

VOICE OF THE MOORS

NYMA - PROTECTING THE NORTH YORKSHIRE MOORS
FOR PRESENT AND FUTURE GENERATIONS



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CHAIRMAN'S FOREWORD

SEVENTY YEARS OF LANDSCAPE PROTECTION

Lodged between proposed legislation to nationalise the steel industry and the provision of legal aid the following words appeared in the King's Speech at the opening of Parliament on October 26th 1948:

"Legislation will be introduced to establish National Parks in England and Wales to improve the law relating to footpaths and access to the countryside and secure better conservation of wildlife". (Hansard)

The Bill which followed this introduction was the National Parks and Access to the Countryside Bill and March 17th 1949 saw the First Reading in the Commons. The sitting for the second reading two days later opened with these words by the Town and Country Planning Minister, Lewis Silkin,

"This long-awaited Bill will be received with great pleasure by a large number of people all over the country who have witnessed with considerable concern disturbing trends in the development of these islands". (Hansard)

On December 16th 1949 just nine months after the first reading of the Bill, it was given Royal Assent. This year, 2019 therefore marks the 70th anniversary of the creation of National Parks. The first one to be designated in 1950 was the Peak District confirmed a year later in 1951.

The disturbing trends which Lewis Silkin refers to were those of creeping industrial development, particularly the exploitation of minerals in quarrying activities and electricity generation in rural areas. The designation of a National Park was the recognition that some areas of our countryside should be protected from such development. The National Parks Act also set up the National Parks Commission, whose remit initially was to select areas for designation as National Parks. The Commission's view on siting large scale industry in National Parks was that it should be *"sanctioned only on overriding and inescapable national necessity"*. The 8th report of the Commission went on to say that unless this is a proven case, *"There is no justification for the sacrifice of the essential character of unspoilt country which itself is a real if intangible asset. A countryside once invaded by industry in this way is irretrievably altered in character, and its value for agriculture and for recreation is damaged or for ever destroyed"*.

WHAT PROTECTION?

One of the questions we should be asking in this anniversary year is whether we are beginning to see the start of re-industrialisation in our National Park. It is now fairly evident that the Sirius mine construction sites, at the former Doves Nest Farm, well within the National Park and at Lockwood Beck, a few metres outside of the Park boundary, drive a coach and horses through the special qualities of the National Park, especially those of tranquillity, dark skies and the enjoyment of a part of the countryside which should be free from industrial intrusion.



Sirius construction at mine head site Doves Nest Farm



Cleveland Way overlooking Gormire Lake

Exploration licences for natural gas which cover areas of the National Park have been awarded to companies with interests in fracking. Drilling platforms outside the boundary of the Park will provide opportunities to frack under it. One of the companies involved has requested a relaxation of the present regulations which require companies to halt fracking activity if it results in seismic disturbances above 0.5.

Let us hope that the Glover review, which is due to report to the government by the autumn, recommends improved protection for National Parks and establishes the need for a champion for National Parks and Areas of Outstanding Natural Beauty (AONBs) within government, or a Commission with the power to influence government decisions. At the moment there is no strong government voice for the support of National Parks or AONBs.

NATIONAL PARKS SOCIETIES ANNUAL CONFERENCE

This year the NPS conference is being hosted by the Campaign for National Parks and will be held in London in November. It may well be that the Glover Review Committee will have produced its report on National Parks by then and of course we may know where we are with Brexit and all that it means for the future of rural life. Farming and food production, wildlife and habitat protection and everything that at present is intrinsically bound up in our membership of the EU, is in the melting pot. It is appropriate that CNP hosts the conference in this 70th anniversary year of the National Parks and Access to the Countryside Act. There is much for the newly appointed Chief Executive of CNP Corrine Pluchino to digest.

NYMA is looking ahead at the feasibility of hosting the National Park Societies Conference in 2020, (the Association's 35th year) although at present, ideas for a conference are at a very early stage. The last time NYMA hosted the conference was in October 2003. It was held at Wydale Hall, Brompton-by-Sawdon based around the theme "National Parks for All" and covered issues of social inclusion and sustainable tourism.

CLEVELAND WAY 50 YEARS ON

This year also marks the 50th anniversary of the Cleveland Way National Trail and hopefully at our April meeting we will be able to decide what contribution we might make towards celebrating this special year for the National Trail. A number of events are planned by the National Park including walks along the route. The National Park 'Walkfest' is on the 24th-27th May and details can be found on the National Park website. An exhibition of paintings by the artist Debbie Loan based on seven sections of the Cleveland Way, will be held in May and June at the Danby Moors Centre.

NYMA BOOK PUBLISHER

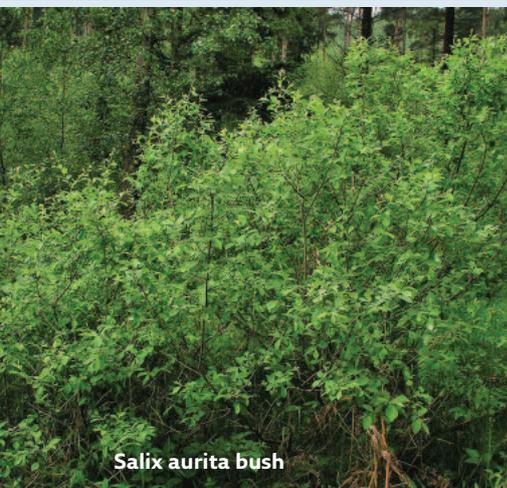
One of the roles which the Association has undertaken in recent years is that of publishing books. The first to be published was Derek Statham's book *An Eye to Perceive; Memoirs of a National Park Officer* which was published in 2010 and this was followed by *Moors Diary: 1995 to 2012 A Time of Change* which is a collection of articles Derek wrote under the pen name of "Sundew" for 62 issues of *Voice of the Moors*. We then published two books by Carol M. Wilson. The first in 2013 with the self-explanatory title *Westerdale: the origins and development of a medieval settlement* and the second in 2014 is *Our Village School: The Saga of the Stove* and covers the 140-year History of Castleton Community Primary School where Carol was headteacher from 2000 to 2007. In 2015 we published *Memories of a Moorland Children's Home: The story of the Davison Home Danby North Yorkshire*, written by Heather and Colin Mather and last year *The History Tree* was published. Two more books are in the pipeline for this year: *Wildflowers of Westerdale* by Carol M. Wilson which is expected to be available from Spring 2019 and still at an early stage, there is a book on the *Wheel Sheds of North Yorkshire* by David Hartley based on the research of Joan Hartley.

TOM CHADWICK

WILLOWS



Salix catkins



Salix aurita bush



Salix caprea

LOVE TO SEE the first soft, shining silver male catkins of the pussy willow beginning to burst from their winter protective brown scales, soon turning to gold as the anthers appear. A sure sign of spring. Often in the past they were used as 'palms' on Palm Sunday and so may be found near churchyards.

There are four quite common willows, *Salix* species, on our moors; three 'sallows', the goat willow (*S.caprea*), the grey willow (*S.cinerea*) and the eared willow (*S.aurita*) which are all shrubs or small trees and the crack willow (*S.fragilis*) which is a larger tree. They are deciduous, growing usually on damp ground and flowering from March to May as catkins, the male and female on separate trees. They are predominately northern hemisphere species, hybridising readily, the similarity of the catkins, which often occur before the leaves, making identification difficult.

The three 'sallows' have similar 'pussy willow' catkins, the male is short and silvery with yellow anthers and the female is slightly longer, pale grey/green later releasing clouds of light feathery seeds in May. Unusually for early flowering plants they rely on insects not wind for pollination, usually bees who so love their nectar that the whole tree can appear to buzz! It is the leaf differences that distinguish these species. The goat willow has short, broad soft leaves, those of the grey willow are narrower at the base with in-rolled edges, while the eared

willows are rounded, wrinkled, with in-rolled edges and persistent stipules (ears) at their bases. The crack willow is a taller, spreading tree with long narrow leaves and longer hanging yellow catkins, both together in April to May.

