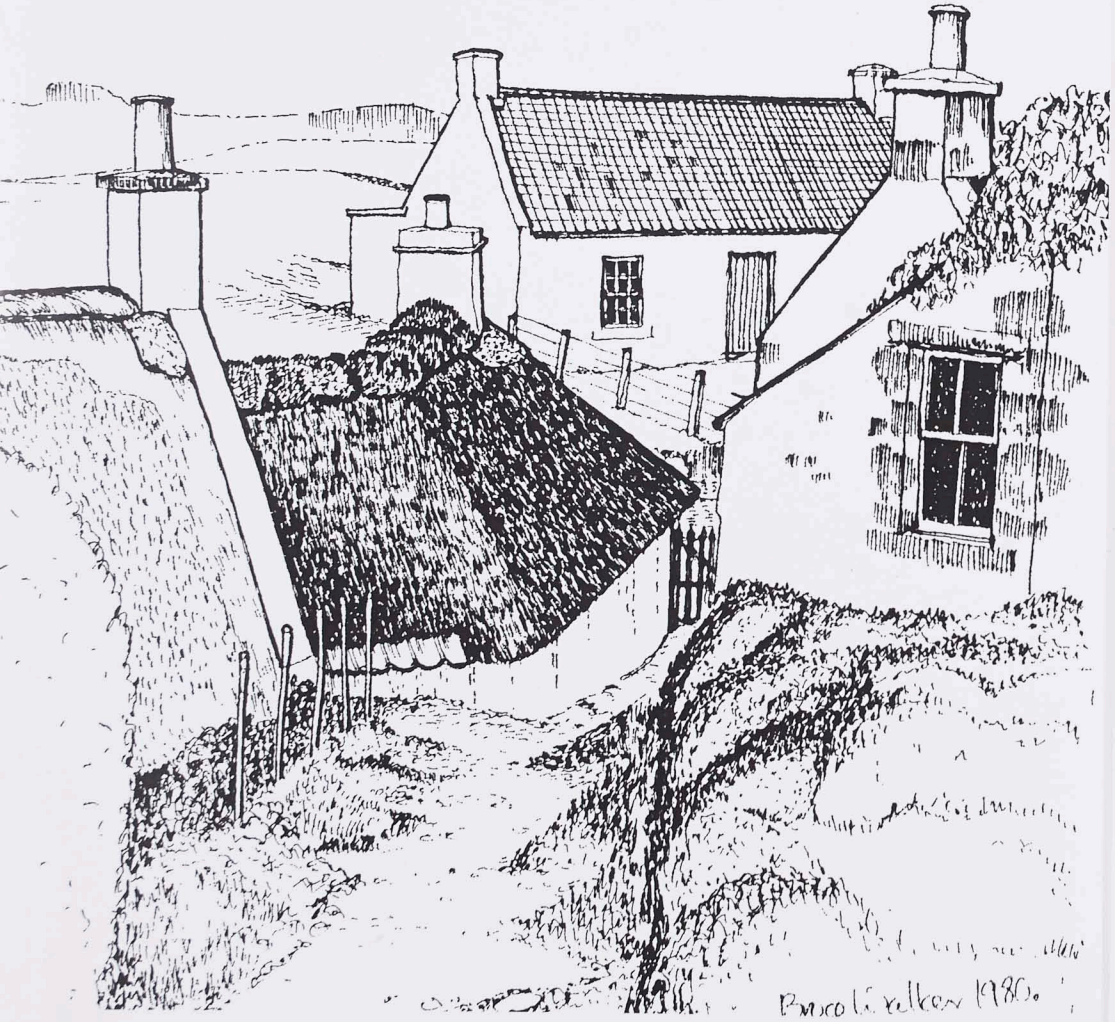
VERNACULAR BUILDING 9

Scottish Vernacular Buildings Working Group

1985



CONTENTS

H. Gordon Slade

DESIGNS FOR IMPROVED ESTATE BUILDINGS IN NORTH-EAST SCOTLAND (from unpublished private sources).

The distinction between the best vernacular building and the most simple formal architecture is very narrow in Scotland. This is largely because our earliest buildings were so excessively primitive that few survived the first period of the agricultural revolution. Today most of the buildings which we consider as vernacular derive from the designs of the improving lairds and their surveyors. The influence of the 18th century and the general intractability of the materials to hand ensured that country buildings retained a seemliness of design and a suitability for their surroundings far longer than their urban counterparts.

This paper had its genesis in the library at Craigston Castle. Amongst the treasures of this fascinating room are a large number of surveys and drawings; a catalogue of the books and a register of what books were borrowed, and by whom. It was clearly used as a lending library by friends and neighbours of the family from as far afield as Castle Fraser.

Amongst the collection of drawings, which consist largely of surveys of, and drawings for, the improvement of the castles and policies at Craigston and Cromarty by James May, together with large estate surveys by May and by William Urquhart, there survive some drawings for farm courts and houses. And amongst the books listed is David Garret's "Designs and Estates of Farmhouses etc. for the County of York, Northumberland, Cumberland, Westmoreland and the Bishoprick of Durham" published in London in 1747.

Improvements in the north-east had certainly started by the 1740s. On an earlier occasion I have suggested that

the Kiln Barn at Rothiemay probably dates from c.1745 (1) and certainly work had started on designs for improved buildings at Craigston at about the same time. A Notice of Repairs drawn up in 1746 refers to new farm buildings. The earliest drawing is one for the new poultry yeard adjoining an older pidgeon house. The pidgeon house certainly dates from 1746, as it is shown on the 1747 survey of the policies, and may well be much older. It is a square crow-stepped gabled building with 512 nesting boxes and still survives practically intact. The poultry house, a low structure with a piend-roof, has disappeared, and indeed may never have been built. It is elegant and commodious, with large apartments for the Hens and Turkies, and smaller ones for the Ducks and Geese. The former facing east as suited their early rising inmates; the latter, equally suitably, facing a piece of water to the west. It is not really so very strange than an improved poultry house should appear before an improved tenant house. If the laird's hens were not well housed what hope had the laird's people (fig. 1).

The next drawing in date is one that forms part of the great 1753 set by James May. It is for a 'plan of the Court of Barnyards and Hen Houses' and is designed on a very large scale, measuring 173ft by 135, and includes barns, granaries, cartsheds, carriage houses, living accommodation, privies, and 44 stalls (fig.2).

At first sight this description seems to be nonsensical, and should rather read 'New Houses'. It is however possible that the plans of the two small buildings which do not relate to the main court may in fact be 'Hen Houses'.

The steading house occupies the ground floor of the front block and contains five rooms and a closet; beds are shown in two rooms, one of which seems to be the kitchen. There is a single entry, placed centrally in the elevation, and giving access both to the ground floor house rooms and to the stair to the first floor. This is a large room

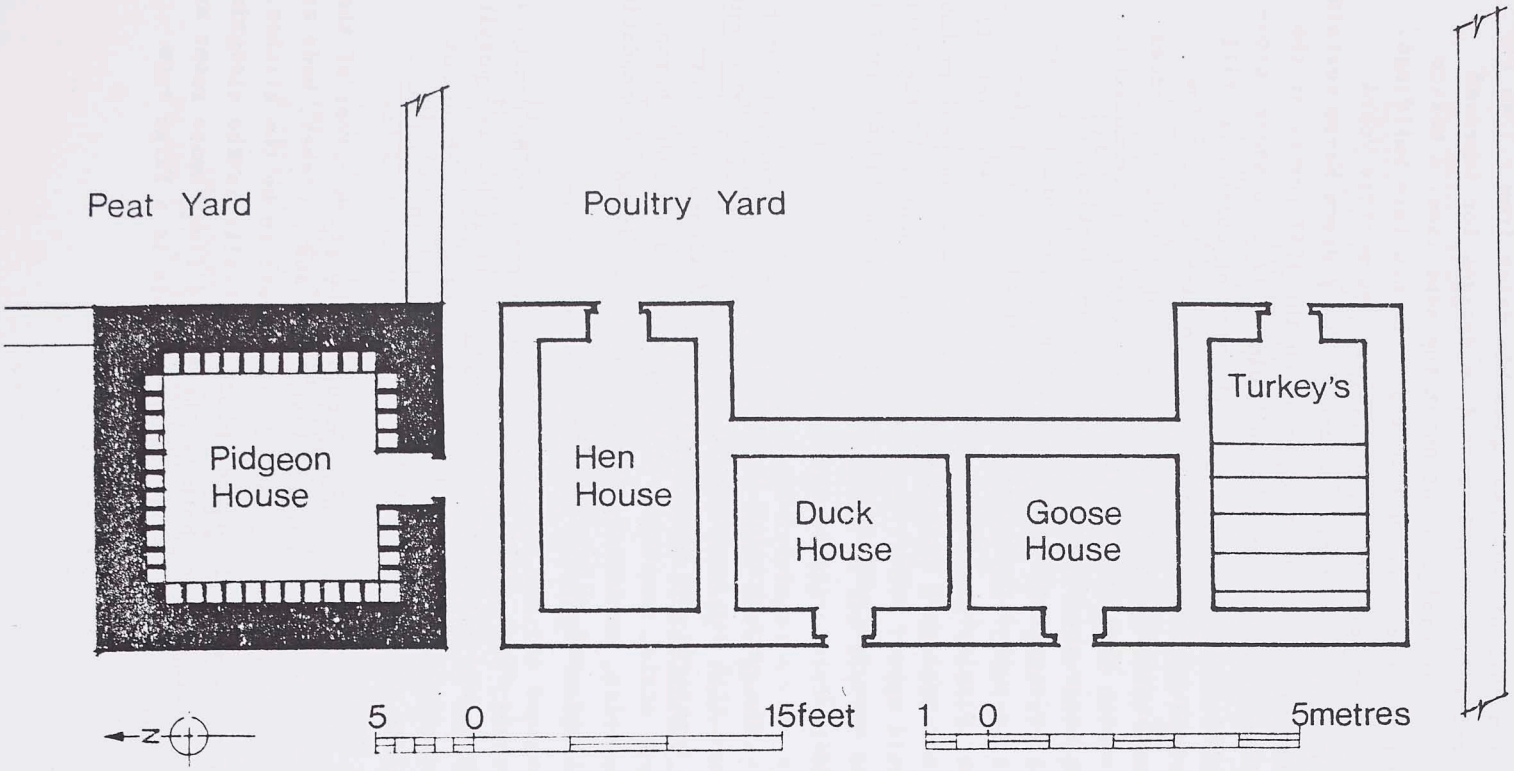


FIG. 1

CRAIGSTON CASTLE - MODEL POULTRY YARD

occupying the whole of the upper storey. Its function is not clear but it could have served equally well as either a granary, or a dormitory for unmarried farm servants. In either case it must have been excessively inconvenient.

The plans of the two small buildings suggest at first sight that they are single storeyed and face each other across a narrow close, but this is probably an incorrect reading. They are more likely to be the ground and upper floor of the Hen Houses. The building appears to have been built into a hillside. The space without any apparent openings being in fact the upper part of the small room shown to have a bed and fireplace, and this would have been the Henwife's House.

A curious feature of the design is the appearance of grotesque heads crowning the gables of the side ranges. This is a whimsical feature of which more later.

As finally built the farm court was a much smaller and more long-winded affair. The first range was built in 1766. A slaughter house, byre, cart shed and one long barn range together with a farm and servants houses were added in 1777, completing the court. Adaptation to modern farm has destroyed the evidence for the original internal arrangements of the long ranges. A stable and carriage house were added in 1792, and a further cottage, and cart and implement shed in 1822 (fig.3).

The construction is interesting and, in the light of the present fashion for harling everything that does not move, important. The 18th century buildings, apart from the slaughter house are now harled. However it is clear both from the slaughter house and the E range, from which some of the harling has fallen, that harling was meant to be applied selectively. Three types of stone are used in the construction: red Turrif free stone for the jambs, coigns and other dressed work; field stone rubble for the back and

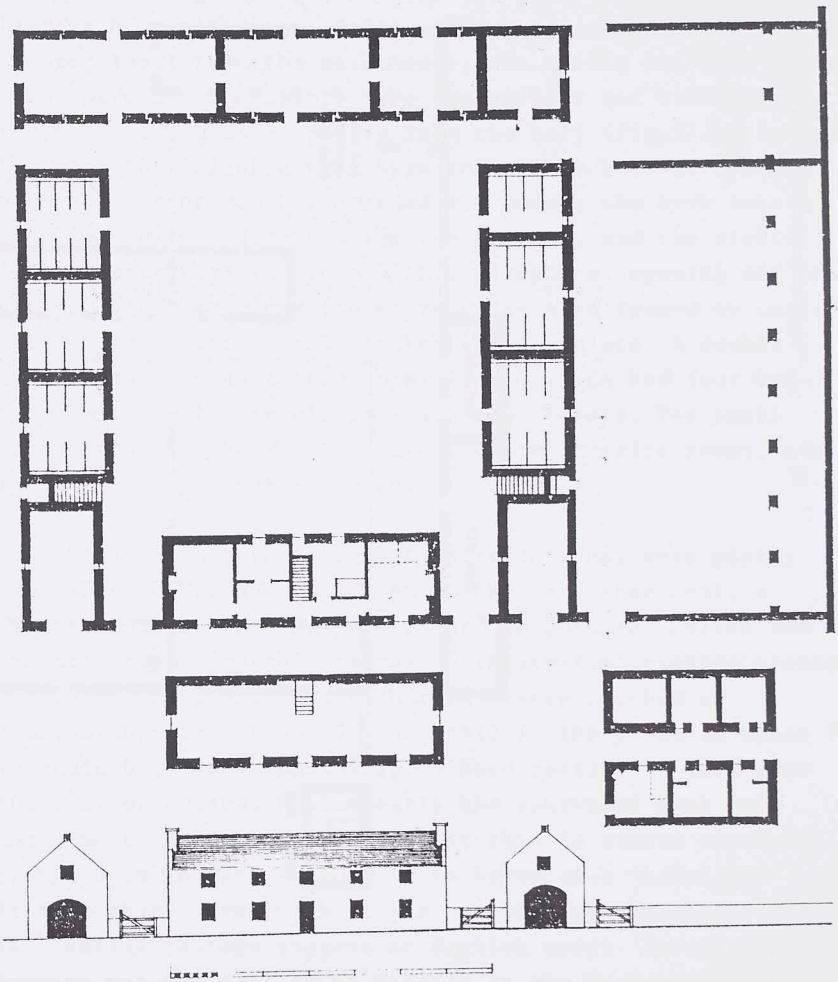
side walls; and coursed and squared conglomerate for the front walls. The joints of the conglomerate face are cherry cocked. Obviously this was meant to be seen, and not covered over.

The steading and servants' houses are surprisingly commodious. The former has an entry, a parlour, and kitchen with a box bed, and a pantry or press off it. A small wooden stair leads to bedrooms in the loft. The exterior like the 1753 design is decorated with finials of an earlier period; in this case brought by the present proprietor from the ruined house of Carnousie. The servants'house contains one large room with a separate entry and bed closet. The original arrangement of the fireplace is not clear but I suspect there was some form of canopy chimney. The buildings of this period were slate roofed.

The two 1822 buildings are both of coursed and squared conglomerate and have never been harled. The roofs are of pantiles with slate eaves courses; they are both in a sadly ruined state. The accommodation in the cottage comprised a parlour, kitchen and press on the ground floor with a ladder stair to rooms in the roof.

