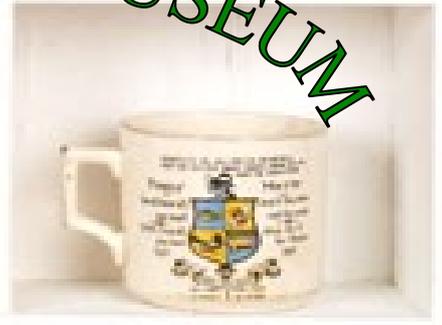


# FRIENDS OF SWALEDALE MUSEUM



## Newsletter No.31 Summer 2021



### A message from the Curator

We were delighted to re-open our doors to the public on 31st May this year. Responses from visitors certainly seem to show appreciation for real as opposed to virtual objects. Jay and Brooke from Norfolk enjoyed the 'beautiful traditional exhibits', while Russell from Manchester thought it 'a proper museum'. Lest you think we are dull, many enjoy the 'human stories' that convey a 'good feeling of the Dale'. Some visit seeking their local roots like Lynn from the Wirral who is the '4x granddaughter of Ann Hammond who died in Reeth Workhouse in 1851'. Zoe from Hertfordshire was amazed to 'see and hear my own local history', and explained that her grandfather, one of ten of children, left the Dale to go to university and became a Methodist minister.



*The 'Welcome to Reeth' cross stitch postcard, courtesy of the Nutmeg Company.*

Others simply enjoy the 'lovely mix of objects, pictures and written history'. Then there are old friends - our repeat visitors like the Edwards' from Colwyn Bay and Gill from Conwy, and Friends of the Museum who live at a distance whose news we catch up with annually. It is a joy to see you all.

We have also been very moved and uplifted by our local supporters. Meg from The Nutmeg Company in the Dales Centre, Reeth has designed a special 'Welcome to Reeth' postcard to stitch, the profits sent

*Our first visitors to the Museum this season, enjoying the delights of the harmonium, and the dressing up box, photographed by their Nanna. As they have recently moved to Reeth the curator is considering taking them on as budding staff. Thanks to Anney their Mum for permission to use these photos.*



to us. She has wonderfully captured the scene from the main gate with the large welcoming green Museum doors ajar, bordered by wisteria and roses. She has even captured the vegetable patch! You can buy them from Nutmeg, or the Museum shop for £7.95. Sue Richardson has made some lovely hares and sheep from vintage blankets, the latter arrived as a large flock packed in a cardboard box. They make excellent presents as some of you have already found.

Thank you too to Nick for all the seedlings that are now sprouting in the Museum garden. Richard Lamb who is leading our Arkengarthdale walk in August has given us lots of minerals and fossils from his own collections to sell, though I have to confess that I have extracted the local ones for the Museum!



*Hares and sheep made from recycled blankets in the Museum shop*

Thank you Barbara, Richard, Shirley and Kay for the lovely books, some destined for the Museum Library, and others for our second-hand bookshop. Over lockdown I have read most of the novels, so it is good to get some more! I have been busy making lavender bags from old embroidered tea cloths too damaged to use, and earrings from broken vintage jewellery. There are many more of you out there who we thank for your kindness and thought.

We were particularly delighted to see children from Pannal School this year, thanks to the tenacity of their teachers, especially Kath, who had an alternative plan for whatever new regulation was passed. Ever polite, curious and energetic the children scrambled round Grinton Smelt Mill, and enjoyed some excellent sessions in the Museum thanks to our stalwart volunteers Jane and Prue.

Sadly it has proved impossible to resume our lecture series this year due to the restricted space we have in the upper gallery. We do hope that in 2022 we can restart the series, as social distancing rules, we hope, are consigned to history. However it has been a treat to work with Richard Lamb on his Arkengarthdale Tour, with special thanks to the Barningshams for permission to inspect the Powder Mill. Many of you will have enjoyed his surveys of Grinton, and latterly Marrick, lead smelting sites. We had planned the all-day Arkengarthdale Tour to take place on Saturday 7th August, so were rather crestfallen when someone from the Ard Rock Mountain Bike event called us to explain that our route clashed with theirs. However undeterred we have moved our Tour to the following Saturday, 14th August. We have only 25 places, and they are booking up fast. See page 7 for details.