The goat willow and the grey willow occur in similar wet places although the goat willow may also be found in some drier situations, hedgerows for example. The eared willow prefers more acid soils, damp moors and heaths, a more northern species, while the crack willow grows on lower ground near rivers, on banks where it is often pollarded. They are fast growing, short lived pioneer species and their light, tufted, wind-blown seeds need to immediately find damp and favourable conditions to germinate and grow as they carry little food reserves. However, they can also propagate readily from pieces of twig that break off and root when conditions allow.

Other willow species found here occasionally are the bay willow (*S.pentandra*), the white willow (*S.alba*) and the creeping willow (*S.repens*), while the basketry osier (*S.viminalis*) and the purple willow (*S.purpurea*) are often planted.

Willows have a long history in mythology. It is the Celtic tree of February, its dual aspect associated with the moon, fertility and female wisdom but also with aged crones or witches. The link with age imparts it with an air of sadness, grief and weeping; to grieve was to 'wear the green willow'. Branches were placed on, or planted near graves and now coffins may be of woven willow. Wands of willow were protective, used in water divination and in meditation, the flexible twigs signifying the need to move with life, not resist it while its ability to root readily promised rebirth and healing. They were used to beat the parish bounds and the wood was rarely burned, except for charcoal.

Being common, fast growing and manageable, willow wood has been put to a multitude of uses, particularly as the wood is light and tough when dry but malleable when green. It was used for whistles, harps, cricket bats, boats, carts, flooring, clogs, wheels and when coppiced or pollarded, the pliable branches for basketry, hurdles, fencing etc. The growing trees extract heavy metals from the soil, helping with decontamination and can also prevent soil erosion on river banks. The bark, rich in tannins, was used to tan leather.

These bitter bark tannins provide the tree with a protection against diseases and insect attack and we can use them as an astringent antiseptic to staunch bleeding and to help healing or to prevent diarrhoea. But more importantly it has long been used as a tea or a chewing stick, against pain, headaches, muscular and rheumatic aches and fevers. It contains an anti-inflammatory, salicin, from which can be derived salicylic acid and then acetylsalicylic acid, more commonly known as aspirin, (although this was extracted initially from meadowsweet). Interestingly, in its natural state it does not damage the stomach as can the synthesised product. A true 'witches' aspirin'.

ANNE PRESS

THE ADELA SHAW ORTHOPAEDIC HOSPITAL

Photos © W Hayes

O PENED IN 1925, the Yorkshire Children's Orthopaedic Hospital (YCOH) in Kirkbymoorside played a vital role in the lives of children from all Ridings of Yorkshire.

It was built on the site of a WWI convalescent hospital thanks to the generosity of Mrs. Adela Shaw. She was from a well-known local family and donated the site following a plea by Major Sir Robert Bower in the Yorkshire Herald in 1924:

"The urgency is great. There are now in Yorkshire about 5,000 children of school age, now crippled, the vast majority of whom are wholly or partially curable, with proper treatment."

Sir Robert's vision was to create a hospital where not only were the diseases treated, but where the children were taught and cared for and provided with aftercare.

After a great deal of persuasion, fundraising and determination, the YCOH opened its gates on 31 July 1925. HRH Princess Mary officiated at the opening ceremony and the whole of Kirkbymoorside came out to celebrate.

The hospital recruited a surgeon who made it his mission to help these children until his retirement - Dr Howard Crockatt. He had suffered from poliomyelitis as a child and so understood first-hand the difficulties faced by the children. With his easy manner and refusal to wear a white coat on the wards, 'Pop Crockatt' was a firm favourite!

Alongside Dr Crockatt, Matrons Poole, Bedwell and Lillie maintained a tradition of cleanliness, discipline and routine. The nurses recruited were at the start of their careers, just 16 years old. They lived on site and worked long hours in tough conditions, caring for some desperately sick children. Many of the girls would later thank 'Matron' for setting them out on a career in nursing.

The children suffered from a variety of illnesses, including polio, TB, rickets and hydrocephalus. Those with TB had to be immobilised in frames and splints whilst waiting for the disease to burn itself out. Despite the horror of being strapped into these frames, the children continued to live life as normally as possible and many a tale is told of antics and escapades. The nursing staff took their patients on outings and arranged shows and entertainment, often thanks to generous donations from the community.

Alongside the nursing staff, was a host of support staff - cleaners, ward-maids, cooks, laundry staff, workshop staff and

porters, not forgetting the gardener and maintenance men. Frames, supports and boots were all custom-made on site under the leadership of Godfrey Woof.

Parents were discouraged from visiting, with visits limited to once a month; the children naturally became upset and it took a long while to settle them after visiting day. This enforced separation often took its toll on the children's natural bonds with parents and siblings: once home, they sometimes struggled to settle back in as they could have been away for up to five years. Until the introduction of the NHS, the children's treatment and care had to be paid for either by the families themselves or welfare funds or perhaps by the authorities. Many parents were still struggling to repay these costs long after their child had been discharged.

With WWII came the need to move the children out and make way for wounded soldiers. The nearby large houses of Welburn Hall and Nawton Towers were converted into temporary hospitals until the war was over.

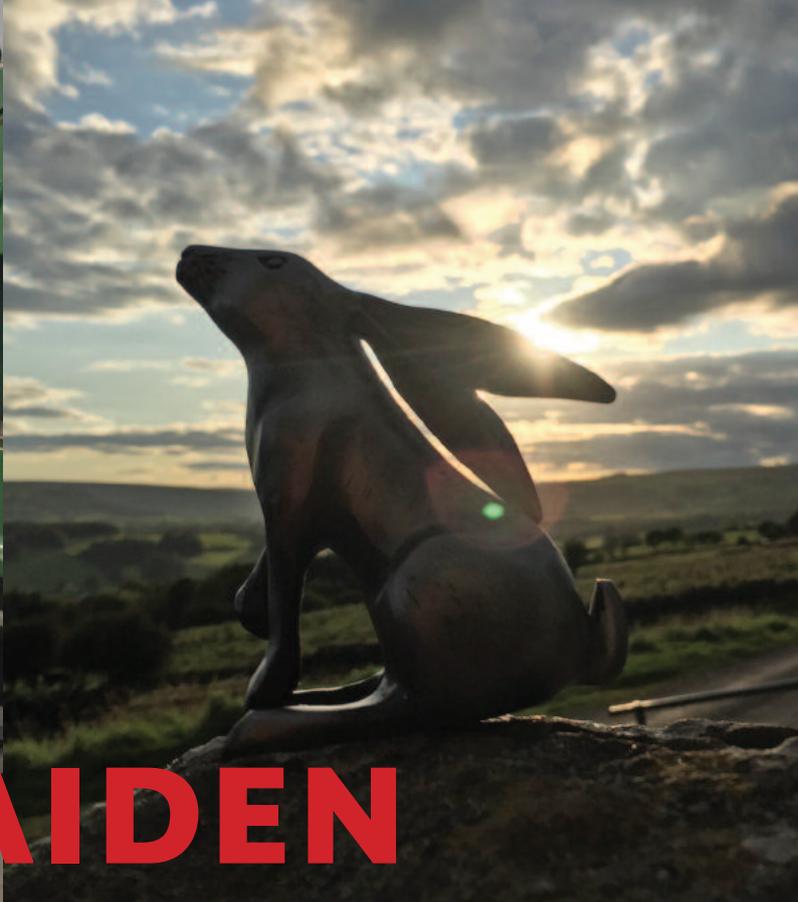
After the war the hospital was renamed The Adela Shaw Orthopaedic Hospital. In 1958 Dr Crockatt retired, while surgeon Dr Kitty Adamson remained until her own retirement, after 30 years' service, when the hospital closed in 1970. The original wooden wards had begun to decay, it was too costly to rebuild and the need for a separate orthopaedic hospital was removed with the opening of a dedicated ward at Scarborough General Hospital. The site was sold and eventually built on for housing. Today all that remains are the stone gateposts and the old Ward IV (formerly the babies' ward), now home to The Moorside Bar.

