Loch Fyne Skiff

Stone In Mid Argyll

Moine Mhor

The KIST 81

EDITORIAL

Being Kist editor brings one a lot of enjoyment but also sadness. It is with the latter that I note the passing of two people who, in their own special ways, contributed much to our understanding and appreciation our local landscapes. Anne Kahane was the Society's President for much of the 1990's and Kathleen Russell a hugely talented painter who loved to paint our locality, particularly that around Kilberry (her home) with its spectacular views of Jura.

As regards the rest of our offerings, we are pleased to include two new contributors: a folklore piece by Hugh Fife (a well known writer whose usual subject is trees) and a study by local expert Roger Anderton on how geology has affected the built environment (going right back to the Neolithic). We also look at the revised Biodiversity Action Plan for Argyll and Bute and the story of how the young folk of Tarbert came to build their very own fishing skiff (as well as much more besides).

Ed Tyler

... COVER PHOTOGRAPHY & DESIGN - PHILLIP FOX-DENHAM ...

Cover Pics - Skiff on Loch Fyne, Carse Stones, Kilberry, & Moine Mhor

STONE IN MID-ARGYLL: LINKS BETWEEN GEOLOGY, ARCHAEOLOGY AND ARCHITECTURE

ROGER ANDERTON

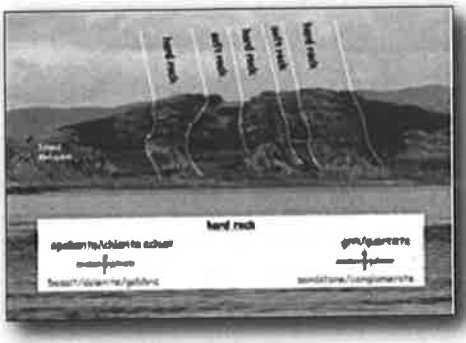
(PART I: 4000 BC TO 1800 AD)

Stone is an important part of the natural landscape of Mid-Argyll. Stone has also been an important material for both building and sculptural monuments from Neolithic times to the recent past. One might therefore ask if local stone has been used for these purposes? If so, what type or types of local stone have been used and what are the properties that have made it suitable for building or carving? Have different types of stone been used for different purposes? Have the types of stone used changed through time? To answer these questions we need to understand a little about the local geology, to find out what natural materials are available locally and then we can examine how they have been used and whether this has changed through time.

GEOLOGY: THE LOCAL RAW MATERIALS

The geology of Mid-Argyll is both varied and complicated, which is why the landscape so spectacular. The rocks are exceedingly old at about 600-620 million years, older than all but the most primitive fossils. In many areas there is pattern of ridges and glens, caused by alternating bands of hard rock, which form the ridges, and softer rock which has suffered more erosion and so underlies the glens (Fig.1). These bands may be tens to hundreds of metres wide and lie at a very steep angle to the horizontal. We say that they are "steeply dipping". The rocks were originally deposited as near-horizontal sheets

Fig.1



of sediment, such as sand and mud, as well as volcanic material, such as lava, which over a long period of time became very deeply buried within the Earth's crust and turned into rock. They were so deeply buried, to a depth of around 30 km, that they were heated up to temperatures of 400-500°C and transformed into what are called "metamorphic rocks". During this deep burial, lateral forces associated with plate tectonics, slowly squeezed the rocks so that they deformed into huge folds which can be many kilometres across (Fig.2). The areas of steeply dipping rocks lie on the fold limbs (Fig. 2). The fold hinges are not so obvious, but are occasionally seen (Fig.3).

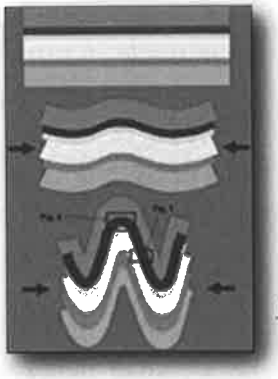


Fig.2

Fig.3

Returning to the types of rock we see today, the ridges of hard rock are usually composed of either (a) a dark-green metamorphosed volcanic rock called epidiorite or (b) metamorphosed sandstone called quartzite (if it is uniformly fine-grained) or grit (if it contains little pebbles). All these hard rocks have been used for building. The softer rock in the

valley bottoms, which is seldom seen locally except in man-made excavations, usually consists of slate or phyllite, rock types formed by the metamorphism of mudstones and siltstones.

Neolithic and Bronze Age Monuments

Standing stones and stone circles are the most obvious Neolithic stone constructions. In Mid-Argyll, they are invariably composed of the local metamorphosed volcanic rock, epidiorite. They comprise large slabs of stone up to several metres long and have varied shapes. The edges of the stones may form right-angles, or acute or obtuse angles or can be very irregular (Fig.4).

Fig.4

These shapes are quite natural and have not generally been worked. The varied shapes of the edges are the consequence of the intersection of natural fractures in the rock. An examination of the natural crags throughout the area, for example above Kilmartin and Kilmichael Glens, shows there is an abundant supply of large epidiorite slabs available from natural outcrops within a few hundred metres of the locations of most prehistoric sites.

