

The Yorkshire Journal

Volume 1 2018

**The Halifax Piece Hall and
its History**

The Halifax Gibbet

Emily Brontë's Bi-centenary

**Scarborough Railway Seaside
Holiday Posters**

Bridlington's Oldest Shop

**Wassand Hall and Gardens,
East Yorkshire**

The Yorkshire Journal

Volume 1, 2018

HUTTON-LE-HOLE VILLAGE IN RYEDALE

Editorial

Welcome to the 2018 edition of the Yorkshire Journal. This year the journal has evolved into an annual publication, this being volume 1 published in 2018. Readers will have the opportunity to download articles that they prefer to read from our annual journal and the complete journal can be downloaded in PDF from our website. Offprints of previous articles are available free of charge from theyorkshirejournal@hotmail.co.uk.

In addition to the annual journal there will be a Yorkshire Review which will be available to download from our website published in Spring, Summer and Autumn. This will include readers' photographs, comments and one or two more detailed articles to supplement the annual journal.

Articles published in the Yorkshire Journal have been researched in detail and those who are undertaking research work into all aspects of Yorkshire will find our index to articles invaluable.

As readers will note the layout of the journal has been revised and I hope this will be welcomed by our readers. The work has been undertaken by Brian Wade who has worked extensively as a graphic designer for many periodicals and journals. I would like to offer our appreciation to him. I am also delighted that Margaret Harley has agreed to remain as our proof-reader her valuable professional skills and her advice are invaluable to us and to our contributors.

We owe a debt of thanks to Keith Heywood, who encouraged us to continue publishing the journal after the death of our first editor and who designed and maintains our website. Keith also manages our Facebook page.

I am also pleased that Jeremy Clark has decided to continue as editorial assistant his expertise in photography has accompanied many of the articles and with his knowledge of Yorkshire history he has been able to assist and advise many writers.

Finally I would like to acknowledge our contributors who continue to provide interesting and illuminating articles that fill these pages, without them there would be no Journal. Their enthusiasm and passion for Yorkshire keeps the Yorkshire Journal going when many other local and regional publications that were heavily dependent on advertisements have closed and have become history.

Helen Young

Editor

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CASTLE HILL, NEAR ALMONDBURY DOMINATES HUDDERSFIELD'S SKYLINE



THE HALIFAX PIECE HALL

The 2017 refurbishment and History



By John Stuart

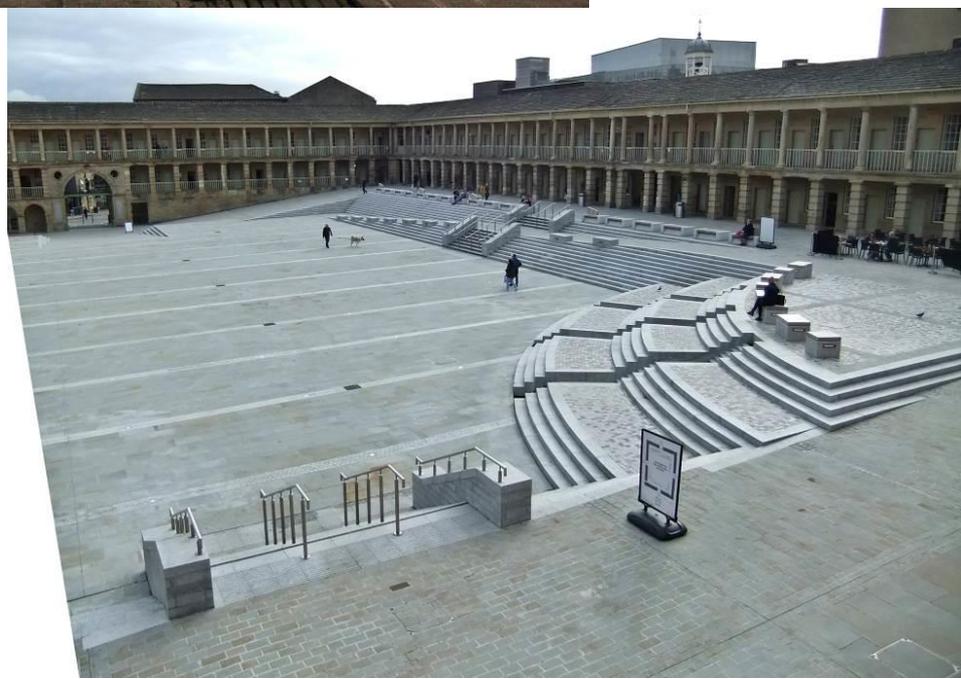
The Piece Hall in Halifax was built in 1779, it is a unique building and a rare surviving example of a large-scale, purpose-built cloth hall. It served as a central market for handloom weavers where buyers and sellers of locally made cloth could meet to exchange goods and merchandise. The name refers to the lengths of cloth that were sold, a 'piece' being a length of cloth some 30 yards long. There were a number of other such cloth halls in existence at the same time, but all have since been demolished. Incredibly the Piece Hall itself came perilously close to demolition in 1972 and was saved by just one council vote.



Left: The sloping cobbled square courtyard from the south gateway looking towards the north gateway before it was levelled to create a piazza.

Right: The levelled courtyard with stone steps, it has a capacity of up to 7,500 people for events. On the right are cascading stepped water features with stone benches for visitors.

The Piece Hall which is a Grade I listed building is the only intact surviving 18th century cloth trading hall and has recently undergone a £19 million refurbishment, repairs and conservation.





Above: Looking across the levelled courtyard with stone steps and benches. At the bottom are cascading stepped water features.

The work was carried out funded largely by Calderdale Council and a £7 million Heritage Lottery Fund, with additional support from Garfield Weston Foundation and The Wolfson Foundation. The renovation work was completed in July 2017, and reopened to the public on 1st August 2017. The Piece Hall is now operated by an independent body, the newly formed charity ‘The Piece Hall Trust’.

Restored to its former glory the Piece Hall has been adapted to meet modern demands whilst preserving its unique character. The sloping cobbled 66,000 square foot courtyard that once stood at the centre of the colonnaded Piece Hall has been levelled creating an open-air piazza with cascading stepped water features in opposite corners intended to reflect the historic importance of water in cloth production. The finely grained sandstone has been cleaned, conserved and restored to reveal its cream-coloured arches and pillars. Some of the original 315 rooms in the arcades in which clothiers once sold handwoven woollen cloth have been combined and now contain new independent shops, cafés and offices.

Three new spaces are dedicated to The Piece Hall’s heritage, they include ‘The Piece Hall Story’ which explains the history of The Piece Hall, a Trader’s Room in an original unit restored with audio and visual

facilities that recreate the atmosphere of a bustling trading day in the Piece Hall, and the Map Room with interactive displays showing how woollen cloth sold in Halifax was traded across the world.



Left: Inside ‘The Piece Hall story’ exhibition which includes a handloom of the late 1700s in the centre of the photo and a spinning wheel of the early 1800s.

Prince Charles and Camilla visit the Piece Hall

On Friday February 16th 2018 the Prince of Wales and the Duchess of Cornwall were invited to unveil a plaque to mark the official opening of the Piece Hall by Roger Marsh, chair of the Piece Hall Trust. The



royal couple were greeted by waiting crowds, many of them children waving flags and cheering loudly. Camilla, Duchess of Cornwall was presented with flowers during her visit to the Piece Hall. The unveiling of a commemorative plaque was accompanied to the tune of John Williams' 'The Olympic Spirit' played by the Black Dyke Mills Band.

Prince Charles is known for his interest in architectural buildings and remarked that the Piece Hall was 'a marvellous building', and that he 'had wanted to come back for 25 years'.



Right: Prince Charles' visit to the Piece Hall in 1987, he is shaking hands over the top of the barriers which hold the crowds back.

The team behind the multi-million pound scheme to refurbish the Grade I listed Georgian Piece Hall were delighted with the royal couple's visit. The Piece Hall was built by clothiers to make Halifax town one of the most prosperous places in the north. The royal couple were given a tour the 18th century Piece Hall and visited businesses in the galleries. Six pupils from the Holy Trinity Primary School met the Duchess in the new bookshop and presented her with an anthology of writings based on Michael Morpurgo's book *Coming Home*. This was one of several gifts presented to the royal couple. At the Yorkshire Soap Company the owner Marcus Doyle gave Prince Charles a couple of their gingerbread men soaps which impressed him. The Piece Hall gift shop put together a hamper of local items that included a print of the building, postcards and a limited edition commemoration mug, only 1,000 have been made.



Right: The Prince of Wales and The Duchess of Cornwall inside 'The Piece Hall Story' exhibition.

The royal visit came to an end by the Prince of Wales and The Duchess of Cornwall ringing the Piece Hall's trading bell, by its cord pulley which is in the Map Room to signify the building's new transformation followed by waving to the crowd from the gallery.



Left: Prince Charles, Prince of Wales and Camilla, Duchess of Cornwall ringing the Piece Hall's trading bell.



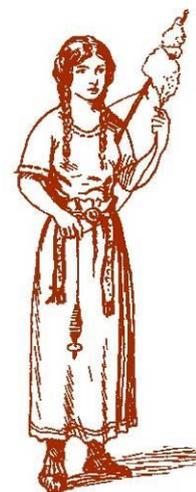
HISTORY

The story of textiles has a long history, there is evidence for the spinning and weaving of cloth since at least the Bronze Age about 2000 BC. The clothes that these people wore do not usually survive, being made of soft organic materials, they decompose in the ground. Although some pieces of clothing have survived, being preserved in waterlogged conditions and there is evidence of coarse cloth impressions on baked clay. What have survived are tools made of bone, stone, antler or baked clay that were used to make the clothing. The earliest invention was a whorl for spinning wool. Thread was spun using a drop spindle weighted at one end by a stone or clay whorl to provide tension. Rough circular stone whorls with a hole in the middle have been found on Rishworth Moor, near Halifax that belong to this early period and are the earliest surviving evidence for making cloths in Halifax. This very simple domestic occupation of spinning and weaving to provide clothes for the family is the basis on which the rural cottage industry was formed.



Above: Bronze Age tools made of bone, stone, antler or baked clay that were used to make clothing.

Right: A young Iron Age girl spinning wool using a drop spindle.



By the Middle Ages there was enormous demand for wool, mainly to produce cloth and everyone who had land, from peasants, abbeys to major landowners, raised sheep. There is evidence for the mediaeval textile industry in Halifax in the form of a pair of cropper's shears inscribed alongside a 12th century cross on a stone grave slab cover fixed against the north wall of the south porch of St John the Baptist of the Halifax Minster. It was the custom in medieval times to inscribe a grave slab with a symbol of the deceased's trade, but nothing is known of the cloth-worker who was buried under this stone grave slab cover in about 1150. The shears were used for trimming the surface of the woollen cloth after the cloth had been fullled.



Left: The 12th century stone grave slab cover carved with a simple plain cross, which has two steps at its base. The shaft is broad and the circular head has four arms with sunken panels between. On the right of the cross shaft is a pair of cropper's shears with broad square blades the deceased's trade symbol.

Textile manufacture during the medieval period in Halifax probably developed as a means of supplementing the meagre incomes of impoverished farmers. The land was largely unsuitable for growing grain crops but the rough grass on the hill slopes was very suitable for rearing sheep. This pastoral farming with a frequent supply of rainwater flowing through streams in the deep valleys of Calderdale was ideal for the development of the domestic textile market. The first written evidence for the earliest weaver in the parish of Halifax occurs in the Wakefield manorial court rolls which records Thomas the Webster, of Hipperholme, May 1275. Webster is the surname for weaver. Roger the Fuller of Rastrick is mentioned in 1274, William the fuller of Sowerby in 1275, Thomas Walker, the fuller of Warley in 1286, Richard Walker of Sowerby in 1296 and Ralph the fuller at Halifax in 1306. Fulling was the processes by which the cloth was pounded in soapy water so that the fibres of the cloth matted together, this was originally done by foot, until the 13th century, hence the surname Walker. In 1473 far from the beginning of the Halifax woollen industry, duty of one penny was being charged on every piece of cloth sold. Records show that Halifax produced a yearly output of nearly 3,000 cloths, this was the highest total in West Yorkshire at this time.

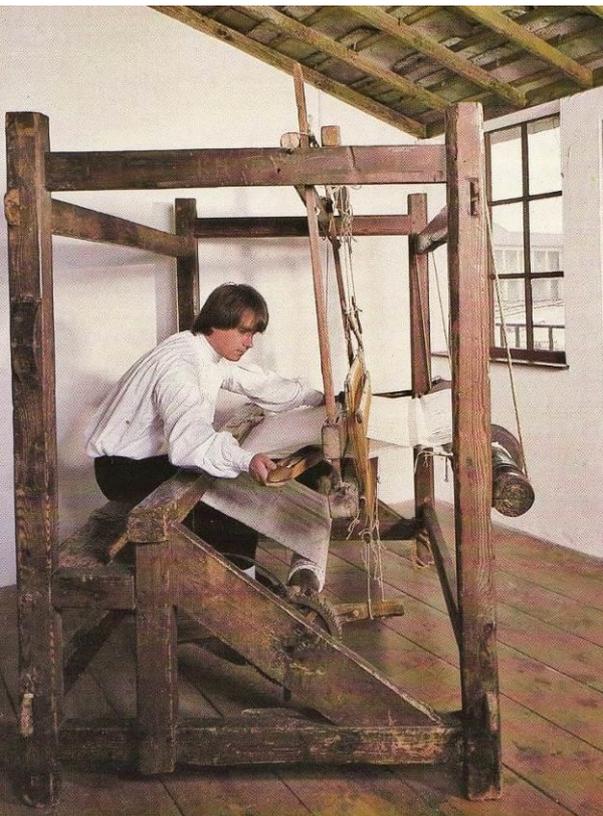
In the 16th and 17th centuries it was relatively easy for a farmer to set up a wooden handloom, which was cheap to make, in his own home to manufacture cloth. Halifax weavers produced coarse hardwearing and inexpensive cloth known as kersey that was often used for military uniforms. Before 1800 the wool industry was largely carried out in cottages of the people providing a livelihood for almost the entire area.

The process of manufacture began with shearing sheep, the wool varied with the district and breed of sheep and even in 1588 the Halifax weavers found their local wools too coarse. After sorting, the wool was washed or scoured in a stream and when dry the raw wool was ready for carding or combing into a workable form. Spun into yarn, on a spinning wheel, this was the Great Wheel or one-thread Wheel, it was driven by a single cord from the wheel to the spindle. The spinning wheels had been introduced into England in about 1350. The weft yarn was wound round bobbins and the cloth woven on a narrow wooden loom. The invention of the 'flying shuttle' in 1733 by John Kay who was born in Bury, Lancashire greatly reduced the strain and labour of weaving, although it was still slow and tedious work. After the cloth was full, it was stretched on wooden tenters frames in fields to dry, in the final process it was cropped, dyed and pressed ready for sale. The whole family became involved in the industry, both young and old, male and female each assigned to a particular task according to ability. Spinning took up so much time that it was usually undertaken by unmarried women who were and still are called spinsters, men worked the loom.

Right: Illustration from George Walker's Costume of Yorkshire of 1814. Plate 29 shows a woman spinning with the Great Wheel.

In about 1475, Halifax produced more cloth than any other parish in the West Riding, and was to keep this position for more than three centuries.

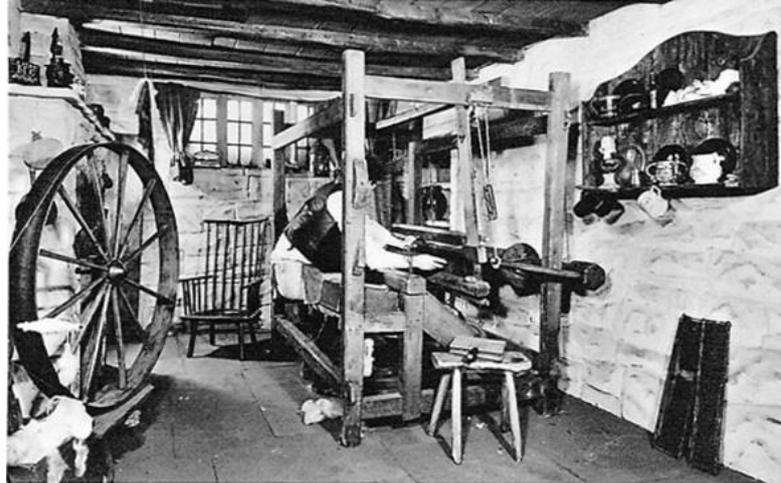
The lengths of cloth that were produced were known as 'pieces' and they were generally made in lengths of 30 yards – the width of the 'piece' being dictated by the width of the loom. The finished pieces of woven cloth were then taken to the local cloth markets for sale.



In 1724 Daniel Defoe who stayed for some time in Halifax was impressed by the scenes of activity through the cottage windows and open doors and gives a vivid description. 'We saw houses full of lusty fellows, some at the dye-vat, some dressing the cloths, some in the loom, all hard at work and full employed. The women and children always busy carding or spinning, so that all can gain their bread even from the youngest to the ancient.' These hard-working West Yorkshire weavers of over two hundred years ago were certainly seriously involved in the textile industry. At the time Daniel Defoe wrote his account each cottage had one or two small fields attached to it, a cow or two were kept for the family, but little or no corn was grown. The weaver kept a horse to carry his cloth to the fulling mill and market.

Left: Handloom weaver throwing the shuttle from hand to hand gradually filling the weft to make cloth. This was slow and tedious work and it took the weaver nearly two hours to weave one yard of cloth on a wooden handloom.

Right: Inside a weaver's cottage with an early hand loom. The weaver can be seen operating the treadles by his feet to raise the heddles to throw the shuttle with his body stooping forward. The spinning wheel on the left was driven by a single cord from the wheel to the spindle. It was a familiar object in almost every cottage

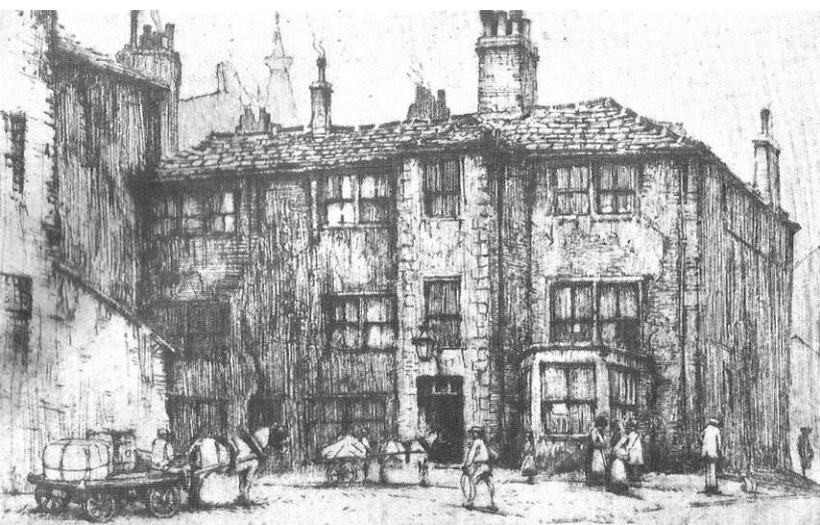


At the beginning of the 18th century Halifax weavers began to try weaving finer cloth. Their staple trade had been coarse woollen kerseys. Now they turned their attention to worsteds which is finer and brighter than woollen yarn. The introduction of the worsted trade was one of the great landmarks in the history of local textile trade and eventually made the West Riding into the greatest cloth centre of the world.

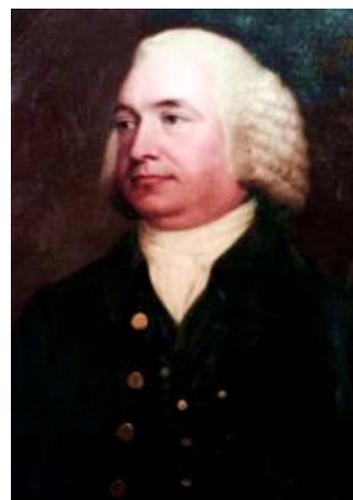
Markets for the sale of cloth pieces were found in all the major towns of West Yorkshire. The first mention of a cloth hall in Halifax was in 1572 recorded as being situated in the area known as Hall End near Waterhouse Street. It was very successful from the start but by the beginning of the 18th century it was in poor repair and renovation was necessary. It was also inundated with trade and unable to cope with the demand, manufacturers were having to sell their cloth in the street on boards laid across trestles in rows. This led to the dissatisfaction with the weather. At this time the neighbouring textile centres were building larger and more prestigious cloth halls to cater for the growing trade, this prompted local manufacturers to consider a better building big enough to contain all the manufactures for Halifax. The first Woollen Cloth Hall at Hall End continued to be used until 1779, when the new Piece Hall at Talbot Field opened then it ceased to be used as a cloth hall. It is recorded that in 1797 the building had been divided into separate shops each with individual tenants and traded in a variety of goods until 1826 when the cloth hall was demolished for road improvement.

PLAN FOR BUILDING A PIECE HALL IN HALIFAX

A public meeting was held at the Talbot Hotel on 9th April 1774 to discuss the plan for building a Piece Hall in Halifax and those who had land to sell for the proposed Hall were invited to attend. They also elected a committee to be responsible for the building of the Hall. Several sites were made available but only two were seriously considered by the manufacturers, namely a field known as the 'Cross Close' on the northern side of the town, a part of which was used much later as the site of the 1948 bus station, and 'Talbot Close field' in close proximity to the Talbot Inn on the south of the town. The latter was offered as a gift by John Caygill of the Shay, and a man of some standing in the town, he was also one of the wealthiest merchants in Halifax who owned the Talbot Inn, near Woolshops, where all the Piece Hall meetings took place and Caygill Square.



Left: A sketch of the old Talbot Inn, Woolshops where a meeting was held in 1774 to discuss plans for building a Piece Hall. It closed in 1918 and the new Talbot Inn was built on the same site which opened in 1926. This closed in 1974 and was demolished in 1979 as part of the redevelopment of Woolshops.

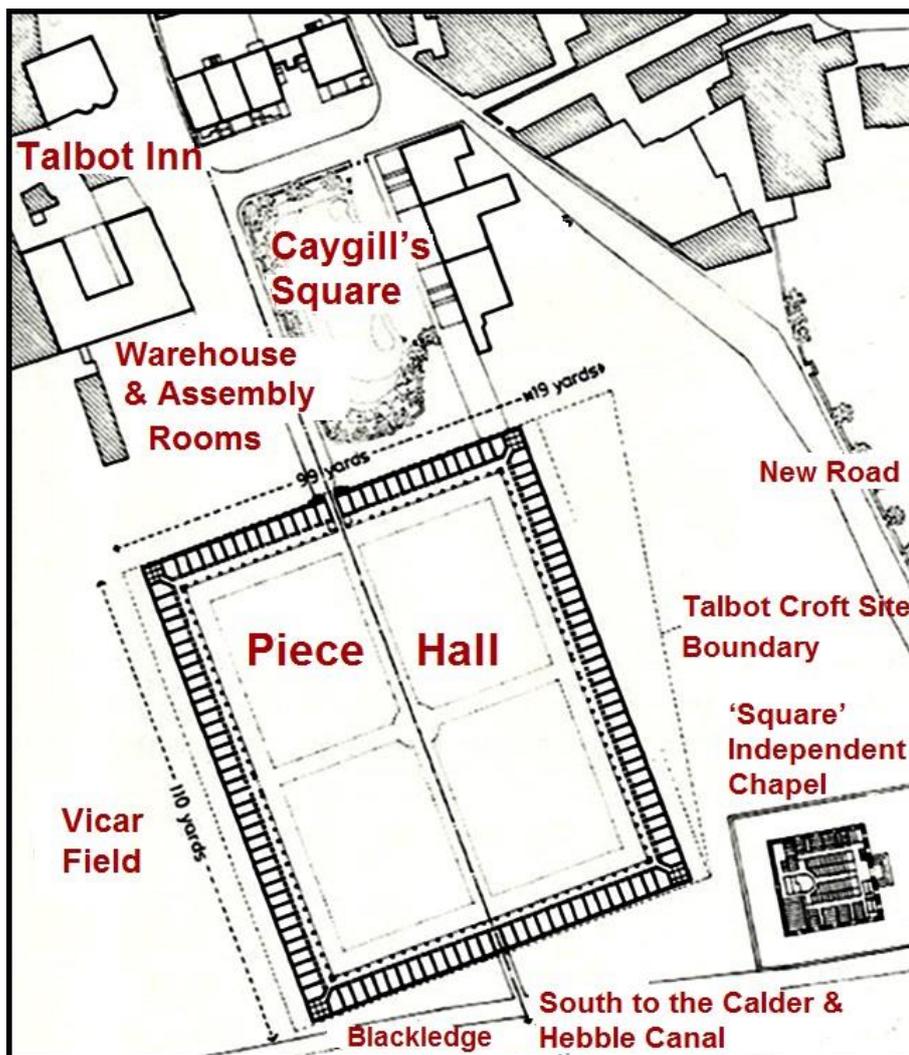


Right: Portrait of John Caygill (1708-1787) by John Hoppner. It was painted a year after the Piece Hall opened, when Caygill was 72 years old. He built and lived at Shay Hall.

Caygill argued strongly for the new cloth hall to be built on his property, letting the land at only five shillings a year and offered an additional donation of 800 Guineas (equivalent to about £650,000 in today's money) towards the building costs if the manufacturers accepted his land. No doubt John Caygill's incentives influenced the final outcome, he was obviously a shrewd business man and realised that locating the new Cloth Hall on his land would place the town's major commercial centre next to his adjacent properties and businesses. After much deliberation and a degree of opposition as to which site to favour, 'Talbot Close field' became the chosen site, despite the fact that it lay on sloping ground.

