The Richmond Review

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Chairman's Report

John McDonald

Welcome to the 2018 edition of The Review: the editors, Tina McDonald, Dorothy Clague and I, hope that you enjoy reading the articles that we have gathered together for you. They range from the history of Roman Richmondshire to building your own home through the Self-build scheme available locally. As always, we are greatly indebted to our contributors without whom there would be no articles and, therefore, no Review. This is also an appropriate place for me to give an enormous vote of thanks from the Society to Dorothy and Tina who, each year, devote so much time to the writing and editing of this journal that we all value.

We all feel that 2018 will be remembered as a special year in the history of Richmondshire: it has been the year the Tour de Yorkshire came to our area and transformed Richmond into a massive street party. I also think that the Society played its part in helping galvanise the town and its council into making the event such a triumph. By inviting Gary Verity to talk in February, we were able to support the teams of people ensuring that the town extracted as much tourism benefit from the event as possible. We all now hope for a repeat in the future, when the town can again be used as one of the race's starting points.

As I wrote last year, The Civic Society operates very successfully as a federation of separate but linked activities, all reinforcing the area's historical heritage. Central to this is the sequence of ten monthly lectures held in the Influence Church and open to all at an attractively low price. This year's programme included not only Sir Gary Verity but also Baroness Hale of Richmond and gave us topics as diverse as The Stockton-to-Darlington Railway and the project to re-invent the Old Grammar School in Richmond into a community resource. Organising such a programme and ensuring high professional standards is a real art and we are all grateful to Colin Grant for providing this service as Lecture

Secretary. Thank you, Colin. In addition to these lectures we ran two trips during the year, one to the Chippendale exhibition in Leeds, celebrating the life and work of our foremost furniture maker, and the other to Hutton-in-the-Forest on one of this year's hot summer days.

The other side of our work which runs throughout the year is done by our Planning Sub-Committee. The group of five meets every three weeks and reports to the Planning Department on all applications on listed buildings or in conservation areas. To give you an idea of the workload, an average meeting might see us discuss about twelve applications. We act as consultees: the District Council takes the final decision but we give advice and thus act as guardians of the area's built heritage. In doing this, we try to balance the need to protect the past and the need for towns and villages to develop as modern communities. Currently, the group consists of David Barraclough, John Clarke, Chris Shaw and Shirley Thubron as well as myself but we do need more people. Do offer to join us if you feel interested in the work and have the time available. Meanwhile, it is a pleasure to thank my colleagues on behalf of the Society and on behalf of the towns and villages that we help to move forward while protecting the past.

An annual holiday visiting country houses and gardens has become an established part of our programme. This year, Margaret Lowery organised a very successful tour in Norfolk and a report of this is included in this Review. Booking is already well advanced for a 2019 tour of Dumfries and Galloway which looks set to be another great success. We are all full of gratitude and admiration for Margaret's way of running these holidays, often getting access to places that are not available to the general public.

In recent years, we have tried hard to improve our publicity and make more people aware of what we do. Central to this is our Facebook page which was initiated by Marcia Howard and has been run enthusiastically by Marcia ever since. Along with the website, it is crucial to keeping our profile high and up to date. Indeed, it will have been one of the reasons why, this year, we have increased our membership to its highest number. We currently have just over a hundred and fifty members, a considerable achievement in a relatively small market town.

One result of this increase is that we are more effectively knitted into the fabric of Richmond than in the recent past. Our members are active members and volunteers in almost every organisation in the town. This has become clear, this year, in the support we have been able to give to Original Richmond, the business and tourism organisation. In preparation for the Yorkshire in Bloom competition, the Society repaired and cleaned the tourist information boards and members helped plant some of the town centre streets. Equally, members of the Society are playing key roles in the Old Grammar School project, the Cell project in the castle and many other of the current improvement schemes in the town.

Finally, to the hub of the Society: I want to thank on your behalf the committee of six colleagues who run the Civic Society and keep finding the energy and loyalty to 'keep going'. Without them there would be no Civic Society and Richmondshire would be the poorer. I have already mentioned Colin Grant's talents as a programme creator. Equally crucial are Graham Barber as Treasurer and Membership Secretary, keeping the Society's offer to members as cost-effective as it can possibly be and Carol Hillyard as Secretary keeping all our records clear and well organised while also linking us to other civic societies in the North of England. Completing the small group are Peter Cardwell, Tony Dykes and Simon Scott-Priestley, not only vital committee members but also the public face of the Society, manning the desks at every lecture. I know that they would also want me to thank their wives and friends who are so vital to making each lecture a smooth-running success and such a pleasant social event. Thank you from all of us.

Collectanea

Tina McDonald

I have long been amused by a remark quoted in Charles Lamb's letter to his friend, Vincent Novello: 'Summer has set in with its usual severity'. Written in 1826, this description of British summer weather seemed to be true for decades, if not centuries. However, in 2018 the temperature changed: global warming, climate change or the unpredictable Gulf Stream, whatever the cause, we all appreciated a season of Mediterranean sun. Garden parties, fairs and fetes, fund-raising events and barbecues were all planned with confidence, and major events, nationally and locally, were greatly enhanced by radiant days of glorious sunshine.

The Tour de Yorkshire, setting off from Richmond on Day 3, was one such event. It was a triumph for the town, as thousands of people cascaded into Richmond for what has become one of the biggest races in the UK's cycling calendar. Stuart Parsons, as Town Mayor, said that the occasion would give residents 'a reason to party', and indeed it did. The Town Council's idea to hand out wooden template bicycles for decoration was inspired and local businesses, commercial and community organisations, as well as residents, decorated the town with bunting and bikes, flowers and flags, ensuring the warmest of welcomes for the Tour's competitors and the many enthusiastic spectators. A huge screen was erected in the Market Place and live music and entertainment provided by Minster Radio. The Friary Gardens offered an array of family-friendly attractions and events, so when the peleton had passed, there was still much to entertain visitors.

Organisation of the event was excellent and all the bodies involved, from Town Council to District Council, Welcome to Yorkshire, The Amoury Sport Organisation (the group behind the Tour de France), Original Richmond, police and the many volunteers deserve the fullest credit.

Across the route as a whole, it was estimated that 2.6 million people turned out to watch and, across the world, 12.5 million viewers tuned in. Independent research revealed that Yorkshire's economy was boosted by £98 million. People were certainly spending in Richmond where twelve cashpoints ran out of money on Day 3!



The Tour de Yorkshire, preparing for the start courtesy: Graham Barber

The Richmond Business and Tourism Association, re-launched with the more 'original' title, 'Original Richmond', added enormously to the town's preparations for the Tour de Yorkshire and, without scarcely taking a breath, moved on to promote Richmond's entry to Yorkshire in Bloom. Hanging baskets, planters and pots, and a plethora of pretty summer plants decorated the town, providing a perfect contrast to Richmond's 'grey grandeur'. Scores of volunteers swept pavements and weeded gardens and gutters, sanded, painted and re-varnished till the town looked surely fit to win. Even the disused bus shelter at the junction of Pottergate and Gallowgate received an imaginative makeover by local artist Jackie Stubbs, wittily transforming it from bus shelter to sheep shelter. At the Yorkshire in Bloom presentations at York racecourse, Richmond was well rewarded for its efforts with a Silver Gilt Award (narrowly missing Gold by three points), and the 2018 Yorkshire Rose

Discretionary Award for best new entry. And, gratifyingly, there were many other individual successes for the town.

In August, 'The Great British High Street' promotions team visited Richmond to promote the 'Great British High Street Awards' (GBHSA) to local businesses. They were met by members of the cast of the Georgian Theatre's panto, including a camel, surely one of their more memorable introductions to a market town. Entered by Original Richmond into the 'Champion High Street' category, the town will be judged on 'community, customer experience, environment and digital transformation'. Marcia McLuckie, Chair of Original Richmond, believes that Richmond, with its strong sense of community involvement, is well set to win. No vain hope when we subsequently heard that Richmond was one of only 26 to be shortlisted out of 240 applicants. The final decision will be made when judges return to Richmond on October 17th.

One national event blessed with glorious sunshine was, of course, the Royal Wedding of Prince Harry and Meghan Markle. Some careful research by Chris Lloyd of the Darlington and Stockton Times revealed a surprising connection to Richmondshire. Both Harry and Meghan are descended from Sir Ralph Bowes (1468 – 1512) who lived in Streatlam Castle near Barnard Castle. Incidentally, the Civic Society enjoyed an excellent lecture on the castle given by Jonathan Peacock this year. Sir Ralph's son, Richard, married Elizabeth Aske of Aske Hall in 1521 and they produced an extraordinary number of children, five sons and ten daughters. One was Bridget, born at Aske in 1526. She married one John Hussey of Dorking and her grandson was Captain Christopher Hussey, one of the founders of Nantucket in Massachusetts, and from this line comes Meghan, perhaps yet unaware that her fourteen times great grandmother was Bridget Aske of Aske Hall.

All the highlights of Richmond's calendar have been well represented this year. The Meet, now in its one hundred and twentieth year, provided the town and its visitors with a range of Bank Holiday festivities and events: its much loved, traditional carnival procession was bigger and better, with more organisations participating. Richmond Live, celebrating its twentieth anniversary, returned after a year's absence to the delight of its many followers.

The Walking and Book Festival or Books and Boots as it is affectionately called, is unusual in providing stimulation for the body as well as for the brain. Organised by Castle Hill Bookshop, it offers an eclectic mix of talks by writers as diverse as popular novelist Sally Vickers, ordnance survey experts, our own crime writer, Peter Robinson and Helen Pankhurst, suffragette descendant and campaigner. This year the list also included Richard Morris whose excellent book on Yorkshire was recently serialised on Radio 4 and Jane Hatcher and Bob Woodings who have intrigued the town with their new book 'Life in Georgian Richmond – a Diary and its Secrets'. This year, the festival offered nineteen new walks as well as old favourites, and tempted us all with easy town trails as well as challenging seasoned walkers with a six-day, seventy mile 'multi-day walk', visiting ten summits above two thousand feet.

In August, the annual Georgefest offered a true taste of Georgian life with a ten-day festival of talks, tours and music. Costumed guides conducted daily tours of the Georgian Theatre and free access to the Culloden Tower and Temple Grounds gave visitors a rare opportunity to enjoy some of the town's famous landmarks.

One highlight was Secret Salons, a musical meander to some of Richmond's most iconic houses. Concert-goers strolled from the Culloden Tower to Temple Lodge and on to Millgate House, being entertained at each venue by an exquisite programme of period music, songs and words, as well as enjoying some of Richmond's most elegant interiors.

Jane Hatcher and Bob Woodings offered a different journey into Georgian life with a talk in the theatre on their new book 'Life in Georgian Richmond, North Yorkshire: a Diary and its Secrets'. The book is based on a genuine diary acquired by Jane some years ago. Covering the period between 1764 and 1766, it gives a true taste of life in what was, at the time, a fashionable and prosperous place to live. While the identity of the writer has remained unknown, careful research by Jane Hatcher and Bob Woodings has provided some significant clues.



Georgefest concert in Culloden Tower *courtesy Nigel Tooze*

We were gratified to learn that three of our best loved institutions received significant recognition this year. The Swaledale Festival, founded in 1972, brings world class performers to the town and the dale. This year saw record sales and many sell-out events. The announcement, mid-festival, that the organisation had been awarded the prestigious Queen's Award for Voluntary Service, was received with rapturous applause. The Richmondshire Building Preservation Trust too received the same significant award for their restoration of the Station, transforming a derelict building into a successful venue offering cinema, restaurant and art for visitors and residents. Much has been written about this in the past but the award, the equivalent of the MBE for volunteer groups, was

further recognition of this remarkable achievement. The Georgian Theatre Royal, having already been successful in securing a £28,489 grant from the Arts Council this year, was even more pleased and proud to receive an invitation to a garden party at Buckingham Palace to mark the seventieth birthday of the Prince of Wales who is a joint patron of the theatre with his wife, The Duchess of Cornwall. Claire Allen, the theatre's Chief Executive, described it as, 'a huge honour for the Theatre, to be invited to such a prestigious occasion'.

Richmond is never long without a project and this year the Richmondshire Building Preservation Trust, fresh from receiving The Queen's Award for Voluntary Service, has embarked on an ambitious plan to restore the Old Grammar School. The trustees aim to create a community hub where community and commercial facilities can co-exist. Initial grant applications have been made, public opinion sought and volunteers recruited. Readers can learn more about all this in James Gravenor's article on page 63.

