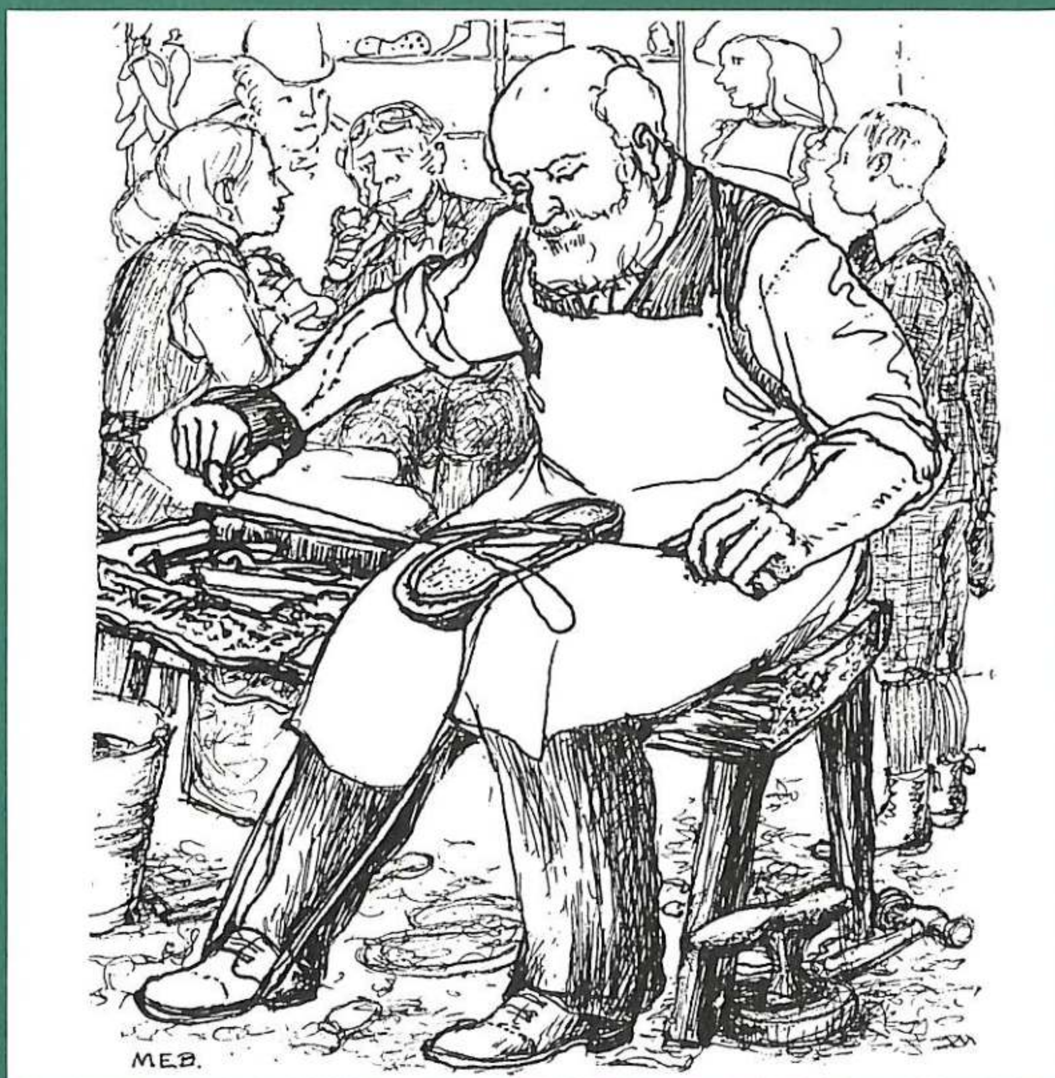
NORTH CRAVEN HERITAGE TRUST JOURNAL



1995

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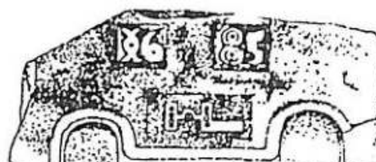

NORTH CRAVEN HERITAGE TRUST

PROGRAMME 1995

Saturday January 7th	2.30 pm	New Year Recital, Church of St Mary the Virgin, Long Preston.
Wednesday March 22nd	7.30 pm	"Gardening in the Middle Ages" Illustrated talk by Dr Rod Gallacher, Kirkby Lonsdale.
Sunday April 23rd	7.30 pm	Concert by Craven Camerata at St John's Methodist Church, Settle.
Wednesday May 10th	7.30 pm	"Archaeological Sites in North Craven" Illustrated talk by Miss V. Fiorato, Langcliffe, Deputy Archaeological Officer, NYCC.
Wednesday July 12th	9.00 am	W.R. Mitchell's Annual Field Day: "More Wensleydale", assemble at Ashfield Car Park, Settle.
Wednesday September 13th	7.30 pm	"Geology of the Three Peaks" Illustrated talk by Mr David Crutchley, Clapham. Venue: Catholic Church Hall, Settle.
Wednesday October 18th	7.30 pm	AGM at Lawkland Hall (by kind permission of Mr and Mrs G.R. Bowring, who will show us round the Hall), followed by an illustrated talk by Mr David Joy, Hebden.
Friday December 1st	8.00 pm	Christmas Party at Harden, Austwick.
1996 Saturday January 6th	2.30 pm	New Year Recital at the Church of St John the Evangelist, Langcliffe.

The talks are free: visitors will be welcome.

SUNDAY WALKS 1995

Stout footwear, waterproof clothing.

	Leader	Venue	
February 5th	K. and O. Bolger	Giggleswick Church	MR SD 811 640
March 5th	B. Capstick	Ingleton Community Centre Car Park	MR SD 694 729
April 2nd	L. Todd	Austwick Green	MR SD 766 684
May 7th	J. Chapman	Lanscar Gate, Malham Tarn	MR SD 888 694
June 4th	M. and J. Wilson	Tosside, Dog & Partridge	MR SD 769 561
July 2nd	T. Smartt	Helwith Bridge	MR SD 814 696
September 3rd	M. Ellis	Eldroth Village Hall	MR SD 763 653
October 1st	E. Parker	Otterburn	MR SD 883 577
November 5th	R. Gudgeon	Lawkland Green	MR SD 781 657
December 3rd	D. Johnson	Stainforth Car Park	MR SD 821 673

In case of any queries, please ring 01729 - 822824. All walks start at 1.45 pm.

The North Craven Heritage Trust is a registered charity, No. 504029.

Cover: Shoemaking, illustration by Maureen Bottom.

NORTH CRAVEN HERITAGE TRUST

c/o Settle Town Hall, Cheapside, Settle BD24 9EJ

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The North Craven Heritage Trust was set up in 1968 to encourage interest in, and to help safeguard, the distinctive beauty, history and character of the North Craven area. It encourages high standards of architecture and town planning, promotes the preservation and sympathetic development of the area's special historic features and helps to protect its natural environment. It arranges lectures, walks and local events and publishes booklets about the North Craven area.

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This annual Journal aims to keep members informed of the Trust's activities. Further information about the Trust and details of membership are available from any Committee member.

Membership subscriptions

Ordinary	£6
Family	£9
Pensioners/Students	£2
Corporate	£10

Membership expires on December 31st each year.

Editor: Maureen Ellis.

The editor wishes to thank Cathe Hartley, Arthur Lupton and Malcolm Hartley for their contributions to this publication.

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Chairman's Review

This issue of the journal is a record of our activities during 1994, together with a selection of short papers which I hope you will find of interest, and a look ahead to 1995.

A programme of talks and other events was arranged during the course of the year, together with regular Sunday afternoon walks, and these were well enjoyed by the members attending. The average attendance was slightly lower than in recent years but is is hoped that the 1995 Programme will provide something of interest for all members. The venue for most of the talks during 1995 will be St Johns' Hall, Settle, now that this is once more available, and there will not be an admission charge to members or visitors.

We had hoped that the talk which had to be cancelled in February 1994 due to the very severe weather conditions, "The Roberts Family—Papermakers", could be re-programmed in 1995, but unfortunately Mr Gavin has had to withdraw due to ill-health. I am sure that you will join me in wishing him a speedy recovery, and to convey our thanks for preparing his paper for publication in the journal.

The 1994 AGM was held at Ingleborough Hall, and was well attended—members enjoying a short tour of the Hall followed by a most interesting talk by Mrs Farrer on "The Life and Work of Reginald Farrer", which gave a vivid insight into many facets of this well known personality. We are very pleased, and I believe very privileged, to have been able to arrange for the 1995 AGM to be held at Lawkland Hall, and before it, a guided tour of the hall by Mr and Mrs Bowring, followed by a talk by Mr David Joy. It will I am sure be an evening as interesting and memorable as our visit to Ingleborough Hall last year, and I look forward to an even larger audience.

In July 1994 Mr W R Mitchell organised an excellent outing to Wensleydale and we enjoyed a variety of visits as he reports in the journal. The weather on this occasion was much more seasonable than it has been some times in the past, and I trust that similar conditions will prevail in 1995 when the proposal is to explore lesser known corners of Wensleydale. We are very fortunate to be able to share Bill's exceptional knowledge and enthusiasm for the Dales on these occasions, and are most grateful for his continuing support.

Finally my thanks are due to the President, Officers, and Committee for their support and hard work during the year, to Mrs Houlton for organising the programme of Sunday Walks, to Mrs Parker and her team for arranging the Xmas Party, and to all the "distributors" whose contribution is so important.

Ray Doughty.

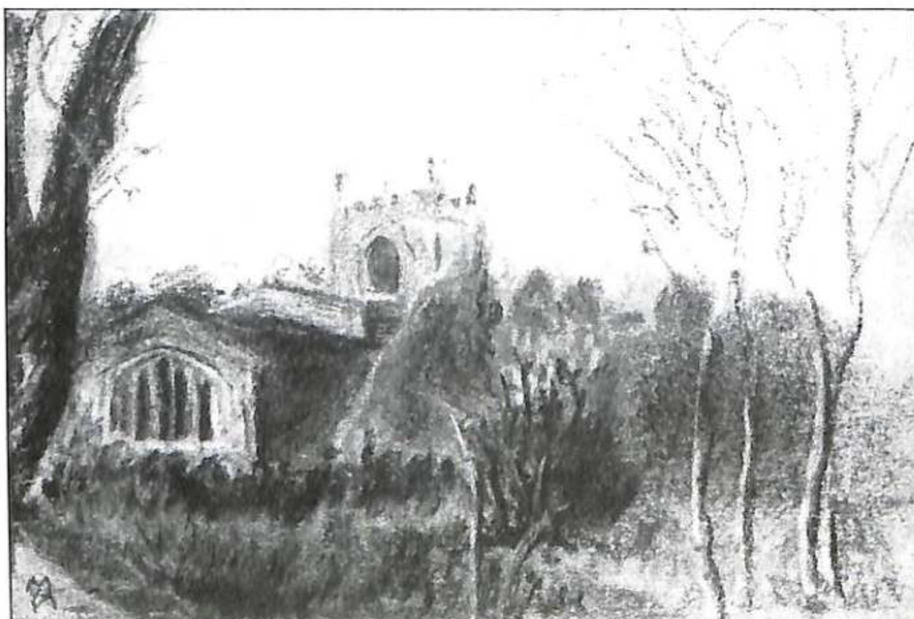
Plans Sub-committee

To help in its allotted task of monitoring Planning Applications for buildings, both listed, and in Conservation Areas, an Archive of information has been gathered together and this is available to members of the Trust.

The Archive consists of three main sections:-

1. Plans at 1:2500 scale of the towns and villages in our area.
2. A schedule of Listed Buildings together with their descriptions as included in English Heritage records.
3. Detailed reports by the North Yorkshire Vernacular Society on about fifty buildings of historical interest, which have been looked at, and reported on by their members. These reports are usually five or six pages long and include some line drawings.

Michael Sykes.



Low Bentham Church, pastel by Mary Andrews c.1992.

Badgers in Craven

David Johnson

There are certain British mammals that everyone can instantly recognise and the badger must surely be near the top of this list. Yet how much does the "average" person know about brock? How many have actually seen one in the flesh? It is quite possible that our perceptions of the badger are based on their sentimental portrayal on Christmas cards, and our attitude to them conditioned by external stimuli. We may have some sympathy for them when we hear horrific tales of digging or baiting. On the other hand we may fervently adhere to a belief in the unproven link between badgers and tuberculosis in cattle.

Their legal status

Data are available, to varying degrees of usefulness, for thirty European countries from a survey published in 1991. As can be seen from the map, the picture is rather unsettling: only eight countries afford badgers full legal protection. In the remainder hunting or trapping are either legal or quietly condoned.

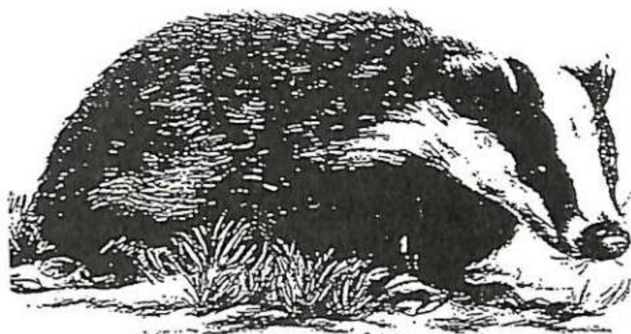
There is nothing new in this. People have been hunting badgers for the pot for at least 5000 years, and the faithful Roman foot-soldier was rather partial to "brock-au-vin". In historic times badgers have been the sporting objective of the peasants: only at a very few points have they been regarded as royal game. This situation still exists in Britain. Mounted hunters would never set off to track down a badger as they would a fox or deer. In fact, statistics indicate that it is often the hardened criminal who is likely to be mixed up in unlawful badger activity.

In Britain badgers were first given legal protection by the Badgers Act 1973 but fuller cover was enshrined in the Protection of Badgers Act 1992. It is an offence to interfere in any way with either a badger or a sett. If a sett does need to be interfered with for a genuine reason, a licence must be obtained, either from English Nature or MAFF depending on the circumstances.

