

**WHITBY
CIVIC
SOCIETY**

(Registered Charity No. 1055396)

NEWSLETTER

SPRING 2021



What a year we've lived through! Many of you will now have your first vaccine dose behind you, and at last we can hope that our lives are returning to something closer to normality. Looking back, I'm proud of the way in which we've kept on regardless, using new technologies to meet up, and working hard to celebrate and maintain the things that make our town special.

Our members will already know that we have kept regularly in touch by email. You will also be aware of our work on local planning issues, including commenting on a range of planning applications. We have continued to identify and evaluate possible locations for blue plaques; we are also renovating some of our older plaques, which have become a bit tired over time. I suppose we should take it as a compliment that some local businesses are awarding themselves unofficial blue plaques – they say imitation is a form of flattery.

We failed in our application to have St Ninian's church listed as an asset of community value. The local authority decided that although our application was valid, we didn't provide enough evidence of the church serving a wider community than its own congregation. I'm grateful to those members who supported our application; although unsuccessful, it was worth a try, and it has signalled our concern over the growing number of churches that can no longer attract a viable group of worshippers. We will keep our eyes on this issue in the months ahead.

One way of preparing for future challenges was our decision to establish a Historic Buildings Preservation Trust for the town. We now have a registered charity in place, aiming to protect and preserve valued heritage buildings. You can expect to hear more about it – and there will be opportunities to get involved!

We're also planning for the gradual easing of lockdown. The government's road map is cautious, and in my view rightly so. If all goes well – a big 'if' - we can expect to see a steady easing of restrictions on social contacts, with legal limits being removed no sooner than 21 June. The Society's Executive is planning on this basis.

We think we should be able to hold some form of Heritage Open Days programme in September, probably involving a mixture of 'real' visits and online tours. We are drafting a lecture programme from September, depending of course on when our friends at the Coliseum are able to open. We will be looking to award blue plaques and Certificates of Excellence from late June. And the Executive itself will heave a sigh of relief when we say thank you and farewell to Zoom. So we travel in hope.

Finally, we have a birthday to celebrate! This is our 25th anniversary year, and we want to celebrate it. Please let us know what you'd like us to do by way of celebrations, and maybe you could also share your memories of our early years. Only by appreciating our past, and recognising those who made us what we are today, can we really move confidently ahead.

JOHN FIELD

CHAIRMAN

A Day in the Life of the Secretary



Ping, ping, goes my inbox before I've even finished my first cup of tea. Hot tubs in Yards, surely not? Taking The Assistant as back up, I set off to investigate. A scene of complete devastation awaits. There is no mistaking that something is afoot, but what? Resolve to contact the Conservation officer, I am his favourite person said no-one ever.

Take a short diversion along Henrietta Street and am delighted to see that the cobbles have at last been re-laid replacing the tarmac left over from road repairs, only about two years ago. The workmanship would not win any prizes with the tar cascading down the street, however, in this role I am learning to be grateful for small things. Note to self to inform my Regular Correspondent of the good news.

I need a lie down and it's not 10 o'clock yet. Is it too early for gin? Janet wouldn't think so, that's why we are best friends.

Ping, ping, ping, only 25 emails to get through before lunch for the upcoming YHACS meeting. Starting to miss my lockdown in rural France, not so much pinging there with the dodgy WiFi. Never mind, onwards and upwards, hopefully The Assistant will bring me some lunch soon.

Knock on the door and it's the courier who is normally very welcome though not this time. The parcel he has for me was a purchase from my online shop and is supposed to be in Bordeaux. It transpires that it didn't have the right piece of paper. Seriously? Does Mr Johnson think I don't have enough to do? Arrh!

Decide to go for a wander around the town both to calm down and to take some photographs for the society's Instagram account. Inadvertently catch a glimpse of lockdown hair in shop window on Flowergate. If I don't get to a hairdresser soon it will be too late as you are not allowed to cut hedges when birds are nesting.

Enjoy my stroll along Tate Beach then Ping. Is there no peace? Someone doesn't like what a shop in the town is selling, it's "tat" and what am I going to do about it? Er, nothing.

The church clock is striking as I make my way home and I realise it's 5pm. Yippee, wine o'clock at last. Think I might just turn off my phone for a while.

I LIKE TO COOK WITH WINE...
SOMETIMES I EVEN PUT
IT IN THE FOOD!



CAROLYN CURR

Honorary Secretary

*With tongue firmly in cheek

The History of Baldby Lane

Many thanks to Chris Corner for the following article, Chris originally posted this article as a Blog at a time when Whitby Civic Society was reviewing the planning application decision for the latest estate in this area. It is our belief that the following action has not been fully completed and a decision will be taken at the March WCS Planning Group on if and how to proceed. There appears to have been no restoration work carried out as the stonework is still in poor repair, and as far as we can tell all that has happened is that the area has been completely fenced off with no access point for ongoing cleaning and maintenance work, and lately four "Danger" signs have been posted. I understand our Members Janet & Dalton Peake have already raised this issue with their Ward Councillor Glenn Goodberry, and we will keep you updated on any further actions taken. We have been in discussions with the Whitby Naturalists Group to see if we can improve this area and supply information boards covering the history and ecological aspects of the ponds. As ever if anyone else has any further information please let us know.