Richmond seems well served now with places to eat and a new publication, 'Eat Richmond', is a useful guide for residents as well as visitors. It details pubs, restaurants, cafés and take-aways, as well as shops and delis. Each entry provides a detailed description as well as phone numbers and websites. Location is made easy with a useful map.

This year saw the 63rd Boundary Riding, a practice carried out every seven years to beat the bounds of the town. Attended originally by the Council and Lords of the Manor of Richmond, this is still an important civic event. The fifteen-mile walk is led traditionally by the 'Pinder' or pioneer. Leading the procession, he carries an axe to remove any obstructions. Robert Chandler, who sadly died in 2017, led the previous four Boundary Ridings and, before him, his father led five. This year, Jeff Edmondson assumed the role and on August 29th visitors and residents followed. One veteran is Ann Luxmoore of Richmond who, in spite of living all over the world at various times, has managed to complete the walk an incredible ten times. She started with her family in 1955 and has always enjoyed the event describing it as a 'fun occasion'. This year she was joined by members of the Swaledale Outdoor Club and over five hundred enthusiastic visitors and residents. Mike Wood, another of our members,

assures me that this year saw his eleventh attendance at the walk. Starting in 1948 (when, surely, a babe in arms), he was taken to Oliver Ducket in time to catch the pennies thrown by the mayor. He has completed every walk since. Mike has an excellent article about the Boundary Riding in the 2005 edition of The Review.



The Boundary Riding *courtesy: Graham Barker*

One disappointment in the town this year was the closure of Seasons Restaurant at The Station. A popular meeting place for coffee and lunch as well as before and after cinema drinks and meals, its closure was keenly felt. Angel's Share bakery, Archers' Ice cream and Richmond Brewery were quick to offer welcome temporary alternatives until a longer-term solution could be found. At the end of May, the Trust appointed Gareth Bottomley, a former executive chef at the CB Inn, who organised some short-term solutions while long-term plans were developed and in September a free family fun day marked the relaunch of a fully refurbished café/bar. With an offer that includes being open from 9am until 11pm every day except Christmas Day, and a varied menu using

local produce cooked by an award-winning chef, it is an excellent addition to Richmond's visitor attractions.

A source of sadness for Richmond's theatregoers was Nobby Dimon's announcement that he would be retiring as Artistic Director of North Country Theatre in September 2018. Because of the difficulty of securing long-term funding, no succession plan was deemed possible, and this remarkable theatre company was, indeed, facing the final curtain. Established in 1996, North Country Theatre has delighted audiences up and down the dale and even further afield, with a succession of fascinating plays, many written or adapted by Nobby himself. *Twelfth Night*, celebrating their twentieth anniversary, was a resounding success and played to great acclaim. *The Thirty Nine Steps*, adapted by Nobby in 1995 was one of their most successful productions and, after its premiere at The Georgian Theatre, was re-adapted by Patrick Barlow. After playing at The West Yorkshire Playhouse, it premiered in London and then, remarkably, across the world. A Broadway return is, apparently, planned for 2019. This company will be greatly missed, not just in Richmond but in village halls, schools and eccentric venues across the country, where communities have gathered to be amused and entertained, many relishing a rare opportunity to enjoy a theatrical experience difficult to achieve in any other way. We hope that Nobby and Gillian enjoy a long and restful retirement while we can only regret the passing of this remarkable company.

Richmond would not be Richmond without a 'cobble conversation' and while we all appreciate the character they add to this historic town, constant repair is necessary as traffic thunders through. Other trades too take their toll, as gas, drains and water mains seem to demand constant attention. Looking through earlier editions of The Review, it seems it was ever thus. Peter Wenham, in the 1981 edition quotes an amusing poem from 1904 which sums it up nicely: as he says, "it could have been written yesterday".

Mayor's Rosey Lane

They took a little gravel,
And they took a little tar
With various ingredients
Imported from afar.
They hammered it and rolled it,
And when they went away,
They said they had a pavement
That would last for many a day

But they came with picks and smote it,
To lay a water main;
And then they called the workmen
To put it back again.
To make a better drain
They took it up once more
And then they put it back again
Just as it was before.

They took it up for drains
To run the gas alone,
And then they put it back again
As hard as any stone.
From Victoria to the Unicorn
And past their neighbour Shout
The public gazed and wondered
What the mess was all about.

Oh! The pavements full of furrows-
There are patches everywhere;
Dowell would like to ride upon it,
But it's seldom that he dare.
'Twas a very handsome pavement,
A credit to the town,
But they're always digging of it up
Or putting of it down

In the Footsteps of Parliamentarians Tour: 29th May – 1st June 2018

Margaret Lowery

Early on a slightly drizzly, misty day in late May, forty-six members and various friends left Richmond for the annual holiday. This year we were heading for Norfolk with a planned stop in Southwell and at Doddington Hall en route. The weather improved as we went southwards.

We made our first stop at Southwell, which is in Nottinghamshire and, for those who had not visited before, it was a real delight, particularly the Cathedral. Most people took the opportunity to stretch their legs, have some refreshments and to visit Southwell Minster. The present building celebrated its commencement some nine hundred years ago, in 2008 and its full title is The Cathedral and Parish Church of the Blessed Virgin Mary. The Chapter House has some really superb carvings of plants, animals and green men, regarded by experts as the finest example of 13th century naturalistic carving in the UK.

From Southwell we travelled on to Doddington Hall in Lincolnshire, where we split into groups for a guided tour of the house and gardens. The Hall, whose exterior has hardly changed since it was completed in 1600, is wonderful. The interior was redecorated in the Georgian style by Sir John Delaval in 1760. The family name has changed five times because the house has often passed through the female line, but has never been sold. One of the high points of the tour is The Tent Room, which is home to a stunning appliqué Egyptian tent given to Doddington Hall by Harry, later Viscount, Crookshank, who was MP for Gainsborough for over thirty years.

Then it was on to our hotel for the next three nights: the Pheasant Inn, Kelling on the north-Norfolk coast, quite close to Holt. The hotel proved to be a real find, with extremely comfortable rooms, very pleasant and

helpful staff and excellent food. The next day, the group was taken to nearby Holt where we had some time to explore this very attractive Georgian market town. Quite a few people chose to follow the Holt Owl Trail, which is a self-guided tour of the town that takes approximately an hour to complete, using the numbered bronze owl plaques set into the ground. More information about each stop can be accessed using either the free guide or from the internet.

Then it was on to Houghton Hall, which was started in the 1720s by the first Prime Minister of Great Britain, Sir Robert Walpole. The house was designed to show off Sir Robert's wealth, taste and power and he amassed one of the greatest collections of European art in Britain. Unfortunately, after his death, most of the collection was sold to Catherine the Great of Russia to pay off debts and the house eventually passed to the 1st Marquis of Cholmondeley at the end of the 18th century. The house was rented out to a succession of tenants between 1884 and 1916 when the 5th Marquis inherited the house and set about restoring it to its former glory. At the time of our visit, the house was hosting an exhibition by Damien Hirst, so a lot of the pictures normally on display had been removed and been replaced by "modern art" which seemed to consist mainly of dots! There were also various works of art scattered throughout the parkland. The walled gardens are extensive and were well worth visiting.

To finish off an excellent day, Wayne Taylor, our intrepid coach driver, drove us back to the hotel along the coast road. This road is very narrow in places so difficult to negotiate with a coach, but it was a super journey through pretty coastal villages with interesting buildings, and lots of wildlife, such as geese and ducks, on view.

On our third day, after a good breakfast, we set off to Wells-next-the Sea. Fortunately, the weather was being kinder that day and we saw some sunshine, so everyone was able to enjoy a stroll about this low-key seaside village. The heritage railway line that runs from the harbour to the beach was a popular attraction.

A short drive took us to Holkham Hall, which is a Palladian Hall created in the 18th century by Thomas Coke and inspired by his Grand Tour of

Europe which he began when he was fifteen years old and lasted for six years. When he returned in 1718 he was educated, refined and eager to start building this great house. The current exhibition entitled "Treasures and Trophies: The Making of a Gentleman and a Great House" shows how Thomas Coke travelled, his companions and the art he collected on this journey. His dream was to create an Italian Villa and a temple to the arts in Norfolk. The house is home to the Earls of Leicester and is a much-lived-in family home to this day. As well as the magnificent hall, the gardens and parkland are superb and very extensive and also include Holkham National Nature Reserve.

On our final day, after having enjoyed a very comfortable stay at the Pheasant Inn, we were taken to Wroxham to enjoy a cruise on the Norfolk Broads. Our guide, who introduced himself as "Olly", was enthusiastic, informative and amusing and made the trip very interesting indeed. He pointed out lots of wildlife, including baby grebes (grebelets!) with their mothers on their floating nests, as well as various ducks, geese and other water birds. The whole experience was a lovely finish to what had been a very busy few days and allowed everyone to relax before the journey back home.

On the way home we stopped for an excellent evening meal at the Bridge, Walshford, where we were joined by Wayne and Rose's son Ben, who drove us the rest of the way home. All in all a very enjoyable tour.

Our thanks to Marcia Howard for supplying the following photographs as a record of the tour - Ed



Southwell Palace Ruins



Interior, Houghton Hall



Gardens, Houghton Hall



Gardens, Holkham Hall



The Broads



Holt Information Board, The Holt Society

Proposal for Self & Custom-Build Housing

Donald Cline

Hardly a week goes by when there is not some major piece of media coverage focused on the state of housing in the UK:

"In the past four decades house prices have grown by more in Britain than in any other G7 country. Home ownership has been falling for more than a decade, after rising for most of the past century." **The Economist**

*"The construction sector as it currently operates cannot meet the UK's need for housing…*and *already lags behind other countries in construction productivity."* **House of Lords Select Committee Report**

"Home ownership is slipping out of reach: On average, house prices are now almost seven times people's incomes. No matter how hard they work, it's becoming more and more difficult for young people to save up and buy a home of their own." **Shelter**

These fairly typical observations say a great deal about some of the fundamental issues impacting society today as it grapples with a rather dysfunctional housing market. Although it is tempting to try and unpick the historic reasons why this should be so, the purpose of this short feature is to concentrate on a small change to government policy that could potentially have a real impact on one aspect of the housebuilding supply chain.

In 2015 a private member's bill sponsored by Norfolk MP, Richard Bacon, became law. It is called the **Self-build and Custom Housebuilding Act** and here is what it does: the Act… *place(s) a duty on certain public authorities to keep a register of individuals and associations of individuals who wish to acquire serviced plots of land to bring forward self-build and custom housebuilding projects and to place a*

duty on certain public authorities to have regard to those registers in carrying out planning and other functions.

By *'certain public authorities'* the Act means local bodies that have a planning remit; in Richmondshire that includes the District Council and the Yorkshire Dales National Park. A 'serviced plot' is a piece of land where the services, like water, electricity, gas and a sewage connection have been provided by the landowner.

Because this concept of 'self and custom-building' is likely to be alien to many readers, let me try to define it. The term generally applies to people who choose to build new homes for themselves on land where no housing existed previously. This could mean working with a tailor-made house manufacturer to produce the property you want; it could mean creating a team of advisors, including for example, an architect, a local builder and a range of other tradespeople, who will then precisely realise your brief. The term also applies to those highly motivated individuals who have most if not all of the necessary skills to tackle the build on their own.



A property in Brompton-on-Swale self-built by Nigel and Debbie Laborde

Additionally, this definition encompasses individuals who are converting or restoring existing buildings for the purpose of providing living accommodation where a property had previously been uninhabitable. Equally important but often overlooked are groups of community led self-builders who, rather than work individually to generate their own housing, decide to pool their resources and expertise to achieve a positive outcome. These groups often deliver very high quality affordable self-build housing for their members.

Richard Bacon's bill was motivated by his firm belief that if there was more of an imperative placed on local authorities to recognise the needs of those who wish to create their own housing, rather than having to buy what conventional housebuilders had to offer, then more bespoke housing would get built. This would in turn nibble away at the government's new home output delivery target of 300,000 units pa.

There are numerous advantages that exist which make this type of housing appealing.

