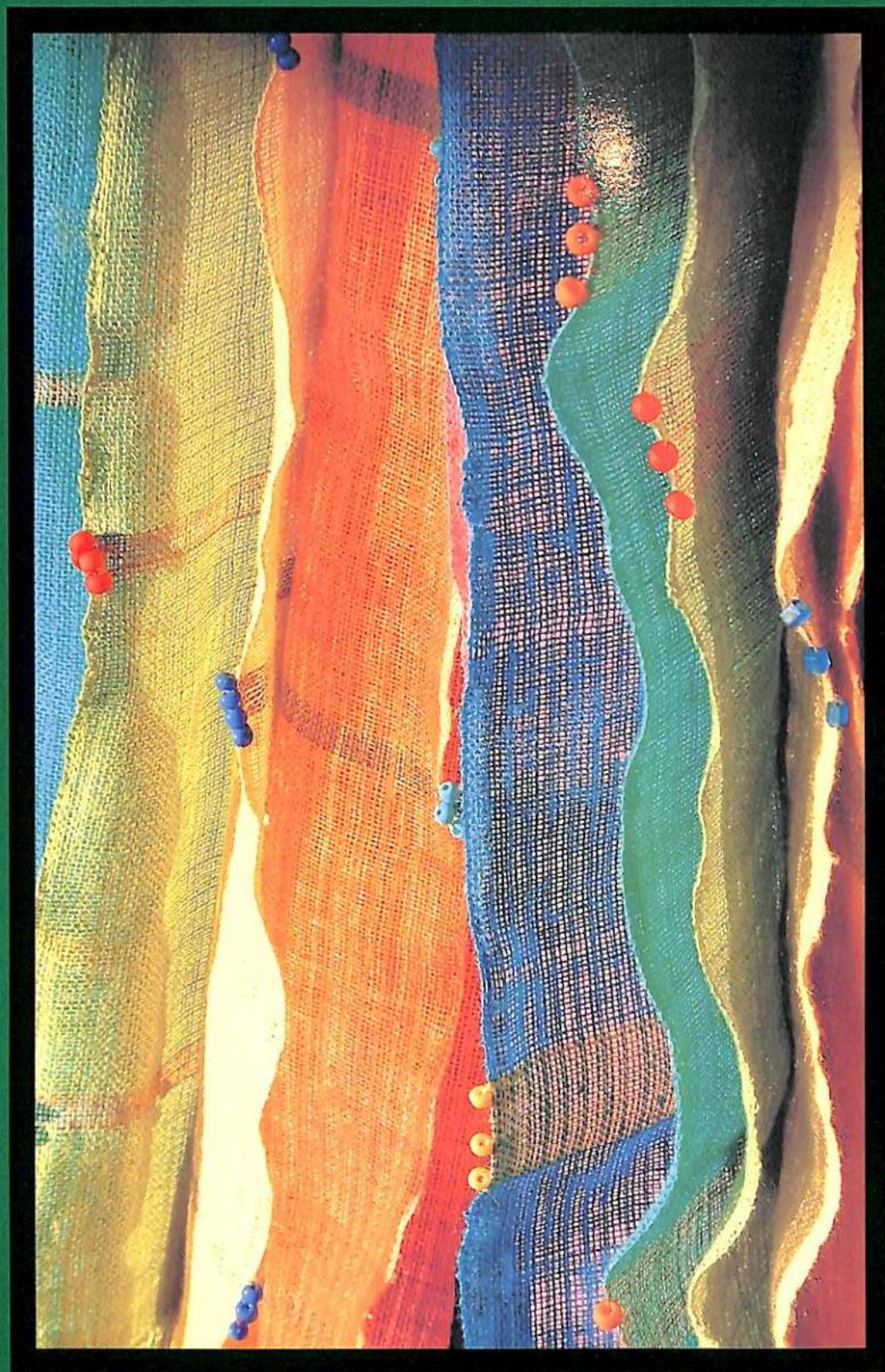


JOURNAL 2002



North Craven
Heritage Trust

ISSN 1357-3896

£3.00

Lectures and Concerts

2002

Saturday January 5, 2.30 pm.

New Year Recital by Leeds Parish Church Choir,
St Alkelda's Church, Giggleswick.

Tuesday March 12, 7.30 pm.

Mr John Brassey,
Langcliffe Institute.
"Historical objects found by metal detection on one path
between Austwick and Clapham".

Sunday April 28, 7.30 pm.

Recital by Craven Camerata,
St Aidan's Church, Hellifield.

Wednesday September 11, 7.30 pm.

Mr Andrew Humphries,
Langcliffe Institute.
"Dales farming: an anachronism or the heart of the
country?"

Wednesday October 16, 7.30 pm.

Annual General Meeting at Langcliffe Hall,
by courtesy of Mr & Mrs Robert Bell.
The meeting will be followed by a talk by David Johnson
"Quarries with a human face".

Thursday November 21, 7.30 pm.

Miss Emmeline Garnet,
Catholic Church Hall, Kirkgate, Settle.
"Be your own house detective".

Friday December 6, 7.00 for 7.30 pm.

Christmas Party,
Austwick Village Hall.

2003

Saturday January 4, 2.30 pm.

New Year Recital by Leeds Parish Church Choir,
St Oswald's Church, Horton-in-Ribblesdale

Visitors welcome. All talks are free to members. There is a small
charge for concerts, recitals and the Christmas party.

Sunday Walks

February 3 Roy & Sheila Gudgeon 01729 822610
Clapham car park SD 745 692

March 3 Harold & Audrey Foxcroft 01729 825649
Car park behind Ribblesdale Motors SD 815 634

April 7 John & Sandra Fox 01729 823682
Gargrave, North Street car park (by Village Hall) SD 932 543

May 5 Ian & Pam Smith 015242 51318
Austwick Post Office SD 767 684

June 2 David Johnson 01729 822915
Stainforth car park SD 821 673

July 7 Michael Southworth 015242 51629
Bank End Farm, Lawkland SD 775 665

September 1 Roy Gudgeon & Mrs Ethne Bannister 01729 822610
Coniston Cold Estate, Hotel car park SD 894 552
(Tea and cakes may be purchased at the hotel after the walk)

October 6 Allan Aspden 01729 825781
Kirkby Malham, alongside church SD 895 610

November 3 Keith & Olwen Bolger 01729 823525
Settle Swimming Pool car park SD 816 642

December 1 Helen & Arthur Lupton 01729 823987
Greenfoot car park SD 821 633

Sunday walks start at 1.45 pm. and are a leisurely 4 to 5 miles,
taking 2½ to 3 hours.

Members are asked to share cars wherever possible. In some out-
of-town venues parking may be limited.

To help any member to attend or take part in any event, transport
can be arranged. Please enquire from Mr R Gudgeon 01729
822610.

Know Your Area Walks

all start at 7.00 pm.

Thursday 9 May **Mearbeck.** Meet at Mearbeck House.
Leader Sue Taylor.

Wednesday 12 June **Giggleswick School.** Meet at Main School
car park.
Leader David Fox.

Tuesday 9 July **Langcliffe.** Meet at Langcliffe car park.
Leader Chris Ellis.

Summer Mid-Week Outings

Thursday 30 May, 2.00 pm.

A 2½-3 hour guided walk in the National Trust properties of High
Fold and Malham Tarn Nature Reserve. Leader: Martin Davies
(National Trust).

Start from car park in front of the Estate Office at
Waterhouses, SD 887 674. This walk is not feasible in wet
weather. If in doubt phone National Trust office (01729
830416).

Thursday 20 June, 2.00 pm.

A walk with English Nature - Limestone flowers and ferns on either
Scar Close or Southerscales, Ingleborough. Leader John
Osborne (English Nature).
Park near Chapel le Dale church (SD 738 773).

Thursday 27 June, 2.00 pm.

Another walk with English Nature - Lords Wood and pasture.
Leader John Osborne (English Nature). Start from Settle
Swimming Pool car park (SD 816 642).

Wednesday 17 July.

Twenty first Field Day with W R Mitchell, in Sedbergh and Upper
Lonsdale.

Assemble at Ashfield car park, Settle (SD 819 636) at 9.00 am.
or at Devil's Bridge, Kirkby Lonsdale at 9.30 am.

Wednesday 4 September, 10.30 am.

"A Gay Day in Yoredale". A historical ramble with Dorothy and
Alan Hemsworth (01729 823902). About seven miles, bring
packed lunch. Start from Leyburn Shawl car park (opposite the
Police Station). (SE 111 906).

Enquiries to John Chapman, 01729 823664
or to Arthur Lupton, 01729 823987

Cover: STELLARIUM by Hannah Smeds-Davies. Twelve layer weaving, showing the influence of the local countryside on her work.

Journal designed and printed by LP&D, 2 Station Road, Settle, North Yorkshire 01729 822177

NORTH CRAVEN HERITAGE TRUST

Editorial

Maureen Ellis and Harold Foxcroft

Foot and Mouth disease last year affected everybody in North Craven, but now the countryside is open again. We start the journal with important business articles, including a financial one by the treasurer Michael Southworth and another about the purchase of rare historical documents bought by the Trust.

This issue contains three articles linked to industry. Helen Atkinson describes the recruitment of labour to Settle from outside the area and Pat Smith features the emigration of Settle workers out to Accrington. Elizabeth Shorrock has talked to Maurice Lambert about his work as a Quarryman.

More ancient history is represented by John Brassey's description of his finds on the footpath between Austwick and Clapham, and Ian Smith writes of the history of Victoria Hall, Settle. Diana Kaneps, as always, has provided us with beautiful drawings as well as a description of Scothrop Barn. Throughout the Journal there are her drawings of decorations that grace secular buildings. She interprets these as symbolic; for example the apex of a barn, or a triangular shape as man aspiring to God. Each design which appears on a barn end she interprets as having symbolic or religious meaning.

The arts are well represented by Hannah Smeds-Davies' article about her weaving and Dorothy Hemsworth writes of Lawrence Binyon, the poet who lived at Burton in Lonsdale. Brian Birkby has written lively accounts of musical events benefiting the Trust.

