

# Old House Museum Updates

Volume 1 | Issue 10  
28th May 2020

Bringing you the latest news from B.D.H.S and the Museum.

## **White Watson 1760 – 1835** by *Mandy Coates*

Meek called him Bakewell's Only Famous Man, and Trevor Brighton calls him a polymath. White Watson was an early English geologist, sculptor, stonemason and carver, he was a marble-worker and mineral dealer, a craftsman of exquisite talent in the carving of marbles, spars and minerals. In common with many enlightened people of his time, he was skilled in several artistic and scientific areas, becoming a writer, poet, journalist, teacher, botanist and gardener as well as a geologist and mineralogist. He would have known Erasmus Darwin and the men of the Lunar Society such as John Whitehurst. He kept extensive notes and sketchbooks of his observations on geology, fossils and minerals, flora and fauna, the local area and its people, and published a small but significant and influential number of geological papers and catalogues. As an artist he was well known locally for his silhouettes, both on paper and as marble inlays. He also kept a series of diaries, four Common Place or Miscellany Books and a cash books and it is from all these that much of the information about his everyday life comes.



He was born at Whitely Woods on 10<sup>th</sup> April 1760 to Samuel and Deborah Watson. (Whitely Wood was/is an estate near Sheffield belonging then to Thomas Boulsover, the inventor of Sheffield plate.) His mother Deborah's maiden name was White, hence his unusual first name. White had an older brother Samuel and a younger brother Henry, (a sister Catherine had died young). White also had a half brother and sister from his mother's first marriage. He was educated at Sheffield School (then in Townhead Street) under the Revd. J. Smith, J Eadon was the English teacher and accountant and Mr Bickley the Drawing master. These were probably the subjects at which White excelled as he does not mention any other subjects or masters. (It becomes apparent in reading his notes that he could be economical with the truth, if by omitting a few salient facts he was

portrayed in a better light. Watson spent much of his life concealing or not owning up to his poor beginnings)

White's father, grandfather and great-grandfather all named Samuel Watson were sculptors and stone masons of some repute in the area. His great grandfather and grandfather were engaged as sculptors, stonemasons and wood carvers in the rebuilding of Chatsworth House in the late seventeenth and early eighteenth centuries. His grandfather (Samuel Watson of Heanor) was so accomplished that for a long time his work at Chatsworth was attributed, incorrectly, to Grinling Gibbons as it was thought few other carvers could produce such exquisite and detailed carvings. White's father was a millstone manufacturer in Baslow. Although coming from a working-class background, White had connections through his relative's marriages with many of the middle class families of Bakewell such as the Barkers, Bossleys, Buxtons and the Bullocks.

On leaving Sheffield School aged 14 White went to live with his Uncle and Aunt Watson (she was also his godmother) and he was apprenticed to Henry on 31<sup>st</sup> May 1774. Henry Watson had purchased the black marble works at Ashford in the Water in 1742. He set up and patented water powered cutting and polishing machinery there in 1748 and was a well-known marble sculptor. By 1774 Henry had sold the Ashford marble works and moved to live in the Bath House in Bakewell, leased from the Duke of Rutland. Henry then developed the marble mill downstream from Bakewell Bridge. White Watson had been helping him at Ashford during the school holidays, collecting rocks and fossils for his uncle to sell; Henry was largely responsible for founding the trade in local Blue John Fluorite and Ashford Black Marble, and provided the magnificent black and white marble flooring for the Great Hall at Chatsworth House in 1779.

White began collecting fossils and marbles in 1774. By 1782 (aged 22) he was advertising his trade as a sculptor and engraver and helping his uncle to run the business. Henry Watson died in 1786.

Taking over the business White became a 'finisher of marble', for many years much of his work was gravestones and monumental church marbles. He sold fossil and mineral specimens from his own shop in Bakewell, which he also maintained as a museum for his collection. He welcomed many famous visitors to his museum including Josiah Wedgwood and Sir Joseph Banks the naturalist.

