THE RICHMOND REVIEW 2016

RICHMOND & DISTRICT CIVIC SOCIETY



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Front Illustration: Restoring the scenery, Georgian Theatre Royal

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Chairman's Report

John McDonald

Welcome to the 39th edition of the Review: as editors, Dorothy Clague, Tina, my wife and I hope that you find plenty of interest in its pages. This year's contributors have given us a broad range of articles, some anecdotal, some historical and others the result of academic research, all adding to our knowledge and appreciation of Richmond and its neighbouring dales.

By being Chair, I have come to realise what a federation of individuals and groups The Civic Society has become. Although the central committee oversees all these activities and administers the year's programme of talks and events, other groups and individuals provide highly successful and specific services. I have already referred to the editorial team that produces this annual journal but there are also:

- Judy Farrar who organises the annual 'holiday' based on historic houses and gardens, this year in the area of Bath and Wells;
- Marcia Howard who runs our Facebook page linked to our website and thus opens up the society and the town to social media;
- John Clarke who has successfully galvanised a group to assess the architectural work done recently in Richmondshire and to select projects for Civic Society Awards;
- Mark Whyman who, with his expertise in heritage issues and planning, chairs our Planning Sub-Committee. This group, which includes experts in architecture and archaeology, assesses all planning applications affecting listed buildings and Conservation Areas in Richmondshire and passes its advice back to the District Council. Clearly the District Council values this advice as they are increasingly asking the group to work on heritage policy documents such as the register of listed buildings and the Conservation Area Appraisal & Management Plans.

Through the dedication of all these people, The Civic Society is able to provide cultural interest and pleasure for its members and to help

Richmondshire move forward by remembering its past. On your behalf, I thank them all very sincerely indeed.

The committee has had a successful year. The lectures have been varied and well-attended, thanks to Colin Grant supported by a group of committee members who have delivered a balanced programme and some inspirational speakers, all managed on a tight budget. Graham Barber, our Treasurer, has continued to keep that fine balance between covering our outgoings and inflating the costs to members. Apart from the usual burden of secretarial work, Carol has kept close contact with our fellow civic societies in the northern region, often attending their meetings in person. In these and in many other ways, the committee continues to be really effective, thanks to the input of each of its members. Again, on your behalf, I thank them all very sincerely.

We have, furthermore, run trips this year to Scampston Hall and to Markenfield Hall and the Mercer Gallery in Harrogate. Additionally this year, Carol Hillyard, Jane Hatcher and I hosted a visit from Kendal Civic Society who came to explore the town as a heritage centre and chose to tour the Georgian Theatre Royal and the central part of the town, including Millgate House garden. They have promised to invite us back to Kendal for a similar guided tour.

As I write this, in September, I am very much aware that as a committee we have to discuss the rising cost of accommodation for our monthly talks. We all appreciate the refurbishment of the Influence Church building and enjoy using it but the steep increase in the hire charge that has been required to pay for the work is presenting us with a difficulty. By the time you read this in November, we will have agreed a proposal to bring to the AGM on December 9th. I know that Graham Barber, our Treasurer, and the whole committee are determined to maintain high standards in what we offer members and still keep the cost of being a member as reasonable as possible. With that in mind, I hope you will put December 9th into your diaries and come along with your own points of view. I look forward to seeing you there and thank you all for the support and friendship you have given us over the past year.

Planning Sub-Committeee Report

Mark Whyman, Chair

The Civic Society is probably best known for its splendid programme of lectures but a less well known aspect of its work is as a consultee to the District Council on Planning Applications. You may have seen the periodic adverts in the Darlington & Stockton Times listing applications that the District Council has received. These cover the whole of Richmondshire, with the exception of the National Park which has a separate system. Within the Council area, the Society is asked to comment on all applications for Listed Buildings or for work in one of the thirty designated Conservation Areas. This results in the Society's Planning Committee considering more than two hundred applications each year. The Planning Committee is made up of John Clarke, Tony Dykes, Shirley Thubron, David Barraclough, John McDonald and myself. On occasions where his expertise is likely to be needed we are joined by Dan Gracey. The Committee meets every three weeks and systematically goes through each application. The Chairman will usually have gone through the applications before the meeting, producing a schedule and being able to describe the location; he will also have looked at each plan to give a brief explanation of the applicant's proposals. Sometimes this will involve visiting the site to take photographs so that the Committee is able to visualise the proposals. We respond to applications in several ways: 'No objection', 'Strongly object', 'Very strongly object' or possibly by making a comment on the proposals. However, some seventy four per cent of applications fall into the 'No Objection' category. So far, between January and July 2016 we have had to object strongly to only five applications and very strongly to two. In cases where we have felt it was inappropriate to object, a recommendation for a condition to be added to the planning permission has been a useful alternative. This might, for example, be to suggest the type of material to be used or changes to window dimensions. As our comments are purely advisory, the Council can take these on board or not as they wish, but often our advice is likely to be acted upon.

Much of this aspect of our work is routine and tending toward the unrewarding, as the very complex planning laws often allow acceptance of proposals that we oppose. We are very lucky that members of the Planning Committee are prepared to devote considerable time to this work.

Staff reduction at Historic England (formerly English Heritage) means that they are able to comment only on proposals involving the most important buildings. This means that in practice only the Society and the appropriate Parish Council are able to respond as consultees in an official capacity. Historic England has also shifted the emphasis on Listing, in future, offering this as protection for only the more important buildings and relying on Conservation Areas to afford protection to buildings of lesser importance and groups of buildings, unimportant individually, but which form a group of value. An example of this change in attitude is that when we informally approached Historic England about listing The Terrace on Maison Dieu, we were told that it was most unlikely that it would be listed but its protection lay in its location in a Conservation Area.

The current Local Plan has a section on Conservation Areas and that for Richmond Town covers just two A4 pages; this is due for replacement and must conform to Historic England Advice Note *Conservation Area Designation, Appraisal and Management*. This has resulted in the current draft of the Richmond Conservation Area Appraisal which is a much larger document, a partial draft running to over a hundred pages. The Council's Conservation Officer has very little assistance to prepare such a large document and no budget for external help and so has sought the assistance of the Society. The Conservation Officer particularly needed help on the archaeology and Shirley Thubron and Peter Cardwell wrote an extensive paper, much of which has been incorporated. We are currently in the process of going through parts of the draft appraisal. This is a particularly important task as we are able to identify individual unlisted buildings as heritage assets. The Management Plan also includes a schedule of *Positive, Negative and Enhancement Opportunities* which sets out things to be welcomed or avoided. For example:

Positive	Negative	Opportunities
Traditional 4 and 6 panel doors, many with fanlights above	Off the peg timber or UPVC doors often incorporating fanlights. Fanlights blocked	Replace with traditional timber door of correct proportions and incorporating correct moulded details. Open fanlights

This combination of identifying heritage assets and setting standards to be achieved strengthens the case for supporting our built heritage immensely and the considerable time that is being devoted to assisting the District Council should be a very worthwhile exercise. Future years will tell if we have invested the time wisely.

Let me give you some examples of the impact we have been able to exert on recent planning applications. They say you can't make a silk purse out of a sow's ear and this was very much the case with the former Rodbers (old cinema) in Queen's Road. What I can say is that if we had not objected to the original plan and fought our corner at the site meeting the result could have been much worse. On a happier note, the site meeting for the development of The Fleece was very positive and whilst the Scottish Baronial style may not be to everyone's taste, the proposed boutique hotel and restaurant, apartments and mews houses should be a real asset to Richmond.

Members of the Committee have been active this year and have had an impact on several buildings. David Barraclough, for example, was in Newcastle and spotted that Bridgford's Estate Agents there had a much less strident façade than the Richmond branch's scarlet signage. The Richmond branch is not listed. We were told that the RDC could do nothing: because of the very complex rules for advertising, Bridgfords did not need permission. We have, however, just written to ask if they would consider changing the signage to something similar to that at the Newcastle branch. It is early days but we are hoping for a positive response. One of our members was in the King's Head before it closed and noticed that building work had already started. Knowing that we had

not seen any plans for the Grade II* building, she asked if they had permission and was told that permission was not required for internal alterations. This was reported to RDC and subsequently planning applications had to be submitted. When that was done, we noticed that the number of toilets on the ground floor had been reduced and objected and by the time of the site meeting an additional toilet had been included. At the time of writing the Richmond House development is under construction and it will be interesting to see if the changes we suggested have improved the design and if the parts of the design the developer preferred not to change are as bad as we expected. We have just learnt that RDC has approved the latest development proposed for the Old Hockey pitch, opposite the Convent. Previous plans have come to nothing so hopefully this will tidy up a long standing eye-sore.



The Fleece Hotel, before alteration work began *Mark Whyman*

Collectanea*

The Editors

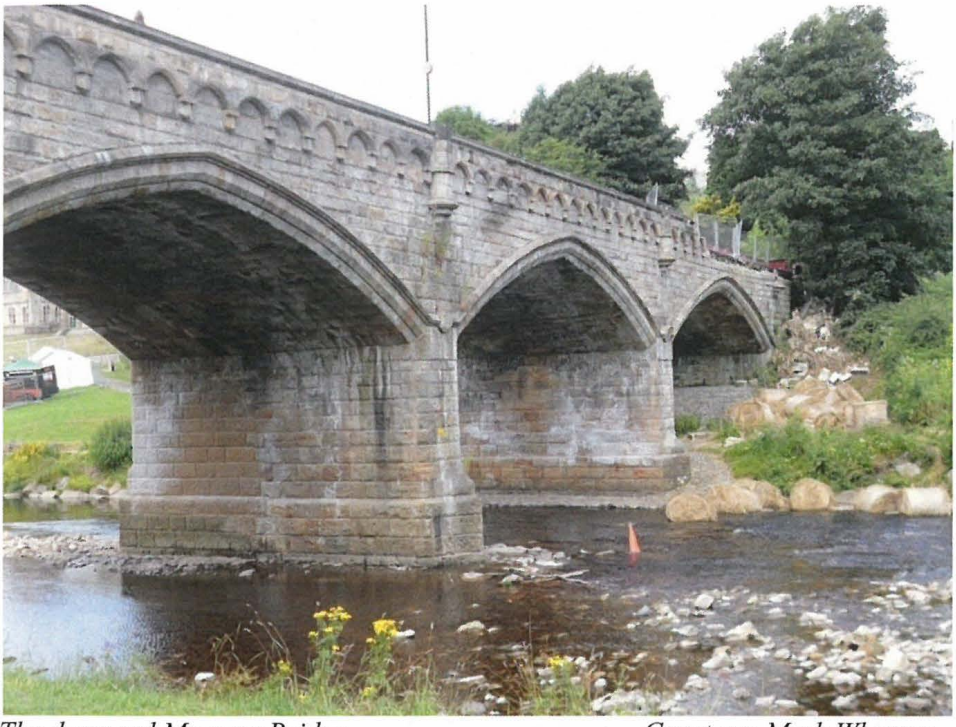
When the Met Office decided last year that the naming of encroaching storms would 'raise awareness of extreme weather before it strikes' and enable people 'to keep their property and businesses safe', the benign names suggested by the public and selected by the Met Office gave little indication of their ferocity. Sounding more like elderly relatives, Eva, Frank and Gertrude left trails of destruction here in Richmond, as well as across the country, as we saw out the old year and welcomed the new. In Newbiggin, two long-standing trees were brought to an untimely end, though, thankfully, damage was confined to property and not to people. Elsewhere, persistent rain led to severe flood warnings and road closures, and fire and rescue services found themselves at full stretch.