17/01248/FL I Development of 72 Residential Dwellings with public open space and associated infrastructure I Land Off Shackleton Close & Anchorage Way Whitby YO21 1NR. Decision No 17/01248/FL DATE 16 March 2018

13. Prior to the commencement of the development above foundation level, details of the provisions to be made for the restoration and enhancement of the ponds in the north-west corner of the site shall be submitted to and approved in writing by the Local Planning Authority. The approved measures shall be implemented in full, prior to first occupation of any of the dwellings on the site and the ponds shall thereafter be so maintained in accordance with a Management Plan for these features. The details of which shall be submitted to and approved in writing by the Local Planning Authority prior to first occupation of any of the dwellings on the site.

Reason : In the interests of the visual amenity of the area, to preserve the ponds as historic features and to enhance biodiversity to accord with Policies DEC1, DEC5 and ENV5 of the Scarborough Borough Local Plan.

5. The stone slabs to the Monks Trod that would be concealed by the new access points should be removed rather than covered and, those that are intact should be re-used to replace slabs that are in a poor state of repair.

JOYCE STANGOE

Planning and Conservation Groups Coordinator

Old Ponds at Baldby

The fields to the south of Mayfield Road, the busy main road on the approach to Whitby, were called Baldby Fields and Baldby Closes. Mayfield Road was built in the early-1800s as a turnpike road - replacing the meandering track known as Baldby Lane with a more direct route into town from Sleights, Ruswarp and the moors.

Upper Bauldbyes was the home and studio of Staithes Group artist Joseph Richard Bagshawe (1870-1909). It is a large, Grade II listed early-eighteenth century house with several old outbuildings. A deep cut made for the Whitby, Redcar and Middlesbrough Union Railway (WRMU) coastal railway line passes just to the east of Upper Bauldbyes.

Adapted 1927 OS map showing the path and ponds mentioned. Taken from National Library of Scotland website



The beginning of the footpath from Whitby to Ruswarp, an ancient flagged trod, is to the left of the picture, below.



Modern housing estates first appeared on Prospect Hill Farm and Mayfield Farm's fields in the late-1970s, initially being built by Yuill Homes.

Streets were extended and houses continued to be added over the following decades and are still under construction. However, a lane lined with trees and bushes survives and still cuts south through the housing estates. It leads to Prospect Hill Farm. The unmade road is not only a corridor for wildlife but also a reminder of the area's rural past. It is unnamed on old maps, we used to call it the snicket. Perhaps it is a continuation of Baldby Lane itself. Great efforts have been made to conserve the old landscape features and trees.

Ancient flag stones leading off Mayfield Road near Upper Bauldbyes form a narrow path called 'Monks' Trod'. This path cuts diagonally across the field between new-build housing on the left and the eighteenth century house on the right. Trods were medieval roads flagged with sandstone blocks the width of a pavement. They were used by medieval pedestrians and packhorses to get around a winter landscape that was often soft and boggy. It is said that only about 80% of trods survive (C.P. Evans, Trods of the North York Moors, 2008).

The trod leads to two old ponds made from large blocks of dressed sandstone masonry. They are fenced off today but were once open within the empty medieval ridge and furrow field and as children we spent many hours playing around them - smashing ice and sailing wooden boats. There was a rumour that the pond was very deep, if not bottomless. The larger L-shaped pond to the north has a slope at its east side leading from shallow into deeper water. It never seemed to run dry so it is possibly fed by a spring.

The L-shaped pond is similar in design to the one at St Hilda's Well on the East Cliff's Jacky Field and another in Green Lane Allotments, both near Whitby Abbey. The similarity in size, design and



construction might point to them all being monastic in their earliest origins. The slopes would provide easy access for livestock. Also, carts could have been reversed into the ponds to clean them or to fill water containers.

Baldebi was mentioned in 1086 in the Domesday Book as being between Brecca (Old Norse term describing the slopes of the valley of the Esk near Ruswarp) and Flore. Flowergate was the road, the 'gate' in Old Norse, that led west to the flat pasture land, 'flore', on West Cliff. Flore ended near Uppgang.

The Monks' Trod joins the above mentioned lane near the ponds and follows it south for a while before descending towards Fitts Steps and the Esk. Immediately at the bottom of Fitts Steps is the riverbank of the old course of the tidal Esk. The river was diverted in 1833 when the railway line was built. Fitts, the name for the level fields, is an Old Norse term meaning long grass land on the banks of a river. Another trod to Whitby used to follow the river here, avoiding the steep climb uphill to Baldby.

This way was only accessible at low tide, though. The old name for the part of the Esk overlooked by nearby Airy Hill Farm is Miller's Sandend.

This is probably in reference to the old river path - the millers worked at the ancient mill at Ruswarp and presumably the sandy part of their journey via the river trod to Whitby ended there.