The large slabs forming the chambered cairns are also of epidiorite. The Bronze Age cists are made from epidiorite

slabs although they have been worked to form neat stone boxes (Fig.5).

This is the first indication of the usefulness and value of epidiorite as a constructional material - the natural fracture spacing is such that large slabs can be produced, it is durable and survives well in a wet climate and it is hard but not so hard that it is difficult to work with stone tools. This last point is crucial to the fact that nearly all the rock art in the area was pecked out on epidiorite surfaces previously planed smooth by the action of glacier ice. It is a perfect material for creating rock art, it is hard and durable enough for images to last for thousands of years, yet not so hard that too much effort is required to produce them.

Fig.5

The other hard rock type, grit or quartzite, white to pale grey or cream in colour, is a durable building material, but it has more closely-spaced natural fractures so forms small blocks rather than large slabs. It forms the bulk of the cobbles in the cairns in the Kilmartin linear cemetery (Fig.5) which were collected from the surfaces of the terraces of sandy gravel on

which they stand. Numerous other rock types are also present and these are representative of the geology of the local area because they were deposited by a powerful river which flowed down Kilmartin Glen from the terminus of a valley glacier at Ford at the end of the Ice Age, sometime between 16,000 and 13,000 years ago.

Iron Age Duns

There are numerous duns on the hilltops in Mid-Argyll. These are usually built on ridges of epidiorite. This may be because epidiorite forms most of the high ground, but it is also clear that man engineered these sites by quarrying the rock to make level platforms and used the quarried material for building. For example, at Dunadd the entrance corridor, the main enclosure and the ceremonial area by the carved footprint, have all been modified by quarrying.

Fig.6

Early Historic Graveslabs and Crosses

These are some of the most significant historic artefacts in the area. There are numerous graveslabs and crosses, dating from the 13th century onwards (Fig.6). They are predominantly made of a variety of epidiorite in which the metamorphic mineral crystals have grown under the influence of intense lateral pressure so that they all have the same orientation. The result is that the rock tends to splits into thin, parallel-sided slabs along surfaces known as "cleavage planes", similar to those in slate but more widely-spaced (Fig.7). The rock is often called chlorite schist. It has a similar composition to epidiorite but differs in the parallel, rather than random, orientation of the minerals. The orientation of the minerals gives the rock a silky sheen on the cleavage planes due to tiny mica flakes acting like little mirrors. The rock is reasonably durable, but not quite as durable as epidiorite as it can spall along the cleavage planes leading to a deterioration of the carved images.

Fig.7

Historic Buildings

The oldest buildings in the area include Castle Sween and several chapels which date from the 12th century. Not surprisingly, they are constructed largely of epidiorite. The builders of simple farm and domestic buildings would have used any durable local stone that came to hand from quarries, cleared from fields, or collected from streams or beaches. Epidiorite slabs were

Fig.8

favoured for the lintels of doors, windows and fireplaces, but walls could include grit, quartzite, limestone, basalt and rarer rock types derived from glacial sediments. Carnassarie Castle is a good example of a later historic building of high status, completed between 1565 and 1572. Epidiorite was used for all the carved stonework (window and door architraves, arrow slits, string courses etc.) which is of the highest quality. The walls are built of stone rubble comprising a lot of grit and quartzite, much of which has a rounded, water-worn shape and must have been collected from fields and streams (Fig.8).

CONCLUSION

From the earliest times onwards local stone has been used for building, monuments and as a medium for rock art. Epidiorite, a metamorphosed volcanic rock, has been particularly useful when large slabs are needed and its highly-cleaved variant, chlorite schist, has been ideal for making thin graveslabs. Other durable rock types, such as grit and quartzite have been used where the size and shape of the block is not crucial, as in rubble walling. In Part II, we will see how the picture changes significantly in the 19th century when improvements in transport enable the import of different types of stone.

Figure captions

Fig.1 View of steeply dipping ridges of hard rock on Island Macaskin with types and origin of hard rocks seen in Mid Argyll.

Fig.2 Cartoon illustrating deformation of what were originally horizontal layers of rock into large folds deep in the crust. Also shown are schematic locations of fold limbs, as seen in Fig. 1 and fold hinges, as seen in Fig. 3.

Fig.3 Anticlinal (arch-shaped) fold hinge in epidiorite lavas on east side of A816, 5 km north of Kilmartin. Note natural fractures (cleavage) breaking the layers into large slabs.

Fig.4 Nether Largie standing stones, Kilmartin Glen, composed of epidiorite lavas. Note varied angles between adjacent sides and natural fractures parallel to sides.

Fig.5 Nether Largie South Cairn, Kilmartin Glen. Note worked epidiorite slabs forming cist in foreground, burial chamber constructed from naturally-shaped epidiorite slabs in background and rounded, water-worn cobbles, mostly of grit and quartzite, forming cairn.

Fig.6 14th to early 16th century graveslabs, or sculptured stones, in Kilmory Knap chapel, Loch Sween all carved from chlorite schist, a form of epidiorite that can be split into thin slabs.

Fig.7 Possible source for the graveslabs shown in Fig. 6, and many of the others found in Argyll, at Doide on Loch Sween. The outcrop is a folded sill (a layer of lava intruded below the sea bed). The natural cleavage planes, along which the rock can be split, are clearly seen.