Two drawings for unidentified farmhouses both dating from c1750 survive at Craigston and both show a degree of English influence which may have been derived from Garret and other published sources from the south. The first and smaller of the two is a single storeyed building. It comprises a central passage with a kitchen and parlour on either side. There is a larger fireplace in the kitchen and a smaller one in the parlour. In each room there is a small press to one side of the fireplace, and in the parlour are two beds. Flanking the house, and forming part of it architecturally, are a stable and byre. From the central passage and the kitchen short flights of steps lead down to a range of service rooms at the back of the house. These

CRAIGSTON Mss: PLAN OF THE COURT OF BARNYARDS AND HEN HOUSES



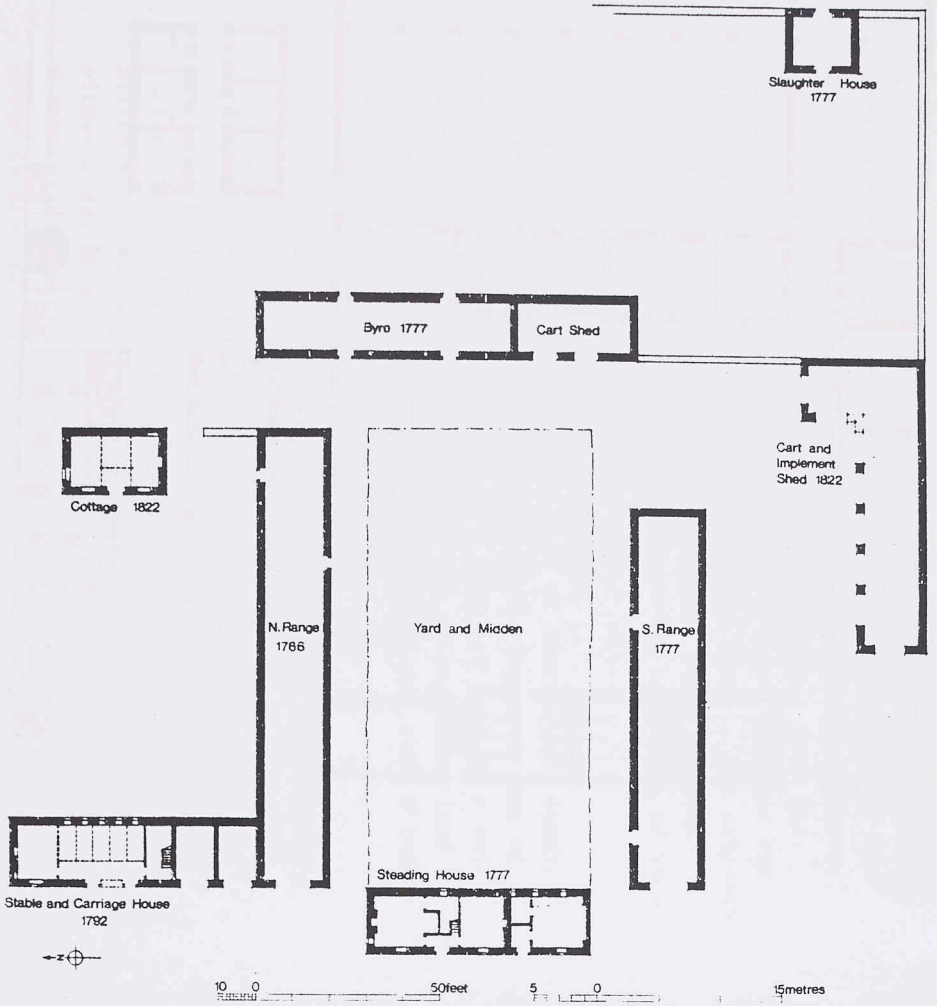


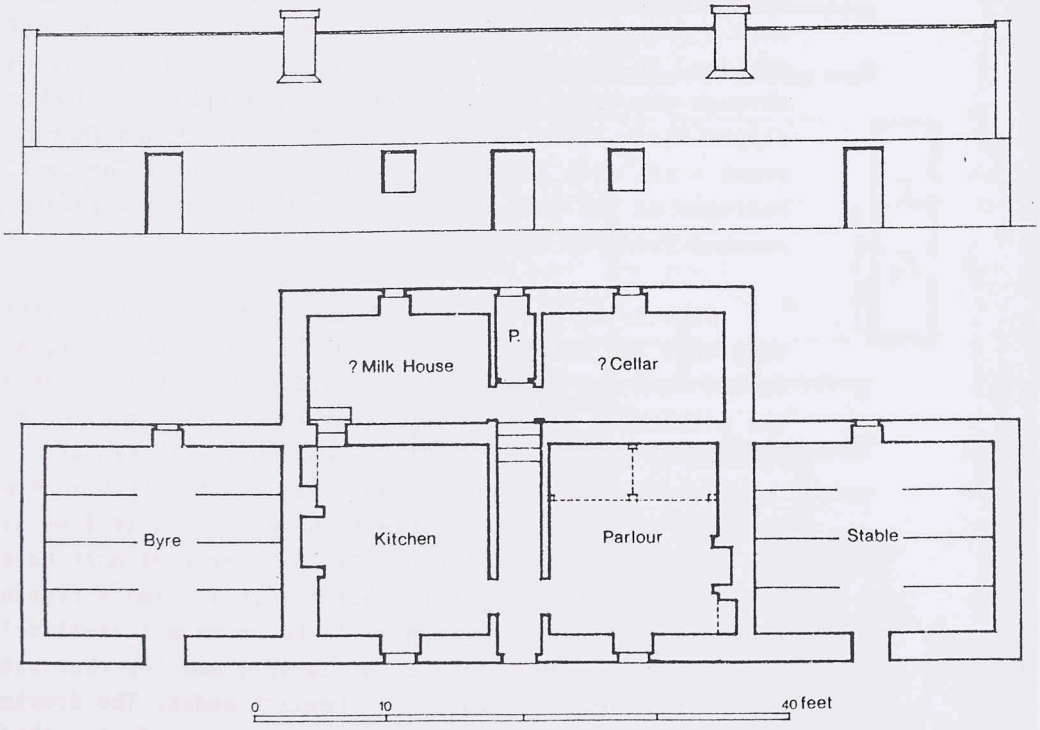
FIG. 3
As Built

CRAIGSTON CASTLE : FARMCOURT

were probably the milk house behind the kitchen, the cellar behind the parlour, and a small pantry between them. There is no indication of there being any rooms in the roof (fig.4).

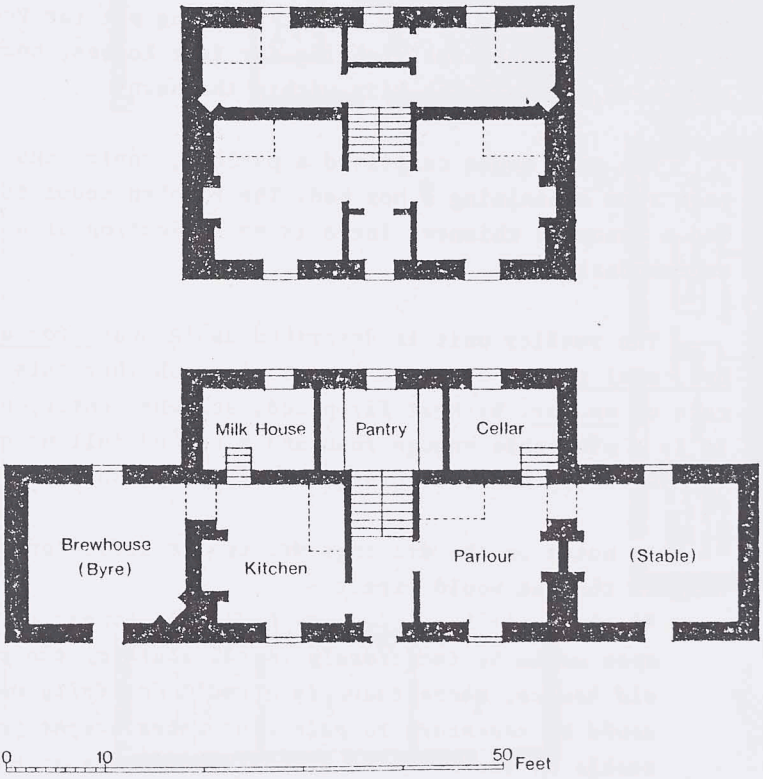
The second house is an enlarged version of the first with a central passage flanked by kitchen and parlour, each room containing a bed, and a service range at the rear consisting of a milk room, cellar and pantry. Again this is at a lower level than the main house, the cellar and milk house being directly accessible from the parlour and kitchen respectively, and the pantry from the hall (fig.5). Originally the house was flanked by a byre and stable but the drawing has been rather roughly amended to convert the byre into a brewhouse with a doorway from the kitchen, and the stable into a further living room with a fireplace, opening off the parlour. In both rooms the doorway has been formed by cutting through the press, which flanked the fireplace. A double-flight stair leads to the upper floor, which has four bedrooms - all with fireplaces - and two closets. The small bedrooms at the back, which are over the service rooms, are reached from the half-landing.

Clearly in both houses the service rooms were partly sunk into the ground as a means of keeping them cool, a factor that was necessary in regard to both the cellar and the milkhouse. And this raises an interesting roofing problem. Unless the main roofs in either case were pitched at considerably less than 45° (and this is the pitch in house 1) it would have been impossible to have carried it down over the rear extension. Consequently the rear roof must have had a much shallower pitch. Whilst this is almost standard practice in England - where it is known as a 'cat-slide' it is I think rare north of the border, and together with the central passage suggest an English model. The drawings however are unlikely to be English as the words 'cowshed' and 'dairy' would have been used rather than 'byre' and 'milkhouse' had they been.



CRAIGSTON CASTLE Mss. DESIGN FOR A FARMHOUSE c.1750

FIG. 4



CRAIGSTON CASTLE Mss. : DESIGN FOR A FARMHOUSE c. 1750
WITH LATER ALTERATIONS

FIG. 5

The provenance of the last of the Craigston drawings is not in doubt. This is a "Plan of a Steading and Houses proposed to be built at Hole"; it is the work of John Leslie of Roundhill, and is dated 22 February 1819 (fig. 6). It consists of three ranges built around the three sides of the court, the houses on the north side to benefit from a southern aspect, the barn, cart shed, and stackyard on the east side, and the stable, byres and dung pit (or Poumphall) on the west. There was stabling for four horses, space for two carts, and a brick kiln within the barn.

The main house comprised a parlour, pantry and kitchen, each room containing a box bed. The kitchen seems to have had a canopied chimney. There is no indication of any loft accommodation.

The smaller unit is described as 'A house for a servant's bed, meal girnal etc.' It is not clear whether this is a case of and/or. Without fireplace, screened entry, or window it is a miserable enough room and a marked falling off from the servants' house at Craigston of forty two years earlier.

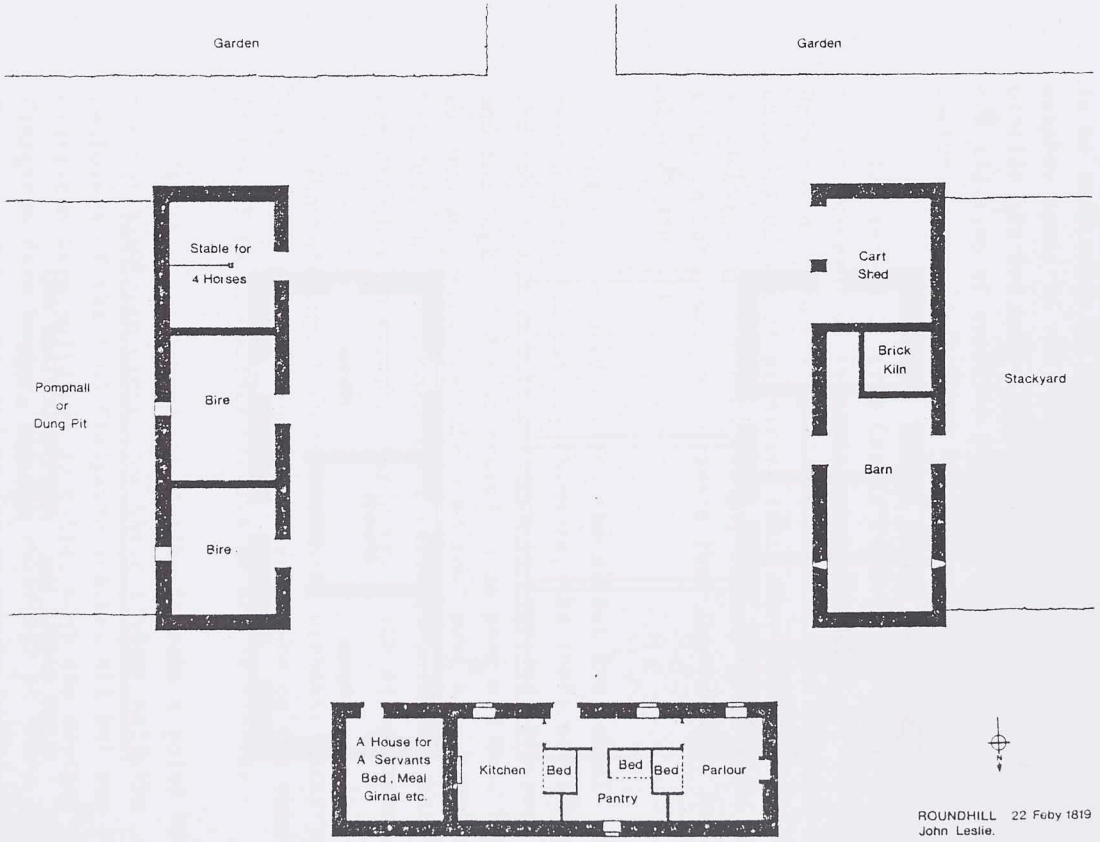
In notes on the drawings Mr. Leslie indicates the heights that he would expect -

"I think the best place to build the houses of Hole upon would be immediately to the south of the present old houses, where there is a small declivity which would be necessary to gain some extra height for the stable on the one side and the cart house on the opposite - the offices would need 6 feet high at the north end and about 7 feet high at the south.

As the dwelling house would stand upon level ground running east and west it would need to be 7 feet of (?) walls'.

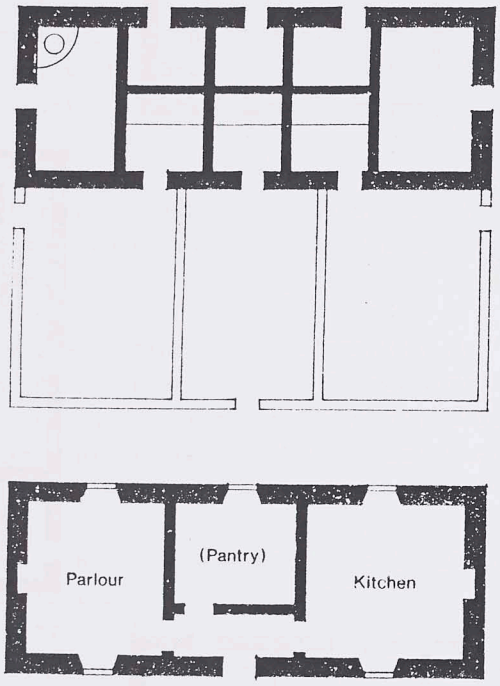
Two further drawings of improvements are of interest. The first is a re-drawn plan of the keeper's house and

FIG. 9



ROUNDHILL 22 Feby 1819
John Leslie.

