems of first steps in local studies has excluded the polished work that marks practised teachers and experienced pupils.

Local Studies does not present the best work to be found in this field. The children's eight studies should not be regarded as accurate guides to Bishop Auckland or as samples of the kind of work going on there. Much of the work has been adapted and re-made, both for photographic reasons and to set in Bishop Auckland what is done in other localities: these alterations were not made by children.

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In the text, references to the shooting scripts are made thus: (NH 147/163) for "Near Home" scenes 147 to 163.



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The types used in this book are (for the text) Times Roman designed by Stanley Morison, and (for the headings) Eric Gill's Perpetua.



GRANGE HILL FARM

I L L U S T R A T I O N S

In Colour

The map design on the cover, by Cynthia Whitby, is in the style of Mary Eyre's tapestry map dated 1632.

Half-inch layered map of the area, prepared by John Bartholomew & Son, Ltd. *facing page 17*

Part of Christopher Saxton's map of Durham, 1576, from his atlas of 1579, photographed at R.G.S. *facing page 48*

In Black and White

The handbook contains 57 illustrations enlarged from cine-film shots made in the course of shooting the three films for the visual unit.

There are 12 illustrations taken from the filmstrips, and part of the cine-panorama has been used inside the front cover.

The sections on Bobby Shaftoe, The Boldon Book, and Old Maps are illustrated from original sources, specially photographed.

All maps, unless otherwise stated, are to the same scale as the originals.



PART I
THE VISUAL UNIT *LOCAL STUDIES*

I. WHAT IS A VISUAL UNIT?

Visual material is being increasingly used for many purposes as a means of conveying information and communicating thought: it is also used to supplement spoken or written language.

Normally book-illustration is an aid to the comprehension of what is written in a book. Occasionally the roles of print (or speech) and picture are reversed and a story is told in pictures, and what is written (or spoken) serves simply as a guide to the pictures. These two methods of presentation differ from the moment of their conception. In the first, thought seeks a literary form of expression; in the second, a visual form. Both methods have a long history but for various reasons formal education has tended to use chiefly the literary method, however liberally visual material has been added at times to aid that method.

In the twentieth century both methods have received an accession of strength in presentation from a series of inventions and technical developments. For example, movement has been added to pictures, sound can be

stored, pictures and sound can be combined and both are almost independent of distance, and the full audience need not gather at one place or at one time. The spread of the apparatus required by each local audience is as yet thin over the Earth's surface.

At present broadcasting belongs by custom to the literary method of presentation and the cinematograph to the visual method, but as has been suggested above the distinction between these methods does not lie in the medium or material used but in the way of using it. If an ordinary book is illustrated in any way the print and the illustrations together may, for the purpose of this argument, be referred to as a literary unit using two or more kinds of material. In the same way when a story is told in pictures and accompanied by explanatory print the complete production can be classed as a simple visual unit. There are many things and many thoughts which are as fit subjects for the visual method as the spiral staircase that no ordinary person can describe without using a descriptive hand. The correct choice of method does not

depend solely on the ability of the pupil for whom it is intended: probably all pupils would benefit if both literary and visual methods entered properly into their education.

The touring exhibition *Mulberry*, describing the harbour towed to Normandy, was a visual unit. Very little about *Mulberry* remained unrevealed: the models, charts, photographs and the rest played their parts like a living team in stating the problem of the motions of coastal waters, in elaborating the detail of the solution and in demonstrating the accomplishment of the object. Print was not excluded, but its volume was small: speech was restricted to the twelve-minutes sound-film *A Harbour Goes to Sea* which was shown every half-hour: the arrows that led the individual visitor round the exhibition did more than prevent congestion, for they led him through the arrangement of the well-balanced visual unit.

Mulberry was an educational visual unit as well as a national exhibition, but for normal use in everyday education a different type of visual unit is required. At the present time there is no experience to summarise,* but the following suggestions about a visual unit may be helpful:—

- (1) It must be planned and executed as a whole unit. A collection of more or less suitable bits of existing material would only be the equivalent of a book made with scissors and paste.
- (2) It must be self-explanatory. The main theme should be summarised attractively by one of the component

* In 1944 the U.S.A. Office of Education produced a number of "Visual Aids Units" for war-training: most of them consisted of a sound-film, a film-strip and an instructor's manual. This kind of experiment falls into a special category because the object was to accelerate efficient instruction.

parts, preferably by one that can be used by a full audience at the same time. A handbook would seem to be a necessity.

- (3) The manner of use of the unit must be left to the teacher or student. He may wish to use it as he would a shelf of reference books, to select from it and to refer to certain of its parts. The handbook must not restrict the teacher's freedom: its function is to enlarge freedom by helping him to understand the unit.
- (4) The apparatus and conditions for using the unit must be available wherever required.
- (5) Circulation must be easy and the unit must always be issued complete.
- (6) Reproduction of copies must present no difficulty.
- (7) It should be normal practice for some revision summary to remain with the student or group when the visual unit has been returned. The handbook might be compiled with this purpose in view, or a special film-strip issued.

The diagram on the opposite page shows some components that might be used for a visual unit: it is not likely all would be combined in any one unit. The plan and pattern of a visual unit depend to some extent on the subject, for though it is hardly conceivable that a working-model could be a suitable central piece for the *Local Studies* visual unit, such a model might be entirely adequate to introduce a visual unit dealing with an engineering problem.

A detailed examination of the components of the *Local Studies* visual unit is given in the next chapter.

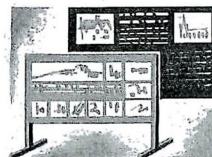
POSSIBLE COMPONENTS OF A VISUAL UNIT



Reference to other material



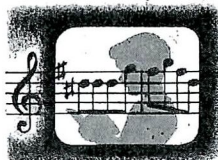
Scripts for Drama



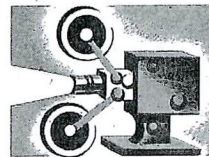
Display-screens and wall charts



Sound on disc or film



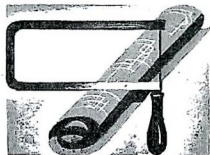
Sound films



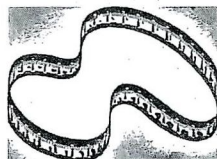
Silent films



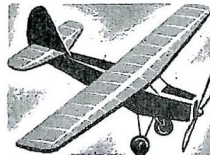
Still photographs and prints



Construction lists and plans



Cine film-loops



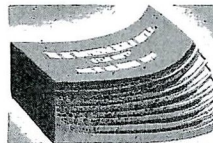
Models, static or working



Illustrated books

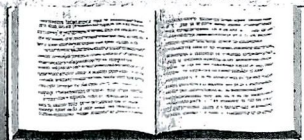


Film strips



Flip books

A handbook to the Unit



2. THE PLAN OF LOCAL STUDIES

The immediate objective of *Local Studies* is discussion. This chapter explains its plan and the characteristics of its component parts, and it may hasten the moment when discussion can begin.

Local Studies is a concrete example of an educational experiment with a group of children. It describes the progress of the experiment, the local setting and the children's work.

Three forms of presentation are used, screen-projection, wall display and a handbook. Each form imposes its physical restrictions. A large audience can watch a screen, less than six people together can look at a small picture, and normal practice shows it is possible to use a book in class if every member has a copy. On the other hand, one person by himself can study the complete visual unit.

Projection implies apparatus, control of lighting and a limited viewing-time. Material displayed on a wall is available for as long as the room where it is hung is open. The handbook should belong to the student and, remaining with him when the rest of the visual unit has been withdrawn, be his permanent record of *Local Studies*.

Cine-projection deals well with action and development: the enlarging of detailed illustrations is one function of still-projection usually suited to independent study rather than group-viewing. Wall-display invites leisurely examination, serves as a reminder and catches casual attention.

All parts of a handbook are instantly available for momentary reference or planned study. These three forms of presentation do not compete together but balance and compensate each other.

Local Studies is an entity. The sound-film *Near Home* is its introduction and its final summary. *Near Home* was devised in the knowledge its economical structure would be buttressed in a particular way. It contains the principal statement: the other parts of the visual unit support the sound-film at different points and also relieve it of functions that might complicate or confuse its content.

The sound-film shows children undertaking eight independent local studies in Bishop Auckland. Each of the two silent films deals with one of the eight studies and describes an aspect of it which the children could have included in their work. There is a film-strip for each study. The film-strips examine and comment on the detail and arrangement of the studies at the stage they have reached when the children present them at the end of *Near Home*. The wall material, besides being a preparatory guide to the visual unit, challenges the student to notice and think on problems that are not fully developed in *Local Studies*. The cine-panorama shows the local setting of Bishop Auckland and the whole visual unit makes a portrait of the town and its surroundings. The handbook relates all the components to each other and to the general purpose.

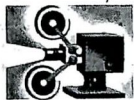
THE VISUAL UNIT LOCAL STUDIES



Wall display



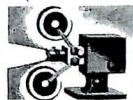
Cine-panorama of Bishop Auckland



Silent film
'Wilson's Forge'



Sound film
'Near Home'



Silent film
'Grange Hill Farm'



Position of
Bishop Auckland



Growth of
Bishop Auckland



The Past:
Vinovia



Work in
Bishop Auckland



Wilson's
Forge



Grange Hill
Farm



Local
Government



Bishop Auckland
in the 20th Century

Film Strips of the eight studies

Handbook to the Unit



THE VISUAL UNIT LOCAL STUDIES

1. COMPONENT	2. 3. 4. DESCRIPTIVE FUNCTION			5. FORM OF PRESENTA- TION	6. KIND OF MATERIAL	7. PROJECTOR*
	Progress of Experiment	Locality	Children's Work			
"NEAR HOME"	●	●	●	Projection	Sound-film: (25 mins.)	16 mm. <i>Sound-Cine</i>
"CASTING IN STEEL AT WILSON'S FORGE"		●		Projection	Silent Film: (4+4+4 mins.)	16 mm. <i>Silent-Cine</i> At 24 frames per sec.
"THE MILK FROM GRANGE HILL FARM"		●		Projection	Silent Film: (12 mins.)	16 mm. <i>Silent-Cine</i> At 24 frames per sec.
EIGHT FILM-STRIPS (One for each Local Study)		●	●	Projection	Colour Film-strips: (8: average, each 23 frames)	35 mm. <i>Large-Frame</i> (1½"×1") <i>Film-strip</i>
WALL DISPLAY	Preliminary guide to the visual unit			Display	Print with illustrations: (set of 8 posters)	
CINF-PANORAMA OF S.W. COUNTY DURHAM		●		Projection	Silent Film: (2+2 mins.) Panchromatic and Infra-red	16 mm. <i>Silent-Cine</i> At 24 frames per sec. (35 mm. prints of all the cine films are available for theatre use.)
HANDBOOK	●	●	●	Book	Print with maps and illus- trations: (6½"×8¾"; 96 pages)	

The relative sizes of the symbols in columns 2, 3, 4 tell something of the content of each component. * The sound amplifier should be warmed-up beforehand; otherwise *Near Home* will run silent at its beginning. Students are reminded that a *silent projector destroys any piece of sound-film threaded into it*. The silent films were shot at 24 frames per second and should therefore, if possible, be projected at the same speed. Silent film will run in a sound-projector.

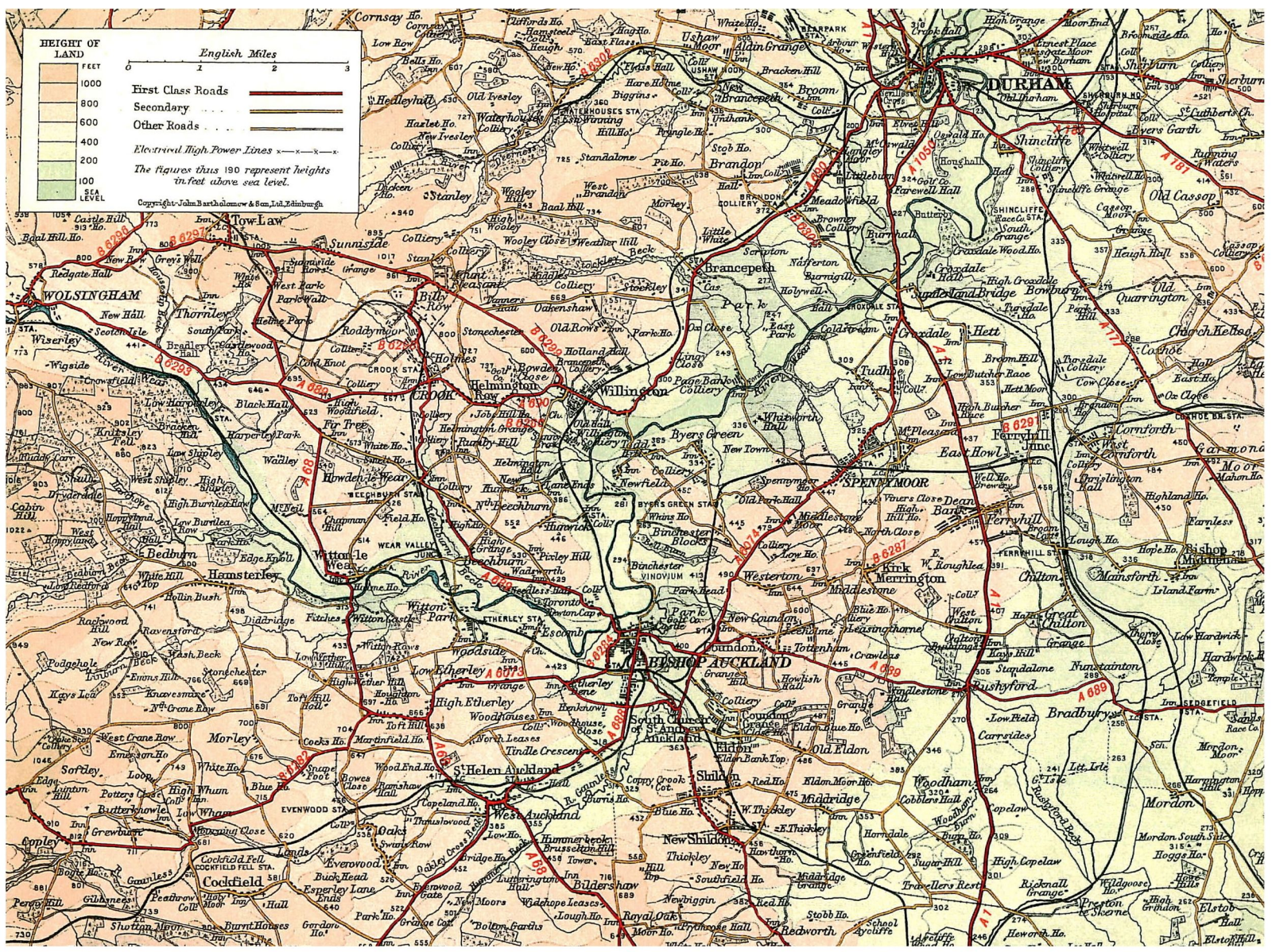
HEIGHT OF LAND

1000	English Miles	0	1	2	3
800					
600					
400					
200					
100					
SEA LEVEL					

First Class Roads
Secondary
Other Roads
Electrical High Power Lines

The figures thus 190 represent heights in feet above sea level.

Copyright John Bartholomew & Son, Ltd. Edinburgh



3. WHY BISHOP AUCKLAND WAS CHOSEN

In the sound-film *Near Home* Richards's first remark is, "Well, I wouldn't call any place dull so long as there's something happening there" (*NH 7**).

Things happen in every community: activity is a basic human need and human society is always in action. To say there is interaction between a small community and its neighbourhood begs no question. It is only a convenient way of stating that for its own ends a community takes a continuing interest in its surroundings and that its individual members are intelligent enough not to spend all their time working in non-existent fields or thinking along lines unrelated to anything around them. A community does not "leave things alone" though it may cling obstinately to a cultural pattern of action when that pattern is no longer adequate.

Looked at in this way every locality where a community lives is a fit subject for local studies, but it is not suggested that one particular activity can be found to be equally interesting everywhere. Such equality could happen only if a universal culture were spread evenly over a uniform Earth. Local studies are likely to be most profitable when they bear a close relation to local cultural life, and it would seem to follow that they can be equally profitable in every locality when they are so related.

This visual unit is described in the Introduction as a concrete example of the initial steps in local studies. In so far as the example has been successfully developed it

may have opened the question whether Bishop Auckland is not too rich in material to be representative of other places in England and Wales. Some account of why Bishop Auckland was chosen should help students to whom this question is important and it may interest others by adding to their knowledge of Bishop Auckland something not to be found in other parts of the visual unit.

The choice was made on four grounds. In the first place the locality had to be related to the normal experience of as many people as possible. Town or country or sea-coast alone would not do, and one of the fundamental national industrial interests had to be included.

Secondly, it had to be easy for the student to recall quickly some of the characteristics of the neighbourhood and its regional and national settings; but it was also important that the immediate locality itself should be generally so little known as to retain the charm of freshness.

Thirdly, it was desirable that authentic local work by children or at least local work done in schools should be available as a standard of reality for the visual unit.

The fourth consideration arose from the visual method of presentation. When children begin any kind of study of their locality they each bring to it some individual mental picture of the whole limited neighbourhood which makes up their home area. Without an adequate picture of the same area in the student's mind also, his close sympathy

* i.e., *Near Home*, scene 7. See p. 63.



Bishop Auckland is a small country town . . .



. . . with some of the characteristics of a market.

with the children's work might not be possible. For this reason, to provide a powerful substitute and symbol for the mental picture, it was necessary to put the student in effect among the children while giving them an opportunity for their eyes to sweep over their home area; and so a special observation post was the fourth consideration.

Bishop Auckland meets these four needs:—

- (1) Bishop Auckland has 12,277 inhabitants.* It is a small country town with some of the characteristics of a market. Its growth for the last hundred years has been bound up with coal-mining. The collieries are scattered and set about with farmlands.
- (2) For more than ten years south-west Durham has had a national significance as one of the "depressed areas", but Bishop Auckland's name has a familiar ring to most men on no other account than its once-famous amateur Association football team.

* Urban District, 1931 census.

- (3) A study of the locality has for years been a feature of one of the Bishop Auckland schools. The accumulated material, some of it in its original form, was kindly made available for use in the visual unit. It is important to remark that the manner of its use for the present purpose does not necessarily indicate how it was first prepared.
- (4) Brusselton Hill, south of Bishop Auckland, commands a comprehensive view across the urban district to its wider setting and affords that *coup d'œil* needed to suggest visually some part of the vigorous mental picture of an environment which in reality only comes from sharing its life.

It has already been said that Bishop Auckland lies in a depressed area. The town stands at the south end of the western edge of the Northumberland and Durham coal-field in an area which produces the finest coking coal in the country for iron-smelting. The coal seams outcrop



Durham City is eleven miles away.



Brusselton Hill commands a view of the district.

on the west, where they are exposed at the surface of the ground. They dip towards the east beneath younger rocks and extend under the sea. This coalfield was one of the earliest to be worked and has a long history: its period of most rapid expansion was the nineteenth century. Between the two world-wars coal-mining was an expanding industry on the Durham coast, but along the western margin of the field it was decaying and many pits were closed. In some areas a number of colliery villages became derelict: around Bishop Auckland was one such area.

In the 1930's, 60 per cent. of the insured workers in the coalfield were still engaged in mining although the employment figures for this industry in Northumberland and Durham had decreased from 226,000 in 1913 to 162,000 in 1936. In County Durham in 1937 unemployment was 70 per cent. above the average for Great Britain; a state of affairs only matched on the South Wales coalfield.

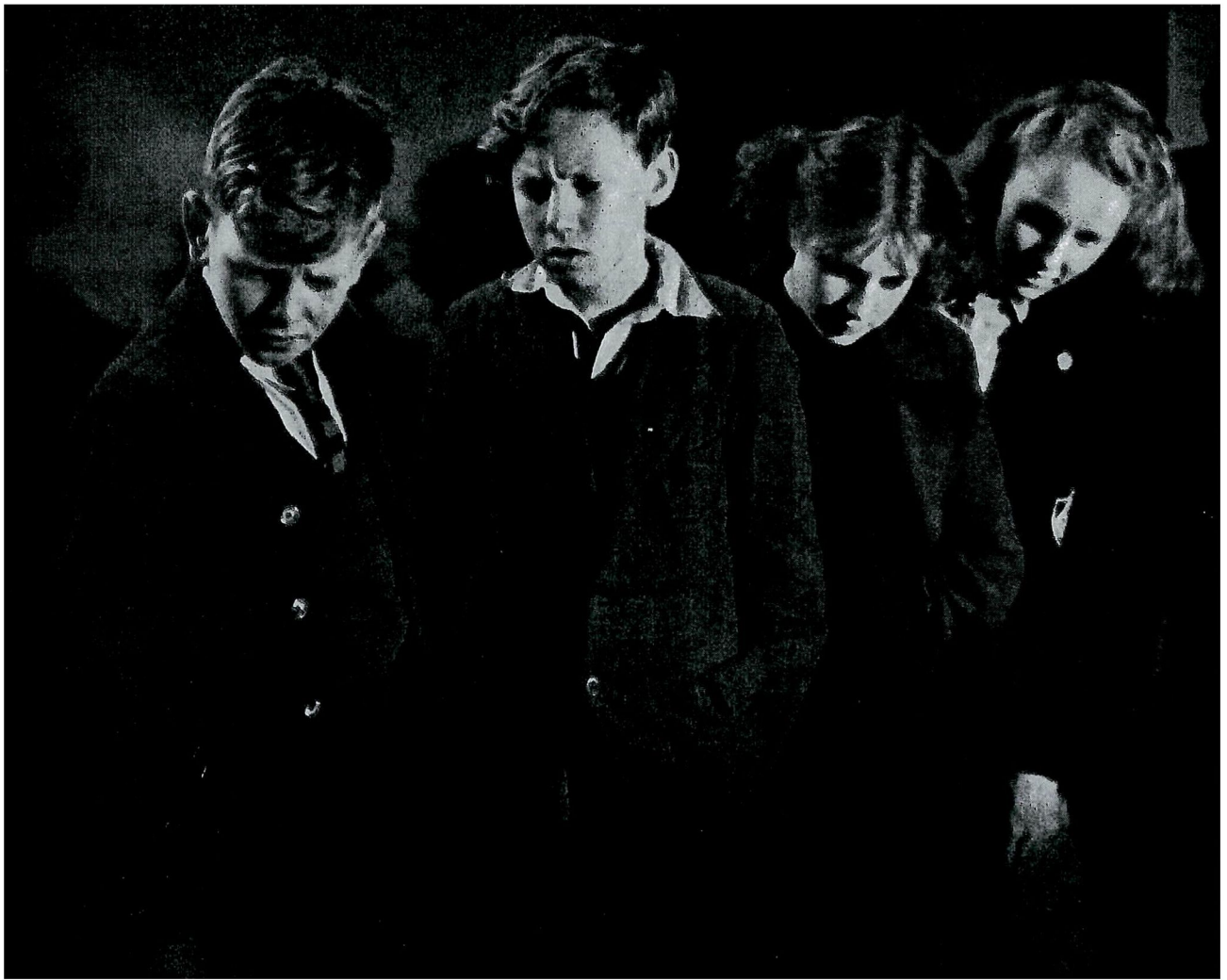
In Bishop Auckland unemployment varied very little among men during the 1930's but decreased considerably among women. This apparent improvement was really a social change: women were entering industry mainly through economic pressure.

This summary* may serve as a background to *Near Home*, and particularly to the eighth exhibition screen *Bishop Auckland in the 20th Century* and the film-strip record related to it.†

The student is now in a position to judge whether the choice of Bishop Auckland as the setting for a concrete example of first steps in local studies is satisfactory to him, but even if he is suspicious of the choice he may yet find something useful in the working out of the example.

* This summary makes use of information in *Prospects of the Industrial Areas of Great Britain*—M. P. Fogarty—(Nuffield College Social Reconstruction Survey; published August 1945).

† See chapter 7 and pp. 41-43.



A party of children became interested . . .

4. THE SOUND-FILM *NEAR HOME*

Near Home is the central piece in this visual unit: it tells a story which makes the setting for the other visual material, it illustrates methods in education and gives examples of teaching practice in applying those methods, and it develops the argument for local studies in education. Method, practice and argument are dealt with in later chapters.

The story describes how a party of children became interested in local studies and it follows their progress until they present to their parents and friends an account of what they have done in a limited time. At this point the film ends; but there are indications that the children's work will continue to develop.

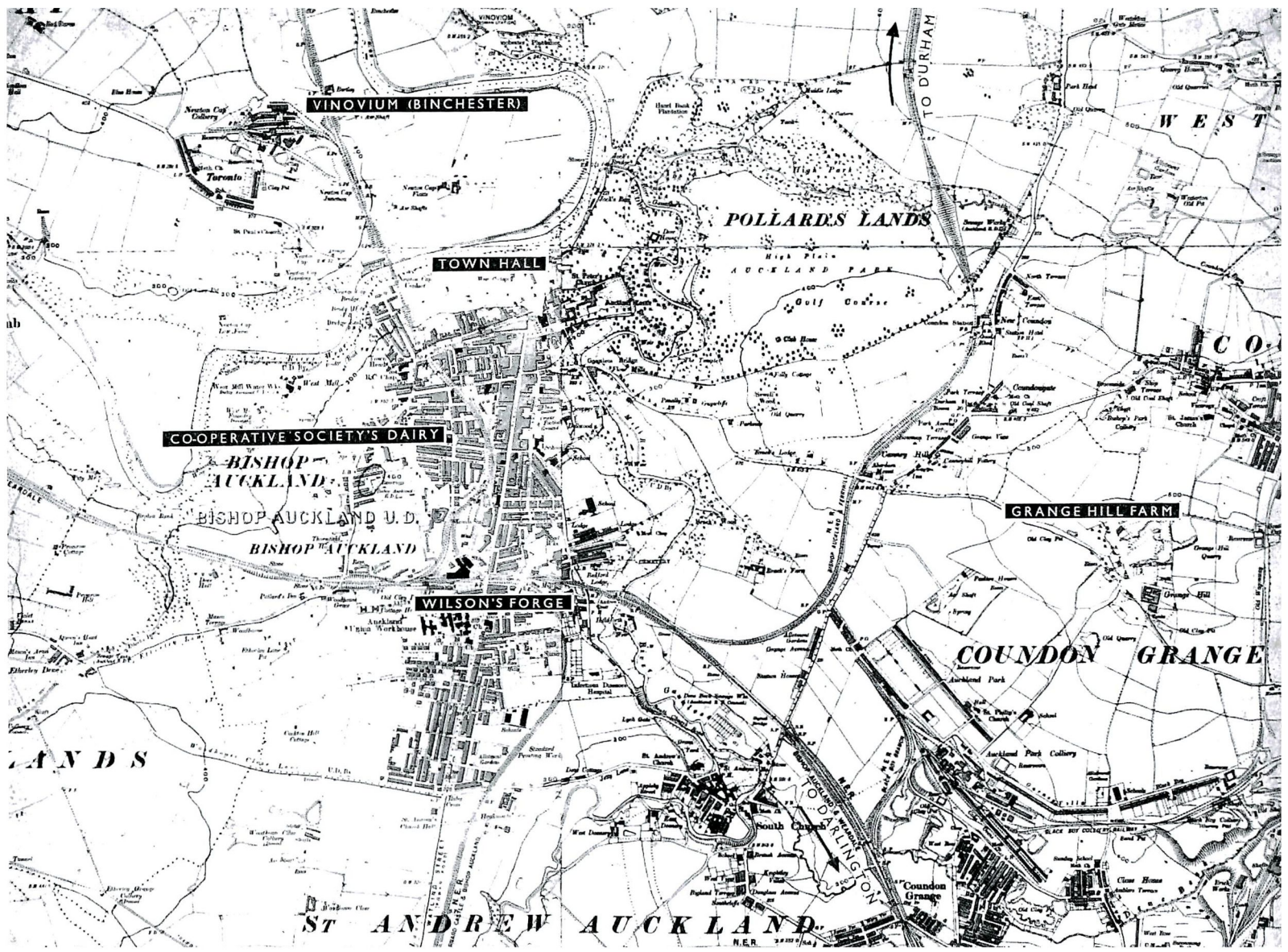
Though *Near Home* is set in Bishop Auckland no one is likely to doubt that it suggests children elsewhere should study their own locality. In this instance the special illustration does not confuse or mask a general application. Similarly, the film deals only with children of secondary school age, but every year parallel activities are begun somewhere in Youth Clubs, Teachers' Training Colleges and Primary Schools. These would be ruled out if the example chosen were interpreted narrowly. Characters like the medieval Everyman were created to meet a somewhat similar dramatic position; and just as today John Citizen stands for the political personality of the man-in-the-street, so the children in the film should be

regarded as representing John Localboy and Jean Neighbour who might be almost any age that falls within the educational system. The story cannot do more than tell of the development of a few children at one stage.

