

The Yorkshire Journal

Issue 2

Summer 2017

In this issue:

The Birthplace of the Famous Brontë Children

A Marriage Made in Heaven

**Filey's Railway Seaside Holiday Posters
& Development of the Seaside Town**

Hornsea Museum

Do You Remember Pennine Magazine?



The Museum is open from Easter to October each year and is always open for school and group visits

The Hornsea Museum Garden



For a history of the museum and a tour of all the interesting rooms and displays see pages 26-37



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Above: In the Crescent Gardens, Filey are five large stone base blocks from the Roman signal station. They were discovered in 1857 after a cliff fall on Filey Brigg and can be seen in a bed of flowers. In the background are The Crescent apartments

Cover: Markenfield Hall Photo by Jeremy Clark

Editorial

Looking back at the early issues of the e-journal, some of the spelling and grammar was published unchecked. Thanks to Margaret Harley, our professional proof-reader, we have been going through all the e-journals correcting, and where possible improving, the quality of each issue. Keith Heywood, our web editor, has now replaced all the issues with new and revised ones. The full archive of the e-journal is available on-line and is free to download.

Summer is once again with us and in this issue we feature five interesting and captivating articles that look back in time. For our first feature Claire Mason visits the birthplace of the famous Brontë children at Thornton in Bradford. In Claire's article she explains how Patrick Brontë first met his wife Maria Branwell and moved to the parsonage at Thornton where Charlotte, Branwell, Emily and Anne were born. The original font in which the Brontë children were baptized can be seen in a new St James Church at Thornton. Following the Brontës' departure to Haworth the 'old parsonage' has undergone several changes. An additional shop frontage was built in 1898 and in the late 1990s it opened as a museum. Today the old parsonage is a café and visitors can see the fireplace in the drawing room in front of which the four children were born.

In our next feature Diana Parsons gives an account of the lives of William and Alice Ellis, two dedicated Quakers. Both were Quaker ministers and married in 1688. As a travelling minister William roamed widely, not only in Yorkshire but also nationally and internationally. Following his return to Airton he resumed attendance at the Settle Monthly Meetings where his wife Alice continued her ministerial duties. William died at Airton in 1709 and eleven years later in 1720 Alice also died. Both were interred in the burial ground attached to the Meeting House next door to their cottage. Before their deaths both conveyed their home and its land to the Friends to provide accommodation for apprentices and travelling ministers. Their Meeting House in Airton is still used for its original purpose.

Then Stephen Riley continues his fascinating story of Yorkshire's railway seaside holiday posters. In this issue he explores Filey's Railway Seaside Holiday Posters and the development of the seaside town. He includes Butlin's Holiday Camp, Filey which closed in 1983 and a visit to the Filey Museum.

For our last feature Daniel Theyer remembers Pennine Magazine and gives a full report of its rise and fall. Just another casualty in the publication of Yorkshire magazines.

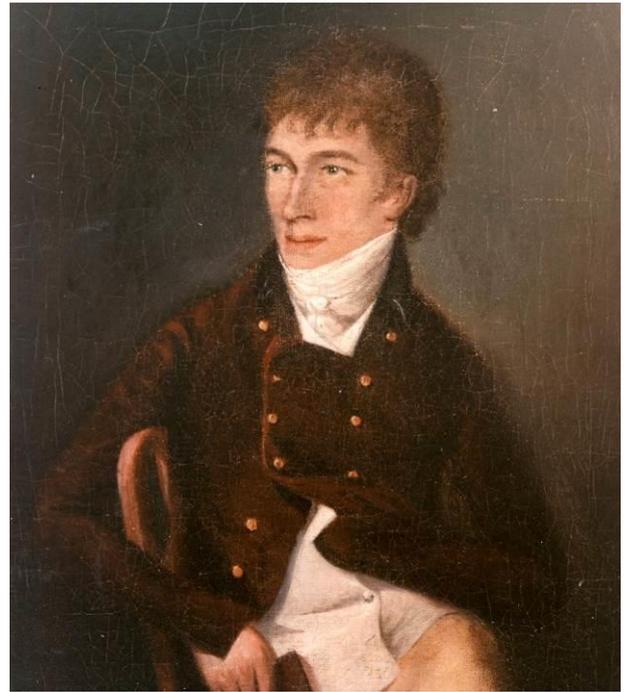
But there is much more to these articles, please read and enjoy them.

We welcome your comments.

The Birthplace of the Famous Brontë Children

By Claire Mason

Patrick Brontë (17 March 1777-7 June 1861) was ordained into the Church of England in 1807 at Wethersfield, near Braintree in Essex, after studying theology for four years at St John's College Cambridge. But it is not widely known that he changed his surname from Brunty, a variation of O'Prunty to Brontë when he registered as an undergraduate at the college in 1802. Why he did this is not known for certain, he may have wished to hide his humble origins. However, it is generally accepted by Brontë scholars that Patrick changed his name out of respect for Lord Nelson. Horatio Nelson was given the title Duke of Brontë in Sicily by King Ferdinand of Naples, for fighting off the French Navy and restoring him to his throne in 1799. Patrick Brontë and later the whole Brontë family had a fascination with military leaders in their recent past. Wellington and Napoleon both appear in various guises in the juvenilia of the Brontë family and Nelson is the subject of a poem by Branwell in 1841.



Right: Patrick Brontë (17 March 1777 – 7 June 1861) as a young man. He outlived not only his wife by 40 years, but all six of his children. He died at the age of 84 in 1861



The Reverend Patrick Brontë took up a number of curacies before his appointment at Haworth in 1820 where he was to serve for 41 years. In 1809 he moved to the West Riding of Yorkshire as curate of Dewsbury Parish Church.



Above and Right: The exterior and interior of Dewsbury Church in 1823 as it would have looked when Patrick Brontë was curate

He moved in 1810 to Hartshead Church, now St Peter's although Patrick was not officially inducted until July of the following year. He found lodgings at a farm known as Thornbush Farm, but in Patrick's day it was called Lousey Thorn Farm.



Thornbush Farm / Lousey Thorn Farm. Patrick Brontë lodged here whilst serving as curate of Hartshead

Above: Lousey Thorn Farm circa 1900

Left: The Farm in 2015

Right: Hartshead Church, now St Peter's where Patrick Brontë was curate from 1810 to 1815



During his time at Hartshead Patrick was appointed inspector at Woodhouse Grove School near Guiseley. It was here that he met Maria Branwell, who had recently moved up to Yorkshire from her home town of Penzance, Cornwall, to help her aunt with the domestic side of running the school. After a happy five months courtship the two were married at St. Oswald's Church, Guiseley near Leeds on 29 December 1812.



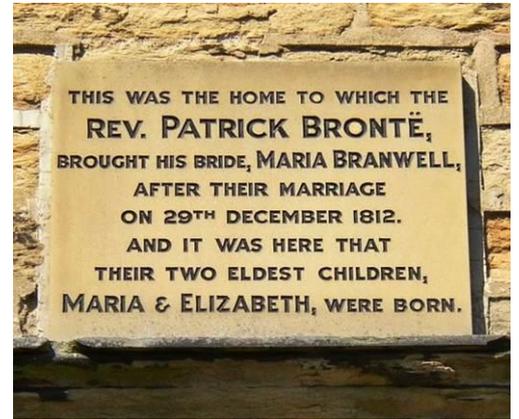
Left: Maria Branwell as a young woman

The couple lived at Clough House, Halifax Road, Hightown, Liversedge. It was here their first two children Maria and Elizabeth were born, though both died in infancy. Their first born child was Maria (181?-1825) and their second, Elizabeth (1815-1825). The date of birth of Patrick Brontë's eldest child, Maria Brontë is not known but she was christened on 23rd April 1814.



Left: Clough House, Halifax Road, Hightown, Liversedge. It was the home to which the Rev, Patrick Brontë brought his bride Maria Branwell after their marriage on 29th December 1812, and it was here that their two eldest children, Maria and Elizabeth, were born

Below: Over the front door is a stone plaque with inscribed text



The Reverend Patrick Brontë was curate at Hartshead Church until 1815 when he exchanged parishes with the vicar of Thornton in Bradford. Patrick, his wife Maria and their two children, Maria and Elizabeth moved to the parsonage at Thornton on the 15th May 1815. They stayed there until 1820 when they moved to the parsonage at Haworth. After the family moved to Thornton their remaining children were born, Charlotte (1816–1855), Patrick Branwell (1817–1848), Emily (1818–1848) and Anne (1820–1849).

St James' Church, Thornton

Patrick Brontë was curate at St James' Church which was known locally as the 'Bell Chapel'. It was built in 1612 on the site of two earlier chapels, but underwent many alterations in the years leading up to the appointment of Patrick Brontë as parson. In 1872 a new St James Church was built on the opposite side of the road from the old Bell Chapel which fell into immediate disuse. Little now remains of the original building but the cupola (a bell tower) and one wall is still intact in the graveyard. The original font in which the Brontë children Charlotte, Branwell, Emily and Anne were baptised was moved from the Old Bell Chapel to the new church, where it can be seen with other Brontë related artefacts including Patrick Brontë's writing desk and washbasin. There is also an exhibition which includes information and displays exhibits from the Brontës' time in Thornton.



Left: In the autumn of 1818, major renovation of the Chapel began. The gallery at the east end had become unsafe and had to be closed. For many years this had been used by the singers and instrumentalists, who provided the church music because there was no organ. Patrick's plans also included building a bell tower and to take down the south wall to rebuild it with six new large windows. This early photograph, shows the chapel and cupola after this work had been completed.

Right: This is the earliest picture of the interior of the chapel





Left: The font in which the Brontë children Charlotte, Branwell, Emily and Anne were baptized. It is made of limestone and consists of two parts, the bowl and shaft and the base. The font is broken on one side at the top and has a small octagonal basin without a drain hole. It is carved around the outside with a Latin inscription of 'AQUA PERFICIT AD LAVACRUM : ANNO : D 1679' roughly translated reads 'All who pass through these waters are made perfect'. The octagonal bowl steps down to an octagonal shaft which is decorated with a wide cable moulding beneath but broken on one side. The supporting base is a plain square stone.

Right: The date of 1679 carved on the small octagonal basin



In fact the font was not immediately moved to the new St James Church built on the opposite side of the road in 1872. For many years it could be seen among the debris of the ruins until Mr. Charles Forshaw suggested that it should be removed into the church.

All that remains of the original 'Bell Chapel' is the east end with the vestry and the stone cupola which was added to the original building in 1818. Incorporated in the surviving east wall internally to the north of the window are three early inscribed date stones of 1587, 1756 and "THIS CHAPPELL WAS BUILDED BY.....IIIIII E FREEMASON IN THE YEARE OF OUR LORDE 1612" The ruins of the Old Bell Chapel are now a Grade II listed building and have been landscaped as a public amenity.



Right: The east end wall with the impressive window. The vestry doorway is on the left



Left: The bell tower of the Chapel in the old churchyard



Left: This photo shows the three dated foundation stones set into the surviving east wall

Right: The remains of the vestry behind the east wall



The Brontë Birthplace, Thornton

Patrick Brontë his wife Maria and their two infant children, Maria and Elizabeth moved to Thornton on 15th May 1815 because the curacy came with its own parsonage, something which was not available at his previous parish of Hartshead. The old parsonage is located in the village of Thornton at 74 Market Street which is on the outskirts of Bradford. It was here that their children Charlotte (1816), Branwell (1817), Emily (1818) and Anne (1820) were all born. They stayed in Thornton until 1820 when they then moved to the parsonage at Haworth after which a second vicarage was built near the new church.



Right: Drawing of the parsonage as it was when first built in 1802

The house was built in 1802 by John and Sarah Ashworth and at that time stood detached from other buildings overlooking sloping fields. The date stone above the door reads 'A J S 1802'. In Patrick Brontë's time there was a dining room on one side of the hall and a drawing room on the other with a dressing room above the doorway.



Shortly after the Brontës went to Thornton they employed two servants Nancy Garrs (1803-86) who had been engaged as a nursemaid and her sister Sarah (1806-99). They moved with the Brontës to Haworth, and continued to serve the family until 1824. Patrick replaced the Garrs sisters with Tabitha 'Tabby' Aykroyd, (1771-1855), a 53 year old widow from Haworth who stayed with the family for 30 years dying only a few months before Charlotte in 1855.

Left: Nancy Garrs nursemaid shortly after the Brontës went to Thornton

Right: Martha Brown servant of the Brontës



Tabby played a big part in influencing and raising the Brontë children, and the family stayed faithful to her when she became infirm with age, rather than dismiss her, they employed, in 1838, the Haworth sexton John Brown's 10 year old daughter Martha Brown (1829-80) to give her assistance. Initially, Martha only worked at the Parsonage on washdays, but later joined as a permanent servant. She remained there until after Patrick's death in 1861, then she went to Ireland with Charlotte's husband, Arthur Bell Nicholls to work for him. She may have decided to come back to Haworth when her mother was old and possibly ill. However, Martha died at Haworth in 1880 aged 52. (An article on 'Martha Brown a Loyal Servant and Friend of the Brontë Family' by Margaret Mills has been published in the Journal (TYJ Spring 2017).



Following the Brontës' departure to Haworth the 'old parsonage' has undergone several changes. An additional shop frontage was built on the right hand side in 1898 and was used as a butchers shop. Livestock were slaughtered in a small abattoir at the back.

Left: The building as a butchers shop showing the additional shop frontage on the right hand side

More recently when it was thought there might be a place for Thornton in the Brontë Heritage Trail, it became a tea shop but this venture came to nothing. Although it was at Haworth that the Brontë's achieved literary fame, their birth-place was at Thornton but very little has been attempted to honour their birth-place memory. However, there is a black and white plaque on the outside wall to the left of the door which reads -

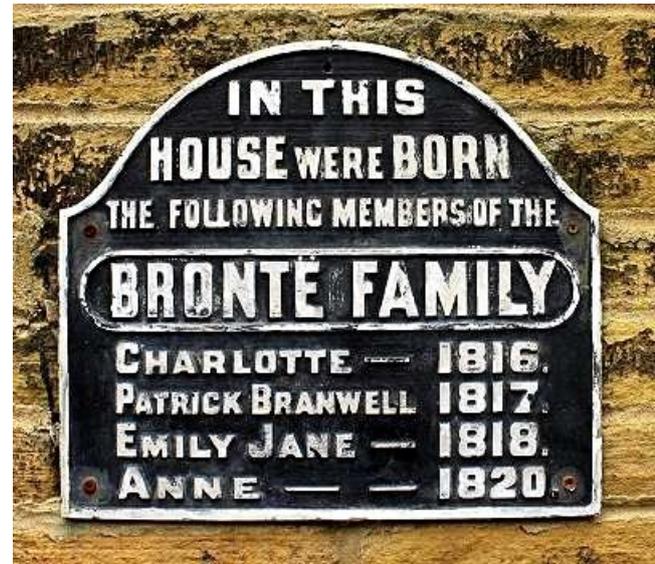
IN THIS HOUSE WERE BORN THE FOLLOWING MEMBERS OF THE [BRONTE FAMILY]

CHARLOTTE - 1816

PATRICK BRANWELL - 1817

EMILY JANE - 1818

ANNE -1820.





