

VOICE OF THE MOORS

THE MAGAZINE OF THE NORTH YORKSHIRE MOORS ASSOCIATION (NYMA)

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TWO TREES – ALDER & BIRCH

ALNUS GLUTINOSA, the common alder, and *Betula pendula*, the silver birch, are two common local trees of the same family *Betulaceae* and both are in flower now though you may not notice, as the flowers are catkins. Alders produce their long yellow/ red ones slightly earlier just before their leaves while the silver birch's shorter yellow ones appear at the same time as their new leaves. If you suffer from early hay fever, the huge amounts of windblown pollen from both trees is probably the culprit!

The female catkins are borne on the same trees as the males but are much shorter, those of the alder being more in the form of a cone which persists for over a year on the trees. Both produce huge amounts of small winged seeds, again wind dispersed, those of the alder being able to float and needing a damp river bank to germinate, whereas silver birch seeds need a dry chilling and then sun to start germination.

This gives a hint of how different these two related trees are in their needs and lifestyles, both being very common within the North Yorkshire Moors area and uniquely adapted to their habitats there.

THE ALDER TREE

The alder is a tree that is often overlooked, quite small and delicate but compact and very strong, with dark green round leaves with indented tips. These leaves appear from lovely purple winter buds and stay green until shed in autumn, never changing colour. This is because the tree can fix nitrogen due to a symbiotic relationship with soil bacteria in its root nodules so providing it with enough nutrients to be able to produce new chlorophyll each year with no need to reabsorb that from the previous year. It is a tree of damp swampy areas, of river banks, fringing and shading most of the lower moorland rivers preventing bank erosion, and sometimes forming small woods or 'carrs'. It is absent from the higher moorlands.

SOME USES

The leaves and bark are astringent and anti-inflammatory and were used in gargles and poultices to reduce swellings, bruises or puffiness, soothe burns, rheumatism and gout as well as sore throats and mouth ulcers. Leaves were placed in shoes for tired feet and the sticky spring twigs were employed in catching fleas in the house.

The wood is white when first cut but the 'bleeds' to a red colour before fading to yellow, which has led to many legends and superstitions and the warning not to enter alder woods after dark! The wood is waterproof, very durable under water or in wet conditions making it ideal for bridges, piles, jetties (in Venice), water troughs and clogs. Out of water it is soft and can be fashioned into whistles, pipes, violins and spinning wheels. Alder does not burn well but makes a good charcoal which is ideal for gunpowder. The tree can produce several dyes, the bark red, the flower green, the twigs brown and young shoots yellow.

THE SILVER BIRCH

The silver birch has been called the 'Lady of the Woods', tall, elegant, slender and pliable but strong. It is a tough survivor, one of our earliest colonisers after the last ice age, a quick growing, short lived pioneer species that can grow on poor, light soils, often being found on recently cleared land, but it needs the sun, avoiding shade and sea spray. As it is so exposed to attack by animals and insects, it quickly grows a tough, bitter, oily, waterproof bark that deters them, and its antiviral and antibacterial properties prevent diseases. The branches end in long, fine,



pendulous twigs with alternate, small, oval, toothed leaves that turn a beautiful yellow in autumn. The tree gives little shade, allowing slower growing species to gradually grow and eventually crowd it out, but not before it has seeded and spread to new soils. Sometimes the branches form 'witches' brooms', tangles of twigs which is the trees' response to insect attack. It is host to many insect and fungal species including the poisonous fly agaric, while the leaves are able to absorb and accumulate heavy metals from the soil.

It often hybridises with *B. pubescens*, the downy birch, a more northern species of acid, damper conditions which lacks the silver bark and graceful appearance of *B. pendula*.

MEDICINAL USES

Its strong defensive measures have been turned to advantage; the oily bark and resinous leaves are antiseptic and anti-inflammatory as well as diuretic and it has been used to alleviate gout, rheumatism, sore mouths, urinary infections, swellings and kidney stones. The bark has been used to soothe skin conditions, eczema, psoriasis, dermatitis and muscular pains.

In the spring, the sweet sap can be 'tapped' and collected to provide a tonic drink or turned into a wine or beer. The bark, when shed, makes a fine paper, roofing or canoes as it is waterproof and the easily worked white inner wood can be turned into toys, cradles, bobbins, spools and reels. The pliable twigs make 'besom' brooms though in the past they were more usually employed for flogging! The wood burns well green or dry due to its oiliness and it makes a good charcoal.

Watch out for these two trees in their distinct, separate habitats, they are much more common than you think.

Anne Press



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NYMA SEEKS YOUR HELP!

WANTED – ASSISTANT EDITOR OF VOICE OF THE MOORS

NYMA is looking for a volunteer interested in becoming Assistant Editor of Voice of the Moors to help create and put together the Association's magazine. There are four seasonal magazines each year, each issue containing a selection of articles by regular contributors plus varied one-off features. Interested persons must be conversant with computer work (mostly remote working via email/internet is envisaged) and be able to communicate and liaise with other people such as authors, regular contributors, designers, printers, and readers. The Assistant Editor would be involved in all stages of production including content, design and layout as well as printing, publication and distribution. A very interesting and satisfying challenge and opportunity for anyone who loves the North Yorkshire Moors and has an interest in printing and publishing.

Please ring Albert Elliot on 01287 660137 or email at elliot142@btinternet.com for further information. Thank you.

Cover: Rosedale Ironstone Miners, collage by Patrick Chambers
Back cover: Industrial Remains, Rosedale. Photo: Patrick Chambers

www.north-yorkshire-moors.org.uk



CHAIRMAN'S FOREWORD

MEMBERSHIP SECRETARY

After 14 years as Membership Secretary Gerald King is stepping down. Over that time Gerald has contacted a great number of members, dealt with subscription renewals and changes and essentially kept our membership in order. As I have pointed out at our AGMs the Membership Secretary has one of those behind the scenes tasks which is so important and yet can go unrecognised. I would like to take this opportunity, on behalf of our Council and membership to thank Gerald for his commitment to the Association over such a long period. We have been very fortunate in finding someone prepared to take on Gerald's post so that there will be no gap between Gerald stepping down and our new Membership Secretary taking over the work. Carolyn Moore will be our new Membership Secretary. Some members will have met Carolyn (Cal) because she has led some walks with Dave Moore her husband who is currently Vice-Chairman.



Dalesman Editor Adrian Braddy presents the Yorkshire Award (photo Linda McFadzean)

HERITAGE LOTTERY AND YORKSHIRE AWARDS

We are very pleased to report that a bid for Heritage Lottery Funding for the History Tree Book has been successful. For this we have to thank our Consultant Secretary Janet whose efforts in putting together the funding application has resulted in us obtaining support amounting to £9800.00. This will cover the cost of the publication of a book about the History Tree. The book will contain details and illustrations of the people whose names appear on the engraved plate at the entrance to the National Park Danby Moors Centre and all of whom were linked with the North Yorkshire Moors during the life of the tree. Contributors to the book will include among others Ian Carstairs and local history groups. It is planned that the book will be completed over the next twelve months.