Some felt that the turbulent weather, in best Shakespearean tradition, presaged the political turbulence the forthcoming referendum was bound to create. As Leave and Remain groups rallied and consolidated, the town, indeed the county, began to display its allegiances. Mischief makers became adept at adapting signs to promote their own causes, 'DON'T' regularly appearing in front of Remain and Leave signs, the hasty paint strokes revealingly indicative of illicit activity. Eyebrows were raised when our MP, Rishi Sunak, announced his decision to leave the EU, calling it 'a once in a generation opportunity'. He put forward a balanced, well-considered set of arguments and made himself available for discussion and consultation in the lead-up to the final vote. In the event, of course, Richmondshire voted for Brexit, as did the rest of the country. But, there is little doubt, that the whole process divided friends, families and whole communities.

Relief was felt with the news in May of the first tranche of a £6 million flood prevention scheme to protect Catterick, the nearby A1 and outlying villages. Especially welcome was the news that the impact on local

* *Collectanea: collected writings; also items forming a collection (1791)*

wildlife had been well addressed with plans which included the creation of a wetland pond, the reinstatement of hedgerows, tree planting and the refurbishment of a local bridleway.



The damaged Mercury Bridge *Courtesy: Mark Whyman*

Traffic in Richmond is concerning many residents; there is little doubt that work on the A1 has caused additional congestion, Cllr Stuart Parsons has recently described the town as 'saturated'. Closure of the A1 at night for essential works has resulted in heavy goods vehicles rumbling through the town as darkness falls, causing noise pollution and even damage. One distraught guesthouse owner counted sixteen articulated lorries passing the window one night. Thankfully, progress on the £380 million scheme to upgrade the A1 to three lanes is on target to be completed by Spring 2017.

In the meantime, however, an accident on the Mercury Bridge in July has added to the chaos, and caused significant problems for local residents. A Massey Ferguson tractor carrying a load of hay bales crashed into the bridge wall when the driver lost control after a tyre burst. Fortunately, nobody was hurt but significant damage was caused to the parapet and a traffic light system remains in place until repairs can be carried out.

The work to replace and relay cobbles in the Market Place, which caused much consternation last year, coinciding as it did with the start of the tourist season, frustrated shoppers and shop owners even further, when its completion date looked unachievable. However, eventually all was well, thanks in no small part to pressure from local councillors, and this £55,000 maintenance programme finished on schedule.

It was a relief also to see the work on the fire-damaged old Co-op building almost complete, scaffolding removed and the elegant lead cupola refurbished in fine fashion. With three new shops, the attractive BB & Beth, another flower shop and the deliciously stocked deli, Wilfred's Pantry, Finkle Sreet is again a favourite with residents and visitors. The new Barrett's Bistro and Cafe in Rosemary Lane, just round the corner, now provides another welcome addition to this part of town.

The newly refurbished King's Head is another improved facility for the town; a £1 million renovation programme has seen upgrades to restaurant, bar and bedrooms and has substantially enhanced this elegant, eighteenth century building, originally the town house of Charles Bathhurst and very much a local landmark.

In June, Sir Gary Verity, Welcome to Yorkshire's Chief Executive, attended the launch of The Georgian Theatre Royal Experience. Readers can learn more about this from Helga Pearson's excellent article.

Love of theatre seems to be very much in Richmond's blood. Jane Hatcher writes that travelling companies of players were visiting Richmond by, at least, 1765, long before the Georgian Theatre opened in 1788. This year, North Country Theatre, our own, local theatre company which specialises in taking productions not just throughout the county but throughout the country, celebrated its twentieth anniversary. Nobby Dimon, who began the company with his wife Gill in 1996, is a director,

producer, actor, writer, promoter and very much a theatrical polymath. Using village halls, castles, stately homes, gardens, fields and even auction marts, hardly any venue is deemed unsuitable for him and his company, and any disadvantage is regarded as a challenge, from removing sheep droppings from Castle Bolton for their recent, superb production of Twelfth Night, to offering insect spray to badly bitten audience members of the same production at Kiplin Hall. When Arts Council funding was so unfairly withdrawn in 2012, the company instigated an 'Angel Scheme', making this brilliant theatre company entirely community-funded. We congratulate them for providing local people, and indeed, those further afield, with so many enjoyable productions: 34 plays, 1,139 performances and the regular returns of the much-loved and indispensable Shep.

Many readers will remember Peter Trewby's excellent article on Richmond's Bells and the details of St. Mary's Bell Restoration Appeal. Since its launch in 2015, an enterprising series of fundraising events has seen their target of £165,000 become increasingly achievable. Their recent 'Richmond to Richmond' sponsored bike ride, covering three hundred and fifty miles and including ringing along the route, in churches large and small as well as Waltham Abbey and Lincoln Cathedral, made a substantial contribution to the appeal. Our congratulations go to the eight cyclists and their support team.

The Swaledale Festival once again provided residents and visitors with an eclectic mix of music from new and established artists, with many concerts and events sold out early in the season. A grant from Care UK enabled the festival to give performances in care homes across Richmondshire, delighting residents long denied the pleasure of concert going.

Anna Jackson's Open Garden Evening in aid of Richmondshire Landscape Trust was particularly successful, the idea to include live music in four of the gardens, an original and enjoyable bonus. It brought in many visitors from outside the town, enabled local musicians to display their considerable talents, provided an entertaining and delightfully different evening and raised over £1,300. Many congratulations to Anna and to all those concerned.

As we have written before, the volunteer army in Richmond is a mighty and very effective force. We are relieved that, in spite of cutbacks, council funds are still available to underpin some of these organisations and vital community projects. The generosity of businesses throughout the town should not go unnoticed either. Roots and Shoots provides a monthly raffle prize for our own Civic Society, for example, and events, productions and concerts throughout the area almost always receive substantial local sponsorship. Furthermore, those who can give time, often do. For example, local groups and young soldiers gave a combined four hundred days of hard toil to repair the Richmond to Hudswell woodland stairway built originally by German prisoners of war. So many of Richmond's most valued and popular organisations rely on bands of tireless volunteers: Richmondshire Museum, The Georgian Theatre Royal, The Station, The Walking and Book Festival, the more recent Georgian Fest 16, as well as the many successful choirs, sports groups and youth activities. The list seems endless as is the pleasure they all give us.

Fieldhouse and Jennings in their *History of Richmond and Swaledale* quote from the 1832 Returns of Boundary Commissioner, which writes of Richmond : '... its population appears to be composed in a great measure of persons who, wishing to live a retired life, are attracted to it by the beauty of its situation and of the surrounding countryside, the cheapness of provisions arising from the excellence of its market and the immunities and privileges which its inhabitants enjoy.' We are, indeed, grateful that living in Richmond is as enjoyable now as it was then.

2016 Tour to the Area of Bath and Wells

Judy Farrar

Our 2016 tour began with an early 7.15a.m. start from Hudswell. On a dry and sunny morning Sandra and Alan Burrell collected forty-four members and friends from various pick-up points in Richmond before heading southwards down the A1. With such an early start, Sandra's provision of coffee was most welcome.
After a half-hour comfort break en route, we headed to our first National Trust property, Tyntesfield House. In 2002 the National Trust saved Tyntesfield for the nation through generous public donation after the death in 2001 of Richard Gibbs, the second Lord Wraxall who was the last member of the family to live there.

Tyntesfield is at heart a Victorian country house and estate lived in by four generations of the Gibbs family, spanning two hundred years. The family and their astute business minds made a huge fortune from the trade in guano from South America and transformed an ordinary Georgian house into an extraordinary Gothic masterpiece. Antony was the second generation of the Gibbs family to live at Tyntesfield. Fascinated by art, technology and travel, he spared no expense in creating this wonderful Victorian country house surrounded by well-established gardens and grounds.

We were then taken to our hotel – the Aztec Shire Hotel on the outskirts of Bristol. Nobody could quite understand why it was called Aztec until Carol Hillyard looked it up. The area it is situated in is called the 'A-Z Technology Park' – nothing to do with Peru! The rooms were large and comfortable and there was a good choice for our evening meal.

Saturday was our day for visiting Bath. First of all, we went to the American Museum, which had opened specially for us that morning for a private visit. The museum was established by Dr Dallas Pratt, an American psychiatrist and collector, and John Judkyn, a British-born antiques dealer who had become an American citizen. They bought Claverton Manor in 1959 and eventually opened to the public in 1961, to



Tyntesfield House

bring American culture and history to the people of Britain and Europe. We were split into two groups and shown round by expert guides, who took us on a journey through the history of America. With a remarkable collection of folk and decorative arts, the Museum showed the diverse and complex nature of American traditions. This is the only museum of Americana outside of the USA. There were room settings with items that had been acquired by American settlers, dating from the seventeenth century. Of particular interest was the wonderful quilt collection and the



The American Museum



Kedleston Hall

folk art section. There was an excellent cafe where most of the group had a light lunch before setting off for the centre of Bath.

There were no organised visits in Bath as everyone had different ideas of what they wanted to see. Most visited the spectacular Bath Abbey; some went round the very crowded Roman Baths; others walked around the interesting streets and quite a few sampled the 'Bath Buns'.

A quick shower and change, a visit to the bar and we were ready for another pleasant evening meal.

We woke to grey clouds and a bit of drizzle on Sunday as we headed towards Cheddar Gorge. It managed to stay fine for most of our walk around the village, one or two managing to fit in a cave visit as well. Alan then drove us up the impressive Gorge with rock climbers at one point abseiling down a cliff.

After that, we went to the amazing cathedral city of Wells. Unfortunately, it was still drizzling but it was so peaceful and quiet after the bustle of Bath that nobody seemed to mind getting wet. The Cathedral is beautifully set, with lawned areas to the front and old properties all in the area surrounding it. The interior is spectacular. The Wells clock was installed circa 1390 and is one of the oldest medieval clock faces in the world. On the quarter hour, we could watch jousting knights go round in tournament. In the nave there are unique 'scissor arches'. The simple yet stunning design, often mistaken as modern, was a medieval solution (1338-48) to sinking tower foundations. Of particular interest nearby, was a street of medieval properties completed in 1363, with later modernisation, of course, as they are still occupied. The street is called Vicars Close and the buildings were designed for men of the choir. I think the afternoon in Wells was the highpoint of my holiday, despite the rain.

The weather had improved a little for our journey home on Monday. A visit had been arranged to the eighteenth century Kedleston Hall in Derbyshire. After the demolition of a previous property, Kedleston was built around 1765 for the Curzon family, with Adam interiors and parkland. The Hall was intended as a house to rival Chatsworth and as a



Wells Cathedral



Vicars Close, Wells

location for grand entertainments and also to showcase the finest paintings, sculpture and furniture. Lord Curzon's Eastern Museum was full of treasures and fascinating objects acquired on his travels in Asia and while he was Viceroy of India from 1899 until 1905. The family used only the East Wing as their home. The Hall is surrounded by extensive 'pleasure grounds' redesigned by Robert Adam in 1758.