Possibly inspired by geologist John Whitehurst's diagrams of stratigraphic sections in the Matlock area, Watson devised a way of displaying strata in the form of diagrammatic 'tablets'. These were slabs of polished Ashford Black Marble into which he inlaid the strata using samples of the actual rock types thus they were decorative as well as informative. In 1785 he presented Whitehurst with one such tablet "A Section of Mountain in Derbyshire" made from samples of the rocks themselves. This innovative method of display not only

showed an early understanding of the new science of geological strata but also formed the first attempt at documenting the stratigraphical structure of Derbyshire as a whole. Watson would produce about 100 such tablets, accompanied by explanatory leaflets. 15 are known to still survive, some in



Derby museum and one very special one in our own wonderful museum, (courtesy of George Challenger), others were inlaid into fire surrounds for gentlemen's houses, unfortunately most are now untraceable.

From the jottings in his diaries and entries in the cash book we can build a picture of what White looked like and the clothes he wore.

He would have been short by modern standards. He wore a broad brimmed hat as seen in his silhouette profile and seems to have had a pigtail for some time. His hair was powdered and this scented powder was obtained from Edward Wyatt the barber/perfumer of Bakewell who also shaved him. Underwear was not common in those days, but he bought singlets and flannel for drawers. His shirts were made by local women especially one Mary Ann, whether wool or cotton is not recorded. He bought neck handkerchiefs (not cravats) and black breeches with which he wore either white stockings for best or unbleached thread ones for working. Waistcoats were also of two types, working ones which he wore as an outer garment and more fancy ones worn under a coat for best. The only coat mentioned other than a topcoat (described as a drab) was a double breasted one. He normally wore shoes with buckles, silver ones for best, and a walking stick completed the outfit. He also had riding boots and bought many handkerchiefs and a variety of gloves for dress wear. A night cap was purchased on one occasion as bedrooms, being unheated, would have been very cold in the winter; a woolly hat was recorded one autumn.

As well as his 'tablets' he assembled cabinets of minerals for collectors and was patronised by Georgiana, Duchess of Devonshire. He was a regular visitor to Chatsworth where he arranged and catalogued the Duchess's collections as well as giving geology lessons to her son (later the 6th Duke, the Bachelor Duke). He never made much money out of his business and his finances were always precarious.

For his botanical and horticultural pursuits Watson was elected a Fellow of the Linnean Society in 1795, he was immensely proud of this membership always adding FLS after his name, remaining a member until his death. He was nominated by Georgiana Duchess of Devonshire to be a member of the Derby Philosophical Society in 1800 and was also a member of the British Mineralogical Society and other Literary and Philosophical Societies. Watson attended lectures at local clubs and was a corresponding member of others. He gave mineralogy lectures himself, the first mentioned in his records was to the Marquis of Hartington (the Devonshire heir) and his sisters, the Duchess paid

him a fee of £21. There were also a series of public lectures, 19 in Hassop and second series in Bakewell.

In 1798 he was commissioned to remodel a grotto in the Chatsworth House grounds and turn it into a crystal cave studded with fossils, the cost for this transformation was £110.19s (the current grotto is a later construction from the 1830s and not Watsons work).

In his early years Watson walked over much of Northern Derbyshire in his search for minerals and it is also evident for some longer journeys he would ride a hired horse. It is often said he rarely travelled outside Derbyshire but reading through his diaries it can be seen that this was far from the truth. Bakewell was well served by coaches, The White Horse later the Rutland Arms being the staging post for many routes and was therefore a very convenient place to travel from. There is evidence Watson went to Wakefield market in Nov 1780 and must have stayed overnight as it would have been a full day's travel. He was invited by Wedgwood to visit the works at Eturia and was "much entertained there". Watson erected a monument in Sandbach Cheshire and spent several days in Litchfield. He went to Birmingham for a week and in 1799 went to London for over a month. Whilst in London he went to Drury Lane Theatre, where the Kembles, Mrs. Jordon and Mrs. Siddons were performing, Watson records he was extremely impressed by the show.

