

THE GREAT READING ADVENTURE 2008

A GUIDE
TO...

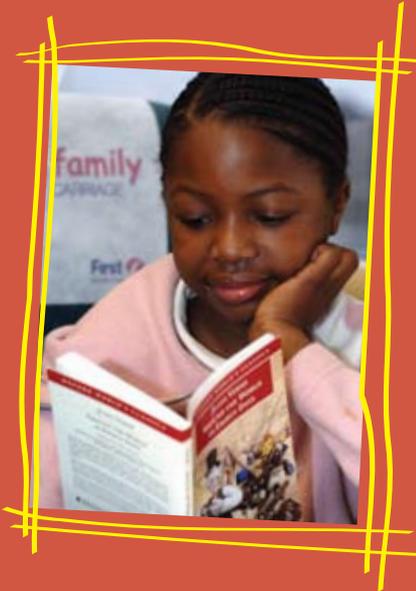
THE

BRISTOL STORY



MELANIE
KELLY

WWW.BRISTOLREADS.COM



LET'S READ IT TOGETHER!



CONTENTS

INTRODUCTION	2
BRISTOL TIMELINE	3
'THE BRISTOL STORY' - INTERVIEW	4
MAPPING THE CITY	7
WOMEN IN BRISTOL'S HISTORY	13
SCIENCE CITY BRISTOL	17
MADE IN BRISTOL	20
EDUCATION	30
BRISTOL HISTORY	32
BRISTOL WRITING	34
RESOURCES	36
ACKNOWLEDGEMENTS	37



Opposite: Left: Reader of Small Island in Arnolfini bookshop, 2007 (Laura Thorne). Middle: Pupil from Hannah More Primary reading Around the World in Eighty Days, 2006 (Neil Phillips). Right: David Facey, son of wartime photographer Jim Facey, with Richard Burley of the Bristol Record Office during The Siege, 2005 (Martin Chainey).

INTRODUCTION

SINCE ITS LAUNCH IN 2003 WITH 'TREASURE ISLAND', BRISTOL'S ANNUAL GREAT READING ADVENTURE HAS BECOME A MAJOR EVENT IN THE CITY'S CULTURAL CALENDAR. THE PROJECT AIMS TO GET EVERYONE READING THE SAME BOOK AT THE SAME TIME. IT PROMOTES LITERACY, ENCOURAGES NEW CREATIVITY INSPIRED BY THE SHARED READING EXPERIENCE, AND PROVIDES AN ACCESSIBLE MEANS OF LEARNING ABOUT AND APPRECIATING THE PAST.

The chosen book is either set in Bristol, is about issues that are of interest to people in Bristol or is by a Bristol author. Robert Louis Stevenson's *Treasure Island* in 2003 was partially set in Bristol, John Wyndham's *The Day of the Triffids* in 2004 allowed debate about environmental issues and GM technology, and Helen Dunmore's *The Siege* in 2005 provided the basis for learning and reminiscing about Bristol during the Second World War. In 2006 the project extended across the South West region as a contribution to Brunel 200, the programme marking the bicentenary of the birth of the engineer Isambard Kingdom Brunel. The selected book was Jules Verne's *Around the World in Eighty Days*. In 2007 the project not only involved the whole of the South West but also Liverpool, Hull and Glasgow. *Small Island Read 2007* focused on Andrea Levy's award-winning novel about Jamaican immigration to Britain and was linked to the Abolition 200 commemorations.

The Great Reading Adventure was initiated and is led by Bristol Cultural Development Partnership (BCDP: Arts Council England South West, Bristol City Council and Business West). For 2008 BCDP has commissioned a graphic-style history of Bristol. *The Bristol Story: a graphic and (mostly) true*

history of the greatest city in the world is written by Eugene Byrne and illustrated by Simon Gurr. Promising battles, killer diseases, daring (or mad) explorers, pirates, riots, sewage and brain-improving educational bits, it is entertaining, informative and challenging. It is aimed at a readership of 11 and upwards, making it suitable for children and adults, and will be available free of charge to schools, libraries, businesses, community groups and individuals. A simplified version for younger readers has also been produced.

This accompanying guide book contains information about Eugene and Simon's work as well as additional historical material about Bristol including a selection of maps of the city, profiles of some notable local women, a look at Bristol as a science city and examples of Bristol businesses. It also includes suggestions for further reading. More detailed background information is available on the website www.bristolreads.com along with news of activities taking place during the project. The website also provides an opportunity for people to contribute stories about living in the city, and to share what they have learnt about the history and myths of their local area.

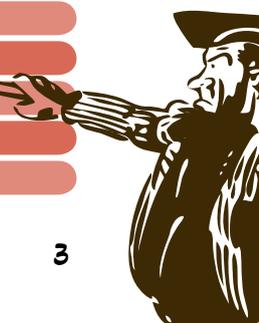
WE HOPE YOU ENJOY TAKING PART IN THE SIXTH GREAT READING ADVENTURE!



BRISTOL TIMELINE

HERE IS A SELECTION OF KEY DATES IN BRISTOL'S HISTORY.

YEAR	EVENTS IN BRISTOL	OTHER EVENTS
1067	Surrenders to William the Conqueror	Work begins on Tower of London
1216	First Bristol mayor appointed	France invades England
1239	Diversion of River Frome to increase quayside	Birth of Edward I
1248	First major expansion of town	Seventh Crusade launched
1373	Becomes an independent city and county	Anglo-Portuguese alliance signed
1399	Bolingbroke (Henry IV) captures city	Richard II abdicates
1497	John Cabot sails to Newfoundland	da Gama rounds Cape of Good Hope
1542	Bristol made a Bishopric by Henry VIII	England invades Scotland
1552	Elizabeth I visits city	War of Religion begins in France
1574	Society of Merchant Venturers formed	Protestant prayer book imposed
1643	Captured for the Royalists by Prince Rupert	Sir Isaac Newton born
1645	City regained for Parliamentarians	New Model Army formed
1654	Cromwell orders destruction of Bristol Castle	Anglo-Dutch War ends
1698	Bristol officially joins the slave trade	Speed of sound calculated
1739	John Wesley establishes first Methodist chapel	Britain declares war on Spain
1766	Theatre Royal opens	Repeal of Stamp Act
1774	Edmund Burke becomes Bristol's MP	Robert Southey born
1786	Wills tobacco company founded	First convicts sent to Botany Bay
1809	Floating Harbour opened	Charles Darwin born
1831	Riots at Queen Square	Charles Darwin sails on <i>Beagle</i>
1836	Bristol Zoological Gardens opens	Charles Darwin returns on <i>Beagle</i>
1841	Bristol-Paddington rail service begins	Britain occupies Hong Kong
1843	ss <i>Great Britain</i> launched	Thames Tunnel opens
1864	Clifton Suspension Bridge opens	First Wisden Almanack
1883	Bristol Rovers founded as the Black Arabs FC	Brooklyn Bridge opens
1884	Corporation secures control of all docks	Siege of Khartoum begins
1894	Bristol City FC founded as Bristol South End	Harold Macmillan born
1909	University of Bristol gets Royal Charter	Peary reaches North Pole
1910	Founding of Bristol Aeroplane Company	George V becomes king
1911	Bristol miners strike	Marie Curie wins Nobel Prize
1932	First edition of Bristol <i>Evening Post</i>	Nazis are biggest party in German Reichstag
1940	Start of Bristol Blitz	Churchill becomes PM
1957	New Bristol Airport opens at Lulsgate	Sputnik I launched
1963	Bristol bus boycott	Beatles' first album
1968	First St Paul's Carnival	Martin Luther King assassinated
1969	Concorde's maiden flight from Filton	Apollo 11 moon landing
1970	ss <i>Great Britain</i> returns from Falklands	Concorde's first supersonic flight
1974	IRA bomb in Park Street injures 17	President Nixon resigns
2002	Shortlisted for European Capital of Culture	Hans Blix arrives in Iraq
2003	Concorde's last flight to Filton	Bush announces end of Iraq invasion
2006	Brunel 200 celebrations	Death of Saddam Hussein
2007	Abolition 200 commemorations	Gordon Brown becomes PM



THE **BRISTOL** **STORY**

A GRAPHIC AND (mostly)
TRUE HISTORY OF THE
GREATEST CITY
IN THE WORLD!



By EUGENE BYRNE (words)
& SIMON GURR (pictures)



MIXING THE LATEST HISTORICAL RESEARCH WITH IRREVERENT HUMOUR, 'THE BRISTOL STORY' ENGAGES THE READER IN THE CITY'S RICH AND DRAMATIC HISTORY FROM THE EARLIEST TIMES TO THE PRESENT DAY. THIS IS EUGENE AND SIMON'S THIRD PROJECT TOGETHER. THEY CREATED 'ST VINCENT'S ROCK', A SHORT GRAPHIC NOVEL, FOR THE BRISTOL 2008 EUROPEAN CAPITAL OF CULTURE BID AND 'ISAMBARD KINGDOM BRUNEL: A GRAPHIC BIOGRAPHY' AS PART OF THE BRUNEL 200 CELEBRATIONS IN 2006.

Eugene is Consulting Editor of *Venue* magazine, as well as an author of three novels, and a freelance journalist for newspapers and magazines. Born in Ireland, Eugene grew up in Burnham-on-Sea and settled in Bristol in 1981. He compiles the Days Out West Guide for *Venue*, and is a regular contributor to BBC *History* magazine, as well as to the Bristol *Evening Post's* Bristol Times.

Simon is a freelance artist who draws and writes comics, illustrates books and devises material for websites, including ARKive, an initiative of Wildscreen in Bristol. For the 2004 Great Reading Adventure he adapted *The Day of the Triffids* for serialisation in the Bristol *Evening Post*. He is a graduate of the University of the West of England.

HOW DID YOU MANAGE THE COLLABORATIVE PROCESS OF ONE OF YOU WRITING THE TEXT AND THE OTHER PROVIDING THE ILLUSTRATIONS?

Eugene: I write some stuff, usually (though not always) with suggestions as to how it should be depicted graphically, we sit down together and talk it through, and have some more ideas about visual representation then. Occasionally we'll also mail one another with suggestions. It works. We've not had any rows yet. This is something we get asked about quite a lot. I think most people have the impression that 'artists' (and I use the term very loosely in my case, and not at all loosely in Simon's) are big egos and big, individualistic talents who can't work with other people. I think that's one of the biggest

misapprehensions that people have about creativity. Sure, painters and poets and novelists usually work alone, but collaboration is actually very normal – essential, even – in a lot of other fields, such as songwriting, filmmaking, scriptwriting and comics. If you and your partner respect one another's abilities and strengths and you're on a similar wavelength, it works. I mean, I can't vouch for the quality of the finished product, but all I'm saying is that we have an excellent working relationship.

Simon: For me, the collaboration element is certainly one of the biggest attractions of a project like this. The arrival of a new chapter is always eagerly awaited, and the conversations with Eugene are peppered with insights and little known historical facts which leave me a little giddy. Also, he writes great visual gags which I get the credit for! One important part of our process comes later, when I send a completed chapter to Eugene by email. This has led to a number of useful suggestions and corrections to the artwork which I can implement before the whole book is proof read.

WHAT WERE THE PARTICULAR CHALLENGES YOU FACED IN PRODUCING 'THE BRISTOL STORY'?