We left Kedleston mid-afternoon for our journey home, calling for a meal at Thorpe Park Hotel, near Leeds.

Our thanks go to Alan and Sandra Burrell for organising all our holidays and day trips over the last few years. We wish them both a very happy retirement and look forward to future trips with the company's new owners.



Acknowledgement: Photographs courtesy Mark Whyman

A date for your diary: next year's trip has been scheduled for 3 nights/4 days, departing Sunday 14th May and will be based in Pitlochry, Scotland. The dates have been chosen to beat the midges.

Curtain Up on *The Georgian Theatre Experience*

Helga Pearson

On 7 July 2016 the Chief Executive of *Welcome to Yorkshire*, Sir Gary Verity officially opened *The Georgian Theatre Experience* in front of an invited audience of civic dignitaries, friends and supporters of the theatre. Set to become one of the region's key heritage tourist attractions, the 'Experience' offers a fascinating insight into the history of Britain's most complete Georgian playhouse and, more generally, what life was like in a leading 18th century provincial town.
The project has been supported by a grant from the Heritage Lottery Fund and a generous legacy from Paul Iles, a former associate director of the theatre, totalling over £500,000. It includes a redeveloped exhibition area behind the stage, and the creation of a new education and learning centre adjacent to the theatre on Friars Wynd.

As well as taking a guided tour of the theatre itself – looking inside dressing rooms, discovering hidden trap doors and treading the boards of its historic stage – visitors will be able to spend time in the new exhibition centre. This includes interactive displays, digital presentations and a range of exhibits relating to the theatre and the important part it played in Richmond's illustrious Georgian past.

A key exhibit is the Woodland Scene, acknowledged to be Britain's oldest surviving scenery set, painted between 1818 and 1836. Thanks to a second grant from the Heritage Lottery Fund for £71,000, it has now been restored by specialist conservator Francis Downing.

The Woodland Scene is a fine example of what would have been many different woodland scenes from the period. These were available to hire from scenery suppliers in the 19th century and the Richmond exhibit came from the firm of George River Higgins in Oxford. Higgins created stage sets to order and also kept a stock of scenery for hire.

When the Woodland Scene was made, scenic painters wanted to create a feeling of authenticity and therefore produced realistic sets with accurate

depictions of real life. Today set designers are often concerned with creating the atmosphere of a scene and there may well be no physical props or scenery at all in a modern production.

What makes the Richmond example particularly interesting is that it is double sided, with a blue drawing room depicted on the reverse. It has been suggested that the blue drawing room interior is actually older than the painted woodland scene. The backcloth and flats may have been patched together from a set that had previously been scrapped in order to meet an urgent order for a woodland scene.

The restored Woodland Scene – with the blue drawing room also visible – is enhanced through bespoke lighting and display casing and enables visitors to view the scenery from all angles.

The exhibition also tells the story of the theatre itself – a fascinating Grade I listed building that has its own dramatic history and contains the only eighteenth century auditorium still existing in its original form.

Begun in 1788 by Samuel Butler as part of his circuit of playhouses, the theatre was in regular use until 1830 but when performances became less frequent it closed in 1848. In the years that followed, it had a number of uses, including as a wine merchant's storeroom and an auctioneer's sale room. In 1963 it reopened as a playhouse following a public restoration appeal led by Lady Nancy Crathorne. A small theatre museum was expanded in 1996 and a second, extensive restoration took place in 2002 with the theatre reopening in 2003.

As well as costumes, theatrical props and information about the actors who trod the boards of its historic stage, the exhibition showcases a large collection of playbills and posters, including some that advertised performances in the Georgian period. These offer a unique insight into entertainment tastes over the decades, providing information such as the programme for the evening, details about the performers, the date and sometimes the time of the performance. Playbills also reveal whether or not it was a benefit night and if there was a sponsor. They often give the name of the printer.

The theatre's place at the heart of Richmond's social life in the Georgian era is also explored through interactive display panels. This was a time of growing prosperity, during which Richmond became a fashionable social centre. Visitors were attracted by the town's picturesque views, ancient ruins and romantic scenery. Assemblies and races were held and the North York Militia held an annual gathering in Richmond. The growth in wealth and leisure brought improvements to the town and Richmond Corporation actively encouraged new enterprise, including the building of the theatre.

Another strand of the redevelopment project is the opening of a brand new education and learning centre on Friars Wynd. This houses extensive studio space for the Georgian Theatre Royal Youth Theatre on the ground floor and The Paul Iles Learning Centre on the first floor which provides an area that can be used as a small performance area, or as a teaching resource for both schools and adult learning.

As an extra resource, the theatre has been able to add to its extensive archive which includes playbills, posters, programmes, scripts, autographs, reviews, news cuttings and photographs from the different eras of its history. Not only does the archive provide a valuable record of the theatre itself but it also connects it to Richmond's past and the wider development of theatrical performance. The archive is currently accessible to the public by appointment, but large sections of it will become available online.

The Georgian Theatre Royal would like to thank all those who have contributed to this fantastic project, including the contractors, designers, archivists, theatre staff and trustees, and in particular the exceedingly knowledgeable, voluntary tour guides. It is also grateful to both The Heritage Lottery Fund and the late Paul Iles for the generous financial contributions that have made this ambitious redevelopment plan possible, and would like to acknowledge the support of Museum Development Yorkshire, as well as individuals such as Colin Grant, Jane Hatcher, David Wilmore and Jane Whittaker.

The Theatre Museum is a fully accredited museum (MLA) and a Quality Assured Visitor Attraction.





Two views of The Georgian Theatre Experience

Re-roofing Richmond Castle Keep

George E. Brown

Most readers will be familiar with the history of Richmond Castle. In the 11th century the Honour of Richmond was a vast inheritance of land extending over eight counties which grew out of a gift made by William the Conqueror to Alan Rufus, Count of Penthievre in Brittany. The great castle of Richmond became the heart of one of the largest estates of medieval England. It has seen many changes through the ages and now, under the care of English Heritage, is one of over four hundred well-preserved sites telling the story of England.

The Keep, as it stands to-day, is the product of four separate periods of building and repair. In 1958 the Ministry of Public Buildings and Works had oversight of the upkeep of the Castle and it was realised that work needed to be carried out on the Keep and also that guard rails should be fitted to the public walkway above the roof. In spring of that year the contract was awarded to Cuthbert Croft, a plumber from Reeth, who specialised in leadwork.

Subsequently, Cuthbert asked our firm, at that time headed by my father, John George Brown of Low Row, to take responsibility for the building work as well as fitting the guard rails. He also required the assistance of Robert Morgan, a joiner and carpenter from Grinton.

The main works involved re-roofing the Keep. When viewed from the main second-floor chamber, which possibly served as a great hall, it was obvious that the timbers supporting the roof had rotted due to water penetration. It was thought necessary to open up the stonework at the point at which the timbers were built into the wall, to create an air space of approximately two inches around the beams. This involved climbing up and working on very high scaffolding to gain access to where we could hack out the stonework with a hammer and chisel before replacing the damaged timbers.

Lead and other materials were hoisted up on a block and tackle and Cuthbert worked the lead for the roof in situ. He included a small plaque bearing his name and date in the leadwork which can still be seen at one end of the roof. We ordered the guard rails from the well known firm of Bayliss, Jones and Bayliss in Wolverhampton and secured them by using a hand chisel to make the holes, which we filled with molten lead within an inch of the surface and topped off with a coarse cement mortar. On drying, this was then brushed off to expose the aggregate.

On a recent visit, I noticed that intermediate wires had been added between the upper and lower guard rails and that the roof timbers may have been treated, but otherwise it appeared that no further work had been needed on this area of the Castle.

Around 1960 Cuthbert decided to emigrate to Australia but his daughter, Christine, stayed in Reeth and married the late John Blenkiron of Richmond. She and her family still live in Richmond and the surrounding area.

Acknowledgement: our thanks to Doug Waugh for supplying the photographs



Fig 1: the lead roofing done by Cuthbert Croft



Fig 2: Cuthbert Croft's plaque



Fig3: detail of the finished timberwork



Fig4: the completed roof as seen today

Christ before Pilate, an Oil Painting in St. Mary's Parish Church, Richmond, North Yorkshire

Richard Almond



Our thanks to Delphine Ruston who has photographed the painting and created such remarkable clarity in the details.

Christ before Pilate is an oil-painting which hangs high in the middle of the wall of the north aisle of St. Mary's Parish Church, Richmond, North Yorkshire. It was given to the church in 1921 by the then Rector, the Reverend Canon Neville Egerton Leigh.

The Donor

Canon Egerton Leigh was from landed gentry stock related to the aristocracy and a well-known bibliophile with a considerable collection of rare books. Neville Egerton Leigh was born on 2 September 1852, the son of Egerton Leigh and Lydia Rachel Wright, graduating from Brasenose College, Oxford, with a Master of Arts degree. He gained the rank of Chaplain in the service of the Leeds Artillery Volunteers and was the Curate and Precenter at Leeds Parish Church between 1878 and 1889. Leigh was the Vicar from 1889 to 1907 at Kirkstall, Yorkshire and held the office of Hon. Canon of Ripon. Afterwards he was appointed the Rector at St. Mary's Parish Church, Richmond, Yorkshire, 1907-1927. He also held the office of Rural Dean of Richmond West in 1907 and was the Vicar at Holy Trinity, Richmond, between 1907 and 1926. He died on 20 July 1929 aged 76.[1]

The Artist

The painting is attributed on the existing church label to Jacopo Chimenti, also known as Jacopo da Empoli (born 1551, Florence, died 1640, Florence).[2] Chimenti was a Florentine painter and draughtsman in the Baroque period with his own studio. He lived and worked in Florence all his life and followed the Counter-Mannerist painter Santi di Tito (1536-1603) in the return to the clarity of the Florentine High Renaissance. He absorbed the ideas of his more innovative contemporaries and became one of the most popular painters of altarpieces for Catholic churches in Florence and Tuscany. He was also a distinguished still-life painter and received many commissions from private patrons, including the Medici.

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[1] L. G. Pine, (ed.), *Burke's Genealogical and Heraldic History of the Landed Gentry, 17th edition*, (London, England: Burke's Peerage Ltd, 1952), p. 1505.

[2]Chimenti's birth date on the church label is given incorrectly as 1554.

