

## Appendix One: Transcript of interview with Henry Rumbold

Visit to Fountains Abbey with HR. Monday August 19<sup>th</sup> 2013.

### 1. Start in the Mill Yard.

SN: Go on then. Who was working here in 1966?

HR: Yeah when I first come 'ere, Tommy Young was the Foreman. [1969]

SN: Uh huh.

HR: Noel Andrews was the Charge Hand. Then there would be maybe 6 or 7 local masons who worked here. Then we used to have people come from Helmsley, and allover, cos this was the biggest job in the 'ole North of England. So we could have, with all the grounds men, at that time I think there were 5 to 7 grounds men, cutting the lawns and everything. So we had probably a staff of 30. So it, and that varied from week to week. *muffled* Depending on what work were to do.

SN: Right OK.

HR: Then, eventually after that started, Dave Sweeney become like the master mason looking after the apprentices, so at one time we had 30 people here plus 5 apprentices.

SN: Right, OK.

HR: Right at the beginning.

SN: Right.

HR: Over the years it's varied and it's got smaller and bigger again depending on the type of work that we had in.

SN: Right, OK. So that was for the Ministry of Works.

HR: That was for the Ministry of Public Buildings and Works. Become the Department of the Environment and then it become English Heritage.

SN: Right, OK.

HR: Our main office for the North of England, was, err for Yorkshire, Lancashire and Cheshire, was at Duncombe Place in York just opposite the Minster. I think it was split up into at least 6 or 7 regions throughout the country. Right?

SN: Uh huh.

HR: And so what actually happened here every year, twice a year in spring and autumn, we used to have what was called the inspection from London., and the chief inspector would come with the architects and everybody. [With Superintendent of Works from Duncombe Place]

SN: Uh huh.

HR: And look at all the work and leave us the work to do in summer and then come and inspect it in October. [The Superintendent of Works would visit every two weeks]

SN: OK.

HR: And what Duncombe Place did, they actually did the day to day running. So in that office when I first come at Duncombe Place was Burt Farah. He was the Area Superintendent of Works. Trevor Lancelot was only a Superintendent of Works then. And Derek Willie and Eric Marsh. And later years Goff Hutchinson come and later years still come Colin Burns. Colin Burns went on to teach at.... [Fort Brockhurst with John Ashurst]

SN: Yeah I've heard of Colin Burns. Weald and Downland?

HR: No not Weald and Downland. He went to...oh what's that other?

SN: Right next to it. West Dean College.

HR: West Dean College. That's where he teaches.

SN: Yeah.

HR: He was a junior man when he first come here.

SN: Was he? Didn't know that!

HR: Yeah.

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## **2. By Outer Court looking towards Abbey Ruins**

HR: Yeah, when I first come 'ere there were no trees on this lawn. All this lawn 'ere the mower had to be set, they used to set a line across. They used to set the first one so it used to be straight. All these lawns 'ere were as good as what Wimbledon were.

SN: Right.

HR: Absolutely incredible!

SN: Yeah. Was it really flat then?

HR: Absolutely, all round 'ere, round the back of the Chapel a Nine altars, all around there were all cut with lawn mowers.

SN: Right.

HR: And every time they cut the lawn they had to take the grass cuttings away, which go down to the wood down there.

SN: Right OK.

HR: This place was absolutely beautiful.

SN: Was it?

HR: Yeah. Now 'round 'ere is where Jack Alder the Head Custodian used to have is house 'ere.

SN: Uh huh.

HR: Come through that gate there, there used to be a big office there. That's where they used to serve tickets. There look, where that gate is (**looking back at south entrance no longer in use**).

SN:

HR: At the other end, there used to be ticket office at the other end.

SN: Right.

HR: We used to control, the Ministry of Public Buildings and Works, used to control the people coming in and out of this Abbey, and the money coming to us.

SN: And you could let people in at both ends?

HR: At both ends.

~~SN: But now not.~~

HR: So, in our guardianship, was where I've shown you already, all through here, (**looking at the outer court and the cellarium**), all the abbey, all that walk up there, right around to the half moon lake and all back, all the grass was cut by us and was in our guardianship. [Guardianship finished the wall before the half moon lake]

SN: Right OK.

HR: So I'll take you through the abbey now and I'll show you where it went.

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### 3. Towards Nave

HR: You know how the Minster at York now is thriving with workmen and such as that?

SN: Yeah.

HR: This is how Fountains Abbey was.

SN: Totally different to now.

HR: Totally different scenario to now. The whole education programme, the whole..., the things that, that we did, some of them you wouldn't be able to do now...but we were self-sufficient. We didn't need anybody, we didn't need architects or anybody. We could cope.

SN: Yeah, it wouldn't have taken you two hours to...

HR: No because these people, that were 'ere, were so highly skilled and they passed down from generation to generation.

#### Enter nave

SN: Yeah. So there weren't architects on site very often?

HR: No. No. They were at back of the queue. When they used to come half yearly review probably in March or April, Gilyard-Beer the Chief Inspector, were in front of the line, with Tommy Young [and Superintendent of works], Gilyard-Beer. Then it went in rank back. Architect were at back at queue.

SN: Really?

HR: As they said 'what can they offer? It's already built. Why'd we need him?'. Not being malistic, but they had no say in it whatsoever.

SN: No. So you would talk, or Tommy Young would be speaking directly to the person from the Ministry?

HR: Yeah. This place in 1969 was run like the Raj, in India. I called Tommy Tommy, but Gilyard-Beer Beard called him Mr Young, and he called him Mr Gilyard-Beer.

SN: Right.

HR: Right?

SN: Uh huh.

HR: John Ashurst once told me a great story. When he was first a lad, come to... Cos he was brought up with us here. He says the first time he ever went out with the Chief Inspector, they pulled up at site, he went to open the door, but he said 'don't to that. That's the Foreman's job to open the door to let us out'.

SN: Really.

HR: And what I'm saying to you is these were the nicest people in life you could wish to meet. But that's how they run it. So I used to walk across, when I become Foreman, I used to walk across with Gilyard-Beer. And I used to have me book and all that, and he'd come across and he'd say 'right Mr Rumbold, we've got the nave wall to do'. Right. 'This section of nave wall. Can you seen any problems Mr Rumbold?'. 'Oh I can't see any problems at all Mr Gilyard-Beer'. 'Right, you know what we'll want. You'll be inspected on a regular basis from York. You get on and see and I'll be back in October to see you'.

SN: Right.

HR: Couldn't do that now, could you? Because it's illegal.

SN: No you'd need monument consent and architects drawings...

HR: See that tower there (**at Huby's Tower**)? When I first came here, Noel Andrews, Dave Sweeney, Josh Handley, Maurice Winspear, George scott and all a them. Put all that scaffold up, internal and external. Designed it and built it themselves. Without an architect being involved.

SN: Right.

HR: Could they do that today?

SN: No

HR: It's impossible.

SN: So most of it was just done on like trust. You trusted Gilyard-Beer. He trusted you.

HR: It was done, it was done on the ability that they knew that these people could do it. Noel Andrews was a foreman scaffolder. He'd been on con.... Money wasn't an object to us Sophie, because what we could do is we could send blokes on any course we wanted.

SN: Right.

HR: See what I mean?

SN: Yeah.

HR: So these people were highly trained. I was a Foreman scaffolder. I had a ticket to be a foreman scaffold....everybody...certain people 'ere had...so we could build our own scaffold what we wanted. We could do what...so, simple as that.

SN: Uh huh. You could do anything.

HR: Yeah.

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#### 4. From behind the Presbytery & Chapel of Nine altars, looking east towards Studley.

SN: Would he not be happy?

HR: Not happy? Tommy? Phew!

I just wanna show you this from back where we go down. Mr Tommy Young, he was the only....do you know I went to his funeral, I was the only person...

SN: When did he die?

HR: He died the other week. I was the only person...

SN: The other week? Recently?

HR: Yeah. I was the only person there from the trade.

SN: That's really sad.

HR: It gutted me.

SN: Oh really? Yeah, cos John Maloney was here for a long time too wasn't he?

HR: Yeah.

SN: From '71 or something? [Later than '71]

HR: He came from Barnard Castle. To be taught stone masonry with Dave Sweeney, did John. Him and another lad. Can't remember the other lad's name [Peter Coverdale]. Anyway right...see the row at this side?

SN: Yeah.

HR: All that bank in there, that was in our guardianship. **(Looking east, towards Studley)**. All right up to the wall there, there's a wall that goes across at the bottom before the half moon lake. That was our guardianship boundary. Where that tree is, there used to be a road going ov...that's where all our droppings from the...all our droppings and everything went there. ....this lawn up to where the mark goes across, up there, see it?

SN: Uh huh.

HR: All that was straight line and cut with a lawn mower.

SN: Wow. It's impressive. It's massive, and it isn't square is it?

HR: No. Seriously we had at one time 7 grounds men cutting the lawn.

SN: Right.

HR: Cutting the lawns. Everything. So you can see why they (*muffled*)

SN: So you know you like described that kind of the fact it was like a city, or a hub of activity. How long did that last for. From 1969....

HR: Into the beginning of the 1990's. [1993 privatisation]

SN: Really? So visitors would come here and there would've just been like stonemasons everywhere, and grounds men everywhere.

HR: Yeah. Grounds men working. Beautiful. You could have picnics on here. Absolutely breath-taking.

SN: Uh huh. OK.

HR: And it was all run from London and the inspectors used to then be in charge. Not architects.

SN: No. Back of the queue.

HR: They were in the rear of the queue. It was the chief inspectors.

SN: The archaeologists.

HR: So somebody like Keith now would be a chief inspector, he would. And you can see...if you relate now....is that thing turned on?

SN: Yea. Do you want me to turn it off?

HR: Turn it off.

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## 5.

HR: ...Saturday and Sunday, to pick my wife up on my little push bike, and she had a push bike then. And Gilyard-Beer the chief inspector of...this is a man in charge of all England...he'd be drawing these walls on Saturday and Sunday.

SN: Right OK.

HR: Because to them it was more than a job. It was a life. And then, we used to have all sorts. He was chief inspector, then we had Craster, you've heard of Craster Kippers haven't ya? He was another inspector. Rigold was another. All these people were the brains of the country. Very clever people. But they were gentlemen. But I tell you what you wouldn't get away with bad work. They knew...it's like Keith now...if you go...no-one'll ever pull the wool over Keith's eyes. Cos he's actually worked here for 4 years on tools with my men. He knows what he's doing.

SN: Yeah.

HR: See the whole set up, how it was set up. Right?

SN: Yeah.

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## 6. Near guesthouse and outer court

HR: They'd already done some work on the **guesthouse**, the Ministry for Public Buildings and Works, but this, this area here, the bake house (**outer court**) area and the jail and all such as that, where they first come, this section here.

SN: Right OK. You were doing first of all?

HR: When I first come here I actually worked with Tom Hardcastle I think on this little low wall here.



SN: Right OK

HR: And then I had William Robertson. Now Bill was a Scottish, from borders, and he was, he'd been in the game 40 years had Billy boy. Right? So he was another one of the masons that I learnt my trade under. So there were Tom Hardcastle, Dave Sweeney, all these people, Josh Han(dley), all them were part of that...5...me err thing...like an apprenticeship.

SN: What from 1969 to 1974?

HR: Yeah, it was all a learning stage.

SN: Right ok.

HR: Yeah. It was absolutely incredible.

SN: Uh huh.

HR: It was just brilliant to work here wasn't it?

SN: I bet it was.

HR: Cos these people weren't only stonemasons, they could tell you stories about life. You know, you didn't even know about.

SN: Uh huh.

HR: I can remember Tommy Young once telling me about getting on [the roof of] a train in Calcutta and going up through India on top of roof n all. Little things like that, when you think about it, you can't believe it can ya?

SN: No. And that was in the war was it?

HR: Yeah. I remember Maurice Winspear once saying to me 'eh, I were in jungle in Malaysia Henry, it were that dark, in thing, you could a been stood a foot away I wouldn't a known'. Little things like this...telling these kind a...this is practical in it? This is, this not story telling, this is facts.

SN: Mmm.

HR: So all these people were characters, like Dave Sweeney telling you about working on Ripon Cathedral. What he did, and all such as that, it were all facts wan it?

SN: Mmm.

HR: Their experience?

SN: Yeah. And this is the type of people you were dealing with.

SN: Lots to learn.

HR: Yeah.

SN: Where's Maurice Winspear now?

HR: Died has Maurice.

SN: Yeah.

HR: Yeah. So, we started here...

SN: Did Maurice keep pigeons?

HR: No I don't think so. He like racing, he liked to gamble, like Dave Renton...

SN: Did he?

**Looking at cellarium**



HR: *Laughs*. Right so, here, when I first come here, I remember John Ashurst was very much involved in this. Very early days.

SN: So was he around in 1969 as well, or was he...?

HR: He started same time as me did John.

SN: Did he?

HR: Yeah.

SN: But he wasn't based here was he?

HR: He was in London.

SN: Right, OK, but he used to come.

HR: He eventually become....like the architect in charge of training and development and things like that. You know what I mean?

SN: Yeah.

HR: Now what they did then, the Ministry of Public Buildings and Works, did a film about...

SN: Did they?

HR: ...about techniques and things like that. And this is where they did it all. They had a scaffold up here showing how to gravity grout. They did ordinary grouting on this wall. They did lime pointing on that wall here. I was involved in all this.

SN: Really?

HR: Yeah.

SN: I wonder where that is now.

HR: They'll have it somewhere.

SN: They will won't they.

HR: Up here, on top of that wall, cos this was dropping over, we put a ring beam right from yon corner right through across to here. To hold it up.

SN: So that's in there now?

HR: It's in there now.

SN: What's it made of? Stainless...

HR: Stainless steel and concrete.

SN: You wouldn't know would you?

HR: No. All this. This is why we come to work here Sophie. This is *muffled* all the time. York University used to come out here once a year didn't they? King's Manor.

SN: Yeah.

HR: I remember being involved with them, yeah.

SN: Conservation Studies.

HR: Yeah. Didn't do much good did we? I'm only joking.

SN: Ha!

HR: This is where, this is where it all started.

SN: Right OK.

HR: It's incredible in it?

SN: It is incredible. So you were grouting and pointing, and all the stuff that you taught like us in Romania, the birds nesting and....

HR: All the drawing and all that come from here.

SN: Right OK

HR: And I can remember working on this block here with BJ Sanderson. He was another stonemason here. All different types of characters. I mean, the tower itself, the scaffold was put up, all the work was done. And then the scaffold was up I think 13 years. The reason being is there was big debate over the mullions. This magnesium limestone where it comes from....there was a debate all that time.

SN: Right OK. What and they wanted to match the stone?

HR: Yes they wanted to match the stone. And so eventually Dave Sweeney and me. Dave Sweeney had dressed it all with the young apprentices. And we all put it up.

SN: Right OK.

HR: There was no-one here to tell us what to do, we just got on and did it.

SN: Ha.

HR: Now here's an interesting thing for you...

SN: Henry do you think there were more apprentices on site than, than proper stonemasons?

HR: The apprentices that come here...the first 5 apprentices that ever come here were from York, OK? I can't remember their names, there were 5. I can remember Curly Watts being one of them. Deemer that went to York Minster was another one. There were 5 of them. They were the 5 masons that first come here.

SN: Right OK.

HR: Then, what...they said 'it's ridiculous bringing people from York, we'll get local'. And then I think, then come another 5. Dave Renton, Dave Buckle, Paul Noble, Evan Chalice and Reg Carter. [Clive Preston, Andy O'Boyle, Adam Stone, and lots more]

SN: Uh huh.

HR: They were the next 5. Then I think the next two that come were Adam Stone and Michael Smith. Then the next two that come were Clive Preston...I can't forget him can I....and Andy O'Boyle. Then come Garry Dunnin and Mark...what'd they call im...it'll come to me later will his name. And that's what it did.

SN: Right OK. So when were you? You were one of the first?

HR: I wasn't...when I actually come here....

SN: You weren't an apprentice?

HR: No I weren't an apprentice. But, I'd never done any heritage work.

SN: Right.

HR: So it took me 5 years to learn all this heritage work.

SN: I see.

HR: The first proper apprentice into stonemasonry that come here were them 5 from York.

SN: and they were like 16 or 17?

HR: 16 yeah. I think that was school age...I don't kn...yes 16 I think then, yeah.

SN: OK.

**At fireplace**



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HR: I'll just give you an instance here of what we could do then. Now, I want you to imagine this piece of... I think that's the abbots fire place above there.

SN: Right OK.

HR: It's unique it is. Now when I first come here, this here, this structure wasn't up straight. What actually happened, it was on the lean like that.

SN: Right OK.

HR: You imagine this leaning across Sophie, like that?

SN: Yeah.

HR: It had... it had a metal rail [way line] coming up here, coming down and over here.

SN: Oh to prop it?

HR: Prop it. We had to straighten it. So I remember, the first thing they did here, and I think it was Noel Andrews and Dave Sweeney that did it, I'm positive. They put a complete raking shore up at that side, and put a complete raking shore up at this side.