In the late 1990s the 'old parsonage' was purchased and restored by the crime novelist Barbara Whitehead, who with the support of the Brontë Birthplace Trust opened the property as a museum.

When the museum was open visitors entered the house and went along a short hallway with a door on the left which led into the drawing room and on the right a door led into the dining room.



Inside the dining room by the fireplace is where Charlotte, Branwell, Emily and Anne were born.

In the foreground steps on the left lead down to what was a Butchers shop, added in 1898.



Back into the hall to the right of the stairs is access to kitchen and scullery and a second staircase for servants. Up the staircase leads to Mr and Mrs Brontë's bedroom, and the children and nursemaids' bedrooms.



Patrick and Maria's bedroom is situated above the dining room

The children's bedroom is situated above the drawing room. Opposite where the picture is taken, is a passageway leading to the servant's room.



The nursemaid's room is located off a small corridor near to the children's bedroom. The staircase leads down to the kitchen and scullery.

Nancy Garrs was the children's nursemaid and her sister Sarah was a general servant at Thornton.

Although the rooms were lavishly restored and incorporated many items that the Brontë children did not possess, nevertheless they give some idea of how the rooms in the house would have looked. In 2007 the project proved too much for Barbara Whitehead who was in failing health. The 'old parsonage' was shut up for many years following the failure for the Brontës' birthplace to be incorporated into the tourist trail. The property was subsequently sold and let as private rented accommodation until it came back on the market in 2013. The Brontë birthplace trust was formed by local villagers to save the property and turn it back into a museum again. But this scheme failed after Bradford Council decided it could not afford to buy the property.

The new owner is Mark de Luca who has converted the run-down property into a popular tourist attraction complete with café following an extensive renovation. Among other features, visitors can see the fireplace in the drawing room in front of which the four children were born. The birthplace trust are delighted that once again Brontë fans can see the actual place where the literary sisters were brought into the world.



A Marriage Made in Heaven

By Diana Parsons

In a corner of Airton near Malham there are two buildings representing all that remains of a remarkable man and woman. One is a Quaker Meeting House; the other a small cottage bearing the lintel inscription 'WAE 1696'. They are the initials of William and Alice Ellis who throughout their marriage endured much in their devotion to the Society of Friends, better known as the Quakers, a movement founded in the early seventeenth century by George Fox.

Airton Quaker Meeting House

William Ellis was born at Calton in 1658, the son of Stephen Ellis, a linen weaver. At the age of sixteen he moved to Skipton to work for John Stott, another linen weaver who along with his wife Abigail, was a Quaker. While living with the Stott family, Abigail formed the impression that William 'was in bondage to the spirit of the world, and much carried away by folly and vanity' and it was perhaps at her instigation that he began to accompany the Stotts to Preparative Meetings at Bradley. Although his attendance led to him being attacked by 'violent hands' and imprisoned in the local toll booth when he was on his way to Meeting, he nevertheless became 'convinced of the ever blessed truth.'

Right: The cottage of William and Alice Ellis. It is a Grade II listed building and was substantially repaired and restored in 2008



Left: The lintel above the door has the inscription 'WAE 1696'. They are the initials of William and Alice Ellis and 1696 represents the date the cottage was built.

After three years in Skipton he settled in Airton as a master weaver employing several men and was a member of the Scalehouse Preparative Meeting, a constituent of the Settle Monthly Meeting. Here his faith deepened and he eventually became a travelling 'minister', the Quaker movement having no ordained clergy. In 1688 he married Alice Davy, also a minister; a child, Jonathan born in 1692 sadly died in infancy, and there would appear to have been no further children despite later references to his 'family'.

As a travelling minister, William roamed widely, not only in Yorkshire but also nationally and internationally. In 1694 ‘the Lord put it into his heart to go to visit the Meeting of Friends in Ireland’, and after attending to ‘the outward concerns in the care and comfort’ of Alice, whose ‘willingness and freeness’ to give him up ‘was to the satisfaction of the Settle Monthly Meeting,’ he left. On his arrival he wrote home, ‘My dear love to thee...by this thou mayest know that I am now in Ireland’ urging her to take care of herself; ‘first of thy mind and then of thy body, that thou doest not overwork thyself’. It seems that he had also ‘dreamed of his men’, presumably other members of the Settle Friends ‘who were not quiet one with another’ and urged her ‘to be sure that they live in love.’ Above all she was to ‘speak as (if) I were present for I know none fitter to do the husband’s work than a wife’.

Right and Below: The Quaker Meeting House in Airton, across the road from Ellis's house. The attached building was originally a stable for horses of Quakers attending meetings. It was converted in 1940 into a wartime evacuee hostel, used as a holiday hostel from 1943 and totally refurbished in 2011. The stable block and walled garden are in their original state, making them unusual examples of both vernacular architecture and Quaker heritage.



Three years later in November 1697, after spending some time at home, William sailed for America to further spread the word of George Fox where he remained for eighteen months. Sailing from Deal he ‘passed through

such perils by sea that I cannot express it’ reporting that ‘Within two miles of land we had like to have been wrecked on the shore.’ After arrival in Maryland he set off for Virginia and Carolina where, during a journey by boat in a storm, he was almost washed away; afterwards he moved on to Pennsylvania, Boston, East and West Jersey, Long Island, Rhode Island and New England.

Right: George Fox (1624-1691). This 19th century painting is of unknown date



On this occasion, four months after his departure from England, Alice received his first letter. In these days of instant communication it is hard to imagine the fear and loneliness which she must have endured during his long absences, but her reply gives no hint of such concerns. Instead she assures him that she is ‘well in health, and very cheerful in mind’...and that ‘we have been very quiet in our family since thou left us’ adding ‘Dear love, thou hast often been in my remembrance to my great comfort; and such has been the Father’s love, that I can truly say, I have had no want of thee, excepting in our own meeting...’. In reply he wrote ‘My dear, I often think of thee...it is no small comfort to me that I have thee to think of...’. Later he wrote from Philadelphia ‘though I be far from thee, yet I know my love increaseth...and hope our love will be so to the end.’



Following his return to Airton, William resumed attendance at the Settle Monthly Meeting travelling only occasionally to attend the Quarterly Meeting always held at York; in 1702 he also volunteered to attend the Yearly Meeting then held in London but only ‘if my wife and family recover’.

Left: A Quaker Meeting in London similar to the one William would have attended. Note the female preaching from the gallery. The Quakers were known for their egalitarian treatment of women. A female preacher was unheard of in other 18th century western churches. This engraving is by Bernard Picard (1673-1733) and dated to about 1723

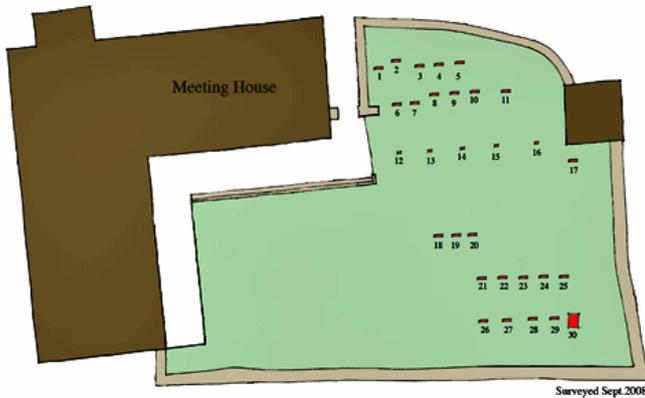
It seems that Alice did so because she continued her ministerial duties but she was away from home when William died at Airton on 4 June 1709 aged fifty. A minister for thirty years he was interred in the burial ground attached to the Meeting House next door to his cottage. Eleven years later, on 29 July 1720, Alice also died and lies in the same burial ground; according to Quaker custom at the time, neither grave has a headstone.



Above: The burial ground at the rear of the Meeting House with only a few gravestones. The Meeting House, burial ground and walled garden are open to the public every day and all year

Before their deaths both William and Alice conveyed their home and its land to the Friends so that ‘they may earn a good pennyworth by providing accommodation for apprentices and travelling ministers’ and as late as 1849 the house was occupied by another Quaker, John Shackleton, who continued to entertain Friends as they had asked.

By the time of Alice's death, the Quaker movement was in decline. While persecution and emigration were factors which cannot be ignored, there is no doubt that the main reason was the unwillingness of a new generation to undergo the hardships endured by the old charismatic travelling preachers. However, William and Alice would have been greatly consoled to know that the Quaker movement itself is not only very much in existence, but that their Meeting House in Airton is still used for its original purpose.



Left: Plan of the Burial Ground at Airton

The number of gravestones at Airton is far fewer than the number of burials, as originally it was not an accepted practice for the Society of Friends to mark graves in their burial grounds with permanent memorials. The reasons were both for simplicity and also to avoid any distinction between rich and poor, so even though the Airton Burial Ground has been in use

since at least 1700 there are few grave markers to be seen today. Those present date from the latter half of the 19th century onwards and this survey was carried out in September 2008.

Further reading

Backhouse, J., 1850. *The Life and Correspondence of William and Alice Ellis of Airton*. London.



Left: The sign that can be seen on the Quaker Meeting House wall



Right: The meeting house-door



Left: The side-gate that leads into the burial ground at the rear of the Meeting House



Right: The main meeting room

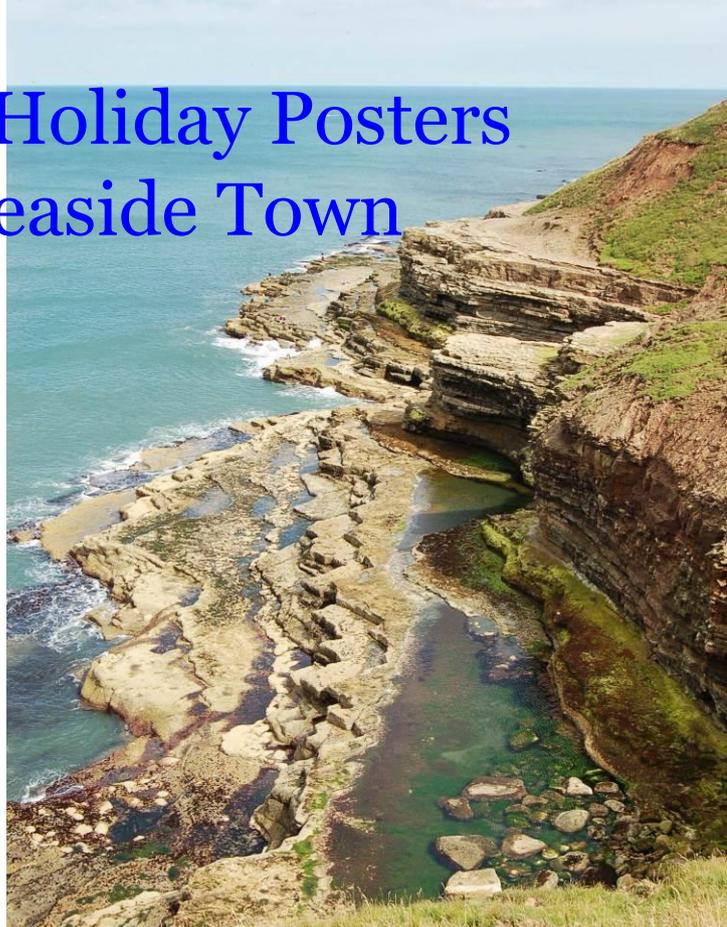
Filey's Railway Seaside Holiday Posters & Development of the Seaside Town

By Stephen Riley



Left: Filey Town Council Coat of Arms illustrating all the symbols for a seaside resort, sun, sand, sea and cliffs

Right: Filey Brigg, which is a long narrow promontory, which sticks out over half-a-mile into the North Sea



Filey on the east Yorkshire coast is a small seaside town situated between Scarborough in the north and Bridlington in the south. The town may have derived its name from 'Five Leys', meaning meadows or clearings in a wooded landscape. The old English word 'File', relates to a slip of land protruding into the sea. This is probably a reference to Filey Brigg which is a long narrow promontory that extends a long way out into the North Sea. Filey has a long history, beginning in the late fourth century, when the Romans built a signal station on Carr Naze, which is the landward end of Filey Brigg where the soldiers could watch for Anglo-Saxon raiders who sailed across the North Sea. It is one of a chain of similar stations built along the Yorkshire Coast. An article on Roman Signal Stations by Jeremy Clark has been published in the journal (*TYJ Autumn 2014*).

Filey was initially a small fishing and farming village with just a few hundred people living as a close-knit community around what is today Queen Street. The 12th century Parish Church of Filey is dedicated to St Oswald, it is situated on the north side of a wooded Ravine. Apart from St Oswald's church, the oldest building is Filey Museum in Queen Street, built in 1696 and is a Grade II listed building.



Above: The cottages in Queen Street in about 1900

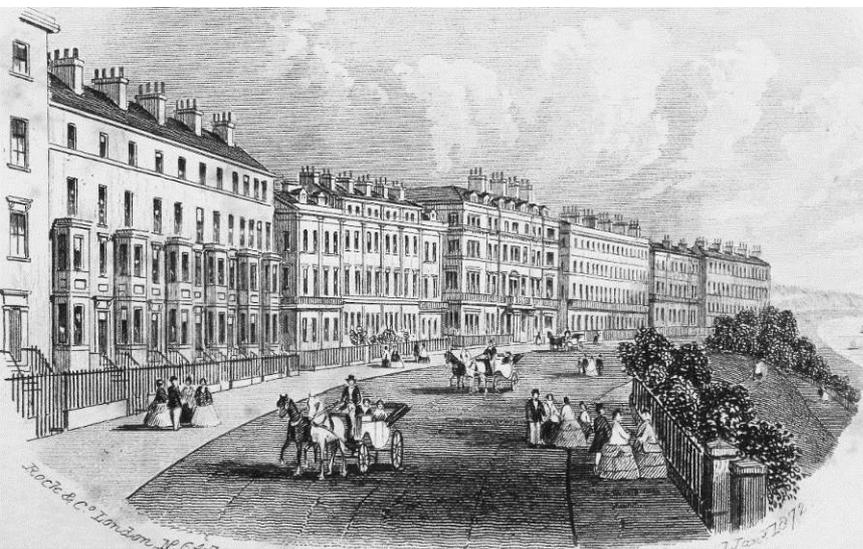
Left: Filey Museum in Queen Street, it was built in 1696

It was not until the 18th century that people started to notice the peace and quiet that Filey offered compared to Scarborough. Early tourists stayed in local inns or people's houses, until the beginning of the 19th century when Filey's first purpose built Hotel opened for visitors. This was the New Inn, later renamed The Foord's Hotel in Queen Street. It was originally a coaching Inn built in about 1810. Filey was now beginning to welcome visitors.