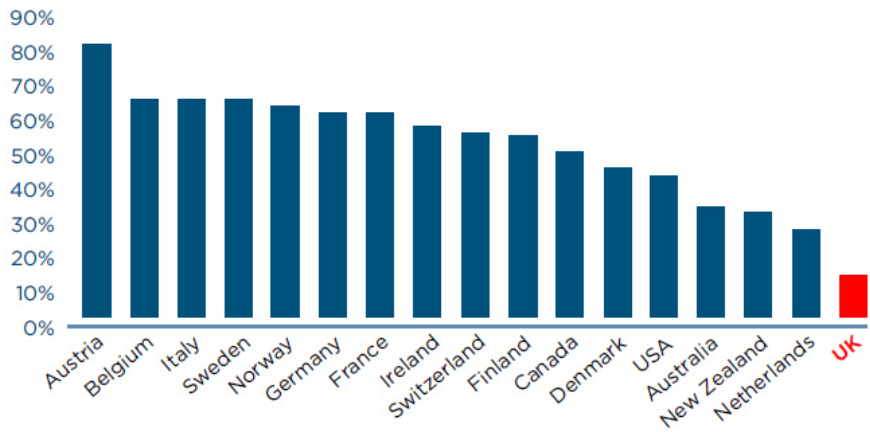
- Self-builders only pay Stamp Duty on the price of the land they purchase which can be a significant saving to buying new or second-hand homes where the full burden of Stamp Duty is charged;
- Self-builders benefit from savings on VAT which they can claim back on large portions of their projects;
- Generally, self-built homes are more spacious and less expensive to run;
- Often self-built homes are constructed to a higher standard than mass-produced housing as self-builders reinvest the profit margin they would have paid to corporate housebuilders into their projects;
- By creating houses that better suit their specific needs, self-builders tend to move less frequently than the rest of the population. A good thing for community cohesion.

In research conducted by Ipsos Mori, 7,000,000 people in Britain say that they would prefer to live in a house that they had a hand in designing and, in some cases, *actually* helping to build. At the moment only a fraction of that figure manages to progress their dreams.

Currently, housing supply is dominated by a small and very powerful group of major commercial housebuilders. These include companies like Barratt, Taylor Wimpy and Persimmon. Along with many regional builders who also contribute a significant number of new houses each year to the mix, this segment of the market accounts for around 80% of all new housing stock.

As is demonstrated in the chart below, this high reliance on just a handful of large volume housebuilders is rather at odds with how most other industrialised countries respond to the same challenges. According to a House of Commons Library Briefing Paper from 2017 only 7 - 10% of houses built in the UK are created by 'self & custom builders'.

Self and Custom-Build Housing as a percentage of total new housebuilding[1]



[1] *Self-Build Government-Industry Working Group report: 'An Action Plan to promote the growth of self build housing' published by NaCSBA 2011*

It is useful to be able to disaggregate national facts and figures from those that are more relevant to a rural area like Richmondshire.

In the past twelve months, Richmondshire District Council and the Yorkshire Dales National Park combined have seen 305 new house completions. Richmondshire District Council was ahead of its housing target for the period but the National Park was below its target (284 completions in Richmondshire and 21 in the National Park). Of course, numbers vary from year to year for a variety of reasons.

The percentage of 'small scale' (2-5 houses) or 'one off' completions represents 22.6% of last year's total and suggests that quite a lot of development already falls within the category of self and custom-build, which indeed it does. However, in the National Park, there are no volume builders because this style of building, unless undertaken by a housing association to provide affordable housing, is deemed to be unacceptable under current planning guidelines.



Promoting the Self-Build concept at Mercury House

Since both of these planning authorities have set up their Self & Custom-Build Registers, the uptake of those who have expressed an interest is very modest. As there has been virtually no national publicity of the new legislation, this is not really a surprise. As of September this year, on the Richmondshire District Council register, 48 people have signed up and on the National Park Register, just 7 people have applied. Nationally, since the registers came into existence, those who have added their names to the lists have grown from 18,000 as measured on 31st October 2016 to 33,000 by 31st October 2017 (an increase of 45%). The NaCSBA, which compiles these figures, are expecting further growth in 2018.

In an attempt to raise the profile of self and custom-building in Richmondshire, a not-for-profit association was formed this past summer. **The Richmondshire Self & Custom-Build Association (RSBA)** is a voluntary group of individuals who between them have years of experience in getting buildings built. Their skills include all aspects of construction, architecture, landscape design, self-build finance, building control, project management, planning and the law. Membership is open to anyone and it costs nothing to join. You can find out more information about this organisation by visiting the Association's website - www.rsba.co.uk. The main aim of the RSBA is to demystify all aspects of housebuilding and give people living in the area the 'tools they need' to at least consider whether 'self-build' might be a possibility for them.

Advisor-Members are prepared to answer a full range of questions that come their way, from how to find suitable plots of land to build on to offering advice on the merits of one form of construction over another. They are keen to share their experiences so that 'newbies' can hopefully make more informed decisions about their own projects. Advisors provide their time, 'free of charge'.

Also of interest to self-builders is the National Custom & Self-Build Association (NaCSBA). This is the longest serving advocacy organisation for self-builders; it is very well supported by both public and private sector bodies who are keen to facilitate change within the housing sector and rebalance the current lopsided ratio that exists between commercial housebuilders and everyone else.

As exciting as it is for any one family to achieve their vision for a self or custom-built home, it is widely recognised that the process of delivering change, one house at a time, is not necessarily the most efficient model to pursue. This being the case, a steady stream of exclusively self-build developments, all across the country, are obtaining planning consent. Some of these initiatives are being brought forward by private landowners, who can see the advantage of securing planning approval for pieces of land that they have so that a number of self-builders can be accommodated on a single site. This approach means that many of the initial challenges of self-build, such as finding a plot and gaining planning consent, are done for the buyer beforehand. The plots generally are sold with outline consent which means that the individual housebuilder still has to have their own house design approved but as the 'site itself' has already been given the go-ahead for housing, this is usually not too problematic. Furthermore, the plots that are sold on these 'exclusive self build sites' will come with the services already in place, a huge benefit that allows a self-builder to concentrate on the build itself.

Elsewhere, some large scale, exclusively self-build developments are being promoted by local authorities. Probably the most publicised of these projects is called Graven Hill and is located in Bicester, Oxfordshire. Graven Hill, when fully built, will be a collection of up to 1,900 self-build homes. It is the initiative of Cherwell District Council, a Conservative-controlled local authority. The project website explains their vision. It is hoped that if the results at Graven Hill are successful, it will become a model for other local authorities who wish to proactively promote self and custom-building in their areas. (www.gravenhill.co.uk)

At one time, a much larger percentage of housing in the UK was realised using a similar approach being followed by today's self-builders. It is too early to say whether the resurgence of interest in 'doing your own thing' will be a game-changer or not, but in Richmondshire the foundations are being laid which will support those who want to create dream homes that more closely fulfil both their needs and their desires.

"Dido Elizabeth Belle"

Jane Hatcher

Many Civic Society members may, like me, have been enthralled by the BBC4 TV series "A Stitch in Time", shown early in 2018. In each episode, fashion historian Amber Butchart selected a famous portrait painting and proceeded to study it and copy, with the help of her costumier colleagues, an historical garment depicted in it.

One of these paintings had a fascinating link with Swaledale! This picture was a portrait of two young women, painted about 1780, and attributed to Johann Zoffany (1735-1810), who depicted many leading figures of the day, including the royal family, David Garrick, and Sir Lawrence Dundas of Aske Hall. The portrait of the two women was commissioned by William Murray (1705-93), the greatest lawyer of his age, who became the 1st Earl of Mansfield. In 1738 William Murray had married Lady Elizabeth Finch at Raby Castle, but the couple had no children, and they had adopted his great-niece, Lady Elizabeth Murray (*c*.1763-1823). This young lady is the main subject in Zoffany's portrait, but behind her is a second figure.

This second person is Dido Elizabeth Belle (*c*.1761-1804), a young woman of African origin, who had been brought to England by sea captain Sir John Lindsay, a relative of Murray's, and she too had been taken into the Murray household, as a companion for the great-niece. This Zoffany portrait is highly unusual for its era in showing a black person not as a servant, but as a social being in their own right. Indeed, this picture accurately represents what was then a remarkable situation, in that the Murrays treated Dido as a full member of their household. This is less surprising when one discovers that Lord Mansfield was to become famous for a legal decision which later helped pave the way for the abolition of slavery. Indeed so exceptional was Dido's social status that she appears as

an entry in the *Oxford Dictionary of National Biography* in her own right, and it was her beautiful pale grey silk dress, not Lady Elizabeth's, that the TV programme recreated.

So, what is the picture's connection with Swaledale? This was through the Beldi Hill lead mining case which determined ownership of a vein of lead, high up in Swaledale. The two owners of adjacent above-ground lands, Thomas Smith of Easby and Gray's Inn, and Lord Pomfret, had been involved in a long-running legal wrangle as to who owned the underground mineral. There had been several court hearings over the legal dispute, and it was eventually settled late in 1772. Two eminent judges heard the final submissions, put by leading advocates arguing for the two parties, at a hearing in Westminster Hall, at the Bar of the Court of King's Bench. The judges were William Murray, who served as Chief Justice of the King's Bench for over thirty years, and Mr Justice Willes, another very senior judge.

The two judges found for Thomas Smith, and thus was finally decided the 'Beldi Hill Dispute'[2]. So Murray would have learnt a great deal about Swaledale in the course of the lengthy hearing! What a contrast there must have been between Dido's lovely silk dress, as recreated on TV, and the attire of the womenfolk of lead miners in Georgian Swaledale.

Note:

The BBC1 TV programme "Fake or Fortune" on 2 September 2018 re-assigned the Lady Elizabeth Murray and Dido Elizabeth Belle portrait to the Scottish portrait painter David Martin (1737-97).

[2] See *The Richmond Review 2015,* pp.39-42.

A Tale of Three Forts

Gordon Alexander

When we seek the Romans of Richmondshire much remains poorly understood and little well defined. Our three fort sites at Bowes, Greta Bridge and on Carkin Moor are no exception: their origins and stories lie in shadow, their evidence fragmentary. Possibly they were temporary marching camps for the soldiers of Vespasian's (r.AD 69-79) Governor, Petillius Cerialisas. He pushed across the Pennines to meet up with the army of Agricola and then on to found the fort at Carlisle in around AD 73. The Stainmore pass over the hills across the Eden Valley to Carlisle became a vital route, part of a geometric pattern commencing at Catterick and essential to the subjection of the indigenous tribes and the rule of North Britain. After the initial advance, Roman surveyors would explore the landscape for road routes and fortification points. Measured on today's roads, the almost equidistant spacing of about 5.8 miles (6.4 Roman miles) between Carkin Moor and Greta Bridge then Greta Bridge to Bowes, and with one fort guarding a river crossing and the other two on elevated sites, suggests careful positioning. However, not all Roman forts were built on surveyed lines; they could be sited to suit local conditions. There is no certainty and their origins were, no doubt, complex.

For many years not accepted as Roman and first scheduled in 1966, the largely unexcavated fort on Carkin Moor is seen by many experts as the predecessor of the other two forts. It is the first fort site met when travelling west from Scotch Corner. Other prominent hill tops with a better command of the countryside are passed but Carkin has two meagre but essential streams close by; the others are dry. Immediately north-west of the fort is a small prehistoric enclosure, probably a settlement, but no sign of a civil habitation, or *vicus,* connected with the fort is apparent as it is at Bowes and Greta, even though recent excavations found close by a Romano-British heather-fired kiln for making pottery from clay. The lack

of a such a *vicus* could suggest a site not readily habitable, not in use over an extended period or, as most civil sites attached to forts in North Britain date from the second century AD, a very early fort site which did not survive.



Carkin Moor, showing the possible site of a Roman fort

Smaller than the other two forts, it could accommodate a cohort of about five hundred men but its exact use remains to be revealed. Unlike the forts at Bowes and Greta Bridge, evidence of significant stonework chiselled with inscriptions is lacking. Perhaps Carkin failed to attract the typical Victorian clergyman/antiquarian, or if it did, the finds are lost or remain secreted away. In 2007/8 and during the widening of the A66 road which cuts through the fort site, little evidence came to light, other than several pottery shards of the second century AD. This dearth of finds leaves the mystery surrounding the earthworks unsolved but may point to Carkin being a *castra aestivalia,* a fine weather fort of permanent defensive earthworks in which soldiers were housed in tents during the summer campaigning period or through troubled times when local concentration was needed. It is also possible that it was established and garrisoned as an earth and timber fort but never developed more permanently when the frontier policy of the Emperor Antoninus Pius (r.AD 138-61) led to the

abandonment of many forts in North Britain in order to provide the manpower required to garrison Scotland and both build and hold the Antonine wall.