SN: Uh huh.

HR: Right? And then, what they did.....they dug a hole here, and then here Sophie, here, through here look. Come here. Can you see where the grass isn't quite growing here look?

SN: Yeas.

HR: And the grass isn't quite growing here?

SN: Yeah.

HR: Do you know why that is?

SN: Something to do with what was going on over there?

HR: Yes! So what we did, we dug a hole down here, and underneath here, is a metre of concrete under there.

SN: Really?

HR: With a metal rod in with an eye on it. And two were done over the same over there.

SN: Uh huh.

HR: And I can remember, we had to pull it up straight. So you had to pull here, and to give at the other side.

SN: Oh my God!

HR: I can remember the day we did this, it bloody poured down. We waited all day to wait for these lot to come from London to see it, be stood here 5 minutes. And then we pulled it up, and we put a concrete with rods going up the inside there. And then we built that wall back and put the slithers in the other side. And that's what... Now can you imagine, can you imagine today what would happen? You'd have engineers coming out...engineers? What do we need engineers for? Eh?

SN: Yeah.

HR: And that is, that is the biggest thing that I have against today. Now we went to Helmsley with them young lads didn't we?

SN: Yeah.

HR: You've gotta give 'em the opportunity. They've got brains to use it. These people here, because of where they've come from. When you've been through a world war and you've been through Malaysia and all that. Nothing baffles you does it?

SN: No. You get on.

HR: You just get on, don't ya? And that's the trouble today. We have some phenomenal kids today. We've got to give them their [head] and let them get on. They don't have to be molly coddled by architects and engineers. These, these kids are quite [very talented]....they can do it. And you can see by this.

SN: Yeah. I can't even imagine it. Like it moving up.

HR: Yeah, it moved over the top that much.

SN: It's amazing.

HR: And then he put stainless steel metal slithers in there. All backed up, the back done.

SN: Like what you did at *muffled*

HR: Yeah. If you go round the back here.

SN: Just can't imaging a wall being pulled up like that.

HR: I just wanna imagine...just imagine. We'll talk about things as we go. They're not in the right order cos I can't do that.

SN: That's OK.

HR: Right. You look at that wall now. That is probably one of the best pieces of medieval core work in England. Because you can actually see on the other side the correct ashlar. You can see the core work there, then you can see the the bottom of the ashlars where they go up from the bottom here, can't you look?

SN: Uh huh.

HR: Now you imagine me, just been made a leading hand. Gilyard-Beer stood there and Tommy Young stood there. Both...Tommy Young were a.....he was only a little bloke, but he could put fear...he only had to look at you and that was enough. Gilyard-Beer says 'we've got some money to do this Tom...Mr Young'. 'Oh certainly Mr Gilyard-Beer. Whose gonna do it?' He says 'Mr Rumbold'. I'm stood here shivering in my boots. And he just looked at me, he says 'right. I've got photo', is it photo...?

SN: grammetry

HR: Yeah. 'I've got photogrammetry of that. I know where every stone goes. I'll expect it to be like that. And I want brown pointing'.

SN: That's it?

HR: He said 'I'll see you in October'. Right? When he'd finished Tommy Young come and saw me. He said 'you heard what he said, You'd better do it or you know what you're gonna get'. I set to...Bernard Sanderson worked with me, and we did that. And you've gotta remember, if you look now you can actually see the bands going though it can't you?

SN: Yeah you can.

HR: We didn't do that....Keith Emerick keeps reminding me, keeps saying that and I say 'Keith, I were a young kid!'. But we put all that together. It were me and Bernard that worked on getting the mixes together with Breedon Gravel, to brown and all that. We did all that.

SN: That's amazing.

HR: Because they had trust in our abilities.

SN: How long had you been here then?

HR: About 4 years I think. Something like that. But I worked on that. It's absolutely incredible in it? When you think. I mean it's unique int it? Imagine some young lad being given that. It would frighten you to death wouldn't it?

SN: It would yeah.

HR: But what actually happened, it was about confidence Sophie. It was bred into you. This confidence to be able to do the job.

SN: Yeah.

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7.

SN: All the pointing....

HR: All the pointing was done from the first day in April to the last day in October.

SN: OK

HR: No more pointing. Then what we used to do, we used to find winter jobs.

SN: Uh huh.

HR: We used to either dress stone inside or we used to grout all the bottoms of these walls and things.

SN: Right OK

HR: Now the mix then was 2 and a half of grit sand, 2 and half of building sand, 2 and a half of hydrated lime.

SN: Grouting?

HR: No. This is for pointing. Then what we used to do is. That used to go in the top mill, where I'm gonna show you later, mix it all together, and we'd turn that all winter. Then you'd come out and you'd get a bucket full like that, of that.

SN: Uh huh.

HR: And then you'd get a small Heinz baked bin tin, like that, and you would put in it mastercrete. Now mastercrete is different from Portland cement. Mastercrete is designed for stonemasonry, but it's still a cement. You would mix it in, and it turns about 15 to 16 to 1. You'd actually, mix that like I've shown you, in Romania, then you'd beat it.

SN: Uh huh.

HR: All the pointing was done in buckets. And the beating...used to have one of them road beaters, like that to beat it with. Now I'm gonna show you some mixes that's been in this wall now 50 some years to 60 years. And just look how good it is.

SN: Go on then.

HR: Right. Come and look at this.

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## 8. Pointing





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HR: BJ Sanderson did this.

SN: OK BJ Sanderson.

HR: Now look if you look at that. That's that same mix. Look at that.

SN: Uh huh.

HR: That's been in there since 1974.

SN: Uh huh.

HR: That's a long time in it?

SN: Yeah. It is a long time!

HR: It's as good as...that's as good as the day it were put in, look.

SN: Uh huh.

HR: Look at that.

SN: And it's not like making the stone go weak, is it? That's what they say about....

HR: I reckon that pointing, although it's got mascrete cement, that 15:1, is weaker than that, that hard millstone grit, or Plumpton grit as they say.

SN: Right OK

HR: Right now, I'll take you some other pointing that's been here since the 1960's Look at this. Round here. I checked, I check this, I....people don't know this, but I have a responsibility. I come and check this on a regular basis.

SN: Even though you're retired.

HR: Oh I'm retired. It's intriguing me, this big debate that goes on about these people that know all about lime. This is real life. This is actually....I'm going through the process of, putting this mix in now, I'm going through 40 some years, some of it's been in 60 years...

SN: Uh huh.

HR: And I can see what harm...I can see has it done any harm or has it not done any harm.

SN: Yeah. You can actually see it. It's the only way to really test it, isn't it?

HR: Yeah.

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9.

HR: This were put in in 1966.



SN: Yeah.

HR: When I first started, this is one of the first jobs I took. It's now, what, 2013, how many years is that?

SN: God, it's like 50 isn't it? Well, 48.

HR: Look at that. What do you think of it?

SN: It looks like it was done like three weeks ago

HR: Yes.

SN: Cos, you know, it hasn't gone back at all. It's just like it's brushed off and gone off.

HR: That's, that's, that is the finest example, some of this, of Scotch pointing that the whole Ministry of Public Buildings and Works used to do in the country.

SN: Why do you call it Scotch pointing?

HR: Cos that's where it originates from I think.

SN: Scotland?

HR: Yes.

SN: Oh really. What, the mix or what?

HR: The method of doing it. Washin' it off.

SN: Oh right.

HR: Now there's some quite funny things happened 'ere Sophie. You've gotta remember, when I first come 'ere, I remember Bill Robertson sayin' 'go in that field, take that bucket'. I used to look at 'im right strange, cos he was a real Scotsman was Billy. 'Now young laddy', that's 'ow 'e used to call ya, 'now young laddy', I were 27, 'go up into that field, and where them cows are, get me all that cow crap'.

'Are you sure Bill?'

'Listen I'm tellin' you what to do. Go do it!'. So I used to go get this, and so you'd bring it back, get some 'essian, filter it through, mix like a, a real lime mix. And all these walls, because you used to wash these off, although we used to put water on the wall first, it still 'as like a *muffled*, we used to do all these with that, cow crap mix.



SN: Why? For the colour, or the binding?

HR: To make it darker, to make it dark.

SN: Oh right.

HR: But in it funny? They used to say to me 'oh this'll last forever this pointing with this mix on'. They thought it helped it. Now I can't argue, can I? Cos this is still in! How can I argue with 'em?

SN: That's why you keep coming back!

HR: Now, but, as you know, I, I'm goin', I'm gonna write a book on Roman lime concrete.

SN: Yep.

HR: And I've been in this trade, I was in before 1969 cos I worked....but if you take it from 1969 to now, it's quite a long time in it? It's 40-some years.

SN: Yeah.

HR: And I, what've done is...in my life as I've gone through jobs and been to countries, something to do with lime mortar 'as 'it me. Now, we 'ave these gurus that go 'round talking about lime mortars aa though they know everything about it. Do you know something? I've been in it 40-something years, I'm still learning every day. Now, if you take...there's two types a lime mortars...

SN: Mmmm

HR: There's lime mortar that you have if you're a plasterer or you build, that's none load bearing.

SN: Uh huh.

HR: The Romans developed lime concrete that was load bearing. Cos their structures, you know the Parthenian in Rome still stood n all that.

SN: Uh huh.

HR: Look at that there. That, that would be the same as Roman lime concrete, yes.

SN: That's hard.

HR: It's hard. But Roman lime concrete don't take water, because if it accepted water, all their aqueducts an all their stuff it'd just collapse. It'd just rot wouldn't it!

SN: Yeah.

HR: But some of their buil....2500 years ago, some of their build...the Partheon still stood in it?

SN: Uh huh. Those aqueducts in France they're amazing.

HR: They're still stood aren't they? Now what I'm saying to you is that's why there's been a big development in this now. This...people used to say 'oh you need really soft mortars'. No you don't. That's Plumpton grit or Millstone grit is the name. If you 'ad that mortar, only it needs to be slightly weaker than that.

SN: It's quite hard stone isn't it?

HR: It's very hard stone. Now granite. You imagine a granite, what leeway that gives ya.

SN: Yeah. And that's been out the ground for quite a long time as well, so that means it's hard.

HR: Yeah. But if you look at that, you'd think that 'ad been pointed yesterday wouldn't ya?

SN: Yeah, yeah well. Given a couple of days to go off.

HR: Yeah. You look at this up 'ere Sophie. This was between '66 and '68. Look at it.

SN: Oh yeah. It's amazing, yeah.

HR: You've gotta be very careful when you're debating limes.

SN: Yeah.

HR: Th...they've now found that Roman lime concrete is 30% harder than what they can get Portland concrete in America. That's why the Americans are starting to use it and them techniques what we've discussed in Romania. That's why they're doing it.

SN: Right OK.

HR: Because they realise now they were right 2 an a half thousand years ago. The buildings are proving they were right aren't they? Eh?

SN: Well yeah, they are still standing, yeah.

HR: You've gotta remember one thing that we 'ad 'ere Sophie. That you don't 'ave today. Time didn't matter. It was doin' the job right.

SN: Yeah. That's the most important thing.

HR: That come top a the pile. Speed didn't come into it. If you did a section a wall 'ere like when I did that Chapter House back, that medieval core work...



SN: Mmm

HR: There was no time limits. Someone said to me 'get it right'.

SN: Uh huh.

HR: Today they come along don't they. 'You've got three months'.

SN: Yeah exactly.

HR: That's the difference. So can you see now in my eyes 'ow craftspeople today 'ave to be cleverer and better than what we wa.

SN: Yeah.

HR: Cos they're doing stuff in time limits that's unbelievable aren't they?

SN: Mmm.

HR: That's why they've gotta be highly trained 'aven't they.

SN: Yeah.

HR: Right, so what we what we'll do now Sophie. The mill'll be open, so I'll take you in the mill and then we're gonna look at each job as they come and I'll try an tell you 'ow they were done'

SN: OK thank you.

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## 10.

*Talking about visitors to Fountains while stonemasons at work. Health and safety precautions involved hoarding around the masons so the public couldn't access their materials or tools, but so they could see what was going on.*

HR: That's where you get your confidence from int it?

SN: Yeah. Telling people abou it.

HR: That's why I That's why I can stand up in a classroom and speak. Cos I've done it all 'ere.

SN: Laughs

HR: No seriously int it?

SN: Yeah, I s'pose probably yeah.

HR: That's...

SN: Did you get lots of people asking you about it?

HR: All the time yeah.

---

## 11.

HR: A metre 'a snow. You 'ad to push bike through snow. That's the type a people you were dealing with in them days. Nowadays they wouldn't even set of would they?

SN: No, not on a bike.

HR: Different world.

SN: But when they came here, did they like...were they learning as well or did they already know how to do everything?



HR: They knew it. Tommy were foreman. He'd been all over Yorkshire doin' Conisbrough Castle an all these other jobs.

SN: So....

HR: Yeah Bill Robertson 'ad been doing...all these people...

SN: So they all worked for Ministry of Works for a long time?

HR: But,...Tommy Young 'ad yes, he'd come from Scarborough Castle.

SN: And Bill had?

HR: Bill come from the estate originally. But I think he'd worked for the Ministry beforehand.

SN: And then he'd...they came here when it became a guardianship site.

HR: Yes.

SN: And so you got all these experts coming together.

HR: Yes.

SN: I get it.

HR: And then you got all these people comin' from Hemsley and all this. Who were working at Hemsley Castle.

SN: So was Maurice Winspear, was he older than you?

HR: Er yes 'e was.

SN: Right. Cos they used to go around as well didn't they. I've looked at their day books and sometimes they'd go to Mount Grace and sometimes they'd go to... I don't think they ever go as far as Scarborough. But sometimes they go to like ~~Sherriff Hutton~~.

HR: I'll never forget, I'd been 'ere about a month I think. Tommy Young says 'oh right, tomorrow Tommy...' Tommy Hardcastle, that's my first bloke that taught me, 'Bernard Sanderson, Henry Rumbold and Norman Kemp are going to Spofforth Castle, there's some pointing to finish'. So we arrived at Spofforth Castle, gets working. Been there about two days, and I'm doin' my bit of pointing on me wall. And Bert Farah, I didn't know, he was the area superintendent of works, this bloke stood at the gate with 'is little beautiful jacket and 'is trilby hat on. He comes across 'now young man, what are you doing?'. Comes back 'round. And anyway, Tommy said 'that was bloody Bert Farah. You din't say out outta place did ya?'. I didn't know Bert Farah, no Bert Farah? Anyway, he'd looked at me tools. When we got back 'ere Tommy Young was givin' me a right bullin'. 'He's told me your chisels want bloody sharpening, I've 'ad a right bullin'.... Get to [ ] blacksmith'. Oh he...you know what I mean?

SN: Did you have a blacksmith here as well then?

HR: Oh we used to send it to Berswith. Then eventually we got, we 'ad a bloke who was a stonemason **who could dress our own** chisels.

SN: Oh really?

HR: Yeah. So Bert Farah, was he based in York.

HR: Bert Farah was area superintendent at Duncombe Place. And then Trevor Lancelot took over from him.

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## 12. Walking from cellarium to bakehouse

SN: Why? Oh what, in the mix?

HR: No, no. To cover the joints. That's what they did look. Not bad is it?

SN: No it's good. This is the last lot of National Trust apprentices?

HR: Yeah. Noooo. For our Stone Federation, you know what I mean? Stone Federation of Great Britain do that course, don't they. That's why I brought them 'ere.

SN: That was last year or something?

HR: Yeah. Look at that. (*Muffled*). Look at that crack. You can see.

SN: Yeah that is cracking isn't it.

HR: Yeah. But anyway, don't lose any sleep Henry. Life's full a fun Sophie in it?

## Crossing river

SN: So this is the river that floods is it?

HR: This is the river the floods. Now you see that, that we walked all that road didn't we? That road, that didn't used to be there. We used come through that gate. You see all that you see now? (**Looking at Bakehouse**)



SN: Yeah.

HR: The only thing that you could see then was the tall standing masonry and the bread oven in the middle.

SN: What and they dug it all out?

HR: That was...one of the first digs they ever did 'ere. Excavation. Glyn Coppack did it.

SN: Oh OK.

HR: And Bernard Sanderson worked with a bloke called... 'e was an inspector called John Weaver. Bernard Sanderson spent years on 'ere putting all this back together.

SN: And so they call this the old bakehouse?

HR: Yeah. BJ Sanderson did all the work on 'ere.

SN: Oh, OK. BJ Sanderson was doing all the restoration?

HR: Yeah. He was a stonemason.

SN: Yeah.

HR: So what they did, Glyn Coppack come along, excavated it all, did all the drawings, did everything like that. Then it was all handed over to John Weaver. John Weaver the inspector come along and he worked with BJ Sanderson and they...did all these walls and put up. Actually they were all just crumbling and falling. They redid 'em all.

SN: Right OK.

HR: It's all the original stone, don't get me wrong.

SN: No, no, no. I know what you mean. And you were just driving over this ancient monument?

HR: Well we didn't know...

SN: No, I know yeah.

HR: Discovered all this.

SN: And you had now idea any of it was there.

