



YORKSHIRE & HUMBER  
Association of Civic Societies

Member of



# SOCIETY INSIGHT

Winter 2018/19  
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**"BEAUTY  
& DESIGN"**

## **BEAUTY AND DESIGN COMBINE IN WHITBY'S NEW JET MUSEUM**

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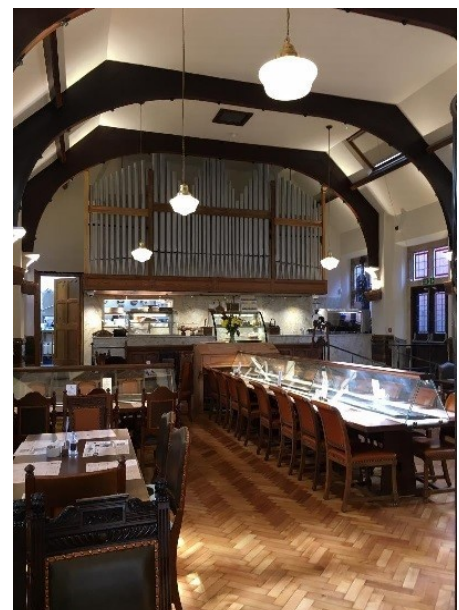
The Museum of Whitby Jet in Church Street opened in August and members of the Whitby Civic Society were invited to have a guided tour, hosted by Rebecca Tucker, the Museum's Curator and a jewellery designer for W. Hamond. The demand was tremendous, with forty-five members wishing to visit, so three separate groups visited in September and October. What a treat was in store for us!

The museum is situated in Church Street in what was formerly the Wesley Hall Chapel that opened in 1901. The building was latterly occupied by a yarn shop, but three years ago, Chris Sellors, the owner of W. Hamond, the Whitby Jet Shop at the far end of Church Street, spotted the potential of the building. He decided to carry out a full refurbishment to restore original features and what a splendid building has resulted from nearly three years' work. Rebecca showed us pictures of the building before, during and after restoration.



Photos show (Clockwise from above left):  
Corridor before, corridor after, main hall before, main hall after restoration

Much of the building was in a poor state and local and national companies were engaged to carry out the necessary work. Substantial masonry repairs were needed and replacement masonry exactly copying the original was made and installed by Mark Eaton of Birchover. The stained-glass windows were replaced as necessary by Alan Davies of East Barnby, the York Stone flags were restored and levelled by Steve Ingram and a specialist manufacturer of cast iron fittings, Longbottoms of Holmfirth, provided replacement guttering using traditional methods of manufacture dating back a hundred years.



On entering the main building there is a magnificent spiral staircase made by James Godbold (who also made the entrance gates) and then the main hall with stunning surroundings, now being used as the location for the restaurant, 'Albert's Eatery'. Behind the serving area, the original organ



pipes have been restored and form a marvellous background to the room. There is a row of central seats either side of a long display cabinet, as well as another smaller one by the window.



The cabinets contain the world's largest piece of jet, 21 feet long cut into four sections (*left*). The tables, chairs and cabinets were sourced from Taylors Classics of Stafford, who reclaim, restore or remake classic styles of furniture. (I can recommend having a look at their website). All the furniture has been restored and looks brand new. There is lovely Art Nouveau tiling, made by Birmantofts of Leeds and a superb granite facade below the counter with a most unusual pattern and colouration. The flooring is the original parquet, which was restored by Neil Robinson by sanding and oiling the wood to reveal the natural colours. Above the ground floor via the spiral staircase is a room yet to be fully restored, which will eventually become a gemstone library and archive.

The display of raw jet and manufactured jet jewellery is in a room off the restaurant area and consists of a large number of items never seen before in public. Originally, jet was collected by beachcombing, but as demand increased it was extracted by lowering men down the cliff side to hack out the jet. Dynamite was also used, but it was risky, as well as damaging to the jet, so mining became the main method of extraction. A warren of tunnels was excavated, some being hundreds of yards in length. The well-lit display cabinets show examples of unworked jet, including hard and soft jet, as well as some samples with ammonite impressions.

Moving on to the jewellery, the intricacy of some of the designs is remarkable. Jet is fairly easy to work but it is also easily broken, so the carving and polishing needs to be undertaken with great care.

There are so many examples that it is difficult to comment on all of them, but notable examples include a lovely replica of the Poltalloch necklace (*right*), a piece made 4000 years ago and discovered in Scotland in the early part of the 20<sup>th</sup> century. There are examples of long rows of beads or guards, the longest being 58 inches which were wrapped around the neck



several times. Although looking 'heavy' by modern standards, they are beautifully crafted.

Popular at one time were sets of miniature tables, chairs and food (*right*).

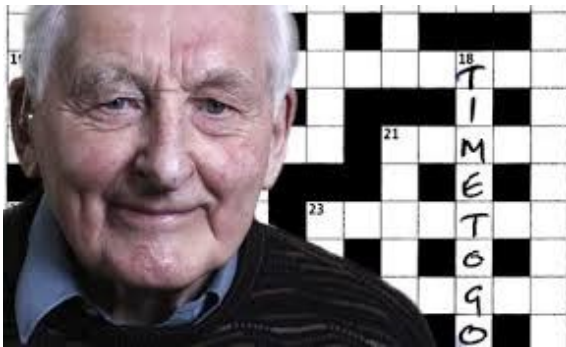
Bracelets were also popular and in Victorian times, two or more were worn on each wrist. Jet isn't hallmarked, so dating the jewellery is based upon the design: early 19<sup>th</sup> century pieces were quite large and often carved from a single piece of jet. The designs were usually patterns or shapes as floral designs followed later. Many examples are on display. Finally, just outside the display is a shop selling modern examples of the jewellery.