With this in mind *Near Home* is purposely indefinite about the children's school and whether Richards is a teacher. The room in which they meet is clearly not a schoolroom. The ages of the boys and girls vary from 11+ to 15+ as they could not do in a normal class: such variation is not unusual in some activities at school. This age-range has been adopted for the film as a convention to recall the wide application of local studies. It should be noted that the real children forming the film-story group were selected in roughly equal numbers from the six secondary schools in Bishop Auckland.

The dialogue, as well as the visual scenes, is a part of the argument for local studies and is extended as such step by step from the opening statement, "George says Bishop Auckland's a dull place" (*NH* 7). Two illustrations must suffice: let them both bear on grown-ups. The first is the boy's artless question about the Forge, put at the fifth exhibition screen to one of the visitors, "Have you ever been round it?" with the reply, "No, never, though I pass there almost every day" (*NH* 197/198*). The other is Mr. Burkitt's kindly remark about

* i.e., *Near Home*, scenes 197 to 198: see p. 79.



VINOVIVUM (BINCHESTER)

TOWN HALL

CO-OPERATIVE SOCIETY'S DAIRY

BISHOP AUCKLAND

BISHOP AUCKLAND U. D.

BISHOP AUCKLAND

WILSON'S FORGE

GRANGE HILL FARM

COUNDON GRANGE

ST ANDREW AUCKLAND

POLLARD'S LANDS

AUCKLAND PARK

GOLF COURSE

TO DURHAM

TO DAKINGTON

WEST

CO

LANDS

N.E.R. 28/100 (64)

the children's visits to his farm, "They came whenever they had the time, and stayed as long as they liked" (NH 212/213): the visual shot immediately following this leaves no doubt about the happy atmosphere of these visits. The primary aim of even the shortest speech in the story is to help forward the argument. A thirty-minute film with an argument to develop must use words with an economical skill. Thus all the children's questions and remarks are threads in a pattern of thought and the lilt of their local voices has an importance.

The exhibition at the end of the film is a stage-device. Exhibitions within a school's community are not uncommon in local studies work as a means of communicating to the whole school some knowledge of what has been done; but exhibitions to a larger public are not essential and at times may be undesirable. At the end of this film it is important for the audience to see and hear what each of the seven small groups has done. The eight exhibition screens provide starting-points from which the spokesmen can be followed visually through each one's telling of a group's activities. The examination of the exhibition material is reserved to the film-strips.*

Sound-film technique is probably familiar to nearly all those who will watch this film; and they will know, too, that how this technique is used marks an individual film as sharply as a distinctive literary style marks a book. Accordingly, a note on the use of both silence and music in *Near Home* may be helpful.

* See chapter 7.

In general, speech has been used to introduce a fresh idea but where possible the camera has been allowed to develop the idea alone: in some special cases where Richards or one of the children is recounting past action the camera describes the speaker's visual memories so accurately and fully that few words are needed. The silences relieve the ear of the burden of continuous listening and they ensure that when speech is resumed it at once commands attention. The music lasts for less than two minutes. At the beginning of the film it accompanies the camera and an unidentified voice in an introduction establishing the setting of the story; speech, camera and music combine to suggest the spirit of locality. At the end of the film, camera and music alone seek to underline the importance and sincerity of Richards's claim that the children have begun to want knowledge and to seek it. The theme of the music is a local air† traditional in Northumbria: the orchestration treats the unidentified voice of the introduction as one of the musical instruments.

The concrete example in the story has been built from observed practice. The story itself may properly be regarded as a fable, but every feature of the children's studies in the film is a close reminiscence of an educational activity observed recently somewhere in England and Wales. Further, a large part of the basic material used, and freely adapted for the purpose of the exhibition, was provided by a Bishop Auckland school.

† Details are given on pp. 24-25.

Bobby Shaftoe

This short local study shows how wide may be the relationships of a simple thing like the traditional Northumbrian air heard in "Near Home".

Bobby Shafto's gone to sea
Silver buckles at his knee;
He'll come back and marry me,
Bonny Bobby Shaftoe.

Bobby Shafto's bright and fair
Combing down his yellow hair;
He's my ain for evermair,
Bonny Bobby Shaftoe.

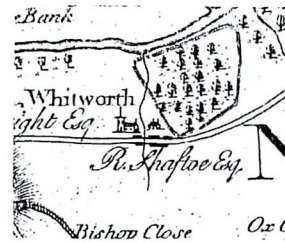
1. The Story in the Song.

Long ago, a Shafto of Bavington "went to sea to escape from an enamoured lady of beauty and fortune". Much later, in 1774, Robert Shafto of Whitworth married Anne Duncombe. Brigit Bellasis of Brancepeth died that year, "pining for love of" Robert, it was said, "who had woo'd and forsaken her". It came to be believed that *Bobby Shafto* was "the record of her brief happiness"; but the song had been sung for Robert Shafto at elections in the 1760's.

Whitworth Park lies across the Wear from Brancepeth Park, about four miles below Bishop Auckland.

2. Shaftos of Whitworth before 1770.

Under Edward I Shaftos were living in the Border at Bavington; from there came the families at Banwell and Whitworth. The Whitworth line descends: Mark, *Recorder of Newcastle*, bought Whitworth in 1652, a year in which much property changed hands: Robert, son, a staunch Whig, displaced from *Recordership* in 1685, was restored at the Revolution; insecurity attended the holding of office at this time: Mark, son, *High Sheriff of Co. Durham*, 1709: Robert, son, *Parlt. City of Durham*, 1712, 1727: John, brother, *Parlt. City of Durham*, 1729, etc.: Robert, son, *Parlt. County Durham*, 1760-68 (and elsewhere later), married 1774, died 1797 . . .



Whitworth. (From map, 1768, p. 52.)

3. "No Taxation without Representation."

Act 25 Charles II, c.9 enacted, "Whereas the Inhabitants of the County Palatine of Durham have not hitherto had the

"Bonnie Bobbie Shafto" by Sir Joshua Reynolds, at Whitworth (Robert Shafto, died 1797.



"Brave Wille Forster." From MS. book dated 1694. (At Soc. of Antiquaries, Newcastle-upon-Tyne. Reduced from 6 inches by 4 inches.)

BOBBY SHAFTO



"Bobby Shafto." From Bishoprick Garland, Sir Cuthbert Sharp, 1834.

liberty and privilege of . . . sending any Knights and Burgesses to . . . Parliament, although . . . liable to all Payments Rates and Subsidies granted by Parliament . . . the County . . . may have two Knights . . . and the City of Durham two Citizens to be Burgesses . . ."

Shaftos of Whitworth were Burgesses and Knights from 1712.

4. Three Airs for Bobby Shafto.

Peacock's *Bobby Shafto* (c.1801) was a 48-bar elaboration of *Brave Wille Forster* "for the Northumbrian small pipes, violin or flute". These bellows-blown pipes are the only bagpipes surviving in England and Wales. Bagpipes were played in Roman Europe and by Chaucer's miller.

Sharp (1834) recorded the air that is sung in many English schools. Terry (1931) gives a version with the first eight bars different from Sharp's.

Music for "Near Home". The theme is "Bobby Shafto". Francis Chagrin, 1945.

5. RICHARDS AND TEACHING METHOD

The purpose of the visual unit *Local Studies* was stated in the Introduction. How the plan of the sound-film *Near Home* serves that purpose was set out in general terms in the last chapter, but in order that its role as the central piece of the visual unit should first be understood a detailed examination of the film was deferred until now.

Near Home is a developed statement of the faith that if the men and women of the next generation, being grounded in its cultural heritage, have their innate powers and abilities fully developed, then the future will be held in the safest hands the present could find. Two extracts from the Norwood Report* expose the kernel of the matter.

“We take as a basic principle our belief that the purpose of education is to provide the nurture and the environment which will enable the child to grow aright and to grow eventually to full stature, to bring to full flowering the varying potentialities, physical, spiritual and intellectual, of which he is capable as an individual and as a member of society. . . .

“Thus the belief in the child as the centre of all education gives a perspective and a vision to education. It assigns to their right place as means to an end all the organisation and paraphernalia of education, schemes of work, subjects and examinations and the rest, and compels attention to the over-riding purpose of them all; it opens up to teachers the limitless

opportunities of supplying the nurture suited for individual growth rather than of coercing into a mould, and it offers a warning to all who would impose upon children the outlook and interests and responsibilities of an adult.”

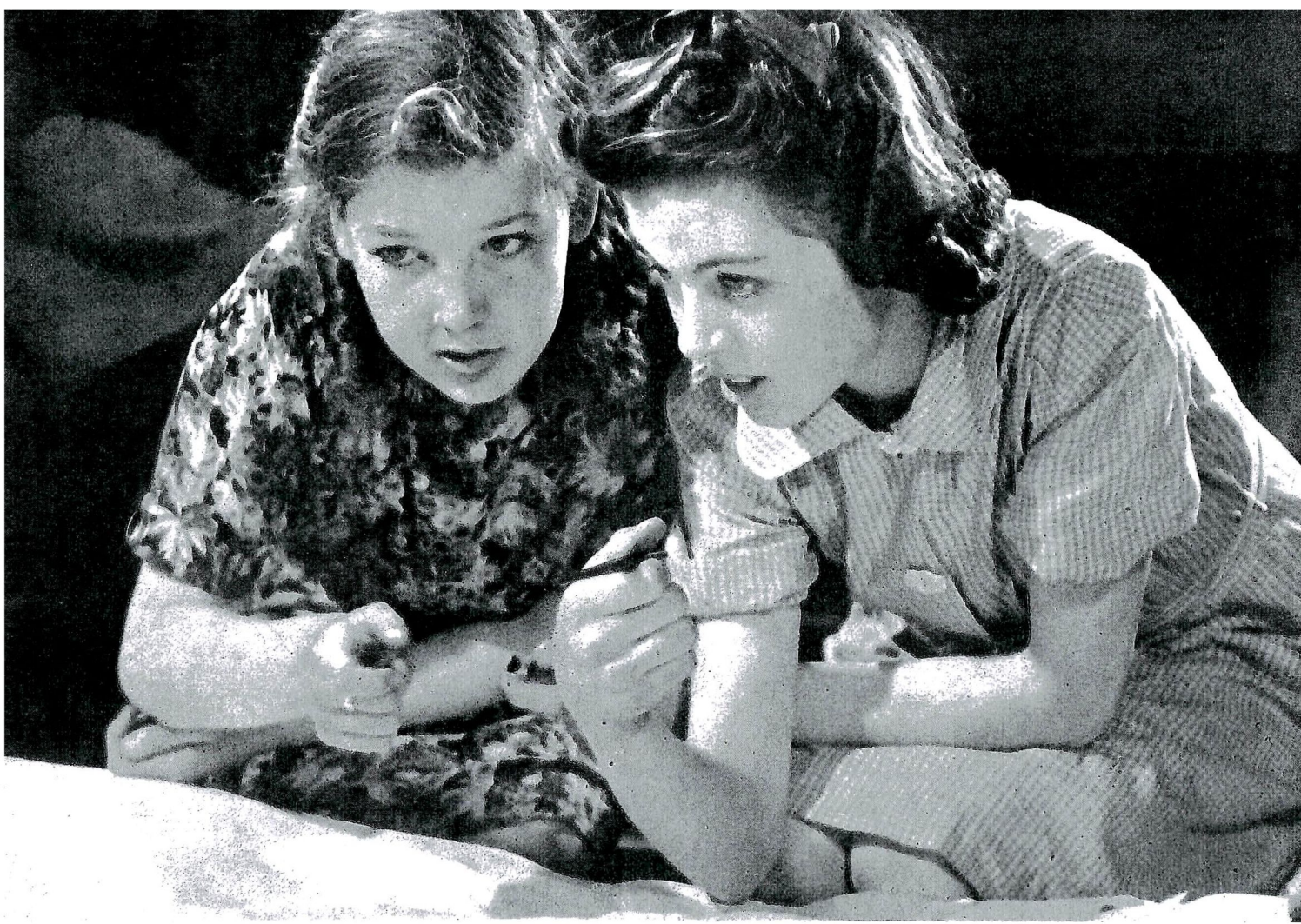
Near Home is a film about a group of 31 individual children. The story is limited to one short phase of their education. The grown-ups in the film stand in special relationships to the children and all other aspects of adult life however important are ignored. It is the purpose of this chapter to examine the story with regard only to educational method.

Sequence One (NH 5/32)

The opening sequence of the film-story begins with an appeal to Richards to support one side of a boyish argument (*NH 7*). The sequence ends with a proposal for a major activity being offered to the group for consideration (*NH 25/32*). The setting reveals something about method, and the way the situation develops adds more. It is implied that the occasion is no special one: whoever Richards may be, he and the group are accustomed to enjoying themselves together at times not required by any formal relationship.

In the course of this enjoyment mature and immature minds are in contact but the initiative comes from the children. Relations are such that it is natural for a matter momentarily absorbing to two boys to develop into

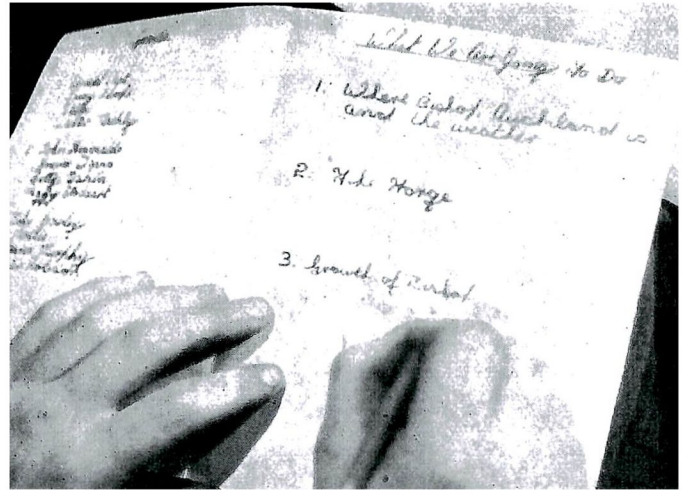
* *Curriculum and Examinations in Secondary Schools*, the Report of the Committee of the Secondary Schools Examination Council, 1943, pp. 55-56. H.M.S.O. 1s. 6d. (*by post* 1s. 8d.)



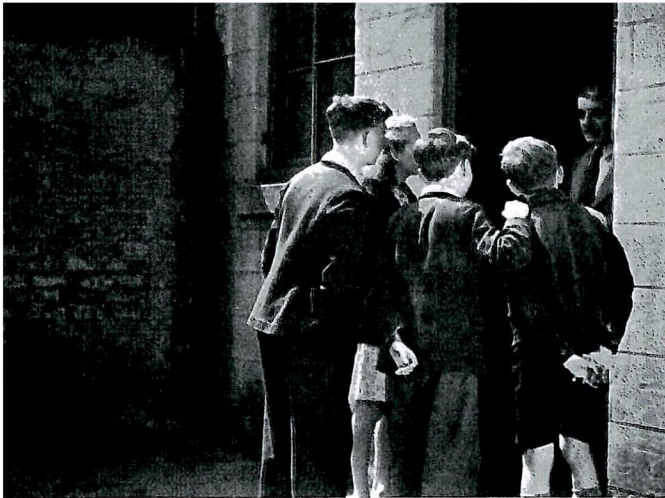
Interest is an emotional source . . .



The initiative comes from the children.



A system of small groups.



"I wanted them to find out things for themselves."



"How much can be shown pictorially . . ."

a subject of general conversation with consequences they did not anticipate. Richards's major contribution is to show that whether they remain in ignorance rests with them: though the better alternative will need considerable effort he is able to hint at the attractions of co-operation and ordered freedom. The decision he leaves to them by delaying action until "next Thursday" (NH 31).

To Richards, interest is an emotional source of a child's power to direct attention for purposeful ends. He believes that if it survives for a week it may then renew itself continually from action. His plans he will postpone or discard for fresh ones rather than launch them on the children's wish to please him: their kindly feeling and their good manners must be respected and not exploited. If the children shall decide against undertaking the task, and this kind of work be ruled out from their programme at least for the time being, he must solve a new problem. In education as in any partnership events that do not march in step with expectation are a challenge to hope and not a prelude to its extinction.

Sequence Two (NH 33/50)

The group is seen planning and organising for action. In *Near Home* there is no reference to how their plans will affect anything like a school timetable nor has Richards any colleague to share his enthusiasm and his work. Only practising teachers know much of the difficulties of school organisation and the necessity for engaging a head master's sympathy with their schemes, but students will already have experienced the good that comes from a new venture being shared with able colleagues. The story in *Near Home* has been stripped of these things for the sake of simplicity and of keeping attention fixed on the children: fringing matters

in some measure may be restored one by one in thought and in discussion.

On Brusselton Hill (NH 25) Richards suggested the work might best be done under a system of small groups. This system, like colonial indirect rule, is an adaptation of a nineteenth-century method of controlling the conduct of life and instruction in school by putting a limited responsibility on pupils. Its application to the processes of study began later, and only among Richards's contemporaries has it become established.

A noteworthy point in this sequence is that, having set up the system and described loosely the jobs in hand, Richards leaves the internal management of syndicate affairs to be arranged by the children. It is unlikely Richards ever could know exactly what procedure each working party found satisfactory, but the success of his experiment suggests he did not miss any early sign of friction or fail to secure any desirable transfer from one group to another.

At that first Thursday meeting Derek is seen acting as the group's secretary. What Richards achieves by making him a symbol of his quiet confidence in the general intention of the group can be found by imagining the sequence as it might be did Richards himself write the list of jobs. The difference may stand out more sharply if it is assumed that Richards writes slowly.

The aircraft recognition sheets, the tarnished sports trophy and the wartime security notices are comments on the national environment of this generation of children from 1939 to 1945.

Sequence Three (NH 51/115)

Here there is a change in film-technique. Richards's own account of the first stage of the work is the focus of

attention: the visual shots interpret his description. They are more than images from his memory because they show some events he did not witness.

An analysis of what Richards says is perhaps the best way to summarise his method at this stage. Students may prefer to make this analysis for themselves: they may find eight or nine points of method worth consideration in this sequence.

Sequence Four (NH 116/130)

Richards once more seizes a fleeting opportunity. When Trevor and Betty vaguely want to share with outside friends the exciting things they have done, he suggests an exhibition as a way of doing this.

The group has already experienced the pleasure of having made a relief model that will pass their own most rigorous tests, and Richards believes that by preparing an exhibition they will raise the standard of presentation of each group's separate study to the same level.

His suggestion serves three ends. It meets the children's wishes, it promises to improve their æsthetic standards, it introduces a new emotional interest.

Sequence Five (NH 131/138)

The film-technique of this short sequence is known as "montage". The sequence suggests the carrying out of the decision reached in Sequence Four. Richards's commentary ends, "for the next few weeks we planned and prepared our exhibition". During that period he learned, or relearned, from the children, "how much can be shown pictorially when you really have something to say".

Sequence Six (NH 139/245)

This sequence is concerned with the harvest that carefully chosen and diligently applied methods of teaching may reap, and with the sympathy and interest aroused in adults for a form of education which they perceive has a function related to their community.

The exhibition is a red-letter day for the children. They are "at home" to their friends, and their circle of friends is now much wider than a few months ago. Richards's part on this occasion is to give them unobtrusive support, to break the ice of formality and to draw them out should the occasion overawe any of them—in short, to be the perfect guest for inexperienced hosts. It is a day of harvest but he is sowing for a new crop.

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The teaching methods Richards uses in this story are not the only possible methods and it is not claimed that they cannot be replaced by better ones. One of the results of good teaching is sound learning. In assessing the value to the children of the methods Richards uses, the student may like the help of a clear definition of sound learning.

"The power to distinguish between what is known and half known, ease of movement within a limited area, the application of a fact or a method learnt in one context to the needs of another context, a belief that small things matter, detection of relevance, accuracy and precision, satisfaction with a small task well done, dislike of pretentiousness, honesty of thought and sincerity in expression. These may sound ambitious terms to apply to the work of a child of eleven or fourteen years of age; they stand none the less for something which at humble levels the schoolmaster can detect, in which he rejoices and in which he finds his reward." (*Norwood Report*, p. 63.)



. . . To share with outside friends the exciting things they have done.

6. THE TWO SILENT FILMS

The way the component parts of *Local Studies* are related to one another was discussed in chapter 2. The buttressing films are short but their length does not determine their character. They are essential films, minor in scope and function but not in importance or quality.

Local Studies shows children in Bishop Auckland coming to grips with local things: *Near Home* and the film-strips say a lot about Wilson's Forge and Grange Hill Farm where two separate studies begin.

The two silent films describe in detail aspects of Wilson's Forge and Grange Hill Farm. The films are digressions arising from *Near Home*. In the manner of digressions they derive their importance from the main argument. They show what lies behind Richards's comment, "a visit to Wilson's Forge sent them back to look at some half-remembered picture in a school-book" (NH 92), and Mr. Burkitt's remark, "They came whenever they had the time and stayed as long as they liked" (NH 212/213). They are intimate records of Bishop Auckland in 1945, portraits to be understood in the light of Richards's conversation with Councillor Davis (NH 230/245). Their principle is faithfulness to local detail and they were made with the interested co-operation of local people. Treated as separate entities they become quotations: no quotation gives up its meaning outside its context. To use them without reference to the local setting would rob them of

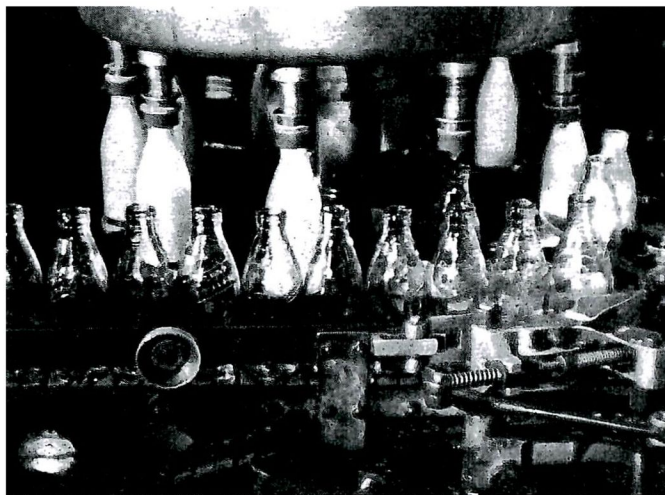
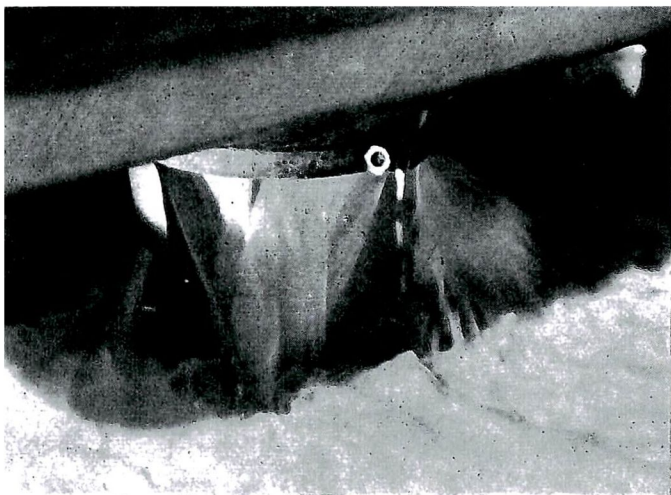
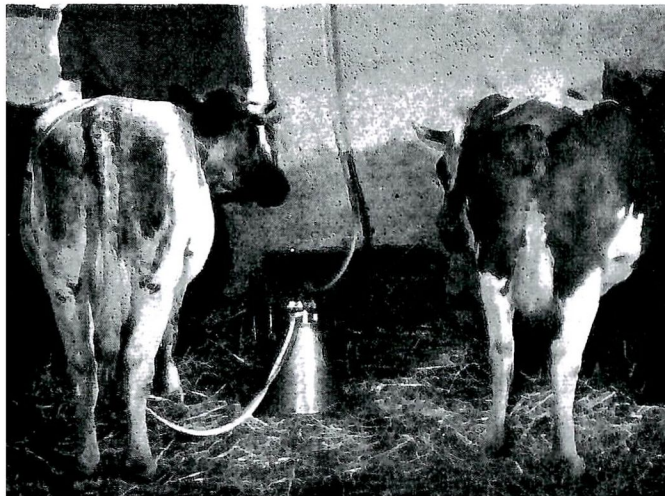
their character and significance, and might suggest that examples imply a controlling type. On the other hand they have value as material for comparative methods of study.

The directors' shooting scripts are printed in this handbook. The film-user is only at one remove from reality: what he sees and reads is the director's interpretation. By the scripts the reader can check whether his eye has missed anything important and in them he has a record of every shot to aid his memory.

These films have a place in the visual unit because they represent one of the kinds of visual record of local studies a teacher can make, they enrich the student's conceptions of Wilson's Forge and Grange Hill Farm, and each deals with one process the children saw. The rest of this chapter examines the importance of these functions.

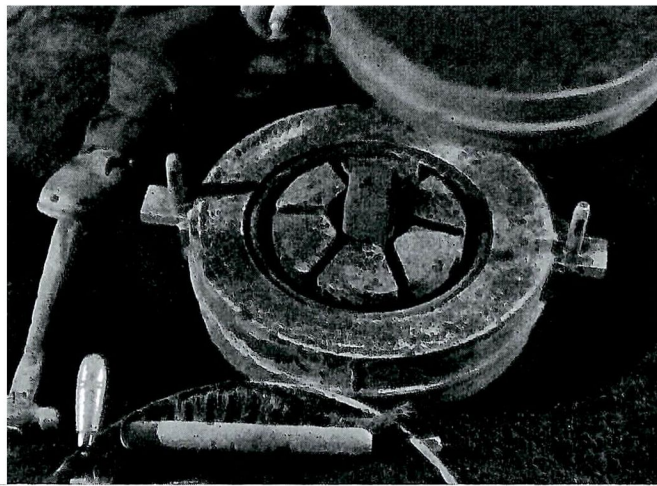
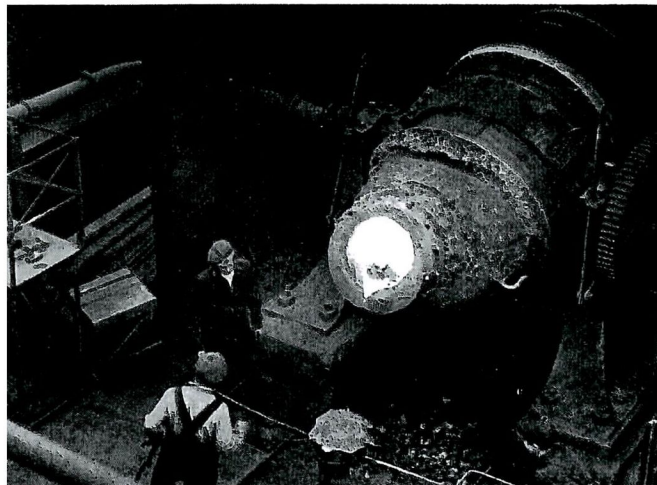
Photography is almost a necessity to local studies. It recalls winter in summertime, strengthens field-work and, like Richards's sand-table, brings the landscape indoors. A group handling an efficient still-camera with reasonable skill is equipped to produce visual summaries. Cine-photography makes visual essays possible like *Casting in Steel at Wilson's Forge* and *The Milk from Grange Hill Farm*. It will be noticed the second example has few sub-titles and the other none at all. Students may like to consider the effect of thus eliminating interruptions in the

‘THEY CAME WHENEVER THEY HAD THE TIME AND STAYED AS LONG AS THEY LIKED . . .’



The silent film confines attention to the local routine of producing pasteurised milk.

“ WE WENT THERE THREE TIMES BECAUSE THERE WAS SO MUCH TO SEE . . . ”



Casting in steel at Wilson's Forge shows in detail how pit-tub wheels are made there.

visual flow of a silent film. *Casting in Steel at Wilson's Forge* has three parts and each runs about four minutes. The parts can be used separately or in any combination. *The Milk from Grange Hill Farm* is designed to run without a break but the student may wish to practise interrupting it accurately for his own purposes at such points as the lorry's departure from the farm. Visual material becomes a flexible aid when it is confidently handled.

A visual essay has its own discipline: the exercise demands four steps of preparation:—

- (1) A clear conception of the aim of the film.
- (2) A thorough knowledge of the subject.
- (3) The analysis of the argument into simple statements or sequences suitable for the audience.
- (4) The "break-down" of each sequence into a connected series of shots.

Camera-technique enters at this stage. It is concerned with recording the shots efficiently, keeping a balance between them, linking them together and excluding irrelevant material. It is the visual equivalent of literary facility in sentence-making and the use of words. Although high literary ability is uncommon no one refrains from writing for that reason, and the practice of useful photography should not wait on perfected skill.

