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Chairman's update

Welcome to another newsletter – the first since two important changes in our working environment. First, at our Annual General Meeting on 5 March, FONA adopted (by unanimous vote) a new constitution, agreeing to all the motions which had previously been put-out for consultation. This means that we are now operating under reformed procedures and an extended remit to act as a user group as well as a friends organisation. Second, the new community benefits organisation 'Inspire' began its contract to manage the archives service on 1 April. We look forward to working with Inspire in supporting and sustaining the service we love and value for many years to come.

I would also like to take this opportunity to welcome Howard Parker, who was elected as a new committee member at the AGM. Howard is well known for his work with the Thomas Forman Preservation Society. We look forward to Howard's advice and counsel in future meetings.

The importance of volunteers

FONA received a welcome publicity boost when Nottinghamshire Archives featured in the

Nottingham Evening Post as part of its 'Good Deeds Campaign'. The article – which can be viewed at <http://www.nottinghampost.com/Good-Deeds-Notts-Archive-volunteering-chance-hold/story-28585612-detail/story.html> - featured two long-standing volunteers (and friends of the archives), Jim and Pauline Chettle. The piece highlighted the



Jim and Pauline with Ruth Imeson, Team Manager Nottinghamshire Archives and Richard Gaunt.

many valuable benefits to be gained through volunteering activities. Volunteers contribute a tremendous amount of time, energy, enthusiasm and knowledge, whether working in the archives or from home. Without their many and varied contributions – from cleaning and flattening individual items to listing, indexing, and inputting catalogues – the archives would be further behind in its never-ending quest to preserve, maintain, and provide increased access to its rich treasure trove of historical material.

Donations and gifts

We continue to be in discussions over donations to support the archives. In April, FONA supported a 'thank you' lunch for staff and volunteers, in order to mark the transition from Nottinghamshire County Council to Inspire. The event was a great success and we hope to hold another one in due course. We are also planning a purchase which will support the archives' conservation programme. One potential model would be a 'sponsor a book/manuscript/archive' scheme, of the sort which organisations such as the British Library maintain. This would enable a tangible connection between FONA's fundraising activities and the outcome of better preserved archive assets. If you have any thoughts on the shape this scheme could take, or would like to offer financial assistance towards it, please don't hesitate to contact me on chairman@fona.org.uk

In the meantime, users of the search room will notice a new (and welcome) stock of FONA pencils, in suitably-emblazoned holders sporting our logo. This small but useful contribution to



the convenience of users will, we hope, also help to raise our profile as an organisation.

Recent accessions

We are pleased to attach a detailed list of recent acquisitions to the archives. This shows the continuing wide range of material which is taken-in by the archives and the wealth of individuals and institutions who remain to be signed up as Friends! Please continue to spread the word and encourage membership. The annual individual subscription includes free attendance at all FONA events – which represents exceptional value for money!

Car Parking

As many of you will be aware, car parking space at the Archives

is very limited. The spaces are primarily for staff and the two disabled spaces are a statutory requirement.

Any remaining spaces may be used by visitors, free of charge, on a first come, first served basis. Unfortunately, there is no possibility of making any further spaces available. When the car park is full, the barrier is lowered to prevent potential accidents. Those already parked can exit the car park by obtaining a token from reception.

Please do not complain to the staff about this - it is not their fault and they cannot do anything about it.

Keep in touch

Please let us know what you think of FONA and its activities as well as the changes taking place at the archives. We continue to welcome offers of support and contributions, as well as items for the newsletter and the website. Most of all, we continue to value your membership and attendance at events.

Richard Gaunt

Bring a picture

On 30 January 2016, FONA held the latest in its popular series of 'bring a document' events, organised by Sheila Leeds. This time, members were asked to bring a photograph which 'told a story'. We reflect here on some of the fascinating episodes which came to light.