Jacopo da Empoli's style of painting is distinguished by simple, lucid forms, strong colour and direct and clear interpretation of the subject.[3]

Unfortunately there is no evidence to indicate that the artist of this painting is Jacopo Chimenti or that it can be attributed to any other named painter. All that can be said of its provenance is that the painting is probably Italian, perhaps Florentine, almost certainly dating from the mid-to-late-sixteenth century. This is indicated by the composition, style and oil-painting techniques employed and by the authentic cracked surface. It is a typical 'studio' painting by a competent artist of the period, of an episode in Christ's Passion, produced for an ecclesiastical interior rather than a domestic setting.[4]

The Painting Fabric

The painting is rectangular, measuring approximately 2 x 1.75 metres, mounted within a gold frame about 10 cms in width which is embossed in a simple linked foliage pattern. The picture has been reframed at least once and the present frame is not original, probably dating from the late eighteenth/early nineteenth century.[5] The medium used by the artist is oils on canvas. The painting was taken down about 1993, during the restoration of the church roof and fabric, and restored and cleaned by Andrew Clarke of Fine Art, Northallerton, at his studio.[6] There are several mended holes on the lower central part of the painting, some forming part of the 1993 restoration. On August 10th 2015 Andrew Clarke commented on recent damage to the surface since his restoration programme in 1993, particularly a round puncture in Christ's right shoulder[7] with a distinct line continuing downwards to the frame. A parallel line of damage is apparent about 10 cms. to the right. The whole surface is cracked, termed *craquelure*, the main result of aging. Authentic craquelure occurs because

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[3] See Web Gallery of Art biography entry for Jacopo da Empoli
http://www.wga.hu/index1.html

[4] Andrew Clarke, conversation, 10/08/2015
[5] Andrew Clarke, conversation, 10/08/2015
[6] Canon Christopher White, conversation.
[7] On the left from the viewer's perspective.

paint dries and becomes less flexible as it ages and shrinks.[8] It is difficult, although not impossible to forge, so is used as a reliable dating indicator.[9]

The Subject

Christ before Pilate was a popular illustrative subject for paintings and altarpieces for display in sixteenth-century European Catholic churches.[10] This is the culmination of a sequence of events, all represented in art, that occurred between the arrest of Christ in the garden of Gethsemane and His being led away to be crucified. Christ appeared before four judges in turn, the first two Jewish, the second two the Roman civil authority. This included two appearances before Pontius Pilate. These events, illustrated as themes in art, are*: Christ brought before Annas; Christ before Caiaphas; Christ before Herod* (including Pilate first); and *Christ before Pilate. The Mocking of Christ,* which occurred after the second trial and before the third is treated in art as a separate theme. *Pilate washing his hands* may form part of *Christ before Pilate* or is more usually depicted as a discrete episode. Pontius Pilate was the governor of Judea and Herod Antipas was the tetrarch (ruler of a quarter) of Galilee. Both Roman officials were in Jerusalem for the Feast of the Passover.[11]

The Composition

The composition of the St. Mary's painting shows a group of seven men, most of whom are included in some form by other Renaissance and Mannerist artists illustrating this event. These depictions, executed in various media, include a bronze relief by Donatello in San Lorenzo, Florence (1460s); engravings by Albrecht Dürer (1511 and 1512); a fresco by Jacopo Pontormo in Certosa, Galuzzo, near Florence (1523-25); oil-

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[8]Karpowicz, A. (1989). "In-Plane Deformations of Films of Size on Paintings in the Glass Transition Region". *Studies in Conservation***34** (2): 67–74.
[9]Corder, P. F. (2005). "Digital detectives reveal art forgeries". *Computing in Science & Engineering***7** (2): 5–8;
Craddock, Paul (2009). *Scientific Investigation of Copies, Fakes and Forgeries*, Burlington, MA: Elsevier. pp. 305–307.
[10] Christ before Pilate: see Matt. 27:11-26; Mark 15:2-15; Luke 23:13-25; John 18:28-40.
[11] Hall, James (1974, repr. 2001), *Dictionary of Subjects and Symbols in Art* (London) pp. 307-8.

paintings by Hans Multscher, Berlin (1437), Ludovico Mazzolino, Budapest (1525) and Nicolaes Maes, Budapest (1649-50); and perhaps most famously, by Tintoretto in the Sala dell'Albergo, Scuola Grande di San Rocco, Venice (1566/77).

Christ, wearing a crown of thorns, his wrists tightly bound but right hand clutching a thorn stick and naked except for a red robe, is clearly the central figure. Despite these mocking symbols of his quasi-'royal' authority, the muscular Christ, portrayed slightly larger than the other figures, dominates the composition with his powerful physical and spiritual presence.

To Christ's left, from the far left and closing the integrity of the group, is a guard wearing a steel helmet and armour, bearing a spear. Next to him is a richly dressed official, almost certainly the Jewish High Priest Caiaphas, a bitter enemy of Christ. Wearing an oriental turban crowned by beautifully painted ornamentation, this imposing patriarchal figure is looking directly out of the painting and pointing with his right-hand forefinger at us, the audience, standing-in for the angry mob, as if to say 'You shall judge.'

To Christ's right, on the far right of the picture is Pontius Pilate. Splendidly dressed in an ermine hat and an ermine-lapelled robe,[12] he is depicted as a High Renaissance prince. He leans slightly forward on his throne, looking at the prisoner through a hand-lens, the eye-glass symbolising Pilate's wish to be seen to be thorough in his examination and in the resultant dispensation of Roman justice. Pilate's left hand rests on a kneeling young man's shoulder, presumably that of his page, another allusion to late medieval and Renaissance noble culture. This boy, richly dressed in a red velvet, gold-buttoned doublet edged with gold braid, is bearing a heavily engraved and embossed silver ewer and bowl for the washing of Pilate's hands after his final judgement of Christ.

In the background to Pilate's right is a shadowy figure, its head covered in a red shawl edged with gold. This may be a figure of Conscience, traditionally depicted in other paintings of the scene as Pilate's unnamed

[12]The wearing of ermine, the winter pelage of the stoat, was limited by the sumptuary laws to royalty and highest nobility.

wife[13]and included by some contemporary artists as an important personality who is not physically present at the trial.[14] St. Matthew's gospel relates that while Pilate was sitting in the judgment hall, his wife sent him a message saying, 'Have nothing to do with that innocent man, because in a dream last night, I suffered much on account of him.'[15] She thus symbolises Pilate's conscience and his difficulty in dealing fairly with Christ. However, close examination of this enigmatic figure in the St Mary's painting reveals not a woman but a bearded man. He is the servant sent by Pilate's wife, relaying covertly her restraining message into the governor's ear.[16]

Between Pilate and Christ is another guard clad in plate armour, although helmetless, holding a spiked halberd, its cruciform shape foreshadowing the Crucifixion. He is a traditional brutal element of this event of the Passion, shouting at and mocking Christ.

Conclusions

This version of *Christ before Pilate* is an impressive studio oil painting produced by an unknown but competent artist, almost certainly Italian, in the mid- to-late sixteenth century for an ecclesiastical interior. Although at first sight dull and dark in appearance, an impression not assisted by the height at which the painting is hung nor by the cold quality of light in the far north aisle, it is in fact generally well executed with some highly-skilled details. These include: the intricate and delicate head-dress decoration of the Jewish official; the riveted glinting metallic armour of the soldiers; the silver water ewer and bowl; and the gold-buttoned and braided velvet doublet of Pilate's page. I suggest it is certainly worth more than a second glance when you next visit the parish church.

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[13]In later Christian tradition, she is known variously as Saint Procula, Saint Claudia, Claudia Procles or Claudia Procula.

[14]For example: the richly-dressed woman with the pointing finger standing behind Pilate in Hans Multscher's 'Christ before Pilate'(1437), Staatliche Museum, Berlin.

[15]Matthew 27:19.

[16]Hall, James (1974, repr. 2001), *Dictionary of Subjects and Symbols in Art* (London) p. 308.



Detail showing the head of the High Priest Caiaphas



Detail showing the young man or page with the hand of Pontius Pilate on his shoulder



Detail showing Pontius Pilate



Detail showing the shadowy figure on the right of the picture

Swaledale, USA

Andrew Horn

On holiday recently, I came across Swaledale, a small town in Iowa. There are more than thirty Richmonds in the USA, but the Iowan Swaledale's website says it is the only place of that name in the country. Could its original inhabitants, I wondered, have come from our Swaledale?
Alas, no.

The town's Library Director told me that, beginning in 1856, the first settlers were Messrs Goheen, Cortell, Warner, Bailey, Austin, Winter, Storer, Willard, Bugher, Cornell, Pollock, Hovey, Hunt, Moran, Moroney and a Mr. Harmon Dilts. Not an Alderson, Calvert or Guy amongst them!

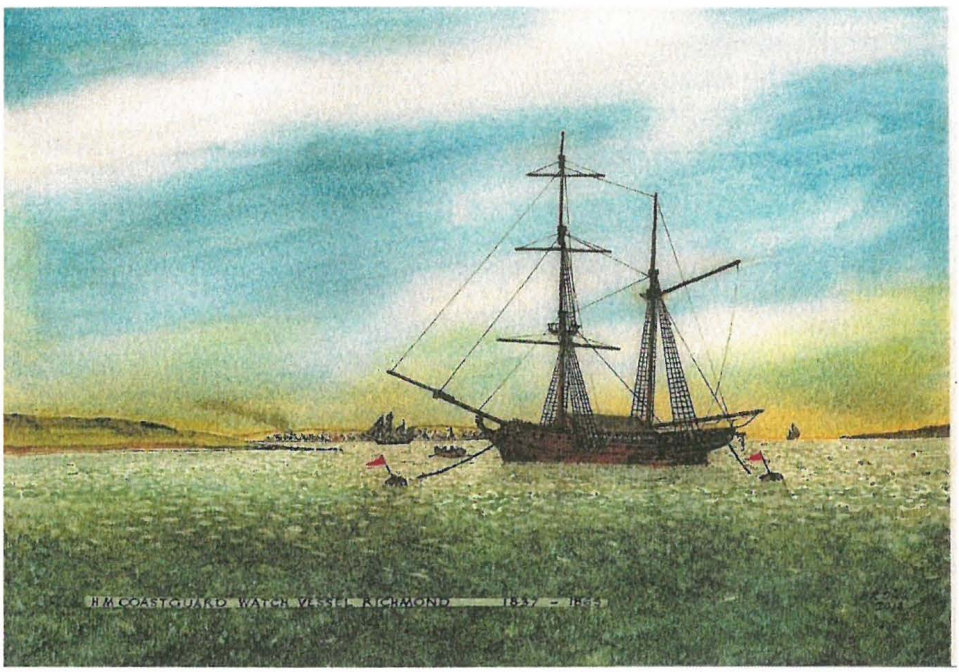
The depot or railway station was completed in 1886, a celebration was held, and the question of a name for it was debated. The settlers wanted to call the new depot 'Harmon' in honour of Harmon Dilts who owned a farm to the south. A Mr. Browne, a contractor from Fort Dodge who had helped to build the railway, objected to the proposed name. He had promised his wife that the then village with its new depot would be named after her maiden name, Swale. He was determined to keep his promise. A remark was made that the village was in a small valley or dale. Someone, trying to keep the peace, spoke up in favour of the name Swaledale and that is how the town was named.



The Nine *Richmonds* of the Royal Navy
Part Three: 1837 to the Present Day

Harold Dick

The Seventh *Richmond* 1837-1865



HM Coastguard Watch Vessel Richmond: bow view port side – partly hulked – moored to anchored buoys – off West Mersea – moderate sea – weather fine

When the Excise and Customs service was taken over by the Royal Navy and the 'Great Blockade' against smuggling was undertaken, many sloops, brigs and similar vessels were transferred to the Navy to carry out this work, and stationed all around the coasts of the British Isles. Their main use was to act as watch vessels, anchored in carefully chosen

locations and within signalling distance of other vessels or Coastguard Stations and Lighthouses.