The silent films besides supplementing the local visual detail of *Near Home* emphasise external relations suggested there and in the film-strips. More equipment is made at the Forge than goes into mines close at hand: milk from Grange Hill Farm serves the needs of the industrial community of Bishop Auckland after it has been prepared by complicated machinery made in another region. Both

films describe processes and machinery. This is an accident of the decision they should be a matched pair about economic products from town and countryside. They might have dealt, as the children did,* with the raw materials used at the Forge and with the rhythm of work on the Farm; or the decision could have been taken to relate them within the sphere of living rather than of getting a living. They are specimens from the host of things the children encountered and could understand. The limits to choice of subjects for silent films are wide in any local study.

Neither of the two silent films treats its subject exhaustively, but they are complete in their miniature fields. Set against a background of the film-strips they may be regarded as central pieces of minor visual units. Such mental regroupings of the parts of a large visual unit are perhaps inevitable as the viewer's interest progresses among them. He may thus find, in concentrating momentarily on the different economic activities of Bishop Auckland and their varying breadth of relationships, a way opening to an appreciation of the economic diversities that characterise a cultural region. So may studies in a little locality illuminate conceptions of another order.

Near Home runs for twenty-five minutes. The two silent films can be seen in about the same time.† In the first case the viewer gets the argument of *Local Studies*, a major conception; in the other, two objective descriptions. The difference lies in the content of the films and it is independent of æsthetic qualities.

* This appears in the film-strips of Wilson's Forge and Grange Hill Farm (chapter 7, and Summary of Film-strips, p. 40).

† These two films were shot at 24 frames per second and should therefore, if possible, be projected at the same speed.

7. THE FILM-STRIPS

Local studies need not lead to an exhibition, but it would seem there should always be a reporting stage. In *Near Home*, when Trevor says of the children's model of the Bishop Auckland area, "People might like to have a look at it" and Betty adds, "Mr. Davis was awfully interested when we told him about it. He wanted to know what else we'd done, too", Richards turns the occasion to his purpose with, "It's time we started making some kind of report on what we've done" (NH 123/124). He offers the children an exhibition as a way of expressing the obligation they feel to the friends who have made the studies possible and emphasises the unity of the complete group by suggesting the simultaneous presentation of reports on the eight studies.

The exhibition arose from Trevor's remark about the model, and at the exhibition the model stood in its rightful place, the middle of things. The screens, one for each study, were grouped around it. First the sand-table and then the model had served "a need for a focal point when we got into discussions" (NH 75). The sand-table had been crude, the model was designed to be "as accurate as our maps" (NH 118). Throughout their studies the children were out and about in the locality and when "each group sorted out the information it had acquired, selected the essentials and arranged them in order" (NH 131/132), the model was continually before their eyes.

At that stage a visual aid, it was also a symbol of the excellence group-work could achieve: setting a standard and inspiring confidence, "it really was a grand job" (NH 121).

Each exhibition-screen was unrelated to the others but none was independent of the model and an understanding of the countryside. Jimmie explains the model to his visitors before he takes them to the first screen saying, "Now come and let's have a look at the map" (NH 143); Mr. Elland, referring to Grange Hill Farm, asks John Heavside, "That's up at Canney Hill, isn't it?" (NH 211). The children took these things for granted. The boys' and girls' descriptions of the screens and their visual memories (NH 141/229) are also part of the background necessary for an examination of their reports. The two silent films may prepare the student for the studies of the forge and the farm; but as it has not been possible within the limits of this visual unit to provide such introductions to the remaining six studies he may find it helpful to refresh his knowledge of Bishop Auckland from other parts of *Local Studies*.

Richards claims a local study orders experience in its own way outside the frameworks of school subjects, "instead of learning geography, history, science and so on, all in watertight compartments, they've been finding out how everything fits together . . ." (NH 243). That



The sand-table had been crude, the model was designed to be "as accurate as our maps".

thirty-two of the seventy exhibits on the screens were maps or map-diagrams is not a contradiction. Maps, other than direct photographs, are a means of recording and conveying thought; their use, like the use of speech and writing, is not restricted to one branch of knowledge. None of the children's studies was deliberately oriented within a particular school subject, and for each report they used whatever technique seemed to them suitable.

An analysis of any of the exhibition-screens shows how little the studies were controlled by formal conceptions. Thus screen 1 described "The position of Bishop Auckland" in terms of the model, geology and weather: "geology" is a conventional name for simple observations; the weather-record is non-mathematical; there is no mention of outside relationships. On the other hand, if the eight screens are considered together a comprehensive meaning of "position" emerges. Richards is right to warn Councillor Davis, "Don't run away with the idea that they understand all this thoroughly—we don't expect them to. But they've been getting a basis of first-hand information that will still be there when they can make use of it . . ." (NH 241/242). Equally right is his remark, "This is just a beginning, you know" (NH 226): for Stella explains, "We didn't start doing the weather until the end" (NH 152); Derek replies to Mr. Elland, "We've not had time yet" (NH 195); Betty's group, first interested in the Town Hall and rates, has turned to water-supply and she says, "We haven't got very far yet but we've found out where the water-mains run" (NH 227/228). The direction of Betty's new study can no more be foretold than it could have been guessed the social study "Bishop Auckland in the Twentieth Century" would develop from Alan Vickers's "passion for coal-mines" (NH 22, 26/28, 112, 232).

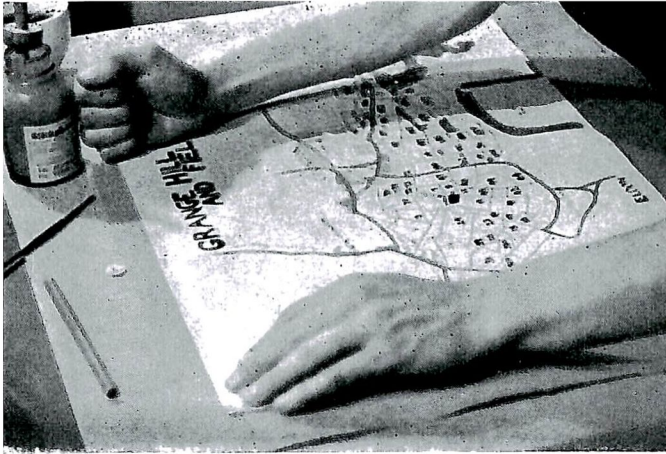
It is noteworthy that several of these initial studies



"A focal point when we got into discussions."



"We didn't start doing the weather until the end."



A means of recording and conveying thought.

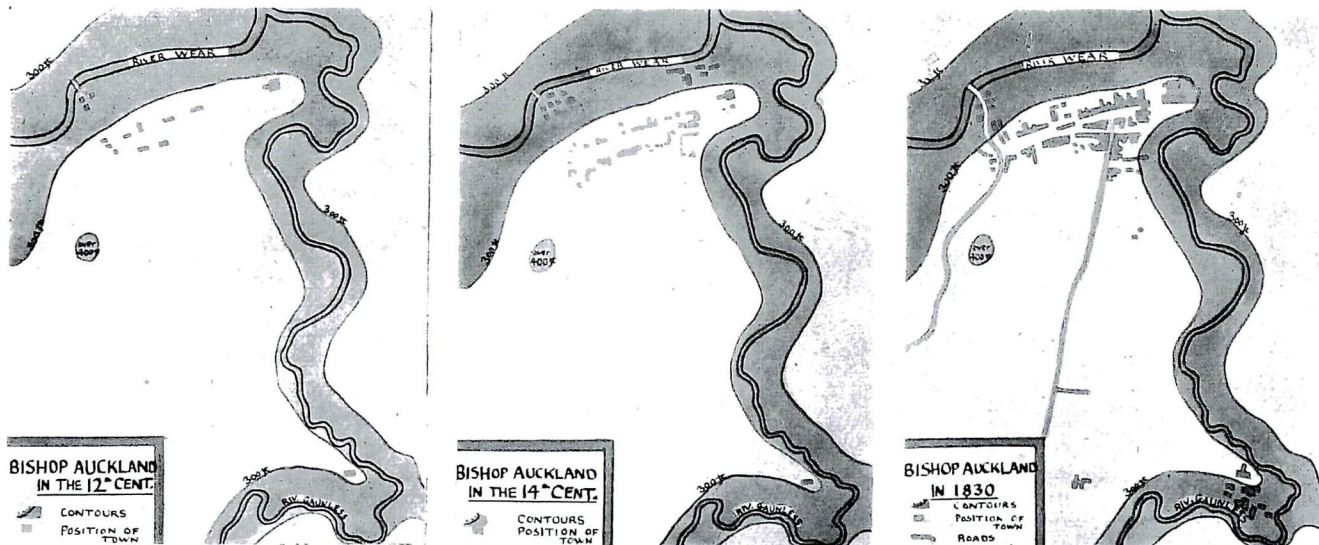


The children took these things for granted.

have a social interest. Two conclusions seem justified. In the first place, because of their constant occupation with a living society the children will come to know something of cultural responses to basic human needs under conditions unaffected by the emphasis school-work often puts on getting a living rather than on the whole business of living. Secondly, studies freely undertaken are likely to make contact through the locality with many school subjects and so to quicken an interest in how they bear on living. These two things would mean the development of anthropological understanding by the way, an understanding invaluable in social affairs.

Not one of the eight studies as reported at the exhibition ventures to offer reasons for its recordings. All are answers to, "How?" and none supplies an answer to, "Why?" This does not mean that in discussion Richards and the children avoided speculative argument; it is evidence of his influence and their honesty of purpose. Had he wished he could have taught them investigation is only complete and satisfactory when it unites cause and effect. He preferred to encourage them to show the relatedness of things and to refrain from illustrating their own or other people's conclusions by selected material. The exhibition represents knowledge gained and has nothing to do with the proof of learning previously acquired or the demonstration of the truth of general statements. It is easy to imagine what a nightmare of illustration of fashionable knowledge the exhibition might have become had the studies been less wisely handled: the bait of neat explanation would have directed the choice of the studies, and young eyes would have sought for relevant facts to fit preconceived notions. Richards chose a course consistent with his interpretation of local studies and with his aim for the children.*

* See chapter 9, "Richards's conception of Local Studies".



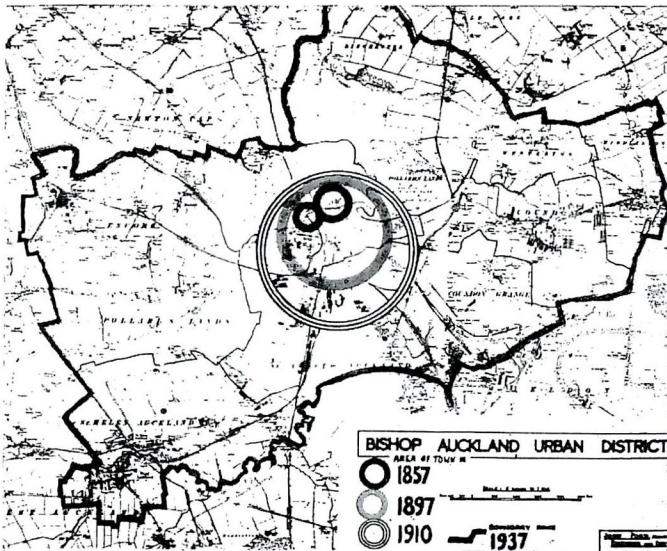
THE GROWTH OF BISHOP AUCKLAND. *By using the film-strips these maps and the rest of the exhibition material can be projected*

The eight film-strips are included in the visual unit so that the student may make a close examination of the eight reports presented at the exhibition. Each strip reproduces in colour the exhibits from one screen and intersperses among them supplementary notes in explanation. The notes fill a greater number of frames than the seventy exhibits. They are written from the point of view of an adult observer who has followed Richards's experiment without taking part in it. Perhaps in turning on to the screen one frame after another the individual student may find the notes playing the part of a companion.

SUMMARY OF THE FILM-STRIPS

(with approximate number of frames in each strip)

- I. POSITION OF BISHOP AUCKLAND (21 frames, 8 exhibits).
Simple geology: woods, built-up areas, etc., superimposed.
Continuous record during daylight hours (17 days in May 1945) on four-point scale, of cloud, visibility, wind-strength, rain, warmth.
- II. GROWTH OF BISHOP AUCKLAND (32 frames, 16 exhibits).
Contemporary references, 11th to 16th centuries.
Town plans, 12th and 14th centuries and 1830.
Baldon Book, and translation.



in colour and to any convenient size.

District map, 1857; district map with built-up areas, 1857.
1897, 1910, and building since 1919; Urban District map, 1937.
Population graph.
Medieval wattle-and-daub house.
Dwelling-houses, 19th and 20th centuries.

III. THE PAST: VINOVIA (20 frames, 9 exhibits).

Bishop Auckland from Brusselton Hill.
Vinovia from Wear Chare.
Plan of Vinovia site; plan of Vinovia and Binchester Farm.
Map of Vinovia and the Roman road in Bishop Auckland district showing modern features.
Profile of Roman road, Brusselton to Vinovia.
O.S. map of Roman Britain.

Roman roads in County Durham.
Map of civil and military zones in Roman Britain.

IV. WORK IN BISHOP AUCKLAND (22 frames, 7 exhibits).

Map of heavy industries in south-west County Durham.
Heavy and light industries and agriculture around Bishop Auckland.
Census key; male and female occupation figures for Bishop Auckland, 1901-1931; unemployment chart.

V. WILSON'S FORGE (19 frames, 8 exhibits).

Position of Wilson's Forge; plan of Forge.
Machinery made at Forge (gear-wheels, lever-controls, pulley-wheels, "tubs").
Sources of raw materials.
Map showing pits supplied.

VI. GRANGE HILL FARM (24 frames, 7 exhibits).

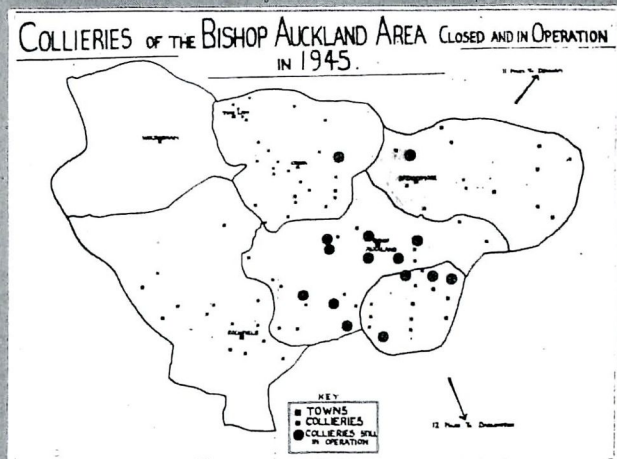
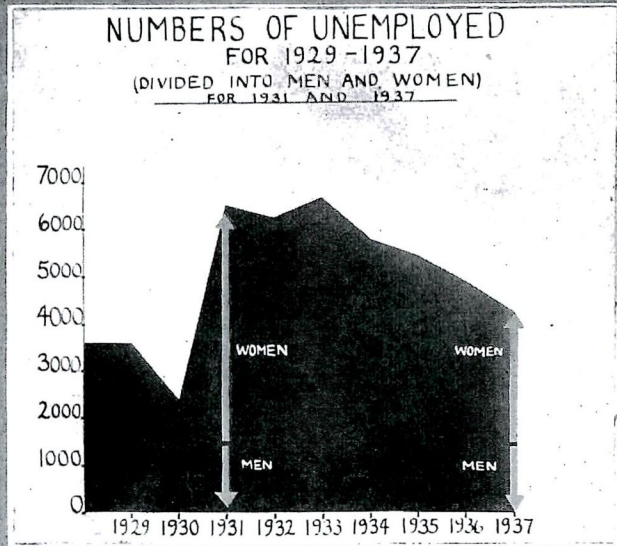
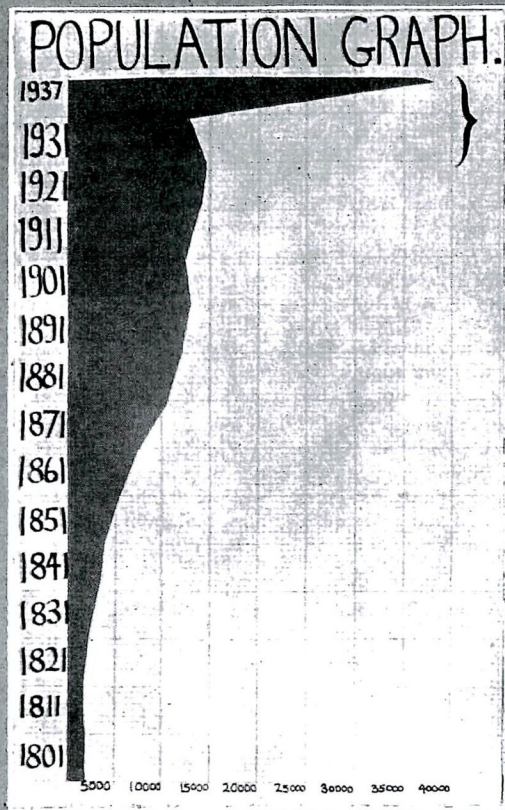
O.S. map of farming types. (*Hung separately at exhibition, and not included on exhibition-screen.*)
Land-utilisation map.
Position of Grange Hill Farm.
Plan of farm and fields; plan of farm-buildings.
Cropping list for each field for 5 years beginning 1942.
Farm diary, 14th March to 18th April, 1945.

VII. LOCAL GOVERNMENT: THE RATES (19 frames, 6 exhibits).

Map of Urban District.
Rates diagram; types of property paying different rates.
The waterworks.

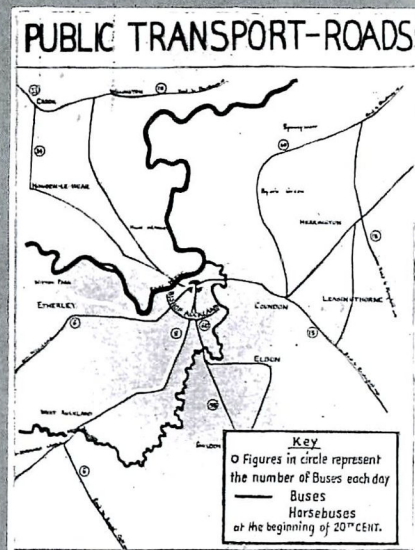
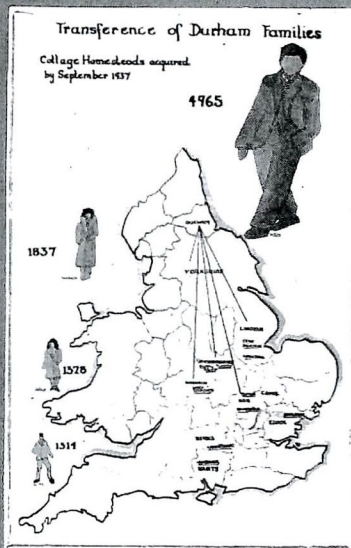
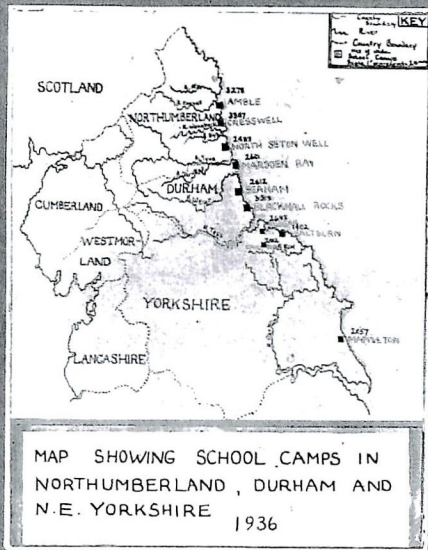
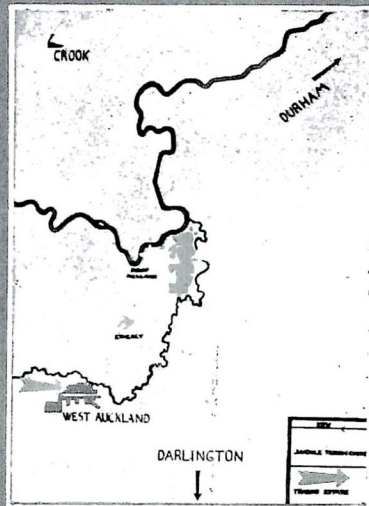
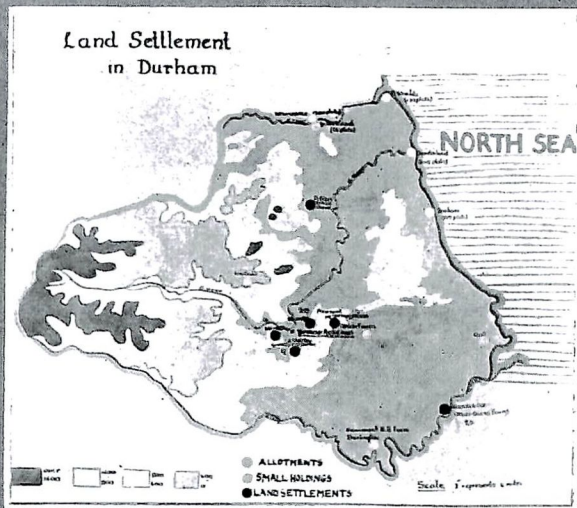
VIII. BISHOP AUCKLAND IN THE 20TH CENTURY (24 frames, 9 exhibits).

Map of collieries closed and in operation.
Population graph.
Unemployment graphs (distinguishing men from women for 1931 and 1937 only).
Measures taken by the Commission in south-west County Durham: transference of families; land-settlement; school camps; trading estates and Juvenile Training Centres; West Auckland Clothing Company.
Road transport, comparing 1910 and 1945. (*Key, very small on film-strip, is enlarged in illustration on p. 43.*)



BISHOP AUCKLAND IN THE 20TH CENTURY

This film-strip projects in colour a study of this depressed area (left-hand page) and the measures of alleviation taken and projected after 1937 (right-hand page).



Handwritten Latin text, likely a medieval manuscript or legal document. The text is written in a cursive script and is heavily obscured by ink bleed-through from the reverse side of the page. The visible text includes:

et reddi ij. redditus de ad multo et recepit de ratmud et wagi
de fral fann et recepit de anen et xij. de ad pomin et
+ xij. de ronn et yallm et de ona et in quatuor de wood
si apud Anolland duxit et si apud Tunitum in quatuor et dimid
et opata a fofte et si apud ad ximla xij. ad fofte et
m. in ij. d. in reddo et oron. ad in reddo et
+ terra per in p. in auliduo in tom familie demur et
Lynferma et unyq. rann. vlt. avul et foni. ij. ad. et
dimid. opata opar. de valla reddi. bart de m. rida
p. et de uate et furo juo Aland. Sutor Loue
toftu et un. r. et reddi. in. et far. in. p. rat
Simon moleg. totu. toftu et r. et reddi. et
et opata. i. Aland. r. et reddi. et
villus. de Berio. et. ad. et dimid. xij. op. r. ab
+ franti. Fyfarq. p. d. Loue. de. ad. et. of. trans
+ i. r. alij. et. reddi. in. yallm. et. J. ona. et. p. r. on
+ r. r. et. reddi. dimid. in. molend. de. Anolland. et. in
xij. in. r.

The Boldon Book

MRS. C.: And what's this?

JOHN: Oh—it's a photograph of the Boldon Book. (NH 154/155)

1. The Book and Bishop Auckland.

The Boldon Book was the survey of his revenues that Hugh Pudsey, Bishop of Durham, made in 1183: it described some of his 141 villas as “. . . in all respects like Boldon”. The North Auckland entry in three other and neater transcripts than that followed here uses individual contractions and omits the last word of line 13: the *Chapter MS.* varies no further; the *Stowe* has “j” for “unum”; the *Bodleian* shows four mistakes, each one erased as soon as made. Only the *Exchequer MS.*, known in the 19th century, gave this vill 22 villeins and later tenants like Morman and Roger for Alan, a richer Monk Cook for the Elstan friends, and pinder Robert for Eustace; and added besides, Pollard, Luce Makerell and two blacksmiths.

2. The translation expanded—for John.

Simon's homestead stands in its little field halfway between the river-mill and the clustered settlement that bends over the brow above the watersmeet. Along the Gaunless and in the deep Wear valley there are oak-woods, flood-pastures and steep rough grazing. The arable on the plateau-top stretches south-westwards and is shared by the home farm and the common fields.

Whenever the half-acre strips in the common field are re-allotted, 12 villeins and the reeve get 16 acres each, a normal holding in this vill: Eustace gets 20 acres. At harvest Eustace has, as pinders always do, 24 sheaves from each plough to help him to feed the straying animals he impounds. His own hens find good pickings in the pound and he pays the Bishop 80 hens and 100 eggs.

Most of the holdings have to supply oatmalt to the Bishop in the high proportion of 2 bolls (280 lb.) to the acre; and strictly, all increase from the land is his. This right is acknowledged by the render of a milch-cow and of cornage (i.e., “horn-age”) for the calves of the herd, by the ploughings and harrowings each of the 7 teams of 8 oxen must make, and by the scat payments for the crops and crop products. Strictly, too, every horse belongs to him: averpenny and perhaps the cartings are recognitions of this. No one here keeps sheep except the Bishop.

Besides these dues the villeins owe services throughout the year. They work for the Bishop two days a week from Lammas to Martinmas, and one day a week from November to August; and their extra harvest work is a boon or favour only in name. They must also build in the camps of the great hunt and of St. Cuthbert's fair.

In all these things the reeve, though a man of the vill, is their overseer.

The reeve has little to do with Elstan of West Auckland who, with two strangers, is temporarily renting 1½ acres; or with Alan, whose son has gone to work leather in the City. Alan lives on the waste near Simon and stitches and shapes all day long.

Simon works the Bishop's mill, where all milling and malting must be done. His fee to villeins is 1/13th of the product: to free-men, 1/24th. He pays 360 shillings from the fees: a miller handles a lot of money.

Beer is the only drink. The fixed price is one penny a gallon. No one but the alewives may brew or sell beer; so the villeins supply their own oatmalt, or barley malt when they have any, and pay a second fee, this time for the brewing. The alewives pay 6/8d. to the Bishop, but the vill appoints its own ale-tasters. There is free beer after the great hunts—a full tun of it.

North Auckland

1. In North Auckland there are xij villeins of whom every one holds j bovate
2. and renders ij chalders of oatmalt and j wehit of scatmalt and j wehit
3. of scatarin and j wehit of oats and viijd of averpenny and
4. xijd of cornage and j hen and xx eggs and iij wagonloads of wood
5. if they cart it to Auckland but if to Durham ij loads and a half
6. and they work from the feast of St. Peter ad Vincula until the feast of St.
7. Martin ij days in the week and contrariwise j day in the week and
8. moreover (each) does iij boon-works in the autumn with the entire household except
9. the housewife and every plough (-team) of the vill ploughs and harrows ij acres and
10. a half beyond the services. The whole vill renders j milch-cow.
11. The Reeve has j bovate for his service. Alan the Cobbler holds j
12. toft and one croft and renders iijjs and does iij boon-works.
13. Simon the miller holds j toft and croft and renders dues
14. and works like Alan. William Scot (and) Elstan and
15. William Boie for j acre and a half (render) xij esperductae
16. of wheat. Eustace the pinder holds xx acres and has thraves
17. like the others and renders $\frac{xx}{iij}$ hens and C eggs. The toll
18. of beer renders a half Mark the mills of Aucklandshire
19. xxiiij Marks.

8. THE CINE-PANORAMA, MAPS

The town and urban district of Bishop Auckland lie in view northwards from Brusselton Hill, ringed from west to east by a horizon enclosing half County Durham. This hill had importance for Richards and the children as a focus for visual memory. He says, "We often felt we wanted to get outside the town and look at it. A map didn't quite meet our need and we couldn't go dashing off to the top of Brusselton Hill every time. So I got a friend to knock me together a sand-tray and we made ourselves a rough model of the town" (NH 76/77).

Maps, models, diagrams and photographs of different kinds serve limited purposes and the range of possible aids cannot make a complete substitute for experience developed by local observation. The characteristic of these aids is their independence of place and time. They can be used as the children used them to recall visual memories and enrich them, or as the student must use them to create visual images and shape them.

Because the purpose of this visual unit is to give a concrete example of the first stages of local studies, much of its material has the subsidiary aim of reducing the disparity of experience between children who live in Bishop Auckland and students who have never seen the locality. Until the student begins to feel he is no stranger to Bishop Auckland he remains at a disadvantage in understanding the children's studies. The studies are secondhand experience to everyone except the children,

experience which has already undergone selection and classification: the problem is to give the student a knowledge of the locality which shall approximate to what he would get by doing field-work. Photography has properties which can help him towards this, the only kind of knowledge within which particular local studies can be critically appreciated.