Entrance to the museum is free and a visit is highly recommended.

### **Jet miscellanea**

*Jet was created over millions of years by extreme pressure on decayed monkey puzzle tree wood (more correctly Arucaria arucana). It is a precursor to coal and is a gemstone. Jet is found elsewhere in Europe, but Whitby jet is of the highest quality.*



*The compiler of the Guardian cryptic crossword, the late Rev'd John Graham (left), used Arucaria as his pen name!*

*The W Hamond Original Whitby Jet shop at 112 Church Street was established in 1860 as 'J Storr's', then 'Whamond'. The current owner, Chris Sellors, didn't like the name so he re-titled it 'W Hamond'.*

*Jet jewellery has been fashioned since before the Bronze age and for hundreds of years it was treated with the same regard as pearls and diamonds by the wealthy. Its popularity increased following Prince Albert's death in 1861, after which Queen Victoria wore mourning black for the rest of her life.*

*Although the jet engravers were highly skilled, they were usually illiterate, so there are a couple of examples including Whitby Abby and a miss-spelt Mavis as Navis.*

*Jet was believed to have magical properties. Fumes of burning jet were said to drive away serpents, taken with wine it was said to cure toothache and to test for a woman's virginity, taking jet in water would have an immediate diuretic effect in non-virgins. I suspect all those taking the test would have succeeded in proving their innocence!*

**David James**



## VIEW FROM THE CHAIR

**Let me start, as is traditional in January, by wishing all our readers a happy New Year.** And what a new year it's turning out to be. Only three weeks in at the time of writing this article and the nation seems to be in political meltdown. It appears we are no nearer to resolving the problem of Brexit than we were at the end of 2018 – and it may yet turn out that Brexit is just one of those problems that cannot be solved. We live in interesting times.

Time will no doubt reveal what the implications of Brexit are going to be for the third sector. It's just about conceivable, however unlikely, that we won't leave the EU after all. Life might even return to some form of normality when we talked about other things although, after such a divisive vote, we may never be able to go back to quite how we were prior to that referendum of 2016. We have all been changed by the process of Brexit, whichever way we voted.

What, then, might those implications be? I wish I knew but my crystal ball is no clearer than yours, or, it seems, anyone else's for that matter.

If we do leave the EU, then the impact on the third sector will be dependent on the nature and timing of our departure. If we leave suddenly and without any sort of deal having been negotiated *and* the bleakest predictions of what some call 'project fear' do come to pass, then it's likely that the focus of both government and the Civil Service is going to be on sorting out the problems that arise in the aftermath. Cherished ministerial programmes that are not directly related to the potential crisis could well be shelved, or at least significantly curtailed. Meanwhile, charities could well find themselves on the front line, helping the most vulnerable members of the population or those most severely affected by the Brexit fallout. Even if things go well, charities are unlikely to find they are any less busy than they are now.

I doubt that the work of civic societies will be directly affected by Brexit. We might see some of the proposed developments we were expecting in our region being slowed down or even pulled altogether should economic uncertainty result in investment being withdrawn. Property transactions are always expensive and developers might just want to pause until they have a better understanding of how things are going to work out.

Meanwhile, economic uncertainty could also hasten the continuing decline of the traditional high street if households curtail their spending. There is already some evidence that this is happening although on-line shopping is also continuing to play its part in that decline. The government's £675M Future High Street Fund announced last year is a welcome attempt to try to address the decline but it is early days yet.

Perhaps the role of civic societies post-Brexit is very much as it is now – to continue doing what we do best in trying to help shape the debate about the future of our towns and cities. We need to remain confident in our ability to engage in and even lead that debate while perhaps widening its scope beyond our usual interests of bricks and mortar and the built environment to include thinking about how cultural activity and the creative arts can help to create a new vision of the future that will help to unite our communities once again.

**Kevin Trickett MBE**

## ON BEAUTY

**According to Keats, “A thing of beauty is a joy forever, Its loveliness increases; it will never Pass into nothingness”.**

We all need some beauty in our lives. Beauty, in whatever form, can make us happy. It can improve both our mental and, indirectly, our physical wellbeing. It can cause the spirit to soar and the heart to quicken. No wonder we seek it out. But how do we *know* that something is beautiful in and of itself? Is our appreciation of beauty something that we learn through others or is it something instinctive, something innate? Does *my* view of what is beautiful consist with *yours*? Is it possible to agree universal criteria for what counts as beauty – and would such criteria persist over time and across cultures? Or is an appreciation of what is beautiful entirely idiosyncratic and no more than a matter of personal taste?

I've been asking myself these sorts of questions for some time, (not altogether altruistically as I'm preparing a new talk on the subject) but with the government announcing the setting up of the Building Better, Building Beautiful Commission last year, trying to find answers to these questions has taken on a greater urgency. One of the aims of the Commission is “To advocate for beauty in the built environment”, in effect to test whether or not communities will be more likely to accept new housebuilding on their doorstep if the resulting developments can be said to be beautiful.

One of the ‘occupational hazards’ of civic society membership is to find oneself drawn into discussions about new developments and whether or not they are of good design. If your society is engaged in giving out design awards, then those discussions will be particularly relevant because you will probably need to justify your society's conclusions to others: something I am very familiar with – been there, done that, and on an annual basis!

As I've argued before, I think that good design is something which can be assessed using objective criteria but can such

**...When we talk of beauty, we are really talking about aesthetics, not just visual but about the appeal to all our senses .....**

objective tests be applied to a definition of beauty or is beauty very much in the eye of the beholder?