In certain locations, these ships would be Hulks used as depot ships, with small boats of their own to enable contact with other vessels and the shore or to bring fresh provisions that would be needed over the long periods their crews were manning the ship in carrying out their watch service.

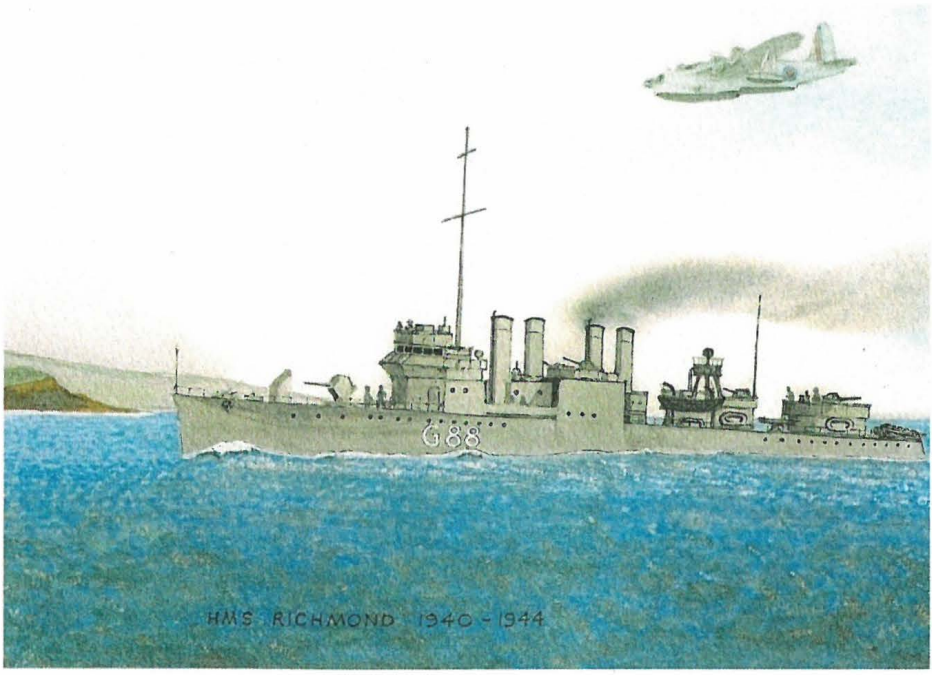
The seventh *HMS Richmond* was a Brigantine that was purchased in 1837 and stationed at West Mersea. No other details are known about this vessel, or the date she was built. Brigantines were old vessels which, by the 1820s were larger-built sloops, brigs, packets or similar ships and Brigantine rigged. Therefore, the *Richmond* could have been a sloop or brig/sloop of up to ten years old.

There were hundreds of merchant ships trading around the shores of Britain in the mid-nineteenth century and many on even longer voyages to and from the colonies. Therefore, to avoid smugglers and rogue traders sighting an apparent Customs vessel, it was obvious that the *Richmond*'s masts were retained to give the impression of a merchant ship at anchor. Although most of the rigging and sails were removed, the gaff spar remained fitted, to enable a quick and clearly visible form of flag signalling which could be hoisted up with ease. At night, lanterns were used in differing forms, to convey coded messages. The small shed amidships allowed all-weather working conditions for the crew on watch.

HM Watch Vessel Richmond is portrayed on this painting moored off West Mersea with Sales Point on the left at the estuary of Blackwater and The Ness. On the right is Colne Point at the estuary of the River Colne leading to Brightlingsea, Wivenhoe and Colchester, an area with many havens for smuggling and illicit traders.

Watch Vessels from 1863 were allocated numbers starting with the letters WV, followed by the number. It is not known if the *Richmond* ever carried a number, but she was to be disposed of by 1865.

The Eighth *Richmond* 1940-1944



HMS Richmond (ex USS Fairfax); port view, approaching Devonport from Halifax, Nova Scotia, for refit; turning a few degrees to port, fresh wind, calm seaway, Sunderland flying boat overhead

In 1940 the Royal Navy convoy escorts were stretched to their limit because of the German U-boat offensive, which attacked merchant vessels as they traded to and from the United Kingdom. Their aim was to restrict food and essential trade arriving in England. The Prime Minister, Winston Churchill, had sent a telegram to President Roosevelt, requesting help and offering an exchange of military bases for the loan of fifty old destroyers that had been laid up in the American reserve fleet. Roosevelt promptly agreed to this exchange on 2nd September 1940, requesting the United States take over the right to establish bases in the West Indies. Such was the urgency, the first of the fifty destroyers, *Aaron Ward*, sailed from Boston to Halifax, Nova Scotia, on 4th September 1940 to be handed over to the Royal Navy as *HMS Castleton*, quickly followed by the

remainder. All were transferred by 5th December with seven of the fifty joining the Royal Canadian Navy. They were all renamed by the Royal Navy and became known as the Town Class escort destroyers.

HMS Richmond (ex *USS Fairfax*) was amongst the last to arrive and served with the Royal Navy on escort duties in the Atlantic until 1942 when she was transferred to the Canadian Navy until 1943. She was again transferred to the Russian Navy on loan in 1944 until 1949. Built at Mare Island Navy Yard, San Francisco in 1917 and commissioned into the United States fleet on 6th April 1918 as a first class destroyer, the *Fairfax* was modified in 1928 and again later in the 1930s. She displaced 1090 tons and was 314 feet long by 30 feet beam, with four boilers and two shaft geared turbines, giving 26,000 ships horse power and a speed of 35 knots. Her armament was 3-4inch guns, 1-3 inch AAgun, 4-20mm and 4-machine guns with 6-21inch torpedoes and a compliment of 146 crew when transferred.

The Royal Canadian Navy took custody of *USS Fairfax* at Halifax on 26th November 1940 and she was commissioned into the Royal Navy as *HMS Richmond* on 5th December 1940, when her crew arrived from the United Kingdom. On sailing to Devonport for a refit to carry out escort duties, she experienced some defects which delayed her at St Johns, Newfoundland, eventually arriving at Devonport on 1st February 1941. After her refit was completed and the working up trials carried out, she was despatched on 16th March 1941 to Liverpool for service, but grounded off Holyhead whilst en-route, and had to return to Southampton for damage repair. Eventually, the *Richmond* was serviceable by June 1941, and was employed on convoy escort across the Atlantic Ocean, based at St. Johns for further duties. At the end of October 1941, she returned to Cardiff for a long refit and was then stationed on the Clyde. Her first duty was to escort Convoy PQ14 to Russia. During this operation, she collided with an American ship, the *Francis Scott Keys*, receiving severe damage, and had to be towed to Iceland for temporary repairs before being towed back to Liverpool.

After she was again repaired, *HMS Richmond* was transferred to the Royal Canadian Navy on 1st September 1942 for further escort duty, and was stationed at Halifax. While serving on duties from this base, she had

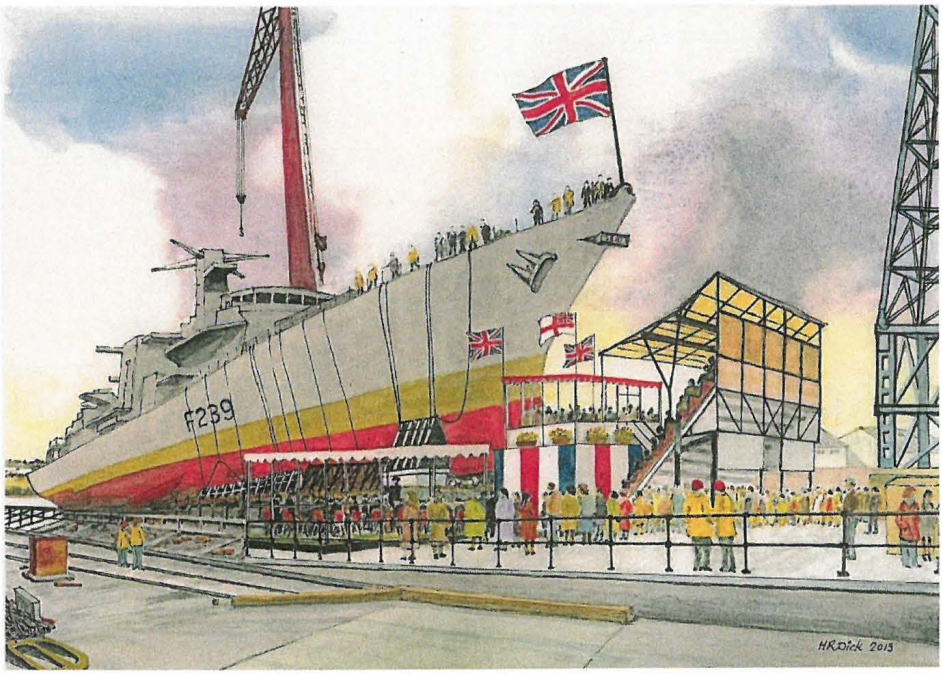
another collision with a vessel named *Reinhalt*, during early 1943, being repaired again at Liverpool to where she was towed on the 18th February, and completed for service on 31st July 1943. Returning to Canada, her previous duties continued until December 1943 when she returned to England via Horta in the Portuguese Azores, arriving on the Tyne in December 1943 where she was laid up on the 27th.

When Russia was allocated tonnage of naval vessels for her share of the Italian fleet between the allied forces, *HMS Richmond* was refitted by Palmers Shipbuilding and Iron Co. Ltd at Hebburn-on-Tyne. She was then transferred to Russia on 16th July 1944 and became the *Zhivuch*i on arrival at Kola for service with the Northern Fleet. She was returned to the Royal Navy at Rosyth on 26th April 1949, then taken to Grangemouth for breaking up by Messrs G & W Brunton, on 29th April.

The fifty destroyers that came from the USA were beneficial to the British war effort, filling the gap that existed between vessels in use and those still being built, thus replacing lost ships at an ever-increasing rate to keep ahead of the menace of U-boats which were being built at an even faster rate. These destroyers had been designed for use with major capital ships in the vast Pacific Ocean. Their speed was fast, compared to that required for convoy work, and their fine lines made them difficult to handle in the North Atlantic seaways. Furthermore, their layout and accommodation were not familiar to Royal Navy tradition. They were now old vessels and many were manned by Polish, Dutch and Norwegian crews. The *Campbeltown* was used to ram the caisson of the Normandy lock at St Nazaire, after being filled with explosives. Most ships suffered from water in their fuel, defective piping and wiring, rusting rivets, and, together with their auxiliaries, were poor vessels. Their chain and wire steering mechanism was not ideal and could jam at critical moments due to extreme weather and sea conditions or floating debris. This system also gave them a greater turning circle than other escort vessels designed for the purpose, in spite of the Admiralty modifying their armament and making their weight more concentric for their stability. This latter item may have been the cause of the collisions experienced by *HMS Richmond.* Nevertheless, they all gave a good account of themselves during the short period they were needed in anti-submarine and convoy work, a job they were never designed for.

