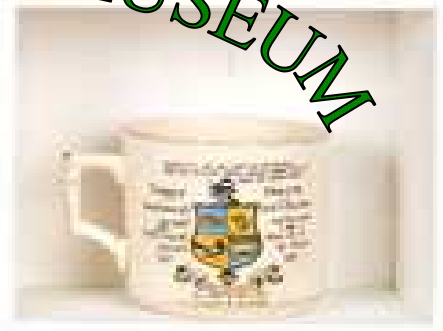
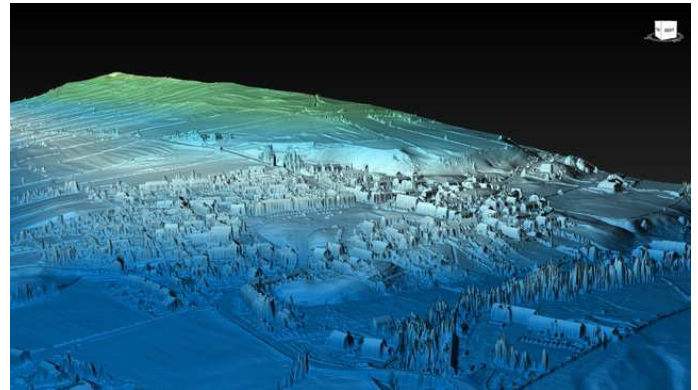


FRIENDS OF SWALEDALE MUSEUM



A message from the Curator

As I write this, in mid-April, I am hoping that we will be able to resume 'service as normal' in the Museum this season. However any forward planning has become an almost impossible task as the situation changes from week to week. Ever the optimist I have decided to assume that we will be re-opening on 21st May and be running our programme of events. However, checking ahead will be paramount as we adapt to the latest guidelines. One of the benefits of the lockdown has been longer and more considered messages between acquaintances. I have, for example, been receiving regular pages from an 'electronic diary of the plague months' from an elderly friend living in a small hamlet. He wonderfully captures how small things have acquired greater meaning and value. I have been reading Jared Diamond's *The World Until Yesterday* (2012) in which he compares how traditional and modern societies cope with life, looking at peace and danger, youth and age, language and health. He asks what can we learn from 'traditional' societies? This spurred me to think about how the people of Swaledale and Arkengarthdale adapted to hard times in the past, and how difficult it can be to get beyond the 'facts' of events, and understand their psychological impact. To touch on the latter requires more narrative evidence, letters, journals,

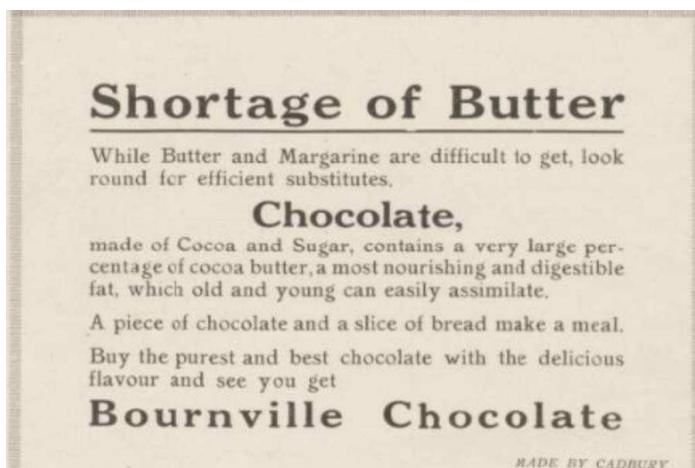


Lidar image of Reeth - thanks to Stephen Eastmead

marginalia in much loved and favourite books. What sort of evidential trail are we leaving behind us now, that will reflect what the Dale, the country and the world has gone through? How will curators in the future present these episodes to the public? What projects are already in the making to tell the story of how we all reacted and coped?