Right: The Foord's Hotel, Filey's first purpose built Hotel originally named The New Inn



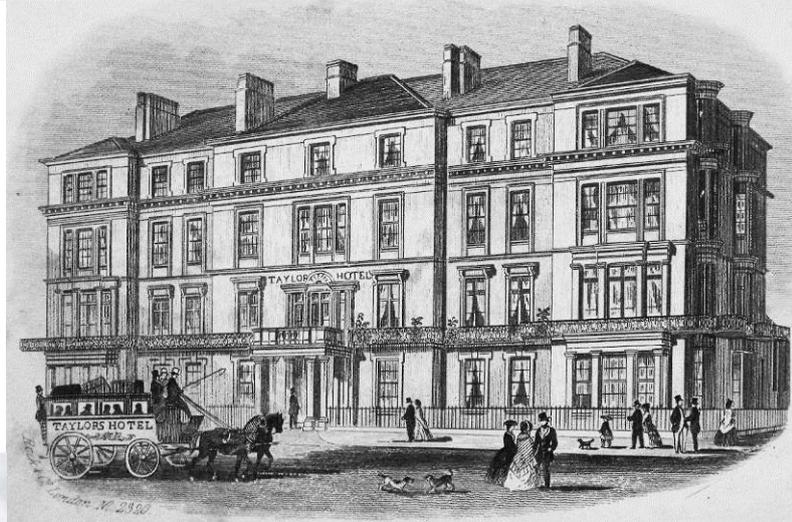
In 1835 John Wilkes Unett, a Birmingham solicitor saw the potential of Filey, he purchased 7 acres of land to construct The Crescent of elegant houses, which opened in the 1850s. Its reputation grew to become a highly desirable address at which to reside. As a boy, the renowned English composer Fredrick Delius, who was born in Bradford stayed with his family on The Crescent in 1876 and 1877.



Left: An engraving of The Crescent, Filey in 1872. By Rock & Co. London

When the Taylor's Crescent Hotel opened in 1850 Filey quickly becoming a popular seaside town and the hotel became known as the Royal Crescent Hotel.

Right Taylor's Crescent Hotel, Filey, dated about 1872 and became known as the Royal Crescent Hotel. It had its own horse drawn carriage to transfer people to and from the railway station which opened in October 1846. By Rock & Co. London



Left: The Royal Crescent Court, built as Taylor's Crescent Hotel. It closed in 1956 and is now flats and apartments.



But like so many seaside towns, it was the building of the railways that made the economy strong from Victorian times onwards. The construction of the Filey railway station began in 1845 and it was opened in October 1846. Now the many visitors who first went to Scarborough by train and then on to Filey by road, could make the entire journey from the industrial West Yorkshire by rail. A year later, the line was extended down to Bridlington, via Hunmanby and Bempton, to join with the line from Hull to Bridlington, which was also completed in 1846. Within just 18 months Filey had good transportation connections. During this time there were no posters advertising Filey as a seaside resort, so its reputation as a peaceful destination spread by word of mouth.

The Filey railway station is unusual in that it has a shed design, normally used for terminals not through stations. In 1870 a footbridge was added, but because it was of a standard design and being wider than the station a hole had to be cut in the station wall to accommodate it.

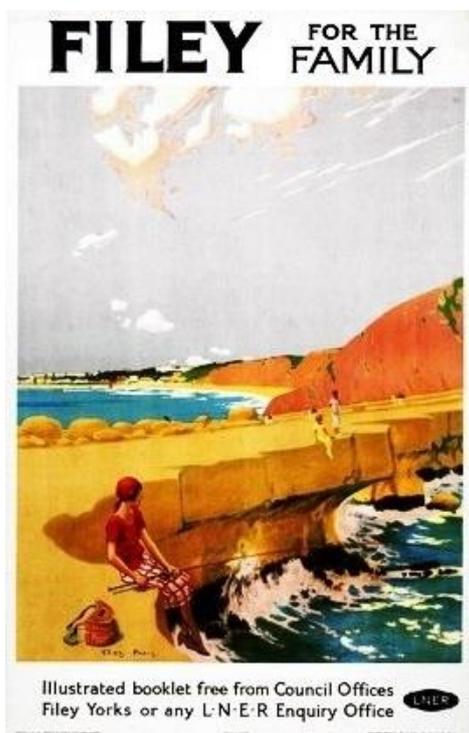
Right: Filey railway station. A hole cut into the wall can be seen on the right to accommodate the footbridge

Photograph by N Chadwick



Filey has a large sandy beach, which is one of the best on the east Yorkshire coast, it extends for about 5 miles (8 kilometres) from Filey Brigg to the start of Flamborough Head. It has a friendly atmosphere, quiet and less developed than major Yorkshire coastal resorts like Scarborough, with safe bathing areas, and miles of rock pools to explore, which is ideal for families with smaller children. This is the market sector that the railway posters targeted. For a century Filey has been a relaxing place to visit. Day-trippers tended towards Bridlington and Scarborough, but families went to Filey.

Filey was then, as it is now a lesser seaside resort with much less railway advertising posters than for the larger resorts. They were first produced by London and North Eastern Railways (LNER) which was the railway that served Yorkshire until the nationalisation of the railways after the Second World War and became one of the most important poster producers.

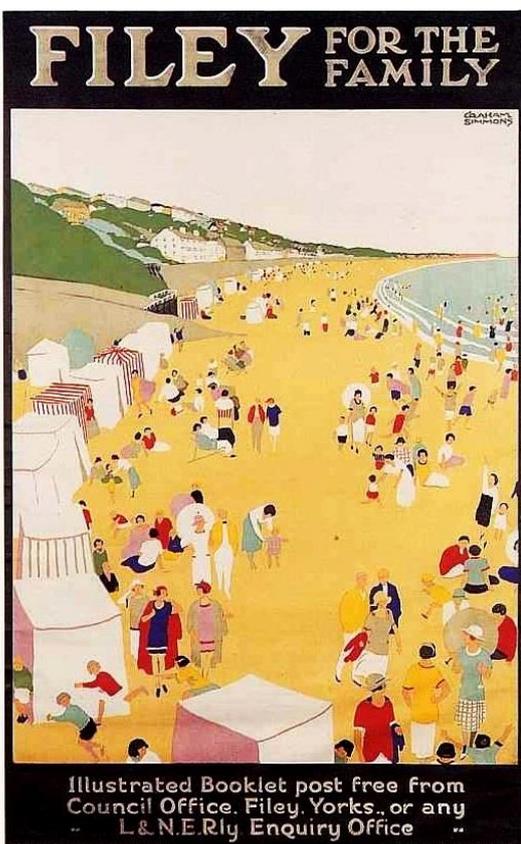
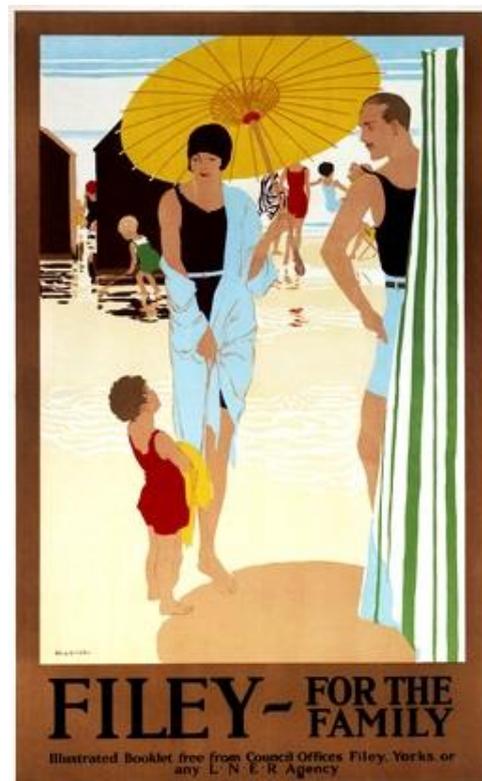


When British Railways (BR) was created in 1948, which later traded as British Rail, it continued to produce posters of Yorkshire much as before. But by the 1960s the railways were having to compete with cheap package holidays and more car travel which eventually ended the attractive poster era.

Left: This poster was issued in the early days of LNER, and carries one of its early logos. LNER became one of the most important poster producers, the railway company was quick to recognise the crowd-pulling potential of a well-designed and painted poster. This poster is dated 1924 and is the first poster that LNER produced to promote rail travel to Filey.

It depicts Filey Brigg, in the background and almost semi-circular is Filey bay with its five mile stretch of sweeping sands, and in the distance is Filey town. In this part of the Brigg there are cliffs, which over the years have been eroded to form a shelf which makes an ideal place to fish. On the flat ledge people can be seen fishing. The young woman in the foreground sitting on the shelf fishing is distinctively dressed in red. The poster is titled 'Filey for the family' the Artist is Charles Pears (1873-1958)

Right: This striking poster is also titled 'Filey for the Family' produced by LNER. It illustrates a beach scene with a young lady at the centre in a bathing costume and white robe; she has a yellow parasol in her hand to protect her from the sun. Next to her is a man, they are both talking to a little girl in a red swimming costume, drying her arm with a yellow towel. Behind them children can be seen playing in the sea. What is so interesting about this beach scene are the two bathing machines in the background behind the lady. They have been rolled out into the sea. Bathing machines were very popular at seaside resorts in the 1800s they allowed people to change out of their usual clothes into swimwear and then wade into the sea. Bathing machines were roofed and walled wooden carts that had four large wide wheels with a door at the front or back. They were pulled in and out of the surf by a horse that had a driver. Once the bathing machine was in the water, the occupants disembarked down steps into the sea. Legal segregation of bathing areas ended in 1901, and the bathing machine declined rapidly. By the start of the 1920s bathing machines were almost extinct, but it would appear from this poster that at Filey they were still in use during the 1920s. This poster appeared in 1925, the artist is Reginald Higgins (1877-1933)



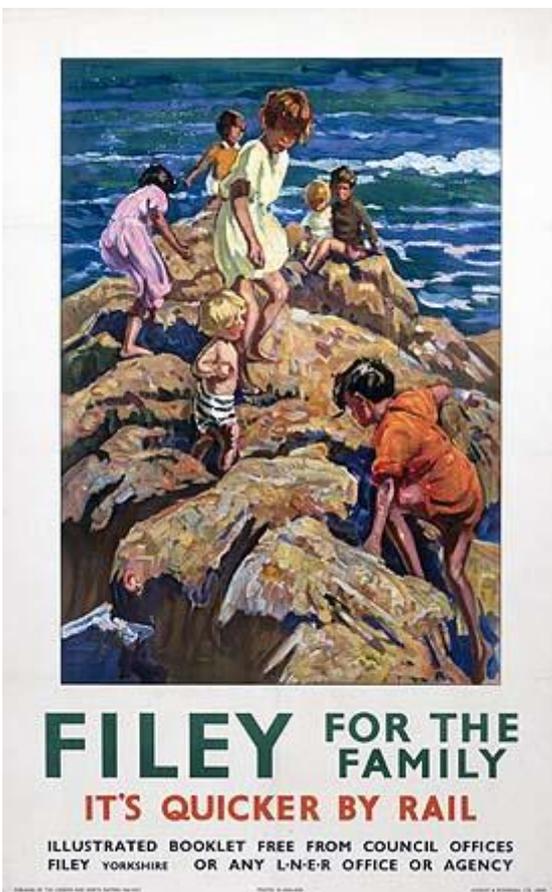
Left: This LNER poster features a beach scene at Filey Bay. It sweeps in an arc around to Filey Brigg which can be seen in the far distance. Placed alongside the cliffs are white and candy striped beach tents. The sandy beach is populated with families walking or playing on the sands. A few ladies are carrying parasols to guard against the sun. Some holidaymakers are paddling or swimming in the sea. This poster is titled 'Filey for the family' and it dates to the late 1920s, the Artist is Graham Simmons.

Right: This Filey poster shows a panorama view from the top of the cliffs further south. Below the cliffs are the Muston Sands that sweep in an arc around Filey Bay before terminating at Filey Brigg in the distance. On the sands below can be seen a number of beach tents and holidaymakers. This poster depicts a happy family scene, which was the market area that LNER targeted during the 1920s and 1930s. The two girls in the foreground are happily playing with a small child, while behind them walking slowly are their parents. On the cliff top can be seen two people that seem to be very happy and carefree. Again this poster is titled 'Filey for the family' and is dated 1931, the Artist is Margaret Horder.

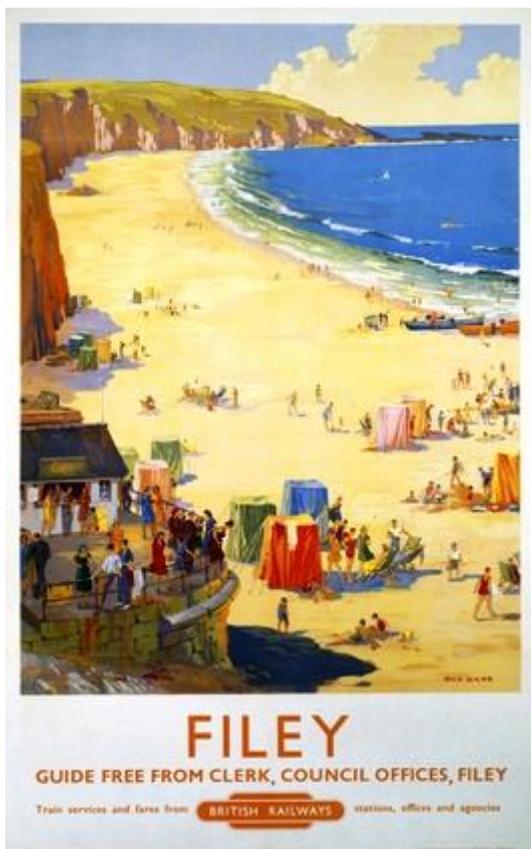


the distance. On the sands below can be seen a number of beach tents and holidaymakers. This poster depicts a happy family scene, which was the market area that LNER targeted during the 1920s and 1930s. The two girls in the foreground are happily playing with a small child, while behind them walking slowly are their parents. On the cliff top can be seen two people that seem to be very happy and carefree. Again this poster is titled 'Filey for the family' and is dated 1931, the Artist is Margaret Horder.

Left: This LNER poster is by an unknown artist but it is dated 1935. The theme is maintained that Filey is a family resort and this poster highlights this. A group of children are climbing on the rocks on Filey Brigg. They are probably looking for crabs and small fish that have been trapped in small rock pools. The rough sea surrounds them but this does not worry the children who seem to be enjoying their adventure.



The holiday poster on the right is produced by LNER. It illustrates a group of children in swimming costumes on Filey sands smiling happily and playing with a beach ball. They are inviting us all to join them. This poster is dated 1934 by Artist Michael Foley.