NYMA have also received £1500 from the magazine Dalesman as a part of their sponsorship of last year's Yorkshire Awards. The Dalesman sponsored the Countryside Award which was won by TV personality John Craven OBE. Adrian Braddy, editor of Dalesman Magazine said in a press release, "The North Yorkshire Moors Association does some fantastic work protecting and enhancing the very special landscapes of the North York Moors National Park-one of my favourite places in the world. It is a charity with a relatively low profile and we wanted to highlight what this hard-working and dedicated team of volunteers do and give them a little financial support along the way".

The presentation was made at Broughton Hall, near Skipton, where the Dalesman is based. We would like to record our thanks to Dalesman and the very warm and friendly welcome we had in the delightful surroundings of Broughton Hall.

MAJOR DEVELOPMENT

In the last issue of Voice I reported on the study undertaken by Sheffield Hallam University following the concerns raised by the decision of the National Park Committee to approve the Sirius

Minerals polyhalite mine at Doves Nest Farm. The research was commissioned by three organisations, Campaign for National Parks, Campaign to protect Rural England and National Trust. Sheffield Hallam University researchers examined the decisions on 70 planning applications for major development both within National Parks and in the setting of National Parks. These applications included the decision on the polyhalite mine at Doves Nest Farm. In response to the research, the three commissioning bodies set out the following recommendations calling for:

- (1) The Government to reconfirm its commitment to National Parks in the forthcoming 25 Year Plan for the Environment by clearly stating how they will ensure their long term protection and enhancement. It is also essential that protections for nature are maintained after the UK leaves the European Union.
- (2) National Park Authorities to develop local plan policies that set out clearly how the protection against major development should be applied in their National Park.
- (3) Natural England to take a more active role in ensuring that National Parks are effectively protected from major development. This should include producing an annual update setting out how the major development test is being implemented and providing guidance or training for National Park Authorities to address any issues identified.



The Sirius mine entrance through Haxby Plantation B1416 near Redgate

CLOSING THE STABLE DOOR?

For us, this is like "closing the stable door" because this year we are anticipating construction work on the mine head to start at Doves Nest Farm at the beginning of April. Pre-construction work has already started with minor changes to the Mayfield road junction in Whitby and highway changes at the junction with the A171 and the B1416 road to Ruswarp which is the main access road to the mine head at Doves Nest Farm. Work at Lockwood Beck to create an access road into the tunnel shaft site is expected to begin in the next two months. NYMA will be keeping a close watch on this unfolding development.

Over the five years of construction we will see a huge increase in the number of HGV's travelling along primary and secondary transport routes to the construction sites. In their report to the National Park, consultants Amec Foster Wheeler say that on the A171 between Guisborough and Whitby, over the first three and a half years there will be a daily average of one HGV movement every 6 minutes peaking in month 7 at more than 1 every 4 minutes. On the secondary HGV transportation route from Wykeham Quarry the report suggests that the total HGV movements would be 21,800. The average rate of HGV movements between month 5 and 40 would be 31 a day along the A170 and A171 from Scarborough to Doves Nest Farm. Additional HGV traffic will use the A169 Pickering to Whitby route. In other words these main tourist routes within the National Park will become haul routes with a convoy of HGV's delivering aggregates and other materials to Doves Nest Farm and the other construction sites over a period of five years. It is inevitable that this will have a seriously detrimental effect on tourism in Whitby and the National Park.

*Tom Chadwick
Chairman NYMA*

*Photo: Mike Kipling*

AROUND 1800, perhaps even to mark the dawn of the 19th century, someone took a spade and carefully planted a copper beech tree sapling in a prominent position at the Downe family's shooting Lodge (now the Moors Centre) on the north side of the Esk Valley, just outside Danby.

King George III was on the throne, there were no motor cars, no trains, no aeroplanes, no electricity, no television, no telephones and no computers. All were well beyond the horizon. Only the sounds of horses, footsteps and voices marked the passage of people along the road near the tree or enjoying visits to this remote place.

Those who planted the tree would never see it in its full glory, nor would they know how long it would live, conceive the events which would unfold in its life span, or latterly the pleasure it would give visitors, in its striking position.

But nothing is forever. By the early 2000s the tree had become a hazard. Its huge canopy overwhelmed the adjacent building and in gales would heave the roots, moving the very ground around where it stood.

One day, in 2007, the chainsaws came. In a few hours, its wide branches which had embraced the sky for more than 200 years were gone, reduced to a pile of logs and twigs. Along with them went the tree's link to events which it had lived through as the years unfolded: the Battles of Trafalgar and Waterloo; two World Wars; nine monarchs, industrialisation and myriad inventions; the first man on the moon and the founding of the National park, to mention a few in two centuries of extraordinary change. It had, by just being there, been a witness to them all.

But while there is now only a space where the tree once stood, its ghost's 'memories' are about to live on. In 2010, The North Yorkshire Moors Association, lamenting the loss of such a marvellous living thing, and seeking a focus to celebrate the Association's Silver Jubilee settled on creating a History Plate, fashioned in the shape of the base of the tree. On the plate, set where the tree stood, are engraved 41 Marks in Time of events in and around the Moors, charting their relationship to the growth of the tree.

Now the Association, is set to create the 'Book of the Tree', as a celebration of events in the moors in the tree's lifetime, through a series of essays on each of the Time Topics marked on the plate. And what an amazing array of stories they tell.

When Albert Elliot, Editor of 'The Voice' approached me to see if I'd like to help, it set me thinking about the national and in some cases international significance of people and events in the area.

Take, for example: Captain James Cook, remembered by his monument erected on Easby Moor and his major contribution to navigation and exploration; and William Smith, agent at Hackness Estates, whose single-handed mapping of the rock strata of this country established the wider understanding of geology, on which the oil industries developed.

Smith's work, celebrated in the Scarborough Rotunda Museum, truly changed our world! As did the work of Sir George Cayley Bt. While best remembered as the father of aeronautics, by launching his coachman in a 'governable parachute' across Brompton Dale some fifty-odd years before the Wright Brothers took their less-

than-the-wingspan of a Boeing 747 powered flutter across the sands of Kitty Hawk, North Carolina, he set the scene for the global impact of aviation in both peace and regrettably war.

Alongside his pioneering work in aeronautics, Sir George didn't restrict his ingenuity and inventiveness. He can also lay claim to pioneering work on artificial limbs, safety curtain in theatres, the spoked bicycle wheel and the caterpillar-track vehicles as well as bearing responsibility for engineering the Sea Cut which diverted the flood flow of the River Derwent directly from Forge Valley and out sea at Scalby, north of Scarborough, instead of flowing into the often-flooded Vale of Pickering.

Add to these celebrated individuals and achievements, the discoveries in Kirkdale cave, a hyenas' den before the last Ice Age, and our region rewrote understanding of the history of the English landscape through the identification of a bewildering array of animal remains found there, from sub-tropical to cold steppe environments.