Map-making by customary methods is a process of selection and classification. No combination of normal maps can reveal the personality of an area or the relationships centred in it. By themselves maps offer little more about these things than a tangle of undifferentiated clues. Their interpretation is subjective and, if it precedes local experience, is an exercise of the imagination controlled by remembered parallels. Legitimate map-reading is a skill in which not everyone is proficient: it consists in understanding what has been recorded on a map, and it goes no further. A map that has been drawn is already an interpretation.

If at a second or third viewing of *Near Home* and the two silent films the student cares to disregard the action and to concentrate on the aspects of Bishop Auckland presented photographically he may find himself developing his own experience of the locality. Admittedly his visual movement in the area is predetermined but in the three films there are hundreds of shots. He may feel like Richards and the children a need to get outside the town

and look at it in its setting. The cine-panorama* makes this possible, and his eye can sweep over the landscape which stretches from west through north to east from Brusselton Hill.

The following notes on this cine-panorama may be helpful:—

- (1) The camera position is 58 yards from Brusselton Tower on a bearing of 010 degrees. (This position is described on the cine-panorama by “back-bearings”.)
- (2) Every part of the panorama can be related accurately to a compass line on a large-scale map.
- (3) The panorama was photographed twice on July 25th, 1945. Normal panchromatic stock and infra-red stock were used. These two versions are complementary as each accents the landscape in a different way.
- (4) For some purposes the moving graticule may be distracting. A mask in front of the projector can be arranged to cut off the top quarter of the projected picture, leaving only the natural landscape and sky.
- (5) In a projector fitted with a reversing switch the panorama can be run forwards or backwards from any point. It is recommended that no part of it should be projected while it is held “still” in the projector-gate: even with the most efficient heat-screening device this might damage the film.

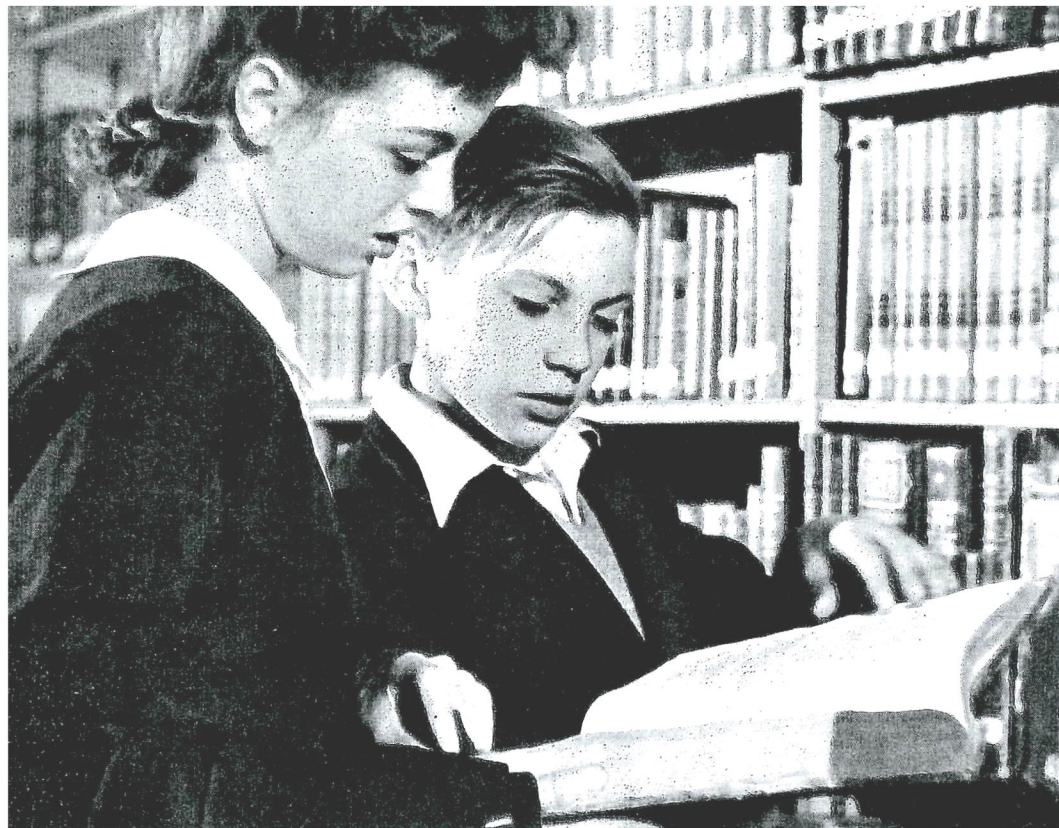
A landscape seen from the ground is distorted by

* In *Geography*, March 1944, J. Fairgrieve described a half-minute cine-panorama through 157 degrees (article, *Short Films for Teaching*).

distance and parts of it are hidden by objects and irregularities nearer to the eye. Æsthetic interest is heightened by these differences in scale and range of vision and they are conditions which influence everyday life. Maps help the understanding because they are not restricted in this way. A local map shows horizontal distribution on a uniform scale without obstruction. Until about 1916 maps and photographs were in different categories. Today the technique of aerial photography has reached a stage where it is certain that large-scale maps of sizeable areas retaining all the detail of the image recorded by a camera should soon be generally available. These maps with the qualities of direct photographs should be a powerful new aid to use in local studies. The interpretation of aerial photographs is more difficult than map-reading but it holds rewards for the understanding of an area: because of its future importance the student may believe it worth while to become skilled in it.

At the present time there is no aerial photographic map of the Bishop Auckland area. The aerial shots in the introduction to *Near Home* may serve the imagination as links between aerial photographic maps and ground photography. Hitherto only meteorology has justified the kind of organisation formerly necessary for regular mapping of momentary conditions, and it is doubtful whether frequent land-use surveys would be possible by the methods used during the '30's.† The student may look forward to the time when photographic maps of his locality will deal separately with dated single examples of such conditions as season, snow-cover, surface-drainage, circulation and crop-progress.

† *The Land Utilization Survey of Britain*. In part this very important survey depended on a host of voluntary workers.



OLD MAPS 1576—1787

EVERY LOCAL STUDY MAKES ITS OWN SUGGESTIONS FOR DEEPER STUDY. WORK WITH THE BISHOP AUCKLAND GROUP GAVE JOHN AND MOLLIE AN INTEREST IN OLD MAPS (NH 113/115). THIS SECTION SHOWS HOW AT A LATER STAGE THEY MIGHT DEVELOP THAT INTEREST, IF THEY HAVE ACCESS TO, SAY, ONE HUNDRED SUITABLE LANTERN SLIDES.

1. Maps are social documents.

OLD maps bristle with unfamiliar things. This library study of Durham examples runs from the first printed English maps to the beginnings of the Ordnance Survey. It treats maps as minor vehicles serving the traffic of western thought along a way marked by such milestones, monuments and institutions as the defeat of the Armada (1588), the *Authorised Version of the Bible* (1611) and the Royal Society (founded 1660). The period includes the voyages of Drake and Cook and has Ogilby surveyor of main roads at its mid-point; it spans the first British Empire and the withering of universal Latin, and is marked by the importance of the Netherlands down to 1700 and of France from the Stuart Restoration.

2. Honouring the Elizabethans.

The symbols Elizabethan estate surveyors used for fenced and unfenced roads, bridges, cliffs, shingle and rocks have been adopted by the Ordnance Survey: the windmill on 20th-century maps is a vestige of their practice of drawing in perspective or in elevation. They had colour conventions for valley-floors, marshland, and areas liable to tidal flooding: they distinguished important changes in slope by short hachuring.

Christopher Saxton, with a Privy Council warrant, surveyed England and Wales to make the first English atlas. Published in 1579, it had a map of the Kingdom and 34 folio county maps done not very differently from Gerard Mercator's maps of France and the Netherlands. Part of the Durham map is reproduced opposite.

Saxton also made a map of England and Wales (1583) to the large scale 1/500,000. From abroad, among the printed maps,



were available Mercator's 1/1¼-million British Isles (1564) and the smaller "George Lily" map of the British Isles (1546), besides Humphrey Lluyd's England and Wales in Ortelius's atlas (folio, 1571).

3. Two hundred years of imitation.

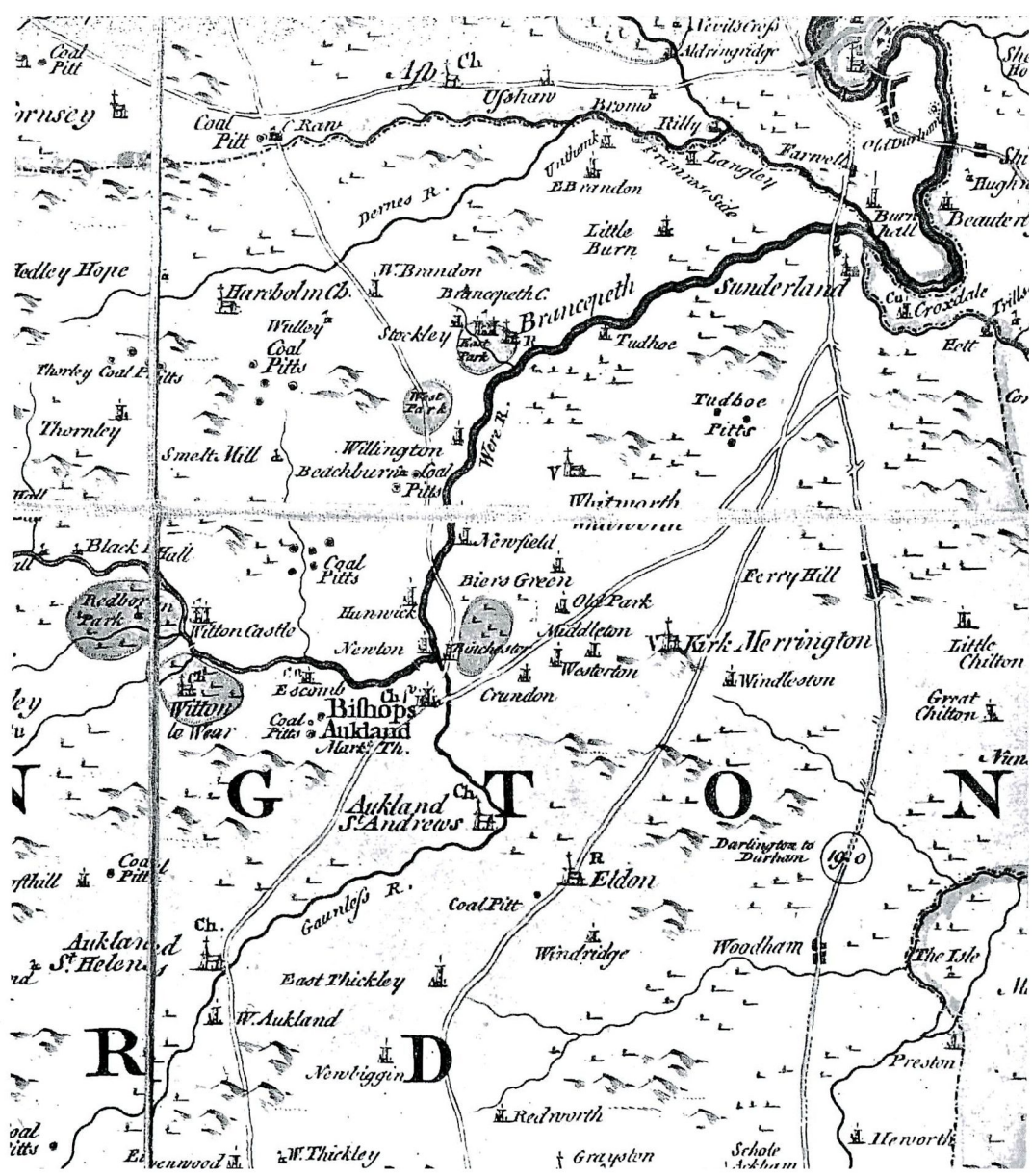
Thomas Kitchin's map of County Durham (1787) is one of the last maps to merit Richard Gough's criticism made in 1780, "As to the several sets of County maps professing to be drawn from the latest observations they are almost invariable copies of those that preceded them": a thin set of roads has been added to a debased Saxton map. John Speed (1611) and his successors "augmented" their copied maps with useful views and town plans.

The original plates for Saxton's large map were modernised by Philip Lea about 1687.

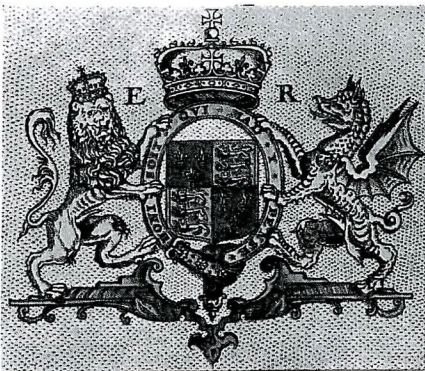
4. Roads on maps—before 1675.

The 14th-century Bodleian MS. map of Great Britain has roads south of the Wall: none pass into County Durham, but the Tees is bridged at "Persbrig" south of "Aukeland". The first printed map of England and Wales marked with roads is in John Ogilby's *Britannia* (folio, 1675).

When a map of Warwickshire with roads, by an unknown map-maker, was published in the year Queen Elizabeth died, there were printed road-maps for not more than nine counties, nearly all being south-eastern counties. This number did not rise for more than 70 years and full use was not made of this class of map. There were no roads on the set of county maps edited in 1607 to William Camden's *Britannia* (Latin, 1586; Englished, 1610); or on the sheets of the pocket-folding "war" map of the 1640's, based on Saxton's 1/500,000 map.



The Darlington-Durham post road (now A1) is a late addition. Part of map: Co. Durham 1787, Thomas Kitchin; facsimile (at R.G.S.).



Royal Arms with red dragon of "Regina Anglie Francie et Hibirne". From map: Durham 1576, Saxton; reduced (at R.G.S.).

5. Great wall-maps.

William Sheldon of Worcestershire, made wealthier at the suppression of Pershore Abbey, introduced tapestry-weaving from Flanders about 1560. This private industry at Barcheston (Warwickshire) lasted until 1647 and produced the Hatfield "Seasons" tapestries as well as a small series of tapestry maps covering, with many overlaps, most of that central rectangle of the country whose diagonal lies from London to Chester.

Richard Hyckes's Sheldon designs had a map area about 16 feet by 11 feet and a distance scale of nearly three inches to the mile. Some were like Saxton maps, but "enriched" with a net of roads and tracks and with local detail. His scales of representation conformed only to his artistic sense; the result was an interpretative survey of the heart of Shakespeare's England.

6. "At Rampton made wee were, by Mistress Mary Eyre."

In 1632, Mary Eyre finished the second of two pieces of a tapestry based on John Speed's 1611 folio map of Nottinghamshire. Each had a map area 9 feet by 9 feet and the distance scale was about 5 inches to the mile. She was related to the Sheldons but did not imitate Hyckes's style. Designing the name-cartouche of each manor and town as the whole base of the buildings, she kept an open tapestry pattern and enlarged the scales of representation to degrees that gave freedom for an intimate portraiture whether of her Rampton home or of Nottingham Castle or of the deer in Sherwood Forest*; just as, sixty years earlier, Gerard Mercator had varied his scales in grouping busy waterfowl on the tidal flats of a folio map of "Holland". Mary separated the "weapontaks" (i.e., wards, hundreds) by coloured borders serrated on their inner edges; she corrected Speed's distribution of markets and gave each market-town a red cross, and at the site of the Lambert Simnel battle—"where 4,000 of their naked Irish lost their lyues"—named the empty tent for one among the leaders that were killed.

7. The cover of this handbook.

The map design, painted as the background to the film-titles in *Near Home* and used on the cover of this handbook, is in the style of Mary Eyre's tapestry: the spelling of Aukland, "so called of Okes", is from the 1637 edition of Camden's *Britannia*.

* The limitations of any convention that requires all the scales on one map to be the same can be demonstrated from an O.S. one-inch map, e.g., by measuring an isolated cottage or the width of a road.

8. How long were Tudor miles?

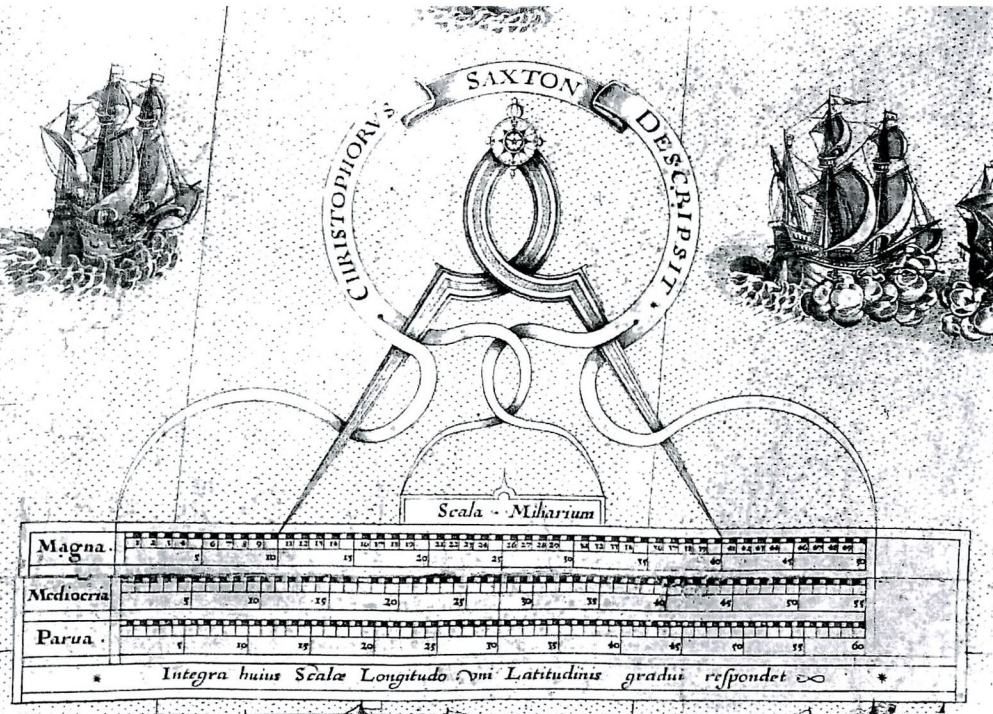
Sir Christopher Hatton's surveyor Ralph Treswell, like other Elizabethan estate surveyors, normally used a perch of 16½ feet and counted 320 perches to the mile; but his "Cottingham Woodes" (1580) has a scale "at 21 foote to y pche". This perch survives in the remote Fylde of Lancashire.

Saxton once related three other kinds of English mile to a degree of latitude by a neat Latin sentence (1583). Speed (Br. Is., folio, 1610) simplified this to "common miles" and "miles by degrees", respectively 50 and 60 to one latitude degree. Neither Saxton nor Speed mentioned the mile of 1,760 yards. Threefold scales were still used about 1700.

In 1593, 35 Eliz., c.6, an "Act for Restraint of new buildings . . . in and near . . . London and Westminster", provided for its own expiry. Sec. XIII ends, "This Act to endure for seven years, and afterwards until the end of the Session of Parliament then next ensuing". "To avoid Doubts", the Act defined the mile in sec. XII, ". . . a Mile shall be reckoned and taken in this Manner and no otherwise; that is to say, a Mile to contain Eight Furlongs, and every Furlong to contain Forty Lugges or Poles, and every Lug to contain Sixteen Foot and a Half." Thus for a limited period there was a statute mile for the London area.

9. The post-mile, 1635-1675.

Though there was a "Quenes postmaster" in 1574, only the continental letter service was efficient until in 1635 Thomas Withering, Generall Postmaster, unified the system along the post roads which all met in London so that a London letter was delivered in the Border and beyond for 8d. after travelling 120 miles or more each 24 hours.



"The whole length of this scale corresponds to the step of one breadth." A neat reminder of the history of the words, lat. and long. (see Oxford New Eng. Dict.). From map: England and Wales, 1/500,000, 1583, Christopher Saxton; scale length reduced from 8.6 inches (at B'ham. City Ref. Lib.).

Evidences for a claim to accuracy: 1. The lat. and long. At this time, longitudes were often reckoned from St. Paul's. From map: Co. Durham 1768, Thomas Jefferys; reduced (at R.G.S.).

The Scales of Latitude and Longitude round this Map are fixed agreeable to the following observations made at Durham.

*N. Latitude 54° 46' 50" taken by Mr. Professor Hornby in 1765.
Longitude 01° 45' 00" West of London.*

The Longitude is deduced from an accurate observation made of the Solar Eclipse in 1766 compared with those made at London, Sherborn & Oxford.

Act 12 Chas. II, c. 35 (1660), confirming the 1657 creation of the Post Office, ordered that the "Post Master Generall shall . . . provide Horses and Furniture to lett to Hire unto all . . . persons rideing post by Commission"—a service already restricted to licensed postmasters. Almost insensibly, the London mile became the standard for the post-mile.

John Ogilby, surveying with a compass and a perambulator half a pole in circumference, published (*Britannia*, 1675) "scrolls", or strip maps, to the scale 1/63,360, showing the post roads calibrated in furlongs with every eighth furlong double-dotted.

Ogilby respected the Office of Posts but noted that "Establish'd Post-miles" varied in length. All kinds of mile were to him adjustments of the "dimensurated" road-mile of 63,360 inches, inches that had been derived from three barley-corns. His *Britannia* does not mention a statute mile but it has a map of England and Wales with an amusing threefold scale that is a comment on the difficulties of his work.

10. Old miles die hard, 1675-1700.

John Seller was hydrographer to Charles II. His map of Hertfordshire (1676) refers to "Statute or Common Miles whereof 5,280 feet makes one Mile", and gives a degree of latitude as "69½ of Common or Statute Miles and 14 Pole".

Though Robert Plot wrote in 1677 that 5,280 feet usually made one English mile, yet he felt it desirable to use the "middle sort" of local mile for maps of Oxfordshire (1677) and Staffordshire (1686): these two "middle" miles were different lengths.

Philip Lea's road-map of England and Wales, owing everything to Saxton and

Ogilby and dedicated to William III, has a note ending “. . . pedes quorum 5,280 Anglicum milhare constituent”; but most of his maps have threefold scales.

The 1824 Act for the Uniformity of . . . Measures fixed the mile at 1,760 standard yards, restoring legal substance to the “statute mile” of Elizabeth’s dead statute.

11. Table of the (approx.) number of miles related to a constant degree of latitude, as shown by map-scales.

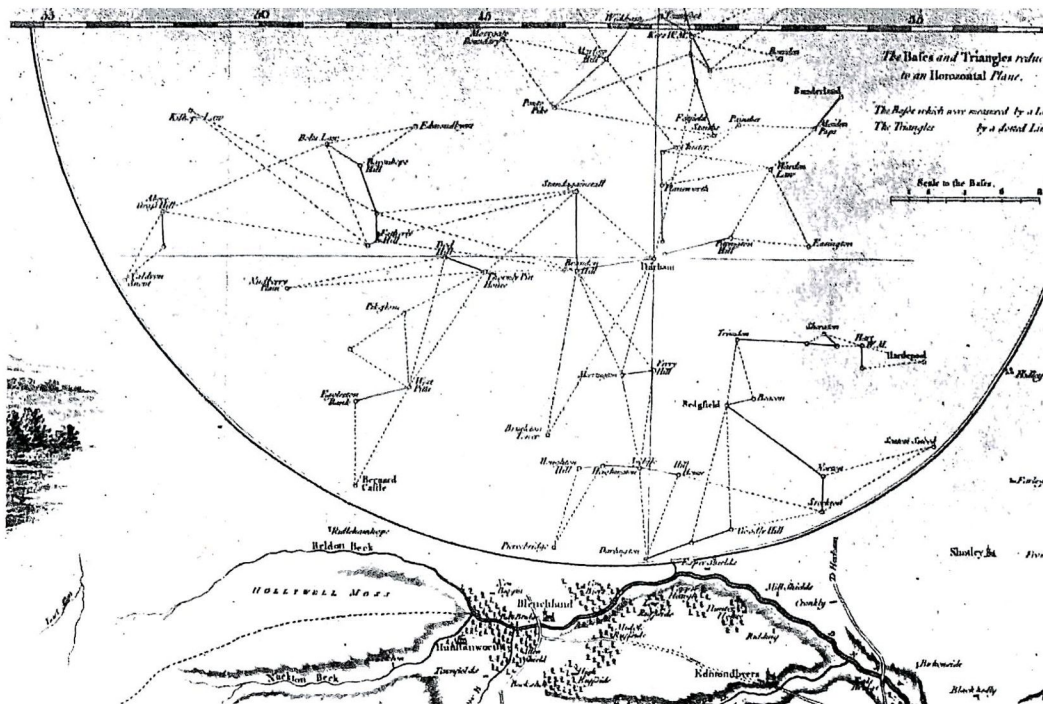
At 50°N, one degree of latitude contains 59-994 geographical or nautical miles, and 69-116 statute miles.

1583	Saxton, England and Wales	. 50, 55, 60
1594	Symonson, “Decay of Rye”	. 69
1644	“War” Map, England and Wales	. 55
1645	Blaeu, Brit. Isles (copying Speed?)	. 50, 60
1654	Blaeu, Scotland	. 50
1654	Blaeu, Ireland	. 45, 65
1677	Plot, Oxfordshire (<i>Nat. Hist.</i>)	(?) , 60, (?)
1685	Petty, Ireland (Small atlas)	. 48
1686	Plot, Staffordshire (<i>Nat. Hist.</i>)	(?) , 55, (?)
c. 1695	Robert Morden, Durham	. 60, 65
	Robert Morden, Lancashire	. 55, 60, 69
	Robert Morden, Berkshire	. 55, 60, 65

12. Tudor Kingdom and Stuart Empire.

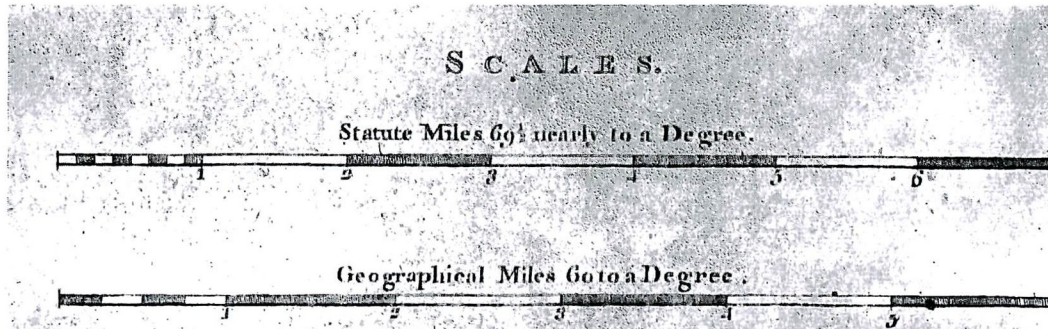
The blazon of the Royal arms of Henry VIII and Elizabeth ran:—*Quarterly France modern and England . . . supported . . . by a crowned lion rampant or, and . . . a dragon gules . . .* The harp of Ireland was used in the ornament of royal documents (e.g., 1582).

Under these arms, astronomical instruments for Elizabethan navigation reached continental standards because Henry VIII attracted alien artists, craftsmen and scholars to England; Saxton adapted Flemish techniques and employed Flemish skill for an atlas and a great map that lay among the century’s finest works; and around 1600 the work of a few surveyors made it possible to piece together the sector of the road system



Evidences for a claim to accuracy: 2. The Triangulation (the measured bases are shown by solid lines: the sides of all the triangles are dotted). From map: Co. Durham 1768, Thomas Jefferys; reduced (at R.G.S.).

The relationships are correct. Until 1824 there was no national “statute measure”: Elizabeth’s Act defining the London mile expired in her reign. From map: Co. Durham 1768, Thomas Jefferys; reduced (at R.G.S.).



N.B. A Mile is 8 Furlongs, a Furlong 40 Poles, a Pole 16 1/2 Feet Statute Measure.

Part of the first one-inch map of Durham. It won a money award (see p. 55). Co. Durham 1768, Thos. Jefferys; facsimile (at R.G.S.).

THE
 COUNTY PALATINE
 OF
 DURHAM

SURVEY'D
 By CAPT. ARMSTRONG
 and Engraved by

THOMAS JEFFERYS

Geographer to His
 MAJESTY.

MDCCLXVIII



Hand J.

that united London to the coast between Harwich and Chichester.

James I added Scotland and Ireland to the arms and substituted the Stuart unicorn for the Tudor red dragon. The first atlas of Scotland (folio, 1645) showed roads in Lothian; the second (folio, 1654) had some maps of Ireland: both atlases were Dutch. When Sir William Petty's folio atlas of Ireland came, roadless, in 1685, ten years after Ogilby the Scot had enlarged England's mapping beyond Elizabethan conceptions, the American colonies had for half a century been a field for British surveyors.