Germany had built a total of 1162 submarines just before and during the Second World War and of these, 782 were sunk by Allied Forces, the remaining 380 being scuttled or surrendering in 1945, at the end of the war. Altogether, U boats had torpedoed 2775 British merchant ships, amounting to 14,687,231 tonnage of shipping. The Royal Navy also lost 58 destroyers and escort vessels to submarine attack during the same period.

The Ninth *Richmond* (1995 to the Present Day)



HMS Richmond being launched at the Swan Hunter Shipyard, Wallsend, Newcastle-on-Tyne, 1993

HMS Richmond was built by Messrs. Swan Hunter of Wallsend, Newcastle-on-Tyne. Her keel was laid on 11th February 1992 and launched on 6th April, 1993. She was the fourth Type 23 Duke Class

Frigate built by Swan Hunter and the tenth ship of her class in the Royal Navy.

The primary role of these frigates is anti-submarine work during hostile conditions: their equipment comprises submarine detection apparatus, accommodation for a helicopter and they also carry Sea Wolf and Harpoon missiles. *HMS Richmond* is 133 metres long and 16.2 metres in beam and has a standard displacement of 3,500 tonnes and a compliment of 170 in the ship's company.

Since her commissioning during early 1995, she has been active in many regions of the world, including the Middle East and Iraq conflicts. She was also involved in the Caribbean Anti-Drugs patrols where she also helped in humanitarian aid during the hurricanes and floods, along with the Aircraft Carrier, *HMS Ocean*.

The *Richmond* has recently returned to active duty after a twenty million pound refit during 2011 and 2012 and is now one of the most powerful frigates in the world. Her first mission was back to the North Atlantic patrol where she spent nine months away before returning to Portsmouth in February 2014.

Fun and Frolic in Medieval Days

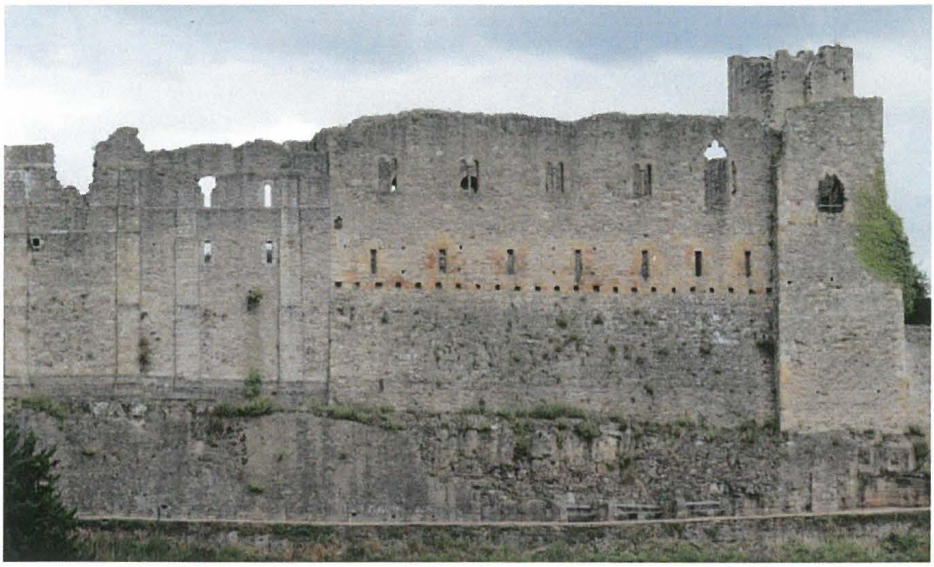
Doug Waugh

Castles are not always the most exciting of places - dull stones (the paint and plaster having long gone) in ruined piles. But every now and then, you find something that sparks the imagination, that gives you a quick peep into how people - people like us - got through the day.

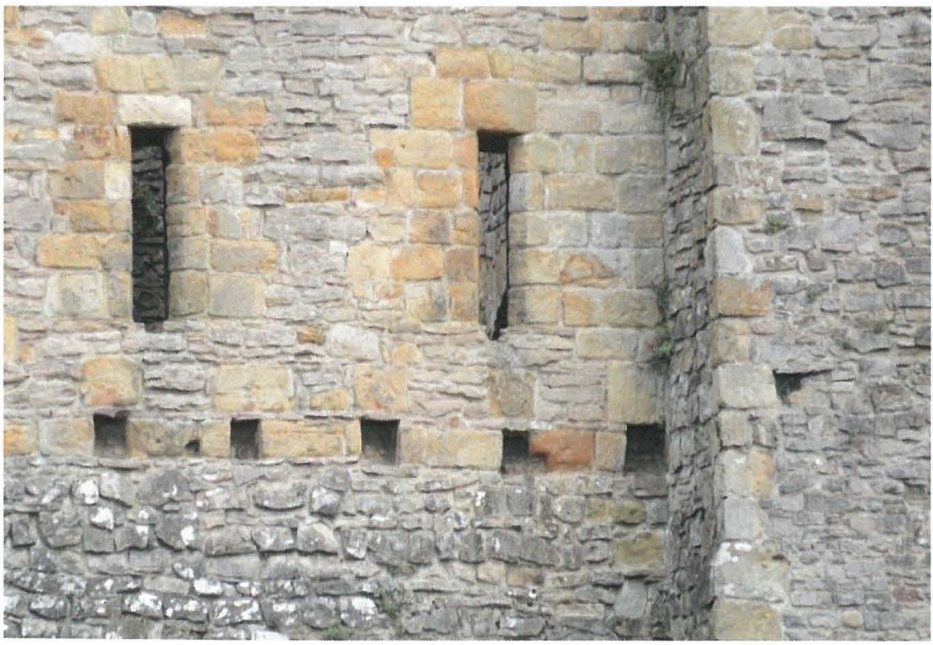
On the outside of our Castle, overlooking the Swale and Earls Orchard, reputed to be the scene of tourneys in medieval days, there is a series of square holes in a line across the wall, starting from the tower and progressing westwards across the outside of Scollands Hall, just below the windows of the ground floor area. The holes are square, large and are reputed to be the resting place for significant beams that supported a balcony for folk to admire the view and possibly to watch the tournaments (there are several pairs of smaller ones that run vertically beside the windows that may have been supports for a canopy or roof).

However, there are some obvious issues. For example, the holes are surrounded by well-dressed sandy-coloured stones, as are the windows, whereas the rest of the castle is mainly grey-coloured, rough stones. They could be different because whoever built the balcony and the windows wanted a stone that was better-suited, better quality (the stones are more shaped than the rough ones of the walls) or simply the old quarry had run out.

But the balcony and the windows do not need to have been installed at the same time. Indeed note that the windows - all bar the two that open onto the small Courtyard between Scollands Hall and the cockpit Gateway - open onto the lower level of Scollands Hall, the area for cellars, storage etc. Would that have been acceptable to the people on the balcony? Or were the windows installed after the balcony was removed or as it was being removed?



Scollands Hall showing holes for a balcony.



Close-up of the window near the Tower



The small courtyard



Sockets for the beams in Scollands Hall

As for the two windows that overlook the small courtyard (see above): could the last one, the one nearest to the tower, be the way out to the balcony? Not as a window, but if the dressed sandstones that encompass it were removed then an entirely suitable door-frame and door could be installed with a small step up. The sandstones around this window number more than those around any of the other windows and they begin at the wall of the tower - a suitable place to start a door-frame.

Just to show the quality of the stone used for the balcony supports, compare the quality of those dressed stones with the ones in the picture below which is of the holes for the beams to support the floor of the main hall. Of necessity these will date to the original building of Scollands Hall.

But however they got out onto the balcony, isn't it wonderful to imagine medieval men and women (albeit only the high and mighty) enjoying warmed mead and finger-food, chattering as at a good party, watching the brave knights below jousting for their favours. And should English Heritage ever have two pennies to rub together again, wouldn't a recreated balcony be a wonderful thing to have?

What was Richmond reading in 1794?

Bob Woodings

A pretentious title if ever there was one! Certainly without the details of circulating library loans, or contents of private book collections, or even stock valuations - sometimes available elsewhere - such analysis is rarely possible.
But this is to ignore the Richmond reputation of two of its Georgian citizens, George Cuit and Isabella Tinkler - both of whom have benefited greatly from Jane Hatcher's biographical researches. Cuit (1743-1818) was the outstanding local artist, who sketched and painted around Richmond and locally elsewhere for some forty years, and 'Tibby' Tinkler (1702-94) who kept her bookshop in Finkle Street for some fifty years.

And that's where the story would have ended if Cuit had not decided to work up a portrait print of Mrs Tinkler and her business in 1794, shortly before she died. Neither participant would have realised that what was being depicted was the only known portrait of a provincial bookseller of such a date; and there she sits, smoking her clay pipe, and knitting a stocking on her four needles from a large ball of wool.

But so mesmerised has Cuit become in fixing this woman for posterity in such detail that he is presenting her surrounded by her trade and its business. The details that he gives of her shop precisely record what her business involved, almost as if we had entered her shop as potential customers.

For example, shelved just above her head, at the end of the shelf, are five upright bound quarto books. These are part of her circulating library stock. Potential readers will be borrowing these books, one at a time, paying a fee per volume, until the whole book has been read. Isabella Tinkler had clearly been in her business long enough to know, as did her fellow booksellers, that more books were borrowed from her shelves than were actually bought!

The remainder of this shelf and the one below hold new titles which she has bought direct from London publishers via their part catalogues -

examples of which she may be holding in her lap - because she knows what her special customers want, including texts of plays being performed down the road in Samuel Butler's Richmond theatre. Many more such books were purchased by men, than by their wives. The five upright books standing alongside must be novels, published, as would be Jane Austen's, at a cost of eighteen shillings for three volumes.

The range of formats of other books standing here indicates the variety of her potential readers. Law, education, religion and DIY never failed to sell, along with many popular reprints for which there would be a steady demand. Of special interest are the thin 'books' on the shelf below, tied together with string. There are eight of these bundles, which in fact are cased sheets. The explanation is that a book's leather binding accounted for over half of the cover price. So it was normal for a bookseller to sell unbound sheets, and leave it to the customer to bind the books to match his library, as was probably the case with John Hutton of Marske and John Yorke of The Green.

The potential quality of binding is seen in the larger books (folios and crown octavo) shelved alongside Isabella Tinkler's ball of wool. At least two of these are certainly atlases, one of the most popular subjects purchased by wealthier clients - the libraries in the various large houses of the Dundas family contained several.

Of course, the shop area that Cuit depicts was only a part of her business. If it presented a greater proportion of such, then this family business would have gone bankrupt, as was the fate of an increasing number of similar shops in the 1780s and 1790s. Isabella Tinkler's most profitable business - even if she didn't go in for patent medicines, the stock-in-trade of many provincial booksellers - came from stationery, with very many formats and qualities. In Richmond by the 1780s, and even earlier, demand was growing by leaps and bounds relating to the need for such by, among others, lawyers, teachers and accounting businesses.

By 1794 for provincial booksellers stationery was beginning to represent the largest sector of their book business, and numbered alongside this Richmond outlet were similar shops in, for example, Beverley, Darlington, Gateshead, Northallerton, Ripon, Whitby and even

Bridlington. Even so, there is good evidence that Isabella Tinkler attracted customers from many miles around.