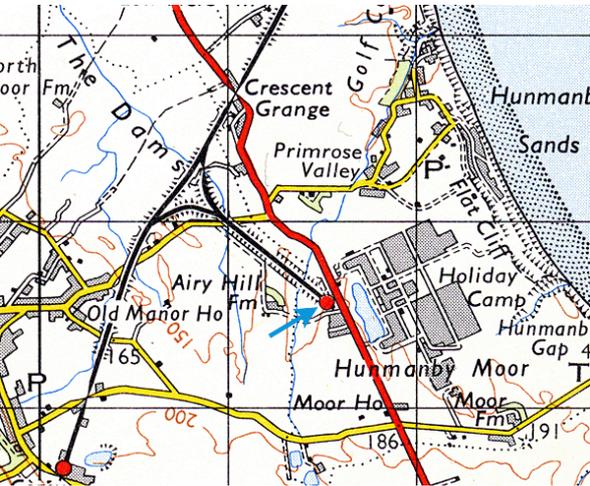
BRITISH RAILWAYS

In 1948 the railways were nationalised to form British Railways, but poster production continued much as before and had a very similar look although they now carried the British Railways name in a distinctive lozenge design.

The poster on the left shows a large stretch of Filey's sandy beach with Filey Brigg in the distance. Holiday makers are playing on the sand or swimming in the sea. A few beach tents have been set up on the sands. At the entrance to the beach is a café where people can be seen standing and looking over the railing at the sands below. This poster is one of a few BR posters which were commissioned in the 1950s. It is titled 'Filey' and is dated 1952 by Artist Ellis Silas (1883-1972).

Butlin's Holiday Camp at Filey

In 1945 Billy Butlin opened his most famous of all his holiday camps at Filey with an initial capacity of 1500 but this was soon raised to over 5000. Billy Butlin's Filey camp was the biggest, eventually accommodating nearly 11,000 campers. Such mass transportation of people meant Filey station was no longer practical. So in 1947, almost two years after the first visitors started to use the camp, a short branch line was built to the holiday camp, which was close to the main railway line to Scarborough. A new station was built which opened in the same year. A complete history on 'Filey Butlin's Remembered 1946-1983' by Jonathan Guy has been published in the Journal (*TYJ Summer 2012*).



The station was on the opposite side of the main road so a short subway tunnel was dug to connect it with the camp. A road-train would meet the campers and carry them through the tunnel to the reception building. In the early days around half of the camp visitors used to arrive in this way but dwindling figures finally closed the station at the end of the 1977 season.

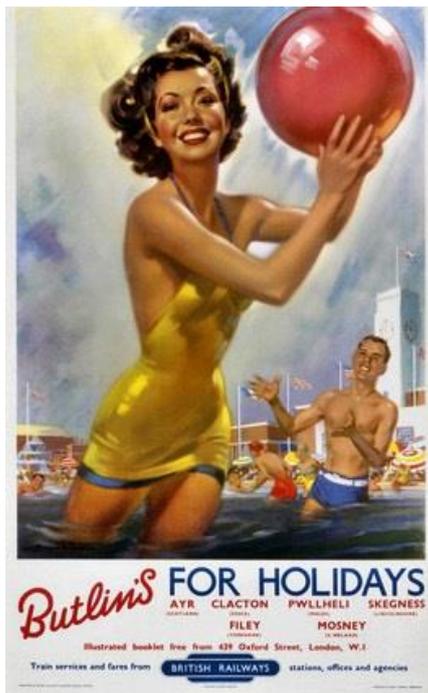
Left: Map showing the railway line to Butlin's Holiday Camp

Right: Filey Holiday Camp station in June 1974 with a few arriving passengers. The road train can be seen at the bottom right of the picture. This took passengers through the subway to the camp.



When the station opened in 1947 most holiday makers travelled to the camp by train but as the years went by more and more people came by car until it was uneconomic to keep the old station open. The last train ran on Saturday 17th July 1977.

In 1960 British Railways commissioned a joint venture with Billy Butlin for a series of British Railway posters prompting his holiday camps.



Left: Two posters produced for British Railways (BR) in conjunction with Billy Butlin's to promote his holiday camps at Ayr, Clacton, Pwllheli, Skegness, Filey and Mosney. The poster on the far left shows a young woman in a swimming costume standing in the outdoor pool at Filey, holding a red beach ball. The second poster illustrates a family sitting on the south fountain at Filey. Both posters show the tall white Filey clock-tower, behind the people, which was demolished several years later.

With the introduction of cheap package holidays in the 1960s to Mediterranean resorts, British seaside holidays declined and in fact it was cheaper to go to Spain than Butlin's. In 1983 the Filey holiday camp closed.

Also the declining passenger numbers and financial losses in the late 1950s and early 1960s prompted the closure of main branch lines and small stations which were axed by Beeching. This brought about the end of the popular railway poster.

Filey Postcards of the 1900s-1950s connected with the Railway Posters



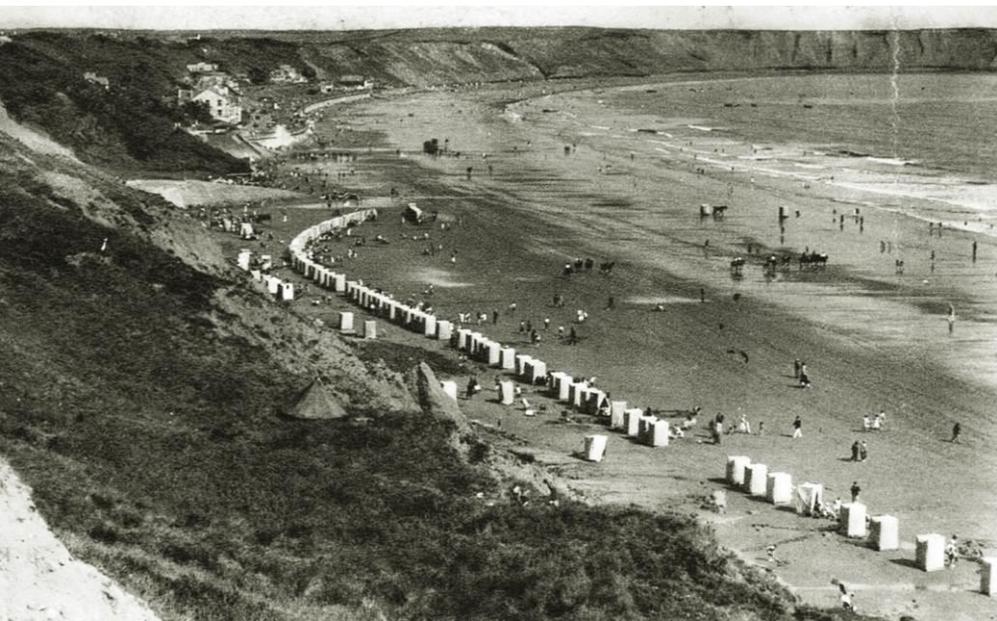
Left: This 1906 postcard of Filey illustrates bathing machines in use on the beach, which are seen in Reginald Higgins 1925 railway poster. Four have been rolled out into the sea. Bathing machines were very popular at seaside resorts in the 1800s but they declined rapidly in the 1890s. When bathing segregation areas ended in 1901, bathing machines then began to go out of fashion and by 1914 they were almost extinct.

A complete history on 'Sea Bathing and the first bathing machine at Scarborough' by Sarah Harrison has been published in the *Journal (TYJ Spring 2012)*. This postcard also shows how sparsely populated Filey was before the London and North Eastern Railways (LNER) produced their railway posters promoting rail travel to Filey after the First World War.

Right: This is one of the earliest coloured postcard. It is the same view as above but shows a closer look at the bathing machines.

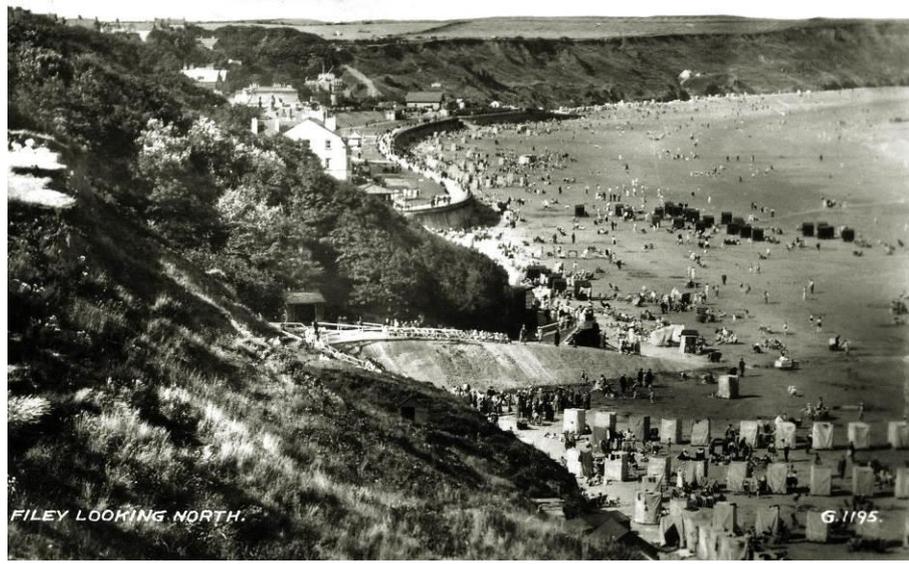


Left: This 1922 postcard shows Laura Wright, a member of a well-known Filey family, leading the horse and bathing machine to the water's edge. Bathing machines at Filey were still in use during the 1920s, they are illustrated in Reginald Higgins 1925 railway poster. In the 1920s bathing machines were rolled along on small wheels because Filey has a flat beach.



Left: A 1936 postcard of Filey, the panorama view is similar to the one in Margaret Horder's LNER poster of 1931. It is taken from the top of the cliffs south of Filey. Below the cliffs are the Muston Sands that sweep all the way around the bay to Filey Brigg in the distance. Holidaymakers can be seen playing on the beach and in the sea. On the sands below the cliffs can be seen a number of beach tents pitched side by side in a single row like the ones in Graham Simmons' LNER poster of the late 1920s.

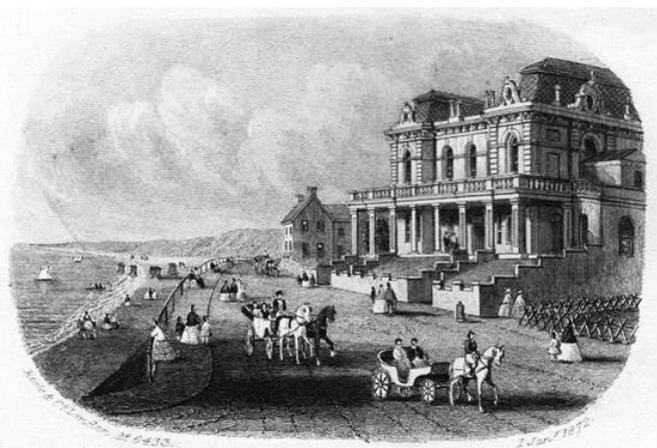
Left: This post-war postcard of Filey shows how popular Filey became with holidaymakers after the Second World War. The view is similar to the one in Ellis Silas' British Railways poster of 1952, although this postcard is dated about 1948. The beach is crowded with holidaymakers all the way around the bay to Filey Brigg in the distance. Beach tents continued to be in use at this time, which are numerous in this postcard. They replaced the bathing machines and eventually beach tents were replaced by beach huts.



Filey's main asset as a holiday resort has always been its beach. The railways posters and postcards covering the 20th century confirm its unchanging attraction to visitors. They also illustrate the facilities available to holiday makers from bathing machines to tents and how fashions in beachwear changed through the years. Entertainment was also very important to visitors. In Victorian and Edwardian times, small groups of musicians played under the bandstand in the Crescent gardens during the summer season, a tradition that continued into the 1950s. Pierrots performed on the beach in the late 1800s and continued until the 1940s.

Filey did not have a Spa to attract tourists like Scarborough. So it was decided that Filey should provide Spa facilities for its elite visitors. In 1861 a Spa Saloon was built on Filey's sea front below the Crescent, which open in 1863. It was reported to be equipped with hot and cold water, showers, and vapour baths, a saloon and a reading room.

In addition, bathing machines belonging to the premises would be available for hire. However, its success was short-lived, by 1877 it became a private hotel. The type of visitor was attracted by Spa waters, as Scarborough had now given way largely to the holidaymakers of the railway age, who sought different attractions. In 1880 the building was run as the Ackworth Guest House. But after 1896 Ackworth House was sold and leased before becoming a privately owned nursing home in 1982.



*Left: Drawing of Filey Spa Saloon in 1872.
By Rock & Co. London*

Right: In 1890 the windows were changed from the original 'gothic', shaped arches, which can be seen in the 1872 drawing to the more 'modern' square rectangular windows seen in this photograph

The Filey railway posters illustrated in this article represent what have survived, they once adorned waiting room walls and billboards on platforms. Posters are a disposable form of advertising and when they were no longer wanted by British Rail they burned tens of thousands of them.



Seven different Filey posters exist which reflect the relative advertising status. They were once used to try to entice the West Yorkshire millworker to take their trains to Filey and other seaside resorts on the Yorkshire coast for holidays and day-trips. This was also the time when most Britons started to take a short summer holiday for a week and there were cheap day return trips to the coast, courtesy of British Railways. Also Billy Butlin's slogan of 'A week's holiday for a week's pay' made his holiday camps popular with many families who returned year after year.

Charlotte Brontë's stay in Filey in 1849 and 1852

A distinguished visitor in the early days of the railway era was the famous writer Charlotte Brontë, who stayed in Filey on two occasions, in 1849 and 1852 and was one of Filey's earliest visitors. The first time Charlotte stayed in Filey was after her youngest sister Anne Brontë's funeral, which was held at Scarborough on May 1849. An article on 'Anne Brontë's Connection with Scarborough' by Claire Mason has been published in the Journal (*TYJ Autumn 2015*). Charlotte could not bear to stay at the resort any longer. On 7th June 1849



together with her friend Ellen Nussey, they moved 10 miles down the east coast to Filey, lodging at Cliff House, on Belle Vue Street, which is now the Charlotte's Café.

Cliff House was built in 1824 and for a short time had an interrupted view of the sea until the completion of the Crescent in the 1850s. On May 23rd 1852 Charlotte returned to Filey and stayed at Cliff House. She had been ill for some time and it was felt a change of air might help her. She wrote to her father from there on June 2nd 1852 and to Ellen Nussey on 6th June, and indicated the astonishing growth of lodging houses in Filey and feared that they would destroy the tranquillity and serenity of the place. She need not have worried, for Filey has never sought out the funfair type of visitor preferring to rely for its appeal on the natural attractions of its magnificent bay and five miles of sandy beach. An article on 'Charlotte Brontë's Association with Filey on the East Yorkshire Coast' by Claire Mason has been published in the Journal (*TYJ Winter 2016*).