Fig.8 Carnassarie Castle, Kilmartin Glen. The arrow slits are carved in epidiorite, the rest of the wall is composed of grit, quartzite and epidiorite rubble.

FOLKLORE - THE BODACH
HUGH FIFE

The root of the story of the Bodach comes from Hugh Graham, who was born in a whitewashed thatched cottage in the tiny Mid Argyll village of Bellanoch in 1906, and died in Lochgilphead in 2001 at the great age of 95. As he grew up Hugh learnt all the Gaelic names of all the hills and hollows and streams, and one of the places he spoke of was Sron a Bodach – the Corner of the Bodach. The high hills of the Parish of North Knapdale fall down steeply to the plain of the Great Moss – Moine Mhor, their division marked by the natural course of the River Add and the man-made Crinan Canal. The hill- ends form great buttresses, called in Gaelic 'sron' – literally 'nose'.

Behind the hill-ends the land is a pattern of green vales and grey ridges, and upland lochs such as Loch Barnluasgan – meaning the Loch of the Hill of Frogs. The minor but locally important Canal road skirts these noses and forms corners, and each has a name – the Windy Corner, the Cold Corner, the White Corner...and the Corner of the Bodach.

The Gaelic word Bodach has a number of different spellings, pronunciations and meanings, but basically they all mean Old Man. The word is usually pronounced Bocach or Bogach, and as such is the origin of the term Bogey Man. Bodach can mean just Old Man, but commonly it means Wise Old Man, and sometimes Old Man of the Woods, or Little Brown Man – or Brownie. The mysterious Little Brown Man of the Woods is occasionally to be met at water crossings, or by little knolls... or at corners...

THE BODACH

I stopped at the Corner, and looked round
And saw a little old man, a little brown man,
Half turned,
Under the twisty alder trees and the uplifted elm,
Dappled in the hazel coppice.

He wore a coat, like fur, and a cap -
Or was it his hair?
Hair and coat, like fur, or the burnished brown of old moss on trees and rocks.

He turned away, and I followed,
Over the ridge, and he was gone,
Then appeared again on the next,
And I caught up with him by the loch under the ridge.

He said he remembered my lives and the lives of the ancestors,
Where they were laid under stone long ago, and younger names carved on the circled cross;
And then I heard soft music and high singing
That drew me to the foot of the big hill.

Then there was thunder, crashing from the peak
And he said it was Brega, the goddess of storms in high Summer and the cold snows of Winter,
But she left as a gift a Hawthorn tree on the side of Cruach Lussa.

'Won't you take me to the Hawthorn tree, under the shining rocks?'; the Bodach said 'but why do you ask? You know

I must stay in the forest, meeting those that come
Asking of their mothers and their fathers'.

And he was gone again, and I stayed by the irises and reeds at the water's edge,
And waited a while, as the frogs came and went,
Then I walked back to the Corner, and, for a while, a Wild Cat beside me,
Her eyes aglow in the twilight...

AM BODACH *(Gaelic translation by Roddy MacLeod)*

Stad mi aig an t-Sròin, agus thug mi sùil mun cuairt
Agus chunnaic mi bodach beag, bodach beag donn,
Rinn e leth-tionndadh,
Fo na craobhan snìomhach feàrna agus na craobhan àrda leamhain,
Breac anns a' choille challtainn.

Bha còta air, coltach ri bèin, agus bonaid –
No an e 'fhalt a bha ann?
Falt agus còta, coltach ri bèin, no coltach ris an donn lìomhte air an
t-seann chòinnich air craobhan agus creagan.

Rinn e tionndadh, agus lean mi e,
Thairis air an druim, agus cha robh sgeul air,
Ach thog e ceann a-rithist air an ath fhear,
Agus rug mi air ri taobh an loch fon druim.

Thubhairt e gu robh cuimhne aige air mo bheatha-sa agus beatha nan sinnsirean,

Far an deach an cur 'nan laighe fon lic bho chionn fad an t-saoghail,
na h-ainmean as ùire air an snaidheadh air a' chrois chruinn;
Agus an sin chuala mi an ceòl sèimh agus an t-seinn àrd
A tharraing mi gu bonn a' chnuic mhòir.

An sin thàinig tàirneanach, a' spreadhadh a-nuas on mhullach
Agus thubhairt esan gur e a bha ann Breaga, ban-dia nan stoirm ann an àird an t-samhraidh agus ban-dia sneachd fuar a' Gheamhraidh,
Agus dh'fhàg i mar thìodhlac a' chraobh Sgithich air sliabh Cruach Lusa.

"Nach toir thu mi chun na craoibh Sgithich, fo na creagan soilleir?"
Thubhairt am Bodach, "Ach carson a tha thu a' faighneachd?
Tha fios agad gum feum mi fuireach anns a' choillidh, a' coinneachadh ris an fheadhainn a thig
A ghabhail naidheachd am màthraichean agus an athraichean."

Agus dh'fhalbh e a-rithist, agus dh'fhuirich mise ri taobh nan sealasdair agus nan cuilc aig oir an uisge,
Agus dh'fhan mi greis, agus na losgainn a' falbh agus a'tighinn,
Agus choisich mi air ais don t-Sròin, agus, car ùine, bha Cat Fiadhaich 'nam chois,
A shùilean a' deàrrsadh anns a' chamhanaich....