When we talk of beauty, we are really talking about aesthetics, not just visual but about the appeal to all our senses: sight, hearing, taste, touch and smell. We might also conceive certain behaviours such as self-sacrifice, kindness, generosity or bravery to appeal to our sense of ‘moral beauty’, while a poem or a piece of prose might be described as having a form of ‘intellectual beauty’. Even the love of one person for another can be described as beautiful.

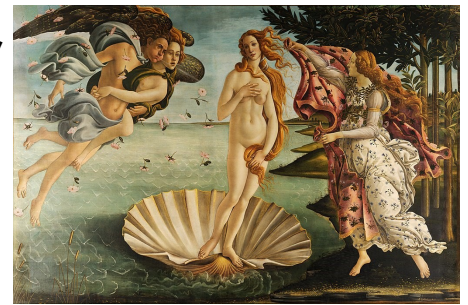
*“How do you spell 'love'?” asked Piglet.  
“You don't spell it,” said Pooh, “you feel it.”*

*A.A Milne, Winnie the Pooh*

It is clear then that, in our search for the meaning of beauty, we have to go wider than just visual attractiveness. My copy of the Shorter Oxford English Dictionary (1988) defines beauty as:

“That quality or combination of qualities which affords keen pleasure to the senses, [especially] that of sight, or which charms the intellectual or moral faculties.”

So, when we search for beauty, we need to explore all the world around us; from that which occurs naturally, as in a flower, a face, a sunset, a landscape, via that taken from nature but which is crafted and improved by man (or woman), such as a precious gemstone, cut and polished and perhaps set into a piece of jewellery, or a landscape shaped and perfected by the likes of Capability Brown, to that which is entirely ‘man-made’, an artefact such as a painting, a sculpture, a written work, a piece of music, or a building, and not forgetting the behavioural forms of beauty already mentioned.



If these then are at least some of the various the types of beauty we might find in our lives how do we recognise such beauty when we come across it? In his *The Analysis of Beauty* published in 1753, the painter William Hogarth distils the essential visual aesthetic quality of beauty down to the serpentine line, the S-shaped curve line found both in



Double ogee arch in Venice

nature and in art as well as in architecture - for example in the ogee arch (left). Such analysis attributes the property of beauty to being an intrinsic quality of the actual object itself whereas other theories suggest it is in fact the pleasure response in ourselves that confers beauty onto something. If we accept that an object can be beautiful in itself, even when it is unobserved or unexperienced, then it might be possible to derive certain formulae that will allow the objective assessment of what beauty is. However, if we think that beauty exists only in the relationship between the thing observed and the person experiencing it, then it will be much harder to agree that X is beautiful but Y is not for we are entering the realms of personal taste with all its variety and mutability.

Let us assume that a state of beauty only exists when something is experienced and that the appreciation of beauty is something we can learn and, therefore, something that we can be taught. We enter life with the *capability* of recognising what is beautiful but we need to be guided by others to interpret and value beauty when we encounter it. Our parents and teachers will have a role to play in helping us to see the world through their eyes and to formulate our own responses to the natural and artistic world. They will help us to hone our critical faculties. As importantly, experts and opinion formers will also guide us in our pursuit of beauty; they will direct our gaze to what is delightful and help us to evaluate what is good. It is important though to keep a grip on our critical abilities and not to follow others blindly for fear of being considered uneducated: it would be at best disingenuous to claim to perceive beauty when we don't feel its existence just because others tell us that

something possesses the quality of beauty – shades of the Emperor's new clothes and all that. Nonetheless, when there is critical acclaim, *and that acclaim endures over time*, it becomes ever harder to justify a contrary stance.

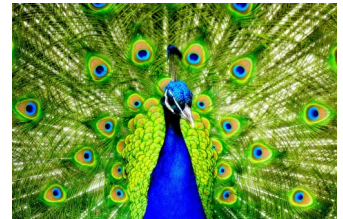
Perhaps this helps to explain why traditional architecture is valued more highly than more recent styles. Georgian and Victorian buildings have just been with us longer. We've grown used to them and, crucially, they have had time to accrete a reputation for excellence and beauty through the eyes of generations of experts and critics, whereas modern buildings just haven't yet been around long enough to amass such critical support.

On the other hand, what if beauty is not something that we learn but is something that is innate: we are born into the world with a natural ability to discern and discriminate; to recognise the presence of beauty and know when it is absent. We don't need to be guided – we just know. This suggests that our appreciation of beauty is an evolutionary response. Why might this be?

***....what if beauty is not something that we learn but is something that is innate....***

Well, how about sex?

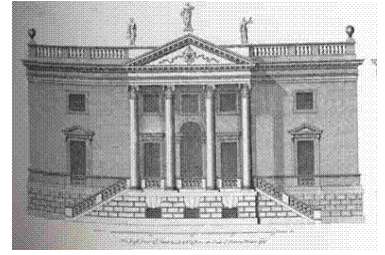
For the human race to survive, reproduction is necessary and for reproduction to take place, the laws of attraction apply. This is true throughout much of nature – think of birds whose colourful plumage, usually found in the male, serves only to attract a potential mate: those exotic colours serve no other purpose – you certainly don't need colourful wings to fly. Even plants which rely on insects for pollination display colourful flowers (offering sweet treats) to tempt the bees towards them.



Human beings are much the same although we tend to think of beauty as being a feminine trait whereas the male of the species is more usually described as handsome, good-looking or, perhaps, 'rugged'. But beauty also plays another role in the continuation of our species: why do you think babies are so cute? Why are puppies and kittens so loveable? Arguably, it's part of an evolutionary response to ensure that offspring are cared for and fed so as to guarantee their own survival to breeding age.

