

folk life

NEWSLETTER

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THE SOCIETY FOR FOLK LIFE STUDIES

ANNUAL CONFERENCE 2021

A FIRST FOR THE SOCIETY

This year's conference is to held via Zoom

As you may recall we had planned to be enjoying the delights of Galway for our conference in 2020, this was postponed due to Covid 19 of course and again we'd hoped to see you all in Ireland. However, the decision has been made to hold a virtual conference which will come to us from Galway.

Dates: 10th – 12th September

Format: Zoom

Please refer to the website for the draft programme
www.folklifestudies.org.uk

Annual SFLS Conference September 10-12, Galway (Online)

What will you be doing between September 10-12? We hope you will join up virtually for the SFLS conference, being run in conjunction with the Moore Institute at NUI Galway. We are very sorry that we cannot gather physically but due to the ongoing uncertainty around the pandemic we have decided that a virtual meeting is safer for all. Our confirmed speakers this year include Ailbhe Nic Giolla Chomhail a rising star in Irish folktale scholarship. Her work on Galway storyteller Micheál Breathnach includes a fascinating account of his time as labourer in the industrial city of Jarrow where he taught himself to read English. Later he would translate tales he had learned from reading into Irish to tell them to his audiences at home in Maum, Co. Galway. He even managed to put one over on the great American folklore scholar Stith Thompson. We will also have Claudia Kinmonth, fresh from the runaway success of her wonderful book *Irish Country Furniture* (2nd edition). Claudia will regale us with stories of objects brought to light since, and largely because



A view from Biggar

of, publication. There are some real delights in store for viewers in this talk. A leading Galway ethnologist and expert on vernacular buildings, Fidelma Mullane, will speak about flooring with a focus appropriately on dancing and Niall Ó Ciosáin, a leading researcher on popular print culture in Celtic Languages will speak about the publication of hymnals in those languages. Other highlights will include a virtual walking tour of Galway and a show and tell or sing and tell where members will display objects and relate stories attached to them. We have had a few of these already over the past winter and they have proved very popular indeed. We will continue to work on more speakers with details emerging as they are confirmed. Save the date then, and we look forward to seeing you (online) in September.

***A free student place at the
2021 conference***

The Society will still be offering a free place at the 2021 conference to a student in full-time education. To be considered for this opportunity, a person must not have attended the annual conference before. A

short review of the conference will be required from the successful applicant.

If interested pls. contact Steph Mastoris
steph.mastoris@museumwales.ac.uk

The Society's
CONFERENCE 2023
will be held in
Biggar, South Lanarkshire, Scotland

No News is Good News

No conference of course means no conference papers. However, some of our members have written about what's been keeping them busy during Covid clamp-down, or as a friend of mine put it hibernation – a much cosier term!

Looking Out & Looking Back

The national lockdown of spring 2020 meant different things for each of us. It gave me an



Looking across the farm to Edinburgh © Heather Holmes



Reshaping a landscape during lockdown: Pilmuir, Balerno

opportunity to further explore a landscape that I had known, walked over and shaped through the seasonal round of the calendar for many years. That was a landscape that had been central to how I saw and interacted with the lowland agricultural landscape. However, it was also a landscape that I did not fully understand.

Lockdown also provided opportunities for us all to use the digital world in different ways, including communicating, interacting and engaging with one another. New resources were continuing to be added onto some websites. These included the National Library of Scotland's digital map, enabling new opportunities to look and relook at the landscape and land use.

My landscape was that of Pilmuir Farm, Balerno, Midlothian, where I had lived until 2000. My grandfather, Thomas B. Holmes, came to the farm with his young wife Agnes in Martinmas 1938 to be the tenant. There was little oral tradition passed on about the farm. We had no field names; only the name of one lane that ran along the centre of the farm, the "Hare's Flat". Before us, the tenants had not stayed long. The large number of stones meant that the farm was hard to work. My father took over the farm in 1971 and retired in 2000. I too lived and worked on the farm. I tried to find out more about the farm but there was little local history available in the parish and no obvious estate records.

I loved exploring the landscape of the farm and that of the neighbouring estate of Dalmahoy, owned by the Earl of Morton. As a young child I recollected looking at the march wall between the farm and the Dalmahoy estate wondering why there were two gates, one at the top of the field and the other near