13. A prize map.

Thomas Jefferys's County Durham (1768), reproduced, was his fourth one-inch map to win the Royal Society of Arts £100 award, offered in 1759 for an accurate survey of any county. By 1650 it had been normal to show large towns and London's fields in plan, but Seller (1676) drew the house gardens of Hertfordshire villages in the same way.

14. Where was 0° longitude?

Jefferys gave London's longitude as 0° (p. 51).

At one time the Hellenic world map was a Mediterranean rectangle peeled from the spherical Earth and any point on it was related by "steps of length" (i.e., degrees of longitude) to its western margin. From 1500 the rims of the old world and a new world beyond it met along that great circle which included the historic edge of the Mediterranean world. This great circle was everywhere used as the prime meridian but it had no defined position. English readings for the longitude of London varied between 22°E ("George Lily," 1546) and 26 $\frac{3}{8}$ °E (Ogilby, 1675): Dutch examples are 32 $\frac{1}{2}$ °E

(William Jansson, 1606) and 17 $\frac{1}{2}$ °E (John Jansson, 1646).

About 1676 (Seller's Hertfordshire map) English map makers began to reckon longitude from London. Elsewhere the old system, with national idiosyncrasies, continued into the 18th century and was given greater precision: Charles Allard's map of France put Paris at 20 $\frac{1}{4}$ °E.

The new English practice led to map complications. Thus C. Price (1714), boldly making London and its antipodes the centres of hemispheres whose rims lay 90° long from London, thickened the London meridian as prime; W. Godson's hemispheres had a continental net with a circular rim for prime along 17 $\frac{1}{2}$ ° west of London and indicated English longitudes only on the equator; maps "made according to observations communicated to the English Royall Society by the French Royall Academy" (1739-42) put London 16 $\frac{1}{2}$ °E and Paris 18 $\frac{1}{2}$ °E; a continental (Honan Successors) version, dated 1742, of Thomas Bowles's London Region has a note in Latin, "The practice of English geographers is to begin reckoning longitude from London; but it is much sounder to reckon it from the Isle of Ferro; that is done in this map, just as though the longitude were 17° 42' 30" at the Greenwich Observatory for astronomical observations"; and there is at the R.G.S. a 2 $\frac{3}{4}$ -inch globe (c. 1771) marked with English longitudes and a thick alternative prime meridian at 16 $\frac{1}{2}$ °W.

Greenwich Royal Observatory was founded in 1675: by the end of the 18th century the British prime meridian lay through Greenwich a few miles east of St. Paul's. Other nations came to use this prime because navigation in all the seas relied on British charts.



Forge and river port. From map: Co. Durham 1787, Thomas Kitchin; reduced (at R.G.S.).

15. A good almanac and a better clock.

Jefferys's longitudes depended on observations "of the Solar Eclipse of 1766" (p. 51). Latitude is got from local observations of a star or the sun, but for longitude

the time-interval is required between a local observation and a corresponding observation on the prime meridian.

Early in the 18th century longitude could not be determined satisfactorily except at a solar eclipse. The *Nautical Almanac*, introduced in 1767, offered a new method because it gave lunar angular distances for the prime meridian which could be related to local lunar observations; but on the 1772–75 voyage Commander James Cook proved that John Harrison's chronometer, the first instrument accurately to carry prime meridian time across the Earth, was the better everyday means of fixing longitude. By 1773 Harrison had belatedly received the only award of £20,000 under the Act of 1714.

16. Triangulation.

Jefferys's diagram of Armstrong's triangulation of County Durham shows 35 measured bases, some crossing broken slopes, and the 13 groups of triangles developed from them (p. 53). Gemma Frisius (Netherlands, 1533) defined triangulation in describing, in Latin, "a new method of surveying a large area without recourse to a single direct measurement, using compass and angles".

Robert Plot used "the doctrin of Triangles" and other methods for his Oxfordshire map (1677), but in 1794 John Cary mapped roads with a perambulator.

The Ordnance Survey triangulation, begun in 1784 with the first accurate English theodolite, now rests on two bases. England was "tied in" to the Continent in 1783.

17. Arcs of certain great circles.

The relations of miles to the degree given in Jefferys's scale are nearly correct (p. 53). It was Willebrord Snellius (Netherlands, 1615) who first determined an arc of meridian by triangulation. In 1635 Richard Norwood, measuring from London to York with a chain, got the value of 69·20 London miles for a degree of latitude. North-south arcs were triangulated by the French in Sweden and South America (1736–46), and by Mason and Dixon in North America (1760).

18. Looking into the 18th century.

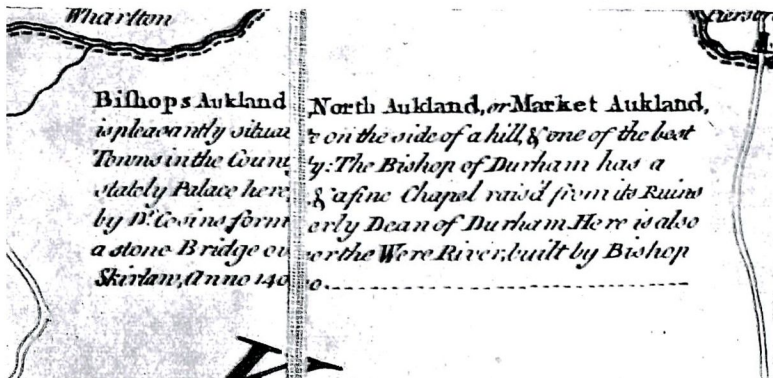
In 1750 fashion still loaded maps with shields of arms, views and inset plans, and tablets of information invaded the map area. Jefferys's style was restrained but his County Durham map has an interesting colliery scene. Two men have raised a full corf

to the square lip of the shaft. In the background is the smoking engine-house of the mine-pump. A horse, harnessed in reverse, brings a rail-truck for reloading. Two ships are close inshore (p. 54).

Coal-mining in County Durham has a long history: thus, in 1350 "a new mine" was opened at Coundon near Bishop Auckland; Cardinal Wolsey's chancellor advised him, as Bishop of Durham, to uphold his rights of shipment on the Tyne; and the coal exported from Wear ports in 1609 exceeded 11,500 tons. In the early 18th century the pit-shafts, about six feet in diameter, were sometimes 300–400 feet deep. Hoisting by cage and pit-tub did not replace the use of corves until after 1833. In 1769 the thirty-two mine-pumps in County Durham worked by the condensation of steam: James Watt's engine lay a few years ahead. After 1671 horsed tramways began to feed the coal-ports on Wear, Tyne and coast: stone sleepers are still in position near Bishop Auckland.

Four of the cat-built Whitby colliers between 299 and 462 tons burden built for this trade became Endeavour, Resolution, Adventure and Discovery, the only ships on Captain Cook's great voyages (1768–1780).

Tablets of information in the map area. For Durham and Parl., see p. 24. From map: Co. Durham 1787, Thos. Kitchin; reduced (at R.G.S.).



Durham is a County Palatine under the Jurisdiction of the Bishop, wherefore it is call'd the Bishoprick of Durham: Its Air is sharp & the Soil not very fruitful: The East side is the best, the West being Rocky, & the South Marshy. The Bishops were formerly possess'd of many sovereign Rights, most of which are now return'd to the Crown, however he is still Earl of Sadberg in this County, & takes place next to the Bishop of London. This County never sent Members to Parlt. till the Reign of K. Cha. II: Its chief Trade consists in Coal, Iron, & Lead.

9. RICHARDS'S CONCEPTION OF LOCAL STUDIES

An examination of the nature and content of local studies or of their place in education is outside the scope of this handbook, but it is impossible to judge Richards's experiment fairly without first appreciating his conception of local studies. A conception depends on personality; and the appreciation has been reserved to this last of the chapters about Richards, in order to give students time to gather an adequate knowledge of the man.

Near Home tells the story of the opening stages of Richards's experiment. It is his first venture in local studies and a new experience for the children. This chapter is a short critical study of what *Near Home* reveals about this: the parts in italics may be put together to indicate something of Richards's conception of local studies.

In the first sequence on Brusselton Hill the children by their questioning draw from Richards a definition of local studies. The conversation plays for a moment on the whole locality—"a dull place", George has called it (*NH 7*)—and whether anything happens in it. Then examples of activity are remembered: the market, the castle, the Roman road, the town serve as tests for George's statement and in some measure project it into the past. Some of these subjects are adopted for study, but studies like Alan Vickers's coal-mines have a different origin. Richards refers later to them all as "vague ideas about coal-mines, the Town Hall and Roman roads"; but he

adds, they "crystallised into something more concrete and apparently much more exciting" (*NH 88/89*). In Sequence Five Richards says, "And so each group sorted out the information it had acquired, selected the essentials and arranged them in order, and so for the next few weeks we planned and prepared our exhibition" (*NH 131/132, 134*).

Thus it appears each study was suggested and chosen by the children who engaged in it, and it was independent of all the other studies.

The first time Richards mentions the word "study" Jean interrupts with, "What's a study?" (*NH 26*). He gives two examples: "Why doesn't the group Alan is with find out as much as they can about the mines in the district"; about the Roman road he says less, "Well, there's more than just the Roman road—there's Binchester where the fort used to be" (*NH 27/30*). The analysis of the exhibition screens in chapter 7 shows how luxuriantly these germinal ideas developed in the children's minds: "Bishop Auckland in the Twentieth Century" is a wider subject than coal-mines, and "The Past: Vinovia" embracing Binchester spreads out to the whole Roman road system.

Richards picks up another thread; "Read books, yes—but more than that. We should look at things for ourselves, talk to people, ask questions" (*NH 22*). He puts first, looking, talking, asking. In the event books finally come into their own: "so far they had been collecting

oddmoments of knowledge haphazard, but now they started to put together what they knew. And where they found gaps they set out to fill them. The more they did the more interested they seemed to get, and all I had to do was to give an occasional word of advice when it was asked for.

“One thing led to another. A visit to Wilson’s Forge sent them back to look at some half-remembered picture in a school book . . .

“They began to realise that first-hand experience was not everything. As the Town came alive to them they wanted to know more of its history and that of the county. Books they’d never have looked at in the

Each study was suggested and chosen by the children.



ordinary way were searched for information: one reference led to another and they began to realise how books should really be used” (NH 89/92, 95/101).

It was then, and not till then, Richards “took a party into Durham, to the library” (NH 107).

At last he says firmly, “It’s time we started making some kind of report on what we’ve done” (NH 124). The exhibition follows but not immediately. There are weeks of activity before “the vast amount of details . . . on odd scraps of paper” are transformed to justify the remark, “It’s amazing how much can be shown pictorially when you really have something to say” (NH 133).

Each study began as a vague idea about a local point of

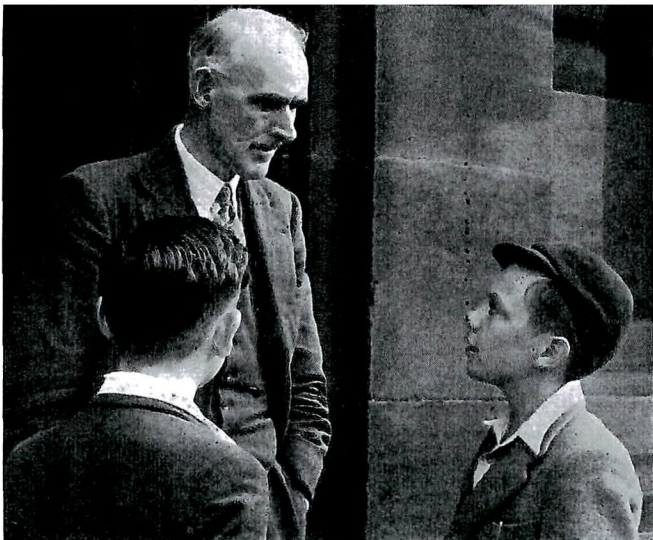
It was developed by the first-hand experience of looking . . .



interest. It was developed by the first-hand experience of looking, talking and asking until it was fit to be nourished by recorded experience from books. Standards of visual excellence were set up by the children as they became necessary to their intention to present what lay in their minds.

All Richards's work emphasises the difference between local studies and other kinds of local work. Local survey needs a framework: it rests on a developed conception of the relatedness of things. Whether it is comprehensive or limited to one aspect of an area the success of a survey depends on a recognition of the important factors. Had Richards persuaded the children to make a local survey

. . . talking and asking until it was fit to be . . .



he would have had to suggest to them the framework and the implications of its structure as well. Of necessity they would have had to build their work for example on a basis like 'geology has a fundamental importance', a procedure akin to enlarging these children's interests and experience prematurely for particular ends.*

A study of a locality is a less rigid affair than a local survey but it must aim at a fair completeness however long this is delayed, and as work progresses the field of activity narrows. The balance of the parts of a study of a locality imposes some restriction because it is a synthesis.

* cf. Norwood Report, p. 55.

. . . nourished by recorded experience from books.



Local survey and the study of a locality are both co-ordinated operations on a grand scale: the separate and independent local studies in Richards's experiment stand in no schematic relation to one another. The shape, content and size of each local study depends on the abilities and interests brought to it. A weak little group could not mar the design and effectiveness of the whole group's work because the children are not trying to fit their studies into a unit.

There is a multitude of points of attraction in any locality. One of these seized by a child holds possibilities as wide as his interests and as varied as human personality. In *Near Home* the matter is simplified because all the studies are informed by the spirit of neighbourhood though somewhat negatively in some cases—"Bishop Auckland's a dull place" (*NH 7*). Studies may arise in a different way. Especially in schools the stimulus is sometimes a wish to find local illustrations to enrich a part of the generalised work of the curriculum: examples are local geology, local affairs in the eighteenth century, local literature, local ecology. Such studies if continued involve special limitations and have their own disciplines. If these are imposed by the children the studies still fall into the category of Richards's experiment, but their rudimentary frameworks suggest that systems of thought have taken charge and a bridge to local survey and the study of a locality may have been started.

The teaching method of sending the children out to ask questions leads with fair certainty to an interest in the community. Local people are likely to deal most readily with the social import of a question. There are two consequences; knowledge is given a social setting and the approach to knowledge becomes anthropological rather than academic. Richards is keenly aware of this. It was

part of his plan but he does not accord it the chief place as does Councillor Davis (*NH 239/245*). Always Richards thinks in terms of the children: he is concerned with their growth, with their attitude to things and with preparing them for their future. Local studies are some of his tools and he values them for what they do and for the activity they arouse. His observations at the end of *Near Home* show how little he cares for the studies themselves and how much the children are in his thoughts—"But don't run away with the idea that they understand all this thoroughly—we don't expect them to. But they've been getting a basis of first-hand information that will still be there when they can make use of it—and they're developing, too, a habit of wanting to know, of finding out for themselves. Instead of learning geography, history, science and so on, all in watertight compartments, they've been finding out how everything fits together and learning a lot of other things too—things that will influence their whole life, and more . . ." (*NH 241/245*).

Richards's experiment is an experiment with children and it cannot be judged by what it achieves with the locality. He seeks to cultivate something in the children by using for the first time a form of experience which is also new to them. They enter on it with him unquestioningly because here is the Richards they know, a constant explorer and not a man drifting in the wake of others. His method and technique have already reached the level at which he uses them, and during the experiment they are developing in a normal way through increasing experience. Richards is not a genius: his natural ability is not above average. What merit he has lies in the force which controls his teaching and drives him to a continual re-examination of his own work.

PART II

THE SHOOTING SCRIPTS



“GEORGE SAYS BISHOP AUCKLAND'S A DULL PLACE”

10. THE SOUND-FILM NEAR HOME

SHOOTING SCRIPT

FADE IN:

Title Background.

(Music)

DISSOLVE IN:

Superimposed Titles.

DISSOLVE OUT:

Superimposed Titles, leaving background.

DISSOLVE TO:

INTRODUCTION

* 1. L.S. Bishop Auckland.

From top of Brusselton Hill, looking north.

COMMENTATOR: The story of this film takes place in Bishop Auckland, a town in the county of Durham, eleven miles south-west of Durham City.

DISSOLVE TO:

2. L.S. Aerial View of South-West Durham.

Looking north with Bishop Auckland in the middle distance.

COMMENTATOR: (Cont'd.) On the east the North Sea is just over eighteen miles away. From the sea the land rises to the west, where the Pennines run from north to south.

DISSOLVE TO:

3. M.L.S. Aerial View of Bishop Auckland.

Looking north-east.

COMMENTATOR: (Cont'd.) Here, on a strip

of land between the waters of Wear and Gaunless, lies the town of Bishop Auckland.

DISSOLVE TO:

4. M.S. Aerial View of Bishop Auckland.

From above the town, moving from north to south along the line of the main street.

DISSOLVE TO:

SEQUENCE ONE

5. Ext. Brusselton Hill. L.S. Field.

On Brusselton Hill, looking towards Bishop Auckland. Two boys run into shot from behind hedge, and up towards camera. They are John and George.

(Music ends)

JOHN: Sir . . .

CUT TO:

6. Ext. Brusselton Hill. L.S. Hill Top.

At the top of the hill is a tower, Brusselton Folly. Richards is sitting on the bank below the Folly, with boys and girls grouped round him. Several others are playing near by. John and George run in from camera towards group.

JOHN: (Cont'd.) Sir . . .

CUT TO:

7. Ext. Brusselton Hill. M.S. Richards and Children.

John and George run into shot from right and squat in front of Richards.

JOHN: George says Bishop Auckland's a dull place. It isn't, is it, sir?

RICHARDS: Well, I wouldn't call any place dull so long as there's something happening there.

GEORGE: But there isn't anything happening.

CUT TO:

8. Ext. Brusselton Hill. M.C.S. Group of Girls.

In the foreground are Betty and Stella. They are looking out camera right.

STELLA: Why, there's the Market.

CUT TO:

9. Ext. Brusselton Hill. M.L.S. Group of Children.

Shooting past Richards in left foreground, with John and George on right. Two boys are lying in front of him. One of them turns on his elbow to speak in the direction of John and George. This is John Heaviside.

JOHN HEAVISIDE: And the Castle. Lots of places haven't got a Castle.

GEORGE: But it's only the Bishop's Castle.

CUT TO:

10. Ext. Brusselton Hill. C.S. George.

This puts an end to the argument as far as he is concerned. He rolls over on his back and starts chewing a blade of grass.

CUT TO:

11. Ext. Brusselton Hill. C.S. Richards.

He is looking off right, greatly amused. He turns slightly towards camera.

RICHARDS: Do any of you others feel like

* The technical terms and abbreviations are explained in the Glossary: see page 91.

George, that you can't find anything interesting in Bishop?

CUT TO:

12. Ext. Brusselton Hill. M.C.S. Three Girls.

They react to this.

CUT TO:

13. Ext. Brusselton Hill. M.S. Part of Group.

As boy on right, Ronnie, starts speaking, the others turn to listen.

RONNIE: My father says there's a Roman road in the town, but I've never seen it.

CUT TO:

14. Ext. Brusselton Hill. M.S. Richards.

Sitting on bank, with three girls sitting behind him.

MARGARET: But that's Newgate Street, isn't it, Mr. Richards?

Richards turns towards her.

RICHARDS: Supposed to be, yes. It used to run right up over Brusselton Hill just about where we are now, in fact, and then straight on to the north.

He looks out of shot.

CUT TO:

15. Ext. Brusselton Hill. M.L.S. Group.

The boys and girls are listening to Richards. This is shot from such an angle that Bishop Auckland lies behind them, with the Roman road visible cutting through the town. (This is the present-day Newgate Street, main thoroughfare from north to south.) Several of the group turn and look towards the town.

SHEILA: (Turning to camera) Was the town there then?

RICHARDS'S VOICE: (Off) No, the town didn't even start to look like it does now for hundreds of years.

CUT TO:

16. Ext. Brusselton Hill. C.S. Ronnie.

He is listening.

RONNIE: What were the Romans doing here?

CUT BACK TO:

17. Ext. Brusselton Hill. M.L.S. Group as Scene 15.

The others have now turned to camera and are looking out left.

BETTY: Well, when was the town built?

JOHN'S VOICE: (Off) Will you tell us about it, sir?

CUT TO:

18. Ext. Brusselton Hill. C.U. Richards.

He is laughing.

RICHARDS: You ought to be able to tell me all about it. After all, you've always lived here.

CUT TO:

19. Ext. Brusselton Hill. M.C.S. John.

Listening to Richards. George is lying beside him on the grass, paying no attention.

RICHARDS'S VOICE: (Cont'd.) (Off) I haven't been here for a year yet.

JOHN: But you know all sorts of things.

RICHARDS'S VOICE: (Off) Maybe I do, but not all that many.

CUT TO:

20. Ext. Brusselton Hill. M.C.S. Richards and Children.

Shooting towards bank.

RICHARDS: (Cont'd.) I'm as ignorant about the town as you are. I think we ought to do something about it.

JOHN'S VOICE: (Off) You mean read books about it, sir?

CUT BACK TO:

21. Ext. Brusselton Hill. M.C.S. John as Scene 19.

George rolls over and starts listening to the conversation.

JOHN: (Cont'd.) We've got one at home by a man who lived here once, all about the Castle and everything.

CUT BACK TO:

22. Ext. Brusselton Hill. M.C.S. Richards and Children as Scene 20.

RICHARDS: Read books, yes, but more than that. We should look at things for ourselves, talk to people, ask questions.

Alan, sitting on the left, sees in this a connection with one of his own interests.

ALAN: Could I go down a coal-mine?

Richards reacts.

RICHARDS: (Laughing) Why not?

From off screen comes John's voice, insistent on getting things straight.

JOHN'S VOICE: (Off) But how'll we start?

CUT BACK TO:

23. Ext. Brusselton Hill. M.C.S. John as Scene 19.

JOHN: (Cont'd.) What do we have to find out first?

CUT TO:

24. Ext. Brusselton Hill. C.U. Richards.

RICHARDS: There are all sorts of ways to start.

He turns off camera right to speak to the group as a whole.

CUT TO:

25. Ext. Brusselton Hill. L.S. Richards and Children.

Shooting towards bank, with children in foreground back to camera. Richards is speaking to the whole group now.

RICHARDS: (*Cont'd.*) Now there are rather a lot of you, more than I could deal with separately. Suppose we try to work in groups—then each group can do a different study.

CUT TO:

26. Ext. Brusselton Hill. M.C.S. Group of Girls.

Including Stella and Jean. They are listening.

JEAN: What's a study?

RICHARDS'S VOICE: (*Off*) Well, Alan wants . . .

CUT TO:

27. Ext. Brusselton Hill. C.S. Alan.

He reacts to Richards's line.

RICHARDS'S VOICE: (*Cont'd.*) (*Off*) . . . to go down a coal-mine. All right, why doesn't the group that Alan's with . . .

CUT BACK TO:

28. Ext. Brusselton Hill. L.S. Richards and Group as Scene 25.

RICHARDS: (*Cont'd.*) . . . find out as much as they can about the mines in the district? Then Ronald asked about the Roman road . . .

CUT TO:

29. Ext. Brusselton Hill. C.S. Ronald.

RICHARDS'S VOICE: (*Cont'd.*) (*Off*) . . . it was you, wasn't it?

RONALD: Yes, that's right.

RICHARDS'S VOICE: (*Off*) Well, there's more than just the Roman road.

CUT TO:

30. Ext. Brusselton Hill. L.S. Children.

Shooting from top of bank past Richards on right of screen. In the background Bishop Auckland can be seen.

RICHARDS: (*Cont'd.*) There's Binchester, where the fort used to be. Now, let's decide who's going to be in which group . . .

CUT TO:

31. Ext. Brusselton Hill. M.C.S. Group of Girls.

They react.

RICHARDS'S VOICE: (*Cont'd.*) (*Off*) . . . then I'll give you till next Thursday . . .

CUT TO:

32. Ext. Brusselton Hill. M.C.S. John and George.

They react.

RICHARDS'S VOICE: (*Cont'd.*) (*Off*) . . . to think about what you want to do.

FADE OUT

END OF SEQUENCE ONE

SEQUENCE TWO

FADE IN:

33. Int. Hall. L.S. Towards Fireplace.

This might be either a small hall, or a corner of a classroom. There are several posters on the walls, mostly aircraft recognition charts and wartime slogans. Over the fireplace is a large shield. There are tables and benches at which the children are sitting in informal grouping. Richards is leaning against the mantelpiece. John is speaking from his seat on the corner of a table.

JOHN: . . . After we'd done that we looked at Dad's book, the one I told you about, sir, and it's got all about the Castle in it . . .

CUT TO:

34. Int. Hall. C.S. John.

JOHN: (*Cont'd.*) . . . and how Tenters Street used to be a meadow and everything, and so we thought we'd like to find out how

the town started, where they built the first houses and then the shops.

CUT BACK TO:

35. Int. Hall. L.S. Room as Scene 33.

Mollie, sitting beside John, takes up the story.

MOLLIE: And we thought there'd be some old maps and things if we knew where to find them. And Jean says her grandfather remembers before the gasworks moved.

RICHARDS: That's fine—that'll keep you four busy all right.

He crosses towards John and the others.

RICHARDS: (*Cont'd.*) Derek, add that to the list; John's group . . .

CUT TO:

36. Int. Hall. M.C.S. John and Others.

One boy (Derek) has a pencil, and a notebook on his knee.

RICHARDS'S VOICE: (*Cont'd.*) (*Off*) . . . Growth of Bishop Auckland.

Derek starts writing while the others watch.

CUT TO:

37. Insert. Notebook.

On the left-hand page are the names of the children group by group. The right-hand page already has entries against two groups. Derek's hand adds "The Growth of Bishop Auckland".

CUT TO:

38. Int. Hall. M.S. John, Derek and Others.

They react.

CUT TO:

39. Int. Hall. C.U. Richards.

He is looking off right towards group round table. He turns and looks off left.

RICHARDS: Now—Jean, what are you people going to tackle?

CUT TO:

40. Int. Hall. M.C.S. Two Girls.

Sitting by another table. They are Betty and Jean. Their only answer to Richards's question is to whisper together.

RICHARDS'S VOICE: (Off) No ideas at all?

The whispering continues until we hear

BETTY: All right then, I'll say it.

Betty turns round, looking camera right in direction of Richards.

BETTY: (Cont'd.) We want to know what they do at the Town Hall.

CUT TO:

41. Int. Hall. L.S. Room.

Children as before. Richards is standing by the mantelpiece, looking from one to the other as they speak.

DEREK: The Town Hall's where the Council is.

CUT TO:

42. Int. Hall. M.C.S. Group of Children.

Alan and John Heaviside in foreground.

ALAN: They have dances there, too—my mother goes to them.

CUT BACK TO:

43. Int. Hall. L.S. Room as Scene 41.

JOHN: You go there for dog licences.

CUT BACK TO:

44. Int. Hall. M.C.S. Betty and Jean as Scene 40.

JEAN: No you don't—you get a dog licence at the Post Office.

CUT BACK TO:

45. Int. Hall. M.C.S. Alan and John Heaviside as Scene 42.

JOHN HEAVISIDE: That's where you get a wireless licence.

CUT TO:

46. Int. Hall. C.U. Richards.

By mantelpiece. He is amused.

RICHARDS: As a matter of fact you get both a dog licence and a wireless licence at the Post Office.

CUT TO:

47. Int. Hall. C.U. John.

Sitting at table. He reacts.

RICHARDS'S VOICE: (Cont'd.) (Off) John must have been getting a marriage licence if he went to the Town Hall for it.

(Over scene we hear the children's laughter.)

CUT TO:

48. Int. Hall. M.L.S. Children.

They are laughing.

CUT TO:

49. Int. Hall. L.S. Richards.

At mantelpiece, shooting past backs of children in foreground. He turns towards Betty and Jean on left.

RICHARDS: Now, Betty and Jean—the Town Hall. Well, that's a bit vague, because so much happens at the Town Hall . . .

CUT TO:

50. Int. Hall. M.C.S. Richards.

Standing at mantelpiece.

RICHARDS: (Cont'd.) Let's see what you can start off with . . .

Camera pans left to children sitting listening.

. . . there are all the routine jobs—Surveyor's Office, Sanitary Inspector, Rates Office, and all the rest.

FADE OUT

SEQUENCE THREE

FADE IN:

51. Ext. Hall. L.S. Doorway.

Shooting from across street. The boys and girls are coming out, laughing and talking. One group waits until Richards appears in doorway, then surrounds him; they stand talking. Over this scene we start to use Richards's voice as Commentary.

COMMENTARY: And that's how we started. That discussion on Brusselton Hill gave me an opportunity I'd been waiting for. Naturally, they weren't all keen at the beginning—in fact one or two were frankly bored.

Richards looks up and out of picture in direction of street.