Taken together, these few examples alone earn us a significant place on the world-stage, people and places, which the proposed Time Tree book will explore and commemorate. The collection of essays, written by various contributors will be an illuminating guide for visitors to get beneath the skin of the recent history in the Moors.

However, self-publishing does not come cheap. But, here's the good news: I've just learned that the Heritage Lottery Fund has awarded the Association a grant to fund the book's publication and with it a little dream has taken a big step towards becoming a reality.

It was a truly magnificent tree, with many unique stories linked to the period of its life. Bringing them together will foster these memories and by recording and describing them, will I hope, add our own little mark in time.

Ian Carstairs



The Rotunda William Smith Museum, Scarborough

WOODLANDS

BROXA FOREST

SERIOUS ISSUES

Burnt-out cars, illegal raves, rubbish tipping; these are the things that Broxa seems to attract these days and yet whilst these are serious issues that have to be addressed there is an underlying forest which has an interesting past and respects a great future.

The area that the Forestry Commission calls Broxa Forest encompasses the plateau from north of Broxa village to Reasty Bank, Surgate, Silpho and Beacon Brows, Clocks Wood, Barns Cliff and Lang Dale east of the River Derwent, and Hingles Wood.

RESEARCH FOREST

The facts that many schoolchildren were taught about ice ages and erosion there and that the father of modern geology, William 'Strata' Smith worked in the area and will be well known to many readers. In fact Broxa was not covered by ice during the last glaciation but was at the edge of the ice sheet, nevertheless the whole landscape is a direct result of its effects. Broxa, like Wykeham forest was (and still is) an important research forest. During his experimental work in the forest the scientist, Professor Geoffrey Dimbleby of Oxford discovered evidence that the area had been subjected to the repeated freezing and thawing conditions found in frozen soil or 'tundra'. The evidence takes the form of soil formations known as 'ice wedges'. I was introduced to them over forty years and have always known them as 'Dimbleby's Ice Polygons'. Although difficult to see they can be found in an unplanted heath near Reasty Bank. It is

likely that whilst the slopes of Lang Dale, High, Low and Whisperdales became covered in broadleaved woodland tree cover on the high plateau remained sparse. This is born out by studies of the soils and some of the historical plant records.

ARCHAEOLOGY

The forest has an important archaeological history. Burial mounds such as Swarth Howe and earthworks such as Thieves Dikes evidence neolithic and bronze-age activity. Broxa Forest also has square barrows dating to the iron age. Both round and square barrows have ditches round them but apparently the ones around square barrows were religiously significant. The wood banks around the old farmstead at Barns Cliff show later settlement and the development of the parishes can be seen through the old boundary stones. Agricultural improvement on the soils of the moors following enclosure was aided by the application of lime prepared in kilns. There is a fine example of a small lime kiln on the eastern edge of Suffield Moor just south of Flockrake Noddle. Sadly this was vandalised a few years ago but thanks to the hard work of the National Park volunteers this important rural industrial relic was put back together.

FLORA & FAUNA

Local field naturalists have always found the area of great interest. National rarities such as twinflower (*Linnaea borealis*) were found

at Broxa in Victorian times. For a short period in the twentieth century the diminutive lesser twayblade known from only a handful of locations in the National Park was common here. Scarborough Field Naturalist's Society found the area so interesting that around 1900 they travelled by train from Scarborough to Cloughton and then walked over to Barns Cliff (where they spent the night). After investigating the area they walked back to Scarborough via Raincliffe Woods. That field trip provided the last known record for dormouse (*Muscardinus avellanarius*) in the Scarborough area (unless any of you know any different?). Interesting plants are still found in the area; two of particular note being common wintergreen (*Pyrola minor*) and intermediate wintergreen (*Pyrola media*). The names are misleading as they are very uncommon and are not the source of wintergreen oil. Wood ants are almost everywhere in the forest so we might think of them as 'common'. In fact the Broxa wood ants like almost all the wood ants in the National Park are northern or hairy wood ants (*Formica lugubris*). This species is declining rapidly in the United Kingdom. You might ask why this matters. Wood ants predate aphids. Aphids suck the sap from trees and other plants. More aphids, slower growing, weaker, trees. Ants nests are now protected during forest operations.

FORESTRY COMMISSION

The first plantations at Broxa were created when the area was part of the Hackness Estate. The Forestry Commission then acquired the area and expanded the woodland cover. Although they had permission to build a forest village, as in Dalby Forest, this was never done. As with most Forestry Commission woodland developed in the first half of the twentieth century a conifer timber crop was the requirement and this is what was developed at Broxa. The main exceptions to this were the maintenance of the old beech wood at Barns Cliff and the development of research plots on the plateau. Once again the name Geoffrey Dimbleby comes up. He established a series of experiments to see how trees could be grown on impoverished upland soils. Dimbleby's Plots are still there to this day and the importance of his work is recognised throughout

the scientific community. A walk around the area near these plots produces some unexpected trees such as southern beech (*Nothofagus procera*), Monkey Puzzle or Chile pine (*Araucaria auracana*) and gum tree (*Eucalyptus sp.*).

Changes in United Kingdom forestry policy have given the Forestry Commission a new direction in England and major changes already have and will continue to take place over the coming decades. The whole of Barns Cliff and the heads of all the gills such as Breadey Gill, Oak Gill and Swines Gill were formally areas of native woodland. These are being restored to native tree cover, principally oak and ash, using, if possible, natural regeneration from surviving old trees in the area. Some introduced trees have become important because they have acquired a cultural, historical or scientific interest. Trees in this category are the oddities mentioned above, the old beeches at Barns Cliff and other character trees such as the so called 'granny' pines near the road from Turkey Carpet to Silpho. In addition some areas of native secondary woodland have developed in the last fifty years or so. These are being enhanced where possible. The forest edge along the steep scarp slopes to the north and east overlooking Harwood Dale is being manipulated to fit more attractively in the landscape.

GREEN HAIRSTREAK & NIGHTJAR

The heathland areas are also very interesting and are included in long-term plans. Dimbleby's Ice Age Polygons are not the only interest on these sites. Green hairstreak is a small butterfly that whist still widespread is becoming less common. Significant numbers can still be found here on warm spring days. Some clear felling will for the foreseeable future be a part of the management plan. Part of the reason for this is the conservation of the nightjar (*Caprimulgus europaeus*). As mentioned in the article on Wykeham, these uncommon African migrants will disappear from the North York Moors if clear felling ceases.

I hope you found this brief insight into Broxa interesting and when you are next in the area have a closer look. Next under the spotlight is Langdale Forest.

Brian Walker

NORTH YORK MOORS CHAMBER MUSIC FESTIVAL

MUSIC FROM THE MOORS

I **BEGAN** to regularly visit the North York Moors around 18 years ago having performed in Whitby for the first time, a place I found so beguiling and friendly. I remember it vividly: on leaving the next day, I drove across the moors through an early morning mist and this experience struck a deep chord within me. It wasn't long before I eagerly returned every month to visit my great friend, the late Anne Taylor.