Monks' Trod (path on the left)

Corner, 2021.
<https://cornerillustration.blogspot.com/>
 Twitter: @MisterCorner

CHRIS CORNER

Facebook entry - Request by Wendy English



Whitby Ghost Signs & Whitby Treasures

One of the main objectives of the Whitby Civic Society, and indeed of any civic society, is the protection of the heritage of the town and its local area. Consequently, Whitby Civic Society is continuing to run a project to document the details of all of its 'Ghost Signs'. What better place in the world is there than Whitby to collect 'Ghost Signs' thanks to the famous Irish Victorian writer Mr Abraham (Bram) Stoker.

For those of you who haven't heard of the term before, 'Ghost Signs' are the fascinating echoes of the past. They could be original adverts painted on the gable end of a building or the names of old businesses, sometimes in the form of painted letters or illustrations on the sides of old buildings which are gradually disappearing from view. Some of these images may eventually fade away completely, be obscured, or simply destroyed, and a link to the past would then be lost forever. Some of them are in the form of beautifully carved stonework. In fact, they could be anything that provides a link to an old building or an original name of a current business, or indeed, a prior function of an existing building e.g. we have an old Whitby/Ruswarp Parish boundary stone that is clearly visible on the front wall of a bank, and an existing set of stone steps that once were attached to a now extinct Wesleyan Chapel which now remain in glorious isolation.

In Whitby we are extremely fortunate to have also discovered one or two splendid examples of beautiful original glazed tiles which, despite various changes to the façade of a building over the years, remain to betray the function of an earlier business.

We have compiled a list of these ghost signs and are providing slide shows showing what they look like and where they are. Every now and then a new Ghost Sign is identified, so we are aware that the list may not be complete but we are keen to produce a finite list of all of them. If we can identify them all and bring them to everyone's attention, then we may be able to preserve them for posterity.

A good example of a 'Ghost Sign' in Whitby can be seen high up on the Wellington Road side of the building currently occupied by Brown & Kidson solicitors. There are some fading letters showing that the business named 'ARTHUR SAWDON' once occupied these premises and a glance up at the New Quay Road side of the building, in the right light, shows that this business dealt with 'CARPETS' and 'BEDDING'. On either side of the entrance doorway on the same building, we can also see some splendid coloured tiles, in superb condition, detailing that these premises were, even earlier, once known as the 'WELLINGTON ROOMS' where a versatile George Thompson dealt with, not only the tuning & repairing of organs & pianos, but he was also an auctioneer & valuer. In fact WCS issued a Certificate of Excellence to Brown & Kidson Solicitors for the lovely work they have put in to restore these beautiful tiles.

We have so far identified and documented 37 such examples (with another very strong possibility of another one,

once we can rid ourselves of this virus, to allow further research) and would appreciate any help that the public can provide, to enable us to complete our collection for Whitby. Indeed, we are hopeful that people attending our presentations may be able to identify others that are still waiting to be discovered. Anyone with such details can contact the Whitby Civic Society via our email address, whitby_civic_society@yahoo.co.uk or via telephone, 07908691201, or via the FEEDBACK function on the Home page of our website, 'whitbycivicsociety.org.uk'. This would very much be appreciated and we will gladly follow up such leads, take photographic evidence and happily add them to our collection. If we are really lucky we may also be able to find an original photograph showing the Ghost Sign in its infancy, from our archives, as we have been fortunate enough to find for most of the 36 current Whitby Ghost Signs. Please see the accompanying sheet showing just 3 samples of our Ghost Signs.

What is so exciting about these Ghost Signs is that we are able to look at something on a building today that was initially added to that building many years ago, sometimes as far back as the 19th century.

A presentation of these Ghost Signs was initially given at the Coliseum on Monday March 19th 2018 when we had unearthed just 16. A lot of interest was shown and quite a few leads were handed over which, eventually, resulted in the Society being able to add to its collection. Presentations have been given via slide shows, and more recently, due to the Covid virus, several slide shows have been presented via the platform ZOOM. The Whitby ghost sign talks last approx. 1 hr.

A booklet is going to be published by Whitby Civic Society and will be put on sale at a very reasonable price.

A spin-off talk entitled 'Whitby Treasures' is being compiled too. These are the things that are around the town that would be sorely missed if they disappear or are allowed to be destroyed or removed. Whitby has a lot of these Treasures to be proud of. They can be called 'Street Furniture' and in most cases are part of, or will be part of Whitby's rich unique history and its heritage. A few of these treasures merely improve the outlook of Whitby's streets. The Whitby Treasures talks each take approx. 1 hr. to present and there are currently 3 such presentations.

Now, I'm sure that there are similar Ghost Signs to be found in lots of the towns & cities in Yorkshire, why not start your collection of Ghost Signs? It helps if you can remember a famous quote from Stephen Hawkins; "Remember to look up at the stars and not down at your feet. Try and make sense of what you see and wonder about what makes the universe exist". I reckon if you change "universe" to "Whitby" or to the name of your city or town, then it helps to spot these Ghost Signs because the street level frontages are changing all of the time. If you look at the higher storeys of the front of buildings then you stand a decent chance of spotting them.

