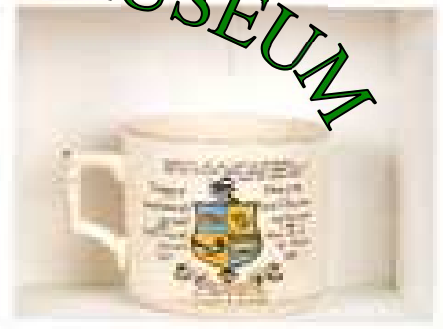


FRIENDS OF SWALEDALE MUSEUM

Newsletter No. 32
Autumn 2021



A message from the Curator

It has been a joy to be open again, and thank you everyone who has visited, from near and far.

As the restrictions have lifted we have seen the geographic spread of our visitors broaden, although largely restricted to the UK, from the Neales from the Isle of Wight to the Knights of Sutherland.

Paul and Janine from Ipswich 'loved the human stories', while Jo, Anne and Jean thought it a 'great introduction to Swaledale'. Gill and Roger from Cirencester found it a 'lovely museum, well presented ... we've learned a lot'. Many came tracing their roots, like Janet from Kent who noted 'lovely memories of last visit with Mum ... who gave birth to me 80 years ago at Thirnswood Hall...Dr Speirs attended birth', while Lynne from the Wirral noted that she was the '4x granddaughter of Ann Hammond who died in the parish workhouse in 1851'. We wondered whether she was related to the family history researcher who came looking for a web of Hammonds, Rowcrofts and Allinsons in our archive. For Zoe it was her first visit, in the



This maker of this mystery coverlet may have finally been traced - see page 5



A pair of dogs made from plaited cardboard, found in a loft in CB Yard, turned out not to be quite as unusual as first imagined - see page 5

footsteps of her grandfather born locally one of ten children 'who went to university in London and became a Methodist minister'. Elinor from Cardiff was searching for 'my great grandfather James Raw, lead miner and farmer, who moved from Swaledale to mid Wales in 1822'. Local connections do not have to be old; Poppy, Amelia and Rose declared it 'lovely seeing pictures of Grandad'. Many, like Ray and Mary from Coulsdon in Surrey, felt 'great to be here again'. Friends of the Museum Bar and Brian noted 'lovely to be back - first year, 2020, we haven't been since 1969'. For others it was their first visit like Pat and David, who brought a Mystery Tour group with them and declared us 'a wonderful find, and a perfect end to our first day'. Carol and Robert 'spent hours', and thought the Museum 'quirky, informative, well managed and welcoming'. Phil and Anne discovered 'a veritable treasure trove of all things local'. Perhaps the greatest accolades came from Russell from Manchester who declared us 'a proper museum', and Chelsea, Sylvie and Jean who enjoyed a 'great interactive museum which we could all enjoy from 11 to 71 years old'.

We very much enjoyed seeing the children of Pannal School back in the Museum in June, although it was touch and go right up to the last minute as the rules changed from day to day. Prue and Jane were magnificent, and I much appreciated them coming up to Grinton Smelt Mill with me. The children's experience of the Dale was much enhanced by them. It was good too to welcome



researchers back, including most recently Helen Barnes (left) from the Northern Quilters' Guild who came to examine our strippy quilt and patchworks [see

page 6]; we have missed adding to our knowledge from outside experts. Thank you too to Friends of the Museum who have helped keep us going with garden produce, fine fare and trips out. You know who you are! We feel we have truly come out of hibernation.

A high point of this year was Richard Lamb's Field Trip in Arkengarthdale which was rapidly fully booked. Our sterling band of 25 discovered the hidden remains of chert quarrying and the architectural conundrums of CB Yard and associated sites. Thanks to the generosity of local residents we were able to see hidden aspects of the buildings, laying the ground for a more detailed survey in the future. Richard's questioning of long held ideas, and willingness to answer endless questions, as well as his seemingly inexhaustible energy impressed us all. He has promised to come up with another great expedition for next year.