As I felt so at home in North Yorkshire and I retained such good friendships in Whitby, Anne and I set about organising regular concerts over a number of years and after around 50 performances we hatched the idea, since audiences were so enthusiastic and supportive, of setting up a two-week festival based around chamber music. Keen to celebrate the many unique aspects within the region including its history, architecture and majestic landscape, we decided the focus was to be not solely on music but also on the legacy the North York Moors National Park offered us too. I

wanted each concert to begin as you set off across the moors, experiencing its breathtaking beauty, enhancing music itself. The festival also offered me the chance to invite 40 to 50 like-minded colleagues to share their musical and artistic talents within this inspiring environment. If London culture was too far or expensive to experience, I saw no reason why it couldn't be brought to Yorkshire (at half the price).

What we did not anticipate was the festival's immediate popularity and success. Originally it was intended as a unique event to test out if there was the appetite for such an occasion but it was soon evident that our rural communities cherished their culture as well as the opportunity to come together. So our approach was clear from the start: excellent world-class chamber music performed in beautiful historical buildings within the boundaries of the North York Moors at *affordable* prices. We were particularly keen that the festival should be inclusive, not elitist;



music should be for everyone. With pride we can say that over 70% of the festival's audience are local to the region (and who says classical music is dying!) Of course we have some who travel from afar - even abroad - but the majority of those supporting and experiencing the festival hail from the local area and this is warmly demonstrated at seasonal concerts we stage throughout the year.

Through a friendly atmosphere and real sense of belonging, we present a theme each year which takes shape over a fortnight. In effect this expresses a personal story through music which encourages the audience to come with us on a complete journey, rather than just the occasional concert. Each theme is conveyed within a 60 page coffee-table style brochure devoid of advertising which allows us to present evocative photography from local photographers Paul Ingram and Frank Harrison as well as artwork which we commission from Yorkshire Dales based artist Carol Tyler. Keen to celebrate as much as we can around us we also include the histories of the churches we perform in, written by Anne Taylor and Joel Brookfield, informative notes for all musical works, a map and history of the area as well as plenty of musician shots in action. In many ways this brochure says 'Welcome to Yorkshire' whilst communicating our vision and passion. Once the festival is over, the brochure can be downloaded from our website where all eight themes thus far can be perused.

A few years ago we were fortunate enough to invite the then Master of the Queen's Music, Sir Peter Maxwell Davies. Although he sadly passed away last year, 'Max' as we used to call him had been returning regularly to our festival and became a true friend. Having a profoundly northern spirit, Max found the people up here strongly reminiscent of his own community on the Orkney

Islands where he set up his own St Magnus Festival. Indeed he was struck by the similarities on many levels and so taken was he with all that it represented, he happily agreed to be our Patron. We performed many of his compositions and one of his last major works is one that he wrote during his residency at the 2014 festival for us to perform as a world premiere a year later. This we did with pleasure in 2015 then subsequently recorded it as the debut for the festival's own newly launched record label: Ayril Classical.

As we approach our ninth consecutive year we are particularly excited about the forthcoming theme: 'Arcadia'. This brings into focus the magnificence of Nature and how it has inspired the Arts, allowing us an opportunity to portray each concert, depicting various aspects of nature, through photography. So for the first time we aren't honing in on a particular composer or period in musical history; this is instead an all-encompassing exploration. Tickets were released last November and some concerts tend to sell out quickly which is so encouraging in a climate where the Arts can often struggle. One year we had to repeat two concerts in the same venue, which defied all current statistics I think!

It's a pleasure to write this article for the Voice of the Moors, a magazine I enjoy reading and indeed one which the late Anne Taylor used to be editor for. I hope that our Festival message reaches out to even more locals - you're all welcome.

For more information, do visit www.northyorkmoorsfestival.com

*Jamie Walton
(Founder and artistic director of the North York Moors
Chamber Music Festival)*

THE BLACK STUFF



Photo courtesy Pannett Museum, Whitby

TEST OF VIRGINITY? : In the first century AD, Pliny, a Roman writer, described some of the supposed uses of a dense black material found in several places around the ancient world, including the far north-eastern corner of Yorkshire. Pliny wrote:

'The fumes of it, burnt, keep serpents at a distance and dispel hysterical affections: they detect a tendency also to epilepsy and act as a test of virginity. A decoction of this stone in wine is curative of toothache; and in combination with wax it is good for scrofula.'

What is it? : But what is this wondrous material that Pliny was extolling? The substance is jet! Unfortunately all of his recommendations and exotic uses for jet have been found wanting and its only true and lasting value has proved to be in the jewellery, trinket and ornament trades. Jet is a type of lignite and although classed as a semi-precious gemstone, it is strictly not a mineral but rather a mineraloid made from vegetable matter. Jet has been formed from decaying wood that has been subjected to extreme pressure over a prolonged period of time.

What's in a Name? : Unfortunately the origin of the name jet is shrouded in antiquity, although it is believed by some to be derived from the German *Gagat*, or from the French *Jais*. Geoffrey Chaucer (c. 1343 – 1400), the English author, poet, and philosopher mentions *gate*, a bright black stone found in Yorkshire, almost certainly an early reference to what we now know as jet. The earliest known unequivocal reference to the modern-day name of jet was written in 1610 and is from a local source which states: *'Neare Moulgrafe Castle* wher is found blacke amber or Jette, some take it to be Gagates, in olden time a gemme, and a precious stone of great estimation.'*

**The old Mulgrave Castle at Lythe near Sandsend.*

Hardness : A test for mineral hardness is the MOHS scale. This scale has a range of from 1 to 10: talc being the softest at 1 and diamond the hardest at 10. Jet is given 3 – 4 on this scale making it softer than the mineral turquoise (at 6) but harder than amber (at 2.5), another example of mineraloid (fossilised resin from pine trees).

Two Million Years Old! : A light and dense material, capable of taking a high polish of the profoundest black, jet is a specialised form of fossilised wood derived from trees similar to the present-day monkey puzzle trees (*Araucaria Araucana pine tree*) which were abundant and widespread in the age of the dinosaurs. Whitby jet is arguably the finest quality raw material of its type in the world,

and is present in the local Jurassic rocks where it was formed and has been preserved for up to 200 million years.

Jet Mining: Jet was mined extensively throughout the northern moors and coast using simple hand tools and very crude mining techniques. Unlike the local alum and ironstone industries, which had a huge impact upon the landscape, jet mining was relatively small scale and evidence on the ground usually has to be searched for. Adits (almost horizontal access shafts or tunnels to mines) were driven into the hillsides or coastal cliffs just below the strata from which alum was quarried. The removed waste was simply tipped below the adit entrance and due to its high oil content the heap would sometimes generate heat and eventually spontaneously combust, burning the black shale to a strong red colour similar to burnt alum shale. Travel along the A172 between Stokesley and Swainby when the setting sun is striking the Cleveland escarpment and a 'necklace' of small red tips is clearly visible accurately marking the line of old jet workings along the contour. A pub at Great Broughton still goes by the name of 'The Jet Miners', a reminder of industrial workers who've gone before.