Loch Fyne Skiff- Heritage Project
Robert McPhail

Clinker built timber boats propelled by oar and wind have been used on the West coast of Scotland since earliest times with boatbuilding methods and design showing a clear Norse influence. There are many variations but fishing boats were generally double ended craft built of Larch and Oak with a Lug sail and in later years a jib and bowsprit. In Loch Fyne small skiffs developed into larger boats up to some 37ft (11M) used for ring netting at the end of the 19th century. These boats had a distinctive underwater shape and steeply raking stern post. This became known as "The Loch Fyne Skiff".

Most of these craft were built in Tarbert and Ardrishaig. One hundred years ago the harbour in Tarbert would be full of similar craft and many original photographs exist. The larger Skiffs were used for ring net herring fishing but smaller craft would be used for line fishing and pot laying. Originally skiffs would be propelled by wind and oars alone but many were later fitted with engines. The design of the stern meant that

the engines were fitted off centre with the propeller on one side of the hull. Nets would normally be cast on the opposite side to avoid fouling.
Very few original hulls exist and none are in original sailing and fishing configurations. Families of the original builders hold some records of drawings and models but none of the original yards are in existence.

Tarbert Conservation Initiative (TCI) working in partnership with TLFYC, Mid Argyll Sailing Club, Tarbert Academy and Tarbert Youth Group, has received a Heritage Lottery Fund grant of £25,000.00 (75% of total cost) to build a Loch Fyne Skiff with young people. Local businesses and individuals also contributed financially and in kind to complete the project budget.

The project involved research into the history of the Loch Fyne Skiff followed by measuring, drawing lofting and construction of a replica Skiff.

YERDA on display in Cambeltown Heritage Centre is a small (6.1 M) skiff built in 1906 at Munro's Yard in Ardrishaig. The availability of first hand information and the limited size of Yerda fitted perfectly with the budget and scope of the project.
A and R way Boat Builders provided the main teaching and professional input and went beyond their contracted commitment in assisting the project.
Initial briefings were held at which general health and safety advice was discussed, the measuring process was described in

detail, various parts of a boats structure learned and instructions given regarding the use of Millimetres for all dimensioning.
Armed with this information a party of 23 descended on Campbeltown Heritage Centre for a day's work measuring the 6100mm long Loch Fyne Skiff YERDA

A " TABLE OF OFFSETS" contains the basic information from which a boat hull can be drawn or "LOFTED" and although simple enough when completed represents a considerable effort to measure and prepare from an existing hull.
The shape of each of the determined cross sections or stations along the length of the hull was drawn on temporary plywood moulds using bendy batons to join up the measured points. IE the reverse of the measuring process to create the Table of Offsets. The outlines were cut out with jigsaws. Each station mould is carefully numbered and the waterlines are marked on them for future reference.

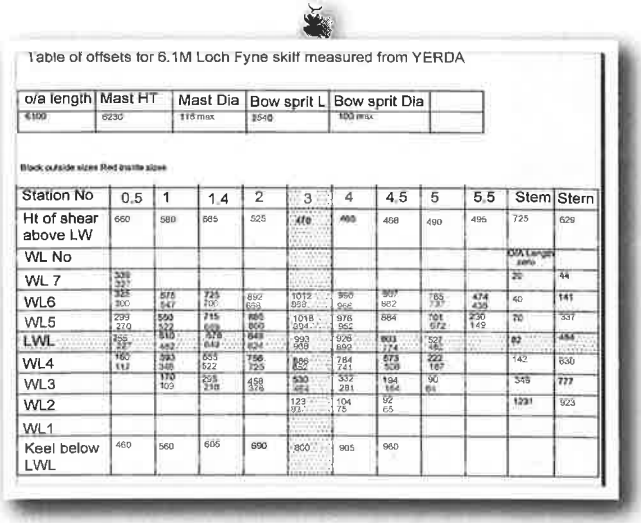


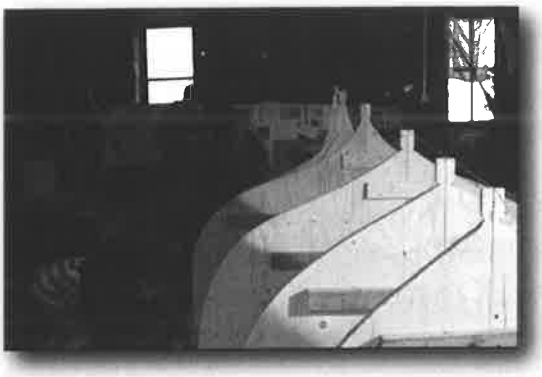
Table of offsets for 6.1M Loch Fyne skiff measured from YERDA

o/a length	Mast HT	Mast Dia	Bow sprit L	Bow sprit Dia	
6100	6230	115 max	3540	100 max	