A severe blow to us all has been the loss of Janet Bishop, Chairman of the Friends of the Museum. I have written a tribute to her, but realise in writing it how inadequate words can be. I know that many of you will have wonderful memories of Janet, one of the cheeriest and most positive people I have known. In that spirit I am looking forward to seeing you all this year, even if I am not sure when. Be assured we will be in good spirits. Tracy has been valiantly keeping us linked up, and Rob has been doing innovative work on the website. We have fresh ideas to explore. Your support will be appreciated *even more* than usual this year, as we wonder what it will bring.

Helen Bainbridge, Curator



Having problems with shortages of baking ingredients? Why not try this useful advice from *The Landswoman* magazine, 1 February 1918? With thanks to Marion Moverley for finding it.

Please note that the next Friends of Swaledale Museum AGM will (hopefully) take place in the Museum at 7.30pm on Wednesday 10th June 2020

Saying Goodbye to Janet Bishop

Many of us will have known that Janet had been diagnosed with cancer, and had successfully come through particularly heavy and gruelling treatment, only to find that it had returned. She died with Wilf and her family around her, in her home in Reeth on 2nd April. It is immensely difficult to put into words how much we will miss Janet; forever sunny, forever positive, enquiring, generous and supportive. We were so lucky that she magnanimously agreed to become Chairman of the Friends of the Museum, and was elected at the October 2009 AGM, writing her first introduction to our Newsletter in the summer of that year. Her method of chairing was to make everyone feel involved and we often strayed into all sorts of fascinating territory, far beyond the remit of a simple agenda. She had however already been a tower of strength as a member of the Committee.



Janet was born and brought up in Hull, East Yorkshire, and was nine when she first stayed in the Dales, at the Cat Hole Inn, in Keld. The family holidayed in the dales every year from then, later bringing her future husband Wilf, and then moved to Arkengarthdale in 2000, and only later to Reeth. With Jocelyn Campbell she represented the Arkengarthdale interest with gentle partisanship. I remember vividly her wonderful lecture on the coal miners of Punchard Gill, reconstructing part of their life through small shards of pottery she had found. It was wonderfully evocative, and reflected her great interest in social history, particularly that of 'forgotten' people. Her thirst for knowledge was evident in the delight she took in research and writing. After teaching, bringing up a family and fostering, and work in Social Services she turned to academe. She studied at Ruskin College, Oxford; did a local history course at Lancaster and a three year Cultural History MA at Teesside University, for which she wrote a dissertation on women and how their work is represented in local history museums. I think that is how we first made contact with Janet. With Veronica Sarries she went on to spearhead our immensely successful and rewarding Oral History Project. You can hear her sympathetic interviewing on our Sound Post in the Museum, a wonderful and lasting legacy, along with the much more extensive collection of the full recordings.

Janet involved family and friends in the Museum, and not just as visitors. Sheila Goodwin, who she had met at the Ruskin, became a regular helper with the annual Tea Party in the Orchard, and grand daughter Chloe gave one of our best and most unusual lectures, on Anglo-Saxon hog back tombs. She created a warm embrace of support and encouragement, innovative ideas and practical help. Although she is no longer with us in person, her legacy of laughter and support will live on in the Museum. Janet, thank you.

Helen Bainbridge

Walk into History

The Swaledale Museum always welcomes walkers who form a big slice of each year's visitor numbers. To add to their experience, the Museum has developed a series of history-themed walking routes, augmenting Swaledale's stunning scenery with historical references (especially to Museum resources) and glorious photos taken from the air, below ground or back in time. We hope they will allow walkers to see the dale in new ways and take a little bit of the Museum with them when they are out and about. The walks are freely available on the Museum website (via the new 'Walks' menu) and can be downloaded onto mobile devices so that they can be used even where there is no signal. Look out as new walks get added – or if you have any suggestions, please let us know.

Rob Macdonald



Smarber chapel will be one of the many sites visited by the walks

Yorkshire Cooks

This year the Yorkshire Federation of Women's Institutes is one hundred years old. Sadly some of the celebrations planned will probably not happen and local meetings have ceased for the time being. But we can still remember and celebrate the wonderful women of Yorkshire and all that they achieve. One of the great collaborations that came out of the Yorkshire Federation is the publication of their recipe book. With various revisions and later editions, it has endured and supplied wholesome meals to many tables. Local Institutes were asked to send recipes which were then put together under chapters with the name of the Institute submitting each recipe. I wonder if they had local competitions and tastings to decide what to include?