If you can't make this event why not try one of our walks that you can see on the website. Jane Nicholson e-mailed

us to say that she had 'recently returned from a few days in the Dales with my sister. We followed the Old Gang Beck walk from your website, and I wanted to thank you. The walk was spectacular, the directions were clear and the information was interesting. We had a particular reason for choosing this walk: we understand that some of our ancestors lived in Grinton and Low Row and worked at the lead mine'.

As always, we are inundated with enquiries - do we have anything on Christopher Caygill the clockmaker? What can you tell us about medieval Swaledale? Would we like a sampler (left) sewn by Rachel Spence of Feetham in 1852? Yes please!

Could we send some information on the Boothroyd clock we have? What do we know about the history of Hillary Terrace in Reeth? Would we like a peat spade, or is it a hay spade? How should we store an embroidery? We rely on our network of contacts to help answer these questions, and after nearly 18 years we have an enviable 'little black book' of these. So heartfelt thanks all our experts, you know who you are.

I am particularly indebted to Tracy Little, who not only creates the Newsletter, but also manages the Friends of the Museum Membership, for all her incredible help. She has kept the information flowing, kept the Friends connected and been her usual inspired and thoughtful self. Rob Macdonald has masterminded new additions to the website, tweaked the content and made us more professional. He has also been very patient sorting out technical hitches, as well as planning forward. I am looking forward to a face-to-face Friends of the Swaledale Museum Committee meeting soon, so we can take up where we left off and move forward. Thank you all for your support, especially those of you who renewed your membership last year, knowing that access to the Museum was going to be restricted, and all of you who have joined us again this year. It gives us a great lift to know you are there.

*Helen Bainbridge, Curator*



Can anyone help identify these spades please? Are they for cutting hay or peat? We've compared them with outline drawings in *Hartley and Ingibly's Life and Tradition in the Dales* but it's hard to be sure.



The 7 self-guided walks on the website, range from around 3 to just over 6 miles. All are linked with items in the Museum or historic landscapes and each walk is supported by photos of what you can't see; scenes either lost in time or deep beneath your feet. You can download the route onto a Smartphone and take it with you and each walk comes with a list of useful books to read for more background information. The routes cover: Muker to Adelaide Level (3 miles - Easy); Old Gang Beck (5.8 miles - Easy/Moderate); Gunnerside Gill (6.25 miles - Moderate); Prehistoric Harkerside (4 miles - Moderate); May Sinclair's Reeth (2.75 miles - Easy); Melbecks (4.25 miles - Easy/Moderate); Arkengarthdale Chapels (5.25 miles - Easy). Why not get your boots on and explore the history all around us?

**Many thanks to all who contributed photographs** and stories to ‘The Story of Schools in the Upper Dales’ during the past year. The Dales Countryside Museum in Hawes re-opened on 17th May with a special exhibition telling the story of schools in the Upper Dales through a spectacular 4.5 metre-wide photo mosaic (*left*).



‘A Mosaic of Dales Youth’, created by art and design studio The People’s Picture led by digital artist Helen Marshall, featured nearly 2,300 photo tiles of youth and school-life in Upper Wensleydale, Swaledale and Arkengarthdale, shared by local people over eight weeks in autumn 2020.

The photographs came together to reveal two large images selected by Ms Marshall: portraits of David Hodgson of Askrigg School, aged 7 in 1954, and Joan Miller of Yorebridge Grammar School, aged 12 in 1946.

‘The Story of Schools in the Upper Dales’ was also told through interpretation boards, vintage and modern photographs, a short film and oral histories, in an exhibition marking the culmination of a project run by The NASH (the former National School, Hawes) in partnership with the Museum, and funded by The National Lottery Heritage Fund and the Yorkshire Dales National Park Authority’s Sustainable Development Fund.

The NASH Project Manager Emily Rowe Rawlence said: ‘Once we began delving into the history of The NASH, we realised the landscape was peppered with little schools that played transformative roles, all with their own story to tell. This exhibition maps them out and explores themes such as the changing journey to school, the tension between learning and earning and the life of teachers, bus drivers and school attendance officers known as ‘Kiddy Catchers’. It’s amazing how much energy and effort goes into the making of a school.’