HR: Yeah. This here, this was like a bank up comin' up like this, on the top.

SN: And you used to drive out on the crest of the...

HR: Used to drive through that gate, follow that van through look. Used to take it right across over there.

SN: Yeah.

HR: Only two or three little bits you used to be able to see.

SN: I bet you watched this with interest then, if it was all dug out.

HR: Yeah well we worked on these like done at Abbey. We learnt 'ow to work with archaeologists. Keith was 'ere three years, four years doing it.

SN: Uh huh.

HR: We mapped it out, we did everything. We knew what 'e did, 'e could work with us. They don't get that training now do they?

SN: No you don't spend that much time with an archaeologist now.

HR: That's why Keith can talk about these monuments better than anybody else. He knows what he's talkin' about!

SN: Cos he was here from '88 wasn't 'e? And then 'e went to York in '92.

HR: All lads used to say, 'now 'ere comes hairy face'. He used to 'ave a beard then.

SN: Did he?

HR: Well 'e was ex-student wan 'e? Livin' the life. Like all that South American. It were in Cuba, what was it?

SN: Che Guevera?

HR: Yeah. *Laughs.*

---

13.

HR: If you go 'ere, you were a bit special to get a job 'ere.

SN: It was hard to get in wasn't it?

HR: It was. I got in cos I told truth. I said I didn't know nout about conservation. That's why Young'n gave me job.

SN: Really?

HR: Yeah. Exact words wha....when I asked...I said 'why'd I get the job?'. He says 'cos you were honest. All them other bull shitters'. He says 'they didn't know nothing'.

SN: Was it, was it, when you like applied to come here, did you meet Tommy Young first?

HR: Yeah. He interviewed me with superintendent of works and labour officer.

SN: Oh really, so there was three of them.

HR: Yeah.

SN: It's quite like...

HR: They said 'what do you know about conservation?'. I said

'nothing'.

'what?'

'well I don't.'. I couldn't lie could I? Never done it in my life 'ad I?

SN: No.

HR: But we built that bike shed and....this were absolutely brilliant. That conference room were brilliant. These were our first aid station an everything in there.

SN: What's in there now?

HR: Haven't a clue. I don't go in much. But it was beautiful we 'ad it all screened up so they could 'ave lectures in there an everything.

SN: Uh huh.

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14. In the mill

SN: This was for the air tools? (*at tubes for cabling*)



HR: Yes, yeah. Didn't use the air tools but the 'ad to know 'em in case they left us, went somewhere else. So this is the original old banker shop.

SN: Really? So you trained them because, in case they went somewhere else as well?

HR: *(muffled)*

SN: So you had five guys in here and Dave Sweeney? No way? And that all had an individual, like station...banker?

HR: Yes.

SN: No way. I wonder where all that stuff went.

HR: Like the paperwork in it? It got thrown away.

HR: This used to be a store place this.

SN: OK

HR: We stored stuff in 'ere. This door's been put in since. I put this door is when we redid the mill.

SN: What else, what about the floor?

HR: The floor was already there

SN: Was it?

HR: No, no it were put in after. That was it, it were put in after. Sorry about that.

SN: That's OK.

HR: It was just an ordinary floor beforehand. But this door warn't 'ere. We knocked it in when we did the mill.

SN: This whole wall...ahh I see.

HR: Look you can see new lintel put above door look.

SN: Yeah.

HR: This....

SN: What about these? What was here, where these windows are and stuff?

HR: This were....there were a frame here but nor an oak frame. And we used to bring our materials and store em in 'ere.

SN: Oh OK.

HR: Yeah...and in here, this door 'ere. This as been raised up...

SN: Has it?

HR: By 2 foot. It were 2 foot lower, you can take it down to that height look. Can you see look?

SN: Yeah.

HR: So this was as that height. There were no doors on 'ere. But we used to store our dumpers and tractors in 'ere.

SN: Right OK.

HR: An all up 'ere. All up 'ere...

SN: Yeah.

HR: There were another store place up 'ere look. Can you see?

SN: Oh yeah. How'd you get to it?

HR: A ladder. That you used to climb up. Alright?

SN: Uh huh. No that's great. So what sort of stuff would you store up there?

HR: Timber.

SN: And it was the same floor and everything?

HR: Yeah... We used to store...we used to...that metal thing. When we did the mill, the renovation, we had to put up that beam there in. I didn't want to put it in but they made us.



SN: Why didn't you want to put it in?

HR: Looks bloody awful.



SN: Erm...did they...er...did someone say it was needed structurally?

HR: Yeah. And we used to go up and down these tunnels and look at 'em. Without any health and safety or out.

SN: Did you? Just to have a look?

HR: Yeah. They (at barriers) want 'ere then. You could just crawl down 'ere.

SN: Really?

HR: Yeah. Used to come through 'ere, now this is where 'groundsmen err 'ad their store place and they used to repair their machines in 'ere.

SN: Oh OK.

HR: Yeah and store machines in 'ere.

SN: OK

HR: Now this 'ere....I'm not gonna tell you any more about that, we'll talk about that later. Now this 'ere, if look 'ere, can you see the old pipework there again? This was the first banker shop but it were too small. It couldn't take five people.

SN: Really?

HR: Yeah, so it become a store place then.

SN: Right OK. Oh so there's more bits of stone here.

HR: Yeah.

SN: Is this the only way up stairs now?

HR: Yeah.

SN: Is it?

HR: Oh and through front door. This is and others out in it? National Trust 'ave set it all up like this.

SN: Right OK. How old are the buttresses Henry?

HR: I think they were put up when the mill was?

SN: D'you think?

HR: No I think they were put on after cos the mill started to go somewhere.

SN: Yeah, well it looks like it's... going somewhere...

HR: Yeah. I'll tell you all about that when we....cos that's another story.

SN: Henry, see this? Did you do any a this?

HR: What?

SN: You know how you can see the core on the inside?

HR: This...we didn't do any a that. The old estate did that.

SN: Did it?

HR: Yeah.

SN: Cos you would expect that to be covered wouldn't you?

HR: Yeah.

SN: So that happened before you even got here?

HR: Yeah. That was another store place. We aren't allowed in there now, but we used to 'ave a store place there.

SN: What's in there now? That must be National Trust storage.

HR: All this....we did this when we did the mill renovation, but that's looking down into the turbine.

SN: So what was there when you were there?

HR: What?

SN: In there? Just nothing?

HR: That's where we used to do our machineries and that.

SN: Oh right, OK

HR: This is *muffled* 'ere look.

SN: Oh yeah your storage. They still store woofd.

HR: Yeah that's the metal thing that they made us put in.

SN: Where are all the doors?

HR: Estate doors want they? But this is best. See that girder, he said, the engineer said, I said 'he's mad for doin' this'. [He] said

'Henry, you can say what ya want but you 'ave to put it in cos he says so'. Keith said

'You gotta do as you're told Henry'. So 'e orders this RSJ, 'and 'e comes and I says

'Can't get that in. Won't fit'

'What d'you mean it won't fit'. And I says

'well look at it. It 'as to go in that end and it has to go in this end. There's no room to spin in round'. So they 'ad to take it away again. I got it cut in the middle and that plate put on.

SN: Haha.

HR: That [engineer], 'e writes books now done he? You'd think 'e were a genius with these books.

HR: Well just think you're getting all this free Sophie.

SN: I know, yeah.

HR: Now this 'ere, right

SN: Like a tardis this building isn't it.

HR: Used to 'ave a little...used to be some old wooden stairs used to go down 'ere.

SN: Right OK

HR: But 'ere, this is where the custodian used to store all their books for 'abbey.

SN: OK. Who's the custodian?

HR: When Jack Alder was Head Custodian

SN: He lived in that house.

HR: Yeah, they 'ad grey uniforms. All 'is book shelves were 'ere.

SN: Right.

HR: And 'e store all 'is new books in 'ere for selling and things like that.

SN: Oh.

HR: But, also, we 'ad our delta metal in 'ere cos it were priceless.

SN: Right OK

HR: Cos you could lock it then you see.

SN: Oh I see what you mean

HR: Now in 'ere....

SN: What's delta metal Henry?

HR: It's...you know we use stainless steel now? For doweling. We used to use delta metal. A mixture of bronze, copper and everything

SN: Like a really strong alloy?

HR: It's actually the best in the world. It's guaranteed for 200 years.

SN: Is it?

HR: Yeah. Cost us....we used, we used to be a government department so we 'ad so much money to spend every year.

SN: Right.

HR: So, Trevor Lancelot'd ring me up and say 'Henry, we have £30,000 surplus. I want it spending in a month'.

SN: *muffled* delta metal

HR: What ya gonna do? Can somebody else spend it? 'Fountains got the best way a getting way a rid of it. Come back and tell us what ya want'. So used to come back and say some delta metal, scaffold an all that. Lorry loads a stuff used to arrive. We used to store it all. We didn't use it, we didn't need it! But it was always 'ere. It was a government department, that's how they worked.

SN: Right OK.

HR: Right that's always been there. But this is where we used to clean our scaffold clips.

SN: Oh OK.

HR: Then when we 'ad a lot of banker work we'd 'ave an extra couple of bankers up 'ere. Cos lads liked it up 'ere with the fireplace.

SN: Yeah I bet they did.

HR: So that's what this place were for.

SN: Right OK.

HR: Groundsmen used to come up 'ere now with all their machinery, clean it all an all that. That's what, it was a store place. Want a mill.

SN: No, no a mill. Has that water always been there?

HR: Eh?

SN: The water's always been there hasn't it?

HR: The walls?

SN: No the water.

HR: The water's always been 'ere yes. Which is what I liked about Keith. 'E wouldn't have any of this altered.

SN: Oh would he not?

HR: Well 'e says it's part of the [h]istory in it? You're part a the [h]istory Henry whether you like it r not.

SN: Well it's true, you are.

HR: Yeah. That's why Keith *muffled* everybody else.

HR: This was another store place.

SN: Right OK. So like you used it for storage but you could use it for other stuff as well if you wanted.

HR: Anything we wanted.

SN: When did you become foreman Henry.

HR: Was it '80, 1980, summit like that? Bout that time I can't remember.

SN: Right.

HR: These 'ave been knocked about a bit but...Clive Preston did that.

SN: Did 'e?

HR: Within three months of 'im starting I think.

SN: Did he? Is that talent?

HR: 'E won't push is self won't Clive Preston.

SN: Yeah.

HR: Clive Preston is one of the most talented lads that I've ever seen in my life. But 'e's no interest. All 'e's interested in is scooters. Scooters and goin' to Italy. That's all 'e's interested in. I tell you why Clive was brilliant? And Adam Stone in a way? Because geometry. They could a got their 'a' level at it.

SN: Could they?

HR: *muffled* See I used to struggle with it. Tim Ray, you'll 'ave heard a Tim Ray haven't ya?

SN: No I don't think I have?

HR: Tim Ray is was the owner, the chairman. 'Ave you ever heard of Turner Townsend, the biggest quantity surveyor firm?

SN: Oh OK.

HR: But I played rugby with Tim. And I said the first time I sat my ordinary City and Guilds was very complicated for me.

SN: Mmmm.

HR: But my wife taught me 'ow to read and write. Tim Ray taught me 'ow, taught me mathematic. Tim could 'e could do the geometry book in 'is head!

SN: OK

HR: So 'e taught me all this stuff. But Clive Preston, after being 'ere two weeks, Dave Sweeney says "e knows more than me'. You know what I mean?

SN: Yeah

HR: Cos he's, 'e won't tell you this. 'E always plays is self down. But 'e could 'a gone a long way in life could Clive Preston. Adam Stone 'as 'asn't 'e, cos he's come Director of CWO.

SN: Yeah.

HR: But there some talented lads. Andy O'Boyle's talented. They're all very talented.

SN: But they had to be to get in here didn't they?

HR: Yeah. Oh we 'ad some failures. Dave Renton, a Ripon lad, I show you some of 'is stonework it's brilliant. But 'e didn't want to be stone mason, 'e just wanted to be a bookie.

SN: Oh really?

HR: Yeah! And that's what 'e's doin'. You know what I mean? 'E never wanted, e never wanted to do these things.

SN: Yeah.

HR: Evan Challice. I think 'e's a stonemason at Newby Hall now [ ]. You know what I mean. So, kids alter don't they? I just think, I just think Clive Preston 'as wasted a lot of talent. You know what I mean?

SN: Uh huh. It's up to him isn't it? That's the thing about people?

HR: You can't...what you can do is you can teach 'em correctly and then you give them a chance. Adam Stone 'as fulfilled what 'e wanted. You know, 'e's gone to the top, 'e's now, [ ] whatever 'e is, and all these fancy titles 'e has. He's done it an 'e? Clive Preston as a youngster 'ad more talent than all of them. And 'e still is very talented, but there's something in Clive's make-up that don't allow 'im. He loves goin' round country with scooter, racin. And things like that. When you talk to Clive 'e never talks about stonemasonry 'e only talks about scooters and Italy.

SN: Oh really?

HR: Yeah. But some people are like that aren't they? An you'll never alter em will ya?

SN: No. No you can't can you.

HR: No

SN: The only person that can change that is themselves.

HR: That's life. So this is what this mill wa.

SN: The hub?

HR: Yeah. Biggest disappointment for this is, the Ministry for Public Buildings and Works not only taught apprentices, they taught good stonemasons, so it supplied the market. It's not there any more. It's gone Sophie.

SN: I know, yeah.

HR: Right, so that's what the mill was, alright?

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15.

HR: This is from the original, here, earthwork done, when Tommy Young come.

SN: What, so you were redoing some of the stuff..?

HR: So, yeah, that were done like that. That was done...what they did, when we got privatised Sophie

SN: Yeah.

HR: They 'ad to...err, I think, there was a like a three year period a time, we got [ ] a dowry money given, to set us going, and I think part a that project.

SN: What straight, just straight to the company?

HR: Yes. That's Historic Property Restoration. Turn that off, I'll tell you another tale now.

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16. At the guest houses

HR: Cos that's not original. That's been put in after ant it?

SN: Uh huh.

HR: So 'e did that did John Snowden.

SN: Right OK. Whose John Snowden?

HR: He's a stonemason that worked 'ere, did John. Good stonemason but more interested in golf!

SN: Haha.

HR: Right. Now, the 'ole a this guest 'ouse 'ere 'as been done over periods from 1970 to 1990. Periods a time this were done. I think Clive Preston did some work on 'ere. Maybe a bit later, yeah.



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17.

HR: Can you see the concrete in there look?

SN: Yeah, in between the two arches.

HR: Now I don't if...I can't remember if Clive Preston did it...but what they did then was, to secure that, they put that in and they wanted everybody to know. But then they tried to make it look like original. Can you see?

SN: Yeah.

HR: But it doesn't does it?

SN: No.

HR: And what, what a lot of these are is...

SN: Those big holes?

HR: Yeah, can you see that concrete behind up there look?



SN: Uh huh.

HR: Right.

SN: Oh I see yeah, you mean the lintel.

HR: Yeah. They built that behind it to hold it all up.

SN: Yeah.

HR: This is scotch pointing 'ere. Now this 'ere....Burt Farrah. I'm talking a lot a years ago now. Burt Farrah in '71, '72, 'e invented a grouting machine. Ok? It's like, you know them submarine torpedoes, it wa like one a them. We set it all up to sell it to English...to us, to the Ministry of Public Buildings and Works. Anyway, it was a down right failure cos it come outta wrong end did stuff, it didn't work!



SN: Haha! No way.

HR: This guest 'ouse. *(Pause for walking)* This 'ere 'as been a mismatch over the years a working on 'ere. Different people.

SN: What, the the, the guest house?

HR: This guest house.

SN: It was never one....

HR: Person. It was never one person. It's a mismatch a lot of this. Now you see the cables here?



SN: Yeah.

HR: Let's go outside.

SN: That's for the lighting is it?

HR: Yes. All the lighting goes on in the top mill and we used to 'ave along the front, all over the abbey. They were built in bloody *muffled* It's the same bloke that designed the lighting for Edinburgh Castle.

SN: Is it? Right OK. I don't think I've ever seen the Abbey lit up at night.

HR: 'Aven't ya?

SN: No. I don't think I have. Can you come at night then?

HR: Yeah. *muffled* don't they?

SN: Do they? I don't know.

HR: Yeah.

SN: I bet it does look pretty good though.

HR: Done a brilliant job 'as John Snowden on there look.

SN: Yeah, isn't it.

SN: So Henry, were you using cement up until the '90's here?

HR: In 1970 I become one of the John Ashurst disciples. And I once said to John 'what we gonna do?'. And 'e says 'they'll all die one day'. 'E says, 'so we'll wean 'em off it'. So what we did over years, we were weaned off using any form of cement. I'll tell you a little tale. Turn it off now.

HR: Can you see the breakwaters? The new stone in it? We went through a phase that...right the phase started like this. When I first come 'ere, put new stone in 'ere? You what? Put 13 years to put them mullions int tower! I'm not joking! You 'ad more chance of, of, it's incredible. You just couldn't use it. Conservation then was conservation. You put back what were there. To put new stone in it was an Act a Parliament.