THE BUILDING OF THE PIECE HALL

The first plan submitted was for a circular building, probably like the oval Cloth Hall in Huddersfield that opened in 1766, this was suggested by Thomas Bradley, who became the chief engineer of the Calder and Hebble Navigation Company in 1792. This was rejected because of the problem of the sloping ground and it would have lost 20% of the available land. The final plan chosen was a rectangular building surrounding a spacious courtyard of some 10,000 square yards, but who designed the Piece Hall is something of a fascinating mystery. A lack of documentary evidence means that the architect of the Piece Hall has not been conclusively identified, though the most likely contender is Thomas Bradley. This ascription was made by F. A. Leyland a local man in 1887, and may have originated from White's 1837 'History, Gazetteer and directory of the West Riding of Yorkshire'. Other contenders are John and Samuel Hope and John Carr. There is little more than circumstantial evidence for either; it is known that Carr was associated with the leading figures in the Piece Hall campaign, including the Ibbotsons, Caygill's wife's family, and Caygill's Square was attributed to him.



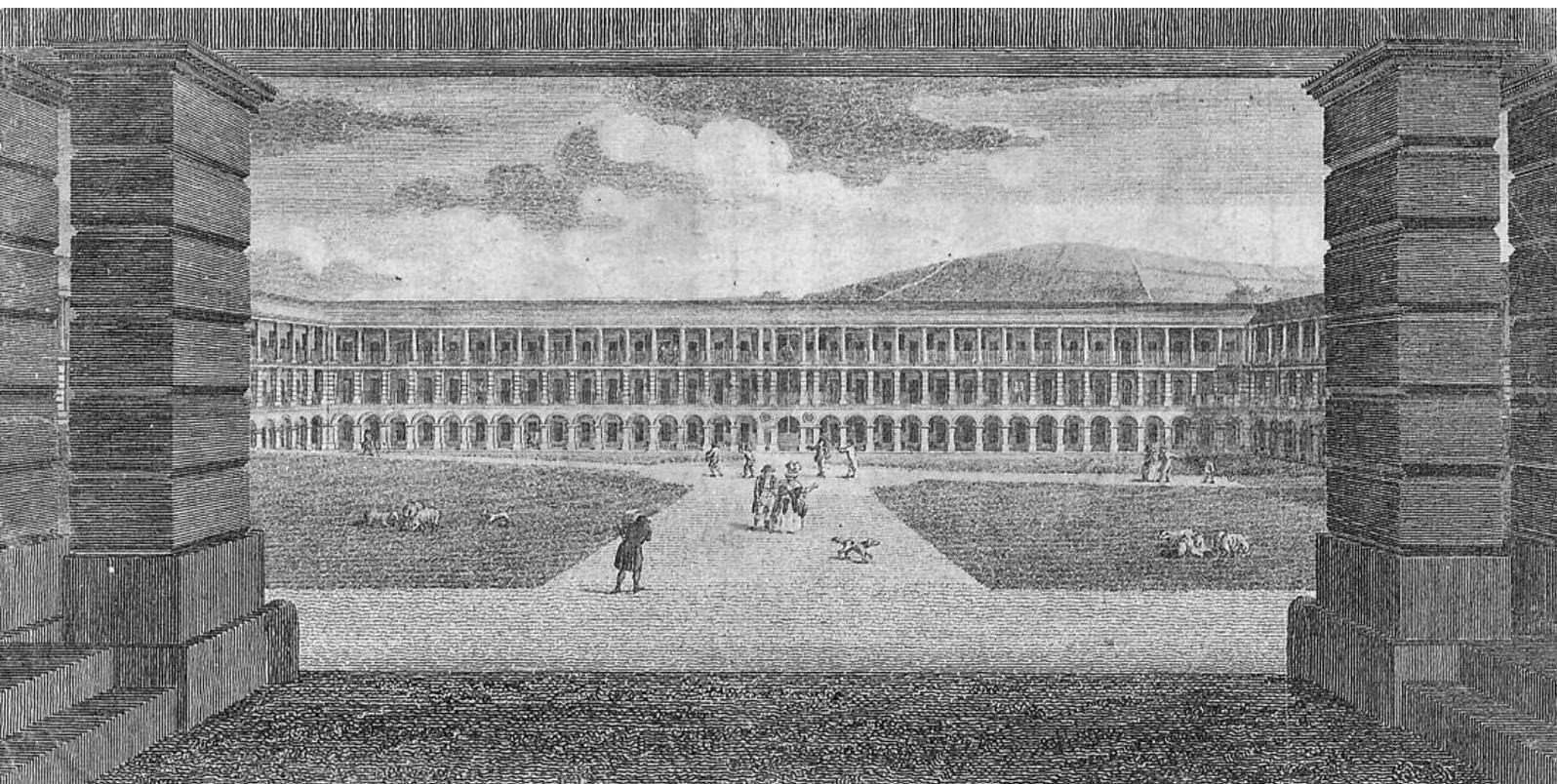
The Hope brothers were the main contractors and builders and it is possible that Bradley conceived the design, and the Hope brothers worked on the detail and the construction. It is far from clear who was responsible for the design but whoever designed the Hall by 1775 plans were drawn up and the Committee for the Piece Hall chose the Hope brothers to prepare estimates for the building work.

Left: A reconstructed map of Halifax in about 1779 showing the Piece Hall before the West Gate was built into Vicar Field in 1782. The Piece Hall originally stood in open fields but the

setting has changed by the expansion of the town during the 19th century. In 1959 the brick Georgian Caygill square which stood in front the Piece Hall was demolished, it was replaced with a new shopping and car-park redevelopment in 1983. This removal of buildings has exposed better views of the Piece Hall in particular the main North Gate entrance. The Square Independent Chapel was built in 1772

Work began in 1775 and within four years at a cost of about £12,000 (equivalent to about one million pounds in today's money) the new Piece Hall was formally opened with much fanfare and public ceremony on New Year's Day, Friday 1st January 1779 as a market for domestic handloom weavers and small merchants to sell their pieces of cloth. The majority of the money was raised by subscription of local clothiers.

The opening ceremony was attended by the Piece Hall committee, with a large crowd from all over Halifax and beyond who had congregated to participate in the opening celebrations. After the North Gate was ceremoniously opened with a silver key, a grand procession of local tradesmen headed by bands of music marched from the Piece Hall through the streets of Halifax which were crowded throughout the entire route. A song was sung that seems to commemorate the involvement of the Hope family. In the evening there was a thrilling fireworks display by the 'celebrated Signor Pietro, consisting of a beautiful Egyptian Pyramid illumined with spiral wheels, globes and vertical wheels to be set on fire by a pigeon'. The following morning before the bell rang for the commencement of business a group of manufactures and merchants assembled at the North Gate for business where congratulation and sincere hopes were expressed 'that future generations would know how to appreciate work which had involved so much labour and thought and on which high genius has expanded its priceless gifts'.



Above: An inside view of The Piece Hall, Halifax; taken from the West Gateway. From an engraving by W. Burgess in E. Jacobs 'History of Halifax' 1789. Note the room arrangement behind the semi-circular arches on the ground floor level, known as the Arcade, they are in the same position as the ones on the floor above. The rooms we see today in the Arcade are not original

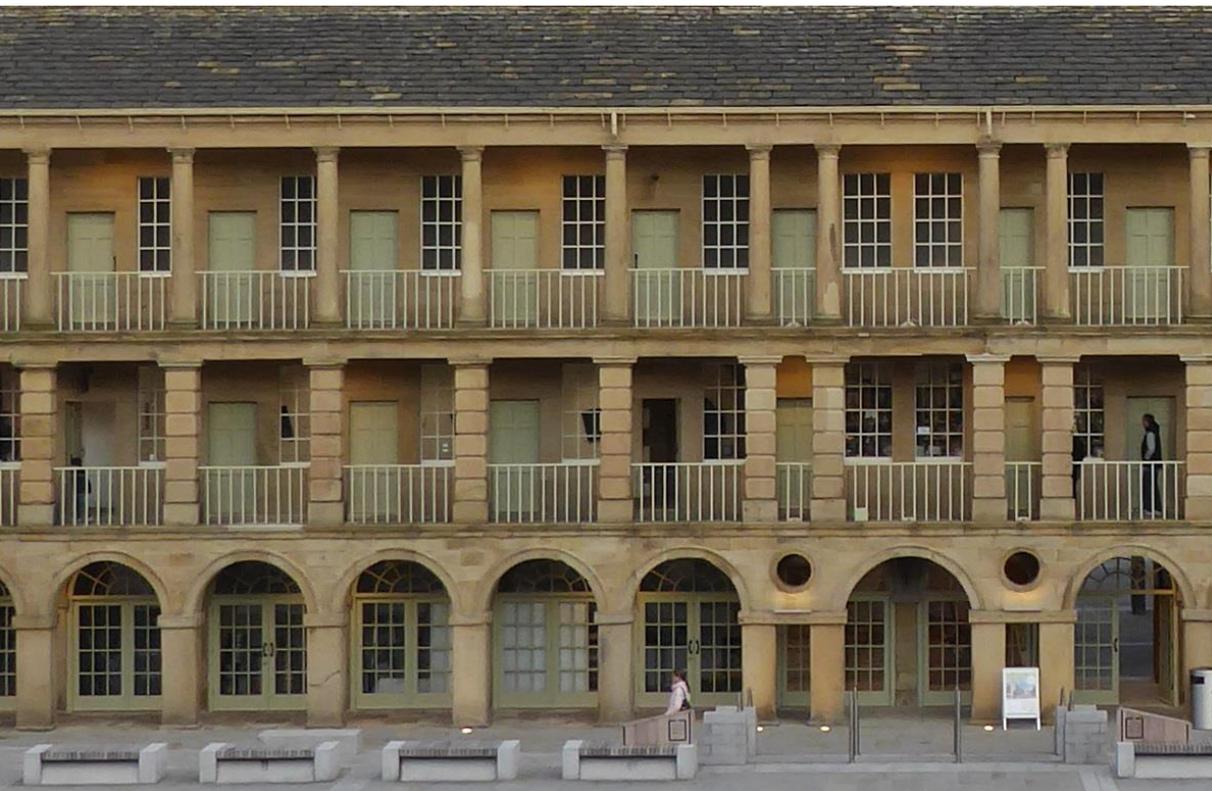
THE DESIGN OF THE PIECE HALL

The Piece Hall was designed as a large courtyard built on markedly sloping ground from west to east and to a lesser degree from north to south. Along each of the four sides are open aisles or galleries with columns and arches facing into the courtyard with a series of small trading rooms to the rear. These individual rooms for traders enable confidentiality of transactions. The central courtyard is entered through the North Gate on the north side. Opposite was the South Gate, then a pedestrian entrance which was seldom used, as no traffic was permitted to enter this way. There are three storeys on the east side and two storeys on the west side. As a result of the sloping landscape there are two storeys on the higher north and south side and three storeys on the lower side which drops to 17 feet.

In design Roman classical architecture was adopted and incorporated into the galleries. The Colonnade level on the top floor has circular Tuscan columns regularly spaced out with three abutting columns in each of the four corners. The gallery floor is paved with plain flagstones and originally had 129 individual small trading rooms.

The Rustic level in the middle extends continuously around the entire building and has five steps on each side of the North Gateway giving access to the gallery. It has square jointed columns evenly spaced out that correspond with the Tuscan columns above on the Colonnade level. The gallery floor is also paved with plain flagstones and originally it had 126 individual small trading rooms.

The Arcade level on the ground floor on the east side, and part of the north and south sides of the courtyard has massive rustic square columns supporting semi-circular arches at regularly intervals. The central arch has circular windows on both sides and the Arcade had 60 rooms but the ones today are not the original rooms.



Left: The east elevation showing the three styles of architecture with rooms in the arcades with doors and windows.

Below: Inside the Piece Hall showing the ground tapering away from the higher western side sloping by 17 feet to the east.



In total there were 315 rooms around the courtyard mostly measuring approximately 8 feet wide by 12 feet with the exception of the rooms at the end of each range, which are smaller, having an angled corner to create a diagonal passageway onto the staircase landings. Later in the Piece Hall's history many of the rooms were knocked though internally to create larger units occupying two or three former rooms, though this is not apparent on the outside walking along the galleries. All the rooms had a window and door opening onto the gallery and a blind rear wall. Only a few of the twelve panes windows are original but the six-panelled doors are believed to have been replaced during the 1974 refurbishment. Each room was numbered on the sides of the pillars with a small oval painted black with the number in white and the ones rented to traders had the owner's name printed on the window. From existing records it can be shown that most of those selling cloth were from Calderdale, but some came from other parts of Yorkshire including Bradford, Bingley, Haworth, Keighley and Skipton but others came from further afield, Burnley, Colne and Pendle in Lancashire. Merchants buying cloth came from wider areas, with some agents acting for foreign buyers.

At each corner of the Piece Hall there is an open internal staircase with stone steps and another stone staircase adjacent to the West Gate entrance giving access to the galleries. Some of the original iron balustrades have been replaced in steel.

Right: One of the corner stone staircases with balustrades.



Above: Blank arches flanking the central North Gate entrance.

The outer perimeter of the Piece Hall has blank walls, free from windows or any form of external decoration with the exception of the north-facing exterior wall which has eighteen blank arches, nine on each side of the central North Gate. When closed the Piece Hall looks more like a fortress than a market with its sheer walls. In 1785 a porter's lodge was added outside the North Gate for security. Cloth was valuable and had to be kept under lock and key. Clothiers could leave unsold cloth in their room during the week, so security was an issue.

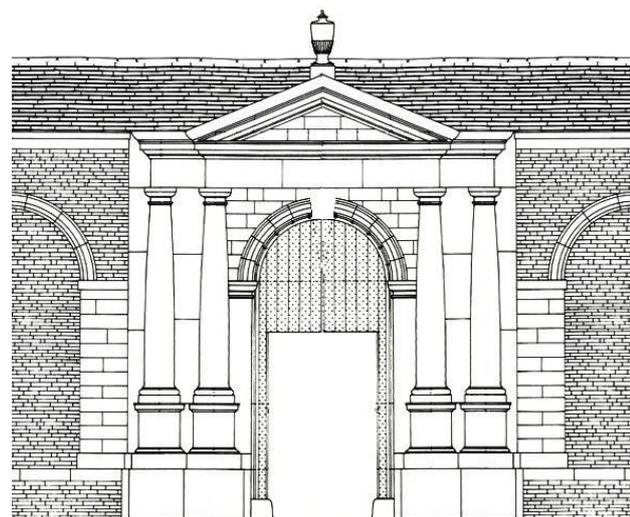
THE GATES

The central courtyard to the Piece Hall is entered by three gateways, North Gate from Woolshops, South Gate leading to Horton Street, and the West Gate built later following a link road from Southgate to the Piece Hall.

The North Gate

The main entrance was through the North Gate, leading originally from Caygill 'Square' of houses, see map on page 12. The northern side became the entrance frontage not only because it was closest to the town centre, but also it fronted the 'Square'. The North Gateway with its blank arcading was the only articulated frontage, the other bare walls faced only open countryside. It has a high round-arched opening flanked by larger base stones with plain Tuscan columns attached to the wall standing on pedestals. These columns support an entablature and triangular pediment, positioned on top in the middle is a decorative urn. The interior first floor passes through the gateway arch which has been camouflaged by studded timber. The pressure for as many rooms as possible presumably took precedence over the design for the full arch height, and only the North Gate retains its original studded oak plank door.

Right: An architectural drawing of the North Gate.



It is interesting to note that the decorative urn crowning the composition is the type of ornament belonging more to the 1770s than the style of the gate and that a similar urn was used in John Cayail's funerary memorial in the Halifax Minster dated 1787.



Left: The North Gate with round-arched opening, plain Tuscan columns, and on top in the middle is a decorative urn. Carved in the centre stone over the arch is the inscription 'Opened January 1st 1779'.

The interior of the North Gate is hardly noticeable, although the spacing is slightly wider. It blends in between the square jointed columns on the Rustic gallery and is barely detectable. On each side are five steps giving access to the open gallery.

The South Gate

Directly opposite the North Gate is the South Gate entrance in the courtyard. On both sides of the square columns supporting the semi-circular arch are large plaques commemorating the history of the Piece Hall and its conversion

to a market hall in 1871. Above are two circular windows and the arch supports the Rustic level in the middle. In 1871 it was discovered that the original entrance, then a pedestrian entrance way which was seldom used, as no traffic was permitted to enter this way, was unsuitable for deliveries by the articulated vehicles used by distributors, it was not high enough to allow large vehicular access. Subsequently part of the colonnade was cut away to give extra height and a cantilever bridge positioned to continue the walkway along the Rustic gallery on the south elevation and in its present form this relates to 1871. The cantilever bridge was replaced in the 1970s with an electrically powered lift bridge.

The South gate now has a pair of huge colourful ornate cast iron gates incorporating the old Halifax Coat of Arms. They were made by George Smith of the Sun Foundry, in Glasgow at a cost of £120 in 1871, to replace the original oak gates. Until the restoration of the Piece Hall in 1976 they were painted in dull brown. In 2013 the gates were re-installed after an extensive conservation programme to repair and restore them to their original condition and decorative scheme.

Right: The South Gate entrance with large commemorative plaques on both sides and an electrically powered lift bridge connecting the Rustic gallery. In its present form it relates to 1871.





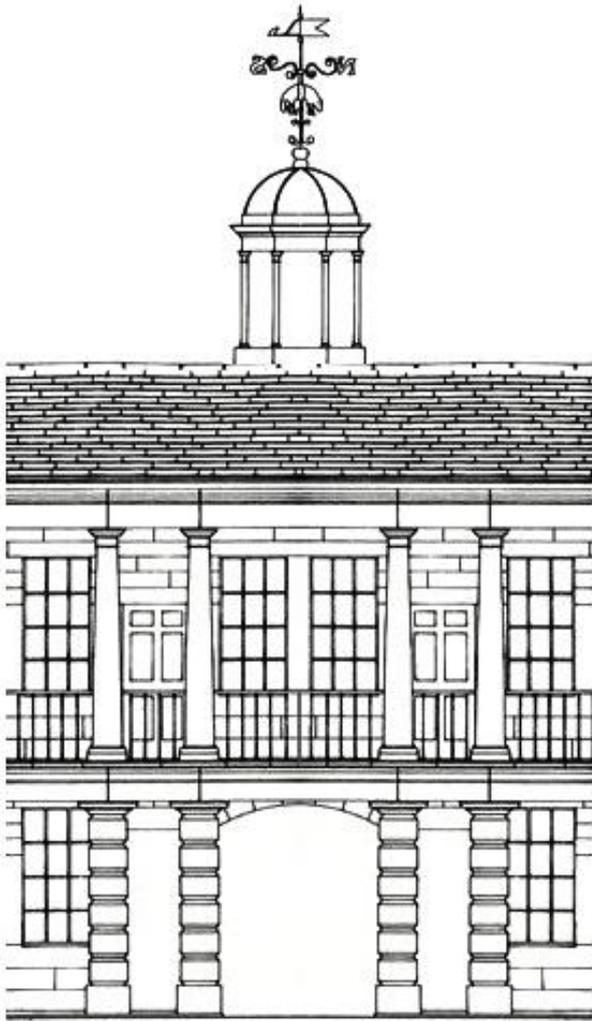
Left: The South Gate entrance from Horton Street in 1975 before the cantilever bridge was replaced with an electrically powered lift bridge. The houses butting along the exterior south wall have since been demolished.

Right: One half of a pair of colourful ornate cast iron gates opened at the South Gate entrance after being re-installed in 2013. The old Halifax Coat of Arms appears in bold relief. The College of Heralds did not give official approval for these Arms and it was not until 1948 that a new and approved Coat of Arms was designed for the Halifax Corporation. The severed head at the centre of the Warren chequered shield represents John the Baptist, the patron saint of the wool weaver's guilds of the Middle Ages. As the town staple industry was wool weaving, the Halifax Minster of St John the Baptist was dedicated to him. The Paschal Lamb forms the crest and the name Halifax appears on the old Coat of Arms as 'Halez Fax'.



The West Gate

Although the West Gate is now the most frequently used, it did not exist when the Piece Hall was opened in 1779. This entrance could not be used as there was no road, it opened into a field owned by the Vicarage of Halifax and due to Ecclesiastical Law required an Act of Parliament to allow a road to be built. A few years later after the Act was passed the West Gate entrance was built and the street known as Westgate, which leads between Southgate and the West Gate entrance to the Piece Hall was under construction. It was probably built sometime between 1785 and 1787, it was in use in 1789 when an engraving of that date shows the view of the Piece Hall through the west entrance, see page 13. The design of the West Gate was determined by the existing internal arrangement of the columns as to its width. The result is that the west entrance has a high, round-arched opening with wide mass of stonework. On each side is a blank monolith pilaster that appears to support the arch. Above them set in the stonework are two large raised rectangular panels that are as wide as the space between the monolithic pilasters below. The archway is topped with a triangular pediment with a circular blind window in the centre.



Right: The West Gate high, round-arched with a circular window above. At the top is the bell cupola tipped by a weather vane and incorporating a hung sheep

As with the North Gate the upper Rustic gallery crosses the double height arched opening. Over the gateway is a timber octagonal shaped bell cupola topped by a weather vane incorporating a hung sheep the symbol of the Piece Hall business. The bell cupola is reputed to be recent, although apparently a close copy of the original.

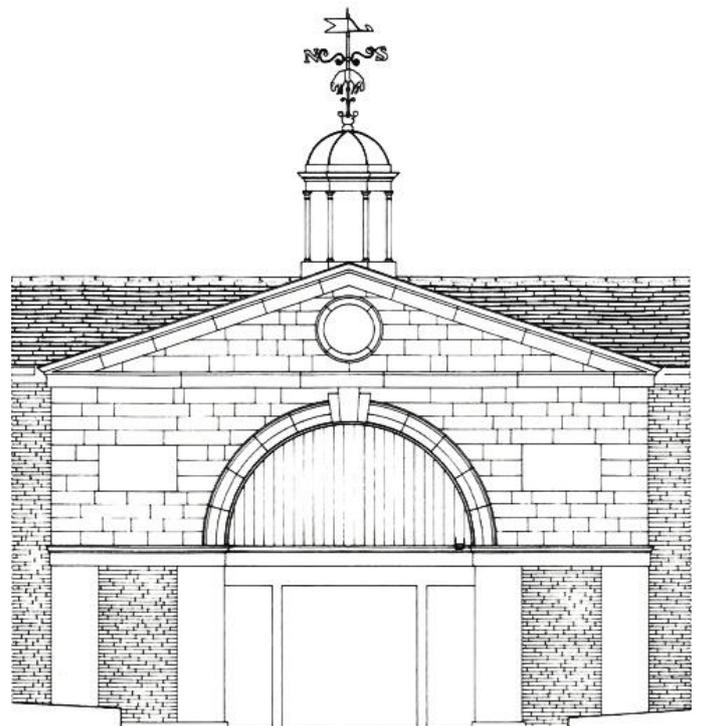
Left: An architectural drawing through the West Gate, the room arrangement and window and door pattern are asymmetrical above the centre of the gate. The upper Rustic gallery crosses the double height arched opening.



Right: An architectural drawing through the West Gate.

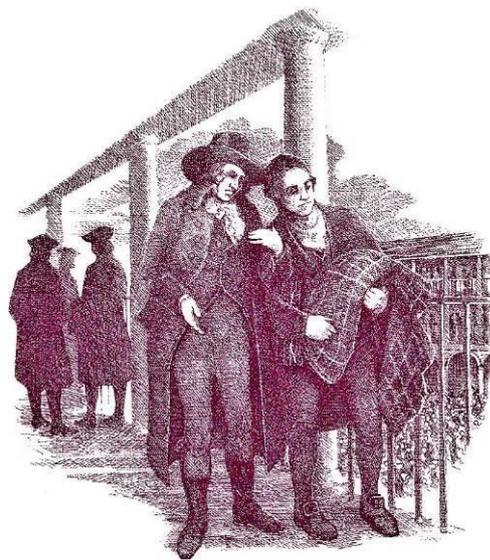


Left: A close-up of the timber octagonal shaped bell cupola topped by a weather vane incorporating a hung sheep the symbol of the Piece Hall business.



BUYING AND SELLING CLOTH AT THE PIECE HALL

The original subscribers to the building of the Piece Hall were given the first option to rent one of the 315 rooms at an annual rent of £28. 4s. There was also an open courtyard where clothiers with only a few pieces to sell could exhibit their good on the grass at a penny a piece. A Committee was established by the subscribers which drew up a list of rules for conducting business and hours for selling cloth. These rules were extremely restrictive by today's standards and were strictly adhered to. The Hall was only open for business on Saturday morning between 10 a.m. and 12 noon. The day began at 8.00 a.m. when tenants were allowed into the square to unload their goods by either a cart with one horse or packhorses. They opened their rooms, and arranged their stock and stood by the doorway waiting for the buyers to come in. At 10.00 a.m. the bell rang to admit the merchants and buyers and the sales began, the galleries were busy with buyers walking from room to room looking for their particular cloth. A large amount of cloth was sold on Saturday and sent to London and other parts, some were acting as agents for buyers in Holland and the Continent. At 11.55 a.m. the closing bell started ringing and rang until noon. At the end of that time anyone caught selling or buying cloth was charged a fine of one shilling for every piece sold. After the noon bell rang pack horses and carts were admitted again for tenants to pack up their unsold cloth and for merchants and buyers to remove the cloth that they had purchased until 3 p.m. when the gates were closed. The Piece Hall would be deserted until the following Saturday.



Left: Clothiers bring their cloth on overloaded horses and donkeys along trackways from hillside villages to the Cloth Hall where it was sold. Illustration from George Walker's Costume of Yorkshire of 1814. Plate 2, Cloth-Makers.



The weekly market was ideally suited to the needs of small scale woollen clothiers with limited capital. They had the opportunity to sell direct to merchants for prompt payment or at short credit with settlement in 14 days. Clothiers had a quick return on their investment in wool and labour, regular sales helped keep overheads low and encouraged continued production.

A porter's lodge was built in 1785 outside the North Gate and was occupied by a porter who was solely responsible for ensuring the rules were obeyed and he also had the power to impose instant fines for various offences such as breaking a glass window pane which was a fine of three pennies, or sweeping rubbish through the railing, this was a fine of one shilling. The porter's wage was originally made up solely of fines extracted from the miscreants and therefore he would have been extremely vigilant towards any malpractices. At a later date he was paid a regular wage by the Committee.