PLAN OF A STEADING AND HOUSES PROPOSED TO BE BUILT AT HOLE



CLUNY CASTLE Mss. : KEEPERS COTTAGE AND KENNELS. c. 1850

FIG. 7

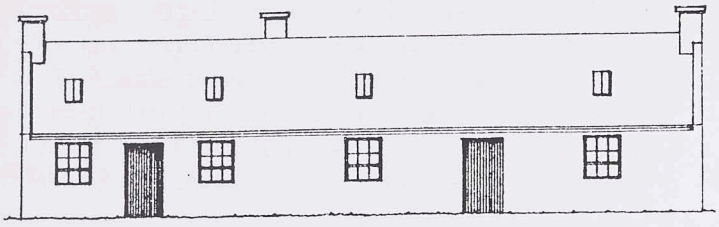
kennels at Cluny for Colonel Gordon, dating from the early 1850s. The house measures 44 ft 6 ins by 14 ft within the walls and contained a kitchen, parlour and pantry. There is no indication of loft rooms but there probably was useable space in the roof. The keeper was expected to provide his own beds. The kennel was of a similar size with the addition of exercise yards and there is a very satisfactory compactness about the whole (fig. 7).

The second is from Castle Fraser and is a sketch for the improvement of two cottages at Braeniel in 1882. Unimproved, both cottages seem to have been thatched with chimneys of a most primitive sort. They appear to be built as timber lums. The neat masonry chimney seen above the ridge in both versions suggests that improvements had already started.

In the improved version the gables are rebuilt with raised skews and masonry chimneys, the roofs are slated, the roof space in both cottages is provided with roof lights and the light of day is poured in on poor old Mrs. Pirie to such an extent that the good soul must have been near blinded. The party wall has a variable position, but this was probably an error in the part of the draughtsman.

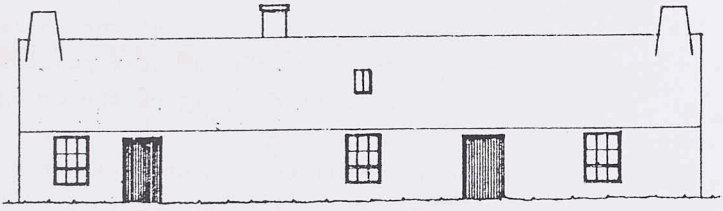
The buildings thus treated were probably sixty years old, dating from the earlier improvements on the estate in the 1820s by Colonel Charles Mackenzie Fraser.

At this juncture I would like to make a point that may not have been clear from these slides. Half the buildings of the 1763 Craigston scheme, all but one of the Craigston farm buildings as built, both the designs for the Craigston farm houses, all the buildings at Hole, the Cluny Cottage and kennels, and as far as can be judged the cottages at Braeniel, have a dimension in common. That is a clear internal span between the walls of 14 feet. This dimension may relate to some favoured or easily obtained timber. If so it is not clear whether it relates to the joists or to the common rafters, but it could suggest that



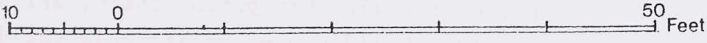
Mrs Pirie Morrison

If slated



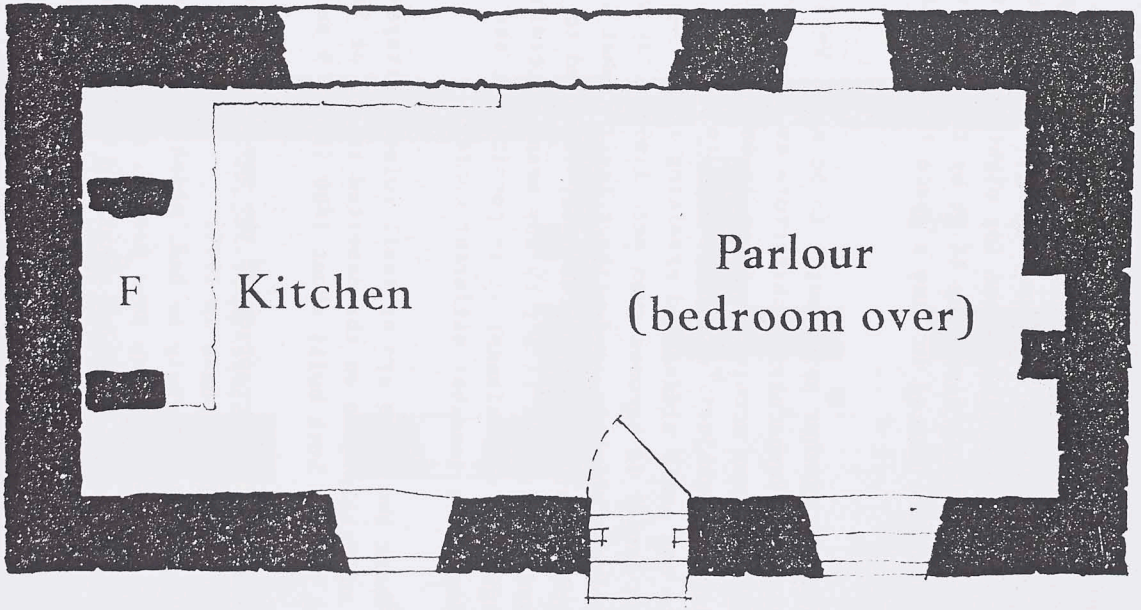
Mrs Pirie Morrison

At present



CASLE FRASER Mss : BRAENEIL COTTAGES 1882

FIG. 8



HOUSE 2

0 5 25 FEET

there was a standardisation in methods and materials which cuts across social boundaries in a way that has not been considered before.

But it has also been suggested that it was a dimension favoured from the point of economical and practical planning. In a space 14 ft wide it is possible to arrange four stalls crossways thus providing space for eight beasts in two cross rows, in a building measuring 14 ft by 20 ft, whereas if the stalls were placed in line a space 14 ft by 28 ft would be needed.

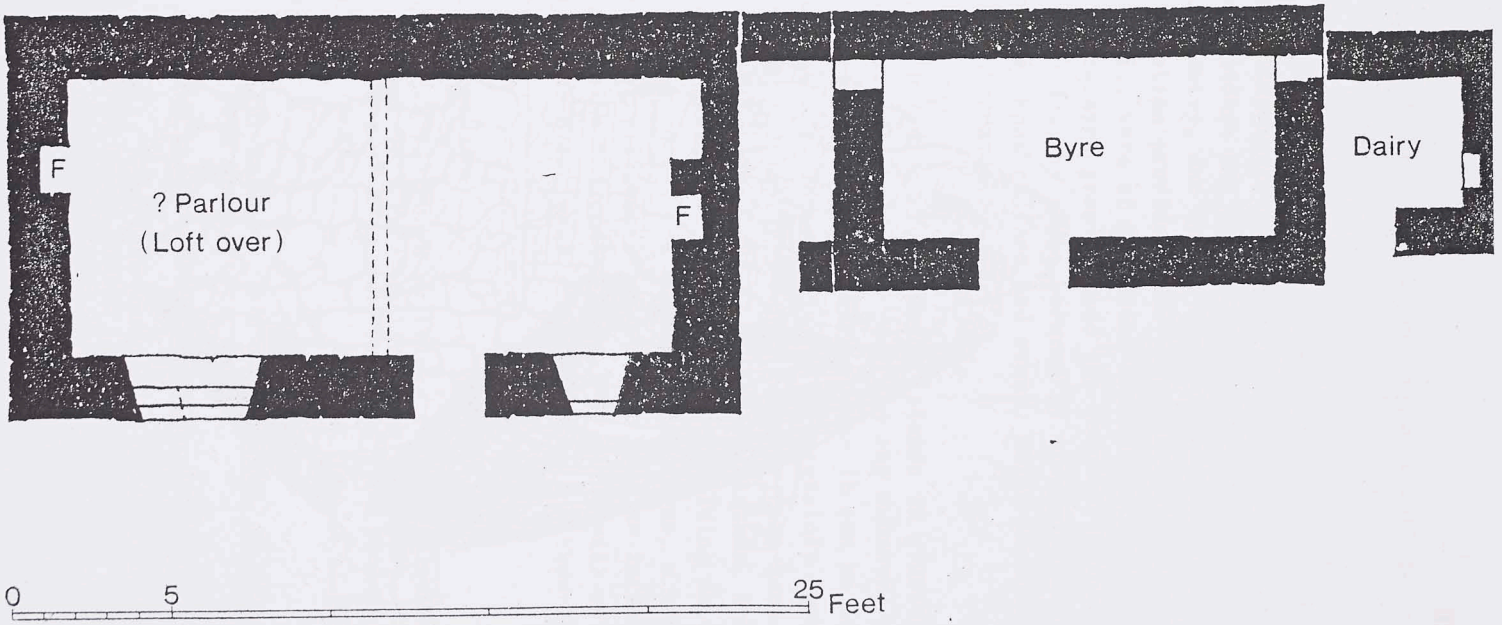
Finally another point ought to be made. Vernacular building - or Vernacular Architecture as it is more generally if less accurately known in England - can be a very limiting subject. And by tending to confine it very much to one small midden and examining it in smaller and smaller detail it becomes even more limited. By widening the horizons slightly, and without leaving what is technically but perhaps inaccurately referred to as the Highland zone (which is not by any means coterminous with the Highlands and Islands) it is possible to see these buildings in a somewhat different context.

These two plans are of small ruined cottages on the Isles of Scilly, one on the deserted island of Samson and one on Tresco, both built about 1800 (figs. 9 and 10).

There is a description of the small Scillonian houses written by Lady Fanshawe in 1649:

> *'I went immediately to bed, which was so vile that my footman ever lay in a better, and we but three in the whole house, which consisted of four rooms or rather partitions, two low rooms and two little lofts with a ladder to go up'* (2)

Houses on the islands had not changed very much in the intervening century and a half, and it is doubtful if Lady



RUINED COTTAGE : OLD GRIMSBY. TRESCO

FIG. 10

FIG. 11. COTTAGE at HOLYVALE, St. MARY'S, ISLES OF SCILLY circa 1800.
NOW DISAPPEARED.

Fanshawe's description of the Braeneil cottages would have been any kinder.

Although smaller in scale than their Scotch counterparts these cottages are very much of the same family. Two small rooms, kitchen and parlour on the ground floor flanking a central entry, one or two low loft bedrooms was all the accommodation provided. The walls, roughly plastered internally, were of moorstone set in ram, an earth mortar made of decayed granite, and the rounded thatched roofs were held down by ropes secured by iron pins driven into the walls. None of them had ovens, which is unusual by English standards.

The building stone on the islands is granite, the economy was a subsistence one, and the weather, although more temperate, was as boisterous as it can be in Aberdeenshire or Banff. These cottages are certainly lower in the scale than the improved buildings that have been discussed; they were not the work of enlightened lairds. They do however suggest that given the same building materials, and similar social and economic conditions, a common type of building will emerge which will have an infinite capacity for expansion and contraction, and which will move up or down the architectural and social scale without any difficulty.

Acknowledgements

I would like to record my thanks to Bruce Urquhart of Craigst Mrs. Michael Smiley of Castle Fraser, and Mrs. Robin Linzee of Cluny, all of whom made drawings from their archives available to me.

Notes

1. SLADE (H. Gordon): 1978 : Rothiemay. An 18th Century Kil Barn. SVBG Newsletter.

2. FANSHAWE, Lady : 1829 : Memoirs. London.

This paper is a revised version of that given to the SVBWG conference at Banff. 1982.

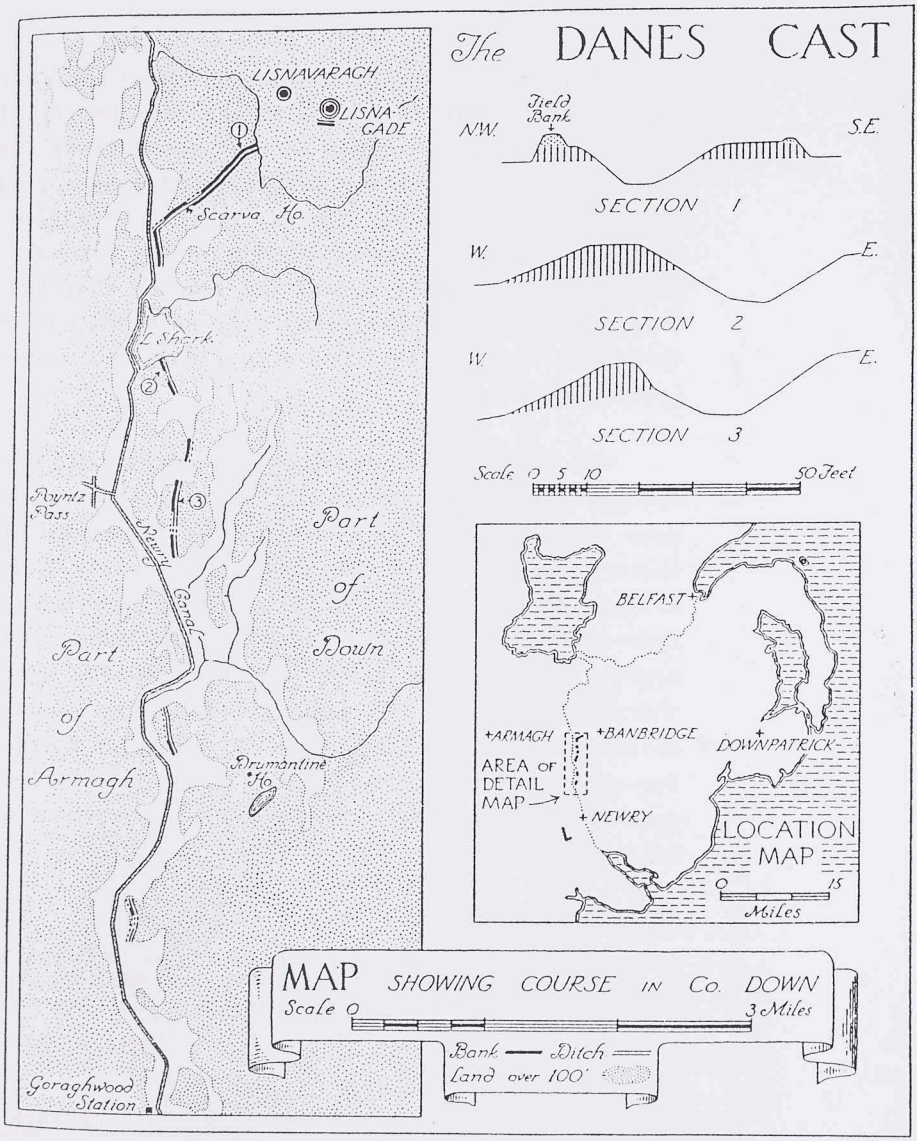


Fig. 1 Typical Sections of Linear Earthwork.
Crown Copyright.

Originally published in AN ARCHAEOLOGICAL SURVEY OF COUNTY DOWN. (Belfast H.M.S.O. 1966).

Aidan Walsh and Fionnuala Williams

AN INTRODUCTION TO THE ARCHAEOLOGY AND FOLKLORE OF IRISH LINEAR EARTHWORKS.