Whitby Ghost Signs & Whitby Treasures continued

Example 1 – The first enemy aircraft shot down over England in WW2



In this example of a Whitby Treasure we see the crashed German aircraft, Heinkel He111 1H+FM. It crash landed on Bannial farm land on 3rd February 1940 after being pursued and shot down by Flt Lieutenant Peter Townsend in his Hurricane. A commemorative plaque mounted on a stone pillar was erected in the early 50's, 80yds away from the incident, on the side of the A171.

Example 2 – Wesley Hall, Church Street, Whitby



In this example the Ghost Signs are the carved sandstone block above the entrance doors to the now, Albert's Eatery & Hammond's Whitby Jet Museum. The sign on today's building says '1901 Wesley Hall'. The archive photograph actually has the carved stone of '1901 Wesley School' but also shows the steps that did lead up to the magnificent Wesley Chapel that was built in 1762 and sadly pulled down in the 1950s.

Example 3 – Brown & Kidson Solicitors, Wellington Road, Whitby



In this example we can see two Ghost Signs; we see the magnificently beautiful ornate tiles on either side of the entrance to the current Brown & Kidson Solicitors building that was once George Thompson's Wellington Rooms as seen from the archive photograph above. In 1919 Arthur Sawdon took over ownership from George Thompson to set up his Carpet & Bedding business.

PETER CRAGGS

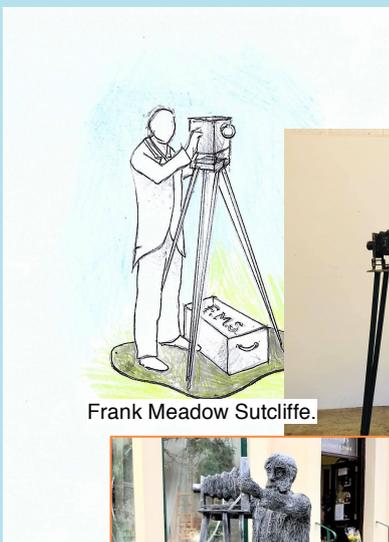
Walking with Heritage Sculpture Trail

If you have been into the town over the last few months you will have seen the life size wire sculptures appearing by local artist Emma Stothard.

The project is funded by the government's Coastal Revival Fund with a contribution from Scarborough Borough Council. The aim of the trail is to lead people to explore some of the less busy areas of Whitby and to support local businesses in those areas.

The start of the trail is by the swing bridge, leading up Golden Lion Bank, Skinner Street and onto the West Cliff, although there is a second phase of the project that will include the quieter parts of the east side of Whitby

Plaques with some information will be sited alongside the sculptures. People will be encouraged to use the accompanying App which will provide more information on the characters depicted by the sculptures and will signpost to other businesses in the town. The Civic Society was asked to contribute to the information and photographs that will be available on the App. The local authority made a donation of £300 to the Society for our help with the project.



Frank Meadow Sutcliffe.



Herring Girls



Herring Lassie



Net Mending



Dora Walker



Land ahoy!



Crow's Nest

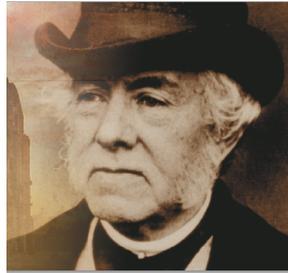


Gansey Knitter

Mrs Ann Tattersfield

Companion and Patron of Francis Haydn Williams

I wrote last year about my hero Francis Haydn Williams (FHW), Unitarian Minister at Flowergate Chapel from 1881 until his death in 1910. I would now like to tell you about Ann Tattersfield and her part in his life.

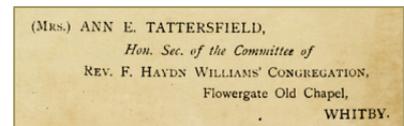


Francis Haydn Williams

Mrs Ann Elizabeth Tattersfield, a widow of forty-four years of age, appears in FHW's life in the early years of the twentieth century. She was born in Whitby circa 1856, the daughter of William Foster of Whitby, a ship owner and master mariner. At the age of 20, she married Henry Tattersfield, a successful businessman aged 33, from the West Riding, in August 1876.

The Tattersfields lived in Mirfield and both became involved in local affairs. Henry was a member of the Liberal Party and served as an overseer for Mirfield. An overseer is responsible for collecting the poor rate, a potentially powerful position, and Henry was active in the local area's politics.

Henry died in 1900 and Elizabeth, a 44 year old widow, moved back to Whitby and her family. We have no knowledge about Elizabeth's income at this time but the Whitby Gazette records a number of occasions when she pays FHW's fines and it is assumed that she was a wealthy widow. We also assume there is little doubt that she was willing and able to provide some funding for FHW's fight against the establishment oppressors. There is little detail recorded of her life in Whitby apart from newspaper reports of her involvement with FHW's mission against establishment values. However, we do know from newspaper reports that she was actively involved in fund raising for the new cottage hospital and the local nursing association.



Whilst aiding FHW, she was also an active fund-raiser for the Whitby Women's Liberal Association and, from 1906, she was involved with Whitby and District Women's Suffrage Society.

Elizabeth Tattersfield died in Whitby in early 1929 at the age of seventy-four.