Due to the popularity of the Piece Hall the North Gate was quickly found to be inadequate for the numbers hurrying to leave at the close of the market and so the West Gate was formed in 1785. As the tenants and buyers had to travel great distances to be in Halifax at a particular time and since business hours were short many stayed at regular inns where they could be contacted.

Right: The Cloth Hall, illustration from George Walker's Costume of Yorkshire of 1814. Plate 28.

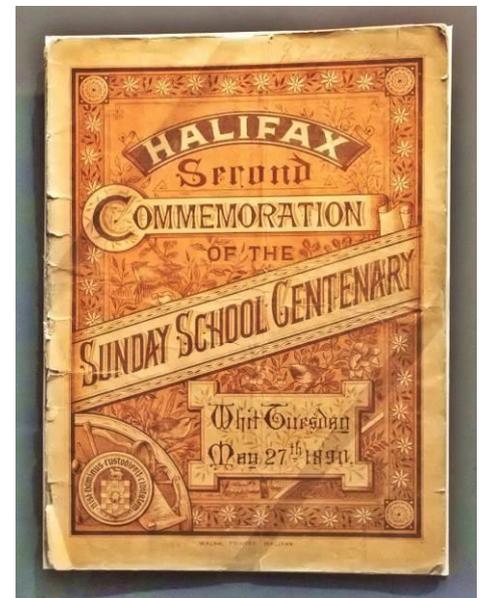
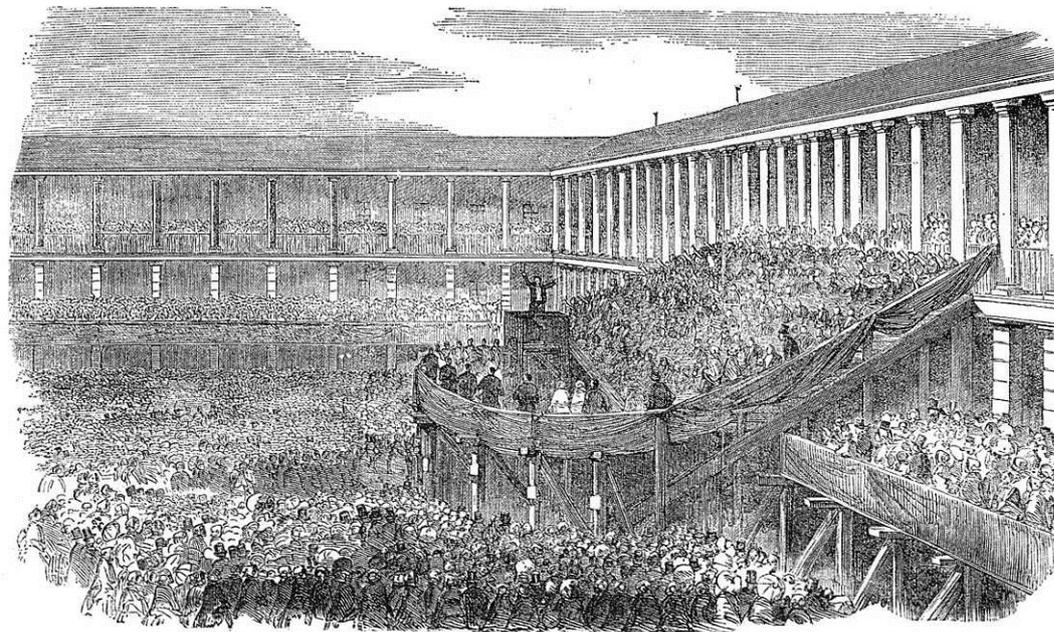


The Piece Hall was an initially successful and enjoyed a period of prosperous trading that lasted until the end of the 18th century. However, with the increasing mechanisation of the textile industry this gradually undermined the handloom weavers. By centralising all the textile processes under one roof merchants found it more convenient to visit the large mills and factories that were being built throughout the district and buy directly all the cloth they required. This led to a fall in trade at the Piece Hall so in February 1805 the manufacturers decided to allow cotton goods to be sold but by the early 1830s less than 200 rooms were occupied. The committee also attempted to renew trade by relaxing the strict rules and changing the market day from Saturday to Wednesday.

A NEW PURPOSE FOR THE PIECE HALL

From 1831 the Piece Hall was used for meetings and crowd pulling entertainments. Of these the most spectacular were the Whitsuntide Sunday Jubilee Sings performed by local children and teachers from various Halifax Sunday Schools. The first occurred in 1831 and then they were generally held every 5 years until 1890.

Left: The Piece Hull crowded for the Sunday School Jubilee Sing of 1852.



Right: The front cover of a programme for the Halifax Sunday School Centenary celebrations on Whit Tuesday May 27th 1890

Right: This watercolour painted by Henry Raphael Oddy shows the Halifax Sunday School Centenary celebrations on Whit Tuesday 1890. This was to be the last time that the Piece Hall was to host a Jubilee Celebration

It is said that this event was a particularly outstanding affair and so well attended that the Piece Hall was unable to hold all of those who wished to attend. Determined not to miss out on this wondrous spectacle, many of those who were turned away from the Piece Hall flocked to Beacon Hill. From here they would have enjoyed a spectacular view of the events taking place in the Piece Hall below



THE WONDER OF THE WORLD.

THE GREATEST SENSATION HAS BEEN CAUSED THROUGHOUT THE WORLD, BY

BLONDIN'S TERRIFIC ASCENTS!

WHICH WILL BE GIVEN IN THE

PIECE HALL, HALIFAX,
On **FRIDAY, the 23rd of August, 1861**

THE RENOWNED

BLONDIN

THE

HERO OF NIAGARA
The King of the Tight Rope,

And the Wonder of the World, will make his astounding and perilous

CATARACT ASCENSION

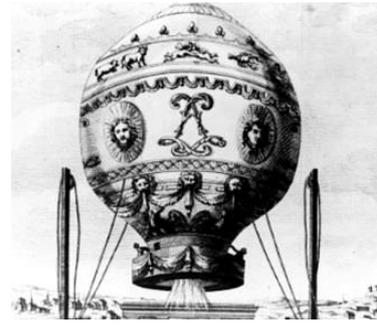
ON THE

ROPE 100 FEET HIGH AND 300 FEET LONG!

The whole Press of this country, indeed throughout Europe, is now filled with descriptions of this extraordinary and hazardous Acrobat. That which a few months ago was believed to be a complete myth, and an inviolable of the just of our American continent, is now proved to be a positive reality; and thousands of his country have had vivid demonstration of his skill. There was a man who carried a man across the boiling chasm of the awful Abyss of Niagara, ENVELOPED IN A SACK, COMPLETELY

CARRYING A MAN ACROSS THE BOILING CHASM
AND AWFUL ABYSS OF NIAGARA, ENVELOPED IN A SACK,
COMPLETELY ENVELOPED
AND EQUIPPED WITH STILTS.

Other notable events that took place at the Piece Hall include a hot air balloon ascent that took place in April 1824 by Charles Green, the famous aeronaut and balloonist. This was a time when hot air balloons were a novelty. At 4.30 in the afternoon and to the delight of the immense crowd, Charles Green's balloon rose into the air and remained in sight for twenty minutes. He landed safely later that evening at Hornby Castle, near Bedale. In August 1861 the internationally renowned tightrope-walker Charles Blondin, walked precariously across the Piece Hall on a 300 foot long rope stretched from corner to corner and positioned 60 feet above the ground.



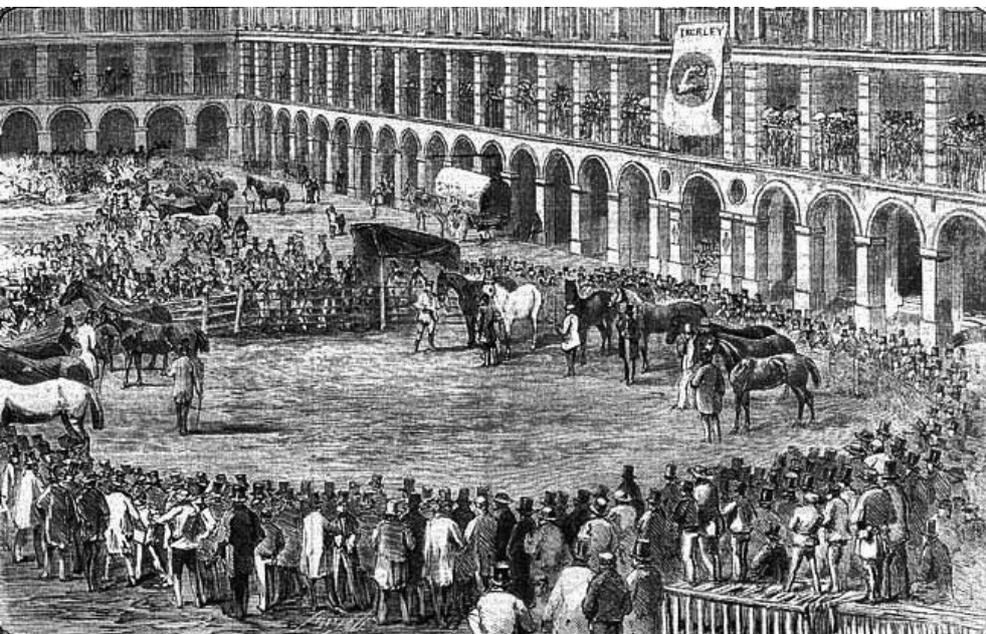
Left: A handbill advertising the renowned Blondin, tightrope-walker who walked at the Piece Hall, Halifax on Friday the 23rd August 1861

During the early 1800s soldiers sometimes used the Piece Hall as a drilling and parade ground. Men in uniform was a common sight in Halifax at this time. Two threats put Britain on red alert, invasion by the French and rebellion at home. On display at 'The Piece Hall story' exhibition is a Regimental uniform and Drum of about 1810.



Above: An oil painting of a Military Display in The Piece Hall, by John Wilson Anderson (1798-1851) courtesy of Calderdale Museums. It was painted from the West Gateway and shows the Military Display at the centre of the courtyard surrounded by spectators in fashionable Georgian dress. The military were the only people allowed to use the Piece Hall when the market was closed. The square made a perfect drill ground.

In 1841 the Piece Hall also started hosting the yearly Halifax and Calder Vale Agricultural Society's Cattle Shows that exhibited cattle, horses, sheep, pigs, poultry, wool, crops and farming implements. The 21st annual show that was held at the Piece Hall on Saturday 3rd September 1859 was reported in the Illustrated London News for September 10th 1859, and included two illustrations taken from photographs by Mr F Haigh, of Halifax, from two different viewpoints.



Left: This illustration shows a circle surrounded by spectators with judges awarding prizes to the winners standing by their horses. A crowd of spectators can be seen standing on the Rustic Gallery on the east side of the Piece Hall. It has massive rustic square columns supporting semi-circular arches at regular intervals. The central arch has circular windows on both sides.

The Halifax and Calder Vale Agricultural Society was formed in 1838 and farmers throughout the Calder Valley were eligible for membership for a fee of one guinea. The first cattle show was held at The Holme ground, Hebden Bridge in September 1838 followed by a further two annual shows before the venue moved to the Halifax Piece Hall. Shortly after the cattle show moved to the Piece Hall membership to the Halifax and Calder Vale Agricultural Society became open to all farmers throughout England. The regular growth of membership year by year led to the increase of livestock entries to be exhibited at the Piece Hall for each annual show. It soon became clearer that the courtyard of the Piece Hall were inadequate to hold the large numbers of entries with all the new farming implements that were required to be exhibited. This resulted in the cattle show relocating to Clare Hall which had a much more spacious ground for livestock, and tents could be put up and there was also the opportunity to create new events such as show-jumping.

According to the Illustrated London News the 21st annual show ‘was the very best the association has yet held, the number of entries being largely in excess of all previous years, and the quality of many departments greatly superior. The number of entries was 694-namely, bulls 17, cows 63, horses 113, sheep 15, pigs 9, poultry 243, pigeons 100, vegetables 26, butter 11; extra stock, 11.’ Then followed a list of judges and the winners who were presented with cups.

Right: Drawing of the west side of the Piece Hall illustrating cattle and horses separated by a wooden fence. Along the Rustic Gallery are pigeon cages and on the left are a number of visitors walking around the show.

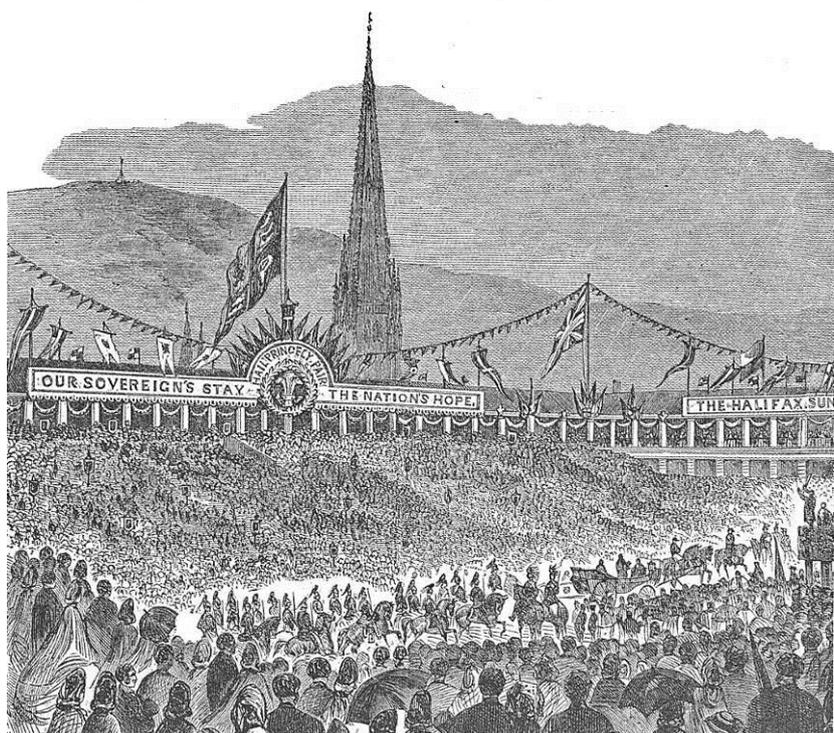
The columns of the West Gate can be seen on the left. At the top is the octagonal shaped bell cupola topped by a weather vane incorporating a hung sheep which is the symbol of the Piece Hall.



The Piece Hall was used to celebrate Queen Victoria's Coronation in 1838, and in 1856 there were festivities in which two oxen were roasted whole to celebrate the end of the Crimean War. The Prince of Wales, later King Edward VII, came to Halifax in 1863 to officially open the new town hall. During his visit to Halifax he also attended a special Sunday school sing at the Piece Hall, it was packed with around 16,000 people who came to see the royal visitor. There was an immense, specially-assembled orchestra and more than 10,000 children gathered to welcome the Prince of Wales with carefully synchronised singing.

Right: An Engraving of the Prince of Wales' visit to the Halifax Piece Hall in 1863

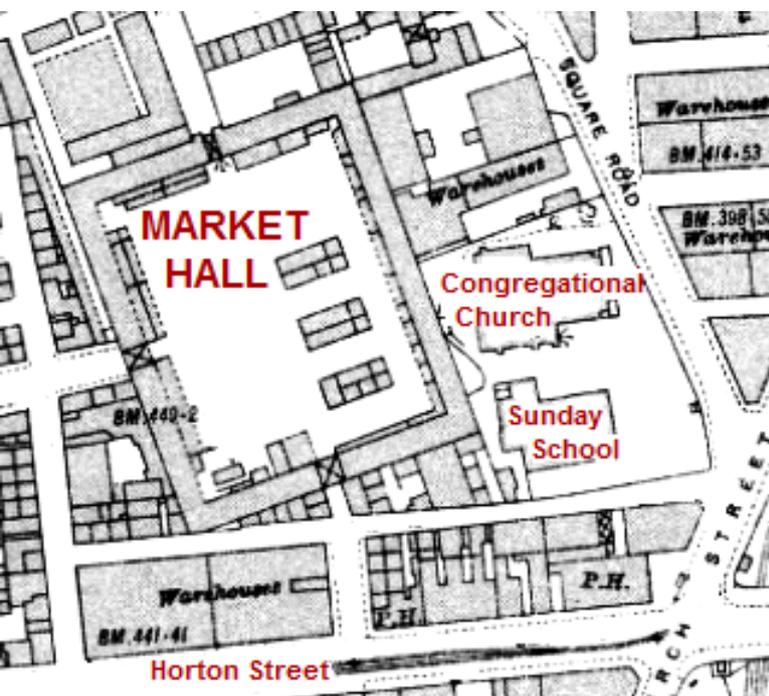
This illustration shows the Prince of Wales in an open air horse-drawn carriage riding through the courtyard with soldiers on horseback in front and behind. The Piece Hall with banners and flags is packed with people to welcome the royal visitor



Nevertheless, nothing could stop the industrial revolution that was gaining pace and trade changed significantly. The old cottage industries died out, and the need for the Piece Hall began to decline and despite all the efforts made by the committee including relaxing the rules on trading, the building fell into disuse. By 1867 the committee was aware that the Piece Hall was no longer a viable proposition. One of the conditions made at the time the Piece Hall was built was that, when it ceased to be used for the purposes of the cloth trade, it should revert to Mrs Caygill's Selwin family. In accordance with Mrs Caygill's will, the hall passed into the hands of Sir J. T. Selwin, Bart, and his son, H. J. Selwin-Ibbetson MP, who generously presented it to the Halifax Corporation on 6th October 1868 after many years of gradual decline in use.

In 1871 the town council decided to convert the Piece Hall into a new wholesale market for fish, game, fruit and vegetable and the Piece Hall was renamed the Market Hall but the name was not popular. Some of the rooms in the Arcade level were altered at this time to form wider archways and combined to make larger shop

units. The south pedestrian gate was enlarged to allow vehicle access, with huge ornamental cast iron double gates that replaced the old solid oak doors. It was formally opened by the Mayor Henry Charles McCrea on 17th June as a general market and was very successful. The two upper galleries ceased to be used and later lean-to's and sheds were erected all-round the perimeter of the courtyard with three buildings in the centre.



Left: A 1933 Ordnance Survey map of the Halifax Piece Hall, renamed the Market Hall with lean-to's built around the perimeter of the courtyard and three buildings in the centre.



Photos of the wholesale fish, game, fruit and vegetable market at the Piece Hall full of activity in the 1920s. Notice the sacks draped over the railings on the Rustic gallery

The photos show horses and carts working alongside motor trucks, lorries and vans





Left: Photo of the wholesale fish, game, fruit and vegetable market at the Piece Hall in the 1920s. To the right is the North Gate entrance between the lean-to's and the sheds. It is very peaceful compared with the three photos on page 22.

Right: Looking through the South Gate entrance towards Horton Street from inside the wholesale market at the Piece Hall before the cantilever bridge was replaced with an electrically powered lift bridge. On the left is part of one of the buildings that were built in the centre of the courtyard with a lean-to and the shed on both sides of the entrance.



Above: This 1960s coloured photo shows the market in the Piece Hall looking towards the North Gate entrance between a lean-to and a shed. On the right are two buildings in the centre of the courtyard. By this time all the work was carried out by trucks, lorries, vans and cars.

By the late 1920s there was a growing awareness that the Piece Hall merited better use than as a wholesale market. So in 1928 the Halifax Rotary Club campaigned for the removal of the market and to find a more fitting use for the building. Ideas were drifted about its future use with suggestions ranged from converting the Piece Hall into an open air swimming pool to a home for old soldiers or cheap accommodation for the unemployed. The main problem was where to relocate the market. No satisfactory solution was found and all the various schemes were shelved and it continued as a wholesale market until 1973. The Piece Hall became the first commercial industrial building to be scheduled as an Ancient Monument in 1928.

The Piece Hall had become unsuitable as a wholesale market and this business was dispersed to other places in 1971. After some discussion of the possible demolition of the Piece Hall, the Halifax Corporation decided to take advantage of Government grants to save the building and restore it into as tourist attraction. The Piece Hall was the last intact surviving 18th century cloth trading hall still standing and was listed in 1954 as a Grade 1 building of historical and architectural interest.



Left: A busy Market Day at the Piece Hall

The stonework was cleaned and restored and the wood and metal repainted. The wholesale market buildings in the courtyard were demolished and the courtyard landscaped. Part of the Rustic gallery on the east side was converted into a museum, an art gallery and tourist information centre. Many of the original individual rooms were enlarged by partly removing internal walls to create larger units occupying two or three former rooms more suited to modern conditions for small retail outlets of arts, crafts, antiques, books and specialist shops. Although there were still large areas of the building left unconverted

and used for storage. Finally at a cost of £350,000 the restored Piece Hall was officially re-opened to the public by the Mayor Mrs M. R. Mitchell on 3rd July 1976. For a time it became a bustling centre of activity staging a wide range of events and entertainment with the central courtyard area used for weekly markets, a flea market was held on Thursdays and open markets were on Fridays and Saturdays and an area was set aside for concerts.

Right: The Piece Hall with open-air stalls set up for the occasional venues, the weekly markets were no longer held in the courtyard when this photo was taken. On the east side is a concert stage for performers. From this elevated view overlooking the Piece Hall, the spire of the Square Congregational Church rises above the Piece Hall. Behind is Beacon Hill and to the left the 15th century west tower of the Halifax Minster dedicated to St John the Baptist



The weekly markets, however, declined in popularity and were no longer held in the courtyard. It was this decline of the Piece Hall as a retail centre which prompted the much needed action from the council so that the Hall's full potential could be realised. The 2017 renovation has brought the Piece Hall into the 21st century and is a fitting tribute to both its historical and architectural importance.

There is also a direct pedestrian extension connecting to the Square Chapel Arts Centre, the new Central Library and Archive and the Calderdale Industrial Museum through the Arcade level on the east side.

THE MYSTERIOUS HANDPRINTS

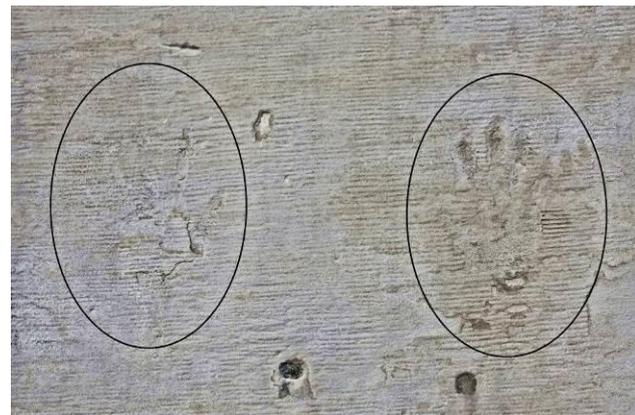
On the exterior right hand side pillar to the West Gate entrance to the Piece Hall are traces of a pair of mysterious handprints. The right handprint is just about distinguishable but the left handprint is very faint, this is due to the 1976 restoration when the stonework was cleaned removing most of the prints. The remaining outline pair of handprints appear to be large, spindly and high up on the wall, so presumably the person they belong to would have been tall or stood on a box.

According to legend it is said that in the early 19th century a murderer trying to escape his pursuers found the West Gate to the Piece Hall closed, and fleetingly touched the wall with both hands before rushing off in another direction. The soot-blackened walls retained the white image of the murderer's hands. Whether the murderer was apprehended is not known.

Another story says that a witch was responsible for leaving the prints and a more recent tale says that a boy dipped his hands in acid used to clean stone and left the print.

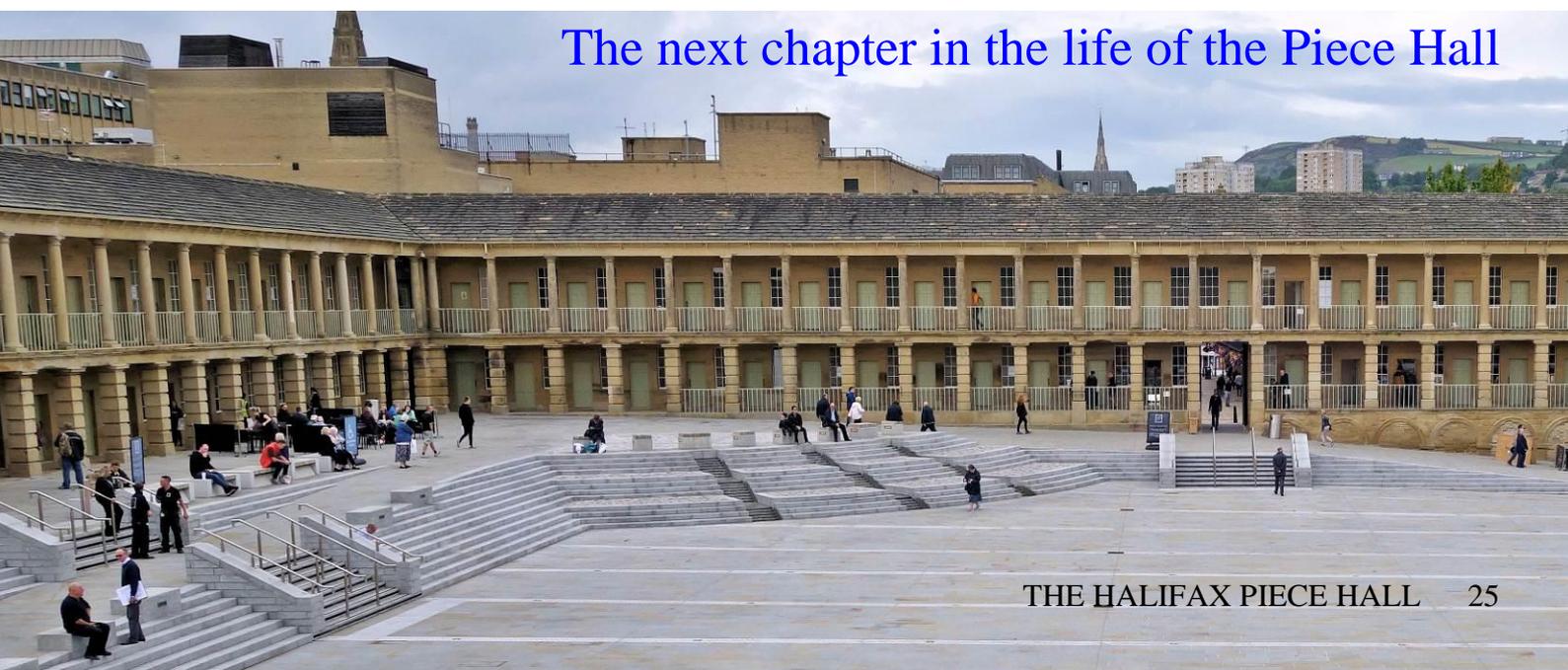
Right: Close up of the handprints before stone cleaning in 1976.