SN: Right OK.

HR: Right? And then we started to wean off it a bit. And then they come and said 'well what we gonna do 'round there? Cos if we don't put new stone in it'll just collapse.'. So they put new stone in, with all the fillers in look, so you can tell it's new stone.

SN: Oh is that why they've got the *muffled* in?



HR: Yes. That's 'ow you can tell that that's new stone. Then that was the next thing.

SN: Ok.

HR: Right?

SN: Yeah.

HR: And then inspectors like Keith started to get involved. Now when you think about it, if you, if you look back. Conservation. Restoration.

SN: Yeah.

HR: Now conservation when I first started, 1969, meant what it said –conservation. You didn't touch anything. It 'ad to be drawn, photographed, everything, that particular way. But what actually was 'appening, when these buildings were fallin' down, a craftsperson like a stonemason 'as to learn 'is trade, ant he? So, if you stop 'em dressing stone, they lose that skill don' they?

SN: Yeah, they don't do it.

HR: Don't do it. So then you got people like John Ashurst come in, then Keith followed 'im and all these people started to follow and they thought 'I've got a new thought on this'. If we don't do new work, in conservation, we'll lose the skills. So now, there's more new work being done in conservation than there's ever been, because it gives a man skill what 'e's trained to do. You see where it's coming from?

SN: Uh huh. Like at the Minster.

HR: If you take 1969 was a real new thing like that, these things coming in.

SN: Mm.

HR: Ooosh! Touch this abbey then, to even touch it!

SN: Ha!

HR: You needed permission, d'you know what I mean?

SN: Yeah.

HR: But now it's....but all, all them brakewaters. All them stone that's underneath 'ave been done with clay. Can you see the joints? *muffled*

SN: Right.

HR: And when it goes right brown, the clay you can see, it just develops itself dun't it? Now all this wall, all this wall 'ere, that's original. It were done wi Tommy Young.

SN: Oh was it?

HR: You can see.

SN: It's really far back.

HR: Yes because it's all been tamped and they ant pointed it.

SN: Ohhh.

HR: I don't know why the reason is. You see this wall 'ere? And that tree? And the river that floods was going on, there's none a that stonework there. Apart from a little bit in the middle. And what actually 'appened is we got....was it £150k, I think it was £150k...from Europe to do this.

SN: Uh huh.

HR: And Keith said we've gotta put something back to stop the water 'itiing it. So I actually was a Clerk a Works ont job. So along with Keith and Mike Ridsdale we designed that to look original.

SN: Right.

HR: Because we 'ad to do. If not, all that bank would a collapsed.

SN: Right.

HR: They wouldn't a done that in 1969!

SN: They'd 'ave let it collapse?

HR: It'd've 'ad to collapse!

SN: Wha, what's behind the stone at the moment?

HR: It's built up all wi core work behind.

SN: Is it?

HR: It's 'oldin' the bank back. It's a retaining wall.

SN: OK.

HR: And what's s'posed to 'appen at the bottom – National Trust don't do it - we're supposed to put stones at the bottom with clay, to stop bottom. So it dun't undermine it.

SN: Right OK.

HR: Yeah. Now that's the [reredorter]. Now the [reredorter] 'as had lots and lots and lots a different type a work on it.

SN: The [reredorter]?

HR: I think that's the [reredorter] that. We'll 'ave to check that.

SN: Why do they call it that?

HR: I don't know.

SN: That was another one that had lots of different little phases of work rather than one big thing?

HR: Yeah. This on 'ere, the door going through, I think this was a phase done by when HPR got the contract.

SN: Oh really?

HR: Yeah.

SN: Was that after you left?

HR: No, I was with HPR.

SN: Oh OK. And Henry, is that the perimeter wall?

HR: No. *muffled*

SN: Is it?

HR: We'll see it when we go across 'ere. Now the outside, the outside a the cellarium both sides.

SN: Yeah.

HR: Was the first part of the tranche of money when HPR become....that three year period.

SN: Right so '94 we're talking.

HR: Yeah, that's when that were done.

SN: Right OK. And did you need *muffled* Had anything happened before there?

HR: No. They did all the wall top and everything. Everything needed doing. *muffled* If you look along the nave, if you look along the nave. There's something about that wall top. If I ask you an exam, I say right 'what can you tell me about that wall top that stands out like a sore thumb?'. Just use your intelligence at something simple. Don't look complicate.



SN: Well, there's like a pile of new stones above the second window in.

HR: Yeah. Yeah and d'you know why they look loose?

SN: Because...

HR: They're built like that to look loose.

SN: Why was that?

HR: Cos that's the original estate way of doin' wall tops. That's, that, that first part from...as you enter the nave there, you can see the wall top, it's totally different everywhere else int it?

SN: Uh huh.

HR: That's 'ow they did it.

SN: Right Ok.

HR: Then, if you go on next, it goes flat, dun't it?

SN: Uh huh.

HR: that become the way the Ministry did it. They flattened it out.

SN: Oh right, OK.

HR: Alright?

SN: Yeah.

HR: Then after, after they flattened it out the core work, then become soft topping.

SN: Right. So it's all fashion?

HR: Yes? It's all different...

SN: Different ways of doing it?

HR: Yeah.

SN: So that's how, that's how erm...

HR: Now all these bottoms a these walls, all the way round the abbey were done in winter.



SN: Right.

HR: We grouted 'em all in winter. It was winter work.

SN: Why was it winter work?

HR: Because we used to be able to build a canopy right out, block it all in, and we used to 'ave a fire in, and we used to work in winter in there.

SN: Right.

HR: Alright.

*Windy*

SN: So that little, where it's loose, that's how the estate used to do it.

HR: It's not loose, it's solid as a rock.

SN: Solid. But...

HR: That's the way they did it.

SN: The way they did it.

HR: Yeah.

SN: But the Ministry of Works wanted to do it different.

HR: Yeah. No, I did some a that wall top with Dave Sweeney and Dave *muffled*

SN: Does that mean you flattened it out?

HR: It were already flat. But what the estate did, they added extra stone in.

SN: Oh I see.

HR: Come 'round 'ere look, to the other side a the wall look. Lot a people 'ere int there?

SN: It's busy for a Monday.

*Pause for walking*

HR: Let's 'ave a look through this window. Ahh, 'ere we are. Look at this Sophie. Look....look what estate did. Can you see it?





SN: On the other side?

HR: Yeah the other side. Look where the arch is.

SN: Oh yeah I see it.

HR: Built up. That's all estate work.

SN: Ahh so they kind of built it up *muffled*

HR: That's to get the water off, but the water cascades off too quick.

SN: Oh really?

HR: Doin' more damage.

SN: Oh OK.

HR: Right I'll show you something 'ere.

*Pause for walking*

HR: This is the galleried porch see.



SN: Right.

HR: Right, what actually 'appened 'ere. This collapsed right, leavin' that standin'. So we come along, right, Dave Sweeney says 'oh, we'd like to redo these stones'. 'You what?'

SN: Haha.

HR: So what they did is, if you come 'round 'ere I'll show you. Bring ya thing 'round. We 'ad to piece these back together.

SN: Right.

HR: So these are all dowelled with delta metal and made good. You can see there.

SN: What so that's the original stones?

HR: It's the original stones made good. Can you see the joint look?

SN: Ohh, just.

HR: Yeah. We did all them and *muffled*

SN: Really?

HR: You couldn't put new ones in. You what?!!!

SN: Put new ones in...

HR: You can see there look, that's the original.

SN: Yeah you can, you can see the crack. Oh look you can see it clearer up there.

HR: Alright? So we redid all this. That was another skill you 'ad to learn.

SN: What did you patch it with?

HR: It's all delta metal. Then we got mixes and put the mixes in. Brushed the mixes off to look original like plumpton grit.

SN: Looks like you've never been there.

HR: Mmm. Right.

SN: Why the lead, Henry?

HR: Cos it helps movement.

SN: Right OK.

HR: Err if you down to Brodsworth 'all. All the big columns all 'ave lead between 'em.

SN: Do they?

HR: Rather than lime because lime, eventually you have to repoint 'em don't ya?

SN: Yeah.

HR: So they put 'em on lead. But what we...that's wrong. What we did down at Brodsworth, we kept the lead back from the front that far.

SN: Oh I see, so you can't see it so much. They're doing that at the Minster now, lead fixing. On the window.

HR: What, putting lead in?

SN: On the tracery yeah. They're putting it at the bottom of a lot of the mullion bars and stuff.

HR: Right. See that's the [cellarers office]. The cellarers office was used as a patch up job. So we could do little..., you know what I mean?

SN: Bits and pieces, yeah.

HR: Yeah. Now the inside a the cellarium....

SN: So it's almost like there was like a big amount of funding to spend on some specific projects, and then other bits that like...

HR: No we 'ad funding, we 'ad funding for the year. But, if jobs needed doin', we could spend it where we wanted.

SN: Right. So is this the cellarium?

HR: This is the cellarium . And if you look, can you see all the bat holes?

SN: Uh huh.

HR: That we left.

SN: Oh are they bat holes?

HR: All the infill, all the infill to the vaults were done by *muffled* and I'm going to explain to you 'ow it were done. You 'ave to come up 'ere.

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## 19. In the cellarium

HR: Little patches a been done over year, you know what I mean? It's a good inside job, but by it's bloody cold in 'ere in winter I tell you?

SN: It is, yeah! It's really the only inside bit isn't it?

HR: Yeah. No, some others.

SN: Oh is there? I bet it's cold in here in winter.

HR: It's cold now in it?

SN: It is, middle of August.

HR: Right. So what we used to do is, we used to use this as winter work.



SN: Uh huh.

HR: And what we used to do is, we used to block all the windows off with wood structures and polythene.

SN: Uh huh.

HR: And we used to put a wood structure with polythene through 'ere.

SN: Right.

HR: With a door.

SN: Right.

HR: And were allowed to put [h]eaters in 'ere to a certain [h]eat. [Heaters to take the chill from the air]

SN: Right.

HR: And then what we did, we cut out all of this, repointed it and rebuilt where it rebuilding....where it needed rebuilding. And we put little bat things in where we found bats. We moved bats on our own, we didn't need bloody Natural England....

SN: Really?

HR: We didn't them. Right? You'd 'ave to go through parliament. So what we did, we did it two sections at a time right the full length of this cellarium.

SN: Right.

HR: It took over years.

SN: I bet it did. How do you, how do you take the stones out the top?

HR: Well where they were loose, we used to prop 'em up.

SN: Right. From the scaffold?

HR: Prop 'em off the scaffold and put 'em back up. [We strengthened the scaffold to take the thrust of the vault]

SN: Right. So would you work up from that towards the top?

HR: Yes. Yeah.

SN: Right. I must've been really awkward...

HR: It int very nice but it's work int it winter *muffled*. But all this cellarium was done like that.

SN: Really? You must 'ave been laying on your back?

HR: Yeah. I didn't do it I were foreman!

*Laughter.*

SN: And just behind the stones it's just core isn't it, like anywhere else?

HR: Yeah.

SN: And what's above us Henry? Is it like a sedum roof or something?

HR: Yes. I'll show you that'll be part a journey when we come back 'round.

SN: Oh right, OK.

HR: But that won't have been there when the estate, when you first came, would it?

HR: No. We re-flagged it an all such as that. We did it twice. First time we did it we did it wrong.

SN: *muffled*

HR: Did it wrong yeah. That were architect.

SN: Was it?

HR: Yeah. That were first time they ever got involved. Dave Sweeney said they should all be shot.

*Pause for walking*

HR: Then we did all the, all the bottom in 'ere.

SN: In the winter?

HR: Yeah. Now what actually 'appened, this was done by the estate. You can tell it was done by the estate look, 'ow 'igh it is again look. Bill Robertson did all this.

SN: So Bill Roberston worked for the estate did 'e.

HR: He came worked with us.

SN: Oh I see!

HR: What they did 'ere, all this were taken down, then put a centre up...

SN: Uh huh.

HR: And then it hadn't been pointed or anything like that. And the reason for that is, when they put the stone in, they filled the bottom inch wi sand and then they bed it in properly. Now, when it's all done they take it down, wash the sand, that's what it leaves you with.

SN: Right.

HR: And then you can point it.

SN: Uh huh. But it didn't get pointed.

HR: No.

SN: So did Bill Robertson carry on working like that after he came and worked for the Ministry?

HR: No. Tommy Young soon sorted 'im.

SN: Haha.

HR: He was *Bill's (muffled)* saviour.

SN: Haha.

HR: All, all the Minstry's....

SN: Yeah, all that capping up there.

HR: Yeah. It's exactly done like that now ya come across it. That's old Ministry, but I think that bit there...there's some soft topping up there

SN: Yeah

HR: Very little work's been done in 'ere.

SN: Has it?

HR: Mmm. We do odd jobs, like we done this 'ere, up 'ere we 'ad to make this safe, did all that. But you can see the Ministry did these wall tops. We did all this wall top work look. I worked on there. Cos it's flatter.

SN: Yeah, yeah, yeah, you can see it.

HR: Look it's just, just can you see?

SN: Yeah, they've built it up a few courses to try and protect it.

HR: Yeah.

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SN: Where are we now Henry?

HR: I did all the work on this. This is the chapter [h]ouse I did all the work on the chapter [h]ouse.

SN: Right, OK.

HR: I remember working on all this, we did this. [ ]

*Pause*

HR: We did all them work, along them wall tops, all that core work.

SN: Right.

HR: All that.

SN: Right.

HR: See this 'ere?

SN: Yeah.

HR: Now that's the back a the south transept. Now it's beautiful pointing now, but originally, the estate reckon they did it, they did it in granite.

SN: Granite pointing?

HR: Yeah. It was out that far.

SN: Really?

HR: Pointing outside from the wall. So what I did, I designed a way a doing in. What we actually did. I says 'look', Peter Gaze Pace were in charge and 'e become the architect. And I said Peter

'can't cut this out wi chisels, it'll break every chisel'. He said,

'well what can we do?'. I said

'If I design a way to use a grinder'.

'Ohhhh 'Enry'. I said,

'look, leave it wi me'. So what I did, I got two pieces a timber which were screwed together at end. Used to put it in the middle a the stone between the joints, mark it, grind out a straight line, dress it back in and that's 'ow they got it all out.

SN: Oh OK.

HR: Eh. They wor...we were on there months and months and months getting' it out.

SN: Just trying to get it out.

HR: Yeah.

SN: Just cos it was too hard or cos it looked bad as well.

HR: It was rock 'ard.

SN: Was the stone damaged underneath?

HR: No. We did it without damaging any stone or anything.

SN: No was the granite damaging the stone?

HR: It was, it would've all fallen out eventually.

SN: Would it?

HR: Yeah. All these tops a these buildings that you see, the top a the warming 'ouse, the top a this building. They were all concrete, and then that paint...what they call that paint where the sunshines in and it don't do any 'arm. I can't remember it now. They'd all been covered like that.

SN: OK.

*Pause for walking.*



HR: Now, what actually 'appened years and years ago, ohh, I don't know if were the '80's or, Maggie Thatcher'd just come so they thought 'oh, contractors could do this'. So they gave contractors some work on the rear walls and they put 'em 'ere. Just look at work in 'ere. 'E did this....

SN: Was this Shepherds?

HR: No it were Hewsons. Shepherds come first an then Hewsons. But Hewsons did this look.

SN: Oh yeah. They hadn't been trained.

HR: No, no training at all. First work Shepherds did, did you see when we were round by the cellarium. Some stones are coming across.

SN: Mmm.

HR: They made all a them good. It were the first job they ever did. Yeah.

SN: Was that the first time that contractors came?

HR: Yes, yes.

SN: In the '80's? That was the '80's cos the day books go back that far.

HR: Yeah Shepherds come first, then Hewsons of [H]arrogate.

SN: Right OK.

HR: Think John Maloney did that.

SN: Did 'e?

HR: Yeah. Either John Maloney, or Paul, errr John Snowden did it and John Maloney did the other side. [John Maloney one side J. Snowden other side]

SN: OK. How did th...how did the erm contractors get on with the people that worked here already?

HR: Not very well.

SN: Oh.

HR: Well they 'ad't been trained properly 'ad they?

SN: No.

HR: I can, I can remember Goff Hutchinson sayin' to me 'don't worry 'Enry, they'll get rid of 'em eventually'. They didn't want 'em neither. They were made to 'ave 'em by the government, want they?

SN: Goff Hutchinson was someone from the ~~Ministry of Works~~..? { Department of the Environment]

HR: 'E, 'e....

SN: Oh it would be the DofE by then?

HR: No it was Burt Farrah, Lancelot, Eric Marsh, Derek Willet, then Goff Hutchinson. Goff Hutchinson worked at Mount Grace Priory as a mason, got made up into a Superintendent of works, went to Dover Castle, then came back to us. 'E were a good bloke were Goff. Good stonemason.

SN: Was he retired by '94?