Despite theoretical protection badgers still cannot rest easy. Every year in this country, on average, 10,000 meet an untimely death. Dogs are sent down the setts to drive the demented badgers out, setts are dug and opened to extract them. They are maimed and beaten to subdue them and literally thrown to the dogs, to be mauled to death in baiting pits. . . and all in the name of a "sport" involving huge sums of money.

Perhaps the saddest aspect of all this—for us specifically—is that Yorkshire has one of the worst records. West Yorkshire and Harrogate District have had considerable problems with both diggers and baiters.

To put the 10,000 into some kind of perspective,



700 are legally put down each year in the control of bovine TB, but 47,000 meet their end each year in various other ways as shown in the RSNC report for 1990.

The badger in Craven

A national survey began in 1994, under the auspices of Bristol University, using sample ten kilometre squares. Craven is very poorly represented in the allocation of squares mainly because the last survey, nearly ten years ago, could not find surveyors in this area, and this survey is designed to compare the picture now with then.

A map was complied in 1985 showing the distribution of setts across mainland Britain, North Craven is shown as either "scarce" or "absent or unrecorded". Nobody is really sure how many setts exist in the area, nor has anyone any real idea how big or small our badger population is.

In late 1993 the Craven Badger Group was formed with the initial aim of identifying setts, active and dormant, to determine the badger's status here and then to afford them the protection they deserve. So far fifteen have been located in the Trust's study area but six of these have long since been abandoned. There must be many more around and it is important that they are registered. A local example may illustrate why. On the line of the proposed Hellifield-Long Preston by-pass there is an active sett. When the final line of the new road was fixed, nobody knew—or reported—the sett. For these badgers the future is uncertain. I also know of one sett in Settle parish that was dug in early 1994, and of another one just outside the Trust's area, in Halton West, that has been dug in the past.

Their diet

The badger has at least one trait in common with us: they will more or less eat anything, plant or meat. Many researchers have devoted hours of painstaking study to determine what they eat from looking at their dung. Given the choice and the chance, badgers will always plump for earthworms. This is their main food, particularly in the breeding

season from February to May. If an area is devoid of worms, there will be few, if any badgers.

Other food sources include insects, small mammals (especially voles, moles, shrews and hedgehogs), birds and birds' eggs, grain and carrion. They will take dead or sick or injured rabbits and lambs, for example. They have neither the speed nor the agility to catch live ones. There is no proven evidence at all to support the assertion that badgers will take live, healthy lambs.

Habitat

There is no one typical habitat type. They are so widely spread across Europe and Asia, across different vegetation zones, that there cannot be a type location. On a reduced scale this axiom also applies to Britain. Narrowing down to Craven the same conclusion can be drawn. The following is a list of habitats within which setts have been identified in the Trust's area:

- larch wood
- mixed coniferous and broad-leaved woodland
- broad-leaved woodland on limestone outcrops
- bracken-covered footslope
- open limestone grassland
- open grassland on shales
- open moorland on sandstone.

I know of one sett, elsewhere within the Dales, built into the spoil heap of an old lead mine.

Where badgers decide to set up home is a reflection of several factors, notably food availability and local badger population. Given perfect choice woods would top the list. Throughout North Yorkshire, of 614 setts recorded in the last survey, almost 70 per cent are located in woodland, mainly broad-leaved and mixed. Clearly, though, if an area is well-wooded it follows that more setts will be located in woods, but in an area like the Dales, where tree cover is minute, there is a lower probability of setts being in woodland. I know of one sett in Ribblesdale, situated on open moorland with no hedgerow for miles and the nearest woods are either 3 or 4 kilometres away, depending on the direction. These are really at the limit of a normal nightly foray in search of food. Presumably the badgers here have chosen security and remoteness rather than ready food supplies.

Setts tend not to conform to altitudinal limits either. Taking the country as a whole, the majority are found below 200 metres (650 feet) but how much of North Craven lies below that? The highest known sett in the area lies at 480 metres (1560 feet) on an exposed east-facing slope, but there are setts elsewhere in the Dales over 500 metres high.

The only statement that can be made with conviction is that setts are built into slopes where the soil and sub-soil can be readily worked.

Field clues

To sight a badger in the flesh is either a stroke of luck or the result of patient watching at a sett. Even this can be fruitless, though, as hours can be spent, silent and still, waiting for brock to emerge. . .and nothing happens. They do not come out. There are, however, a number of clues that indicate the presence of badgers in an area.

Setts. If you have found a hole, or a set of holes, and you are unsure whether it is a badger sett or a rabbit hole, it is probably the latter. Entrances to setts are unmistakable once you have identified one. It may not be particularly large but if it narrows quickly it is a rabbit hole. Also, in setts, the edges and roof of the entrance will be rubbed smooth by the passage of bodies.

Spoil heaps. Immediately outside the entrance is a spoil heap which can reach a considerable size, being several metres in each dimension. If the entrance is active, there will be fresh earth on the heap with a path groove etched into it by the daily patter of paws.

Bedding. A sure sign of badger occupancy is discarded bedding just beyond the spoil heap. Badgers are very clean animals and change their bedding frequently. If too many parasites have taken up residence therein, or when it loses its softness, out it goes. On occasion they will take their bedding out on a sunny day, to air and dry it, before taking it back in again. Neither rabbits nor foxes (that often inhabit setts) do these domestic tasks.

Bedding consists of anything soft: grass, straw, bracken, leaves.

Dung pits. Another reflection of their high standards of hygiene is their use of dung pits some distance away from the sett. A hole is dug and used by all until full. Another is then made nearby.

Paths. Badgers are creatures of habit and set off nightly on foraging expeditions on definite routes, so trodden paths soon emerge. They are much wider than a rabbit trod. To a point a badger path could be mistaken for a human or deer path in a wood but when it goes under a very low branch, it is a badger's. Similarly, on open mooorland they could be mistaken for sheep trods.

Badger foot prints

Paw prints. Confirmation comes when you spot their prints in mud, sand or snow. They are quite distinctive, having five digits and five claw marks per foot. If walking slowly the hind print will be superimposed on the fore print.

Hair. If their path runs under a barbed wire fence, or over a stone wall, they often leave behind tufts of hair; white, grey or black. They are not fluffy like shreds of wool left behind by athletic sheep.

Scratching posts. Near to setts, or along their paths, you may come across a tree or post with vertical, parallel scratch marks. Badgers use these to sharpen their claws, much like cats.

Two final points

Badgers are fully protected and one should always be very careful when investigating a possible sett. Landowner's permission should always be sought in the first instance. Badgers have notoriously bad eyesight but they make up for this with well developed powers of smell. They can detect a new smell at a distance and this could affect their foraging. If they know you are there, they will not come out.

If you know the location of a sett, anywhere in Craven or the Dales, the Craven Badger Group would like to know. Absolute confidentiality is assured. The writer of this article is Group Treasurer, and can be contacted through the North Craven Heritage Trust in the first instance.

The Summer Outing, 1994

What is firm but not dry and hard; a delicious creamy-white, flaky and with a fresh, clean, slightly honeyed aroma? Why—it's Wensleydale cheese, of course.

At the very mention of it, and hearing that Hawes Creamery had just opened a Visitor Centre, we turned the bonnets of our cars towards Wensleydale. The BBC weathermen did their best to discourage us but their "heavy showers" held off until our programme was complete.

We were able to negotiate a party rate; we had Alice Amsden and Julie Andrews—repeat, Julie Andrews—as our enthusiastic and informative guides. They led us back through time to the days of Jervaulx Abbey. They introduced us to an old-style Dales kitchen and to rudimentary cheese-making. We were able to watch the current cheese-makers from an observation platform. And then came the tasting, with cubes of traditional mature, smoked and blue cheeses. Some of our members had coffee and (let it be whispered) buttered scones.

At Gayle Mill, beside the beck which, hitherto, most of us had known only for the sporty nature of its ford and its hungry waterfowl, we entered the fascinating world of early industrialisation, our guide being Brian Alderson, the owner.

This mill, which had recently been scheduled as an Ancient Monument, turned out to have been built in 1784 as a "cotton factory". It was now confirmed to be the earliest mill to survive unaltered. The turbine, which was built by Williamson Bros of Kendal in 1878, is the oldest in situ turbine anywhere in the world. After running ninety-six years without maintenance, the turbine then needed some small pins replacing.

West End House, Askrigg, the home of artist Janet Rawlins, where our Wensleydale tour ended.

Brian led us in turn to the three floors of the mill and we were fascinated to see the original internal timber construction of North American pitch pine for the roof and floors.

With protracted stays at our first two features, lunch-time shrank from two hours to one hour. We re-assembled at Coleby Hall, Askrigg, where Eleanor Scarr told us something of the history of this mid-17th century, E-plan house and then allowed us to tour some of the rooms, from ground floor to attic.

Finally, we had an appointment with Janet and Peter Leyland at West End House, Askrigg, a house which was said by Pevsner to be of fifteenth century origins. The panelling in the main living room is said to have come from Lady Anne Clifford's Pendragon Castle, in Mallerstang. Peter told us about the history of this old residence. We then admired the work of Janet, a multi-talented artist.

Bill Mitchell.

Austwick Weavers

Stan Lawrence

In Austwick, if one mentions weaving, local people immediately think of "The Weaving Shed", now a private house, which Marie Hartley and Joan Ingleby, writing in the 1950's, referred to as "a long, low, deserted building on the outskirts". But the Weaving Shed represented only the final phase of a once thriving industry, an epitome of many local villages.

The story of Austwick's textile industry goes back many centuries and includes the weaving of woollen cloth, hemp (sacking or harden), linen, cotton, muslin and silk.

Austwick, The old Weaving Shed.
The hut was used until about 1920 by Mr F. Foster, who lived at Pant Head, as a Cobbler's Shop. Mr Jackie Holme then had it for about three years for a cycle repair shop, until it burned down.

The earliest record available lies in the Poll Tax returns of 1379, two years before the Peasants' Revolt. In the list are to be found four weavers (a textor and three websters), a tinctor (dyer) and a chaloner who wove coarse blankets called chalons. The neighbouring village of Clapham also had a chaloner.

Inventories (lists of the property for Probate purposes of a person who had recently died) from the time of Elizabeth I (1558-1603) to about the time of Bonnie Prince Charlie (1745) show many people to have had materials (hemp, wool and flax) and equipment (cards, reels, spinning-wheels and looms) for making cloth. For example, in 1592, Alexander Banckes had a pair of looms (what we would now call a loom) and William Beecroft, in 1710, left wool and cloth, looms, etc., worth £9, quite a large sum in those days. He was a clothier, i.e. a middleman who bought wool which he distributed for spinnning in people's homes, collecting the yarn and again putting it out for weaving.

The inventory of Robert Bentham, made early in 1666 (the time of the Plague and Fire of London) not only includes a considerable amount of farm stock and produce, but also £4 worth of harden cloth uncut and hemp and flax, the raw material of harden and linen. There was also woollen and harden yarn worth 15 shillings. He too, would have "put-out" the work of preparation, spinning and weaving of wool, harden and linen into the local cottages and farms.

It is quite probable that Harden Bridge, which existed in the seventeenth century if not earlier, took its name from the fabric of that name.

Thomas Bentham, a nephew of Robert's, described as a "coverlet weaver" in 1681, also had wool, hemp, harden yarn plus "a pair of coverlet looms and other materials for the same".

Although the Parish Registers for Clapham (which included Austwick) in the first half of the eighteenth century, list a number of weavers, sometimes mentioning the farms where they lived, no materials are specified. However, later in the century, deeds mention both linen and woollen weavers.

In the latter part of that century, another material entered the local industry: cotton. In 1792, Jeremiah Taylor and Robert Parkinson, two Lancashire cotton spinners, bought the old corn mill near where Silloth House now stands but on the opposite side of the road. In the next two years they converted it into a three- or four-storey cotton mill, powered by a thirty-foot diameter water-wheel driving a dozen cotton-spinning frames and four flax-spinning frames. The water was carried from higher up the beck, nearer to Wharfe, in a trough mounted on pillars. Similar mills were functioning at this time at Clapham, Bentham, Burton-in-Londsdale, Ingleton, Langcliffe, Rathmell and Settle.

In 1803, out of 112 men between the ages of 17 and 55 registering for military service in the Napoleonic Wars from Austwick, 19 gave their occupation as "weaver". Presumably the spinners were mainly women and/or children. At the same time, Clapham had 22 weavers and 3 cotton-spinners out of 130.

Taylor and Parkinson were bankrupt by 1795 and the mill was sold to Robert Burrow who owned the mill at Westhouse. His brother, John, managed

Austwick Mill for a few years, after which it was advertised as "To Let". In 1817, James Birley used the mill for "combing, carding, drawing, roving and spinning silk". By 1850 the cotton mill was only a ruin, apparently the result of a fire, and the seven cottages specially built nearby had also reached the end of their days.

At this time, weaving was still carried out on handlooms in cottages, but small weaving-shops did exist in the village. One such utilised the old Well House in Low Street, which, in 1823, was converted into a Methodist Chapel. This was not the present Chapel, but what later became "Chapel House".

Unfortunately, the heyday of the cotton handloom-weavers was coming to an end. After overcoming many problems, power-looms had been improved to the point where they had become an attractive proposition to the manufacturers. The number of power-looms increased rapidly. In the early 1820's there was prosperity for the manufacturers brought about by a boom in exports, but for the handloom-weavers there was a steady increase in the hours they needed to work to maintain production and a steady decrease in their income.

By the beginning of 1826, there was considerable discontent among the handloom-weavers of north-west England. In some parts of Lancashire this resulted in riots, loss of life and severe punishments, including transportation to Australia. On 14 April of that year it had been suggested by some of the mill-owners in Burnley, that the local Overseers of the Poor might provide support for the weavers. Unfortunately they were too late as riots swept the area within a fortnight.

In Austwick, however, the troubles seem to have been averted by the foresight of some local leaders: George Clapham, William Batty, James Burton, Joseph Willis, Leonard Chapman, Richard Baynes and Charles Ingleby. They formed a committee "to enquire into and purchase warps and weft and also to employ what number of looms they think proper in each house". A thousand pounds was to be raised to carry on the work. The purpose was to set up a sort of co-operative to employ the poor handloom-weavers in their own trade of weaving cotton pieces.