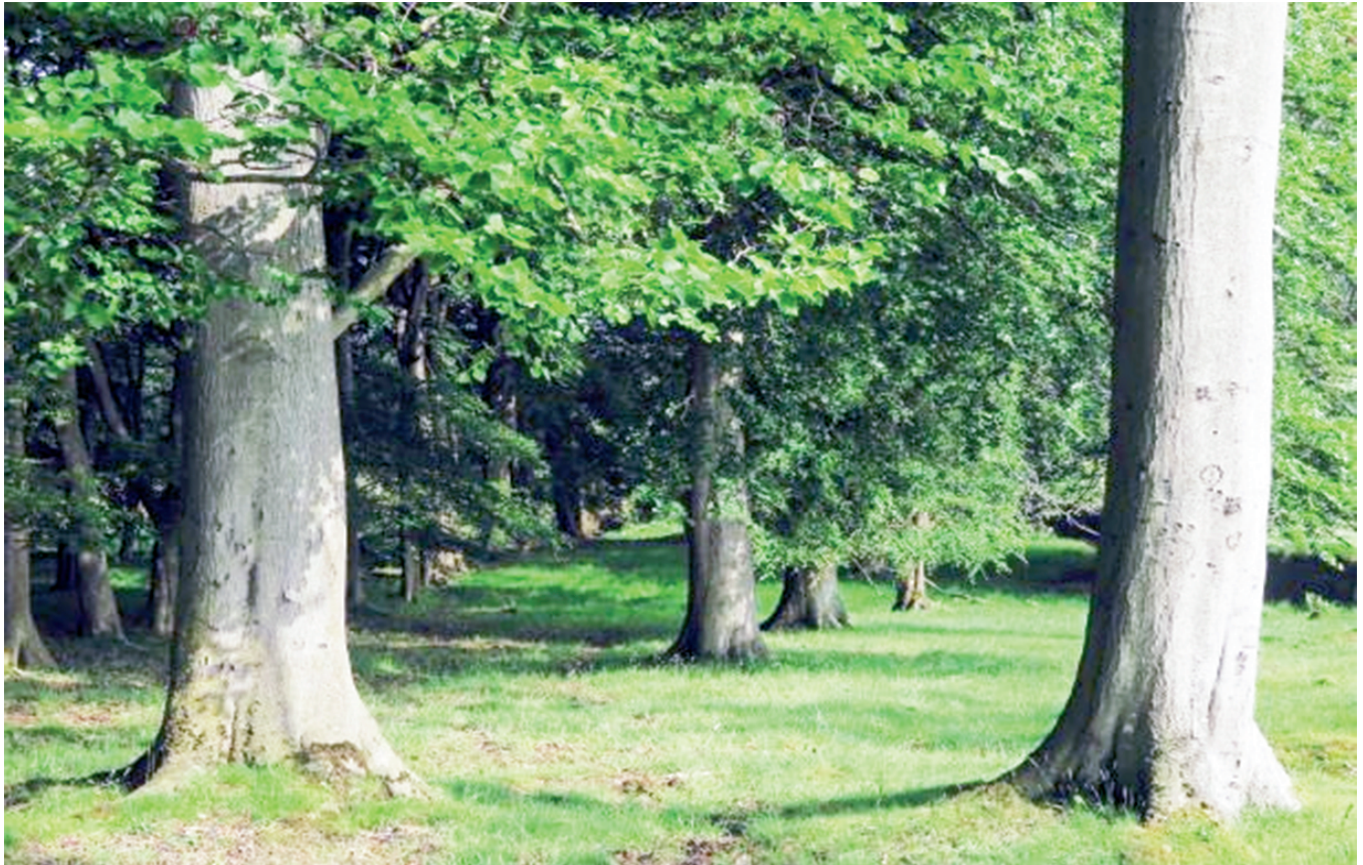
the bottom. Why were the two pieces of land with different owners inter-connected? Why did we need to get through to their land and why did they need to get through to us? What was their purpose?

One day all the cattle escaped from the cowfield. The gate in the march wall at the bottom of the cowfield had been opened and the cattle had walked through onto Dalmahoy land. My father, grandfather and the men from the farm cottages went to look for the cattle. I was allowed to join them. This was the first time that I had been in the world beyond the march wall. It led over to the pasture on Ravelrig Hill to Dalmahoy Hill. It was an exciting adventure and one of my few childhood memories. We eventually found the cows.

The wall was a boundary: the end of the world of Pilmuir and the start of the Dalmahoy estate. It was the divide between what was "ours" and what belonged to others; between free access and trespass; between my known world and the unknown. In following years I went over the wall many times to explore and get to know the landscape there. There were lots of adventures over it.

After I left the farm I did not visit it again for many years. In early 2017 I had the compulsion to go back to visit it and to photograph the strip of beech trees on the Dalmahoy side of the march wall. This was to be the start of a re-exploration of parts of this landscape which had changed significantly.

By the time lockdown started I had a much better understanding of the landscape history of the farm than ever I did when I lived there, though this could still be called woefully scant. Ordnance survey maps



In the march wood © Heather Holmes

from 1854 showed that the farm had a well-established landscape, with its ornate lines of trees that had been planted decades earlier in the agricultural revolution of the latter eighteenth and early nineteenth century.¹ I had found a “Plan on the estates of Ravelrig” of 1870 on the National Library of Scotland maps website.² The plan had been specially drawn up to accompany a report of the estate. This was the most detailed drawing I had ever seen of Pilmuir. I started to rethink this landscape anew. The farm had been much more extensive than when my grandfather came to it. The land did not correspond with the current ownership patterns of the Earl of Morton. There was a distinct arable part and an adjacent hill land which was accessible through two points in the march wall. The wall was a convenient dividing feature.

By the start of lockdown I still had significant questions about the development of the landscape of Pilmuir. When was the farm laid out? What was the sequence of the subdivision of the land? How old were the trees that I was photographing? If I couldn't go out to explore the physical landscape I could investigate it through the digital landscape.

The National Library of Scotland had continued to add maps onto its website. Its county and other maps were helpful in providing a broad chronology of landscape change. Although Pilmuir was not recorded on John Adair's map of c. 1682, the estate of Ravelrig to the south of the Lanark Road was.³ It was recorded on Roy's Military Survey, 1747-55.⁴ It was an unenclosed farm around an enclosed farm steading and garden. Many of the surrounding farms were also unenclosed. In 1786 John Laurie denoted it as an enclosed farm steading. He made stylized depictions of fields under cultivation or other agricultural use.⁵

1 <https://maps.nls.uk/view/74400907> (accessed 1 January 2021)

2 <https://maps.nls.uk/estates/rec/438> (accessed 1 January 2021).

3 <https://maps.nls.uk/view/00001014> (accessed 1 January 2021).

4 <https://maps.nls.uk/geo/explore/#zoom=15&lat=55.89143&lon=-3.34946&layers=4&b=1> (accessed 1 January 2021).

5 <https://maps.nls.uk/view/74400230> (accessed 1 January 2021).

6 <https://maps.nls.uk/view/74400231> (accessed 1 January 2021).

According to James Knox's map of 1812 the farm had been enclosed and fields subdivided.⁶ Again, its name was not recorded. In 1817 Robert Kirkwood denoted the farm with its field boundaries being planted with trees.⁷ It had eight fields, largely the same size, laid out in two lines extending from the steading in the south. Two of these lines were much broader than the third one. The farm had the appearance being improved, well-laid out and attractive, with fields sheltered from the winds from the hill land to the west. The neighbouring farm to the west, Hannahfield, had also been enclosed, suggesting estate-wide changes to the landscape of Ravelrig Estate. To the north of the farm, at Newhouse and Long Dalmahoy, on the Dalmahoy Estate, the land was still unenclosed.