CUT TO:

52. Ext. Street outside Hall. L.S. Down Street.

Three boys with arms linked are crossing the street, without a backward glance, absorbed in their own affairs.

COMMENTARY: (Cont'd.) But I hoped they'd soon get over that.

CUT TO:

53. Ext. Hall. M.S. Richards and Group of Children.

Richards turns and, talking, they move off down the street, camera panning with them.

COMMENTARY: (Cont'd.) Once each group had grasped the general idea, there were plenty of suggestions as to how they should go about it, and plenty of keenness.

DISSOLVE TO:

54. Ext. Escomb Road. M.L.S. Down Road.

A girl runs up towards camera. Camera pans with her as she turns in at gate and runs up to house.

END OF SEQUENCE TWO

COMMENTARY: (*Cont'd.*) Naturally, everyone went home and told their families what they were doing, and other parents than John's . . .

DISSOLVE TO:

55. Int. Sitting Room. M.S. Bookshelf.

Man takes down book and opens it. He turns to Betty who is standing camera left. She steps forward and sits down with the book on her knee.

COMMENTARY: (*Cont'd.*) . . . remembered books and clippings from newspapers and . . .

DISSOLVE TO:

56. Int. Another Sitting Room. C.U. Drawer of Desk

As hand reaches in to take out a leaflet.

COMMENTARY: (*Cont'd.*) . . . items of local interest they thought they'd forgotten about long ago.

CUT TO:

57. Int. Sitting Room. M.C.S. Desk.

Mrs. S., sitting at desk, looks at leaflet she has taken out of drawer.

COMMENTARY: (*Cont'd.*) For several weeks a sort of treasure hunt went on . . .

DISSOLVE TO:

58. Ext. Lane by Railway. M.S. Two Boys and Girl.

They walk away from camera down lane.

COMMENTARY: (*Cont'd.*) . . . all over the town.

DISSOLVE TO:

59. Ext. Trading Estate. L.S. Factory.

Two boys and girl looking over fence in foreground.

COMMENTARY: (*Cont'd.*) We were looking round with a definite purpose in mind.

DISSOLVE TO:

60. Int. Room. C.S. Picture of Old Building.

Camera pulls back to reveal boy and girl studying it.

COMMENTARY: (*Cont'd.*) We found pictures we'd forgotten existed . . .

DISSOLVE TO:

61. Ext. House. M.L.S. Drive.

Shooting towards front door as Councillor Davis, Betty and Jean walk down drive towards camera.

COMMENTARY: (*Cont'd.*) . . . and met people who knew of events we'd never heard of.

DISSOLVE TO:

62. Ext. Street. L.S. Derek and Margaret.

They approach camera, then pause, looking out right.

COMMENTARY: (*Cont'd.*) John, Derek and the others learned how to find out the things they wanted to know.

CUT TO:

63. Ext. Street. M.C.S. Derek and Margaret.

They move forward, and camera pans with them as they go into doorway, and holds in C.U. notice on right of door "South-West Durham Development Board".

COMMENTARY: (*Cont'd.*) They began to discover what organisations existed in the town and to appreciate something of the functions . . .

DISSOLVE TO:

64. Ext. Doorway at Town Hall. M.C.S. Mr. F. and Two Boys.

One of the boys is John. The two boys turn and go out of shot, Mr. F. turns and goes in. Camera pans as he goes, and holds on notice on door "J. Ford, Engineer and Surveyor".



One or two were frankly bored



There were plenty of suggestions



A sort of treasure hunt went on

COMMENTARY: (*Cont'd.*) . . . and responsibilities of different members of our community.

DISSOLVE TO:

65. Int. Richards's Room. C.U. Dial of Telephone.

Camera pans to reveal Richards as he places receiver to his ear.

COMMENTARY: (*Cont'd.*) And of course the more we found out the more we wanted to know.

DISSOLVE TO:

66. Ext. Newgate Street. L.S. Down Street.

Camera pans slightly as Richards comes along pavement, stops outside doorway, then goes in.

COMMENTARY: (*Cont'd.*) I was kept busy finding out where to go for information . . .

DISSOLVE TO:

67. Ext. Market Place. M.S. Mr. E. and Richards.

They are standing talking. They turn and walk away from camera across square.

COMMENTARY: (*Cont'd.*) . . . and meeting the people who knew most about our district. My plans depended very much on what the children were doing . . .

DISSOLVE TO:

68. Int. Office. M.S. Mr. T. and Richards.

They are standing in front of a window talking.

COMMENTARY: (*Cont'd.*) . . . after all, I was learning too, and I had to acquire enough knowledge to keep pace with them.

DISSOLVE TO:

69. Int. Pub. M.S. Richards and another Man.

They are having a talk over a beer.

COMMENTARY: (*Cont'd.*) It was a busy time for me, but I enjoyed it as much as they did.

DISSOLVE TO:

70. Int. Richards's Room. C.S. Richards.

He is typing rather laboriously.

COMMENTARY: (*Cont'd.*) There were letters to be written, to thank people for help they had given, and to arrange for visits.

CUT TO:

71. Insert. Letter in Typewriter.

We can see that it refers to a proposed visit to Wilson's Forge.

DISSOLVE TO:

72. Ext. Street. L.S. Towards entrance Wilson's Forge.

Richards and several children go into the Forge.

COMMENTARY: (*Cont'd.*) Sometimes I went along with them when they went to look at places—they didn't need me but I wanted to see the places too—sometimes I felt it was wiser to leave them to their own devices.

DISSOLVE TO:

73. Ext. Grange Hill Farm. M.S. Office Doorway.

Several children are waiting outside the door. Mr. B. comes out and, talking, they move out of shot.

COMMENTARY: (*Cont'd.*) I wanted them to find things out for themselves . . .

CUT TO:

74. Ext. Grange Hill Farm. L.S. Path.

Mr. B. and children come into shot and stand in M.S. talking.

COMMENTARY: (*Cont'd.*) . . . without too much interference from me. After all, there was always the opportunity of talking things over together at least once a week.

DISSOLVE TO:

75. Int. Hall. L.S. Corner of Room.

Richards and a girl are studying map on wall in background. At table in foreground other children are sitting with maps and books spread out before them.

COMMENTARY: (*Cont'd.*) Soon we found there was a need for a focal point when we got into discussions.

Richards turns to talk to two of the children in foreground. Another girl (Sheila) comes into shot left and crosses to Richards.

CUT TO:

76. Int. Hall. C.S. Richards.

Sheila stands beside table and speaks to him.

COMMENTARY: (*Cont'd.*) We often felt we wanted to get outside the town and look at it. A map didn't quite meet our need . . .

CUT BACK TO:

77. Int. Hall. M.L.S. As Scene 75.

Sheila crosses back left. Richards gets off table and moves in same direction.

COMMENTARY: (*Cont'd.*) . . . and we couldn't go dashing off to the top of Brusselton Hill every time. So I got a friend to knock me together a sand-tray . . .

CUT TO:

78. Int. Hall. M.L.S. Another Group.

These children are sitting and standing round a sand-tray on which is a model of the Bishop Auckland neighbourhood. Richards comes into shot and starts to sit down at the table.

COMMENTARY: (*Cont'd.*) . . . and we made ourselves a rough model of the town.

CUT TO:

79. Int. Hall. M.S. Sand-tray.

Richards sits down and discusses the model with the children.

COMMENTARY: (*Cont'd.*) It was a great success . . .

CUT TO:

80. Int. Hall. C.U. Sand-tray.

Camera pans right to left over the model. (Note: This represents from north to south of the town.)

COMMENTARY: (*Cont'd.*) . . . it covered a bit more than the urban district area—about thirty square miles. I helped them with the modelling to begin with . . .

CUT TO:

81. Int. Hall. M.S. As Scene 79.

COMMENTARY: (*Cont'd.*) . . . but once the basis was there they took it over completely . . .

CUT TO:

82. Int. Hall. C.S. John and Alan.

Working at sand-tray.

COMMENTARY: (*Cont'd.*) . . . and all sorts of models appeared. Of course they were hopelessly out of proportion . . .

CUT TO:

83. Int. Hall. M.C.S. Richards.

Sitting at sand-tray with Sheila beside him. She stands up and reaches towards the sand-tray.

COMMENTARY: (*Cont'd.*) . . . but that didn't matter.

CUT TO:

84. Int. Hall. C.U. Sand-tray.

Sheila's hand comes into picture, picks up a model of a building and moves it to a different part of the sand-tray.

COMMENTARY: (*Cont'd.*) All they were concerned with were the landmarks they knew . . .

CUT TO:

85. Int. Hall. M.C.S. As Scene 83.

Sheila sits down again beside Richards.

COMMENTARY: (*Cont'd.*) . . . and new ones they were discovering.

CUT TO:

86. Int. Hall. C.S. Jean.

Sitting at sand-tray. Camera tilts down to model as she points to various buildings.

CUT TO:

87. Int. Hall. M.L.S. Group at Sand-tray.

Shooting past Richards in foreground. In background John and Alan are working on the sand-tray. Alan crosses to the other side of the room, camera panning with him.

COMMENTARY: (*Cont'd.*) Gradually I began to notice that their approach was changing. As the groups began to find out more about the town . . .

DISSOLVE TO:

88. Ext. Street. L.S. Past Railings in Fore-ground.

Across the street are Richards and several children. Camera pans with them as they

walk along, holding them as they turn down Tenter's Street.

COMMENTARY: (*Cont'd.*) . . . vague ideas about coal-mines, the Town Hall and Roman roads crystallised into something much more concrete . . .

DISSOLVE TO:

89. Int. Hall. M.S. Towards Table.

Two girls and a boy are sitting at the table. Two boys lay out a large map and all study it.

COMMENTARY: (*Cont'd.*) . . . and apparently much more exciting. So far they had been collecting oddments of knowledge haphazard . . .

CUT TO:

90. Int. Hall. M.C.S. Group at Table.

Children studying map, from high angle.

COMMENTARY: (*Cont'd.*) . . . but now they started to put together what they knew. And where they found gaps they set out to fill them. The more they did, the more interested they seemed to get . . .

DISSOLVE TO:

91. Int. Hall. M.C.S. Boy.

Sitting at table reading. He picks up his book and holds it out as Richards comes into shot. Richards takes the book and looks at it.

COMMENTARY: (*Cont'd.*) . . . and all I had to do was to give an occasional word of advice, when it was asked for.

FADE OUT

END OF REEL ONE

REEL TWO

FADE IN:

92. Int. Wilson's Forge. L.S. Foundry.

Group of children move across screen to stand on right. They watch men pouring molten metal into the moulds on the floor.

COMMENTARY: One thing led to another. A visit to Wilson's Forge sent them back to look at some half-remembered picture in a school-book . . .

DISSOLVE TO:

93. Int. Hall. C.S. Boy.

He is turning the pages of a book.

COMMENTARY: (Cont'd.) . . . and our map of Bishop Auckland . . .

DISSOLVE TO:

94. Int. Hall. C.S. Map on Wall.

Two boys are studying it.

COMMENTARY: (Cont'd.) . . . was always being searched for some place or other.

DISSOLVE TO:

95. Ext. Auckland Castle. L.S. Entrance to Gardens.

Shooting through gates to Chapel in background. John, Mollie and another boy are going through the gateway.

COMMENTARY: (Cont'd.) They began to realise that first-hand experience was not everything.

CUT TO:

96. Ext. Auckland Castle. L.S. Chapel.

COMMENTARY: (Cont'd.) As the town came alive to them . . .

CUT TO:

97. Ext. Auckland Castle. M.S. Three Children.

They are looking at and discussing the Chapel.

COMMENTARY: (Cont'd.) . . . they wanted to know more of its history and that of the county.

DISSOLVE TO:

98. Insert. Title Page of Old Book.

This is the "History and Characteristics of Bishop Auckland" by Matthew Richley.

COMMENTARY: (Cont'd.) Books they'd never have looked at in the ordinary way, were searched for information.

As the page is turned—

CUT TO:

99. Int. Hall. C.U. Girl.

DISSOLVE TO:

100. Insert. Title Page of Old Book.

This is the "History and Antiquities of the County Palatine of Durham" (Surtees).

COMMENTARY: (Cont'd.) One reference led to another . . .

As the page is turned—

CUT TO:

101. Int. Hall. C.S. Group of Children.

In centre of group sits a boy with large book on his knee. He is turning the page. John is looking over his shoulder and a girl is beside him. They are pointing out things in the book.

COMMENTARY: (Cont'd.) . . . and they began to realise how books should really be used.

DISSOLVE TO:

102. Ext. Grange Hill Farm. L.S. Barn.

Several children come towards camera, pausing to watch as a white horse is led past them.

COMMENTARY: (Cont'd.) One group had concentrated its study on a nearby farm . . .

DISSOLVE TO:

103. Int. Hall. C.S. Girl.

She is holding a land-utilisation report for Durham County, and speaking to two boys kneeling in front of her.

COMMENTARY: (Cont'd.) . . . and land-utilisation survey maps and reports . . .

CUT TO:

104. Int. Hall. M.S. Two Boys and Girl.

Shooting past girl on left. Two boys kneeling on floor have land-utilisation survey map spread on bench before them. They consult it.

COMMENTARY: (Cont'd.) . . . were eagerly consulted after every visit.

CUT TO:

105. Int. Hall. L.S. Towards Inner Room.

Derek and Mollie talking in background. Mollie turns into inner room and Derek comes towards camera. Camera tilts down as he places book on table in foreground. Girl at table starts to open book.

COMMENTARY: (Cont'd.) We began to have quite a collection of statistics in the place . . .

CUT TO:

106. Insert. Book.

As it opens the title-page shows: "Census of England and Wales 1931. County of Durham".

COMMENTARY: (Cont'd.) . . . but still they weren't satisfied.

DISSOLVE TO:

107. Ext. Durham. L.S. Market Place.

From high angle. A bus has just pulled up and Richards, with several children, crosses the road from it. Camera pans slightly right with them.

COMMENTARY: (Cont'd.) So, once or twice I took a party into Durham, to the library.

DISSOLVE TO:

108. Ext. Durham. L.S. Street.

In the background can be seen Durham Cathedral. Richards and children are going up the hill away from camera.

COMMENTARY: (Cont'd.) We're lucky being only eleven miles from Durham with the University Library there . . .

DISSOLVE TO:

109. Int. University Library. L.S. Main Entrance.

Richards and children come in and up steps. They cross picture and go out camera left.

COMMENTARY: (Cont'd.) . . . although as far as all the standard references are concerned, we can get them just as well at our own branch of the County Library. At first they were a bit overawed . . .

CUT TO:

110. Int. University Library. M.L.S. Another Part of Library.

Richards and children come into picture camera right, to join librarian. She points out the location of different sections and the group breaks up.

COMMENTARY: (Cont'd.) . . . but once the librarian had explained where everything could be found, they didn't waste any time.

DISSOLVE TO:

111. Int. University Library. M.S. Ronnie.

He comes towards camera, holding a book; we pan with him to bring Ruth into picture. They both look at book.

COMMENTARY: (Cont'd.) Ronnie and Ruth were in search of pictures of Roman coins, like the ones from Binchester.

CUT TO:

112. Int. University Library. M.S. Alan.

He takes a book and camera pans with him to table where he sits.

COMMENTARY: (Cont'd.) Alan, of course, was interested in coal-mines . . .

CUT TO:

113. Int. University Library. M.S. Richards and Librarian.

They have a folder of maps in front of them on a reading-desk. John and Mollie come into shot and join them as the librarian opens out a map.

COMMENTARY: (Cont'd.) . . . and John and Mollie wanted to see some maps they'd been told about, old ones dating back several hundred years.

CUT TO:

114. Insert. Old Map.

Hand comes into shot and points to Bishop Auckland.

CUT TO:

115. Int. University Library. M.C.S. Group.

Looking at the maps.

FADE OUT

END OF SEQUENCE THREE



They wanted to know more of its history



How books should really be used



To Durham with the University Library

SEQUENCE FOUR

FADE IN:

116. Ext. Hall. L.S. Doorway.

From across street. It is raining. Richards is opening the door, and goes in followed by several children. Other children run up to the door and go in.

COMMENTARY: (Cont'd.) After a few months we were really beginning to know . . .

DISSOLVE TO:

117. Int. Hall. C.U. Boy and Girl.

They are drawing a map.

COMMENTARY: (Cont'd.) . . . quite an amount about things. It wasn't very long before the sand-tray failed us.

Camera pans from boy and girl across table on which drawings, etc. are lying, to hold on a graph being painted.

CUT TO:

118. Int. Hall. M.S. Girl.

She is painting the graph. She opens a book to consult it.

COMMENTARY: (Cont'd.) We were more used to maps now, and we wanted a model as accurate as our maps.

Camera pans left to reveal general activity in room. The charts on the walls have been replaced by maps, and small sketches are pinned up here and there. Main interest centres round a large plaster relief model in the centre of the floor. Camera tilts down to hold model, and group of children round it.

COMMENTARY: (Cont'd.) We decided to make a relief model, cast in plaster and to the proper scale.

CUT TO:

119. Int. Hall. C.S. John.

He is kneeling beside the model. He speaks to boy next to him, then bends down to continue painting-in the course of the river, camera tilting down with his hand.

CUT TO:

120. Int. Hall. C.S. Mollie and Stella.

They are talking. Mollie is painting another part of the model.

CUT TO:

121. Int. Hall. L.S. Group round Model Tracking.

From high angle looking down on model.

COMMENTARY: (Cont'd.) Two of the groups decided they still had plenty of their own work to do . . .

Camera tracks in and pans to centre on the model.

COMMENTARY: (Cont'd.) . . . but the rest of us had reached a stage where we could leave our particular studies, and work on the model. We worked on it for weeks, and it really was a grand job.

DISSOLVE TO:

122. Int. Hall. C.U. Plaster Relief Model Tracking.

The model has now been painted and as the camera tracks back we see that it has been placed on two trestles. Betty, Jean and Trevor are working on it. Richards comes into shot, up to the model, where he stands watching. Trevor looks up from his painting.

TREVOR: You know, sir, I think we ought to do something with this when it's finished.

On left, John comes and stands by model, listening.

RICHARDS: How do you mean, Trevor . . .

CUT TO:

123. Int. Hall. M.S. Trevor and Richards.

RICHARDS: (Cont'd.) . . . do what with it? Trevor glances down at model, considering this, then looks up.

TREVOR: People might like to have a look at it.

CUT TO:

124. Int. Hall. M.S. Richards and Trevor.

On the right of the model Betty is cutting out a paper shape of a built-up area. Jean is sticking a similar shape on to the model, to mark Bishop Auckland.

BETTY: Mr. Davis was awfully interested when we told him about it. He wanted to know what else we'd done, too. I told him we were all doing different things.

RICHARDS: Yes—and at the moment each group has collected a vast amount of details, and you're all hoarding them on odd bits of paper. It's time we started making some kind of report on what we've done.

CUT TO:

125. Int. Hall. M.C.S. Trevor, John and another Boy.

They react.

JOHN: You mean write a book?

CUT BACK TO:

126. Int. Hall. M.S. Group as Scene 124.

Richards turns in direction of John (off screen).

RICHARDS: Or have an exhibition?

CUT TO:

127. Int. Hall. M.C.S. Three Boys.

They react to this suggestion, then look out right as Jean's voice is heard.

JEAN'S VOICE: (Off) An exhibition would be lovely . . .

CUT TO:

128. Int. Hall. C.S. Jean.

JEAN: (*Cont'd.*) . . . what would we put in it?

CUT TO:

129. Int. Hall. M.S. Group as Scene 126.

RICHARDS: Well, we shall have to consider what each group's done.

Other children move up to model to listen.

RICHARDS: (*Cont'd.*) From that we shall get a story of the different aspects of Bishop Auckland . . .

CUT TO:

130. Int. Hall. M.S. Model.

The children gather to listen. Richards and Trevor are in foreground, back to camera.

RICHARDS: (*Cont'd.*) . . . then we shall have to tell it with maps and pictures and charts.

DISSOLVE TO:

END OF SEQUENCE FOUR

. . . .

SEQUENCE FIVE

131. Insert. Map in Book.

Book is lowered away from camera to reveal enlargement of map, hand-drawn and coloured. Richards's voice now resumes as commentary.

COMMENTARY: So each group sorted out the information it had acquired, selected the essentials . . .

DISSOLVE TO:

132. Insert. Hands lettering Heading.

COMMENTARY: (*Cont'd.*) . . . and arranged them in order.

DISSOLVE TO:

133. Insert. Hands sticking Coloured Circles on Chart.

COMMENTARY: (*Cont'd.*) It's amazing how much can be shown pictorially, when you really have something to say.

DISSOLVE TO:

134. Insert. Hands pasting Plan on to Sheet of Card.

COMMENTARY: (*Cont'd.*) And so for the next few weeks we planned and prepared our exhibition.

DISSOLVE TO:

135. Int. Hall. L.S. Corner of Hall.

Preparation for the exhibition is in full swing. In the foreground a boy is working at carpenter's bench. In background several boys are erecting the framework for a screen. Camera pans left to reveal Richards, in shirt sleeves, helping boys to stretch covering over screen framework.

(*General background noise and conversation.*)

DISSOLVE TO:

136. Int. Hall. M.L.S. Screens.

Mollie comes in left with an armful of drawings. Camera pans with her as she crosses the hall. She stops in front of screen where Alan is pinning up exhibits, helped by Richards.

MOLLIE: Where do you want these putting, Alan?

Alan turns round and points as he speaks.

ALAN: Just put them down there for the moment, please.

Mollie crosses to foot of another screen and lays drawings on floor.

DISSOLVE TO:



Sorted out the information . . .



For the next few weeks we planned . . .



. . . and prepared our exhibition

137. Insert. Poster.

It reads "An Exhibition about Bishop Auckland".

CUT TO:

138. Ext. Street outside Hall. L.S. Boys.

They are holding the poster out to look at. They cross to the door of the hall and start pinning the poster in position.

(Traffic noise background.)

FADE OUT

END OF SEQUENCE FIVE

.

SEQUENCE SIX

FADE IN:

139. Int. Hall. L.S. Exhibition.

The exhibition is in full swing. Eight screens are arranged round the walls, and the relief model occupies a central position. All the children are there, with parents, several of the people who appeared earlier as providers of information, and other school children. In the background Richards can be seen moving about.

(Background chatter.)

CUT TO:

140. Int. Hall. F.S. Exhibition as before.

An Army captain, his wife and a boy (Jimmie) come into shot left and move into the crowd towards the relief-model.

(Background chatter.)

CUT TO:

141. Int. Hall. M.S. Group round Relief Model.

Several children and their parents are

examining the model and talking about different features. The Captain's party comes up to the model.

CAPTAIN: This is the model you were telling us about?

JIMMIE: Yes, this is the river and this is the Gaunless.

Jimmie points to the model.

CUT TO:

142. Insert. Section of Model.

Captain's hand comes into shot and points to cut-out indicating built-up area of Bishop Auckland.

CAPTAIN'S VOICE: *(Off)* And that's Bishop Auckland.

JIMMIE: Yes, that's right.

CUT TO:

143. Int. Hall. M.S. Group round Model as Scene 141.

JIMMIE: Now come and let's have a look at the map.

He leads them out of shot left.

CUT TO:

144. Int. Hall. M.S. Screen One.

Captain's group comes into shot and up to screen. Jimmie points to "geology" map.

JIMMIE: Look—here's the map and there's the bridge that goes across there.

Jimmie indicates the map as he talks. A boy already at the screen turns and joins the group. This is Donald.

CUT TO:

145. Int. Hall. M.C.S. Screen One.

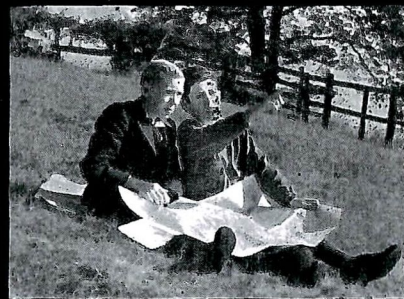
Shooting past the Captain's shoulder to Jimmie and Donald.

DONALD: You know how there's a hill up from the bridge, up Newton Cap Bank . . .

DISSOLVE TO:



There's a hill up from the bridge



The whole town's up on a hill



They meet where the bridge is

146. Ext. Hill. L.S. Jimmie and Donald.

They are sitting on the grass with a map spread out on their knees. They are looking out past camera.

DONALD'S VOICE: (Cont'd.) Well, that's because the whole town's up on a hill . . .

CUT TO:

147. Ext. Bishop Auckland. L.S. Town.

Jimmie's and Donald's eyeline—looking towards Newton Cap Bridge and Bank.

DONALD'S VOICE: (Cont'd.) . . . not a very high hill, but much higher than the river.

DISSOLVE TO:

148. Ext. Bishop Auckland. L.S. River Wear.

On hill in the background is the town. Camera pans left to show stream (Gaunless) running into Wear, and tilts up to bridge where Jimmie and Donald are looking over.

DONALD'S VOICE: (Cont'd.) The Wear goes half-way round the hill on one side, and the Gaunless on the other. They meet where the bridge is at the end of Jock's Row.

DISSOLVE BACK TO:

149. Int. Hall. M.S. Screen One.

The Captain is holding up the transparency covering the map. He indicates the uncoloured portions of the map as he speaks.

CAPTAIN: What's all this—here?

JIMMIE: That's the clay, boulder clay. It's all clay in Bishop Auckland, except down by the river.

The Captain nods as Jimmie indicates alluvium on the map; he turns as another man, who has been listening, steps up beside him.

CUT TO:

150. Int. Hall. M.C.S. Captain and Second Man.

MAN: Don't I know it—breaking my back digging in the garden every week-end!

CUT BACK TO:

151. Int. Hall. M.S. Screen One as Scene 149.

Everyone is amused at this. They turn and move towards camera.

CUT TO:

152. Int. Hall. M.L.S. Past Screen One.

The Captain and party turn and walk towards next screen. As they go out of shot two girls (Stella and another) come in right and pause. Stella points to Screen One.

STELLA: We didn't start doing the weather until the end. That's why we've only got this.

They both move forward towards Screen One, camera panning with them as they join a boy looking at weather observations.

CUT TO:

153. Int. Hall. C.S. Two Girls and Boy.

They are studying the weather observations.

CUT TO:

154. Int. Hall. M.S. Screen Two.

Camera pans as man crosses right to left, to bring John into picture. He is talking to a woman (Mrs. C.).

MRS. C.: And what's this?

JOHN: Oh—it's a photograph of the Boldon Book. It's a book that one of the Bishops had made . . .

CUT TO:

155. Int. Hall. M.C.S. John and Mrs. C.

JOHN: (Cont'd.) . . . a sort of catalogue of all the lands that belonged to him. And this is the translation of it.

CUT TO:

156. Insert. Section of Screen Two.

Translation of part of Boldon Book referring to Bishop Auckland. John's finger points to it.

CUT TO:

157. Int. Hall. C.S. John.

JOHN: First of all there were just a few houses, round Town Head . . .

He points to a map on the screen.

JOHN: (Cont'd.) . . . and stretching as far as the Market Place.

DISSOLVE TO:

158. Ext. Bishop Auckland. L.S. Market Place.

Shooting from a high angle, camera pans past the stalls.

JOHN'S VOICE: (Cont'd.) Then after that buildings were started . . .

DISSOLVE TO:

159. Int. Church Tower. L.S. Newgate Street.

Shooting past boys' heads in foreground, through stonework of church tower. Below them Newgate Street stretches towards Cockton Hill, with Brusselton Hill on the skyline.

JOHN'S VOICE: (Cont'd.) . . . down Newgate Street and off to both sides.

CUT TO:

160. Int. Church Tower. M.C.S. Two Boys.

John and another boy looking through stonework.

JOHN'S VOICE: (Cont'd.) Then each time . . .

CUT TO:

161. Ext. Bishop Auckland. L.S. Newgate Street.

From boys' eyeline.

JOHN'S VOICE: (Cont'd.) . . . the town got bigger, it spread a bit further down Newgate Street to Cockton Hill and then to Cabin Gate . . .

DISSOLVE TO:

162. Int. Hall. M.S. Screen Two.

Mrs. C. on left. John has now turned to include in group man on right (Mr. P.).

JOHN: (Cont'd.) . . . and more streets were built out on each side.

Mr. P. points to map on right.

MR. P.: That's what you've got here, isn't it?

John moves up to the map and points out boundaries.

JOHN: Yes—that was the area in 1857, 1897 . . .

CUT TO:

163. Int. Hall. C.S. John and Mr. P.

JOHN: (Cont'd.) . . . and 1910 . . .

John lifts transparency from map.

JOHN: (Cont'd.) . . . and this is what's been built since 1919.

John replaces transparency and they study map.

CUT TO:

164. Int. Hall. L.S. Exhibition as before.

Crowd moving about from screen to screen.

CUT TO:

165. Int. Hall. M.L.S. Screen Three.

Camera tracks in to a group studying the screen: they are Ronnie, Ruth, and a woman, Mrs. S.