Many Friends have been exceedingly generous with gifts of books and bric-a-brac, all welcome additions to our eclectic shop stock. Visitors have come away with great delight with cups and saucers, rolling pins and plates, as well as unusual books dealing with a myriad of arcane subjects, local and not. Then we have the specially designed postcards created by Meg at Nutmeg, the vintage blanket sheep and hares made by Sue Richardson, and the magnificent minerals given to us by Richard Lamb. To us they are real treasure trove as they keep us going.

My greatest thanks go to the Friends of the Museum Committee, Glen for keeping the accounts in order, Rob for managing the website, Prue for helping with the schoolchildren and taking on the photo-archiving, and Jocelyn for her support and most wonderful memory. Alan and Julia Thorogood have

been there when we needed them, asking good questions. However my greatest thanks are due to Tracy who has kept us all connected, despite plague and extensive home restoration - which at times seemed akin to an archaeological excavation. Throughout it all she has kept communication channels open and answered innumerable enquiries with her characteristic calm and effectiveness. Thanks too, go to Richmondshire District Council for distributing the grant aid swiftly, enabling us to keep our heads above water, just when we thought we were going under.

We are now planning next year's events and hope to stage all the talks that were cancelled over the pandemic. Our speakers are certainly keen. We will

experiment with moving the venue to the Memorial Hall in Reeth, which will allow plenty of space and



Richard Lamb at the Powder House in Arkengarthdale - photo Louise Baltesz

comfort for us all. How lucky we are to have this local facility. Meanwhile we will be busy enhancing the Museum, keeping up with the damp, and have plans for re-organizing the displays. As ever we will continue to answer enquiries and keep our presence up in the Reeth and District Gazette. We look forward to welcoming you to our 18th season in 2022, and the Museum's 48th birthday.

Helen Bainbridge, Curator

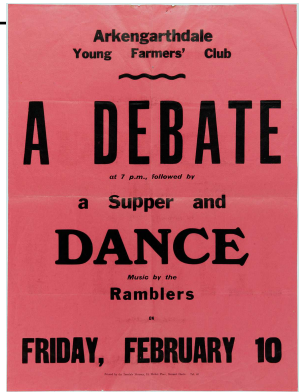
Do You Remember this Village Bobby?

A visitor to the Museum has a photograph of her grandfather Police Sergeant Enoch Wilson who was the 'local bobby' here in Reeth in the late 1930s. It was taken outside the new police house. She wonders if anyone remembers him. The photograph includes a small boy, dressed up, helmet and all, by his side; he had just won a fancy dress competition that had been held in the village. Is someone out there who was that small boy? The enquirer's father, Leslie Wilson and his older sisters Bessie and Eve also went to school in the village. Does anyone remember them?



Young Farmers' Clubs

One of our stalwart supporters, Barbara Buckingham, suggested that we should have information on display about the Young Farmers' Clubs in the dale, as their contribution to local life was so important. All we have connected with them in the Museum collection is a fine red poster for an Arkengarthdale Young Farmers' Club 'Debate' followed by a Supper and Dance with music by *The Ramblers*. There is no year, but it looks, by the design and graphics, to be c.1930s-40s. I wonder what the 'Debate' was about, and who were *The Ramblers*? Do you know? Were you a member of a Young Farmers' Club locally? What did you do? Have you any photographs?