Further detail of the development of the landscape was provided in 1828 by T. Sharp, C. Greenwood and W. Fowler. Their map showed three lines of fields, with extensive wooded areas around a number of the fields.⁸ For the first time there is recorded a gap in the wooded belt that is at the march wall, at what my father called the cow field. It provides open access to a large field to the west of the farm at Ravelrig Hill; this extended to the west of Hannahfield farm. By 1843 John Knox denoted that further trees had been planted on the farm.⁹ This was a landscape that I was more familiar with.

This landscape was to change further by 1854 when the Ordnance survey showed the dissected fields by the Caledonian Railway; the Balerno Branch Line was to be built around 1870.¹⁰ Cottages were also built on some of the land at Ravelrig Junction. The hill land was later to be used for the quarrying of whin stone.¹¹ This was a landscape that was shaped by three waves of industrialisation: agriculture, transport and extraction of natural resources.

One day during lockdown the National Library of Scotland announced its latest additions on its maps website. These included estate maps for which it had only a small collection. Out of curiosity I visited the collection. I found a map of 1764 from James Richmond: "A plan of the lands of Ravelrig lying

in the Parish of Currie and Shire of Edinburgh".¹² It showed an estate wide landscape of the farms of Pilmuir and Hannahfield. There were even field names in the contents of the map. This map was tremendous. It provided the missing piece in the jigsaw of the history of the Pilmuir landscape.

The map showed an improved landscape in place much earlier than I had expected. It provided a map on which to look at the whole development of the landscape. The landscape of 1764 showed a field layout that was to remain for many decades and which largely survives today. The earliest tree planting took part at what was to be the top of the cowfield as I knew it and in a central part of the farm. While it had largely been cut down by the time my grandfather came, there are still a few remaining trees. In accordance with John Laurie's map of 1786 the boundary trees and shelter belts were planted thereafter. By 1828 they were well-established. Further planting took place between what was known as the stackyard field and the Hill Field by 1843.

During this time of significant change further digital sources helped to populate the landscape with people and their activities. By the time that John Laurie drew his map in 1786, the farm was tenanted by Mr John Blyth. His lease was to end at Martinmas 1798. The farm was advertised for let in February 1897. It comprised "300 English acres, divided into thirteen enclosures, substantially fenced with stone dykes and sunk fences faced with stone, well sheltered with hedges and shelter belting. About 200 acres of this farm are arable, the rest sheep pasture. ... as a whole the farm is completely inclosed ... There is a good dwelling house, convenient offices,

7 <https://maps.nls.uk/view/74400235> (accessed 1 January 2021).

8 <https://maps.nls.uk/view/216442482> (accessed 1 January 2021).

9 <https://maps.nls.uk/view/216442668> (accessed 1 January 2021).

10 <https://maps.nls.uk/view/74400907> (accessed 1 January 2021), *The Scotsman*, 20 December 1869.

11 *The Scotsman*, 28 July 1870.

12 <https://maps.nls.uk/estates/rec/7806> (accessed 1 January 2021).

and a garden on the premises.”¹³ By 1832 the grass parks of Pilmuir were “well watered, sheltered and enclosed.”¹⁴ Extensive cut timber was sold from the farm in the mid 1850s.¹⁵

In 1870 on the death of Major General John Craigie Halkett CB of Ravelrig, the estate was put up for sale.¹⁶ Pilmuir passed to the Earl of Morton.¹⁷ He used the march wall as a dividing line between the land he wanted to use for quarrying and the cultivated land at Pilmuir. He took the land north of the Caledonian Railway and amalgamated it with the land at Newhouse. The remaining land formed the new farm of Pilmuir which my grandfather and then father came to farm and which I explored. They farmed what remained of a much more extensive farm. For all these years, my adventures away from the farm had not actually taken me out of its historical boundaries.

Lockdown provided me with the opportunity to reassess and to look afresh at a landscape that I had lived with for many years and had shaped my life. It showed me how little I knew about the development of that landscape. I’m looking forward to revisiting, re-imagining and re-exploring that landscape with the people who helped to shape it.

Heather Holmes

A ‘Box Brownie’ insight into Hand-made Brick Making ...possibly Norfolk circa 1930.

Some positive things have arisen out of Covid 19 such as, in the absence of Conference reports, the excuse to put this photographic piece together on ‘Brick Making’ for the ‘Folk Life Newsletter’.

Bricks have been part of my life. My Great-grandfather Dick Powell (1859-1940) was a Mason, Foreman Bricklayer and “Builder” in Hereford. His son Ernie, my Great-uncle was a bricklayer who preferred not to work for his father. Ernie, however, was proud of his trade. For me as a lad not long over from Ireland in the early 1960s and learning to ride a bicycle by pedalling hard behind Ernie on the Herefordshire country roads, he was always pointing out either his good work or the poor work of others that he described as “Jerry Built!” Further, my father was an architect and as children we would end up with small brick samples to play with. After university I had a farmer “grandfather figure” mentor in the Cambridgeshire Fens who unusually for his area had a brick barn on his farm. The bricks were not from the nearby industrial Whittlesey or Peterborough brickyards but had been made and fired on the farm. In the 1800s, clay had been dug out from below the fenland peat; then worked, formed into bricks and “clamp” fired on the farm in order to build the barn. So intense was the firing that many of the bricks were vitrified and glaze covered. Years later in 1990 I began working at the Weald & Downland Open Air Museum (now W&D “Living Museum”), Singleton, West Sussex, where the brickmaking displays and demonstrations associated with the Museum’s brick drying shed and “pug mill” really enhanced my knowledge.

Therefore, I will credit the Weald & Downland Living Museum for my ability to recognise the content in the “Box Brownie” photos used in this picture-based piece which reflects the hand-made brick making process. I purchased the “snaps” cheaply from a well-known on-line auction site where no-one else was interested. Unfortunately,

13 *Caledonian Mercury*, 9 February 1797.

14 *Edinburgh Evening Courant*, 17 March 1832.

15 *North British Agriculturist*, 28 December 1853.

16 *The Scotsman*, 13 July 1870.