Whilst in London he paid his respects to several learned societies. He repaired Lord Bressingborough's smoky chimney, also arranging Lady Bressingborough's collection of fossils and that of the Duchess of Devonshire at Chiswick. There is also evidence he went to Manchester, Richmond, Halifax, Anglesey and York amongst other places and possibly Ireland to inspect the estate of the Earl of Farnham in 1794. He was therefore well experienced in travel.

His social life appeared remarkably busy, mixing with the better off middle classes. He was a member of the Rev Peter Walthall's card club, playing for money, he recorded wins and losses. The members paid 6d each for liquor and 3d for Welch Rabbit. In 1802 he was invited to a card club at Burre House, he also had bets with people on the outcome of various things including the weather. He was a member of the Oyster Club and bought barrels of oysters for them. Although aware of Mr. Roe's Bachelor Club he never felt the need to attend.

He regularly attended Sunday services at the parish church, paying 12 shillings a year for his seat in the gallery, he was not confirmed until 1782 and claimed there were 1900 people present. Bakewell town only had a population of about that number, but the parish was a very large one including Buxton and 10 other Parochial chapels, so it could possibly be true.

In 1787/8 he was treasurer of the Assembly paying 3 shillings to a Sheffield man for the music and attending frequent dances. He attended numerous plays and musical and variety performances if they were local. He liked to have a drink at the White Horse (later the Rutland Arms) and entertained friends there and at

other inns. He attended race meetings at Derby and Chesterfield and occasionally joined the hunt. He also played bowls, subscribing to the Haddon Bowls Club for at least two years. He attended dinners, some to celebrate events such as the opening of the church bells and the Prosecution of Felons Association; he also gives a full account of the dinner and toasts to celebrate King William's birthday in 1831. In 1804 he became a Freemason at Doncaster, but there is no evidence he attended frequently, if at all.

Briggs 'Worthies of Derbyshire' 1858 stated (of Watson) "his conversational powers made him a welcome guest" and he always tipped the servants when he stayed in acquaintance's houses, usually with sixpence. Watson was invited to the Duke of Devonshire's birthday dinner in 1806 and he taught the Dukes children from time to time.

When one looks at White Watsons social life and the amount of work he produced with marble and the making of monuments and his strata tablets in his working hours, the day to day running of his business, his traveling, gardening in his own productive plot but also the setting out of Bath Gardens, it is difficult to see how he fitted it all in to his days. He appears to have done much reading and writing and his production of profiles was also extensive and there were probably far more than those we have on record today. How did he do it all and still find time for his evening drink?



In 1808, apparently after a whirlwind courtship, Watson then aged 48 married Ann Thorpe, aged 29, from Sproxtton, Leicestershire, she was a relative of Sir Isaac Newton. White and Ann continued to live in Bakewell's Bath House where in 1817 Watson designed improvements at the behest of the Duke of Rutland who wanted to establish Bakewell as a fashionable spa town. It was hoped this could be achieved with the addition of two showers, baths and a pump, During the restoration work, a spring of cold water was discovered under the steps to the bath, this spring was removed and the bath then remained at 60 degrees which is the temperature of the warm spring. A printed notice of May 1st 1817 announced the reopening of the ancient bath. **"Mrs. Watson has a complete assortment of linen and dresses and she begs to assure those ladies and gentlemen who intend to use the Bath that every attention shall be paid to their convenience and comfort."** The project ultimately failed due presumably to the proximity of Buxton.