Where you can see Filey Railway Posters

Today railway posters have become very sought after and collectible, as a true art form in their own right. An original poster can be worth hundreds if not thousands of pounds. However, reproduction prints of railway posters are far more affordable and are now widely available online.



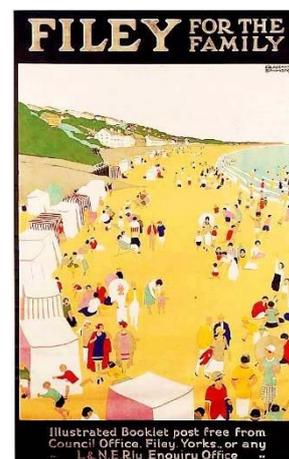
Filey Town Council have four original railway posters illustrated in this article that can be seen in the Council Chamber. They also have reproductions of them which can be purchased as a poster or postcard.

Above: Four original railway posters that can be seen in the Filey Council Chamber

These are a Woman Fishing on Filey Brigg by Charles Pears 1924, Family on Cliff Top by Margaret Horder 1931, Children on Rocks, unknown artist but it is dated 1935 and the British Railways poster Bathing, Boats and Brigg by Ellis Silas 1952.

The LNER railway poster by Graham Simmons, of a beach scene at Filey Bay, is on display at the Filey Museum. A reproduction print of it can be purchased from the museum and a postcard of this poster can be purchased from the Filey Town Council.

Also reproduction prints of a Woman Fishing on Filey Brigg by Charles Pears 1924 and Family on Cliff Top by Margaret Horder 1931 can be purchased from the museum.



Filey Museum

The Filey Museum is located in Queen Street, in the old part of the town, away from the shopping areas and near to the 12th century St Oswald's Church. The museum buildings themselves date from the 17th century, one having been a fisherman's cottage and the other a farm cottage. The buildings were saved from demolition in the late 1960s and first opened to the public as a local history museum in 1971. The building is a Grade II listed building.



The museum is instantly recognisable by its whitewashed stone front elevation with an original plaque dated 1696 with the words "The fear of God be in you". The collections and displays reflect the history and development of Filey from a fishing and farming community to its later development as a seaside resort.

Most rooms have a recorded audio commentary that can be switched on to give a short description of what can be seen in each room. There is a visual presentation on the upper floor.

The museum is divided into 8 rooms, each dedicated to a specific subject matter. The Filey Room shows how Filey developed from a tiny fishing village to a select holiday resort. The Rural and Domestic Crafts Room shows what a kitchen of these buildings would have looked like and tools of local craftsmen. The Victorian Room is a period sitting room of about the 1880s. The Lifeboat Room demonstrates the different types of craft that have been used over the last 200 years, with several detailed models on display. In the Garden are displays of old farming machinery, a small salmon coble and baiting shed with an accurate re-creation of the conditions in which the preparatory work for fishing was carried out. A six minute visual presentation explains the process in detail. The Sea Shore



Room displays rocks and fossils found on the East Coast. The Newspaper Room includes published lists of visitor's names to hotels in Victorian and Edwardian times. On display in the Photography Room are photographs dating from the late Victorian times to the present day with a selection of old cameras. The theme in the Down Memory Lane Room changes each season, one of the themes is dedicated to Butlin's Holiday Camp.

The museum is open from Easter to the end of October. Times are Sunday



to Friday 11:00am to 5:00pm Saturday 2:00pm to 5:00pm. There is a small admission charge for adults, children up to 18 years free.



Hornsea Museum on the East Yorkshire Coast

By Hornsea Museum Volunteers

Hornsea Museum is located on Newbegin, the main street in Hornsea. It is housed in a farmhouse and associated buildings dating from the 16th to the 21st century. It is essentially a folk museum with Victorian period rooms and displays village crafts, local history, farming and Hornsea Pottery.

The History and Development of the Museum

The Museum was the brainchild of Doctor John Edward Stuart Walker, who was known as Stuart, helped and supported by his wife Catherine. They believed it was necessary to preserve the disappearing aspects of rural life of the Holderness area. Stuart was born in Hull in December 1934. After National Service in the Royal Artillery, he went to the Leeds School of Medicine. He came to Hornsea in 1965 and practised at the surgery until the early 1990s. He was a keen ornithologist and ringed over 45,000 birds on the Mere, and was president of the Hornsea Bird Club. He was athletic, ran the London Marathon and participated in the World Medical Games in several events including the modern pentathlon, where he was particularly good at the pistol shooting. His interest in horology enabled him to mount an exhibition of clocks in Hull in 1981 in conjunction with Hull Museums; he had a collection of clocks made in Hull and East Yorkshire and wrote a book as the catalogue for the exhibition. He was also skilled in wood carving. Both he and Catherine were awarded MBEs. Stuart died in September 2015.

Right: Front view of the Hornsea Museum on Newbegin the main street in Hornsea



Left: Shops in Burn's Lane

They bought the first buildings, the farmhouse and the passage, in 1975 and after much work and two temporary exhibitions including items lent by local people, the Museum was formally founded and opened in May 1978. It became a charity in 1980, the same year that it was acclaimed as 'Small Museum of the Year'. The farmhouse and cowshed were given Grade II listed building status in November 1985 and the Blue Plaque was put up in 2014.



The Burn Family

The Burn family occupied the site for three centuries up to 1954, initially as weavers, then as farmers and finally as shopkeepers. Over the years, in common with other rural families, besides their main trades, they had other jobs and roles locally, some of benefit to the community and others allegedly not so. For instance, they helped launch the lifeboats and helped in rescues with one family member receiving a medal for 20 years long service to Rocket Life Saving Company; there were soldiers in Boer Wars (1880-81; 1899-1902) and the First World War (1914-1918) and one was a sexton in the church. Another was paid to deliver water from the town's



well around the town from 1874, others dealt in sand and gravel from the beach, and it is said that they were involved in smuggling. Amongst their many tasks, the women let out lodgings and even provided hot water salt baths and showers for 19th century visitors to the town to deal with their rheumatism. As well as selling the farm produce such as dairy products and operating as a butcher's shop, later there were confectionery shops and an antiques shop.

Left: In 1670 when John Burn the weaver brought his wife to live in Newbegin they could not know their family would live here for nearly 300 years

As was the normal pattern of land holding up to the 20th century, the Burn family had always rented the farm and buildings from the Bethell family of Rise, who as lords of the manor of Hornsea continuously since 1759, also owned a great deal of land around Holderness. The Burn family finally bought the land in 1942. It was in 1945 that a nephew of the direct Burn family moved to the house and sold it and half the farm to a Professor Arthur Jackson who called it Raleigh Cottage and let it out. From 1955 to 1975 it was owned by William and Hilda Audas. Olga Burn remained in the other half of the premises, the cowshed, using it as a shop until 1954 when the 300 year association with the family was ended.

The Farmhouse

By 1580 it was a cobble built single storey building with a thatched roof having a central chimney or hole for smoke, with an earth floor covered in reeds. The cobble boulders and stone, along with sea sand, came from the shore, and were initially held together using cow dung, goat hair and lime. It is possible that part of the roof space and a dormer window could have been reached by an external staircase. At that time, it was the furthest house from Market Square towards the sea with the rest of the land also being farms.



Right: Reconstructed drawing of the first building on the site. It was a cottage with a thatched roof



Left: A reconstructed drawing inside the first single storey building. It had a thatched roof with a central chimney or hole for smoke, with an earth floor covered in reeds.

In about 1740, the first floor was built on using two inch bricks as bigger bricks required a coal fired kiln and there wasn't one in Hornsea. In this remodelling the staircase was curved but this disappeared at some point. The gable wall shows an earlier line of roof, with the chamfering on the back wall showing where the original door was; it is the door that is now under the stairs that was probably the

original one. There are some signs of bricked up windows, presumably to avoid the Window Tax which wasn't repealed until 1851. It was reported that cattle passed through a passage between the house and the cowshed into what is now the garden. The passage was turned into a shop, probably around 1890, initially as Burn's slaughterhouse and butchers, then many other uses over the years.

Right: A reconstructed drawing of the farmhouse in about 1800. The farm was thatched until about 1870

On the landing, that is now the photograph gallery, it can be seen that the beams go in different directions but it is unclear why and how this was done, and at what stage in the construction and alterations. The display is of postcards and photographs of Hornsea and the surrounding villages. The building remained thatched until 1870 when it was reroofed with pantiles, most likely from the Hornsea Brick and Tile Company started in 1868 and owned by Joseph Armytage Wade (the 'King of Hornsea'), and John Cherry at the site of what was the Hornsea Pottery and is now the Freeport.



Examples of the interlocking roof tiles can still be seen around the neighbourhood. There are other examples of local handmade bricks used in houses near the Memorial Gardens and in Bettison's Tower (or Folly); in Willows Drive there are examples of burnt sugar bricks.

While there is a well at the rear of what was the old passageway beside what is now the office, running water was introduced to the buildings in 1934. According to J. E. Hobson in her book 'A Sketch of Hornsea', electricity was provided to the town in 1877, with it being said that the farm got it in 1920. While Hornsea had gas from 1864, it is uncertain when the farm had it provided.

The farmhouse was extended at the rear on both floors in the 1950s and altered again in 1982 to give the dairy and the local history/military room, with the washhouse provided in 1985. In 1984 it was re-roofed.

The Museum

The interior of the Museum is primarily set out to reflect the life of a hardworking Victorian family aspiring to be middle class. As you enter the museum from the shop, the passageway starts the story of the Burn family which includes a model of John Burn with a weaving loom, cases displaying some of the family artefacts and a family tree displayed on the wall.

The Kitchen

The first room is the Victorian kitchen in which there is a restored inglenook fireplace which for a time was the only one in the area; over time the side was altered to provide a built-in hiding place for valuables as Holderness had a reputation, probably undeserved, for lawlessness, but also in the early part of the 19th century when there was a real fear of invasion by the Napoleonic army.

Right: Reconstructed drawing of the fireplace illustrating built-in hiding place. In 1870s an oven was built on the left

The chimney itself was lined with cow dung, a process known as pargetting (although the term can also be applied to plastering of walls), and the fire was kept going continually as it smoked for days if the chimney was allowed to get cold. The fire was covered and damped down partly at night by a metal device known as a 'couvre feu', which was the origin of the word curfew.

The shotgun and the salt were stored by the fire to ensure that they were kept dry. Alterations were carried out in the 1870s with an oven being provided on the left; there were more changes in the 1890s. It was also said that there was a brick oven outside. As well as the table laid out with crockery and cutlery for a meal, there are



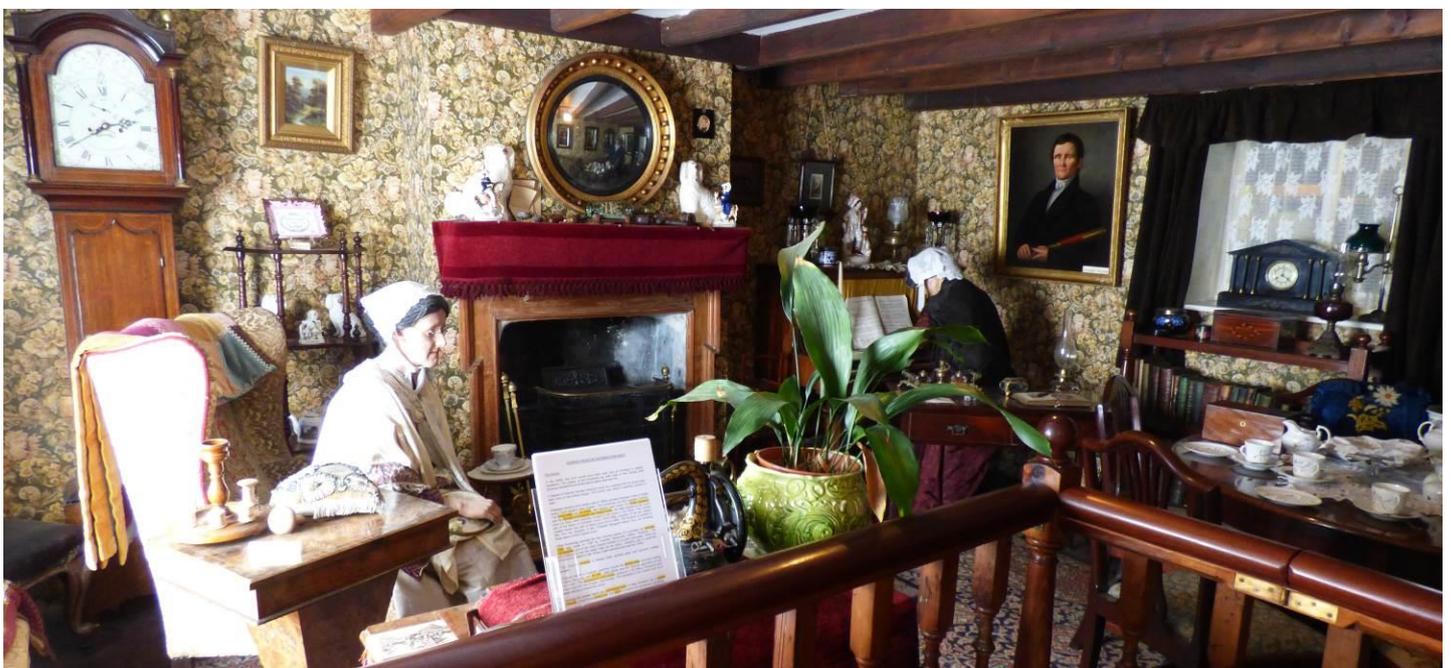
many other kitchen utensils, along with larger plates and serving dishes in dressers round the room and in the pantry. Under the stairs there are more utensils and several of the early carpet sweepers and non-electric cleaners.



Left: The kitchen with restored inglenook fireplace. A shotgun can be seen on the wall over the fireplace. There is a well laid out table with crockery and cutlery for a meal which includes assorted pastries and fruit

The Victorian Parlour

The next room is the Victorian parlour. There would have been two smaller windows with the original window lintels made from shipwreck timber as all sources of resources were used and the often rough-weathered North Sea coast resulted in many shipwrecks. The fireplace is fitted with a contemporary grate loaned to the Museum by York Museum in 1978 with the wooden surround from a house in Beverley.



The door is an unusual three-panelled one with H hinges. While the room is full of the usual Victorian clutter, the room does have wallpaper as the tax on patterned, printed or painted wallpaper that was introduced in 1712 was finally abolished in 1836. The dining table, side table, corner cupboard, large portrait and six dining chairs were all donated by Mrs Ann Hill, who is the daughter of the former Elizabeth Burn. It was her wish that the furniture, which had been part of the dowry of Elizabeth Hume, the sea captain's daughter, be returned 'home'. The oil painting is of her father as a prosperous sea captain, painted in 1829 by Ion Borg, a Dutch quayside artist from Antwerp. The piano has a fabric front and the mirrors are painted. The 'dunderglass' weatherglass is a type of early barometer; when the air pressure is low the water will rise up the spout and in really bad weather the water drips out of the spout. This design was invented in Holland in the 1500s and was manufactured until the 1930s.