In 2010 the Kirkbymoorside History Group decided to prevent the hospital, its characters and achievements from disappearing from memory. With support from Ryedale District Council, the first history of the hospital was published and following an overwhelming response, a second pictorial book was printed the same year.

Stories continued to arrive, and queries about the location led the History Group to erect a permanent display board to mark the site. They also hosted a reunion and exhibition with the launch of the third and final book in 2013. The group is proud that the memory of the Adela Shaw Hospital will not be forgotten.

LOUISE MUDD





ARTS AND CRAFTS

STEEL MAIDEN

Photos © Katie Ventress

Artist Blacksmith Katie Ventress (KV Artist Blacksmith) creates traditionally forged and fabricated metal artwork from her forge in the Yorkshire coast village of Hinderwell. Katie has appeared on Countryfile and you may have seen her more recently in Made in Great Britain shown on BBC Two, a series which considered how our nation's craft and manufacturing skills have shaped our towns and cities and built modern Britain. Katie not only explored more about her own craft, but also had the opportunity to try her hand at many other different crafts and skills, from shoe making and millinery to cheese making and ceramics.

Katie described to Voice of the Moors how she became an artist blacksmith and how the environment and landscape shapes and inspires her work.

BORN LOCALLY in West Barnby and having grown up in nearby Sandsend, Katie has had endless inspiration from an area perfectly placed by coast, farmland, woods and moors, giving her an appreciation of her surroundings and the constant urge to get her hands dirty!

Formally trained in Blacksmithing and Art and Design, Katie uses her skills and creative background to make unique, high quality pieces that are not only beautiful but often useful.

Her work is often inspired by the countryside's flora and fauna - their form, texture and movement.

"Art has always played a huge part in my life and is something I have practised, with my family, from a young age. If it did not engage me creatively, it would not engage me at all.

I would never have known at the time that blacksmithing would become my creative outlet".

After studying Art and Design at A-level, this was followed by 3D Contemporary Craft at York College and when she left University her intention was find work in any type of creative business.

A local blacksmith was thinking of taking on another apprentice and Katie did not hesitate to give it a go, spending six and a half years working full time as a blacksmith and fabricator.

Her apprenticeship lasted 4 years at Godbold Blacksmiths, where she also learned modern fabrication skills, with another

2 years of traditional training at Hereford Agricultural College (Design Forge Skills).

After finishing her apprenticeship Katie went on to win "Show Champion" in the blacksmithing class at The Great Yorkshire Show for a traditionally made reclining chair that she created as her final piece during her study at college. She now holds two Certificates of Merit from The Worshipful Company of Blacksmiths for work of a high level in the field of the blacksmith.

Almost 8 years and a great number of burns and blisters later, Katie is now an Artist Blacksmith in her own right.

"It is not glamorous or easy work; in fact it's hot, sweaty and dirty, but the final products you can create are a direct result of your physical efforts and imagination, making it all worthwhile".

Katie now spends her week days "tinkering away" in her workshop making anything from tiny, detailed ornaments to large scale public sculptures.

Using mild steel supplied in 6 metre lengths, she cuts, grinds, welds, heats, hammers, chisels, bends and forms the metal into organic shapes, forms and textures. The steel must reach a temperature that enables it to become malleable and soft, the bright orange to yellow colour then making it possible to form the once cold and unforgiving material.

During the winter months, the sight of the open fire is welcoming (although the workshop itself is a quite a cold space) but as the weather starts to warm and it moves from spring to summer, the heat becomes less enticing and more of a challenge!

Inspiration comes not only from the structure and textures of the living creatures around us here on the Moors, but also from interacting with her surroundings and experiencing the peace and freedom around her.

Poking around in rock pools and breathing in the salt-sea air at Sandsend or raking through Mulgrave woodlands and filling her pockets with inspirational natural treasures whilst emptying her head of everything other than what can be seen around her, generates and forges that creative spark. Katie said, "Inspiration is gained not only through sight, but from touch, sound, smells and experiences; and how I experience my environment comes across in the style of my work".

Katie's work is often very detailed, showing life like representations of animals or nature. This stems from her love of natural life and life forms. She sees beauty in the mechanics of the plants and animals, closely examining every last joint, or each fold and pattern and cannot resist trying to see if it is possible to replicate such forms by hand in steel.

Working mainly for commissions, Katie has created everything from twisted fossils in rocks, sculptural fire tool sets (companion sets), ornate boot scrapers, door knockers, to wall art and garden features.

Since setting up her business almost two years ago, this young blacksmith has produced many pieces that have sold both locally and countrywide as well as finding their way to France, Australia, Portugal, Ireland and Scotland.

Last year, Katie took part in "Staithes Festival of Art and Heritage" creating a large public sculpture of two "stingrays".

These were temporarily placed on the beach to be enjoyed by the public, ageing and changing as the tide came in and receded.

Since setting up her business, Katie has received much support not only locally but also from the many admirers of nature, art and metal work further afield. Her work has now been featured in various magazines and papers.

"The past two years have been very exciting, stressful, fun, hard, inspiring, testing and rewarding. The time has gone so quickly, my business venture feels to have taken off well, but I am constantly aware of the future and hope that if I continue to work hard and be passionate, I will be able to continue doing what I love most for many more years to come".

Taking the risk to set up her own business was a huge decision, but it was something Katie knew had to be done. It was a natural progression if she wanted to be able to share her vision and love of our countryside with others, it was a necessity. Katie continued, "I couldn't imagine doing anything else. Not only does the work in making the things I do bring me immense happiness, but the joy it brings to others and the people it inspires and touches is also hugely rewarding".

The North Yorkshire Moors and Coast could not be more suited to being represented in steel and iron. Its rocky hills and jagged shores have been shaped by history and industry and like the fires and tools of the forge, its dramatic weather and environment continues to beat, chisel and sculpt its unique beauty, forging a muse for not only Katie's artwork but for many other local artists past, present and future.

Katie's hope is to continue to fabricate and forge her art for as long as she feels inspired by our "Land of Iron" and like the beaten, chiselled and sculpted landscape around her, her bespoke creations will last a lifetime.



LET'S NOT ALLOW THE NORTH YORK MOORS - OR ANY OF THE NATIONAL PARKS - TO BE DIMINISHED

In this article, Andrew Hall, Communications and Campaigns Officer at Campaign for National Parks describes the importance and value of the North York Moors National Park and how his organisation supports both NYMA and the National Park itself.

CAMPAIGN FOR National Parks (CNP) is the only national charity dedicated to promoting, protecting and improving all the National Parks of England and Wales, including the beautiful North York Moors. We were involved in the creation of the Parks back in the 1940s and 50s and today they remain essential to the nation's health and well-being. For over eighty years we have been campaigning to strengthen the protections given to the National Parks, been vigilant in monitoring for damaging developments, and have promoted National Parks for the enjoyment of everyone.

We wholeheartedly believe the National Parks are among the most beautiful and valued landscapes in the British Isles, containing some of our most breathtaking scenery, rare wildlife and cultural heritage. We want to keep them safe for future generations to enjoy. And there is much to celebrate in the North York Moors. It has its own distinct character - different even from its fellow Yorkshire National Park, the Yorkshire Dales. Protecting that unique character is what we are all about.