Far Right: The handprints on the pillar close to the West Gate after stone cleaning in 1976.



The Piece Hall is also said to be haunted by market men who were murdered there.

It is not surprising given the long history of the Piece Hall that a few legends and mysteries have been associate with the building.



The next chapter in the life of the Piece Hall

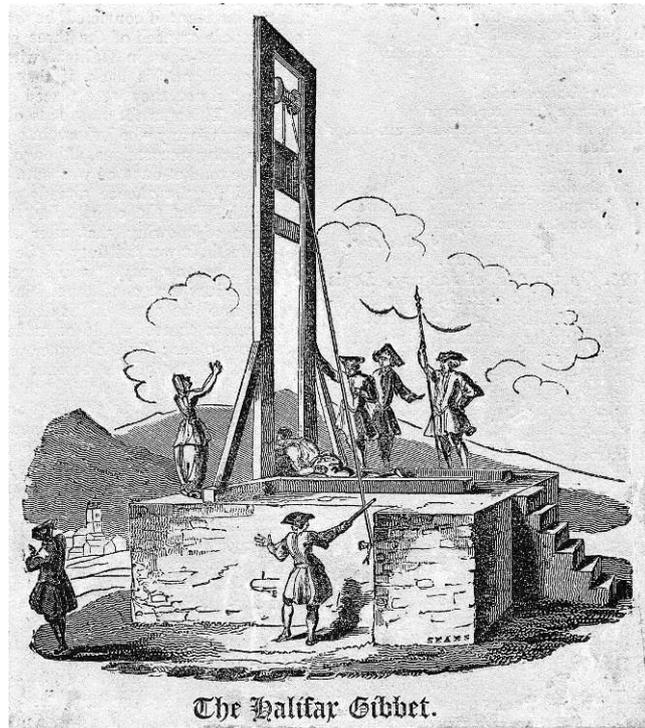
The Halifax Gibbet

An early English version of the guillotine

By Christopher Jennings

Travellers and historians who visited the area of Halifax in the 16th century described it in their writings as a place where the soil is poor for growing grain crops and where sheep graze on rough grass on the hill slopes outnumbering the small population. They live not on the land but by making cloth and not being able to keep a horse to carry the finished cloth or wool, it is carried on their shoulders or backs for several miles to sell and to buy more wool. These short extracts were written at a time when the hillsides were mostly moorland with only a few scattered fields, long before the land was enclosed with dry stone field walls.

Right: An engraving of the Halifax Gibbet, it shows the bailiff cutting the rope with the Parish Church of Halifax on the left and Beacon Hill in the background



These accounts give a vivid picture of hardworking people who lived in the surrounding areas of Halifax and struggled to overcome the natural disadvantages of the inhospitable soil. The local weavers specialised in the production of kersey, a hardwearing and inexpensive woollen fabric that was often used for military uniforms, and at this time West Yorkshire was the largest textile producer.

Left: A weaver carrying cloth on his shoulders with his arm held on his hips to support it. He walks to market along a rough track where he will sell his cloth and buys wool, which he will carry back to his upland cottage.

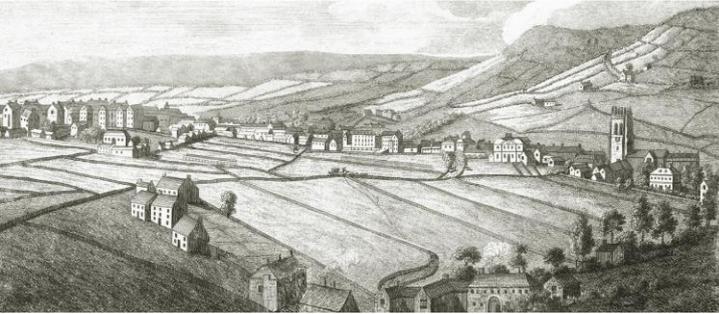
Daniel Defoe (1660-1731) wrote his detailed account in three volumes of his travel book, 'Tour Through the Whole Island of Great Britain' published in 1727. The lifestyle of the weavers had improved slightly, and the population had grown steadily, they were now able to keep a horse to carry cloth to the market where it was sold and to carry wool home to begin the process all over again. They had enclosed land around their cottage and put it under grass and oats, they were now able to keep a cow or two and chickens which gave the family a greater degree of economic security. The animal manure was used as a fertilizer, and enriched the soil which becomes more fertile to grown crops and corn. This little holding of land perhaps just sufficed to feed the family and the animals.

Right: This illustration shows an open air market at Halifax in the late 1700s. Cloth is being sold to ladies on the left under stalls that have straw roofs, these would not offer much protection in bad weather or deter thieves, although soldiers are clearly on duty



Regarding the Halifax Gibbet in connection with the weavers, Defoe wrote ‘But I must not quit Hallifax, till I give you some account of the famous course of justice antiently executed here, to prevent the stealing of cloth. Modern accounts pretend to say, it (the Gibbet) was for all sorts of felons; but I am well assured, it was first erected purely, or at least principally, for such thieves as were apprehended stealing cloth from the tenters; and it seems very reasonable to think it was so, because of the conditions of the trial.’

The word ‘tenters’ means a large wooden structure known as tenter frames where cloth was hung outdoors to dry after fulling and was sometimes left out overnight. Halifax suffered severely from thieves, who found it easy to steal cloth exposed outside and unattended on tenter frames, and escape into other parts. Stealing cloth was a very serious crime so executing thieves was thought a justifiable punishment and served to protect the local cloth trade. Although this law was considered harsh, even by the standards of the day. The Gibbet is believed to have been put in place to protect weavers’ livelihood, and this is why the Gibbet Law came into operation.



Left: View of Halifax from the south-east in 1762 showing tenter frames in fields on the left where cloth is stretched out to dry. A small number of houses spreads out from the Parish Church.

The Halifax Gibbet Law

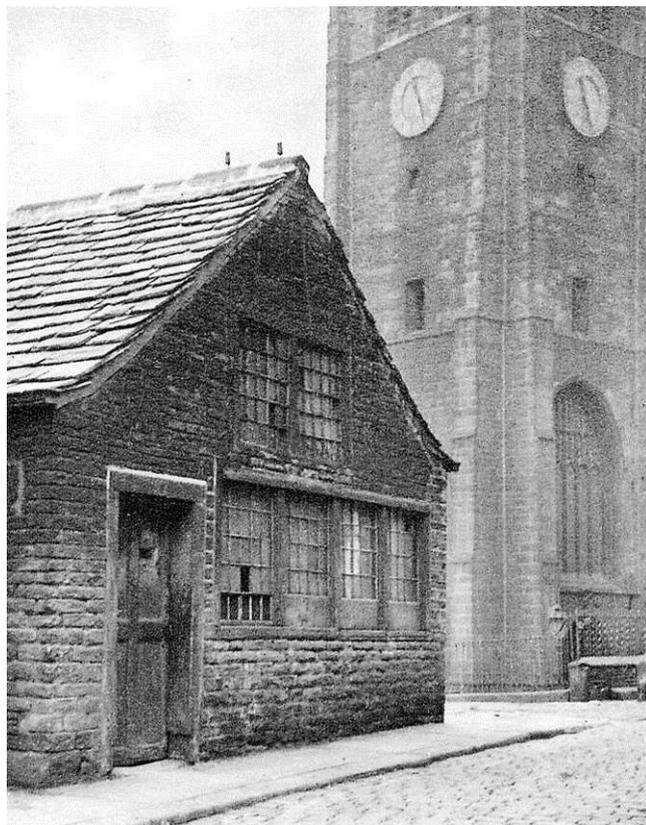
It is not known when the Halifax Gibbet was first introduced and to understand how the Gibbet became part of Halifax’s way of life, we must go back in time to Edward the Confessor who was king of England from 1042 to 1066. He owned the land and estates known collectively as the Manor of Wakefield which was one of the largest in the country and contains 118 towns, villages and hamlets with Wakefield, Halifax and Dewsbury being the main towns. On his death the Manor passed to Harold II, who was killed at the Battle of Hastings in 1066. William the Conqueror then became owner of Wakefield Manor. It is complicated and difficult to determine the precise period when the Manor of Wakefield was granted by the Crown to become one of Warren’s. William de Warren is among the few who are documented as having fought for William the Conqueror at the Battle of Hastings in 1066 and was rewarded with some 300 manors. His Yorkshire holding was Conisbrough which was comparatively small. He was also one of the very few Norman lords who supported William Rufus, son of William the Conqueror in 1088 when most of the Norman lords revolted against the new king. The rebels were defeated and for his loyalty he was created Earl of Surrey early in 1088. He may have also received the Manor of Wakefield which had earlier belonged to Edward the Confessor. Although it is more likely to have been granted to William de Warren, 2nd Earl of Surrey (1081-1138) who is mentioned in a charter dated 1121 as Lord of the Manor of Wakefield, he also began building the first wooden motte and bailey castle at Sandal near Wakefield and the Warrens made it their chief seat.

It is further claimed that King Henry III (1207-1272) granted to the Earl that the manorial court had the right to execute anyone caught stealing woollen cloth, then known as Staple because of its value to the realm, along with other thieves. It was customary in medieval times for a person caught stealing from the lord of the manor to have his head chopped off and the ‘right of gallows’ by the Crown was the greatest privilege conferred on the Earls of Warren. The first recorded execution in Halifax by beheading is of John of Dalton in 1286 and from 1539 when official records began until 1650 when the last execution took place some 53 men and women are recorded as having been executed by the Halifax Gibbet.

From King Henry III’s grant and combined with ‘ancient customs’ the Gibbet Law developed and the practice remained in use long after it had been abolished elsewhere in England. It is believed that the harsh law was continued in order to protect the cloth trade, it was easy to steal cloth fastened on a wooden frame in a field near the weaver’s cottage and left out overnight. Also to overpower a lonely weaver carrying cloth on the way to market and there was opportunity for thieves to steal cloth at the open air market.

The earliest written records relating to the people of Halifax, are on the Court Rolls of the Manor of Wakefield which began in 1272. According to these records, John de Warren was lord of the manor at this date and held court in Halifax at Moot Hall on Tuesday, 17th July 1286, Moot is an old English word, meaning an assembly of the people. He handed out fines, granted pardons, settled land disputes and John Styhog who stole two oxen from Roger Foulmouth he sent to York prison. Moot Hall stood near the north-west corner of the Parish Church and was demolished in 1957.

Right and Below: Two old photos showing views of the Halifax Moot Hall, looking in different directions. It was situated at the end of Nelson Street, near Halifax Parish Church. Many convicted criminals were taken from the Moot Hall for execution at the Gibbet. It was subsequently used as a court house by the local magistrates. Throughout the 19th century it was occupied by the Briggs family as a joiner's shop and was last used in the 1920s by F Calvert also as a joiner's work shop. It is reported that built into the walls could be seen the original wooden posts belonging to the timber-framed building that supported the original roof and that it was considered one of Halifax's oldest building. The town stocks can be seen on the far right in front of the Parish Church before they were moved.



In 1950 after many years of neglect, it was derelict, there was an attempt to have it designated an ancient monument. An inspector estimated that it could be saved for £500, but the Ancient Monuments Board decided that it was not of sufficient importance to warrant its preservation. The Corporation decided not to spend money on it, and the building was demolished in June 1957 followed by the demolition of Nelson Street.

Below: The site of Moot Hall marked out by a paved area. The original medieval building was timber-framed and at a later date renovated in stone. The one storey building was rectangular in shape with the interior measuring 35½ feet by 17 feet. The floor sloped from the eastern end down to a flat area where the officials sat. Built into the north wall is an inscribed stone which marks the site of Moot Hall.



The earliest report of the Gibbet Law is in the Wakefield Court Rolls dating to 1360 when an order was made that ‘if any tenant of the Lordship shall have been beheaded for theft, or other cause, the said tenant ought not to lose his inheritance, notwithstanding any lease made in the meantime by the Steward.’ According to the law felonies were punishable by loss of lands not entailed, and of goods and chattels, real and personal. It would appear that the custom leaned to the side of mercy in this respect.

The Gibbet Law was clear and concise written by Samuel Midgley in his ‘Halifax and its Gibbet-Law Placed in a True Light’ while imprisoned in Halifax Gaol for debt in an effort to support himself, but he could not afford to have it published. He died on 18th July 1695 and his manuscript came into the possession of William Bentley, clerk at Halifax Parish Church, who decided to publish it under his own name, with some additions in 1761 titled ‘Halifax, and Its Gibbet-Law Placed in a True Light. Together with a Description of the Town, . . .’ Local historians, however, have suggested that John Brearcliff the parish clerk, who died in 1682, was the real author of the original manuscript which Midgley copied and Bentley published as his own, subsequently all writers have based their writings on these earlier publications.

According to the Gibbet Law Book ‘That if a felon be taken within the liberty or precincts of the ‘Forest of Hardwick’ either Handabend, Backberand or Confessand, cloth or any other commodity of the value of 13½d that they shall after three markets or meeting days, within the town of Halifax, next after such his apprehension, and being condemned, he shall be taken to the Gibbet, and there have his head cut off from his body.’ Ecclesiastical records name the region ‘Hardwick’, which has been made into the ‘Forest of Hardwick’ by early local historians. The earliest mention of Hardwick is dated 1561, in an agreement about tithes and oblations regarding the Vicar of Halifax.

The meaning of Handabend is caught with the stolen goods in his or her hand or in the act of stealing, Backberand, caught carrying off stolen cloth on a person’s back and Confessand simply means having confessed to the crime. The so called ‘Forest of Hardwick’ which basically covers the Parish of Halifax, had its western boundary on the Yorkshire/Lancashire border, its eastern boundary along the Salter-Hebble Brook, its northern boundary borders with Bradford and its southern boundary along the Calder and Riburn Rivers.

The jurisdiction of the Halifax Gibbet Law takes in the townships and hamlets of Halifax, Ovenden, Illingworth, Mixenden, Bradshaw, Skircoat, Warley, Sowerby, Rishworth, Luddenham, Midgley, Erringden, Heptounstall, Rottenstall (Rawtenstall), Stanfield, Cross-stone, and Langfield. To this list some early local historians include Wadsworth to these townships.



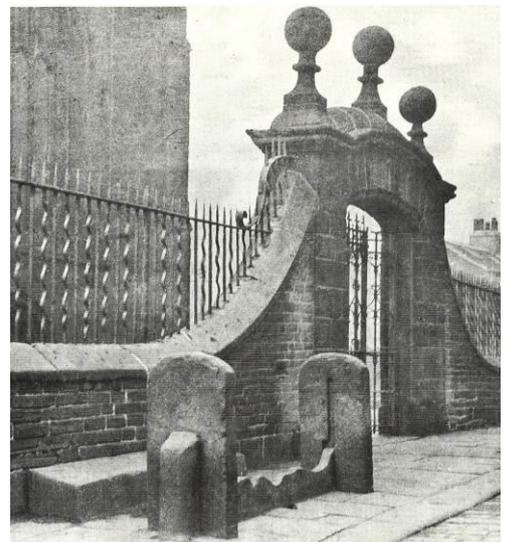
Left: Map illustrating the extent of the Halifax Parish where families grouped themselves into small divisions called townships which probably existed before the parish was mapped.

It was also necessary that criminals should be apprehended within these boundaries with the stolen goods in their possession, or if an animal was stolen led by their hand. Should thieves by any means escape, either before their trial or after beyond these boundaries, they were safe so long as they remained beyond them, but if, even after several years they returned they were still liable to be apprehended and have their head cut off.

When a suspect was apprehended he or she was brought before the High Bailiff at Halifax, who was appointed by the lord of the Manor of Wakefield, he also had custody of the axe, and was the legal executioner. The bailiff detained the prisoner in the gaol of the town and four constables met to assess the value of the stolen goods. If the consensus was that it exceeded the minimum threshold, the Bailiff summoned a jury of 16 men to try the prisoner. Four from each of the local townships were usually selected who the manor held to be the 'wealthiest and best reputed for honesty and understanding'. At the trial the accuser and the accused were confronted before the jury, the stolen cloth or goods, other than animals was laid before them in the court room.

Jurors were not put on oath and there was no judge or defence counsel present; each side presented their case, and the jury decided on guilt or innocence. If the party accused was acquitted they were free to go after having paid the court fees, but if the jury found that the accused had stolen the goods on the evidence presented to them, and together with their own confession, which in such cases was always required, and the stolen goods were valued 13½d or more then the accused was convicted. There was only one sentence, execution on the Halifax Gibbet which is according to 'ancient customs.' In Halifax there were three market days, Tuesdays, Thursdays and Saturdays, the main market was held on Saturday when cloth was sold and was the busiest. It was also the day for all executions probably because they drew in a large crowd, so if a thief was convicted on a Saturday then he or she was immediately executed. If it was on a Monday, the thief would be put in gaol awaiting execution on the following Saturday market. It was also the custom that on each day the prisoner was put in the stocks with the stolen goods placed around him or her as a public display of justice being served and as a deterrent to others. Stolen cloth would be draped around the shoulders and stolen animals would be tethered to the stocks.

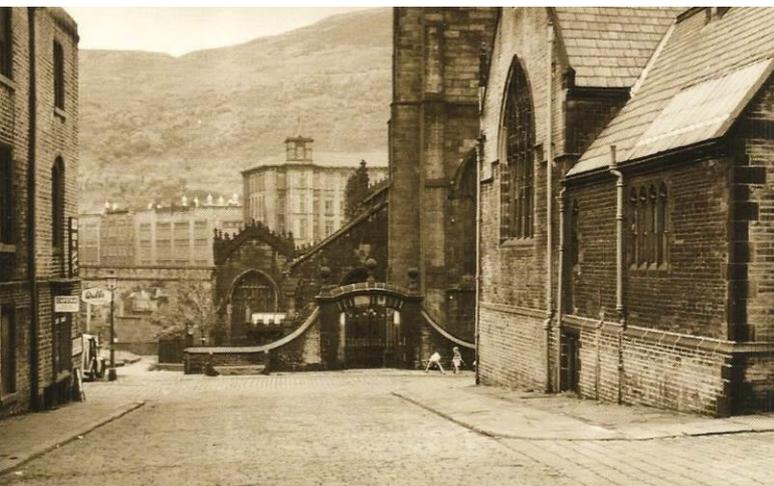
Right: This old photo shows the stocks before they were moved from the north side to the south side of the West Gate in the early 1960s.



The town stocks were originally situated near Moot Hall and in front of the Parish Church of St. John the Baptist Halifax. They were moved from the north side to the south side of the West Gate which was moved in the 1960s further west adjacent to the Church School, now Causey Hall. One of their main purposes was to punish Sunday gamblers by locking their legs in the stocks for about two hours and exposing them to public ridicule and missiles from passers-by. They are well worn by culprits and there is a stone bench for them to sit on.



Above: The stocks situated on the south side of the West Gate in front of the Parish Church. The site of Moot Hall is situated on the left through the West Gate arch near the green door of the electrical substation.



Left: The stocks before they were moved to the south side of the West Gate which was also moved at the same time further west adjacent to the Church School, now Causey Hall in the early 1960s.

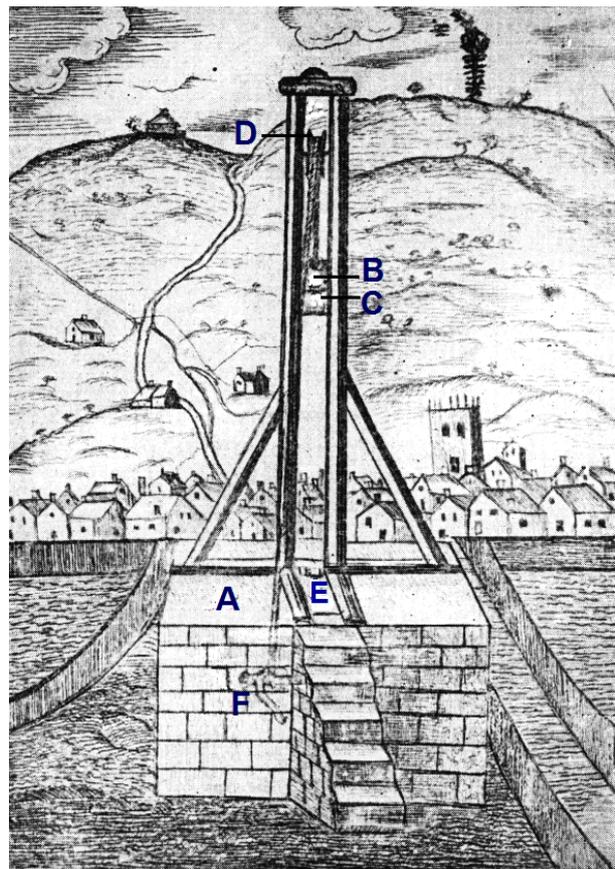
The Method of Execution

The weavers of Halifax are represented as having obtained the valuable privilege of the Gallows from the Crown, for the purpose of punishing those who stole their cloth from their tenter frames. There was not much difficulty in persuading a jury to sentence a thief to death, the problem was in finding a hangman amongst the small population. It is little wonder that no one wanted to be labeled a hangman of the town.

There is an old story written in the 16th century of ‘The Pleasant Historie of Thomas of Reading’ by Thomas Deloney, an Elizabethan ballad writer, of how Hodgekins, a Halifax clothier caught Wallis and two other thieves, and brought them to the gallows. Hodgekins chose one of his neighbours, a very poor man to be the hangman, and although he would have been paid well he refused, it seems that nobody could be found to act as hangman. In the end freedom was promised to the thief who would hang the others, but as they were loyal to each other, it was decided to release them escaping the death penalty or any other sentence.

The story continues that by chance Hodgekins met a ‘feat friar’ who promised to help him with the aid of a carpenter to make a gin that would cut off heads without the intervention of human hands. Hodgekins went up to court and told the king that the privilege of Halifax for hanging thieves was worthless because they could not find a hangman. His majesty allowed the friar’s invention of the machine resolving the problem of a hangman, and thereafter the Gibbet was used in Halifax.

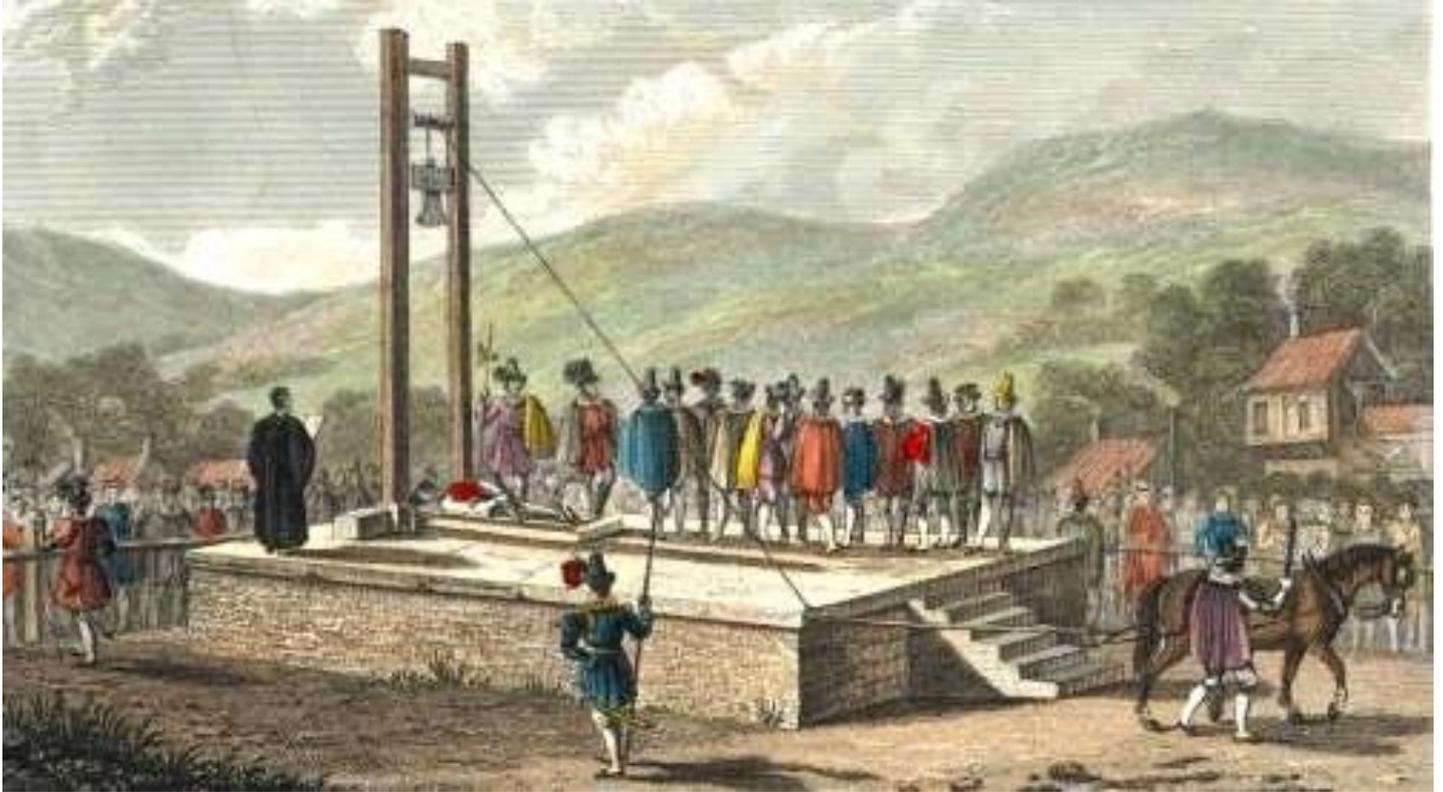
Right: The earliest known engraving of the Halifax Gibbet by John Hoyle of about 1650 illustrating the Parish Church of Halifax on the right surrounded by houses in the town, and Bacon Hill in the background. The Gibbet appears to be protected by walls. Although the lettering is taken from the original engraving there is no key.