Black outside sizes Red inside sizes

Station No	0.5	1	1.4	2	3	4	4.5	5	5.5	Stem	Stern
Ht of shear above LW	660	580	565	525	470	460	468	490	495	725	629
WL No										O/A Length zero	
WL 7	338 327									20	44
WL6	325 300	575 547	725 700	892 868	1012 988	966 942	907 882	765 737	474 439	40	141
WL5	299 270	550 522	715 689	886 860	1018 994	976 952	884	701 672	230 149	70	337
LWL	255 227	510 482	678 649	848 824	993 969	926 899	803 774	527 498		82	484
WL4	160 132	393 348	555 522	756 725	886 852	784 741	573 538	222 187		142	630
WL3		170 109	258 218	458 378	530 484	537 281	194 154	90 64		348	777
WL2					123 93	104 75	92 65			1291	923
WL1											
Keel below LWL	460	560	605	690	800	905	960				

CONSTRUCTION MATERIALS



The bow and stern needed to be made of OAK which was obtained locally joined to a Greenheart keel.

The planking was to be BOAT SKIN LARCH which had to be ordered from a Glasgow supplier. Good Larch is difficult to find but the trees obtained were from Perthshire and were far better than could have been expected.

Internal bracing and knees also needed to be of OAK: again obtained locally. Oak would also have been ideal for internal ribs but lack of green straight grained oak and the good Larch which we obtained resulted in us using the latter. The mast and spars were to be DOUGLAS FIR obtained locally. All fastenings were to be COPPER or BRONZE from specialist suppliers.

The timber was to be finished with a traditional Stockholm Tar and boiled linseed oil . The sails were supplied by our local sail maker Willie Leitch.

The jig was transported to a temporary building enclosure in A & R Way's yard as machinery and considerable input would now be required by the professional boat builder. The jig was now assembled the right way up on top of the keel cut

from Greenheart. The moulds controlled the shape of planks as they were cut and fitted. The clinker planks were individually cut using spiling batons and carefully fitted at bow and stern.

Our youngsters visited the yard weekly helping with planking and starting the long task of riveting the sections together using copper nails and rooves. Only a light coat of varnish is applied between the plank lands which depend on the rivet fixings to keep them watertight.

The 6.2M mast, 5 M spar and 2.5 M bowsprit were all made from the same Douglas Fir tree felled by the Forestry commission for the project. The log was cut into lengths then milled to a series of square sections.

Although we were now able to move the hull with the jig removed it was like a large eggshell with no internal bracing. Reinforcing the shell and bracing the structure was the next task. Some 60 internal ribs of clear Larch were prepared

(with about 10% spare to allow for splitting and cracking as we tried to bend them to shape) It was now time for the steam box - a plywood box about 2M long and 300mm square connected to a steel boiler under which a fire is lit to fill the box with steam. This new process required some strict health and safety rules with fire, boiling water and hot steam requiring careful team work to keep the process going and avoiding serious accidents.

The underwater parts were primed in preparation for final coats of antifouling prior to launching.

All other timber parts have received several coats of a traditional mixture of 3 parts Stockholm Tar(distilled pine resin), 2 parts Boiled Linseed Oil and 1 part turpentine. This mixture protects and preserves the timber with an attractive low sheen finish which takes a few days to become touch dry but probably never quite dries out leaving users gently smelling of sweet pine tar (Jack Tar?)

Over the months various suggestions had been discussed but the most popular among our young people was " WEE DOOKER ".

A "Dooker" is the local name for the sea bird "Guillemot" and as Tarbert fishermen used to supplement their diet with Dooker Soup the fishermen became known in Argyll as " Dookers".

Izzi Bertiolli took on the duty of launching the skiff with the usual blessing and Champagne anointing. All went well and a crew of young people rowed the skiff to a safe mooring accompanied by John Hunt on the pipes and cheers from onlookers.

Later in the year the princess royal was present when the Skiff was blessed by Rev. Catriona Hood head teacher at Tarbert Academy.

All article images courtesy - Skiff Project.

BIODIVERSITY IS LIFE - ON LAND AND SEA
ED TYLER

"Biodiversity is Life": thus ran the slogan for the International Year of Biodiversity which ran throughout 2010. This was brought home to me in February when I was on the beach at "The Coves" at the north entrance to the West Loch, west of Tarbert off the Kilberry Road. My son and his friend happened across a bit of flotsam and jetsam: a strange object we could not identify.

Peter thought it was an egg case of a dogfish or even shark. In shape it did indeed resemble a mermaid's purse, with "horns", but it seemed far too big (25 cm long) and was not black but covered in what appeared on first inspection to be brown strips of bark. These strips were ragged and masked the horns, which nevertheless seemed dimly discernible under them. Curious, we took it home and researched it on the internet. It turned out to be the egg case of the Common skate, which is no longer common but endangered.

I later consulted Argyll and Bute's Local Biodiversity Action Plan and discovered that Argyll and Bute may be host to some of the last remnant populations of a number of shark, skate and ray species, including spur dog and common skate.

We sent our sighting in to the Shark Conservation Trust and urge you to do the same if you find one yourself. However, it was great to find out in the plan that there is Shark Project Officer based

Courtesy - E. Tyler

in Oban. He is working with sea anglers and other groups to tag the fish before releasing them in order to allow data on growth rate and movement to be collected if the fish is recaptured.