Millions of people each year flock to see the Moors' famous beauty. Whether that's witnessing the colour transformation of the landscape over the seasons, or connecting with the past at one of the ancient historical sites within the Park's boundaries. Visitors might come to one particular site, only to discover the rich and vast wealth that the North York Moors has to offer.

CNP recognises that each National Park faces its own challenges and that is why we have been helping the North Yorkshire Moors Association oppose the development of the Woodsmith potash mine in the Park. Whilst we recognise the Moors have been shaped by human hands over millennia, inappropriate major development leaving brutal industrial scars on the landscape, is another matter.

In addition, on a national level we have led the campaigns to keep nuclear waste facilities and fracking out of the National Parks and their setting. Even more than this, if we want the North York Moors to thrive we cannot simply be protectionist. We want positive change in the countryside. We

want to see the North York Moors shine as an excellent example of landscape management. We want its skies alive with bird life, its communities to benefit from a growing and resilient rural economy and its extraordinary heritage sites safe for our grandchildren and beyond.

We are losing wildlife at an astonishing rate, never mind that we are already one of the most nature deprived countries in the world. Worldwide it is thought the planet has lost 60% of its wildlife since 1970 and this situation is getting worse by the day.

The North York Moors should be a place where the opposite is true, where wildlife is rebounding and people can connect closely with nature. To do that, we are calling for more powers for the National Park Authority to administer agri-environment schemes and for the Authority to take a pioneering approach to landscape scale restoration.

We also want to see action on the illegal persecution of wildlife which is threatening ecologically vital species. Key to success, however, is bringing people with us to stand up for wildlife. Across most of the National Parks, including the North York Moors, a significant portion of land is in the hands of private individuals or organisations. Convincing them to work together for change is why CNP passionately believes in avoiding unhelpful rhetoric while at the same time being honest about the dire situation wildlife finds itself in.

It remains a sad fact that not everyone who would want to visit the North York Moors can do so in a sustainable way or, indeed, at all. Marginalised members of society, often those who stand to gain most from the enriching experience of the North York Moors, face a daunting list of obstacles from a lack of car ownership or affordable public transport, to time off work or cultural barriers. If National Parks are truly for everyone, then these issues must be addressed in the North York Moors and elsewhere.

CNP has high ambitions but that's because we believe the National Parks are worth it. We are dedicated to working with partners such as the North Yorkshire Moors Association to ensure the places we love are vibrant, living landscapes that nourish and benefit future generations.

**ANDREW HALL
CAMPAIGN FOR NATIONAL PARKS**



Photo © Mike Kipling

WHERE HAVE ALL OUR CUCKOOS GONE?

WE ALL LOOK forward to hearing the first cuckoo of the year as a reminder that summer is on its way, but have you heard that unmistakable sound as often during the last few years? Most probably, like me, you have not. In England we have lost over half our breeding cuckoos during the last twenty-five years, though Scotland and Wales have not fared quite so badly: but why are they declining so much?

Not surprisingly, the cuckoo's activities in the UK have been closely studied, but until recently, once they headed south, very little was known about their destination or how they got there. By learning more about what happens to them during their annual 10,000-mile migration, perhaps we can start to understand their decline.

The development of satellite (GPS) tags weighing only 5g means that we can now follow their travels. These tags are solar-powered, transmitting for 10 hours to give a position accurate to a few hundred metres, and then going into 'sleep' mode for 48 hours to recharge.

More than fifty male cuckoos have now been tagged by the BTO, at nine different UK locations, and several amongst them have made more than one round trip. To everyone's surprise, two routes were discovered. One via Spain and Morocco, the 'western route', and the other via Italy or the Balkans, the 'eastern route'. They converge in the Congo basin in central Africa.

On average birds taking the western route leave eight days later than those taking the eastern one, and are more likely to fail to complete their journey, even though it is shorter. It is significant that the birds that breed in England, where the decline has been more severe, tend to use the western route. This provides the first direct evidence that conditions encountered during migration can have an impact on numbers.

Despite the obvious barrier of the Sahara, most of the deaths on the western route occur in Europe, suggesting that conditions at the stopover sites where they refuel could be responsible. In recent years, Spain has suffered serious



droughts and wildfires which have reduced the availability of the insects cuckoos need for fuel.

Fortunately, unlike some smaller migrants, cuckoos don't generally stop over in Egypt, Cyprus or Malta where bird hunting is so devastating, with an estimated 20 million plus birds being killed or captured annually.

Much of what is being discovered about cuckoos applies equally to other long-range migrants whose numbers are also falling. Smaller and lighter tags are being used to track some of these species such as swallows, nightjars and flycatchers, though to download the location information from these datalogging tags, birds have to be recaptured.

Refuelling during migration, whether on the wing or by stopping over at various points en route, is a key factor in any bird's survival during this epic voyage. It seems increasingly likely that the reduction in suitable high-energy food either to fatten up before departure, or for energy during the flight is playing a major part in the decline of many species. Add to this the habitat changes taking place in Africa due to increased population pressures, and we have a scenario that does not bode well.

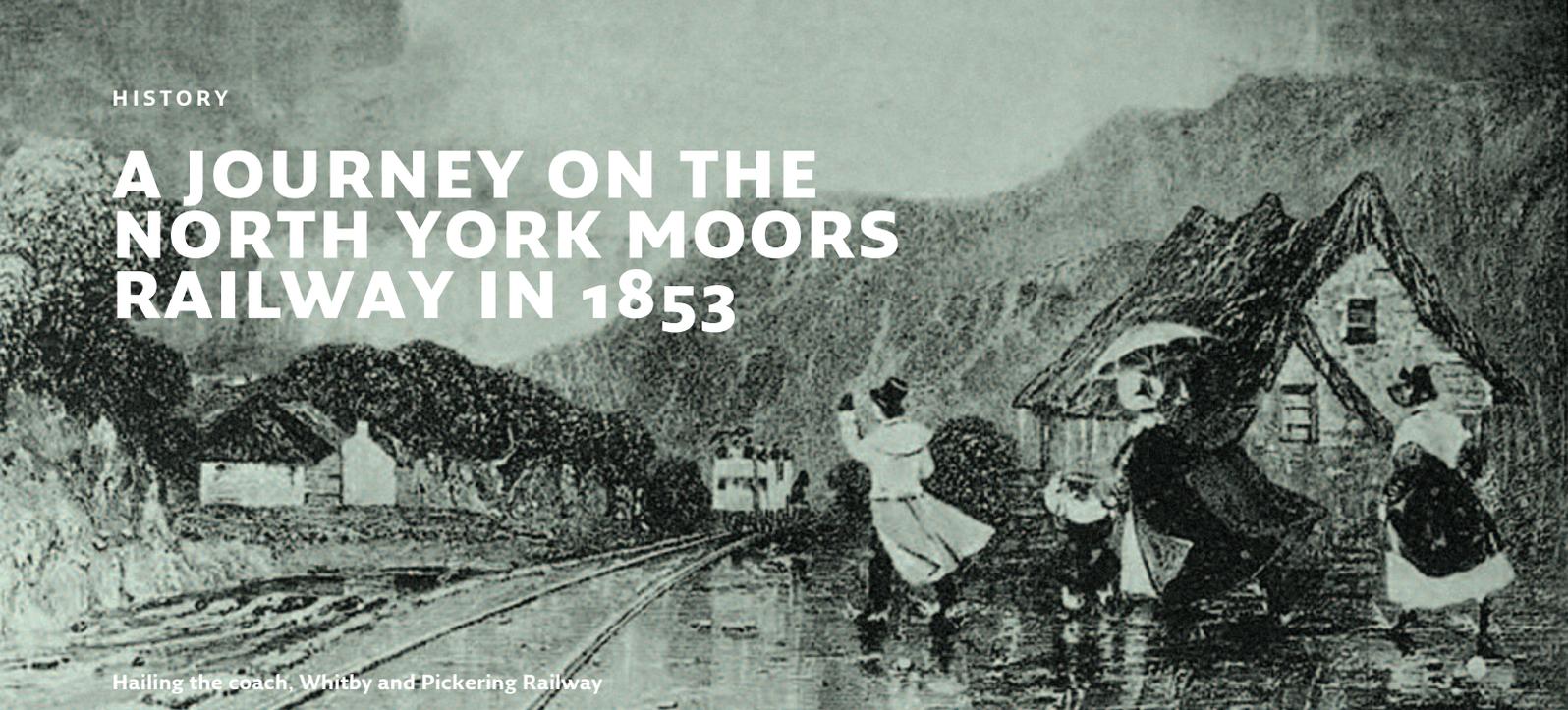
This study underlines the need to take into account a bird's whole lifecycle when considering its conservation needs. Much more information is needed on these topics to help us understand migratory declines in general. Studies of this sort will be vital for the conservation of Afro-Palaeartic migrants, and will be needed to identify key areas where stopover site quality has declined, and conservation work might be of benefit.