Eugene: Fitting it all into 200 pages without filling each page with nothing but words... Avoiding the temptation to try and explain everything with maps... Trying to establish what people and places looked like... The nagging fear we've got something horribly wrong...



Eugene said:

ONCE WE'D DONE THAT BIT, THE REST WAS EASY BY COMPARISON!

The period during which Bristolians traded in and exploited African slaves was also a difficult one to handle well, if only because of the present-day context; I've lived in Bristol since 1981 and knowing what I do of the city's history I would say that it's more contentious *right now* than anytime since the 1830s.

The worst thing though, the *very* worst, has been the bloody Reformation. It dawned on me with increasing horror that the religious knowledge that most people my age take for granted no longer exists among the majority of people under 30 because only a minority are regular church-goers and most have acquired no knowledge of Christian theology beyond a few RE lessons. So you then have to explain what monks and nuns and priests and friars and bishops are, and how people were prepared to burn other people at the stake over the question of whether or not a Catholic priest has the power to turn bread and wine into the body and blood of Christ. Once we'd done that bit, the rest was easy by comparison.

Simon: The amount and depth of research has been challenging – with the Brunel biography it was a relatively short time period covered but *The Bristol Story* has meant much deeper research in order to maintain historical accuracy with costume and artefacts.

WHAT HAVE BEEN THE MOST USEFUL SOURCES OF INFORMATION TO YOU?

Eugene: Once you start looking, it's actually quite humbling to find there are actually loads of local history books, some of them very good. A lot of people have been very helpful, ranging from several academics through to many people in the museums service as well as several amateur enthusiasts. Again, you find out that actually there are an awful lot of people out there who care passionately about local history, and many of them have been incredibly generous with their time and expertise.

The web is useful for the quick look-up. There is quite a lot of Bristol material out there, but you don't always want to trust it. There are lots of useful places, apart from the obvious museums and such. I think it's essential to bring information and places together and I've actually taken my children on traipses around the city centre and told them all manner of wonderful stories about St Mary Redcliffe, or Temple Church, or the Blitz which they will thank me for in years to come....Perhaps.

Simon: About half of the picture research has been done using images sourced from the Internet and the rest from books – from my own and Eugene's collections, from friends who are specialists in particular areas (for example, fashion history) and from local libraries. On a couple of occasions it has been necessary to go 'on location' to photograph local sites, for example, effigies in local churches. Bristol's City Museum continues to be useful, particularly the map mezzanine and the Braikenridge collection.



Simon said:

...THERE ARE SO MANY VILLAINS IN BRISTOL'S HISTORY!

WHAT HAVE BEEN YOUR PARTICULAR FAVOURITES OF THE BRISTOL EVENTS AND PEOPLE THAT YOU HAVE INCLUDED IN THE BOOK?

Eugene: Too many to list, but here's a few... Until we started work on this, I'd not realised quite how amazing the city's medieval history is. All that stuff about the Knights Templar and the various occasions the castle features in the big dynastic wars of the time.

At the time of the Reformation I love the story of Sir William Sharington, a horrible sleazy crook who did very well out of the Dissolution of the Monasteries and was running a mint at Bristol castle, turning gold and silver plate and ornaments seized from the monasteries and churches into coin.

I adore the part the Quakers and Methodists play in Bristol's story. Everyone says it's about the religion, which it is, but what they also did was give working people structure, discipline and self-respect in their lives. And of course they also played a major part in the campaign to abolish slavery.

My other favourite episode is World War Two, if favourite is the right word for a period of such horror. The fact is, Bristol's public memory of that six years is astonishingly opaque. Some 1,300 people died, thousands more were scarred physically and psychologically, often for life. And yet Bristol has always behaved as though none of this happened. The memorial to the Blitz is a little plaque on a bombed out church in Castle Park. That's it. It's a fascinating period which explains how so much of Bristol got to be the way it is today.

What we've also done is included a lot of local myths – you know, the obvious stuff about the blanket being invented by a Bristolian, or America being named after a Bristolian and some less well-known myths as well, like the hundreds of Black Death victims buried somewhere under Broadmead.

Simon: Bristol's endurance of Edward II's three-year long siege was a pretty amazing episode. I have enjoyed drawing the villains, and there are so many villains in Bristol's history!

An extended version of this interview with Simon and Eugene is on the website at www.bristolreads.com

MAPPING THE CITY

THE EARLIEST-KNOWN REPRESENTATION OF BRISTOL IN MAP-FORM IS FOUND IN ROBERT RICART'S 'THE MAIRE OF BRISTOWE IS KALENDAR' (1480-1508), THE FIRST DETAILED CHRONICLE TO HAVE BEEN PRODUCED OF AN ENGLISH PROVINCIAL TOWN. THIS SHOWS A BIRD'S-EYE VIEW OF THE CITY WALLS AND GATES, AND THE FOUR PRINCIPAL STREETS - HIGH STREET, WINE STREET, CORN STREET AND BROAD STREET - MEETING AT THE HIGH CROSS. RICART, THE TOWN CLERK, WAS ASKED TO COMPILE THE CALENDAR BY THE NEWLY APPOINTED MAYOR, WILLIAM SPENCER, AND IT PROVIDED AN INVALUABLE RESOURCE FOR LOCAL OFFICIALS.

It included lists of Bristol's mayors, sheriffs and bailiffs from 1217, a guide to official procedures, and information regarding city charters (documents setting out particular rights and privileges). Another important figure of this period – and someone whom Ricart may have consulted while writing his chronicle – was the Bristol-born chronicler and geographer William Worcester who produced his own detailed survey of the city. By the fifteenth century Bristol's mercantile success had made it the most important English town after London and York.



S^t Johnes gate S^t Leonardes gate And the north
 gate . And nomore was bilde not many yeres after
 And thence Roymne departed home o^{er} see m to his
 omne lordshipp of Burgoyne and there abode al his
 lyf . And King Sellyne abode at Nether troy And
 bilde there a noble gate fast by the Water of Tamys
 and callid it . Sellyngesgate after his omne Name
 Remynd nobly all his lyf and lieth at nether Troye .



Bristol.

Above: Map of the city showing the High Cross from The Maire of Bristowe is Kalendar (Bristol Record Office).

Opposite: Georgius Hoefnagle's plan of Brightstowe (1581) (Bristol's Museums, Galleries and Archives).

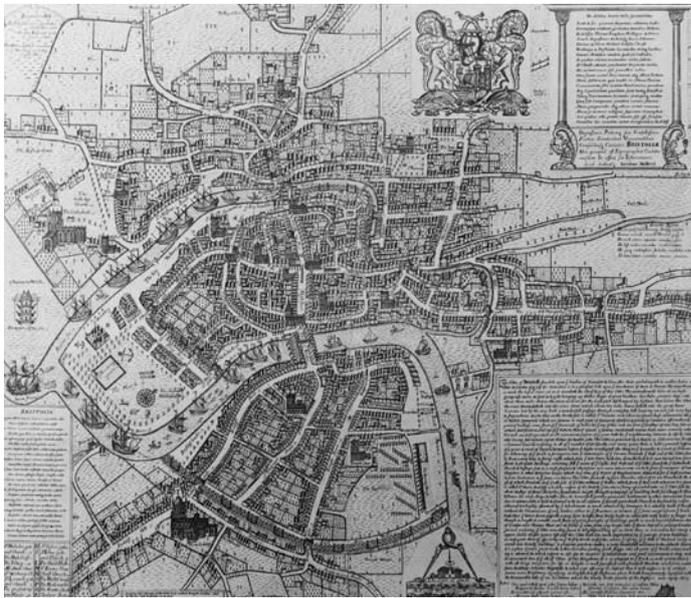


Two significant Bristol maps of the sixteenth and seventeenth centuries are Georgius Hoefnagle's plan of Brightstowe (1581) and James Millerd's 1671 'delineation of the famous city of Bristoll'. Hoefnagle's engraving was actually an inaccurate copy of an earlier survey by William Smith (1568), its mistakes perpetuated in subsequent maps. According to the Bristol chronicler John Latimer (1824-1904), the city's population was around 10,000 people at this time. The map was reproduced in Georg Braun and Franz Hogenberg's *Civitates Orbis Terrarum* (1572-1617), the first published collection of town plans from around the world. Braun allegedly added drawings of people in local dress to the maps because he thought this would stop them being used as invasion-plans by the Turks whose religion forbid them to look at representations of the human form.

Millerd's plan marked a transition between the traditional high-angled, bird's-eye view of a city and the measured plan-view surveys of the eighteenth century. The advantage of the bird's-eye perspective is that it can convey more detailed visual information. It also provides an opportunity for mapmakers to demonstrate their artistic skills. However, its scale and orientation can be inconsistent, and it can therefore be inaccurate for reference purposes. Millerd's map includes seals

swimming in the harbour, people on board ships and some individually identifiable buildings. It was first reproduced for popular use in 1673 and featured an attractive border illustrated with further drawings of key buildings in the city including the Custom House, Corn Market and St Mary Redcliffe. Such buildings were the source of civic pride. Bristol was then on the brink of economic expansion and set to become the second biggest town in England. Many of the former open places within the city had been built on and the Marsh to the west of the old walls was being developed by the Corporation (it would later become Queen Square). By 1700 the population had reached an estimated 20,000.

John Rocque's 1742 map is thought to be the first accurately measured survey of Bristol. It was printed on separate sheets in a strict geometrical plan form, rather than as a bird's-eye view. Rocque, a Huguenot émigré whose family had fled persecution in France, had gained his early experience in surveying by designing houses and gardens for the English nobility. He was renowned for his attention to detail in his work. The 1700s were considered by some as Bristol's golden age, with the population trebling, manufacturing and dockside activity booming, and impressive building projects taking place. This prosperity was largely dependent on the slave trade.



Left: James Millerd's 'delineation of the famous city of Bristol' (1673), based on his plan of 1671 (Bristol's Museums, Galleries and Archives).

Below: Scaled-down version of John Rocque's 1742 plan (1750) (Bristol's Museums, Galleries and Archives).

Opposite: William Lander's map of Bristol (1840) (Bristol's Museums, Galleries and Archives).





In 1835 the city boundary of Bristol was extended to include the suburbs of Clifton and Bedminster, and the parishes of St Paul, St James, and SS Philip and Jacob. William Lander produced an electoral map as a way of helping voters to decide whether their residences fell within the qualifying area for the Bristol constituency, one that extended seven miles distance from the official city boundary. The Reform Act of 1832 had introduced wide-ranging changes to the electoral system, including increasing the size of the electorate and granting new parliamentary seats to the large cities that had developed during the Industrial Revolution. Bristol's population was around 105,000 at this time.

In 1791 the British government instructed the Board of Ordnance (the equivalent of today's Ministry of Defence) to undertake an accurate survey of the British South Coast in anticipation of a possible attack from France. The first Ordnance Survey (OS) map, produced in 1801, was of the county of Kent, and the organisation was soon established as the country's principal map-maker. The OS map specially created for the meeting of the British Association of Science held in Bristol in 1830 showed the city on the verge of major expansion, its population set to rise above 400,000. Indicative of the heavy industrialisation in and around the city at that time, the map includes collieries, potteries, and gas, soap, lead, chemical, glue and varnish works. It is among the collection of historic maps on display in Bristol's City Museum and Art Gallery.