- A The platform B The stock of the axe
- C The axe D The pulley by which the axe is drawn up
- E The platform where the criminal is laid with his neck on the block
- F The pin that holds the suspending rope

Although the story is not literally true, there may be some truth in it. The Halifax Gibbet was erected in the centre of a stone platform of 4.1 feet (1.24 metres) high and 12 feet (3.65 metres) square reached by five stone steps. The Gibbet consisted of two 15 feet (4.6 metres) tall wooden posts joined at the top by a transverse beam. The iron axe blade was fixed into a heavily weighted block of wood to make it fall swiftly and forcefully onto the culprit’s neck that was suspended by a rope from the top of the Gibbet. This rope was attached to the block of wood and ran over a winch allowing it to be raised and was secured by attaching it to a pin at the base. A wooden heading block was fixed between the two supporting posts and once the prisoner was in position the axe was then released to slide down the grooves in the two posts and fall onto the neck the blow instantly severing the offender’s head. The rope was either withdrawn or cut by the bailiff or his servant. If the thief was convicted for stealing a horse, ox, sheep, or any other animal, the end of the rope would be attached to the stolen animal and driven forward to release the pin and the axe fell on the offender’s neck. Therefore nobody took responsibility for the execution.

At the day of execution the prisoner was accompanied to the Gibbet by the Bailiff, a minister chosen by the prisoner, and sometimes the jurors. The fourth psalm was played round the scaffold on bagpipes, then the minister prayed with the prisoner after which the axe was released. After the offender had been executed, the coroner was required to form a jury of twelve men, often the same that convicted the thief, they were sworn in and an inquest was held on the body, for the reason why the punishment had been imposed and having given their verdict the cause of death, it was then registered in the Records of the Crown.



Above: A coloured print of the Halifax Gibbet, published in Volume III of Thomas Allen's 'A New and Complete History of the County of York' 1829. It is an artist's impression of an execution illustrating the use of a horse, attended by a minister and witnesses. When the horse was driven forward the blade fell instantly severing the offender's head. This way nobody took responsibility for the execution.

Probably the first contemporary account of the Halifax Gibbet is that contained in the Harleian Manuscripts, 7851, catalogued by the British Museum written by hand in the 16th century.

"There is, and hath been of ancient time, a law, or rather a custom, at Halifax, that whosoever doth commit any felony, and is taken with the same, or confess the fact, upon examination, if it be valued by four constables to amount to the sum of thirteene pence halfpenny, he is forthwith beheaded upon the next market day which usually falls upon the Tuesdays, Thursdays, and Saturdays—or else, upon the same day that he is so convicted, if market be then holden. The engine wherewith the execution is done, is a square block of wood of the length of four foot and an half, which doth ride up and down in a slot, 'rabee or regalt,' between two pieces of timber that are framed and set upright, of five yards in height. In the nether end of the sliding block is an axe keyed, or fastened with iron into the wood which being drawn up to the top of the frame is there fastened with a wooden pin the one end set on a piece of wood which goeth cross on the two rabets, and the other end being let into the block holding the axe, with a notch made into the same, after the manner of a Sampson's post—unto the midst of which pin there is a long rope fastened that cometh down among the people, so that when the offender hath made his confession, and hath laid his neck over the nether-most block, every man there doth either take hold of the rope, or putteth his arm so near to the same as he can get, in token that he is willing to see true justice executed, and pulling out the pin in this manner, the head-block wherein the axe is fastened doth fall down with such violence that, if the neck of the transgressor were so big as that of a bull, it should be cut in sunder at a stroke, and roll from the body by an huge distance. If it be so that the offender be apprehended for an ox or oxen, sheep, kine, or horse, or any such cattle, the self beast, or other of the same kind, hath the end of the rope tied somewhere unto them so that they draw out the pin whereby the offender is executed. And thus much of Halifax law, which I set down only to shew the custom of that country in this behalf."

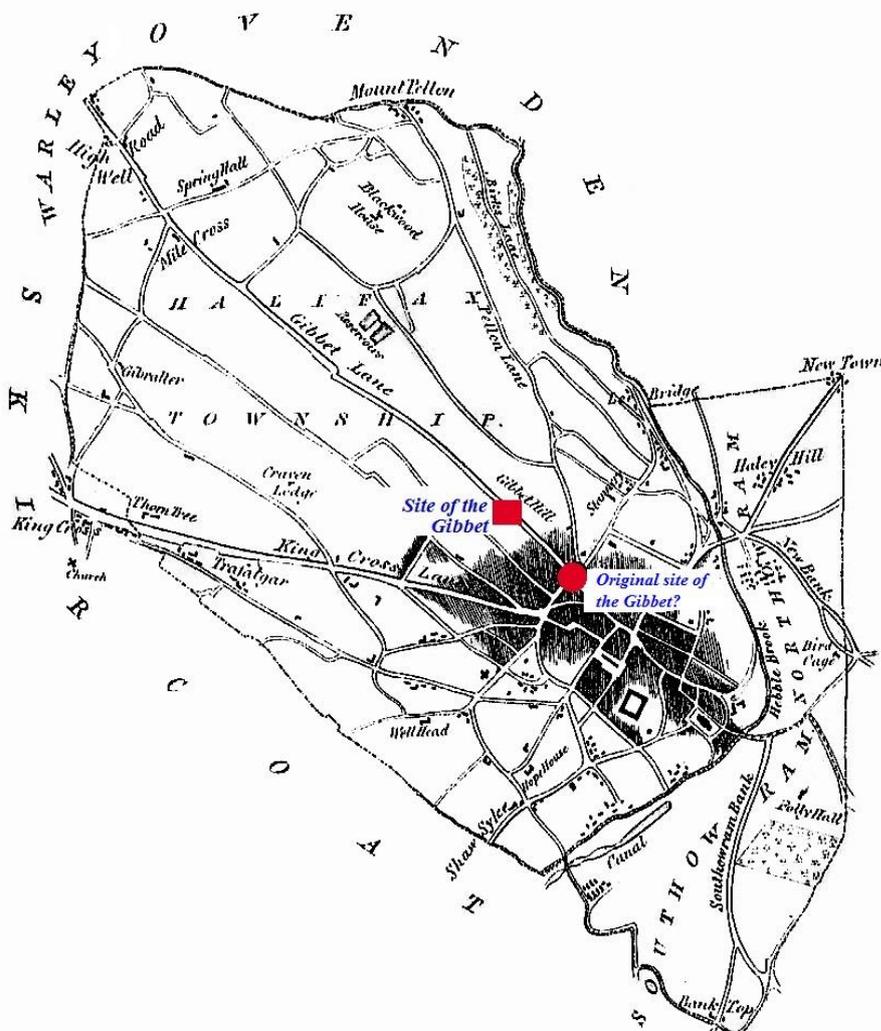
In this account the pin to which the rope was fastened is described as being placed at the top of the frame of the Gibbet. In John Hoyle's engraving of 1650 (see page 31) it is shown attached to the side wall of the platform.

From Hell, Hull and Halifax, good Lord, deliver us

This is a well-known saying from the so-called Beggar's Litany written by John Taylor the London Water Poet in 'A Very Merry Wherry Ferry Voyage' 1622 it refers to the Gibbet Law, and reads as follows:

“There is a Proverbe, and a prayer withall,
That we may not to these strange places fall,
From Hull, from Halifax, from Hell, 'tis thus,
From all these three, Good Lord deliver us.
This praying proverb's meaning to set down,
Men do not wish deliverance from the Town:
The towns named Kingston, Hull's furious River:
And from Hull's dangers, I say Lord deliver.
At Halifax, the law so sharp doth deal,
That whoso more than 13 Pence doth steal,
They have a jyn* that wondrous quick and well,
Sends thieves all headless unto Heav'n or Hell.
From Hell each man says, Lord deliver me,
Because from Hell can no redemption be:
Men may escape from Hull and Halifax,
But sure in Hell there is a heavier tax,
Let each one for themselves in this agree,
And pray, from Hell good Lord deliver me.”

* jyn (or 'gin'), is an abbreviation for engine, meaning any sort of machine or mechanism. The jyn at Halifax was a type of guillotine used for public execution of thieves. This was long before the French guillotine was used. Dr Joseph Guillotine may have been inspired by the Halifax Gibbet in his search for a means of execution during the French Revolution.



The prayer warns of Hull and Halifax which had little regard for those who were thieves or beggars. Hull was notorious for strict enforcement of the law. Halifax was one of the few towns with a Gibbet used to execute criminals and anyone caught stealing property to the value of 13½d or more were beheaded, therefore these places should be avoided at all costs.

The Gibbet originally stood at the junction of Gibbet Street and Cow Green in 1613. Later it was moved to the site in Gibbet Street which is now surrounded by buildings and roads but it was once on the outskirts of Halifax which it overlooked from the sloping hillside that can be seen in John Hoyle's illustration of about 1650 on page 31.

Left: Map of Halifax illustrating the surrounding townships when the site of the Gibbet was lost under rubbish and known as Gibbet Hill. The possible site of the original Gibbet is marked on the map.

As the demand and value of Halifax cloth grew in the 16th and 17th centuries so did the increase of thefts. By this time Halifax had a reputation for strict law enforcement. It also applied to anyone who apprehended a thief with his own property, he or she was not allowed to recover it unless the thief and the stolen goods were presented to the bailiff. The goods were otherwise forfeited to the lord of the manor, and their rightful owners were liable to find themselves charged with the crime, or colluding in the felony.

In the past many drawings have been made of the Halifax Gibbet during the course of executions. The one by H. Moll in his map of the West Riding of Yorkshire dated 1741 illustrates the Gibbet executing a criminal with the bailiff standing below and next to the stone platform about to cut the rope.

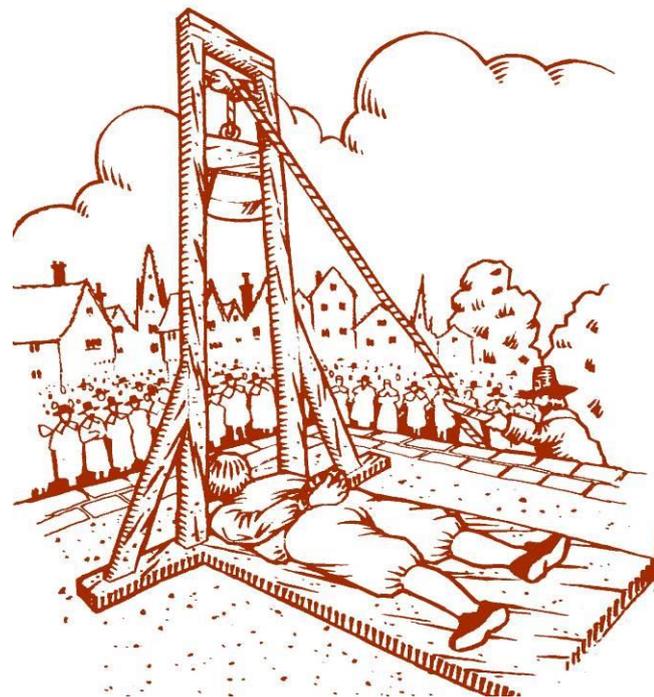
Right: H. Moll's drawing of the Halifax Gibbet from his map of the West Riding of Yorkshire it shows the rope being cut by the bailiff. The drawing of the Gibbet on page 28 may be a copy from Moll's map of Yorkshire.



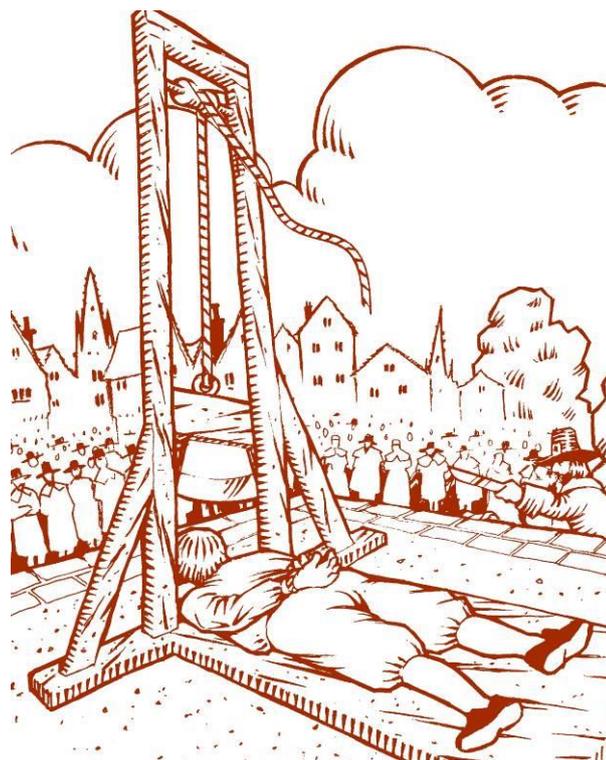
Executions on the Halifax Gibbet

It is not known when the Halifax Gibbet was first introduced so it cannot be determined with any accuracy how many people were beheaded between the first recorded execution in 1286 and the last in 1650. Another difficulty is that some of the records are missing, as can be seen in the following list, especially those concerning inquests on the bodies, but it is probably about 100. It is also interesting to note that in the last five years of the Gibbet's life there were only five executions.

- 1286 John of Dalton
- 1298 An unnamed harper
- 1314 An unnamed thief for stealing an ox
- 1316 Thomas of Ripon for larceny
- 1316 Hugh of Cockill for stealing a cow from John of the Cliff
- 1317 John of the Dene for stealing cattle
- 1323 William Bellard
- 1327 Adam of the Wro (??) for theft
- 1327 John Bate, alias Race for theft
- 1359 William Fernoule
- 1459 16 April Laurence Utlay for assault on Richard Crossley
- 1505 Richard Hopkinson
- 1539 15 January Charles Haworth
- 1541 20 March Richard Beverley of Sowerby
- 1542 1 January A certain stranger
- 1544 16 September John Brigg of Heptonstall
- 1545 31 March John Ecope of Elland
- 1545 5 December Thomas Waite of Halifax
- 1568 6 March Richard Sharp and John Learoyd both of Northowram, for a robbery in Lancashire
- 1572 9 January John Atkinson, Nicholas Frear, and Richard Garnet, all of Halifax
- 1572 9 October William Cokere of Halifax
- 1574 12 February James Smith of Sowerby
- 1574 19 May Richard Stopforth of Halifax
- 1576 6 February Robert Bairstow alias Ferneside of Halifax
- 1576 3 November Henry Hunt of Halifax
- 1578 6 January John Dickenson of Bradford
- 1578 16 March John Waters of Halifax



1580 15 October Bryan Casson of Halifax
 1581 19 February John Appleyard of Halifax
 1582 7 February John Sladen of Halifax
 1585 17 January Arthur Firth
 1586 4 October John Duckworth of Halifax
 1587 27 May Nicholas Hewitt of Northowram and Thomas Mason (vagrant)
 1588 13 July Wife of Thomas Roberts of Halifax
 1589 5 April Robert Wilson of Halifax
 1591 21 December Peter Crabtree of Sowerby
 1591 6 January Bernard Sutcliffe of Northowram
 1602 23 September Abraham Sutcliffe of Halifax
 1602 22 February Wife of Peter Harrison of Bradford
 1610 29 December Christopher Cosin of Halifax
 1611 10 April Thomas Brigg of Halifax
 1621 Cox Pickle
 1623 19 July (?) Sutcliffe
 1623 23 November George Fairbanke, alias Scoggin and his illegitimate daughter Anna
 1624 8 April Edmund Ogden of Lancashire
 1624 13 April Jo Bothomuly and Richard Midgley both of Midgley
 1623 29 January John Lacy of Halifax (He escaped from the execution, but returned 7 years later when he was caught and executed immediately without another trial)
 1627 5 July Wife of John Wilson of Halifax
 1627 8 December Sarah Lum of Halifax
 1629 14 May John Sutcliffe of Skircote
 1629 20 October Richard Hoyle of Heptonstall
 1630 28 August Henry Hudson and wife of Ettall
 1632 14 April Jeremy Bowcock of Warley
 1632 22 September John Crabtree of Sowerby
 1636 21 May Abraham Clegg of Norland
 1641 7 October Isaac Illingworth of Ogden
 1645 7 June Jeremiah Kaye, tailor of Lancashire for stealing cloth from the shop of Thomas Walker, Bradford and for him the Gibbet was set up again
 1648 30 December James Mellor of Halifax
 1649 Lea
 1650 30 April Abraham Wilkinson and Anthony Mitchell, both of Sowerby



Escaping the Halifax Gibbet

The only way that a condemned person could escape the Gibbet was to withdraw his or her head out of the way of the blade before it fell. This could only occur if there was a slight delay in the dropping of the axe, and assuming that there was no means of securing the prisoner's head to the block, and if the prisoner was quick enough, he or she could make a run for it. If the prisoner was able to escape from the dropping block, he or she then had to make a dash for the parish boundary of the liberty, which was only a distance of about a quarter of a mile over the Hebble Brook. Once a prisoner had crossed the boundary, the criminal could then go free provided that he or she did not return and there was no legal means by which the offender could be brought back. If, however, he risked venturing back into the liberty, and was recognized, he was once more taken to the gibbet and executed on the original verdict.



At least one culprit escaped this way, a man named Dinnis managed the feat, and on his way out of the area was asked by several people going into town to see the execution if Dinnis had been beheaded yet? To his own humour, and the bemusement of the passers-by, Dinnis is said to have replied 'I trow not', an expression that is still used by people of the area.

On 29th January 1623 John Lacy also escaped the Gibbet but he was less fortunate, and unwisely returned to Halifax seven years later believing that having made it across Hebble Brook, he was pardoned of his crime and that in any event it would have been forgotten. Regrettably for Lacy his assumptions were wrong, and when he was apprehended, was subsequently executed, on the original verdict in 1623. In Pellon Lane, Halifax not far from the Gibbet there is a public house named 'The Running Man' that recalls the felony of John Lacy who was known as the Running Man.

The pub signboard of the Running Man escaping over the Hebble Brook

An account of the last trial was recorded by John Brearcliffe, who was Constable of Halifax in 1650. This involved Abraham Wilkinson, John Wilkinson, and Anthony Mitchell, all three were from Sowerby. They were arrested near Halifax at end of April 1650 and taken into custody by the Bailiff of Halifax. The trial was held at the Bailiff's own house on 27th April 1650. They were accused of stealing sixteen yards of russet coloured Kersey from tenter frames owned by Samuel Colbeck of Lower Shaw Booth in Luddenden Dean, Warley on 19th April 1650, nine yards of which was exhibited before the jury and was valued at one shilling per yard. They were also accused of stealing two horses on 17th April 1650 from John Cusforth of Durker Green, this was in the Sandal Parish near Wakefield. These horses were also produced to the jury who decided their value. The total of the stolen goods were assessed by the jury to the value of £5.8s. It appears that Abraham Wilkinson's brother, John Wilkinson, accompanied them but did not take part in the robberies.

Abraham Wilkinson was additionally accused of stealing a piece of Kersey from tenter frames at Brearley Hall, a 16th century manor house in the Parish of Midgley. This alleged incident took place at Christmas, and it was Isaac Gibson's wife who accused Wilkinson of giving her the piece of Kersey in Wakefield. Abraham Wilkinson disputed this evidence and the jury adjourned the trial for three days. On April 30th Abraham Wilkinson was given the benefit of the doubt.

To all the other offences Abraham Wilkinson and Anthony Mitchell confessed, and they both charged John Wilkinson with assisting them in the robberies. As they were found guilty on a Saturday, they were immediately executed by the Halifax Gibbet. Apparently John Wilkinson was acquitted and free to go. A detailed account of their trial was written by Samuel Midgley before his death in 1695 and was subsequently published by William Bentley in his 'Halifax, and Its Gibbet-Law Placed in a True Light . . .' 1761.

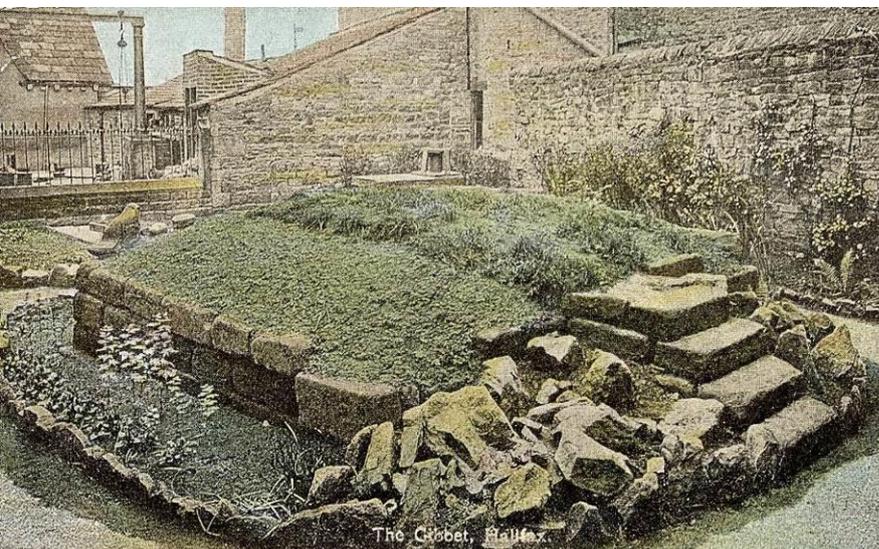
The End of the Halifax Gibbet and the Discovery of the Gibbet Platform

The execution of Wilkinson and Mitchell in 1650 was a year after the beheading of King Charles I in 1649 and was towards the end of the English Civil War. It is possible that Puritan Parliamentary influences, were sufficient to change, if not exactly repeal the Law. Oliver Cromwell held power when the Gibbet was used for the last time. Later when he opened the second Protectorate Parliament, he told the house that 'There are wicked abominable laws that will be in your power to alter. To hang a man for sixpence, thirteen pence, I know not what; to hang a man for a trifle, and pardon a murder, is in the ministration of the law, through the ill-framing of it. I have known in my experience, abominable murders quitted; and to come and see men lose their lives for petty matters.' Public opinion also opposed beheading and considered it to be an excessively severe punishment for petty theft. In 1650 13½d would have been the equivalent to about £5.60 in today's money. Whatever the reason, after 1650, the Halifax Gibbet was no longer used and the wooden structure was either dismantled or allowed to rot where it stood, on a stone platform with its stone steps where so many had lost their heads.

The stone platform remained undisturbed for a number of years after it went out of use. In 1738, Thomas Wright records in his 'Antiquities Of the Town of Halifax in Yorkshire' that the square stone platform with its steps was still standing although over grown with grass and in much need of repair, he does not mention the wooden Gibbet, which must have been dismantled and removed. James Cooke wrote from Halifax on 12th January 1814 of his recollections of the Gibbet platform in about the year 1769-70. He says that the stone platform was 'as perfect as when built' and being 15 or 16 years old, with his friends used to play on and jump off the stone platform. He recalls that with the introduction of the new stone style fire-side ovens in private kitchens flagstones were in great demand to support them. Accordingly flagstones on the Gibbet platform were all but purloined for this purpose. Apparently this concerned James Cooke who thought the stone platform should be preserved but at the time of writing in 1814 he records that it was completely buried under rubbish.

In the 1830s the site of the Halifax Gibbet was bought from Mr Bates by the Halifax Corporation with the purpose of removing the large mound of rubbish that had accumulated over a number of years and using the plot of land for the Waterworks department. At this time it was believed that the Gibbet once stood on the top of the overgrown grass covered mound but in actual fact it was buried under the mound, and not wanting to destroy what remained of the stone platform an investigation was carried out in 1838 by workmen. After removing a large part of the mound in order to try and find where the Gibbet once stood they did not find any

remains and the work was put on hold. Levelling the remainder of the mound continued on 15th June 1839 when the east side of the stone platform of the Gibbet was discovered and the following day the complete stone platform with its stone steps was uncovered.



Left: This 1901 coloured postcard shows the stone platform in an enclosure surrounded by a border of plants with stones placed by the steps and the top covered over with grass. In 1852 a stone tablet was erected in the enclosure with the inscription 'The remains of the Halifax Gibbet within this enclosure were discovered in the year 1840, under a mound of

earth known as the Gibbet Hill, and were enclosed by the Trustees of the Town. The public records preserve the names of 53 persons beheaded on this spot between the years 1541 and 1650. The first on the list is Richard Bentley, of Sowerby, executed March 20th, 1541, and the last were John Wilkinson and Anthony Mitchell, both of the same township, beheaded April 30th, 1650. This fence was erected at the cost and in the Mayoralty of the Worshipful Samuel Waterhouse, A.D. 1852.' Some of the details in the inscription are not entirely correct.

Several years after the discovery of the stone platform workmen in digging foundations for Mr Bates's warehouse, which was not far from the stone platform, discovered two skeletons their decapitated skulls were found about 2 feet away. It has always been assumed that these were the remains of the last two victims, Abraham Wilkinson and Anthony Mitchell although this cannot be proven.



Left: This old photo shows the stone platform carefully preserved with four stone steps. The top is covered over with grass and the site was closed in on all side by tall buildings.