The earliest edition that I have is from about 1951 or just after. Rationing would still be in force, and although it says that it is the 27th edition, the ingredients reflect the sparse choice that most cooks would have had in those far off days. Many still cooked over an open fire (my mother did), no electricity, no gas, and the direction of the wind determined how hot you could get the fire. Woe if the wind was in the wrong direction and the chimney would not draw on bread making day.

As well as the usual cakes, bread and biscuits, this recipe book reminds us that bottling fruit was essential, making chutneys, pickles and jams from surplus fresh produce followed the seasons round, but what is most interesting (or entertaining) are the household hints. Do your knives go rusty? Mix unslaked lime and spirit of turpentine into a paste and rub it on the knives with coarse brown paper. Cold tea leaves take the pain out of a burn. Add a handful or two of salt to whitewash and it will stick better. Remove scorch marks from linen by rubbing with a fresh cut onion and then soak in water. Some of the recipes reflect that you had to make the best of what you had and think of endless ways of dressing up the plainest of ingredients, but who would think of serving eggs with gravy?

Butter some small fancy plates and sprinkle round them some grated Parmesan cheese and a little salt. Place in the centre about a teaspoonful of made English mustard, on top put a dessertspoonful of thick cream, sprinkle on this a few drops of tarragon vinegar, then break a raw egg on the plate. Sprinkle over this more cheese and put the plates on a baking tin. Place in a rather quick oven till the tops of the eggs are browning, then take up and mask over the egg with a little good gravy. Serve for lunch or supper. Husthwaite.

Low Row and Reeth both submitted entries for this recipe book, so this is what the good ladies of Swaledale were cooking up in those far off post-war years.

Children's Tea Buns. 1 ½ lb flour, 3 oz lard, 1 oz yeast, 1 egg, ¾ pint of milk and water (warm), a little salt. Rub the lard in the flour, make a hole in the centre then add the milk and water and two thirds of the egg beaten, sprinkle in the yeast with a teaspoonful of sugar, let it stand for a few minutes then mix thoroughly. Put in a warm place to rise for ½ an hour. Roll out about ½ inch thickness and sprinkle a layer of currants and a little sugar on this, roll up and cut in slices ½ inch thick. Brush over with remaining egg. Let rise for 5 minutes then bake in a hot oven. Reeth.

The Swaledale ladies did not have any more contributions in the cakes and bread section but specialised in more practical, filling dishes.

Savoury Pie. Thin slices cooked meat, 1 lb tomatoes, 1 small onion, 1 teacup of good gravy, 2 lbs of potatoes parboiled, salt and pepper. Arrange slices of meat in a pie dish with layers of tomatoes and onion, add salt and pepper, repeat until all is used up and then pour in enough gravy to moisten the whole. Cover the dish with parboiled potatoes cut in blocks, lay on top small pieces of dripping or butter and bake the pie till the potatoes are a nice brown – Reeth.

Supper Dish. Boil 4 or more large onions until nearly cooked, then add 2 or more tomatoes and boil for 10 minutes, then add 1 egg well beaten, a small piece of butter, pepper and salt to taste. Serve very hot. Reeth.

Tomato Savoury. 8 oz tomatoes skinned, 4 oz breadcrumbs, 2 oz butter, ½ oz of shallot. Shred shallot finely and cook with a little of the butter in a pie dish until just coloured. Add the tomatoes and then the breadcrumbs and lastly the butter thinly sliced. Bake 30 minutes in a fairly brisk oven. Low Row.

Savoury Sausage Dish. 1 lb sausage, 1 onion grated, ½ pint milk, ¼ lb breadcrumbs. Place sausages in casserole, mix breadcrumbs and grated onion, season to taste, spread over the sausage and pour over the ½ pint milk. Bake slowly for ¾ hour. Low Row.



Low Row WI in the 1950s - how many can you name?