Did you hear a cuckoo last year, will you hear a cuckoo this year? It's not long to wait now to find out, with the first arrivals due here in a month or so. According to the BTO's website, the first two GPS tagged cuckoos, began their return journeys to the UK in late February. They will most likely be stopping in western Africa to fuel up before setting off on their journey back here to breed. You can follow them, and all the other tagged birds, as they make their way back to the UK on the BTO website, under "Cuckoo Tracking".

MIKE GRAY



A JOURNEY ON THE NORTH YORK MOORS RAILWAY IN 1853



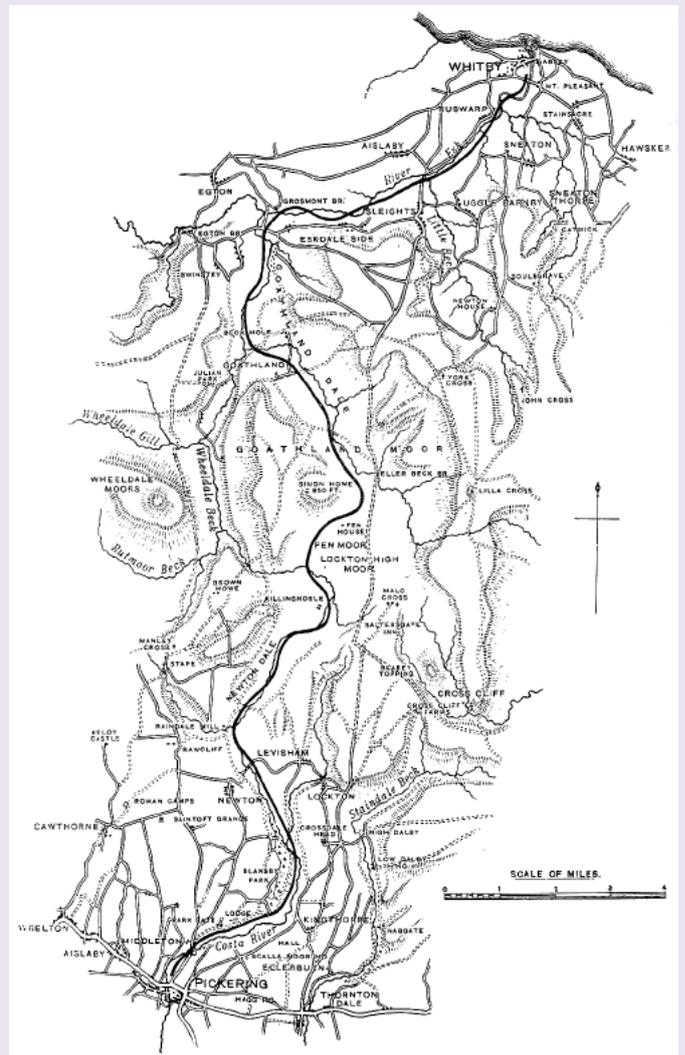
Hailing the coach, Whitby and Pickering Railway

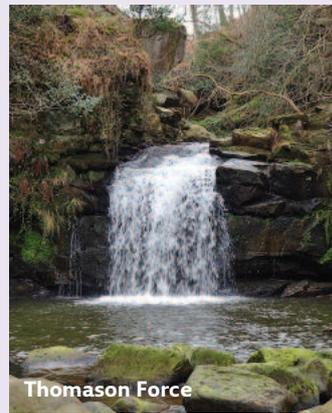
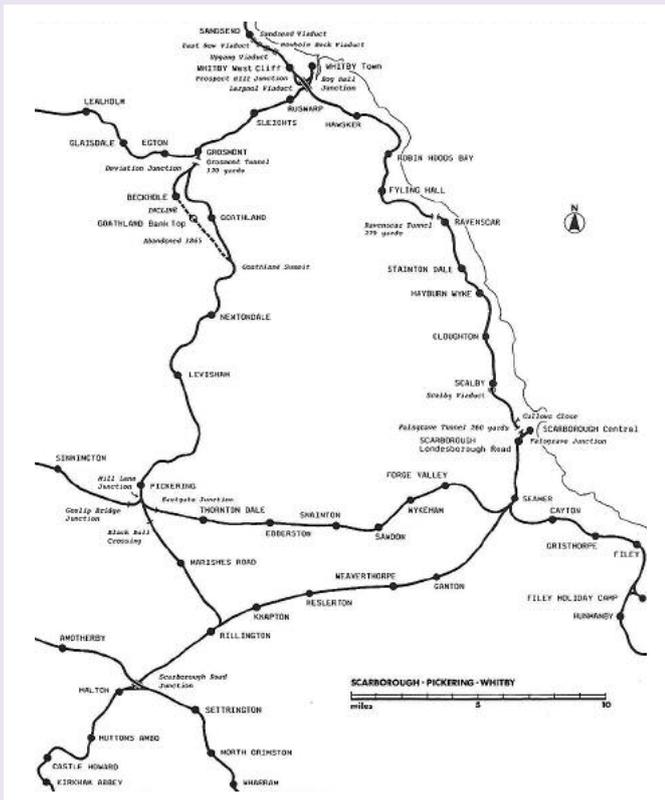
*Professor John Phillips (1800-74), a leading geologist, naturalist and topographer of the Victorian era, produced in 1853 one of the world's first railway guide books *Railway Excursions from York, Leeds and Hull* (3rd edition of 1855 from which this extract is taken was retitled *Excursions by the North Eastern Railway*). It includes this delightful account of what could be seen from the carriage window between Pickering and Whitby through the North York Moors, including description of a trip down the cable-hauled incline between Grosmont and Beck Hole which ceased to operate in 1865.*

WE SOON arrive at Pickering. The castle, a very large but plain structure, occupies an eminence north of the quaint old town, which, strange as it may seem, sent members to Parliament in the reign of Edward I. This was a place of confinement for the unhappy son of the Black Prince, previous to his entering the fatal walls of Pontefract. It was a part of the great Duchy of Lancaster, and had local immunities and forest rights, so that it was no unsuitable residence, however disagreeable as a prison, for the majesty of England.