The Axe Blade and reconstruction of the Halifax Gibbet

After the last execution in 1650 the axe was kept in the Halifax jail, but later it was removed to the Manor Rolls Office in Kirkgate, Wakefield. This office was demolished in the 1950s, and since then the axe blade was in the safe keeping of a Wakefield solicitor. In 1970 it was presented by Lady Diana Miller (1920-2013) Lord of the Manor of Wakefield who was the official owner of the axe to Bankfield Museum, Halifax. It first went on display at the Calderdale Industrial Museum, adjacent to the Halifax Piece Hall, until it closed in 2000 due to the rising costs and the falling numbers of visitors. The axe was then put on display at Bankfield Museum with a model of the Halifax Gibbet made in 1842 for the Halifax Philosophical and Literary Society. After the refurbishment, repairs and conservation of the Piece Hall in 2017 (see *The Halifax Piece Hall*, the 2017 refurbishment and History by John Stuart on pages 6-29) the Industrial Museum re-opened, and the original axe blade with a model of the Halifax Gibbet became part of a display in 'The Piece Hall's Story' exhibition.



Right: The original iron axe blade suspended above a model of the Halifax Gibbet displayed in the Piece Hall in an exhibition of the 'Piece Hall's Story'. It is made of wrought iron and measures 26.67 centimetres in length. 17.78 centimetres across the top, the slightly curved blade is 22.86 centimetres and it weighs 7 pounds and 12 ounces (3.5 Kilograms). At the top of the Gibbet axe are two holes, 2 centimetres in diameter for attaching it with wooden pegs into a block of wood suspended by a piece of rope from the top of the Gibbet. The blade was not sharpened, relying on the weight for its effect and would have delivered a crushing blow to the neck. It was last used to execute Wilkinson and Mitchell on 30th April 1650 but what is not known is how long it was in use before then or the date it was made.



Left: A model of the Halifax Gibbet made in 1842. Printed behind is a list of the names of people beheaded by the Halifax Gibbet.

After the axe blade was presented to Mr. R. A. Innes, in 1970, then director of Halifax museums, he suggested that a full-size replica of the gibbet should be built on the original stone platform. His plans were initially approved by the Halifax Committee but were put on hold until a new dual carriageway was constructed that was to run very close to site of the Gibbet. This was the Burdock Way which bypassed the town centre of Halifax and opened in 1973.

Right: Mr. R. A. Innes when he was director of Halifax museums in 1970, holding the Gibbet blade that was presented to the museum.



In 1974 after the buildings on the south and east sides of the Gibbet were demolished a small public garden was created in order for visitors to see the stone platform of the Gibbet which had previously been enclosed in a small area and concealed by tall buildings. The original stone platform was fully restored using similar large stones. It was built of large dressed stone blocks mortared with five courses high surviving mostly on the east side and partly on the south side to a height of 4.1 feet (1.24 metres). Only three courses survived on the north side and on the west side a flight of four stone steps 3.64 feet (80.3 centimetres) wide remained in place built against the stone platform.

The top of the platform was originally covered with flagstones but only one or two were found by the workmen on uncovering the stone platform. It is believed that these flagstones were removed to build stone fire-side ovens. All four sides were reconstructed to a height of 4.1 feet (1.24 metres) and new flagstones were laid over the top surface with a fifth stone step put in place to reach to top. Flagstones were also used to cover an area around the platform so that visitors do not have to walk on the grass. The present stone platform measures 12 feet (3.65 metres) square and was originally enclosed by a stone wall as illustrated in 1650 by John Hoyle (see page 31). It is recorded in the Parish Register that the Gibbet was taken down in 1641 and rebuilt again in 1645 this would refer to the wooden structure of the Gibbet after which it was only in use for five more years.

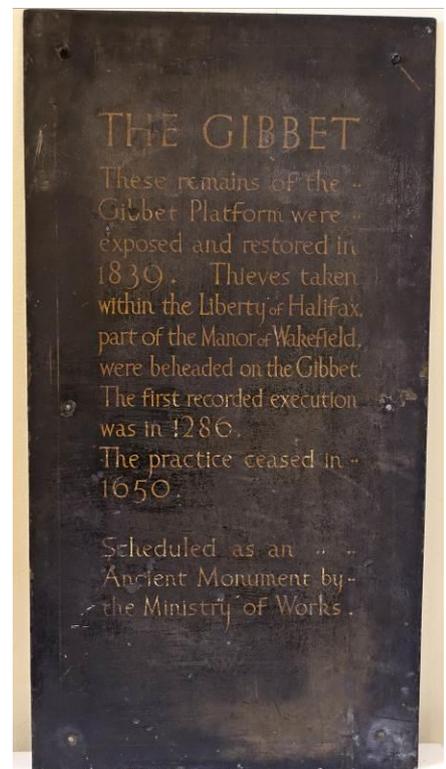


Left: The remains of the stone platform viewed from the east side. As can be seen five courses of stone blocks survived on the east side which taper to three courses, and the top is covered with grass. The short length of railings in the back ground where boys are looking through was inserted in the west wall along Bedford Street North so that the Gibbet stone platform could be

viewed by visitors. These railings are the ones mentioned in the stone tablet that was made in 1852 when the stone platform was situated in the middle of a small enclosure belonging to the Waterworks department of the Halifax Corporation that was paid for by Samuel Waterhouse, Mayor of Halifax 1851-1853. At some point in time this stone tablet was removed and unfortunately not kept, probably because it contained a number of mistakes.

Right: In the early 1950s an inscribed black commemorative metal plaque was placed near the railings which can be seen in the photo. The fading gold lettering reads 'THE GIBBET - These remains of the Gibbet Platform were exposed and restored in 1839. Thieves taken within the Liberty of Halifax, part of the Manor of Wakefield, were beheaded on the Gibbet. The first recorded execution was in 1286. The practice ceased in 1650. Scheduled as an Ancient Monument by – the Ministry of Works', it is now preserved in Bankfield Museum, Halifax.

A deed dated 1613 refers to the 'place called the Green where Gibbet stood' this would have been the original site which was situated somewhere at the junction of Gibbet Street and Cow Green. The engraving of the Halifax Gibbet by John Hoyle (see page 33) is dated 1650 which is five years after the Gibbet was rebuilt and is the earliest known detailed drawing of the Halifax Gibbet. It shows a square stone platform built of stone blocks seven courses high with five stone steps against it with a flat levelled top. This would also describes the present stone platform but with five courses of stone blocks. It is difficult to determine when the stone platform for the Gibbet was moved to the site in Gibbet Street. Records show that it was used in October 1641 when Isaac Illingworth was executed and it was initially rebuilt again to execute Jeremiah Kaye in June 1645. These dates agree with the Parish Register as no executions are recorded between October 1641 and June 1645. According to these dates and John Hoyle's illustration of 1650 the Gibbet was probably moved to the site in Gibbet Street in the early part of 1645.



Right: The restored stone platform viewed from the east side. This photo can be compared with the photo on page 41 to show that light coloured stone blocks have been used to restore the wall. New flagstones were laid over the top surface and were also used to cover an area around the platform so that visitors do not have to walk on the grass.



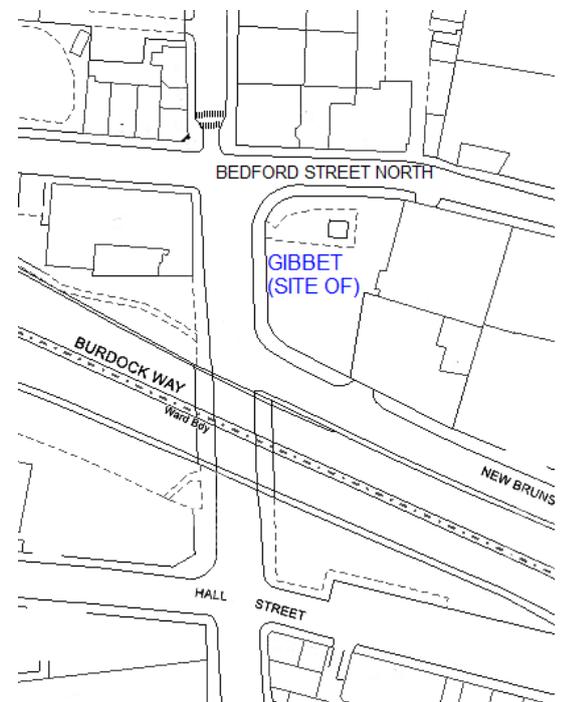
The original stone platform itself, which was situated at the junction of Gibbet Street and Cow Green may have been demolished and the stone blocks transported to the new site where it was rebuilt. On examining the stone platform it is shoddily build, not symmetrical and the stone blocks do not line up, particularly at the south-east corner as can be seen in the photos on this page. It falls well below building standards expected, even for this time.

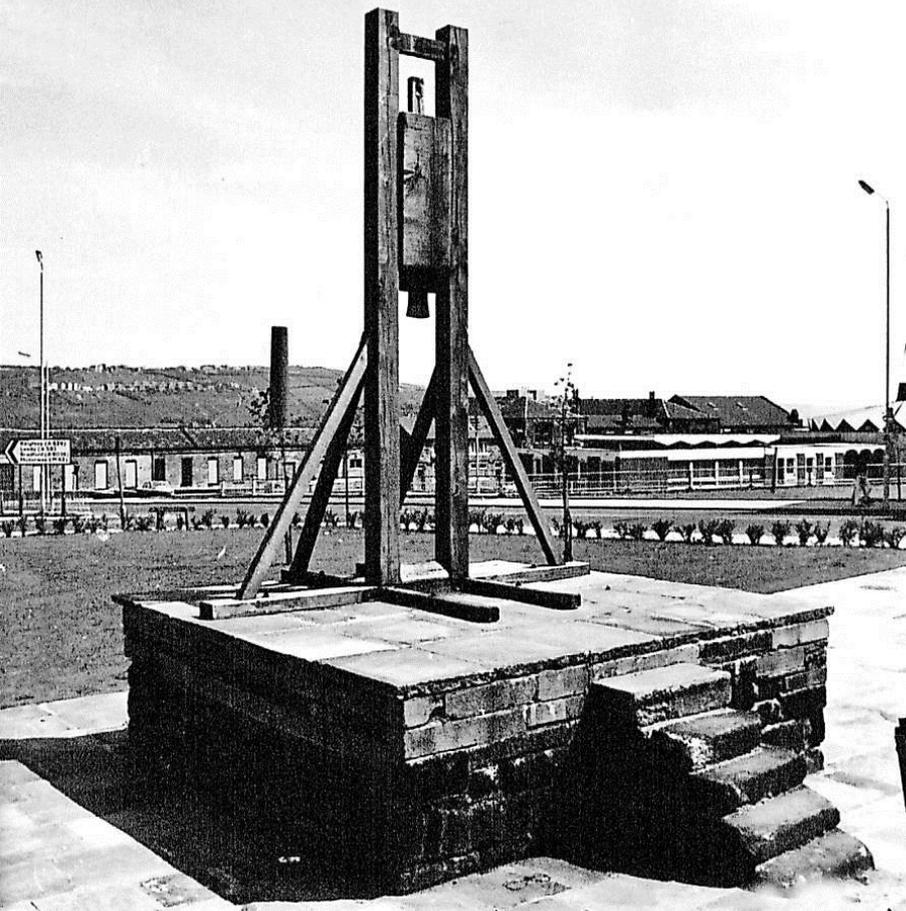
Right: The south side of the stone platform. The light coloured stone blocks that can be seen in the wall have been used to restore it. On the left are the stone steps.



Left: The stone steps built against the west side wall of the platform. A fifth stone step was placed in position to reach to top. This stone step can be easily recognised because it is roughly cut and not worn compared with the original four steps.

Right: This map shows the site of the Halifax Gibbet at the corner of Bedford Street North and Gibbet Street. The Burdock Way which is a dual carriageway can be seen running very close to site of the Gibbet which opened in 1973.





On top of the platform a full-sized wooden replica of the Gibbet was erected consisting of two 15 feet (4.6 metres) tall wooden posts joined at the top by a crossbeam. An iron cast taken from the original axe blade was secured into a wooden block at the top of the Gibbet and a wooden head block fixed between the two supporting posts. This was not a working replica the blade was secured into the wooden block and there was no rope. The gibbet stone platform is of special interest and is listed Grade II.

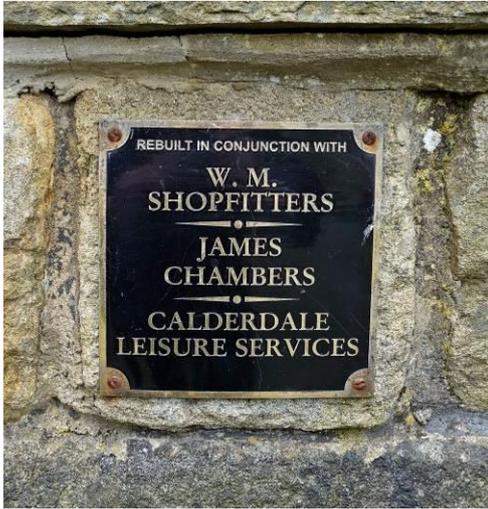
Left: View of the Halifax Gibbet shortly after the stone platform and steps were reconstructed in 1974 with a wooden non-working replica erected on the stone base including a replica of the axe blade. Beacon Hill can be seen in the far background on the left.

The wooden Gibbet was probably constructed and erected on the stone platform when required for executions. It seems unlikely that that original wooden apparatus would have remained situated on the stone platform throughout its life time. The Gibbet would have been taken down after executions to protect it from the weather and in times of economic or civil unrest, such as the English Civil War. From the list of executions it can be seen that it was infrequently used, once or twice a year and not every year. Being made of wood the complete Gibbet would not have survived intact for many years before requiring a replacement. Also depending on how it was stored it would have been prone to wood rot. At present there are no documents confirming that this was the case and it seems likely that some travellers and visitors to Halifax never actually saw the Gibbet when it was fully erect on the stone platform. The axe itself was in the custody of the Bailiff for safe keeping and was the legal executioner.

Right: A model of the Halifax Gibbet made in 1842 for the Halifax Philosophical and Literary Society and on display in the Piece Hall in an exhibition of the 'Piece Hall's Story'.



In April 2003 the replica wooden Gibbet was vandalised. The 15 feet (4.6 metres) high wooden structure was pushed over and was found lying flat on its base. On inspection it was found that the wooden framework was in a poor state of repair and that some wood rot at the base may have assisted the vandals in bringing down the Gibbet. A new wooden replica was constructed in 2004 on the original stone platform and a small metal black plaque was placed on the south side of the stone platform which reads in gold letters 'REBUILT IN CONJUNCTION WITH - W. M. SHOPFITTERS, - JAMES CHAMBERS, - CALDERDALE LEISURE SERVICES. This small plaque does not include the date when the Gibbet was rebuilt, furthermore there is no visitor's information board in the small public garden where the Gibbet stands explaining what the purpose is or was of the wooden Gibbet or its history.



Left: The small undated plaque on the south side of the stone wall platform with the names of the sponsors.

There was an entrance to the small public garden where the Gibbet stands on Bedford Street North between bushes which led directly to the stone steps of the square platform. This has recently been blocked off by the continuation of bushes. The only entrance is now from Gibbet Street.



Above: A view of the replica Halifax Gibbet in the small public garden looking towards Bedford Street North.



Above: The non-working wooden replica of the Halifax Gibbet constructed in 2004 on the original stone platform with a flight of stone steps. The small metal black plaque can be seen on the south side of the stone platform. This photo was taken when there was an entrance on Bedford Street North between bushes.



Left: This photo was taken from the entrance on Bedford Street North between bushes which has since been blocked off by the continuation of bushes. It led directly to the stone steps of the square platform in a small public garden.

This is a full-sized replica of the wooden Gibbet, 15 foot (4.6 metres) high erected on top of the stone platform in 2004. The iron cast taken from the original axe blade can be seen secured into the wooden block at the top of the Gibbet and a wooden head block is fixed between the two supporting posts. This is not a working reconstruction there is no rope. Gibbet Street is to the right just out of shot and in the far distance can be seen Beacon Hill beyond the flats and other buildings.



Above: This photo of the Halifax Gibbet is looking towards Gibbet Street and the entrance to the small public garden.



Left: This photo shows a close-up of the replica iron axe blade made from the original which is on display in the Piece Hall in an exhibition of the 'Piece Hall's Story'. It is secured into the wooden block at the top of the Gibbet.



Right: A view of the base showing the wooden heading block fixed between two supporting posts on the stone platform.

Although the Halifax Gibbet receives many visitors and school parties it is unfortunate that there is no visitor's information board in the small public garden explaining the history of the Halifax Gibbet. This is a lost opportunity for visitors to learn about the Gibbet whilst on the site.



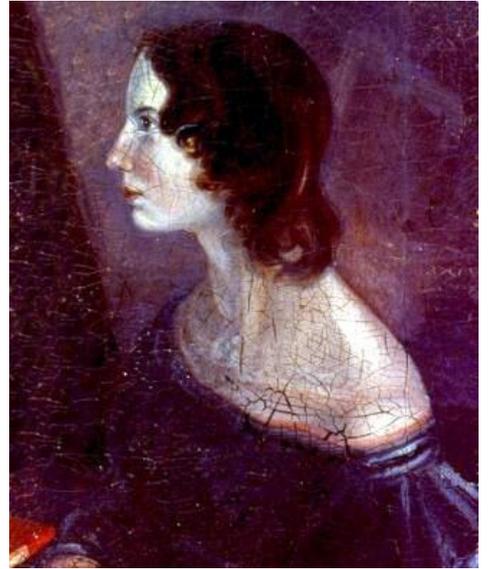
Above: This photo was taken in 2018 and illustrates in detail the full size wooden replica of the Gibbet which is 15 foot (4.6 metres) high and was erected on top of the stone platform in 2004. After 15 years of standing in all weathers the wood on visual inspection is showing signs of decay with cracking and splitting in several places. This structural damage severely compromises the strength of the wood and only time will tell how long the timber framework will survive the environmental conditions and the weather until it completely collapses on the stone platform.

Emily Brontë's Bi-centenary

By Margaret Mills

This year has been the bi-centenary of Emily Brontë, that most enigmatic member of the Brontë family, and the anniversary has been celebrated by various events at the Brontë Parsonage Museum and elsewhere.

Left: A portrait of Emily Brontë painted by her brother, Branwell c1834



For anyone who loves the magnificent scenery, atmosphere and blissful peace of the Haworth moors, it is likely to be Emily who is at the forefront of their mind as they walk across the landscape. All the Brontë family loved nature and the elements, and the moors around Haworth have often been described by biographers as the Brontë siblings 'playground'. The freedom of the moors was so much part of Emily's being that she pined when necessary circumstances forced her away from home; she was much happier treading the moors with the family dogs, Keeper and Flossy, or inside the Parsonage kitchen, studying German from a book propped up on the table while she set about making the bread, a weekly task that she always took upon herself. No doubt as the bread was baking she found time to gaze from the window at the view outside.



Left: A water colour drawing of Flossie attributed to Charlotte Brontë dated 1843. Now in the Brontë Museum. Despite the attribution to Charlotte Brontë here and in an early sales catalogue, there is a good deal of doubt about the artist. Christine Alexander and Jane Sellars, in their catalogue of the sisters' works, are in no doubt that this is a likeness of Anne's dog Flossie, which was given to her by her pupils at Thorp Green, the Robinsons. But they are inclined to think that Emily, not Charlotte was, responsible for it. (Alexander, Christine, and Jane

Sellars. The Art of the Brontës. Cambridge: Cambridge University Press, 1995).

Right. A water colour painting of Keeper by Emily Brontë. Now in the Brontë Museum. Although the mastiff and was a big one and is asleep here, there is no doubt of his power and he is no lap-dog. Emily preferred to draw wilder things than her sister Charlotte did.

Elizabeth C Gaskell in *The Life of Charlotte Bronte* (1857) recounts an incident that Charlotte witnessed of Emily disciplining Keeper, it is the one that reflects her character most strangely. Keeper had incurred her wrath by going upstairs once too often and had dirtied the clean counterpane with his gigantic muddy footprints.

When Tabby came in to report Keeper's wrongdoing, Emily's face whitened and her mouth set. 'Charlotte dared not speak to interfere, no one dared when Emily's eyes glowed in that manner out of the paleness of her face, and when her lips were so compressed into stone'.

She dragged the dog downstairs, he 'growling low and savagely all the time', and having no stick to hand, set about him with her fist, punching him in the eyes before he could spring at her, until he was 'half-blind, stupefied' at which point she took him off to his bed in the kitchen and bathed the injuries she had so brutally inflicted.

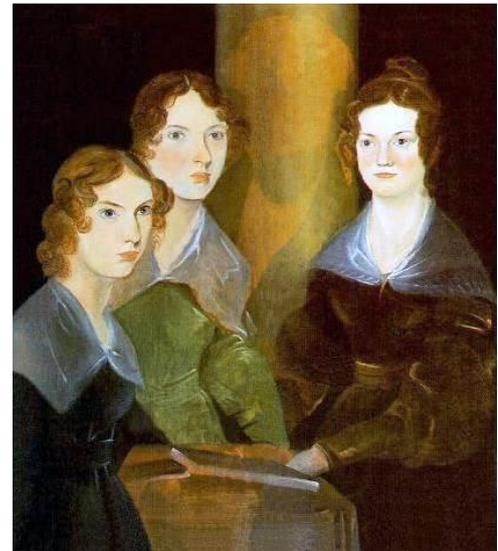


Mrs Gaskell tells this story as it had been told to her as an example of Emily's strength of character. Its dreadful sadism is all that the modern reader sees, that and the terror that Emily must have sometimes engendered in all members of the household. 'The generous dog owed her no grudge; he loved her dearly ever after; he walked first among the mourners to her funeral; he slept moaning for nights at the door of her empty room, and never, so to speak, rejoiced, dog fashion, after her death. He, in his turn, was mourned over by the surviving sister.'

Emily Brontë is, of course, best known for her one and only published novel *Wuthering Heights*. This is now considered a classic which was initially published under the male pseudonym of "Ellis Bell" as writing was not considered a suitable activity for women. It was first published in December 1847; a new edition was printed in December 1850 under her real name. If Emily had another book in progress at the time of her death in 1848 it was never published, and many Brontë scholars believe that the manuscript was deliberately destroyed by Emily's older sister, Charlotte, after Emily's death. Charlotte had been shocked into sleeplessness by what she perceived as the savagery in *Wuthering Heights*, and it seems probable that she feared a repetition of the reviewers' earlier criticisms and accusations of 'coarseness' in the book.

Although the action of *Wuthering Heights* takes place largely within doors, it is Emily's description of the forces of nature and the grandeur, wildness and hostility of the landscape that flows throughout the book. Each and every character is affected by what is happening outside their own four walls and surely few writers before or since have written so movingly of the dramatic moorland scenery. Emily's passion and the fulfilment she found in interacting with her beloved moors and with the often very eccentric and harsh folk who lived their lives in the surrounding locality are found within the pages of a book that has been loved for over 160 years. Complex human relationships and powerful emotions are contained within its pages, with descriptions of how different people deal with them.

Although nobody knows exactly where Emily found her inspiration for *Wuthering Heights*, she was widely read, heard stories and was especially fond of the wild windswept moors which may have inspired parts of her powerful story. *Wuthering Heights* has also given rise to many adaptations and inspired works, including films, radio and television dramatisations and Kate Bush's hit song "Wuthering Heights".



Right: Painting of the three Brontë sisters by their brother Branwell. From left to right are Anne, Emily, and Charlotte. In the centre of portrait is the shadow of Branwell Brontë, who painted himself out.

Charlotte Brontë has told us how her sister loved the moors. 'Flowers brighter than the rose bloomed in the blackest heath for her', she said. Emily's native hills were far more than mere spectacle; they were what she lived in and by, as much so as the wild birds or the heather. Emily was close to her youngest sister, Anne, and if Anne walked the moors with her, the two of them would discuss their literary plans and characters as they walked.



Left: Branwell Brontë, self-portrait, 1840

Like the Yorkshire weather, Emily was sometimes unpredictable and difficult. Few complex characters are easy to understand, and there seems to have been a certain harshness in her powerful and peculiar character. Of the three sisters, however, she was the one who showed most sympathy and understanding at the wasted abilities and destructive lifestyle of their only brother, Branwell.

The Real Wuthering Heights and its Significance

High Withins is the name of a hill on Haworth Moor which commands extensive panoramic views of the surrounding West Yorkshire countryside. The name 'wuthering' or 'wither' comes from a dialect word used especially in Yorkshire and Lancashire referring to turbulent weather.

The Withins farmhouse on Haworth Moor is reputed to be the site of Wuthering Heights in Emily Brontë's novel which is now a remote, abandoned ruined farmhouse just to the north-east of High Withins Hill. Originally it was known as "Top of the Withens". The Withins farmhouse was probably built in the second half of the 16th century by George Bentley or one of his relatives. It was inhabited by Jonas Sunderland and his wife Ann Crabtree from 1811 till 1833 at the time of the Brontës. It was taken over by their son, Jonas, and Mary Feather. The last occupier was Ernest Roddy a poultry farmer in 1926.

Right: Withens Farmhouse in 1920 when it was occupied by Ernest Roddy.

Although its appearance in the book does not match the house, its location does suggest the isolated and windswept site of Wuthering Heights. This ruined farmhouse at Withins is sometimes considered to be an inspiration for Wuthering Heights. However, it seems more likely that the now sadly demolished High Sunderland Hall, near Halifax



was possibly the original Wuthering Heights in Emily's imagination, rather than the Withins farmhouse. But how much Emily took from High Sunderland Hall for her imaginary farm of Wuthering Heights is not known.

All that remains today of Sunderland Hall are old photographs and drawings that show the architectural features resembling Wuthering Heights. These are of the gateway which had various well carved scroll work and decorated masonry, over the principal door (front porch) where two large statues similar to those described by Lockwood a character of Wuthering Heights in chapter one of the novel:

"Before passing the threshold, I paused to admire a quantity of grotesque carving lavished over the front, and especially about the principal door, above which, among a wilderness of crumbling griffins and shameless little boys, I detected the date '1500' and the name 'Hareton Earnshaw'".

This one sentence in Emily's novel has always been a mystery to those who have sought to identify Wuthering Heights. Of all the farms and halls in the neighbourhood of Haworth only High Sunderland Hall confirms the truth of her description in this part of Yorkshire. Emily would have been familiar with High Sunderland Hall. This building, now demolished, was once home to the Sunderland family and is about two kilometres from Law Hall, where in 1837 at the age of 19 Emily came to teach.