Ann does not get much mention in the diaries although White did seem to have been genuinely fond of her, she appears to have not had particularly good health during her married life. There is little mention of her last illness which seems to have lasted for several months. She died on March 25<sup>th</sup>, 1825 when she would have been 46. (After 17 years of marriage, White would have been 65)

Despite all his works, Watson was always in debt, and he died still struggling to pay his bills by selling much of his fossil collection. Watson would send out unsolicited geographical specimens to his acquaintances and various museums,

in the hope he would be paid for them. In a letter of 1833, he pleaded with D'Ewes Coke the agent of the Duke of Rutland to buy a cabinet of fossils as he needed money to avoid being arrested for debt. It is assumed that his friends and acquaintances must have rallied round as he never was arrested.



A letter dated 9<sup>th</sup> July 1835 from James Taylor sadly announced the death of White Watson on 8 August 1835. He had requested the solicitor Mr. MacQueen, to make his will and write to his nephew in London. He is buried in Bakewell churchyard; he and Ann had no children.

His collections were broken up and sold on his death. Examples of his marble and limestone work survive in the tomb of the Foljambe family at Bakewell Church, there is a plaque in St George's Chapel, Windsor, for George III. His tablets of 'A Section of a Mountain in Derbyshire' and 'A Section of the curious curvilinear Strata at Ecton Hill' are now in Derby Museum. Other surviving tablets are in the British museum (Natural History) London, Oxford University Museum, Chatsworth House, Manchester Museum and Leicester Museum. Watson carved a monument to his grandfather at Heanor and one to Sir Sitwell Sitwell at Renishaw Hall and the coat of arms above the door of the Rutland Arms Hotel. Watson's manuscript catalogue of the Chatsworth Mineral Collection is at Chatsworth House, together with many of the specimens he provided for the collection.

His diaries from 1780–1831 are in the Bagshawe Collection in Sheffield City Library, together with his fossil catalogues. The four Common Place or Miscellany Books are in the Archives of the Duke of Northumberland, they were purchased for £50 in 1833 by the Duke who as Lord Percy had visited Watson in 1808. It is thought that in his old age and seriously in debt White Watson contacted the Duke and offered his books as a way of alleviating this impecunious situation. Other private papers, notes and sketches, together with much material for but extra to published volumes, are held in Sheffield Library and Derby Library, and an album of preparatory silhouettes from 1806 is also in Derby Library.



## A Brief History of Engagement Rings *by Hannah Bale*

Rings, and other gifts, to express affection and to ensure a betrothal have been given for centuries. In the 12<sup>th</sup> century, Marie de France wrote “If you love him...send him a girdle, a ribbon or a ring...If he receives it gladly... then you will be sure of his love.” A century later, Andreas Capellanus in c.1230 recorded that women would accept a handkerchief, a ring, a compact, a picture, a washbasin, little dishes, trays, a flag” or any gift which would be useful or attractive from her love, which would remind her of him. In return, accepting the gift showed she was free of “avarice”.

To confirm a betrothal, rings with diamonds were often exchanged. There was symbolism in this, the diamond representing the strength of unbreakable love, even in death. Betrothal rings could also take the form of two clasped hands, a device from Roman Times which lasted into the Medieval Era. The ring below dates from the 1400 and is thought to be Italian. One side shows clasped hands and the other two hands holding a heart.



848-1871 Victoria and Albert Museum

In the 1500s, rings set with sapphire and ruby were also suitable love gifts. Again, there was a lot of symbolism in these stone: love from the soul – the sapphire – and the heart – the ruby.

From the 1500s, gimmel and posy rings were also given as betrothal rings. Gimmel rings are rings that can split into two or three separate rings. They were also often decorated with clasped hands and were often engraved with text from the marriage service. This ring was made in Germany between 1600-1650, the inscription reads:

.MEIN. AN.FANCK. VND. ENDE. ; WAS. GOTT. ZVSAMEN. FVGET. SOLL. ;  
KEIN. MENSCH. SCHEIDEN

my beginning and end, what God has joined together should, no man put asunder



M.224-1975 Victoria and Albert Museum

Posy – which comes from the word poetry – rings were inscribed with romantic verses in French or Latin. Some were common, taken from books written for the purpose, such as *Love's Garland* and *Posies for Rings, Handkerchers [sic] and Gloves and Such Pretty Tokens as Lovers Send their Loves*, 1674. But some inscriptions were more individual and personal. The one below was made between 1500 and 1530 in England. The engraving reads “my.wordely.ioye+alle.my.trust”, and on the interior “+hert.tought.lyfe.and.lust.”