The Darlington & Stockton Times reported on the Upper Swaledale Young Farmers' Club Show in aid of the Red Cross at Muker in 1944

According to the National Federation of Young Farmers' Clubs website, the first Young Farmers' Club opened in 1921 in Devon, where the United Dairies milk factory set children of the area's milk producers the task of calf rearing, with competitions and prizes for those achieving the highest standards. Over the next decade more clubs opened to provide agricultural education. The National Federation of Young Farmers' Clubs was formed in 1932, and new clubs sprang up not only across the country but also as far afield as Australia and New Zealand. By the outbreak of the Second World War, the Federation included 412 clubs and 22 county federations with a membership of 15,000. The war years were disastrous as many YFC supporters and staff were drawn into the armed forces or war work. By the end of 1940 few people held much hope of reviving YFC. The picture changed dramatically when the Board of Education was empowered to give financial help to youth organisations including the YFC. Though

membership had dropped to just 7,000 the YFC now had government help, and had undergone a wide change, educationally and socially. A national scheme was devised to encourage crafts and recognise and reward skill. This was developed throughout the 1950s and formally recognised as the National Proficiency Test Scheme. Despite the setback of Foot and Mouth membership of the organisation is still growing.

Now we need the local story. Can you help us?

Sharing the language of the Dales

An archive of dialect and culture in rural England from the late 19th to 20th century is offering fascinating insights into how our ancestors lived, worked and spoke. For the first time, the Leeds Archive of Vernacular Culture (LAVC) is being made accessible to all, and the Dales Countryside Museum, based in Hawes, is at the heart of helping communities connect with it.

The Survey of English Dialects was undertaken after the Second World War between 1951 and 1961. It marked the beginning of the archive and became one of the most extensive and detailed dialect studies ever undertaken. Fieldworkers travelled to 313 localities across the UK, speaking to hundreds of people and recording their responses to over a thousand questions. Over 300 English dialects were documented and the DCM is busy tracing some of these back to the communities of Muker, Askrigg, Dent, Horton-in-Ribblesdale, Grassington, Pateley Bridge, Gargrave, Burton-in-Lonsdale and Soulby.

Eleanor Scarr is one of the museum's current research volunteers and has fond memories of photographer Werner Kissling visiting Wensleydale in 1962, on behalf of the Institute of Dialect and Folk Life Studies. Dressed in her grandmother's clogs and clothes (*photo left*), she demonstrated the use of a wooden yoke for carrying milk from hill pastures to the farm house. The photographs and records sit alongside the LAVC material at Leeds University.

We need your help to continue to bring these archives alive. We are looking for descendants of those who took part in the original Survey of English Dialects or individuals with connections to the Institute of Dialect and Folk Life Studies - please get in touch by emailing: p.oldham@leeds.ac.uk. Discover the archive at library.leeds.ac.uk/special-collections/collection/2571

Poppy Oldham, Engagement Officer, based at the DCM, Hawes



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THE ORIGIN AND EVOLUTION OF A MUSEUM HOUSE

One of our regular visitors is Jan Dewitte, and we very much missed seeing him last year. This year he presented us with a copy of his wonderful and innovative book, Snizzly Snouts, that brings a whole new experience to young blind, vision impaired and sighted readers. The wonderful tactile illustrations and verse in ink print and in Braille are brought to life by the unique GPS descriptions which guide the reader through the book. The author is as fascinating and thoughtful as the book. We asked him to describe his own house museum that he has created in homage to his great hero, Charles Darwin.

It was on a Sunday afternoon in 2017 that I heard a knock and found Charles Darwin on my doorstep. He looked extremely fragile – in fact I could see right through him. He said he was sent to me by my friends, and hoped I could offer him shelter. I let him in, not realizing that this would change my life forever.

I have always been a collector. From a young age I dreamed of creating my own museum (as well as a theatre and a circus). When I had grown up and moved to my little Yellow House, I started to make these dreams come true, in my own way. That's how my house museum, garden theatre and miniature circus took shape.

Deep inside, I'm still eleven years old. The essence of my being a museum curator is that it remains a form of playing. If it was 'for real', I'm sure I wouldn't love it as much as I do now. In a way, and without being aware of it, I went back to the origin of the museum: a curiosity cabinet, designed for personal enjoyment and for entertaining friends. The difference is that I am no king or nobleman. I just bring treasures from my 'grand tours' and little explorations, and I try to rebuild (often to scale) what I can't get or carry – always using my rich fantasy.