It is always helpful to have feedback on the articles and we are grateful it has been pointed out that in last year's journal the photograph at the foot of page seven was wrongly labelled Wigglesworth Hall; it is in fact Hammerton Hall. With respect to the article on Wood House Farm; Margaret Horsley was Joe Robinson's sister – not his daughter, their father being Joseph Robinson who died in 1936. Joe was married to Molly and they had no children.

Our Vice President has written an obituary of one of our early walk leaders, Mildred Slater.

The walks programme was of course cancelled following the outbreak of foot and mouth disease, and therefore there were only two walks this year, one at the beginning and one at the end of the year.

North Craven Heritage Trust

which is a registered charity No. 504029

Chairman's Report for 2002

Roy Gudgeon

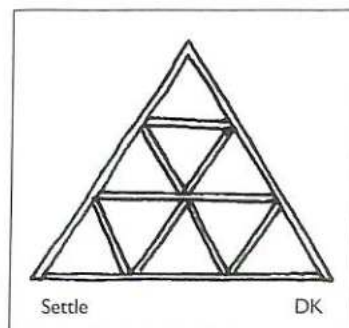
Once again I am pleased to introduce this year's Journal, which as usual contains many interesting articles and information about this particular part of Craven.

This is the last time that I will be making this report as I feel that after seven years as Chairman it is time for a fresh face to take over and continue with the Trust's aims and objectives. I have felt it a privilege to represent such an important organisation, and I believe much has been achieved over this period.

The Journal itself has benefited from improved printing techniques and, produced under the care of Maureen Ellis and Harold Foxcroft, is eagerly awaited each year, for the many diverse and varied articles contained in it. Over the last few years we have published 'The Dated Buildings of Benthams', 'A Flora of Craven' and produced a handy leaflet, 'The Settle Town Trail', which is particularly attractive and useful to our many tourists and visitors. Each item has helped to document our local history. Particular thanks must go to Sylvia Harrop, John Chapman, Harold Foxcroft and Elizabeth Shorrock for an immense amount of work undertaken for these publications.

On the musical front, as I look back over those last seven years, our two annual musical events have always proved to be a popular attraction. The Choir of Leeds Parish Church has now sung in most of the different towns and villages in Craven, not only providing revenue for the host Church, but also giving much pleasure to so many people. Likewise the Craven Camerata, who hold their concerts in April, has delighted many audiences in different Churches since 1981, and during that time has raised substantial monies for the Church involved, as well as providing funds for our Historic Churches Fund. In particular our very special thanks must go to Sheila Haywood, who has been the leader and inspiration behind the Group, but who has now decided that the time has come to retire. Her concert at Hellifield will be her 'swan-song' Not only Sheila's, but all of the Camerata's efforts, have been much appreciated over the years, and we all have many happy memories of enjoyable evenings. We all wish Sheila well in 'full retirement'.

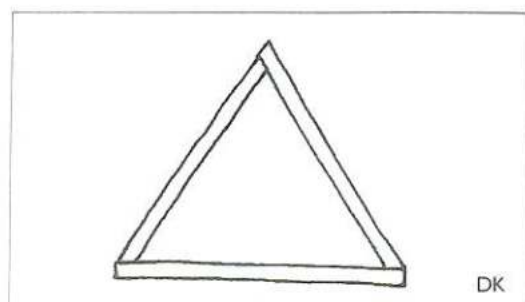
I have been delighted over the years to see an increasing num-



ber attending the regular Sunday walks, not only giving everyone the opportunity of seeing a fresh area, but also giving members the opportunity to socialise and become better acquainted. Likewise the 'Know your Area' walks during the Spring/Summer have proved popular, as sometimes it is easy to miss history on the 'doorstep'. Also it is promising to see that some of our afternoon events at special locations are attracting members in great numbers. It is good and satisfying to see such interest by our members. The Christmas Party over the years has always proved to be a popular event, and numbers attending are growing year by year. Once again I believe that with such wonderful food provided by the members, and with the entertainment, it has provided a good start to the festive season. For the past five years we have been fortunate in having the 'Nonsuch Singers' at our Christmas function, and they have always provided us with much memorable and lively entertainment. Our particular thanks must go to Alan Hemsworth, their leader who founded the Group some 10 years ago, but who has also decided to join the ranks of the retired! Everyone is particularly grateful for his and the Singer's efforts and for the pleasure they have given to so many people over the years.

Some 21 years ago Bill Mitchell (now MBE) agreed to lead an annual outing to different parts of Craven. We have had some marvellous days out visiting places we would not normally be allowed to see, but were able to visit due to Bill's various 'contacts' in the area. This July sees the final trip and we all all grateful for the hard work undertaken each year for our benefit. I hope we have a really good attendance for this special trip to the Sedbergh area.

Finally, I would like to thank everyone connected with the Heritage Trust for all their help and assistance over the last seven years. At times life has been hectic, but I have always been able to count on the full support of all of the Committee, and consequently to resolve any problems quickly. Last of all I would like to thank you, the members for all the help and friendship which both Sheila and myself have received over the years. With such good friends and members I am sure that the Trust will flourish for many, many years to come.



Where our money comes from ... where our money goes

Michael Southworth

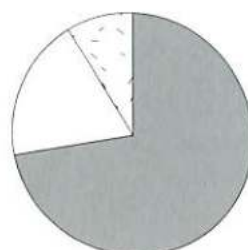
Our editor has asked me to write a short article on money! My response to this has been to do a simplified analysis of our receipts and outgoings over the past two years and to show them in Pie Chart format.

I have broken down each of the headings of "receipts" and "outgoings" into three simple categories. On the receipts side we have subscriptions (which also includes tax refunds and grants), events (eg. The Christmas Party) and bank interest. On the outgoings side we have the Journal, administration (which includes a miscellaneous collection of items, such as insurance, membership cards, cost of lectures etc.) and an item I have called Heritage. In Heritage I have included anything we donate to heritage work.

The Pie Charts speak for themselves, or perhaps they raise more questions than they answer. I will leave you to decide for yourselves, but I will just make two simple observations:

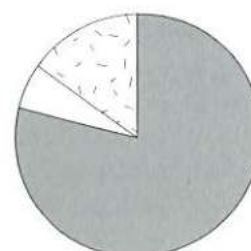
- The great majority of our income comes from your subscriptions
- If you count the Journal as a worthwhile "heritage" publication in its own right, to be filed for posterity. 87% of our outgoings in 2001 was invested in 'heritage'!

2001 Receipts

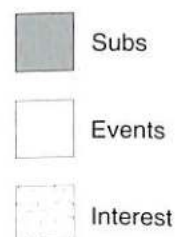


Subs 72%
Events 19%
Interest 9%

2000 Receipts



Subs 79%
Events 6%
Interest 15%



2001 Outgoings

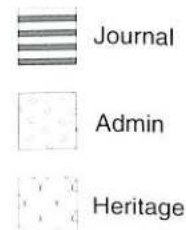


Journal 32%
Admin 13%
Heritage 55%

2000 Outgoings



Journal 31%
Admin 28%
Heritage 40%



Documents Purchased for Posterity

R.G.K. Gudgeon, Chairman

During the latter part of 2000 it came to the attention of the Heritage Trust that certain documents relevant to North Craven, and which were believed to have come from the Settle area, were on sale in the locality.

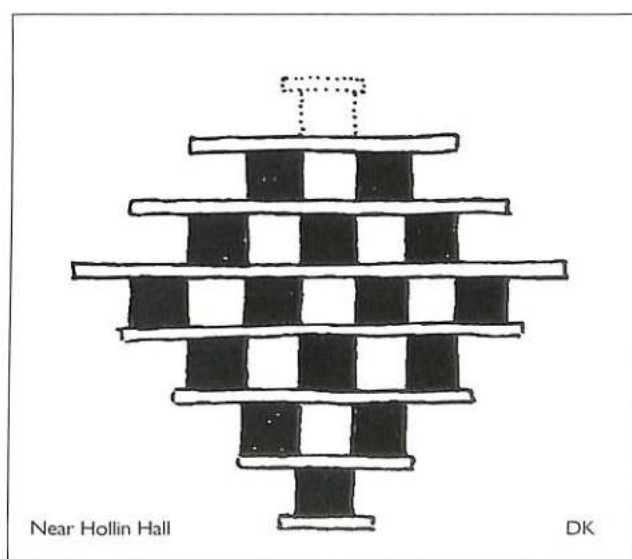
The committee after inspecting the various documents and deeds for sale, felt, not without some misgivings, that it would be good use of the Trust's finances to ensure that these articles remained in public hands and any possibility of their disappearance into private ownership prevented. Therefore documents as follows were purchased for a sum just exceeding £1,500:-

1. Purchase of land in Austwick by William Banks of Orcaber.	1760
2. Articles of Agreement for the prosecution of felons in Clapham / Newby,	c1820
3. Copy of the Oxenber pasture case & Judge's opinion.	1875
4. Transcript of 1627 indenture between John Ingleby & 39 tenants.	c1830
5. Indenture for transfer of properties in Clapham, Elizabeth to Charles Ingleby.	1819
6. Charles Ingleby, deed of Revocation for use of properties in Clapham.	1754
7. Original award for division of Bullet Mire, Austwick, with map and transcript.	1782
8. Indenture for sale of Grainger Croft, Clapham to Stephen Walker, Austwick.	1636
9. Granting of quit-rents to tenants in Clapham by Thomas Northcliffe.	1735
10. Plan of enclosure of Cleatop Ings, Settle, inc. 34 pay't notes for walling.	1824-26
11. Record Books of payments of parish dues of Giggleswick etc. Two originals and three transcripts.	1732-1846
12. Last will and testament of Ann Ingleby of Austwick.	1819
13. Documents relating to ex. monastic land and property at Langcliffe (in Latin).	1631
14. 'Berry, the ex-hangman', poster for entertainment at Victoria Hall, Settle.	1894
15. Transcript of the Austwick Manor Court Book of 1693-1783, with detailed index.	c1820
16. Original Austwick Manor Court Book, with index.	1787-1839

Much discussion took place as to the final destination of these items. It was finally agreed that items 1-13 should be given to the West Yorkshire Archive Service at Wakefield. Item No. 14 was presented to the Victoria Hall in Settle and can be seen there on display, and it was felt that items Nos. 15 & 16 should be given to the Record Office at Northallerton.