HR: Yes, yeah. A lot of 'em. In '94 when we got privatised. What the other lot....cos they were lumbered wi me...I'll tell you a little tale. Trevor Lancelot once said to me...I used to go in the office. When I were foreman I used to go in the office a couple of days a week in Duncombe Place.

SN: Uh huh.

HR: And he said to me one Friday 'Oh' he says 'I want you to become a superintendent a works'.

I said 'I can....' He says

'you can start...'. I said,

'just hold on one minute.' I said 'I 'ave to talk to me wife. You might not 'ave to talk to your wife, but I've gotta talk to my wife'. Anyway, I went 'ome and I 'ad a little talk wi Sue and Sue says

'are you movable?' I says

'yes'

'well they could move you to London. They could move you to anywhere'. So I dint take it. 'E 'ardly spoke to me for six months.

SN: Really?

HR: Yeah. But anyway, if you were a superintendent a works they could move you anywhere int world.

SN: Really?

HR: You were a movable grade. So what they did, when they privatised us, got rid a the DEL. The super...the err the people from York never backed us at all. *Muffled*. We went, right?

SN: The people from Duncombe Place?

HR: Yeah. Worse come for them because what actually 'appened to them was, they moved 'em allover the country dint they? Half of 'm 'ad nervous breakdowns.

SN: Really?

HR: *muffle.d* It's like you in it? If you were a young family somewhere like York, enjoyin' it, and they said to ya you're gonna move to Peckham in London. You'd think twice wouldn't ya? *muffled* That's what they did.

SN: Yeah.

HR: Yeah. Just the way they wa. Now, all that are across there, that was the first lot were done by Tommy Young an all that when they come 'ere. So the bake, the bakehouse, the prisons, the infirmary, all was done.

SN: Is that all that stuff?

HR: All that stuff was the first lot.

SN: No way. Wonder why that was...

HR: Because it was easy to get at wan it. Didn't need scaffolds did they.

SN: Is that right?

HR: It was accessible wan it?

SN: So they had to wait until they like scaffold and like...

HR: No, no, no. What actual...once they got in, they started.... They did that dint they before they took full control.

SN: Oh I see.

HR: Vyner were still 'ere then. So it was edgin' in, was it?

SN: A gradual process.... So when you say that the, the inspectors didn't back you...

HR: No the inspector backed us...

SN: But not the superintendants of works.

HR: No. It's,...it becomes a very funny thing dunt it? You've gotta remember, this family been created together...

SN: Mmm.

HR: We created a family....I knew everybody allover county. Used to go on courses, we were friends. Become friends of yours. And all of a sudden, what actually 'appened, you're gonna be privatised.

SN: Uh huh. You were friends with people from the DEL in Cornwall and....

HR: Yeah, because we went on courses together dint we. Yeah, we went on courses allover, allover country.

SN: Right.

HR: Right. Is that mike thing on? Make sure it's off now.

SN: It's not off yet.

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HR: there?

SN: But noone ever uses in?

HR: No

SN: *muffled* in front of all the daybooks in Helmsley and stuff.

HR: Well you gotta use it. Right. We'll go 'round back of 'ere. All the bottoms a the these walls, you can see where they've all been, all been grouted look.



SN: Yeah.

HR: All the bottoms a these walls. We're talking, this 'ouse idea an all that. John Maloney an em started to get 'ere then.

SN: Is it?

HR: Yeah. *muffled* You see all the tracery work up there.

SN: Uh huh.

HR: What we did then, it's all, well, fallen out. So what they did with it, they actually perfected an apex bolt. See it's a long stainless steel bolt. At one end it's got a copper... [Emex bolts]



SN: Mmmm.

HR: ...and so you can drill a hole through. If you look ya can see....can ya just look at the tracery. You can see little [holes] on it look. That's where the 'oles went in.

SN: Oh yeah, I can see the little ~~holes~~.—[holes]

HR: Yeah. Where the [h]oles was drilled. Right into the masonry like that. And ya could tighten in at this end. So ya tightened that it become a proper fixing. Ya didn't rely on resins or anything. Ya relied on that. And then at this end, tighten this end. So, they stay forever.

SN: Right OK.

HR: All that is propped up wi stainless st...wi steel [em]ex bolts all the way round there.

SN: Right. Yeah, cos it's quite weak without it's actual fill in the middle isn't it?

HR: Yeah. Yeah.

SN: So was that here when you got here? Some of the mullions and some of the...

HR: No I can't remember that, no. So all this was done with Dave Sweeney and people like that worked on 'ere, an John Maloney.

SN: Right OK. What happened to Dave Sweeney?

HR: 'E died dint 'e Dave.

SN: Did he die young?

HR: Yeah. 'E got cancer of the bowel. There was no 'ope in them days. Yeah 'e was fifty-some when 'e died Dave. Yeah, grand lad.

SN: So he was still here then. When was that, that was in the '70's.

HR: Yeah. 70's, 80's yeah. And down 'ere is the first stone that we were allowed to put into to 'ere.

SN: Oh really, after all those years of just conservation, this was the first stone you could ever put in?

### Check stone with Henry

HR: Yeah, cos the wall were gonna collapse. 'Ad no alternative. Dave Sweeney did it.

SN: Did 'e. So was Dave Sweeney a foreman or was he a mason?

HR: He's a mason. 'E become leadin' 'and, but what Dave wouldn't do.... For me to become charge 'and I 'ad to go away and take me exams. Dave wouldn't do it.

SN: Oh really.

HR: So I 'ad to go away and do it.

*Pause for walking.*

HR: There y'are.

SN: *muffled* the third one down, underneath. Oh yeah, I see.

HR: Them same *muffled* Needed an act a parliament. Well, you can imagine, y'ad to prop all the....all the masonry above 'is 'ead 'ad to be propped up.

SN: Yeah. Co they, they're proud of the wall aren't they?

HR: Yeah. Now all them stones you saw. Were the *muffled* a bit a fancy *muffled* on it.

SN: Ahh OK.

HR: He says 'we don't need 'em'.

SN: Right now we're in the....

HR: Chapel a nine alters.

SN: Chapel a nine alters.

HR: It says 5 chapel a nine alters, for people like you.



SN: haha..

HR: Can ya see, 'ere's all the plaster work look?

SN: Hang on a sec.... so this is the plaster work?



HR: Yeah. The main two jobs they've got 'ere to do Sophie.

SN: Yeah.

HR: This is the Nidderdale marble. 'Alf way up. See all that over that crack, that's Nidderdale marble look.

SN: Right OK.

HR: The Nidderdale marble in the middle where the black things are.

SN: Oh right OK, yeah.

HR: Yeah. That's goin'. That's the next big job they're gonna 'ave 'ere.





SN: The Nidderdale marble, is that softer than all the others.

HR: It's 'arder. I'm gonna show you some a the Nidderdale marble.

SN: Why is it going?

HR: Cos it wears eventually. It's a limestone int it.

*Pause for walking.*

SN: That's gonna be a cracking job. When d'ya think they'll do that?

HR: Ahh. They were 'opin' for me to do it, but....haha!

SN: D'you think there's anyone around that can do it?

HR: But all these wall tops 'ave been done by us.

SN: Oh I see yeah, all the wall tops along there.

HR: Yeah. All these wall tops. No, if you come along 'ere...

HR: See the new stonework?

SN: Yes.

HR: Keith allowed us to do that.

SN: Did 'e?

HR: Yeah. But someone m... ya see the middle line mullion right at the top. Can you see it?

SN: Yeah.

HR: Cos they 'and't got the facts right, they wouldn't allow em to put it in.

SN: Why hadn't they go the..what facts hadn't they got right?

HR: The di..the dimensions right.

*Pic*

SN: Right OK. Huh. Who did that work then?

HR: Dave Sweeney.

SN: Dave Sweeney.

HR: Dave Sweeney. I think Clive Preston did that. I'm sure Andy O'Boyle did it with 'im. Yeah.

SN: And Keith let them do it so it must've been like the '90's or something.

HR: Yeah. Gotta and look at the warming 'ouse up stairs and then this afternoon we've got the warming 'ouse to do and all such as that. OK?

SN: OK cool.

HR: That was...this transept 'ere....

SN: Uh huh

HR: All this transept work were all done wi HPR.

SN: Right OK.

HR: They 'ad to find 'em work for three years. And this 'ere Steve Taylor did all these.

SN: Was the...all the HPR stuff, was that all here or was there other places as well?

HR: Other places as well.

SN: That's the plaster is it?

HR: Yeah. IT is yeah, but you see the finishing 'round the edge?

SN: Yes.

HR: It only lasts so long because it's lime, because a the immense...the National Trust they never done any work, they just leave it, this is gonna fall off if they ent careful. See when we were 'ere...

SN: Mmmm

HR: I would come along and say 'do that now', with the money in the bank.

SN: Yeah.

HR: But now they can't can they?

SN: Oh I see what you mean, the filleting's going it's *muffled* there.

HR: Cos it does do. That's what actually 'appens.

SN: Right OK.

HR: 'Eres the filleting 'ere look.

SN: Yeah.

HR: Gets an immense amount of weather in winter. 6 months a rain snow and everything. It's beautiful in it?

SN: Yeah.

HR: It wants refilleting. You gotta remember Sophie....

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HR: It's not there anymore is it?

SN: No. It was like a real big resource for...

HR: Yes, yeah.

SN: I didn't know that Council's came.

HR: You imagine...I'll just give you the same imagination. York Minster is a hub now of activity int it?

SN: Mmm.

HR: Just imagine that all did stop.

SN: Mmmm.

HR: What would happen to York?

SN: Yeah, it would be a big shame.

HR: Wouldn't it? Same thing. And don't forget, there were places like this allover't country.

SN: What were the other ones?'

HR: There was Rieveaux, Scarborough Castle, Pickering Castle, Rieveaux Abbey, Byland Abbey, Fountains Abbey...then yar in...Barnard Castle. You know what I mean?

SN: What about, erm, Bolsover? That must have been similar.

HR: Bolsover! When I was HPR I looked after Bolsover.

SN: Did you?

HR: Yeah. Allover the country. John Snowden did all these on his own. This is a new stone that we were allowed to put it.

HR: Uh huh

HR: We 'ad to put this is...it came from Derbyshire. We had to put this in because a health and safety reasons. Wouldn't allow people up 'ere without it on.

SN: Right OK.





HR: Come as square block. I did all that, knocked all them off.

SN: Did you?

HR: Well, make it look old don't you? Now you can see them wall tops I were on about, look.



SN: Yeah, yeah.

HR: *muffled* And that special paint on top of 'em, look.

SN: Oh yeah.

HR: Alright?

SN: Uh huh. I've never been up here before

HR: No? HPR did the ceiling. *muffled* All the abbey would 'ave 'ad tiles like this is different shades.

SN: Right OK

HR: Brilliant in it?

SN: Yeah.

HR: I'd take 'em *muffled* big or small.

SN: Where are these tiles *muffled*

HR: This used to be...years and years and years ago, when the estate was 'ere, this used to be where the lads ed 'ave their cup a tea an...

SN: Really?

HR: Yeah.

SN: Huh! How'd you know that Henry?

HR: Huh?

SN: How'd ya know that?

HR: Cos...when I come 'ere Bill Roberston, Brian Yeoman and Richie Sweeney...when I first come 'ere used to be on the grounds, but they're actually not masons, but like nearly as good as masons, cos they worked on the abbey.

SN: Mmmm.

HR: So they spent some time doing the grass, then they'd come to work with us on the abbey.

SN: Oh OK. Right I see

HR: Very 'andy lads were Brian and Richie. Very 'andy.

SN: Where did you get the tiles from then?

HR: Tiles were 'ere....these were 'ere when we come. Estate must a been involved with it.

SN: Oh right.

HR: When you walk round like this it's a colossally big abbey int it?

SN: Massive yeah. And this isn't...is it...even all of it, is it? This....

HR: Noh. When you look at the buildin's outside, it woulda been absolutely ginormous. Keith's best one to talk to about that.

SN: Yeah. No I know.

HR: *muffled*

SN: Hahaha.

HR: Alright?

SN: Yeah.

*Pause for walking.*

SN: So, in here, when they did the ceiling...they would a done the same method as what you showed me in the cellarium.

HR: Yeah.

SN: Scaffold it up, start at the bottom and work to the top.

HR: Yeah. You gotta remember...I think it was 6 or 7 regions when it was the Ministry a Public Buildings and Works, allover the country.

SN: Uh huh.

HR: Can you imagine....Dover Castle, what Dover Castle 'ad alone...all these places, people there. What you, what ya actually got, you got people trained to go back into the industry. That's all gone now int it?

SN: Yeah.

HR: It's not there any more. But now we 'ave bursaries don't we? D'you know what I mean?

SN: Yeah.

HR: But the biggest thing...

SN: It's not the same though is it? Cos you don't have like...

HR: The biggest thing that's gonna hit 'em Sophie, I'm gonna tell ya this, they think....somebody somewhere thinks that all the work on these places 'as been done. It 'asn't. It's ongoing. So what actually 'appens, if they don't get the staff that can do these skills, when they come to it, where's the skills come from?

SN: Mmmm.

HR: Cos it's a....preservation work is a different skill to conservation. Conservation is different to restoration.

SN: Uh huh.

HR: And so what actually 'appened is, they 'ad this great immense, not only stonemasons, not only carpenters, but people like Keith, Gilyard-Beard, with all this knowledge...

SN: And John Ashurst...

HR: Yeah.

SN: Everyone together....

HR: Yeah. Well I've only one thing to say. People say *muffled* John Ashurst left us and in 'is field 'e was one a top blokes in world.

SN: Yes he was.

HR: You don't 'ave to ask anymore questions than that.

SN: No.

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24.

Nothing.

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25. At Huby's Tower



SN: ....next to the scaffolding.

HR: Yeah. So, if you take the tower. When I come 'ere in 1969, and you gotta remember this was 1969, this was a different world to the, you know, *muffled*, when I first come. But that tower was goin' on. I can remember that tower, outside was up to the height of the plinth, same with the inside.



SN: Uh huh.

HR: Dave Sweeney was on it. Noel Andrews was in charge of it. Can't remember the other people, but people like Jos and George, used to come Helmsley to 'elp out. Cos they were scaffolders.

SN: Right.

HR: Right? Now I can't ever remember any drawings. I'm sure they designed it themselves and built it.

SN: Really?

HR: The scaffold, yes. Cos Noel was a foremand scaffolder they did it all themselves.

SN: OK.

HR: I can remember linin' up 'ere, lorry load after lorry load a scaffolding.

SN: Right.

HR: New scaffolding. All bought for't job.

SN: Right.

HR: All built in *muffled* scaffolding, cos it's a third a the weight of steel int it?

SN: Oh is it?

HR: Right. So all the bands were brand new, everything about it was spotless.

SN: Uh huh.

HR: So they put that scaffold up. Then, Richie Sweeney, Brian Young, N...a lot a people. All did the work workin' down. A...all the lime pointing right from the top right to the bottom.

SN: Uh huh.

HR: All the windas, Noel Andrews, Dave Sweeney, shored all them tracery windas up. Because the mullions, see them mullions, there's three there, there's two there, some at the other side. They were all magnesium limestone, and they were actually, they were bedded...because the mullions, four foot some of 'em, the bedding was wrong.



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SN: Right.

HR: So you could see the laminated all the way down 'em. So they supported 'em all the way, all the top is covered in lead. All lead to protect it.

SN: What the capping, over the edges?

HR: Yes. On the inside and some on the inside.

SN: Uh huh.

HR: Now ya see the letters, round there, the, the, the Latin. Can you see it all 'round there?

SN: Yes

HR: If ya see the first string course down, it's Latin right?

SN: Yeah.

HR: What we did, we 'ad to record all that. What you actually do is, you take each section, which is about a metre long and about 'alf a metre 'igh. You actually put on three coats a soap oil.

SN: Uh huh.

HR: You know what soap oil is don't ya? You use soap oil on timbers. Used to use it on the wood timbers when they did the form work.

SN: Right.

HR: Put three coats a that, and then ya know *muffled* skim it with what the plasterers used to come down the walls with.

SN: Right.

HR: Right? Like a thin coat. Used to put three coats a strim and rubber on it.

SN: Mmm.

HR: Right? Mixed, on it.

SN: Uh huh.

HR: Then we used to put two to three backing coats of [h]essian cut into strips on the top of it.

SN: Uh huh.

HR: And then what used to actually 'appen is, they used to dry off and fall off not bringing any of the stone away. So we did all the inscriptions all the way 'round the tower, that were taken to London and all them casts 'ave been kept *muffled*

SN: Where are they kept?

HR: At Helmsley.

SN: Oh Helmsley, at the store?

HR: Yes, I'm sure they are.

SN: Yeah, you're probably right.

HR: OK. So that was done, all the pointing was done. All the groutin', all the tampin', all the way 'round.

SN: Right.

HR: And then, because of the hoo-ha over the stone mullions, no work were done for 12 years.

SN: Right. Oh cos there was such a hoo-ha about new stone?

HR: 'Bout new stone. Actually *muffled* we said to them 'let us do it and you can...'. So me and Dave Sweeney organised the apprentices, Dave did all the dressin' of the stone. Put that...that was all ready.