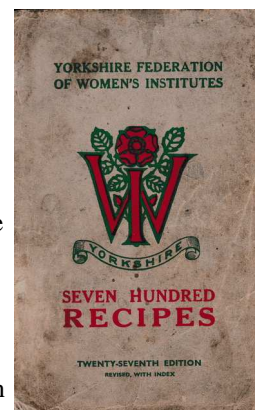
To put all these dishes into context, the recipe book also contains the winning entry for Lord Woolton's Competition, which was for half-shell baked potatoes submitted by Welburn and Bulmer WI. Now we see Potato Skins on menus and think it is a new idea, no, this is what they ate during the austere years of rationing with just a little grated cheese and some parsley. Lord Woolton was appointed Minister of Food in 1940 and established rationing which kept the country fed and more or less healthy when there were severe food shortages.

Another section of this book has recipes for invalids, Easingwold submitted a recipe for Barley Water, Ormsby for Egg Jelly, there are recipes not just for Beef Tea but also Veal Tea and Chicken Tea; I suppose you took what ingredients you could lay your hands on. Westow thought Beef Tea Custard would perk up the invalid, beef tea with added egg and milk.

Masham had the best idea with their Tonic – 1 lb of beetroot, 1 lb of brown sugar and 1 pint of Guinness!

We look back with some amusement at the recipe books of an earlier age, but we should not overlook the resourcefulness and ingenuity of these women who kept their families well fed and healthy in difficult times. Perhaps they have something to teach us?

Marion Moverley



The Story of Schools in the Upper Dales

The National School studio venue (NASH) in Hawes and the Dales Countryside Museum are delighted to be running a joint project, *The Story of Schools in the Upper Dales*. Supported by the National Lottery Heritage Fund and the National Park's Sustainable Development Fund, the project is delving into the development of schools over time in Upper Wensleydale, Swaledale and Arkengarthdale.

The story is unfolding through the gathering of oral histories, recording the memories of those who attended local schools from the 1930s onwards, as well as through research and a school engagement programme at Hawes, Reeth, Gunnerside, Bainbridge, Askrigg and West Burton primary schools.

We are also working with the local community to create a giant photo mosaic with digital artist Helen Marshall of *The People's Picture* that will celebrate the dynamic youth of the dales - past and present. Helen's artworks consist of 1000+ photos that come together to create a whole new image.

Do you have photographs of school/youth/growing up in the dales that you could share with us? We will shortly be collecting as many photos as possible – from the dawn of photography to the present day – that will be scanned and go towards the creation of the mosaic. Look out for our campaign this autumn where we will be inviting the public to dig out their pictures and submit them to the project via drop-ins and social media. Activity will culminate in an exhibition at Dales Countryside Museum in early 2021 telling *The Story of Schools* through the big reveal of the mosaic, display boards, audio recordings and artefacts.

Emily Rylance: emily@thenashhawes.org



This is an old photo of Gunnerside School. Does anyone know when it was taken? Based on the clothes several people have suggested early 1900s. Did the school celebrate its 50th anniversary around then for example?



Many of you will remember the exhibitions we have had of Roger Preston's magnificent black and white photographs of our local lead mines and lime kilns. He has been further experimenting and has created some spectacular panoramas of Swaledale which we will be displaying (and selling) when we open. Keep an eye on our website for further information.

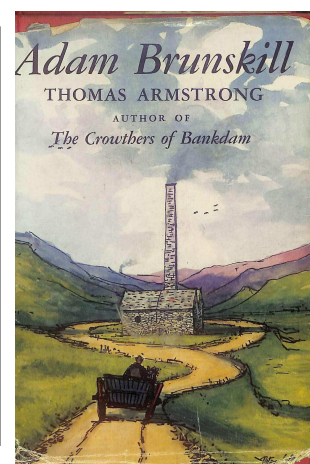
The arts community across the world has reacted to the Covid-19 pandemic by providing new and novel online experiences streamed direct to our homes. Lawn House Publications is jumping on the bandwagon with free eBook downloads of *Adam Brunskill*, the classic Swaledale based novel by Thomas Armstrong, for three days from 8am Friday 5th June to 8am Monday 8th June.