The revised Argyll and Bute Local Biodiversity Action Plan (LBAP) takes over from the previous one, which ran from 2001. It is a vital document for anyone interested in our local ecology, which is bursting with biodiversity - on land as well as in the sea.

The revised plan was officially launched by Andrew Campbell, Scottish Natural Heritage's operations manager for Argyll.

"Our local bird life is so well-known that birdwatching contributes significantly to the local economy of a lot of our islands," he said.

"But our real diversity often lies in unexpected quarters. Argyll is one of the richest places on the planet for mosses, liverworts and lichens, with our west coast woodlands being a particular hotspot of world importance."

The UK has 15% of all of Europe's flowering plants, but 65% of all of Europe's mosses and liverworts - most of which occur in Argyll and Bute.

Andrew went on: "Argyll and Bute is a very small component of Europe and is home to an equally small and very thinly spread human population, but all of us living here carry an awesome responsibility to look after some iconic species like otters, red squirrels, golden eagles, basking sharks and whales.

"Looking after the ecosystems on land and sea which are home to these and thousands of other species is a challenge to all of us.

"All of us in Argyll and Bute are fortunate to have easy access to such an outstanding environment and the chance to enjoy the diversity of life around us. We all need to commit to the task of sustainably utilising it in our day to day lives."
The revised plan focuses on threatened habitats and species through adopting an ecosystem approach.
There are six work programmes - Freshwater and Wetland, Marine and Coastal, Lowland and Farmland, Woodland, Upland and the Built Environment. Each contains a number of habitats and associated species of which projects will be developed to ensure their sustainability.

MORLAGGAN DIG PHASE 2

Another Opportunity to Get to the Bottom of High Morlaggan's History! Following the success of Phase 1 in 2009 a further community excavation will take place at Morlaggan near Arrochar in April/May 2011. The dig will be run by professional archaeologists with opportunities for volunteers to be trained in digging, recording, surveying and/or processing finds. Volunteer for a day, or for up to 3 weeks. This will include weekends but there will be no digging on Mondays or Tuesdays. It's completely FREE - no experience necessary. There will also be workshops on clay pipe making, surveying using a plane table and traditional rural crafts. Here is a flavour of what was uncovered in Phase 1:

Excavations concentrated on the two main buildings, which were probably both originally byre dwellings, with people living in one half and animals in the other. A beautiful cobbled 'street' was uncovered between the two main buildings. As sections of the buildings went out of use, they were used as rubbish dumps, accounting for the vast amounts of broken pottery found in the upper layers. It's difficult to imagine how so few families could get through so many teapots!

If you're interested in getting involved please contact Sue Furness on 01301 702603 or Fiona Jackson on 01301 702259. Alternatively e-mail morlagganruralsettlementgroup@gmail.com or check out their website http://highmorlaggan.co.uk.

Anne Merrilees Kahane 1923 - 2011
Clare Thomas

Anne Merrilees Robieson was born in Glasgow on 24 September 1923. Her father, William Robieson, was a sub-editor and later editor of 'The Glasgow Herald'; his family came mainly from Lanarkshire. Her mother, Mabel, was brought up at Sandbank, near Dunoon, where her father designed sails for racing yachts.

Anne was educated at Laurel Bank and Glasgow University, where she read history. At the age of 20 she went to work for the Civil Service in London; she also trained as a despatch rider, riding a motor bike round London in the blackout. She also met Jacques Kahane. He was a grain trader, of Jewish Romanian origin, 23 years her senior. As Secretary General of ECITO, he was coordinating transport in Europe as it was liberated. They were married in Paris in 1946, and soon returned to London. Matthew was born in 1948, Clare in 1951. About 1950, Jacques lost his job with a French grain-trading firm. In 1952 he took a job in Rome with the Food and Agriculture Organisation.

Anne's parents visited them in Rome in 1954. William Robieson had been in Rome in 1912-13, attached to the British School at Rome, thanks to a prize from Glasgow University. He renewed his acquaintance with the BSR, and introduced Anne to its director, John Ward Perkins. Anne very quickly became involved in the BSR's South Etruria survey north of Rome. Clare's early memories include trays of pot-sherds drying on the bathroom floor. The family became involved with sherding on Saturdays and in later years,

participation in various digs, especially Santa Cornelia. Anne and Sheldon Judson, a geologist from Princeton, conducted a survey of Etruscan cuniculi, underground drainage tunnels. Clare can remember walking with Anne through one of these, when they realised there was someone coming the other way; fortunately, the shepherd was harmless.

Jacques retired from FAO in 1966, but took a job in Washington with the World Bank, chiefly so that the family could visit America. Here Anne did some voluntary work with the Smithsonian, discovering that in the 18th C second-rate china was being sent out to Virginia from England.

Anne and Jacques settled in Brockenhurst in the New Forest in 1968, but unfortunately Jacques died the following year. Anne was by then a member of the Hampshire Field Club, and also did voluntary work at the Red House Museum in Christchurch. She returned to Scotland in 1973, to be nearer her parents, and bought a house on the Poltalloch estate, near Kilmartin in mid Argyll. Here she quickly joined the Mid Argyll Natural History and Antiquarian Society, and devoted herself to local archaeology. She also participated in CBA Scotland, becoming a Vice-chairman, and serving on the Field School subcommittee. She was awarded an MBE in 2000, for services to archaeology.