All the items have been either photo-copied or scanned into a computer system, and in due course, with the assistance of Phil Hudson, copies of the items will be available on computer discs. As far as Items Nos. 15 & 16 are concerned, we have photocopied and reduced the pages to A4 size and have an inspection copy held within the Trust's archives. Naturally any member wishing to inspect either Manor Court book can readily do so.

Unfortunately most of North Yorkshire's historical records are held in many different places, but the distribution of the above items we believe fits in with the material held at both Wakefield and Northallerton. By purchasing these items we feel that the Trust has made a positive and practical approach to ensure that records of our area have been retained for posterity.

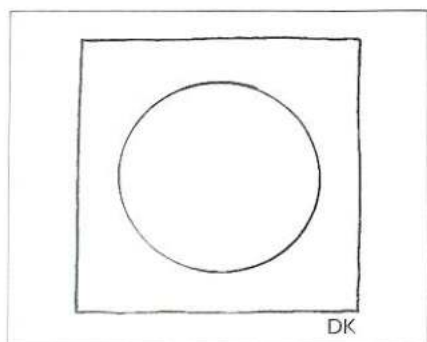


Historic Finds on a Path between Austwick and Clapham

John Brassey

About ten years ago my brother bought a metal detector. Like me, he was interested in history and learning about our past. We read a few books and all suggested that the best places to start looking were ploughed fields. The logic behind this was that the fields had been turned over year after year throughout the centuries and consequently old artifacts and coins would still be close to the surface. Sadly our hometown of Southport is only 200 years old and the soil is extremely fine and sandy. There are one or two villages dating back to the Middle Ages nearby but our oldest finds were only Georgian.

Whilst staying with our parents at an Ingleton caravan site, my brother Peter called on a couple of farms and asked if he could use his metal detector. Although steeped in history, the majority of the land in the vicinity is pasture and the theory of finds remaining near to the surface through constant ploughing proved correct. Many pastures were tried but even Victorian coins had sunk down ten or twelve inches (the maximum range of the detector). By a simple stroke of luck, Peter stumbled across a footpath in one of the fields that he had been allowed to search. Walking along the path he had a strong signal. Just a couple of inches below the surface lay a lovely coin from the realm of Charles I. Why had this not sunk deep into history? The answer was quite simple, the path ran along a ridge of limestone and constant erosion by walkers over hundreds of years meant that the topsoil was still only 10"-12" deep at the most and sometimes considerably less.



Spurred on by Peter's first ancient find, we contacted the farmers along the length of the path, which runs between these two Craven villages, and we were delighted to be granted permission to search it all. The path had clearly been used in Carolean times but what other secrets did it hold? Initially we found modern coins and ring pulls left by the hordes of rambles. These littered the space just below the surface of the path and made detecting quite hectic as one after another was dug up. As we cleared the modern junk (and occasionally found the odd few pounds which bought us a sandwich on the way home), the signals became further apart and it was easier for us to concentrate. The path started to become something of a walk back through time.

After the first Charles I coin, we had initially found little of any age but there were so many signals, detecting was always interesting. However, once the dross was cleared, we would start to find a little piece of history on every visit. Coins from all eras turned up and we were each delighted to find our first (and to date only) gold coins. Mine, a Victorian sovereign, was found as a group of hikers ambled by. "Found any gold?" quipped the leader, and for once I was able to respond positively to this oft-made remark.

As we covered the path about once a month for a few years, we noticed that there were certain "hot spots" where there would be a greater concentration of finds. One such spot was close to a small disused quarry. Here we found an old brooch and we were sure that it dated to the Romano British period of the second or third century AD. This led us to walk away from the path and onto the surrounding land. Over a period of months we recovered no less than eight brooches from this period. In addition we made our most important finds from the same area. These were a small Roman ring, an enamelled button with a Celtic design and, the wonderful Celtic bronze spear butt which was

one of the major pieces in the Skipton Museum's Celtic Craven exhibition during 2001.

We now had finds spanning almost 2000 years and with a great deal of concentration (finds became ever scarcer as we gradually retrieved them), we filled in the gaps. We were thrilled to find two items dating back to Viking times. These are a wonderful Viking key and an important weight which is engraved with Islamic type motifs. Both were examined by the Scunthorpe museum and confirmed as dating to the Viking period. We went on to find tiny medieval coins minted in York together with an array of buckles from the same period. Moving closer to the present, we found Tudor coins and clothing fasteners followed by more coins from the realm of Charles I. Fitting into this period was an important large silver coin, which turned out to be a Spanish ducatoon, minted in the low countries at the start of the 17th century and probably lost by a Royalist around the time of the Civil War.

All in all, a simple chance find had led to several years of pleasant walks through beautiful countryside whilst tracing the past through the losses of those who walked that same path many years before. We had found clothes fasteners, coins, keys, toys and much more from about 14 of the last 20 centuries and had proved beyond doubt that the footpath had been trodden for two thousand years. Or could it be more? On one of my very last visits to the path, I found what looked like a bronze tooth. This has been identified as the casting sprue from an axe. It possibly dates from the Bronze Age, which puts the path in place a few hundred years earlier.

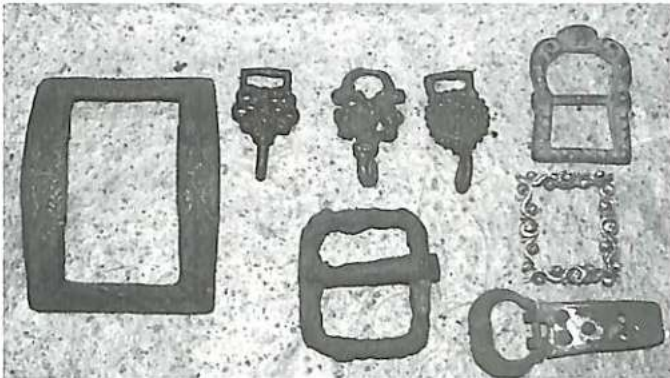
Editor's Note – We recognise that the use of metal detectors can be controversial and those who are particularly interested in archaeology will have reservations about some of the activities of those using them. However, John Brassey was given permission to carry out his surveys and all finds have been recorded, together with the relevant grid reference.



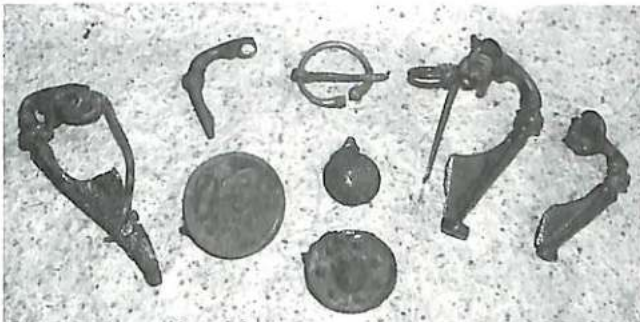
A fine and rare Celtic Bronze spear butt



Coins spanning the centuries



Celtic, Medieval, Tudor Stuart and Victorian Fasteners



Brooches



Romano British key, engraved Viking key and Georgian and Victorian fob watch keys



Romano British objects



Viking finds

A History of Settle's Victoria Hall

(ORIGINALLY "THE MUSIC HALL")

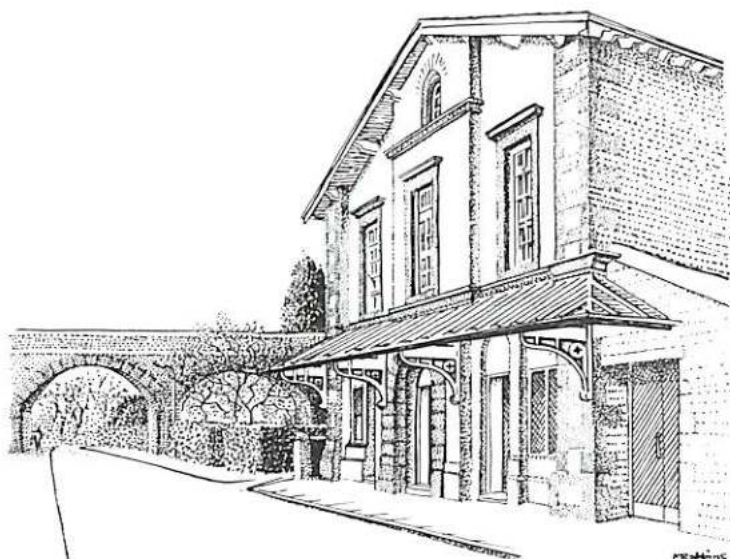
Ian Smith

Settle's Music Hall, later to be renamed the Victoria Hall, is possibly the earliest in the country which has had continuous use as a performance venue since its inception. When Wilton's Music Hall in East London was restored in 1999, after being derelict for 40 years, the Daily Telegraph reported that it was said to be the oldest surviving music hall in the country, "having been opened in 1858". Settle's Music Hall was established in 1853!

The site occupied by the Victoria Hall started as a staked-out plot forming the west end of the yard and garden belonging to the Spreadeagle Inn in Kirkgate. When Settle's National School was being built on the plot in 1816, the plot and the building on it were demised to the Governors of "Giggleswick Free Grammar School". The National School remained there until 1853, when it moved to Upper Settle to new school buildings erected there by the Reverend John Robinson. In return Robinson (identified in a later document as John Gorges Robinson of Craggside) was given possession of the Kirkgate site. This exchange had been agreed two years earlier by the Giggleswick School managers, but it was not formalised until 1856.

Settle Music Hall was opened on the Kirkgate site on October 11th 1853 with a concert by Settle Choral Society, of which J Robinson (presumably the same) was secretary.

Here there is a gap in my knowledge. Was the Music Hall a new building or an adaptation of the old school building? Could a new building have been constructed within the



Victoria Hall drawn by Margaret Robbins for Settle Town Trail

year? Can anyone help?