Queen Victoria & Prince Albert : Although mined and worked in this country since at least Bronze Age times it was not until the Victorian era that a substantial jet industry evolved, based in Whitby. When Prince Albert died of typhoid in 1861, Queen Victoria's was overwhelmed with grief and she plunged into a prolonged period of profound mourning for the remainder of her life and thereafter always wore black (The Queen died in 1901). Victoria chose jet ornaments and jewellery as part of her mourning apparel and this set the trend and Jet became highly fashionable and in great demand. The royal patronage gave a tremendous boost to the jet mining industry and the manufacture of black Jewellery, ornaments and artefacts. In its heyday, during the 1870s, there were no fewer than 200 jet workshops in Whitby town employing over 1500 men, women and children. Skilled craftsmen were in great demand. The jet workers tools were simple lathes, drills, carving chisels and knives, files, polishing wheels and abrasives. With these a craftsman worker was able to produce the most intricate of designs. To see carved Whitby jet at its best, visit Pannett Park Museum and view the superb collection of Victorian jet jewellery, a huge model of Whitby Abbey and a magnificent chess board with near identical cut and polished ammonites inset alternately into the jet 'tiles' to represent the white squares.

Collapse & Revival: However, by the late 1800s jet was rapidly falling out of fashion and this waning interest, coupled with imitations such as black glass (known as French jet) and cheap but inferior imports, led to the gradual collapse of the industry by the mid 1900s. However, a revival of interest in recent years, supported by innovative new designs and bespoke craftsmanship (and, of course, the internet), has led to jet once again being carved and sold in the town, all be it on a much smaller scale than in its heyday of yesteryear. The popular cult of Goths now firmly associated with Whitby has perhaps also boosted sales of jet, often called ‘black amber’, and much sought after by those who favour black.

Jet Prospecting : Walk along the seashore, particularly after a rough high tide, and you may be lucky enough to find some small pieces of Whitby jet, but beware, there is a lot of sea coal washed up as well! Chemically and visually the two are very similar, so how do you tell the difference? You could try one of Pliny’s dubious tests as previously mentioned, but they are not to be recommended! It is said that if you use your teeth to crunch a bit of your find and as a result spit out black bits, then you have picked up sea coal. Put it on the fire. If you spit out white bits, that’s your teeth, and you are likely to have found Whitby jet!

Seriously though, a much safer and more reliable identification is to look for the conchoidal fracture lines (like broken bottle glass), or perhaps the most common way is to rub a piece on dry



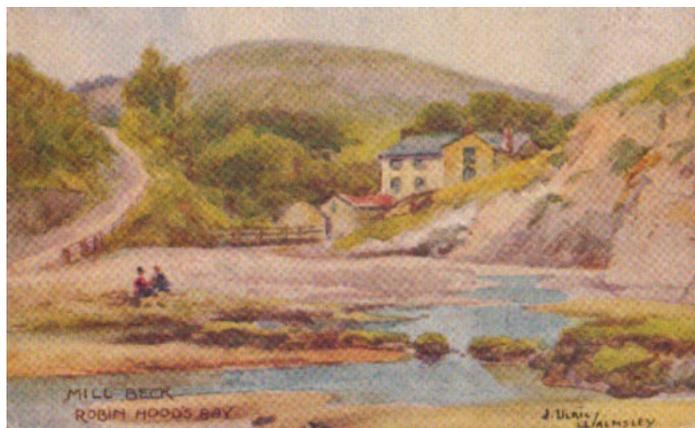
Photo courtesy Farnett Museum, Whitby

sandstone or scratch the actual specimen with a sharp knife point – if the resulting streak or scratch is black you are likely to have found sea coal, if the marks made are a rich ginger/chocolate brown colour you’re in luck, and what you have is most probably a piece of quality Whitby jet, the best jet in the world! Good luck with your prospecting.

Alan Staniforth

BOGGLE HOLE YOUTH HOSTEL

NEW LEASE OF LIFE FOR BAY MILL



ARTIST ULRIC WALMSLEY

Robin Hood’s Bay artist J. Ulric Walmsley (1860-1954) produced a series of delightful picture postcards in a long life spent painting scenes mainly of his home village, but also of the North Riding coast and moors, which he roamed extensively. This example is from a watercolour of Bay Mill at Boggle Hole, the next inlet southwards along the beach from “Baytown”, which was still actively milling when Ulric portrayed it. A barely-legible plaque above the door of the building tells us “*This mill was rebuilt and new machinery put therein at the cost of G. J. Farsyde of Fylingdales Esq, AD 1839.*”

NOVELIST LEO WALMSLEY

Ulric’s son, the novelist Leo Walmsley, lived on the edge of Fylingdales Moor in the 1930s and Mill Beck which ran through

his property at Leith Rigg was (and still is) dammed lower down the valley, forming a head of water a short distance upstream from the mill; this was fed to its waterwheel via a masonry-lined tunnel, said to have been dug by local jet miners. In Leo’s book “Angler’s Moon” he recalled affectionately how he spent much of his childhood exploring the area with the curiosity of a boy fascinated by the natural history all around him, and passionate about fishing.

POACHING & SMUGGLING

The well stocked millpond was irresistible to the young Leo who saw it as an ideal opportunity to indulge in “a little innocent poaching” until, that is, he was caught in the act by Squire Barry of Fyling Hall and his friend the vicar of Fylingdales, Rev Jermyn Cooper, two stern pillars of the local community feared by mischievous small boys. The secluded cove here had also traditionally been an ideal haunt for smugglers, who no doubt encouraged stories of the supernatural “boggle” as a ploy to keep the curious well away from their nefarious dealings.

THE MILL

The stone-built mill structure is three-storey, supported on cast iron columns. Sacks of meal and ground flour were lowered down the outside of the building and then into horse-drawn carts standing in the bed of the beck at low tide and loaded into wooden boats called “Billy Boys”. These boats came in on the tide and were intentionally beached ready for loading, then they sailed away on the next tide once afloat again. However, not a spot you would want to work from if a north-easterly gale blew up.

The dam was destroyed in a serious flood on August 8th 1857, which also swept away a house on the opposite bank of Mill Beck,



causing the death of a housekeeper, Elizabeth Knaggs. On being rebuilt, the dam was raised and fitted with two escape valves inscribed "John Westwood, Leeds". Milling ceased on the death of the last miller James Hutton.

YOUTH HOSTEL

The buildings were leased in 1938 to the Youth Hostels Association, and eventually the site was bought by the YHA in 1951. Boggle Hole Youth Hostel has recently benefited from an extensive 8-month restoration costing c. £1.2 million, and has opened its doors to all, being ideally positioned on the Cleveland Way to attract walkers wanting ice-cream, a snack or even these days a full restaurant meal. This hostel has really branched out from its early days of providing just basic accommodation and

food for weary hikers and cyclists. A friend who stayed here in the 1970s tells me there were no stairs back then – hostellers had to go outside in order to go upstairs or downstairs, then back in again on a different level.

FLIGHT OF FANCY?