It began with pebbles and small natural finds, books and curios, my grandfather's paintings and my own crafts. Upstairs I found space for my large miniature circus – built with waste materials after a travelling circus had come and gone, leaving me with a void. I'm not that adventurous, so I made a circus of my own to have at hand forever. The museum moved to a new level when the elephants marched in. I have always had a passion for these magical giants. Things took a different turn when I acquired a fossilized mammoth molar. Over the years I put together my own 'Elephanterium', with molars from 14 ancient species. These are extremely interesting to study, making evolution very tangible. For example, my mammoth mandible from the North Sea shows how the teeth of elephants have evolved from a fixed set to a conveyor belt: as a tooth wears out, a larger one pushes forward to replace it.

When Charles arrived, he loved this! In fact, he felt at home with me a little too much. As soon as he moved in, he started to adapt my little house to his needs and taste. The first object to go was my computer, which he found really out of place in his new study. When he used the same Victorian standards in my kitchen and bedroom, I was forced to move out. I found refuge in my parental house (which I try not to turn into a museum). As soon as Darwin had free range, there was no way back. The house museum became a museum house.

After tough negotiations, Charles allowed me to show my friends around. He wanted to be present, which was a nice bonus. However, his ill health and exploration fever usually prevent him from being available. That's why we have made a kind of audio guide, in which he gives his own visions and tells about his life and habits. As the setting of the exhibition is a furnished and living cottage, I can't isolate and highlight objects like they do in 'real' museums. A multitude of things compete for attention. On the other hand, I can create the atmosphere of a National Trust property – not a sterile setting, but 'the real thing'. The highlighting is being done by telling stories, of which I have no shortage. This way the house is turned into a pop-up book, where every nook and corner opens a new vista.

Two principles are very important to me. First, I allow my fantasy to run free – not violating history, but presenting it in the way storytellers do. As a consequence, Darwin's presence is almost real and we dive into his world head first. To give one example: in a frenzy of inspiration I turned the bathroom into a hydropathic establishment, offering Darwin the opportunity to 'take the waters' and his visitors a humorous insight into a strange Victorian fad. Second, I avoid buying furnishings and decoration, using as much as possible of my own stuff. Being a collector comes in very handy here. I usually know that I have the perfect creative solution in house – I just have to go searching. Time and again this recovered frame or that old little table fits in miraculously.

Of course a museum needs star objects as well and it's amazing what you can find on eBay, in charity shops or with the help of friends. Victorian bottles (provided by the Swaledale Museum), a 19th century microscope, fossilized barnacles, Wallace's butterfly net or even an early print of Darwin's beloved book on worms: I love to search for great treasures and make real bargains.

Some visitors tell me they are a bit envious of my museum and theatre. However, I believe that everyone can create their personal world of wonder. It's a matter of priority and imagination. Making use of an unlikely setting and everyday objects stimulates the fantasy and augments the satisfaction. I don't know how the Yellow House story will continue. Walking, reading and exploring (I love England, and Swaledale is my paradise!) always brings me new ideas. The house, tiny as it is, offers unlimited possibilities that you wouldn't find in a larger and more modern building.

Charles Darwin was a ground-breaking scientist, mainly because he had a vivid imagination. I use mine in my struggle for life, feeling quite 'different' in an all too globalized and economic world. Managing my little museum makes me happy!

Jan Dewitte, Belgium, October 2021



Inside the Museum House, with Charles Darwin in pride of place over the desk and not a computer in sight!

Mystery of the Embroidered Coverlet Solved?

Some of you might remember that we have a large linen coverlet in the Collection. It is made of sections that have been joined together, each embroidered in multi-coloured wool in floral patterns. The provenance of the coverlet was one of the first mysteries we tried to solve when we took the Museum over nearly 18 years ago. We took it to the Bowes Museum, and Joanna Hashegan the Curator of Textiles and Fashion was stumped, but she did think that it might have been assembled over several decades if not centuries, some 19th century, some perhaps 20th century Arts & Crafts. A friend who is a textile conservator kindly tested some fibres from our coverlet, affirming that some were aniline, making it post 1840s. However the identity of the maker and where she (we think, probably not a he) lived have remained a mystery ever since.