Within these dates no subscription is required but please note that the eBook is also available for free outside these dates for Kindle Unlimited subscribers. To download the book, head to Amazon's Kindle shop and search for Adam Brunskill:

https://www.amazon.co.uk/.../ref=cm_sw_em_r_mt_dp_U_QQpNEb5ZQ...

Please do share your reviews with the Swaledale Museum – email via the website

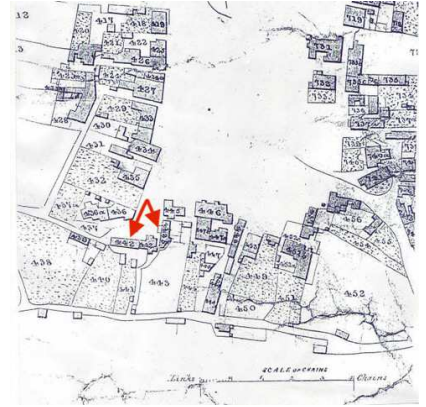
<http://www.swaledalemuseum.org/> If you're reading the Newsletter as a hard copy but would like to download the book, do have a look at the version on the website where you'll be able to click on the link rather than typing it out.



The Metcalfes of Metcalfes Farm

Last year we were asked what we knew about Metcalfes Farm in Anvil Square, Reeth. Through Friend of the Museum Alan Gibson, who once lived there, we are piecing together its history, and who owned and occupied the site. We give here just a short précis of the larger project which is still in progress. We are currently working with Alan and Judith Mills who assessed the building as part of the activities of the Vernacular Buildings Study Group. Alan Gibson has generously supplied most of the research, but we are grateful to many others including Tracy Little for their advice. If you have any information please do get in touch.

There is some speculation about the date when Metcalfes Farm was built. Some have suggested that it dates from the seventeenth century. It is certainly unusual in Reeth as being the only 'old' farm in the village. However the earliest precise record we have found so far to tell us about the owners is the 1840 Tithe Map which indicates the location of lots 442a (Metcalfes Farm) and 442b (now Walpardo) which in the 1844 Tithe Apportionment are both listed as being in the ownership of Rev James Wood Metcalfe who was born in Askrigg, son of James Metcalfe and Alice Wood.



The position of the two properties on the 1840 Tithe Map

Rev Metcalfe lived in Hawes according to the 1841 census and was listed as Clergyman of the established church 'not having cure of souls'. On his death in 1873 his properties, including Metcalfes Farm, passed to his widow Eleanor (née Garth); referred to in Bulmer's 1890 *History and Directory of North Yorkshire* as 'Mrs Metcalfe of Hawes, one of the principal landowners in Reeth'.



Looking at Metcalfes Farm from the south

Of their eight children it is likely that the last surviving son, Thomas Theophilus Secundus, inherited the house which eventually passed down through this male line until the last documented Metcalfe owner sold it in 2008 – a direct descendent of the Metcalfes of Hawes who had given their name to the property.

The story continues with an investigation of the tenants of Metcalfes Farm; the Blenkirons listed in the 1841 to 1891 censuses, the Pedleys until 1901 and then John and Mary Cherry by the time of the 1911 census.

When Mary died in 1948, her son-in-law and daughter Francis and Elsie Gibson, the author's parents, moved into Metcalfes Farm with the widowed John and his two sons, eventually moving elsewhere in the village in 1954 when the elder son Simon and his wife Freda wished to carry on the farming business and raise their three children there. Freda worked as the district nurse and is still remembered in the area as Nurse Cherry, while Simon continued farming and running a milk round with help from his extended family. After Simon's death in 1960, Freda continued to live at the farm until her own death in 1999, bringing to an end almost 90 years of the Cherry family living in Metcalfes Farm.

Alan Gibson



Mystery Object

The previous mystery object (*left*) is an antique fisherman's gaff, an extendable hook for retrieving fish from the water. This edition's (*right*) does have a very vague connection with the previous one. Any suggestions?