Fourteen oral history interviews took place with well-known local people who attended Upper Dales schools from the 1930s onwards. Clips from these interviews have been used in Series One of the Dales Countryside Museum’s *Voices From The Dales* podcast. (See <https://www.thenashhawes.org/>)



*The mural in close up, showing the hundreds of individual photographs used.*

‘Recording their stories has been a project highlight,’ said Ms Rowe Rawlence. ‘The exhibition is full of anecdotes, from filling pockets with bullets in the second world war, to walking alone through brutal weather two miles to school and back at only five-years-old, to being sent down the pub to buy cigarettes for the headmaster at breaktime. Each person had a fascinating story to tell of a Dales childhood in the 30s, 40s, 50s or 60s. Together with the giant photo mosaic, they bring the past hundred years to life.’

Helen Marshall of The People’s Picture said: ‘I am incredibly excited to have been able to create a work about and for such a special place - revealing so many stories, personal and evocative. I hope many people get to see it in its final online and printed form.’

*Emily Rowe Rawlence, The NASH Project Manager*

### Mystery Object



The spherical object metal object (*left*) remains a bit of a mystery although we did receive one feasible suggestion that it might have been a plumb bob - it’s certainly heavy enough and the deep grooves would make it easy to tie a cord around the middle. This time we have another found object (*right*), fished up recently near the ford at Marrick. It’s cast iron, about a foot high and is currently in the Archaeology display case at the Museum if anyone would like a closer look. Could it be a candle stick? Or the base of something much taller?



**T**he mystery photograph of 'Reeth Band' which appeared in the Spring 2020 edition of the Newsletter led to some fascinating correspondence. Amazingly, not only were we able to identify the performers but also made contact with the great grandson of the band leader and several members of the Upper Dales Family History Group produced an amazing assortment of documents to fill in background details of the musicians.

Reeth Quadrille Band played an active and significant role in the social life of the area for at least thirty years in the second half of the nineteenth century. The earliest reference to the band to have come to light so far occurred in an article about West Witton Feast and Races in August 1858. The *Richmond & Ripon Chronicle* stated: "In two of the principal inns in the evening of each feast day, a ball took place, and the ball rooms on each occasion were filled. The ball at Mr Peter Graham's [the Black Bull Inn] was conducted by Mr. Thomas Harrison, of Reeth, as leader, whose style of playing on the violin was universally admired. He was ably assisted both nights by Mr Mark Peacock, of Reeth, whose excellent performances on the accordion gave great satisfaction. At the ball at Mr Harrison's [licensee of the Duke William], the dancing went on to the strains of Mr C Rayne's able performances on the violin."



Band members believed to be, left to right, Hornby Croft, Ward Peacock and Thomas Hammond junior.

There was no Thomas Harrison living in Reeth according to the 1851 and 1861 censuses. Together with the mention of a Mr Harrison who was the landlord of an inn at which a ball took place, this suggests that the writer confused the landlord with the fiddle player. In all probability, the fiddler from Reeth was Thomas Hammond, not Harrison, and this is reinforced by another report in the *Richmond & Ripon Chronicle* in October 1858, which refers to Thomas Hammond and Ward Peacock from Reeth playing at Redmire Feast. "There was a ball at the King's Arms Inn both on Monday and Tuesday evenings, Mr Thos Hammond, of Reeth, leading the music on his violin, assisted by Mr Ward Peacock on the accordion. Another ball was held the same evening at Mr A Calvert's, to the strains of Mr H Cleminson on the violin." Henry Cleminson and Thomas Hammond were both shoemakers from Reeth.

The same report also mentions Mark Peacock from Reeth as the accordionist accompanying Thomas Hammond and C Rayne as the violinist who played at the Duke William. Mark Peacock could be a mistake for Ward Peacock, who was mentioned elsewhere in the August article as the winner of athletic events at West Witton. It is highly likely that C Rayne was Christopher Raine, a lead miner from Arkengarthdale who was mentioned by the local vicar as playing the fiddle for the Arkengarthdale sword dancers in 1869 [see Newsletter 23, Spring 2017].