This happened a month before Burnley's failures. A similar scheme was set up on the same day for Clapham although results there do not seem to have lasted so long.

At the end of the first year, 6,135 cotton pieces had been woven in Austwick at a cost to the Poor Rate of £54, a subsidy which amounted to just over twopence (2d) per piece.

The accounts of the Overseer of the Poor in 1835, record the rebuilding of a weaving-shop at the expence of the Parish.

The building of the Union Workhouse at Castlebergh in Giggleswick in the 1830's led to changes, the Austwick weaving-shops being sold in 1839, most of the proceeds going towards Austwick's share of the cost of building the new Workhouse. The property sold consisted of two groups of three houses with a weaving-shop and a group of four houses plus a weaving-shop, although their exact location has not yet been verified.

The census of 1841 names 82 weavers (46 male; 36 female) but only specifies cotton weaver as the occupation of two of them. Most of the weavers were in their teens and twenties: the oldest, aged 66, was John Ellison, while the youngest was Sarah Carradice, aged 7.

In 1851, the census was more specific with 50 weavers, almost all described as "Cotton weavers", of whom 18 were further described as "Handloom-weavers", the oldest being a 74-year-old man and the youngest three 14-year-old girls.

What is now known as "The Weaving Shed" seems to have started at about this time. (There were other weaving-sheds, e.g. one on the site of the present Parish Hall.) During the ensuing decade the type of cloth produced by the handloom-weavers became diversified and there were more worsted weavers (41) than cotton weavers (34). Two of them wove silk.

During the 1860's, Austwick's textile industry was dying. By 1870, Storey Brothers of Lancaster, who, for some time, had been putting-out work in the village, ceased to employ the handloom-weavers. Several families left the district and the 1871 census records only six weavers, five of them in receipt of Poor relief. The village had fallen on hard times when farming was also entering a distressed period. A few elderly handloom-weavers probably continued to produce a small quantity of cloth for local use, but by 1880 the Austwick textile industry was dead.

James Wolfenden of Studfordgill, Tosside...farmer and family man

Faith Finegan

A cousin of mine believes that Wolfendens could be divided into two groups, those who were enterprising and energetic and who did well as a consequence, and those who were lazy and "made nowt out". James was one of the go-ahead ones.

He was born at Sedgwicks, a small farm just south of Tosside, in 1784, the eldest son of Robert and Elizabeth (Betty) Wolfenden. Robert was of yeoman stock, but his father, James Wolfenden Senior of Farr Gill, now Higher Ghylls, died when Robert was only seven. Two of his brothers inherited land or property, whilst he and the other younger boys each received £50 when they came of age. With this, and perhaps with help from his father-in-law, John Heaton of Chapel House, Stocks-in-Bowland, he was able to rent and stock a farm.

Studfordgill.

There were two farms at Studfordgill at that time and Robert moved there in 1786. Judging from the amounts which Robert and his neighbour paid in Land Tax, the Wolfenden farm was the smaller one, probably no more than 40 acres, which was about average for farms in Tosside. Robert must have relied on his son James for help on the farm because although he and Betty had nine daughters, they only had two other sons and one of these had died in infancy. So when James was married at Giggleswick Church in November 1810, he brought his bride to Studfordgill. She was Isabella, daughter of William and Margaret Hall of Hollin Hall, Rathmell. Poor Isabella's married life was short. She had three boys in quick succession and then, in August 1815, she died following the birth of her little daughter. The baby was christened Isabella at Tosside Church the day after her mother was buried at Slaidburn.

A year later James, who was to live at Studfordgill until his death in 1858, took over the tenancy from his father. This is one of the mysteries, as yet unsolved, for Robert was only 59 and was to live another 23 years. Perhaps he had some illness that was disabling but not fatal, at all events, it was James who was the tenant after 1816. It could be wondered how he coped with four small children on his own, but his parents were still living at Studfordgill and his sister, Alice, with her husband, Henry Robinson, a shoemaker, and their growing family. They all squeezed into one farmhouse!

James remained a widower for seven years but there were several changes in 1822. His mother died in January and was buried at Slaidburn, and during the year his father went to live with his daughter Elizabeth, who had married Richard Robinson of Black House. Alice's husband took Dickenson Heights, a small farm nearby, and they and their family moved out. Finally, James married again. He was now 38 and he chose the 21 year old daughter of a Haworth farmer as his second wife. It is not known how they met. She was Betty Hartley, and they were married at Haworth Church on 4 November, 1822 by the Rev. Patrick Bronte, father of the famous sisters.

So Betty came to Studfordgill, bringing her daughter, Nanny Hartley, whose name and date of birth, 13 December 1819, were entered in the Family Bible following Robert 1811, William 1812, John 1813 and Isabella 1815. It wasn't long before more names had to be added -James, born in 1823 was followed at intervals of approximately two years by Joseph, Thomas, Henry, George, Pickles, Richard, Elizabeth and Mary who was just 4 days old when the first full census was taken in June, 1841. She was, as you will have noticed, thirty years younger than her eldest brother. So whereas his parents had had nine daughters and three sons, James had ten sons and three daughters by his two wives. Three of his brothers and sisters had died young, but every one of his own thirteen children, and Nanny Hartley, his stepdaughter, were reared successfully, quite remarkable in those days of high infant mortality.

Meanwhile, the farm was doing well and James had been able to expand. In the 1830's the larger of the two farms at Studfordgill fell vacant and he took it over, so that at the time of the census of 1841 the Wolfenden family was the only one farming at Studfordgill. James must have taken in more land, too, the Tithe Returns of 1846 show him farming 150 acres and in the 1850's he continued to prosper, so that at the time of his death he was farming well over 200 acres. Although some of this was rough grazing, Studfordgill was a big farm compared with most of those in Tosside at the time, yet there was no way that it could support all those sons.

By this time, of course, his first family were

making their own way. Robert and John were farm labourers and never had their own farms but William, my great-grandfather, was one of the enterprising Wolfendens, In 1841, when he was still under 30, he was farming Ormsgill Green, a big sheep farm above Airton, and employing four men, one of them his elder brother, Robert. His sister, Isabella, kept house for him until he married Ann Harrison, daughter of John and Margaret Harrison of Ragged Hall, at Gisburn Church in 1842.

Two of James's second family were settled on farms by 1850. There had been a double wedding at Giggleswick Church on 3 March 1849 when James married Alice Charnley of Rathmell and his younger brother, Henry, married Ellen Proctor of Halton Gill. These two had contrasting careers. James farmed at Slaidburn all his life, first at Phynis and then at Woodhouse Gate, whereas Henry was always on the move. He and Ellen had twelve children and records of their births, baptisms and marriages show the family on farms at Hellifield, Rathmell, Eldroth, Colne, Kildwick and Keighley with a short spell at an inn at Stanbury and a longer time in Waterloo, Liverpool, where Henry was a cowkeeper. Finally, they returned to Keighley where Henry built 8 houses and lived and died in one of them. Another son, George, lived at Studfordgill for two years after his marriage to Alice Dawson of Settle. He was there when his father died, but when his brother Thomas came back to the farm, George went to farm at Haughfield, near Coniston Cold.

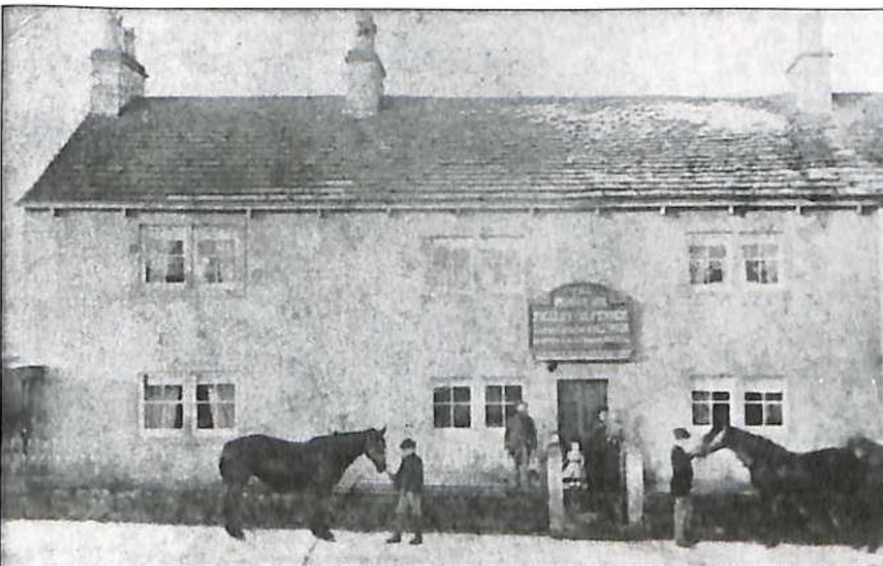
During his last years James must have been saddened when five of his children, four sons and a daughter, decided to emigrate. There is some evidence that he had tried to provide work for them all at Studfordgill. In 1851 four sons were at home. James was then 68 and perhaps unable to do a great deal, so two sons, Robert and Thomas, were working on the farm along with two farm labourers. They were also trying to build up a shoemaking business. Joseph and Pickles were described on the census form as shoemakers and they were also employing a young man from Rylstone.

However, there were more exciting prospects for these young men than farming or shoemaking on the family farm. Many local men had emigrated to America during the previous twenty years and though some had come home, more had stayed and apparently prospered. They sent back enticing reports of good cheap land and wonderful opportunities for young men who had a spirit of adventure and were willing to work. Four of the young Wolfendens decided to give it a try.

Joseph was probably the first to go in 1856. By this time he was married to Sarah Oldfield, a farmer's daughter from Hill Top, Wigglesworth, and earning his living as a shoemaker in Long Preston. They had two daughters when they went out to Wisconsin to settle in Juneau County, in what was then little more than a clearing in the forest, called Wonewoc. It is not known when his brothers joined him, but Richard's grandson, Will DeVere Johnson of Alamogordo, New Mexico, says that his grandfather went to Illinois before he moved on to Wonewoc.

Thomas and Pickles were the other two who went and my mother used to tell of a farewell party that was held for them at Wigglesworth Hall. It was long before she was born, but she had heard her grandmother tell of it. William and Ann had left Ormsgill Green and moved down to one of the Wigglesworth Hall farms a year or two before the brothers emigrated, and as they had a bigger room than any at Studfordgill, the party was held there. All the brothers must have meant to settle in their new country, for Thomas, Pickles and Richard applied for U.S. citizenship on 8 April 1858. Eleanor Gobis, Joseph's great-granddaughter, saw their signatures on the application forms quite recently, at the courthouse in Wonewoc.

Meanwhile, their sister, Elizabeth, had gone to Canada. She was married in York County, just north of Toronto, on 12 April 1858 to William Kirby, whose family had emigrated to Canada from the old East Riding of Yorkshire. She was just 19. James was never to see her, or indeed any of the emigrants again, but after his death in 1858 two of his sons came home, Thomas to take over Studfordgill, and Pickles to keep the Plough Inn at Wigglesworth until his death in 1879, following an accident. Thomas married Jane Hitchin and together they raised four sons and four daughters, but although the farm prospered—it was 362 acres in 1881—their sons were restless.



Pickles Wolfenden (licensee) with his wife and family in front of the Plough Inn, Wigglesworth, 1874.

One by one they left for Liverpool, so when the landlord wanted to raise the rent Thomas decided to go, too. Writing to his brother, Richard, in 1899 from his new home in Bootle he said,

> "...not a Wolfenden left in Gisburn Forest nor in Wigglesworth nor Slaidburn all left so that there is a clearance of the lot I do not rue at all..."

Had James been told that within the next 40 years every single Wolfenden would have left the district he would never have believed it, and why, he would wonder, had so many gone to Liverpool?

The answer lay in the growing importance of the port and the rapid increase in population which created a need for ready supplies of fresh milk and other dairy products. Scores of young men from Bowland and the Dales set up milk houses in purpose built premises. At the front was the family home and the shop where the womenfolk sold milk, cream, butter and eggs, and behind was an enclosed yard where the cows were kept in shippons and milked twice a day, to provide Liverpudlians with the freshest of milk. It was by no means an easy life for the cowkeepers or their wives, but it was a good deal more profitable than working on the family farm. James's grandson, Robert, was the first of the Wolfendens to go, and the premises which he built at the end of Knowsley Road in Bootle were among the most up-to-date in the city. He was a regular winner in competitions for the best kept dairy or smartest turnout. Before long, at least half a dozen milkhouses near the docks were Wolfenden owned and other cousins set up as butchers or cattle dealers.

James's late second marriage meant that he did not live to see many of his 72 grandchildren. Bert Wolfenden, one of Thomas's sons, was twice Mayor of Bootle; Mary's two sons were family doctors in the Bolton area, and Henry's eldest son, John, manufactured agricultural machinery at Keighley. He also made some of the earliest sewing machines ever seen in these parts. Whenever there was a wedding in the family, John gave one to the bride as a wedding present. The emigrants did well, too. Joseph's elder son, Charles, after a short spell as a pharmacist, established the Bank of Wonewoc in 1887 and became its first president when it became the State Bank. It is still flourishing today. He also gave Wonewoc a new library which was opened shortly before his death in 1940 and which he and his brother endowed generously. Elizabeth and William Kirby reared a family of twelve in Ontario; one of their sons, Tom, was a surgeon in Portland, Oregon.

Knowing the Wolfendens's love of horses and their skill, not only in riding but in breeding, training and racing, James might have been particularly pleased to have heard of Peter Wolfenden, a great-great-grandson who lives in New Zealand. He was very well known for many years as the leading reinsman on the New Zealand trotting circuit and built up an international reputation. He has now retired from driving in favour of his sons and is concentrating on breeding and training trotting horses. He has just called one of his foals Studfordgill!

The Eclipse of 1927

Observations on Trout and Tradesmen from a collection of essays by Arthur Ransome

Arthur Lupton

It is curious how things arise in connected groups. Recently I was lent a computer program, called SKYGLOBE, which will display a picture of the heavens, as seen from anywhere in the world at any time in the last 4000 years, or in the 4000 years to come.