895-1871 Victoria and Albert Museum

From the 1700s to the early 1800s, floral designs entered love rings, and rubies and diamonds began to be paired together more often, symbolising passion and eternity. Flowers all have meaning, and this is often separated down into the individual colours of the flowers. A red tulip could be given as a declaration of love and so a tulip depicted in red enamel or red jewel was a perfect choice for an engagement ring. This ring was made possibly in England between 1730-1760. It is inscribed with “DOUX ET SINCERE” which translates as “Sweet and honest”.

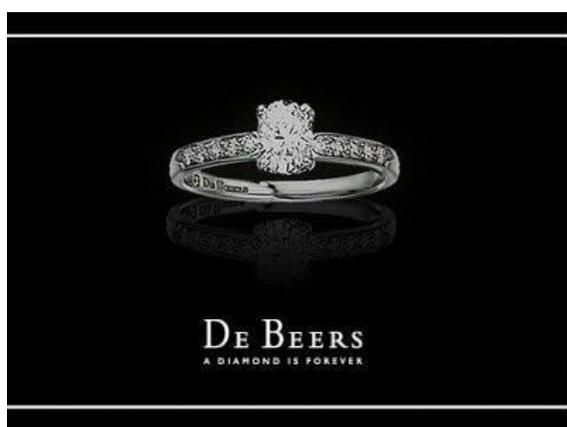


M.170-1962 Victoria and Albert Museum

Rings depicting clasped hands also continued, but were now based on the Irish claddagh, showing a heart surmounted by a crown clasped between two hands.

Although many people have a fear of them, snakes have a very positive symbolism. Queen Elisabeth I was painted wearing a dress with a snake on the sleeve, representing wisdom but they also have another meaning. Snakes in jewelry, particularly if they have their tail in their mouth, symbolise eternity. Rings of this type began to be used as wedding rings in the 1800s. Queen Victoria's engagement rings from Prince Albert was a snake with emerald eyes.

The trend towards diamond engagement and wedding rings continued into the 20<sup>th</sup> century. They were cemented into tradition in 1947 with De Beers advertisement "A Diamond is Forever", a slogan they still use today:



## Residents of the Old House by George Challenger

### PART 3 CENTRAL COTTAGE

This is the third of a series about the people who lived in the 6 cottages which became the Old House Museum after they were given to the Bakewell & District Historical Society in 1955 and 1957.

Mr and Mrs Clark lived in the houseplace with its front door behind where the desk is now. A staircase led up to the landing bedroom (Tudor withdrawing chamber) and chamber over the porch. When the parlour cottage (5) had a kitchen made from part of the 6<sup>th</sup> cottage they took over the porch as a kitchen. The great fireplace was a pantry with a window to the rear.

Their son Cyril died in the Far East during the Second World War. His younger brother John was born after they moved to Higginholes. Mr and Mrs Meade then came and their son Charlie once tied sheets together to escape out of the porch chamber window when he had been sent to his room.

Mrs Webster was the last occupant of the centre cottage. As the agent for the owners, John Marchant Brooks illegally accepted her as a tenant. The closing order under slum clearance law was then in place and prohibited new lettings.

## Our museum collection - Xodo iodized diffuser

This is a curious item in our collection - only 3 by 2 cm, locket shaped, and ceramic. It was a surprise to find it had medical uses ! This is what I found out about it.



Iodized diffusers were developed by Dr Goodfellow, who was Medical Officer of Health for Brampton and Walton in Chesterfield until 1911, when he retired because of ill health.