SN: Mmm.

HR: We actually put all them new mullions all the way in with apprentices. The only bit they couldn't do, we 'ad a crane that could take the stone to the top.

SN: Right OK. Wow.

HR: Right, so all the mullions, now ya see all the tracery work?

SN: Yeah.

HR: Some a that is in limestone, some a that is in millstone grit.

SN: Right OK.

HR: We only patched that up because their theory was 'oh bags a money, don't matter if we come back in 20 years time and finish it off'.

SN: Huh!

HR: Wasn't a full.....

SN: Job?

HR: Yeah. And now some a that is starting to come off.

SN: OK. But it's been a good 40 years.

HR: Yeah. But, I'll just say this. I can remember goin' up there in the late '70s, me and Dave Sweeney in winter, what actually 'appened it...because we used to...you know the, the jointin' of the scaffold?

SN: Yeah.

HR: It used to be what's called err [jointing pins] where it fits in the tube. They've done away with 'em now, they clasp 'em outside...

SN: Uh huh.

HR: The used to retain the water in. And I can remember sittin' in my office and it'd be like a canon goin' off. The tube smashed like that, bent. So me, Dave Swee...ah Richie Sweeney, Brian, used to go over there in winter regular *muffled* without 'arnesses, and them back in. New ones. Today that'd be illegal wun it?

SN: Totally illegal, yeah.

HR: So that's why that took thi....it was, it was a, it was a hoo-ha over the stone. That's from Tadcaster quarry that.

SN: Oh is it?

HR: Yeah.

SN: The same one as the Minster uses?

HR: Yeah. But the apprentices dressed all the stone, did all the templates, did everything. And did all the fixin' wi me and Dave Sweeney.

SN: All the traceries all the way 'round Huby....

HR: All the mullions...all the major mullions and minor mullions put it was done by us. If you come 'round we'll 'ave a look.

SN: So when the apprentices were taken on, were they taken on as like banker masons and fixer masons?

HR: Well what actually 'appened is, when they were taken on, they ad to do the three year course at York, which got 'em the ordinary NVQ in stonemasonry.

SN: Yeah.

HR: But they were very lucky, because in summer they were allowed outta the banker shop and they used to get to work on the abbey and get all their practical work didn't they?

SN: Yeah.

HR: In the outside.

SN: So they, they, they were banker masons but they did a lot a fixing?

HR: Well all the...when ya take stonemasonry...

SN: Mmmm

HR: And you want to do an apprenticeship. You always go to York College to, err, Weymouth College or Bath College, you've all gotta do ya stone dressin' ant ya?

SN: Yeah.

HR: If you look at what a stone mason is, a stone mason is a banker stonemason, then ya've spines off it don't ya?

SN: Uh huh.

HR: You become an 'eritage mason, a fixer mason, a cladder. They all work....but ya've gotta start with the banker first.

SN: Right. Oh is that right?

HR: Yeah.

SN: OK.

HR: Now ya think when it was in it's prime, it would 'ave figures in all a them.

SN: In the niches, yeah.

HR: Yeah. If ya look you can see the lead cappings on top a the...can you see look?

SN: Oh yeah yeah, I can see.

HR: You've never seen that before, 'ave ya?

SN: No. Never noticed.

HR: Yeah. And we, did rubber moulds of all them, can ya see all the faces, at the bottom a the...where it sticks from in the arch?

SN: Uh huh.

HR: We've got moulds of all them.

SN: Right.

HR: Every mould was taken.

SN: Hang on, say that again Henry.

HR: You see there, where it's *muffled* stop?

SN: Oh yeah, yeah I get it.

HR: You see the gargoyle? Well we did moulds of all them.

SN: Using the hessian and stuff?

HR: Yes. *muffled* look. I think it's....

SN: Oh yeay I can!

HR: I think it's gade 6 on the top, is the 'eaviest.

SN: Oh right OK. And you did all that as well?

HR: No, no that was done by a leadworker.

SN: Oh was it? Did leadworker come and do that?

HR: Yeah. Could a done it.

SN: Uh huh.



HR: But was told not ta.

*Pause for walking.*

SN: But that one you left empty?

HR: *muffled*

SN: Oh I see.

HR: Yeah, cos all the tracery's gone ant it?

SN: Yeah.

HR: But there, we did them mullions and the ones at the top.

SN: How do you secure summin like that Henry? With a big hole in it like that?

HR: What? That's secure as it is.

SN: Is it?

HR: But what we did, we 'ad to deign it ourselves. What we did, Brian Young 'ad come up with the initial idea. Ya see 'ow the sill is like that? The sills they're all slopin' like that.

SN: Right.

HR: So what Brian did, 'e made a, a form work in timber. We put buildin'....paper down first.

SN: Uh huh.

HR: Then filled that wi concrete 'til it were level.

SN: Right.

HR: So all our scaffold tubes sat on the concrete.

SN: Uh huh.

HR: And we left gaps in the middle we could withdraw the mullions out of.

SN: OK. Ahhh, OK.

HR: So what y'actually do then, we use, we use err, delta metal, but it coulda been slate or anything, then we, we, we 'ad our 'ole, we dropped our first mullion on...

SN: Uh huh.

HR: ...with our line from the top.

SN: Uh huh.

HR: Went in so the dowell went into both stones. Did it all the way up. The top one you drill underneath and put it in loose...

SN: Uh huh.

HR: Right? Let it down, then ya can grout and it fills it from the top.

SN: Ohhhh OK.

HR: Yeah. So that's 'ow they were all done.

*Pause*

HR: Now things amazes me. Wh, when we were...ya know I was involved wi the NOS and we're on about apprenticeships and what they should be able to know. And somebody turns around and says 'should be able to draw, to full scale and so a tracery window'. In my life I've only done three.

SN: Mmm.

HR: So 'ow will an apprentice do that within three years? The second thing was, part a the, the heritage was, somebody put in at the beginning to do the, err, to do the takin'....you know like I've done of, of the letterin'?

SN: Mmmm.

HR: That were part. And I went in, I said 'just 'old on a minute, I've done it once in 40 years'.

SN: Mmm.

HR: So 'ow can that become part of an apprenti....it can't can it?

SN: No.

HR: But that's...that's what we did.

SN: And you invented that here?

HR: Somebody taught us, I can't remember 'oo taught us.

SN: Oh really?

HR: One a the inspectors.

SN: Oh really?

HR: Yeah.

SN: When I first come up 'ere Sophie, when I were playin' rugby to a very 'igh level then, I used to get on my bike in Ripon, at 7 o'clock on a mornin', bike up 'ere, which is 4.6 miles.

SN: Uh huh.

HR: Used to pull up at the top, now 13 lifts, it was 13 lifts ta top a that tower, I used to do three exercises, errr, som many press-ups, so many sit-ups, so many pull-ups on each lift. I used to go up and come all the way down. Used to

go to work all day. On the way 'ome at night I used to pull up and do the same and then bike all the way 'ome and then I used to go training three times a week.

SN: Haha. I don't know how you did it!

HR: I don't either. That's why I'm in such a state now!

SN: Hahaha. You're not in a state now.

HR: Now it's quite interesting...you know you're not supposed to mix limestone and sandstone?

SN: Yes.

HR: Quite funny 'ere, it 'asn't dne much 'arm at all to the face work. 'As it look?

SN: No.

HR: Can you see the *muffled* 'round there? The inscriptions?

SN: Yep.

HR: Just below the maj...top window?

SN: Yep, I can, yeah.

HR: They y'are then. That's what we did.

SN: Wow. So how are the sandstone and the limestone mixed in here then? Is it originally sandstone and then you repaired it in limestone?

HR: No it was like that to start with.

SN: It's always been a mix.

HR: It 'as always been a mix. This is the only tower in Cistercian monasteries int it?

SN: Is it?

HR: Shouldn't a 'appened....Keith'll tell ya more about that.

SN: Ok.

HR: I think 'e fiddled it 'uby dint 'e? 'Ow 'e got it?

SN: Ha.

HR: It's 'appened all life an it *muffled*

SN: Hahaha.

HR: Ha.

SN: I didn't know that.

HR: Well I can't remember Noel or any a them 'avin' drawin's for that, when they put that scaffold up. I'm sure they designed it.

SN: And tey just designed it as they went?

HR: You can imagine Gilyard-Beer stood at the bottom wi Tommy can't ya? Tommy Young.

SN: Mmm.

HR: 'Now Mr Young we've got so much money for the tower, is that alright?'

'Oh it's not a problem'.

Can ya' imagine today what would 'av to'appen? Oh, it'd be 'orrendous wouldn't it? They'd still be doin' it now gettin' ready wouldn't we?

SN: Yeah.

HR: And this is why we could do the work, we went straight on and did the work, we were all sent to do it.

SN: Hmm. Yeah.

HR: Happiest times a my life Sophie.

SN: Really?

HR: Happiest time a my life was from 1969 to 1980. I 'ad no responsibility...

SN: Haa.

HR: I 'ad a good family.

SN: Uh huh.

HR: Good Mum n Dad, n good in-laws. I got on wi my in-laws brilliantly.

SN: Did you?

HR: I 'ad lass...I couldn't a picked a better lass than I 'ad.

SN: Uh huh.

HR: Right. I was playin' rugby to an 'igh level. I were fit, workin' 'ere. Ohh! It was dreamland.

SN: Was it?

HR: Yeah. And then, at the end a 70's towards '80s I become in charge and that's when it started.

SN: To get stressful?

HR: A disaster! Lookin' after other people.

SN: Ahah. You must've had your kids before 1980?

HR: Ahh...just a minute. Our Jamie's now 38 in 'e, so work that out.

SN: Yeah, so I'm 31 and I was born in 81, so he was born in like '73, '74.

HR: But, I were 'appy. I 'ad my own little 'ouse, terraced 'ouse, everything. A mortgage I could afford.

SN: That's all you need isn't it?

HR: Right there y'are. 'As that enlightened ya?

SN: Yeah it has.

HR: Right. Just turn that thing off.

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## 26. At the mill

HR: Like contracts manager on if ya come under my wing.

SN: OK.

HR: Within three weeks a coming 'ere I got rid a carpenter off job. As you do...because 'e wont good enough, amongst other things.

SN: Uh huh.

HR: And I think it was a 9...was it £770k it was done in, it was done in three parts. The mill was done...the...if ya take the fabric itself, the walls...

SN: Uh huh.

HR: Our first job here was to build the walls, so we actually grouted, tamped and pointed all these walls on the outside.

SN: OK.

HR: Right? Carr-Archer was in charge of that. But what actually 'appened, und, under Keith's instruction, all the metal an little nails 'ad to stay in as part of the thing. So that was first phase. The second phase was just 'round 'ere. Was the water works 'round 'ere.

*Pause for walking.*

HR: Now you gotta remember while this is going on Sophie, it was the most difficult part of this job was the, the, they didn't do one a them archaeological digs beforehand, they did it it while we were workin' 'ere.

SN: Oh really?

HR: So ya can see what actually 'appened, when we 'ad to put drains in all 'round 'ere

SN: Mmm.

HR: We 'ad to dig the archaeology (*wind*) found something, which is why all this, all this become a very difficult contract.

SN: OK.

HR: Dealin' with archaeologists, you'll know yourself, engineers, architects, an what actually 'appened was there were 20 people involved in that office over this...

SN: Really.

HR: So if an instruction went out from Carr-Archer it 'ad to go 'round 'em all. So you can imagine what pressure this put me under an HPR under.

SN: Yeah.

HR: Now the main thing for us was I 'ad Steve Taylor 'ere. And what Steve Taylor as foreman is brilliant at, is paperwork.

SN: Oh really?

HR: Absolutely outstanding is Steve Taylor. So 'e was instructed under me that, never mind out else, in that office, I want to know everything. If a duck flies over 'ere and loses a feather, I want to know where it's been and why. So 'is paperwork was immaculate.

SN: Uh huh.

HR: So I 'ad a perfect record of ever...of the three stages of 'ere, what went on.

SN: Right OK.

HR: So when it come to extras and everything, I was the one with the record. As good contracts manager are.

SN: Uh huh.

HR: Right? So the second stage was the water works 'ere. Err, we 'ad to put piles in 'ere an everything. See this wall over 'ere?

SN: Yeah.

HR: We actually took this, we took this wall down 'ere. And in this stretch a wall from that corner to this corner wa 15 springs.

SN: Right.

HR: Fountains Abbey, springs. This, this, this hill is full a springs.

SN: Right.

HR: his was our major trouble. All the work inside 'ere 'ad to be done at that second stage involved water. It was 'orrendous.

SN: Was it?

HR: Absolutely 'orrendous. Right? So this, I would say that this was the most difficult stage for my workmen.

SN: Right.

HR: Right, we 'ad a full archaeologist. What they call 'im from Malton? What they call 'im? Erm...'is name'll come to me before long. Stuart Harrison!

SN: I don't know...

HR: 'E was 'ere full time as an archaeologist under Keith. Permanently.

SN: Right.

HR: All this 'ad to be dug out, all taken down. Now that was the se, that was the second stage.

SN: Uh huh.

HR: The third stage was to do the interior...'ad to put the under cover 'ere to stop the water leaking. (*Wind*)

SN: OK.

HR: There was a special err rubber thing that you put down under 'ere and it stops the water goin' through. Because of money I think we didn't do all the full reach, we stopped at the corner there and we should've taken it further back.

SN: Right OK.

HR: And the third stage was doin' the inside work with a c....all the trades 'ere, we 'ad carpenters, electricians, joiners, plumbers. All these things I 'ad to look after.

SN: Mmmm.

HR: Was a minefield.

SN: I bet it was.

HR: We 'ad to insert all new lintels, everything. We'll go up so I can show you what was new.

SN: OK.

HR: Right?

SN: It must've been weird like changing from your old workshop to a museum?

HR: Ahhh, it was. The weir, the weirdest thing for me was if you're a contractor you deal with one person. But to deal with all these persons, so what actually 'appened, I think what it was, with summit like, it must've been 14 weeks to go, I turned 'round and said 'we're gonna be late. Can't do this'. So actually, they stopped the meetings. And let me deal straight with Andrew Boyce, 'oo took over from Carr-Archer

SN: OK.

HR: And Keith. And Mike. I tell you what, we gained all them weeks back and finished on time.

SN: Did you?

HR: Yeah. But I couldn't a done it without the 'elp a Keith an Mike. They were absolutely terrific.

SN: Right.

HR: But when ya dealing with a lot of people you can't do out can ya?

SN: No, there's too many people around. Too many erm...

HR: Yeah. But that second stage was 'orrendous.

SN: Right. And Henry, how did you get the water away, to start with?

HR: Shut the sluices at the end.

SN: Oh is there?

HR: Yeah. And then we a mill right 'oo come an did all this. 'E was brilliant that lad.



SN: Oh really.

HR: Yeah Keith'll know 'is name. Right I'll just take ya 'round...



SN: What time is it?

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27. Inside the mill

HR: ...this...the wheelwright attending the meeting, we 'ad this attending the meeting. Used to 'ave to go out to all these people to get a decision.

SN: Right OK. But, yeah, but, I still don't get why there was so many..

HR: cos everyone wanted a piece of the action dint they?

SN: Oh ok.

*Interrupted*

HR: We're gettin' on all right.

SN: We've only got 10 minutes left now.

?: Oh good, oh right. Have you enjoyed yourself?

SN: Yeah, it's been good, yeah.

?: Good, good.

HR: She's...

SN: I've found out a lot of stuff.

*Leaves.*

HR: The *muffled* with these was that, first time I've ever done this philosophy, was, but, from comin' in 1969 to the time it was then

SN: Uh huh.

HR: That's part a the 'istory. So that 'as to be kept.

SN: Uh huh.

HR: So it was Keith that wanted to keep *muffled* and all the plumbin' systems in and everything.

SN: Oh really?

HR: Yeah. This is the banker shop, and we did carpentry in 'ere. As the estate 'ad it, we 'ad to keep all this stuff in.

SN: Oh right did the estate have this?

HR: The estate used to 'ave their carpentry thing in 'ere.

SN: Did they?

HR: Mmmm

SN: OK. So how does that work? Is that a....?

HR: I 'aven't a clue. Part of a sawing system I would imagine.

SN: Oh right OK.

HR: Yeah, they'd 'ave 'ad belts in 'ere wit saws on wouldn't they?

SN: I've no idea.

HR: Yeah. Don't they teach you anything at University?!

SN: Haha!

HR: This used to be the old buildin'...saw place. Yeah, It 'ad their own generator runnin' it and everything. Yeah.

SN: Oh OK.

HR: I'll educate you Sophie.

*Pause for walking*

HR: And we 'ad to do all these walls and everything.

SN: Uh huh. Oh yeah look, there's the wheel. I bet it was spinning a lot last year.

HR: Yeah. Well there you're, we were in charge of all that.