Last summer's Settle Community Play had revived interest in the eclipse of 1927, in which year the world assembled at Giggleswick to enjoy the spectacle in the company of the Astronomer Royal. So we set about looking for the eclipse on our computer screen and found it, as viewed from Giggleswick School Chapel, early in the morning of June 29th 1927.

Also recently the Rotary Club of Settle produced from its weekly book stall in the Market Place, a copy of "Rod and Line". This is a volume of fishing essays by Arthur Ransome, collected from his articles in the Manchester Guardian of the mid twenties, and published in 1929. I began reading of days spent on one of his favourite rivers, the Ribble. AR was not one to miss any opportunity to learn more about the ways of fish and resolved on an experiment at Malham Tarn during the imminent eclipse.

Before dawn, and about an hour before the onset of the eclipse was forecast, AR set off from Settle to walk to Malham Tarn. He hoped that the fish might think night was upon them and respond with a satisfactory Evening Rise as the sun was obscured, and he hoped too for some fishy revelation as daylight returned.

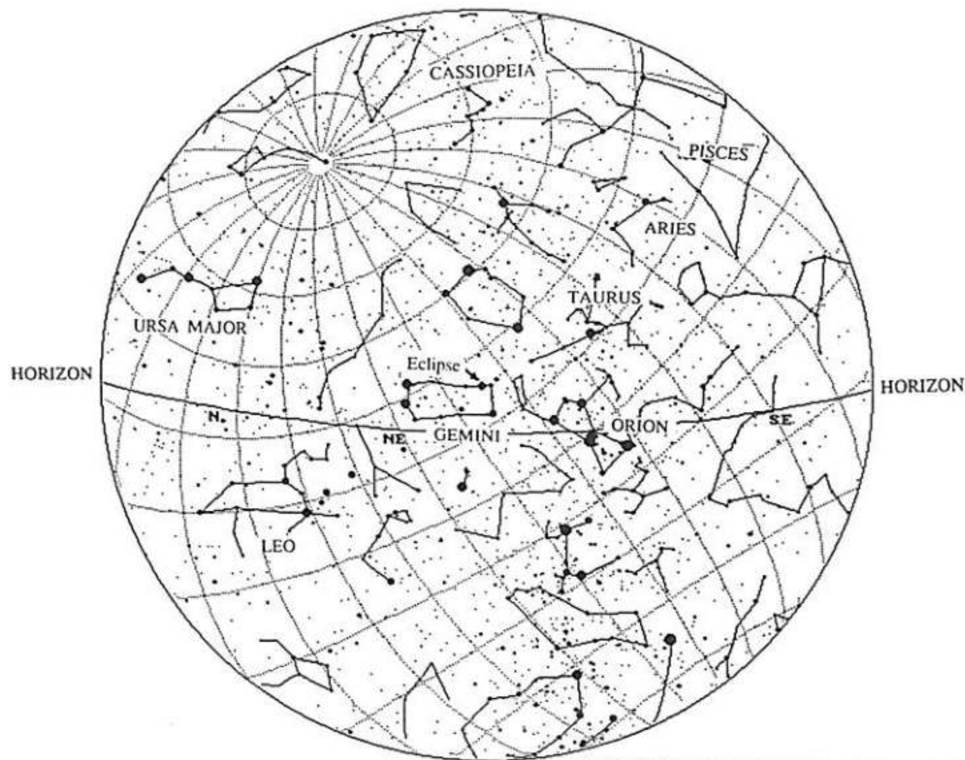
But trout were not the only object of interest to him: as he climbed out of the valley he heard mouth organs, accordions and at least one brass band entertaining the assembling crowds. And he observed:

> "that a great many people were making use of the eclipse for their own livelihood. They were trying to entice motor-cars into fields for their own profit... The eclipse was giving them an improved chance of making a living, and they were grabbing at that chance with both hands. The fish, I thought, would probably do the same."

Alas, the experiences of both shop keepers and fisherman were to be disappointing. Mr Tom Dugdale, who was a young man in Settle at that time, tells that though it is true that many stores were laid in, in hopes of a bonanza, the eclipse was over before seven o'clock and the motor-cars carried their passengers away without delay, leaving Settle's shelves still groaning with unwanted luxuries to be disposed of at a loss.

AR left the crowds to their pleasures and arrived at the tarn as the sun was rising, he confesses that he broke all the rules by being on the water at 5.30 in the morning but

> "...as there is to be no other such eclipse for some seventy years, I was not likely to break the rules in this way again, and could almost count on being forgiven for a first offence."



The Sun and Moon at 6.12am on the day of the eclipse, as they appeared from the Chapel. They appear in the centre of the circle, just at the top right hand corner of the rectangle which defines the constellation Gemini. Since it was early in the morning the Sun is not far above the horizon.

At 5.40 the sun showed through the clouds "like a brass saucer out of which some mad hatter had taken a bite... fish were still feeding, and I caught a small one", the light was waning, the sheep stopped grazing and moved restlessly about in little groups. Then

> "...the speed of events seemed to quicken. Everything went suddenly dark. The noise of curlews, peewits, and small upland birds stopped. There was absolute silence, and it was as if a roof had suddenly been put over the tarn... The tarn was dead. I saw no rise and heard no rise. It was exactly like fishing a pool in a river over which a fisherman has inadvertently moved his own shadow. That, I think, is what the eclipse seemed to the trout... they buried themselves in the weeds or in the deepest water."

Twenty minutes after the shadow passed he caught two small trout but "after that, the morning of the eclipse was an ordinary fishing morning and one of the worst", with a number of minor disasters. Thus the outcome of the experiment was rather unsatisfactory, but it was

> "...enough to prove that trout...stopped feeding altogether at the passage of the moon's shadow ...and plucking up heart with the second dawn that day, resumed their feeding. All of which was precisely what might have been expected."

In his discursive way Ransome gives us his opinion on a variety of matters. His view on civic institutions is relevant to the NCHT today, as our address is now c/o The Town Hall, Settle, so that it was a little disappointing to read, on the first page of the first of the essays in the book:

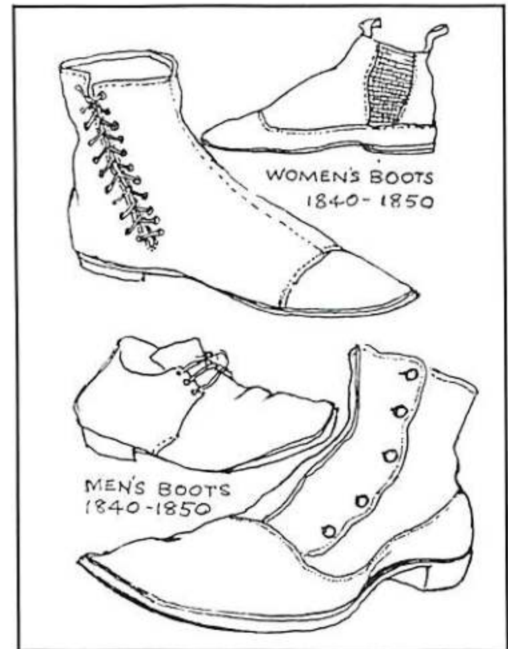
> "...there seems to be a mistaken idea that the centre of the town is some Town Hall...when, if the truth were known, the whole town is grouped about some little shop where a man will find, in the window, boots and pike tackle, mayflies and flat irons, and behind the counter a fisherman like himself."

Arthur Ransome did not have Settle in mind when he wrote these words, he was thinking of Manchester, but despite his disdain for Town Halls, we hope that you, at any rate, will approve of our new address—and that we shall receive much interesting correspondence through its doors. Even if you do not approve you can enjoy the picture of AR returning to the centre of Settle—to a Tackle Shop—to mull over his astronomical observations in the best of company, and setting them down for us to enjoy nearly seventy years later.

Shoemakers in Settle

Maureen Bottom

All crafts have their legends and that of shoemaking is no exception. Many of its traditions have to do with the character of the shoemaker himself, his independence, patience, obstinacy even and his philosophical turn of mind. Also remarked upon is the frequency with which shoemaking seems to have been a dynastic craft, son (or daughter) succeeding father or mother for generations. This tendency must have been true of many crafts in the past; it is only because the weavers, spinners, stockingers and their like were absorbed in the mills and factories many decades before shoemakers were, that their dynastic traditions are forgotten. Independent shoemaking families, on the other hand, are still within living memory, if not actually alive and well and living in Settle.



Shoemaking has always been one of the most important trades in terms of numbers of craftsmen, shoes coming high on the list of necessities after bread in terms of consumption (1). There would be several shoemakers in every town and most villages would house at least a cobbler (for mending or bodging together worn-out shoes into wearable ones). Working in their own homes well after many of their neighbours were in mills and factories, they retained their reputation for being solitary workers and yet this can never have been entirely true. Most craft workers before the late 18th century worked in family units, the wife being called upon to perform her share, in shoemaking by "closing" or stitching together the uppers, the children waxing thread as soon as they could co-ordinate hand and eye. A master shoemaker might employ journeymen and apprentices, who from the age of thirteen or fourteen would live in and learn the trade for seven years; at first doing little more than boiling up the ingredients for the wax but always watching to learn the skills of the craft. The journeymen might live elsewhere and act as out-workers but generally three or four men would be working together in the crowded "shop" in a room of the cottage or at the top of the garden. The "shop" would always have light to work by; candles or, later, gas and there would always be warmth because, however bright the day, the candles or gas would be needed to heat the irons used for finishing soles and heels. Then the wax would be melted down and plunged into cold water to solidify it, leading to a steamy atmosphere. Folks who brought shoes for repair or came to order new ones would linger for a chat or to smoke a pipe and exchange the latest news. "My grandfather's shop was never empty", says Jim Nelson of Settle (2) and others remembering the past in other small towns say much the same (3).

When shoemaking did become industrialized, which only happened very slowly during the second half of the 19th century, shoemakers showed their independence by refusing as long as possible to work in factories where they would be subject to rules and regulations, expected to arrive and depart at specified times and not as the fancy took them. They were also noted for taking things easy at the beginning of the week and then, as the weekend approached, working late into the night to complete orders (4).

Jim Nelson can trace his family back through his father and grandfather, Titus, to his great-grandfather, who came to Settle in the 1840's because he knew that with the building of the railways there was a large male working population in the area which would require an almost endless supply of boots. Before that there would have been the canal builders and lead workers, although by the 1840's most of them would have moved away, the lead workers with wives and families often emigrating to America or the not-so-distant mills of Lancashire (5), leaving many tradesmen bereft of customers. The shopkeepers who hung on no doubt found some prosperity again with the influx of railway navigators.

Perhaps, too, that's why my own ancestor, William Tennant came to Settle and set up as a shoemaker. It's not known when he arrived but he was certainly there in 1841 aged 28, where the census records him at No 102, Market Place. He had come from Westhouse, where his father, also William, was also a shoemaker and he, in his turn, had come from Clapham where his father, also William, was also. . .a shoemaker. Clearly, once a young man had served his apprenticeship there was no room for him to set up as a master in a village where his father had his workshop. The William who went to Settle must have established himself there by 1841 since he employed his brothers, Richard and Christopher, aged at that time 17 and 13, as apprentices. He is recorded as being there still in 1851 when he employed three men but by that time Richard had set up business in Kirkby Lonsdale and Christopher was about to marry

a gardener's daughter from Giggleswick and move to Lancaster where he opened his first shop in Market Street.

By the 1850's, although mechanisation and the subsequent removal of the shoe industry to factories was still just in the future, the practice of providing ready made shoes as opposed to made-to-measure ones was well established, (it had been well established for over a century in parts of the East Midlands). A master shoemaker acting as "clicker" cut out the parts of the uppers from the skins. This is a highly skilled job as skins vary enormously in their flexibility and quality and are not at all predictable like cloth with its warp, weft and bias. He then put out the job of "closing" and divided the "bottoming" and "finishing" among his journeymen so that, in effect, it was "mass production", with each man or woman contributing a single skill to the finished article. This must have provided the bread and butter work for many shoemakers and continued through the 1850's and '60's with the introduction of sewing machines for "closing", often provided for out-workers in their own homes. By the 1880's and '90's the capital outlay required for the more sophisticated machinery finally forced the workers into factories. There was still, during this period, a steady call for hand-made bespoke shoe-making from those who were able to afford it and it was not until well into this century that the master shoemaker had to make the decision if he had not already done so, to become a retailer of factory made shoes. It was almost a "Hobson's Choice" (6) although he might decide to work as a "clicker" in a factory.

There were some twenty shoemakers and apprentices in Settle in 1851, but although we can guess that Oates of Kirkgate, Brakell and Preston of Duke Street, Tennant in the Market Place, Parkinson of Back Lane, Nelson of Chapel Square, Whittam and Armistead were all masters, we have no means of knowing from the census which of the journeymen worked for whom. Discounting the apprentices the number per head of the Settle population in 1851 was slightly above the national average (7).

The Nelson family remained in Settle and is still there today. Christopher Tennant prospered as a master in Lancaster, where he employed nine men and two women in 1881. One of his sons opened a shop in 1892 in Ilkley, where he was still making boots at the outbreak of the first world war, though by the 1920's he was concentrating on retailing and his elder son followed him into the business.

Sadly he was the last shoeman in this branch of the Tennant family, though his shop, under other ownership for some years, is still a retail outlet for shoes in The Grove, Ilkley.

Notes

1. Henry Mayhew. Labour and the Poor. Letter no 32 *Morning Chronicle* February 5, 1850. London.
2. I am indebted to Jim Nelson of Settle for giving me the benefit of some of his recollections.
3. Cumbria Federation of Women's Institutes. *Cumbria Within Living Memory* p63 "The Shoemaker".
4. I have also read this about potters and glass makers and suspect that it has been applied to other craftsmen and women too!
5. C S Hallas "Migration in 19th C Wensleydale and Swaledale" *Northern History* Vol 27 1991.
6. Popular play by H Brighouse, first produced in England at the Apollo Theatre, London June 1916 and reviewed in The Shoe and Leather Record for July 7, 1916.
7. J H Clapham. *An Economic History of Modern Britain* 1932. 11. states that there were as many adult males occupied in shoe making as in the cotton industry in 1851 but this does not hold good in Settle where there were over 70 in cotton to 20 in shoes.