The first specific mention of Reeth Quadrille Band was in an article in the *Richmond & Ripon Chronicle* on 21 February 1863 reporting on a tea and dance to celebrate the re-opening of High Fremington School. They were also mentioned in the same newspaper in July, having played for a dance in Reeth, alternating through the evening with Reeth Brass Band.

They played again at Reeth Ball in January 1867 at the Red Lion Inn although no members of the band were named specifically in any of these reports however an article in the *Chronicle* on 14 December 1867 stated: "The third readings in connection with the Mechanics' Institute were held in the Fremington schoolroom, on Wednesday the 4<sup>th</sup> inst., the Rev M. White in the chair. The entertainment was of a very superior order, great credit being due to Messrs Ward Peacock, T Hammond, and H Croft, for the effective manner polkas, quadrilles, &c, were performed on the violin, concertina, and bass fiddle."

On 28 December 1867 an article tied together the names of the musicians and the specific band. "REETH. – The fourth of a series of penny readings in connection with the Mechanics' Institute was given to a crowded audience on Friday evening week." The programme included *Downfall of Paris*, a waltz called *Happy Dreams*, and a schottische called *My Daughter's Favourite*, all performed by the Quadrille Band, which comprised Ward Peacock, Thomas Hammond and Hornby Croft. The article stated: "The pieces by the quadrille band also gave unbounded satisfaction, and at the close Mr W Peacock, the leader of the band, was called upon to play the 'Cuckoo Solo' on the violin, which he gave in his usual brilliant style."

It is clear from the evidence available that the fiddle player Thomas Hammond led the band until at least 1858. Ward Peacock had joined by 1858, playing the accordion, but had transferred to playing the fiddle by 1867, by which date he was the leader and the band was definitely calling itself Reeth Quadrille Band. The Thomas Hammond who was recorded as a member in 1867 was the son of the previous band leader, who had died earlier that year, and H Croft was Hornby Croft. Although the band's instruments were described as 'violin, concertina, and bass fiddle', it appears from the photograph that the bass fiddle was a cello and that the concertina was actually a flutina. This instrument was a precursor to the single-row melodeon, sometimes called an accordion, these instruments being frequently confused with one another by non-musicians.

The band crops up repeatedly in local newspaper reports over the next twenty years, playing at balls, galas and charity events around the area, and at private functions hosted by Mr Whitelock from Cogden Hall and Sir George Denys of Draycott Hall. Their last recorded appearance was in 1888 at Grinton Lodge at a supper given by Colonel Charlesworth for the shepherds and miners in his employ when: “the Reeth Quadrille Band was in attendance, and a most agreeable evening was spent in dancing and singing”.

Shortly thereafter the Reeth Quadrille Band ceased to perform, probably because Ward Peacock left the area in 1889, moving to Howarth and by the 1891 census Tom Hammond had moved to Oldham.

Interestingly Ward Peacock first came to local prominence as an athlete rather than a musician, featuring in several newspaper reports as the winner in a variety of races and jumping events, such as the one announced by the *York Herald* in 1858: “A match of great local interest, between John Taylor, of Harmby, better known as ‘The Navvie’ and Ward Peacock, of Reeth, is arranged to come off at Preston, near Leyburn, on Monday next. The distance is 500 yards, and the stakes 15 sovereigns aside. Each man is the ‘crack’ of his district, and as both are warmly supported by their respective parties a severe race may be expected.” After an initial reference to him playing the accordion he became an accomplished violinist, held in high regard throughout the area. *The Cuckoo Solo*, which he played at the Penny Readings in 1867, was a particularly challenging piece. Working most of his life as a shoemaker, he (very) briefly tried his hand at running the Black Bull in the early 1880s, surrendering the license around the time he was found guilty of permitting drunkenness on the premises. In 1889 he moved his growing family to Howarth, eventually retiring to Keighley where he died in 1919.