Noel Marshall called his contribution 'The Day I met Cap'n Bob'. He showed a montage

of photographs connected with Thomas Forman Printers. The company had been part of Mardon Packaging Group since the late 1950s and this remained the case until 1984 when the company learned they no longer featured in the Group's long term plans and were seeking a buyer. Despite strenuous efforts by the management to effect a buy-out, they were informed that a deal



had been agreed with Robert Maxwell and they were to become part of the British

Printing Corporation.

Within hours of the announcement, the management team were summoned to meet Mr Maxwell. As was customary, the meeting was held on a Sunday at 10am at Maxwell House in Holborn. The Forman's team were there on the dot! Their next task was to reach his office on the next to highest floor (the top floor was reserved for his helicopter!). After at least four security men and waits in ante rooms they were almost there. One by one they were introduced.

The door opened and there was this enormous man seated in the distance of an enormous office. The meeting was brief but sufficient time passed for him to establish the need for a new printing machine – which he ordered there and then.

Despite many false alarms, Robert Maxwell, who referred to Forman's as his 'Jewel in the Crown', never visited the firm. Noel ended by saying Cap'n Bob was a truly remarkable man. No one adjective could describe him - apart from those voiced by the poor pensioners whose funds he embezzled.

Jim Chettle brought a photograph of his great-great-grandfather, William Ward of



Askern Yorkshire. Research showed that he had been in charge of the Manor Baths in Askern Spa when these rivalled Harrogate Spa. Later he ran *The Swan Hotel*, also in Askern. The mineral water which supplied the spa disappeared when the coal mine was opened and a boating lake was made where the spa had been.

Derek Walker's story began with a letter he received from a lady at the University of Berkeley who had a visiting scholarship and was working on the Parole Evidence Rule. The investigation led to Eakring, where the case of the 3rd Earl of Rutland - who had married a girl who brought no money to the estate - was heard. The complicated legal argument concerned a rule that oral evidence cannot be used against written evidence. The case was concerning



the inheritance of the estate, house and Lady Park. The house is now Pond Farm.

Elizabeth Robinson brought three photographs of the Gandy family. Her mother's parents, Edwin Gandy and Caroline Gamble, were born in 1875 and married in 1901. They had five daughters, but her mother was the only one to marry, so the other four sisters spent the rest of their lives in the family home they had moved into in 1913. The family had a natural inclination to save everything, made easier because they never moved. In 1995, Elizabeth had to sell the house and sort the contents. She saved all the papers and her friend, Marjorie Penn, an archivist, offered to sort and index them. They were then accepted by Nottinghamshire Archives.



Following Elizabeth's recent house move, more papers and photographs were donated. Two of the photographs Elizabeth showed were of cyclists and the other was of the Britannia Rowing Club. Edwin Gandy was one of eleven children so there was little privacy or space at home. His interests became linked with the outdoors and a wish to escape the sooty atmosphere of Nottingham.

Edwin worked as a clerk for Jardine's, who made lace machines. There are accounts in the newspapers of him playing for Jardine's football team. He also loved cycling and joined a

cycling club. The 'Cyclists Lantern Parade Committee' photograph, which shows Edwin, organised a ride through Nottingham at night (hence the lanterns), which raised money for charity.

The photograph of the Britannia Rowing Club shows two of Edwin's brothers, Herbert and Ernest. A few years ago Elizabeth went to see Ernest's son Kenneth and took the photograph. Kenneth showed her the front of a rowing boat, with the seat acting as a shelf, on which was the Cheshire Cup depicted on the photograph.

Rob Smith brought a photograph of diamond digging in Kimberley, South Africa. He told the story of William Atherstone who was born in 1814 in Nottingham and



became a surgeon. In 1817 the family tried to emigrate to South

Africa but failed. Three years later they were part of the Settlers scheme which did go to the Cape. William's father, also a doctor, started a scheme to improve wine making and set up a school of chemistry. William had a great interest in natural history and geology and founded botanical gardens in the area. In 1867, he identified the Eureka diamond but at first it was not believed that it was a true diamond! He became a very important man with links to many different projects, gold workings, railways, ostrich farming, and also became a member of the legislative assembly. The photograph showed him in the company of Cecil Rhodes.