THE ARCHAEOLOGY

Linear earthworks, such as Offa's Dyke, have been the subject of archaeological research in Britain for many decades. In Ireland linear earthworks, known variously as the "Black Pig's Dyke", "Worm Ditch" and "Black Pig's Race" have attracted the attentions of antiquarians and scholars since the early nineteenth century, but serious archaeological study is a very recent development. Hence it seems appropriate to publish this short article at this time and draw these Irish earthworks to the attention of a wider public.

The Irish earthworks have never been archaeologically surveyed although they appear on various editions of the Ordnance Survey maps. Antiquarians such as W.F. de Vismes Kane, writing in Proceedings of the Royal Irish Academy, Volumes 27 (1908) and 33 (1917), combined map evidence with historical reference and folklore to suggest that there were three cross country earthworks in ancient Ireland, all running east-west and approximately parallel. Kane believed that these earthworks were defences while John O'Donovan, the noted early nineteenth century antiquarian equated the northernmost of Kane's earthworks with the boundary of the ancient kingdom of Oriel. There is no archaeological evidence for the southernmost of the three earthworks and there is very little extant evidence for the 'middle' earthwork.

Kane and O'Donovan were familiar with extant remains between Donegal Bay on Ireland's western coast and Carlingford Lough on the east coast and Kane constituted these disparate remains as his northernmost 'frontier'.

Between these bays we can still trace up to fifteen miles of earthwork scattered across the country, broken into various lengths ranging from a few hundred metres to three miles. Early maps show us that greater lengths of the monument survived up to the early nineteenth century and it is fair to assume that the earthwork was once much greater in extent. It is also probable that the monument plugged gaps in what might be thought of as a natural 'frontier', that is, it ran across open land between two lakes or to the edge of a bog and resumed its course a few miles away on the other side. Both of these features can be observed in County Monaghan. Our present state of knowledge does not allow us to say that we are dealing here with a frontier in the first instance or that these various scattered stretches of linear earthwork were constructed contemporaniously or indeed as a coordinated defence. While recent excavations in Co. Monaghan and Co. Armagh suggest that this may indeed be the case, a good deal of archaeological work must be carried out before it can be stated to be such.

Irish linear earthworks vary in size and scale. It is proposed to describe a stretch of earthwork in Co. Monaghan which has been excavated. One hundred and thirty metres of the monument known as "The Black Pig's Dyke" have been taken into protective care by Monaghan County Council. This stretch forms part of a well preserved three mile earthwork which stretches eastwards from the River Finn. The first edition of the Ordnance Survey maps, dating to the 1830's, shows the line of a further three miles of the "Dyke" which has been removed in the intervening years. At the point of excavation along this extant stretch, the earthwork is composed of a double bank and ditch with a total width of twenty four metres. In Co. Monaghan it is often double banked but many other stretches are composed of a single bank and ditch, frequently ploughed down and denuded. The Monaghan stretch stands up to one and a half metres in height and can be as much as two and a half metres from

the bottom of the ditch to the top of the bank. The banks vary in width from four to seven metres.

Despite recent work opinion is still divided as to the original purpose and age of these earthworks and will remain so for the foreseeable future. They are intriguing monuments and in all probability were very important in prehistoric times, probably the Early Iron Age.

The Folklore

These monuments, in common with most other antiquities, have a great deal of folklore associated with them. In the case of linear earthworks this is not difficult to understand since they are such prominent features of the landscape and are found in good farmland which has been continuously populated for many centuries.

The bulk of the lore connected with them has been collected since the 1930s and is housed in the archive of the Department of Irish Folklore, University College, Dublin, Lesser sources are the Armagh County Museum, Co. Armagh and the Ulster Folk and Transport Museum, Co. Down. The oldest information comes from the Ordnance Survey Memoirs circa 1830 but it is still possible today to go out and collect contemporary accounts. Folklore about the monuments was not gathered systematically nor has any complete archaeological survey been made of them or their names. At present, George McClafferty and Fionnuala Williams are compiling and assessing all the associated folklore.

Lacking the scientific techniques now available but, nevertheless, eager to understand the huge earthen banks which occupied their land, the people devised explanations. There are records of four beliefs used to explain their origin. As far as each informant is concerned there is only one linear earthwork in Ireland and it is always thought

to run continuously for a great distance.

The first belief is that it was made by an enchanted black pig as the names the Black Pig's Race and the Black Pig's Dyke testify. Both these names are common and are found in areas far apart.

The second belief also attributes the bank's creation to a supernatural creature - this time a giant serpent - and we have the name the Worm Ditch in Co. Monaghan.

The third belief is that the Danes built it and we find the name the Danes' Cast in the neighbouring counties of Armagh and Down (Fig. 1). Other monuments, especially mottes and raths (ring-forts), are also commonly thought to have been built by the Danes.

The final belief is that it was an old territorial boundary and in Co. Longford there is a linear earthwork called Dúnchla (which means rampart) on some maps. Many people believe that the linear earthworks found in the vicinity of the present border between Northern Ireland and the Republic of Ireland prove that Ulster has been politically separate from the rest of Ireland since ancient times.

The different explanations naturally tend to be mutually exclusive although some informants offered two explanations, for example, they might first give a super-natural explanation and then the more prosaic one that it was an old division between kingdoms. However the most common belief, and the most widespread, is that it had been made by an enchanted black pig.

In Stith Thompson's Motif-Index of Folk Literature (Copenhagen 1955-58) this is motif A915.2 'Contours of land caused by rooting of swine'. In the Index it has not been noted outside Ireland although the late Deirdre Flanaghan (Queen's University, Belfast) drew attention to the

existence of a village in Scotland called Swine's Dyke situated on the line of the Antonine Wall which was also referred to as Cladh na Muice (the pig's ditch) in Leabhar Breathnach, the Irish version of the Historia Britonum of Nennius edited by James Hawthorn Todd (Dublin 1848) and ascribed to the eleventh century. Other countries have explanations as to the origin of linear earthworks which we do not have in Ireland. The devil (motif G303.9.1.8 'Devil builds a ditch') is a favourite, for example, the Devil's Dike in Wigtownshire and Kirkcudbrightshire, and Offa's Dyke, the Anglo-Saxon rampart in the west of England.

In Ireland the belief about the pig occurs in areas which are geographically far apart and in which the monuments are archaeologically separate. In addition it is found in areas which contain no monument. The name "Valley of the Black Pig" or, less commonly, "Race of the Black Pig" is applied to other features such as old roads and often simply to a natural valley or just part of the countryside. It seems likely that the belief started where there is a linear earthwork and then spread and took hold where the landscape lent itself to the story.

These paragraphs constitute an archaeological outline and merely one aspect of the folklore - that of the simple origin beliefs. They serve as an introduction to later detailed publication and, it is hoped, add a dimension to the appraisal of such monuments in Scotland.

The authors wish to hear from any readers who know of similar earthworks in Scotland.

SCOTLAND showing area where sheepfolds have been studied.

Anne Kahane

SOME NINETEENTH CENTURY SHEEPFOLDS IN ARGYLLSHIRE

The nineteenth century sheepfold at NR 815 987 (west of Slockavullin in the Kilmartin valley) was found by members of the Natural History and Antiquarian Society of Mid Argyll in the course of looking at deserted settlements in the area. It happens that this fold is built on, and presumably from, the remains of the only cleared settlement in the district. The overgrown foundations of the dwellings and other buildings, including a corn drying kiln, are still recognisable, making a strong contrast with the well preserv masonry and careful layout of the fold.

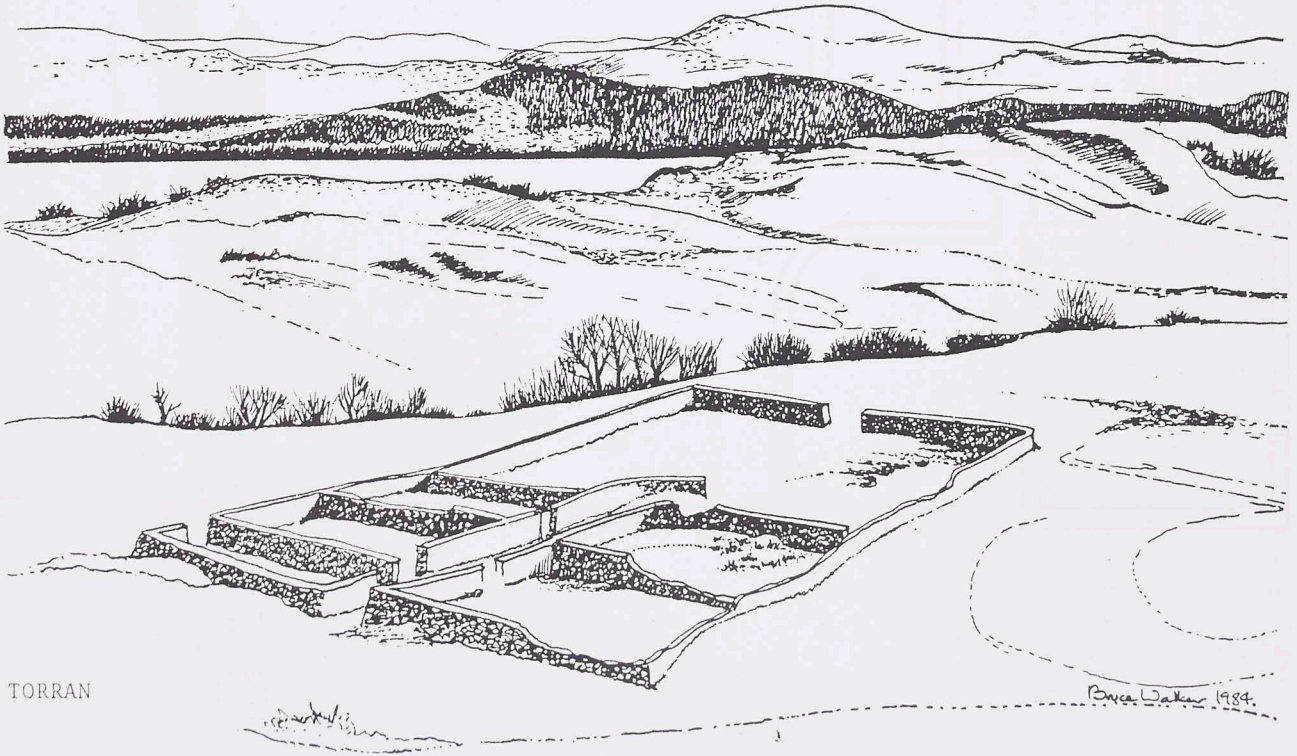
Since then, a small group has looked at several other purpose built folds, some in a better state of repair than others, but all showing at least some of the following characteristics:

1. The outer walls enclose a roughly rectangular area.
2. About half of this area forms a single space, approximately square in shape, with an approximately two metre wide entrance.
3. The remaining section is divided by a central corridor approximately 2.10 metres wide running up to a narrowe (approximately one metre wide) gate in the far (short) wall.
4. On either side of this central corridor are 1, 2 or 3 pens.
5. These pens are entered by sheep creeps and/or gates.
6. Sometimes there is a lateral corridor on one side of the central one leading to another narrow gate, or the is another such gate to the outside from one of the pe
7. Sometimes there are small stone built 'aumbries' (e.g. 31 centimetres by 17 centimetres high) in the corridor walls.
8. In some cases, the internal angles of the fold and pens are rounded so that sheep could not get trapped i the corners.

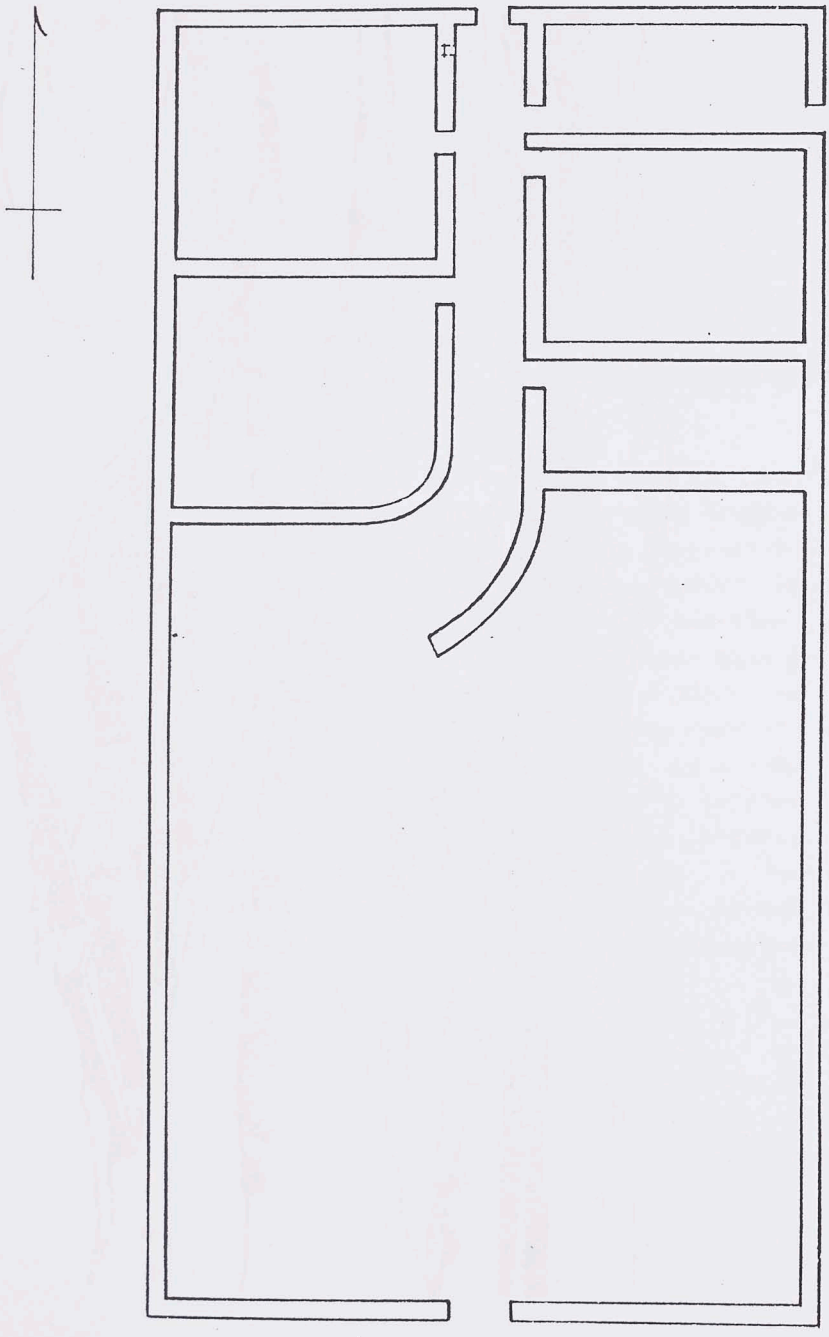
9. In some examples there is a curving stone wall projecting into the main assembly area from the corner to the central corridor. This must act as a lead-in when driving the sheep into the other departments. The corridor corner opposite this is also curved. In some cases this stone wall is replaced by a wooden fence.

10. In one case where the fold has been attached to a field dyke (or they have been built together) there is a sub triangular projection from the dyke to meet the closing end of the gate across the main entrance, again to avoid an awkward corner.