The booklet "Settle's Victorian Music Hall" (SVMH), merely states in one place that "In 1853, James Winskill...completed works on the new Music Hall". Also I have seen recent statements that the School was converted to a Music Hall, but nothing to confirm this.

However there is evidence for the Music Hall being a new building:

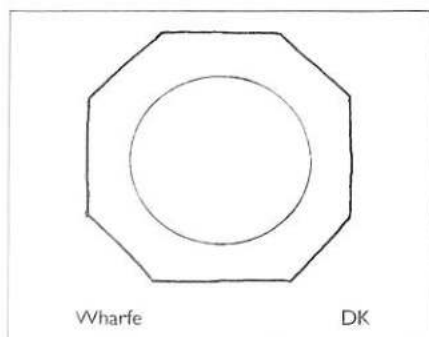
- SVMH states elsewhere that the Hall was built by Winskill.
- Settle Choral Society's AGM in 1854 acknowledged the benefit "given to the neighbourhood by its Secretary [J Robinson] in building the Music Hall.
- T Brayshaw/R M Robinson's "The Ancient Parish of Giggleswick" (1932) states: "When the [National] School was removed to the slopes of Castleberg, the Victoria Hall (first called the Music Hall) was erected on its site (1853)".
- An early, pre-canopy, photograph of Hall front shows a datestone MDCCCLIII. Also recent work on the Hall revealed, on what had been an external wall, a damaged datestone with the same combination of Roman numerals visible.
- The photo also shows the front

butting on to street as it does now, whereas the Tithe Map of 1844, as reproduced in the pamphlet "Settle Then and Now", shows the National School building set well back.

- The formal document signed in 1856 refers to "the buildings" on it, but refers elsewhere to "the School room lately standing on [the site]", implying a different building from the [Music Hall] building standing on the site in 1856.
- The Hall's architecture (?unlikely for an 1816 "school room").

In December 1858 the Choral Society announced that in the following January it would be giving a concert for the "reopening of the Music Hall" following alterations to it including enlargement of the gallery to seat almost 100 more persons. In 1892, a performance of HMS Pinafore was given on 23rd November, in aid of Settle Cricket Club, to mark "the opening of Victoria Hall (formerly the Music Hall of Settle)".

Settle Amateur Dramatic Society, a fore-runner of today's Settle Amateur Operatic Society, presented its first production in January 1880, some three years after the opening of the Settle-Carlisle line in 1876. The line



had turned out to be "unhandy", the train service "being such that a visit to a Leeds or Bradford theatre necessitated an absence from home all night". With the Hall now available, the Society was set up to remedy this: "If Settle could not go to the theatre, the theatre would be established in Settle". The Society switched from plays to (mainly) Gilbert and Sullivan operas in 1898, and in the mid-thirties these gave way to the musicals which the Operatic Society have produced annually since then, barring the 1939-45 war years.

One of the leading lights of the Dramatic Society was Edmund Handby, who was to dominate the stage for many years. It was he who painted an "act drop" for the stage, based on an earlier painting by George Nicholson showing Settle Market Place as it was in 1822, prior to the building of the Town Hall. Theatre act drops were installed to be lowered during intervals in a performance instead of closing the stage curtains. Commonly they were repainted for successive productions: Settle's is one of only 5 or 6 left in the country which were not! As such it is a rarity with which English Heritage was sufficiently impressed to grant funding towards restoration when it was revealed (after being out of sight for many years) during the recent works on the Hall.

Robinson donated an organ to the Hall. According to SVMH this was in 1909. However an organ is mentioned in a report, annotated with the date 1886, reporting a Primrose League event in the Hall and describing the Hall as decorated with banners, etc., corresponding to those which are prominent in a photograph reproduced on the SVMH centre-fold. The organ was re-built in Hellifield Church in 1914 and is still in regular use there.

Cinema came to Settle in 1912 at "The Picture House" in the Assembly Rooms (where Poppies' Cafe now is). But in 1919 the venue switched to the Victoria Hall as "The Picturedrome", later to become known as the "Vic". The first programme there included "BOBBIE: THE REVUE GIRL, a photoplay in 5 reels". Tanny Jerome was the Manager and Licensee, fol-

lowed in 1927 by John Graham and subsequently (1933) by his nephew Arthur.

In 1920, the Hall was gifted by Robinson's executors/trustees, at his

VICTORIA HALL, SETTLE.

ONE NIGHT ONLY,
SATURDAY, FEBRUARY 10th.

BERRY

HANGMAN

WILL LECTURE ON HIS
WONDERFUL EXPERIENCES
AND GIVE HIS NEW STARTLING

SENSATIONAL LECTURE

ILLUSTRATED BY
SPLENDID LIME-LIGHT DIORAMIC VIEWS

As given in the Royal Aquarium, Westminster 100 nights, and Agricultural Hall, Islington 18 nights. Under Hall, Bolton, for 8 weeks during Coronation Week.

PROGRAMME OF VIEWS

AMONGST THE CONVICTS.

The whole of the following Views have been specially photographed, sketched, drawn, and painted for this Lecture. They have been put together after very great trouble and at a large expense, are unique, and can be shown in no other except by permission. They will give a complete and realistic idea of Prison life and should be intensely interesting and instructive to all classes of the community.

- | | |
|--|------------------------------------|
| 1. Arrival of the prisoners at the prison. | 26. A man at work in the workshop. |
| 2. Arrival of the prisoners at the prison. | 27. A man at work in the workshop. |
| 3. The prisoners in the prison. | 28. A man at work in the workshop. |
| 4. The prisoners in the prison. | 29. A man at work in the workshop. |
| 5. The prisoners in the prison. | 30. A man at work in the workshop. |
| 6. The prisoners in the prison. | 31. A man at work in the workshop. |
| 7. The prisoners in the prison. | 32. A man at work in the workshop. |
| 8. The prisoners in the prison. | 33. A man at work in the workshop. |
| 9. The prisoners in the prison. | 34. A man at work in the workshop. |
| 10. The prisoners in the prison. | 35. A man at work in the workshop. |
| 11. The prisoners in the prison. | 36. A man at work in the workshop. |
| 12. The prisoners in the prison. | 37. A man at work in the workshop. |
| 13. The prisoners in the prison. | 38. A man at work in the workshop. |
| 14. The prisoners in the prison. | 39. A man at work in the workshop. |
| 15. The prisoners in the prison. | 40. A man at work in the workshop. |
| 16. The prisoners in the prison. | 41. A man at work in the workshop. |
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| 18. The prisoners in the prison. | 43. A man at work in the workshop. |
| 19. The prisoners in the prison. | 44. A man at work in the workshop. |
| 20. The prisoners in the prison. | 45. A man at work in the workshop. |
| 21. The prisoners in the prison. | 46. A man at work in the workshop. |
| 22. The prisoners in the prison. | 47. A man at work in the workshop. |
| 23. The prisoners in the prison. | 48. A man at work in the workshop. |
| 24. The prisoners in the prison. | 49. A man at work in the workshop. |
| 25. The prisoners in the prison. | 50. A man at work in the workshop. |

31. J. Lee, the Habbacomb Murderer, whom Berry made three attempts to hang and was unsuccessful.

500 EXECUTIONS AND HAS HUNG HUNG 193 PEOPLE. BUT HAS NOW ABANDONED THE CALLING FOR EVER.

He has reported the execution of 500 of the HUNG and has a wealth of story and a kind of thrilling experience, which are unobtainable.

Abolition of Capital Punishment.

He has reported the execution of 500 of the HUNG and has a wealth of story and a kind of thrilling experience, which are unobtainable.

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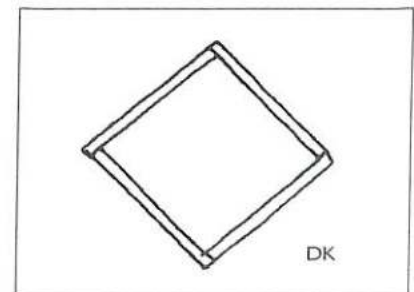
He has reported the execution of 500 of the HUNG and has a wealth of story and a kind of thrilling experience, which are unobtainable.

regulations, John Graham had the wooden balcony and stairs were replaced by concrete, and the wood floor by composition flooring. (The original floor was raked, with the seat rows angled to the stage.) The dressing room annexe was built on to the east side of the Hall in 1936. After the '39-'45 war the Hall was managed by the British Legion, during which time a dance floor was installed.

Settle RDC acquired land west and north of Hall in 1950 with a covenant not to build within 40 feet of its rear wall. This would have permitted rearward extension. Unfortunately the covenant was extinguished in 1962, so that when ownership of the whole site transferred to Craven District Council in the Local Government Reorganisation of 1974, a garage had already been built on and NYCC had acquired a continuing right to use it and an adjacent portion of the land behind the Hall.

And so we come to the present. In 1994 a steering Committee was set up by Settle Area Community Council to consider the need for and possible location of a Settle Community Centre. This led eventually to the major Victoria Hall development project of 2000/2001. For this and the subsequent operation of the Hall, CDC has granted a 99-year lease at a peppercorn rent to Settle Victoria Hall Ltd, a charitable company limited by guarantee. The Hall has been internally modified and refurbished and its east side extended to form a suite of community rooms. It was formally re-opened on 3rd March, 2001: the first public performance on 10th March was, appropriately, a "Music Hall" evening.

With thanks to Settle Museum for access to relevant documents in its possession.



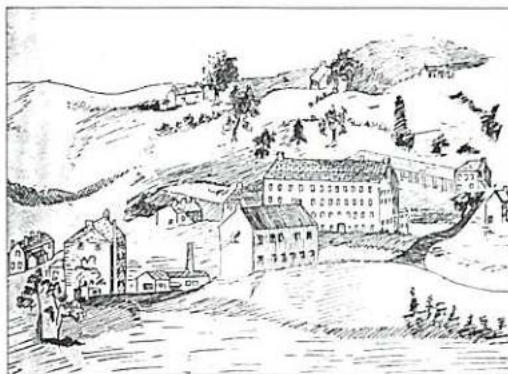
Links between Settle and Accrington

Pat Smith

I was born in Accrington and spent the first twenty five years of my life there until moving to Settle in 1961 when my husband took up a teaching post at Settle High School. At that time I was interested in Local History but other commitments prevented me from following it to any great depth.