There are implications here for our discussion about beauty in architecture. If our appreciation of beauty isn't a learned behaviour but is in effect bred into us, then our apparent fondness for traditional architecture might somehow be a natural response. The original architects sought to create perfection in their work and we instinctively recognise that perfection in the inherent beauty of that work. In an equal and opposite reaction, our aversion to modern architecture might be a survival technique of its own: be wary of the unknown, let others experiment while we sit on the side lines to see whether the modern stuff stands the test of time and that is safe to live in. We know that, although not without its proponents, modern architecture has fewer adherents than for traditional and classic styles.

Now, I'm not immune to the charms of traditional architecture myself. The architectural hierarchy epitomised in a Palladian mansion (*right*), or a finely proportioned Georgian town house, or a Victorian villa property, show just how beautiful traditional architecture can be. I can understand why people would want to live in such properties with their elegant façades, high ceilings and spacious rooms. Such aspirations are, however, probably outside what most of us can afford: not least because there simply are not enough period properties surviving to accommodate everybody who wants to live in one. This means that original examples hold their value well, making them both desirable and expensive. The closest most of us can get to this would be to live in a modern house but built in something approximating to the styles of the past.



Fortunately, many of the mass housebuilders are apparently catering to this need: if you want period features, there's plenty of choice!

Except that the choice is illusory. To do traditional styles well, you need space, good materials and craftsmanship and these are all expensive, so the housebuilders compromise. Plot sizes are minimised and in consequence interior space is limited. Rooms are often small and ceiling heights low; standardised materials and components are used and the detailing found in the original is

**....Does modern housing have to be beautiful to be acceptable to the local community or is it more important that it is functional and affordable?**

usually missing so what we end up with is a sort of pastiche in a somewhat bastardized style. They are perfectly all right: in fact, they are probably easier and cheaper to run than an original period property would be and will come with all mod cons built in. But I don't think we can call them beautiful. One unfortunate effect of this trend is that we see similar house types spreading right across the country. (Anyone remember "Little boxes, little boxes, and they all look just the same"?) What we might regard as local vernacular styles giving way to what we might call national picacular style?

And this is where I return to the Building Better, Building Beautiful Commission. I have been asked by Civic Voice to join the panel pulling together a response to the Commission on behalf of the civic society movement. Should the panel argue that we need more homes built in the traditional style, albeit with more thought given to choice of materials and individual design based on local context, or should we be saying that to meet the housing needs of a rising population, housebuilders need to build in a more contemporary style that maximises the efficiencies of modern construction techniques, possibly through prefabricated designs created on a factory production line and which can then be rapidly, and hopefully cheaply, assembled on site? Does modern housing *have* to be beautiful to be acceptable to the local community or is it more important that it is functional and affordable?

And if people are naturally resistant to modern schemes because of their design and, to some at least, an apparent lack of aesthetic appeal, is there anything that we, or anyone else for that matter, can do to help change perceptions of what beauty really is (and needs to be) in modern housing developments?

**Kevin Trickett MBE.**

## UPWARD EXTENSIONS WITHOUT PERMISSION

Civic Voice has submitted a consultation response urging the Government to think harder about the plans it has to allow developers to change buildings on our high streets without requiring full planning permission.

The proposals, introduced in the consultation 'Planning Reform – Supporting the high street and increasing the delivery of new homes' proposes to allow additional storeys to be built above certain commercial or residential buildings, up to a maximum of 5 storeys.

Ian Harvey, Executive Director of Civic Voice, said: "We support the principle of encouraging a greater mix of uses on the high street. However, we consider the proposals, as they stand, will impact on the quality of design on our high street. Civic Voice supports making the most efficient use land and understands the rationale for exploring the possibility of using the airspace above properties to provide new homes. However, given the high visibility and prominence of upward extensions and potential impact on the street scene, local character and amenity, very careful consideration of such proposals must be required."

Civic Voice, therefore, objects to the option to allow premises to extend to the roofline of the highest building in a terrace unless full consideration of the 'design, siting and external appearance of the upward extension and its impact on amenity and character of the area' can be fully considered by the local authority and is included in the final legislation.

Civic Voice believes that it is essential to ensure a proposed upward extension under PD amounts to 'good design, adds to the overall quality of the area... is visually attractive as a result of good architecture, responds to the local character and history of the area and maintains a strong sense of place', as required by the NPPF and as outlined in Paras. 1.25 - 1.26 of the consultation.

Joan Humble, Chair of Civic Voice, said: "The future of the nation's high streets is differentiation. To achieve that requires collaborative planning and long-term visioning with the community at its heart, and the historic environment as its USP. Investing in the high street requires long-term planning and whilst the government believes the plans would help revive high streets and increase housing delivery, we think it may do the opposite and we may end up with poor quality designed housing without consideration for the wider built environment, something we know is key to successful high streets. We will be communicating our feelings to the Minister for High Streets, Jake Berry MP and will discuss this issue further at a Parliamentary meeting we have organised on February 25th."

15/01/19 - Press Release from [www.civicvoice.org.uk](http://www.civicvoice.org.uk)

### BRAINTEASER NO. 4

What do these phrases, when correctly ordered, suggest?  
**Henry The Eighth's last one?** **5th of August?** **End of January?**  
**Start of Christmas?** **Middle of Spain?**

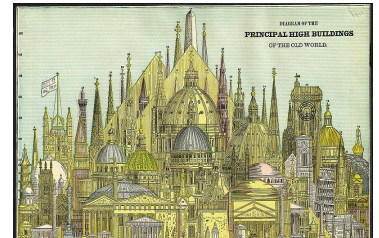
What's the missing number?