SANDRA SMITH

Flashback

Our **May 2007** Newsletter featured an article describing a project, carried out the previous month, by WCS and 'Whitby in Bloom' volunteers. The task was to clear vegetation that had taken over the path outside the Brunswick meeting rooms.

A group of 9 volunteers, armed with shovels, secateurs, loppers, saws, brushes, an axe and bags set about clearing approximately 20 trees which had grown from between the cracks of the paving stones. The photographs, courtesy of Maureen Eves, portray what a difficult task the group, competently, undertook and archived.

CHRIS WHITLAM



Photographs kindly donated by Maureen Eves

Post Pandemic – Time for a Change

The BUILD BACK BETTER GRIMSEY REVIEW Covid-19 Supplement for town centres states:

“Out of the ashes and pandemic rubble will eventually emerge signs of recovery in every town up and down the country. Brave entrepreneurs will create businesses that reflect a new value system as people are appreciating spending less money, breathing cleaner air, noticing more wildlife, and sharing a stronger sense of community. What is needed is a call to action, which encourages that process, removes the barriers to progress and facilitates change quickly. This will require a huge shift in power from central government to local communities, putting the people best able to lead that change in charge.”

This could be about to happen with a Government decision over proposals for Devolution in North Yorkshire expected soon with implementation possibly in 2023. At least one of the proposals backs a “double devolution” with an offer to parish and town councils and communities – offering flexible opportunities to run services and assets currently managed by the county and district/borough councils.

The Grimsey Review highlights for town centres to thrive post-Covid-19 and rediscover their community purpose, we need to see three key issues addressed

1. **Localism** - local people empowered to redesign their own high streets and have a say on the businesses, services and amenities that occupy them with increased *compulsory purchase* order powers if necessary
2. **Leadership** - local leaders valued and recognised with candidates for leadership roles selected for having a broad range of dynamic and collaborative skills to get the best out of their communities. They must embrace change to build back better
3. **Fewer cars, more green space** - our towns must no longer be designed solely around the car as people learn to appreciate the benefit of open spaces with an expansion of green space, parks, and town squares.

The report goes on to say “As we emerge from lockdown, we are presented with a once in a generation opportunity to redefine our social values. Greed and mass consumerism can now be replaced by a way of life that values the environment and fosters a new sense of community. The pandemic should also sharpen our climate change focus. Although the planet has enjoyed a brief respite from the reduction in greenhouse gases, it will not last unless we permanently shift to a less carbon-intensive lifestyle. This paper is a call to action. For those communities and towns that have not already started building plans to transform their place, they need to start now”.

Whitby as a town has one of the lowest levels of green space possibly in the County, with every spare space being built on for more holiday homes. Residents and businesses need to start working together to build a better future for the Town, with a long-term plan produced to prevent this ad hoc style of planning. Should we be looking to our Town Council to lead the way, working with other stakeholders such as Whitby Civic Society to drive this forward.

Housing secretary Robert Jenrick has proposed several changes to England’s National Planning Policy Framework (NPPF) so that it places ‘greater emphasis’ on beauty and placemaking. The latest consultation addresses the draft national design code, which provides a checklist of design principles for new developments. Street character, building type and façade all feature, while new development should address wellbeing and environmental impact. Councils can use these as a foundation for their own local design codes, with the department wanting all councils to produce a local design code and guide.

The three pictures below show some of the latest developments in Whitby – do you think these are “beautiful” and would they meet the above criteria?



Robert Jenrick said: *"We should aspire to pass on our heritage to our successors, not depleted but enhanced. In order to do that, we need to bring about a profound and lasting change in the buildings that we build, which is one of the reasons we are placing a greater emphasis on locally popular design, quality, and access to nature, through our national planning policies and introducing the National Model Design Codes.*

Whitby Civic Society is always looking for 'experts' or people interested in local planning to join our Planning Group to help comment on the various Government and Local Council consultations and review planning applications concerning conservation areas, listed buildings, or major developments. If you are interested in joining us on our monthly Zoom meetings, please email our Secretary Carolyn Curr Email: whitby_civic_society@yahoo.co.uk

Reports referenced:

1. **BUILD BACK BETTER GRIMSEY REVIEW** Covid-19 Supplement for town centres. <http://www.vanishinghighstreet.com/wp-content/uploads/2020/06/Grimsey-Covid-19-Supplement-June-2020.pdf>
2. **A Unitary Council for North Yorkshire** The case for change Final Business Case December 2020 https://www.northyorks.gov.uk/sites/default/files/fileroot/About%20the%20Council/Strongertogether/Business%20case_addresses.pdf **UK Government website.**
3. **National Model Design Code** The consultation can be found here on the **UK Government website.**
4. **Scarborough Borough Council:** no design code available, but an example of a Design Code already in use (but not to the proposed standard) see: Ipswich Supplementary Planning Document SPACE & DESIGN GUIDELINES Adopted November 2015 https://www.ipswich.gov.uk/sites/default/files/space_and_design_guides_spd.pdf

JOYCE STANGOE

War Memorials and Social History : How it all began for me

I'm often asked how I come to have such an interest in Military history and War Memorial research and why I readily embraced the idea of being the Medals Curator at Pannett Park Museum... well, it all began a long time ago in a village a long way away.. a time of long hot summers and afternoon tea with Miss Blackwell.