Above: High Sunderland Hall, Horley Green, Halifax before it was demolished in 1950.



Left: Haworth Parsonage now the Brontë Parsonage Museum. The northern extension in the photograph was not added until after Emily and her family had died in 1861.

Photograph by Jeremy Clark.

The Haworth Parsonage is where the Brontës lived from 1820 until Patrick's death in 1861. Emily lived here most of her life, she moved to the parsonage when she was less than two years old and apart from relatively short periods at school or teaching, rarely left it.

Emily eventually accepted a domestic life in the parsonage, cooking and looking after her father. She was an isolated, painfully shy woman and is reputed to have died on the sofa in the dining room on 19 December 1848 at 2 o'clock in the afternoon. Emily died tragically young, at the age of 30. We can only speculate about the work she might have produced had she have lived. But it seems fitting that probably Charlotte's last act for her dying sister was to place on her pillow a sprig of moorland heather. It's said that Emily was by then too ill to notice the flowers, but I like to think that the fragrance of the moors clung to the little sprig, and that this symbol of the moors somehow brought comfort and peace to her last moments on earth. On 22 December she was laid to rest in the family vault in the church opposite the parsonage.

It is now the Brontë Parsonage Museum owned by the Brontë Society and the rooms have been restored to how they would have appeared in the 1850s.

Right: View of Haworth Parsonage and Church from the facing title-page, Vol. II of Elizabeth C Gaskell, The Life of Charlotte Brontë (1857).

At the time of Emily's life, the Parsonage and its location looked very different. The trees that crowd the graveyard had not been planted and the house was right on the edge of the town, bordering directly onto the moors. The Parsonage was also smaller as the northern extension was not added until after she and her family had died.



For more about the Brontë family, and news of past and upcoming events, look at the Brontë Society website www.bronte.org.uk or telephone 01535 642323. The Brontë Parsonage Museum and shop are located in Church Street, Haworth, Keighley, West Yorks. BD22 8DR, and are normally open every day, except 24-27 December and 2-31 January.



Scarborough Railway Seaside Holiday Posters



Including a brief history of Scarborough through the posters

By Stephen Riley

In my last article 'Flamborough Railway Seaside Holiday Posters', *T,Y,J* Winter 2017, we slightly backtracked from Filey to Flamborough to take in North Landing at Flamborough Head. Now taking the train from Bempton railway station (Flamborough railway station, originally named Marton, closed on the 5th January 1970) on the Hull Scarborough line, also known as the Yorkshire Coast line built in 1845, we travel past Speeton railway station which opened on 20th October 1847 and closed on 5th January 1970. The station building and the adjacent platform are still in place. Then on to Humanby and Filey both railway stations are still open today.



Left: Map showing the Yorkshire Coast Line, white circles represent closed stations



Above: Speeton railway station and the adjacent platform, it closed on 5th January 1970. Photo by Nigel Thompson

From Filey the railway line winds its way around the stations of Gristhorpe, Cayton, Seamer, Londesborough Road terminating at Scarborough. The Gristhorpe railway station opened on 5th October 1846 and closed on 16th February 1959. Cayton railway station opened on 5th October 1846 and closed on 5th May 1952. Like Gristhorpe, the former station house remains standing as a private house.



*Left: The Gristhorpe railway station closed on 16th February 1959, it is now a private house
Photo by Nigel Thompson*



*Right: Cayton railway station closed on 5th May 1952.
The station house is now a private house
Photo by John Thurston*

The Londesborough Road Station was originally Washbeck Station which opened on 8th June 1908. It was an excursion station built half a mile before the Scarborough terminus owing to the influx of passengers to the town during the holiday season that Scarborough Station could not cope with. The station was upgraded on 1st June 1933 and was named Scarborough Londesborough Road and Scarborough Station was renamed Scarborough Central. The Londesborough Road Station allowed trains to Whitby to be served directly via the Falsgrave tunnel. It closed on 24th August 1963 and continued to be used for stabling coaches until 1966 when the station was taken over by a local boat building company and used for winter berths.

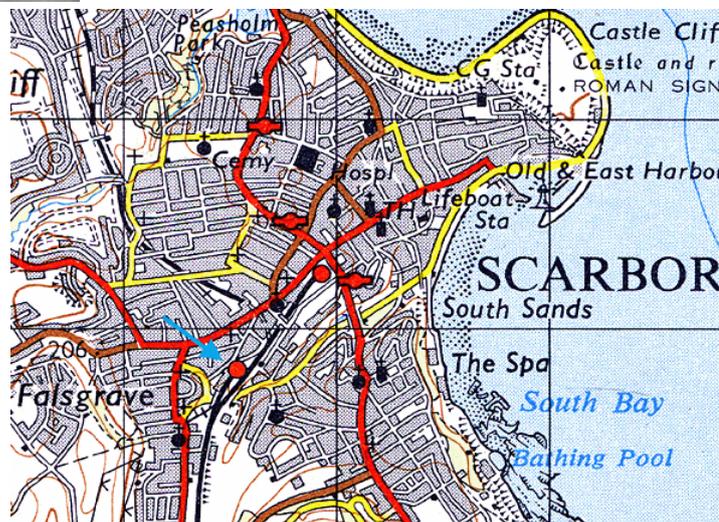


Left: A train arriving at Washbeck Excursion Station in 1913. Many passengers can be seen alighting and making their way out. The station was not renamed Scarborough Londesborough Road until 1933

Photo by Alfred Hind Robinson

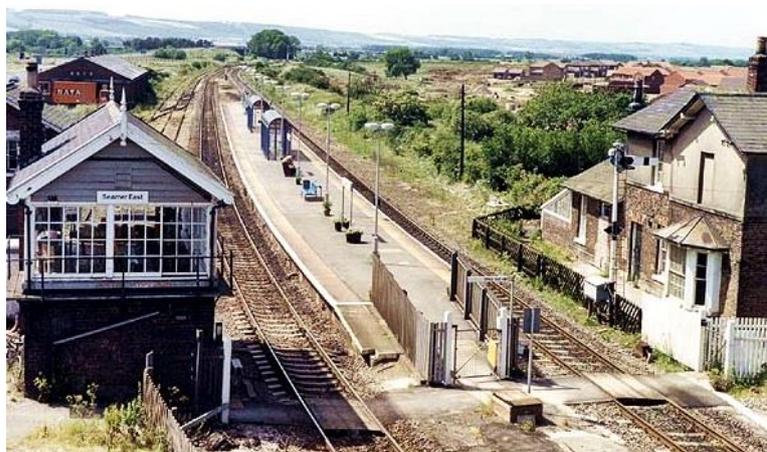
Below: A map with a blue arrow pointing out the Londesborough Road station

The Scarborough railway station, formerly Scarborough Central opened on Monday 7th July 1845, following the completion of the line from York to Scarborough which opened on 8th July 1845. Seamer station was opened on 8th July 1845 by the York and North Midland Railway, it was initially a stop on the York to Scarborough line and became a junction station when a branch line to Filey was opened the following year on 5th October 1846 and the final link from Bridlington to Filey opened on 20th October the same year. The section from Seamer to Scarborough was part of the Y&NMR's York to Scarborough Line. A second line from Seamer station called the Forge Valley Line to Pickering was opened by the North Eastern Railway (NER) on 1st May 1882. This line was closed in June 1950, the track was lifted and the platform demolished. In 1854 the line passed into the hands of the North Eastern Railway (NER), and in 1923 to the London & North Eastern Railway (LNER). In 1948 the railways were nationalised forming British Railways (BR) and as of 2018 trains on the line are operated by Northern Rail.



Right: Seamer Station looking south.

Photo by Ben Brooksbank



Left: Map showing Seamer Station the York to Scarborough line and the branch line to Filey. The closed Forge Valley Line and Whitby line





Left: Postcard of Scarborough Railway Station dated around 1912. It shows a view down Westborough with the station on the right with the lead-topped station clock tower that was added in about 1882. A horse and cart has just entered the station forecourt to collect passengers. The large imposing building in the centre is the Pavilion Hotel. It was built in 1870 and in 1973 it was demolished. On Westborough road outside the station is a double decker open top tram and in the distance to the left on the hill can be seen the ruins of Scarborough Castle

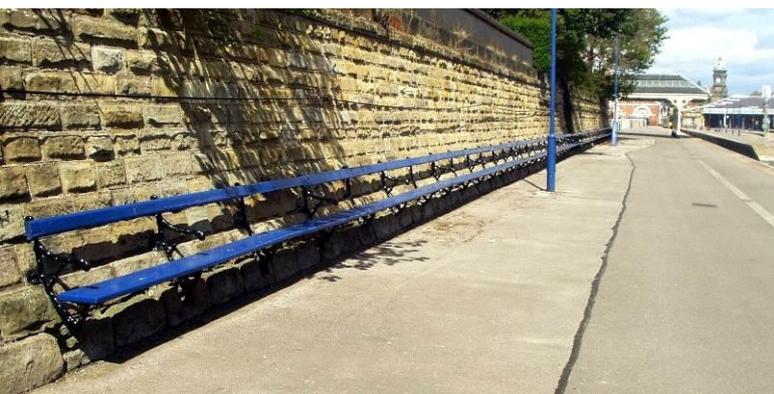
Scarborough railway station was designed by George Townsend Andrews who was the York and North Midland Railway architect, he designed stations and other buildings on the line. The original main station had a 348 foot long wrought iron and glazed roof that stood 30 feet over the tracks. Its span was 88 feet, and it was a magnificent sight. Facilities included a large airy central booking office, superintendent room, 1st and 2nd class waiting rooms, a reminder of the sharp class divisions that were much in evidence in the Victorian era, and a Ladies waiting room, toilets, porters room, storeroom and a refreshment room. Above the refreshment room was originally the station master's house, but later became the station hotel with ten bedrooms available for weary travellers, or those who needed to be up early for the morning train.

Right: Inside Scarborough station in 1898 looking down the end of the platform showing ornate gas lighting. The wrought iron and glazed roof can be seen in the photo. On the left side are waiting rooms and the clock in the far distance is above the entrance and exit



At first there were two platforms connected at the north end, with four tracks in-between, each track having a pair of turntables, one at each end of the platforms. Gradually as traffic increased modifications were made to the station layout. In 1883 two new platforms were added to accommodate excursion traffic. The lead-topped station clock tower was added in about 1882 which dominates the skyline, providing a landmark of the town. It was built by Potts of Leeds and cost £110 an equivalent to about £10,251 in today's money.

Scarborough station also served the Whitby line until it was closed by the Beeching Report in March 1965 and the Forge Valley Line to Pickering until 1950. By the early 1980s, regular use of platforms 6-9 had declined and following a simplification of the track layout in 1985, they were taken out of use and demolished. The land they occupied is now used for car & coach parking, though the overall roofs remain.



Along the excursion station platform is a stone retaining wall topped by iron railings. Built into this stone wall is a continuous wooden bench that runs the length of the wall for 456 feet (139 metres) and is said to be the longest railway seat in the world. The seat and back are of wood planks painted blue the fittings and branch-shaped arm rests set at regular intervals are of cast iron and painted black.

Left: The blue railway seat running along the stone retaining wall

The Grand Opening

The York Scarborough line was built by George Hudson (1800-1871) ‘the Railway King’, who was the chairman of the York and North Midland Railway. The line was constructed remarkably quickly by the standards of the time, taking just one year and three days to complete the 42 mile route. The opening day was on Monday 7th July 1845 with much rejoicing and great pomp and ceremony. About two hundred and fifty guests sat down to a sumptuous breakfast at the Guildhall in York, after which George Hudson took them on the first train made up of about 35 first class carriages hauled by two engines called ‘Hudson’ and ‘Lion’ leaving York station. The journey to Scarborough took three and a half hours stopping at Castle Howard, (closed to passenger traffic on 22nd September 1930 but continued to be staffed until the 1950s for small volumes of freight and parcels, the station is now a private house) Malton and Ganton (in order to speed up traffic on the line Ganton railway station was closed to passenger traffic on 22nd September 1930, and was finally closed to goods traffic in 1964). On arriving at Scarborough the train was greeted by ten to fifteen thousand spectators the day apparently being observed as a general holiday with all the shops closed, and there was much excitement. In Scarborough the guests were treated to a lunch before returning to York where a dinner was held in the Guildhall hosted by the Lord Mayor of York. George Stephenson remarked ‘that it was on the subject of the railway from York to Scarborough that I first met Mr. Hudson’. Another report of the opening of the line states, ‘At present the Scarbro’ railway only consists of a single line of rails, but it is intended ultimately to lay down an additional line’.



Left: George Hudson called ‘the Railway King’ 1800-1871

Scarborough remains the terminus and the most northern stop on the Yorkshire Coast line, which runs from Hull to Scarborough. Since its opening, Scarborough station has continued to provide a regular and reliable service and recently the station has been upgraded and is a Grade II* listed building.

Right: Scarborough railway station viewed from outside the carpark showing the lead-topped station clock tower that dominates the skyline, providing a landmark of the town. Inside is the ticket counter, waiting room and a café/shop. There are five platforms all have seats and the toilets are on platform 3 near the entrance to the ticket hall and exit. Photo by Paul McClure



Long before the railways arrived Scarborough was a fashionable spa town providing every popular amenity. It was the first original English seaside resort after the discovery in about 1626, by a Mrs. Farrer of natural mineral springs bubbling out beneath a cliff at South Bay which led to the establishment of a Spa. It also saw the arrival of the first bathing machines in 1735. “Taking the Waters” quickly became Scarborough’s accepted medicine and its fame promptly spread. However, until the arrival of the railways visitors to Scarborough had to travel by coach and horses, which meant a slow journey stopping regularly to change horses. Poor roads and inclement weather made communication difficult and often dangerous. The roads were uneven, narrow, muddy and full of ruts. In the late 18th century improvements in coach design and better road construction, led to greater speed and comfort for passengers and became the mode of transport for locals and travellers.

Scarborough was still a small town nestled around the castle headland. Its prosperity had largely been based on commercial activity in the harbour, including fishing, shipbuilding and trading of goods through the numerous cargo boats which used its sheltered harbour. However, with the new network of roads the area developed and eventually expanded to become a busy and significant town. The coaching days gave Scarborough one of its most colourful periods with its rowdy scenes, horns blowing and whips cracking. These stage coaches would provide regular runs to London, York, Hull and Leeds.



Left: This Poetical Sketch of Scarborough dates to 1813. It is titled 'The Departure' and shows a woman on the steps of a lodging house seeing off a guest. It is pouring with rain and the guest is being helped into the coach by the driver protected from the rain by an umbrella as is the woman on the steps. Another man on the road probably the driver's assistant can be seen attending to a bag to be put on the coach

There was also a whole range of accommodation to suit every pocket, board and lodgings, rooms at inns and hostelries, renting a Georgian house and later top quality hotels.

Scarborough Railway Posters

When the York and North Midland Railway came to Scarborough in 1845 it was much easier for visitors to reach the town, which led to a more large-scale investment in tourism. The earliest railways posters just conveyed information on services provided including timetables. These letter-press posters were dull and not at all colourful the techniques of lithography were not invented in the 1850s. If they were illustrated at all it usually took the form of a locomotive and carriages to form trains in solid black blocks with a silhouette outline.

In this period excursion trains were a big part of people's leisure activities. This gave passengers economical travel while generating income for the companies. The poster on the right is dated for December. 24th 1850 and is representative of these early letter-press posters. It advertises trips for Christmas which include Scarborough. It is interesting to note that there were no open carriages on this train, all third class passengers travelled in covered carriages and in order to do this the second class fare was withdrawn from the trip.

TRIPS FOR CHRISTMAS
FOR 2, 3, 4, or 6 DAYS.

ALL COVERED CARRIAGES !!

A GRAND TRIP
WILL LEAVE LEEDS, NORMANTON, AND CASTLEFORD,
ON TUESDAY, DEC. 24th, 1850,
At Half-past 12 o'Clock at Noon, for
HULL, YORK
AND SCARBRO'.

Stations the Train starts from.	Time.	TO YORK & BACK.		TO HULL & BACK.		TO SCARBRO' & BACK.	
		Covered Carriages.	First Class.	Covered Carriages.	First Class.	Covered Carriages.	First Class.
LEEDS & WOODLESFORD,.....	Half-past... 12	2	6	3	6	3	0
NORMANTON & CASTLEFORD,	40 min. past 12	2	0	3	0	2	6

OBSERVE THE FOLLOWING PARTICULARS.

Tickets and Bills may be had at all the Railway Stations.
The Train from Leeds, will start from the Wellington Station, near the Commercial Buildings.
There will be no Open Carriages, but all Covered, for the Third Class Passengers. In order to do this, the Second Class Fare has been withdrawn for this Trip.
Passengers are requested to be at their respective Stations Fifteen Minutes before the time named on the Bills, as the Trains will start from Leeds and Normanton as punctual as possible.
Passengers will go to Hull and York direct; but those for Scarbro', will stay in York about one hour and a half, to enable them to see the interesting places in that Ancient City; passengers can visit St. Mary's Abbey and Grounds, in which are the Two Beautiful Museums, by paying 6d each, and showing their Trip Tickets.
Passengers for Scarbro' and Malton, will serve York by the Quick Train, which starts from York at Five Minutes to Four o'Clock; arriving in Scarbro' at a Quarter-past Five.

NOTICE THE FOLLOWING PARTICULARS FOR RETURNING.
Trip Passengers can return from Hull, York, and Scarbro', on Wednesday the 25th, Thursday the 26th, Friday the 27th, Saturday the 28th, and Monday the 30th of December, by the Regular Train which leaves Hull at Two o'Clock in the Afternoon, Scarbro' at a Quarter-past Twelve in the Afternoon, and York at Ten Minutes past Three in the Afternoon.

REMEMBER the Trip starts on Tuesday, the 24th of December, the Afternoon before Christmas Day, at Half-past Twelve o'Clock.
Tradesmen and others will much oblige by showing this BILL in their Window.

T. CLAPHAM, 20, Commercial Buildings, Leeds.

C. A. WILSON & CO., LETTER-PRESS PRINTERS, SHERWOOD'S YARD, 64, BRIGGATE, LEEDS.

Depending on which of the stations passengers left from the fare of a return ticket to Scarborough in a covered carriage is priced at 4 shillings and 6 pence or 4 shillings, these tickets would cost today about £19.80 or £16 15. First class was 7 shillings and 6 pence or 6 shillings and these tickets would cost today £28.80 or £24.40. This was when a skilled mill worker's weekly wage was about 15 shillings.

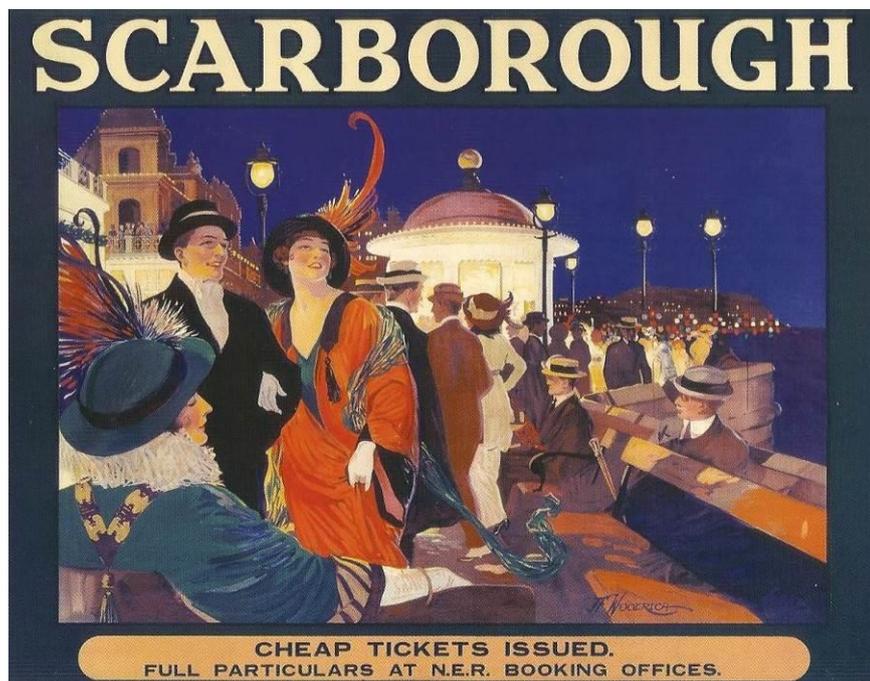
It was holiday travel that the railway poster came to be associated with and by the late Victorian/early Edwardian period, lithography had moved on greatly and artists were used to replace the dull, informative letter press type posters. In 1854 the York and North Midland Railway line passed into the hands of the North Eastern Railway (NER) they soon acquired a flair for railway marketing. They produced posters to promote rail travel to Scarborough.

Railway Posters Issued by North Midland Railway



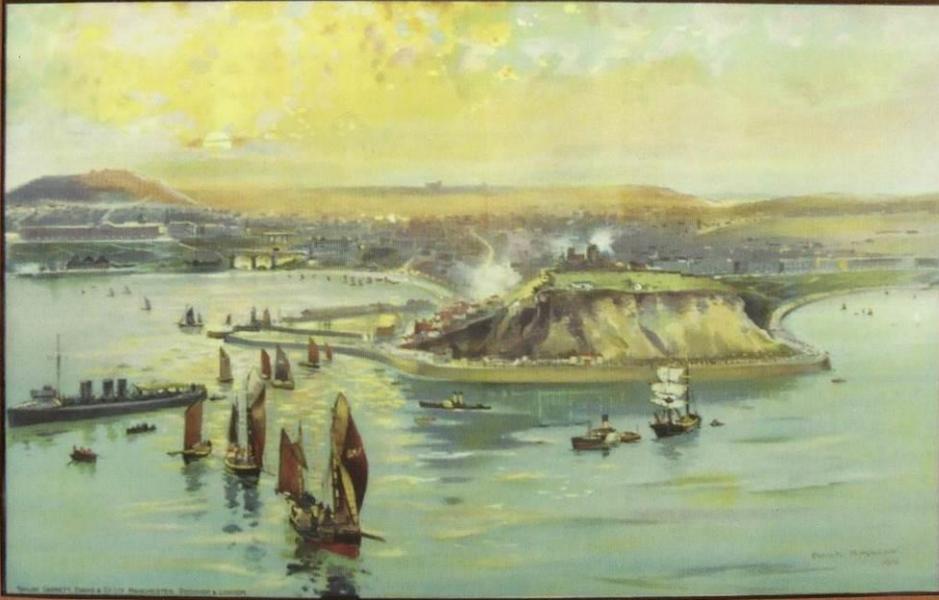
The poster on the left could be one of the first coloured lithographical posters produced to promote rail travel to Scarborough in early Edwardian times. Although the artist is unknown it is based on the work of John Hassall, which had immortalised the Skegness 'Jolly Fisherman' in 1908. The style and poster colouring is very reminiscent of Hassall, but is more likely to be a copy of the successful image. The poster shows a boy wearing a sailor suit with pinkish stripes with his straw hat blowing off his head. In the 19th century sailor suits were popular at the seaside and were generally worn during the summer. The boy is enjoying himself bouncing on the sands and flying a kite. The words around him 'Braces you up . . . The air does it, sums up the simple message to encourage people to visit Scarborough. The poster is dated 1909 and rarely seen in auction, it is considered unlikely that many still survive today.

The poster on the right is one of the earliest dating from around 1910, superbly painted by J F Woolrich. The colour, composition and subject matter was rarely matched for many years. It features elegantly dressed people in evening attire sitting and strolling leisurely along the Spa Complex which is lit up by globe lights. The headland in the far distance is also included in the picture with lights circling round it. Even today such a poster is highly sought after.



SCARBOROUGH

■ THE CENTRE FOR NORTHERN TOURS ■



This poster is by artist Frank Henry Mason (1874-1965) and is dated 1914. Frank was educated as a cadet at the H.M.S. 'Conway' training ship and spent time at sea. He studied under Albert Strange at the Scarborough School of Art and painted marine and coastal subjects and was involved in engineering and shipbuilding. He lived in Ebberston Hall and numerous addresses in Scarborough for a number of years before moving to London. He designed posters for several railway companies and his posters are well represented in this series of Railway Seaside Holiday Posters, and seven of them are represented in this article. This

view shows Scarborough headland with a number of sailing ships, boats and even a steam liner with three funnels sailing round it near the harbour. The headland divides the seafront into two bays, north and south. On the rocky promontory can be seen the ruins of Scarborough Castle. To the left is the harbour and in the far distance is the Cliff Bridge across the valley erected in 1827 to give easier access from the cliff and the town, where elegant hotels and Georgian lodging house were used by visitors. The Spa complex which can be seen on the far left was restored in 1879 after the previous one had been gutted by fire in 1876. The hill above the Spa complex is Oliver's Mount some 500 feet above sea level, where a War Memorial obelisk stands commemorating the dead of both World Wars and Korean Wars. It is also now a famous venue for motorcycle racing. From here there are spectacular views across Scarborough and the Memorial itself is visible from many parts of Scarborough. Oliver's Mount is also the site for a broadcasting transmitter which provides TV and radio services to Scarborough and the surrounding areas.

It seems likely that Mason painted this poster before the outbreak of the First World War on 4th August 1914, after which hoardings were cleared of most advertising and the railways were taken over by the war effort. Scarborough did not escape being attacked on December 16th 1914, two German battleships bombarded undefended Scarborough for about half an hour with 500 shells which killed 17 people and injured many more, causing widespread damage right across the town. The castle's medieval curtain wall overlooking the town was hit by several shells making several breaches in the ancient defensive wall.