Margaret Watt showed a post card sent from Jacksonville, Florida, which was of the family car. Her great-grandmother had gone out to visit there in 1910 on her own.



Fifty years later, Margaret's mother had also gone over to the USA.

Pauline Chettle told us a story of a missing photograph! When her mother was eight years old, she was a bridesmaid for her cousin.



The wedding took place in Warsop on a Boxing Day and her mother had always been resentful that she had not had her photograph taken on that occasion. After tracing the bride's family and then the bride and groom via the electoral roll from 1924 into the 1990s, she found that the lady concerned was still alive, aged 95. A family visit followed and the mystery solved. As it was snowing on the day of the wedding, no photographs were taken at the church to save the little bridesmaid becoming ill. A child's resentment was carried through life but based on an act which had been kindly meant.

Sheila Leeds concluded the morning by explaining how the idea for the meeting had arisen. She had been lent a book, *Dorothea's War* by Dorothy Crewdson, a girl who was brought up in Nottingham and enrolled in the British Red Cross as a VAD nurse. In 1915 she was sent to Le Treport in northern France and spent the rest of the war in various field hospitals. In 1918, she was awarded the Military Medal for her bravery. Sadly, she died in 1919

after contracting peritonitis. The book is her diaries, edited by her nephew, Richard Crewdson. The book also has small sketches and a few photographs.



On looking at these, Sheila suddenly realised that she had a photograph which looked very similar. Her grandmother's cousin,



Beatrice Alice Allsop, known as Auntie Bea, was also a nurse stationed in France during the First World War, and her photograph

showed nurses and a camp of tents very much like one of those in the book. Although not mentioned in the book, Auntie Bea's life in France must have been very similar to Dorothy's. Like Dorothy, Beatrice was also awarded the Military Medal but, unlike Dorothy, she survived the war and became a matron of a hospital in Penzance.

We would like to thank all the members who brought a photograph and told us such interesting stories.

Sheila Leeds

Protecting our intellectual property

In February of this year, following a conversation with a member of The Friends of Nottingham Arboretum (another Nottingham FONA) our Chairman, Richard Gaunt, asked me for my thoughts concerning the registration of the FONA logo in order to protect it against 'malicious assault'.



Through my professional activities, I was aware of the potential value of intellectual property and therefore agreed to undertake

some research into this question on behalf of FONA. My initial report was presented to Richard, and subsequently the FONA Committee, in March.

Without wishing to incur expensive legal advice, my report was based on both my own knowledge, and that gained from the wealth of information available on the internet. Essentially, there are three options open to us in legally protecting our logo:

1. Copyright
2. Registered Design
3. Registered Trademark

Copyright

You automatically get copyright protection when you create:

- original literary, dramatic, musical and artistic work, including illustration and

photography

- original non-literary written work, e.g. software, web content and databases
- sound and music recordings
- film and television recordings
- broadcasts
- the layout of published editions of written, dramatic and musical works

Copyright prevents others from:

- copying your work
- distributing copies of it, whether free of charge or for sale
- renting or lending copies of your work
- performing, showing or playing your work in public
- making an adaptation of your work
- putting it on the internet

For work such as the FONA logo, copyright lasts for 70 years after

the death of its originator.

To stop someone using an identical or similar logo we would need to prove they copied our logo. They could argue that we copied theirs or that they came up with the same logo independently without copying ours. It is important therefore that the date of the creation of the logo is documented.

In the sphere of copyright, the internet is heavily populated by commercial organisations offering to register the copyright (for a fee), thereby providing verifiable proof of the date and content of the work. This appeared to offer a greater degree of protection than reliance alone on the automatically existing copyright.