I had purchased a copy of Brayshaw's "Ancient Parish of Giggleswick" and was familiar with the paragraph referring to the closure of the local cotton mills. He quoted from a local paper for 1 May 1855 "In the village of Langcliffe we learn that almost every other house is empty. The stoppage of Langcliffe Mills must in a great measure account for this diminution of population. Great numbers have gone to Accrington and other parts of Lancashire. So many have gone to Accrington as almost to form a Settle colony".

Jim Nelson's article on Langcliffe Mills in the Heritage Journal of 1996 touched on this topic, and I found the article by Mary Long in the 1998 Journal entitled "Richard Lord of Settle - My Great-grandfather" most interesting. Richard had been among those moving from Settle to Accrington in search of work. She wrote of the great contribution Richard, his brother Thomas, and their friend Jim Parkinson had made to improve the life of the ordinary working man. Richard and Thomas were collectors for The Accrington



Sketch of Broad Oak Printworks (date unknown)

Weavers' Association for many years and Jim Parkinson was a founder of The Co-operative Movement in Accrington.

I feel it is appropriate here to give a little information about Accrington, the name indicating a town surrounded by oaks. Like many agricultural villages, wool was the staple trade in the c17th & c18th, but in the c19th Accrington was turned into an industrial town by the factory system.

The establishment of Broad Oak Printworks in 1792 changed Accrington's role and the further development of calico printing led to a substantial growth in the production of cotton. The humidity and rainfall of the climate of the lower Pennines was highly suitable for the manufacture of cotton. A writer in 1792 commented "They are building rows of houses as every vale swarms with cotton mills".

There had been small spinning and weaving mills established in the

1840s, but between 1850-1860 there was great expansion in the Accrington cotton industry, seventeen weaving sheds and mills were built in this ten year period. Even in 1850 the Hargreaves brothers were employing 755 people at their mill at Broad Oak.

Although Accrington owes much of its existence to the cotton trade, there were secondary trades all contributing to its rapid growth in the late c19th. The principal ones were coal-mining, engineering and brick-making, with smaller industries such as leather working, printing, baking, brewing, corn milling, saw mills etc.

The industrial revolution created thousands of jobs in the new manufacturing. As the factories were being built, housing had to be provided both for employers and employees. Stonemasons, bricklayers, joiners and plasterers went where the work was.

Over the last few years I have become very interested in Family History, and while in Accrington visiting relatives I usually take the opportunity to visit the Local Studies Section of Accrington Library. While researching census records, parish registers etc, I became aware of the frequency of Settle and its surrounding villages being given as the place of birth, and realised that this must be linked to the closure of the cotton mills mentioned earlier.

A couple of years ago the Church of Latter Day Saints (the Mormons) made available a set of CDs of the

1881 census showing migration from Settle and the surrounding villages to Accrington and nearby towns

FROM	TO Accrington	Clayton-le-moors	Rishton	Great Harwood	Huncoat	Oswald-twistle	Church
Settle	106	28	3	4	4	23	5
Giggleswick	19	3	1	0	1	1	0
Stackhouse	0	1	0	0	1	0	0
Rathmell	0	0	1	0	0	0	0
Langcliffe	5	5	0	2	12	1	0
Stainforth	0	0	0	0	0	0	0
Horton	3	2	2	1	0	0	0
Austwick	0	0	1	1	0	1	0
Clapham	24	5	0	0	0	1	5
Long Preston	13	4	0	0	1	1	1
TOTAL	170	48	8	8	19	28	11



Briggs Yard, Abbey Street, where Accrington & Church Co-operative Society was founded, and which was also the early meeting place of the Accrington Weaving Union

1881 census for individuals to purchase. I bought the CDs for my own research, but then decided it would be interesting to do a search for people living in the Accrington area in 1881 who had been born in Settle and the surrounding villages. I found the results quite surprising, the overall total was 292.

I began to study the 1881 census in more detail, intending to look at which occupations the males from Settle were engaged in, the search for work being the primary reason for migration. I thought it would also be interesting to study family names, ages, intermarriage with locals, number of children, the living conditions and whether the migrant families lived in particular areas of the town. I have attempted to summarise some of the findings.

Of the 52 males the greatest number were involved in the cotton industry, 15 weavers, 4 spinners, 1 power loom overlooker, 1 foreman, 1 self act

minder (tended automatic mule spinning machines), 1 taper, 2 labourers and 1 retired manufacturer of cotton. There were 3 labourers at iron works, an iron turner, 1 labourer at tin plate works, 4 labourers at print-works, and a machine fitter (engineering). The growing population must have

led to a boom in the building trade and 2 quarrymen (stone), 3 masons, a plasterer's labourer and a plasterer's apprentice are listed. Other single occupations given are carter, chimney sweep, butcher, grocer's assistant, groom, chapel keeper, debt collector, joiner (unemployed) and farmer. Of the small sample of females I looked at several gave no occupation, others were listed as housekeepers or housewives, 1 was formerly a seamstress, 4 were cotton weavers and 1 was a winder.

Among the family names listed were Atkinson, Ayrton, Fell, Baldwin, Banks, Bell, Blezard, Bordley, Bowskill, Bullock, Carr, Clark, Duckett, Eglin, Ellison, French, Gifford, Green, Hardacre, Hill, Hitchon, Hodgkinson, Hodgson, Hudson, Jackson, Law, Lord, Marsden, Moorby, Parker, Pollard, Pratt, Rawlinson, Redmayne, Riley, Ralph, Scott, Slater, Slinger, Stead, Stockdale, Wilson and Whittle. Many of these names are still common in the Settle area.

From the information on the census one can tell that some couples were already married when they moved, they had older children born in Settle and younger children born in Accrington. Others travelled as single young men and women and married into the local population. An 1850 Report for the General Board of Health drew attention to the appalling living conditions – overcrowded courts housing many families, lack of sanitation, shared taps and toilets,

open cesspits and refuse heaps. Clearly it was the prospect of employment that attracted people to the town. In 1881 I found that most of the families from Settle were living in the area known as New Accrington, where row upon row of small terraced houses, typical of the Lancashire cotton town, had been built to accommodate the growing population.

There was probably an informal system of support from a wide network of family and friends for newcomers to the town. Among families, even in small dwellings, there were often lodgers or boarders who were brothers, sisters, nephews or nieces who had come to seek work.

Seeking confirmation of the period when this migration took place I studied the 1851 and the 1861 census for Accrington and this is what I discovered:

1851 census

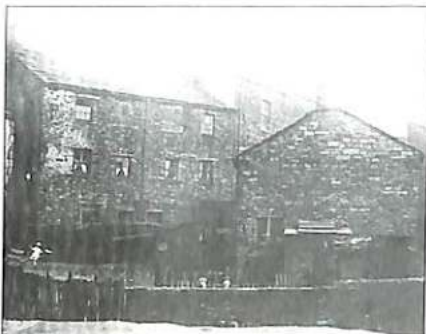
From	No
Settle	9
Giggleswick	3
Rathmell	1
Austwick	2
Clapham	4
Long Preston	2
Total	21

Of the nine people from Settle seven were members of the same family:

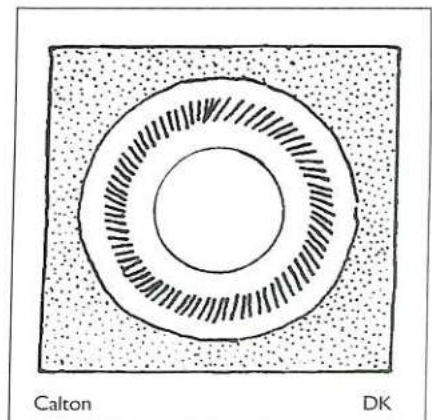
Francis Bell aged 45, occupation – cotton rover, his wife Isabella aged 46, and their children John 20, William 17, Thomas 15, Isiac (sic) 12 and Elizabeth 10. Their youngest child James, 8 years old, had been born in Edenfield.

Francis and his four sons were employed in the cotton industry.

From the publication "Migrants and Residential Patterns in New



Black Abbey Fold. This occupies part of the site of the Old Black Abbey, the Accrington Grange of Kirkstall Abbey



Accrington 1861" by Susan Lupton, I quote the following figures:-

From	No
Settle	82
Giggleswick	11
Rathmell	2
Austwick	1
Clapham	1
Long Preston	11
Horton	1
Stainforth	1
Wigglesworth	1
Total	111

I had hoped that I might have been able to trace descendants of the people who migrated from Settle to Accrington one hundred and fifty years ago, to discover if they had any family stories, but as yet this has not come about. I have been particularly interested in the movement from Settle to Accrington because of my links to the town, but the 1881 census reveals that people from Settle had established themselves throughout Lancashire, and indeed throughout the country.

Illustrations Courtesy of Lancashire County Library Accrington Local Studies Collection.

Sources

North Craven Heritage Trust Journals 1996 & 1998.

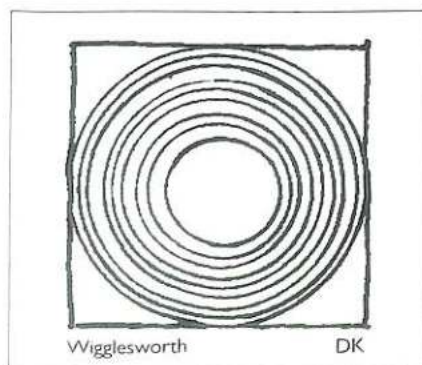
Brayshaw T. and Robinson R.M. History of the Ancient Parish of Giggleswick.

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Lupton Susan. Migrants and Residential Patterns in New Accrington 1861.

Rothwell M. Industrial Heritage. A Guide to the Industrial Archaeology of Accrington.

1881 British Census.



The Pryor Family - Cornish 'Immigrants'

Helen Atkinson

William Pryor (my great-great-grandfather) was born in Cornwall and baptised at Redruth on 28 February 1830. His father was a blacksmith in the village of Four Lanes near Redruth, and William was to follow his father in this trade along with his younger brother.