The award-winning Bristol Legible City (BLC) system was launched in March 2001. It comprises unique Bristol-specific way-finding products, including signage, street furniture, maps, artworks and i-plus touch screen consoles. There is also an associated clutter reduction programme. BLC helps people to find their way more easily, and to better understand and experience the city. The on-street maps give a 'heads-up' view of the area, oriented according to where they are situated, rather than on the usual North-South basis, making them more straightforward for pedestrians to read. The maps also include three-dimensional illustrations of landmark buildings, going back to the more traditional bird's-eye perspective seen in earlier maps. BLC was developed at a time when Bristol was undergoing a period of major regeneration and was closely linked to marketing initiatives that promoted Bristol as an attractive, accessible, connected and creative city that was safe and welcoming to visitors. The official Bristol population figure from the 2001 census was just over 380,000.

You can read more about mapping the city on the Great Reading Adventure website at www.bristolreads.com



Bristol Legible City on-street map at College Green with detail (Jamie Shaw).



WOMEN IN BRISTOL'S HISTORY



BRISTOL HAS BEEN HOME TO SOME EXTRAORDINARY WOMEN. HERE IS A SELECTION OF NOTABLE FEMALE FIGURES - SOME MORE FAMOUS THAN OTHERS - FROM THE SEVENTEENTH TO TWENTIETH CENTURIES.

Born in Bristol in 1745, Hannah More was an evangelist and abolitionist known for her charitable work. The daughter of a schoolmaster, she taught at the Academy for Young Ladies in Park Street, which was run by her eldest sisters. Keen to establish herself as a playwright, More moved to London in the 1770s and at first mixed with people of the theatre but she was increasingly drawn to the world of Evangelical Christians, writing her own moral works and encouraging the establishment of Sunday schools. Having settled with her sisters in the Mendip Hills, she offered educational, spiritual and financial help to Somerset miners and agricultural workers. She spent her final years in Clifton and died in 1833.



Portrait miniature of Hannah More
(Bristol's Museums, Galleries and Archives).



Far left: Mary Robison as Perdita (Bristol Libraries).

Left: Self-portrait of Rolinda Sharples (1814) (Bristol's Museums, Galleries and Archives).

Below: The Cloak-Room, Clifton (c1817-18) (Bristol's Museums, Galleries and Archives). This was Rolinda Sharples first multi-figure painting.



Other women associated with religious work in the city include the Baptist leader Dorothy Hazzard who, in 1640, founded Bristol's first dissenting church. In 1643, during the Civil War, she took part in the defence of Frome Gate when 200 women prevented Prince Rupert's troops entering the city. She later testified at the trial of Nathaniel Fiennes, Bristol's Governor, who had surrendered Bristol to the Royalists despite the women's efforts. A near contemporary of Hannah More was the religious author Mary Anne Schimmelpenninck (1778-1856), whose memorial stone in Bristol Cathedral praises her 'rich gifts of genius and acquisitions of study consecrated to the service of God'. Like Hannah More she spent her final years in Clifton.

The actress Mary Robison was born in Bristol in 1758 and attended the school run by Hannah More's sisters in Park Street. She appeared at the Theatre Royal and was nicknamed Perdita after playing that role to great acclaim in *The Winter's Tale*. She was known as a free-spirited woman, a single parent who became mistress of the Prince Regent and enjoyed being part of fashionable society. When the affair ended in 1780 she earned money as an author, writing poems, pamphlets, plays, journalism and novels. She died in 1800.

Other women associated with the theatre in Bristol include the comedienne Jane Green (1720-1791), Elizabeth Inchbald (1753-1821), who became Britain's first female professional theatre critic, Sarah Siddons (1755-1831), the Muse of Tragedy, Sarah Macready (c1789-1853), who managed the Theatre Royal theatres in Bristol and Bath, Ellen Terry (1848-1928), Britain's leading Shakespearean actress, along with her sister Kate (1844-1924), and Peggy Ann Wood (1912-1998), who ran the Little Theatre for 30 years.

Inventor Sarah Guppy (1770-1852), mother of the Bristol businessman and engineer Thomas Guppy, took out a number of patents during her lifetime including a method of keeping ships free of barnacles that led to a government contract. In 1811 she patented a suspension bridge, and is thought to have advised Isambard Kingdom Brunel, a family friend, on his bridge at Clifton. Other inventions included a tea or coffee urn that also cooked eggs and kept toast warm, and a bed with built-in exercise equipment. Her final patent, registered at the age of 74, was a method of making ships waterproof. A plaque to Sarah, erected by the Clifton and Hotwells Improvement Society, was unveiled at her former home, 7 Richmond Hill, Clifton in 2006.

Rolinda Sharples (1793-1838) was a member of the Bristol school of artists which was particularly active during the period 1810-1840. Her colleagues included Edward Bird, Francis Danby, Samuel Jackson and William Müller. Her mother Ellen (1769-1849) earned a living by copying her late husband James' pastel portraits of eminent people. She helped finance the founding of the Royal West of England Academy in the 1840s. It is from Ellen's diary that we are able to trace Rolinda's progress as an artist and her social life in Regency Bristol. Ellen had advanced views on female education for the time and always encouraged her daughter in her work. Rolinda was one of the first British women artists to tackle multi-figure compositions. These included local crowd scenes such as the races at Durdham Downs and the cloakroom at the Clifton Assembly Rooms.

Other women artists associated with Bristol include Marjorie Watson-Williams (1892-1984) who moved to Paris to paint abstract art in the 1920s, changing her name to Paule Vézelay. She returned to her home in Clifton at the outbreak of the Second World War and drew scenes of bomb damage during the Bristol Blitz. Born in 1816 and spending much of her life in Clifton, artist and tutor Philippa Bethell regularly exhibited at the Royal West of England Academy between 1856 and 1883. First President of the New Bristol Art Club, Bristol-born Gwendoline Cross (1896-1966) was a painter, printmaker, jeweller, illustrator, etcher and sculptor.

For a few months in 1817 a Devonshire cobbler's daughter, Mary Baker (1791-1864) captivated Bristol society in the guise of the exotic Princess Caraboo of Javasou. Found wandering the roads of Almondsbury and speaking a strange language, she managed to convey that she had been kidnapped from her island home in the Indian Ocean and jumped ship in the Bristol Channel. She was eventually exposed as an impostor and banished to America. She later returned to Bristol and settled in Bedminster as a leech breeder.

Mary Carpenter (1807-1877) opened a series of schools for girls and poor children in Bristol including the pioneering Reformatory School for Girls in the Red Lodge. The building later became home to the Bristol Savages, an artists' club, and is currently run as a museum by the City Council. Carpenter also campaigned for women's education and was a nationally recognised figure at the time of her death as a result of her philanthropic work. Her memorial stone in Bristol Cathedral refers to her as 'foremost among the founders of reformatory and industrial schools in this city and the realm'. The inscription also commends her for 'taking... to heart the grievous lot of oriental women'. It says 'in the last decade of her life she four times went to India and awakened an active interest in their education and training for serious duties'. The great Indian reformer Rajah Rammohun Roy admired the work of Mary's father, Lant Carpenter, a Unitarian minister, and died in Bristol during a visit to the city to see him.

Among those who worked with Mary Carpenter in Bristol were Frances Power Cobbe (1822-1904), who first visited Bristol from her native Ireland in 1836, Agnes Beddoe (c1832-1914), who was involved in the campaign for women's suffrage, and the social reformer Elizabeth Sturge (1849-1944). Others associated with education in Bristol include Harriet Martineau (1802-1876), a champion of education for women, Catherine Winkworth (1827-1878), who advocated for women's higher education, Emily Sturge (1847-1892), who was involved with education for women and the poor, and Catherine Grace (1907-1986), who founded a school for children with learning difficulties. Other Bristol social reformers include Mary Estlin (c1820-1902), who was secretary of the Bristol and Clifton Anti-Slavery Society.



Princess Caraboo, Edward Bird (1817) (Bristol's Museums, Galleries and Archives).

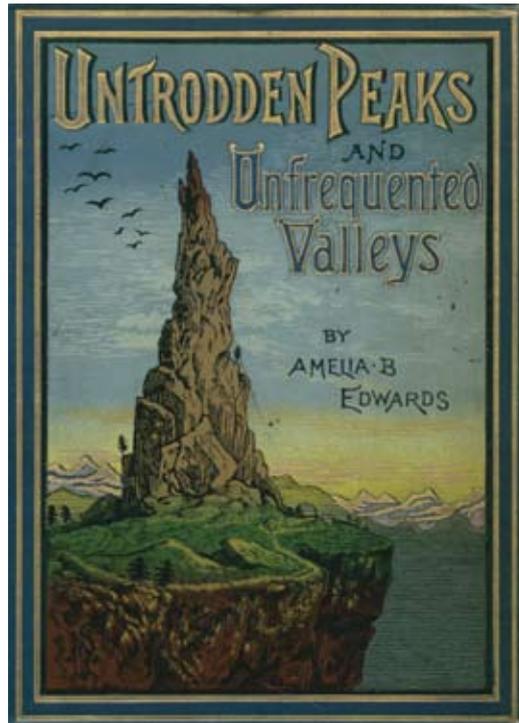
Painting by G E Butler showing Mary Carpenter welcoming Annie Woolman, her first pupil, to Red Lodge on 10 October 1854 (1922) (Bristol's Museums, Galleries and Archives).

Painting by Samuel Jackson of the Red Lodge viewed from Lodge Street (1824) (Bristol's Museums, Galleries and Archives). At the time this painting was made the lodge was occupied by a boarding school run by the Misses Twigg and Kift.

Author Amelia Blandford Edwards (1831-1892), who lived for a time in Westbury-on-Trym, wrote novels, Christmas stories and tales of her travels. Her travel books included *A Thousand Miles up the Nile* (1877), which featured her own hand-drawn illustrations. An Egyptologist, she co-founded the Egypt Exploration Fund in 1882 with the aim of researching and preserving ancient monuments, and her grave at St Mary's Church in Henbury is marked with an Egyptian-style memorial. Her collection of Egyptian artefacts is held by Bristol's City Museum and Art Gallery. Amelia was at one-time Vice-President of the Society for Promoting Women's Suffrage and she held honorary degrees from US colleges. Another Bristol-linked travel writer was Lizzie Tuckett (1837-1872) from Frenchay who wrote of her trips to the Alps accompanying her brother Francis. She was also a successful illustrator and published children's stories.



Eliza Walker Dunbar (1845-1925) was Bristol's first resident female house surgeon. She had had to take her medical degree in Zurich as at that time medical schools in England were for men only. She was based at St Michael's Hospital, St Michael's Hill and founded a private hospital in Clifton. She also sponsored the city's women's suffrage movement. Other women associated with medicine from Bristol include Bristol-born Elizabeth Blackwell (1821-1910), the first woman in modern times to qualify as a doctor, Catherine Woollam (1830-1909), head of the Clifton District Nurses' Society, Marion Grace Ormerod (1872-1946), who was awarded the OBE for her services to the Red Cross during World War One, Elizabeth Casson (1881-1954), champion of an holistic approach to mental illness, and Charlotte Minnie Keel (c1886-1955) who, as a councillor and alderman, worked to improve community health services.