Registered design

A Registered Design is more powerful than copyright, and the problem of proof of the date of its creation does not arise in the same way as it does with copyright disputes. Registration of logos as designs can therefore act as a good deterrent to copying. The mere fact that someone else's logo is too similar to a registered design gives the ability to stop them using the logo. In other words, it does not matter that they happen to have come up with a similar design without copying ours.

A registered design can last up to 25 years from the date of filing if renewal fees are paid every five years.

Unfortunately for FONA, designs have to be registered within a year of being created and our logo was created in 2012 so it is therefore ineligible for registration.

Registered Trademark

Trade marks are not able to be registered if they:

* "describe your goods or services or any characteristics of them, for example, marks which show the quality, quantity, purpose, value or geographical origin of your goods or services."

Our logo arguably shows purpose and certainly shows geographic origin. I therefore came to the conclusion that we would probably need expensive legal advice on the likelihood of being able to register our logo as a trademark.

A further problem with this option is that Registered Trade Marks have to be registered in 'classes' of

goods or services, none of which appeared to apply to organisations such as our own.

Recommendation

As two of the three options seemed immediately to rule themselves out, my recommendation was that copyright in the FONA logo should be registered. In order to avoid commercial fees, my intention was to obtain registration via the Governmental Intellectual Property Office.

I also suggested that:

- the FONA acronym incorporating the logo as the letter 'O' also be registered as a separate copyright as this would give us complete protection in the use of the logo.
- even if copyright registration was not undertaken, we should strengthen our existing copyright protection by using the © symbol in conjunction with the logo and also with the FONA acronym and combined logo. We should also use the copyright notice "All rights reserved" in all FONA print and digital media.
- as at the time of my report, copyright of the logo was vested in Matthew Lyons, its designer, we should formally ask him to relinquish this and assign his rights to FONA.

The committee agreed with these recommendations and I undertook further research towards registering the copyright. It soon became clear that registration was only available through the commercial channels which we were trying to avoid.

You may be as surprised as I was to discover that there is no official register of copyright works in the UK.

The outcome

In light of this new information, the registration process was abandoned, and our primary logo, and those variants illustrated, now rely on the protection afforded by the copyright legally assigned to FONA by Matthew Lyons. I have also assigned to FONA my own copyright in any existing and future work produced on behalf of FONA, regardless of its nature.

You will see in the following illustrations that the logos all now carry the © mark and all FONA literature and other media carries the copyright notice "All rights reserved". This indicates that we reserve, or hold for our own use, all the rights provided by

copyright law.

Although our copyright exists whether or not the © mark and notice are displayed, they are important features indicating our determination (and duty) to protect our visual, digital and published property.

Bob Stoakes

**source: Intellectual Property Office*

The FONA logo variants

Primary FONA logo



The preferred logo.

Black FONA logo



For use on coloured and photographic backgrounds where the Primary logo is unable to be used.

Primary FONA keyline logo



FONA white logo



For use on coloured and photographic backgrounds where the Primary logo is unable to be used. The white outer keyline separates the logo from the background.

Primary FONA acronym



The preferred acronym.

Black FONA acronym



For use on coloured and photographic backgrounds where the Primary acronym is unable to be used.

Keyline FONA acronym



White FONA acronym



For use on coloured and photographic backgrounds where the Primary acronym is unable to be used. The white outer keyline separates the inserted FONA logo from the background.



Mr Sanderson's remarkable (circular) map

After FONA's AGM on 5 March, former County Archivist Adrian Henstock told the meeting about George Sanderson and his remarkable circular map of 'the country 20 miles around Mansfield'. It was published in 1835 and is remarkable because it is circular and has amazing detail. Adrian cannot work out how he managed to survey a 40-mile wide stretch of countryside at the same time as his day job!

George Sanderson was a working surveyor in private practice in Mansfield, explaining why he chose it as the 'centre of the universe'! The original map is at a scale of 2 1/4" to-the-mile and occupies a 7ft circle. It covers all of Nottinghamshire and 1/2 of Derbyshire and was surveyed over the years 1830–34. Astonishingly, he excelled the Ordnance Survey by showing every field boundary.