It is possible to paddle across the Greta near Rokeby but when a thunderstorm rages, or when the snow melts on the Scargill moors, the river becomes impassable. Hidden beneath the embankment of the A66 road here may still lie traces of a Roman bridge, possibly of wood, an important crossing of a strategic route protected and maintained from the fort. In the eighteenth century, at least three, possibly five, Roman altars were found near the fort. Only one, its discovery recorded in 1702 by William Nicolson (1655-1727), antiquarian and Bishop of Carlisle, had a known dedication to the water nymphs Neine and her daughter Januaria. Most are lost and remaining records are ambiguous but a single undedicated example still survives in Richmondshire Museum.

During the same century three Roman tombstones were recovered but once again their whereabouts are unknown and only part inscriptions were recorded: one to Aurelius Romulianus, a veteran soldier, and another to Salvia Donata, a child of eight years. The 1806 edition of Camden's *Britannia* records many further inscribed Roman stones of various types found near the fort, although some attributions are doubtful. Some of these finds were removed to Windlestone Hall near Rushyford and most are now lost. Whilst good at recording inscriptions, the cleric antiquarians of old could be quite careless by modern standards.

Such finds, often damaged, provide little reliable dating evidence but one sandstone slab found in 1792 near the north gateway to the fort, and pleasingly now in store at Bowes Museum, can help date events closely during the late second and early third centuries. It also demonstrates the effectiveness and reach of Roman Imperial command. It was discovered along with another inscribed stone, now lost, which declared that the fort was in need of repair and was repaired by detachments from the Sixth Legion commanded by an unnamed centurion. Throughout the reign of Commodus (r.AD180–192), and until that of Septimius Severus (r.AD 193-211), Imperial focus drifted away from the northern regions of Britannia as warfare and mutiny took hold. The region suffered strife and neglect. In AD 197 and once Severus had firmly entrenched himself as



Roman altar found at Greta Bridge *courtesy: Richmondshire Museum*



The sandstone slab now housed in Bowes Museum

emperor following civil war and disruption, he started to reinforce and refortify the north. At this time the Greta Bridge fort was refurbished and these two stones commemorated the event. The slab now in Bowes Museum dedicates the repair work to the Emperor Severus, his Co-Emperor and eldest son Antoninus, better known as Caracalla, and also his second son Geta. In AD 210 Geta was raised to equal rank with his brother in Imperial rule but after Severus's death at York one year later sharing rule with his younger brother was not on Caracalla's agenda. He murdered Geta and an Imperial edict followed: throughout the Empire all likenesses of Geta, and all references to him were to be destroyed. On a cold windy day, at the small fort beside the Greta, an auxiliary soldier armed with mallet and chisel chipped away 'P SEPT GETAE' from the stone set in the wall at the north gate. These stones confirm that the fort was run down, was maintained just before the turn of the century and was occupied by a garrison in the period AD 211/13.

Building the Morrit Arms Hotel obliterated much of the northern wall of the fort and whilst the foundations of the north gate were uncovered in 1997, the area enclosed within the ramparts has never been excavated, though some geophysical surveying to explore its layout has been done since 2003. In the1970s, when the A66 by-pass was built, part of the *vicus*, much of which now lies under the carriageway, was uncovered. A large but burned out timber building, dated to the early second century and thought to be a *mansion* or accommodation for travellers, mainly those on official business, was unearthed and, in line with other civil settlements beside forts in North Britain, the origin of the *vicus* was dated to the second century.

Other finds suggest that the fort was occupied into the fourth century but we know nothing about which units of the Roman army were stationed there. A Victorian clergyman/antiquarian, the Reverend Joseph Hirst, made an attempt to find which units were at Greta Bridge in the fourth century but his interpretation of his source, the *Notatia Dignitatum*, is suspect to current scholarship. Archaeologists have a nice phrase, 'robbed out', which well describes what happened to the stonework of the fort once it fell into disuse. Egglestone Abbey, and perhaps even the Morritt Arms may well contain its geological DNA.

There is no greater compliment to the siting of the fort of *Lavatris* at Bowes than its continuity as a castle and village. The bathhouse, outside of the fort, was uncovered in 1819 and thanks, no doubt, to unnamed clergymen/antiquaries, and also to archaeological work undertaken in 1934, 1966/7 and 1970, we know more with certainty about Bowes than about the other two forts. Both the castle and also the old vicarage, now demolished, compromised the underlying archaeology within the fort perimeter but Roman stonework can still be identified built into the castle and a visitor to St Giles church can also inspect a dedication stone to Severus, also with his son Geta's name obliterated by a chisel-wielding Roman.

Most fascinating is what is known of the auxiliary units of the Roman army who lived at the fort and secured the Stainmore Pass. Possibly not the first but certainly the earliest known soldiers were *pedites*, foot soldiers of the fourth Cohort of Breuci, drawn from the Illyrian tribes in

the area now known as Croatia and Slovenia, a unit of which also garrisoned Ebchester. From even further afield were the first Cohort of Thracians who were almost a resident unit at Bowes and mentioned on seven dedicatory stones dated to both the second and third centuries. These men were recruited from the present area of Turkey which lies north of the Sea of Marmara and, confirmed by findings from the fort, they were in part made up of cavalry. Much later, during the fourth, or possibly the fifth century, a stone records the presence of the *Numerus Exploratorum* who appear to have been a small irregular unit of mounted scouts. Some authorities speculate that these units also provided the garrison for Greta Bridge. The origins of *Lavatris* are more certain than those of the other two forts. The antiquarian Richard Gough (1735-1809) recorded the finding of coins of the Emperor Nero (r.AD 54-68). Furthermore, also at that time, a republican denarius from 136 BC was reported from Bowes. The presence of this coin, whilst unusual, confirms only that such early coins continued in circulation in Britain well into Hadrian's reign (r.AD 117-138). In 1966/7 Flavian examples were discovered in archaeological contexts suggesting the establishment of the fort in AD 73/4.

The late twentieth century excavations explored the fort, its bath house and the *vicus* and found that the early fort was built in timber and not rebuilt in stone until AD 130-133. Evidence of significant iron working was also found and in the area of the *Praetorium*, the commander's house, were deposits of coal. As at Greta Bridge, reconstruction took place under Septimius Severus when the defensive walls of *Lavatris* were heightened and a further reconstruction, possibly under Constantine (r.AD 324-337), added two substantial buildings, thought to be granaries. The bathhouse, positioned outside the fort towards the River Greta, was rebuilt between AD 197 and 200. Apparently, it had been burned, possibly by accident as it did have a furnace. A plunge bath which had been covered with a decorated plastered dome was revealed in the *Praetorium*. Together with pottery shards, glass fragments and coins, the assemblage of artefacts recovered included a piece of scale armour, scabbard and metal helmet fragments and leather shoe parts. It is thought that a cobbler could have been resident in the fort. Items from cavalry harnesses also survived. Much of the *vicus* is built over by the village but evidence of stone

construction, as well as wattle and daub, were found. However, the archaeologist's report describes the site of *Lavatris* as 'heavily robbed', appropriate and sad but also the foundation of the Bowes of today.

When Roman imperialism finally abandoned our shores, these small forts slowly decayed into what remains: Carkin Moor a mystery, Greta Bridge less so, but at least a part of the story of Roman Bowes is known. Now protected, and with clergymen/antiquarians armed with picks and shovels a thing of the past, we may never have our thoughts and ideas about these fascinating places confirmed, or even substantially challenged.

More Georgian Theatre Discoveries

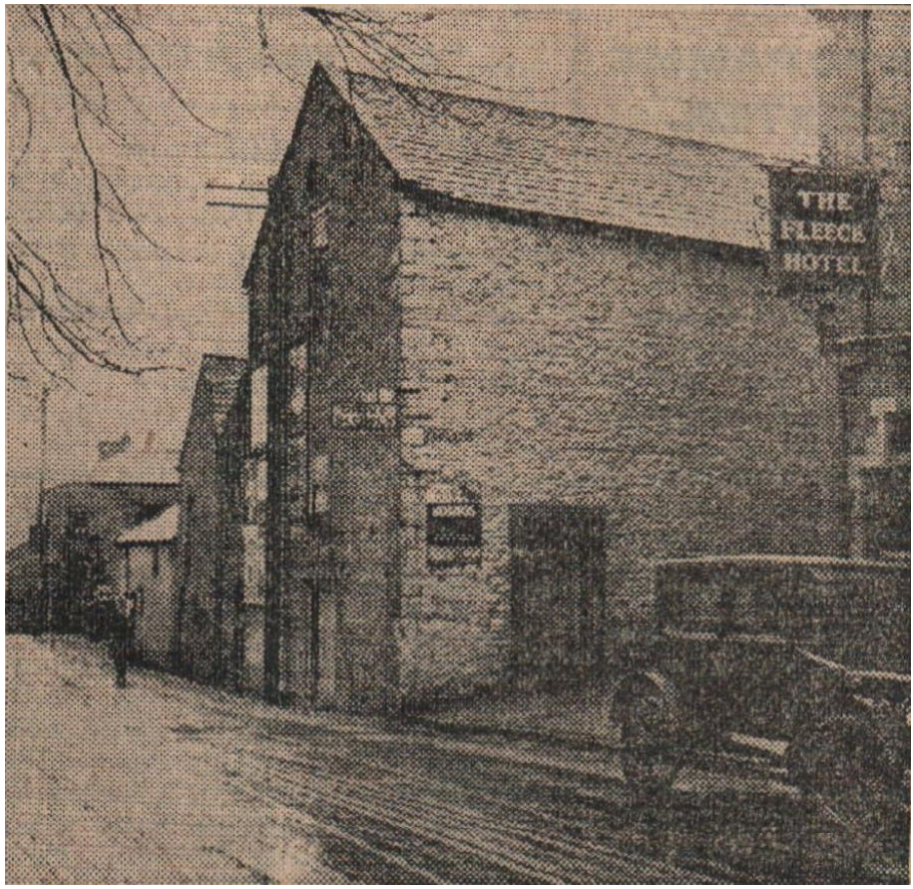
Doug Waugh

Whilst cataloguing the Georgian Theatre Royal papers of Lady Sylvia Crathorne, the much missed, outstanding Chair of the Georgian Theatre Royal Trust, I wondered if I would find unknown treasures. And I did. One of the most important came from almost the very last document I looked at, an innocuous report from English Heritage, included in which there was a passing reference to an article in the Northern Echo of 27th November 1926.

I hurried to that splendid old library in Darlington, where the Darlington and Stockton Times archive is kept. Often such leads come to nothing so I was not anticipating what I found as I rolled through the microfiche and found myself looking at five photographs, possibly the earliest of the inside[3] of the Theatre, and a fulsome article.

The photograph of the front of the theatre shows a good deal more than just the theatre. To begin with, there does not appear to be any pavement. Furthermore, the buildings beyond the theatre seem to be where nowadays is open space in front of the Turf Hotel - was there, perhaps, access to the hotel behind the buildings we can see? As for the theatre itself, there are two protruding bars near the top, presumably for a pulley. And what are the rectangles that front the theatre at the far side of the gable-end? Finally, does anyone recognise the model of car seen in front of The Fleece?

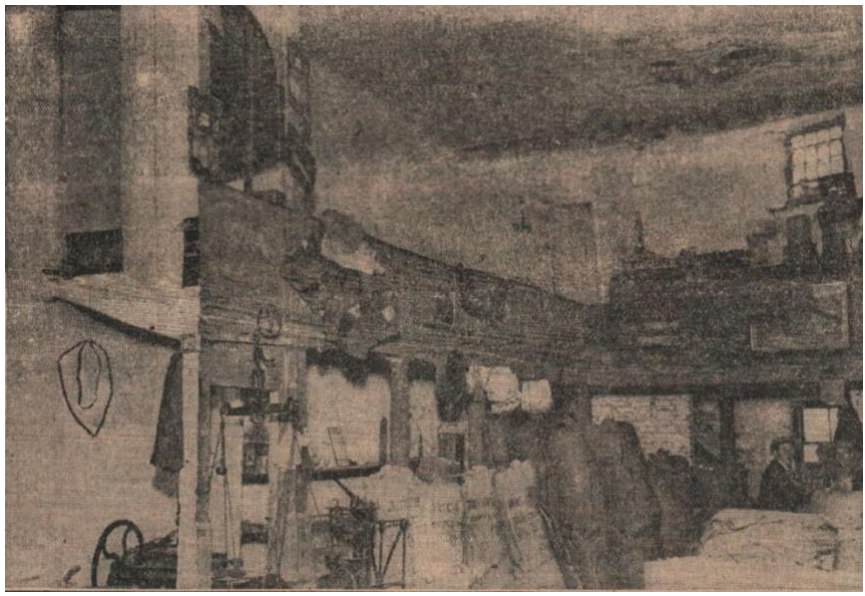
[3] *The outside of the theatre does appear in a 1913 photograph of The Fleece Hotel in Francis Frith's Richmond: Photographic Memories by Jane Hatcher*



Photograph 1, showing the exterior of the theatre

The photograph of the inside of the theatre is equally fascinating. The gentleman at the back is now assured an immortality that, I am sure, was not on his mind at the time. It is marvellous to see just how much of the theatre was left by those using it for another purpose. The article was headed, 'Richmond Relic as a Grain Store' and tells us that at this time the theatre was being used as a flour and grain warehouse by Mr J Elliott. The reporter writes, "Corn and flour are heaped on every hand, but the gallery, the two boxes and many of the original seats survive and recall a day when English people loved their drama. The paybox too remains undisturbed, though stacked with firewood, and from the gallery hangs in certain parts, tattered tapestry and other finery. There also one may see

where the curtain was let down and the trapdoor in the roof leading to where the scenery was stacked."