Contralto Clara Butt (1872-1936) moved with her family to Bristol in 1880 and took singing lessons with local teacher Daniel Rootham. Her marriage to baritone Robert Kennerley Rumford took place in Bristol Cathedral in 1900. She was the first British female musician to become an honorary Dame (in 1920) and Elgar's song cycle *Sea Pictures* was specially created for her. Other singers associated with Bristol include 'The Lady Tenor' Ruby Helder (1890-1938), the soprano Eva Turner (1892-1990) and the music-hall performer Irene Rose (1883-1965).



For further details of Bristol women in history, read the booklet *100 Women of Bristol*, published by Bristol City Council, researched by Dawn Dyer at Bristol Central Library and written by Shirley Brown.

Sketch of the Estlin family (Bristol Libraries).

Cover of Untrodden Peaks and Unfrequented Valleys: a midsummer ramble in the Dolomites by Amelia B Edwards (first edition 1873) (Bristol Libraries).

Photograph and cover from printed programme for Bristol concert by Dame Clara Butt (Bristol Libraries).

SCIENCE CITY BRISTOL

BRISTOL HAS BEEN DESIGNATED ONE OF BRITAIN'S SIX SCIENCE CITIES IN RECOGNITION OF ITS WORLD-CLASS SCIENTIFIC RESEARCH, INNOVATION AND DEVELOPMENT IN THE UNIVERSITY AND INDUSTRIAL SECTORS. THE BRISTOL CITY-REGION IS A PLACE WHERE ADVANCED KNOWLEDGE AND ITS PRACTICAL APPLICATION THROUGH THE SCIENCES, TECHNOLOGY, ENGINEERING AND NEW CREATIVE INDUSTRIES ARE DRIVING GLOBALLY SIGNIFICANT PROJECTS. IT ALSO HAS A DISTINGUISHED SCIENCE-RELATED HISTORY.

From medieval times Bristol's wealth was based on trade. This comprised the importing, exporting, processing and manufacture of raw materials and trading goods, activities that became increasingly specialist as the market grew more sophisticated. Scientific discoveries in the eighteenth and nineteenth centuries that were of commercial benefit to the city included new processes for producing high-quality spherical shot, and smelting zinc and copper, and the application of steam-driven technology in the mass-refining of sugar and soap.

Bristol's commercial prosperity came at the price of terrible environmental damage to the city: businesses in the heart of the nineteenth-century waterfront for example, included, in close proximity, an ammonia works, a tar works and a chemical company, each producing a barrage of noxious fumes. It is perhaps fitting then that Bristol is now recognised as the centre for so many green initiatives. Among these are the CREATE Centre, where a number of organisations are working in the field of sustainable development, and the Centre for Research in Environmental Sciences at the University of the West of England which brings together environmental scientists to research and find a remedy for the effects of pollution.

Bristol's original success in trade was dependent on the attractions of its harbour, one of the best-defended in medieval Britain. The excavation of a cut to divert the course of the River Frome in 1239 in order to increase the quay space and improve access to the docks was one of the outstanding engineering feats of the period. In the nineteenth century, Isambard Kingdom Brunel – one of Britain's most innovative engineers – made a significant contribution to the commercial life of the city by providing some practical solutions to the docks' on-going silting problems. The goods-laden merchant ships may have long gone from the heart of the city but today's regenerated Harbourside is thriving once more. Watershed Media Centre at the gateway to the Harbour is a hub for one of the most important sectors in the Bristol economy, the creative industries. These include natural history film making, animation and digital technology. Incidentally, Bristol-born photographer William Friese-Greene was experimenting using celluloid to record movement back



View of dock at Bristol with a trader (1808) from the Braickenridge Collection (Bristol Libraries).

Cleaning the Floating Harbour, Thomas L Rowbotham (1828) (Bristol's Museums, Galleries and Archives). This drawing shows men with shovels loosening the silt along the side of the harbour having drained out the water by opening the lock gates. The ship is being used to channel the flow.

in the 1880s, making him the precursor of modern cinematography. He also patented inventions involving photography, X-rays, printing and airships.

Bristol's waterfront has also long been associated with shipbuilding. Bristol seafarers were venturing far out across the Atlantic as early as the medieval period in their Bristol-built ships and the city continued to be known for the quality of its shipbuilding skills until well into the nineteenth century. Other forms of transport and travel that were pioneered in Bristol include John Loudon McAdam's revolutionary 'macadamised' highways, the quirky but impressive charvolant – a carriage powered by kites – of schoolteacher and evangelist George Pocock, Brunel's broad gauge railway which ran through Bristol from London to Penzance and, moving into the early twentieth century – the aeroplane.

Today the aerospace companies clustered north of the city provide an unrivalled source of knowledge and skills in engineering, transport and advanced technology. From Filton have also come advances in missile defence systems, including those tested at MBDA's UK electro-magnetic

compatibility facility. The Bristol city-region was once – regrettably – the centre of the British chemical warfare industry thanks to the 20 tons of mustard gas produced per day at Avonmouth during World War One. During World War Two, William Grey Walter was working on scanning radar technology and guided missiles at the Burden Neurological Institute in Bristol. He is best remembered for the work he began in the late 1940s at the Institute on mobile autonomous robots designed to investigate brain functions. This proved to be a landmark in the fields of both robotics and cybernetics.

A science city needs technology and it also needs thinkers. In the late eighteenth and early nineteenth century, Bristol was at the forefront of Enlightenment thinking. Visitors to Thomas Beddoes' Pneumatic Institution at Hotwells, who came to enjoy the recreational pleasures of the newly-discovered laughing gas with Humphry Davy, included the leaders of the Romantic movement, Samuel Coleridge, William Wordsworth and Robert Southey, and the philanthropic potter Josiah Wedgwood, member of the influential Lunar Society. Davy's brief association with the city ended in 1801 when he joined the Royal Institution in London.



Left: George Pocock (Bristol Libraries).

The physician Dr Thomas Beddoes (Bristol Libraries).

Below: 'Charvolants travelling in various directions with the same wind' and 'A boat race', illustrations from George Pocock's *The Aeropleustic Art, or Navigation in the Air by the use of Kites or Buoyant Sails* (1827) (Bristol Libraries).





In nearby Bath, the Bath Royal Literary and Scientific Institution, which is still active in the city, was founded in 1824 with the aim of furthering 'the advancement of literature, science and art'. One of the most famous of the city's scientists is Caroline Herschel who became the first woman astronomer to be elected to the Royal Society. Her brother William discovered Uranus in 1781 using a telescope of his own design. Today, the city-region is connected to the distant planets through the work of Bristol-born Professor Colin Pillinger, chief scientist of the Beagle 2 project.

Nobel-prize winning university alumni and staff from Bristol include the Bristol-born Paul Dirac, who graduated in electrical engineering and mathematics from the University of Bristol in the 1920s, physicists Cecil Frank Powell, Hans Albrecht Bethe and Sir Nevill Francis Mott, and chemist Sir William Ramsay. The Institute of Physics Publishing in Bristol, one of the largest and most dynamic publishers of physics information in the world, sponsored a public art work created in honour of Paul Dirac which is outside Explore At-Bristol. Dorothy Hodgkin, the University of Bristol's Chancellor from 1970-1988, won the 1964 Chemistry Nobel Prize for work on X-ray diffraction.

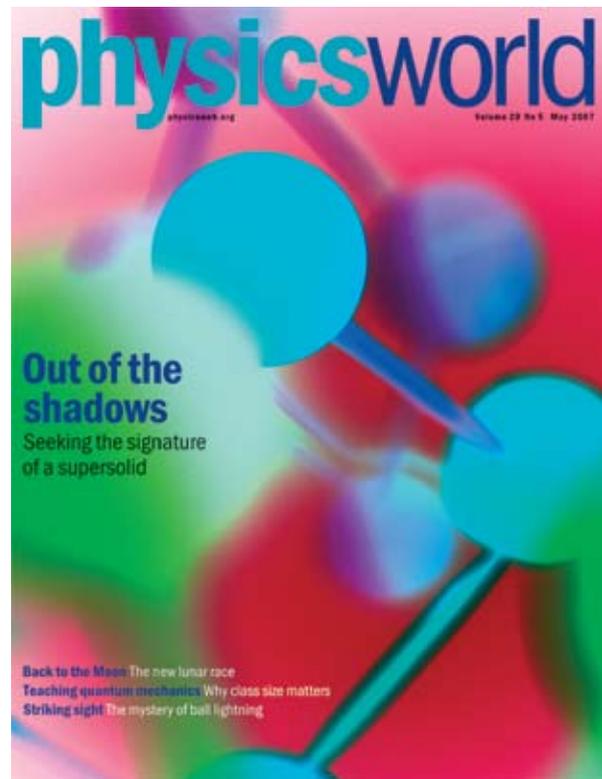
Today the research of the West of England universities is increasingly developed in collaboration with business and the industrial sector, finding practical applications for new discoveries. Complementing these initiatives, the Science Communication Unit at the University of the West of England and the Institute for Advanced Studies at the University of Bristol are among those actively engaging the public with science, while the South West Science and Industry Council, whose secretariat is based in Bristol, is promoting a stronger understanding of the contribution science and technology can make to the economy.



Top left: Redcliffe Hill with the Shot Tower, Hugh O'Neill (1822) (Bristol's Museums, Galleries and Archives). William Watts, a local plumber, invented a new method of making lead-shot that involved dropping molten-lead through a sieve from a great height into water. His shot tower survived until the late 1960s when it was demolished during the widening of the road.

Top right: The Physics Building and Royal Fort Garden at the University of Bristol (University of Bristol).

Below: Cover of May 2007 edition of Physics World, published by the Institute of Physics Publishing in Bristol (IOP).



MADE IN BRISTOL

CHAINS, CLOTH, CIGARETTES, CABLES, CHOCOLATE, CARTOONS, CARTONS, CHEMICALS, COPPER, COLLIERS, CANDLES, CONCORDE: THESE ARE JUST A FEW OF THE THOUSANDS OF PRODUCTS THAT HAVE BEEN MADE IN BRISTOL. YOU CAN READ HERE ABOUT A FEW OF THE COMPANIES, PAST AND PRESENT, THAT HAVE BEEN BASED IN THE CITY-REGION.



Powell and Ricketts, glassmakers: Although the Bristol glass industry had begun to wane by the nineteenth century, the city skyline was still dominated by the sight of the glasshouses' tall, conical, brick-built kilns. Bristol had been well-placed for the manufacture of glass because it had local access to the necessary raw materials (sand, kelp and clay) and to the coal needed to heat the kilns, mined from coal fields just outside the city. Demand for glass came from the local wine and mineral-water bottling companies as well as for building and domestic use. The last working glasshouse in Bristol was Powell and Ricketts. Henry Ricketts was a partner in Bristol's Phoenix glasshouse from 1802 until its closure in 1851. This had been Bristol's last glasshouse to make the high-quality flint glass now known as lead crystal. Henry's youngest son Richard joined the firm in 1845 and, after its closure, ran the Soap Boilers' bottlehouse. This was amalgamated with the neighbouring Hoopers' glasshouse in 1853 to form

Powell, Ricketts and Filer, later Powell and Ricketts, which went into receivership in 1923. Today the only surviving glass cone in Bristol is in Prewett Street, Redcliffe. Once part of the Cathay Chemical Works, it was reduced from a height of 60 to 25 feet in 1936 after a serious crack developed in the brickwork. It was later converted into a restaurant.