73, 52, 42, 34, 22, ??, 10

Email answers to [damoss43@yahoo.co.uk](mailto:damoss43@yahoo.co.uk)  
 First correct emailed answer received wins!

Solution to Brainteaser No.3 is on page 15

David Moss





## PLAQUE UNVEILED TO HONOUR GOOLE'S WARTIME SHIPYARD WOMEN

Around 70 people gathered in Old Goole on Saturday Sept 8 to pay tribute to the extraordinary women who worked in the Goole's shipyards in two World Wars.



Despite the rain, a crowd gathered to watch the unveiling of a Blue Plaque donated by Goole Civic Society and erected on the former Shipyard Offices in Swinefleet Road.

The plaque was unveiled by the Chairman of East Riding of Yorkshire Council, Coun Margaret Chadwick, and Pete Neville, whose mother Dorothy Ann Neville (nee Chapman) worked as a welder in the shipyard in the Second World War. Mr Neville was joined by his brother Harry and their families. Both men work on the docks, so it was fitting that they were there to represent ABP, which owns the building where the plaque is sited.



*The unveiling at the former Goole Shipyard offices.*

Councillor Chapman praised the efforts of the Shipyard Women from Goole and Old Goole and the contribution they made towards women gaining the vote. She said families of these women should be very proud.



Other guests included the town's MP, Andrew Percy, and the Mayor of Goole, Councillor Richard Walker.

After the unveiling, the celebration moved to Old Goole Workingmen's Club for a 1940s-style tea party. The Civic Society's committee and several guests dressed in appropriate style and the Muffintops vocal duo added to the theme with songs from the era. The Moorlands Community Café provided the catering. The Civic Society also produced a display of photographs and information telling the story of the Shipyard Women.

*Civic Society Secretary Rachel Walker, right, with Eileen Sherburn, a relative of one of the shipyard women.*

The Chair of Goole Civic Society, Margaret Hicks-Clarke, said: "These extraordinary women were the mothers, grandmothers and great-grandmothers of some of our guests here today. For too long their efforts have gone

*unrecognised and now we're putting that right."*



The Muffintops entertaining the tea party guests.

She thanked Old Goole historian Brian Masterman, who allowed the society access to his books and pictures. Two of the pictures included his aunt, Maggie Tolan, who worked as a welder in the shipyard during the second world war.

Mr Masterman recalled: *"After the war I remember my Aunt Maggie taking me into the yard as an 11-year-old to see my first launch within the yard, which was a great treat as we normally watched all launches from the riverbank."*

The event was the Civic Society's contribution to Heritage Open Days, which in 2018 had 'Extraordinary Women' as its theme, celebrating 100 years of women's suffrage.

The party was funded by the Women's Vote Centenary Grant Scheme, a government fund that supports local and community groups across England in celebrating the centenary of women gaining the right to vote.

**Margaret Hicks-Clarke**

## **ADDINGHAM CIVIC SOCIETY'S ENVIRONMENT GROUP (AEG)**



We told you all about our exciting 4Becks Project in the last edition of this Newsletter, well we are staying on the 'Green' theme again and this time we are telling you about our **Green Spaces and Wildflower Project**.

### **So a bit of background**

In November 2017 the Parish Council agreed to our Environment Group's request to manage an area in the centre of Addingham i.e. our **Memorial Hall Recreation Ground (MHRG)** for wildflowers and pollinators as part of a wider village initiative.

At the same time the Council also approved a further proposal from us to produce plans for enhancing another two areas just outside the Village centre for wildlife, play and recreation and they are the **Hoffman Wood Field (HWF)** and the **Silsden Road Recreation Ground (SRRG)**.

**For the purpose of this article the names of the three sites are really irrelevant, as it's about the project itself and what it has, and will be hoping to, achieve.**

Now our Village Neighbourhood Plan Green Spaces consultation found that these two areas (**HWF and SRRG**) were less well used than other Green Spaces in the

village and were considered by residents to have the most potential for improvement. This consultation process also showed that there was strong support for enhancing the management of these spaces as well as other green spaces in the village for wildlife.

### **Firstly, our Memorial Hall Recreation Ground**

So far this year, AEG volunteer work parties have carried out over 100 hours of practical work in the four areas of the Ground.



The work undertaken has included:

- Botanical surveys to give a baseline and inform management going forward;
- Raking off grass after spring and autumn cuts by the Bradford Council Parks & Countryside team. BMDC also cut a grass path through the triangle plot below the Bowling Green, which was much enjoyed by children especially;
- Strimming the MUGA bank and Scout HQ banks;
- Broad-leaved dock control on the MUGA bank;
- Sowing yellow rattle on the triangle plot and MUGA bank;
- Transplanting donated seedlings (red campion, ox-eye daisy and scabious) in Autumn;
- Planting out the first wildflower plug plants (birds-foot trefoil, knapweed and betony) grown from seed by AEG volunteers around the village;
- Preparing the banks at the Scout HQ for hedge planting;
- Working with the Cubs in late November to create a new hedge at the back of the Scout Hut, using hedge plants donated by the Woodland Trust;
- Transplanting hedge plants (hazel, hawthorn, dog rose and dogwood) from the Newtown allotment to fill gaps in the boundary hedge.

### **Secondly, The Hoffman Wood Field**

We utilised a design exercise at our Addingham Environment Day in June to continue gathering ideas on how this Green Space might be enhanced for both people and wildlife.



Ideas emerging include:

- Improving the hedgerows, wildflower meadows, habitat for birds, butterflies, pollinating insects, hedgehogs and other mammals;
- Cycle path/circuit for children learning to ride their bikes;
- Fitness trail;
- Seating area/viewpoint.