William married Mary Phillips and together they lived at Four Lanes and raised six daughters. On the 1871 census the two eldest girls' occupations are listed as "mining".

In 1877 Mrs Mary Pryor enquired about work at Christie's cotton mills at Langcliffe, near Settle in Yorkshire. These mills had been taken over by Lorenzo Christie in 1861 and were in a poor state as their previous owner had not made a success of the business. Many workers had left the area to find work elsewhere and in order to get the mills going again at full capacity, Christie set about "importing" labour from other parts of the country, particularly Devon, Cornwall and East Anglia. The 1881 census shows many people born in those areas living in Langcliffe.

Five of the Pryor girls were offered apprenticeships at wages ranging from two shilling to seven shillings per week according to age. A house was available for the family to rent at four shillings and sixpence per week. In the letter confirming the offer they were urged to think carefully before making the move north and to consider whether they were improving their position in so doing. This seems to have been standard wording used on all letters to prospective employees

from other areas. It must have been a very big step for a family to take – moving hundreds of miles into a new environment.

In August 1877 Mrs Pryor and her four youngest daughters travelled by train from Redruth to Settle, staying overnight in Bristol. A letter from Mr Ingham, Christie's mill manager, gave full instructions for the journey and enclosed some luggage labels for the family's belongings. The fares and overnight accommodation for the girls were paid for by their future employers but Mrs Pryor would have to pay her own fare. However, Mr Ingham advised her that he could advance her the money for her fare if necessary, and it could be repaid at not less than two shillings per week deducted from the girls' wages.

According to one of the letters William Pryor intended to remain in Cornwall with his eldest daughter Harriet for the time being, but eventually they too made the journey to Yorkshire to join the rest of the family. Meanwhile his second daughter Mary had married Cornishman John Jeffrey and moved to Langcliffe. Although I have no record of where Mary Pryor and the girls lived on their first arrival, the family were living at Craven Cottages, Settle, at the time of the 1881 census. William was still a blacksmith and his daughters were working at the cotton mills.

William died at Settle on 15 June 1886 – the cause of death was given as "marasmus" (a wasting disease). His widow died at Langcliffe on 1 March 1914.

Weaving: A Necessary Art

Hannah Smeds-Davies

The woven tradition is one of the oldest contributors to human culture. Records show that technically intricate and visually creative structures had been developed in civilisations eight thousand years ago.

The inventions during the industrial revolution of metal and powered machinery as well as the computer revolution has meant that woven products have been



Hannah at her loom

Photo by David Clarke

able to keep pace with modern concepts and technology. Astonishingly one is still able today to create new forms of construction and visual ingenuity that make weaving as vital and interesting a contribution to technological and visual culture as it was eight thousand years ago.

It is this combination of heritage and modernity that has inspired me in my career as both designer of woven products for industry and in the area of hand weaving as objects of fine art.

My own family origins are from West Finland where Swedish speaking settlers established farming communities and trading in the then Viking world.

Weaving has always been an integral part of this culture and I grew up in villages where there were always members of families that were hand weaving, both as art and as an integral contribution to necessary household and clothing textiles for the family.

When I arrived in Britain nearly forty years ago and living in the South of England it was not easy to pursue my career as textile designer and weaver and it took me many years with a combination of teaching in art and design colleges and persisting in trying to introduce modern and innovative designs to British industry, not always an easy process.

As the years went by and I established a reputation for providing design work that was both cost effective, beautiful and seemed to sustain sales. This success prompted companies in the woven industries in Yorkshire and Lancashire to demand

more of my work. This eventually resulted in me commuting from the South of England where I then still lived to Yorkshire and Lancashire on a weekly basis.

In the late eighties we decided as a family to move to the Dales which we had learned to love and admire and start a new life for ourselves in this inspiring environment. We have never regretted this dramatic change in our lives and the landscape of the dales and the way of life is now an integral part of my creative

development. The sixteenth century farmstead in which we live is now the centre of a thriving art and design movement with studios, workshops and regular exhibitions of modern arts and crafts during the summer time.

As well as designing for industry I am producing new concepts of art weaving and construction. This together with my considerable interest in colour forms part of numerous recent works that involves the interpretation of the regional landscape in three dimensional sculptures. These highly complex weaves enable me to portray aspects and details of the landscape such as running and falling water, grass moorlands, fallen leaves, distant views and changing skies.

Weaving is by its very nature a com-

plex and time consuming process. Many of my recent works involve the invention of new techniques and construction. For example I have recently woven a series of free hanging sculptures, which involves the flat weaving of the design in twelve layers which

when taken from the loom unfolds into a multifaceted highly coloured and textured 3-dimensional sculpture. These are then hung in a large glass cylinder which can be placed on a surface enabling the viewer to walk around the object.

I have also woven a series of flat, textured weaves to which I have added multicoloured embroidery which in part combines traditional Scandinavian folk techniques with modern patterning and colour. These abstract weaves give a sense of colour and geometry that are very calming and when hung in a room can be viewed to provide a contemplative atmosphere.

Few people realise the sheer time it takes to produce a complex weave from the design idea through to selecting yarns and colours, threading the warp on the loom, often involving thousands of threads, through to the weaving, finishing off and presentation. It is rare that I can charge the true financial value of the many hours of work and experience that has gone into these objects.

Together with my husband who is also a designer and painter we hope that we are a contribution to the ongoing cultural development of the Dales in which we live.

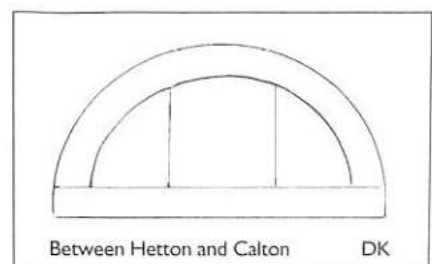
For more information regarding the work and exhibitions of Hannah Smeds-Davies and Maiden Bridge Gallery please contact 015242 61463.



Maiden Bridge

Photo by David Davies

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A Quarryman's Memories : Maurice Lambert

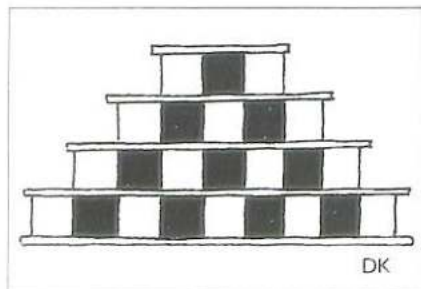
Interviewed by Elizabeth Shorrock



Maurice Lambert and George Mullinder.
Photo by Jessie Pettiford

Breaking and Filling

I first started quarry working in 1944. Previously I had been working on a farm, but after getting pneumonia I was ready for a change. My first introduction to quarrying was at Foredale Limestone Quarry, owned at that time by Settle Limes. This quarry is situated at the top of Moughton Fell looking down on to Helwith Bridge. I was then living at Austwick and so I had to bike to work. The job I got was breaking and filling. This meant breaking up stones with a sledge hammer, then filling up tubs, set on rails. This was done with bare hands, without any protective clothing, but everybody wore clogs. (Some tubs were filled



DK

with the small stones only, which were called airside. These were taken somewhere else and used for steel-making.)

When the tubs were full we pushed them to the top of an incline and hooked them on to an endless steel rope. Six full tubs went down to the kilns at the bottom of the hill into which the stones were fed to make powdered limestone. The empty wagons were then hooked on to the rope again and sent back up to the top. I then collected an empty tub and started to fill it again. Sometimes I had to dismantle the rails and move them to a new site. We didn't work if the weather was bad, so received no pay. Fourteen

men were employed in the quarry. Pay was 8d or 9d a ton.

Chirping

Getting the stone from the rock face was called chirping. With a hand drill and using different drills they would go down about 20ft., then black powder was poured in down the hole. Lighting it was by a fuse tape of cortex. The result of this would be cracks running horizontally from the hole drilled. So again black powder was poured down also filling up the new cracks. Then with the second explosion, the rock face was loosened. This was done once or twice a week.

If you did quarry work you were exempt from being called up for the war. After it was over in 1945 I left the quarry and joined the railway.

Foredale quarry is now disused.

Following this and after the railway I got a job at Helwith Bridge granite quarry just doing different odd jobs. This quarry is now a fishery.

The Forces and Arcow Quarry

Then in 1947 I joined the forces coming out in 1949. I got a job at Arcow granite quarry then owned by Settle Limes. This is below Foredale and is still a working quarry. At first I did day work. This quarry had lines

connecting it to the railway line, so I was employed emptying rubbish into railway wagons or filling wagons with chippings. Then I went on to breaking and filling again. This time it was two men to one tub doing 16 tubs a day, getting paid 11d a ton. We pushed the full tubs down to the crusher and the empty tubs came back up the rails. Now we got a small payment if we couldn't work because of bad weather. Firing to loosen the rock was the same method as at Foredale. I left this quarry in 1951.

Helwith Bridge Dry Rigg

With an offer of better pay I went to work at Helwith Bridge Dry Rigg granite quarry, which is still a working quarry, situated on Swarth Moor below Moughton. At the time this quarry was owned by George Greenwood from Collingsworth, later it was taken over by Donald Oates in the 1950s, and later still, Redlands. I was doing breaking and filling again, two men filling one tub, doing 16 or 17 tubs a day. This way two men could shift 32 tons in a day. When a tub was full it was pushed down to the bottom, hooked up on a rope then tipped into crusher, coming back down empty. I left this quarry after five years.

Lime Drawing

This time I went to Beecroft Limestone Quarry owned then by Settle Limes. Now I was living at Newhouses near Horton, which was better because I had to start work at 4.30a.m. doing lime drawing from the coal kilns. These kilns were loaded with 30cwt. of coal, 15cwt either side, with 2 firing holes. Each man employed in drawing out lime filled a barrow, then taking it across to the railway lines, tipped it into a railway wagon, with 21 barrow loads needed to fill 1 wagon. Cob lime (a lump of pure lime) was put in one wagon, kibble (powdery bits of lime) in another, for steel etc. Then the kilns closed down so I went to work on the yard, platelaying on the railway lines from the quarry and other odd jobs. Then I started working on the new gas kilns,

lime drawing. I was offered a permanent job, but it only lasted four or five months at £12 a week. So I left this quarry and got a job back at Dry Rigg Quarry in 1958.