Made in North Yorkshire: Celebrating North Yorkshire's Great Sons and Daughters

North Yorkshire County Council have been working in collaboration with local history groups to bring to life the stories of widely unknown but important people, who have made a difference to our county. *Made in North Yorkshire* is a series of campaigns that will celebrate what it means to be from North Yorkshire; the first edition is entitled 'Great North Yorkshire Sons and Daughters'. Since January 2020, each month has featured one great North Yorkshire son or daughter, who was either born in the county or who moved here during his or her lifetime and made a positive change. Records held at the North Yorkshire County Record Office have helped to capture and showcase these inspiring stories.

We have been asking the general public and local history groups for their suggestions. Our profiled nominees for March 2020 come in a pair and are brothers Richard and Cherry Kearton. The brothers were born in the tiny Swaledale village of Thwaite and went on to become global pioneers of early wildlife photography who would later inspire the great Sir David Attenborough. Their innovative methods and extensive travels, books and films, allowed people across the world to see and learn about the natural world.

Richard was the elder brother, born in January 1862, and Cherry was born in July 1871. The brothers came from humble roots; they were brought up in relative poverty at a time when the Swaledale lead mines were in decline. Day to day life, as well as the surrounding landscape could be harsh, but also offered great opportunity for inspiration and adventure. They were surrounded by people with a shared passion for the natural environment; their father, John Kearton, taught the brothers where to find birds' nests and how to identify bird songs. Their grandfather, Cherry, a keen fisherman, taught them to fish.



Whilst in Thwaite, Richard and Cherry lived at Corner House with their family. This has been remembered as the childhood home of the Kearton brothers with engravings surrounding the front door (*above right*), including animals and the brothers' initials and years of birth.

Helen Guy, trustee of Keld Resource Centre, said "Their passion for wildlife photography was so apparent that it is thought to have inspired a young Sir David Attenborough to pursue a career in wildlife film and photography. He wrote a letter to us saying 'the brothers virtually invented natural history photography; Cherry's cinema film about the penguins on Dassen Island captivated me when I saw it as a boy back in the 1930s'; which is absolutely amazing when you think about it."



The brothers always pushed themselves and the limits of the photographic technology available at the time. To achieve many of the wildlife photographs that they captured, they created natural hides where they could sit disguised and wait for birds and other animals to return to their habitats. Their hides included an artificial ox (*left*), which they constructed with the help of a taxidermist and covered in ox skin. The brothers would crouch inside the

ox, position the camera on top of a wooden frame inside and wait patiently for the right shot.

In 1892, as a result of their innovative techniques, they became the first to take a photograph of a birds' nest with eggs inside. They had to overcome many physical obstacles to capture their shots. This included climbing sheer cliffs (*right*) and waiting patiently for hours in often claustrophobic conditions, without moving. They were utterly committed to getting the perfect photograph, no matter the risk.

The brothers cemented their partnership through the publication of several books together. Richard would write the content and Cherry would take the photographs. In 1895, the brothers published their first ground-breaking book, *British Birds' Nests How, Where and When to Find and Identify Them*. Their publication was seen as revolutionary as it was the first nature book illustrated throughout with photographs.

Both brothers were determined to learn as much as they could about nature through practical research, and have been described as conservationists; they wanted to promote the idea of seeing animals alive through their photography, rather than hunting to kill as was popular at the time. Cherry and Richard Kearton have been remembered for their sheer dedication to their craft, and for pushing boundaries and challenging preconceptions of what could be achieved through wildlife photography.



You can read more about their story of the Kearton brothers on the North Yorkshire County Record Office website: <https://www.northyorks.gov.uk/made-in-north-yorkshire>

Made in North Yorkshire are still looking for nominations for 'Great North Yorkshire Sons and Daughters'. If you have a suggestion of someone from our past who has made a difference to where you live, get in touch and email us at madeinnorthyorkshire@northyorks.gov.uk

Elena Leyshon, Graduate Archivist, North Yorkshire County Record Office, Made in North Yorkshire
Jessica Highfield, Communications Graduate, Made in North Yorkshire

NB Don't miss Helen Guy's talk on the legacy of the Keartons - Wednesday 15th July in the Museum.