We have also been working with Addingham Guides on their 'architect in action' project to involve them in developing ideas, for this space and the Silsden Road Recreation Ground. We know that our Parish Council's informal consultation with Addingham Primary School pupils for the Neighbourhood Plan found that local children would like to see better provision of play including a bike trail, skate board ramps, and trim trail, as well as informal football kick-about goals for everyone to use.

There are some interesting ideas emerging. However, there is much more work to be done to come forward with a plan for developing such facilities, including consulting more widely with residents and current users of the field such as the Cricket Club.

Meanwhile, local residents, the Council and AEG were dismayed this autumn by the poor standard of Bradford Council's cutting of the hedgerows, and damage done to boundary trees. Residents living close by also tell us that the Council is mowing much closer to the edge of the field than used to be the case. We therefore propose a two-phase approach to enhancing Hoffman Wood field with the first phase beginning in spring 2019:

### **PHASE 1: Improving the management of the field margins for wildlife**

**Hedge Cutting:** trim only once every 3 years, in late winter to encourage flowering and fruiting. Research by the Centre for Ecology and Hydrology for DEFRA and Natural England found that hedges cut every 3 years produce more than three times as many berries as those that are trimmed every year and 40% more berries than those cut every 2 years. Nectar and pollen from flowers is vital to many insects, ranging from beetles which inhabit decaying wood as larvae, through to bees, flies and butterflies. In the autumn and winter, blackberries, haws, sloes and other berries are an important food source for many birds and small mammals. Most of these berries are only produced on growth that is two years old or more.

**Encourage some out-growths (1-2 m wide) from the hedge line:** The very best hedges for wildlife often have clumps of brambles and roses growing out from the side, together with some suckering blackthorn or elm growth. These patches create a scalloped and soft edge between the shrub layer and grass margins. Many birds and dormice favour nesting in bramble outgrowths, and brown hairstreak butterflies will lay their eggs on blackthorn suckers.

**Vegetation under the hedge:** cut this only once every 5 years after flowering to discourage shrub encroachment and maintain tussocky grass-rich growth with hedgerow wildflowers at the base of the shrub layer, so there is at least 1m of such growth. Dense grassy ground cover is essential for many invertebrates including spiders, beetles, and caterpillars, both for overwintering and breeding. Hedgehogs also favour dense cover. Perennial herbs like cow parsley and hogweed are of great value to pollinators like hoverflies while woundworts and dead-nettles are important for bees, fleabane and knapweed for butterflies.

**New hedge planting:** where the boundary hedges have gaps plant new hedge plants, involve youth groups in the village as we are doing at the Scout Hut.

**Establish six-metre-wide flower-rich margins:** change the mowing regime around the north, east and west boundary of the field, as has been done for parts of the Memorial Recreation Ground, Old Station Rd meadow and Skipton Road Bank, to a Spring and September cut, to benefit birds, butterflies and pollinating insects. Sow yellow rattle seed and plant out wildflower plug plants and transplanted seedlings grown by AEG volunteers.

### **Phase 2: Enhancing the field for play and recreation**

To advance this we suggest that the next steps are to:

Draw up a brief to engage a landscape architect to help draw up a sketch scheme, based around the ideas which have emerged so far, which could then be used for further consultations (with users, local residents, parents and youth groups);

Research potential funding sources;

After the consultations, refine and cost the plan and seek funding for implementation.

### **Finally, the Silsden Road Recreation Ground**

We know that there is interest from local parents for better recreation and play provision here as well, for the many families living at this end of the village.

The Guides 'Architects for Action' project produced interesting ideas, with two of the three groups choosing to look at this space.



This field currently has a spring and very boggy area in the centre which prohibits use of the top football goal posts. We suggest that a plan for this space is developed as part of the **4Becks Project**, combining recreation and wildlife. This could incorporate:

- Improved provision for children's play, informal football kickabouts, bike riding, green gym etc,
- Creation of swales and rain gardens in the wettest part of the field to help hold water back as part of the Sustainable urban Drainage System (SuDS) plan for the village being developed under the new Wharfe Flood Partnership grant; and
- Enhanced hedge and grassland management on the field margins to slow water flow, and at the same time benefit wildlife.

### **Involving other landowners in our Wildflower & Pollinator Project**

Good progress is being made in co-operation with Bradford MDC in the management and enhancement of a recently 'created' meadow near the centre of the Village on Old Station Way and a large grassy bank area on the entrance to the Village from Skipton. The Old Station Way meadow is now well established. On the Skipton Road Bank our volunteers raked off the grass after BMDC's spring and autumn cuts, carried out botanical surveys, collected seed from the yellow rattle which flowered this year and sowed it elsewhere on the bank and planted out wildflower seedlings and plug plants.

One of our Church's, St Peter's, has agreed to change the management of part of the 'Church Field' adjacent to the western boundary. This autumn more of our volunteers worked with volunteers from the Church and Addingham 2nd Brownies to sow Yellow Rattle seed in this plot. Our Methodist Church is following suit and has also expressed interest in joining the project and adjusting the management of its Chapel Street Burial Ground.

***....This will open up a whole new perspective on local nature for the children and teachers.***

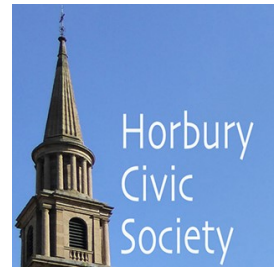
Most recently we have joined forces with the Primary School to help

manage wildlife habitats within the school grounds and have, within the last two weeks, created a pathway from the school playground through an area of dense undergrowth, down to one of the Village becks. This will open up a whole new perspective on local nature for the children and teachers.