Some of the folds are small and lack the sophisticated detail of the large ones. They appear to be simpler copies for smaller flocks. The larger ones are impressive structures, with interesting wall thickening at the rounded corners. The two that are topped with coping stones rather than turf are in a good state of repair. Some of the folds must have been abandoned when their grazing ground was planted for forestry, but others were in use until recently, and that at Castle Sween, with its inserted dipping fank, is still used. The folds belong to the period when sheep were 'Smeared' rather than 'dipped' as they do not have original installations for dipping. All are on the 1898 edition of the six inch O.S. map. The following list records details of those visited prior to June 1984, and should be considered an interim report.



TORRAN



TORRAN, NM 882 052

On open grassy slope, about 1/3 mile north-east of Torran far

Overall length : 47.10 metres

Overall width : 24.15 metres

Thickness of walls : 53 to 74 centimetres.

Curving stone wall leading to central corridor.

Two pens to left, three to right (last of which has gate to outside).

One aumbry 30 by 24 by 25 centimetres.

Walls turf topped, some breaking down.

WEST OF SLOCKAVULLIN

WEST OF SLOCKAVULLIN, NR 815 987

Built on top of cleared settlement, with large lime tree in the middle of the assembly area.

Overall length : 31.5 metres

Overall width : 18.0 metres

Thickness of walls : 50 to 60 centimetres

Height of outside walls : 1.3 to 1.65 metres.

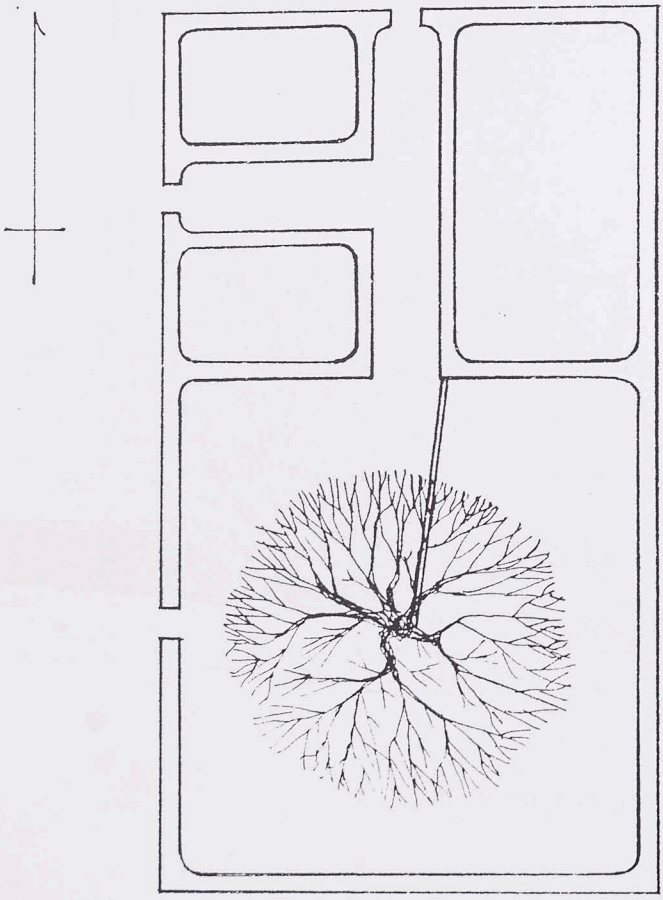
No curving stone wall, but corridor linked to tree in assembly area by wooden fence.

Two pens to north-west (divided by lateral corridor and gate) and one to north east:

Two aumbries about 31 by 16 centimetres.

Two creeps about 75 by 70 centimetres.

Stone coping, in excellent repair. All internal angles rounded.



GLENMOINE, NM 828 001

Immediately north of road to Old Poltalloch, west of and inside the dyke separating rough grazing from forestry area.

Overall length : 29.0 metres

Overall width : 20.0 metres

Thickness of walls : 50 to 60 centimetres.

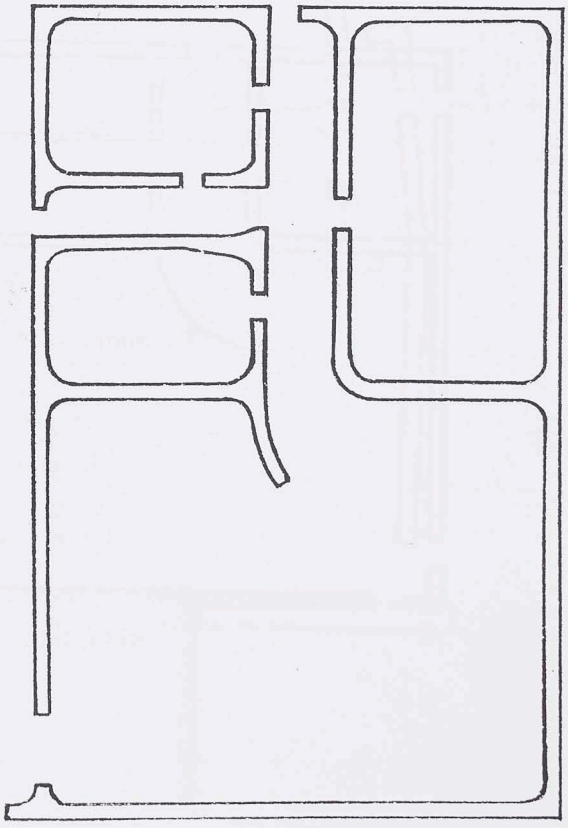
Curving stone wall 3.6 metres in length and 1.54 metres high leading to central corridor.

Two pens to left, divided by lateral corridor and gate, one to right.

Three aumbries, 27 by 20 centimetres, 26 by 19 centimetres and 33 by 24 centimetres.

Two creeps, 64 by 66 centimetres (into first pen on left) and 85 by 80 centimetres from central corridor to outside.

Stone coping, in good repair. All internal angles rounded, including gate 'post'.



AUCHINELLAN, NM 863 027

Attached to back of farm steading.

Overall length : 19.7 metres

Overall width : 17.7 metres

Thickness of walls : 50 to 60 centimetres

Curving wooden fence leading from assembly area to central corridor.

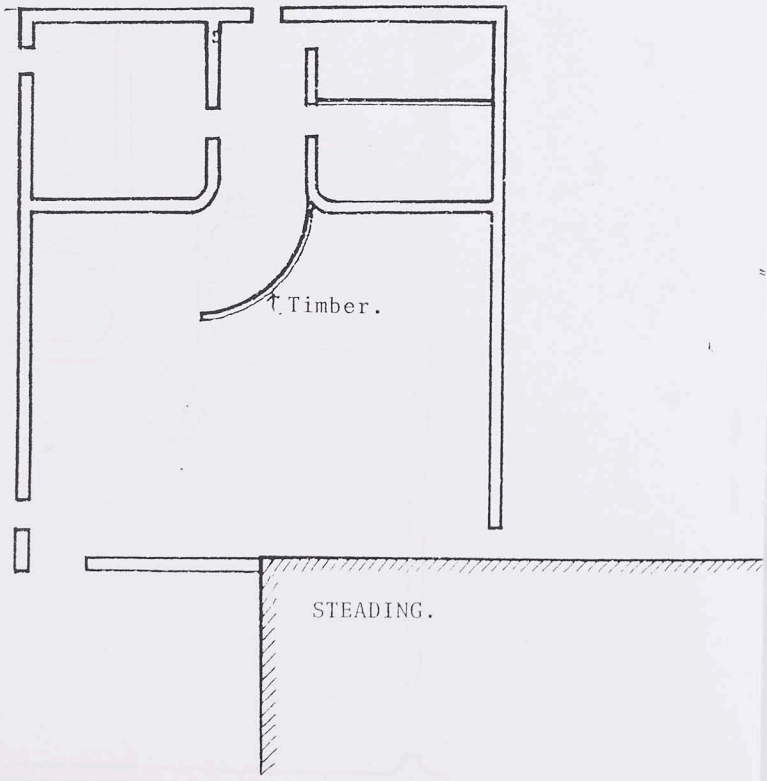
One pen to left, two to right (divided by wooden fence).

Two aumbries, 40 by 26 centimetres and 28 by 26 centimetres

Three rounded internal corners.

Dipping fank constructed about twelve metres from the fold.

All masonry in good repair.



CARNASSERIE, NM 836 020

In a hollow in the hills about a half mile north, north-west of deserted settlement, in rough grazing.

Overall length : 20.4 metres

Overall width : 13.0 metres

Thickness of walls : 60 to 70 centimetres.

Corridor to pens not central but along right side.

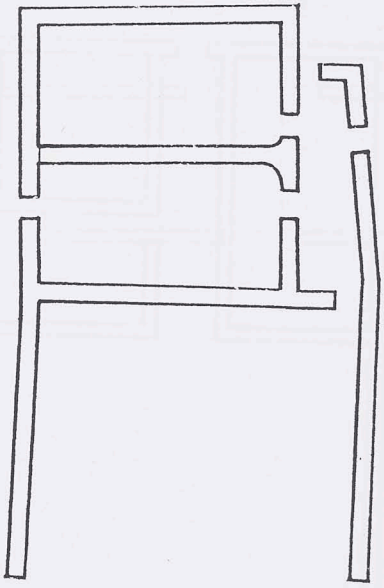
No curving wall, but 60 centimetres gap against right wall.

Two pens to left, first with gate to outside.

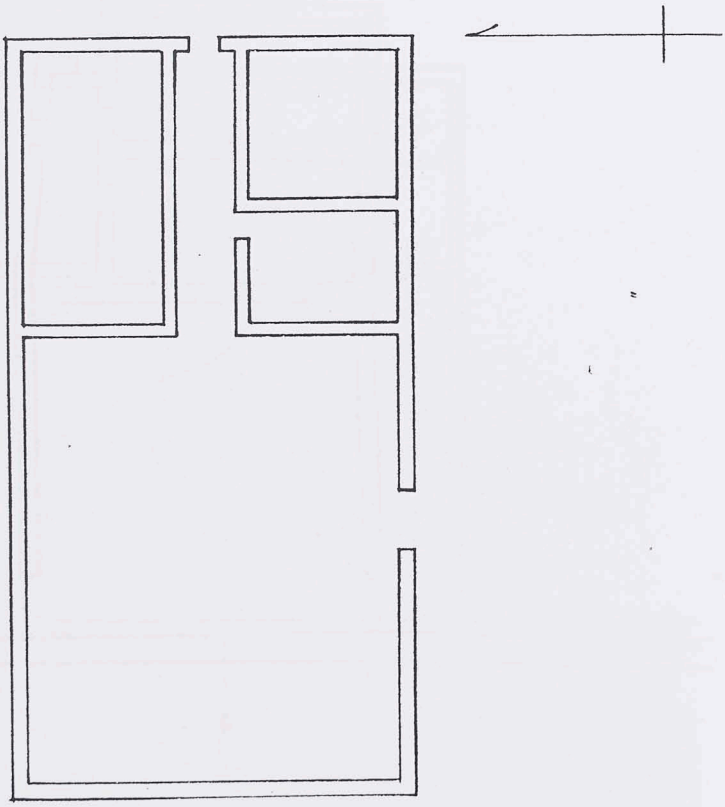
Two other gates to outside, in right wall and at end of corridor.

A field wall forms outside wall of assembly area, with entrance gaps at both sides.

Rather rough masonry.



CREAG A MHADAIDH, NR 728 801.
In rough pasture and bracken, just above head dyke.
Overall length : 27.15 metres
Overall width : 14.6 metres.
One pen to left, two to right.
Poorly preserved



CASTLE SWEEN, NR 716 786

Immediately east of road turning down to Castle Sween, on rough grazing.

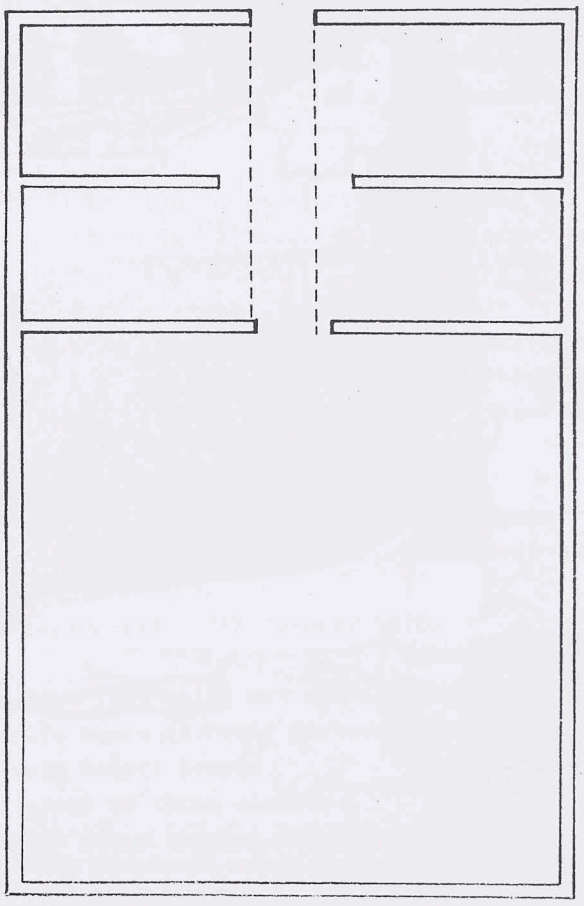
Overall length : 31.75 metres

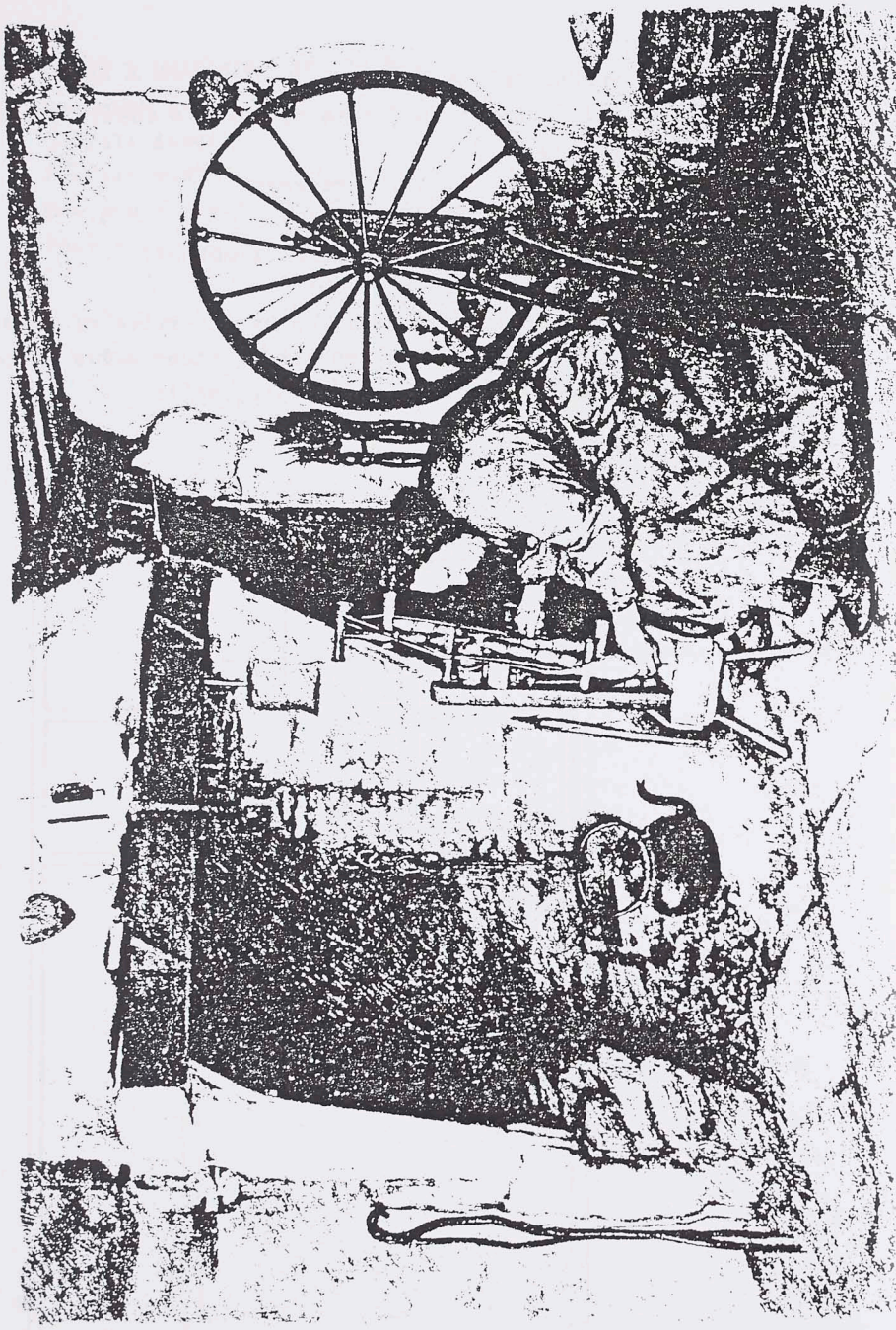
Overall width : 20.6 metres

Thickness of walls : 40 to 50 centimetres.