In the footsteps of Thomas Armstrong September 2019 Talk

I'm at a loss for words to describe my talk and I am sure my great uncle, Thomas Armstrong, author of *Adam Brunskill* and eight other novels, would not be. However I continue to be overwhelmed by the support and encouragement I receive from the Swaledale Museum, by the opportunity to give a talk on my great uncle, by the number of people who attended it as well as the distances they travelled to get there and by the many anecdotes they shared. Helen has long said I should write my great uncle's biography and whilst I am currently concentrating on digitizing his nine novels (five are now available on Amazon, with *Our London Office* the latest re-released as a Kindle eBook), the talk was a great opportunity for me to pull together what information I have collated so far. However I was beginning to have second thoughts when Helen introduced me and said that this was one of the few talks where the audience members were all experts on the subject too!! No pressure!

My talk was loosely split into five sections, his Swaledale connection, his biographical information, his books and success as an author, miscellaneous information (his obsession with map drawing, his hobby of furniture restoration, his cars and my project to digitize his books) and audience participation!

The Swaledale Connection Tom was born in Leeds in 1899 but moved as a successful author to Lawn House, Low Row, in 1946 and lived there until his death in 1978. He undertook various renovations and improvements around the property. Apparently not all were realized as there are drawings for a billiard room extension and a bridge in the collection at the North Yorkshire County Record Office. Here he also wrote the novel *Adam Brunskill*, based on his beloved dales in the days when lead mining was in its last throes.

Biographical Information According to a 1979 article, Tom's father was a wool-textile manufacturer who trained at Leeds University whilst his mother was related to a Knaresborough baronet. I haven't yet independently verified these facts and also have large gaps in information for his navy and wool trade careers and his tour of the world before he married. I do have photos and detailed information from his school and wedding photos I inherited (which stimulated more discussion around the wedding dress rather than the pipe pose!) and his wife's diaries from 1937 to 1940.

Books Lesser known facts about Tom's books are that Lydia Crowther in *The Crowthers of Bankdam* is based on Tom's mother-in-law, Amy Jane Bray, who also inspired an unfortunate incident with the maid in *Pilling Always Pays*. The cover of *Dover Harbour* was designed and painted by Rex Whistler. *King Cotton* was said to be the longest novel of the century, running to nine hundred pages. Tom drew many maps as background to *Adam Brunskill* which are kept at NYCRO. *A Ring Has No End* was written at the same time as *The Crowthers of Bankdam* but because of the political situation it was not thought suitable for publication until 1958. *Our London Office* was not his last book; Tom had written over a million words on what he called his "life's work" but the location of the unfinished manuscript is unknown.

Local Knowledge It was truly special to meet those who knew my great uncle and aunt, to hear their memories and stories as well as meet those who were inspired by his books. One member of the audience was inspired by reading *Adam Brunskill* to become a mining engineer and another, in the midst of reading *King Cotton*, wanted to know more about Tom's political views. Outside of Swaledale Tom was often described as a recluse, I however heard that, whilst quite reserved, he was always very pleasant when you bumped into him and was often seen around with that pipe, which Tom asserted wasn't always in his mouth, as he ate quite often! I also heard about the close relationship he forged with his neighbours, the Kendalls, who describe him as a gentleman with impeccable manners. That most nights he went over to talk to Matt Kendall during milking, with that pipe! It's believed that they talked local and world news and that occasionally they talked about his books. Matt's daughters have many fond memories of Tom; from being measured on the garage door every year, collecting apples in the orchard and having their photos taken there on occasion that they had new dresses, to Tom suggesting English words to use during O-level studies and providing a typewriter to learn to type on as well as attending their weddings.

A copy of a 1966 radio interview which had been donated to the Museum archives provided an unexpected opportunity to hear uncle Tom's voice again, albeit very faintly.



They are remembered as living in the small room on the right-hand side of the entrance at Lawn House and that rigging up a rope system to bring rocks up from the river to pave the courtyard; the ropes also provided the local children with hours of entertainment. Dulcie, his wife, is remembered as helping with this rock moving, liking over-ripe bananas(!) and as a wonderful piano player. Blackwood's documented that Tom was mad about cars and his cars were certainly well remembered! I was advised that he owned a white Bentley not an Armstrong Siddeley. The mechanical issues and quirks of these cars inspired story lines as well as personal inscriptions in the books he gave to Brian Robinson who looked after them.