J D Pountney, potter: In the early eighteenth century, Bristol was second only to London in the production of decorative pottery. Delftware had been produced in the Brislington Pottery from the 1650s and its owner, Edward Ward, opened the Bristol Pottery at Temple Back in the 1680s. John Decimus Pountney, a future mayor of Bristol, acquired an interest in the Temple Back business in 1812. He operated in a succession of pottery partnerships – including Pountney and Allies, and Pountney and Goldney – but at the time of his death in 1852 was a lone trader.



Opposite: Glasshouses in St Philip's, Hugh O'Neill (1821) (Bristol's Museums, Galleries and Archives).

The picture shows the Soap Boilers' kilns in Cheese Lane and Hoopers' glasshouse in Avon Street.

Left and below: Tile painting (details) of Pountney's Temple Back Pottery, William Fifield (1820) showing the biscuit kilns, throwing room, glazing kilns, printing shop and hardening kiln (Bristol's Museums, Galleries and Archives).



The quality of Pountney's products rivalled that of Derby, Worcester and Staffordshire, who then led the industry. They included blue earthenware featuring Bristol views transfer-printed from popular engravings, the cream-coloured Queen's ware and white Parian ware. Pountney's widow Charlotte carried on the business for 20 years after his death. In the 1880s the firm, now managed by a Mr T B Johnson and retaining the Pountney name as Pountney and Co, moved to St Philip's Marsh. It later transferred to Fishponds where it remained until closure in 1969, marking the end of over 300 years of continuous production.

Christopher Thomas, soapmaker: Bristol had been a pioneering soapmaking centre in medieval times and the industry flourished until the late Victorian period. For centuries it was a small-scale cottage industry, but bigger companies gradually came to the fore, setting up their businesses close to the harbour so they could get ready access to imports of the raw materials needed: olive, whale, palm and rapeseed oil and tallow. One of the longest established local firms was Thomas and Bros which remained a family business until 1912 when it was taken over by Lever Bros. The factory closed in 1953. In 1824 Thomas Thomas Snr, a Unitarian wholesale grocer, butter merchant and haberdasher from Llangadog, Wales, formed a soapboiling partnership based in Redcliff Street. Thomas Thomas' son Christopher moved to Bristol in 1829 to supervise operations. When the original partnership was dissolved in 1831, the company of T Thomas and C J Thomas was formed, renamed Christr Thomas and Bros in 1855. The business prospered for many years, particularly following the merger with rival soapmakers Fripp and Company in 1841 and the abolition of various restrictive regulations in 1853. However, by the late nineteenth

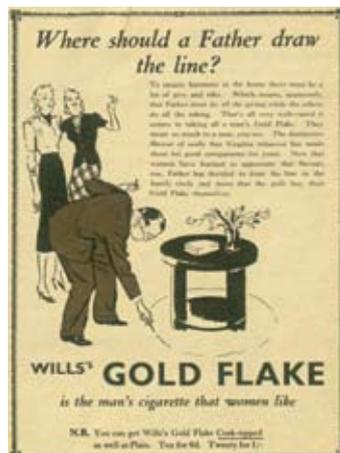
century it was suffering from its lack of markets beyond the South West, increasing competition from the North and the high transport costs of obtaining the raw materials, which, with the decline of Bristol as a commercial port, now mainly came via Liverpool. The Thomas soapworks at Broad Plain was later occupied by the Gardiner Homecentre.

Joseph Fry, chocolate manufacturer: At his apothecary shop in Small Street, Quaker Joseph Fry extolled the virtues of a good diet to his customers. He was a firm believer in the health benefits of cocoa, which was imported into Bristol from the Caribbean, and began making his own chocolate on a commercial basis in the late 1750s. In 1761 he acquired the business and patented chocolate recipes of the late Walter Churchman, another Bristol dispensing chemist. Fry moved his operations to the Pithay on Union Street in 1777 and the factory would soon come to dominate the area, taking over surrounding premises. After Fry's death in 1787, the company was managed by his wife Anna and then by his son Joseph Storrs Fry. Between 1819 and 1908 Fry's workforce rose from 11 to about 4,600 and, by the start of World War One, it was one of the biggest employers in Bristol. J S Fry and Company amalgamated with Cadbury Brothers in 1919. Chocolate was initially an expensive luxury item because of the heavy import duties on cocoa beans and the small scale of production. It was originally consumed as a drink and, in 1847, Fry's produced what is thought to be Britain's first eating chocolate. In 1853 the company also produced the first-ever chocolate confectionary, Cream Sticks which later became Cream Bars. Edward Packer, a former Fry's employee, founded Bristol's second largest manufacturer of chocolates in the 1880s, based in Greenbank. The company later became Elizabeth Shaw Ltd.



The Wills family, cigarette manufacturers: The founder of the Wills firm of tobacco traders, H O Wills, came to Bristol from Salisbury in the late eighteenth century. In partnership with a man named Samuel Watkins, he opened a shop in Castle Street in which to sell tobacco shipped in from what was then referred to as the 'New World'. His sons William Day and Henry Overton Wills took over the business on their father's death in 1826. In the coming years nearly 30 family members worked for the company. The Wills were among the earliest tobacco traders to manufacture cigarettes, setting up their first factory in 1865. Unusually for the time, Wills' works included staff dining rooms and kitchen facilities. Other employee benefits offered by the company included paid holidays, sports facilities and free medical care, and the family were notable supporters of educational and charitable projects in the city. In the 1880s productivity was transformed with the introduction of the revolutionary Bonsack rolling machine, capable of producing 120,000 cigarettes a day. By the 1900s the company had factories in Belfast, Newcastle, London and Glasgow, as well as its extensive Bristol facilities in Bedminster and Ashton (new works on a 57-acre site in Hartcliffe opened in 1973). In 1901 the firm merged with other tobacco companies to form Imperial Tobacco, of which Sir William Henry Wills was the first chair. As a point of interest, Florence Brown, Bristol's first female Lord Mayor, elected in 1963, was a former Wills' tobacco stripper and shop steward. As another point of interest, neither William Day nor Henry Overton Wills smoked.

Hilhouse, shipbuilders: Hilhouse was one of the most important shipbuilding concerns in Bristol. It was founded by James Martin Hilhouse in 1770 and built more than 560 ships in over 200 years of operations. The company went through various incarnations, its final identity being Charles Hill and Sons (1845-1977). The first Hilhouse yard was built in Merchants' Dock, near Hotwells, and a second yard was opened on the strength of the company's lucrative contracts with the Admiralty. The company's most significant yard and dry dock, Albion Yard, was established in 1820. *George the Fourth* and *Palmerston* which were launched here by Hilhouse in 1822, were among the earliest ocean-going paddle steamers built in Bristol. The company also diversified its business interests by running cargo-carrying sailing and steam ships around the world. After a downturn in activity at the start of the twentieth century, the shipbuilding and repair business picked up with the outbreak of World War One. It continued after the Armistice with the yard building a variety of steam ships, pontoons, barges and tugs for the Admiralty to replace vessels that had been lost in the war. During the Second World War Albion Yard was bombed three times by the Germans but managed to keep working. Charles Hill and Sons became a public company in the 1950s but suffered from the commercial decline of the city docks in the 1960s. It launched its last ship, *Miranda Guinness*, on 9 July 1976 and closed on 4 January 1977.



Top left: Illustration of East Indian workers on a cacao estate in Trinidad from *The Food of the Gods* by Brandon Head (1903) (Bristol Libraries). The pod of the cacao tree holds the seeds or beans from which cacao and chocolate are produced.

Top right: Tobacco plant from *Elegancies of Jamaica* by the Rev John Lindsay (1758-71) (Bristol's Museums, Galleries and Archives).

Left: Selection of advertising material for Wills' cigarettes (Bristol Record Office).



William Patterson, shipbuilder: Hilhouse was briefly rivalled in the mid-nineteenth century by the firm of William Patterson, a Scotsman who moved to Bristol in the 1820s. He was an assistant to the shipbuilder William Scott at East Wapping and when Scott was declared bankrupt in 1830 took over the yard as William Patterson and Son. Patterson's lasting claim to fame was his involvement in the construction of Isambard Kingdom Brunel's Atlantic steamer the *Great Western* (1837). The success of this ship, built on behalf of the Great Western Steamship Company, brought an increase in business and Patterson was soon busy building warships, brigantines, racing yachts and more steamers. Disaster struck in 1851 when the *Demerara*, Patterson's wooden-hulled paddle steamer, ran aground off Round Point just outside the entrance locks at Cumberland Basin. She was *en route* to Glasgow for the installation of her engines. The ship was written off by the insurers because of the scale of the damage. Patterson salvaged her and she was rebuilt as a sailing ship, renamed *British Empire*. This episode served to demonstrate that Bristol's docks were unsuitable for the new, large vessels now in demand for trade and passenger travel. Patterson recovered from this setback but was forced to sell his assets in 1858 after losing £21,000 on Royal Navy orders during the Crimean War. The company had a brief new lease of life at the old Great Western Steamship Company yard, finally closing down in 1865. Patterson Snr moved to Liverpool and his son remained in Bristol, specialising in salvage work.

The Stothert family, ironworkers and shipbuilders: Another important Bristol shipbuilding concern was that of Stothert, which, under a succession of company names, operated between 1844 and 1933. The Stothert family had established an ironmongery business in Bath in 1785. In 1836 Henry Stothert set up his own ironworks in St Philip's in Bristol with the intention of getting work making locomotive engines for the Great Western Railway. The ironworks – later named the Avonside Engineering Company – moved out to Fishponds in 1905. The company began its ship-building interest in 1844 to provide steamers for the passenger service it had introduced between Newport and Bristol (this business concern became known as the New Steam Packet Company). Stothert took over another yard at Hotwells in 1852, under the management of George Kelston Stothert. After building a number of passenger ships here, including three luxurious vessels for the Mediterranean service of James Moss and Company, Stothert specialised in more workaday colliers, tugs and coastal craft. In 1904 work came to a halt when the company became embroiled in a lengthy court case involving the Merchant Venturers. After the case was lost, work resumed at the Hotwells site in 1909 and continued sporadically until 1933. However, during this period the company was now mainly involved in ship-repairing rather than shipbuilding. On the wharf outside the Industrial Museum (now closed pending development as the Museum of Bristol) you can see some travelling electric cranes built by the Bath company Stothert and Pitt.



Top left: Hilhouse's New Dockyard (detail), Thomas L Rowbotham (1826) (Bristol's Museums, Galleries and Archives).

Top right: Eastern Wapping Dock, Thomas L Rowbotham (1826) (Bristol's Museums, Galleries and Archives). This site near Prince Street Bridge is now occupied by the Merchant's Landing housing development.

Left: Cover for the songsheet for 'Farewell Awhile my Native Isle', a song composed and sung on the Great Western's maiden voyage to New York from Bristol.

Stothert and Pitt's electric cranes on the dockside by the Industrial Museum (Destination Bristol, photograph by Graham Flack).



Left: Headed stationery from Acramans in the Braikenridge Collection (Bristol Libraries).

Below left: Bathurst Basin, Edward Cashin (1825) (Bristol's Museums, Galleries and Archives). The low building with the smoking chimneys on the right is the ironworks.