Clearly, in providing so much visual and accurate detail Cuit must have been fascinated by Isabella Tinkler as a woman of business and sharp-eyed acumen - from whom he would have acquired many of his own paper supplies. Equally many of Richmond's increasingly literate gentry and their wives would have acquired their books from her. By 1794, if not back in the 1760s, such a bookselling outlet embodied something more of the extent and quality of cultural life available in such a town as Richmond.



Isabella Tinkler by George Cuit

The Other Fire in Finkle Street

Vera Selby, MBE*

I was intrigued recently to hear that there had been a fire very near the former Co-op in Richmond. There was another fire eighty years previously, which involved me personally. It was quite a drama.
My father was manager of Freeman, Hardy and Willis, the shoe shop in Finkle Street, now Oxfam. We lived above and behind the shop with a back door leading down a narrow passage on to Victoria Road. My Aunt Annie and Uncle Jack from Newcastle were staying with us at the time and, during the night, my aunt saw a flickering light outside. On investigating it, she saw that the tarred photographic shed, belonging to Swallows Radio and Photography shop, very close to the back of our shop, was on fire. Bravely, she ran down to Victoria Road in her nightie, and found a policeman. He gave her his bike to hold while he dashed off to the Fire Station, then opposite the Cricket Field, to get help. Aunt Annie could not get back to the house as the fire was spreading, so ran into Finkle Street, where the rest of us were emerging from the shop entrance. The back of our house, I ought to say, was adjacent to the back of the Co-op. Fortunately, our house had a gable end with no windows, so the firemen were aiming their hoses at the gable to prevent it from catching fire. The gable end is still there and I can distinctly remember being carried down the stairs on the inside of the gable end and seeing the wallpaper peeling off. I imagine that it was being steamed off by the water being pumped on to the hot, house end.

** One of the lesser- known facts about Richmond is that it was the birthplace of the first woman world champion snooker player. Vera Selby was five times British Women's Snooker Champion and nine times British Billiards Champion, a fact that put her into the Guiness Book of Records. Currently living in Newcastle, she retains her links with Richmond and in 2009 became the first woman to be elected Master of the Fellmongers. The recent fire in Finkle Street has jogged her memory of an earlier event.*



Vera's family home, above Freeman, Hardy and Willis
Courtesy: Mark Whyman

We were put up in the Black Lion overnight and returned home next morning, with Aunt Annie being very much the heroine of the drama. Our house was intact, but very charred and blackened, being so close to the Co-op. However, the tarred hut was gone. What remained was a derelict back yard from that time on. There is building going on there now. As I grew up, the gable end was a great area to practise tennis, and every November 5th we had a bonfire and fireworks display in the yard. I made a guy out of rolled up 'wellie' boxes from the shop.

Another spooky experience from my youth living in Finkle Street was sometimes hearing an organ playing in the night. In my teens I slept in the room above what is now a charity shop. By that time, Swallows had moved and Glovers had taken over the Radio shop but they did not live there. This added intrigue to the nocturnal organ music. My parents slept at the other end of the house, so heard nothing. They kept telling me I had been dreaming. Eventually, I mentioned it to one of the Glover boys and - yes- I was right. There had been organ music. The explanation was this: sometimes, he used to come back to the shop at night to get and receive messages from other countries. In other words, he was a Radio Ham. While waiting for the messages he would play the organ or, rather, harmonium, that was in the shop. Mystery solved. He actually gave me the harmonium and it stayed in my bedroom for years. An army officer about to go abroad had given it to him. When my parents retired and moved to Newcastle, the house there could not accommodate the harmonium, so, sadly, I had to part with it, giving it to The Salvation Army.

Home Comforts: the Role of the Red Cross Auxiliary Hospitals in the North Riding of Yorkshire, 1914 – 1919

Anne Wall and Eileen Brereton

The inspiration for our project was the discovery of the original WW1 Report Book of the North Riding Branch of the British Red Cross. This gave details not only of the thirty two hospitals which had been created to care for convalescent soldiers, but also the names of the men and women who served in the British Red Cross Voluntary Aid Detachments who were known as V.A.D.s. Their duties were to transport the wounded and ill soldiers to the hospitals, to nurse and cook for them, as well as to be involved in local fundraising to provide extra comforts and entertainment for the men in their care and those at the front. Most of the buildings willingly offered by their owners are still standing and we felt that it was important to recognise this valuable contribution that was made to the war effort, especially during the current centenary commemorations of the war.

With the help of the staff from the North Yorkshire County Record Office and a National Heritage Lottery Fund grant we published a book and produced display materials which we use to share the stories when we give talks and hold exhibitions in the local community. Copies of our book were given to the buildings still in existence so they have a permanent record too for future generations.

The two hospital buildings in Richmond, Swale House and Frenchgate House, both took in Belgian refugees in the early days of the war before they found agricultural occupations. It is thought that Swale House was where the officers were cared for and, as was standard practice, other ranks were nursed separately in Frenchgate House. On their arrival in Britain, many of the men would have been treated for their injuries or illnesses in the military hospitals in York, Leeds or Newcastle. They were then taken by train to the auxiliary hospitals which in Richmond were conveniently close to the railway station.

"Richmond Red Cross Hospital," Richmond.

Date of opening	16th October, 1914.
Date of closing	17th April, 1919.
No. of Beds	100.
Total number of patients treated ...	1,352.
No. of Deaths	2.
Hospital affiliated to ...	East Leeds War Hospital and Sunderland War Hospital.
Commandant	Miss E. Pease, O.B.E.
Assistant Commandant	Miss M. Bourke.
Medical Officers	Dr. Eyres.
	Major Whitehead, Major Harkness, Major Cox — R.A.M.C.
Matron ...	... Miss Jane Thompson, A.R.R.C.
Quartermaster	Mrs. G. A. Roper.
Staffed by ...	... Yorks./10 and Trained Nurses.

The matron of the hospital in Richmond was Miss Jane Thompson. A professional nurse, she had A.R.C.C. after her name having been made an Associate of the Royal Red Cross, an honour which was bestowed by the Red Cross. Unlike other hospitals there was more than one medical officer in charge of the medical treatment at Richmond. Three of the doctors were Majors in the Royal Army Medical Corps, probably due to the close proximity of Catterick Garrison. The Commandant, Miss Evelyn Pease, came from a well- known family of industrialists.

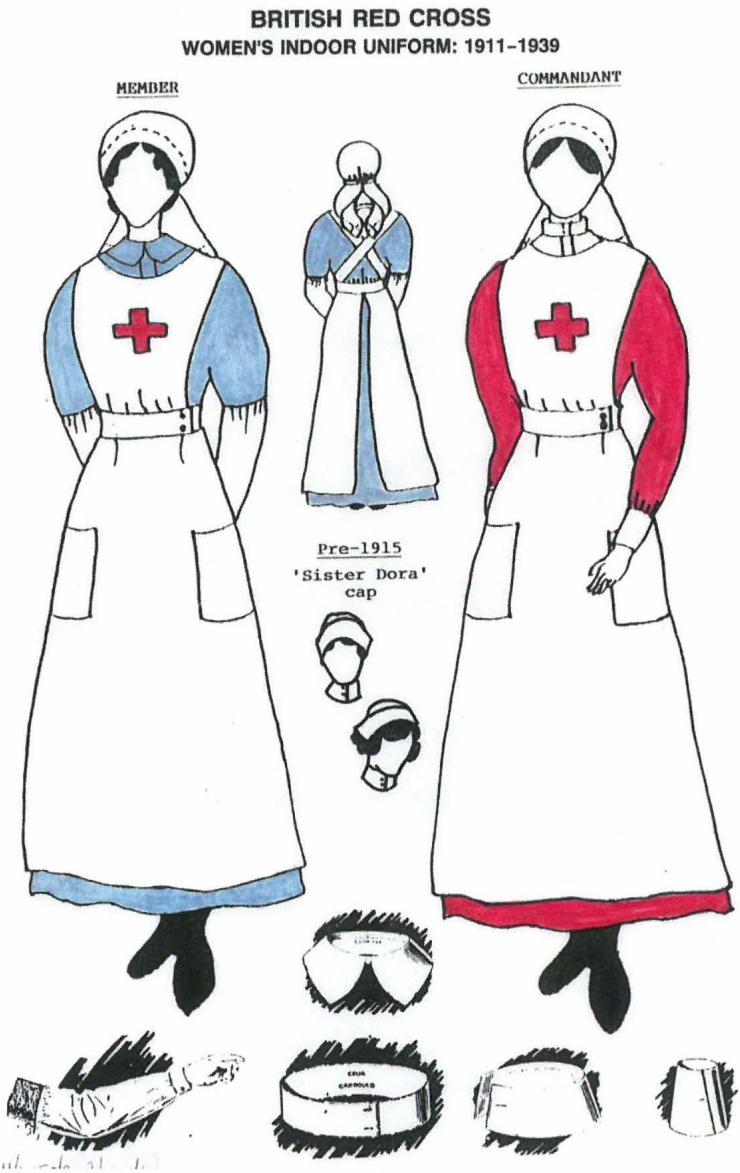
The Daily Gazette of Middlesbrough on 11th October 1916 reported that "on the second anniversary of the hospital opening, 295 sick wounded soldiers had been treated with good results. Miss Pease had received an urgent request to provide more beds." The report suggested that this would be expensive, and as costs were rising, any donations in kind or money would be gratefully received.

Yorks/10. Richmond.

Commandant: Miss E. Pease, O.B.E.
Assistant Commandant: Miss M. Bourke.
Medical Officer: Dr. Eyres.

Name.	Record of War Service.	Part time or Whole time
Pease, Miss Evelyn A.	Commandant. 1914 to 1919, Aux. Mil. Hos., Richmond, Yorks.	Whole time
Bourke, Miss Margaret A.	Asst. ,, ,, ,, ,, ,,	,,
Bloomfield, Miss Katherine	Lady Superintendent	
Roper, Mrs. Ethel T.	Quartermaster. Richmond Aux. Mil. Hospital	Part time
Chester, Miss Kathleen	Richmond Aux. Mil. Hospital	,,
Dowson, Miss Hannah	,, ,,	,,
Field, Mrs. Olive	,, ,,	,,
Fawcett, Miss Alice	,, ,,	,,
Fowler Jones, Mrs. Emily	,, ,,	Whole time
Haw, Miss Emily	,, ,,	Part time
Hodgson, Miss Mary	,, ,,	,,
Jones, Miss Anna	Scorton Hospital, Richmond Aux. Hospital	,,
Leather, Miss Doris	Richmond Aux. Mil. Hospital	,,
Murray, Miss Letty	,, ,,	,,
Muir, Mrs. Gladys	Richmond and Duchess of Westminster's, La Touquet	
Pease, Miss Mary	2½ years Aux. Mil. Hospital, Richmond; 1½ years Queen Alexandra's Hospital, Dunkirk	
Rolls, Mrs. Dorothy	Richmond Aux. Mil. Hospital	Part time
Royd, Miss Winifred	,, ,,	,,
Ruck-Keene, Mrs. Dorothy	,, ,,	,,
Rogers, Miss Rachel	,,	,,
Saunders, Mrs. Sarah	,, ,,	,,
Sayers, Mrs. Ethel	,, ,,	,,
Walton, Miss Annie	,, ,,	,,
Woddy, Mrs. Mary	,, ,,	,,
Turner, Miss Ethel	,, ,,	Whole time
Hodgson, Miss Annie	,, ,,	Whole time
Roper, Miss Ruth	,,	Part time
Stobart, Miss Doris	,, ,,	Whole time
Whitehead, Miss Emily	,,	Part time

The V.A.D.s wore a distinctive uniform of a blue dress with white collar, cuffs and belt and were responsible for sewing the emblem on their apron. The illustration reproduced below shows this uniform alongside the red uniform of the higher rank of Commandant. Although the V.A.D.s were often referred to affectionately by the soldiers as "very adorable darlings", they were subject to strict discipline and regulations and worked under the supervision of the trained nurses.