17 *Aberdeen Press and Journal*, 12 January 1870.

there is no specific provenance for these photos other than the vendor was in Norfolk. In line with this, the brick drying shed as shown, which is like the peg-tiled one at the Weald & Downland, is roofed with pantiles that primarily I would associate with East Anglia and therefore, Norfolk may be a reasonable assumption. Further speaking with my horseman pal, Mike Flood (born 1937) from near North Walsham, Norfolk, he recalled that as schoolchildren they were taken to such a brickyard for a school visit. Checking Kelly's Directory for Norfolk for 1937 there was then about twenty brickmakers in the County.

Note: As these are "snaps" from a basic camera, the quality is not great; especially as some images were faded. However, they have been Photoshopped to maximise the content detail.

Fig. 1: Setting the scene or this could be the final picture? On the right is a ramshackle shelter where the bricks were moulded by hand. Outside the shelter is a wooden wheelbarrow and spade undoubtedly used for bringing the clay to brick makers. The long, low, pantiled building is the 'Brick Drying Shed' where nearly dry 'green' bricks from a 'hack' may have been herringbone stacked to

remove remaining moisture before firing. Any residual moisture in the bricks during firing could cause them to blow apart. On the left may be seen the cones of two brick kilns for firing the bricks. The latter may be a clue as to the brickyard's location.



Fig. 2: A great photo of the horse-powered wooden 'Pug Mill', a coopered cylinder that is fed at the top





with freshly dug brick making clay. As the horse, clearly seen in Fig. 3, walks around, the sweep arm it is hitched to turns a paddled screw that works or mixes the clay to a malleable consistency and downwards until it is forced out of the square aperture at ground level. After this process the clay can be barrowed to the brick moulding area.

Fig. 3: With the 'Pug Mill' situated near the brick moulding area, the whole arrangement can be clearly seen; including the horse hitched to a somewhat dodgy looking sweep arm. The duty of the man on the left is to feed the pug mill with clay. The horse almost certainly works automatically to voice commands. The two men centre and right are brickmakers as defined by the wooden brick moulds that they hold in their hands.



Fig. 4: This vernacular, ramshackle hovel is the brick making shelter. The brick maker is stood behind his bench that is heaped with clay from which he will cut enough to, with a well-aimed throw, fill a brick mould before striking it level. The bucket in front of him probably held sand with which he would sand the moulds before filling them.



Fig. 5: In this better view of the brickmaking shelter the man on the left is holding a brick mould. The single wheel barrow in front of the men is a 'Hack Barrow' onto which are loaded the newly moulded bricks that have been turned out on to individual boards that are slightly larger than the mould. From here the wet bricks are barrowed to a 'Hack' where stacked, they begin their air-drying process in advance of firing.



Fig. 6: Here the brickmaker is unloading the newly moulded "green" bricks from the hack barrow at the hack where they are stacked in a long narrow line in layers so as to let the air pass through and slowly dry them. To protect the bricks from the weather, pitched roofing sections made of thin boards called 'Hack Covers' are placed over the top while the drying takes part.



Fig. 7: Although not the clearest photo, the brickmaker is stood with the hack barrow beside a new hack that he is building. Behind the ongoing hack is a completed one with weather protection hack boards sat on top and to the side. After initial drying in the hack the bricks might have been taken to the long, low brick drying shed (Fig. 1) where now dry enough to be stacked in such as herringbone pattern with ventilation breaks, they would remain to finish drying until deemed ready to be fired in the kilns.

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 bob.powell53@btopenworld.com

SWAN YARD FORGE COGGE SHALL, ESSEX

Recently I was asked by a group of residents of the village of Coggeshall to look at and produce a report about a smithy, known to be at least two hundred years old, which had recently been uncovered. The smithy had been redeveloped in the 1960s with an extension to its frontage (to square it off) and was used as a garage and store. The forge and much of the internal structure was hidden by the materials being stored there.

The smithy was known to have been used by a nineteenth century village blacksmith called Henry Nunn (also known as Dick, b.1836 and d.1896) who was a bit of an activist in the village. He was a supporter of the disadvantaged of the village and often took direct action such as demolishing cottages which he considered unfit for habitation. He was a strong advocate for the retention of rights of way including himself building a replacement bridge over the Blackwater River to ensure that the footpath and right of way was not closed off by the landowners. The bridge, known as Nunns Bridge, is still in situ today, although in the need for some maintenance (and is the subject of a local campaign by the same group for its preservation.)

The smithy originally had two forges, but one was removed in the 1960s, the position of the hearth can still be discerned from the position of an unbricked area which may have been the quenching tank, and from the infilled chimney outlet in the roof. The second hearth is in place along with a set of pear-shaped bellows (in reasonable condition although one of the supports has rotted at ground level).

There are very few tools left, most were sold off some years ago but there is a very corroded traveller amongst the pieces found laying around.

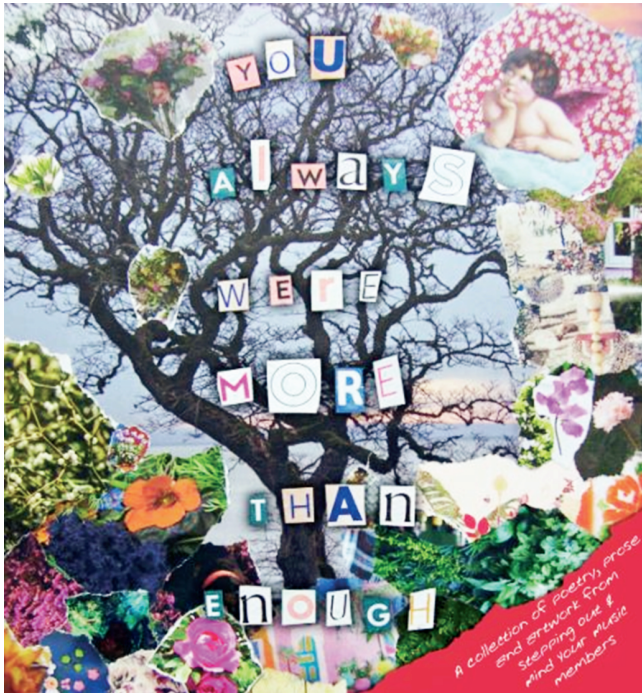
This smithy is an interesting and important part of the history of the village which itself is the home of the enormous grange barn and Paycocke's House now part of the National Trust, it is also known for the making of tambour lace and is the origin of the Limerick lace industry; in tradition it is also the butt of regional jokes – the Coggeshall Job.