*The only other known photograph of Ward Peacock - with thanks to his great grandson, Paul Peacock.*

Thomas Hammond senior was a lead miner and farmer who became an innkeeper, probably running the Half Moon (next door to the Black Bull) which was later briefly taken over by his son, Thomas junior, who also joined him in making music. In Margaret Batty’s *Bygone Reeth* she quotes: “For an evening’s private entertainment in the mid-century Thomas Hammond and his son played the violin and accordion for 2s. 6d.” The accordion was probably the flutina shown in the photograph. Thomas senior died in 1867 and by 1891 his son had left the dale to

find work in Oldham where he died aged only 56 in 1898.

The third named musician was Hornby Croft, a member of the well-known plumbing family and conveniently married to Elizabeth Hammond, daughter and sister of the two Thomases. Hornby was definitely a member of Reeth Quadrille Band by 1867 and probably joined several years earlier. There is no specific reference to the instrument that Hornby played but if the assumption is correct that Thomas Hammond junior was the flutina player in the photograph, then Hornby will have been the cellist. He may have played other instruments in addition and he was certainly a singer. The *Richmond & Ripon Chronicle* reported that Hornby sang at Penny Readings and in concerts on several occasions: for instance, at Downholme Gala on 31 August 1869, he sang ‘Robinson Crusoe’ to an enthusiastic reception, but on 16 March 1883, “suffering from a cold, Mr. Hornby Croft was unable to do his best with ‘The Blacksmith’.”

*We’re very grateful to Bob Ellis for collating all the material submitted. To read his full articles see <https://dalestunes.org.uk/> where you can read about the significance of the local Quadrille and String Bands in general, and Reeth and Leyburn bands in particular.*

#### *What makes your speech uniquely yours?*

*In your words* – a project led by University of Leeds – is updating the most comprehensive survey of English Dialects ever undertaken and is inviting people right across the country to get involved and share their own living heritage.

The Dialect and Heritage project will make Leeds Archive of Vernacular Culture (LAVC) available to the public for the first time and the multi-media archives will be put back into the communities from which they were originally collected. Offering fascinating insights into how our ancestors lived, worked, and spoke, the archive represents a record of dialect, culture, beliefs, and ways of life in rural England from the late 19<sup>th</sup> – 20<sup>th</sup> centuries.

The Dales Countryside Museum in Hawes is one of the five partner museums working on the project and will host a series of activities, events, exhibitions, and opportunities for everyone to get involved.

If you have ever wondered how dialects are recorded and studied, now you can be part of the process! Whether you want to contribute to new dialect research by telling us about your language or fancy trying your hand at dialect fieldwork, there are so many ways to get involved.

To find out more about the project, please get in touch with the Dales Countryside Museum’s Engagement Officer Poppy Oldham: [p.oldham@leeds.ac.uk](mailto:p.oldham@leeds.ac.uk)

## A Short Tale of Two Smelt Mills

Frances Bland has recently written a fascinating article on some of the remains of the lead smelting industry in Arkengarthdale, particularly the CB Octagon Smelt Mill and CB New Smelt Mill which operated either side of the main road, near the turning for Barnard Castle. With her permission we are including a much reduced précis here – for the full article with lots more background information, photographs and useful links, see <https://uwfs.org.uk/a-short-tale-of-two-smelt-mills/#>

The smelting process involved melting the lead ore (galena) on a hearth before pouring it into moulds, forming blocks of pure lead. In large scale mills such as these the poisonous fumes from the process could not be allowed to simply escape into the atmosphere so large flues were built, topped with chimneys, to carry the gases away up the hillside.

Lead mining in Arkengarthdale was dominated by the CB (Charles Bathurst) Company, founded in 1654 when Dr Bathurst purchased from the Crown the whole of the dale along with the mining rights. In 1800 the mines were let for 21 years to a Newcastle company for a fixed rent rather than a percentage of the lead mined.



This company, under its manager Frederick Hall, invested heavily in new technology and spent a large amount of money in 1803 when they built the magnificent Octagon Smelt Mill (*above right*), named for its unique shape. At the time it was one of the largest buildings in the dales, measuring 32.61m by 21.34m internally and employing six ore hearths with a 10.97m diameter overshot waterwheel providing power for the blowing apparatus. Sadly however it had a very short working life. When new lessors took over in 1821, building began on a new mill on the other side of the main road only 160 metres away.