Although being born and having lived most of my life in my beloved County of Yorkshire, there were a few years when my family lived in the Cotswolds. A stunning and fabulous part of the country, it was the early 1960s, our house was close to a disused airfield and memories of WW11 were still quite fresh, yet it was the impact of WW1 on our village that was more profound. I was young and strictly brought up, to not be impolite and to respect those older and wiser than myself and so, sadly I never asked those questions which puzzled me. It was a world of beautiful Cotswold stone cottages, lived in by lovely little old ladies, all spinsters who on reflection were probably not much older than I am now.. My favourite among these ladies was Miss Blackwell. She was always given the title, to this day I have no idea what her first name was. A beautifully well kept garden of flowers and vegetables, a fascinating pantry of bottled preserves, a most welcoming cake tin, and her enormous cuddly cat Dilkusha. Always a warm greeting, always a smile and wonderful tales of her childhood in the village: the school, starched pinafores on a Sunday, her life in service, fields full of young men working, with few pieces of machinery to be seen in those days.

Yet there was also the occasional sadness when she discreetly looked towards a faded sepia photograph on her piano. A young man in uniform. The questions I never dared ask: Who was he, and why did she wear what seemed to be an engagement ring but was never married?

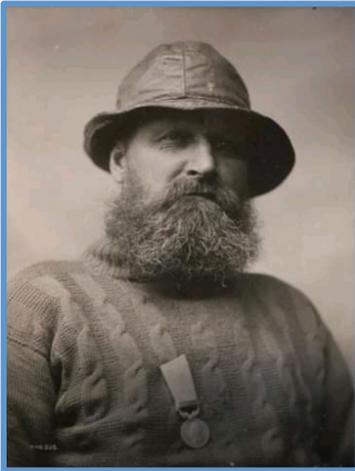
A few years later and I was in Normandy, walking through the WW11 Canadian cemetery, so many fields stretching into the distant horizon, full of graves of young people, breath taking, humbling. A date, an age, and a name or a simple 'Known only unto God'. Who were they? What is their story? Perhaps their medals, or a photograph, or family and friends left to speak on their behalf somewhere in their home villages and towns.

When my mother passed away some years ago, I took solace in reading and specifically the Miss Read stories, some set in a Cotswold village. One book in particular, 'Miss Clare Remembers', was the reminiscence of a now old lady, reflecting on her youth and of her young man lost like so many in WW1. She wasn't dour or negative, just a warm character who reminded me of my lovely Miss Blackwell who taught me to embrace every season, enjoy gardening and take comfort from the delights of the varied birdsong that is always there. Yet I have never forgotten that photograph on her piano. Now, when I see a medal or see a photograph, I dare to say " Tell me your story, please."

J M BUCK

War Memorial Group

The Gansey



The Gansey sweater is one of the most practical garments in the history of knitwear. Every feature of this sweater has been carefully chosen to meet the daily needs of its wearer, yet it is highly attractive too. The Gansey sweater is a hard-wearing, seamless sweater worn by Fishermen who spent their days at sea. It has been a practical knitted

garment for hundreds of years.

Sweaters were often knitted by Fishermen's wives (or prospective wives) to protect their husbands from the ruthless conditions at sea. They were also knitted for their children. When outgrown, the garments were either passed down or refashioned to fit smaller members of the family. Likewise, the knitting patterns for these sweaters were also passed down through the generations, purely from memory. Women never had idle hands and would knit during the day when housework was done. Even when they went out for a stroll they took their knitting because time couldn't be wasted. The attached photograph shows from left to right. William Thompson, his wife Elizabeth Thompson, her sister Eliza Snowdon and her husband William Snowdon. They all lived on The Cragg, just a short walk away from the favourite seat. Elizabeth and Eliza are both knitting ganseys and William is wearing a gansey. The photo is taken about 1930, opposite the Harrowing Shipping Office in Whitby (now the Magpie Cafe).

Traditionally, Ganseys are knitted from 5 ply wool in a deep navy colour, naturally dyed from Indigo. This yarn was knitted tightly to ensure that the sweater was not only warm but water and wind resistant too. Sweaters were knitted in the round. In some designs, seam stitches were simulated, however, they were purely aesthetic. The silhouette was boxy with dropped shoulders and a square stand-up collar. Often, gussets were added under the arms for greater ease of movement when working on the boat. For the same reason, some Gansey sweater designs feature split, straight welts at the hem rather than ribs.

Interestingly, the front and back of the sweaters were knitted identically so that they could be reversed in cases of excessive wear at the elbows or elsewhere.

Parts of the sweaters were unravelled and mended when needed, meaning that the colour of the indigo could vary wildly in one garment as parts of the fabric aged. Gansey sweaters were cast on and off in "double wool" for a highly durable edge.

The trims were designed to be snug in order to keep out the cold, the cuffs were often knitted shorter to stop them being soaked with sea water.