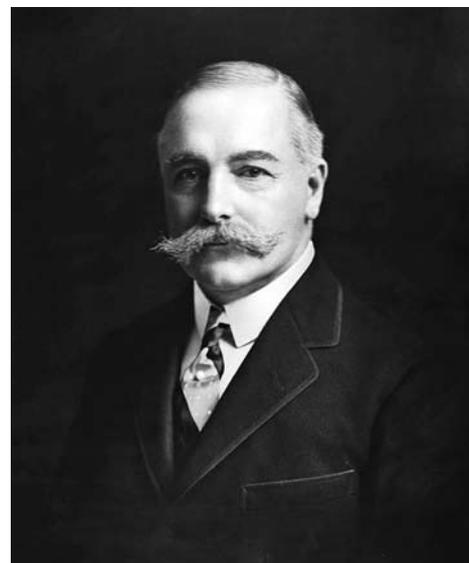
Below right: Portrait of Sir George White, c1905 (Airbus).

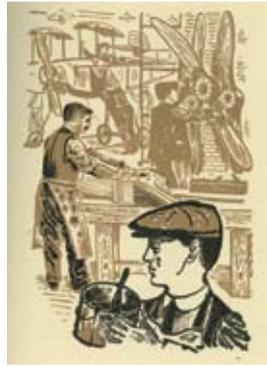
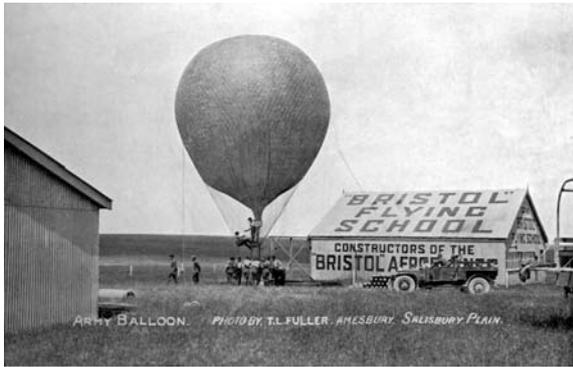
William Acramans, iron worker: Founded in the eighteenth century, Acramans was a major Bristol firm until its bankruptcy in 1842, producing anchors, chain cables, cranes, ships' parts, bridges and locomotives. The main ironworks were based on Guinea Street in Bathurst Basin, now the site of the General Hospital. Acramans' former office and warehouse building, Bush House, on Bristol's Harbourside has provided a home for the Arnolfini arts centre since 1975 and has recently undergone a major refurbishment. It is rumoured that several sledgehammers were 'borrowed' from the Bathurst works in October 1831 during the Bristol Riot to break down the doors of the prisons.

Sir George White, transport entrepreneur: George White, son of a Bristol painter and decorator, was born in Cotham in 1854 and began his working life at 15 as a solicitor's clerk. His boss, John Stanley, asked him to bring together a syndicate, and obtain the necessary Parliamentary approval, to secure the rights to run a tramway in Bristol. This followed the failure of the City Council's own tram scheme. Thanks to White's efforts, the Bristol Tramways Company was successfully registered on 23 December 1874 with William Butler, a local tar-distilling magnate, as its first chair. At the age of only 20, White was

made company secretary – in effect, its managing director. At the same time he set up his own firm of stockbrokers, specialising in transport shares.

White's tramway interests grew when he oversaw the expansion of the service in Bristol and took over as secretary of both the Gloucester Tramways and Bath Tramways. He was soon being consulted at home and abroad by towns wanting to set up their own systems. He later became chair of the Imperial Tramways and the London United Tramways. White opened Britain's first electric tramway (1895) which ran from Kingswood to St George in Bristol and in 1901 he introduced London's first commercial electric service. White also developed interests in the railways and was involved in a failed attempt to break the Great Western Railway's monopoly of the Bristol to London rail route by establishing an alternative rail route from Bristol to Waterloo. He was an early enthusiast for the motorcar, acquiring a fleet of vehicles for the use of this family, including a Mercedes bought in 1902, and in 1904 decided to invest in motor buses, successfully using them to extend the Bristol Tramways service out to Berkeley in the north and Newton St Loe near Bath in the east. In 1908 he introduced motor taxis to Bristol.





Top and bottom: Souvenir postcards showing Bristol Boxkite flying over Durdham Downs and the Avon Gorge, 1910 (from the collection of Jackie Sims).

Far left: The Bristol Flying School at Larkhill on Salisbury Plain, c1912 (photograph by T L Fuller © J T Fuller).

Left: Illustration by David Gentleman from John Pudney's Bristol Fashion (1960), a history of the first 50 years of the company.





Top: The car on the left of this photograph is the very first Bristol car produced (1946) known as the Type 400 (Tony Crook).

Middle left: Walter Gibb pictured just landed after breaking the world altitude record on 29 August 1955 in an English Electric Canberra, powered by two Bristol Olympus 102 engines (Jackie Sims/BAC).

Middle right: Airbus A380 over Clifton Suspension Bridge (Airbus SAS 2006, photograph exm company, Philippe Masclet).

Bottom: These photographs from 1948 show the BAC typing pool (Rolls-Royce) and print room (Betty and Peter Beardmore/BAC).

This photograph, taken on 10 December 1958 at the Bristol Engine Division offices, shows a woman working at a large data processing machine, an early form of IBM equipment (Rolls-Royce).



In 1904, the year White was knighted, he read an article in the *Bristol Daily Mercury* about the Wright brothers' recent flight at Kitty Hawk, North Carolina. He kept tabs on the developments in heavier-than-air flight and, in 1909, had the opportunity of seeing Wilbur Wright flying in the South of France. In February 1910 he announced to a meeting of the Bristol Tramways shareholders that he proposed, at his own financial risk, to invest in aviation. On that same day the companies of the Bristol Aeroplane Company, the Bristol Aviation Company, the British and Colonial Aeroplane Company, and the British and Colonial Aviation Company were registered by him. White started trading as the British and Colonial Aeroplane Company but the aircraft were soon universally known as 'Bristols' and the firm officially adopted the Bristol Aeroplane Company name in 1920, becoming just 'the BAC' for generations of local people.

Sir George was canny enough to realise that sales of his aeroplanes were dependent on people being able to fly them and he opened the company's first flying school at Larkhill on Salisbury Plain in June 1910, speculating that aviation would be of particular value to the military. BAC's Brooklands school opened in September that year. The first pupil to gain Royal Aero Club certification at Larkhill was 17-year old Herbert Thomas, who completed his training in August 1910, becoming the youngest certificated pilot in the world. Larkhill and Brooklands were taken over by the military in 1914 having trained over 300 pilots between

them. BAC's Filton Flying School opened in 1923 and the company also operated flying schools abroad, including ones in Spain and Germany which opened in 1912.

Out of the BAC grew Bristol Cars Ltd, Bristol Aero Engines Ltd, British Aircraft Corporation, British Aerospace (Filton) and BAE Systems, among many other business ventures. Today, its direct descendants, Airbus UK and Rolls-Royce, remain world leaders of great local importance. Famous aircraft from the West of England's long production line have included the Bristol Boxkite, which had its maiden flight at Larkhill in July 1910, the Bristol Fighter, the two-bay biplane that saw action in World War One, the Blenheim, adopted by the RAF as its standard light bomber in 1937 and winner of more VCs than any other plane, the Brabazon, a commercial white elephant that nevertheless provided invaluable lessons for the development of large airliners, the cargo-carrying Freighter, the long-haul passenger carrier the Britannia, helicopters such as the Sycamore and Belvedere, and the supersonic Concorde, the world's fastest passenger carrier and the last complete aeroplane to be built at Filton. The wings of the Airbus A380, the world's largest passenger carrier, were designed and partly built at Filton. BAC and its affiliates also built pre-fabricated buildings, hydroplanes, cars, coaches and guided missile systems, as well as aero-engines and gas turbines such as the Jupiter, Mercury, Pegasus and Olympus.

Thousands of local people have worked in aviation in the West of England since 1910, many of them moving to the area specifically to take up jobs in the industry. These have included designers, test pilots, engineers, carpenters, painters, clerical staff, typists, accountants, data processors, cooks and nurses. BAC also provided social benefits to the local community.

Today, approximately half of Rolls-Royce's 3,500 Bristol employees work for the company's Defence Aerospace division, responsible for the design, development, manufacture and support of some of the most sophisticated military engine products in the world. The company is currently in the middle of a £75 million investment programme to create new facilities for the manufacture of engine components and the assembly of new engines. The Marine division of Rolls-Royce also has a Bristol base. Current programmes include the Type 45 Destroyer for the Royal Navy and the multi mission destroyer DD(X) for the US Navy.

Airbus at Filton is a centre of excellence for the design of wings, design integration of the landing gear and the manufacture and sub-assembly of wing components. Around 6,000 people work in the design offices, manufacturing areas and in other departments like customer support, finance and procurement. Since the mid 1990s over £700 million has been invested in new

machinery, equipment and facilities at the Filton site, including most recently in a new operation for the assembly and equipping of the composite-metallic hybrid wings for the new A400M military transporter.

In World War Two, BAC made a major contribution to the British war effort, manufacturing more than 14,000 aircraft and over 100,000 engines. Filton was the largest aviation complex in the world and was therefore an obvious target for the German Luftwaffe who carried out a daylight raid on the factory and surrounding area on 25 September 1940. In less than 60 seconds, around 350 high explosive bombs were dropped, killing more than 100 people. In February 1941 over 60 employees of another of the West of England's aviation companies, Parnall's of Yate, were killed in a German raid. Such attacks hastened BAC plans to disperse its operations and by 1942, with more than 52,000 people on the payroll, over 100 sites were in use including an underground factory at Corsham.

See www.bac2010.co.uk for details of plans to mark the centenary of the founding of BAC in 2010.

Below: Wallace and Gromit image specially created by Aardman for the 2006 Great Reading Adventure (© Aardman Animations Ltd).

Opposite: Still from Life in the Undergrowth, Wildscreen 2006 Golden Panda Award Winner (BBC Natural History).





Aardman Animations Ltd, animators: Oscar-winning Aardman Animations Ltd – creators of Wallace and Gromit, *Shaun the Sheep* and *Chicken Run* – was launched in Bristol in 1976 by David Sproxton and Peter Lord. Sproxton and Lord were friends from school and they began making short films for BBC's *Vision On* programme while in the sixth form. After graduation, they moved to Bristol, where *Vision On* was made, and set up their own studio above the Antiques Market in Clifton. The following year they created the character of Morph for the *Take Hart* programme. In 1983 Channel 4 showed five short Aardman films in which real recorded conversations were 'spoken' by animated characters. When these were broadcast, the distinctive animation technique caught the attention of advertising executives and for the next three years, the company worked almost exclusively on commercials. Nick Park joined the company in 1985 and in 1989 he completed his Oscar-nominated film *A Grand Day Out* starring Wallace and Gromit, who would go on to be international stars. That same year, Aardman made some more short films for Channel 4 including Park's Oscar-winning *Creature Comforts* in which the recorded voices were lip-synched to animated zoo animals. In 1991 the company moved to offices in Gas Ferry Road in Bristol near the ss *Great Britain* and later acquired additional studio space at Aztec West. Aardman is now the UK's largest animation company. The tool of its trade – Plasticine – is a South West invention, patented by a Bathampton art teacher, William Harbutt, in 1899.