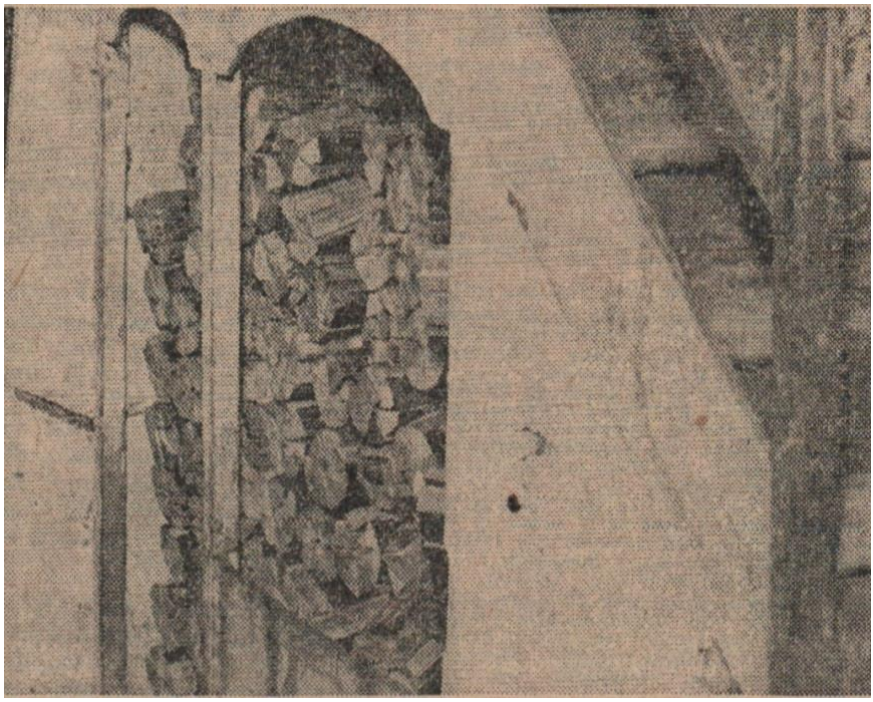


Photograph 2, showing the interior of the theatre

Photograph 3 shows us the paybox stacked high with firewood. It is intriguing that the paybox - in my experience - seems to have always been used for storage. Considering it may be the only one of its type in the world, this may be thought to be taking familiarity a bit too far.

The final photo of the theatre is of the entrance from Friars Wynd. And the intriguing aspect is the obviously worn step. You will not find it there today, the replacement stone being still square-cut.

The article says, "It is amazing that this wonderful little theatre, which was called The Theatre Royal, and in which even so celebrated an actor as Edmund Kean appeared, has been missed out of the guide books of the district. Our representative found that certain information could be got and



Photograph 3, showing the paybox stacked with firewood

no more But the best informed person on the old theatre seemed to be Mrs Eyres, the wife of Dr Eyres, who has gone to the trouble of copying out information from Corporation records. And that is meagre."

The article also says, "He was shown by Mr H.J. Fraguet, a tobacconist, the original bill of Edmund Kean's visit in 1819." Thankfully the article gives us the text of the bill, as the photograph - our fifth - is not readable in good enough detail. And it tells us: "Mr Kean's second night of engagement, Theatre Royal, Richmond. On Tuesday evening, 6th Sept 1819, will be presented Colman's celebrated period drama of the Iron Chest." There is a note that, "In consideration of the difficulty of obtaining the above unrivalled performer at this period, the great respect he is in, and the high terms which the display of his talents demands, it is hoped that the following advances of prices of admission will not be objectionable. Boxes 4s, pit 3s, gallery 1s 6d. N.B. The three top seats of

the pit the price of the boxes." So even in those days there was a premium for the stars.



Photograph 4, showing the entrance from Friars Wynd

Finding that brief reference in the papers of Lady Sylvia Crathorne led to rediscovering this fascinating article and its pictures – a treasure indeed.

My thanks to Chris Lloyd of The Darlington and Stockton Times for the reproductions used here.

A Trawl of Some Taverns in Richmond Town Centre

Barry Heap

There were thirty three public houses and hotels in Richmond in 1724 compared with the eleven remaining today. The prevalence of so many inns was not because of a prodigious ability of Richmond residents to consume large quantities of ale, but rather to provide accommodation for visitors to Richmond. One of the main contributory factors was that there were still ecclesiastical courts in Richmond housed at Trinity Church which dealt with, among other cases, any disputes involving property and relationships.



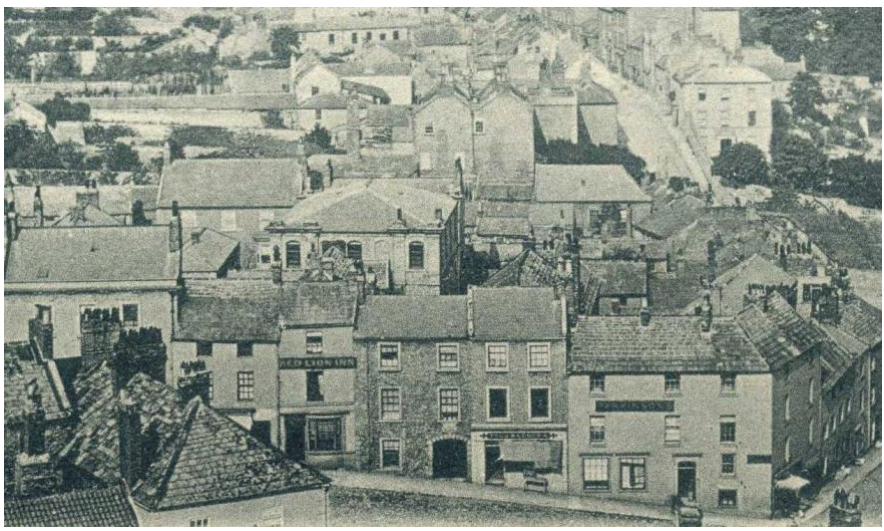
The King's Head Hotel *courtesy Mike Wood*

The most important inn was The King's Head, originally the town house of Charles Bathurst dating from about 1720. It was the first house built with handmade bricks from the local brickworks which were sited behind Wetherspoons. As you can see from the photograph, the original house door of The King's Head was on the right of the building where there is now a window. In about 1900, the left hand door was inserted to form the

entrance to a bank which occupied about half of the ground floor. Outside, there is still a depiction of a huge bunch of grapes, a reminder of the Roman era when drinking places were decorated with signs of grapes denoting the sale of wine or a chequer board denoting leisure games. As a result, two of England's oldest pub names are The Grapes and The Board.

Moving east to where the remaining Co-op is now sited, there stood another pub, The Griffin Inn. In the 1740s, it was from here that the main stage left for Harrogate and ultimately Leeds.

In 1830, the next public house was The Red Lion but today is The Castle Hotel. The present entrance door was indeed the same used to gain entrance to The Red Lion and subsequently the building, to its right in the photograph below, was added to become the Castle Hotel in 1904.



The Market Place, showing The Red Lion *courtesy Mike Wood*

The premises now occupied by Heron Foods was originally The Blue Bell Hotel from about 1699 but by 1821 had reverted to being a private house. Looking at the building from the first floor upwards, you can identify the magnificent scale of the original frontage which must have rivalled the premises of The King's Head.

Next door and to the left of the legal offices at number 1 Millgate stood the premises of The White Horse. Unfortunately little has been unearthed regarding these premises.

Across the road, where Barclays Bank now stands, was The Cleaver also known as The Chopping Knife. This area was at the bottom of the Shambles forming part of the market area of Richmond. The Shambles was the place where meat was both slaughtered and butchered in the open air and, therefore, had to be negotiated with care. From 1827 to 1840, the aroma of steak and onions may have helped as they were cooked on the pub premises for the butchers and townsfolk by Jane Addison who must have been a formidable woman to confront butchers on their home turf.

Walking west up the hill from Barclays Bank, we next encounter the old premises of the YMCA where a discount shop now operates. This was the site of a series of pubs. From before 1644 this pub was called The Unicorn and was host to some of the Royalist forces after the Battle of Marston Moor. Another name change followed in 1733, when it became The Punchbowl until at least 1840. It is interesting that this name was a tribute to the favourite tipple of members of the Whig party who frequented the premises.

Across the road in Trinity Square, where there are now a hairdressers and Jacoubs takeaway, were the premises of The Commercial Hotel and round the corner opposite the Market Hall was The Lord Wellington pub. The name suggests a date of 1811, prior to Lord Wellington being made a duke. It was a popular meeting place for the regular troops garrisoned at Richmond Barracks and remained in business until 1905.

West of the Market Hall, the Town Hall Hotel stands on the former site of The Turk's Head, which was demolished in 1756 to build the Town Hall. The present pub was formed from the long room of The Turk's Head which had been used for dinners, together with parts of the ground floor from the Town Hall.

The Golden Lion is the next pub towards the High Row and appeared as such in 1855. These premises were known as The Queen Catherine from 1822 until the name changed to The Golden Lion.



The Market Place, showing The Commercial Hotel *courtesy: Mike Wood*

Almost next door is The Bishop Blaize. Around 1500, this whole area was renowned for knitted goods which is appropriate as will become clear. The current building is mid 18th century, built of stone with a stone tiled roof reputed to be pegged with sheep bones! St Blazius is the patron saint of wool combers. He invented the iron wool comb which is held in his hand on the pub sign. Unfortunately, the Romans were none too keen at that time on the Christian movement and poor old St Blazius was scraped to death along with some female followers in the 4th century AD. Because of its name and associations, this pub naturally became the business centre for the wool trade. It is also notable that the long room on the first floor was often used by Samuel Butler for theatrical performances before he opened the Georgian Theatre in 1788.

The Cross View Café and the gift shop on the corner are located in the ground floor area of another pub from around 1760 called The Elephant. As with The Blue Bell Hotel, if you stand in front of the building and look

from the first floor upwards, you can easily make out the outline of the original building. At this point it is interesting to note that the old Toll Booth stood between these last buildings described and Trinity Tower, severely restricting passing traffic on this side of the Market Place. The beer drop that you see in the pavement opposite to The Talbot is in fact the beer drop for the Bishop Blaize. It is probable that the existence of the Toll Booth, with its function of collecting tolls and dues for the council and with its Weights and Measures Department, accounts for the survival of the pubs in the upper part of the Market Place to the detriment of those lost in the lower part.

The Talbot Hotel most likely started life as a private residence but there has been a pub here since 1750. The present building is 19th century mock Tudor and is named after the Talbot dog breed, now extinct, which was used for guarding coaches.

Many people who live in Richmond are unaware of the existence, alongside the Chinese takeaway on the High Row, of a narrow passageway that led through to Waterloo. It rejoices in the name of "Seldom Seen" which remains as apt a name as any. Even here in this enclave there was an alehouse going by the name of " Gardners."

Central on the High Row and now trading as Costa Coffee was The Richmond Hotel. The present building dates only from 1937 but pubs have been housed on this site since 1679.

Finally, we arrive back where we started at The King's Head, with evidence of the last, lost pub in the Market Place. The premises of Taylor's Pie Shop are all that remains of The King's Arms, opened in 1600. The shop was the Traveller's Room with, probably, store rooms above. This pub was mostly demolished in 1813 to provide a more level vehicular approach to the Market Place. Yes, King Street was opened with two-way traffic! The pub used to extend all the way down King Street with outhouses on both sides of a very narrow central passageway. There was even a pig sty just in front of the estate agents by the current roundabout.