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Music, Environment, and the Craven Camerata

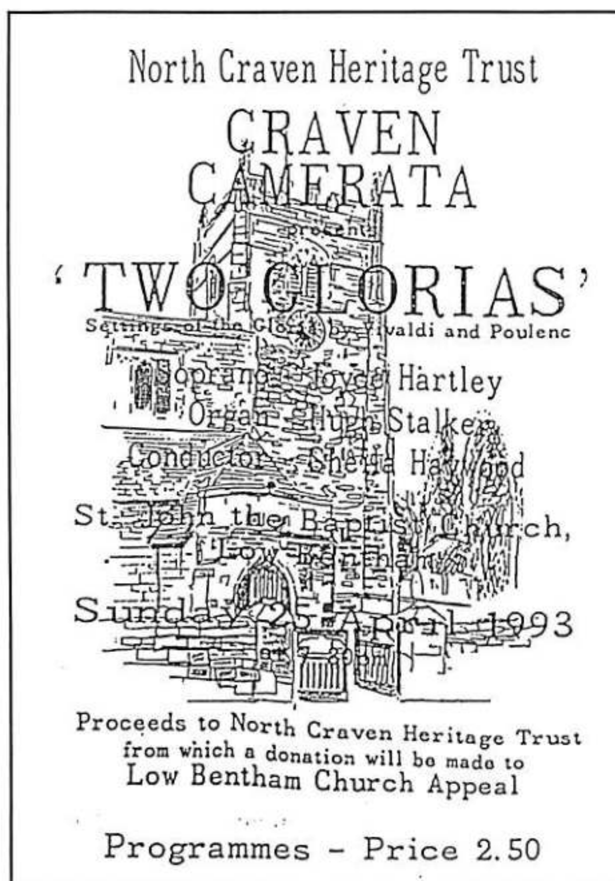
Len Moody

The account (near by) of the visits of Leeds Parish Church Choir, under the Trust's auspices, to give an Epiphany recital in one of the Yorkshire Dales Churches (which includes chapels, etc) suggests that some attention is due to a complimentary musical event, which is also becoming "traditional".

Since 1981 the Trust has also sponsored a Springtime recital somewhere in the same area by the Craven Camerata. This has always taken place during the last week or so of April. This event looked forward to and well supported by members of the Trust, is, it must be said, very much the creative effort of Sheila Haywood. Sheila, an experienced music teacher and lecturer, had the excellent idea of coming to spend her retirement years just alongside the Pennine Way in upper Ribblesdale, and in tune with the ethics (or should it be metaphysics?) of music has made a resounding contribution to many other local activities.

Sheila contributes the following account on the origins and aims of the Craven Camerata:

"I joined the committee of the Heritage Trust after the A G M in 1980. At that time we were raising money to fund the museum, and each member of the committee was reponsible for putting on a fund raising event. The museum committee were engaged in setting up the exhibition about Elgar's connection with Craven, and Marion Walker suggested that I might put on a concert of Elgar's music as my activity. This resulted in the concert performed in the recital room at Giggleswick School in April 1981. Unfortunately, I did not keep details of that concert, but I remember that it consisted of some part songs, the Serenade for Strings, a Gavotte that Elgar had written for Dr Buck, and (a bit tongue in cheek) "Land of Hope and Glory". I know there were 16 people in the choir and that Ann Read, Pat Simpson, Carol and David Butcher, Roger and Laraine Attwood, Margaret and Norman Clark, and I think, David Fox and Terry Atkins were amongst them. I would be glad to be reminded of anyone else who was in that first concert. After it was over, several people said that they had enjoyed it and could we do another. Therefore, in 1982 we decided on another fund rasing concert, this time in Giggleswick Church. The main work was Stanford's "Songs of the Fleet" with Roger Attwood singing the baritone solo. Unfortunately, when we were well launched on rehearsals and it was too late to change the programme, the Falklands war started and the somewhat jingoistic nature of Newbolt's poems, "Stand by to reckon up your battleships, Mother we salute thee from the dead" etc: was something of an embarrassment, We gave it very serious thought, and decided in the end to go ahead with the concert, and dedicate the event to everyone on both sides who had



fought in the war. Another item on the programme was Bach's 4th Brandenburg concerto, with Susannah Glanville as one of the soloists.

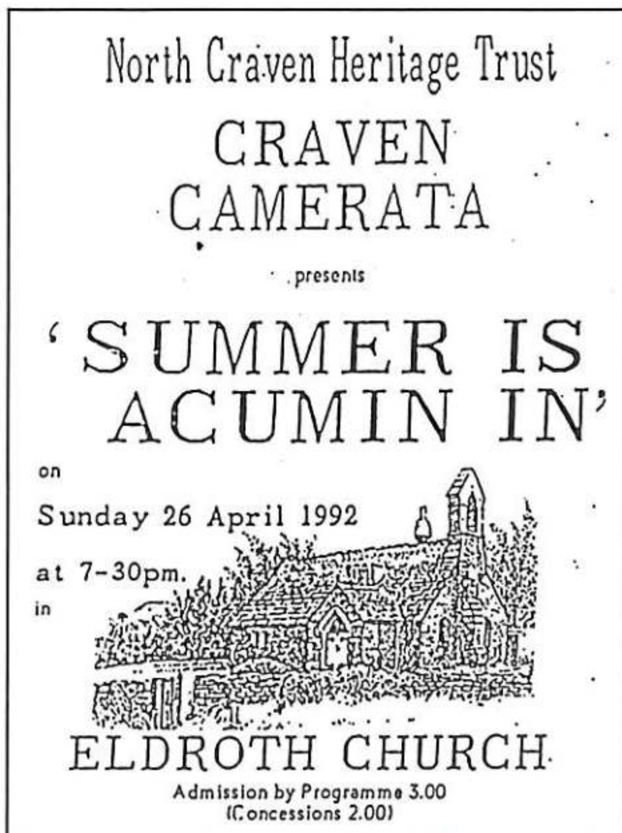
As we came out of that concert, Val Leigh asked me if we would do one in Langcliffe Church the following year. The singers were also asking what we would be doing next, and so the choir became a regular activity. When we came to the concert in Kirkby Malham in 1984 the urgent need for funds for the museum had ceased, and it was the Civic Trust's Christian Heritage year. The Heritage Trust decided to set up it's own Historic Churches fund to mark this, and that is when the proceeds from the New Year Recital and the Camerata concert started to be put to that use. The original idea was that the fund should build up a capital sum and that the interest should be given to local churches who needed help in conservation work. However, as the capital sum has grown too slowly to produce a worthwhile amount of interest, donations have latterly been made from the capital sum.

The name Craven Camerata was chosen after much discussion in our third year of existence, and was designed to reflect the area, and the fact that concerts consisted of the choir and sometimes included an ad hoc instrumental group. The word "camerata" in this context suggests a small chamber group.

The instrumental group has varied according to the

works to be performed, the space available in the church where the performance is to take place, and requirements to make an interesting programme. Ann Carr, Ann Wood, Don Whitehead and Stephen Robinson have been regular players, and many of the young musicians from the High School and Giggleswick School who have been of a suitable standard have taken part over the years. Valerie Baulard was a regular soloist for years, and David Fox, Roger Attwood, Joyce Hartley, amongst others, have given much pleasure with their solo singing. Laraine Attwood has been a tower of strength as accompanist since the beginning. Without her it would have been difficult to keep the choir together for so long. We have also been very fortunate in having Hugh Stalker to play the organ (and sometimes harpsicord) for us for the last 10 years. His encouragement and support has been invaluable. All the singers, instrumentalists and soloists have given their services free and proceeds from all concerts have been shared between the host church and the Trust's Historic Churches fund.

Nowadays, after the annual Spring concert, the choir meets at fortnightly intervals from May to July and September to December, to sight sing and to study works which we do not intend to perform. New members are always welcome. There is no subscription as such, but a small charge is made to cover the cost of renting a rehearsal room and borrowing music from the library. For many years, when there were no meetings between concerts, rehearsals were held at Linton Court, and we were very grateful to Ann Carr for her hospitality. Recent practices have been held at St John's Methodist Church hall, which has comfortably accommodated the rather larger number of members."



It can be said that the contributions of the Craven Camerata to local musical and social life have been no less appreciated than those of Leeds Parish Church Choir. While the Leeds recitals could perhaps be categorised as "professional", the Craven Camerata events have revealed the range and strength of "amateur" resources: it has always been pleasing to note the balance between singers and instrumentalists of indigenous origin with those of settlers from elsewhere. Sheila has been particularly successful in attracting musicians from all parts of the area, some of whom have travelled considerable distances for rehearsals during the early months of each year. The Camerata has never been constituted as a formal "society", and most of the creative administrative work has been undertaken by Sheila, though volunteers have always been forthcoming for specific purposes when needed. Formal records have not been kept: however, as far as can be recalled participants have come from as far afield as:-

Austwick, Airton, Bentham, Burton-in-Lonsdale, Clapham, Clitheroe, Denholme, Embsay, Giggleswick, Grassington, Horton-in-Ribblesdale, Kirkby Malham, Langcliffe, Long Preston, Hellifield, Rathmell, Settle and Skipton.

The Spring recitals, like the Epiphany events, have followed a peripatetic pattern around the Craven district, introducing folk to notable areas and historic buildings they might otherwise never have got to know. The list of sacred buildings where recitals have been given constitutes quite a cross-section of Christendom:

1981 Giggleswick (Giggleswick School)
1982 Giggleswick (St Alkelda's Church)
1983 Langcliffe (St John the Evangelist's)
1984 Kirkby Malham (St Michael the Archangel's)
1985 Clapham (St James')
1986 Horton-in-Ribblesdale (St Oswald's)
1987 Austwick (Church of the Epiphany)
1988 Long Preston (St Mary the Virgin's)
1989 Burton-in-Lonsdale (All Saints)
1990 Horton-in-Ribblesdale (St Oswald's)
1991 No performance, owing to indisposition
1992 Eldroth (formerly a school; in use as a church since 1947; extensively refurbished 1990/1, not yet formally dedicated).
1993 Low Bentham (St John the Baptist's)
1994 Giggleswick (St Alkelda's)
1995 Settle (St John's Methodist Church)

In an account such as this, it is scarcely feasible to give full details of all the works performed over the past 15 years. It can certainly be said that representation has been given to a good range of international and British composers. As if to, in the words of Dr Nicholas Brady author of the text for Purcell's 1692 Ode on St Cecilia's Day, "make the British forest prove as famous as Dodona's vocal grove"—

(Dodona—traditionally the site of a grove of oaks in ancient Epirus famous for containing an oracle of Zeus).

So composers whose works have been performed in Craven for Craven people have included:-

J S Bach	Paul Hindemith
Frank Bridge	Gustav Holst
Benjamin Britten	Thomas Morley
Frederick Delius	C Hubert H Parry
George Dyson	Francois Poulenc
Edward Elgar	Franz Schubert
Gabriel Faure	Igor Stravinsky
Gerald Finzi	Antonio Vivaldi
G F Handel	Ralph Vaughan Williams
Joseph Haydn	Peter Warlock

Followers of the Craven Camerata activities have been struck by Sheila's musical scholarship in building up programmes which have sometimes been quite unexpected, and yet absolutely appropriate for the season, the place, and the resources available. Those who have sung or played under her direction have appreciated her skill in helping performers to understand and enjoy unfamiliar works. Her special knack of taking a work to pieces and building it up a bit at a time, reconstructing the original creative sequence,—indeed, often learning a work from back to front,—has created great confidence in her musicianship. We have all probably at some time come across the conductors who pride themselves on their wit and sarcasm; Sheila's method gets results because she understands the difficulties which performers may experience, and devizes ways of helping to overcome them.

Performers and patrons of the Craven Camerata will each have their favourite memories. Eminently appropriate in a rural setting in 1987 was Vaughan Williams' "Cotswold Romance", counterbalanced by Parry's "Blest Pair of Sirens" (voice and verse). Then, in 1990, given the increased attention being given to the environment and its conservation, Haydn's great "Creation" dramatising the narrative of the "glorious work" recorded in "Genesis", was very timely. In 1992, soon after much loving care had been put by local people into the refurbishment of the Church at Eldroth, the programme of music and readings ("voice and verse"), under the title "Summer is Acumin In" was greatly appreciated. In 1993, to mark the building of a new organ in Low Bentham Church, the appropriate musical offering (in the St Cecilia's tradition) was the performance of two contrasted settings of traditional "Gloria". The programme note for this recital written by Sheila herself is worth perpetuating:-

> These two settings of the "Gloria" are separated by a period of nearly 250 years, but they offer a fine illustration of the eternal nature of the Christian message, and the common understanding of both composers of the depth of this message.
>
> Vivaldi was a priest who moved in the fashionable world and wrote secular music, but who remained true to his religious vocation. His "Gloria", first revived in modern times in 1939, is typical of the style of the Baroque period, but the use of the harmonic material gives an emotional and spiritual impact which is as compelling today as it must have been in 1715 when the work was composed.
>
> Poulenc was one of the group of French composers known as "Les Six", who worked in Paris during the first half of this century. In principle he was anti-romantic, and his music explores the chromatic harmonies which expressed the cynical and pessimistic ideas current at the time. However, in 1961, at the end of his life, he used these harmonies to produce the "Gloria", a religious work of great depth of feeling and spiritual impact which, in spite of much dissonant and astringent harmony, has a richly romantic flavour.

The greatest challenge faced by the Camerata and its director so far has probably been the dynamic and poignant "Symphony of Psalms", by Stravinsky (1930). The sensitive choice of supporting works leading up to that taxing climax included Holst's choral setting of the "Old 124th" to the solemn words "Turn back, O man, Forswear thy foolish ways"; a Dvorak Serenade for wind instruments; and an exceptionally delicate "Cantique de Jean Racine" by Faure (1865). Appropriately using the words of the 39th, 40th and 150th Psalms, Stravinsky had undertaken to suggest "an anguished cry for help from the human spirit in the process of being crushed by a menacing force which threatens to overwhelm it", but ends (in the words of the programme note) with "a solemn reverence, with which the Lord is praised".