Left and page 5: The Victorian parlour cluttered with furniture, china, pictures, photographs and knick-knacks of all kinds. These ornaments displayed the owner's tastes and skills. Popular ladies' pastimes included needlework, playing the piano and writing letters. These activities can be seen in the photos. One lady is sitting with a patchwork on her knee and a lady is playing the piano in the far right hand corner. Another lady can be seen with a letter in her hand by the table that has a full china tea set. The walls are decorated with printed patterned wallpaper

The Medical Room

The oculus (round window) might have been to light up the previous magnificent staircase. The door is a three-board door with strap hinges. The display is new for 2017 showing items collected by Dr Walker such as the examination couch, bottles of medication and instruments including a sphygmomanometer for blood pressure and an enema syringe.

Right: The medical room complete with examination couch and medical instruments



The Childhood Room

The contents of this room vary with an extensive range of children's toys and games. These include a papier-mâché doll from 1860 and another German doll from 1900 and a wooden Noah's Ark from circa 1820. Other toys include jigsaws, card games, Whiff-waff, paint boxes, a Merrill's board and Hornby trains dating from 1920 to 1930.



There is a selection of writing artefacts including quills, penknives, pens, sealing wax, seals, inkstands and inkwells. The dolls like nuns came from the local convent and were used to show the novices how to dress. Samplers showed how well the children knew their numbers and letters. Children can play with the clothes in the large dressing up box and the toys on the table.

Left: The childhood room with an extensive range of children's toys and games

The Bedroom

The bedroom is upstairs on the left which has lintels above the window from re-used ships' timbers with the new windows being copies of the originals. The cupboard door under the attic is open to show the construction of the staircase again from ship's timbers probably also a shipwreck; the holes show where the ropes went through. The 3-board cupboard door has early butterfly hinges but the door to the corridor is a more recent 6-board door. The floorboards came from a demolition in 1977. The bed is a half-tester of fine mahogany with drapes to help keep out the draughts and has a feather mattress.



The cot was made by a local blacksmith and has a straw filled mattress that could be changed when it got wet. There are also a jug and washbowl on a marble stand along with a copper bedwarmer and stone hot water bottle.

Above and Left: The bedroom is laid out as it would have been in the house of a the 19th century

Military room

This contains a very moving display of the stories of local soldiers who took part in the First World War together with medals, badges and other artefacts. Soldiers made the trench art from pieces of brass shell cases as they waited to go “over the top”. The rifle was dug up from the ground in the Somme. There are also examples of uniforms. Many of the framed photographs are of the men named on the war memorial in the Grosvenor Gardens off New Road. One display is of Captain Frank Walker (1892–1954) who was the father of Stuart Walker, the founder of the Museum. The stairs lead down to the rear of the building and the dairy which was in use by the Burn family in the early 20th century.



Left: The military room displaying medals, badges, examples of uniforms and other war artefacts



Right: This display shows examples of uniforms and other war items

Dairy and laundry

Nicky Burn had a dairy here at the beginning of the 20th century. There are the cream and settling pans associated with the butter making, with the cooling and separating equipment only being able to be used after running water was installed. Butter churns, such as the large barrel and the smaller box, were in use from 1880, with the display also showing butter pats and weighing scales. There are also churns, measuring jugs and a yoke for carrying buckets.



Left: The dairy displaying a dairyman wearing a white smock, which is typical of the Holderness area. Butter churns and other dairy objects are also on display

Going outside to the laundry, or washhouse as it was more commonly called, which was completed in 1985, there is a built-in copper which needed a well-stocked fire in order to heat the water drawn from the well in the yard outside; there is most of the equipment necessary for the arduous Victorian washday. The well itself was restored in 2000 as a Millennium Project.



Left: A mangle in the washhouse

The hot water would then have been used to wash the clothes in either a wooden wash tub, or dolly tub, or a hand-operated washing machine of which examples can be seen. The shower hanging in the outer building of the wash house now is an example of several, which the Burns filled with hot seawater and hung up in the cowshed or cart bays in summer.

Workshops

There are several buildings outside around a well-kept garden. These include workshops, blacksmith's shop, cart bay and industrial displays. These give examples of many of the tools used by village craftsmen of Victorian times and later including wheelwrights, coopers, carpenters, leather workers and cobblers.

In addition to the many household and agricultural devices, there are examples of the output of the Hornsea Brick and Tile Company. Examples of curved well bricks and stone cracking hammers used in the local workhouse at Skirlaugh are also in

the cart bays. The Cart Bays display many household and agricultural devices, including some horse drawn farm implements such as a locally manufactured wooden plough and a scruffler – an adjustable hoe made in the 1930s. Examples of changes in farming technology are also shown; there is a hand turned cattle cake crusher and a root crusher, a 'hicking barrow' was the means by which two men would lift a sack of grain on to a third man's back; the later mechanical sack hoist enabled one man to lift a sack on his own.

Hidden in the farthest corner is the seat of a 3-hole privy, where it would have been handy for tipping the contents on to the midden or refuse heap.

Right: The unusual 3-hole privy seats



Left: The cobbler's workshop

Right: The Blacksmith's



Left: The Wheelwright's



Right: One of the cart bays with examples of bricks and tiles from the Hornsea Brick and Tile Company



The Barn

This was built in cobble around 1740. When this was bought by the Museum in 1990 along with the garden, and re-opened in 1991, it restored the farm back to its original size. It houses agricultural implements generally depicting the farming year along with medicines and instruments for treating animals. There are also examples of corn weaving and horse tackle. Part of the display is of Rose Carr (1843 to 1913). She was disfigured as a young girl by a kick from a cow trying to protect its calf and was a carrier by trade when she moved to Hornsea in 1890. She was phenomenally strong and could lift two twelve stone sacks of corn and carry them up the granary steps. She was the only lady who could drive a coach and six. She thought cars were noisy smelly contraptions and that football was an evil game. Rose was unable to tolerate swearing and would often box the ears of young men. Doubts of her gender are still expressed today. On the wall is a sign, which says she was buried before she actually died. A book about Rose is for sale in the shop.

Right: The barn displaying agricultural implements which were all manual. The Burn family used horses, but the farm was never mechanised with a tractor.



The Cowshed

The Museum was extended in 1986 into the 17th century cobble cowshed on the Newbegin frontage which was previously the 'Spinning Wheel' haberdashery, or the wool shop, owned from 1956 by Mrs Nancy Evans. Photographs from the 1880s show the left hand door present, but no other door or windows facing Newbegin; even when it was a shop in the 1930s there were no windows. After conversion, it was used as exhibition space and a schoolroom, and was turned into the shop and office in 1997.

Swallow Cottage

Swallow Cottage was built in 1953 on the site of the original cart bays; it was initially single storey with a flat roof. After the Museum acquired it in 1989, it was refurbished, including a pitched pantile roof and clock tower, between 1990 and 1992; it was formally opened in 1992 by Colin Rawson of Hornsea Pottery as it first housed the pottery display. As well as an office, kitchen, toilets and a large room used for crafts and meetings, there is a Victorian school room showing the hard benches, teachers' high desk with blackboards, slates and inkwells for writing. At present, there is a temporary display of fossils and archaeological finds from the area including stone axes.

Right: The Victorian school room with hard benches, teachers' high desk and blackboards



Burn's Lane

Swallow Cottage was altered in 2002 so that the rear now shows a street containing a number of shop fronts designed in Victorian style. In the shop windows are a wide variety of goods that would have been found in the main street of a small market town.



Left: Victorian shops in Burn's Lane which includes a chemist shop, china shop and below H. L. Miskin's, Ironmonger's shop



The Pottery Building

These two formerly terraced houses, numbers 15 and 17 Newbegin, were acquired at different times, 2000 and 2007 respectively, with finance provided by the Heritage Lottery Fund; both were opened by experts from the TV programme 'Antiques Roadshow'. As part of the refurbishment programme, the frontages were restored to their 19th century appearance with replacement doors and windows to improve the street scene in the Hornsea Conservation Area.

They house a permanent exhibition of Hornsea Pottery that was opened in 2008. It is the largest public collection in the world; it gives a fascinating trip through 50 years of design history illustrating the wide-ranging designs and techniques that were used. There are around 2000 pieces of pottery on display and another 6000 in storage.



The first of four rooms develops the story of how this pottery flourished as a result of the energy and imagination of the Rawson brothers along with some of their remarkable friends and employees.

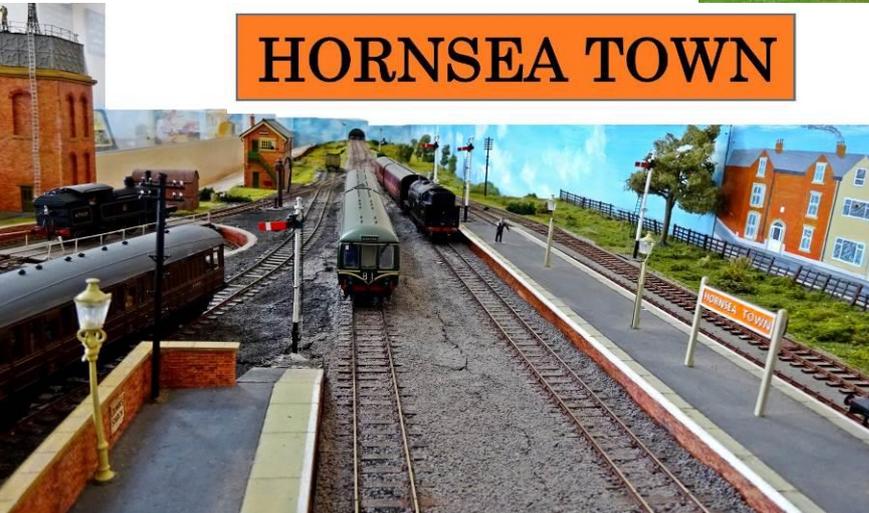
The second room discusses the decisions and forces which brought decline and eventually the failure of the business, and shows the final pottery that was in production when the Pottery closed in 2000.

Left: Part of the Hornsea Pottery display

Whitedale Building

This is the latest building on the site that was completed in 2016, with funding from Holderness Coast Fisheries Local Action Group (FLAG). It contains a scale model of Hornsea Town Railway Station along with working model trains. The Hull to Hornsea Railway line was opened in 1864 under the chairmanship of Joseph Armytage Wade. The company soon ran into financial difficulty and was due to close in 1866 when it was taken over by the North Eastern Railway (NER). The cast iron signs come from the NER with others in their colours of cream and maroon, and the heraldic device used in their coaches. The NER became the London and North Eastern Railway in 1923, then taken over by British Railways in 1948, with the line being finally closed in the Beeching cuts of 1964, exactly 100 years after it opened. The wall behind the model has a selection of reproductions of some key newspaper stories.

The name of the building comes from one of the stations on the line, taken from a nearby farm that served the village of Rise and Rise Hall.



Left: A scale model of Hornsea Town Railway Station along with working model trains

The building also houses a variety of models of boats, particularly Yorkshire cobs (pronounced cobble), and items associated with lifesaving such as a Schermuly distress pistol and hand bellow foghorn.

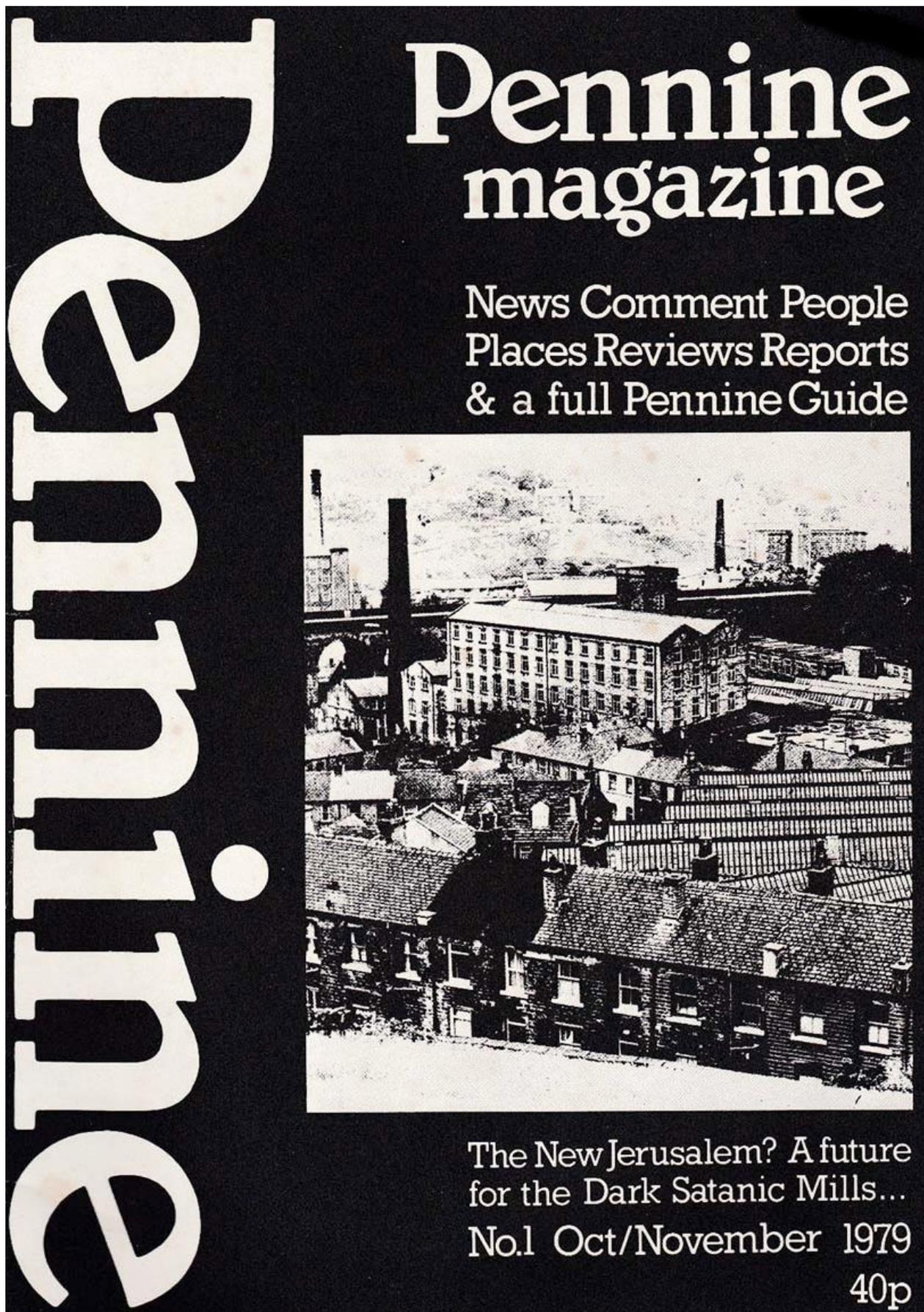
Today, as it has been from the beginning, a small army of volunteers carry out the majority of the work in the shop and front of house, presenting and managing the collections and exhibitions, and doing the cleaning and maintenance. There is currently one part time employee who amongst her host of other tasks organises the visits by many schools of the area.