Troops in The Market Place with The Richmond Hotel behind
courtesy Mike Wood

Well, that completes our trawl of seventeen of the pubs and hotels, all of them in the Market Place. Only five are left now. There used to be a further sixteen, but they will have to wait for another time!

Standing up for Women!

Gertrude Nelson, with an introduction by Jane Hatcher and Bob Woodings

A document has recently come to light, written by Richmond resident Gertrude Nelson (1901-85), probably in the 1950s, long before Feminism became fashionable. In retirement Mrs Nelson took a great interest in local history and was a guide at the Georgian Theatre, but here seems to have prepared a script for a presentation, perhaps to a girls' or women's group. Her tone is heartfelt, probably because she had had to become the family's breadwinner when her husband became an invalid. The editors thought it appropriate to include it in a year which saw the shocking scandal of The President's Club Dinner at London's Dorchester Hotel and media coverage of the BBC's gender pay gap. However, this year also saw the unveiling of a statue of Millicent Fawcett in Parliament Square, to mark the centenary of the Representation of the People Act which gave some women voting rights for the first time. Today the Fawcett Society, named in Millicent's honour, continues to fight for gender equality.

From time immemorial, the only work that a woman was allowed or credited with was domestic - which according to a man could be done by any nitwit. Or on the land - ploughing, weeding, potato lifting, snagging turnips, or in Malaya planting rice in the paddy fields. Until the mid-19th century no one thought women could do other work.

Florence Nightingale was about the first to break the ice in a notable way when she proved that women could organise and do other things, though nursing was thought to be a woman's province and wasn't utterly frowned upon even if it wasn't "nice".

So when a few valiant souls founded Girton College, Cambridge for the higher education of women, there was a loud outcry from the opposite sex

who labelled them "Blue Stockings", creatures who were slightly potty, unwomanly and lacking in feminine charms (i.e. embittered spinsters). These men tried by all the means that we women know too well - sneers, sarcasms, innuendo and downright opposition - to stop the College altogether.

The only career a woman could legitimately hope for was marriage. And if she didn't pull that off, she was considered quite a failure in life and was supposed to be grateful for the financial support of father, brother or, as last resort, married sister. In return for "Bread & Butter" she had to do all the domestic chores that maids or menfolk wouldn't or couldn't do. Consequently very many women, in order to get out of the "frying pan" of "Papa", fell into the "fire" of the first man who asked for their hand, regardless of compatibility, resulting in a great deal of unhappiness.

However, from about 1890 onwards women gradually began to work in shops and offices, and a few in workshops for dressmaking or millinery. With the industrial developments of the late 1870s and 1880s, especially in the north of England, it was found that women's fingers were quite as skilful and adaptable as those of men, if not more so. So they were "allowed" to work in cotton and woollen mills and factories, though at much less remuneration of course. But it was not until the 1914-18 war that the menfolk really gave the women a chance to show that their horizon was not bounded by the polishing mop and the scrubbing brush.

That national emergency caused the menfolk to ask for and admit women to the greater part of the work that was normally regarded as man's sphere. They got a nasty shock when they found out how well women could do such work both physically and mentally. Naturally the women had to be paid on a more lavish scale than heretofore, and with the coming of financial emancipation came also emotional emancipation.

A woman now found she could support herself quite comfortably in work that she liked, and was not bound to defer to the menfolk. This trend continued, and has been accentuated by the 1939-45 war. Nowadays, while still having a certain amount of male prejudice to contend with, a woman can choose her career, map out her life - with or without a husband - and be quite independent. Which is a very great achievement in

just over half a century, when you think of all the hundreds of years a woman was the underdog.

Now of course, at the back of their minds men don't like this. It robs them of their authority, and that feeling of male superiority. It touches their vanity - a very great sin - especially when in some cases a wife through her special talents, capabilities or training can earn a larger salary than the husband.

All this leads - or should do - to the happiness of women. She no longer feels she has to marry to feel security or fulfil her destiny - or whatever you like to call it - so she is able to choose the person with whom she thinks she would be happiest. This gives her greater poise and confidence, and thereby increases her attractiveness. Indeed some men now say it is a woman's world, instead of a man's, as it used to be.

The fact that women are able to expand their minds by contact with the world, instead of having to stagnate in the little backwater of their own immediate circle, as they once had to, makes a much more interesting wife and companion should she choose to marry. With such experience she is able to understand the conditions and difficulties of the commercial world, and is able to encourage and, if necessary, advise her husband in a way that she could never have done without that experience. Her training will help her to concentrate and organise her domestic and family responsibilities in a far better way.

So I contend that, in this modern world, a girl should be given a commercial training, as against a purely domestic one. By having a businesslike string to her bow, should she choose to marry, she can stand up to her partner and be an equal. Should she choose not to marry - or circumstances make it that she should shoulder family responsibilities - she is able to choose an occupation for herself.

Have a full and interesting life. Look the whole world in the face. Be independent of charity. And "owe not any man".

Robinson's 'Guide to Richmond'

Andrew Horn

In 2016's edition of 'The Richmond Review' Doug Waugh's article (p 65) included a poem from W R Robinson's 'Guide to Richmond', published in 1833. That had me reaching for my copy (provenance: Oxfam, Finkle St.). What, nearly 200 years ago, would be included in such a book?

Mr Robinson, the editor, acknowledges "the assistance he has derived from the late Mr Clarkson's elaborate and valuable History of Richmond", and has "not, however, omitted to consult original authorities where they were within his reach". The book begins with a list of "Contents" (places, buildings, people, etc.) that is really an index in alphabetical order. The fifty two of them are too many to list here, but the principal subjects that follow (in page order, and using Robinson's headings) are -

Richmond, origin of - "indebted for its origin to the commanding and almost impregnable site which its prominent Hill afforded for the erection of a Baronial Castle"; then:
The Castle - "the first object which attracts the admiring gaze of the stranger on approaching Richmond";
Trinity Chapel - "an uncouth looking building" (and) Parish Church - "a plain and substantial structure";
Free Grammar School - "for many years under the mastership of the Rev. James Tate, whose pupils have long been notorious at Cambridge for their wrangling propensities:"
Monastery of St Martins - "a Cell of Benedictines … founded in the year 1100";
Easby Abbey - "suffered much from the fragments being carried away for other uses";
St Nicholas's - "in tolerable repair, the wings both inhabited";

The Friary - “the Tower … which may fairly be termed an architectural Bijou”.
Views – “almost from any side of the town the scenery is beautiful; but ... it may not be amiss briefly to describe those which may be considered the most attractive”. These are:
(a) “Richmond Castle from above the bridge” (from Billy Bank Wood);
(b) “From the foot-road leading to Hudswell” (the same angle from higher up and further west);
“From the top of the hill to the south” (from the top of Sleegill);
From “two hundred yards above the Clink Pool” (the north side of the Swale opposite the railway station);
“From the Gallow Fields” (from the north, looking south to south-east);
“From the western extremity of the West Field” (south to Round Howe and eastwards).

A number of disparate subjects follow: Archery (reference to the Richmond Archers' regulations of 1673, known now as the Antient Scorton Silver Arrow competition), Henry Jenkins (he of the 169 years), Aske Hall (including an inventory of artefacts), Rokeby and nearby Mortham, Wycliffe, and Herbert Knowles' poem and the poem referred to above.

There are five Appendices -
“A list of rarer Plants growing in the neighbourhood of Richmond” - at fifteen, this is the longest item in the book's a hundred and one small pages.
“Cuit, Ibbetson” - and these artists’ links with Richmond.
From Sir Walter Scott's “Rokeby” is quoted parts of “an ancient ballad in the Yorkshire dialect entitled, 'The Felon Sow of Rokeby, and the Freers of Richmond'”.
“Archdeacon Blackburne”, born in Richmond 1705, and “The Rev. Anthony Temple”, Richmond Schoolmaster 1750-1795.
“Rev. James Tate” - concerning his “elevation to the dignity of Canon Residentiary of St Paul's” (in 1833, so at least this was topical).

Did Robinson 'pad out' his Guide? Was its publication a financial success to the King Street “Bookseller, Stationer, and Bookbinder, etc.”? Who

knows! The Archery section mentions a contemporary local competition, but the who, when and where are absent. There is no mention of horse racing or any other activity, no suggestions for accommodation, no advertisements of any kind so vital for publishers nowadays. The Guide seems to be more for the benefit of local people than for visitors. Interspersed are six lithographic prints, drawn by Robinson. Perhaps that was where his real talent lay.

My favourite paragraph is a polemic that ends the section on Easby Abbey: “It will always be a matter of regret, both to the antiquary and the man of taste, that these splendid buildings were allowed so generally to fall into a dilapidated state:-but surely no rational person, whether of the Romish or English Church, can deliberately wish for a return of those “good old times”, when the noble murderer, and the titled marauder, were led to expect pardon and eternal happiness, provided they spent a portion of their ill gotten wealth in founding Monasteries, where lazy monks might prolong the dreary repetition of masses for their souls’ repose.”

Whitcliffe Paper Mills: a history in pictures

Richard Morrell

People born and raised in Richmond will know of Whitcliffe paper mill that used to stand near Round Howe. Closed in 1931, it is now the site of the caravan park and its neighbouring houses. Indeed avid readers of The Review might well remember articles in 1979 and 1982 which detail the mill's history. This pictorial account provides another perspective.

The mill was established by Henry Cooke in 1823 after the closure of his paper mill near Egglestone Abbey. Cooke took advantage of the increased mechanisation processes becoming available, and developed what became a highly successful paper mill. His achievements were not without difficulty: the Corporation of Richmond, his landlord, was reluctant to grant an adequate lease and the unpredictability of the River Swale was a further problem. When the Municipal Reform Act became law in 1835, a new corporation was elected and Henry Cooke became one of its members. This enabled him to negotiate improved terms, more than doubling the earlier length of lease offered. The Swale, he was less able to control: floods in winter and droughts in summer led him to consider steam instead of water power. This was not without its disadvantages as transportation of coal was both difficult and expensive.

Henry Cooke died in 1846 and only months later the railway reached Richmond, too late, sadly, for him to take advantage of the cheaper and more accessible coal supplies he needed. He never made full use of steam power in the mill, although that did come in his son's time. Nevertheless, during his lifetime the mill flourished and was a major source of employment in the town. At the time of his death, there were eighty employees and by 1890 this had risen to a hundred and fifty.

On the following pages, there are ten photographs which together form a record both of the mill before it was demolished in 1949 and of its surviving remains.

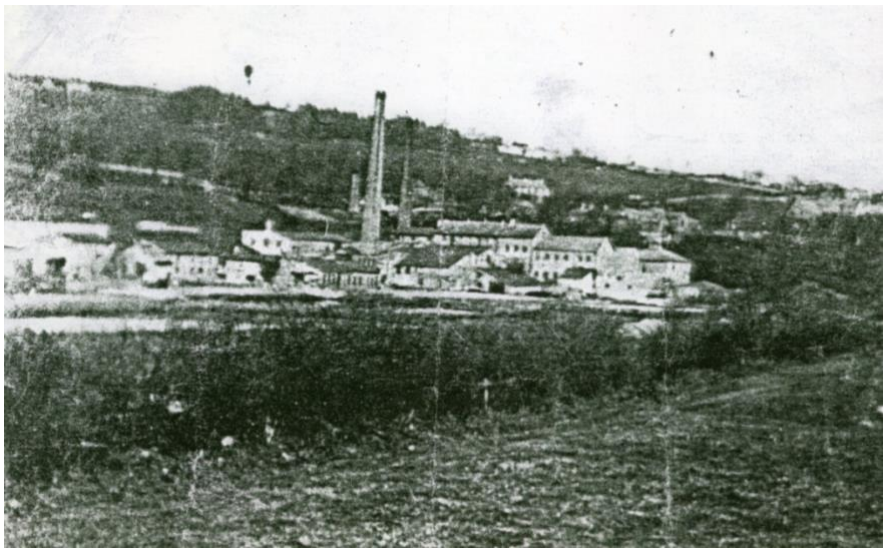
Picture 1 shows the whole site when the mill was operational, its three chimneys grouped in the centre of the view. The mill ponds are just visible in the middle ground; between them and the hedgerow we have to imagine the actual river, hidden from view. However, clearly identifiable are Howe Villa on the right of the picture, Whitcliffe Grange and, just visible, Mill Cottage at the end of Mill Lane.