The programme for the 1995 recital will no doubt seem more confident, more assured, than the 1994 one, though not without its glimpses into some of the dark corners of the human spirit. However, it will be a great privilege, a great oportunity, to listen in a congenial setting, to a selection of works by Henry Purcell and by Benjamin Britten, which span the last three hundred years.

It has to be made clear that these notes on the Leeds Choir and the Craven Camerata by no means exhaust all the worthwhile music which has been produced in the area. There will be many folk around who will wish to refer to the achievements of the Settle Operatic Society, the Settle Orchestral Society, the various church and chapel choirs over the generations, the Langcliffe Singers, the music-making of many schools (both private and "maintained"), . . . as well as the heroic achievements of individuals and familes. Can there be something in the landscapes we dwell among, in the great cycle of the seasons, in the sights and sounds of the countryside, in the air we breathe, which finds an appropriate response in the creation of music? As has been recorded of Sir Edward Elgar, who spent significant parts of his life in this part the world:-

> "He did not walk or cycle just for the good of his health. During these outings, he drew music from the very air about him."
>
> — W R Mitchell, "Mr Elgar and Dr Buck" (1991).

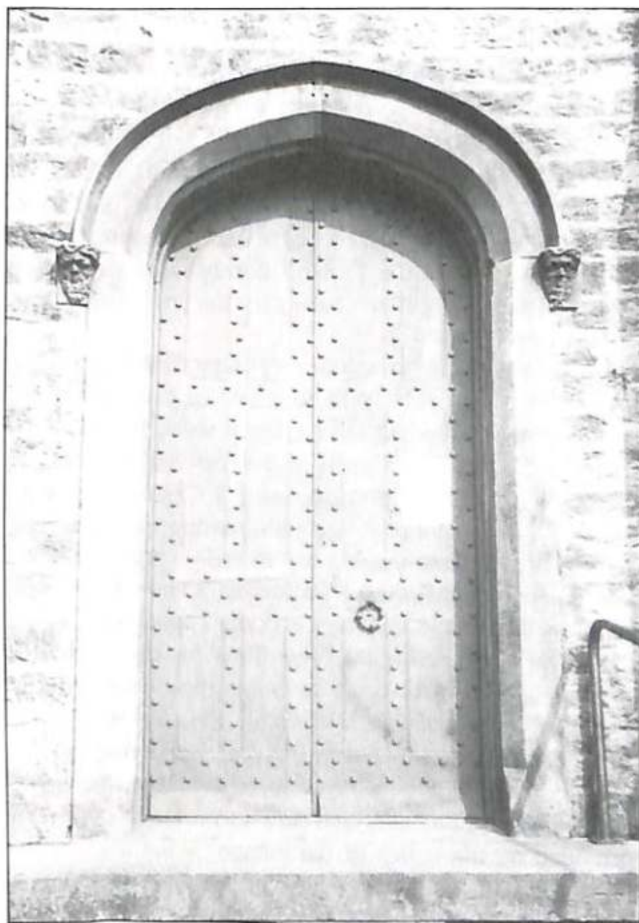
Visit of Leeds Parish Church Choir to Craven

Peter Read

Even with the multifarious activities of a typical Dales village, the days of deep winter following the Christmas festivities can seem rather empty and melancholy. An annual event now established almost as a tradition helps to counteract some of the depression of these dark days in the villages of North Craven. Every year, on a Saturday in early January, the famous choir of Leeds Parish Church visits one of the villages in North Craven to give a concert of music appropriate to the season of Epiphany. These recitals are organised by the North Craven Heritage Trust which joins with the incumbent and parishioners of one of the towns or villages within its area in promoting the recital, providing an invariably large audience, and entertaining the members of the choir together with its Organist and Master of Chorister, Simon Lindley. Since 1978 the choir has sung in the churches of Kirkby Malham, Clapham, Settle, Horton-in-Ribblesdale High Bentham, Long Preston, Giggleswick, Burton-in-Lonsdale, Ingleton, Hellifield, Thornton-in-Lonsdale, and in the chapel of Giggleswick School. Proceeds from the recitals are shared between the "home" church and the North Craven Heritage Trust's Historic Churches Fund.

Leeds is one of the few major cities in England with no Anglican cathedral within its boundaries and thus the Parish Church of St Peter has always been of particular importance and, from the time of its rebuilding and reconsecration in 1841, has also been famous for its music. The Parish Church has had a succession of distinguished organists and choir-masters, known far beyond the Yorkshire borders, from that time right up to the present day. During the tenure of the first of these, Samuel Sebastian Wesley, Leeds was, ironically for a Parish Church, setting the pace for a widespread and much needed revival of the old cathedral musical traditions together with much higher performing standards. Music was generally very run down in the first half of the nineteenth century in English cathedrals. Wesley had come to Leeds from being organist of firstly, Hereford, and then Exeter Cathedrals.

There is the story of the first performance of his well-known "Blessed be the God and Father" on an Easter Day at Hereford when the choir consisted of the trebles and a solitary bass, reputed to be the Dean's butler. This particularly illustrates the situation that Wesley was trying to put right. At Leeds, where a large choir already existed, he had the opportunity to introduce much of the finest English church music of the past, from Byrd to Purcell, and also more recent pieces by such composers as Crotch and Attwood. After 8 years at Leeds, Wesley moved on to Winchester and then, later, to Gloucester Cathedral, It has been noted, however, that "it is probable that the only adequate choir he ever had at his disposal was. . .at Leeds Parish Church".



St. Margaret's of Antioch, High Bentham.

Wesley's work in both extending the repertoire and further improving standards of performance was consolidated throughout the second half of the century by such composers as Robert Burton, William Creser and Alfred Benton. A very full and fascinating account of music at Leeds during these times and, indeed, up to the present day is given by Donald Webster in his *"Parish" Past and Present—275 years of Leeds Parish Church Music* published by the Old Choirboys' Association and available from the Parish Church.

This century has been an equally distinguished period for the choir and its organists. Sir Edward Bairstow before his long period of service as organist of York Minster was at Leeds for seven years. Just after he had resigned from the Leeds post, the *Musical Times* wrote "No cathedral in the country has so large a musical establishment as Leeds Parish Church". Other fine organists at Leeds this century have included Herbert Williams, Dr Albert Tysoe, Dr Melville Cook and Dr Donald Hunt (now of Worcester Cathedral). The present organist and Master of the Choristers, Simon Lindley, was already regarded as one of this country's leading organists

and was also widely experienced in training choirs when he was appointed to Leeds in 1975. His dynamism and indefatigable energy and enthusiasm rapidly became apparent in an extraordinary variety of music making throughout (West) Yorkshire. The Parish Church Choir under his leadership has continued its very busy programme of recording, broadcasting and concert giving both in Leeds and on tour at home and abroad whilst at the same time, of course, fulfilling its prime role of providing daily choral services in the Parish Church. And this is achieved without the benefit of a choir school! The choristers travel to the Parish Church every day not only from every corner of the city but also a few from places beyond.

Christmastide is always a very busy time for any choir and is particularly so for the Leeds choir, with many events extending over a three week period, including Lunchtime Carols at the Town Hall, several Lord Mayor's Carol presentations, a Carol Procession through Leeds Markets, and culminating on Christmas Eve itself, in carol singing around the wards at the Leeds General Infirmary. Following a short break after all this hectic activity, it is the annual visit to the Dales that heralds the New Year for the choir.

Any regular events tend to create their own patterns and traditions, and this is certainly the case with the Epiphany concerts in North Craven. Following the journey from Leeds to the appointed village, the boys in the choir immediately sit down to a lunch of soup provided by the ladies of the village. What the variety of soup might be has been a matter of great speculation on the way. The gentlemen of the choir usually ward off (with great moderation, it must be said) the effects of the often bitter weather by repairing to the local hostelry. The weather, of course, can be a great problem in transporting a choir of up to 20 boys and 16 men together with their robes in January. The sight of the boys of the choir lined up in their two unbroken ranks of Decani and Cantoris in a howling blizzard on Clapham Station platform in 1979 reminded one more of a harrowing scene from "War and Peace" than of a choir simply returning home after a successful afternoon concert. After each concert, members of the audience together with the choir and their supporters from Leeds gather in the village or church hall for tea provided again by the ladies of the village and Heritage Trust. The food is always of enormous variety and quantity and it is on these very congenial occasions that many links have been forged between the visitors and the many regular attenders of the concerts.

There is not a vast amount of musical material specifically written for the season of Epiphany, and Simon Lindley has made a point of searching out the unfamiliar. As well as such well-known pieces as Cornelius's "Three Kings", we have heard at these concerts a work such as the Epiphany sequence from Mendlessohn's uncompleted oratorio, "Christus". The concerts generally comprise groups of carols and other music encompassing the feasts of Christmas, its Octave, and the Epiphany. These groups, introduced by the conductor with a unique blend of erudition and wit, have such attractive titles as "Continental Christmas" or "Expressions of Epiphany". A tradition has now grown at these concerts of including a Procession of Kings -always a most moving experience. Every year the choir obviously has to adapt to singing in a church tiny in comparison with their normal habitat and, in spite of the inherent difficulties of this and the necessarily limited time available for preparation in the particular church, the processions and "stage management" are as effective as the excellent singing. The concerts always end with a hymn in which everyone joins. The choir of Leeds Parish Church combining with a large audience from North Craven in singing "As with gladness men of old" makes a fine start to the year in this most westerly area of Yorkshire.

Leeds Parish Church Choir will give a recital of music for the feasts of Christmas and Epiphany in the Church of St John the Evangelist, Langcliffe on 6 January 1996 at 2.30 pm.

This article, suitably amended by the author, first appeared in the Dalesman Magazine in 1989.

Moths and Butterflies of the Craven Area

Mr Michael Staniforth of Lawkland gave a fascinating talk on the subject of Moths and Butterflies of the Craven area. He is a true enthusiast for his subject with conservation, breeding, re-introduction and colonisation being his major concern. The mild winters of the past four years have helped the survival of many species in these more northern parts of the country. There have been several sightings of the Elephant Hawk Moth which was believed to be virtually extinct in Craven. The audience were encouraged to help with the natural food supply by promoting the growth of weeds, beds of nettle, thistle, willow-herb and sallow.

Tips for the amateur photographer were passed on including spraying flower heads with sugared water to prolong the butterfly's feeding and resting time and brushing the backs of the moths and butterflies with a small paint brush to encourage opening of their wings for best photography.

Norma Stephenson.

John Roberts, Papermaker of Yorkshire: The Cumbria Connection

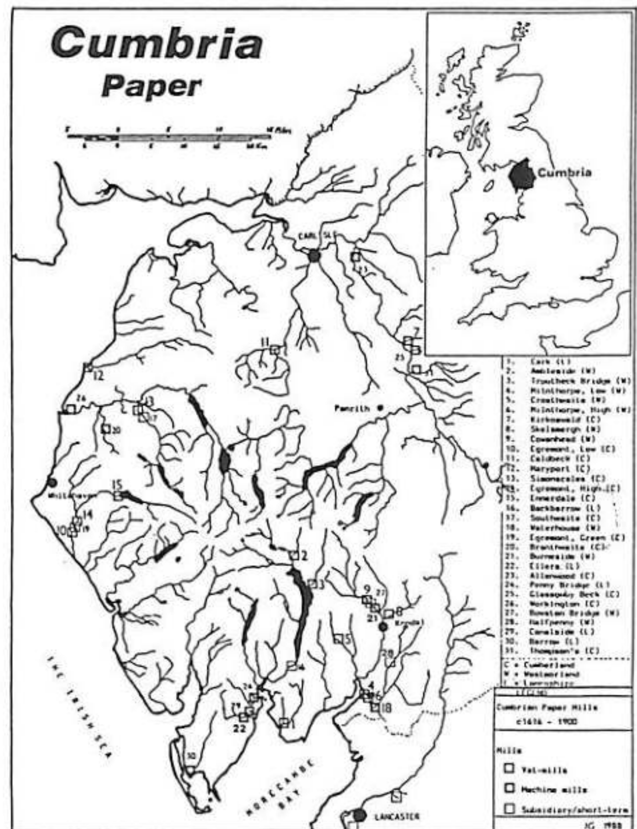
John Gavin

The art of papermaking came to England from the continent in the late fifteenth century but its development was slow and mainly centred on London. However by the 1690's it was competing with foreign imports particularly with the production of commercial paper to meet the rising demand for pressing and wrapping textiles. Paper manufacture was a mill-based industry needing water for power and process. A water-wheel drove machinery (stampers or beaters) to convert the raw materials—linen and hemp rags—into paper stock ('stuff'). A vat held the stuff suspended in water and the papermaker with dexterous dip and shake of paper-mould and deckle formed single sheets of paper. The papermaker was regarded as a highly skilled craftsman. Before the advent of the papermaking machine increased output required more vats and trained workers.

There was rapid growth in the middle years of the eighteenth century and a marked spread notably in the northern counties linked with the growth of the textile industry. The movement of papermakers suggests a partial answer to the diffusion of the technology. The Roberts family of papermakers, with North Craven connections, provides an example of the mobility of these craftsmen linking the counties of Yorkshire, Cumberland, Westmorland and Lancashire.

During the eighteenth century members of the Roberts' family worked in paper mills at Cockermouth, Cumberland and Crosthwaite and Milnthorpe in Westmorland, the latter being Westmorland's only port. John Roberts 1 was probably born (c.1733), apprenticed and married in Yorkshire. The earliest records are in Cockermouth, where parish registers note the births of children of John Roberts 1, papermaker: Margaret 1765 and John 1767 at Simonscales Paper Mill. (William Wordsworth, born 1770, appears in the same records). Entries for his later children: Thomas c.1768, Ann c.1770, Joseph c.1773, although elusive, may well be found in Yorkshire.

Simonscales Paper Mill on the river Cocker made "press paper" for the wool and linen textile industry, hatmaking was an associated trade in Cockermouth. It was situated near the west coast ports and "foreign rags could be imported on easy terms." The ports were also a source for the hemp and flax ropes, sails and netting used to make coarse papers. There were two waterwheels, one drove a rag-engine for breaking down the raw materials, the second turned two glazing rollers for the finishing process. Starnthwaite Paper Mill at Crosthwaite-cum-Lyth and the Milnthorpe Low Mill had two vats one for white paper and a "brown" vat for commercial papers. The master papermakers were the Crampton family and the evidence points to the Roberts' specialising in the production of commercial papers and board.