Two pens to left, two to right.

Still in use. Somewhat modified by insertion of dipping fank into assembly area, removal of stone walls of central corridor and shortening of dividing walls.





WHIGGINTON, Lochlee, Angus: large canopy chimney in later farmhouse from 1905 photograph in Glenesk Folk Museum. *Elizabeth Cyenstone (or Smart).*

Bruce Walker

THE HANGING CHIMNEY IN SCOTTISH MEAT PRESERVATION

Large canopy chimneys constructed of timber spars, wattle, timber frame and straw mat and plastered over with cow sharn, clay or lime; or built entirely of timber with planked sides, appear in a great many eighteenth and early nineteenth century tenants houses in Scotland. In contemporary documents, these chimneys, or in Scots "lums", are normally referred to according to the principal material used in their construction. Terms such as "clay lum", "timber lum", "stake and rice chimney" or "wattle chimney" are commonly found in appraising tickets and other documents of the period and contemporary illustrations show the large box like top of these structures protruding through the thatch of the roof, often bound round externally with a continuation of the ropes used to anchor the thatch.

In Scotland, the current collective name for a chimney of this type is "hanging chimney" or in Scots, "hingin' lum". The earliest reference given in the Scottish National Dictionary for the use of this expression is from Aberdeenshire and is dated 1906. The full dictionary definition reads

> "a wide old fashioned wooden chimney which descended from the roof above an open fire to direct the smoke out through the chimney hole". (1)

The earliest use of the term in contemproary documents is in an appraising ticket from the Abercairny estate, Stirlingshire. The ticket reads

> "Easter Dowald. 18th January 1810.
>
> The Birleymen being met and after apprising Robert Kempies house to David Porteous incomer finds him due to said Robert kempie.
>
> | | |
> |---|---|
> | for glass of three windous | £ - 12 - 6 |
> | As also per a hanging chimney | - 5 - |
> | | £ - 17 - 6 |

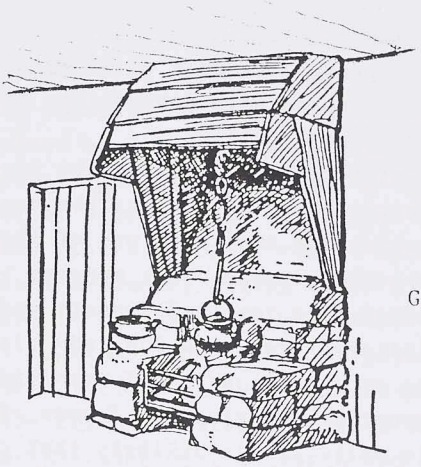
> or the said Robert kempie has power to carry away the same, not hurting the walls.
>
> William Young Bir.
> James Kempie Bir." (2)

Curiously the expression is not recorded in any of the earlier dictionaries of the Scottish language nor in the Dictionary of the Older Scottish Tongue (3) which deals with the language prior to 1700. Even Jamieson (4), published as late as 1879 to 1882 does not have any reference to the term. This might be the result of this expression being considered to be English rather than Scots as all the early references appear to use the English spelling or it might simply have been considered a technical term.

> Pride defines "hanging chimney" as a "Wide wooden chimney, one end directly over open fire, the other end carried up through the roof".(5)

Although Pride is an architect, the drawing accompanying the above definition does not illustrate the text accurately and shows a rounded hood-like arrangement which could only be used to lead the smoke back into a flue in the backing wall. This may be the result of having apparently based his illustration on an earlier drawing used by Grant (6). The illustration used by Grant is depicted from a seated position showing the canopy well above eye level. The canopy is obviously truncated by the ceiling and tends to look like a crudely formed curved hood. Unfortunately Grant's artist has omitted the line separating the wall and ceiling planes thereby heightening the illusion of a curved hood. This omission may be confirmed by checking the related plan and text. Pride appears to have been misled by this omission and since his viewpoint is from a high level he has changed the character of the chimney as described above.

Fenton further confuses the issue when he relates the following description to an illustration of "hangin'lum" at



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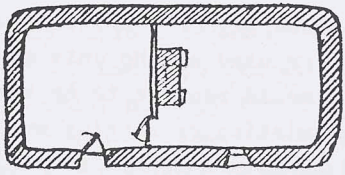
GRANT. as intended.



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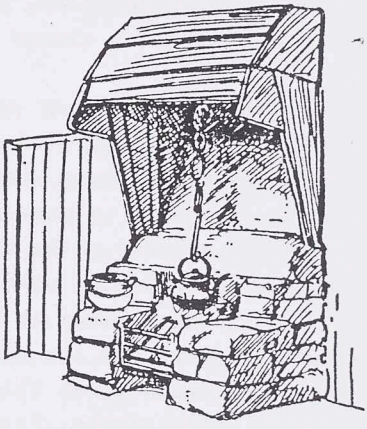

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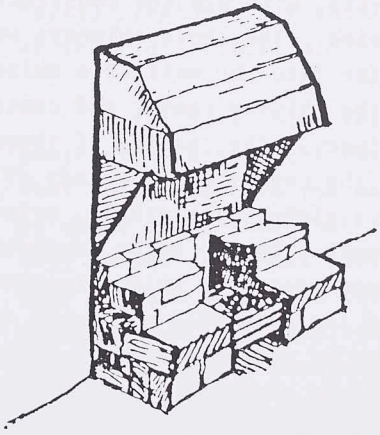


RYDE.as published.

Tirlybirly, Glenesk, Angus (7).

> "Built chimneys appeared, of wood or of wattle plastered with dung and clay, which were dooked into the gable like an inverted funnel." (8).

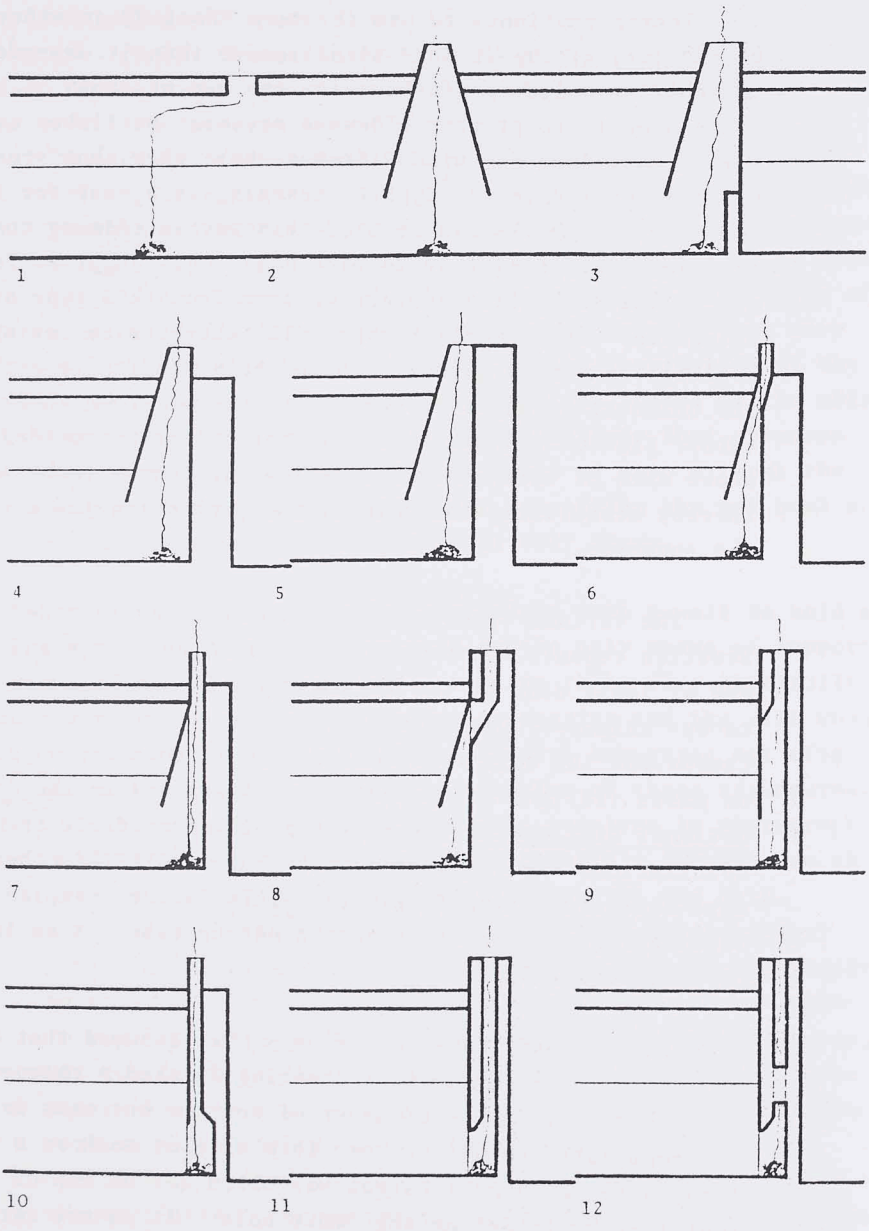
This rather confused statement illustrates the problem of relying on written descriptions as, unless the reader knows something of the construction and structure of these chimneys, many interpretations could be made. What appears to be meant is that chimneys, shaped like inverted funnels and built of wood or of wattle plastered over with dung and clay, were constructed using the gable wall as the fourth side of the funnel, and were supported by fixing the frames of the chimney to dooks in the gable wall. It is unlikely that chimneys were ever supported entirely on dooks as even without the weight of the "rantle tree", for supporting the pot hook and chain, a canopy chimney was relatively heavy.

A "dook" is a "wooden peg driven into a wall to hold a nail" (9). If dooks were used as the only means of supporting the chimney, the frame would require to be very skillfully braced to prevent its twisting or sagging and the wall would require to be of good quality masonry, something not often associated with the surviving examples of these structures. The chimney at Tirlybirly, Glenesk, survives in photograph only but its structure was almost certainly the same as the chimneys at Whigginton, Glenesk, Angus (10) and Rait, Kilspindie, Perthshire (11), although the constructional detail and materials varied. The above chimneys were supported by two timber baulks built into the wall at a suitable height to support the base of the chimney canopy and cantilevering out the depth of the chimney. The spacing of these baulks determined the width of the canopy and the ends of the baulks were normally linked by a timber mantleshelf, gaining considerable extra strength from its being constructed in a L-shaped form. The canopy rested on this structure and could be constructed of any of the materials mentioned in the opening paragraph or even of canvas soaked in plaster (12) or corrugated iron (13). Cheeks could be added on either side of the hearth to assist in containing the smoke.

Fenton continues to use the term "dooked" in other papers (14) giving it more significance than it deserves. In Scottish building construction the use of dooks is commonplace usually to prevent sideways movement on timber cross partitions, door and window frames where they abut stonework or at a later date to support strapping as a base for lathe and plaster. Dooks can be used this way in chimney construcion as a secondary fixing or to give additional support. Fenton's use of the expression appears to stem from this type of situation. In an earlier paper (15) where he was using descriptions and drawings prepared by a Banffshire architect (16) the chimneys being described had rested on stone cheeks on either side of the hearth and a dook had been provided just above each of these cheeks to allow the canopy to be nailed, thereby stabilising the chimney and preventing its movement on the supports.

The various types of smoke vent already recorded in Scottish tenants houses are illustrated by Fenton and Walker (17) and at least nine of the twelve types illustrated are forms of canopy chimney. One of the types shown is a free-standing canopy but the only recorded version of this was supported on posts (18) and not suspended as described in the Scottish National Dictionary. The only type taken entirely from descriptions was the simple smoke hole. All the other types were observed during fieldwork mainly in the Grampian and Tayside regions, but this should not be taken as an indication of their distribution.