For more information visit the website www.hornseamuseum.com or call (01964) 533443. The Museum is open from Easter to October each year and is always open for school and group visits

Do You Remember Pennine Magazine?

By Daniel Theyer



Above: The front cover of the first Pennine Magazine published in 1979

Introduction

My grandfather was somewhat of an entrepreneur – but unfortunately he lacked the Midas touch, consistently making the wrong decision at the critical time. However things didn't turn out too badly for him and he was able to retire while in his 50s when his sons returned from the Second World War, Tom taking over the coal business and Bill the market garden. This left him free to concentrate on growing what interested him most, like late chrysanthemums and a wonderful collection of auriculas, and improving his strain of game fowl. These were small tough birds, the cockerels strikingly coloured and the hens plain black or occasionally white. Their eggs were small too, but the yolks were a rich deep gold colour and the flavour was superb. The problem was that they only laid in the spring and early summer, and were very prone to laying in well-concealed nests of their own making. Most of them lived in a large and ramshackle old building in the disused sand quarry, from which they ranged far and wide – they were able flyers.

To earn a little baccy money granddad hit on the scheme of infilling the sand quarry (it was many years before the fowl pen was threatened), charging 2/6 a lorry load. At first the materials tipped were mainly excavated earth, old bricks and suchlike, but as word got around all sorts of stuff was dumped there – some of it very dubious! For granddad this was a treasure trove, and he set about salvaging anything and everything that he thought could be useful one day. In short he thoroughly indulged his passion for hoarding.

Perhaps there is a hoarding gene, as Bill and his sister Stella continued in like vein after his death, but my mother seemed not to have inherited it. As it turned out it had merely skipped a generation and, a couple of years ago the results were plain to see. We live in an old sprawling Victorian house with a large barn and stables, which was great when our three children were growing up, lots of space, but they have long since left home. The trouble is all that space is occupied by stuff that might come in useful... My wife grew up in a bookless home, and has made up for it in her adult life, and is reluctant to dispose of any books. Also as an ex-teacher she accumulated lots of teaching material. We considered moving to a smaller house – but the task of eliminating everything but the essentials was a daunting one indeed. Rather than hiring a skip – well, several skips – we decided on a policy of gradual reduction.

And so one day I confronted the cupboard which was full of magazines. Disposal of the bulky computer magazines was easy and satisfying – anything over a year old was hopelessly out of date. Complete sets of RSPB and RHS magazines much more of a challenge – containing many interesting articles – perhaps someone would appreciate them? Then I uncovered an almost complete set of **Pennine Magazine** and was instantly transported back to a golden period of our lives. Opening the first magazine was fatal, and all thoughts of disposal were forgotten as I became immersed. Do you remember **Pennine Magazine**?



Above: The complete run of Vol. 3, 1981-2 of Pennine magazine

The Magazine

Pennine Magazine was founded in 1979, and was published bi-monthly until 1991 by Pennine Heritage. The title was subsequently acquired by the Dalesman and published quarterly in A5 format until 1996 or 1997 and was subsequently incorporated into **Peak and Pennine**. In 1999 **Peak and Pennine** was itself incorporated into **Peak District Magazine**, published by the Dalesman, until its closure in 2004.

I lived in Wooldale, overlooking Holmfirth when **Pennine Magazine** started and found it an essential read, it was so much in touch with what was happening in the region. It balanced social comment, local history, local arts and culture in a slender 48-page black and white magazine. Grainy black and white photographs echoed the texture of millstone grit which is the bedrock of the region. After a long period of decline and decay a resurrection was taking place in the hills and valleys. Small businesses were taking advantage of previously abandoned factories and mills. The solid and well-built stone terraces were becoming desirable residential properties. Old detached houses and barns were snapped up and renovated – with the owners often doing the bulk of the work themselves. Towns like Holmfirth and Hebden Bridge developed flourishing arts and crafts communities. Civic pride was being restored. **Pennine Magazine** faithfully reflected the spirit of the area, and possibly even helped to influence it.

All this was well under way before the coming of Maggie Thatcher, which had less impact on the area than on much of South and West Yorkshire. Even so attitudes did change in the eighties, and **Pennine Magazine**, to the horror of many subscribers, was produced with full colour covers in 1986. By the end of the decade adverse economic factors, an ill-fated commercial partnership and changing tastes all combined to push the magazine too far into the red to make it a viable proposition. Production ceased in 1991.

Pennine Magazine was just one of a number of independent small magazines in South and West Yorkshire, but sadly they have all ceased publication. From 1993 **The Yorkshire Journal** tried to fill the void, initially as a quality glossy colour magazine, and latterly as a free e-magazine.

Just how totally **Pennine Magazine** had disappeared from public memory was demonstrated by a Google search, which only came up with a few citations to articles published in the magazine and an article in the Yorkshire Post by Richard Catlow in 2009 nostalgically looking back to the start-up of **Pennine Magazine** thirty years before, when he found himself as editor, by default.

Suggest a trip to Hebden Bridge this weekend and the only problem you're likely to encounter is finding a place to park. Part of the attraction is the amazing range of independent, specialist shops which won the town top spot in a list of least-cloned towns in Britain. Another reason is Hebden Bridge's undeniably off-beat residents. This harks back to when property prices were low and hippy-ish people came here to settle from all over the country. The rich creative life they have established in the town saw it acclaimed in British Airways Inflight magazine as "fourth funkier town in the world" – top in Europe.

Yet things weren't always like this. If you'd suggested that trip to Hebden Bridge three decades ago, the chances are that people would have thought you were barmy. The town then was more dead than dying, young people left as a matter of routine, the houses were becoming derelict and the mills had already beaten them to it.

In a room in a former Baptist chapel 30 years ago this summer, a group of people were determined to change this. Indeed, they had already begun that process and what they were debating now was the launching of a magazine that would help change people's attitudes and promote regeneration; not just in Hebden Bridge but across the whole of the South Pennines. The group was the conservationist charity Pennine Heritage, and prominent among its members were David Fletcher and David Ellis, then polytechnic lecturers, and accountant David Shutt, now ennobled and a Liberal Democrat whip in the House of Lords. The magazine was called Pennine and its famously black and white pages would be adorned by such luminaries as Alan Bennett, novelist Glyn Hughes, Austin Mitchell, Bernard Ingham (then Margaret Thatcher's right-hand man), photographer Martin Parr and even, by way of a rarely granted interview, JB Priestley.

I was very much a junior member of the group, but as the only person with journalistic experience – a newly-qualified reporter on a local paper – became editor. There were no paid staff or contributors and even the mighty Mr Bennett received exactly the same as the editor – nothing. In October, with minimal promotion and even less money, the magazine launched in the same week that billionaire financier Sir James Goldsmith brought out the first issue of his



Now magazine – it was to be the British equivalent of America's Time – backed by plenty of both. One magazine quickly folded, the other went on, boosted by word-of-mouth and a loyal and growing band of contributors, to achieve more than respectable sales, a sort of cult status (just go to a book fair and there's always someone selling back issues) and, most importantly I believe, to help build a new South Pennine region.

Left: Pennine Magazine Reunion, 2009. Among those present are Diana and Paul Monahan, David and Hilary Fletcher, David and Margaret Shutt, and David Storr.

Now, 30 years on, we aim to have a party to celebrate and it also seems a good time to look to the future.

David Fletcher, the driving force behind Pennine Heritage and the man who coined Hebden Bridge's slogan "The Pennine Centre", not only sees exciting times ahead, but at 76 is part of a new grouping, Pennine Prospects, which he is convinced can take Hebden Bridge and the whole South Pennines on to even better things. The key, he believes, just as back in the 1970s, is to protect and enhance the area's remarkable countryside, promote its heritage and foster a "can do" attitude in which small businesses thrive. Not for him the chocolate box preservation of the Cotswolds, but something much more dynamic.

To do this will require convincing purse string holders and legislators at a national level and, just as importantly, getting local people to buy into the idea – that was where Pennine Magazine came in last time round. "Maybe we need to re-launch it," he says, only partly in jest. He sees Hebden Bridge as a template for other places, from Holmfirth in the south to Keighley in the north, and points to "something like 200 retail and service outlets in the town, employing around 800 people" which are overwhelmingly independent and the 500 registered business – many small – in the HX7 postal area, in effect Greater Hebden Bridge. Pennine Heritage didn't just point the way 30 years ago, it led the way, pioneering the regeneration of decaying industrial revolution buildings, from mills to the huge former Birchcliffe Baptist Chapel, now the Birchcliffe Centre, which sits on a hillside with the town at its feet. The Joseph Rowntree Trust provided the financial backing. Since then it has provided top-quality office accommodation for an eclectic mix of businesses and groups, including the Association of Liberal Democrat Councillors and White Ribbon, the domestic violence campaigners.

Hundreds of feet further down the hillside is Nutclough Mill, the home of Calrec, where more than 100 hi-tech engineers produce sound mixing equipment for television studios; a business, says David that grew from four local people. The mill itself was a derelict shell when Pennine Heritage took it over and began its conversion into a building that both retains its original character yet offers excellent modern working conditions. It's something we take for granted now around our region; nowhere more so than at the splendid North Dean Mills complex at Halifax or the great Salts Mill at Saltaire.

But it wasn't always so. In the 1970s, old mills and the echoing shells of empty chapels were seen as a blight; something that should be done away with as quickly as possible as the area sought to build itself a new image; one that would, probably have seen us turning out something like Slough with hills. If these buildings did get new users, it was, likely as not, someone using them to dismantle old cars or some other use unlikely to endear the building to neighbours or passers-by. Birchcliffe Chapel and Nutclough Mill were probably the first time an alternative approach had been tried and the magazine punched home the point that for the price of building new premises in concrete and glass you could enjoy just the same working conditions in a building of character. It was an idea that caught on and is the main reason this area looks like it does today and definitely not a place where John Betjeman would have liked his friendly bombs to fall.

Thousands of people live, dine out, are entertained or work in converted mills, churches and chapels as people have learned to value their architecture and history. David is sure that the natural environment is of equal importance, especially when it comes to providing new businesses and their new jobs. "So many of the new firms," he says, "are founded by newcomers to the area; people who have come here because they love the landscape, not just the buildings and the way of life.

He points to Sweet and Maxwell, just down the road in Mytholmroyd, where Europe's largest legal publishers employ over 250 lawyers and support staff, including one of his daughters, in converted buildings including a former chicken hatchery.



Right: Lynn Shepherd Working on Pennine Magazine 1983

Most Hebden Bridge companies are much smaller and the town has an unusually high proportion of people working from home, perhaps another reason for that quirky character. There's so many of them they even have their own Homeworkers' Christmas Party so they are not left out of the festive season fun. Developing public space is also important, says David, as he looks out from Innovation, his café/shop in a converted mill (he did much of the converting and later reinstalled a mighty waterwheel).

One of Pennine's greatest successes was in saving something we take for granted today; the amazing double-decker houses that cling to the steep hillsides and give the town so much of its character. In them people live one on top of another in four and five-storey terraces built straight into the natural rock. In the 1970s, these weren't in estate agent jargon "residences of character", but decaying buildings on which it was almost impossible to get an improvement grant or a mortgage. They were just a few years away from falling into a terminally bad condition and you could sense the demolition men rubbing their hands in anticipation. David and his friends lobbied civil service bosses and building society chiefs to get this changed, culminating in an eventful and eventually successful meeting at the House of Lords. Now the houses astound first-time visitors, especially those from abroad.

It's this refusal to accept defeat and that extra bit of imagination which created the "new" Hebden Bridge. David and others are confident these attributes can continue to shape the town's future as a beacon for towns and villages throughout the area.

(Yorkshire Post – 16th June 2009)

For those of you who have not been fortunate enough to have read at least one issue of Pennine Magazine you must by now be wondering what all the fuss is about, and exactly what did the magazine contain which was so riveting. I could cherry-pick my favourite articles and write about them, but, on reflection, everyone is different and different articles will appeal to different people, so it would probably be best to simply select a single issue and guide you through that. So here goes with Volume 2 Issue 1 for October / November 1980, which just happens to be the first anniversary issue.

The leading article is entitled “Our Birthday....Industry’s Funeral” and the following excerpts make it quite clear that the region cannot expect the government to extend a willing hand to put it back on its feet.



“It looks as though we arrived on the scene at what is likely to be viewed by historians as a watershed in the region's history — the moment the Industrial Revolution finally ground to a halt. The labour-intensive industries which gave so much character to the people in this area are on their way out. King Cotton has been toppled from his throne and wool no longer reigns supreme.”

“But the Pennine area long ago learned to fend for itself, having been treated shabbily at the hands of central government on occasions too numerous to mention. Central government, like the weather, is a fact of life which we just have to put up with”

“Over the last 25 years a restructuring of industry, on a scale almost impossible to imagine, went on apace on both sides of the Lancashire-Yorkshire border. Meanwhile cheap imports of yarn and finished cloths, despite government pledges, decimated the textile industry ... but the government's dereliction of duty was dulled by Pennine far-sightedness.”

“The time has passed when the Western world, led by the Pennines in the last century, was at the forefront of heavy industry. But we do have something that can't be made in Taiwan — brains. Let's use them.”

Left: Some of the Editorial Team cutting the birthday cake outside the Birchcliffe Centre

The next 3 pages contain a number of short notes on several topics including concerns about the Sunday bus service linking Hebden Bridge to the Worth Valley Railway at Oxenhope and the proposed preservation of 15 Mill chimneys in Burnley (200 having already been demolished), together with a selection of readers’ letters.

The following article in “News and Views” starts with

“One today. Not an instruction to the milkman, more a coming of age. The howling Pennine youngster of a year ago has turned the corner into rosy-cheeked maturity. The magazine, in despite of its sober, sombre cover, is a year old with this issue. Though the birth pangs of producing the first magazine are now largely forgotten, the stretch marks are still there at the bank as a reminder of the midwife's endeavours. But there never was any doubt in the minds of Pennine's team that they could make a go of the magazine. After all, what a combination! The Lancastrian's fortitude and inventiveness joined with the Tyke's meanness.”

before going off at a series of entertaining tangents.

Next Bernard Jennings, Professor of Adult Education in the University of Hull, traces the development of the upper Calder Valley over the centuries, as population pressure forced agriculture to extend above the warmer lower southern facing slopes, clearing land suitable only for sheep, leading to a cottage based weaving development. Neither farming nor weaving alone could provide a reasonable standard of living, but by combining the two this was possible,

“In 1851, in six townships of the Upper Calder Valley, three quarters of the farming households were also engaged in textiles — handloom weaving, handwoolcombing, factory work or some combination of these. During the next two decades hand combing disappeared, as did most of the handloom trade. These changes, together with the closure of small, remote water-powered mills which were no longer economic, hastened the depopulation of the upland settlements. The people moved into the valley bottom towns, where most of them were wholly dependent on wage labour.”