John Roberts 11 (b.1767) was married to Tabitha, daughter of John Wroe of Leeds, and two children, William and Joseph, are entered in the Crosthwaite Baptismal registers in 1789 and '91. At this period there was a Crampton/Pennington partnership running the two mills. (William Pennington was a printer and stationer in Kendal and related by marriage.) Other members of the Roberts family worked at the Milnthorpe Low Paper Mill, one of three paper mills on the River Beela. Links were maintained at both of these mills into the 19th century a period of major change in the manufacture of paper.

By 1800 Joseph, son of John 1, was at the Bury Paper Mill. Here he married Nancy Tennant and their son John was born. The family returned to Milnthorpe where John 111 probably served his apprenticeship. He was employed at Starnthwaite in 1823 when he married Mary Long from Colton. By 1826 William Pennington jun. was bankrupt and the Starnthwaite Mill was to let. Pennington's business was taken over by a co-partnership, Eglin, Roberts & Co making papers and pasteboards. The partners were John Roberts 111 as the master-papermaker and George Taylor Eglin responsible for book-keeping and sales; Cornelius Nicholson and John Hudson, Printers, Publishers and Booksellers of Kendal made up the partnership.

By the 1830's the papermaking machine had become a serious competitor of the hand-made

process. It was invented in France in 1799 by Nicholas-Louis Robert and its development financed in England by the Fourdrinier brothers, wholesale stationers in London. However mechanisation needed considerable capital and the acquisition of new skills. In 1832 Hudson and Nicholson dissolved the co-partnership, converted the Burneside Woollen Mill, Kendal, to paper manufacture and installed a Fourdrinier machine. The Starnthwaite mill was put out of business (with other small units in the Kendal area). Eglin Roberts & Co moved to the Ellers Mill, Ulverston and Cark; the latter paper mill probably producing stuff. The partners were at loggerheads and John Roberts' wife, Mary (1) and his father had just died. The firm failed and Eglin became bankrupt. John worked for a while as an employee of the firm that took over, leaving in 1839 to lease the Kirkoswald Paper Mill.

From 1841 the census is a source of useful information. At that date John Roberts was master papermaker at Kirkoswald, with Elizabeth, his second wife, his children—Joseph and John of apprentice age—and Nancy, his mother. Two sons were born at Kirkoswald of the second marriage: William (1843) and George (1844). Later records list the products as: paper, pasteboard, millboard, glazed paper and double small caps. The Roberts left in 1844 but were to return...

The family were back in Yorkshire for the 1851 census. The record shows them at the Mill House of Storrs Paper Mill, Sheffield (2). Nancy Roberts was head-of-household and, aged 73, was referred to as 'Papermaker'. the papermakers were her grand-children: Joseph, John 1V (listed as master in the Excise list for 1860), Thomas, and Nicholas. John Roberts 111 was in Manchester in 1854 a traveller for the paper trade. Here he married his third wife Mrs Sarah Booth a widow. By 1856 he had taken over Skipton Paper mill. In 1861 he employed eight men, 3 boys, 4 women and three girls. He was living at Raikes Houses with his wife Sarah, his step-children, his son William, papermaker and his mother Nancy in her 80's and infirm. Nicholas, was married to Mary Chester, a Skipton girl, Thomas and Joseph with their families were all in the family business. Henry Booth was joint paper manufacturer in 1871 and after John's death in 1875 in partnership with Nicholas.

The younger John (1V) was a commercial traveller in September 1866, based in Leeds, when he married Mary Stirke from Skipton and their first two children were born there: Herbert (1867) and John Arthur (1870). Soon after the latter event the family moved back to Cumberland and managed the Kirkoswald and Glassonby Mills in partnership with Mr Thomas W Parker. The Glassonby Beck Mill (which was the family home), had been producing pulp for the Kirkoswald Mill. A small board machine was put in and three Hollander rag-beaters. Roberts, with a staff of three men, (including Edwin, his nephew) one woman and a boy, made board and punch cards for jacquard looms using jute bagging and string. Additions to the family at Glassonby Beck were Mary (c.1872), Susannah and Frank (1880).

In 1880 the Roberts' family left this small mill and returned to Yorkshire. John Roberts leased the Langcliffe Paper Mill, Settle, from Mr Hector Christie, Manufacturer at Langcliffe Cotton a mile down river. He installed a board-machine and produced Jacquard-loom cards, leather boards for the shoe trade. The mill was purchased later by his sons: Herbert, John Arthur and Frank. Langcliffe was established pre-1794 as a watermark of the owners H & T Salmon of this date and is recorded in Shorter's book. It was purchased in 1851 by John Ovington of the Skipton Paper Mill who went out of business. The nineteenth century saw revolutionary development; mechanisation of the whole process, new raw materials (including wood pulp), and power from water turbines and steam. The firm of JOHN ROBERTS & SONS (Langcliffe) Ltd, Papermakers, Corrugated Manufacturers and Converters is still working and provides a unique history of family continuity.

Family history is a feature of this study, necessarily so as the only record of some early mills is an entry in the parish register. 'Paper maker' is noted as an unusual occupation. The family events recorded, happy and sad, reveal the historical geography of the industry. Mobility is an obvious feature and the census returns show the widespread origins of the work-force. Social and economic patterns can be investigated. Marriage and the start of the family often seem to link with change. This may be the establishment of a new mill, or a major improvement, e.g. Ellers, Ulverston, possibly Cockermouth and Glassonby Beck. It may be a significant change the marriage triggering the move to the responsibilities and risks of management.

Acknowledgements

My particular thanks to all who have helped and encouraged my research with special mention for John Roberts & Sons (Langcliffe) Ltd, Papermakers and the members of the Roberts' family and Maureen Newton with the Yorkshire records.

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(1) Her daughter Mary was born in 1836 at Ulverston. Married to John Dyson, a Sheffield cutler, in 1856; great-great-grandparents of Maureen Newton, see acknowledgements.

(2) See Schmoller, T, Sheffield Papermakers—Three centuries of papermaking in the Sheffild area, 1992, p.110.

Guided Walks

6 February 1994
Leader - Mary Hudson
Meeting Place - Austwick Green

The walk crossed the bridge in Austwick and went past Jock Riddings farm and on up to Wharfe Wood. Hargreaves barn was passed and pausing to take in the view from Pot Scar we went onto Little Stainforth. The return was via Feizer back to Austwick.

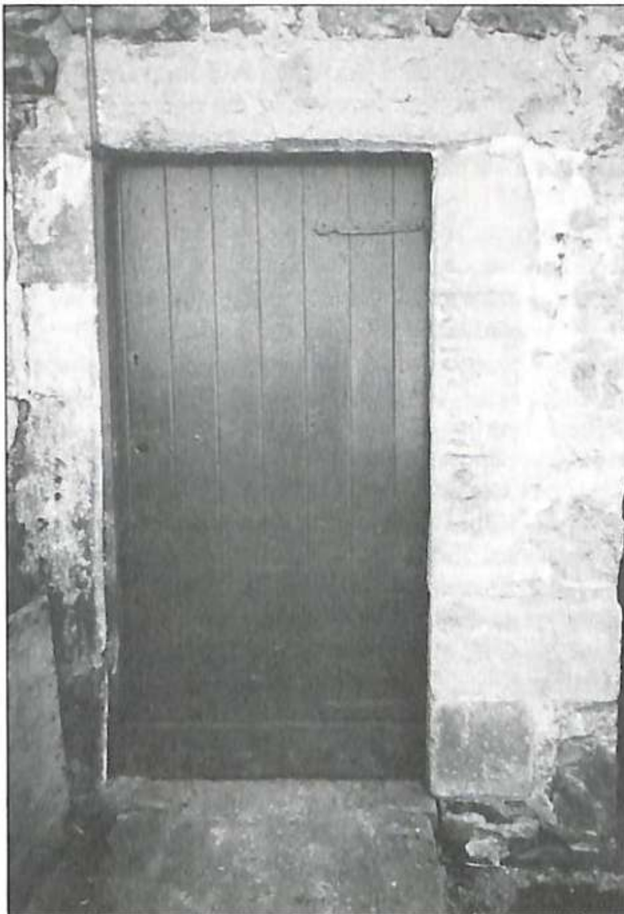
Maureen Ellis.

Clapper Bridge near Austwick. Photo—Maureen Ellis.

6 March 1994
Leader - Len Moody
Meeting Place - Bentham

Some walks go off to the heights and the lonely places. This one was designed to introduce people to an area so familiar that they scarcely know it! Despite early March weather, some 18 folk gathered for the walk around "Bonnie Bentham" (as it was described by Harry Speight almost 100 years ago). We began from Lairgill, crossed Pye Busk, Cowslip Hill and the Church Fields to Bentham Bridge (with a quick look at the "fairy bridge"). Thence we took the eastwards route via Staggarth, "Joan's Seat", and Dawson's Close (derelict) to Far Sunny Bank, and crossed Mewith Lane, up past the former Mill Dam Cottage to find the original "mill dam". There we turned west via Seal Style, Beck Grains, and Holly Tree to the site of (former) Ward's House, where as time was running out we turned north and returned to base via Branstone Beck, Shaky Bridge and Ridding Lane, Sadly it was a day when none of the distant views was visible, but there were plenty of local features of interest. We had a good opportunity to observe the "gentrification" of this part of the countryside, though it seems without too much disturbance of traditional farming.

Len Moody.



Staggarth showing old lintel (seen vertically on right of door) reused in door jamb. Photo—Maureen Ellis.

10 April 1994 **Leader - John Chapman**
Meeting Place - Austwick

A group of nine started from Austwick, some to walk back to Settle, others on a circular route back to the village.

After a long period of dull wet weather it was a fine afternoon, blue skies with sunshine and the distant view of snow-capped hills. The waterfall in Wharfe Gill Syke was magnificient after the heavy rain and early signs of spring were seen—wood anemonies, celandine and the leaves of wild straw-berry. One incident enlivened the day when Joe Wilson, seeing a sheep in difficulties, vaulted the wall like a seventeen-year old, and delivered her lamb. We were impressed, he nonchalant.

The walk was routed by Feizor Gap, above the hamlet, onto Pot Scar where those returning to Austwick left the group. The others continued along Giggleswick Scar to Settle from where Joe kindly ferried drivers back to Austwick to collect their cars.

Constance Chapman.

8 May 1994 **Leaders - Arthur and Helen Lupton**

Meeting Place - South of High Birkwith farm, Horton-in-Ribblesdale Map Ref: SD803 770

We left the cars at the junction of the track to Low Birkwith where parking is easy and discreet, and walked through High Birkwith Farm and up the stony track towards Old Ing until the turn off to Nether Lodge Farm to the west (about 100 yards from the gate). Just before God's Bridge—no one ventured under it, though this is often quite possible—we turned upstream to the classic resurgence at Browgill Cave. No one entered here—though it is easy for say 50 yards, paddling and with torches towards the end—because we knew that there was a dipper's nest near the entrance which no one wanted to risk disturbing. And we saw no cavers (full equipment necessary) emerging after their passage from Dry Lathe Cave.

We walked upwards following the wall to meet the Pennine Way and along to Dry Lathe cave (also known as Calf Holes). Some looked in, having negotiated the steep stile from the track and others enjoyed the little valley of the stream which flows between two drumlins before it drops 10 metres down the mouth of the cave. Then we continued along the track to Old Ing where we began the circumambulation of Dismal Hill.

Following the Pennine Way across boggy ground (keep to the south wall as far as the barn, then strike NE over a rise and down to the junction with the path from High Green Field Knott)—where we forded an attractive stream crossing.

Continuing on the Pennine Way southwards for a bit over half a mile until an obvious and rather eroded way on the right took us a little backwards, up and then down and along a pleasant easy track to above (east of) High Birkwith Cave. This is on private land and cavers sometimes emerge from it (it merely drains the many sinkholes to the east) so we did not go there as a group. Sometimes a powerful stream pours out and can be heard cascading down the wooded valley to High Birkwith Farm. We returned by the track and through the farm to the cars. This is a pleasant walk with points of interest and high level views.

5 June 1994 **Leader - Ian Roberts**

Meeting Place - Runley Bridge, Settle

The walk started at Runley Bridge toll bar on the outskirts of Settle and set off up Lodge Lane. At the junction with Watery Lane, we turned north across the fields towards Anley. This was not the former home of the Birbecks (now an old peoples home) but the older farmhouse of the same name. Now a barn, and not occupied as a house since the late 18th century, there is still pleanty of evidence of former occupation, including a weathered doorhead bearing the initials of the Armistead family and the date 1695.

On then to Cleatop, where the late 18th century house still has a single 17th century window in the west gable to hint at its greater age. In fact, Cleatop was the residence of the Lords of the Manor in days gone by and the Percy family held court here in the early 14th century. As late as 1669, travellers were told of its historic past and were shown its arched gateways, the Chapel Garth and the Dungeon.

From Cleatop, we rejoined the public footpath to walk through Cleatop Park Woods, from where we emerged to walk down into Mearbeck hamlet. We paused first at the ancestral home of the Preston family, now an early 19th century building, but concealing two internal 17th century doors. However, the Preston association with Mearbeck can be traced back to the 15th century, a connection only broken with the death of the centenarian Alison Preston in 1977 and subsequent dispersal of the estate.

Walking through Mearbeck, we made note that although it seemed peaceful, it had seen drama in its time. In 1681, Roger Preston had been implicated in a coin forging and clipping ring, and outside a derelict house displaying the initials of its Procter owners, I showed a copy of a poster issued by the Long Preston Association for the prosecution of felons, offering a reward following a burglary there in 1842.

The Procter family had been long established and wealthy residents of Mearbeck, and had run a substantial tannery in addition to their farming interests. William Procter had joined with a number of other local entrepreneurs in buying 300 oak trees from the Ingilby estate at Lawkland Hall for 212d. His motivation was not the timber, but the bark from which he could extract tannin for his leather manufactory.