But now a new flight of internal stairs has been installed, and the risers have been imaginatively decorated to look like the spines of books stacked one above the other – what a shame they didn't think to use the book titles of their local author. As a founder member of the Walmsley Society I could have provided them with over twenty titles to work with! Does this give others ideas for enhancing their own flights of stairs, I wonder?

Jane Ellis.

ARTIST – PETER HICKS

A BRUSH WITH THE MOORS

Peter Hicks, the well-known local Artist has achieved National and International status with his atmospheric and expressive paintings. In this short piece Peter reminisces about his childhood and offers an insight into the deep and lasting influence and impact the landscape of the Esk Valley and the surrounding moorland have had, and continue to have on his work.



Peter in his studio with works in progress

I AM AWARE, not everyone seeing my work, will feel an affinity with the way I see and interpret the visual world. There are however enough of those who seeing what I do feel a strong pull toward what I make, sensing a shared experience. Many times people say "I have seen what you have seen today". They also become aware that there are those things that almost seek me out and become subjected to my painted language. My youngest daughter Beverley, who I show with at times, says my paintings are not abstract but abstracted:

"They are his metaphor for what he experiences in life"

There are those things chosen to be included and others to be discarded or overlooked. This way the painting becomes mine, I have made choices that shape the way it looks. It becomes an amalgam of things seen, now and in the past; shot through a way of perceiving that has evolved over many years. The image becomes about me as much as it is concerned with things seen.

Many of my earliest memories are of things seen in the Esk Valley, and of course the wider area, and are central to my practise



now as a painter of visual things. My pictorial language began to form from the first things that impacted upon me as a young child when we lived with my grandparents in Grosmont. This would mostly be as an aside, or in the course of things, like seeing the amazing blue cornflowers growing wild on sloping ground not far from St. Matthews Church in the village, as I responded rapidly to my mother calling me to come for tea.

On a summer day not far from the cornflower moment I recall how the heat of the day sucked out the colour from a hillside of trees, the haze hiding the greens for a brief while: things stored in memory for whatever? This library of observed images and moments could be called upon later in ways unimagined at their time of inception.

Hard to believe that these earliest of snatched images, which were numerous, were from a time of war, the Second World War. Born in 1937 I have a memory surprisingly vivid, which is fact the blessing or the curse that shadows my life.

The tunnel in Grosmont, the one that leads to the engine sheds alongside the train tunnel was our air raid shelter; difficult to think it was needed in such a small village, but Grosmont's past made it a target, with its remnants of Ironstone workings and Brick works, still working while I was a child, all still very much in evidence. We even had our own searchlight, heaven knows why; I have no recollection of gun emplacements. I asked Grandfather why the searchlight, the cynic in him could not resist; *"it's there to show the*

'bloody', Germans where to drop their bombs", that was the only answer he would give me.

My memories of childhood in the woods, streams and fields around Grosmont are almost all idyllic yet it was pockmarked with fearful moments during air raids, as the sound of aircraft could be clearly heard and feared even when they just passed us by. Yet this can be set against the sight and sound of friendly aircraft high up in the sky on a summer's day, the epitome of summer.

Later as an Art teacher I lived and worked elsewhere away from Grosmont, but brought my young family on many occasions to explore the still untouched adventure playground it was to me. It became a place of solace after the death of my first wife. This was the time I made my first drawings and colour studies continuing this for very many years, exploring the places around Grosmont that I knew as a child. Searching places of memory, making marks and placing colours down to re-awaken past sensations kept

alive by much that mattered. Following this I dug deeper into parts of the valley less familiar broadening my experience.

This new old experience, awakening the childhood past, addressing the richness of visual things found now in different parts of the valley, especially in Fryup Dale, Arncliffe woods and Baysdale beck which gave me the courage to think again about devoting this part of my life to painting, something I had hoped to do. This challenge had haunted me for most of my adult life and now that my daughters had entered University, forging their own futures I could put myself in the way of this opportunity.

I was part of a very creative family, people of immense talent and skill, people who cast long and impressive shadows. Now it was time to discover a pictorial voice of my own, much rooted in the visual experiences seen here in this amazing valley.

There are other artistic influences on my practise as a painter of my time, and all I see must be addressed through what has become me. The valley has never been the limit of my visual resource but it has been the foundations on which it has been built. It is a constant in my experience along with being my home in ever so many ways.

Peter Hicks

In September of this year at The Inspired By Gallery, in the Danby Lodge Moors Centre, Peter will stage a major retrospective exhibition that explores his work throughout his life.

'A BREATH OF FRESH AIR' - FREE GUIDED WALKS WITH THE NATIONAL PARK

Guided Walks are organised each month by the North York Moors National Park and are graded from Level 1 for 1.5 miles up to Level 4 for 6-11 miles. They are led by Voluntary Rangers who have knowledge of their area. The walks are free but a suggested donation of £2 is welcome! Places are limited on all walks and each one operates on a first-come, first-served basis, so booking is essential.

Pick up a brochure for A Breath of Fresh Air Guided Walks Programme 2017 from Sutton Bank or The Moors National Park Centres. The National Park's free magazine Out and About also details the walks with lots of interesting articles about the moors and dales.

www.northyorkmoors.eventbrite.com/ to book guided walks

www.northyorkmoors.org.uk/walking for free downloads of route guides.

www.suttonbank@northyorkmoors.org.uk tel. 01845 597426

www.moorscentre@northyorkmoors.org.uk tel. 01439 772737

WINTER COMETH ... OR DID IT?

LOOKING BACK OVER WHAT MIGHT HAVE BEEN ... WITH HINDSIGHT.



Hygrocybe conica



Blewits



Flammulina velutipes



Pleurotus ostratus

DECEMBER 2016

Predictably the November weather report nonsense from **The Daily Fail**, advising of liquid hydrogen low temperatures and double-decker buses buried in snow, is now past its “fell-by” date.

I am always suitably encouraged by the failure of long-range weather forecasts because it gives me the chance to say I told -you-so even if I didn't...though this year I did.

So off to the Great Rievaulx Moor, on a balmy December morning in search of wax-caps; those hardy and colourful fungi which pop up through mosses and grasses in the most austere and wintry locations and, as I predicted, hang on into the first snows.

There were none. The remains were there, but only of a few species and largely unidentifiable with any certainty. It was the rain. We have had a lot of rain. Blackened remains of *Hygrocybe conica*, hard to spot but persistent, were straggled out beside the boggy paths criss-crossing the heather fell.

They were all past their best having lost even a hint of that “day-glo” orange which makes the species stand out when young...but with imminent demise comes the change which caused much confusion years ago. The entirely black “species” was known and accepted as *Hygrocybe nigrescens* ... Blackening Wax-cap ... with its orange cousin known ignominiously as *H. conica*. They are no longer treated as separate species but as one... *Hygrocybe conica*.

The picture shows why, illustrating clearly the sad progression. All I found on my Rievaulx sortie were black and shrivelled caps, flopping in the undergrowth.

JANUARY 2017

Off to Blakey Moor via Helmsley and Kirkbymoorside.