The three chimneys were demolished in 1949 and picture 2 shows the actual moment when the main chimney was blown up. The other two chimneys are clearly visible as also are a pair of houses on the Reeth Road.

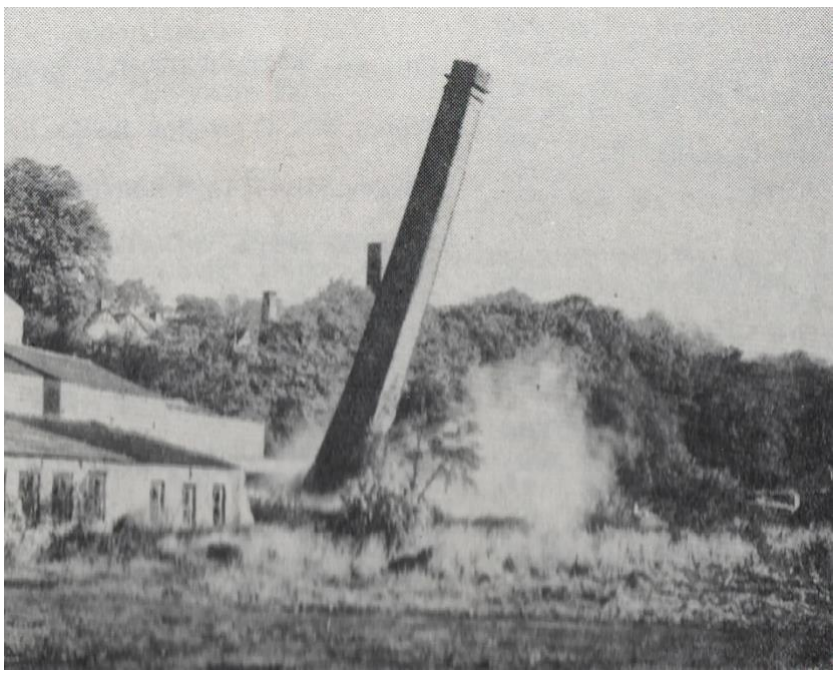
Picture 3 shows us the scale of the two mill ponds. Taken in the 1940s, the photograph shows Mrs Burns and companion in a boat: Mrs Burns went on, we believe, to establish the caravan park. Indeed, picture 4, showing the caravan park, has been taken from the same position as picture 3, making obvious the filling in of the ponds that had to be undertaken.

Richmond's Fire Brigade used the mill site for a group photograph in 1937. However, our interest is more in the two chimneys, one in the centre and one just visible at the top left of Picture 5. These are no longer in existence but the other buildings have survived as can be seen in picture 6, taken from the same position as picture 5.

The footings of two of the chimneys still survive as part of my garden and I have enclosed pictures of these noble structures as part of this narrative (pictures 7 and 8). Along with pictures 9 and 10 they show what has been lost and what remains of the mill, such an important part of the industrial landscape that characterised the Swale, from Round Howe in the west, past the fellmongering workshops clustered around The Green in the eighteenth and early nineteenth centuries to the Castle Paper Mill.



Picture 1



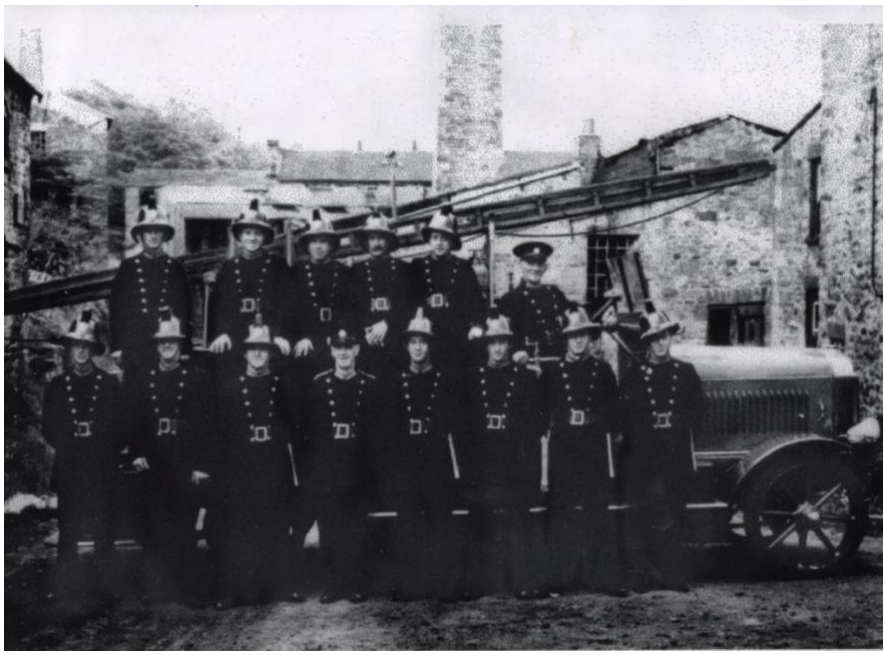
Picture 2



Picture 3



Picture 4



Picture 5



Picture 6



Picture 7



Picture 8



Picture 9

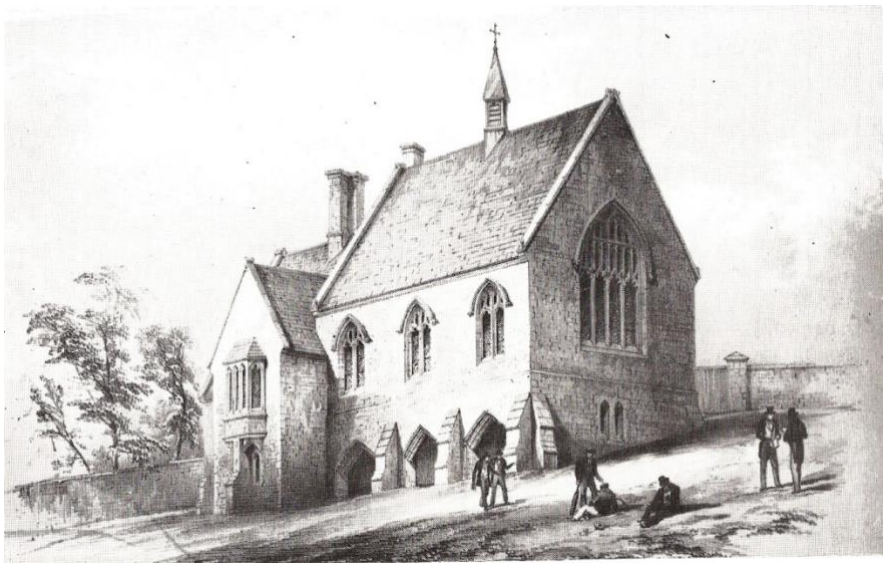


Picture 10

The Grammar School Restoration: an update

James Gravenor

There was a grammar school in Richmond from medieval times, and it was re-founded by a charter of Elizabeth I. The Elizabethan school was located in the churchyard of St Mary's. The School moved to its current location on Station Road in 1850. The building was known as the Tate Testimonial, in memory of James Tate I, the most renowned of the headmasters of the school. It was designed by George Townsend Andrews, the architect of The Station. A major extension, designed by Austin and Johnson, was added in 1867 and further extensions in 1937 and in the 1950s and 1960s. The building was listed as a Grade II historic building in 2004.



The Tate Testimonial building *courtesy: L.P.Wenham collection*



The school in 1956 *courtesy: L.P. Wenham collection*

What is now Mercury House was opened in 1960. The Grammar School merged with the High School for Girls and the Secondary Modern School in 1971. Meanwhile, the Station Road buildings housed year 7 of the new comprehensive school. The site was closed in 2011 when the whole of Richmond School was consolidated on Darlington Road. At that point, the District Council purchased the site from the County Council and refurbished what is now known as Mercury House to house the District Council offices. Apart from a short period when the Old Grammar School was used as temporary offices while the District Council relocated, the building has been standing empty since 2011.

In September 2016, Richmondshire Community & Voluntary Action (RCVA) obtained a grant of £155,500 from the Heritage Lottery Fund (HLF) and £25,000 from the Architectural Heritage Fund to finance the development stage of a project to preserve and create new uses for the building. When RCVA found they were not in a position to undertake the project, these grants were transferred to Richmondshire Building Preservation Trust (RBPT) in November 2017. The District Council has agreed to transfer the building and surrounding land to RBPT free of charge.

£180,000 is a significant sum but it is all being spent on: a project director, a project manager, a business planner, an activity plan consultant, a heritage consultant, an architect, a quantity surveyor, mechanical and structural engineers, a landscape architect, legal & VAT advice, a measured survey, an asbestos survey and a bat survey.

The team has been appointed; a measured survey has been completed; a statement of significance has been produced by our heritage consultant and a draft business plan has been produced. Furthermore, a public consultation exercise has taken place, run by DBA Consulting. They report that they had 522 responses, the greatest number they have ever received from this type of survey. In addition, the architect has produced plans which have been costed by the quantity surveyor and an asbestos survey has identified a limited amount of asbestos, mainly in the floor tiles which are safe if left undisturbed but will need to be removed when work is undertaken. A bat survey has identified that there are bats in the area and that there is a brown-eared bat maternity roost in the roof. A bat loft will need to be created above the proposed hostel to replace this roost. Finally, a booklet has been produced by our heritage consultants, in conjunction with our Heritage Group, about the history of the School, entitled "Godliness and Good Learning", words from the school prayer.



Stained glass in the original Tate Testimonial building

The current plans for the use of the buildings are:

The Upper Ground Floor, facing Station Road, will comprise:

- a function room for weddings, funerals, baby naming ceremonies, parties, dinners;
- a community room for a wide range of activities and users;
- and two smaller activity rooms which could function as a bar/social break area for functions and be used for community activities or meetings at other times.

The Lower Ground Floor facing the Batts will comprise:

- community offices;
- some office space for hire on a daily or weekly basis;
- a café/meeting space in the old library, overlooking the Batts;
- and an independent hostel for walkers, cyclists, etc. but also providing residential accommodation for courses and events. The old caretaker's bungalow will become part of the hostel accommodation.

The programme is to apply for £1.8m from HLF in February 2019. A decision will be made by HLF by 30 June and the Community Hub will be opened in 2021. HLF have sent a general circular out to all recipients of a 1st round bid saying that some of these will not be successful in the 2nd round because of there being less income from lottery tickets. If we do not succeed in getting the HLF funding, then we will not take on the building and it will continue to deteriorate.

The plans have been costed by our quantity surveyor at £2,372,500, with a further £75,000 to be spent on activities and interpretation. Cost savings of £160,000 are necessary if we are to keep within our original budget and our fundraising target of £450,000, assuming, that is, we receive £1.8m from the Heritage Lottery Fund. Since the drawings were completed, the architect has had access to the roof and discovered that there are some problems that they had not originally identified: e.g. there is no ceiling above the false ceiling in the small hall, just roof slates; the roof above the

Headmaster's room is in poor condition and the health and safety expert has brought our attention to new regulations which will require further work to be done on the ventilation in the kitchen, to comply with current regulations.

Our consultants have identified some potential for cost savings, or value engineering, such as deferring non-urgent work and reducing the amount of roof repairs and pointing. Detailed work is now under way to try and specify these cost savings but finding these savings will not be easy. The estimate of approximately £2.4m excludes a fit-out of the kitchen and also any work to the caretaker's bungalow. Our business planner believes that both of these items are essential to enable The Old Grammar School to operate successfully and at least break even financially once it is reopened. This will add at least a further £110,000 to the costs.

We have had an informal visit to the School from our Heritage Lottery Fund (HLF) case officer who was very positive about the building and the scheme. However, he asked us to look at secondary glazing or window frames with double glazing in some locations which would cost a further £80,000 as a minimum and is considered by our architect to be undesirable in building preservation terms. The case officer also looked at external landscaping. The current plans and estimates only include a minimal amount for settling the tarmac. The Lottery Fund will not finance these extra works but undertaking them will enhance the likelihood of the HLF bid being approved. We have commissioned a landscape architect to look at the café patio and outside areas, providing power points etc. to support the business plan for outdoor events, and also to review the entrance area on the Station Road side of the building.