There is a group of people with an interest in the history and heritage of the village working to preserve the smithy, who I feel we should support in their work. The Swan Yard Smithy may not be as complete as, for example Chedhams Yard, but within the village of Coggeshall has a great deal of significance. It is now probably a very rare find.

George Monger
Stowmarket, Suffolk.



Creativity and Collecting in the time of Covid



In the spring and summer of 2020, lockdowns in the UK brought many challenges and, as a way of channelling the feelings evoked by the pandemic – as well as just to pass the time – many people turned to creative outlets. From the drawing of rainbows to display support for the NHS and key workers in home windows, to more direct contemplations in art and writing, the pandemic has been documented in many novel ways that are of great interest to the ethnographer of the contemporary and the everyday.

New symbols have appeared in the public space: not only the surgical masks replacing crisp packets and coke cans as the new litter, but also as comments on these times which are shared and understood. Here in Bristol, ‘home’ of the street artist Banksy, his *Girl With a Pearl Earring* has acquired a mask of her own and his latest addition to the Bristol open-air gallery is *Atchoo!*, an elderly woman sneezing out her false teeth. This work plays on both the public messages which form part of the everyday, but also public fears – sneezers and coughers as the new bogeymen.

The material culture of the pandemic is fascinating in that it is universal – quite literally so – but also becoming a site of personal expression. Customised

masks - what will ethnologists make of them? And the language of the pandemic is providing another area of reflection. Some terms are becoming universal – lockdown has just been voted Word of The Year in Germany – but others are more local and specific, or have become loaded and ‘weaponised’. Already this is becoming the focus of academic conferences.

Bristol Art Gallery & Museum has begun a Covid Collecting campaign to document this moment in history and the life of the city. Beyond the material culture, for great interest is evidence for the creation of new communities, as streets come together to Clap of Carers, or create WhatsApp groups to keep in touch. It would be interesting to hear of examples and initiatives from elsewhere.

Since March 2020 I have been working to support a very specific community: mental health service users in the Bristol area. The charity Stepping Out Theatre has a long history of creative inclusion and advocacy for mental health, but lockdown meant a new way of bringing people together at a time when many were very vulnerable, without their usual statutory support or networks. A new, online community emerged. The bi-weekly Zoom meetings I have been leading focus on creative responses, to make sense of the world and also to express great resilience and to celebrate being alive. Many of these creative responses have now been published in a beautiful anthology, which is being sold to raise money to continue the work of the charity against a backdrop of diminishing funding. If you would like to support the charity and receive a copy of the anthology for a £10-00 donation including p&p, please go to www.steppingouttheatre.co.uk or email me at sarah.blowen@gmail.com

Sarah Blowen

Minutes of the Society's Annual General Meeting

Held via Zoom on Sunday 27 September 2020 at 3pm.

Present:

The President (Dafydd Roberts) and 19 members.

Apologies:

Apologies were received from Michael Larkin.

Minutes of last AGM:

The minutes of the 2019 AGM had been circulated. They were proposed by Catherine Wilson (seconded by David Eveleigh) & adopted by the meeting as a correct record.

Matters Arising:

The matter of hard copy vs electronic only newsletter had been discussed at the February 2020 officers' meeting, and it was felt that a hard copy newsletter was still a useful advocacy tool and should be kept.

President's Report:

Dafydd had written several letters of condolence in his official capacity. He was grateful to members for keeping him up to date with various matters. He also wished to thank those who responded to his enquiry re deconsecrated fonts. He had received a number of replies and there may be a future member's paper in this. He expressed his thanks to all officers for their support and hard work. Before the end of the meeting Dafydd left for a World Heritage Site appointment, and handed the chairing of the meeting to Steph.

Treasurer's Report:

Duncan shared a balance sheet on screen. This had been an unusual year so the balance in the Society account looks unusually good. Expenditure was down, and we have slightly more in the bank than last year even though we haven't yet been charged for the journal. Subs have gone up slightly. Lots of members paid the full rate over the summer, and by and large most members are now paying the correct rate.

Editor's Report: Journal

Lillis had circulated a written report in advance of the meeting. The current journal is on its way to subscribers. There are a number of good articles in the pipeline, including one on the traditional boats of Galway Bay, the Galway Hooker. Also an article from Anatolia in Turkey. Margaret Bennett has submitted a wonderful article based on her paper on the Cregeen diaries given at Carlisle. We are a little short on reviews.

Action: Felicity to put a few words together on format for reviews and pass to Elaine for inclusion in Newsletter.

Lillis introduced the editor-in-waiting, Tiber Falzett. Tiber joined the meeting and gave some background. He has been doing fieldwork in Gaelic speaking areas for many years, undertook his undergraduate studies in Celtic. Did a Masters & PhD in Scottish ethnology. Recently has been at University of North Carolina, Chapel Hill. He also plays the bagpipes. The President welcomed him to the Society.

Lillis expressed thanks to all for being such great colleagues, and thanks also to Felicity for her work on reviews.

Newsletter

Elaine reported that she was working on a newsletter of the same format as usual but there was not a huge amount to go in it – could people contribute something on this unusual year? George Monger – offered a report on a recently rediscovered blacksmiths shop, also photos. Cozette could offer reports upon various things, but would like an idea of word count. David Viner was happy to contribute something as well. Margaret Bennett offered a piece on theatre designers studying historic costume. Sarah Blowen could offer a piece on Covid collecting – Bristol museums have collected things made by various communities. Deadline is more flexible this year, just after Christmas (1 January 2021).

Website Officer's Report:

Heather reported that she has been updating the website throughout the year. Quite a few changes due to cancellations. Also are there any suggestions for links to conferences/exhibitions which are going ahead? In terms of traffic, software suggests our website has had 181,000 visits but as the top three locations in order are Russia, Denmark and UK, this may just reflect the amount of spam coming from Russia. On Twitter we are following 1074 and have 800+ followers. We tend to follow PhDs in Folklore departments and similar. We don't tend to endorse other things, it's more about what we do.