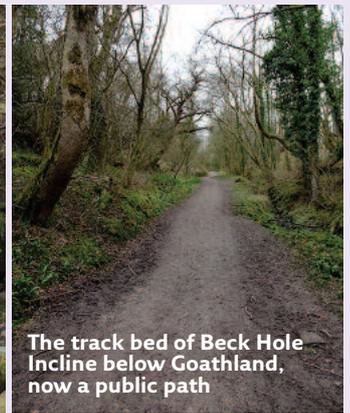
Immediately on leaving Pickering we pass below the high walls of the castle, and enter the long, winding, and beautiful dale, which, under several names, and with many delightful variations and lateral connections, accompanies us to the very seaside at Whitby; twenty miles of scenery, full of charms for the artist, and hardly to be surpassed, if indeed it be equalled, on any other line of iron road. It would be vain to attempt the description of the many retiring hollows and prominent "Nabs" of rock, or the broadly-wooded steps, and strangely-heaped masses of undercliff, which diversify the sides of the glen, in the very bed of which, close by the brawling stream, the engine, that tormented spirit of iron, rushes by regardless with its load of life and luggage.

At Levisham station the claims of antiquity and natural history gently solicit the traveller to halt and walk. Three miles to the west, are the justly-famous Roman entrenchments (of the ninth Legion) on the edge of a bold escarpment called Cawthorn Camps. One of the four camps has the character of a permanent work—a well defended station. Near them, on the moor, are British tumuli; and at Cropton, not far, is a remarkable stronghold of the Britons.

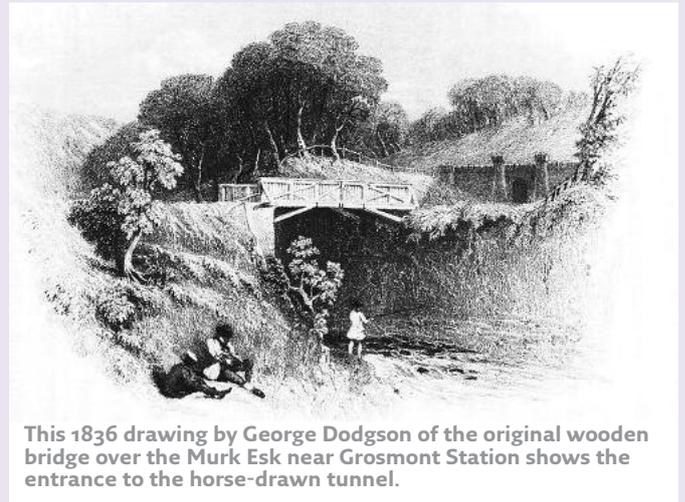




Thomason Force



The track bed of Beck Hole Incline below Goathland, now a public path



This 1836 drawing by George Dodgson of the original wooden bridge over the Murk Esk near Grosmont Station shows the entrance to the horse-drawn tunnel.

On the east of the station, and north of the village of Levisham, is a deep and singular glen, bearing the extraordinary name of the Hole of Horcum. Here the botanist may exult in the discovery of *Arbutus Uva Ursi*. The sections of strata about the Levisham station are very instructive parts of the peculiar oolitic coalfield, showing, in downward order, the coralline oolite, calcareous grit, Oxford clay, Kelloways rock, cornbrash, sandstones and shales, with plants, marks of coal, and granular ironstone of great richness, in thin irregular beds and nodules. This dale is occasionally enlivened by the evening strains of the blackcap, a warbler not to be contemned, even where the nightingale has been heard. "Away! on the wings of the giant steam, Away! as swift as a morning dream."

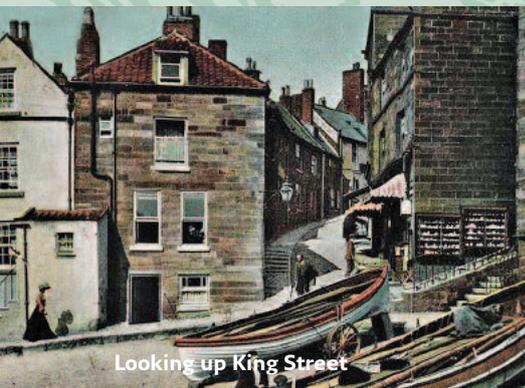
Nor can we stop till the rapid wheels pause at the top of the inclined plane of Goathland, which gives pedestrians another opportunity of looking at the singular features of this wide moorland region. Here, near the church, is a "Public," which may be useful against a shower, and it is rather desirable there should be or should have been a shower, for otherwise the pretty waterfall of Thomason Force may be unjustly undervalued. It is at a short distance from the station. About a mile south of the station, beyond the church and the "Public," on a "Bank" or brow of hill are numerous small pits called "Killing Pits," the bases of British huts. Three miles across the high moors, to the east, is the picturesque valley of Littlebeck, contracted in its upper part to a narrow "Gill," where the conspicuous rush of water, called Falling Force, breaks the deep silence of the purple moorland.

The descent of this long and rather sinuous inclined plane is accomplished very safely by the aid of machinery, which is urged by steam, and controlled by the engineer. At the foot of the plane we reach the stream from Thomason Force, and pass by a pleasing and romantic course to the Tunnel station

and inn, near Grosmont Bridge. In this course we have crossed the great dyke of Whinstone, now quarried extensively for the roads. Geologists will stop at the Tunnel station, if they desire to examine this singular dyke, or explore the ironstone beds, which here interlamine the lias, and make little ledges across the Goathland Water, and appear in the dark scars on its banks. A little further down the stream joins the Esk. Near Grosmont Bridge was a cell to the Abbey of Gramont in France. One of the donations to this house included 2800 feet by the water, and 1400 feet toward the mountains, besides the mill and fishery at "Eggeton." At the dissolution it was valued at £22 2s. 8d. net. A short mile's walk up Eskdale conducts to Egton Bridge, where, in a humble but comfortable little inn (Oak Tree) I have found grateful food and rest. For a mile above Egton Bridge the scenery on the Esk is delightful. The rapid stream, winding uncontrolled below precipitous cliffs, and through woods of varied hue, tempts the stranger who can trust his feet - there is no carriage-road - now to follow the irregular sinuosities of the stream, and then to climb to some gray rock which overlooks the valley. And thus he journeys to the Beggar's Bridge, a picturesque spot, and may then pick his way further up the glen, or take his course to the singular village of Glaizedale, which overlooks the fine glen of that name, rock-bordered at its upper end. From the tunnel to Whitby is a pretty ride on the railway, or a pleasant walk on the road, by the village of Sleights, and the modest and sheltered seats of Woodlands and Esk Hall; Ruswarp, with its old neglected mansion, and the woods and rocks of Cock Mill and Larpool, to the station at Whitby.

COLIN SPEAKMAN

ON THE CREST OF A WAVE



Looking up King Street



The old Post Office in King Street



THE INDUSTRIAL Revolution and the coming of the railways opened up travel to working class people rather than just the wealthy and in particular, it led to the growth of English seaside resorts such as Scarborough and Blackpool. The coastal railway between Scarborough and Whitby opened in 1885 and gave people the opportunity to visit Robin Hood's Bay and other stations along the route. Although the railway, closed in 1965, no longer brings visitors to Bay they continue to arrive by car, coach and on foot and, just like their predecessors, many want to take home a souvenir of their visit and many shops have opened to cater for this demand.

A late 19th century Stoke-on-Trent pottery manufacturer, William Henry Goss (1833-1906) and his sons, are credited with the idea of making souvenir pottery ware bearing crests and names of seaside resorts. William was a keen antiquarian and had a collection of antiques; in those days an antique was a Greek or Roman pot. The company introduced a range of miniature porcelain models of antiques from around the country decorated with coats of arms of interest locally and sold them through various agents around the country. They originally sold for anything from sixpence to a shilling or more. From antique vases, designs spread to tiny models of local visitor attractions and in the case of our region, to models such as the statue of Captain Cook, Whitby ammonites and Yorkshire cobs.