*Pause for walking*

HR: I'll just give you an instance...if you com 'ere, 'ere's a little tale 'ere. That grindin'...that used to be in the yard you know up there. Yeah, I'll show you what you were dealin' with. So that it's in the yard, so I comes outta the meetin', 'oh, we've 'ad instruction, that's got to be moved. Can you put a method statement in, can ya do this? You'll need to bring an engineer in...'. I said

'just stop there. Are you'all goin' for lunch? Well make sure you 'ave three quarters of an hour not 'alf an hour. And we'll sort it'.

'Oh don't ...*(muffled)*'. I says to Tommy [Rudd], can you do me a favour Tommy?. He said

'what?' I says

'can you move that from up there, to down there?'

'Well it's no problem at all'. Now you gotta think that y'ad a man there that 'ad been through the jungles in Malaysia, learnt 'ow to fight, all sorts. It was... 'e'd been in the trade 40 years 'ad Tommy. 'E put a three leg up, some scaffolding, with braces across the top, put a ch, put a chamber lock on, put bogey in the meet, put chain, lifted it up, wi thing. Put it on a bogey.

SN: Huh!

HR: Pushed it down 'ill down 'ere, pulled it into 'ere, put chain bob 'round that up there

SN: Yeah.

HR: And lifted it straight on there. Took 'im 22 minutes.

SN: Really?!

HR: Yeah! They wanted to go away, bring engineers from London, you've never seen...an this is what was the trouble with this mill.

SN: Uh huh.

HR: A simple task like movin' that, that a stonemason does everyday a the week

SN: Yeah

HR: They wanted to make it 'orrendous. And they couldn't. Same as that girder across there. 'Ave you been told about that girder? That I cut it in 'alf? There were 'ell on.

SN: Hahaha.

HR: 'Ad to pay extra money to 'ave it done... Think of, things like this, they wouldn't understand at all. That was the 'ardship when we did this mill.

SN: When was that Henry?

HR: (*muffled*)...Keith understood.

SN: No, when was that I said.

HR: Err, it was in the 90's. About err '96. Yeah, '96 yeah. It was done in three stages as I said.

SN: Yeah.

HR: But all these things come out. It's like if somebody could walk 'round with the thing on there an walk 'round. We'd a been there for years thinkin' about that these things.

SN: But no-one died.

HR: So that, that's interesting.

SN: Yeah it is interesting.

HR: Right. We used to go up and down these tunnels, me and Dave Sweeney, and laugh about it. Not Carr-Archer, I 'ad to set it up like a fire service so at the end a that tunnel I 'ad to 'ave two people wi breathing apparatus on.

SN: Really?

HR: Yeah. Ready. I 'ad to 'ave an in-line with a long tag comin' in. And we'd send 'im the short tag on the way out. Set up and everything. And 'e 'ad breathing apparatus on 'is back ready to put on, and 'e said if you wanna [ ] go I won't be goin'. So, you come along. Just to walk up an look at tunnel and walk back down again.

SN: What, Richard Carr-Archer?

HR: Yeah. This is what 'appened, this what ya 'ad to do. Now then, see that. It's a fairly new piece a oak.

SN: Yeah.

HR: Right. 'Ow we gonna get that up? I says 'Oh, Tommy [Rudd]'ll put that in this morning'.

'Oh, I don't know.'. 'E put these in, Tommy, were *muffled*. Cos 'e'd done it all 'is life. But to them, they wanted to bring engineers in.... You know what I mean?

SN: Uh huh.

HR: So this where the trouble wa. This is, this is Tommy You....Tommy Young's old table that come from Scarborough Castle.



SN: Is it?

HR: Yeah. Used to be in my office. Right?

SN: Did you actually work on it?

HR: Yeah. Now this is the best one, see this, a bit pitted...

SN: Hang on a sec.

HR: This one for am usin'. They 'ad to get scheduled monument consent for all this.

SN: Yeah.

HR: They did the lift bit, an what d'ya think they did? The lift bit 'as to be deep enough so that you can put a metal thing in so the lift comes down into it.

SN: Yeah.

HR: They didn't do that. They forgot to do it.

SN: Really?

HR: Yeah, to get scheduled monument consent for it

SN: Oh shut up, really?

HR: Yeah, this is true.

SN: You'ad to go twice?

HR: Yeah, but this is best one. When they dug the pit 'ole, what 'appened is, it...well let me tell ya, the monks were cleverer than what we wa. They 'ad, 'ad a culvert in 'ere.

SN: Uh huh.

HR: To drain all the water away goin' in the river.

SN: And then they blocked the culvert...?

HR: Not only that, cos they didn't 'ave time, didn't block the culvert, didn't know about it. When they did the lift bit, filled wi water, three pumps couldn't move it. So I...they said 'well 'ow we gonna go on?'. I said

'well ya can't put concrete in there like in there like a normal pit lift'.

'Oh we'll leave it wi ya'. So what d'ya think I did? I rund Yorkshire Water up and said

'I've got a real problem...(muffled)'

'Oh yeah, I'll put ya on to so and so'.

So I told 'im and 'e says 'oh ya might wanna do what we do when we have trouble like that. We get a fibreglass box with the top open. Sit it in and the water won't go through. Put the concrete 'round it, and the fibreglass lasts for 200 years.

SN: Ahh, oh.

HR: So I went to a boat builder, made a fibreglass thing. It was the first lift bit ever done like that. Concreted in

SN: And no-one knows?

HR: I know cos I did it! But that's the problems we 'ad. [ ] I 'ad to go an bloody do it.

SN: Hahaha.

HR: But, I met a lovely, lovely man called Bob the boat builder. We've 'ad a relationship ever since.

SN: Oh really?

HR: Yeah. 'E come and 'ad a right... 'oh, I've always wanted to go 'round Fountains Abbey'. 'E did all this.

SN: Oh really?

HR: But this is...the reason I did that was because a my breeding 'ere. 'Oh, I'll get over that'.

SN: Yeah.

HR: Don't wanna bring experts in from all over. Don't need bloody experts 'ere. Eh? We put all these new beams in, all these beams in. This wasn't supposed to be like this?

SN: Wasn't it?

HR: When we, when we went through floor, this is what we found, water comin' in.

SN: Oh ok.

HR: So this is a feature.

SN: Right.

HR: This is representing the stonework that were dressed. This is where plast...plaster repair, all 'round it.

SN: Uh huh.

HR: So, there's new stonework in. And that's groutin'.

SN: Oh yeah.

HR: Now this is best one 'ere. Ya see these 'ere, these were my tools.

SN: Were they?!

HR: I put a set 'ere and *muffled* keeps pinchin' 'em. So that's why they're fastened down like that.

SN: Right OK. Can I have a picture of you with your tools Henry?



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HR: I don't know if these are min now but I gave 'em two sets. Seriously.

SN: Did you?

HR: *muffled* .Be careful.

SN: Hahaha.

HR: Can you see the piping system for the bankers look?

SN: Yeah. I can.

HR: Yeah. We did all this flaggin' 'ere.

SN: Uh huh. So this was just a grassy bank before.

HR: It wanted pointing *muffled*

SN: Ahaha!

HR: Water, *muffled* soil, and I said that'll keep forever. You know what I mean.

Pause for walking.

HR: These 'ave been down since 1994. That's not bad is it?



SN: No *muffled*

HR: No.

SN: Was it...just a grassy bank here before then?

HR: Yeah. Don't forget I 'ad to set all this up.

SN: Uh huh. Oh yeah, doing all the setting out and stuff?

HR: Yeah. Boxy, my mate, did all the work 'ere with these.

SN: All.....timber work?

HR: Don't forget, all this was up, a drainage system put through an everything. Archaeologists in 'ere.

SN: Really?

HR: All at the front there, it was 'orrendous!

SN: Was it? And what did you do? Did you just put the earth in big pile all 'round and just chuck it back in?

HR: Yeah. W, w, well, we put gravel in 'ere.

SN: Did you?

HR: This 'as all got that special *muffled* it's that thick the water goes in and filters out.

SN: Oh ok.

HR: All against the wall.

SN: Oh ok. Was it, was it in a unsafe state then?

HR: No we used to 'ave 30 people workin' 'ere.

SN: No, I mean before that. Like before you put all this in, was it unsafe.

HR: Well, there were no water system to get the water away from the drains an all that.

SN: So it was just really wet.

HR: It was just all muddy an...

SN: Gross.

HR: Yeah. We 'ad to get it away because that takes you into the lift pit an all such as that. Can you imagine all that...

SN: Oh I see. Is that what's behind that erm louvre then?

HR: Yeah. It was all timber, we 'ad redo it with this, this...

SN: Cast iron?

HR: Yes.

SN: Timber guttering, Keith let you get rid a the timber guttering?

HR: It were rotten.

SN: Was it. Yeah, but, you coulda put timber back couldn't you?

HR: Yeah.

*Pause for walking. Re-enter mill on first floor*

HR: All this was done by Dave Box.

SN: Right.

HR: All new stuff, everything.

SN: Uh huh.

HR: John Snowden did all the brickwork 'ere. One a the best bricklayers I've ever known John Snowden.

SN: Oh really?

HR: Yeah. That was designed, they wanted that. *muffled* wanted it like that. John wanted to brush it off, you know like stipple finish.

SN: Mmm.

HR: But that's what they wanted.

SN: Oh what cos it was new, they wanted it to look new.

HR: Yeah.

SN Is this a, is this double skin wall then Henry? Like a solid wall?

HR: Yeah. Down 'ere, see al this 'ere. You'd think it were plaster wunt ya?

SN: Yeah.

HR: It's not, it's fibreglass.

SN: Is it?

HR: Yeah.

SN: What, all the way along both sides?

HR: ....'ere. I told them it 'ud leak. 'Oh no it won't leak'. Filled it full a water, there were water everywhere.

SN: Ahaha. Oh so then you took out the water and put in fibreglass.

HR: Yes. I got Bob to do that.

SN: Oh really.

HR: Yeah. My mate. Loved it. That's a good idea to stop ya 'ittin' ya 'ead.

*Pause for walking*

HR: This wall out 'ere were leanin', with a rakin' sure against it

SN: Uh huh.

HR: So, I said 'do'you want me to camouflage out?'. He said

'no I want people to see 'ow this, how it works. How ya fasten a wall back with a pattress square and everything'.

SN: Uh huh.

HR: So people could come along and look at that now.

SN: Mmm. Yeah. Does it work as well as it would if it was solid in the wall?

HR: Yes. You can actually rewind it here look.

SN: Oh right yeah. So you can.

HR: Eh? D'you know there is a bit of intelligence in me 'ead you know.

SN: Haha.

*Walk up stairs*

HR: All this is new, Dave Box did it. This is another difficult problem we 'ad 'ere. All the fire stuff we 'ad to put on 'ere, special stuff, urgghh. What a p...you've never seen out like it in ya life.

SN: Was it gross?

HR: It was bloody gross. Wanted this, wanted that. It was 'orrendous. These...you know what I mean?

SN: Uh huh. Just cos it was horrible to apply?

HR: *muffled* 'no' I said 'we aren't, we're gonna do it this way'.

'Well why can...'

SN: How often did Carr-Archer used to come to site then?

HR: Once a week.

SN: Right.

HR: Then, err, Andrew Boyce come once a week.

SN: Right.

HR: So we used to 'ave an 'idin' once a week. Yeah.

SN: Did you tell 'im the truth when he was here, or did you...

HR: Yeah. Yeah

SN: Oh, you did.

HR: See all this? You know what they call that under the slates don't ya? That's all torched.

SN: Oh yeah, sorry yeah. Torched.

HR: That's all torched. And I said 'really? *muffled* It's as good as they day it were put in.

SN: Is that done with *muffled*

HR: Yeah.

SN: Is it?

HR: You'll never guess *muffled*

SN: Does it leak?

HR: Now, this is their idea. I says to Keith, 'we must be mad.' I said 'I could carry them stone meself'. Look at bloody...what engineer designed...do Forth Bridge wouldn't it?

SN: Hahaha.

HR: But Keith got 99% 'is own way.

SN: Did 'e?

HR: 'E kept the fire in. This is *muffled* He says 'it's industrial'. So all the wires, you can't see the wires can ya?

SN: No.

HR: Any wires you can see, put in *muffled* It's a industrial building.

SN: Oh OK.

HR: I tell you what, if Keith 'adn't been 'ere I dread to think what this mill'd a been. They'd 'ave 'ad punch n Judy shows in it.

Pause for walking

HR: We did all the lime plastering, an...

SN: Did you?

HR: Yeah.

SN: What's this Henry?

HR: *muffled* that were there. Estate put 'em in. Good pictures aren't they?

SN: No, the pictures are what I mean. Look that's it being used as a yard isn't it?

HR: Yeah. Eh, that's a better one look. That shows you 'ow abbey wa years ago. Years ago they wanted it just to go back to nature. Then they...

SN: Oh yeah

HR: ...didn't want it to go back to nature, they wanted different.

SN: And look you can see all that sto...the think you were telling me about on the topping.

HR: Yeah.

SN: That's not there anymore is it?

HR: That still is, that there. That's still there.

SN: No but the...

HR: Yeah some a that's there.

SN: Oh is it?

HR: 'Ere look, there's a railway track taking stuff across to the front a the lawn look, years ago.

SN: What on, in the estate's days?

HR: Yeah. Look.

SN: So where are all these pictures? *muffled* It is that then men...? *muffled*

HR: *muffled* There y'are look.

SN: And so that's when you had to dig it all out.

HR: Yeah. There y'are. Interesting int it?

SN: Yeah it is interesting.

HR: Do you know something? There's a mention of everybody in 'ere...

SN: Heh?

HR: Do you know the one man that's not mentioned?

SN: You?

HR: Yeah. He says 'oh well, why don't you insist?'. And Mike Ridsdale said 'oh when *muffled* you won't be mentioned'.

SN: Hmmm.

HR: There's no pictures of any of our men or anything. There's plenty a pictures at the *muffled* look. No picture of [H]enry Rumbold an 'is men.

SN: Hmmm.

HR: No mention of us. Look at this book 'ere look, are we mentioned in this look?

*Pause to look at book*

HR: There y'are. That's 'ow it used to be. Remember it used to be different to what it used to be. Not mentioned there. That's our old banker shop there, that's 'ow it used to be there look.

SN: Oh right, where's that Henry?

HR: That's showin' our banker shop.

SN: I know, but where are the pictures now?

HR: I don't know, we gave 'em them.

SN: Did you?

HR: Yeah.

SN: HPR?

HR: Yeah.

*Pause for looking at book*

HR: There's that...ya see where I saw that pack was up?

SN: Mmmm.

HR: Dave Sweeney put that up.

SN: Did he?

HR: That's it 'oldin' it up look.

SN: That's the shoring?

HR: Yeah. That's the raking shore. That's John Snowden there. But you wouldn't know 'oo 'e wa, it's not tellin' ya is it?

SN: No.

HR: No.

SN: Whose that? Is that the same guy again?

HR: No, it's a different guy. Oh that's Trevor, Trevor from Moun[t Grace Priory]

SN: Is it?

HR: From Mount Grace. But no mention of 'im is there, 'oo 'e is. There y'are. That's us puttin' the water system in. There y'are look, that's a picture of 'ow it used to be.

SN: Oh. Do you think HPR 'ave still got all these then?

HR: There's Brian Yeoman. That's Melvin Cuthbert. That's the millwright look.

SN: Oh yeah

HR: They didn't mention 'is name.

SN: 'the millwright'

HR: Yeah. No mention of anyone's name. That's the old generator. 'Ere we are look. That's when we did the work look. Can ya see look?

SN: Yeah, loads of stuff goin' on. In my eyes, it looks hellish.

HR: Now there's the archaeologist. I remember that bloke.

SN: *(reading)* HPR. Neil Redcar...?

HR: Yeah, Neil Redcar. Joinery, David Box joinery manufacturers, polishers Ripon. Pickles Brothers. These are all the people I 'ad to look after.

SN: Mmmm. What's a hydrologist?

HR: I 'aven't a clue? Some fancy name. See these are the people that were involved, look? All these 'ad their say.

SN: Colin Brydon.

HR: All these people used to come to bloody meeting. Archaeology, that, that's, that's Harris. He's now archaeologist at Ripon Cathedral.

SN: Is 'e?

HR: Yeah. An this, there's the quantity surveyor. Where's Henry Rumbold's name?? No mention of the the contracts manager is there?

SN: No, no contracts manager.

HR: Yeah. It's all bullshit. But there y'are Sophie.

SN: Thank you Henry.

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Visit to Fountains Abbey with HR. Monday August 19<sup>th</sup> 2013.

### **1. St Mary's, Studley Royal**

HR: If we, if we, if we ent...if there was summit t' do. I think we only did four contracts at this, at this one.

SN: Four contracts?

HR: Yeah. That we shall talk about.

SN: OK

*Pause for walking*

HR: Now one a the contracts was, you see the, weather vane on the corner?

SN: Uh huh.

HR: Dave Sweeney and all the 'apprentices. That were all taken out an a new one put in, an you see the, when you come down the spire?

SN: Uh huh.

HR: To where the four small spires are?

SN: Yeah.

HR: The string course going 'round it there.

SN: Uh huh.

HR: From all that, they repointed all that.

SN: OK.