*The point where the flue begins to go under the main road*

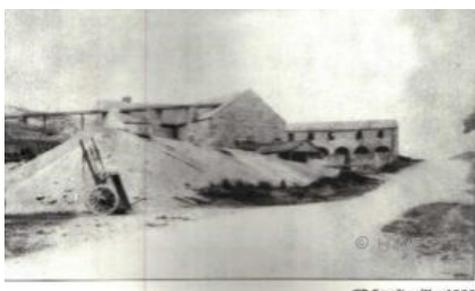
Les Tyson states that: “there could be several explanations for a new mill being built. One was that the owner of the actual site did not wish smelting to carry on. Another might have been that the Octagon Mill, like its builders Easterby Hall, was more of a dream than a reality as it was no longer functioning properly. Most probably, the lessors simply wished to build a mill on land they owned rather than rent the Octagon Mill.”

Once the New Mill began smelting and was linked to the flue, the Octagon was simply no longer able to function and over the next 140 years was used mostly for storage, with stone being gradually taken away to be used elsewhere.

Fumes from the smelt mill were carried 810m along a 10m wide double arched flue which went underneath the Reeth to Tan Hill Turnpike Road and up to a chimney on Moulds Side. At the time this was the longest smelt mill flue in Yorkshire and was extended at a later date to carry the dangerous gases still higher up the hillside. The tunnel has mainly collapsed but the short section running up behind the Octagon Mill site and then under the main road is intact in places.



*Inside a section of the flue.*



*CB Smelt mill, c1903*

In 1822 a new mill (*left*) was built nearby, on the other side of the Reeth to Tan Hill road. The New or CB Smelt Mill employed six ore hearths and used a 160m double arched flue to connect with the Octagon flue and chimney on Moulds Side. Clearly it was a very successful enterprise as it functioned for nearly 80 years. The mill buildings were surviving largely intact until the late 1940s, though today only the north wall, standing approximately 4m high, survives to any great height. The presence of extensive wall tumble, however, suggests that internal features and archaeological deposits will remain.

*Based, with permission, on an article by Frances Bland*

Rosi Keatinge from near Leyburn got in touch on behalf of a friend, David Pissaro, who is trying to track down old folk songs from the Dales for his ensemble and wondered if the Museum might have any old music or recordings in the archive. She is also interested in tracking down the name of a Swaledale farmer who won every class he entered at the Wensleydale Tournament of Song several years ago. Does anyone have any idea who this might have been? If you can help, please contact Rosi on [rosikeatinge50@hotmail.com](mailto:rosikeatinge50@hotmail.com) or phone 01969 623416.

## A Guided Walk in Arkengarthdale

If your interest has been stirred up by Frances Bland's research into the smelting industry in Arkengarthdale, don't miss the chance to join Richard Lamb's day long field trip on **Saturday 14th August**, looking at lead smelting, chert mining, water utilization and corn milling. Richard is well known to the Museum. He regularly helps survey sites for Ed Denison Archaeology, including many in Swaledale and Arkengarthdale, has published extensively on lead smelting and has given several erudite lectures to the Friends of Swaledale Museum, as well as leading very popular tours of Grinton and Marrick in the past.



The day has been divided into two for good reason. The morning will involve uphill walking on Mouldside to examine the remains of the chert industry including the loading bay, the railway with its engine shed and brake house, the smithy and areas of extraction, from where we will be able to see the nearby hushes and relics of lead mining, plus some stupendous views across the valley. Then it's downhill all the way, examining the construction of the flue and its branches, several watercourses, and the CB or New Mill situated by the roadside. There is still much to see and interpret including the wheelpit and supports for the base of a blowing cylinder, with some standing structures and large slag heap. Hopefully, we will also be able to have a look inside the CB Yard (*photo above*) and learn something of its history thanks to Helen Bainbridge. Within the Yard, a water-powered saw mill, connected to the Octagon Mill via a tramway, once operated, being supplied with water via a launder which ran alongside the wall adjacent to the present footpath.