“...The explanation for most of the ruined moor-edge farmsteads which I had seen in my youth was that small-scale farming on such land could survive only if it was combined with industrial activity. A few small farms are still kept going by outside employment, but in general the concentration of industry in the valley bottom towns spelt the doom of the last stage of the dual economy which had lasted in the Pennines for hundreds of years.”

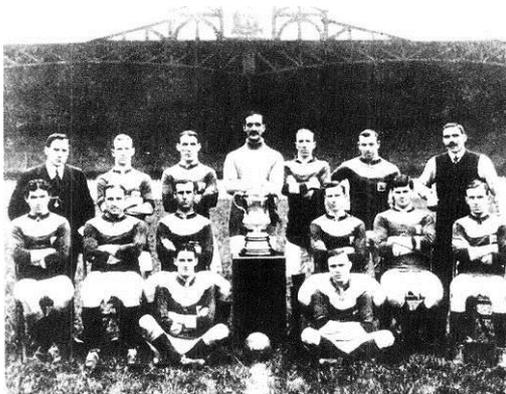
Martin Bradshaw, Executive Director, Planning, of West Yorkshire County Council gave an E.E.C. Seminar on textiles. His views are expressed in the next article, arguing that the textile industry is vital for the future of the area.

“More pertinently the decision to remove assisted status from the area (except for Bradford) in 1982 means that the textile areas are largely going to be cut off from any form of EEC aid, since, however sympathetic the Commission may be (and it is!), the United Kingdom's own policy will direct that aid elsewhere — and this at a time when the textile industry is facing perhaps its greatest crisis.”

“Which brings me finally to the question of the need for a Community textile policy. EEC finance is being made available for coal, steel, shipbuilding and energy products. The common theme of those industries, apart from the crisis conditions they face, is the existence of a Community policy for their development. Since it surely can be argued that the state of crisis in textiles is equally severe, the lack of a Community textile policy is hard to understand.”

In more light-hearted mood Lindsay Sutton describes what a Bradford City fan has to put up with.

“Still, I was happy at Valley Parade in those zigger-zagger days of the Floundering Fifties — standing there watching the power station dust settle on the opposition goalkeeper's shoulders, watching full-back Tom Flockett do his party piece of punting the ball over the decaying Midland Road stand on to some passing goods train — then watching some ball boy set off to Carlisle to get it back.”



Left: The Cup Winning Team 1911

Graham Newton packs a lot of information on fungi in “Autumn, Season of Mists and Mycologists” before Raymond Taylor remembers the life of Philip Gilbert Hamerton

“The name of Philip Gilbert Hamerton (1834-1894) is not now remembered by many people, not even by those who would have no hesitation in recalling the names of his distinguished friends such as R.L. Stevenson, Robert Browning, or Millais”.

Right: Philip Gilbert Hamerton



“From the viewpoint of a dweller in Pennine country his most interesting book is probably, "[A Painter's Camp](#)", in which he describes how he set up a hut on the moors near Burnley and lived there for a month with only a dog for company. He writes, "How is it possible to feel otherwise than cheerful when you have leagues of fragrant heather all around you and blue Yorkshire hills on the far horizon."

It is to be regretted that this important man, whose friends were the great ones of his age, and who can be found in the Dictionary of National Biography, and who, moreover, had been described as "the first prose writer of his time", should now be forgotten."

"In 1911 his widow presented a complete collection of his works to the library at Shaw. I remember them well when I was a child. They were kept in a locked cupboard, but they are no longer there...."

Richard Catlow investigates how literature has portrayed the Pendle Witches since their trials.



"Their story can be followed in detail in several books, but two questions are worth looking at. Why should a handful of people from such a backwater have become so famous and were they a bunch of unfortunates who fell victim to a superstitious age, or a nasty bunch who were better-off out of the way?"

"But it was at that trial, nevertheless, that Demdike's family and Chattox took their first steps on the path to immortality. Clerk to the court was Thomas Potts and - he decided that his transcripts would, with a little embellishment, make a good book. It was titled "The Wonderful Discoverie of Witches in the Countie of Lancashire" and published in 1613"

Left Pendle. The hill retains something of a magic quality even today.

David Fletcher and David Ellis delve into the history books to set the scene for the newly promoted 'Brigantian Trail' which starts in Lancaster and returns there by completing a circuit through the Yorkshire Dales, North Yorkshire Moors, York and the Pennines. They trace the fortunes of the Brigantes from the Roman invasion of 43 AD up to Agricola's arrival in 79 AD

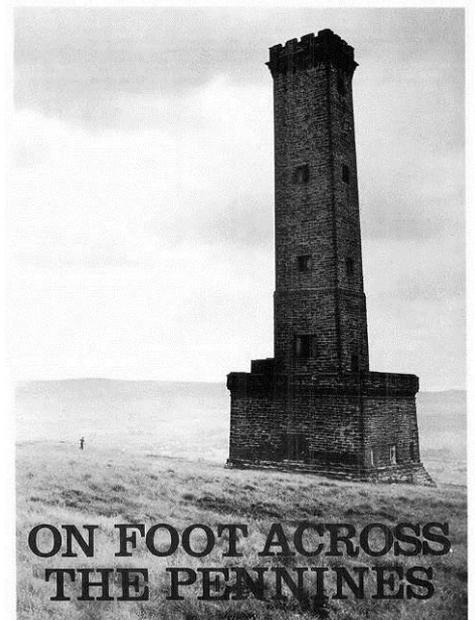
"It seems that the plan was to thoroughly Romanise the south east whilst fostering and supporting pro-Roman factions beyond its boundaries. For over 20 tumultuous years Cartimandua remained leader of the vast Brigantian confederacy and was constant in her allegiance to Rome. But the war lust of the Celts could not be subdued and inevitably they were drawn into conflict".

Staying with the outdoor theme Richard Mackrory describes a 56 mile trans-Pennine walking route from Adlington to Haworth, using public footpaths and avoiding larger towns as far as possible. The description is enlivened by numerous anecdotes en route.

"From the barn walk through Lever Park to Rivington Pike. Lever Park was created in 1911 by Lord Leverhulme, the soap magnate. He constructed avenues of rhododendrons, honeysuckle, and azaleas; waterfalls, streams, ponds, shelters and a pigeon tower. A replica of Liverpool Castle stands nearby but his home, The Bungalow, was burned down by a suffragette who thought that the money might have been better spent!"

"The next stretch of the walk involves turning north and walking around Watergrove Reservoir. The reservoir walls contain stones from houses in the drowned village of Watergrove dating back to 1694. In 1911 the 'Simple Life Holiday Home' was opened near here. Visitors were promised peace, fresh air and a vegetarian diet. Open air nude bathing in the ponds and streams was encouraged (for health reasons), but the locals soon gossiped about the 'strange goings on'. A policeman called to tell the nude bathers to "stop it or else!"

22 GETTING THINGS DONE



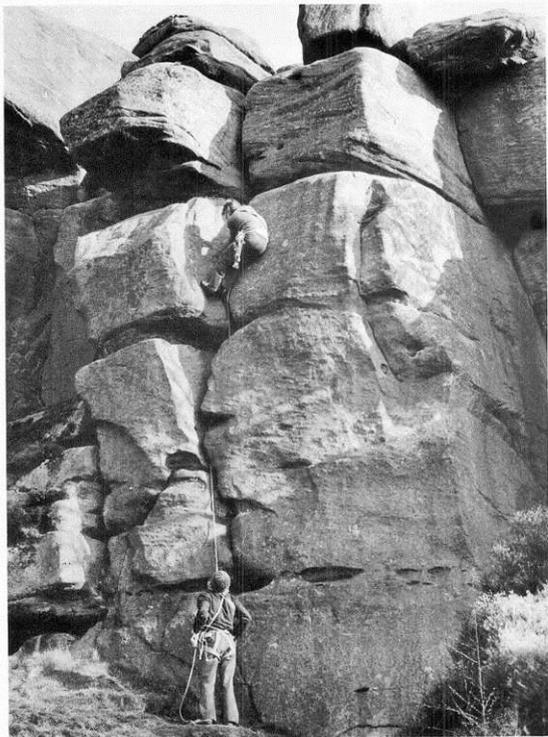
PENNINE MAGAZINE

Ann Knowles writes approvingly of the sympathetic restoration by Pendle district council of two rows of former mill workers' cottages at Barley, near Nelson to provide council accommodation for young families who were being priced out of the housing market in this desirable residential area.

Next Malcolm Smith traces the origins of the popular sport of rock climbing from its birth in the Lake District to its development and growth in the Pennines

“This is where the Southern Pennines come into the picture. Bounded on three sides by the large industrial conurbations of Yorkshire, Lancashire and the Midlands and easily accessible from these areas, the focus of rock-climbing shifted from the Lake District to an area centred on Kinder Scout and known as "The Peak District".

28 GETTING THINGS DONE



Slippery Crack, Brimham Rocks: a severe climb.

PENNINE MAGAZINE

With this change of location came an even more important change, that of the social order. The upper classes might still have had the monopoly of mountaineering, but the middle and working classes of the Pennines were most definitely involved in rock-climbing. Having had their appetites whetted, not only by the climbing but by conversation with the "True" mountaineer (climbing must have been one of the first sports genuinely to overcome class distinction), these sons of the Pennines made their way to the Continent and attacked the highest peaks they could find. Due as much to a lack of money as to anything else, the English pioneered guideless climbing in the Alps, much to the chagrin of the natives!"

“By 1960 it was estimated that 80% of all the active climbers and cavers in the UK lived within a 50 mile radius of Kinder Scout. I don't know if this is still the case, but it is a fact that in 1975 the British Mountaineering Council moved its offices from London to Manchester, so as to be nearer the mainstream of British climbing activity. “

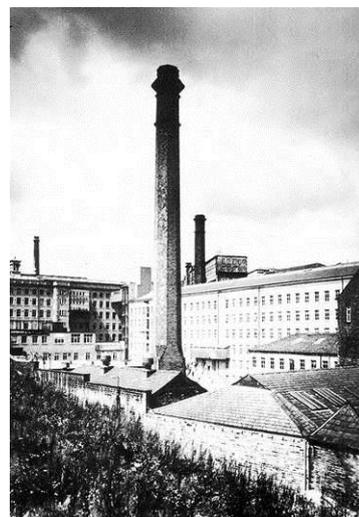
Left: Slippery Crack, Brimham Rocks: a severe climb

David Pill then documents the Welsh connection in the building of the parish church in Lockwood, then a spa town, now a suburb of Huddersfield.

Karen Waclawiak reviews the Satanic Mills exhibition at Cartwright Hall, Bradford

“The "Satanic Mills" exhibition presented by SAVE Britain's Heritage with the help of the enterprising staff of Bradford City Museums Department, seeks to draw attention to the architectural quality of the textile mills and the magic of the industrial landscape of the North. It aims to examine the historical, social and economic importance of the mills, past and present, and to voice arguments for the preservation of the buildings; showing how they have been, are being, and can be put to new use.”

“The most important reason for the obsolescence of the mills, says SAVE, is a lack of effort, thought and imagination on the part of local authorities in finding new uses.”



Above: Crossley Carpet Works, Halifax

The Eating Out section serves to show how much tastes have changed in the intervening years – and how much prices have risen! To find the books and guides reviewed will probably necessitate trips to surviving second hand bookshops. The Previews and What's On pages too are only of nostalgic interest now.

The final item is the regular Where To Go feature, this issue's subject being Baildon – my home before moving to Wooldale. In spite of this David Storr uncovered a number of facts which were unknown to me, though I found his claim that confusion over the spelling of Baildon having led to over seventy different variations difficult to believe – perhaps shortage of space prevented him quoting them...

“The longevity of Baildoners has been commented upon as those who wander among the Parish Church gravestones may care to reflect. Unfortunately, however, the incumbent who sponsored the 12th century church's rebuilding passed away only a few hours after its reopening in 1848. Gravestones of course can reveal much about local people. A singular example is a 12 verse epitaph on one particular stone (its said to be the longest epitaph in Yorkshire).”

Perhaps the same lack of space prevented him quoting them too, I shall have to take a look next time I am in Baildon as Google can only reveal the name of the grave's occupant – James Mann, who died in 1852.

I hope that readers of this journal will have had their interest piqued by at least one of the articles in this issue of **Pennine Magazine**. If this is the case for you then the good news is that two complete issues are freely available on the internet and that you can purchase the entire collection for little more than the price of a packet of cigarettes.

In an attempt to make **Pennine Magazine** available I decided to make a start on the laborious process of scanning my old copies of the magazine and re-publishing them on a dedicated website penninemagazine.wordpress.com/. After a couple of issues I discovered that Pennine Heritage, the original publishers of Pennine magazine, were still active, so I contacted them about my project. They told me that they had the complete print run of Pennine magazine commercially scanned, and had planned to make these available for download as pdfs, but are not available on the web unfortunately due to their large file sizes. They are hoping to add the covers to their website in the future (if you can't wait, [you can see them all here](#)).

Actually it transpired that only 63 of the 66 magazines were scanned, as they no longer had print copies of the other three. Fortunately my collection included two of the three missing copies, so I was able to scan them and pass pdf's of them to Pennine Heritage. That just left one missing issue. I mentioned this to the editors of the Yorkshire Journal, Helen and Jeremy, and they told me that Keighley Library used to have a complete archive. They contacted the library for me and, wonder of wonders, they were still there – a refreshing change in this age of closed libraries and diminished reference sections – and made a special journey to scan the “missing” issue.

So Pennine Heritage is able to supply **all** of the back issues, loaded onto a memory stick for £10. I don't need to tell you that this is a real bargain – the total original selling price was almost £50! They need to ask for this small charge to cover the costs incurred in digitising the copies and the cost of the memory stick and postage. They can also supply actual paper back copies of the magazine for £2 each plus £1.50 for postage and packing.

Please place orders for all 66 issues on a memory stick by post, enclosing a cheque to their address at -

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Email: info@pennineheritage.org.uk

Pennine Heritage is happy for penninemagazine.wordpress.com/ to stay online, but obviously I will not be able to make the complete text of each issue available as originally planned. The new plan is to create a page for each issue, giving a list of the contents, with two articles available in full, one as a web page one as a pdf. As of April 2017 this has been completed for Volume 1, the remaining volumes will be treated in the same way as time permits. If you would like to be kept up to date with this please subscribe to the blog from the website or send an e-mail to pennine.magazine@gmail.com.

Many thanks to Pennine Heritage for allowing me to quote extensively from Pennine Magazine. All images are copyright Pennine Heritage.

The bandstand in the Crescent Gardens, Filey



Five stone bases, that supported the Roman wooden watch tower, can be seen between shrubbery and flowers in the Crescent Gardens, Filey



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