In 1905 he had been appointed by James Pearson's widow as works manager for the Oldfield Pottery in Brampton. He returned to the district in 1922 to continue his research work into goitre, a disorder of the thyroid gland. Known locally as Derbyshire neck, it was prevalent in this area because of a deficiency of iodine in the soil at a time when most food was produced locally. This led to local chemists selling iodised salt to add iodine to the diet.

Dr Goodfellow was also convinced of the possibilities of iodine as an aerial disinfectant to combat infections such as influenza. Through his connections with the Oldfield pottery in Brampton, he was able to launch the Xodo locket in

Most of the locket was glazed, allowing a small dose of the iodine vapor to be released slowly through porous openings. For a few years in the 1930s these, along with the mushroom-shaped iodine diffusers, enjoyed popularity. The lockets were designed to be worn under the clothes and were also hung in public buildings such as banks and cinemas, on buses and even from trees.

Information from [www.chesterfield.gov.uk](http://www.chesterfield.gov.uk)



**Jennet Cragg, The Quakeress - A Story of the Plague (a previous pandemic) by Susan Hillam.**

In 1686 a woman rode from Quernmore near Lancaster to London on the back of a farm horse. Her name was Jennet Cragg. If she followed the route of the ancient trackways, the Pennine Way, the Portway and Watling Street, (the route of the present A6) she would have passed through Derbyshire on the journey. The historical account, kept in Quaker records, does not relate which route she took. She had married a farmer called Thomas Cragg in 1656 at the age of 23, by whom she had five children. Thomas died at the age of 36 and in 1671 Jennet married a farmer called Thomas Thompson, a staunch Quaker. This was just a year after the Conventicles Act of 1670 which imposed fines on anyone who attended a religious service other than that of the Church of England. It was particularly harsh on Quakers.

In 1682, Jennet's youngest daughter, Elizabeth married a Quaker called John Kelsall, who was possibly a travelling preacher. The couple went to live in London, where John was a tailor and later a brewer. Two sons were born to the Kelsalls. John was born in 1683 and Joseph in 1684. Their father, John was in prison when young Joseph was born. He had been imprisoned for his persistent preaching at Quaker meetings and was awaiting transportation to the West Indies when he died of what may have been gaol fever. Elizabeth died soon after also of a fever, leaving the two infants to be cared for by Ruth, a maid servant who had moved with Elizabeth from Lancashire to London.

Eventually the news of the family deaths reached Jennet Cragg, the grandmother. She determined to travel to London to bring her grandsons back to Querndale. This was no small enterprise in 1686 and records show that she travelled alone, staying overnight with Quakers and being recommended to other Friends along the way. She eventually arrived in London, settled her daughter's affairs and began the journey back. She had just the one horse and had to transport two little boys aged three and two. She solved the problem by placing each of them in a pannier, one each side of her horse. The return journey cannot have been easy, especially as young John had a foot infection and she was travelling in poor weather of early spring. She arrived back at Querndale in March 1687.

Jennet's second husband died in 1690 leaving her to bring up the boys single handed. John did well at school and became a schoolmaster in Wales. Later he worked for the famous Quaker ironmaster Abraham Derby I in his ironworks. Joseph remained a farmer and it is from him that all the Kelsalls of North Lancashire are descended.

In 1877 Maria Wright wrote a book entitled Jennett Cragg, The Quakeress A Story of the Plague. This was a penny paperback, which in the mid 19<sup>th</sup> century

were often sold in weekly instalments at a penny each and were known as “Penny Dreadfuls” because of their dramatic content and sometimes bloodthirsty plots of murders, highwaymen and hangings.