Around 1.30pm, after lunch, the tour becomes much easier and by kind permission of Mr Douglas Barningham we will investigate the field in which that great edifice, the Octagon Mill (*photo of model right*), once stood. Don't be fooled by appearances, there is plenty to see here albeit as earthworks surveyed by Ed Dennison Archaeological Services Ltd. in 2012: numerous buildings including the upstanding remains of the peat house, flues, watercourses, tracks, mining spoil from Smelt Mill level and a possible tramway leading to a large slag heap. A visit to the Powder House is the nearest we can get to the magnificence of the unique structure built for smelting lead. Finally, a short walk passing New Houses to investigate the exploitation of water power including leats and dams, namely the Corn Mill which we shall also have chance to examine, building work permitting, thanks to the kindness of Alison Piet. There is thus the opportunity to join the party just before lunch to see the CB Mill if uphill walking doesn't suit you.

The day begins at 10am, meeting at the CB Yard not far from the road junction to Barnard Castle. Participation is at your own risk and we will be walking on some fairly rough terrain at times so please wear appropriate clothes and boots, and bring a packed lunch which may be left in your car. A handout in electronic format will be sent to you prior to the event providing some background information with detailed maps, photographs and plans, etc.

The party size is limited so booking is essential. The cost per person is £15 for Friends of the Museum, £20 for others (or £12 for the afternoon only) payable in advance. You will be notified beforehand should there be an adverse weather forecast resulting in postponement. To book, contact the Museum directly on [helen@swaledalemuseum.org](mailto:helen@swaledalemuseum.org) or phone 07969 823232 and remember to let us know if you would like to come for the whole day or just the afternoon.

In July, Friend of Museum Christine Price brought her uncle to the Museum. John Morton, born in 1929, is the grandson of Albert Morton (1864-1950) who was a former Mayor, Alderman and Head Postmaster of Richmond. John brought with him a large scrapbook full of wonderful photographs, press cuttings, advertising and memorabilia relating to his grandfather. One of the cuttings, from the *Yorkshire Evening Post*, 10 July 1905, is a report by the special correspondent on 'an early morning run up the dales by car' care of the brand new mail and passenger service from Darlington into Swaledale, by way of Richmond and Reeth to Keld, which had come into operation earlier that month. Albert Morton was also instrumental in introducing the telegraph system into Swaledale, before which telegrams for Keld and Muker were brought from Hawes over the Buttertubs Pass by a postman on horseback. The album is a treasure trove of local information. John's ready memory and sparkling eyes give a hint of his grandfather's energy.



## And a Tale of Two Photographs...

In 2019 we printed two photographs of a car belonging to the nephew of Wensleydale photographer J B Smithson which he



seemed to use as a handy prop whenever he could persuade an elderly local to pose in it. One of them, found by two of our members in the archives at Beamish Museum, was indexed there as 'Jane Pedley in the driving seat of her early motor car c.1910 in Swaledale' (*left*). It seems that fake news is nothing new! Another, virtually identical, photograph (*below right*) has come to light, conveniently labelled as 'Mrs Kearton, Newbiggin, aged 101'. Identified by her ggg granddaughter, Penny Ellis, this very definitely shows Margaret Kearton with her granddaughter Margaret Eleanor Dinsdale.

Penny also found this tribute from the *Darlington & Stockton Times* in 1909.

### A BISHOPDALE CENTENARIAN

"In the quiet peaceful village of Newbiggin, resting at the foot of ..... Bishopdale, about two miles from Aysgarth, a small hamlet far removed from the busy centres of industrial activity, there lives at the present time one who has just attained her 101<sup>st</sup> birthday. This respected lady, whose maiden name was Margaret Metcalfe, was born in the picturesque village of Bainbridge, in the year 1807, and was married at Muker in Swaledale, to W. Kearton, on 13<sup>th</sup> December, 1849.

Mrs Kearton cannot tell the exact date of her birth, but she knows it was at 'Martinmass time.' The worthy couple took up their abode at Thwaite where Mrs. Kearton, who is a good scholar, conducted a day school. In June, 1891, they came to live with their only daughter and son-in-law, Mr. and Mrs. F.S. Dinsdale, at Newbiggin, and on the 9<sup>th</sup> July, in the same year, Mr. Kearton died, at the age of 73. This was but the beginning of a series of great sorrows that was to fall to Mrs. Kearton. On April 19<sup>th</sup>, 1895, four years later, her son-in-law, Mr. Dinsdale, died at the age of 51, and this sorrow was accentuated, when on July 20<sup>th</sup>, 1904, she had to bid farewell to her only daughter, Mrs. Dinsdale, who passed away at the age of 53.