In the past, some researchers have assumed that any projection through the roof covering denoted a chimney and that this indicated the number of hearths but many descriptions of smoke holes show that some form of duct such as a bottomless bucket or a half barrel was often set on top of the roof timbers to define the smoke hole. It is not certain why this practice developed and whether it improved the conditions inside the house or whether it was to allow the use of a "windskew", a flat board on a long pole, to control



TYPES OF SMOKE VENT IN SCOTTISH VERNACULAR BUILDINGS

the draught and improve the smoke extraction. The windskew worked by the householder moving the board from one side to the other according to the direction of the wind, the long handle simply hanging in the chimney or roofspace till the next change was needed. (19)

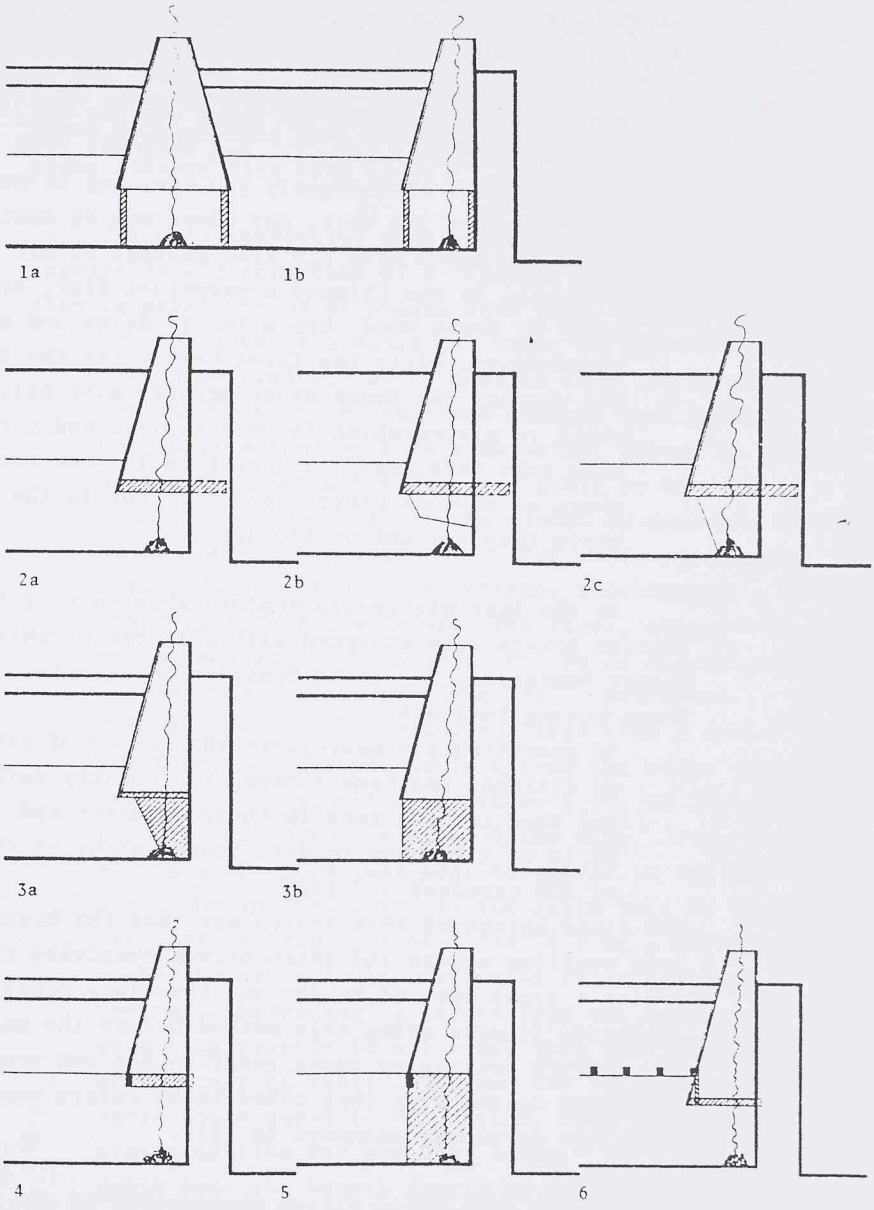
There is no guarantee that the above list of chimney types is exhaustive but they do appear to create a logical progression from the entirely framed and free-standing canopy to the entirely masonry built flue with built in bend to prevent down draughts. These chimney types are based on the built form but the structure supporting them could vary considerably.

Six separate structural systems have been recorded for canopy chimneys. The first, and most predictable uses posts to support the chimney canopy, or in some cases a low wall combined with posts (20). This is the only complete canopy designed for a free-standing hearth. The second type uses cantilevered baulks of timber to support the canopy and could be used with or without cheeks to control the smoke (21). The third type relies on the cheeks to support the canopy. This can be done in two ways, either by building solid cheeks or by treating the cheeks as a bracket (22). The fourth type uses a beam the whole width of the house to support two secondary beams the width of the canopy and built into the gable wall (23). The fifth type combines the cross beam and one built up cheek in the form of a "hallan" or wall at right angles to the gable (24). The sixth type is partly supported from the roof timbers and partly from the gable wall and is perhaps the closest of all the types to a chimney that is suspended or "hangs", but this is not a particularly common type (25).

It was the lack of substantial documentary and field work evidence that created the first doubts as to the origin of the term "hanging chimney". Chimneys appear to have been introduced into tenants dwellings in the late seventeenth or early eighteenth century but unfortunately there is no

way of assessing any development in the chimney types either in form or in structural system as no detailed descriptions survive and it is not possible to date the surviving examples. It is possible that all the types were introduced almost simultaneously according to the needs of the householder.

As has already been stated the seventeenth and eighteenth century estate papers describe the chimneys simply as "canopy chimneys" or by the type of material used in their construction. The properties and performance of chimneys in upper class houses were obviously fully understood and by the eighteenth century publications were appearing suggesting improvements and telling how to prevent the chimneys smoking (26). As well as describing new ideas these publications give some impression of the general practice at that time. It is interesting therefore to consider why a society so well versed in chimney design and construction should apparently re-discover the canopy chimney at this period and introduce it not only into tenants houses but into the kitchens and offices of upper class dwellings (27). Possibly it was a combination of its adaptability to the requirements of "hanging" meat and fish to smoke, whilst controlling the amount and length of time the meat was exposed, and the advantage of a slow draught in preventing chimney fires (28). Not all canopy chimneys were capable of being conveniently used for hanging meat and fish and some may have been constructed simply to take advantage of the slow draught. Certainly the canopy chimney is usually found in the kitchen end of the house which fits both the above requirements as the kitchen fire would be used for smoking and its constant use would make it more vulnerable to chimney fires if it were a narrow masonry flue. Many of the canopy chimneys investigated and recorded slow evidence of their having been used for the smoking of meat and fish (29) confirming the many descriptions found during a recent documentary survey of meat and fish preservation techniques (30).



STRUCTURAL SYSTEMS IN CANOPY CHIMNEYS

Bruce Dalter 1982.

One of the earliest references to a chimney being used for smoking meat appears in a recipe for "Westphalia Bacon" recorded in "Lady Strathmore's Recipes 1692-1746" (31).

> "Then you prepare a good larg Chimney the top of it being covered so that the Smoak may goe out, but the rain may not fall into it, and hang all this flesh in it as high as conveniently you can. Let it not rest close against the Wall, nor close one to another, but so as the Smoak have its free passage on all Sides, then make in the Chimney a perpetual fire, or rather smoak of Green Wood, broom for 15 daies and nights or thereabouts, after the first week visit the flesh to see whether the Smoak passe equally over all, if not chang ye pieces which is best smoaked and e contra, then take them away and keep them in some convenient place as you doe other bacon (but not in the chimney) where they may not be too dry..."

In the late eighteenth century when most of the tenants houses were equipped with chimneys of this type, Robert Henderson, farmer in Dumfries-shire carried on a bacon curing business.

> "I practiced for many years the custom of carting my flitches and hams through the country to farmhouses, and used to hang them in their chimneys and other parts of the house to dry. Some seasons to the extent of 500 carcases..." (32)

The disadvantage of this system was that the bacon had to hang awaiting orders and often became overdried thereby losing a great deal of weight and therefore profit. Henderson stopped using this method before the end of the century setting up smoke rooms on his own premises but commented on the fact that other bacon curers were still using the farmhouse chimneys in 1811.

George Washington Wilson photographs of the Aberfeldy area of Perthshire (33) taken at the end of the nineteenth century clearly show hoods over the chimneys to prevent the

penetration of the rain as described in the Strathmore recipe book as do photographs in a later local history book on Aberfeldy (34). In some areas, the canopy chimney was left uncovered, the hams simply being wrapped in brown paper before being put in the chimney to prevent their being stained with soot (35).

The only commercial application of a hanging chimney appears in a description of a "finnan" house for smoking fish to make finnans or Findon cure fish.

> "It consists of a house - a room, it might be called - placed as free as can be managed from other buildings, for the sake of the improved draught thus gained. It must have a door in both side walls, placed at points as far as practicable from the gable to be used in smoking... also at least one window as near the middle of the house as practicable. The roof, slated or with pointed tiles. The internal measurement... is quite immaterial to the working. The floor, except that part to be used as a fire-hearth, may be of any material, but for the fire-hearth brick is... preferred... The fire hearth must be raised not less than 9 inches from the floor-level, and should extend the whole gable breadth. In depth it ought to be 6 ft. at least, measured from the gable to the edge of the step... the hearth should slope from that edge backwards to the gable at about one in ten. Fixed to the gable wall by "dooks" are vertical supports of $2\frac{1}{2}$ in. x $\frac{3}{4}$ in., sufficient in number to carry light horizontal rails fixed at 13 inch centres, commencing 21 inches from the hearth and extending upwards to not fewer than five rails. This arrangement of rails is termed the "back reest". The smoke house ought to be joisted, beam filled, and plastered like any ordinary house. The joist next the gable over the hearth should be omitted, and attached to and erected upon the next joist should be a hanging chimney brace leading the smoke to the roof at the gable, and thence by a wooden "lum" to the open air. The lum should measure $2\frac{1}{2}$ inches square for every lineal foot

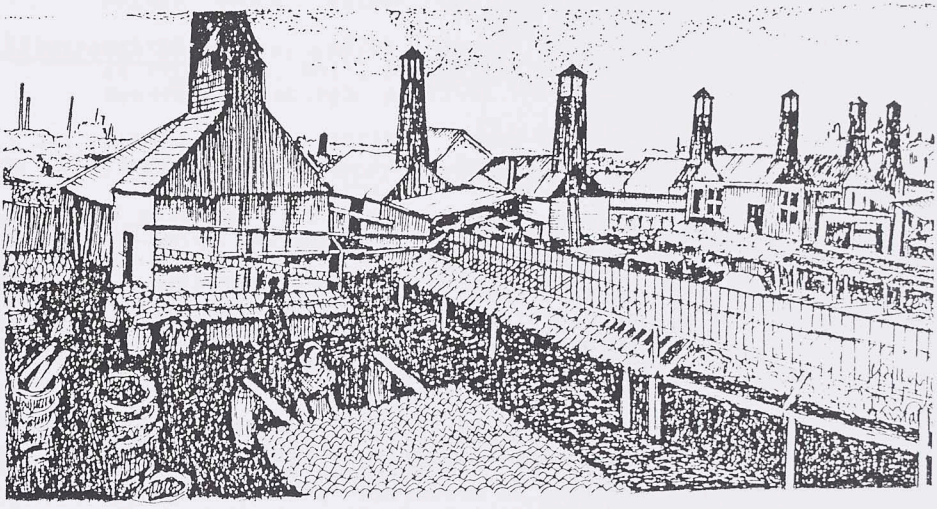
> of hearth and should be furnished with a cowl, as in mill-kilns for the exclusion of wet. Well appointed lums are also furnished with a draught-fan driven in any of the many ways devised for small machines, by which on quiet days the draught is very much improved. About 18 inches within the hanging brace, and attached to a strong beam resting upon the side walls, are the "hangs" between which and the "back reest" the spitted fish are suspended. These hangs are made of good 9 ply sma' line, and are put on the beam double, and knotted together at intervals occuring always between the rails of the "back reest", and hung about 8 inches apart on the "balk" as the beam is termed, whence they depend. Knotted or spliced in at each knot on the "hang" but running free, are "lugs" of the same material as the "hang", and long enough to reach the exact level of each rail of the "back reest". The whole system of "hangs" and "lugs" hang about 3 ft. 1 in from the "back reest", and as the spits used are 3 ft. 1 in., their ends protrude an inch through the lug, and give a good hold of the spit, the other free inch being rested on the rail of the "back reest". (36)

This arrangement allowed for the re-arranging of the fish laden spits during the smoking process to ensure an even smoking and could be moved up to twelve times in one smoking. As can be seen the "hanging chimney brace" is used for the hanging of fish and the "lum" is simply to conduct the smoke.

This cannot be considered as conclusive proof of the origin of the name "hanging chimney" or "hingin'lum" but the evidence is beginning to point to its being called after its function rather than its construction as was suggested in the past.

The hypothesis is that not all canopy chimneys were "hingin'lums" but simply those that had provision for the "hanging" of meat or fish. These chimneys remained in vogue till tenants expectations as regards smoke free interiors,

plastered or boarded ceilings, and slate or tile roofs led the householder to exchange the hanging chimney for the more efficient masonry gable flue and to purchase meat and fish ready smoked from one of the many merchants operating a smoke room.



MANSEFIELD ROAD, TORRY.

Showing hanging chimneys on finnan houses.

NOTES

1. GRANT, William. MURISON, David D. : 1929-1978 : Scottish National Dictionary V. Edinburgh pp.148.

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12. WALKER, Bruce : 1978a : "Report on a Canvas and Plaster Canopy Chimney in a Cottage near Balchladdich, Stoer, Sutherland". Vernacular Building 4. Dundee & Edinburgh, pp.46-47.

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14. FENTON, Alexander : 1981 : The Hearth in Scotland. Dundee and Edinburgh. pp.20.

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Derek J. Kerr

CORRUGATED-IRON SMOKE-HOUSE, FAIRBURN HOUSE, ROSS-SHIRE

The smoke-house in the grounds of Fairburn House, Ross-shire was first recorded in the spring of 1983 when Ross Noble, curator, Highland Folk Museum visited the house with a view to selecting exhibits for the museum. This visit was made at the instigation of the new owners who were replacing nineteenth century domestic appliances as part of a modernisation programme. Fairburn House was built between 1873 and 1875 for the Stirling family. The smoke-house, which was probably erected at that time, was situated in a group of trees approximately twenty-five metres from the kitchen/laundry wing on the west side of the house. Its siting in these trees rendered it almost invisible from the nearby footpath. As an addition to the collection of buildings at the Highland Folk Museum, the smoke-house was an attractive proposition and the decision to transfer the building to Kingussie, was made immediately.

The smoke-house was surveyed on October 20, 1983 by Samuel Sweeney and Derek Kerr under the supervision of Ross Noble. The aim was to provide a record of the building capable of being used by: Sweeney, in a dissertation on corrugated iron structures (1); Kerr, in the preparation of designs for an Open-Air Museum on a site at Newtonmore (2); and the Highland Folk Museum as an addition to their archives or as a re-assembly drawing should it have proved necessary to dismantle the structure before transportation to Kingussie.

The smoke-house was octagonal on plan with a smoke inlet in the centre of the concrete floor. A section of clay pipe, twenty-five centimetres in diameter served as the smoke inlet. This pipe rested on the upturn of an underground brick flue which conducted the smoke from an external firebox situated a short distance down hill from the smoke-house. The smoke-house outlet of this pipe was

SCOTLAND

was located in the centre of a four centimetre high concrete plinth formed in the floor slab. This plinth was used to locate a timber smoke-box over the smoke inlet. The box appears to have been used when concentrated smoke was required as part of the cure.

The smoke box was not included in the survey drawings as there was insufficient time during the survey to take accurate measurements of this piece of equipment. The box was square on plan, constructed in timber and slightly taller than the door of the smoke-house. Access to the interior of the smoke-box was provided through an outward-opening half-door in the upper portion of the structure. Inside the box was a small four-legged table standing over the smoke inlet and used to deflect the incoming smoke. Hooks were provided around the inside of the smoke-box as supports for the items being smoked.

The outer wall of the smoke-house comprised galvanised corrugated-iron sheeting on a ten by five centimetre standard partition with head rail, two intermediate rails and a sole plate resting on a stone foundation. Timber brackets, at the top of each standard, supported a hanging rail at eaves level. Nails driven into this rail provided supports for hanging small items.