Secretary's Report:

Matthew reported that a couple of his actions from the February officers' meeting involved liaising with Taylor and Francis firstly over a report which had not been received and secondly about establishing a secure members' area for T&F access on our website. He had not heard back on either of these and needed to follow up.

Membership Secretary's Report

Elaine reported that in 2018 we had 153 members. We now have 145 members however the payment we receive from members have gone up. Elaine went through the list and wrote to everyone individually who was not up to date. This resulted in some generous back payments and made the list more accurate. We have also had three new members in the past few months. David Viner reported the death of Lionel Waldron [his estate included a complete run of Folklife available to someone]. David offered an obituary for the newsletter, also longer version for the Journal. Margaret Bennett suggested approaching new faculty members who are teaching ethnology.

Action: Elaine to email Margaret about this

Thanks to Elaine for wearing two hats.

Conference Secretary's Report:

Steph observed that the reason we were meeting on Zoom was because global events had overtaken us. In the spring of this year the officers had taken the

decision that with growing uncertainty and travel disruption surrounding Covid 19 we would have to defer the 2020 conference. However, subject to events, we hope to be in Galway in 2021. Members may have seen in the newsletter that we hope to meet in August rather than September, as this will mean we can use the university's accommodation. Costs will be more or less the same. We also need to think about a Plan B, in case there are still restrictions in place. Maybe we could have a virtual conference. Several members reported that they had been involved in successful online conferences this year, and offered advice on the practicalities.

Future conferences:

In 2022 we will be at Biggar in South Lanarkshire, half way between Glasgow and Edinburgh.

In 2023 we will be on the Isle of Man. As the Manx Museum's new TT gallery should be complete, the themes could be sport in local culture or sport and landscape.

For 2024 North Wales and the new World Heritage site were suggested.

In 2025 we will be in Gloucestershire, looking at contrasting landscapes, for example the Cotswolds. We will probably be based in Gloucester. David Viner is the contact.

Election of Officers:

Given the circumstances, Dafydd had offered to continue to serve as president for an additional year. This offer was endorsed and accepted by the meeting. All other serving officers were willing to stand again, and were endorsed by the meeting. The Council currently comprises:

Paul Coghlan (2016)
Kelly Fitzgerald (2016)
Barbara Hillers (2016)
Beth Thomas (2016)
Claudia Kinmonth (2016)
Ailbhe Nic Giollair Chomhail (NUI) (2017)
Mared McAleavy (St Fagans) (2017)
Aisling Ni Churraighin (NUI) (2017)

David Eveleigh (2017)
Bob Powell(2017)
Gillian Munro (2018)
Ciarán Ó Gealbháin (2018)
Christine Stevens (2019)
Cozette Griffin-Kremer (Honorary)
Catherine Wilson (Honorary)
Peter Brears (Honorary)

Four members leave this year, but as we still have eleven, it was felt by the officers that it was only necessary to recruit one more this year. Tiber was proposed and accepted by the meeting as the additional member.

AOB

Matthew raised the issue that if the current quarantine restrictions in the Isle of Man continue until March (as has been indicated) then he would not be able to travel to the February officers' meeting and that this also would have to be held via Zoom.

Action: Steph & Matthew to arrange date towards the end of this year

Tiber asked if it was possible to pay membership fees via Paypal. Given our increasingly international membership, this was a good suggestion.

Action: Elaine to look into this.

Bob Powell drew members' attention to a new book by Claudia Kinmonth published by University College Cork on vernacular furniture. It can be found on the UCC Press website. Possibility of a review in the Journal?

Cozette also mentioned a You Tube video of a tour by Claudia around Cork Butter Museum:

<https://www.youtube.com/watch?v=AKg0VVekghQ>

Could we Tweet about this?

Action: Heather to look into this.

Good to know

Folklore subject specialist network launched

Two new subject specialist networks have been launched for the museum sector, focusing on immersive technology and folklore.

The Museums Immersive Network is run by Cornwall Museums Partnership (CMP).

The Folklore Museums Network (FMN) was also launched last month. The group will work with its members to disseminate knowledge about the material folklore collections held by British and Irish museums.

It says folklore collections "tread a perilous path between fact and fiction; they are often disregarded as irrelevant to a museum's mission, they may be misidentified or uncatalogued, or simply sidelined due to a lack of time and research resources".

The network will focus on material folklore objects, which may comprise everything from hair garlands to talismans or manuscripts of local traditions. But it acknowledges that these could not exist without intangible cultural heritage such as folk tales, songs and social customs.

It was founded by Peter Hewitt, the museums officer, collections at Dumfries and Galloway Council.

Hewitt said: "There is an intense passion for and interest in folklore collections, which represent the complexities of the past and the myriad expressions of regional identity. I hope the FMN will be a place where real and fruitful connections can be made between scholars, the public and museum collections."

The network will aim to support museum professionals and connect the sector to audiences and researchers.

A Zoom meeting for the FMN will be hosted by Museums Galleries Scotland on 18 August.

<https://folkloremuseumsnetwork.org.uk/>

Abstract by David Viner, 14 July 2020, including my italics

Recent publications



Carry on Curating

Peter Brears, well known for his research & writing on food, amongst many other topics, now reveals to us some of his experiences whilst working as curator at Alton Museum, Hampshire, Shibden Hall, Halifax, Clarke Hall, Wakefield and Director of York Castle Museum and Leeds City Museums.

His 60 year experience takes us from his beginnings as a volunteer all the way through to his directorship. As the title suggests the book takes a witty look at the world of curators dispelling some of the myths but also enlightening the reader to the challenges of being the custodian of England's past.

This 270 page book has been illustrated with drawings and photographs by Peter himself.