BBC Natural History Unit, filmmakers: It is estimated that 25 per cent of natural history films shown around the world originate in Bristol. There are a number of important independent companies based in the city but the most significant producer of wildlife films is the BBC's prestigious Natural History Unit based on Whiteladies Road. The unit was founded in 1957 and is now responsible for producing around 100 hours of television and 50 hours of radio each year. Among its successes have been David Attenborough's landmark series of natural history programmes that began in 1979 with the 13-part series *Life on Earth*, viewed by an estimated 500 million people worldwide. It was followed by *The Living Planet* (1984) *The Trials of Life* (1990), *The Private Life of Plants* (1995), *The Life of Birds* (1998), *The Life of Mammals* (2002) and *Life in the Undergrowth* (2005). Bristol is also home to Wildscreen, the biennial wildlife and environmental filmmaking festival, the largest and most celebrated festival of its type in the world. Wildscreen attracts international delegates to the city and reinforces Bristol's reputation as being at the pinnacle of natural history filmmaking.

Further examples of Bristol companies can be found on the Great Reading Adventure website at www.bristolreads.com. We welcome your own stories of working for Bristol companies or using Bristol-made products. Contributions can be sent via the website or by post to BCDP (see acknowledgements page for address).

EDUCATION

LITTLE IS KNOWN OF WHAT EDUCATION WAS AVAILABLE IN BRISTOL UP TO THE LATE MEDIEVAL PERIOD, ALTHOUGH IT IS ASSUMED THAT A BASIC FORM OF SCHOOLING MUST HAVE BEEN PROVIDED FOR SOME MEMBERS OF SOCIETY AS THE MERCHANT CLASS WAS FAIRLY LITERATE.

In 1532 Robert Thorne, a business man with interests in the Spanish trade, was granted a charter to establish a free school for the sons of merchants and tradesmen on the former premises of St Bartholomew's Hospital, near Christmas Steps. The pupils of what would become Bristol Grammar School were taught maritime subjects as well as Latin, Greek, Divinity and some Hebrew. Thorne's brother Nicholas bequeathed the school his astrolabe and other scientific instruments. Bristol Grammar School, like other privately endowed schools in the city, also provided for the upkeep of orphans and offered opportunities to undertake apprenticeships. In 1767 it exchanged premises with Queen Elizabeth's Hospital School, which was then based on Unity Street, and later moved to Tyndall's Park. Queen Elizabeth's Hospital School was granted its charter in 1590 having been founded by the merchant John Carr to provide vocational training for poor and orphaned boys. The boarders wore distinctive blue-coated uniforms. The school has occupied its present site on Brandon Hill since 1847.



Horace Davis Queen Elizabeth's Hospital (1934) (Bristol's Museums, Galleries and Archives).





Red Maids' School, named after the wine-red uniforms worn by its pupils, was founded in 1634 using a bequest from the merchant John Whitson. It was one of the first girls' schools in the country and was originally set up to educate the destitute and orphaned.

A number of elementary schools run by charitable organisations were established in Bristol in the eighteenth century to provide basic education to working class children. Most were linked to the Church of England but non-conformists also developed their own schools including the Unitarians at Stokes Croft and the Congregationalists in Clifton. The premises of John Wesley's New Room chapel in Bristol, built in 1739, were used as a school for poor children and Wesley personally funded the opening of a boarding school in Kingswood for the orphans of miners.

Clifton College, founded in 1862, was established by some of Bristol's leading citizens who felt that the Grammar School was no longer meeting their educational needs. It was modelled on Thomas Arnold's famous Rugby School, and its first Headmaster, the 27-year old John Percival, shaped the college along liberal-radical lines. Masters were encouraged to treat pupils as if they were friends, a 'house' was provided for Jewish boys, and science was a key part of the curriculum. The school buildings were taken over by the military during World War Two and General Omar Bradley of the US Army made them his headquarters for the planning of the D-Day landings. Clifton College became a co-educational school in September 1987.

The 1870 Education Act established publicly funded School Boards that were responsible for providing elementary education to all local children. Among the earliest publicly funded schools in Bristol were Merrywood in South Bristol (1896) and Fairfield (1898). From 1902 the Boards were also responsible for secondary level education.

The University College of Bristol opened in October 1876, in part because of the efforts of Clifton College's John Percival. He had founded the Association for the Promotion of the Higher Education of Women in 1868, and University College was the first such establishment in the country to admit men and women as equals. With support from the Wills and Fry families, among others, the college was given full university status in 1909, becoming the University of Bristol. Henry Overton Wills III was its first chancellor. His sons, Sir George Arthur Wills and Henry Herbert Wills, paid for the erection of the Wills Memorial Building on Park Street, which was completed in 1925. The Wills family also presented the university with a number of other buildings including the Victoria Rooms, Goldney Hall and Burwalls.

In 1929 Winston Churchill became Bristol's third chancellor and throughout the 1930s the university's reputation steadily grew. The student population also expanded, particularly after World War Two, and today comprises around 12,000 undergraduates and 5,500 postgraduates. It is one of Britain's leading and most enterprising research-intensive universities, and one of Bristol's biggest employers.

The University of the West of England (UWE), formerly Bristol Polytechnic, can trace its origins back to the Navigation School founded by the Merchant Venturers in 1595, one of the country's first technical training institutions. The School became the Merchant Venturers' Technical College in 1894, which, in addition to providing the nucleus of Bristol Polytechnic, also provided the basis for the University of Bath and for the Faculty of Engineering of the University of Bristol. UWE was awarded university status in 1992.



Top left: Uniform of the Red Maids' School.

Top middle: Watercolour by W H Y Titcomb of Clifton College (c1900) (Clifton College). W G Grace scored 13 centuries while a pupil there and 13-year old A E J Collins scored a record-breaking 628 not out in 1899.

Top right: The Dorothy Hodgkin Building, a centre for medical research at the University of Bristol that opened in 2004, features arched windows which carry images created through sophisticated technology (University of Bristol).

Left: Reginald Bush Building the University of Bristol (1922) (Bristol's Museums, Galleries and Archives).

BRISTOL HISTORY

THE FIRST HISTORY OF BRISTOL IS GENERALLY CONSIDERED TO BE WILLIAM BARRETT'S 700-PAGE 'HISTORY AND ANTIQUITIES OF BRISTOL' (1789), THE RESULT OF 30 YEARS OF RESEARCH. UNFORTUNATELY, BARRETT WAS AMONG THOSE DUPED BY THOMAS CHATTERTON'S FAKED ANTIQUARIAN MATERIAL SO THE BOOK UNWITTINGLY CONTAINED MANY ERRORS.

Asked about the historical sources used in writing *The Bristol Story*, Eugene Byrne said:

Most of the general histories do tend to stick to a rather standard-issue narrative and for that reason I'd say the best is still Derek Robinson's Shocking History of Bristol more recently reissued as A Darker History of Bristol because although it doesn't cover the whole story, it's a passionate attempt to break out of civic complacency and it's been in the shops for over 30 years. Bristol: a people's history by Peter Aughton is also still in the shops and is a very good (and nicely illustrated) general history. There are also loads of wonderful volumes from Redcliffe Press on various specific aspects of Bristol's story, which we've used a lot.

One of the most surprising aspects of the research has been the way in which the academics are producing a lot of superb and specialised work which doesn't always make it into print beyond journals and papers. I have a strong feeling that it's time that someone now produced a big general history that takes maximum advantage of all that new research, some of which turns a lot of received ideas upside down.

Among the new research, is the claim that rather than being lost at sea, as suggested by the chronicler Polydore Vergil in the early sixteenth century, the explorer John Cabot returned safely to England in 1500 after completing an extensive exploration of the North American coast. This discovery is attributed to Dr Alwyn Ruddock, the world-expert on Cabot, who died in December 2005. Ruddock gave instructions in her will that her research material, accumulated over 40 years, should be destroyed after her death. However, Dr Evan Jones of the University of Bristol has uncovered that Ruddock claimed to have found evidence not only of Cabot's return but also details of the voyage down the coast including the establishment of a religious colony in Newfoundland. This challenges over 500 years of accepted knowledge about Cabot's fate.

Eugene continued:

There's a lot of little things which I have a strong feeling that when you put them together would actually seriously challenge the very standardised narrative we've had down the years. For instance, the way in which at certain points



during the Middle Ages the town was virtually being run by Welshmen. Or the revelation that Bristol merchants were still trading with Spain at the time of the Armada. The thing that fascinates me most is the period during the seventeenth century when Barbary pirates from North Africa regularly took ships in the Bristol Channel (they were based on Lundy island for a while) and even raided the coast to kidnap people and take them into slavery. This last is not the fruit of any particularly new research, just something that's been completely forgotten until recently. The other really exciting development this year is Peter Fleming and Madge Dresser's Bristol: Ethnic Minorities and the City, 1000-2001; there are probably lots of interesting finds in that.

One of the roles of historians is to provide the facts that debunk long-established myths which people have assumed to be history – though the myths themselves continue to be of value for what they say about perceptions and viewpoints. There are a number of myths that have developed around Bristol's slave trade, for example. Many people believe that Blackboy Hill took its name from the slaves who were paraded there *en route* to the city's slave market. In fact, very few enslaved people actually came to Bristol as they would have been taken directly from Africa to the Caribbean plantations in a triangular trade. Similarly some believe the *ss Great Britain*, Brunel's transatlantic passenger carrier, was used for carrying slaves, even though it was launched 30 years after the British slave trade was abolished. Such myths develop partly to fill a gap in knowledge: until recently little was made public about Bristol's involvement in slavery and there continues to be a need for more information and understanding about what took place.

History – and what is considered significant about the past – also changes over time. One example is the change in



people's fame and reputation. In the foyer of Bristol's City Museum and Art Gallery there hangs a large-scale oil painting by Ernest Board entitled *Some Who Have Made Bristol Famous*. It was presented to the gallery in 1930 as an anonymous gift. In the painting, a fictional gathering of 39 figures whose lives span nearly 800 years of history stands in front of Temple Gate while Bristol aeroplanes fly overhead. The gathering includes explorers, mariners, philanthropists, social reformers, slave traders, abolitionists, manufacturers, artists, historians and statesmen. Besides the members of the Wills family included here, who may well have commissioned and donated the painting, the people were chosen by the artist as recognisable personalities who were symbols of civic pride. Many are now forgotten and today, with hindsight, there are others who would be more deserving of inclusion in the group. We may also now question whether focusing on famous individuals is the best way to learn about our history.



Opposite: Artist's impression of John Cabot's departure taken from the 1945 book *English City: the growth and the future of Bristol* published by J S Fry and Sons Ltd.

Top: *The Death of Colston* by Richard Jeffreys Lewis (c1844) (Bristol's Museums, Galleries and Archives). Merchant Edward Colston (1636-1721) briefly served as Bristol's MP and endowed a number of local institutions and charitable societies. This imaginary death-bed scene, painted over 100 years after his death, features a grieving black woman, making it uncomfortable viewing today because of Colston's association with the slave trade.

Left: Ernest Board's *Some Who Have Made Bristol Famous* (1930) (Bristol's Museums, Galleries and Archives).