MRS. S.: But you can't see the Roman road!

RONNIE: No, you can't see it, but it was where Newgate Street is, up there . . .

He points to drawn map.

RONNIE: (Cont'd.) . . . and if you go over the Market Place and down Wear Chare . . .

DISSOLVE TO:

166. Ext. Wear Chare. C.U. Street Sign on Wall.

It reads "Wear Chare". Camera pans left and tilts down to show narrow steep street with Ronnie, Ruth and two other children going away from camera.

RONNIE'S VOICE: (Cont'd.) . . . that's where it used to be.

CUT TO:

167. Ext. Wear Chare. M.L.S. Up Street.

Reverse angle as children come down hill towards camera. They pause in M.S. as Ronnie points out left.

RONNIE'S VOICE: (Cont'd.) People think it went straight across where the meadow is . . .

CUT TO:

168. Ext. Binchester. L.S. Across Valley.

Children's eyeline, with the wooded hill at Binchester in the background.

RONNIE'S VOICE: (Cont'd.) . . . then up the hill and through the fort at Binchester.

DISSOLVE TO:

169. Ext. Binchester. L.S. Paddock at Binchester Hall Farm.

In background are the farm buildings. Children come through gate and towards camera, as geese cross foreground.

RONNIE'S VOICE: (Cont'd.) We went to Binchester one day. The Romans used to call it Vinovia or Vinovium, it doesn't matter which.

DISSOLVE TO:

170. Ext. Binchester. L.S. Site of Roman Camp.

Children come down grass-covered slope which was once the wall of the camp.

RONNIE'S VOICE: (Cont'd.) Anyway we went up and looked at it.

RUTH'S VOICE: It used to be a fort; the Romans built them in lots of places along their roads.

DISSOLVE BACK TO:

171. Int. Hall. M.S. Screen Three.

With group as before.

RUTH: (Cont'd.) Then we got a plan of Vinovia as well.

She crosses right.

CUT TO:

172. Int. Hall. C.S. Plan on Screen.

Ruth steps into shot and turns to face off left. She indicates the plan.

RUTH: It used to look like this, but some of it has fallen into the river . . .

DISSOLVE TO:

173. Ext. Binchester. M.L.S. Entrance to Hypocaust.

Four children are opening a trap-door in the ground and starting to go down.

RUTH'S VOICE: (Cont'd.) . . . and they can only guess what those bits looked like. There's a hypocaust; it's what the Romans used for heating their rooms with.

CUT TO:

174. Ext. Binchester. M.S. Steps to Hypocaust.

The children go down the steps and out left.

RUTH'S VOICE: (Cont'd.) You can go down inside it . . .

CUT TO:



We went to Binchester one day



You can go down inside it



There used to be stone altars there

175. Int. Hypocaust. M.L.S. Passage outside Hypocaust Chamber.

As children come down steps. They go towards entrance to hypocaust chamber right.

RUTH'S VOICE: (*Cont'd.*) . . . and see all the pillars, and it's got flue tiles in it.

CUT TO:

176. Int. Hypocaust. C.S. Entrance to Hypocaust Chamber.

Ruth and second girl come into picture and stand in entrance. The two boys follow, pass them, and go out right.

CUT TO:

177. Int. Hypocaust. M.S. Hypocaust Chamber.

The pillars which fill the chamber can be seen. The two boys come into shot, turn back and speak out left.

CUT BACK TO:

178. Int. Hypocaust. C.S. Two Girls as Scene 176.

Two girls watching. They giggle and look at each other, then out right in direction of boys.

CUT BACK TO:

179. Int. Hypocaust. M.S. Hypocaust Chamber as Scene 177.

The two boys turn and move towards the pillars.

CUT TO:

180. Int. Hypocaust. M.S. Inside Hypocaust Chamber.

Reverse angle from far side of chamber, shooting between line of pillars as Ronnie comes towards camera. He stops and looks around, then starts to move back.

DISSOLVE TO:

181. Ext. Binchester. M.L.S. Hillside.

Children standing with farmer. He is pointing things out to them.

RUTH'S VOICE: (*Cont'd.*) The farmer who has the farm there now, showed us the places . . .

CUT TO:

182. Ext. Binchester. C.S. Excavated Stone-work.

From the children's angle.

RUTH'S VOICE: (*Cont'd.*) . . . that have been dug up, but there's not very much left to see.

CUT TO:

183. Ext. Binchester. M.S. Children and Farmer.

From behind them as they study the stone-work. They turn and move towards camera.

RUTH'S VOICE: (*Cont'd.*) There used to be stone altars there . . .

DISSOLVE BACK TO:

184. Int. Hall. M.C.S. Ruth.

Standing by screen.

RUTH: (*Cont'd.*) . . . and people dug up coins, but they've all been taken away and put in museums.

CUT TO:

185. Int. Hall. M.S. Ronnie and Mrs. S.

They are listening to Ruth. As she finishes speaking Ronnie turns to Mrs. S.

RONNIE: Yes—and we saw some pictures of them in a book when we went to the Library at Durham.

CUT TO:

END OF REEL TWO

REEL THREE

186. Int. Hall. L.S. Crowd.

In centre screen Richards and Mr. E. are strolling through the crowd. They go right to left towards Screen Four.

RICHARDS: This was done by a group of five.

CUT TO:

187. Int. Hall. M.S. Richards and Mr. E.

They approach camera and stop, looking off left.

RICHARDS: (Cont'd.) These charts were drawn up from the Census reports.

CUT TO:

188. Insert. Section of Screen Four.

Showing census key and unemployment chart.

RICHARDS'S VOICE: (Cont'd.) You see, each of the groups represents a different class of work.

CUT TO:

189. Int. Hall. M.S. Screen Four.

Richards and Mr. E. standing by screen.

RICHARDS: (Cont'd.) Then the location of industry maps—where did those come from, Derek?

He turns to Derek, who is talking to a woman at the far end of the screen. Derek turns and moves towards Richards and Mr. E., speaking.

DEREK: Well, the people on the South-West Durham Development Board gave us a map with heavy industries marked, but it was made

in 1934, so we tried to check on some of them.

Richards turns to Mr. E. as Derek finishes.

RICHARDS: That's right . . .

He turns back to Derek.

RICHARDS: (Cont'd.) . . . you went round and tried to find out what places were still working.

DEREK: Yes—to Mr. E.) but we could only do the ones near the town, roughly inside a three-mile radius, because we could go round most of those.

DISSOLVE TO:

190. Ext. Bishop Auckland. L.S. Co-operative Bakery.

Derek, with another boy and a girl, is noting something in his book. They turn and walk away down the street, camera panning with them.

DEREK'S VOICE: (Cont'd.) Then the Chamber of Trade gave us a list of light industries, places like Lingford's Baking Powder Factory, the Co-op Bakery . . .

DISSOLVE TO:

191. Ext. Bishop Auckland. L.S. Road outside Trading Estate.

Looking towards fence as three children come up and lean on it, watching off left.

DEREK'S VOICE: (Cont'd.) . . . and the factories on the Trading Estate.

CUT TO:

192. Ext. Bishop Auckland. L.S. West Auckland Clothing Co.'s Factory.

Children's eyeline, with workers going home.

DEREK'S VOICE: (Cont'd.) Then Kathleen and Peter went out in the evenings . . .

DISSOLVE TO:

193. Ext. Country Lane. L.S. Boy and Girl on Bicycles.

They come down lane towards camera.

DEREK'S VOICE: (Cont'd.) . . . on their bicycles and found out about the farms.

As the two bicycles approach camera.

CUT TO:

194. Ext. Country Lane. M.C.S. Bicycles.

As the bicycles pass, camera swings with them to hold L.S. of lane with landscape background, as boy and girl cycle away from camera.

DISSOLVE BACK TO:

195. Int. Hall. M.S. Screen Four.

Group as before.

MR. E.: It's a pretty complete picture that you've got. Did you see any of the factories?

DEREK: You mean inside? No, we've not had time yet.

RICHARDS: (To Derek) John's group went to the Forge.

DEREK: Yes. (To Mr. E.) Will you come and have a look?

They move towards Screen Five.

CUT TO:

196. Int. Hall. M.L.S. Screen Five.

Derek, Mr. E. and Richards come into picture, and join the people already standing there. Derek indicates another boy, who turns as they come in.

DEREK: (To Mr. E.) This is John Heaviside—his group went to Wilson's Forge, and to Grange Hill Farm.

Mr. E. nods towards screen.

MR. E.: And this is what you found out about the Forge, is it?

CUT TO:

197. Int. Hall. C.S. John H.

Shooting past Mr. E. left foreground.

JOHN H.: Yes, sir. Have you ever been round it?

CUT TO:

198. Int. Hall. C.S. Mr. E.

Complementary angle to preceding shot.

MR. E.: No, never—though I pass there almost every day.

CUT BACK TO:

199. Int. Hall. C.S. John H. as Scene 197.

JOHN H.: We went there three times because there was so much to see . . .

DISSOLVE TO:

200. Int. Wilson's Forge. L.S. Blacksmith's Shop.

Group of children with Mr. Garmonsway come in right, past blacksmiths' forges. They cross shop to stand watching drop-hammer in left foreground.

JOHN H.'s VOICE: (*Cont'd.*) . . . Mr. Garmonsway went round with us sometimes—he's the designer. The Forge is really a proper steelworks, you know . . .

DISSOLVE TO:

201. Ext. Wilson's Forge. L.S. Yard.

An engine is getting up steam on right. Children come out of blacksmiths' shop and cross yard. Camera pans with them, past crane and piles of castings.

JOHN H.'s VOICE: (*Cont'd.*) . . . and much bigger than it looks from the outside.

DISSOLVE TO:

202. Ext. Wilson's Forge. C.S. Coal Tub.

Camera pans and tilts up to show man spraying tubs. Trevor is talking to him. He turns and runs away from camera to join others. They move off together.

JOHN H.'s VOICE: (*Cont'd.*) All sorts of things for the mines are made there, like tubs for the coal, and different kinds of castings.

DISSOLVE TO:

203. Int. Sawmill. M.S. Mechanical Saw.

Children watching a large tree trunk being sawn up. As the saw is raised on completion of the job the children start to move out of picture left.

JOHN H.'s VOICE: (*Cont'd.*) There's a sawmill with a lot of mechanical saws. Whole trees are sawn up to make frames for the pit tubs and patterns for the foundry.

CUT TO:

204. Ext. Wilson's Forge. L.S. Yard outside Foundry.

On left of screen Bessemer converter is being raised into position. In background children come towards camera, and pause, watching the Bessemer.

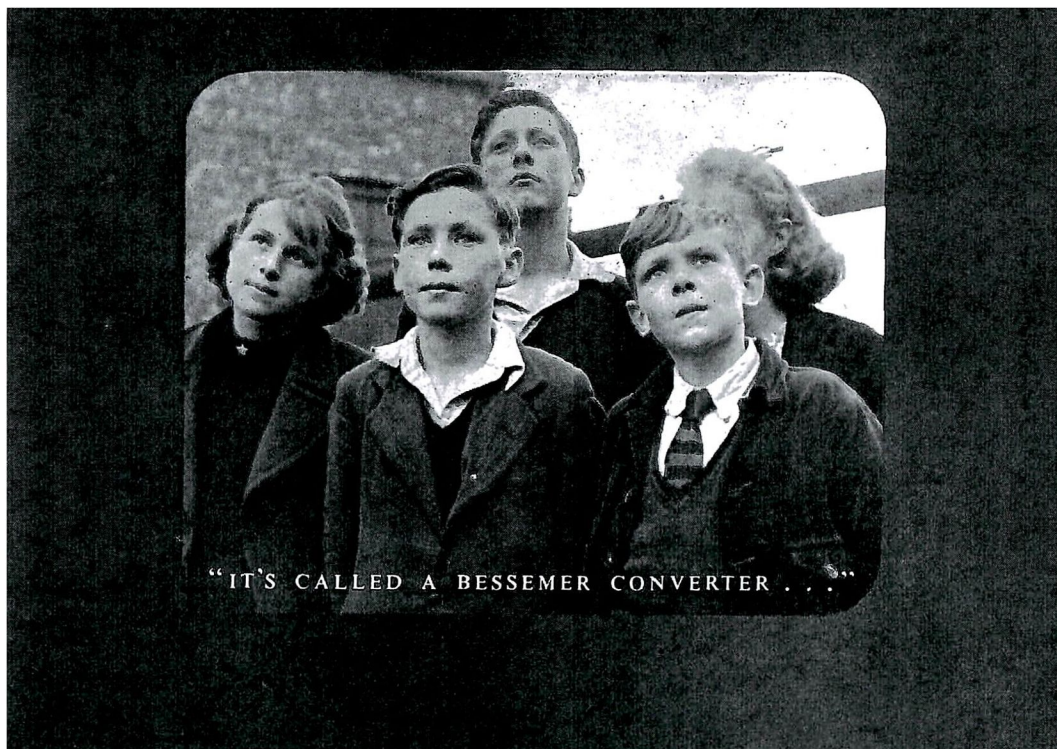
JOHN H.'s VOICE: (*Cont'd.*) There's a furnace, too; it's called a Bessemer converter.

CUT TO:

205. Ext. Wilson's Forge. C.S. Five Children.

They react as they watch the converter.

CUT TO:



206. Ext. Wilson's Forge. C.S. Bessemer Converter.

It is raised into position and blowing starts.

JOHN H.'S VOICE: (Cont'd.) It heats the metal for casting in the foundry.

CUT TO:

207. Int. Foundry. C.S. Mould.

Molten steel pours into it.

CUT TO:

208. Int. Foundry. M.S. Children.

Standing with Chemist watching pouring.

JOHN H.'S VOICE: (Cont'd.) We watched them pouring one afternoon; it was grand—and Mr. Garmonsway said that he would like it . . .

DISSOLVE BACK TO:

209. Int. Hall. C.S. John H.

Speaking to Mr. E.

JOHN H.: (Cont'd.) . . . if any of us, the boys that is, went to work there when we leave school.

CUT TO:

210. Int. Hall. C.S. Mr. E.

MR. E.: Well, that's something for you to think about.

CUT TO:

211. Int. Hall. M.L.S. Screen Five.

Group as before. Mr. E. looks out right, then back to John H.

MR. E.: (Cont'd.) And what about the farm—Grange Hill Farm?

Mr. E. starts to move towards right. John H. and Richards start to move with him. Derek remains in front of Screen Five.

DEREK: Mr. Richards!

Richards turns back to speak to Derek;

camera pans right with Mr. E. and John H. as they cross to Screen Six.

MR. E.: That's up at Canney Hill, isn't it?

JOHN H.: Yes—it's Mr. Burkitt's farm.

CUT TO:

212. Int. Hall. M.S. Screen Six.

As Mr. E. and John H. come up to him Mr. B. turns towards them.

MR. B.: Hullo, John.

MR. E.: (To John H.) And did you go up there, too?

MR. B.: They came whenever they had the time . . .

DISSOLVE TO:

213. Ext. Grange Hill Farm. L.S. Hillside.

Camera pans left to right with children as they run up hill. They run up to fence, with farm-house in background, and go through gate to road. Trevor jumps over the fence.

MR. B.'S VOICE: (Cont'd.) . . . and stayed as long as they liked.

JOHN H.'S VOICE: Mr. Burkitt let us go wherever we wanted, down the fields and in the barns and the byres.

CUT TO:

214. Ext. Grange Hill Farm. M.S. Fence and Roadway.

The children come out on to the roadway and run away from camera, towards farm buildings.

JOHN H.'S VOICE: (Cont'd.) The farm buildings are all together on the top of the hill . . .

DISSOLVE TO:

215. Ext. Grange Hill Farm. L.S. Alleyway between Farm Buildings.

Shooting from high angle through high

arched doorway of barn. Children come running towards camera. Camera tilts down as children enter barn.

JOHN H.'S VOICE: (Cont'd.) . . . Mr. Burkitt's house and the cottages and barns.

DISSOLVE TO:

216. Int. Byre. L.S. Towards Door.

On left are cows in stalls. Cowman with pail walks towards camera and out left, as children come into byre, background, and towards camera. One boy and girl stop to investigate milk weighing device, the other three come up towards camera, and stand looking off left towards a stall.

JOHN H.'S VOICE: (Cont'd.) The byres are there, too, and we used to go and watch the cows being milked.

CUT TO:

217. Int. Byre. C.S. Cow's Udder.

With teat-cups of mechanical milker attached. Camera pans along tube to collecting pail.

JOHN H.'S VOICE: (Cont'd.) The milking's done by machinery . . .

DISSOLVE TO:

218. Int. Engine Room. M.S. Belt Drive to Main Shaft.

It is in motion.

JOHN H.'S VOICE: (Cont'd.) . . . and there's a central engine that drives a lot of other things, too.

CUT TO:

219. Int. Engine Room. M.S. Children.

Looking off in direction of belt-drive.

JOHN H.'S VOICE: (Cont'd.) That's in one of the big barns . . .

They turn and start to go out.

DISSOLVE TO:

220. Int. Barn. L.S. Stairs to Granary.

Looking down on to stairs as John H. runs into picture and up the stairs. Camera tilts up with him and holds him as he runs through doorway at top.

JOHN H.'S VOICE: (*Cont'd.*) . . . and up-stairs there are the granaries, where the grain is stored in sacks . . .

CUT TO:

221. Int. Granary. L.S. Doorway.

He runs through doorway, towards camera, and out left.

JOHN H.'S VOICE: (*Cont'd.*) . . . waiting to be sold, or used to feed the cattle on the farm.

CUT TO:

222. Int. Granary. L.S. Children.

They are talking to the foreman. John runs into picture to join them and they move off down the granary.

DISSOLVE TO:

223. Ext. Cornfield. L.S. Tractor.

It is pushing a load of hay before it. Tractor comes up to camera and stops in M.C.S. Three children jump off and run out of picture left.

JOHN H.'S VOICE: (*Cont'd.*) You see, it's what they call a mixed farm. It produces milk which is sent to Bishop Auckland and to Coundon . . .

CUT TO:

224. Ext. Cornfield. M.S. John H.

Lying on haycock. Three other children run into shot and sit down beside him. They talk.

JOHN H.'S VOICE: (*Cont'd.*) . . . and as well as that they grow oats and wheat and barley, and things like turnips and kale for the cattle . . .

DISSOLVE BACK TO:

225. Int. Hall. M.S. Screen Six.

Group as before. Richards in background is still talking to Derek.

JOHN H.: (*Cont'd.*) (*To Mr. E.*) . . . and did you know, they grow them in different fields every year.

Richards joins group.

RICHARDS: Hullo, Burkitt! Is John telling you how many acres to put into barley next year?

BURKITT: (*Laughs*) Not exactly! But I think he knows as much about rotations as my foreman does!

Richards smiles and starts to walk away. As he goes John H. turns to Mr. E.

JOHN H.: Have you seen the farm diary?

MR. E.: No, not yet—let's have a look at it.

They turn towards Screen Six as Richards comes towards camera right.

CUT TO:

226. Int. Hall. M.S. Screen Seven.

Betty and Jean are talking to Councillor Davis. Richards comes into shot left and joins them.

RICHARDS: Well, Betty—discussing the rates with Mr. Davis?

Betty grins at him.

RICHARDS: (*Cont'd.*) (*To Mr. Davis*) . . . This is just a beginning, you know.

MR. DAVIS: (*Nods*) I understand.

RICHARDS: What are you doing now, Betty?

BETTY: The water supply.
She turns to Mr. D.

CUT TO:

227. Int. Hall. C.S. Betty.

BETTY: (*Cont'd.*) You see, when we found out what the water rate was, we wanted to know what it was spent on. We haven't got very far yet . . .

CUT TO:

228. Int. Hall. C.S. Mr. D.

He is listening.

BETTY'S VOICE (*Cont'd.*) (*Off*) . . . but we've found out where the water mains run.

MR. D.: Well, if there's anything more you'd like to ask me . . .

CUT BACK TO:

229. Int. Hall. M.S. Group as Scene 226.

MR. D.: (*Cont'd.*) . . . just come along and see me, any day.

BETTY: Thank you.

Mr. D. and Richards turn away from the screen.

CUT TO:

230. Int. Hall. M.C.S. Richards and Mr. D. Tracking.

Mr. D. and Richards turn and move off. Camera tracks in front of them as they walk slowly through the people, talking.

MR. D.: Well, I'm greatly impressed by all this, Richards. The youngsters have done a remarkable piece of work.

RICHARDS: They enjoy it—it's all I can do to keep up with them.

By now they have come to Screen Eight. Richards looks out right.

RICHARDS: (*Cont'd.*) This'll probably interest you more than the others.

CUT TO:

231. Int. Hall. F.S. Screen Eight.

From their eyeline. This screen is headed "Bishop Auckland in the 20th Century".

MR. D.'S VOICE: (*Off*) Yes, I was looking at it just now.

CUT TO:

232. Int. Hall. C.S. Richards and Mr. D.

They look over camera in direction of screen.

RICHARDS: It began with Alan Vickers having a passion for coal-mines. Starting with that, the group got interested in the influence the mines had on life in Bishop Auckland. This is the story their information built up.

CUT TO:

233, 234, 235. Inserts. Different Sections of the Screen.

To show its composition. The conversation between Richards and Mr. D. continues over this.

MR. D.: (*Off*) The story of a depressed area, in fact—one that many of us know only too well.

CUT TO:

236. Int. Hall. L.S. Screen Eight.

Mr. D. approaches to study it more closely. Richards comes into shot as Mr. D. turns and moves into M.L.S. He speaks to Richards.

MR. D.: Now, I've really enjoyed all this . . .

He turns and indicates the extent of the exhibition.

MR. D.: (*Cont'd.*) . . . and it looks as though other people have, too.

CUT TO:

237. Int. Hall. M.S. General Shot People.

From Mr. D.'s eyeline. Camera pans from right to left to show the people moving from screen to screen.

CUT TO:

238. Int. Hall. M.L.S. Richards and Mr. D. as Scene 236.

MR. D.: (*Cont'd.*) Now, what do you think your youngsters are going to get out of it?

He steps closer to Richards.

CUT TO:

239. Int. Hall. M.S. Mr. D. and Richards.

Richards starts to speak, but Mr. D. carries straight on.

MR. D.: (*Cont'd.*) I should say you've given them something very valuable . . .

CUT TO:

240. Int. Hall. C.S. Mr. D.

MR. D.: (*Cont'd.*) . . . what one might call a real objective view of the town in which they live.

CUT BACK TO:

241. Int. Hall. M.S. Mr. D. and Richards.

Favouring Richards.

MR. D.: (*Cont'd.*) In fact, these children have seen most of the good and bad things in the town, its possibilities, and its handicaps.

He dries up. Richards grins understandingly.

RICHARDS: Yes, I knew that was the side of it that would appeal to you! But don't run away with the idea that they understand all this thoroughly—we don't expect them to.

CUT TO:

242. Int. Hall. C.U. Richards.

RICHARDS: (*Cont'd.*) But they've been getting a basis of first-hand information that will still be there when they can make use of it—and they're developing, too, a habit of wanting to know, of finding out for themselves.

DISSOLVE TO:

243. Ext. Brusselton Hill. L.S. Bank.

Children come into shot and stand on skyline looking out.

RICHARDS'S VOICE: (*Cont'd.*) Instead of learning geography, history, science and so on, all in watertight compartments, they've been finding out how everything fits together . . .

CUT TO:

244. Ext. Brusselton Hill. L.S. Bishop Auckland.

The children's eyeline from the top of Brusselton Hill.

RICHARDS'S VOICE: (*Cont'd.*) . . . and learning a lot of other things, too . . .

CUT BACK TO:

245. Ext. Brusselton Hill. L.S. of Bank as Scene 243.

RICHARDS'S VOICE: (*Cont'd.*) . . . things that will influence their whole life, and more . . .

(*Music*)

SLOW FADE OUT PICTURE

FADE IN:

End Title.

FADE OUT PICTURE AND SOUND

II. THE TWO SILENT FILMS:

I. *CASTING IN STEEL
AT WILSON'S FORGE*

FADE IN:

Main Titles.

DISSOLVE TO:

Title:

PART 1: MAKING A MOULD

FADE OUT

FADE IN:

1. Ext. Finishing Shop. F.S. Line of Mine
Tubs.

*A painter is spraying one of them. Camera
pans to the wheels of the nearest one.*

DISSOLVE TO:

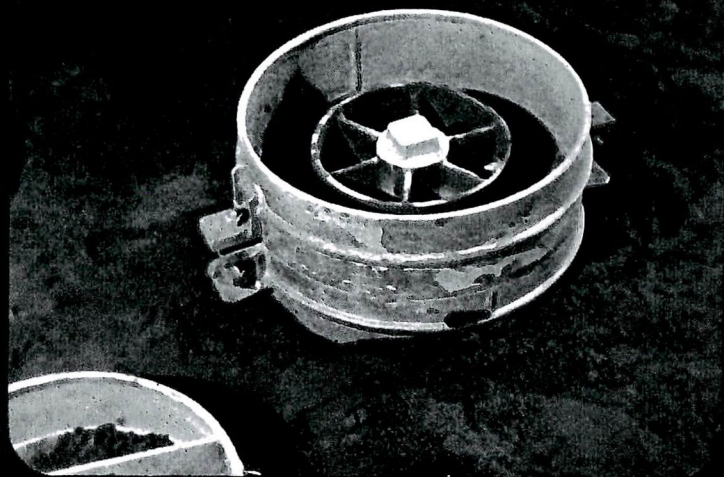
2. Int. Foundry. C.S. Top of Mould on Floor.

*Full of rammed sand, bearing the impression
of a wheel. Hands place pattern-wheel in
position, then put bottom half of mould (called
the "drag") round it.*

CUT TO:

3. Int. Foundry. F.S. Corner with Moulds.

*Moulder's mate comes to mould, which is in
foreground, and throws in a handful of facing*



sand. He then shovels in floor sand. Meanwhile the moulder is working on another mould near by.

CUT TO:

4. Int. Foundry. C.U. Mould.

Floor sand being shovelled in. It is then rammed down with handle of shovel. More sand is shovelled on and packed tight with rammer. The mould is "strickled off" by running the stem of the rammer across it. A space is levelled on the ground next to the mould, and it is turned over.

CUT TO:

5. Int. Foundry. F.S. Corner as before.

Moulder's mate turning mould over. He lifts off the top half (called the "cope") leaving the pattern-wheel embedded in the tightly packed drag. Moulder then brushes off all loose sand from the open face of the mould.

CUT TO:

6. Int. Foundry. C.U. Mould.

Moulder's hands smooth down open face of mould with trowel and give it a final brushing. Next he fits a wooden pattern of the wheel-hub in position.

DISSOLVE TO:

7. Int. Foundry. C.U. Mould from another angle.

Dry parting-sand has been thrown on to it. Another cope is placed on top and, while the moulder's mate holds a peg in position to make a pouring-hole, the moulder shovels in floor sand and rams it down with the handle of his shovel.

CUT TO:

8. Int. Foundry. C.S. Moulder.

As he rams the sand with his shovel. He turns away to shovel more in.

CUT TO:

9. Int. Foundry. C.U. Mould.

As Scene 7. The sand being shovelled in. It is rammed down with the rammer and the top is then strickled off. With his trowel the moulder then cuts out a funnel for the pouring-hole and pulls out peg.

CUT TO:

10. Int. Foundry. F.S. Corner as before.

Moulder smooths the ground round the mould and lifts the cope off.

CUT TO:

11. Int. Foundry. C.U. Mould.

The cope is turned over and placed on the floor behind the drag. The moulder brushes off the drag, containing the pattern-wheel, while his mate in the background pierces the upper half of the mould with a vent-wire and removes the wooden pattern of the hub. Camera centres the drag. The moulder damps the pattern-wheel, loosens it in the mould and lifts it out by means of a piece of wood hammered into the axle-hole. This leaves the complete shape of the wheel hollowed out in the sand. The moulder smooths it with his trowel and a cleaner. Next he places a core in the centre where ultimately the hub will go. Then he lifts the cope to replace it on the drag.

CUT TO:

12. Int. Foundry. C.S. Moulder and Mate.

Moulder places cope on drag. His mate reaches forward.

CUT TO:

13. Int. Foundry. C.U. Mould.

Moulder's mate puts his finger in the pouring-hole to keep it clear. The peg is replaced in the hole, and a collar is placed round it. A handful of sand is placed in the collar and packed down, the peg removed and the mould left ready for pouring.

CUT TO:

14. Int. Foundry. L.S. Corner as before.

Moulds in line, waiting.

FADE OUT

END OF PART 1

FADE IN:

Title:

PART 2: MELTING AND
CONVERTING

FADE OUT

FADE IN:

15. Ext. Foundry. M.S. Base of Cupola.

Ladle on crane-hook standing under spout of cupola. One of the furnacemen is unplugging the tap-hole with an iron tapping-bar.