She inspired many people, and is followed by her daughter, Clare, who is a specialist in medieval leather, and her granddaughter Sarah, who is a Research Fellow at the University of Aberdeen, with a particular interest in the Pre-Reformation Church and its parish structure.

Society member Sheena Carmichael remembers Anne.

ANNE was one of NHASMA's excellent Presidents from Spring 1991 till Autumn 1997 (Kists 41-54). She was very particular about facts and had an excellent memory for detail. I met her in 1975 after my husband died and she invited me to join the Society which I did.

She did her homework and visited as many sites as possible. Some of the visits were with a view to starting a programme of weeding. I accompanied her on these forays and especially remember weeding at Kilmarie Craignish where we would have a picnic lunch in the sunshine and enjoy the view down the loch. Anne would drop me off on the way home at the "short-cut" over the hill track into Ford (I took my grandsons as small boys over the track - they certainly did not describe it as a "short-cut"!).

Anne organised visits of speakers to our meetings and if necessary offered accommodation. We also played scrabble. She was a special friend and I miss her.

KATHLEEN CASKEY (NEE RUSSELL) - 1941 - 2011

Portrait of the Artists hands - taken October 2010 - Courtesy Phillip Fox-Denham

KATHLEEN RUSSELL was brought up in Edinburgh. As a child, she revealed an exceptional artistic talent and became a student at the Edinburgh College of Art in 1958 where, after two years of general studies, she specialised in drawing and painting. She achieved distinction in all her subjects and graduated in 1962 with a Diploma in Art. Her outstanding ability led to the award of an Andrew Grant Post Graduate Scholarship for a further year's study, for which she was Highly Commended.

The College awarded her two Travelling Scholarships in 1963 which enabled her to visit the Low Countries and then Iceland where she met the renowned Icelandic painter, Johannes Kjarval. A long friendship with the Kjarval family

followed and she returned regularly to paint in Iceland. In 1963 she won a Royal Scottish Academy Carnegie Travelling Scholarship which she used in 1967 to visit the principal galleries in New York and Expo '67 in Montreal.

When she left the College in 1963, she went to the Moray House College of Education in Edinburgh where, in 1964, she gained a Teaching Certificate in Art with Merit in Professional Studies. While at Moray House, she was invited to teach part-time in the Edinburgh College of Art.

On leaving Moray House, she taught briefly in two schools before joining the permanent staff of the Edinburgh College of Art whose principal was the hugely influential Sir William Gillies RA RSA PPRSW. As a lecturer in the School of Drawing and Painting, she taught drawing, still-life painting, life-painting and design to students at all levels.
In 1970 she went on an expedition to Kenya to paint mountains and met her future husband, John Caskey, who was also on the expedition. They married in 1972 and Kathleen resigned from the College to live with John in London. She taught art part-time at a Greenwich school until 1980 and after that she devoted all her time to painting.

When John retired in 1996, he and Kathleen moved to Argyll to live close to the sea in Kilberry. As a student, Kathleen had spent holidays at Kilberry where her aunt was a school-mistress and so began a long and deeply-felt association with the area and a desire to record all that she saw there. For the rest of her life, she continued to paint in and around Kilberry in her energetic, intense and highly visual trademark style,

Clouds by Kathleen Russell

employing bold colour, assured lines and a wide range of subjects.

Kathleen's alma mater, The Edinburgh College of Art, was founded in 1908 and staffed largely by Royal Scottish Academy members. Many distinguished artists trained there: John Bellany, Elizabeth Blackadder, William Crozier, Sir William Gillies, John Houston, Sir William MacTaggart, John Maxwell, Denis Peploe and Anne Redpath, to name but a few, and Kathleen stands four-square in their ranks. Her early prowess was summed up by Sir William Gillies in the letter of recommendation he wrote when she resigned her College post: "From the beginning, Miss Russell impressed everyone as a lively, vivid, highly gifted student, gaining all the available awards. Now her painting has developed its own individuality, feminine in its subtlety, choice of motive, and use of colour, and with a basis of sound strong draughtsmanship."

As a student, she exhibited her work in the first two 'Scotsman Steps' exhibitions in Edinburgh which were held in the open air on the steps beside the Scotsman Publications building. She sold six paintings in the first exhibition, a foretaste of her future success. Subsequently her pictures appeared in a long series of exhibitions at many venues, and so prolific was her output that many of these were one-woman shows. The exhibitions and venues include the Alan