By the turn of the century collecting crested china had become a craze and virtually every town and city in the country had its arms produced and sold by Goss appointed agents. Several other pottery companies began producing their own range of similar ware including Grafton, Swan, Arcadian and Shelley. Each company had its own trademark stamped on the bottom of the item often together with a registration number.

In Robin Hood's Bay the original outlet for crested china was the Post Office at the bottom of King Street where the goods were displayed in a wall mounted cabinet outside the shop. The business was run by William Andrew Smith, a prominent local shop owner, postmaster, benefactor and entrepreneur. It may have been Mr Smith who devised the coat of arms for

the local china as there is no firm evidence from whence the design came. The most striking and collectable of the local items is a replica of the RNLI fish collecting box in the Dock (see article in the Winter edition of *Voice of the Moors*). This was also sold by W. A. Smith but was made under the Swan trademark.

The range of designs was incredible, from antiques to animals and buildings; from people to First World War tanks and guns. By the 1930s the craze for collecting crested china began to wane although, as with many 'collectables', the interest rises and falls over time.

In 2018 Robin Hood's Bay Museum was offered a unique collection of over 200 items of local crested china which is now on display. Apart from several RNLI fish, the collection includes such diverse items as a Maltese funeral urn, a camel, a coal scuttle and a frog!

Whilst about half of the collection displays the Robin Hood's Bay crest of two archers, the rest show the Strickland family crest. The crest is surmounted by a turkey and below the words, *Sir Walter Strickland Bart. Lord of the Manor of Robin Hood Bay*. Sir Walter was Lord of the Manor from 1909 to 1938. The current Lords of the Manor of Fylingdales are descended from William Strickland who purchased the Boynton estate near Bridlington in 1542. According to a popular story it was Sir William who introduced the turkey into England. It is said that he acquired six turkeys by trading with Native Americans whilst on an early voyage to America in 1526. This formed the start of a turkey business from which he apparently made so much money he was able to build Boynton Hall. William adopted the turkey into his family crest in 1550. The drawing of his coat of arms, held at the College of Arms in London, is thought to be the first depiction of the bird in Europe.

The village church, in which William Strickland is buried, is adorned with images of turkeys in stone sculptures on the walls, stained glass windows and a lectern with a full fan tailed turkey supporting the reading desk. Sir William would no doubt be amazed to know that his crest now adorns old souvenirs in Robin Hood's Bay!

ALAN STANFORTH

HOB VIEWS

I **N HIS BOOK** *Forty Years in a Moorland Parish* published in 1891, Canon Atkinson, Vicar of Danby, was clearly fascinated by his older parishioners' insistence on clinging to pre-modern beliefs at a time that the rest of the country was moving into the industrial era leaving the magical world behind. Of these strongly held magical beliefs the most common, here on the North Yorkshire Moors, were tales of fairies, wise men, witches and hobs. As an Essex man, hobs would have been new to Atkinson because, as most definitions will tell you, hobs are only found in the North and Midlands of England.

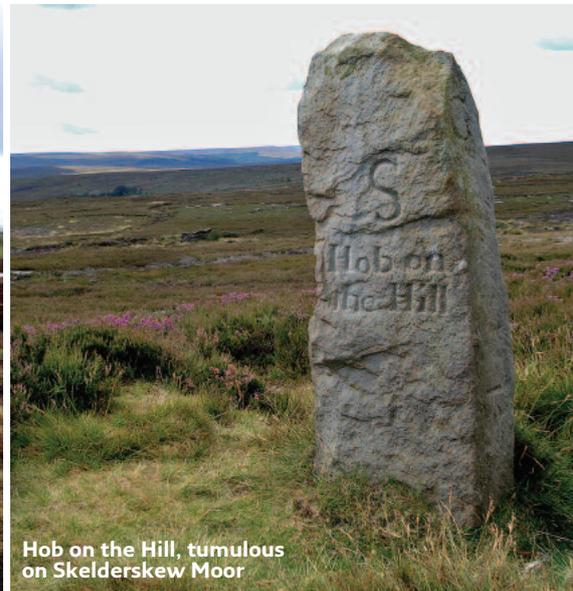
I have found references to hobs inhabiting South Yorkshire, Lincolnshire, Co. Durham, Staffordshire and Derbyshire, but these are isolated individuals. In and around the Moors, a miniscule area compared to any of the above, are recorded an astounding twenty six individuals. In 1823 a local folklorist, George Calvert listed 24, most with names that link them to places on the moor like: T'Lealholm Hob, Cross Hob o'Lastingham, Hob o'Hasty Bank etc. This is surely the largest concentration of hobs in the nation.

It is reasonable to speculate that this unusual concentration is due to the area being settled by Scandinavians who brought with them their stories of similar creatures from their mythology. The most likely candidates are the *nisse* or *tomte*, both being house spirits with very similar characteristics to our brownies or hobs.

Now, what exactly is a hob? General agreement says a hob is a small, possibly brown and hairy, naked or scantily dressed, very private, nocturnal spirit who is variously helpful around the house and farm or thoroughly mischievous. He (and all seem to be male) is also easily offended. They live unobserved in house, barn, hob hole or cave, and come and go as they choose. Typical tasks a hob might perform whilst the household sleeps are



Hob Cross, boundary stone on High Moor



Hob on the Hill, tumulus on Skelderskew Moor

dusting, ironing, tending the hearth and completing unfinished chores. Jobs on the farm included flailing the corn with a swipple, ploughing, sowing, gathering stray sheep, topping turnips or releasing a heavily laden hay cart stuck between two bridge-stones (yes, I forgot hobs are immensely strong).

For remuneration a hob would work happily for a bowl of milk/vat of cream or a large slice of bread and butter but, if over indulged or presented with well-meant largesse or gifts, great offence could be taken resulting in the hob leaving in a huff. This would also be its reaction to being spied upon.

Well known tales attached to some of these hobs include the Hart Hall Hob of Glaisdale who worked hard in the barn until an old woman spied on him and seeing he that he wore no clothes, made him a sark or belted shirt to keep him warm on winter nights. But he showed great displeasure both at being spied upon and the poor quality of the sark, so he upped and left saying:

"Gin hob mun hae nowght but a hardin' hamp. He'll come nae mair, nowther to berry nor stamp."

The Hobthrush of Runswick Bay lived in a cave by the shore. As a healer hob he was unique. When children got whooping cough, mothers would take

them to the cave and call, *"Hobthrush Hob - Mi bairns gotten t'kincough, Tak't off! Tak't off!"*

which was very brave of them, as their superstitious fishermen husbands were afraid to go near the Hob Hole.

The Farndale Hob showed the impish side of a hob's nature. He so annoyed his hosts that they put all their goods on a cart and left home for some peace. As they drove away, they failed to notice he was happily sitting on the back of the cart.

To this day place names like Hob Hole (Westerdale), Hob Bank Wood (Sinnington), Hob Lane and Hob Hill (Upleatham), Hob on the Hill and Hob Cross, the crosses above Commondale are all reminders of our long and unique relationship with hobs on and around the North Yorkshire Moors.

HOB O'HOB VIEW

Calvert's 1823 list

Lealholm Hob - Hob o'Trush - T'Hob o'Hob Garth - Cross Hob o'Lastingham - Farndale Hob o'High Farndale - Elphi Hob o'Low Farndale - T'Hob o'Stockdale - Scugdale Hob - Hodge Hob o'Bransdale - Woot Howe Hob - T'Hob o'Bracken Howe - T'Hob o'Stummer Howe - T'Hob o'Tarn Howe - Hob o'Ankness - Dale Town Hob o'Hawnby - T'hob o'Orterly - Crookelby Hob - Hob o'Hasty Bank - T'Hob Chop Gate - Blea Hob - T'Hob o'Broca - T'Hob o'Rye Rigg - Goathland Hob o'Howl Moor - Hob o'Egton High Moor

WALK

A CRISP JANUARY DAY: KIRKDALE WALK



Photos © Janet Cochrane

SATURDAY January 5th, 2019 brought with it an enthusiastic, 20 strong group of walkers, eager to embark on our first NYMA guided walk of the year in an area with a long history and pre-history.