CUT TO:

16. Ext. Foundry. C.S. Spout.

Shooting across top of ladle. Furnaceman moves away. A long-handled "pricker" is pushed in from out of picture and finishes unplugging the tap-hole. Molten iron runs down into the ladle.

CUT TO:

17. Ext. Foundry. M.S. Base of Cupola.

As Scene 15. The molten metal running into the ladle. A "tap-hole rammer" comes into picture and is rested on the cross-bar of the ladle. It has a plug of clay pressed on to the end.

CUT TO:

18. Ext. Foundry. C.S. Spout.

As Scene 16. The ladle is now nearly full of molten metal. The rammer is pushed in and twisted until the flow of metal stops.

CUT TO:

19. Ext. Foundry. M.S. Base of Cupola.

As Scene 17. The rammer is withdrawn and the furnaceman comes into picture. He skims off the slag from the top of the ladle. His mate comes in past camera and takes up his position at one side of the ladle.

CUT TO:

20. Ext. Foundry. M.S. Furnaceman.

He throws the slag on the ground, camera panning, where it is "killed" by throwing a spadeful of floor-sand on it. Camera pans back to previous position.

CUT TO:

21. Ext. Foundry. M.S. Base of Cupola.

As Scene 19. The furnaceman finishes skimming and throws down his spoon.

CUT TO:

22. Ext. Foundry. F.S. Bessemer Converter.

From behind ladle. The converter is in its horizontal position. Ladle is lifted (by the crane, out of picture) and swung across to the mouth of the converter. The furnaceman and his mate go up on to rostrums at either side and the ladle is passed up to them. Furnaceman starts to turn control-wheel.

CUT TO:

23. Ext. Foundry. M.S. side angle, Bessemer Converter.

Furnaceman turns control-wheel and contents of ladle pour into converter.

CUT TO:

24. Ext. Foundry. F.S. Bessemer Converter.

As Scene 22. Contents of ladle finish pouring into converter and it is swung away upside down. Furnaceman and mate come down from their rostrums and wheel them out.

CUT TO:

25. Ext. Foundry. L.S. high angle, Bessemer Converter.

It starts to turn up from the horizontal and, as it does so, starts to "blow". Fumes rise from the top as the impurities start to burn off. Sparks of molten metal fly out.

DISSOLVE TO:

26. Diagram. F.S. Bessemer Converter.

Approximately as in previous scene. After a few feet, exterior of converter dissolves away so that it appears in cross-section. This shows the air entering from the duct at the side and passing up through the tuyeres into the molten metal. Fumes and flames rise from the surface of the metal.

CUT TO:

27. Diagram. C.S. Air Duct.

To establish the word "Air".

CUT TO:

28. Diagram. F.S. Bessemer Converter.

As Scene 26. Animation as before.

FADE OUT

FADE IN:

29. Ext. Foundry. M.S. Chemist.

Looking up out of picture. Camera pans to

top of converter. A long flame is shooting up from the top of it.

CUT TO:

30. Ext. Foundry. M.S. Chemist.

He pulls off his goggles and signs to the men in the winch-house. They begin to turn the winch.

CUT TO:

31. Ext. Foundry. L.S. high angle, Bessemer Converter.

It turns down from the vertical towards the horizontal position.

CUT TO:

32. Ext. Foundry. M.S. Winch-house.

Men turning winch. They stop.

CUT TO:

33. Ext. Foundry. F.S. Bessemer Converter.

Looking into the mouth of it, stationary, in the horizontal position. Blowing has ceased.

CUT TO:

34. Ext. Foundry. L.S. high angle, Bessemer Converter.

Two foundrymen move in with small ladle containing a little molten manganese to kill the steel. They place ladle on rails below converter mouth. Converter tilts slightly and metal pours from it into ladle. The furnaceman pushes back any slag in the lip of the converter mouth to let the metal pour easily, and the foundrymen move away to avoid the splashes. When the ladle is full the converter tips up again, the two foundrymen move back and a third one puts an anti-glare cover on top of the ladle.

CUT TO:

35. Ext. Foundry. M.S. Bessemer Converter.

As Scene 33. Third foundryman placing cover on ladle. He places a cross-bar under the left-hand end of the carrying bar and the three men lift the ladle and carry it into the foundry.

FADE OUT

END OF PART 2

FADE IN:

Title:

PART 3: POURING AND
FINISHING

FADE OUT

FADE IN:

36. Int. Foundry. L.S. Corner with Moulds.

As Scene 14. The foundrymen come in with ladle. A fourth man knocks off cover of ladle and clears slag from surface of steel. The nearer foundryman tilts ladle by raising his right hand, the other end of the carrying bar pivoting in the depression in the cross-bar. The molten steel pours into mould at end of line. They back up and repeat with next mould, then with the third.

CUT TO:

37. Int. Foundry. C.S. Two Moulds.

Molten steel pours into one of them. The gas given off by the molten steel catches light at the vent-holes, where they come out at the top, and round the joint. The foundrymen pass on to the next mould and the routine is repeated.

CUT TO:

38. Int. Foundry. L.S. Corner as before.

As in Scene 37. Foundrymen pass to next mould and fill it, then move to another. In background another foundry worker moves towards the moulds with a spike to break off the gate where it has filled up into the pouring-hole.

CUT TO:

39. Int. Foundry. C.S. Moulds.

Spike breaking off gate.

DISSOLVE TO:

40. Int. Foundry. L.S. Corner.

Moulds as in Scene 39, smoking. A foundryman moves down one of the lines breaking them open.

CUT TO:

41. Int. Foundry. C.S. Moulds.

Foundryman breaks them open.

CUT TO:

42. Int. Foundry. L.S. Corner.

As Scene 41. Foundryman continues to break open moulds. He is followed up by another worker with a hammer who prises the castings out of the moulds and gets rid of the sand still clinging to them by tapping them.

CUT TO:

43. Int. Foundry. C.S. Two Moulds.

The wheels are prised out.

CUT TO:

44. Int. Foundry. M.S. Opened Moulds.

Wheels lying on top of them. Foundry-boy enters and, lifting each one with a metal hook, throws it into a wheel-barrow, camera panning.

CUT TO:

45. Int. Foundry. C.S. Wheel-barrow.

Last wheel is thrown in and barrow is wheeled away.

FADE OUT

FADE IN:

46. Int. Workshop. M.S. Grinding Machines.

In the foreground one of the wheels is being ground. When it is finished the grinder throws it towards camera. Camera pans to a pile of newly ground wheels.

DISSOLVE TO:

47. Ext. Finishing Shop. C.S. Wheels on Mine Tub.

As at end of Scene 1. Camera pans to bring row of mine tubs into shot. The painter of Scene 1 is spraying them.

FADE OUT

FADE IN:

End Title and Credit.

FADE OUT

43. Int. Foundry. C.S. Two Moulds.

The wheels are prised out.

CUT TO:

44. Int. Foundry. M.S. Opened Moulds.

Wheels lying on top of them. Foundry-boy enters and, lifting each one with a metal hook, throws it into a wheel-barrow, camera panning.

CUT TO:

45. Int. Foundry. C.S. Wheel-barrow.

Last wheel is thrown in and barrow is wheeled away.

FADE OUT

FADE IN:

46. Int. Workshop. M.S. Grinding Machines.

In the foreground one of the wheels is being ground. When it is finished the grinder throws it towards camera. Camera pans to a pile of newly ground wheels.

DISSOLVE TO:

47. Ext. Finishing Shop. C.S. Wheels on Mine Tub.

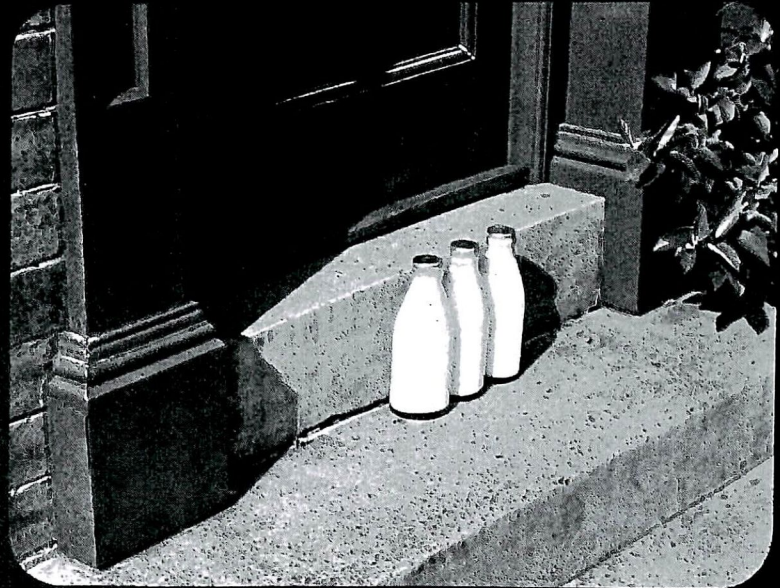
As at end of Scene 1. Camera pans to bring row of mine tubs into shot. The painter of Scene 1 is spraying them.

FADE OUT

FADE IN:

End Title and Credit.

FADE OUT



4. Int. Cow Shed. M.S. Stall.

It contains two cows with their backs to the camera. Cowman brings in the mechanical milking machine. Cowman fastens rubber main tube on to vacuum pipe running above stall, then turns on tap, starting suction action. He then stoops, with cluster of teat-cups in his hand, towards the right-hand cow.

CUT TO:

5. Int. Cow Shed. C.S. Cow.

Showing hindquarters and udder of right-hand cow. Cowman stoops down and slips teat-cups on. Then he takes rope hanging over back of cow, and ties it loosely round the cluster. He goes out, leaving the machine working. Camera pans over to pail.

DISSOLVE TO:

6. Int. Cow Shed. M.S. Stall.

It contains two cows with their backs to the camera. Right-hand cow is being milked. Cowman brings in fresh milking pail and feed pail. He gives feed to left-hand cow and puts pail down. He then turns off tap on vacuum pipe and slips teat-cups off right-hand cow. He changes operating cover over to the fresh pail and turns, holding cluster, towards left-hand cow.

CUT TO:

7. Int. Cow Shed. C.S. Cow.

Showing hindquarters and udder of left-hand cow. Cowman slips on teat-cup, then takes hold of safety rope.

CUT TO:

8. Int. Cow Shed. M.S. Stall as before.

Cowman fastens rope loosely round cluster on left cow. He picks up first milking pail and goes out.

CUT TO:

9. Int. Cow Shed. M.S. Another Part of Shed.

Towards milk-weighing scale hanging from a beam. Cowman comes into picture from left with first milking pail. He pours contents into weighing pail. He puts milking pail down, and picks up stripping pail and stool from near wall. Goes out of picture, left.

CUT TO:

10. Int. Cow Shed. C.S. Cow.

Shooting from right towards hindquarters of right-hand cow. Cowman comes in and puts stool down beside cow. Sits down and places stripping pail between his knees. He strips the cow. He rises, goes out, taking stripping pail and stool with him.

CUT TO:

11. Int. Cow Shed. M.S. Weighing Scale.

Cowman enters left. Puts down stool by scale. Pours strippings into weighing pail and puts down empty pail.

CUT TO:

12. Int. Cow Shed. C.S. Cowman.

Looking at scale. He steadies it and notes weight.

CUT TO:

13. Int. Cow Shed. M.S. Cowman and Scale.

He lifts pail off the scale. Camera pans with him as he takes it over to two other pails standing near wall containing milk from other cows. He lifts lid off one and starts to pour contents of his pail into it.

CUT TO:

14. Int. Cow Shed. C.S. Milk Pails by Wall.

Cowman finishes pouring in milk from weighing pail.

CUT TO:

15. Int. Cow Shed. M.S. Milk Pails by Wall.

Cowman puts down empty weighing pail, replaces lid on pail by wall and stands up to record the weight on the chart.

CUT TO:

16. Int. Cow Shed. C.S. Milk Record Chart on Wall.

Cowman marks up weight from first cow we saw milked and replaces pencil. He stoops down.

CUT TO:

17. Int. Cow Shed. M.S. Cowman.

He picks up two full pails with lids and walks to door of cow shed, camera panning with him. He puts one down and opens door, picks up pail again and carries both out.

CUT TO:

18. Ext. Farm Yard. L.S. towards Cow Shed.

Cowman comes out of cow shed door carrying two pails, walks across yard to stairs leading from yard to landing above milk cooler. Camera pans with him. He starts climbing stairs.

CUT TO:

19. Int. Cooling Shed. M.S. Landing.

Looking up stairs to landing above milk cooler. Cowman, carrying two pails, continues up stairs to landing, camera tilting with him. He puts one pail down, and starts pouring milk from the other into funnel which leads down to cooler.

CUT TO:

20. Int. Cooling Shed. C.S. Milk Cooler.

Milk pours down over cooler. Camera tilts down to show milk pouring from cooler into large circular container.

CUT TO:

21. Int. Cooling Shed. C.S. Tap on Container.

Hand comes into shot, turns on tap. Milk is pouring into a pail. When pail is nearly full, hand turns tap off and then lifts bucket.

CUT TO:

22. Int. Cooling Shed. M.S. Cooler and Container.

Dairymaid lifts pail up and pours contents into churn. Puts pail down under tap again. She turns, picks up lid of churn and puts it on. She drags churn towards camera.

CUT TO:

23. Ext. Cooling Shed. L.S. Doorway.

Looking into cooling shed door with two milk-churns standing in foreground. Dairymaid drags churn from cooling shed out to door and beckons. Farm-hand comes in from left and helps her lift the churn into the yard in position by the two other churns. Farm-hand and dairymaid turn and go back into cooling shed.

CUT TO:

24. Ext. Farm Yard. M.L.S. Milk Lorry.

Looking towards yard with the three milk-churns in foreground. Lorry backs down yard towards the churns. It stops. Driver and mate jump out. They come round and load on the three churns. They get back into lorry and drive away up yard.

DISSOLVE TO:

25. Ext. Country Road. L.S. Milk Lorry.

It drives down road away from camera.

DISSOLVE TO:

26. Ext. Dairy. M.S. Loading Bay.

Lorry drives in alongside bay. Men come forward to unload milk-churns and driver and

mate get out to help. The first churn off the lorry is rolled away.

CUT TO:

27. Int. Dairy. M.S. Milk Weighing Machine.

Dairy-hand rolls in first churn and empties milk into the weighing tank. He puts back lid on empty churn and rolls it away. He brings in second churn, removes lid and tilts it up to empty it into weighing tank.

CUT TO:

28. Int. Dairy. C.S. Milk Weighing Machine.

Milk is poured from churn into weighing tank.

CUT TO:

29. Int. Dairy. C.S. Scale on Weighing Machine.

Pointer on scale goes round, recording weight of milk as it is poured in.

CUT TO:

30. Int. Dairy. C.S. Milk Weighing Machine.

Second dairy-hand is standing on right. He looks up at dial and writes down the weight. Camera tilts down as he presses lever which releases milk from weighing tank.

CUT TO:

31. Int. Dairy. C.S. Weighing Tank and Tip Tank.

Milk is released from weighing tank and pours into tip-tank.

CUT TO:

32. Int. Dairy. M.S. Weighing Tank and Tip Tank.

The milk is pouring from the weighing tank into the tip-tank.

CUT TO:

33. Int. Dairy. C.S. Scale on Weighing Machine.

Hand on scale is moving back towards zero.

CUT TO:

34. Int. Dairy. C.S. Weighing Tank and Tip Tank.

Milk is pouring from weighing tank into tip-tank. Level is rising.

CUT TO:

35. Int. Dairy. M.S. Weighing Tank and Tip Tank.

Weighing tank empties and milk stops pouring. Tip-tank is full.

DISSOLVE TO:

Title:

THE MILK IS NOW CLEANED BY PUMPING IT THROUGH STEEL CYLINDERS FITTED WITH CLOTH FILTERS. IT IS THEN LED TO A LARGE STORAGE TANK

DISSOLVE TO:

36. Int. Dairy. M.S. Tip Tank and Cleaning Cylinders.

Tip-tank is half empty because milk is being pumped through cylinders. Camera pans away from tank along cylinders. Dairy-hand is standing by them ready to close air-release valves. Camera pans up to show pipes leading from cleaning cylinders to storage tank above.

CUT TO:

37. Int. Dairy. M.S. Storage Tank.

Milk is pouring into it. Flat stirring plates are swinging to and fro.

DISSOLVE TO:

Title:

NEXT THE MILK PASSES THROUGH SPECIAL EQUIPMENT WHERE IT IS HEATED IN ORDER TO DESTROY ALL HARMFUL BACTERIA. THIS PROCESS IS CALLED "PASTEURISATION".

DISSOLVE TO:

38. Int. Dairy. M.S. Control Panels of Pasteurising Plant.

Man in charge of plant sets temperature on panel and closes window. He looks at other panel.

CUT TO:

39. Int. Dairy. C.S. Pasteurising Plant.

Looking at thermostatic valve. Camera pans across plant showing steel plates through which milk flows, and on to show pipe which leads away from plant.

DISSOLVE TO:

Title:

AFTER PASTEURISATION, THE MILK PASSES INTO ANOTHER TANK WHERE IT IS STIRRED CONTINUOUSLY TO PREVENT THE CREAM COLLECTING ON THE TOP. IT IS NOW READY FOR BOTTLING.

DISSOLVE TO:

40. Int. Dairy. C.S. Pipe.

Camera pans along pipe leading from pasteurising plant to balancer-tank which is filling up with milk. Stirring plates are moving to and fro in the tank.

CUT TO:

41. Int. Dairy. M.S. Bottle Cleaning Machine.

Clean bottles are coming off machine in batches. They are pushed by the machine on to a moving belt which carries them towards camera.

CUT TO:

42. Int. Dairy. M.S. Bottling Machine.

Bottles move along the belt towards the bottling machine in background.

CUT TO:

43. Int. Dairy. M.S. Bottling Machine.

Empty bottles come down moving belt and revolve underneath filling tank. As bottles revolve they are raised and filled by automatic filling valves on bottom of filling tank.

CUT TO:

44. Int. Dairy. C.S. Bottling Machine.

Bottles are being filled as they go round. Camera pans with one bottle being filled.

CUT TO:

45. Int. Dairy. M.S. Bottling Machine.

Bottles being capped as they go round at back and come out on to moving belt. Camera pans with them to platform at end of belt where girl and boy collect them and put them into crates.

CUT TO:

46. Int. Dairy. L.S. Pile of Crates.

Containing full milk bottles. The last crates are put on. Boy brings in lifting truck, pushes it under crates, raises them and pulls them out towards camera.

DISSOLVE TO:

47. Ext. Dairy. M.S. Load of Crates.

Load is pulled from refrigeration room to

side of loading bay. Camera pans with it, to hold stack in C.S. on edge of loading bay.

CUT TO:

48. Ext. Dairy Yard. L.S. Cart.

Horse-drawn delivery cart comes up to loading bay from distance. Camera pans left with cart to bring loading bay into shot, where boy is waiting beside stack of crates. Driver jumps off and chocks wheels. He then joins boy and helps him load crates on to cart.

DISSOLVE TO:

49. Ext. Road. L.S. Cart.

Looking down road with semi-detached houses on both sides, as milk-cart comes towards camera. One delivery boy is going from house to house delivering milk. Two small children playing on pavement. Delivery boy driving cart halts it and takes off crate of bottles. Camera pans with him as he crosses the road and goes up the garden path to the front door of a house on left.

CUT TO:

50. Ext. House. C.S. Front Doorstep.

Three bottles of milk are put on step.

DISSOLVE TO:

51. Int. House. M.S. Child at Table.

His glass is filled with milk. He picks it up and drinks it.

FADE OUT

FADE IN:

End Title and Credit.

FADE OUT

12. GLOSSARY OF TECHNICAL TERMS

ACTION: That which takes place before the camera. Also mute picture-strip as distinct from sound-strip.

ANIMATION: The bringing of movement to a drawing or diagram; hence the movement itself.

ASSOCIATE PRODUCER: An adviser to the director who may be appointed for a number of reasons, e.g., to look after the sponsor's interests, or because he has specialised knowledge of the subject, or because the film is one of a series made to a common policy, etc.

CUT, A: (1) A change from one scene to another. (2) The portion of a shot actually used in a film.

CUT, TO: To assemble the action- and sound-strips.

DIRECTOR: The chief technician on any film, responsible for directing the work of the rest of the technical personnel and of the participants in any scene so as to interpret the written script in terms of the screen.

DISSOLVE: A gradual change from one scene to another.

EDITING: Final arrangement of shots in the completed film.

EFFECTS: Noises appropriate to a shot.

EXECUTIVE PRODUCER: The administrative head of the unit responsible for seeing that the contract is properly carried out, both technically and financially.

EXT.: Short for "Exterior": an outdoor shot.

FADE IN: A scene emerges from blackness.

FADE OUT: A scene disappears into blackness.

FLASH: A very brief shot.

INSERT: A close-up which interrupts the action to show the audience something which they could not otherwise see clearly, e.g., writing in a book.

INT.: Short for "Interior": a shot taken indoors, usually with artificial lighting.

LOCATION: A locality selected for shots or sequences in a film (as distinct from headquarters or studio).

MARRIED PRINT: A show print on which sound and picture both appear.

MONTAGE: A rapid sequence of shots, frequently superimposed one on the other.

OPTICAL WORK: The making of dissolves, fades, superimpositions, etc.

PAN, TO: Derived from "Panorama"; specifically, to move the camera laterally, but, by usage, any movement of the camera, e.g., pan up, pan down, pan across, panning shot, a pan.

PROCESSING: All work done on the exposed film by the laboratory, e.g., developing, printing, etc.

PULL BACK: See "Track Back".

RE-RECORDING: The process of mixing together separately recorded sound-tracks of music, speech and effects on to the one single sound-track used for married prints.

SEQUENCE: A succession of shots covering a specific portion of the film story.

SET-UP: The position of the camera relative to the action or subject which is to be photographed.

SHOOT: To photograph with a cine-camera.

SHOT: (1) The action or subject which it is desired to photograph from any set-up. (2) The run of the camera necessary to achieve this. (3) Each of the mute picture-strips thus produced from which the film is assembled.

There are three main types of shot, governed by the distance of the camera from the subject. These are—CLOSE UP, MID or MEDIUM SHOT, LONG SHOT. There are variations on these which can be explained by taking a standard figure, e.g., a man. A man appearing as a small figure in the distance is in LONG SHOT (L.S.). When his figure comfortably fills the screen he is in FULL SHOT (F.S.). Somewhere in between these two positions he is in MEDIUM LONG SHOT (M.L.S.). When his figure is cut at, or just above, the knees, he is in MID-SHOT (M.S.). When his figure is cut across the chest he is in CLOSE-SHOT (C.S.). When his head fills the picture he is in CLOSE-UP (C.U.). Closer than this is a BIG CLOSE-UP (B.C.U.). In every other case these terms have the same relative application.

SUPERIMPOSE: To photograph two images on the same piece of film so that both will appear on the screen "superimposed".

TILT: Vertical movement of the camera, hence, tilt up, tilt down. It is often combined with pan as: pan and tilt.

TITLE: Any words appearing alone on the screen. MAIN TITLE: The title introducing the film. SUB-TITLE: Titles (usually explanatory) appearing in the body of the film. PART TITLE: Title introducing a section of the film. CREDIT TITLE: Title giving credit to the company and technicians responsible for a film.

TRACK: To move the camera on a truck; hence, track in, track back, track sideways.

TREATMENT: A brief document setting forth an outline of a proposed film, i.e., the way in which it is to be treated.



CAST

The children appearing in *Near Home* were selected from the six County Secondary schools in Bishop Auckland. Their names are:—

BARRINGTON C. of E. MODERN SCHOOL

SHEILA CARR
BETTY DAKIN
TREVOR DAVIES
GEORGE HODGSON
RUTH JACQUES
DONALD VART

COCKTON HILL SCHOOL

Boys' Department

JOHN DENHAM
RONALD HUNTER
WALTER MACKLEY
GEORGE REAH
JAMES THORPE

Girls' Department

WINIFRED BOWES
BETTY FLETCHER
ENID GALLOWAY

13. CAST AND TECHNICAL CREDITS

THE GIRLS' GRAMMAR SCHOOL

KATHLEEN BLENKIN
DOROTHY BUCKLEY
MOLLIE KING
PAT MACNAMARA
MOIRA MEADS
MARGARET STODDART

ST. WILFRID'S R.C. SCHOOL

JEAN MOUNSEY
PETER ROBSON
JOHN TAYLOR
STELLA TUCKER

KING JAMES I GRAMMAR SCHOOL

JOHN COWLEY
NORMAN DAVIDSON
JOHN HEAVISIDE
KEVIN MURPHY
DEREK PRICE
ALAN VICKERS
GEORGE WATT

The following also appeared in the film:—

MR. HAROLD BURKITT
Manager, Grange Hill Farm, Bishop Auckland.

COUNCILLOR W. N. DAVIS
Headmaster, Boys' School, St. Helen Auckland.

MR. W. KEITH ELLAND
Headmaster, Barrington C. of E. Modern School, Bishop Auckland.

MR. J. FORD
Engineer and Surveyor, Bishop Auckland.

MR. W. GALLON
Foreman, Grange Hill Farm, Bishop Auckland.

MR. F. GARMONSWAY
Chief Draughtsman, Wilson's Forge (1929) Ltd., Bishop Auckland.

MR. H. THOMPSON, C.S.I.
Chairman, S.W. Durham Development Board.

MR. M. H. WEDGEWOOD
Farmer, Binchester Hall Farm, near Bishop Auckland,

and many others living in and around Bishop Auckland.

The part of Richards was played by DONALD FINLAY.

TECHNICAL CREDITS

Supervision of the Visual Unit:
KAY MANDER

Scripts and Direction: KAY MANDER (*Near Home*); J. B. NAPIER-BELL (*The Milk from Grange Hill Farm*); R. K. NEILSON BAXTER (*Casting in Steel at Wilson's Forge*). Photography: GERALD GIBBS, ARTHUR GRAHAM, BERNARD LEWIS. Assistant: PETER BROWN. Production Assistants: KITTY MARSHALL, JOHN SOUTAR. Location Manager: RICHARD LAUDER. Continuity Girl: SHIRLEY BARNES. Cutting Assistant: EILEEN ROYDE. Sound Recording: LEO WILKINS, NORRIS PRESSEY, BARBARA HOPKINS. Re-recording: GEORGE BURGESS. Music composed and directed by FRANCIS CHAGRIN. Design and Animation: CYNTHIA WHITBY. Assistant: ALICE FENYVES. Title Layouts: DAVID CAPLAN. Photography of Film-strips: A. A. ENGLANDER. Special Stills: MICHAEL CURRER-BRIGGS, J. B. NAPIER-BELL.

Production:
BASIC FILMS, LTD.

Executive Producer: R. K. NEILSON BAXTER.

Associate Producer (for C.O.I.): EDGAR ANSTAY (Film Centre, Ltd.).

ACKNOWLEDGEMENTS

Local Studies is based on observation of educational practice in England and Wales. The character *Richards* was created in December 1944, and it would be inappropriate as well as impossible to name the clubs, colleges and schools from which the main elements of that character may have been drawn.

On the other hand, once the structure of *Local Studies* had been planned and the script of *Near Home* was complete, the making of the visual unit depended on the kindly and interested co-operation of many people. The following list is an expression of gratitude for help freely given:—

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Halmote Court Office, Durham.
(Baldon Book, p. 44.)
Newcastle Society of Antiquaries.
(MS. music, 1694, p. 25.)
Royal Geographical Society.
(Saxton atlas 1579; maps by Jefferys 1768, and Kitchin 1787; pp. 48-56.)
Robert D. Shafto, Esq., J.P.
(The Reynolds portrait, p. 24.)

The following gave constant help over many months:—
The staffs of the Library and the Map Room at the Royal Geographical Society.
The staff of the Manchester Central Library.

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BOBBY SHAFTO

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17. The length of any arc of any great circle can be got without a globe, using only compasses and protractor (see *Min. of Educ. publ.*, shortly).

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THE BOLDON BOOK

1. *Vict. Hist. Co. Durham* names four Boldon Book MSS.:—

(a) *Stowe, 13th century*; at Brit. Mus. (b) *Cathedral or Dean and Chapter, c. 1400*; at Durham Cathedral. (c) *Bodleian, 15th century*; in Bodleian Library, Oxford. (d) *Halmote, or Auditor's, or Exchequer, or Bishop Hatfield's Appendix, 1381*; at Halmote Office, Durham.

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2. *V. H. Co. Durham*, vols. 1 and 2, and *a, b, c, d. Piers Plowman* for half-acre and brewsters. Pollard, named on O.S. 6-inch map (see p. 22), is mentioned only in *d*.

—And John might now like *Farms and Fields*, C. S. and C. S. Orwin, 1944.



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