Alexander Gallery, Edinburgh; the Archway Gallery, Lochgilphead; Billingham Art Gallery, Billingham; Cootes Gallery Atelier, Lewes; Dalkeith Art Centre, Dalkeith; the Douglas & Foulis Gallery, Edinburgh (twice); the 57 Gallery, Edinburgh; 'The Edinburgh School' exhibition at the Edinburgh College of Art; the Festival Exhibition of Painting and Sculpture, Edinburgh; the French Institute, Edinburgh; the Gallery Paton, Edinburgh (twice); the Gordon Brown Gallery, Tain; King's College, London; the Llewellyn Gallery, London; The Lodge, Kilwinning; the Luckenbooth Gallery, Tarbert; the Mercantile Arts Centre, Tarbert; the New 57 Gallery, Edinburgh; the Paris Salon of the Société des Artistes Français; the Riverside Gallery, Stonehaven (twice); the Royal Academy Summer Exhibition, London (four times); the Royal Academy Touring Exhibition; the Royal Scottish Academy, Edinburgh (twice); The Scottish Gallery, Edinburgh (three times); the Annual Exhibition of the Scottish Society of Women Artists, Edinburgh (eight times); the Annual Exhibition of the Society of Scottish Artists, Edinburgh (twice); the Twin Towns Exhibition, Reinickdorf and London (twice); the University of Durham; and the Woodlands Art Gallery, London.

Her work attracted national and international recognition throughout her career and is represented in collections in Africa, Britain, Canada, Denmark, France, Germany, Iceland, Italy, the Low Countries, Malta, Spain, Sweden and the USA. She received the Lilly MacDougal Award of the Society of Scottish Women Artists, the Latimer Award of the Royal Scottish Academy and the Grenfell Medal of the Royal Horticultural Society. She was also awarded a Diploma of Merit by the Universita' delle Arti in Italy who included her

in 'The History of International Art – From its Origins until Today' published by Accademia Italia. She was a member of the United Society of Artists, she was elected to the Professional Memberships of the Scottish Society of Women Artists and the Society of Scottish Artists and she was elected as a Membre Associée of the Société des Artistes Français. She also served on the Selection & Hanging Committee of the Scottish Society of Women Artists.

The critics always greeted her work favourably with such remarks as: "pictures brim with atmosphere, rare grays and unusual colour chords", "lyrical essays in landscape", "dreamy sensitivity", "a bold and unfussy painter", "effervescent gaiety and explosive vitality", "Miss Russell's roots in the lyricism of Gillies and the painterly manner of the Edinburgh School are clearly visible", "carried out in forceful brush strokes and in original blends of subtle colour", "a compulsive artist" and "a fine double view of herself Painting Quietly plays as many reflective tricks as a Vermeer or Velasquez.". However, Kathleen herself should have the last word: "All the same, I am but a plain person and my purpose is to tell of what I have seen and felt – no more, but no less."

Robert Smith

KATHLEEN'S highly individual watercolours are full of atmosphere and movement reflecting the moods and vagaries of the weather, sea and landscapes of Argyll. Her draughtsmanship and understanding of her subjects enabled her to depict, with a few brushstrokes of colour, whether vibrant or subtle, a whole world of movement, peace or humour. Kathleen's interpretations of farmyard birds and animals are full of fun and flamboyant brushstrokes which

can only be achieved with an understanding and sympathy of the subjects.

We are indebted to Kathleen for giving us a fresh "seeing" and understanding of the world about us.

Ann Thomas

A BRIEF HISTORY OF THE MOINE MHOR
DR. EWAN CAMPBELL

(reprinted from an article in Kilmartin House Museum newletter)

Over the last few thousand years the Moine Mhor has had a marked impact on the people who lived in the Kilmartin area, and in turn they have affected the bog itself. Recent work by members of the archaeology department of the University of Glasgow has shed new light on the history of the bog. Using old maps, aerial photographs and landscape study, it has been possible to see how and when the bog developed, and how it has been degraded, especially in the last two hundred years.

The bog began to form in a hollow around the junction of the River Add and Kilmartin Burn, probably around 4000 years ago. This hollow had been left by the retreating sea as the land rebounded after the weight of the ice from the last glaciation was released by melting. What was originally an alder carr or swamp rapidly developed into a raised bog as peat formed in the water-logged environment. This bog rapidly spread out over the surrounding land, engulfing a number of prehistoric monuments and driving settlement onto the surrounding higher land. Peat cores taken near Dunadd showed that the bog reached maturity there around AD 1000 and this may

have been its time of maximum extent of around 1800 hectares. At this stage the surface became drier and heathery, as it is today. Out of 150 plants identified in the peat, several are no longer common in mid Argyll, including Drosera intermedia, Oblong-leaved sundew, and Carex disticha, Brown sedge. More surprisingly, pollen grains indicated the presence of a member of the cannabis family, probably hops rather than hemp, around the time of occupation of Dunadd as a royal centre. Detailed study of the pollen core also revealed two layers of volcanic ash. These could be chemically analysed and shown to have come from eruptions in 1510 and 1947 at Hekla, an Icelandic volcano. This is the first time ash from the 1947 eruption has been found in Scotland. The eruption of 1947 was one of the largest in the world in the twentieth century, and probably caused the severe winter weather of 1948. From the eighteenth century the bog began to be drained and removed to produce more farmland, and also exploited commercially for a charcoal works at Barnakil, reducing the area of pristine bog to a small proportion of the original. Despite this, the bog remains of great interest as one of the few surviving lowland raised bogs and Scottish Natural Heritage are actively engaged in restoring parts of the bog to its original condition. Throughout its history the bog has grown and shrunk like a living organism, and has had a marked effect on the settlement and lives of folk in Kilmartin Glen.

Moine Mhor

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