Claudia Kinmonth's new book 'Irish Country Furniture and Furnishings 1700-2000' illuminates a way of life in Ireland that has almost vanished. From investigating farmhouse and cabin furniture from all over Ireland to discussing the origins and evolution of useful objects, this book contributes as much to our knowledge of Ireland's cultural history as to its history of furniture. It has 575 pages and 450 illustrations, mainly in colour. It moves on from her 1993 book with a fully revised text, updated and digitised images, many of which have never been published before (drawn from the archive of her fieldwork photos from the late 1980s). It has a new chapter covering small furnishings. It sold out of its first print run of 3000 copies in 3 weeks before Christmas, and has already been reprinted, with updates and amendments. Availability is better in Ireland than the UK, anyone wanting a copy posted out can contact maureen.fitzgerald@ucc.ie or for a signed/inscribed copy, please contact claudia directly: ckkinmonth@gmail.com



Cork University Press sell it at €39 in Europe or £35 in UK. Any good local bookshops can get it or Amazon

**Scottish Record Society,
Electronic Series, Volume 2,
Scottish Agricultural
Implement and Machine Makers,
1843-1914: a Directory,
by Heather Holmes**

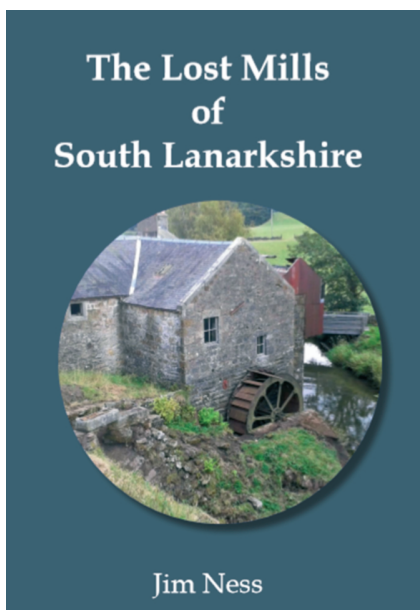
This volume is a survey of the agricultural implement and machine makers in Scotland between 1843 and 1914. It records the names of these makers through a systematic exploration of sources to provide an insight into these businesses, their activities and stature. The directory will provide an invaluable resource for people interested in Scottish rural and agricultural history as well as Scottish industrial and engineering history.

984 pages, ISBN 978-0-902054-68-4, price £45.

Copies may be ordered from Victoria Arrowsmith-Brown, email editor@scottishrecordsociety.org.uk

Telephone 07780604434, who will arrange an invoice payable to the Scottish Record Society.

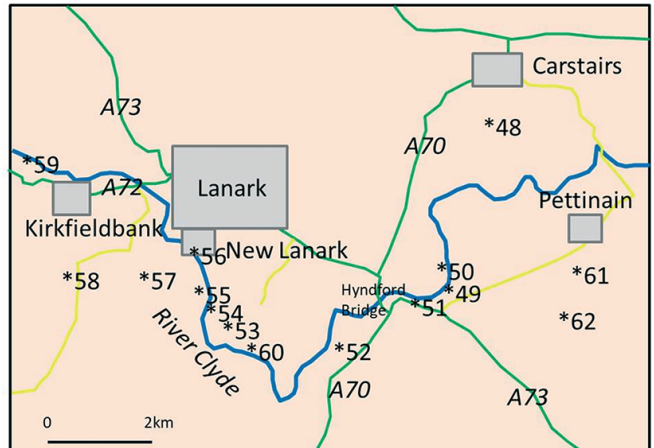
The Lost Mills of South Lanarkshire



A newly published 168 page guide to the historic mills which were once at the centre of economic activity in the region and throughout the land comes

in the form of Jim Ness's 'Lost Mills of South Lanarkshire'. From Crawford in the south to Rutherglen in the north, mills are examined from historical, cartographic and demographic perspectives and the book draws from archival, photographic and archaeological records to add to knowledge of Scotland's industrial heritage.

Mills of the Middle-Clyde



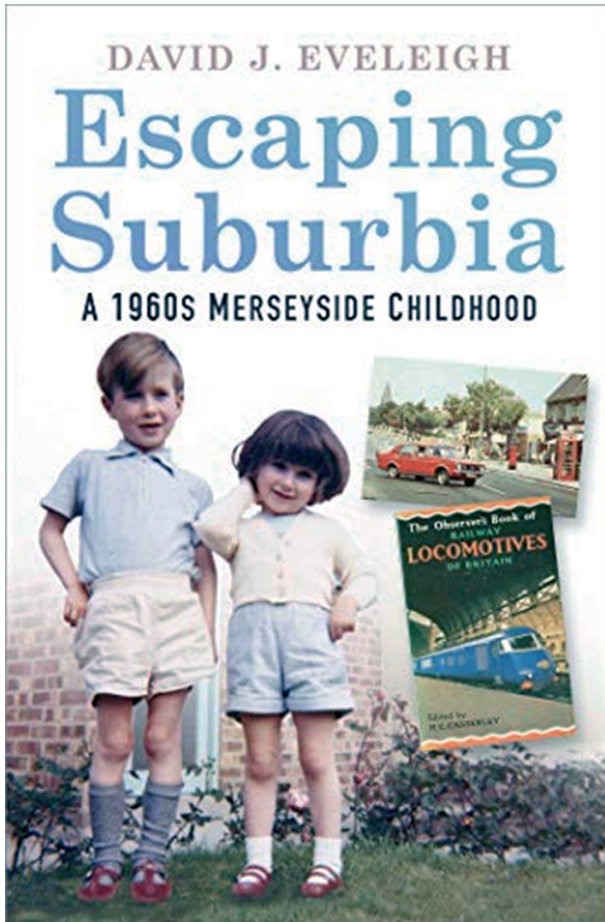
- | | |
|-----------------------------|----------------------|
| 48 Carstairs Old Mill | 56 New Lanark Mills |
| 49 Millhill Mill | 57 Corehouse Sawmill |
| 50 Hyndford Mills | 58 Kirkfield Sawmill |
| 51 Carmichael Mill | 59 Stonebyres Mill |
| 52 Prett's Mill | 60 Tullieford Mill |
| 53 Bonnington Sawmill | 61 Pettinain Sawmill |
| 54 Bonnington Power Station | 62 Cloburn Mill |
| 55 Corra Linn Mill | |

171 sites are split between 15 geographical areas and include mills on the Clyde, Mouse, Medwin and Douglas Waters. Mills of particular local interest include Carluke High Mill, Hyndford Mills and Carmichael Mill which still has a complete working capacity.