All of this means that even if we are successful in reducing our costs through eliminating non-essential works, we will have a funding gap of at least £560,000 (£450,000 on the original estimate plus £110,000 to meet the need of having a robust business plan). This will not include any secondary glazing and no more than basic works to the tarmac outside. So far we have received about £145,000, including £50,000 from Richmondshire District Council and £50,000 promised by the Richmondshire Building Preservation Trust. We will now focus on submitting a number of grant bids and loan applications which we were

unable to do until we received the architect's plans. However, the amount of money we need to raise by no later than June next year, with the majority by February, is a daunting challenge.

We will have a formal development review by the Heritage Lottery Fund at the end of November and this is potentially a point when HLF will cancel the scheme if we have made insufficient progress in fund raising. If, however, we pass this financial test, we will proceed to submit the bid in February 2019 by which time the majority of the funding will need to be in place. A decision will be made by HLF in June, by which time all funding will need to be confirmed.

There is still scope to influence the use of the community halls and rooms, within the constraints of the architectural plans and also to influence the uses to be made of the outside areas. A Future Users' Group has been formed and has started the process of producing a usage plan.

Our major challenge is to raise the match funding needed. Therefore, please email info@richmondoldgrammarschool.co.uk if you would like to donate, or visit our website: richmondshirebpt.co.uk/Donations-Support

New Discoveries from the Cells: The Richmond Castle Cell Block Project

Dr Megan Leyland, Senior Properties Historian, English Heritage[4]

The 19th century cell block at Richmond Castle houses a remarkable record. The internal walls of this unassuming building are covered with thousands of graffiti created over a period of about a hundred years. With the support of the Heritage Lottery Fund, English Heritage has been working on a project to conserve and research this record, and to share its stories with as many people as possible. As we enter the final stages of this three year venture it is exciting to look back at the progress we have made, not only in conserving the inscriptions, but also in understanding the cell block and the graffiti's history.



The Castle Keep with the cell block alongside courtesy: Colin Grant

[4] *We are grateful to English Heritage for giving us permission to use their photographs*



Interior of the cell block

Constructed between about 1855 and 1857, the cell block was part of a series of alterations and additions undertaken in the mid-19th century to adapt the castle for use by the local militia. This marked a period of renewed prominence and activity after centuries of decline. After serving as the headquarters and stores of the North York Militia, in 1908 the castle became the headquarters of the Northumbrian Division of the Territorial Army. During the First World War, it was put to use as a base for the Non-Combatant Corps (a military unit formed in 1916 to support the war effort in roles that did not involve fighting or the use of arms), and during the Second World War, as a lookout for enemy activity and air-raid shelter, amongst other uses.

Throughout the castle's 19th and 20th century history, the walls of the cell block have been scratched, scribbled and drawn on, creating a complex and layered chronicle of the lives, preoccupations and beliefs of those who worked in, lived at, visited or were detained at the castle. Stories of conscientious objectors to the First World War – men who refused to participate in the war effort due to their political, moral or personal beliefs -are interwoven with those of misbehaving serving soldiers during the Second. An illustration of a battle scene filled with ships, submarines and

planes shares wall space with sketches of a bottle, bird, church and cityscapes. Through the Richmond Castle Cell block project we have started to untangle and understand this complicated and multifaceted record.

We have now recorded and catalogued just over 2300 graffiti covering the cells and the corridors of the two-storey cell block. The earliest most likely dates from the mid to late 19th century and has been revealed by flaking of the delicate lime wash wall surface, exposing fragments of earlier layers. However, the vast majority of the graffiti seems to date from 1916 or from around 1939 to 1940, with inscriptions still being added as late as the 1970s. The illustrations, prose, names and dates left on the walls of the cell block have acted as starting points for research which, for the first time, is painting a picture of the cell block and graffiti record as a whole. This has been made possible by the work of a dedicated group of research volunteers.

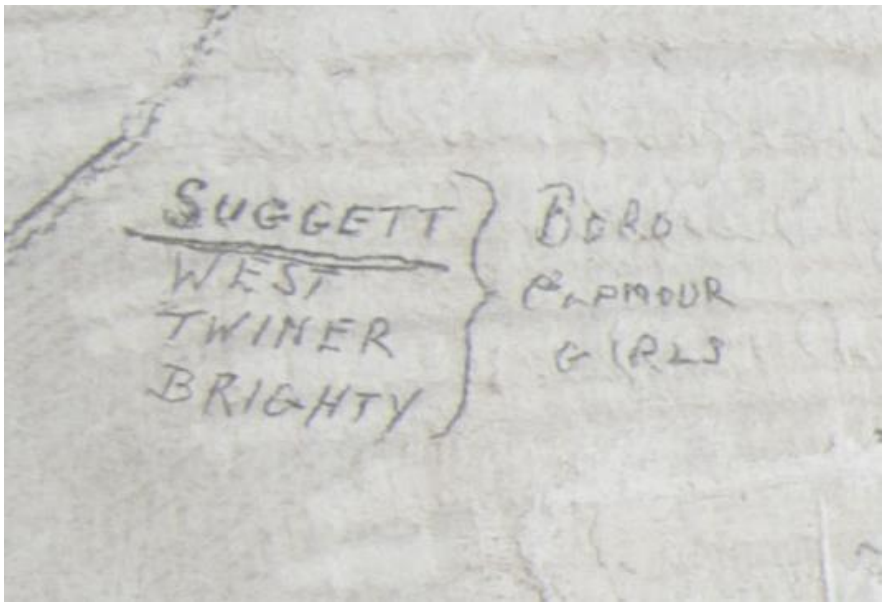
Perhaps the best known graffiti in the cell block was created by conscientious objectors to the First World War. These men were often forcibly enlisted in the Non-Combatant Corps based at the castle, after applying for absolute exemption from military service. For some, however, any role in the war effort (combatant or not) went against their beliefs. After refusing to recognise their enlistment or disobeying orders, many found themselves confined to the cell block. Their names, experiences and reasons for objecting populate the walls.

Before the Richmond Castle Cell Block project, we knew a lot about only a handful of the hundreds of First World War graffiti. In particular, the story of a small number of conscientious objectors sent to Richmond dominated: the story of the Richmond Sixteen. This group of sixteen conscientious objectors was sent from Richmond Castle to France in May 1916. Once there, they were sentenced to death for disobeying orders. This was commuted to ten years' hard labour. However, research volunteers have uncovered the stories of the many other, unknown or forgotten, conscientious objectors who left their marks on the cell block walls.

The name ‘L Heaton’ has been pencilled on the wall of one of the cells in large bold capital letters. Research by volunteer Marcia Howard has revealed that Heaton was a painter’s apprentice born in Bradford. He opposed the war on the grounds of his moral and religious convictions. As he eloquently wrote when appealing for exemption from military service, he was committed to ‘a way of life which is exactly opposite to the way of war’. Research by Carol Chappell has uncovered more about conditions in the cells through the letters of James John Burchell. He wrote of his time at Richmond: ‘the cell is about 9 or 10ft high and about the same length, and about 6ft 6in across, with stone flags for floor they are very cold, not being heated in anyway, we sleep on bed boards which we are not allowed to have in the cells by day.’ These stories have greatly expanded our understanding of the cells during the First World War.

For the first time we are also learning about graffiti drawn during and around the time of the Second World War. A large proportion of this later graffiti covers the walls of the cell block corridors. Here the graffiti feels different in tone. Cartoon characters jostle with names, service numbers and declarations of regimental loyalties, often to the local Green Howards regiment. Perhaps one of the most poignant inscriptions is written under one of a number of tallies for games played in the corridors. It reads ‘league cancelled owing to war’. Dawn Price was intrigued by these tallies and what seem to be team names on the corridor walls. These include the ‘Boro Glamour Girls’ and the ‘Glamour Boys’. Dawn has since been researching some of the names associated with the tallies. One of the stories uncovered is of George Suggett. Born in Middlesborough, Suggett wrote on the cell block walls before being sent to France with the Northumberland Fusiliers. In June 1940 he was captured and spent the remainder of the war in prisoner of war camps. This story and the many others revealed by graffiti made outside of the First World War remind us of the richness of the record and the range of people, attitudes and sentiment it represents.

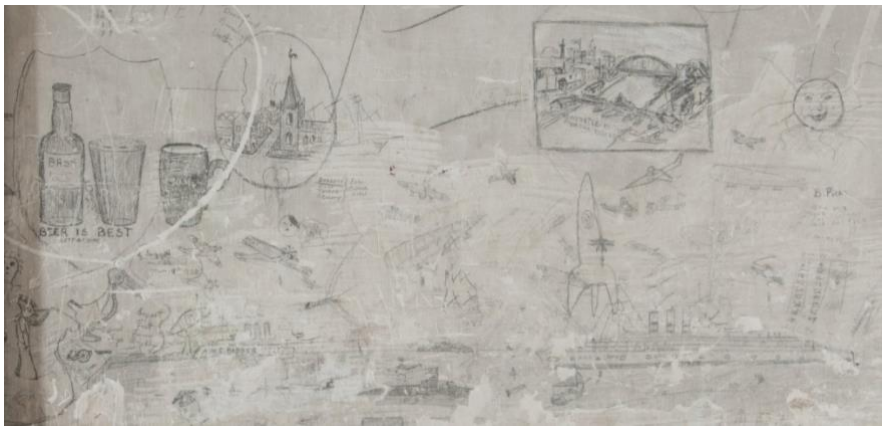
As well as in-depth biographical research, volunteers have also analysed illustrations in detail. Research by Colin Grant has unpicked an intricate



George Suggett and the 'Boro Glamour Girls

and multi-layered battle scene drawn on the right hand side of the ground floor corridor. Colin has identified and researched named ships, including the Royal Navy Destroyer 'HMS Badger' built in 1911 which saw action during the First World War and 'HMS Sherwood' which came to the Royal Navy from America under a lease agreement in 1940. When researching an illustration of a beer bottle, glass and tankard occupying wall space just above the battle scene, Emma Hogarth uncovered a story of the temperance movement's opposition to the Brewer Society's 1930s marketing campaign. Underneath these illustrations is a slogan adopted by temperance groups in the 1930s: 'Beer is best left alone'. This was an adaptation of the Brewers' Society's slogan 'Beer is Best'.

These few examples alone testify to the range of stories which, with the help of the research volunteer group, we have been able to uncover. Taken together, they feed into much wider narratives about the changing use of the castle over time and tie into local and national events. With thousands of graffiti across the walls, there is no doubt that there are many amazing research discoveries still to be made.



Graffiti covering the right-hand side corridor wall including parts of a battle scene and beer bottle, glass and tankard

As well as researching the graffiti, the Richmond Castle Cell Block project has been working hard to ensure that the graffiti survives for future generations. It is drawn on incredibly fragile wall surfaces which are highly sensitive to environmental change and, in particular, changes in moisture levels within the building. Physical works to the cell block completed in March 2017 aimed to make the building watertight and to create a drier, more stable environment. They included applying a membrane to the roof, creating new drainage channels and repointing the exterior walls. The environmental conditions are going to be carefully observed over coming years, to see if the conservation work has been successful and in the hope that we may be able to offer limited public access in the future.

The graffiti at Richmond Castle reveals a lesser known history of the site. It gives a voice to those who might not otherwise have had one and records the history of those not necessarily recorded in official historical records. From conscientious objectors with no other way of telling their story to visitors in the mid-20th century who added their names, each inscription has a story. The Richmond Castle Cell Block project is ensuring that the potential of this remarkable record to tell us about the past, is now being realised.

Copies of back numbers of The Review and its Indexes are available from the Hon. Secretary.

Subscriptions are due after the A.G.M.
New members joining after the summer recess are asked to pay half the current year's subscription, with a full subscription for the following year, due after the A.G.M.

Officials for 2018

Chairman:		Mr. J. McDonald
Secretary:		Mrs. C. Hillyard
Lecture Secretary:		Mr. C. Grant
Treasurer and Membership Secretary:		Mr. G. Barber
Honorary Architect:		Mr. J.G. Clarke
Editors:		Miss D. Clague
		Mrs. B. McDonald
		Mr. J. McDonald
Committee:	Mr. P. Cardwell	Retires in 2020
	Mr. T. Dykes	Retires in 2020
	Mr. S. Scott-Priestley	Retires in 2018
Planning Sub-Committee:		Mr. J. C. Clarke
		Mr. D. Barraclough
		Mr. C. Shaw
		Mr. J. McDonald
		Mrs. S. Thubron
Lecture Sub-Committee:		Mr. C. Grant
		Mr. P. Cardwell
		Mr. T. Dykes
Auditors:		Paul Tranter & Co.