A close up of the mystery quilt

Thanks to Friend of Museum Marion Moverley I was alerted to the Quilt Exhibition at the Bowes Museum that was staged this year. Thanks to another Friend, Liz Clarkson I was able to visit. I was immediately drawn to a large block patchwork bed coverlet which had at its centre an embroidered panel just like the work on 'our' coverlet. Recently acquired by the Bowes Museum, the caption stated that it was 'Made in Swaledale c.1850s, centrepiece by Isabella Peacock, Gunnerside, aged 14, dated 1855'. Indeed Isabella has sewn her name, age and date on the central panel. With a speculative leap I am drawn to the conclusion that she was also involved with the making of our coverlet. The type of stitching and the pattern are very similar on both pieces.

Looking at the Census records we can confirm that an Isabella Peacock did indeed live in Gunnerside, and was 14 in 1855. Aged 30 she acting as Housekeeper for her brother Thomas and their nephew John Metcalfe, both lead miners.

The Guardian Dogs of CB Yard?

One of the more intriguing questions we have been asked to solve relates to a pair of dogs made from plaited card (*see photo on page 1*). Hand-sized, and found in the loft of one of the houses in CB Yard, Arkengarthdale. They seem to be guarding the premises. Has anyone seen anything similar? Are they representative of an old local custom? We have seen steel pins hidden under window and above door frames from a house in Healaugh, to keep the evil eye at bay. We have seen shoes and clogs put up chimneys for the same reason. However we have never seen anything like these rather delightful dogs. Do get in touch if you can help us solve this mystery.



Another dog, courtesy of Jackie Andrews

We did wonder if there was any connection with the church 'grim', a guardian spirit, which usually takes the form of a black dog, in English and Scandinavian folklore that oversees the welfare of a particular Christian church and protects the churchyard from those who would profane and commit sacrilege against it.

However, since mentioning the dogs in a Museum round robin email and the *Reeth Gazette*, it seems there might be a more mundane explanation.

Alan Gibson emailed to tell us that he remembered that "once when I was a boy, confined through an extended illness, I made a giant giraffe in the same way from Kellogg's Cornflakes packets."

Shortly afterwards Jackie Andrews got in touch to say that "My grandma used to make these from Park Drive cigarette packets. She always said that these were the only shape that could be used. They were smaller than the packets these days." We've also been shown a 'handbag' made from a 'Wild Woodbine' packet.

Obviously recycling packaging was more widespread than we first imagined!



The Wild Woodbine handbag

The Red and White Strippy Quilt

I was recently privileged to visit the Swaledale Museum when on holiday in the Yorkshire Dales. I have been studying strippy quilts with the Quilters Guild *Amy Emms Bursary* for the past twelve months and am always keen to see new ones and examine their beautiful patterns.

Helen Clifford welcomed me and showed me several quilts, the hexagon patchwork, the beautiful mosaic quilt mounted on the wall and the red and white strippy I had requested to study.

The front of the red and white strippy is made from red turkey twill fabric and white plain weave fabric. It is backed in plain white cotton and has a turkey red binding; the wadding is probably cotton.



The quilt has 9 strips and is 80 x 100 inches overall. The seven central strips are 9½ inches wide and the two white outer strips are 6 inches wide.

The arrangement of the pattern is interesting for a strippy as it has a border of parallel stitch lines in triangles and geometric curves, giving the central area a frame. The central area is filled with a half wine glass, which is roughly marked out giving it an individual charm.

I worked in my sketch book to document the patterns and drew out (in a smaller scale) and quilted the half wine glass design. Although I am still trying to work out if she quilted it in curved lines or one circle at a time!