Adrian Henstock and Sheila Leeds get a close-up view of the map.

Adrian showed earlier maps to the meeting and, although they were good for their time, they were no way as ground-breaking as Mr Sanderson's map. Most basically copied Christopher Saxton's pioneering map of 1576 but showed few roads. By the later 1700s, there was a desperate need for up-to-date maps showing the new turnpike roads, and most counties were re-surveyed between 1760 and 1790 in response to an initiative by the Royal Society. John Chapman's map of Nottinghamshire in 1774 was reasonably accurate and depicts roads, tollbars, landscaped parks, windmills and coal pits, etc. The Ordnance Survey began to survey the whole country for military purposes at 1" to-the-mile but Nottinghamshire was not completed until 1840. Sanderson helped to fill this void.

Sanderson was born in Richmond in north Yorkshire in 1798, so was only 32 when he began the survey for the map. He took over the Mansfield firm when his partner died in 1828. In the 1841 census, he is reported as having a wife, six children, two servants and three living-in articulated apprentices. In the 1851 census, he appeared to be at the height of his success, with a wife and nine children, a governess and three servants. Tragically, he died only a few months later, aged 54, probably from typhus.



Remarkable not only for being circular, the map reveals a wealth of detail.

Sanderson would have literally used a chain – 22 yards of it – to take his measurements. It is also worth remembering that the map had to be engraved on copper plates (in reverse!) before printing. It is thought that some young pupils could be responsible for the final hand colouring. He marketed his map through local newspapers and several versions could be purchased, eg loose sheets, folded, wall mounted, with or without colour, etc. The Archives holds a folded version in a library slip case which was on view for members. There is a roller-mounted edition at Bromley House Library no longer in use for safety reasons.



FONA members examine a copy of the map held at Nottinghamshire Archives.

For the local historian, the date falls neatly between two industrial revolutions – the Georgian age of mills, canals and turnpikes and the railway age which took off in the late 1830s. In addition, the original map helpfully breaks down into suitable A4 sections, which allowed a black & white version to be reproduced in book form by Notts County Council in 2001 (unfortunately now out of print).

Members were then shown close ups of different landscapes on the map – which again showed how truly remarkable it really is. This map is little known outside of our area and there is no copy in the British Library. Sanderson's is an astounding feat. It is still a mystery as to how it was accomplished in such a short time. They were amazing these Victorians – weren't they?

Cherry Knight

Nottingham's historic green spaces

In an earlier issue of the FONA Newsletter, I reported on the University of Nottingham's research project about the 'green spaces' created by Nottingham's 1845 Enclosure Act. They are The Arboretum, The Forest (which is now about two-thirds the size it was in the early 19th-century), Church (Rock) Cemetery, an extension to the General Cemetery specifically for dissenters, Queen's Walk, Elm Avenue, Corporation Oaks and Robin Hood Chase. There were also two cricket grounds which have now become lovely parks. Bath Street cricket ground was redesigned and renamed as Victoria Park in 1894. Cricket continued on Queen's Walk Recreation ground well into the 20th century (if anyone knows the exact date it finished, please let me know), and is now well used by Meadows residents.

The records held by Nottinghamshire Archives were core to the research phase of this project. Minutes of Council meetings and the reports made by Engineers, Parks Dept. and others to the Council showed the decision-making involved in creating and managing these spaces. The Town Clerk's letters to and from the Parks Subcommittee, on the other hand, filled in the day-to-day detail about problems of vandalism or anti-social behaviour and how they were dealt with, including applications for liquor licences, band concerts and royal celebrations.