**A wonderful success story but with much more to follow, that's for sure.....**

**Jim Robinson**

## HORBURY CIVIC SOCIETY OPENS THE REDBOX GALLERY



Artist, Tony Wade, outside Redbox Gallery

In January 2018 the Horbury Civic Society purchased the K6 telephone box, which stands outside the pub on Queen Street, Horbury, for £1.00

The box has had its telephony removed, and it has been repaired, re-glazed and re-painted and is now in use as Red**box** Gallery, Horbury's smallest, smartest art gallery.

The first artist to be commissioned to exhibit in Red**box** was Tony Wade, a professional artist from Wakefield, who responded to the brief to find a Horbury institution or organisation to engage with, and to create a new work inspired by the engagement.

Tony's piece entitled '*Birds on a Wire*' was made with the Horbury Sewing group who meet in the Horbury Library. The birds are made from colourful aluminium wire and the dexterity of the sowers was called upon.

The Red**box** Gallery was officially opened by Cllr. Jacquie Speight on Tuesday 18<sup>th</sup> December.

*"Birds on a Wire"* (detail, left) will remain in-situ until early Spring when another artist will be commissioned to work with a Horbury institution.



For more information please contact:

**Graham Roberts, Chair, Horbury Civic Society**

[info@horburycivicsociety.org.uk](mailto:info@horburycivicsociety.org.uk)

01924 374293

### BRAINTEASER No.3 - SOLUTION

Brainteaser No. 3 in the Autumn 2018 edition of Society Insight asked "What's the next number in these two series?"

1 11 21 1211 111221 ?????? **Answer is 312211**

Just read the preceding number out to get the following number - one 1 (11); two 1s (21); one 2, one 1 (1211); one 1, one 2, two 1s (111221); ...etc

7 14 19 29 40 44 ?? **Answer is 52**

Each number is the sum of the preceding number's digits added to that number - so 7+7=14, 14+(1+4) =19, 19+(1+9) = 29 ...etc

**Winner was Anne Valentine from Wakefield Civic Society** who returned the answers within minutes. Well done, Anne!

Brainteaser No.4 is on page 9

David Moss





## OUR 'ZERO' CARBON PROJECT IN ADDINGHAM

### **Background**

**Now this is a biggie, and as the recent report from the Intergovernmental Panel on Climate Change (IPCC) <https://bit.ly/2A5BEhi> has highlighted, there is an urgent need to reduce greenhouse gas emissions nationally and internationally to avoid major changes to the global climate system and minimise serious problems for human society.**

Governments must act decisively and set the agenda, but **local communities need to play their part** by reducing their dependence on fossil fuels and minimising their carbon footprint.

**The magnitude of the changes required is huge** affecting what we buy, how we heat our homes, how we travel and what we eat.

In our Environment Group we have started to measure our individual carbon footprints in the village. We have only 17 results in so far, but they show that each of us in 2018 is on average responsible for emitting **11 tonnes** of carbon into the atmosphere.

***...there is an urgent need to reduce greenhouse gas emissions nationally and internationally to avoid major changes to the global climate system and minimise serious problems for human society.***

This latest report, produced by the world's most respected climate scientists, is saying that those 11 tonnes per person need to be down to **six tonnes by 2030 and zero by 2050.**

How can we do that? **What can we do as a village?** For sure we can't delay!

Here we list some of the initiatives that our Environment Group is taking in the village. When time allows we would appreciate a full discussion with the Council hopefully early in the New Year so that together we can design **a plan of action** that commands acceptance across the community as a whole, as envisaged in the Neighbourhood Plan.

### **Current initiatives:**

**Carbon footprint measurements:** Using the WWF carbon calculator to measure individual carbon footprints to: (i) estimate the average for the village; and (ii) raise awareness about the ways in which carbon footprints can be reduced.

**Solar panel demonstration:** Developing a project that would capture the attention of young people to demonstrate how solar panels work.

**Solar panels on the school roof:** Researching the possibility of installing solar panels on the Primary School roof to be discussed at the next Governors Meeting in January. The objectives are: (i) to save money on energy bills; (ii) to reduce the schools carbon footprint; (iii) to raise awareness about climate change within the school community, including parents; and (iv) to help staff deliver the science curriculum.

**Energy efficiency of public buildings:** Researching measures that can be taken

to improve the energy efficiency of public and community buildings, especially older buildings within the Conservation Area. We have already approached the Memorial Hall Committee who have invited us to present our ideas at their next meeting. The objectives are to explore ways of reducing carbon emissions and making cost savings on energy bills.

**Electric vehicles:** Exploring where charging points for electric vehicles could be installed within the village, on the premise that cars need to be left for a minimum of 30 minutes to reach a full charge. Possibilities include the Memorial Hall car park, Public House car parks and Church car parks. The lack of charging points is seen nationally as a limiting factor in the uptake of EV ownership and there is strong Government support for their installation. The availability of charging points in the village might help tourist footfall.

**Carbon sequestration:** Whilst reducing carbon dioxide emissions from fossil fuel usage is essential, it is also important to capture carbon dioxide from the atmosphere. One of the objectives of the 4Becks project is to slow the flow of water and reduce soil erosion by planting trees along our becks. These measures also contribute to carbon capture.

So, in our own small way we are trying to make a difference. Other Communities should follow suit and really, Civic Voice need to pick this up at a National Level.

**Who knows, the Civic Society movement could become trail blazers!!**

Jim Robinson

## SIGNS FOR LIVERSEEDGE!

**Thousands of Spen Valley residents in West Yorkshire have Liversedge in their address, but few know where it starts and finishes.**



Spen Valley Civic Society's President David Durrans (left) and Chairman Max Rathmell (right) by the new "Welcome to Historic Liversedge" sign on the A638 between Cleckheaton and Heckmondwike.