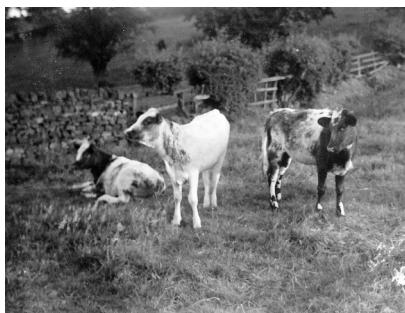


It is lovely to imagine a lady in a Swaledale cottage quilting this bright coloured strippy ready to put on the bed to keep her family warm over the bitter cold winter nights.

If you would like to see more of my research on strippy quilts or you can share a strippy quilt to help with my research please take a look at my website blog helenbarnestextiles.co.uk and get in touch with me. Thank you.

Helen Barnes | Textile Artist

Northern Dairy Shorthorns



From Miss Matson's album in the Museum Archive - Dairy shorthorns at Hutton Garth, Healaugh

Phil Gibbon and his wife Elaine paid a return visit to the Museum this season. He mentioned that amongst his early memories of visiting Swaledale in the 1960s he had noted that the dairy cattle in the dale were mostly the traditional Northern Dairy Shorthorns. He had a bit of knowledge of these 'dales cows', often called the Cottagers' Cow, but was inspired to do some more research after returning home.

He tells us that nationally the Dairy Shorthorn is a well established breed, but the related Northern Dairy Shorthorn, was regarded separately. They had been

developed by the farmers of Swaledale, as well as the Durham dales of Teesdale and Weardale. They were suited to coping with the poorer grazing, and harsher weather of the Pennine regions. Apparently Adam Henson, of BBC Countryfile fame, still has a small nucleus herd at his Rare Breeds farm.

We wonder if anyone can help us with any local Swaledale information on the subject. Are there still Northern Dairy Shorthorns farmed in the dale? Can anyone send us a picture and more information?

Young Wives Group of Grinton

We have just received a donation of an AGM minutes ledger of the Young Wives Group of Grinton 1971-1980. Would anyone be willing to write us a short history of this group to accompany the archive? When did it begin, did it always meet at Fremington Sunday school, and what memories do you have of it? We were particularly drawn to the programme of talks. In August 1971 Nurse Cherry (after whom Nurse Cherry's cottages are named) gave a talk on First Aid. Does anyone have any memories of her? The first meeting in the book refers to Mrs F Taylor as Chairman, do you remember her?

In the footsteps of Thomas Armstrong

I may be Thomas Armstrong's great niece but his wife, Dulcie, is my blood relative and hence I certainly haven't inherited his writing skills. I can't imagine writing any book, let alone one claimed to be the longest of the century (*King Cotton* 1947). Instead I usually struggle to write a Museum newsletter article. However this article pretty much wrote itself with the pieces, very satisfying, fitting together like a jigsaw.

It all started back in September 2019 with my Museum talk on Uncle Tom when the 1966 radio recording of Thomas Armstrong, donated to the museum by the Kendall sisters, was dug out of the archives. Rob Macdonald was able to share a digital copy of the recording with me, but I kept avoiding the hard task of creating the transcript as the recording is not the clearest.

Last year when digitizing *A Ring Has No End*, based around the Russian Revolution, my co-editor Marion Bray (Mum), and I revisited a 1979 Blackwood's magazine article which stated that this was his favourite book. The

article also stated that Uncle Tom had never appeared on TV however Marion remembers seeing him on air around 1965. An internet search only turned up a *Radio Times* listing for a BBC Home Service programme featuring Thomas Armstrong on 15th February 1966, but still I avoided creating the transcript...

Also, in preparation for my talk, I had visited the North Yorkshire County Records Office and obtained digital copies of eleven *Adam Brunskill* maps, three *King Cotton* maps and five architectural drawings including a drawing of a bridge with no obvious connections to a radio programme recording!