Now please don't take this the wrong way, I am not advocating “foraging”, but if I may mix a metaphor, it is a shame to look a gift-horse in the mouth. You see, I am partial to a Blewit. Blewits do it for me. There would be little point in divulging where, exactly, I found these beauties...I even disguised their possession with a doggy-do bag ... but suffice to say they seemed to be everywhere.

OK, they DID look a little water-logged but as it is vital to cook these blue blighters for quite some time the absorbed water just

evaporates off in the cooking and you are left with a divine sauce and a sumptuous surprise. Not to everyone's taste BUT they are very hardy, surviving frost, torrential rain and probably sheep urine, in any order.

Again, the lack of the threatened several feet of snow made finding easy. I cannot recall ever finding this species so deep in winter and in such good condition. I am only glad that the chefs in The Lion at Blakey have not discovered the culinary value of *Lepista saeva*, the Field Blewitt. I expect to get a few calls suggesting that what I have here is the Wood Blewitt, *Lepista nuda* ... and here again a word of caution. Though both species are edible ... they have look-alikes in the genus *Cortinarius* ... and the consequences of eating the wrong species can be fatal. Best go to Tescos ... pictures can be very deceiving.

FEBRUARY 2017

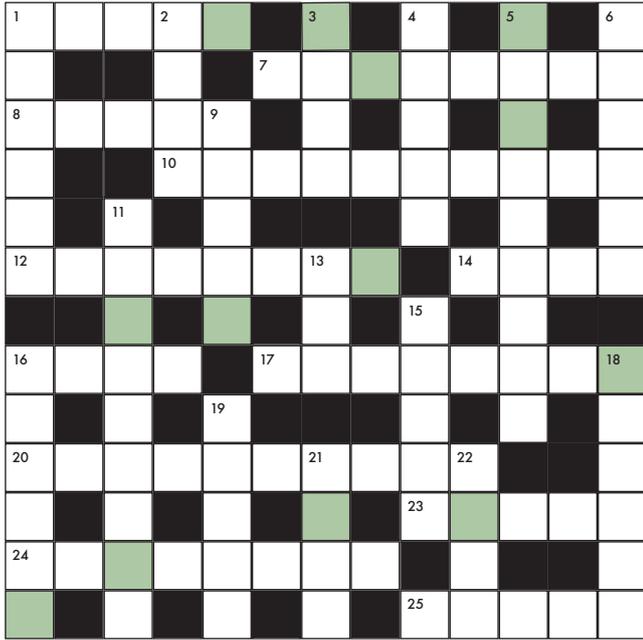
If you take a stroll from the Moors Centre at Danby, and head up to Clitherbeck Farm, you find yourself in a fine mixed environment of streams, fells, birch plantation, mixed woodland, bracken margins a moorland fell. The 1st. of February was a mild, damp day...ideal for walking. A hazy sun glanced shyly through the shifting mist and a couple of hours stroll over the top and back down to a Pork and Apple Pie from the local baker seemed fitting...but then came the fungi.

No more than 100 yards up from the road junction into a little copse there is a recently fallen Ash. Velvet Shank, *Flammulina velutipes*, extrudes in egg yolk-yellow clumps from the massive trunk. This is another edible, from out of which Japanese biotechnology has succeeded in “breeding” the “Enoki” mushroom...and here it shares the “host” with the very popular Oyster Fungus, *Pleurotus ostratus*.

Needless to say, I got more than a little delayed taking photographs, reprimanded for mild trespass, and thoroughly muddled in a short but undignified slalom down the sodden bank ... but that's mycology for you. In hindsight, I should have bought my Pork and Apple Pie before I set off as they were sold out by the time I got back ... wonderful thing, hindsight.

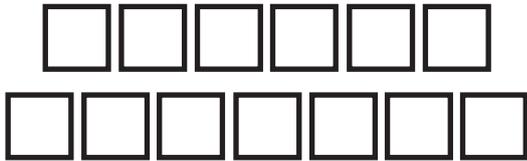
Tom Kirby

CRYPTIC CROSSWORD No 76 BY AMANUENSIS



Take the letters from each of the coloured grid squares and rearrange to solve the following cryptic clue :

Where the Esk Valley flower naturally ends up (6,7)



ACROSS:

- 1 Royal gift, perhaps? (5)
- 7 May have blossom? (8)
- 8 Stiff gear goes to Idaho (5)
- 10 Are they pressed into daily service? (10)
- 12 Skinny person? Could very well be! (8)
- 14 Big wildcat takes half of stallion (4)
- 16 Strong emotion found frolicking amongst the clover (4)
- 17 Takes passengers on board for a cruise (8)
- 20 Seaman has answer to freedom of guilt (10)
- 23 Are they well versed in their lines? (5)
- 24 Tiger man savaged entering a foreign country (8)
- 25 Condescend to hear the Scandinavian (5)

DOWN:

- 1 Magical moor bird? (6)
- 2 It falls from the sky in turbulent Iran (4)
- 3 Fish instrument (4)
- 4 Power source from south side (5)
- 5 Ham bone is soup for unconventional people (9)
- 6 Complete agreement achieved when socialist joins in workers' organisation (6)
- 9 Disparage wail of French first (5)
- 11 Going ape, perhaps? (9)
- 13 Just one of a pair of slippers? (3)
- 15 Loops around the vessel (5)
- 16 Crooked dealer becomes front man (6)
- 18 Traitorous act without initial motive (6)
- 19 Member following little Albert causes concern (5)
- 21 Unfortunately it contains fish (4)
- 22 Piano serenade includes an organ (4)

CROSSWORD ANSWERS

Answers: Across - 1 myrth 7 hawthorn 8 rigid 10 newspapers 12 naturalist 14 lion 16 love 17 airliner 20 absolute 23 poets 24 emigrant 25 deign
 Down - 1 merlin 2 rain 3 bass 4 team 5 Bohemians 6 unison 9 decay 11 atavistic 13 ski 15 sloop 16 leader 18 reason 19 alarm 21 tuna 22 nose
 Answer to cryptic clue: Whidby Harbour

NYMA MONDAY WALKS APRIL - OCTOBER 2017

Over the last three years the Monday Walks have been linear along the Esk Valley Walk, the Link Through the Tabular Hills, and the Cleveland Way from Helmsley to Clay Bank. With willing hearts but ageing limbs this year the walkers have asked for circular 5 mile walks starting from a cafe.

Please note:

All walks start promptly at 10.30 am and are easy to moderate grade of about 5 miles. The North Yorkshire Moors do have hills and there will be stiles. Our routes will take us in areas of farm livestock and wildlife. These walks are not suitable for dogs. You walk at your own risk and must be prepared for all weathers with water and picnic. There is no need to book, just turn up on the day. Car parking fees may apply. The leaders, Margaret Kirby and Beryl Turner, will be at the start by 10.15 am. If you need further information please email: berylturner3@gmail.com. Those without email please ring the previous Sunday before 5 pm, tel. 01642 714479

Monday April 24 - Farndale

Farndale north via Church Houses, Oak House west to Broom Hill. Return down west side. Meet at Low Mill car park. GR 675 953

Monday May 22 - Hawnby

Hawnby round Combe Hill to Arden Hall. Return over Daletown Common. Park behind village hall or by church. Meet at Hawnby car park opposite shop/cafe. GR 544 898

Monday June 12 - Runswick Bay to Kettleless.