At this point we crossed over the beck that constitutes the mear or boundary which gave the hamlet its name, and (with the permission of the owner) moved off the public paths and went to inspect an outbarn which, unexpectedly from its outside appearance, contained two fireplaces and a bee-hive oven to prove its former status as a farmhouse.

From Mearbeck, we moved on our final foray

north, to inspect The Riddings, which our party reached as an open gardens day was just ending. Nevertheless, the owner was prevailed upon to provide refreshments for the party, and we were able to inspect the exterior of the house which had formerly been the base of the steward of the manor of Long Preston in the late 16th century, and thus of considerable importance in Long Preston. The quality of the dressed stone facade to the house was remarked upon as was the water cast stone work of its large adjacent barn.

Entry to water wheel housing Runley Bridge mill.
Photo—Maureen Ellis.

The walk then retraced its steps through Mearbeck, and skirting the rear of Higher Mearbeck, re-entered Cleatop Park Woods and emerged on the top side to enjoy a fine view of the line of the by-pass and railway, Lodge Farm and what is marked on older maps as a pre-historic stone circle. The circle is still visible, but now devoid of stones.

From the stone circle, we went downhill to Lodge Farm, where the present buildings bear the initials of the Birkbeck family who still own it, and rebuilt both house and buildings in the last century to replace a farm which is recorded back into the 16th century. From here, it was an easy walk down the lane to rejoin the cars.

Ian Roberts.

3 July 1994: **Leader - Kathleen Firth**
Meeting Place - Southerscales, Chapel-le-Dale

Southerscales Nature Reserve is managed by the Yorkshire Wildlife Trust and National Nature Reserve.

The upper slopes of Ingleborough are of the Yoredale series sandstone/shale/limestone in successsive layers, topped by resistant millstone grit. Lower down is the Great Scar limestone 200 metres thick. This was formed 330 million years ago when the land was covered by a warm tropical sea. Shells and skeletons of marine animals fell to the bottom of the sea and gradually the limestone was compacted over millions of years.

We were privileged to have as our leader Kathleen Firth, who is on the Management Committee of Southerscales Nature Reserve. The management is kept as near as possible to the traditional farming methods controlling the months when sheep and cattle graze on the land and the numbers grazing, to allow the flowers of plants of years ago to continue to grow. To this end square metres of ground are pegged out in selected areas and monitored regularly to note which plants are coming up and what effect grazing has on them. Forty sheep graze over winter, then are taken off at lambing time in spring which allows the leaves of summer flowers and early purple orchids to grow. Overgrazing in the past may have allowed ragwort to take hold on some parts of the reserve. It can cause a cumultive poisoning of the liver of the grazing animals. Several methods of controlling ragwort are being tried and the effects are being monitored. We looked at different kinds of habitat and plants growing on the reserve:-

1. Limestone grassland—with well drained shallow soil over limestone restricting the growth of competitive grasses. The turf was bright green with tufted grasses including sheep's fescue and blue moor grass and bird's trefoil, wild thyme, fairy flax, mouse ear hawkweed, white limestone bedstraw and later-mountain everlasting, small scabious and fragrant orchid.
2. Grazed limestone pavement—looking down onto it from Hardrawkin Terrace we saw trees and shrubs growing in the grikes—ash, hazel, sycamore, hawthorn and one small elm. We also noticed some darker erratics brought there by glaciers during the Ice Age. Sheep browsing on the pavement remove much above the surface. but rabbits must also have been effective grazers, because after the advent of myxematosis in 1953 there was a noticeable acceleration of growth of sycamores, spreading quickly by means of their winged seeds. It became neccessary for good management to remove some of the young sycamores because they cast too much shade for some ot the rare plants of the pavement. The oldest sycamore removed was 37 years years old, ascertained by counting its annual rings—so it started to grow about 1957.

There is a fault to be seen running across the pavement showing as a change of vegetation from

limestone grassland to acidic grassland on the terrace. Woodland plants found in the grikes were baneberry, many ferns including harts' tongue, rigid Buckler fern in bright light, brittle bladder fern, the leaves of lily of the valley, herb Paris, wood anemone, dog's mercury, mossy saxifrage, hairy rock cress and one buckthorn, the bark of this tree was used in Victoran times as a purgative, often with catastrophic results.

3. Acidic Grassland—grows on the terrace close to Braithwaite Wife Hole where boulder clay left by Ice Age glaciers covers the limestone. The soil is acid with a wet peaty surface and fewer plant species grow. The grassland here is rusty brown in contrast to the brighter green of the limestone grassland. Here the purple moor grass grows as opposed to the blue moor grass of the limestone grassland. Near Sunsethole a square metre was pegged out where regenerating heather was being monitored; grouse formerly fed on the heather. Cattle eat the purple moor grass in summer from June to August. Sheep eat heather, heathrush and cotton grass in winter. Sheep feeding on bog asphodel were said to develop brittle bones, part of the Latin name Narthedum ossifragum means brittle bones. The plant is now known to contain a chemical preventing the absorption of Vitamin D necessary for calcium metabolism.

4. Peat moss—in the wetter parts of the peat moss bog mosses, rushes, sedges and coarse grasses grow; in places we found the insectiverous plant sundew and several small frogs hopping about in the grass. The peat here is one metre thick in parts and peat cutting has been practised here in former days. The ground is wet and boggy with many pools, the largest being full of dark brown peaty water in which we saw just one small tadpole and a large red damsel fly above the pool. Other plants included tormentil, insectiverous butterwort, hairy stonecrop with thick leaves which store water, bog asphodel, cross leaved heath and lousewort.

At Lower Sunset Hole we found green spleenwort with its green midrib. Here an emerging steam flows a few metres before disappearing again. It is karst landscape with underground drainage water. At Roaring Hole the water flows underground from Sweetwater Hole at the southern corner of the reserve and there is a very deep cave dive.

5. Limestone scar—out of a sheer rock face we saw the purple columbine growing wild. Moonwort (a fern) grows on the short turf of grazed limestone grass and legend has it that if a horse walks on it, its hooves will drop off! We noticed a large rock with the long marks of water runnels on the side and saw fragrant orchid, small scabious, lesser meadow rue and crested hair grass.

Looking away from Ingleborough on the way back, we saw the remains of lead workings and spoil heaps over the wall. Along a fault line running downhill was a plant called spring sandwort. This has a short stemmed white star-like flower which can tolerate lead which would poison most other plants. In Lead Mine Hole farmers kept butter cold and preserved in the hot summers.

Looking down towards the road we saw the remains of a Romano-British settlement.

We were indeed fortunate to have as our guide someone who gave us so much information and directed our gaze to see much we would not have noticed, including a number of rare plants.

From time to time we looked back at the contrasting views, the U-shaped valley, the stepped scars, the contrasting colours of the acidic and the limestone vegetation of the varying habitats.

It was a most rewarding afternoon leaving us with a great deal to think about.

Phyllis Houlton.

4 September 1994 Leader - Hilary Baker
Meeting Place - Long Preston

From Maypole Green we walked along the Lanes to Little Newton and then struck off uphill following the course of Newton Gill past Waterfall Rock and across the corner of Newton Moor. Crossing the beck we then headed for Langber Lane. In this area the mushrooms were abundant and we stopped to pick some including several large ones 10-12 inches across. On reaching Langber Lane we headed north past Bookilber Barn. We decided to curtail the original walk and returned to Long Preston by the quickest route because of bad weather, which took us across fields and down Scalehaw Hill to Long Preston Beck. From there we walked along Scalehaw Lane back to Maypole Green, soaking wet but happily carrying our mushrooms home for tea.

Hilary Baker.

Fungi. Illustraion by Veronica Kelly.

2 October 1994: Leader - Phyllis Houlton
Meeting Place - Otterburn

On an extremely wet day when visibility was very poor, we left the junction by the bridge along the unsignposted lane between Otterburn Beck and farm buildings along a wide track following the route local inhabitants took many years ago as they went to church in Kirkby Malham, hence it is called Kirk Gait. Reaching Scosthrop Lane we turned left to Orms Gill Green Farm where there is a large lime kiln by the path, and a surprise waterfall where the lively beck escapes from its confinement under the farm into the trees below. Following the footpaths with the help of a map we reached Langber Lane, a green road running across the hills to Settle. Turning left onto it we made our way to Dacre Lane and through a pleasant woodland conservation area back to Otterburn.

We were delighted to have the company of our President but sorry that due to the inclement weather we had only six walkers. We had hoped to see wonderful views of Newton Moor, Rye Loaf Hill, Kirkby Fell, Whernside, Cracoe Fell, Cookrise Heights, Flasby Fell, Ribble Valley and Pendle Hill, Sadly we were denied this, nor did we catch sight of any deer, they were sensibly keeping in the shelter as we squelched our way around. But the general feeling was that it was an enjoyable afternoon and potentially well worth trying the walk again on a better day.

Phyllis Houlton.

6 November 1994 Leader - Frank Waller
Meeting Place - Airton green

Twelve people and two dogs assembled on the Calton side of Airton bridge to set off for Malham along the Pennine Way. The route meandered with the eastern bank of the River Aire which we followed most of the way to Hanlith.

Arthur Lupton joined us shortly after we had started, having volunteered to redirect those people who thought the walk would be starting from the Town Hall, Settle as programmed.

At Hanlith bridge we diverted slightly from the main walk to see a wrought-iron tree-guard surrounding a young horsechestnut tree set adjacent to a pin-fold to commemorate Queen Elizabeth's Silver Jubilee designed by Judith Bluck the local sculptor and artist. We also saw the boundary stone marking Hanlith from Kirby-Maltham. We now returned to the main walk, still following the river but this time along its western bank. A dipper was seen as it flashed by—a streak of white and black skimming the river as it disappeared in the distance. The metalled path led us via a cattle-grid to Scalegill Mill, a corn mill recorded in the Domesday Book and now being renovated by its new owners from its previous development as flats and holiday homes. A narrow path led us along the left side of the mill and after squeezing through a stile followed the mill-race to an ancient sheep wash and then onto a rising path looking down on the reservoir fed via a wier and sluice gates. A stone stile over a wall lead onto a field and then another stile, the path leading us to some springs the final one being Aire Head. We continued northwards to Tanpits bridge—a single thick slab of slate; and as its name implied, a tannery must have existed here in earlier times.

It was also the confluence of three becks. Transland Beck flows from the west, from the north flows Malham Beck, and from the east flows Gordale Beck. These united streams join Aire Head and other streams to become the River Aire.

At Malham village we turned right over another slate bridge by the smithy and made our return journey back on the Pennine Way crossing a re-seeded meadow and down a steepish hill which afforded a magnificient view of the valley below. The path led via a farm onto the road through Hanlith village and back on the eastern side of the river retracing our steps almost to Airton excepting that we turned right to walk over a concrete bridge staddling the River Aire and finally gained the main road to Airton.

Frank Waller.

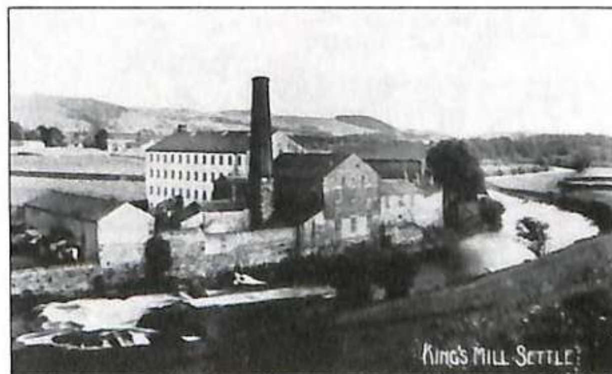
4 December 1994 Leader - Jim Nelson
Meeting Place - Town Hall, Settle

A party turned out to do the walk of special interest of old Settle Mills. The Albert Hill mill proved to be of more interest in its later history as a common lodging house with its ring in the wall for an itinerant performing bear. Remains of "Dog Kennel Mill" was new to most but interesting to see the tail-race still in action working as overflow for the water-works.

The story of Runley Bridge mill starts before any known documentary history of Settle. A full day could have been spent in discussing its local history of the past 800 years.

We walked along the west river bank as far as the "King and Queen", that is Queens Rock and Kings Mill by which time the day light had gone but the remaining signs of the former water power could be traced. The last venue was the Bridge-end Mill (now flats) and the one remaining water wheel of the district.

Jim Nelson.



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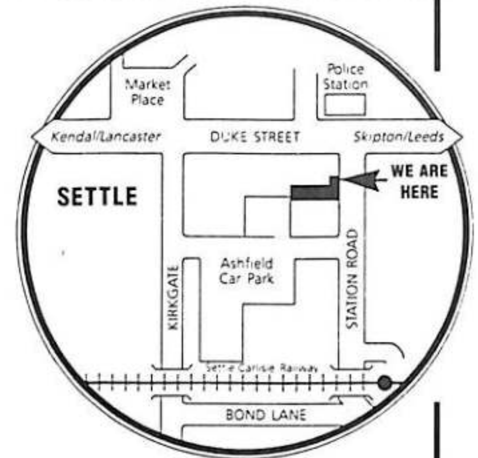

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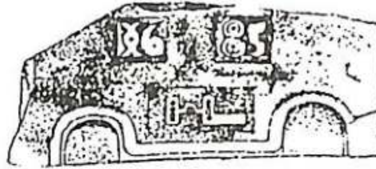

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CONTENTS

	Author	Page no.
Chairman's Review		2
Plans Sub-committee		3
Badgers in Craven	David Johnson	3
The Summer Outing, 1994	Bill Mitchell	5
Austwick Weavers	Stan Lawrence	6
James Wolfenden of Studfordgill, Tosside..farmer and family man	Faith Finegan	8
The Eclipse of 1927	Arthur Lupton	10
Shoemakers in Settle	Maureen Bottom	12
Music, Environment, and the Craven Camerata	Len Moody	14
Visit of Leeds Parish Church Choir to Craven	Peter Read	17
Moths and Butterflies of the Craven Area	Norma Stephenson	18
John Roberts, Papermaker of Yorkshire, The Cumbria Connection	John Gavin	19
Guided Walks		21

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