Finally, earlier this year an avid fan of Thomas Armstrong shared some newspaper clippings he had collected. My favourite was an article written by Uncle Tom about the Companion Book Club release of *Pilling Always Pays* in Feb 1956. I so enjoyed reading his words (as opposed to his stories). It was like he was talking to me, which reminded me that I had the radio programme recording to listen to and transcribe. Another article stated that Thomas Armstrong was on TV in 1960 when he was interviewed at his



Trade and press publicity leaflet for *King Cotton* - 'the longest book of the century'

Swaledale home by Mr. Kenneth Young but I digress!

So we learned that the interviewer, Olive Shapley, travelled to Lawn House for the interview; that it snowed; why Uncle Tom wrote *Our London Office* (his last published book and the fourth in *The Crowthers Chronicles*); that he wrote the books he wanted to write; that he did very little research on London (I disagree as I have a letter from the Collins archivist showing that Uncle Tom wanted to contact the librarians at Chelsea, Kensington, Westminster, Marylebone, Battersea and Willesden); that he was always absorbing information for his stories; that he decided the Crowthers needed to toughen up again and that he wouldn't class himself as a recluse but had so much to do in Swaledale including plans for a new bridge!

Anyway, I will let his own words do the talking:

I think I wrote this book for three.. for two reasons anyway. In the first place I have been troubled for quite a long time about certain aspects of London. And in this book I take a girl down to London, one of those girls who's got completely false ideas about London and I tell what happens to her. That's the first thing. For the second one I have a jaundiced feeling about takeover bids, and there is a takeover bid in this book and that in turn brings me to the third thing. The Crowthers of Bankdam as a family have always been renowned for their family rows and in this book I have been able to make a pretty good row. ... but my feeling about the book is that I write the book I want to write and I am not particularly concerned about whoever may be writing something not on the same lines but against the same background.

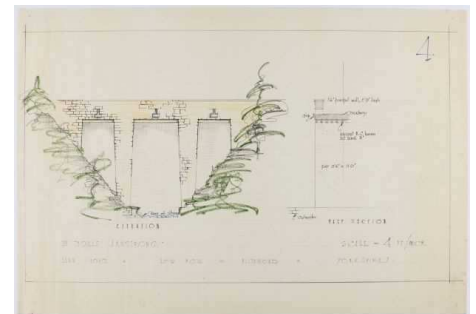
I have known London for a very, very long time. And, of course, in this book I made sure I kept to those parts of London I know pretty well.

I think it's just that I have some sort of knack and if I am amongst people, I quickly pick up the idioms and so on. I don't make any notes about it but it somehow must go into the recesses of my mind somewhere.

Well, they were a tough lot at the beginning, weren't they, and as time went on they got a bit soft, you know...

... it's certainly true that I hardly ever speak publicly or hardly ever go to literary functions, but to be quite honest about it I have so many certain things to do here in this fellside county of mine with my hands, outdoors, bit of shooting it might be, I've got fishing here and I am fond of building anything...just now I am contemplating building a stone bridge. That to me is the real happiness of any spare time I've got.

A copy of the full transcript has been shared with the museum and I would like to thank everyone who has assisted and inspired me with this work. I must admit I'm looking forward to not listening to the radio programme recording for a while!



Plans for the bridge in the grounds of Lawn House - courtesy of NYCRO

Friends' Programme of Talks 2022

**All to be held in Reeth
Memorial Hall at 7.30pm
Please note new venue!**

**Other events may be added during the
course of the season**

Wednesday 15th June

Friends of the Swaledale Museum AGM

Wednesday 22nd June

Richard Lamb

*'Barney Beck Revisited: Old Gang and
Surrender Lead Smelting Mills including
a rare Insight into the fascinating World
of Slag Mineralogy'*

Wednesday 29th June

Kimberley Starkie

*'Researching Swaledale and
Arkengarthdale using the resources at
the North Yorkshire County Record
Office'*

Saturday 2nd July

*A Patchwork Day (in the Museum) with
Helen Barnes - morning workshop
followed by a look at the historic quilt
and patchwork collection.
£30 for the day, £25 for Friends.*

Wednesday 6th July

Dr Christine Hallas

*'Poverty & Pragmatism in Wensleydale
& Swaledale 1790-1914'*

Wednesday 20th July

Helen Guy

'The Legacy of the Kearton Brothers'.