Popping and Accidents

This time back at Dry Rigg I was employed popping. This was drilling very large stones to make them smaller, because they were too big for the crusher. Another method used was called 'drop bombs'. A large iron ball weighing 2 or 3 tons was pulled up on a rope then dropped onto a large stone. Later in the 1980s I was by then an overseer. They asked me to work extra one Sunday morning because they were getting behind with popping. I had just got started drilling a stone when it went through to where there was a detonator and explosive. Everything went up with a bang. I collapsed into a heap of stone. I lost skin from my face and legs and I still have bits of stone in my hands. I was off work 4 or 5 weeks, with only a

small National Health sick pay. This accident was caused by a mistake of others before who hadn't checked to see if all the charges had gone off.

After popping I helped set charges



Maurice Lambert, Alan Coates and Bert Oversby at Dry Rigg Quarry about 1960.

which blew up larger stones into smaller ones which the crusher would take. Later this process was mechanised by use of the 'Woodpecker' which broke up the stones by means of a steel peg.

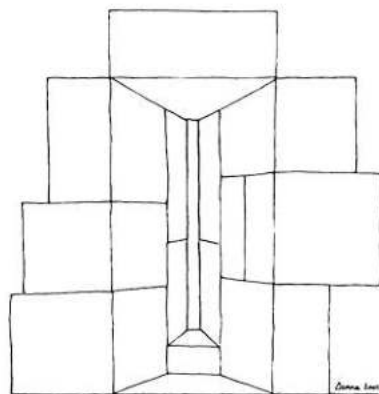
One time when I was working at Dry Rigg a slab of stone dropped onto my foot. I was taken to Dr Hyslop at Settle who said, 'Don't take your clog off till you get home, it will be all right'. When I got home, I managed to take my clog off and my foot swelled up almost instantly. I stayed off work a month, again no pay except National Health. Many years later I learnt that I must have cracked the bones in my foot.

Firing the shot was my last job at Dry Rigg Quarry. I was offered voluntary redundancy and I decided to take it, finishing in 1990. 26 or 27 people worked at this quarry then. Now only a few are employed, with methods of extracting stone being very different.

Scosthrop Moor Barn

Diana Kaneps

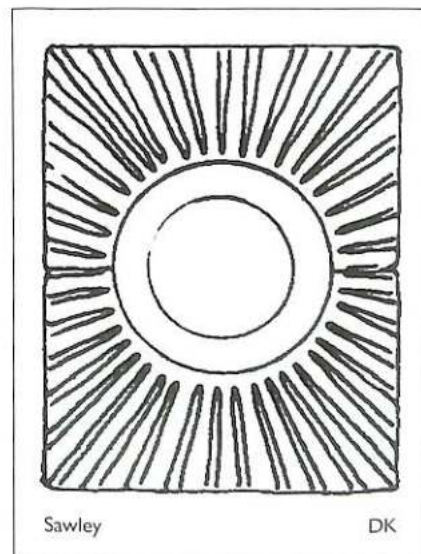
This beautiful barn was built by a local man, Thomas Pattinson, in 1861. It is now unused, but retains all its old stalls and original features. The stonework has to be seen to be believed, each stone being hand cut and fitting together, reminiscent of 'Inca' style. The placing of the stones, forming the slit openings is beautiful, particularly on the inside, and such workmanship is rare. The building is on the roadside, over the tops from Settle to Kirkby Malham.



Thomas Pattinson also bought Skellands Farm, ('skell' meaning well or spring) and began to build the present farmhouse in 1874. This house has the same standard of stonework. The house has a well in the cellar, and an attic with windows in the ends of the house, for the housemaids. Building Skellands to such a high standard necessitated Thomas selling more and more land, until he became bankrupt.

The original farmhouse was a traditional long house, with the barn attached. This is where Captain King was born, who was the Astronomer on some of Captain Cook's voyages and was therefore possibly the first white man to see Australia, through his telescope.

This information was given by Peter Sharp from Malham, who was born in Skellands Farmhouse.



Brooke, Burton, Binyon and the Bare Blue Hill

Dorothy Hemsworth

Many people today would profess not to enjoy poetry, and, indeed, not to know any, but there surely can be few who are unfamiliar with at least two quotations which readily spring to mind. The first of these is;

Stands the church clock at ten to three?

And is there honey still for tea?

and the second is;

They shall grow not old, as we that are left grow old;

Age shall not weary them, nor the years condemn.

At the going down of the sun and in the morning

We will remember them.

The first poem is by Rupert Brooke (1887-1915), and these are the last two lines of 'The Old Vicarage, Grantchester'. Brooke went up to Cambridge in 1909 and lodged at Orchard House, Grantchester, after graduating from King's College. Whilst on holiday in Berlin in 1912 he was suffering from a bout of homesickness, and in nostalgic mood he described the idyllic surroundings of his life in the village in the above named poem. On his return to England he took rooms in the Vicarage itself until his enlistment as a soldier in the Great War, which was to claim his life in 1915. So, although Brooke's name is irrevocably linked with Grantchester Old Vicarage, the link was in fact fairly tenuous.

My second quotation is the fourth verse of the six-verse poem 'For the



Plaque to Binyon in the porch of the Old Vicarage drawing by Diana Kane

Fallen', which was written in September 1914, by Laurence Binyon (1869-1943).

There are many similarities in the lives of Brooke and Binyon: they were contemporaries (although Binyon was born eighteen years before Brooke, and out-lived him by twenty-eight years); They were both Oxbridge-educated; both served in the Great War and wrote poetry during and about it; both had a 'vicarage connection'. In the case of Binyon, however, this was much more local to us in North Craven, the vicarage concerned being that at Burton in Lonsdale.

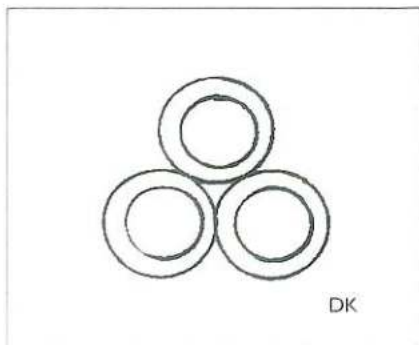
In the second half of the nineteenth century Burton in Lonsdale was quite a prosperous village, mostly due to the manufacture of pottery at several kilns, using the particularly dark local clay. There are two schools of thought as to why the village was often known as 'Black Burton', one being the colour of the clay in use, the other because of the colour of the smoke which poured from the kiln chimneys. At that time there were no fewer than nine local inns to serve the thirsty pottery workers, but only a Chapel-of-Ease to tend to their spiritual needs. The Reverend Frederick Binyon was appointed vicar of the

village in 1867, when the proposed church and vicarage were only in the planning stages. Thus it was that Frederick and his wife, Mary, moved into lodgings in nearby Lancaster, where their second son, Laurence, was born in 1869. The baby was christened at the Chapel-of-Ease in Burton, and the family moved into the newly completed vicarage in 1870. This house, like the vicarage in Grantchester, is one of the most impressive buildings in the village. It stands behind the school on a rise, with spectacular views over the surrounding countryside of Yorkshire, Lancashire and Westmorland. Designed by the respected ecclesiastical architects Paley and Austin, it was built of stone from a nearby quarry. A first-floor room, one of the original seven bedrooms, was chosen as Laurence's nursery and evidence still remains of iron bars across the outside of the low sash window.

The house served its original purpose as a vicarage for just over 100 years until 1974, when it was converted into an eleven-bedroomed nursing-home. I have spoken to the Rev. Charles Trevor, who lived in the house from 1966-1974, the last vicar so to do. Charles and his wife, Liz., raised six children there and confirmed what a superb place it was for family life. They have very fond memories of their time there and particularly enjoyed the views from the windows on all sides of the property, overlooking Ingleborough, the Bowland Fells and the Lune Valley.

At the time of writing the nursing-home is up for sale and it is hoped that it may be converted back to a family house. One of the last of the village's potters designed and made a plaque commemorating Binyon and this has been placed at one end of the house in the main entrance.

Laurence Binyon only lived at



Burton in Lonsdale for the first five years of his childhood, but a deep impression was made on him which lasted his whole life through. In a letter to the (then) Town Clerk of Lancaster he wrote; 'My first memories are of Ingleborough, which we could see from our house...' and it was this fell which inspired his poem 'Inheritance' which begins;

*To a bare, blue hill
Wings an old thought roaming
At a random touch
Of memory homing...*

The final verse is,
*Beautiful, dark and solitary,
The first of England
That spoke to me.*

Binyon was educated at St. Paul's School, London, and Trinity College, Oxford, where he won the Newdigate Prize for his poem 'Persephone' in 1890. On leaving Oxford he took a post in the British Museum Printed Books Dept. and there followed a distinguished career. From 1913-1933 he was in charge of Oriental Prints and Paintings, and he published many books on art, chiefly English and Oriental. His 'Painting in the Far East' (1908) was the first European treatise on this subject and it is still a classic. He followed this with 'Japanese Art' (1909), 'Botticelli' (1913), 'Drawings and Engravings of William Blake' (1922), 'Landscape in English Art and Poetry' (1931), 'The Spirit of Man in Asian Art' (1935) and writings on English watercolours. Binyon also wrote plays, including 'Attila' (1907), 'Flight of the Dragon' (1911) and 'Arthur' (1923), but it is as a poet that he will mainly be remembered.