The guide provides an historical overview of those corn, meal, lint, wauk, textile, bone and sawmills which have been identified from historical documents, maps and fieldwork. Some gin (horse-powered) mills have also been included.

The book is a great complement to other local history guides we now have to satisfy the celebration of Lanarkshire's rich industrial heritage and can be purchased from Biggar Museum or Atkinson Pryce Books, Biggar in-store or on-line <https://www.atkinson-pryce.co.uk> (£14.99 +p&p).

Escaping Suburbia



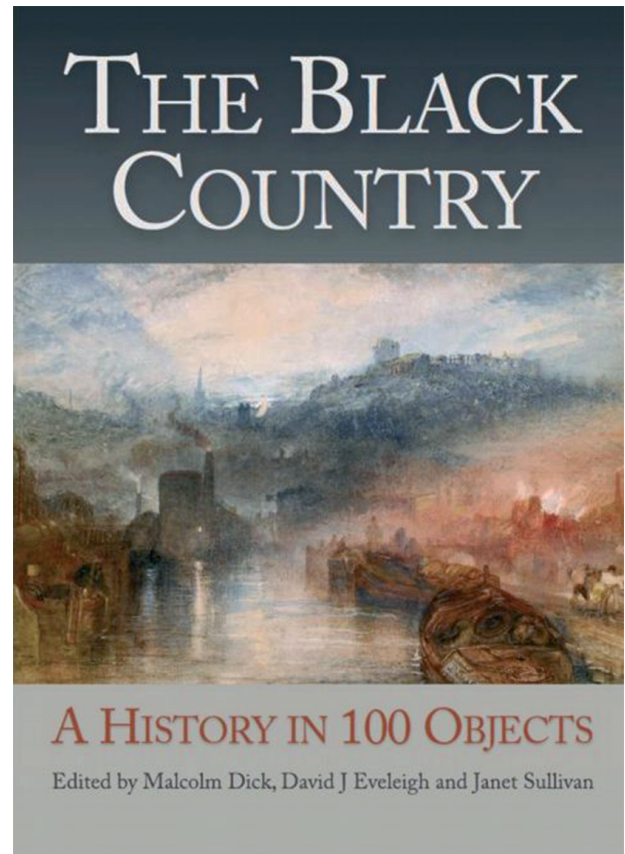
An autobiographical account of mundane suburban life 'Escaping Suburbia' is historian David Eveleigh's story of his boyhood. Published by The History Press, 2019 with a Foreword by Sir Neil Cossons.

Although some sections of the book are humorous, the book has a sad ending.

It describes some of the minutiae of everyday life in the 1960s. There are detailed descriptions of Eveleigh's parent's brand new house of 1959 – its furnishings and the way of life. He also describes his growing fascination with the past and heritage from a young age.

A History of the Black Country in 100 Objects

Published by The Black Country Living Museum, 2019. Co-edited by David Eveleigh, Janet Sullivan & lead editor Malcolm Dick OBE. The hundred entries are arranged roughly chronologically and stretch from earliest times to the present day – via some well-known Black Country objects like locks, laundry irons and cast-iron pots and pans.



David Eveleigh has also recently contributed a chapter to The Rewley House Studies in the Historic Environment - 'Working Class Housing: Improvement and Technology', edited by Paul Barnwell and Marilyn Palmer, 2019. Eveleigh's chapter is on the working class kitchen, 1850-1939. The book also contains other excellent essays on lighting, sanitation and the like.

Call for Reviewers!

The society's journal, Folk Life, carries reviews of recent publications which may be of interest to readers. These cover subjects such as traditional life, folk art, language, music, architecture, customs, beliefs, crafts, costumes, agriculture, cultural heritage and tourism, and the history and development of the study of ethnology in Great Britain and Ireland as well as further afield.

As the Reviews Editor, I would love to hear from anybody who:

- a) Can recommend a book they think should be reviewed in the journal
- b) Has found a book that they would like to review for the journal
- c) Would like to be added to the list of potential reviewers for a particular subject area

Reviews of publications in Welsh/Gaelic/Irish and other indigenous languages of the British Isles are also very much welcomed.

All ideas and suggestions will be very gratefully received, and please do get in touch if you have any questions.

Felicity McWilliams
felicity.mcwilliams@gmail.com
Reviews Editor
Folk Life Journal of Ethnological Studies

General Data Protection Regulation

Please note: The SFLS holds information under GDPR for the purposes of communicating with Society members. If you have any queries about this please contact the membership secretary. See below.



Have you, or are you about to change your address?
Does the Society have your email address?

If you have moved or are about to please let Elaine Edwards, the membership secretary know. Please also let us know your email address. Thank you!

Email:
elaine.m.edwards@virginmedia.com

NB – Are you paying the correct amount of subs?
The annual subscription is £25. For this you receive your peer-reviewed journals, not just one a year but two, this newsletter, access to our website and of course the chance to attend the conference! Value for money? I should say so!

Take a look at your Society's website
www.folklifestudies.org.uk

The contents of all issues of Folk Life are listed as well as core information about the Society, including a membership form along with notices of Society meetings and conferences and the text of the Newsletter. The site is also available for members to post relevant information. Please send text as e-mail attachments to the website officer.

Members' online access to Folk Life

Society for Folklife Studies members have access to the full online issues of Folk Life and Gwerin.

When you subscribed you may have provided our Membership Secretary with an email address. You will need this address to create your account to get access to the online issues of Folk Life and Gwerin.

Go to www.tandfonline.com and register with your email address. Once your account has been verified and you are logged in, you will see the Taylor and Francis Welcome screen. Please click "Your Account" next to your recognised name at the top of the screen.

Online access to the journal is reached via "Account settings" and "view your access". You will then find the journal name in the "Subscription" tab.

Heather.Holmes@scotland.gsi.gov.uk

Contributions/comments should be forwarded to the newsletter editor Elaine Edwards at elaine.m.edwards@virginmedia.com

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