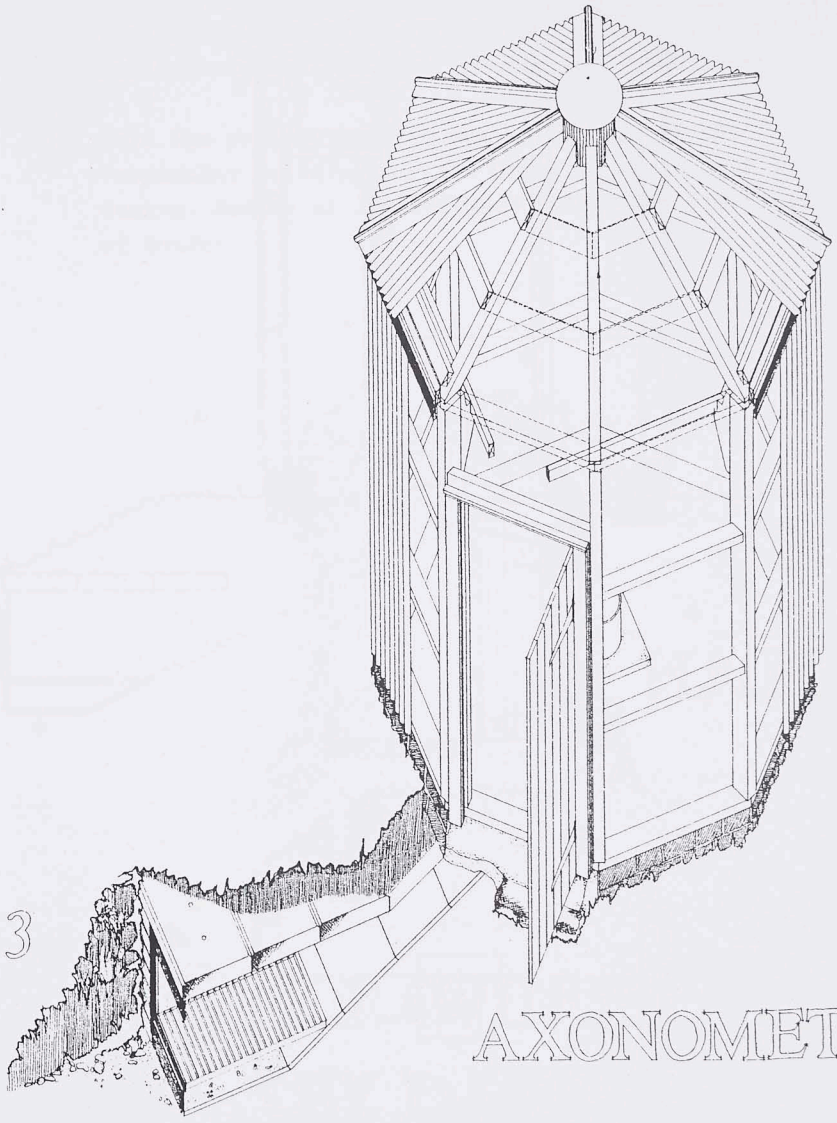
The roof structure comprised eight rafters each ten by five centimetres. These converged on an octagonal ring beam forming the smoke vent in the roof. A thick layer of tar prevented accurate recording of the construction at this point. An iron rod passed up through this ring to control the louvres on a metal roof vent. A cord, fixed to this iron rod passed through a series of pulleys and through a hole beside the door, thereby allowing control of the smoke from outside the house without the need to open the door. The roof was also clad in corrugated iron, finished at eaves level with a timber fascia which helped contain the smoke.

The smoke was generated at a point remote from the actual smokehouse. A brick lined shaft connected the smoke inlet pipe to a brick-built fire box built into the bank below the smokehouse. The roofs of the firebox and shaft were constructed of flagstones whilst the floor was constructed of butt-jointed slate. The firebox had a wrought-iron front with a vertically hinged door which opened outwards to allow the fire to be stoked. There was also a horizontally hinged flap under the door to allow the ashes to be raked out.

Dr. Bruce Walker provided photographs of a similar smoke-house on a hill farm at 33 Falleg, Steiermark, Austria which had been shown to him by Dr. Maria Kundegraber, curator of Steierisches Volkskundemuseum, Graz, Austria, in 1981. This smokehouse was square on plan and lacked the internal smoke box and table. The walls were clad with butt-jointed timber planks and the smoke simply escaped through the gaps between the planks or at the door. The smoke shaft was constructed of fireclay pipe which conducted the smoke to the centre of the brick foundation of the smokehouse. There was no firebox, the fire being set just inside the opening of the shaft. Despite these small differences it is interesting to note the similarity in form and function between these two buildings from very different parts of Europe and from very different social backgrounds.

Following a successful application to the Local Museum Purchase Fund for financial assistance with the costs of transporting the smokehouse to the Highland Folk Museum, Kingussie, the building was moved on October 10, 1984.

Derek Kerr, BSc, carried out this work as part of the Vernacular Buildings Option in the B.Arch(Hons) course at the School of Architecture, Dundee.



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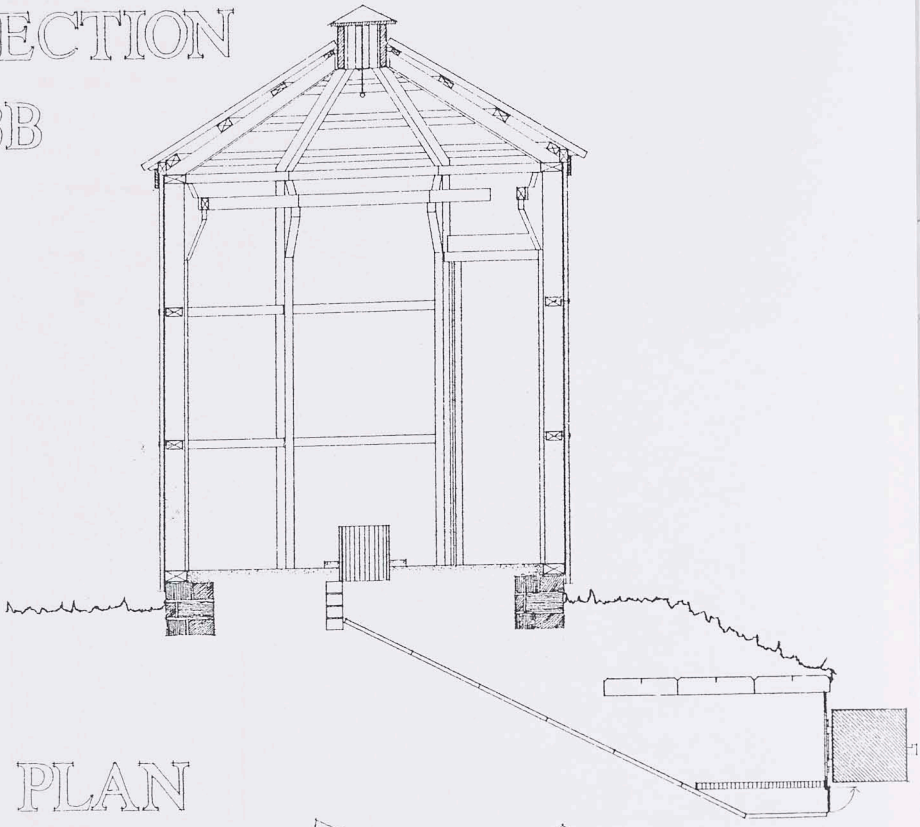

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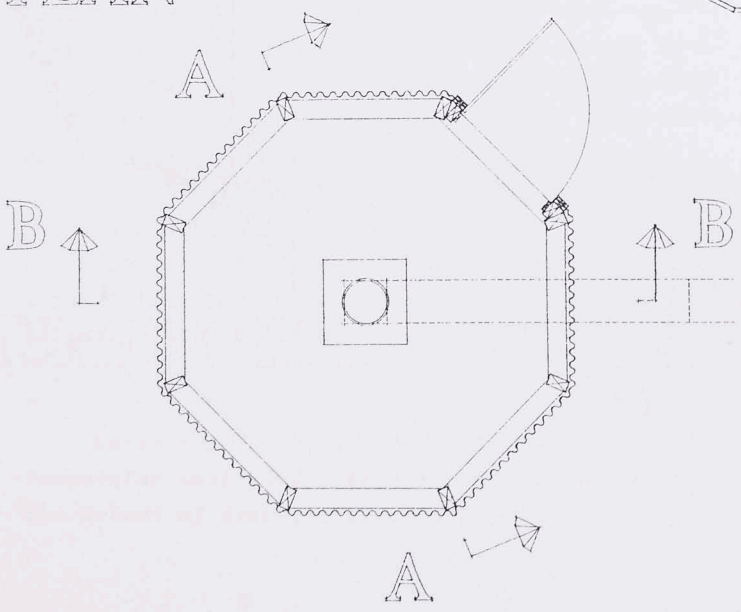

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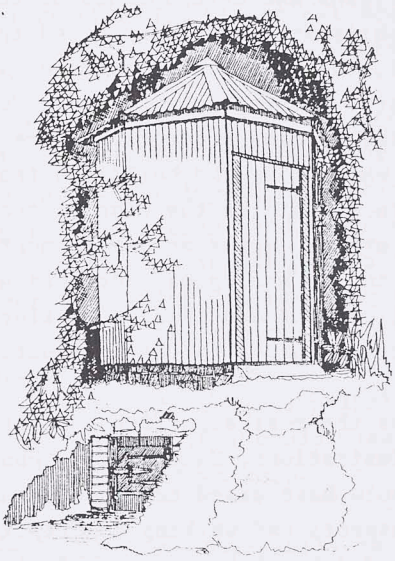

DRAWINGS

BY D.J.KERR

BOOK REVIEW

Gauldie, Enid. The Scottish Country Miller 1700-1900 (John Donald) 254pp. ISBN O 85976 067 7.

"The Scottish Country Miller 1700-1900" is a well documented book which gives a fascinating insight to the world of the meal miller and his domain. Enid Gauldie aptly covers the many facets of this significant element of Scottish rural life and deals progressively with the historical and legal background, the buildings, their functionalism and the miller and his changing social status.

The origins and developments of the four traditional mill ownerships are investigated and the fundamental requirement, that the Mill should be situated near a reliable water power supply, is well defined. Within the building, the working arrangements are explored and the variables, which gave the buildings their individuality, examined. In explaining the rise of some mills and the decline of others, agrarian developments, geographic influences and technological advances are plotted against social implications and change. Folklore embellishments add, not infrequently, to the interest.

Perhaps the most significant omission is the total lack of illustrations. Undoubtedly, photographs and diagrams would have eased the understanding of the various technical aspects and working descriptions. Such a loss is only compounded by the unfortunated mirroring of the dust jacket sketch of Preston Mill.

"The Scottish Country Miller" is a readable and learned book, doing much to enliven and illuminate the dusty interiors of our remaining Mill heritage. It infills a major gap in our understanding of the most recent past and is to be recommended to all with an interest in the social development and working pattern of eighteenth and nineteenth century Scottish life.

Ingval Maxwell

BOOKS REVIEW

Margaret H.B. Sanderson. Scottish Rural Society in the 16th Century. John Donald, Edinburgh. 1982.

This is an important book for all building historians and archaeologists concerned with the problems of rural settlement. Like Ian Whyte's work on the 17th century, it sets the social, economic and, in this case especially, the tenurial background to earlier 'thresholds' of vernacular building among the landholders and tenants of the Scottish countryside. The main text and appendixes provide much new reference material since they are based on a high proportion of unpublished historical source-material, principally from the Scottish Record Office.

Briefly stated, Dr. Sanderson pinpoints the elements of continuity and change in 16th century rural society. She clarifies immensely our imperfect understanding of kinds tenancy, the feuing movement and the emergence of the smaller lairds, all of which phenomena have an indirect bearing on rural building. Emphasising the local horizons of rural life in the 16th century, she brings together a number of useful regional case studies, including noticeable and welcome attention to the historical district of Kyle or North Ayrshire, an area that would clearly repay corresponding attention from fieldworkers.

Here and there, and especially on pages 147 to 150, the author touches directly upon the architectural dimension of 16th century rural life, but the full social, geographical and chronological pattern, as well as the constructional aspects of 16th century building activity understandably lie outside the scope of this book. Dr. Sanderson has, however, undoubtedly helped to widen the potential area of discussion of 16th century 'vernacular' architecture, which has hitherto tended to be treated almost obsessively from the point of view of its 'domestic' or 'defensive' design characteristics.

The text is assisted by a handful of maps. The only other illustration is that on the dust wrapper, which, although not cited, is of course a detail from Pieter Brueghel's famous 'Corn Harvest' of 1565, and the buildings shown there are quite obviously of continental Europe, not 16th century Scotland. This is a small and somewhat impertinent quibble to make about a work that has brought together so effectively the results of historical research into a crucially important subject. It will help to forge at least some of the many 'missing links' that exist between our knowledge of medieval settlement and building practices on the one hand and the visible rural architecture of modern Scotland on the other.

Geoffrey Stell

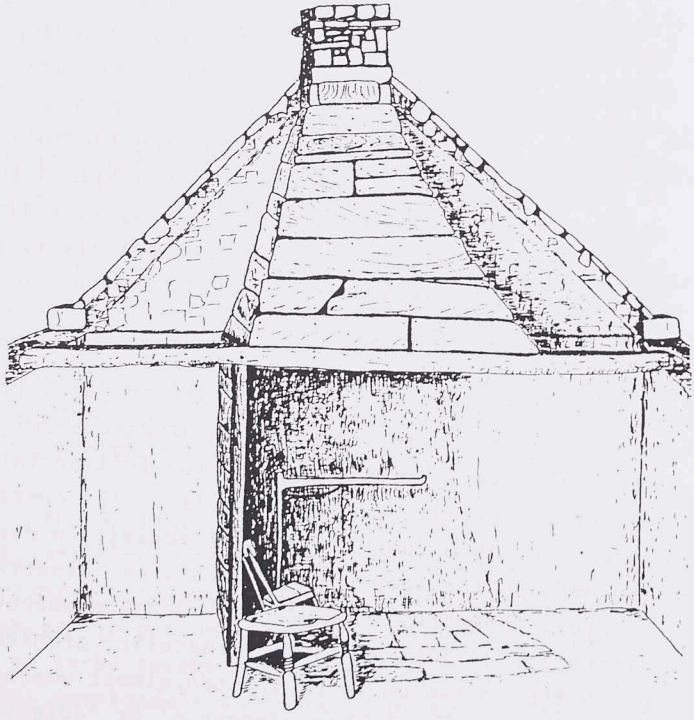

Fig. 119. Boarded chimney canopy supported on 'brace' beam in a derelict farmhouse. Note screen to one side of hearth below, Dullaghan Td., Co. Tyrone.

BOOKS REVIEW

Alan Gailey, Rural Houses of the North of Ireland, John Donald, Edinburgh, 1984. Price £25.00.

This is an excellent book, and, unusually these days, its title is an exact guide to its contents. Its main strength are twofold: the organisation of the material into well-ordered categories, and a text that is engaging and lucid for both description and analysis. It is a pleasure to read, and Dr. Gailey's approach and style will serve as a model for those who wish to write about, as well as draw, Scottish rural housing. Its only major drawback as a work of reference is the lack of a gazetteer and of map references.

Dr. Gailey knows Scotland, and is well aware of Scottish building customs, especially in the South-West Highlands where he was one of our path-breaking pioneers over twenty years ago. He writes with considerable authority and experience, therefore, when he points out that close similarities with Scotland are few and Scottish influences minimal among the houses that form the core of this study. Conversely, now that he has set out so clearly and comprehensively the evidence for Irish housing, we in Scotland ought now to be filling the gaps in our knowledge and testing affinities with Ireland where such links might reasonably be expected. Recent investigations in the Rhinne of Galloway suggest that lesser Irish house-types may not be entirely absent from the Scottish mainland, and some Galwegian towers appear to have an Irish ancestry too, although such structures do not fall within the scope of Dr. Gailey's book.

Geoffrey Stell

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This is a new, bi-annual journal which offers a forum for review, comments, and discussion on current projects and publications concerning archaeology. Although due concern will be shown for recent developments in Scottish archaeology the scope of the journal will range more widely.

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