Led by two leaders, our full-to-capacity group met at the lay-by on the A170, 1½ miles west of Kirbymoorside (grid reference SE 677849).

To begin our approximately 4½ mile walk, we took the public footpath on the right-hand side of the lay-by to head up towards Kirkdale. Following the field edge, we stopped about 700 yards along looking right towards the old railway bridge, which would have once spanned the Gilling to Pickering railway. At the end of the field, we reconvened and headed east along the Nawton to Kirbymoorside road, dropping down to the waymarkers after about ¼ mile near St Gregory's Minster.

Following the public bridleway, we headed north east and followed the edge of Kirkdale Woods to the top of a quiet road leading to Hold Cauldron Mill. We stopped about a third of the way down at a centuries old lime kiln (if anyone has any knowledge of this, we would love to hear from you). The surrounding landscape revealed quarried limestone cliffs and a deep, quiet valley.

Arriving at the gate of Hold Cauldron Mill, we learnt that prior to 1704, there had been a mill on the site when it was burnt down by a mill servant, that it was re-built around 1734 and it finally stopped working in 1920. It had been a corn mill with a breastshot waterwheel of which Dave Moore gave us a detailed explanation. Continuing on, we crossed the bridge with Hodge Beck beneath - the feed for the waterwheel. Taking a right-hand path, we headed south east up a slight incline back into woodland with a coffee break overlooking Hodge Beck.

Following the path along through Kirkdale Woods after approximately 1 mile, we came to a clearing taking us across a field to a dry ford which the previous week had been under 5 inches of water. (An alternative route can be taken up through the woods, approaching Kirkdale Cave). From this we visited St Gregory's Minster.

The Minster's 8th century 'footprint' now has a simple stone building, rebuilt and added to through the succeeding centuries. Above the door is a Saxon sundial commemorating the rebuilding of the ruined early church in about 1055 by Orm, son of Gamal, a possible descendant of the Vikings who devastated the church and area in the 9th century. Orm is thought to have been the priest at the time of rebuilding. The sundial's inscription reads; "This is the day's sun-marker at every tide."

The interior of the church has been returned from its Victorian incarnation to its original simplicity of form.

We also explored the adjacent cemetery, which includes the grave of Herbert Read. Some of us remembered reading his seminal book on art criticism, "The Meaning of Art" in our younger days. In the top cemetery, to the left just inside the gate, are the collected remains of the bones of Saxon folk found in excavations. The inscription says: "Here lie the remains of several men and women dating from the 9th to 19th century archaeologically excavated from the churchyard and re-interred May 2014. May they rest in peace and rise in glory." Moving evidence of 1,000 years of Christian burial on this site.

For our final point of interest, we rejoined the Nawton to Kirbymoorside road and headed east towards Kirkdale Cave. Here we learnt about William Buckland's work at 'the Hyenas' Den' as outlined in *The History Tree* book. In 1821, bones of long extinct species were found alongside those of creatures previously unknown in this area such as hippo, elephant and rhino. Probably their home for several generations, evidence suggested that hyenas dragged the remains of various animals into the cave. This excited the interest of palaeontologists and archaeologists of the time. Darwin's theory of evolution had yet to be formulated and the cave provided interesting evidence of creatures living in this area in prehistoric times, thus challenging contemporary orthodox belief in the biblical creation and the idea that Noah's Flood washed the bones here. It seems that the quarry in which we stood had originally been part of a cave complex until in the 19th century it was quarried for stone.

The final leg of the journey took us back to our starting point and concluded a most interesting walk.

CAL MOORE AND ELAINE WISDOM



NYMA NEWS

One of NYMA's charitable aims is to "foster greater understanding and appreciation of the culture, biodiversity, scenery and economic and social concerns of the North York Moors". We try to do that in a number of ways: a recent initiative is a link-up with Leeds Beckett, one of northern England's largest universities. Our counterparts from the 'Friends of the Dales' and 'Friends of the Peak District' are involved too.

Our link is with the School of Tourism and Hospitality, whose staff have helped us design a survey to find out more about younger people's interest in national parks. We began it with a question on whether they've actually heard of the North York Moors and the other Yorkshire parks! It's all too easy to live in our bubble, loving and enjoying our parks, but forgetting that to so many others they're completely unknown.

If we want the parks to remain relevant into the future and for as broad a swathe of people as possible, we need first to understand more about what people want - especially younger visitors, whose support for parks is vital to their survival in the face of development pressures and competing claims on national budgets. We'll report back soon on the survey results!

JANET COCHRANE

NYMA WALKS

Saturday 13 April

KILTON CASTLE

Walk Leader: Wendy Smith
wpsmith7a@gmail.com or
01642 711980
Meeting place: St Mary's Church,
Moorsholm
Meet time: 10.00am
Distance: 6.5 miles
A dumbbell route, mainly field
paths but 2 valley crossings, a
heritage hedgerow, a mine and
Kilton Castle.

Saturday 18 May

PART OF THE CLEVELAND WAY

Walk Leader: Beryl Turner
berylturner3@gmail.com
Meeting place: Sutton Bank Visitor
Centre, in front of visitor centre.
Meet time: 10.30am
Distance: approx 5 miles (but can
be shorter or longer)
Starting at Sutton Bank Visitor
Centre (pay to park, toilets and
cafe), take the Cleveland Way north

along the cliff tops. At Boltby Scar
turn east Hambleton Mosses to join
the Cleveland Road (Drovers' Road)
south via Dialstone Farm and the
racing stables. No stiles and no
steep hills but may well be muddy.

Sunday 16 June

LOFTUS AREA & LEWIS HUNTON COUNTRY

Walk leader: Albert Elliot
elliott142@btinternet.com or
01287 660137
Meet time: 10.30am
Distance approx 5-6 miles
Meet at Loftus car park - grid
reference 721183 (Explorer map
OL27) Hummersea Lane,
Skinningrove, CW coastal path
taking in the erstwhile home of
Lewis Hunton, returning via Upton
Farm to Loftus Town Square with
visit to churchyard (Hunton family
graves).
Please contact walk leader to
confirm.

CROSSWORD ANSWERS (see page 15)

THE BRIDESTONES

Anagram:

16 angora; 17 cleave; 18 Ascot; 19 RADAR
6 knife; 7 abacus; 10 litmus test; 14 parole;
1 green; 2 ophthalmic; 3 skiers; 5 operate;

Down:

19 rug; 20 cube; 21 calendar; 22 tier; 23 fetter
12 hermitage; 13 sapele; 15 amoeba; 18 airfields;
1 grouse; 4 book; 8 Blenheim; 9 dell; 11 can;

Across:

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Chairman

Tom Chadwick

Vice Chairman

Adrian Leaman

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Sharon Artley, Sue Chadwick, Janet Cochrane, Albert Elliot, Ann Glass, Cal Moore, Dave Moore, Colin Speakman, George Winn-Darley, Elaine Wisdom

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Brian Pearce - brian.pearce11@btinternet.com

Association Secretary

Janet Cochrane - secretary@nyma.org.uk - 07570 112010

Membership Secretary

Cal Moore - membership@nyma.org.uk - 01287 669648

Walks Coordinator

Heather Mather - 01287 669104

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