Dismantled railway line to Kettleless. Return along Cleveland Way coastal path. Meet at Runswick Bay Bank top car park. GR 808 162

Monday July 17 - Hutton-le-Hole to Lastingham

Hutton-le-Hole to Lastingham and return via Spaunton. Meet at National Park car park. GR 705 903

Monday August 14 - Lion Inn, Blakey Ridge to Dale Head, Rosedale

Descend onto Rosedale railway line north, down to Dale Head Farm cafe with superb views. Return via Hollin Bush Farm, Overend Farm and climb up to Blakey. Meet at Lion Inn at Blakey Ridge. GR 679 997

Monday September 18 - Ravenscar to Boggle Hole

Yorkshire Coast Railway line (dismantled) via Browside Farm to Boggle Hole YHA with cafe. Return on Cleveland Way coastal path. Meet at Ravenscar Visitor Centre. GR 982 017

Monday October 16 - Rievaulx Abbey to Old Byland

At Rievaulx Bridge join Cleveland Way westwards. Footpath north to Old Byland to return via Bow Bridge. Meet at Rievaulx Abbey car park. GR 574 849



MOTHS & GLOBAL WARMING

OVER-WINTERING

At long last some late winter (or should that be early spring?) sunshine and with it some very welcome warmth. Yes, early March saw favourable weather conditions for the emergence of those over-wintering butterflies that had valiantly survived the rigours of winter. March 7th saw me working in Whitby and I was delighted to witness four Small tortoiseshell nectaring on some winter-flowering heathers, thoughtfully planted in a small raised bed, in a south facing garden. A couple of days later I witnessed two Peacock butterflies enjoying the sunshine in a garden at Egton, and also, surprisingly, a solitary Red admiral. This was the earliest Red admiral that I had recorded. It looked surprisingly fresh! Red admirals seem to be over-wintering more successfully in Yorkshire over the last decade or so. We normally see them arriving much later in the year with numbers being bolstered by large numbers of migrants from the continent. Is this evidence of global warming in action? We have certainly experienced little snow this winter and very few hard frosts!

FASCINATING NAMES

We expect to have slightly warmer nights in March too and this encourages the first of the year's moths to emerge. Many of the beautiful creatures have fascinating names, such as Spring usher, Oak beauty, Satellite, Clouded drab, Engrailed and Quakers, to name just a few. I spent a very enjoyable couple of hours, along with a friend, running a bright light over a white sheet set up in some local mature woodland, and we were delighted to discover twelve species of moth, which for this time of year was excellent. Of course, in summer on a good night, I can attract up to a hundred species and it can become quite overwhelming trying to record them all, so it was nice to have a steady start to this year's mothing season, with approximately 60 moths.

OAK BEAUTY

One particular moth, the Oak beauty, always stands out and is one of my favourites. It has the most fantastic markings, resembling a mossy piece of lichen covered tree bark, making it almost invisible to eagle eyed daytime predators; a really effective camouflage defence mechanism that the moth has evolved.

KEEPING RECORDS

Every moth that I catch and record (none of which are harmed and they are all set free again), whether rare or common, are manually entered into "Mapmate", a recording app on my laptop. At the end of each year a listing of my total recordings are sent to my official Vice County moth recorder and he unfailingly carefully scrutinises all my statistics! He does not hesitate to let me know if there are any anomalies (which there usually are). However, after my statistics have been thoroughly vetted and accepted, they are entered into the National moth data base along with millions of other records sent in from all over Britain by thousands of enthusiastic 'moth-men'. Over a period this valuable information is carefully analysed and enables any gradual changes in the distribution of species to be easily identified, recorded and studied.

GLOBAL WARMING

Not surprisingly with our general milder winters, the trend is for many species to push further northwards. This move northwards is usually a gradual creeping change over decades, and thanks to the thousands of individual moth enthusiasts who give their time freely to send in detailed records, scientists can track and study species movement, and use the results as a reliable indicator of climate change!

Hawkmoth

Oak beauty



You can keep up to date with **Hawkmoth** sightings as he is now on Twitter as GPF MOTHMAN1. On a regular basis, he posts photos and information of the interesting moths that he has observed and caught as well as that of any other particularly interesting flora and fauna he encounters.

NYMA ORGANISED WALKS – SECOND QUARTER 2017

ROPPA EDGE: Saturday 8 April.

Meet at 10.30, Newgate Bank car park in Bilsdale (OS 564890) for a c. 7 mile circular walk on mostly flat terrain around Roppa Edge and back across farmland. Walk leaders will be Colin & Heather Mather. Tel: 01287 669104, email: heathercolin67@gmail.com

BLUEBELLS OF RICCALDALE: Sunday 21 May

Meet at 10.30 on Northfield Lane opposite Low Farm (GR 635855 Explorer map OL26) NYM Western Area) just to the south of Pockley village for a c. 5 mile circular walk into Riccaldale to view the bluebells (if in bloom?). Please find safe parking by the roadside on Northfield Lane. Walk leaders will be Albert & Pauline Elliot. Please confirm nearer the time of walk. Tel 01287 660137

FYLINGDALES PARISH: Saturday 17 June

Meet at 11.00 at bus stop near Fylingdales Church (OS 942059) for a 7 mile circular walk around the Parish in the footsteps of artist J Ulric Walmsley

(father of Leo Walmsley the author). Roadside car parking near bus stop. Alternate transport: bus service X93 (Middlesbrough to Scarborough) leaves Middlesbrough at 09.30 with pick up stop at Guisborough at 9.50. Walk leader and guide will be Jane Ellis. Jane does not need to be contacted, just turn up on the day.

If any member would like to lead future NYMA walks, or have queries about any of the above, please contact Heather Mather. Tel: 01287 669104

OTHER NYMA EVENTS FOR YOUR DIARIES!

STAITHES GROUP OF ARTISTS: Wednesday 26 April. Visit to Brockfield Hall to see exhibition of work by the Staithes Group.

BONFIELD GHYLL: Saturday 13 May. Visit to Bonfield Ghyll, Bransdale, for guided farm walk including hydro scheme.

GROUSE MOOR: Thursday 1 June. Visit to working grouse moor on Spaunton Estate followed by BBQ at Hutton-le-Hole.

See further details on website: www.north-yorkshire-moors.org.uk



I found a link of broken chain
Turned to rust by weather and time
A carrion crow was scavenging
In the ruins of the mine
Though I saw no sign of a miner
At work among the shale
I could hear their ghostly pounding
Echo down the dale

*Verse from the song Fair Rosedale
by Graeme Miles (1935–2013)*



**NORTH YORKSHIRE MOORS ASSOCIATION –
SPONSORS OF THE MOORS RAMBLER BUS**
Please make use of the Moors Bus whenever possible.