HR: You can't tell they've been there.

SN: You really can't tell no. The joints are really close together.

HR: Yuh.

SN: Well they look to be from here.

HR: Yeah. Were done right, that's why.

SN: And so that included Ben Ungrechts and Matt Webster?

HR: No, no this *muffled* this was that first era.

SN: Oh OK.

HR: Dave Sweeney, ahhh Evan Ch..., errr..

SN: Hang on Henry. *Takes photo*. Thanks





HR: Now that main roof's all been redone. Ahhh a firm from York did that. Wh...a right good firm, they went bankrupt dint they?

SN: Oh I don't know. The best one is Geoff Neal.

HR: Aye. Before their t...before them

SN: Right.

*Pause for walking*

SN: I did not know that this was part a the grounds.

HR: Ya. This used to be in our guardianship.

SN: Did it?

HR: It's still in English 'Eritage guardianship, although it's looked after by the National Trust.

SN: Oh really? So this bit's looked after by the National Trust.

HR: It's all....these are National Trust people. But it's in the guardianship of English Heritage.

SN: Right OK.

HR: Right.

SN: Cos the ice house isn't in guardianship.

HR: No.

SN: It's beyond the...is it the deer wall?

HR: Yeah. I'll let them people go in, then I'll introduce you.

*Pause.*

HR: The work that we did.

SN: Mm humm

HR: And it become HPR's contract when HPR did it. Can you see all the, can you see the transom where it goes across?

SN: Yeah.

HR: All them were done all the way 'round

SN: Oh yeah they're all new aren't they.

HR: Ben Ungrechts did all them

SN: Did 'e?

HR: Yeah. An if you can come you can tell.



HR: If ya look, see the toolin' on 'em?

SN: Yeah. Oh wow yeah.

HR: That's from the original tooling that.

SN: Right. OK.

HR: Although I say it meself, although it aggrieves me, 'e did a marvelous job.

SN: Hahaha.



SN: That must be years ago, but it still looks really new.

HR: Yeah. 'E 'ad a good boss didn't 'e?

SN: Haa.

HR: See the little mark on the stone?

SN: Yeah.

HR: That's to tell ya, that's where you get down into the tomb below. Where Lord Ripon's buried.

SN: Oh really. Oh Ok. Have you been down there Henry?

HR: No.

Takes photo

HR: Look at, just look at this goin' to ruin with all the work that wants doin'.

SN: Yeah.

HR: An actually, that stone there is the only stone I know that matches the previous. The reason it matches is that the windows, cos a lot a water goes on an one thing an another, the weather, they keep the newness in, can ya see?

Apart from the dark bits, all the rest goes that greeny colour look. Can you see it look? That brow...greyey greeny colour.

SN: Yeah, yeah yeah. So, who, they just decided to change all the transoms on the whole building?

HR: They were rott..they were fallin' out.

SN: Really?

HR: The, the, the, they were on the....the windows were collapsing. And if ya look at that, the road there used to go straight to the front a the cathedral for the Marquess, the first Marquess a Ripon.

SN: Is that the cathedral then?

HR: Yeah.

SN: Oh that's a beautiful view isn't it?

HR: Yeah. 'E used to go down there in 'is trap

SN: Did 'e?

HR: To Sunday service, yeah. We did all these too, look. Now, int this marvelous.

SN: Mmmm. It is, it's a brillian...it's a lovely, lovely window.

HR: Yeah.



HR: See 'e did them all the way 'round. Now, all this, this stonework 'ere

SN: Mmm.

HR: When we....when they were bringing contractors into English [H]eritage, this is one of the contracts they give 'em.

SN: Right OK. So this is newer is it?

HR: Yeah, a firm did that. Not very well by the look of...

SN: The tooling isn't of the same quality is it?

HR: Just look at, just look at what Ben Ungrechts did an just look at what they did.

SN: Mmm.

HR: That's the difference.

SN: Who did this Henry? Is this the contractor too?

HR: A firm from York.

SN: Right OK.



HR: I think all these little bits 'ere 'ave been done by HPR when I finished.

SN: Look at this Henry!

HR: Yeah.

SN: That's rubbish. Even I can see that.

HR: That's why they dint do it, they couldn't do it properly.



HR: Come an look at....

SN: There's not method there, they've just like jammed it in...

HR: Just come an look at this...

SN: Yeah.

HR: Look at this...

SN: Yeah.

HR: It's a skill doin' that toolin' ya know.

SN: No I know yeah. Specially doin' it quickly.

HR: An that toolin' is not what you think it is. That toolin' is left from the marks of the chisel when they dress is.

SN: Right OK. Oh right OK, so it's not put in on purpose.

HR: Yeah, yeah.

SN: So that, so...

HR: When we trained with Dave Sweeney they were no carborundums or anythin' like that. You 'ad to finish it all with a tool finish.



SN: Mmm hmm.

HR: So that were part a ya finish. Yeah. But look at som a this they've put in now. No toolin' on it, no nothin'.

SN: There is but it's not very....

HR: It's rubbish. Absolute rubbish. Yeah, we did a big contract, they reroofed it all an put all new guttering systems in an things.

SN: Right OK. When was that?

HR: Can't remember.

SN: Must be since 1994 mustn't it?

HR: Yeah.

SN: But those transoms'll be in there longer than some of the other stuff won't they?

HR: Yeah. And you can see where a firm, from where Dave Sweeney finished, a firm got a contract, when all this contract thing come in, and they give 'em...look at'stone they pur in.

SN: Yeah there's much bigger joints isn't there?

HR: What Dave Sweeney used to do wi apprentices in summer, he used to come down and redo, 'e did all the front walls, jobs like that, ya know what I mean?

SN: Yeah.

HR: Give 'em practice.



SN: Did Dave Sweeney like training apprentices then?

HR: Yeah. 'E were brilliant at it.

SN: Was 'e?

HR: Yeah.

SN: Was 'e always thinking about....

HR: 'E was very patient. 'E was a right patient man.

SN: Was 'e?

HR: Yeah. 'Ey used to awful tricks to 'im. Like glue 'is shoes to the floor wi *muffled*

SN: Haha.

HR: I went 'round back one day, an Dave reckoned, it was lunch time, an Dave reckoned wa sat wi 'is paper....Andy O'Boyle were there, Clive Preston, Adam Stone. Dave Sweeney 'ad a chair, 'ad a cushion wi some 'essian on it. And they were sniggerin'. I said

'what's up wi you lads?'. Anyway, I was doin' summit at bench, cos I didn't, I didn't 'ave a tea in the mornin'. Dave Sweeney come in, 'e said

'oh what a mornin'. 'E sat on it full. They'd put a felt nail through the thing. Seat stuck to 'is backside *muffled*. That's what they used to do with 'im regular.

SN: Hahaha.

HR: I'd be lockin' up on a night an I could 'ear 'im effin' an blindin'...'....all me boots...to floor...' *muffled*

SN: Hahaha. I know how he feels. Last week the apprentices filled my gloves with foam. At Helmsley. The lads from Helmsley.

HR: Oh they used to do it ever....that Clive Preston, that Adam Stone, they were all at it.

SN: Ah hahah. That's just banter though isn't it?

HR: Yeah.

SN: As long as they don't ruin anything valuable.

HR: Well 'e couldn't get 'is...'e won't 'ome in 'is sock and feet many a night.

SN: Haha. Cycled all the way to Ripon

HR: Yeah. No, 'e used to live at Markington did Dave.

SN: Did 'e?

HR: Yeah.

*Enter church*

HR: This is Sophie.

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2. Inside church

HR: So 'Arrison and Harrisons, it was a big job at the time, stripped it completely. Everything off it.

SN: Right.

HR: So allover 'ere was redone and everything. And the most amazing thing about that wa, that, the err tuner...

SN: Yeah.

HR: Couldn't play it.

SN: Really?

HR: Couldn't play it. Err, a lot of 'em can't apparently it's to do with ya ears.

SN: Oh really?

HR: Ya can pick these sounds up... 'e was absolutely brilliant, picking sounds up an tunin' it in. But 'e couldn't play t'organ.

SN: But 'e couldn't play for anrthi....

HR: No.

SN: No way. Henry, do you remember in Romania when Ed started playing that...

HR: Yeah.

*Pause*

HR: Now the other thing is, what we used to do in winter, people like John Maloney. We used to come down, we used to clean all this. Err John Ashurst put a formula together for all of it an we used to clean it all.

SN: Oh really?

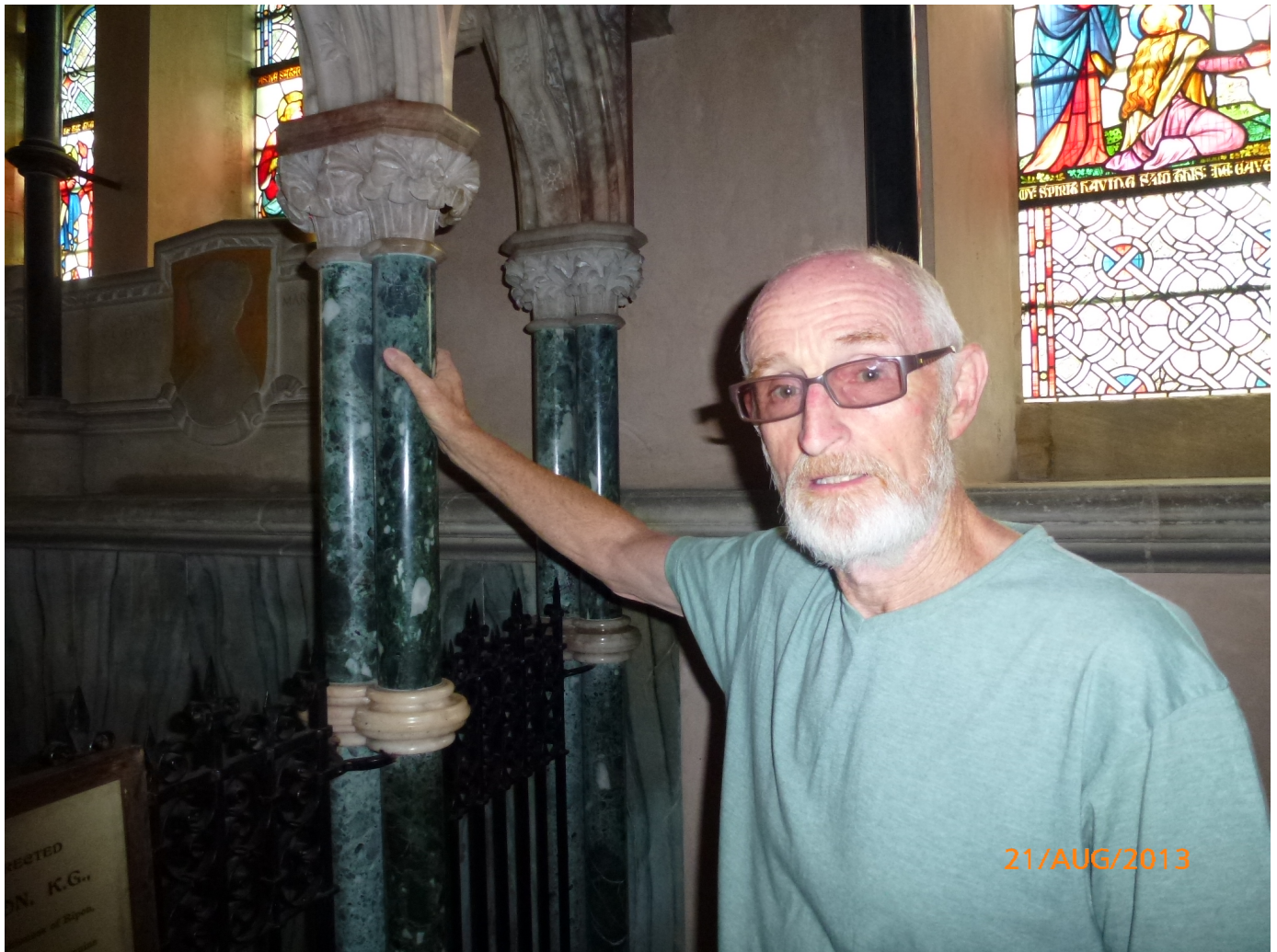
HR: Yeah.

SN: What was the formula? Can you remember?

HR: Can't remember. Naahh. It was all written down but English 'Eritage threw it away.

SN: Hahuh. What sort of stuff was it? Here Henry let me have you in this one...it might flash is that OK?

HR: Yeah.



HR: Yeah, um, that's what we used to do. So that picked up part a the winter job. That's the old Marquess a Ripon.

SN: Oh right.

HR: That's the one that was the shot, and she was the one was a notorious woman.

SN: So what happ....oh really?

HR: Yeah.

SN: What happened to Vyner? Is he not buried here?

HR: No, no, no. Just the Marquess a Ripon.

SN: Really. Right.

HR: There's been odd jobs, like all the plasterwork and the winda reveals. All these *muffled* we did.

SN: Yeah. Did ya?

HR: Yeah. We did all sorts.

SN: Did you come in here in the winter then a lot?

HR: Yeah. A lot yeah. Now then.....*walking*

---

3.

HR: .....and the job was, they 'ad what was known as a pub painter. Do you know what a pub panter is?

SN: No.

HR: Pub painters years ago used to murals on pub walls.

SN: Oh OK.

HR: So all these reveals were all gone an...but we ;ad record of 'em.

SN: Uh huh.

HR: So *muffled* come in, did alllll that

SN: Yeah.

HR: Did all the gildin' and everythin'.

SN: Yeah.

HR: So what used to do is, we used to 'ave a big scaffold up

*Takes photo*



HR: And the only thing they dint put back in Sophie

SN: Yeah.

HR: Were these 'ere. Dint put them on because they 'adn't a true record.



SN: Where did they get the record from then?

HR: Must've 'ad it somewhere. Anyway, all the gildin' were done. The only part we did, you see the stars up there?

SN: Uh huh.

HR: They're world famous and they were pla...plaster stars.

SN: Uh huh.

HR: But they aren't plaster.

SN: What are they made of?

HR: Switch it off.





4.

HR: ...err the new central 'eatin' were put in. You know the old cast iron central 'eatin'...

SN: Mmmmm

HR: ...before

SN: Uh huh

HR: We 'ad a big debate. I wanted 'em to keep it but they knocked it all out put new central 'eatin' in.

SN: Oh really?

HR: Keith wunt a done that, Keith would a backed up. But they didn't in the end. They just said no I want new.

SN: Where is it...oh this is...it's stuck on the iron frame.

HR: Yeah, yeah.

SN: So is it electric now?

*Interrupted.*

?: Scuse me. Thanks very much.

?: Hello.

SN: Hi.

*Leaves*

HR: This is errr...I think it's...

SN: Hmmm?

HR: I think it's an oil one.

SN: Oh an oil one.

*Pause for walking*

HR: 'E was a marvelous painter.

SN: Bet 'e was yeah.

HR: Mmm.

SN: I can't believe the stars are made of fiberglass!

HR: Ha! We used to come down regular an replace 'em. I remember Tommy Young sayin' 'we can't go on like this. They'll be bankrupt'. So they, they kept some a the models

SN: Mmmm

HR: ...kept the originals, and that's what we did.

SN: And one hasn't fallen down since?

HR: No. Everyone says 'by, they could plaster in them days couldn't they?'

SN: Hahahaha

*Pause*

SN: The roof is pretty cool as well isn't it? That' a hammer beam isn't it?

HR: Yeah. Dave, Dave Sweeney could bring all the apprentices down 'ere, a treat, they used to be able to go int roof void, out roof again. Can't do that now can ya?

SN: No.

HR: But John Maloney did a lot a this polishin' a this marble.

SN: Did 'e?

HR: Yeah. Was glad to get rid of 'im, 'e could talk forever ya know.

SN: Ha...He can talk, that is true. Did y'ave to do anything to the floor?

HR: No. Never 'ad...I think we 'ad to do summat wi these. Got a carpent, some firm in to sort these out. Repolish n all that.

SN: Ohright. Well that doesn't look like it's had a lot of work since the Victorian period does it?

HR: No. It's a marvelous church.

SN: It is. It's beautiful. It's almost like a Catholic church, ya know with all the gild...

HR: *Muffled.*

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5.

SN: What would they 'ave been before?

HR: Some sorta metal.

SN: Mild steel?

HR: Yeah. It were rottin' an blowin' windows an allsorts. We replaced 'em.

SN: Mmmm. Delta metal. I've never even heard of it before Wednesday.

HR: I've got some, I'll show you some time.

SN: Will you?

HR: Yeah, I'll give ya...show you it to you.

SN: Is it still as valuable as it was.

HR: T'is yeah. For scrap.

SN: Oh yeah, as scrap.

*Pause*

HR: I used to 'ave to come down when all *muffled* workin', 'ave a bask meself. 'E showed me what to do, I used to come down every week as part a me contract, and put organ on an play it.

SN: Did you?

HR: Yeah, cos if you don't play 'em, they eventually go.

SN: Ohhh, like a piano.

HR: Yeah. We can take these off now can't we.