The design of a classic Gansey sweater could vary from a very simple "working" garment to something more elaborate that would be worn for special occasions, such as church. These smarter sweaters featured much more stitch patterning than their working counterparts. These stitch patterns were inspired by everyday objects, that the fisherman would observe at sea, such as rope, netting and ladders. Many regions had their own stitch designs, which were also incorporated into their sweaters.



The photo is of my Great Grandparents William and Elizabeth Thompson and my Great Aunt and Eliza and Uncle William

VAL APPLETON

The Green Man

During 2020 making the most of the quiet streets (and enforced daily exercise) the Conservation Group members have been working their way through a review and update of the 'Street furniture and other features contributing to the area' taken from the SBC 2013 - Whitby Conservation Area Character and Appraisal Plan.

One Treasure noted in the 2013 plan is the 'Cliff Street Arch with Carved Greenman'.

I was curious as to the meaning of such a symbolic carving and turned to the font of all wisdom – Wikipedia for some background information.



The Green Man, and very occasionally the Green Woman, is a legendary being primarily interpreted as a symbol of rebirth, representing the cycle of new growth that occurs every spring. Most commonly depicted in a sculpture, or other representation of a face which is made of, or completely surrounded by, leaves. The image of the Green Man enjoyed a revival in the 19th century, becoming popular with architects during the Gothic revival and the Arts and Crafts era, when it appeared as a decorative motif in and on many buildings. For many modern Pagans, the Green Man is used as a symbol of seasonal renewal and ecological awareness.

The Cornish poet Charles Causley, the 1967 winner of the Queen's Gold Medal for Poetry wrote a poem titled *Green Man In The Garden*. Sadly, not all of our Whitby Treasures and street furniture assets have survived well since 2013 but we hope by updating the conservation area listing we can all work towards greater protection in the future.

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JANET KUKK
Conservation Group

Charles Stanley Causley, CBE, FRSL (24 August 1917 – 4 November 2003) was a Cornish poet, schoolmaster and writer.
https://en.wikipedia.org/wiki/Charles_Causley
https://en.wikipedia.org/wiki/Green_Man



'Green Man in the Garden',

by Charles Causley

Green man in the garden
Staring from the tree,
Why do you look so long and hard
Through the pane at me?

Your eyes are dark as holly
Of sycamore your thorns,
Your bones are made of elder branch,
Your teeth are made of thorns.

Your hat is made of ivy-leaf
Of bark your dancing shoes,
And evergreen and green and green
Your jacket and shirt and trows

*Leave your house and leave your land
And throw away the key,
And never look behind, he creaked
And come and live with me.*

I bolted up the window,
I bolted up the door,
I drew the blind that I should find
The green man never more.

But when I softly turned the stair
As I went up to bed,
I saw the green man standing there.
Sleep well, my friend, he said.

Whitby Embroidery

Floral Embroideries created for Whitby Captain Cook Memorial Museum Tent – ‘Flora and Fauna’

Whitby WI have been part of the local team of Whitby Stitchers creating these beautiful pieces of work. Embroiderers in Whitby were kept busy during the first lockdown with the Captain Cook’s Memorial Museum latest project entitled ‘Flora and Fauna’.

Inspired by their collection of botanical prints ‘Banks Florilegium’, the Cook Museum’s Volunteer Kirsty Davis and Outreach Officer Miriam Shone made visits to local groups in late 2019 to show the prints and ask for volunteers to create embroideries.

The Museum has decorated a tent with the embroidered versions of the plants. When Banks’ team went ashore they often slept under canvas amongst plants they had never seen before. The achievements of Joseph Banks the Botanist who sailed with Captain James Cook are internationally recognised, as are the skills of the artist Sydney Parkinson and the Taxonomic work of Daniel Solander. Banks collected many plants on Cook’s first voyage around the world in 1770. He described the natural history of the lands encountered on the voyage and amassed the largest collection of plants previously unknown to science.

The key to the scientific work was the recording of the specimens, which required drawings, sketches and paintings. The young Scottish artist Sydney Parkinson was part of Banks’ team on the voyage. He died aged 25 on the ship’s return via South Africa, but he had completed 269 plant watercolours and had 673 unfinished sketches. What an achievement, but amazing to produce such superb work on board a moving ship. It took 23 decades for 100 sets of prints to be produced and these were finished in 1990. A book has been released by Thames and Hudson containing 147 reproduced prints.

The exhibition was on display at Whitby Art Gallery in Pannett Park but unfortunately because of lockdown the public have not been able to view it recently. We hope it will be available when the Museum and Art Gallery reopen.



VAL APPLETON



The Jet Worker

During the 1860's and 1870's there was full employment in Whitby.

A bustling coastal town; if a person was not already employed in the fishing industry, they could just as easily turn their hand to some facet of the jet trade, this included the mining and procuring of jet, the rough jet dealers who acted as an intermediary between the miners and the craftsmen, the lapidary and manufacturing sector and the wholesale and retail merchants.

Whitby's jet workers included people from all walks of life. Official documentation from the period suggests that the people who worked in the industry were of the 'lowest and least educated class in the town', and while it is true that many jet workers were illiterate and poorly educated, they were also proud family men who lived principled lives; working hard to provide for their dependents, always attending church on Sunday's and becoming some of the most artistically brilliant designer/makers of a generation.