At 45 years of age Binyon was too old for conscription into the First World War, but reacting to the horrific carnage at the battle of Mons (23/8/1914) he wrote 'For the Fallen', which was first published in The Times on 21st September, 1914. He became a nursing orderly in France and from 1915 onwards worked alongside his friend, John Masefield (who later was to be made Poet Laureate). Working with the wounded and dying was a devastating experience which affected him deeply and led to the writing of many war poems (e.g., 'The Healers', 'Fetching the



A rare photograph of Laurence Binyon, aged 17

Wounded), so although not a 'soldier poet' as was Rupert Brooke, he will always be remembered as a 'war poet'. His 'For the Fallen' won immediate recognition as the expression of the feelings of a disillusioned generation, and is much anthologised. It was set to music by Edward Elgar as part of 'Spirit of England', a group of three choral settings which were first performed in Leeds on May 4th, 1916 and in London on May 7th. The manuscript of 'For the Fallen' was signed and given to his home town library, and when the fourth verse was chosen to be quoted at every service of remembrance it ensured that the memory of those who made the supreme sacrifice for their country would be kept strong. The verse is also quoted in stone at the doors of his work-place, the British Museum, and on War Memorials, in full or in part, in cities, towns, villages and hamlets throughout the land.

Binyon continued to write books on art, drama and poetry, publishing a verse translation of Dante's Divine Comedy in three parts, in 1933, 1938 and 1943, the year of his death. In 1940, he wrote 'Airmen from Overseas', a poignant poem written as a tribute to all the Allied fliers during the Battle of Britain.

The work of this multi-talented man did not go un-noticed and the honours bestowed on him included: Companion of Honour (1932), Hon. Doctor of Literature at Oxford (1933), Hon. Fellow of Trinity College (1933), Fellow of the Royal Society of Literature and President of the English Association (1933-1934). In recognition of his work in the First

World War he was made a Chevalier of the French Legion of Honour.

Laurence Binyon died in Reading on March 10th, 1943, aged seventy-three, having lived a full and fruitful life in many parts of this country and in France, America, China and Japan. It is a heart-warming thought that to his end he still had fond memories of a Yorkshire vicarage with its view of his 'bare, blue hill', - the Ingleborough which we in the North Craven Heritage Trust all know and love.

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DK

Concert by Craven Camerata

Sunday 29th April 2001, Church of the Holy Ascension, Settle

Brian Birkby

Programme:

<i>Te Deum</i>	<i>M A Charpentier</i>
<i>Son of the Wondrous Vision</i>	<i>Richard Leigh</i>
<i>Requiem</i>	<i>Maurice Duruflé</i>

This concert by Sheila Hayward's Camerata offered a suitably wide range of musical experience to a large audience.

The Charpentier, well known to many from another context, was delivered with genuine muscularity by soloists and choir alike. In those sections where greater sensitivity was called for the conductor must have been delighted with the ability of her singers to shift emphasis and change to a different register. Both organ and choir made the most of Charpentier's style and polish, which in itself was in complete contrast to the century which spawned it, a century which possibly had suffered more misery than any before it. In that context the music was uplifting.

In totally different vein was the piece by Richard Leigh, conducted by the composer himself. The music was reflective, speculative and undogmatic, with one particularly

finely sung tenor solo. The whole was intensely personal, taking us gently and without urgency into a world of contemplation. Some of the melodies were quite exquisite.

Finally it was left to Maurice Duruflé to bring us back to the reality of the contemporary world. Even though the text of the Mass takes us back over many ages and the haunting plainchant has obvious echoes of medieval times, this Requiem is firmly placed in the twentieth century at a time when the whole world has been at war with itself. Fear, anger, movement and change are all in evidence, as indeed is hope for the future. Duruflé could hardly be described as a prolific composer; indeed he wrote very little that was performed. This work, nevertheless, stands out as a masterpiece. The Camerata coped with demanding music superbly on occasions and always competently. Perhaps the real zenith, however, was the Pie Jesu solo, sung with poignant feeling.

This annual event in the North Craven Heritage calendar came fully up to what has become our high expectation. Sheila Hayward and her choir, the soloists, Richard Leigh himself and David Butcher on the organ all deserve our thanks.

Leeds Parish Church Choir Recital

Saturday 5th January 2002, Church of St. Alkelda, Giggleswick

Brian Birkby

The Leeds Parish Church Choir delivered another beautiful Epiphany Recital in St. Alkelda's Church Giggleswick.

Simon Lindley, the Choirmaster, provided us with a catholic mix of styles sung by a choir, full, though we only see them once in the year, of familiar faces. Memorable among the offerings was a particularly direct and four-square version of Craig Sellar Lang's 'Eastern Monarchs, Sages Three' in which, unsubtle though the music was, the singing itself was inspired. Equally impressive, though for different reasons, was the American carol 'Jesus Christ, the Apple Tree', the boy soloist singing with well-nigh perfect diction, achieved by means of a succession of arresting, palatal consonants. Christopher Rathbone's 'Blessed be that Lady bright' was superb when unaccompanied, suffering, albeit ever so slightly, from some imprecision in the organ accompaniment. By contrast, the organ accompaniment to Stuart Thompson's 'Revelabitur' was quite excellent, as was the blending throughout of modern and medieval sounds.

There was, inevitably, much more, in particular, a wonderful Victorian and Edwardian section in which the authentic sound of the Victorian soirée was reproduced by Lindley and the choir. It may seem to us nowadays somewhat affected to hear dramatic stress sung to such obvious effect, but it succeeded in this recital, at least, in taking us back in time a hundred years or more. The second soloist in Martin Shaw's 'Kings in Glory' gave us one of the highlights of the event.

Of course, no Leeds Choir recital is complete without theatre. In addition to Simon Lindley's own, quite visible, flourish, we had a wonderful Epiphany Procession with the three kings in their different colourful robes. We had a marvellous non-conformist romp in Arwel Hughes' 'Tydi a Rhoddaist', whose lilt and singability put one in mind of Rossini's 'Petite Messe Solennelle'. And we had what we always seem to get on these occasions, an audience (congregation) prepared to stretch its vocal chords to the limit.

Sunday Walks

The tragedy of Foot and Mouth Disease meant that the programme of walks was severely curtailed

4th February 2001

Leaders - Elizabeth Shorrocks & Sue Taylor

Meeting Place - Greenfoot Car Park, Settle

Snow and wind met the 12 people who had gathered at the meeting place for the first walk of the year. We decided due to the weather not to do the walk but instead to go by car to Mearbeck, a hamlet between Settle and Long Preston. Arriving at Mearbeck House, Mr and Mrs Taylor and the family received us with a warm welcome. Then a short history of Mearbeck was read, the information kindly provided by Anthony Bradley who used to live at Mearbeck Farm. Evidently the whole estate used to belong to the Preston family, then in the early 1900s Miss Alison Preston inherited the estate. She didn't marry and chose not to live at Mearbeck House, so the house fell into a state of decay.

Permission had been sought to look around the surrounding buildings so we went out finding the snowstorm had abated temporarily. First we passed through the yard of a working farm, we then saw two private houses, two empty houses and various empty farm buildings. Across from the farm we could see Mearbeck wood. Returning to Mearbeck house Mrs Taylor then showed us around, looking at cellars and attics and the various features. She explained that a lot of the original parts of the house had been lost due to the necessary renovation work. Refreshments were then generously provided by our hosts. On display for us to see were photos and information about the house. After a general discussion we reluctantly took our leave thanking our hosts for a most interesting and enjoyable day.

ES & ST

The Editors – Further information was provided by Anthony Bradley during the visit to Mearbeck House. Next year's journal will contain full documentation from him within the description of the 'Know Your Area Walks' to Mearbeck on 9th May 2002.

Mildred Slater

In April 2001 it was with shock and great sadness that we heard of the sudden and tragic death in a road accident of Mrs Mildred Slater (nee Lamb) who was born in Bentham.

Mildred was one of the original six leaders of Sunday walks for the NCHT. They always had a theme such as geology, botany, architecture, etc., and took place in various parts of North Craven.

Up to her death she was a very active octogenarian and a Churchwarden at Thornton in Lonsdale Church.

In the 1930s she was a scholarship girl from Bentham, attending Settle Girls' High School. The small group of girls from Bentham walked the mile or more to Bentham Railway Station, travelled by train to Giggleswick Station and walked another mile to SGHS, where they undertook a full school day including games and after school sports activities before their return home, their return trip to school taking up to 4 extra miles walking.

THE LONG PRESTON WALK

2nd December, 2001

Leaders- Neil & Lisette Hitchen

Meeting Place - Long Preston Railway Station

The last walk of the year was almost the first. The foot-and-mouth disaster which closed the area to walkers for most of the year was still keeping our paths closed in December. The organisers were forced to restrict the walk to roadways and one small liberated path. Despite this, a large number of members turned out for the walk; all keen to stretch their legs at last, like bullocks freed from their winter quarters; some hardly knowing if or how their legs were still working.

The short circular walk took us clockwise from the railway station to the church. Fortunately, there were well-informed "old-stagers" amongst our companions, to delight us along the way with historical, geographical and other titbits and to recall stories of our erstwhile village historian, Percy Huff. We sauntered along to the beck, on the Wigglesworth road, turned along the back lane to view the Ings and Bork Hill, crossed the A65 at the west end of the village, contemplated some very old property including Cromwell House and began the climb (steepish but alas no longer sheepish) to Western Green and to Moor Lane where, to the relief of some creaky knees, we turned right and glided easily back down into the village.

There we skirted the school, viewed the new playing field and finally reached the wonderful ancient church of St Mary's the Virgin, whose brand new radiators, kindly left on for us by friends, enabled us to spend another hour in comfort while we admired its historical and architectural treasures.

Forty or more of us then descended in a horde on poor, unsuspecting Hilary Baker in her lovely abode by the village green. Her copious refreshments were devoured and her lounge carpet, unseen beneath our woolly socks, received the crumbs. She well deserved our heartfelt thanks. NH & LH

Mildred became Head Girl in 1937, leaving to go to London University where she gained a B.Sc., later teaching Science subjects until her marriage to George Slater, who later became an Inspector of Police in the West Riding. They had three daughters, and one son who became an architect in Swaziland. George and Mildred retired to Thornton in Lonsdale in the 1980s, and indulged their interest in antique furniture and its restoration until George died. Mildred retained her interest in Thornton in Lonsdale, but returned to live in Bentham.

After George's death Mildred made several interesting trips abroad, one of her last being to the rapidly changing Galapagos Islands to see the Giant Turtles before it was too late.

Mildred's funeral, which was very well attended, was at Thornton in Lonsdale Church on April 19th 2001. She is very sadly missed.

P Houlton

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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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