Maria’s story uses the bare facts of Jennet’s journey to London, but sets her story in 1665 at the time of the Great Plague of London. It tells how John Kelsall was indeed sentenced to be transported for attending Quaker meetings, but died of the plague, as did poor Elizabeth. The accounts sent back in letters from Elizabeth to her mother told of “lock-down” 1665 style, which was not self-isolation, but compulsory house confinement until the occupants died. Jennet’s journey had dramatic accounts of her being held-up by thugs and then rescued by Quaker horsemen who just happened to be passing that way. When Jennet arrived in London she found the streets empty and quiet and that many houses had long red crosses on the doors denoting infection. She passed homes where the occupants shrieked and wailed in agony. In the streets dead bodies lay on the ground. These sensational details would have been included to sell to the masses who, thanks to increasing literacy, were finding respite from their daily work in fiction. They were poorer people who could not afford the better quality literature of Dickens. By 1877 Maria’s novel appears to have been sold as a complete book rather than instalments. It still had some illustrations and had its sensational elements, but also spent time emphasizing the deeply religious aspect of the Cragg family’s life and how this and the strength of the Society of Friends enabled Jennet’s adventure to succeed. It was so popular it was reprinted several times in Britain and was translated into French.

Maria’s penny paperback was reprinted recently in America by Kessinger Publishing who specialize in printing rare, out of print books. It had a foreword:

“In the interests of creating a more extensive selection of rare historical book reprints, we have chosen to reproduce this title.....Because this work is culturally important, we have made it available as part of our commitment to protecting, preserving and promoting the world’s literature.” Little could the publishers have known how interest in previous pandemics would emerge.

Some of the characteristics of the Plague and Covid 19 are similar. We have lock-down, we have a rapidly spreading disease whose origins we do not understand, nor do we have effective treatment or cure. Bubonic Plague was caused by a bacterium not a virus and kept recurring until anti-biotics were discovered. Each of the pandemics has caused great fear. As yet we do not know if Covid will create the huge changes in society that emerged after the Plague.

*Susan Hillam*

*Footnote: My grandmother’s maiden name was Kelsall. Recently a cousin, Susan Kelsall, traced the family tree and discovered that both she and I are great X8 granddaughters of Jennet Cragg. My mother was given a copy of Maria Wright’s original book by her aunt. I now have the book, in very shabby condition, plus the reprinted version by Kessinger Publishing.*

## Quiz answers

### Answers to the Derbyshire Place Names Quiz

Many thanks to Cathy Swinbank of Derbyshire Dales Ramblers who created this quiz and gave us permission to use it.

- |  |                         |
|--|-------------------------|
| 1. Kinder Scout  | 10. Calver              |
| 2. Hope Valley   | 11. Ambergate           |
| 3. Monyash   | 12. Tideswell           |
| 4. The Roaches   | 13. Calton Lees         |
| 5. Speedwell Cavern                                      | 14. Robin Hood's Stride |
| 6. Longshaw  | 15. Carsington Water    |
| (We put Sandiacre and thought it was as good an answer.) | 16. Hassop              |
| 7. Eyam  | 17. Parsley Hay         |
| 8. Grindleford   | 18. Over Haddon         |
| 9. Belper  | 19. Pride Park -        |
|  | 20. Hathersage          |

## Your comments from previous articles

A report on the recent analysis of Vermeer's 'Girl with a Pearl Earring' was written in the Daily Telegraph by Alastair Sooke. Apparently the lead white paint that was used in the portrait contained lead ore pigment that was mined in the Peak District. Another amazing fact!

*Lillias Bendall*

The article about the families who inhabited the cottages reminded me that I had nursed Miss Frances [Fanny] Pitt at the end of her life.

She was a patient on East Wing at Newholme hospital. As I recall she was a lovely, happy lady. She was quite small and a little bit portly but looked very like the photograph of her mother that is on display in the museum. I can't remember the year but it must have been in the late 1980's.

*Kathleen Williams*



I leave you with more artistic endeavours. You are all so clever.

Thank you so much everyone for contributing to this week's News Updates.  
Please stay safe and well.

Anita in a very warm loft!