The convalescent soldiers were issued with an ill-fitting uniform, known as a "bluey", to mark them out as men who were convalescent when they were out in the community, so they were not accused of being cowards. The blue pyjama suit had white lapels and was worn with a red tie and white shirt. Below is a photograph of a group of patients at Richmond sporting their uniform.



V.A.D. Hospital. Convalescent British Soldiers, 1916

One of the soldiers at Richmond, P.J. Cook of the 2/1 Cambridgeshire Regiment, wrote a beautiful poem in March 2017 to Miss Doris Leather who was a Richmond V.A.D. nurse. Soldiers really appreciated the care they received and regularly wrote poems and letters, composed songs, sent flowers and other mementoes that the nurses often kept in autograph or memory books.

Below is a copy of Miss Leather's poem which was recorded in The Richmond Review of 1990.

V.A.D.

How doth the busy V.A.D.
Embrace the fleeting hour
Not more industrious, any bee
That flits from flower to flower.

She saw her stronger brother go
To lands across the sea
His blood to spill, to thrash the foe,
Quoth she- "He's shielding me"

I cannot fight the foe, - she thought,
In air, on land, or sea
I'll do what's in my power, I ought;
I'll be a V.A.D.

Tho' duty calls at early morn,
Yet blithe and gay is she,
As, to her self- set task she hies;
Thrice happy – V.A.D.

With feet so swift and hands so deft,
And smile that's good to see,
A score of duties, none are left,
Brave little V.A.D.

Now making beds, now sweeping wards,
Now, tending wounds maybe,
Now to our "inner" man affords
"Good cheer" Sweet V.A.D.

And so she goes from day to day,
With tireless sympathy,
Leaving goodness in her wake
All conquering V.A.D.

What, if at times she has her fun,
' Tis pleasant – you'll agree;
'Twere churlish to deny it,
No play – Dull V.A.D.

And when her stronger brother's home,
From War and Strife set free
He'll ever think – she "Did her bit",
Right Noble V.A.D.

So boys, before we bid "Adieu",
Just raise your glass with me,
We'll drink a Toast both good and true,
God bless you – V.A.D.

In 1920 the War Office announced, "Miss M. Bourke of Richmond (assistant Commandant) has been brought to the notice of the Secretary of State for war by the chairman of the Joint War Committee of the British Red Cross Society and The Order of St. John of Jerusalem in England for valuable general Red Cross services during the war."

The Yorkshire Post on 19th November 1918 reported under the headline, "Armistice rejoicings at Richmond":

"One of the principal features of the day's proceedings was the Trial of the Kaiser, an effigy of whom in military uniform was fixed near the market cross. The Mayor of the Borough (Mr.J.R.Wade) presided over the proceedings and 'on the bench' was a large contingent of Red Cross nurses who were accompanied by their Commandant, Miss Evelyn Pease. The jury was composed of wounded soldiers, and though their verdict might be prejudiced there was no question about its popularity. They adjudged the Kaiser, "the beast of Berlin who was guilty of willful murder of women and children". The judge amid great shouts of approval then sentenced the culprit to be publicly burnt and the sentence was duly carried out and the effigy disappeared. Music and dancing continued to late at night."

Lady Florence Bell who was President of the North Riding Branch British Red Cross and the Commandant of Rounton Red Cross Auxiliary Hospital summed up the satisfaction that was gained by all who contributed to the war effort in the County by saying in her end of war report:

"The lives of many, many women, of every station, who worked in our hospitals during the war, have been permanently leavened by that time of close intercourse and companionship with their fellow workers. The added comprehension of one another, and the enduring sympathy evoked by it, will always remain a precious asset in their lives, whether that intercourse was in one of our country towns where workers of every kind and calling came out of their homes or places of business to take up the hospital work or in one of the villages scattered over the North Riding, in which the ties uniting the little community were drawn still closer by the work daily shared."

More details of the Red Cross activity during World War 1 in the North Riding can be obtained by contacting Anne Wall or Eileen Brereton at info@northridingvadhospitals.co.uk

Another of those Wonderful Coincidences

Doug Waugh

Some three years ago my wife Jane and I stayed in one of those minor, fascinating historic buildings so well restored by the Landmark Trust as self-catering holiday destinations, the Prospect Tower in Kent.

Known locally - and possibly more accurately - as the General's Whim, the tower was built by the cricket-crazy 4th Lord Harris as a pavilion for his private cricket pitch. It was not without purpose - he led the first England team to Australia and then lost the third-ever Test. The pavilion links to Belmont House a fine, small country seat, via the Coronation walk, a long, enjoyable stroll. Built by the 1st Lord Harris the house - and his title - came from the wealth and reputation he accumulated during an illustrious military career in America, St Lucia and - in particular - India. Conquering Seringapatam and slaying Tippoo Sultan (1799) brought the thanks of Parliament and prize money of £15,000.

One day during our stay, we took the offered tour of the House. The excellent guide, wife of a local farmer, when she heard we were from Richmond in Yorkshire, made a point of showing us the painting of the 2nd Lord Harris vaulting the Church gate in Richmond. The work of W.R.Biggs, this large painting (some 6ft x 4ft) hangs in the drawing-room and still obviously has some importance to the family.

It is worth noting that the 2nd Lord Harris also had a distinguished military career, being present, aged sixteen, at the conquering of Seringapatam, later going to China and round the Cape of Good Hope before returning to the European arena and fighting at Waterloo with conspicuous bravery, later recognized by his fellow officers with the presentation of a special sword. He was subsequently shipwrecked twice, on one occasion rescuing three of his fellow sailors.



The Prospect Tower



Vaulting the gates of St Mary's, Richmond *W. R. Bigg*

When we returned to Richmond I asked Jane Hatcher if she knew of the painting and of course she did. Jane then pointed out that there is a relevant piece of doggerel in W.R.Robinson's Guide to Richmond, published in 1833, and I reproduce it here, together with most of its introduction, in case you haven't seen it before:

'The following humorous verses were addressed by a lively old lady to her Cousin, COLONEL (afterwards LORD) HARRIS on his return to England after his victory over Tippoo Sultan. The latter part would, of course, be most interesting to the parties concerned, but as the piece really seems too good to be mutilated, it is thought best to give it entire.

Dear Colonel, in London, I beg you won't stay,
But to Richmond, post haste, with all speed come away;
Nor sigh with regret when you leave the great city,
For here, I can promise you many things pretty.

Without doors, the prospects are fine, all allow;
And why they are so, I will just tell you how;
But, ere I proceed, I'll convince you they're fine,
On the strength of a judgment superior to mine;
When Lord Newark was here, he declared in a hurry,
That Richmond in Yorkshire, beat Richmond in Surrey.

Here are Hills for high-minded, and values for low,
Thro' which old Swale's waters delightfully flow;
Here are forces and mills, and meadows so green,
And the finest of Cattle that ever were seen,-
I should like 'em much more, if I fear'd not their horns.
Here are Streets, but not pleasant to those who have corns.

On the top of a mount, stands a Castle sublime,
Though 't has suffer'd indeed, from the teeth of old time.
Three abbeys from thence you may see with your eyes,
In a state which all true Antiquarians most prize,
For in many parts, not a stone stands on another,
And one turret nods rounds in vain for a brother.

A most beautiful Steeple, ('twas built for the Friars,)
Which no one e'er sees, but he greatly admires:
Two Churches, a Church Yard, a Parsonage, a School House,
Where the boys study latin, and how they may rule us.
Here's a Play-house, a Bowling-green, Assemblies, Card Meeting,
Horse Races, Militia, and a Club for Tripe eating;
And some people say, you'll not taste better Ale,
'Twixt the banks of the Ganges and those of the Swale.

For Companions here's people of various conditions;
Parsons, Lawyers, Apothecaries, Priests, and Physicians:
Here are Gentlemen too, which some say the best trade is
And plenty of every description of Ladies.
Here's a Widow of ninety, will give you a hugging,
And Ringers who long at the ropes to be tugging.

Three miles out of town lies the sweet vale of Gilling,
Which often to visit I'm sure you'll be willing,
For there's Lakes, and there's Ruins, there's Forests and geeses;
A kind loving Sister, and six Nephews and Nieces;
Who long to embrace you with welcomes most hearty,
And your presence, your Honor, will rejoice the whole party.

So much for abroad; and now in your house,
Here's a little black Cat that won't suffer a mouse:
Two Maids, who for scrubbing and cooking, and such useful labours,
'Will not turn their backs to the best of their neighbours.
Here's a plump rosy Girl, full of frolic and glee,
And a nice little Miss, as you'd e'er wish to see.
Here shall meet you a couple of sturdy rude Boys,
Who will stun you with questions, and jumping, and noise,
And to sum up the whole, here's your old loving Cousin,
Who longs to salute you with kisses a dozen.'

Presumably it will have been when visiting or staying with this lady that the 2nd Lord Harris made his pole-vault of the Church gates, obviously a

feat of considerable note. And that must have been prior to the conquering of Seringapatam (remember the 2nd Lord Harris was sixteen at that time) before the family became wealthy.

Possibly once the family had been enriched, the painting was commissioned for the new house - W.R.Bigg (1755 -1828) was an eminent painter of children and such a large canvas would not have been cheap.

So you see, even in illustrious surroundings in Kent you can still find connections back to this wonderful place where we are so lucky to live! The Harris family does not know what it is missing!



St Mary's Church gates today, viewed as in the Bigg's painting

grey friars

the darkening stump dwarfs the conforms
of its now quaint town, Prior Sanderson's
final fling, before his fourteen grey men
filed out, signed off to pensioned allowances.

greyfriars, 'a little withowte the Waurliss',*
now bus stops and seasonal flower-beds:
taken for granted this tower costs very little,
a graded ruin, padlocked for safe-keeping.

stilt-like piers arch its symmetry, up
to those three silenced bells, ringing changes
among cloud-swirls and moody weather's colours
speared on delicate crockets and pinnacles.

donors' bones and the friary dead, they say,
root that belfry into drains and sunk walls,
while the hymning of prayers and dirges
cross half-an-acre of lost community.

few, passing through, wonder what's beneath,
or what masons had carved into stone above -
not to worry: someone somewhere will still ask
what those ghostly preachers might have to say.

bob woodings

* *ie. Walls (from Leland's description of Richmond, 1540)*

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Deaths

John Brennan

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