Irregular working hours were a characteristic of the jet workers' occupation. In theory, they worked Monday to Thursday, with each day beginning at 6am, with an hour off for lunch and ending when the market square clock tolled 6pm. The reality, however, was many men choosing to work as late as eight and nine in the evenings, especially during the Summer months when long, light nights allowed it, thus allowing them to take an even longer weekend or enjoy the extra wages accrued. This kind of routine, however, was considered less respectable than working the customary days and hours expected.

Photo credit: The Sutcliffe Gallery



As long as their Sundays were spent at Church and at prayerful rest, their free days were theirs to spend how they wanted, usually down at their local, The Jet Men's Arms, once located at number 79 Church Street.

After the Great Exhibition of 1851, when Whitby jet ornaments were showcased to worldwide acclaim, it became good practice for the best jet workers to enter their finest work into national and even international competitions.

One notable entry was to the Turners' Company at Mansion House, London, where it was remarked by a lecturer of sculpture that the submissions possessed 'great originality and elegance of taste' and was astonished at the level of commendation bestowed upon it, 'considering whence it came'. In the end, the silver medal of the Turners' Company was awarded to a Whitby craftsman who exhibited a carved jet ink stand. It was noted afterwards that the Whitby men had become so proud and joyous that they had become 'rather disorderly.'

Locally, small competitions were set up in the town to involve and encourage craftsmen of all age ranges and experience, and although many of these creations took far too long to make to ever be financially viable, they were still supported and subsidised by the employer both to promote skill and progress in their workers and also in the hopes of promoting their businesses.

It is well known that as quickly as the Whitby jet industry ascended to its dizzying heights of success, swift too was its fall from triumph, precipitated by dramatic changes in fashion, the introduction of cheaper, imitation materials and most ruinous of all, jet's morbid association with death and mourning that did not fit with the bright and cheerful new designs of the approaching new century. The result was the swift decline of one of Whitby's most historic industries, and in the space of just ten years from 1874 – 1884 the number of jet workers had dropped by over a thousand.

It would take the best part of a century for the jet trade to once again attain the popularity and appreciation that it once had, from a new generation of customer who rate its qualities not on fashion, but on its rarity, history and beauty.

REBECCA TUCKER

Workshop Manager, W HAMOND

A request from Australia

Can anybody help?

Any information will be gratefully received by WCS and forwarded to Adrienne McClymont

Hi from Sydney, Australia.

Some time ago I inherited a man's gold pocket watch and chain through my father's Scottish family. This beautiful watch came to us from James Hannay Sheppard with the inscription,

'From the men of the Castleton and Grosmont railways with respect', September, 1865'

I have been able to find out a lot about the watch, where it was engraved etc and also, some useful information about James, who was only 24 at the time of this presentation. He worked as a contractor's clerk on that rail line as it was being built.

However, despite many months' work, I cannot find out WHY such a young man was presented with such a grand gift. He died about 4 years later and was buried in his native Scotland.

Is it possible that someone in your society might know more about this railway and its history? I would really appreciate any help.

Many, many thanks,

Adrienne McClymont

Sydney



Any information please contact any member of the 2021 Executive Committee

WHITBY CIVIC SOCIETY - 2021 EXECUTIVE COMMITTEE

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COMMITTEE MEMBERS

Mike Dawson Joyce Stangoe Sue Boyce
Nick Fardon Rebecca Tucker Fiona Cielow

NEWSLETTER

Pam & Chris Whitlam 01947 811808 preven16@msn.com



The Civic Society has a good presence on Facebook, Twitter, and more recently, has begun to build up a following on Instagram. Our Instagram account has been noticed by Civic Voice and we have been asked to speak at a national webinar in October to encourage other civic societies to use social media. If you don't already have an Instagram account, all you need is an internet connection and about two minutes.

Thank you for following us!

Should you wish to join Whitby Civic Society please complete this Application Form and send it with a cheque made payable to **Whitby Civic Society** to: **Mr. Chris Whitlam, 16 Carr Hall Gardens, The Carrs, Ruswarp, YO21 1RW. e-mail..... cjwatchg16@gmail.com**

Alternatively, by **BACS to Yorkshire Bank, sort code 05 09 79, account number 28118870** or bring this completed form along to one of the Society's monthly meetings. If you are a taxpayer the Society will be able to claim back the tax that you have paid on your subscription at no cost to yourself. To allow us to do this, please sign the declaration below. Thank you

Membership Application

I would like to join **Whitby Civic Society**, Registered Charity No.1055396 Membership cost is **£10** per calendar year.

Full name

Address

..... Post Code

Telephone

E-mail

I enclose £10 being this year's subscription. I enclose £ an optional donation towards the work of the Society. Total

Signature

Date

I am a UK tax payer Please tick box if appropriate

I would like Whitby Civic Society to claim back tax on my subscription & donation from the Inland Revenue from the date on this form until further notice.

I understand that I must pay an amount of Income Tax or Capital Gains Tax at least equal to the tax the charity reclaims on my donations in the tax year.