Thanks I would like to thank those who attended my talk and shared their memories and stories. As I keep saying, it's hard to find words to thank you for your warm and generous welcome. As a (very small) token of my appreciation, I presented the Museum with the latest Lawn House Publications print-on-demand version of *Adam Brunskill* (above). The book cover (an abstract of galena) was inspired by Helen. Until next time!

Linda Bray, Great Niece of Thomas Armstrong aka LawnHousePublications@outlook.com



Tom & Dulcie's wedding-with pipe!

Friends' Programme 2020

All at 7.30pm unless otherwise stated

Please note that this is the **proposed** programme at the time of printing - it is highly likely that there will be cancellations or alterations to the schedule nearer the time.

Wednesday 10th June

Friends of Museum AGM
All welcome.

Wednesday 17th June

Andrew Black - *A Film Portrait of Swaledale*
Meet the maker and see the film.

Saturday 20th June

Richard Lamb - *Day Field Trip - Lead Smelting, Chert Mining & Corn Milling in Arkengarthdale*

Wednesday 1st July

David Johnson - *Lime Kilns in Swaledale & Arkengarthdale*

Wednesday 15th July

Helen Guy - *The lives and legacy of Richard and Cherry Kearton*

Wednesday 29th July

Dr Christine Hallas - *Poverty & Pragmatism in Swaledale and Wensleydale 1790-1914*

Wednesday 5 August

Tracy Little & Helen Bainbridge - *How to Date Local Photographs. Some Tactics, Techniques & Tips, Part 2*

Saturday 8th August

Ian Spensley - *Day Field Trip at Cobscar near Redmire*

Wednesday 19 August

Second John Squires Lecture, Kimberley Starkie,
Archivist at NYCRO -
Researching Swaledale and Arkengarthdale using the resources at the North Yorkshire County Record Office

Wednesday 16 September

Shaun Richardson - *Removed and Revealed: Some Effects of the July 2019 Flooding on Archaeology in Swaledale and Arkengarthdale*

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

Prices of other events will be advertised separately.

For more information contact: 01748 884118, 07969 823232, or email: helen@swaledalemuseum.org

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.

Advance booking recommended.



Another mystery photo from the Museum archive. This is Reeth Band but definitely not as we know it! Can anyone tell us anything about the picture or the people in it?

As many of you will know Reeth (Brass!) Band have been actively researching their history for some time – see the photos and press cuttings on their website <http://www.reethbrassband.co.uk/>

We know they began life as Mr Robinson's Temperance Band, lapsed in the 1880s and were reformed as Reeth Band in time for Queen Victoria's Diamond Jubilee but this photo doesn't fit with either of those incarnations.

The clothes seem to be typical of the 1870s but, of course, people would have kept them for much longer than today. All three men seem to be wearing trousers with stripes down the outer seam like some sort of uniform? Could they be old soldiers? Or local militia?

The player on the right has a type of early accordion, possibly a flutina although it's hard to see details.

In 1903 a local draper John Fothergill gave a talk called *Reeth 60 Years Ago* - and said: "The various places of worship possessed no organs or harmoniums, the singing being led mostly by Bass Fiddles or as at Grinton Church by Clarionets (sic), Trombones etc. Yet the musical performances of those days were good. We remember taking part in a Sacred Concert given in the Chapel in 1848 when *The Messiah* was performed. The orchestra consisted of Double Bass, Fiddles, Violins, Flutes and Piano. Of course we had a few helpers from a distance."

So we know there was a good mixture of musicians around in the dale in the mid 19th century but this trio looks more like a dance band than a church orchestra. Can anyone tell us anything more about them?

Tracy Little tracy@swaledale.org

If you have any memories or reminiscences of Swaledale & Arkengarthdale, or anything else relevant to local history which would be of interest for the Newsletter, the Committee would love to hear from you. We can't promise to use everything in full, but all contributions, however small, will be very welcome! Please contact Helen on 07969 823232 or email: helen@swaledalemuseum.org