The next phase of this project is to share our research with everyone. First of all, there is a project website which includes a vast amount of information, broken down into smaller illustrated articles which we have arranged under five headings: Entertainments and Celebrations; Controversies and Contestation; Parks, wartime and the military; Education, health and hygiene; Planting, planning and buildings. Please do explore the site. <http://www.ng-spaces.org.uk/>. You can also follow us on Twitter @NGGreenSpaces

We have also put together a programme of events. A list accompanies this report and I hope there is something to appeal to everyone. Full details can be found on the website as these are finalised. The

project team is also willing to come to talk about the project and the green spaces it researched to any groups that are interested.

Events calendar

When	What	Where
8 May 11 - 3pm	Great Nottinghamshire History Fair	Mansfield Library
18 May 7 - 8.30pm	Talk by Paul Elliott on 'Nottingham's Trees' Anniversary of the opening of The Arboretum	The Bandstand in The Arboretum
1 June - 1 August	Poetry Writing Competition (details on website from end May)	
3 July 1pm	14th Annual Inclosure Walk Meet by the Tram Stop, Wilford Bridge, Queen's Walk	Queen's Walk to the Forest
9 July 12 - 4pm	Nottinghamshire Local History and Archaeology Day	University of Nottingham
16 July 12 Noon 2pm	<i>Breathing Spaces</i> , a community play by Andy Barrett Victorian Children's Games	Queen's Walk Recreation Ground
17 July 12 Noon 4pm	<i>Breathing Spaces</i> , a community play by Andy Barrett <i>Breathing Spaces</i> , a community play by Andy Barrett	The Forest Victoria Park
24 July 12 Noon 2pm 4pm	<i>Breathing Spaces</i> , a community play by Andy Barrett Victorian Children's Games <i>Breathing Spaces</i> , a community play by Andy Barrett	The Arboretum
3 to 28 August	Exhibition: Nottingham's Historic Green Spaces There will be a series of talks and other activities associated with this Exhibition Local Studies	Library, Angel Row, Nottingham
17 September	Showcase: Talks about and Walks over some of Nottingham's Green Spaces	tbc

New Events are being organised all the time. Check our website for the latest information.

If you have any questions about the project and our activities, or would like someone from the team to give a talk or presentation to your group, please contact Judith Mills, Dept. of History, University of Nottingham, Lenton Grove, Nottingham, NG7 2RD. Judith.mills@nottingham.ac.uk

Website: <http://www.ng-spaces.org.uk/>

Twitter: @NGGreenSpaces

Membership Fees and Gift Aid

This is to remind all Friends that their membership fee was due on 1 April and must be paid by 30 June 2016 at the latest. If you have not already paid, can you please send a cheque, made out to FONA, to the Treasurer. If you want to pay by bank transfer, please contact the Treasurer for the bank details.

At the AGM it was agreed that the subscriptions for Ordinary members should be increased to £15 and for Joint/Family members to £18. If you pay by Standing Order, please ensure that your Mandate is updated.

Gift Aid

FONA is now registered for Gift Aid and all tax-paying Friends are encouraged to complete a Gift Aid declaration. You should all have received a Declaration either by email or through the post in April. If you did not receive a form, please contact the Treasurer.

Gift Aid, because it can be claimed retrospectively, will be a valuable financial bonus to the Friends' financial affairs and therefore its ability to support the Archives.

The Treasurer's contact details are:

Email: treasurer@fona.org.uk

Post: c/o Nottinghamshire Archives, Castle Meadow Road, Nottingham, NG2 1AG

Forthcoming events

FONA has a programme of activities at Nottinghamshire Archives in the months ahead. Booking information will be circulated ahead of each one. Hold the dates in your diaries!

Saturday 21 May 2016 11am

Judith Mills provides a taste of the wealth of material in the two collections donated to the Archives by John Player & Sons.

Saturday 16 July 2016 11am

Chris Wrigley discusses the making and public impact of a film about the Battle of the Somme. A showing of the film will precede this meeting, starting at 9.30am.

If you have suggestions for future events, or could host a visit or activity, do contact Programme Secretary Sheila Leeds c/o



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If you would like to contribute articles to the FONA Newsletter please contact Richard Gaunt, Chairman.

chairman@fona.org.uk