It's nothing new: in 1893, the Bradford Argus newspaper commented: "There's no such place as Liversedge, leastways the natives don't know where it is exactly. We went to Littleton, Hightown, Roberttown and some other towns, but we heard nothing of Liversedge."

Spen Valley Civic Society recently celebrated the installation of signs on five main roads at Liversedge's boundaries, which state "Welcome to historic Liversedge".

President David Durrans said "We are very pleased that Kirklees Council has agreed with the Civic Society's request for signs. Long before the development of Cleckheaton and Heckmondwike, Liversedge was the most important place in the Spen Valley, a historic 'township' of two manors".



Spenn Valley Civic Society's chairman Max Rathmell thanked Kirklees Council and ward councillors for supporting the initiative. Max said "*Liversedge was so prosperous and important that after the Norman invasion in 1066, William the Conqueror gave Liversedge to his knight Sir Ilbert de Lacey as a reward. Liversedge Robert (now Roberttown and Norristhorpe) came under the rule of Robert de Liversedge and his descendants the Neville family. They resided at Liversedge Hall, which you can still see. Their hounds were kept in kennels at Norristhorpe, (still called "Doggus" by locals), and their deer park for hunting was the area around Liversedge Park Farm.*"

Erica Amende



## A WINTER STROLL WITH DONCASTER CIVIC TRUST 'CHRISTMAS, DICKENS AND DONCASTER'

Doncaster Civic Trust organised three Christmas walks last year. We started doing the walks in 2017 as we were asked to do so by the Tourist Information Centre.

After last year's success we decided to put on three walks in 2018, finishing in December. So, on 17<sup>th</sup> November I joined around 20 other people for a festive tour of the town. Our guides were Andy and Steve (*photos below*), the latter being dressed as Charles Dickens.



We started at the Mansion House where we listened to Andy relate how Christmas celebrations evolved up to the Victorian period. Steve then told us about the life of Dickens as a writer and why he is associated with Christmas.

At various stops on the tour we were told more about Dickens and particularly his connection with Doncaster as well as stories of the town around this time of year. I noticed that our guides were not put off by noise or a heckler who shouted 'Bah. Humbug!'

The tour was most enjoyable with all the narratives interwoven with each other. It was a nice atmosphere too as the Christmas lights were being switched on that day.

Peter Coote

## SCARBOROUGH'S QUEEN VICTORIA STATUE RESTORATION



When someone alerted us to the fact that Newcastle Under Lyme Civic Society had restored their statue of Queen Victoria it provided us with the original stimulus to what has proved to be a very worthwhile and rewarding project.



The English sculptor Charles Bell Birch (1832-1893) received his first commission for a Queen Victoria Golden Jubilee statue from the Maharana of Oodeypore (Udaipur) in 1887. Birch's original statue was made of Carrara marble and carved in London. At least eight versions, all in bronze, were made from Birch's original model over the next two decades.

Scarborough's Grade II listed structure is one of only seven surviving original bronze statues of Queen Victoria by Birch. As well as Scarborough, bronze versions are located at Blackfriars Bridge in London, Derby Royal Infirmary, Newcastle Under Lyme, Aberdeen, Guernsey and Adelaide in Australia. Quite an important heritage asset, so Scarborough Civic Society decided to restore our statue because after decades of being subject to an unforgiving coastal climate, the statue was in poor condition.



*Before*



*After*

Raising the money was hard work but when we received a major donation in memory of Richard Flowitt who was the Vice Chairman of our Society for many years it kick-started the process. Then money flowed in with major sponsors plus smaller donations along with all the Civic Society events and raffles but the fund raising plateaued short of the projected cost.

Finally, Michael Wainwright our Treasurer saved the day by finding a contractor capable and willing to undertake the restoration of the Queen Victoria Statue with the funds available.

The Mayor and Mayoress attended the completion celebration event on the 28th of July which was the 115<sup>th</sup> anniversary of the unveiling of the statue back in 1903, and the sun came out just on cue at 11 am.

**Adrian Perry**



Reg. Charity No. 1112290

[www.yhacs.org.uk](http://www.yhacs.org.uk)

Please send any articles, comments, letters or questions to the editor:

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Sat 26th January	YHACS AGM & Members meeting in Harrogate
Tue 5th & Weds 6th Feb	YHACS Design Workshop in Wakefield
23rd or 30th March (tbc)	YHACS Spring Meeting in Sheffield
Sat 22nd June	National Civic Day
Sat 27th July	YHACS Summer Meeting in Selby

## NEXT YHACS MEETING

**SATURDAY 26TH JANUARY 1:00 - 4:00 PM**

**MEMBERS' MEETING**

AT

**THE OLD SWAN HOTEL, SWAN ROAD, HARROGATE, HG1 2SR**

**GUEST SPEAKER: STEPHEN WALKER - SENIOR CONSERVATION OFFICER  
EAST RIDING OF YORKSHIRE COUNCIL**

**PLUS: HELEN KIDMAN & KEVIN TRICKETT MBE**

**CONTACT: KEVIN TRICKETT ON 01924 361180 OR [INFO@YHACS.ORG.UK](mailto:info@yhacs.org.uk)**

**Executive Officers, Committee Members and Portfolios**

*The Yorkshire and Humber Association of Civic Societies (YHACS) is the distinct voice of the civic society movement in the Yorkshire and Humber region, and our vision is to enhance the quality of life for all citizens in the region by engaging citizens not only in the protection of local heritage but also in the promotion of sustainable economic development and urban renaissance.*