This accumulation of bereavement was well calculated to hasten also to the grave one so far advanced on life's journey; but Mrs Kearton still survives and waits with serene calmness and fortitude the summons to that great and final reunion. She is now living with her three granddaughters and two grandsons at East Farm, Newbiggin, who attend to her every requirement with solicitous care and affection. As has been said, only one child was born to Mr. and Mrs. Kearton, but their grandchildren number seven, and great grandchildren five. Mrs Kearton is in good health and spirits, and is in possession of all her faculties, though her sight and hearing are somewhat failing. She moves about the house daily, but seldom goes outside. Her reminiscences are many and most interesting. She can tell of the so-called 'bad old days,' when it was considered a luxury to have a 'drop of tea on Sundays,' and when white bread was a scarce article of diet, porridge being the principal food. She remembers well the crowning of Queen Victoria, and the time when the only illumination was candles. Speaking of the vehicles in vogue in her early days, she can tell of the time when there wasn't a trap on all Raydaleside, and only three in Hawes. Though her hair is white with the snows of hundred winters, and time has ploughed its furrows on her brow, her heart is as warm as her spirit as strong as in the heyday of her life, and that the peace and contentment she has so truly earned may continue with her throughout the residue of her days is the fervent hope of all who know her."

Margaret died in February 1909 and is buried at Muker alongside her husband, William.



Dear Helen  
I am writing to you to say thank you for the great work you have done at the Museum and the help you have given me in my work. I am sure that you will be glad to hear that I am still working with the same interest and enthusiasm as ever. I am sure that you will be glad to hear that I am still working with the same interest and enthusiasm as ever. I am sure that you will be glad to hear that I am still working with the same interest and enthusiasm as ever.

Each year the Museum enjoys hosting pupils from Pannal School near Harrogate at Grinton Smelt Mill and for hands-on sessions in the Museum. We really missed them last year and were delighted that the teachers were able to work round the changing regulations to bring them to Swaledale in June. Thanks to volunteers Jane Sammells and Prue Drew we all had a terrific time and received some wonderful, illustrated, thank you letters

#### From Charlie

"I am writing to let you know that I found your lesson about lead both exciting and informative and I think that my friends also enjoyed it. It was extraordinarily fun because you let us bend the lead using the tools and our hands - most of the time museums normally don't let people touch artefacts."

#### From Jack

"I am thanking you because you have told me so much about lead and you help me remember stuff about lead that I would not with a normal teacher also you are quite funny."

Dear Helen  
I am writing to say thank you for giving your time to teach us about mining. I had so much fun getting to know you and your children. I am sure that you will be glad to hear that I am still working with the same interest and enthusiasm as ever. I am sure that you will be glad to hear that I am still working with the same interest and enthusiasm as ever. I am sure that you will be glad to hear that I am still working with the same interest and enthusiasm as ever.

Friend of the Museum Peter Crummett got in touch to let us know that the review of his book *The Temperance Movement Its Medals & Badges* had been spotted on the Museum website by a collector in the USA who had provided enough extra information for him to print a revised second edition. A copy of this is now in the Livesey Collection at the University of Central Lancashire which has the most comprehensive collection of temperance material in the country, as well as in the British Museum, the Ashmolean and Fitzwilliam Museums. So if you've read a good history book recently, why not write a review of it for our website – you never know who might be reading it!

### Portrait of an English Migration (featuring Swaledale!)

*The story of Yorkshire immigrants, what they left behind, and what they brought to North America.* By William Van Vugt

Several of our members helped with research for this book and many will remember William speaking about it a few years ago in the Museum. *Portrait of an English Migration* recounts the history of those who left North Yorkshire for North America between the eighteenth century and the early twentieth century

Cheapest price we could find online was £21.32 from Blackwell's. If anyone is interested in ordering the book, the ISBN is 9780228005858.