BRISTOL WRITING

BRISTOL HAS A STRONG LITERARY TRADITION AND CONTINUES TO BE HOME TO A WIDE RANGE OF AUTHORS, POETS, PLAYWRIGHTS, PUBLISHERS AND BOOKSELLERS.



Among those associated with the city are:

Thomas Chatterton (1752-1770): The boy-poet and faker of antiquarian documents who came to a tragic early end.

Ann Yearsley (1753-1806): The so-called Milk Maid Poet who was a protégé of Hannah More.

Harriet Lee (1757-1851): Clifton author who wrote one of the earliest historical Gothic romances.

Joseph Cottle (1770-1853): Influential Bristol bookseller and printer.

Robert Southey (1774-1843): Poet laureate who co-founded the Romantic Movement.

Jane Porter (1776-1850) and Anna Maria Porter (1780-1832): Prolific popular novelists of their day who lived in Portland Square, St Paul's.

Frances Trollope (1779-1863): Mother of Anthony Trollope and an author in her own right.

Caroline Oliphant (1806-1831): Poet nicknamed the Girl Chatterton.

Emma Marshall (1830-1899): Author of over 200 books.

James William Arrowsmith (1839-1913): Printer and publisher.

John Addington Symonds (1840-1893): Poet, translator and literary critic.

Allen Lane (1902-1970): Bristol-born and educated founder of Penguin Books.

Mary Renault (1905-1983): Novelist educated at Clifton High School.

Joyce Storey (1917-2001): Member of Bristol Broadside writers' workshop who wrote three volumes of autobiography.

Iris Murdoch (1919-1999): Novelist educated at Badminton School.

Angela Carter (1940-1992): Novelist who graduated from the University of Bristol.

Helen Dunmore: Orange Prize-winning novelist.

Julie Burchill: Journalist and novelist born in Bristol.

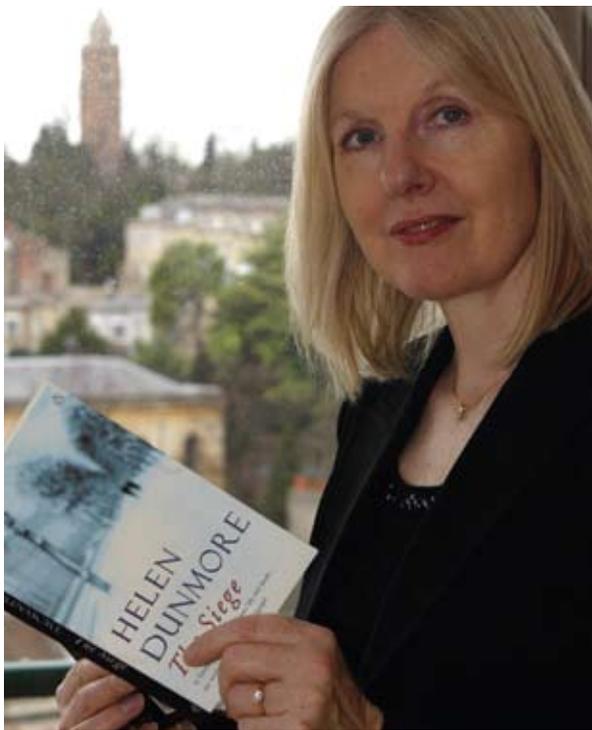
Jules Hardy: Winner of the WHSmith Fresh Talent Award 2002.



Top left: Thomas Chatterton (Bristol Libraries).

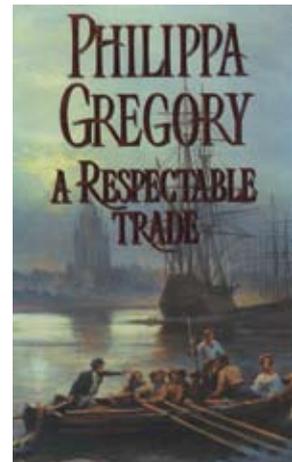
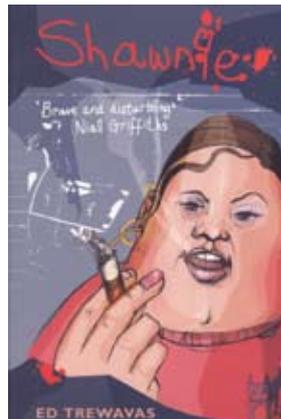
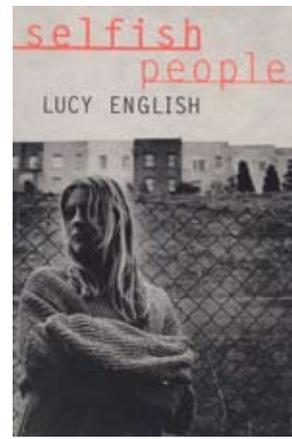
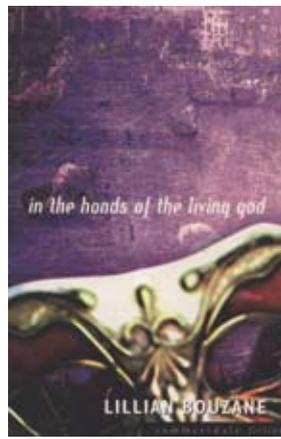
Top right: Robert Southey (Bristol Libraries).

Bottom: Ann Yearsley (Bristol Libraries).



Above: Helen Dunmore portrait from The Siege project.

Right: In the Hands of the Living God, Selfish People, Shawnie and A Respectable Trade.



Among novels that have been set in Bristol are:

E H Young *The Misses Mallett* (1922). This is the first of seven novels based in Upper Radstowe, a thinly disguised version of Clifton where the author once lived. The other books in the series are *William* (1925), *Miss Mole* (1930), *Jenny Wren* (1932), *The Curate's Wife* (1934), *Celia* (1937) and *Chatterton Square* (1947).

Marguerite Steen *The Sun Is My Undoing* (1941). This epic historical novel about the slave trade was a best-seller in Britain and the US.

Philippa Gregory *A Respectable Trade* (1995). Featuring scenes in the Bristol docks and among the elegant houses of eighteenth-century Clifton, this historical novel is the story of Frances Scott, married to a trader in sugar and slaves, who meets and falls in love with an African nobleman.

Lucy English *Selfish People* (1998). Against the backdrop of inner-city Bristol, Leah, mother of three and in an unhappy marriage, falls in love with child-abuse survivor Bailey.

Lillian Bouzane *In the Hands of the Living God* (1999). Partly set in fifteenth century Bristol, this book uses fictional letters and diaries to tell the story of the explorer Giovanni Caboto (John Cabot) and his wife Mathye. As part of her research, the author sailed as a crew member from Penzance to Bristol on the *Matthew*.

Eugene Byrne *Things Unborn* (2001). Partly set in Bristol, this fantasy takes place in a parallel universe in 2008. Its hero is Scipio Africanus.

Jeannie Johnson *A Penny for Tomorrow* (2003). A saga telling the story of three women adjusting to post-war life in 1950s Bristol, this was written by a former winner of BBC Radio Bristol's New Writers Initiative.

Daniel Mayhew *Life and How to Live it* (2004). This debut novel is about struggling musicians in Bristol. Asked in an interview 'Why Bristol?', Mayhew replied: 'Bristol's got an underdog, out of the way feel to it. And of course it's produced some of the best music of the last twenty years. It felt right to put... an underachieving band there'.

Robert Lewis *The Last Llanelli Train* (2005). Featuring an alcoholic private detective specialising in the seedier side of his trade, this noir crime-fiction novel is set amid the squalor and splendour of Bristol.

Ed Trewavas *Shawnie* (2006). This hard-hitting novel of incest, drugs and violence set in the Knowle West housing estate is written in local dialect.

Caroline Carver *Gone Without Trace* (2007). Milot Dumani, an organised crime boss from Albania, is trailed through the streets of Bristol in a thriller about the human trafficking of young Eastern European girls who end up as sex slaves in the UK.

What books set in Bristol have you read and would like to recommend to others? Please submit your suggestions via the Great Reading Adventure website at www.bristolreads.com or write to BCDP (see Acknowledgements for address).



Clockwise from left: Garden at Red Lodge, Bristol's City Museum and Art Gallery, drawing room at The Georgian House and a display at Blaise Castle (Bristol's Museums, Galleries and Archives).



RESOURCES

For researchers of local and family history, the large Local Studies collection in Bristol Central Library provides newspapers, maps, street directories, censuses, an ancestry database, illustrations, photographs and an oral history archive, among many other resources. The Bristol Record Office is also a good source of information for local historians and houses the research room for the Bristol and Avon Family History Society. Other organisations in the area leading local history research include the Regional History Centre at the University of the West of England which was established in 1997 to promote research into the history of Britain's South Western counties. Topics covered by its recent projects include immigrants and minorities in Bristol, and women and philanthropy in the city. The Bristol Radical History Group organises lectures and talks given by members of the public, local history groups and visiting expert speakers. The events aim to 'open up some of the "hidden" history of Bristol to the public scrutiny and challenge some "commonly" held ideas about historical events in the Bristol's past'.

Places to visit locally include Bristol's City Museum and Art Gallery, Blaise Castle, Red Lodge and The Georgian House, all managed by Bristol City Council. The Museum of Bristol will open at the site of the former Industrial Museum in 2010.

Websites to visit include About Bristol (www.about-bristol.co.uk), Bristol Past (www.buildinghistory.org/bristol), Port Cities: Bristol (www.discoveringbristol.org.uk) and Memories of Bristol (www.bristolhistory.com).

Redcliffe Press publishes many titles of interest to local historians including *From Bristol to the Sea: artists, the Avon Gorge and Bristol Harbour*, *The Making of Modern Bristol*, *The Story of Bristol: from the Middle Ages to today* and *To Build the Second City: architects and craftsmen of Georgian Bristol*. Most libraries and bookshops will keep a selection of these and other titles relating to Bristol's history.

See the Activities and Resources section of the website www.bristolreads.com for further details of local history resources.

ACKNOWLEDGEMENTS

The Great Reading Adventure is an initiative of Bristol Cultural Development Partnership (BCDP):



It is supported by:



It is a collaborative project and our thanks go to all our partners, particularly to those who have helped with the research and writing of this guide...

Andrew Kelly and Vicky Washington (BCDP), David Eveleigh (Blaise Castle), Cynthia Martin, Jane Bradley and Dawn Dyer (Bristol Libraries), Sue Giles (Bristol's City Museum and Art Gallery), David Emeny (Bristol Record Office), Simon Gurr, Eugene Byrne.

...and to our sponsors:

Michael Bothamley, Euan Cresswell, Nick Gurney, Keith Hicks, Roger James, Barry Taylor, Eric Thomas, Steve Thomas, Adrian Tinniswood, Nerys Watts, Stephen Wray.

Sources/copyright holders of images used in this guide are given with the captions where appropriate. Every effort has been made to trace copyright holders. If you are a copyright holder who has not been credited, please contact BCDP and your details will be added to future editions of this guide.

Text copyright: Melanie Kelly 2008

Published in 2008 by Bristol Cultural Development Partnership, Leigh Court, Abbots Leigh, Bristol BS8 3RA

Design: Qube Design Associates Ltd

Printer: TL Visuals, Yate

Printed on material made from 100% chlorine-free recycled paper.



DON'T FORGET TO VISIT WWW.BRISTOLREADS.COM FOR FURTHER INFORMATION!