Wednesday 3rd August

David Johnson

*'Lime kilns in Swaledale &
Arkengarthdale: the where, the when
and the what for?'*

Wednesday 17 August

Prof William van Vugt

*'Portrait of an English Migration: North
Yorkshire People in North America'*

Wednesday 21 September

Will Swales

*'Marshal-General Plantagenet
Harrison: Richmondshire's fake prince
of the royal blood'*

Wednesday 28 September

Shaun Richardson

*'Removed and Revealed: Some Effects of
the July 2019 Flooding on Archaeology
in Swaledale and Arkengarthdale'.*

**COST: £4 for Friends and
£5 for Visitors.**

**For more information or to book:
phone 07969 823232**

or email: helen@swaledalemuseum.org
Doors open at 7pm, lectures are 50-60
minutes with questions. We anticipate
great interest so we recommend booking
in advance. Please watch the local press
& posters for occasional alterations to
time/date &, if coming from a distance,
please check with the Museum before
setting off.

Have You Seen a Workstone?

Richard Lamb who led our excellent Field Trip in Arkengarthdale this year has been writing up his notes on Grinton Smelt Mill. He asked me if I knew the whereabouts of a cast iron workstone, probably from Grinton Smelt Mill, that was deposited 'in the garden of a house in Reeth formerly belonging to John Barker, agent for the Grinton estate for about 40 years until his death in 1960' [NB we believe this to be a error in the original publication - John Barker actually died in 1900]. I thought that this referred to Langhorne House on High Row in Reeth, but we have drawn a blank there, thanks to the help of the current residents. The workstone is mentioned in *British Mining No. 51 The Grinton Mines, NMRS, 1991*, p.116. as 'having been recently recognised by J.L.Barker'. Alas, we can no longer ask Lawrence. So my question is, do you have a large slab of flat cast iron, once an integral part of a lead smelting furnace, in your garden measuring 0.91 x 0.44 x 0.095 meters? We don't want to take it away, just to know if the location is still correct. We would be most grateful for your help.

Helen Bainbridge

We were fortunate to have members of the Alderson Family History Group visit the Museum in September, as part of their annual get together when they gathered in the Museum before an historical tour around the green. Jo Skelton the Honorary Secretary spotted this pair of child's boots that we have on display. They were left on our doorstep with a note that they had belonged to Alfie Nichols, who had died of diphtheria aged five, and had 'been cherished by his mother until her recent death'. Jo has now researched the family and uncovered the story of how the boots came to the Museum. She's writing this up for the Alderson Society Newsletter and we look forward to seeing and sharing the full story.



Mystery Object



The cast iron object (left) fished out of the Swale at Marrick remains a mystery for the time being. Hopefully this wooden item (right) won't be such a puzzle. Some of you might even have used one in the past!



To tide you over until we reopen, you might be interested in the exhibition *Love Tokens, Sitings and Songs* which runs at the Dales Countryside Museum in Hawes until March 2022. This showcases a private collection of over 400 knitting sticks, alongside photographs such as the one below, right and sketches from the Leeds archive (see the article on page 3) that detail the handiwork of many local figures, including a hand-knitted mitten and glove made by Marie Hartley, the founder of the DCM.

Mrs Mary E Scott [on the left] - identified by her great niece Helen Guy, Director of Keld Resource Centre and Friend of Swaledale Museum - was well known for her cheesemaking, but was also an avid maker who crocheted beautiful pieces in which she took immense care and pride (LAVC/PHO/P412277)
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