Right: The War Memorial standing peacefully at the summit of Oliver's Mount, Scarborough

Photo by John Mottershead



Left: A view of Oliver's Mount from the castle across South Bay showing the TV antenna with the War Memorial to the right. Below is the Spa complex and to the right is the Cliff Bridge across the valley



The first purpose-built hotel in Scarborough was the Crown Hotel (renamed the Crown Spa Hotel) conveniently situated above the Spa on the Esplanade. In 1841 plans were being proposed for a railway link between York and Scarborough which prompted a young Malton architect, John Gibson to suggest that the area above the popular Spa building could be developed, which at the time was a large green field where cattle and sheep grazed, and venture to the cliff edge. He reputedly designed and laid the foundations before passing the construction of this hotel to the newly formed South Cliff Building Company. On Tuesday 10th June 1845 Scarborough's first purpose built hotel was opened and over the years The Crown Spa Hotel has been extensively renovated.



Left: This illustration is titled 'Modern Improvements Scarborough from the East Pier' and is dated 1854. It shows the Crown Hotel above the Spa building, then a turreted Gothic Saloon, and with the opening of Cliff Bridge across the valley in 1827 the south side of Scarborough was beginning to be developed. Part of the Esplanade with terrace boarding houses and streets behind was complete by 1850

Right: The present day Crown Spa Hotel is an impressive building on the Esplanade



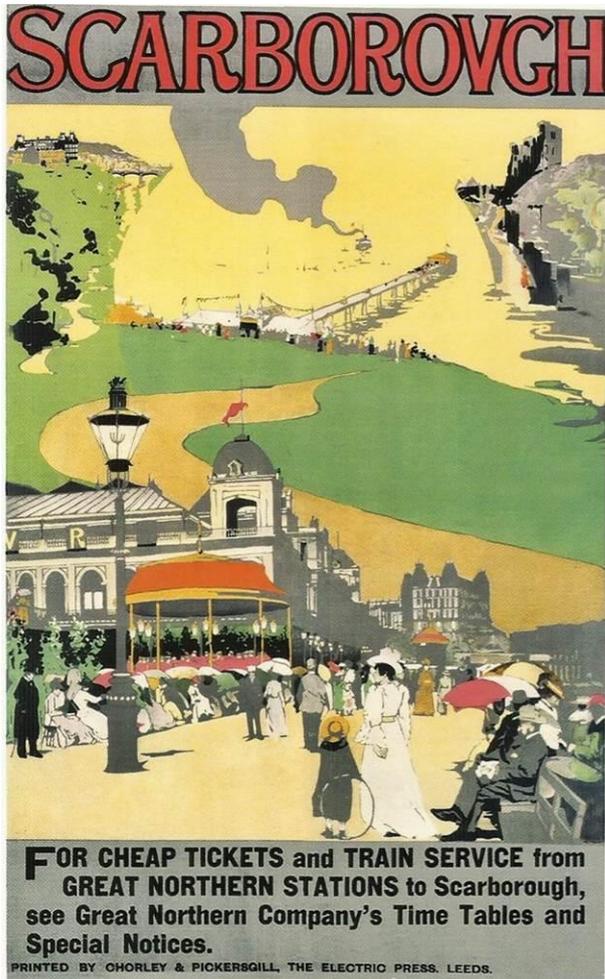
Left: Illustration of the Crown Hotel showing how it looked in about 1846 with the arrival of a coach

Below: A Panoramic View of Scarborough from the South Cliff, by James Goodchild in about 1865. It shows a group of Victorian visitors on a path leading to the Crown Hotel. They have walked over the Cliff Bridge and can view the South Bay as far as the castle on the headland. Wood's Lodgings where Anne Brontë stayed and died in 1849 can be seen on the right across Cliff Bridge. On the sands below are a number of bathing machines which was first pioneered at Scarborough for women bathers to enter the sea. The Rotunda Museum, one of the oldest surviving purpose built museums in Britain constructed in 1829 is at the centre of the picture with the four storey Cliff Bridge Terrace behind built in about 1840. The tall Christ Church tower can be seen on the horizon, it opened in August 1828 and was demolished in October 1979



Railway Posters Issued by Great Northern Railway

The Great Northern Railway (GNR) was established in 1846, but on 1st January 1923 the company lost its identity with the grouping of the 'The Big Four' to become part of the London and North Eastern Railway (LNER).



The poster on the left shows very clearly how far poster art advanced in the first decade of the 20th century. It is dated 1900 and is by Lewis Christopher Edward Baumer (1870-1963) who studied at the St John's Wood Art School, the Royal Academy of Arts and at the Royal College of Art. Baumer was a book illustrator and worked for more than fifty years for the Punch magazine. The clever collage which is not geographically correct shows Scarborough castle at the top right-hand side with Cliff Bridge and the Grand Hotel on the left side of the poster. In the centre of the poster is the North Bay Promenade Pier, it was one of the first tourism investments which opened in 1868. The pier was 1,000 feet long and 23 feet wide, with seating along both sides. There was an entrance building, a pier-head shelter for band concerts and there were even facilities for angling and boats could dock and deliver passengers to visit the pier. However, the pier was not a financial success with frequent steamer damage. It was sold in 1889, the new owners enlarged the pier-head and a pavilion was added with a new entrance building which had a restaurant. But the variety shows failed to generate sufficient income and the pier was once again sold in 1904. In 1905 a severe gale destroyed the whole structure and just the entrance and pier-head was left standing. Because of the storm damage and its unprofitable past it was decided to demolish what remained of the pier, the entrance building survived until 1914.

Right: This old photo was taken soon after the construction of the Scarborough North Pier which opened in 1868



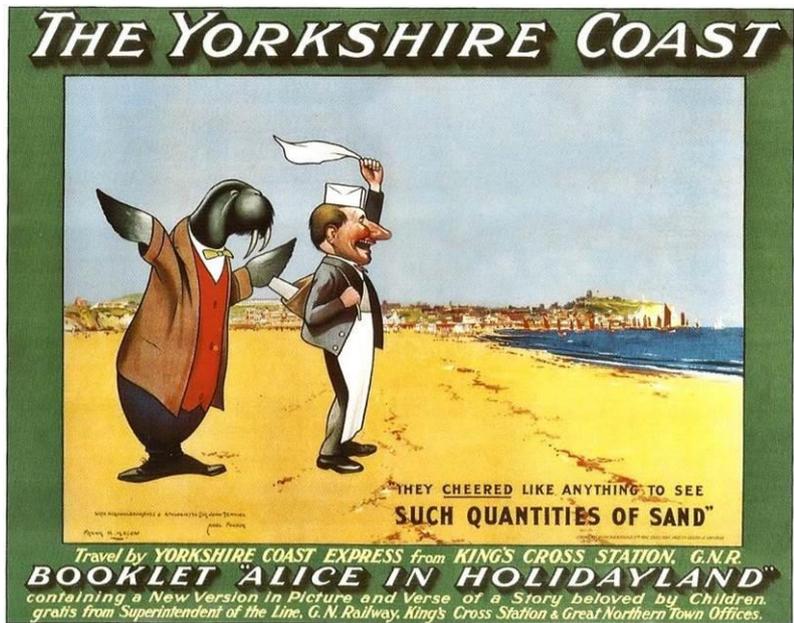
Left: This 1913 postcard shows the Spa Complex buildings on the left and open air bandstand. It is of a similar view to Lewis's railway poster



sitting or leisurely strolling along the promenade, most of them have parasols to guard against the sun. The Grand Hotel can be seen in the background. Notice the little girl at the bottom of the poster wearing a yellow straw-hat standing next to a lady in a white dress, she is holding a hoop in her right-hand. Hoop rolling was a favourite outdoor activity for children at this time.

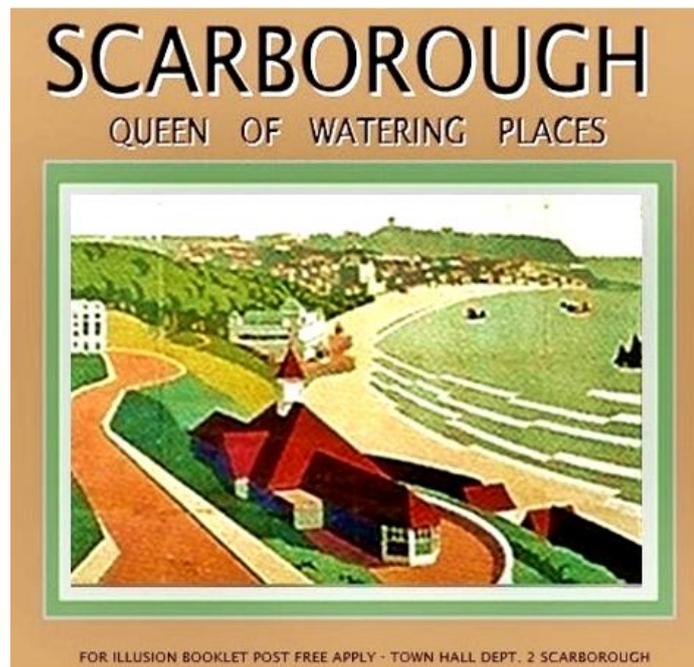
The poster on the right gives a more perspective but exaggerated view of the South Bay beach. It emphasises that the Scarborough sands are wide and safe. This cartoon poster from 1920 by Frank Henry Algernon Mason (1875-1965) shows two of the Alice in Wonderland characters extolling the virtues of the sandy beach. This poster would certainly appeal to children and families, and is clever poster marketing. It is one of Frank Mason's unusual and unexpected works.

The Great Northern Railway (GNR) are also encouraging visitors to travel by Yorkshire coast Express from London King's Cross Station.



Left: This photo of South Bay is a similar view of the sands to the one in Mason's poster above without the Alice in Wonderland characters

Before moving on to railway posters issued by the London and North Eastern Railway (LNER), the reconstructed poster on the right was produced for the North Eastern Railway (NER). This railway was incorporated in 1854 by the combination of several existing railway companies and in 1923 it was amalgamated with other railways to form the London and North Eastern Railway (LNER). The view is from the cliff tops overlooking the sandy South Bay beach, in the foreground is the Clock Café and a little further in the distance is the Spa. The wide South Bay sandy beach sweeps in an arc around to the headland with the ruins of Scarborough Castle on top. What is noticeable about this poster is the absence of people. In April 2018 the failure of a retaining wall caused by heavy rainfall, put a row of wooden chalets and the Clock Café situated above them at risk of falling into the sea. Work is being carried out to replace the wall and to protect the popular Clock Café and the chalets, from plummeting into the sea.



The caption for the poster is Scarborough and using the slogan 'Queen of Watering Places' which had been coined to advertise the benefits of the seaside town long before the railway arrived. The artist is Gregory Brown (1887-1941) and the poster is dated to about 1920. Brown designed posters for the London Underground as well as the North Eastern Railway and London and North Eastern Railway



Left: A similar view of the Clock Café to the one in Brown's poster. It shows the Clock Café which opened in 1913 with the red roofs of the wooden chalets below.

Railway Posters Issued by The London and North Eastern Railway (LNER)

In 1923 the railway companies were amalgamated into 'The Big Four' and The London and North Eastern Railway (LNER) covered the area north and east of London. It included the East Coast Main Line from London to Edinburgh via York and Newcastle upon Tyne and the routes from Edinburgh to Aberdeen and Inverness. It operated from 1st January 1923 until nationalisation on 1st January 1948. The 'Golden Age' for LNER was actually between 1925 and 1939, these 14 years saw some fabulous examples of commercial poster art as seen in this series of Railway Seaside Holiday Posters.

The Lidos

One of the first posters produced for LNER promoting rail travel to Scarborough, was of the South Bay Open-Air Lido. The artist of the poster below is Willian H. Barribal (1873-1956), a lesser known artist and is dated 1925. Barribal trained in lithography in London and furthered his artistic studies in Paris. He produced a series of recruitment posters during the First World War. In the 1920s and 1930s, Barribal worked for a number of commercial clients, which include Schweppes, Waddington's and Vogue magazine. He was also one of the first of the 'art deco' artists who painted for the LNER.

His poster shows the popularity of the South Bay Lido with male and female bathers who are preparing to dive from a diving board or standing on the platform. A water chute can also be seen. The lady sitting on the wall partially obscures the resort title. The poster may be a little 'retro-looking' but the overall balance and colour is first class.

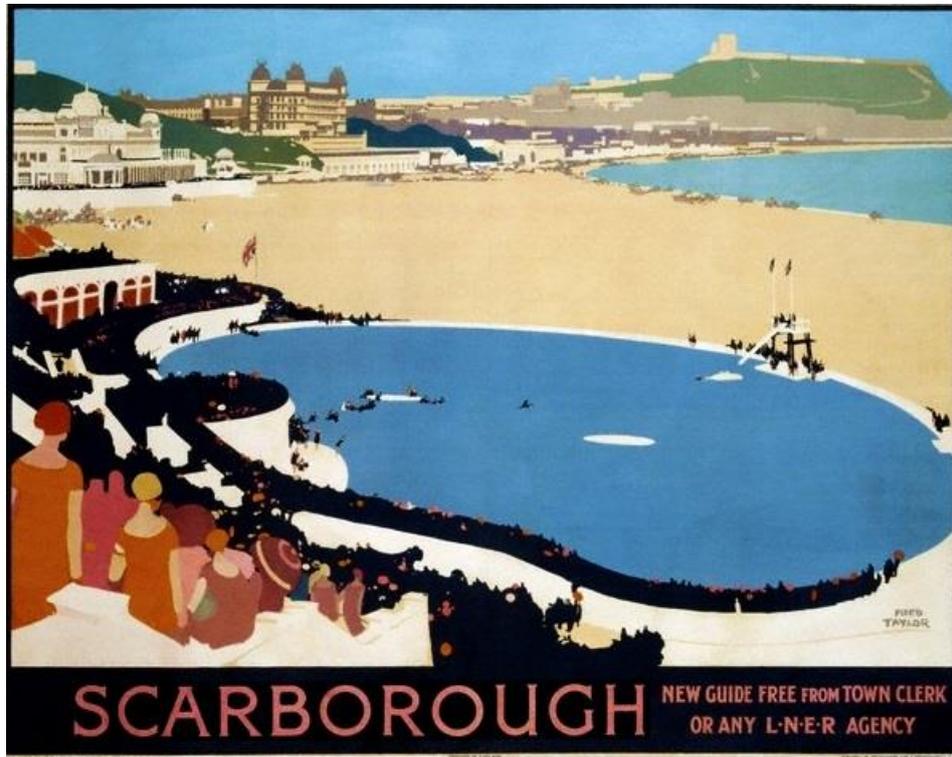
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*Right:
Barribal's 1930
enlarged poster
of the South Bay
Open-Air Lido*



In 1930 Barribal produce another but enlarged poster of the South Bay Open-Air Lido for the LNER which is not so well known. The poster on page 60 is in the collection of the National Maritime Museum, Greenwich in London. The extended part of the poster which is on the left side of the crease shows the continuation of the seating on the far side with children and adults playing in the pool. There is also a circular floating raft in the pool with bathers standing or diving off. The circular bandstand with a green coloured canopy can be seen more clearly in this poster. It is above the wall built around the landward side of the pool with an entrance to the underground tunnel leading to the changing rooms. There appears to be a band playing all dressed in red with a group of spectators sitting around listening to the music. The lady sitting on the wall does not partially obscure the resort title in this poster. Above the bandstand are terraces and a café.



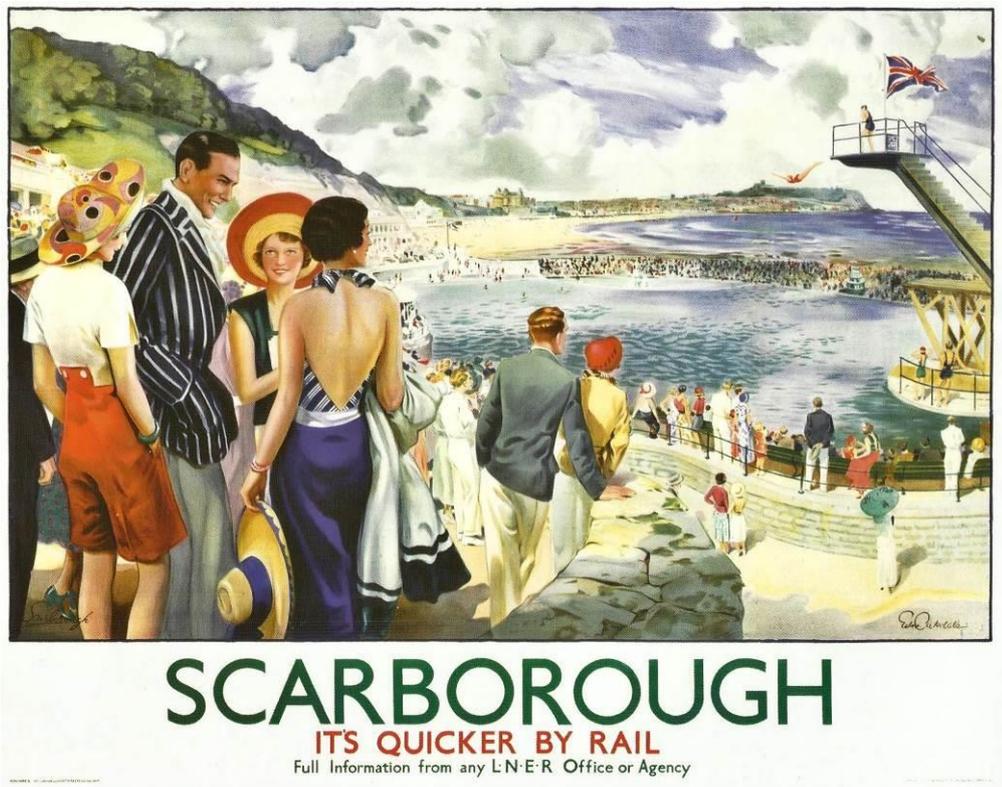
The LNER poster on the left is of a different view of the South Bay Open-Air Lido from the seating on the south side. It is by the artist Fred Taylor (1875-1963) and dates to around 1930. Taylor was born in London and studied at Académie Julian, Paris and Goldsmiths College, London he was one of Britain's foremost poster artists from 1908 to the 1940s. From this seating position the pool is in full view with the diving board on the far side as illustrated in Barribal's posters on page 60. The wide South Bay sandy beach sweeps in an arc around to the headland with the ruins of Scarborough Castle clearly visible on the skyline. On the left is the Spa complex with the prominent Grand Hotel.

The construction of the South Bay Pool began in the summer of 1914 when war clouds gathered. Harry W Smith Scarborough's borough engineer oversaw the design and construction. It opened in 1915, shortly after the outbreak of the First World War. It was intended to have a dual purpose of acting as a sea defence for the coastline, and helping to boost Scarborough's already expanding tourist industry. It was built at the point where the highest flood tides strike the coast. At the time it was highly innovative, being the first of its kind and remaining the largest open air pool in Europe for many years afterwards. It measured some 330 feet by 165 feet in size, 6 foot deep with 3 foot deep in the shallow end featuring a high diving board with platforms and a water chute. In 1930 a bathing ticket cost 6 pence and towels and costumes could also be hired if needed.

Right: The South Bay Pool in the 1920s the bandstand can be seen on the right with spectators around the pool, and on the terraces above. The diving platform and water chute are on the left by the sea wall



The LNER poster on the right is by artist Edmund Oakdale and is dated 1936. It is of the South Bay Open-Air Lido. By this time the pool had been substantially modernised which included a 32 foot high diving board which can be seen in the poster with the Union Jack flying above it. The pool is crowded and people are using the complex as the social place to meet and greet. This must have been a great time in the pool's history. The country was in a general period of relative prosperity, so elegant dresses, sporty jackets and summer hats were the order of the day. This poster is a classic example of how style, tastes and appearances changed at a time when the LNER was pushing the message 'It's Quicker by Rail' very hard. What is so good about this poster is the perspective, all the way round the South Bay to the castle on the headland.



In 1934 the South Bay Bathing Pool was substantially modernised, audience seating capacity was increased to up to 3000 people, high diving boards and an extension to the changing rooms were added and three distinctive fountains were created. Further changes included the introduction of the two semi-circular shallow areas for children, each with its own fountain. Also included was raising the height of the walls to make the pool more independent from the sea and chlorinating the water. Various sorts of aquatic displays were staged in the pool, including diving and swimming exhibitions which featured dancing girls. Scarborough's South Bay Bathing Pool was once one of the town's most popular attractions, proudly displayed on many contemporary advertising posters.

The pool remained popular with holiday makers and locals, however only three years later the pool had a new rival, the North Bay Bathing Pool, which opened in 1938 located not far from the quieter North Sands, and the popularity of the South Bay Pool started to decline.



Left: The South Bay Pool with the 32 foot high diving board illustrated in Oakdale's poster of 1936, but with additions made in about 1950. After being modernised in 1934 it has two semi-circular shallow pools for children with fountains, a walkway around the sea-facing side of the pool and the sea walls were increased in height allowing for additional spectator seating. Its popularity is shown by crowds sitting on the wall around the pool

The South Bay Bathing Pool continued to be in use until the 1960s by which time it was running down and had constant serious problems throughout the 1980s. It first closed in 1981, before re-opening after a local campaign and an injection of £42,000 by Scarborough council. It was not enough, and the South Bay Pool closed down in 1989.

Right: The distinctive high diving board showing additions made in about 1950. The top platform had been extended and a ladder added to access it. A new middle platform has been installed on the right hand side of the steps, and scaffolding poles have been put in to support the new platforms. These extensions were removed later. Also clearly seen here is the newly added free standing low diving board which was mounted on the curved wall of the shallow section, and two other low diving boards beneath the high one.

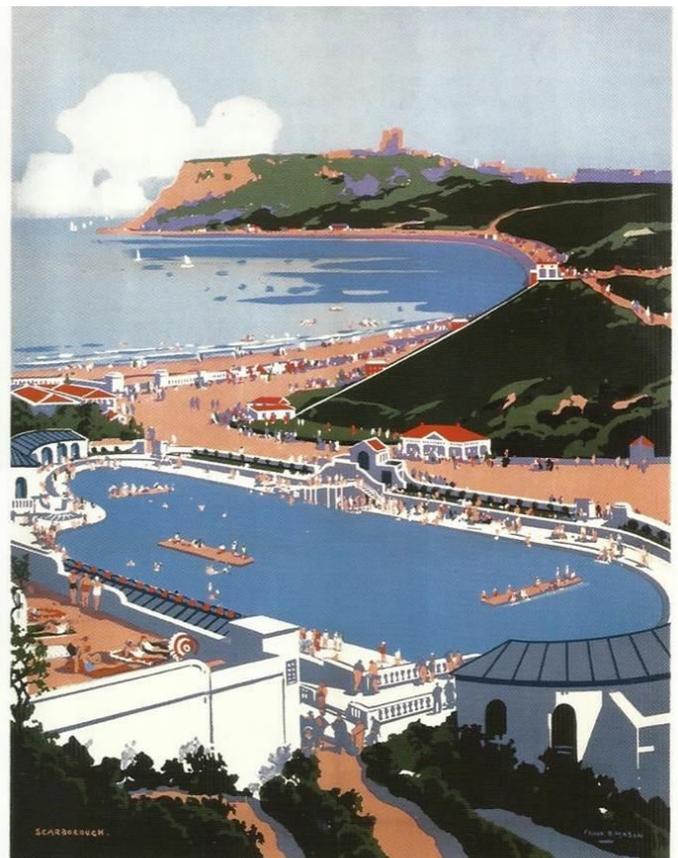


Left: Looking down on the site of the former South Bay Lido. It was demolished in 2003 and the pool itself filled in and concreted over leaving only the outer walls. This meant the loss of 88 years of history, leaving only memories, photos and home made movies.

The LNER railway poster on the right is of the newly opened North Bay Swimming Pool. It is by the artist Frank Henry Mason (1876-1965) and dated 1939. The poster advertises the new artificially heated sea-water outdoor swimming pool at Scarborough's North Bay and shows people swimming and sunbathing. The background is dominated by the headland with the ruins of Scarborough Castle clearly visible on the horizon.

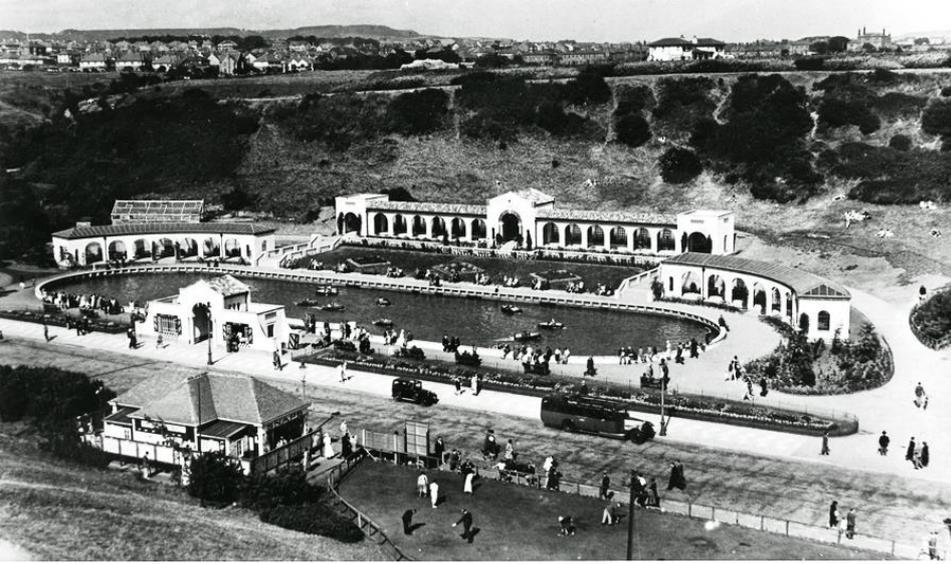
The North Bay swimming pool officially opened on July 8th, 1938 and was a grand affair, with all the usual trimmings and ceremony. However, only three years previously in 1935 the pool was used as a boating pool for small motor boats, which were later transferred to the boating lake in nearby Northstead Manor Gardens.

The pool measured 250 feet by 60 feet and was located not far from the North Bay Sands which are being used by holidaymakers in the poster. There were seating areas for bathers, spectators and even sun-seekers, who could sunbathe on a rooftop terrace as seen in the poster. The pool itself was divided by a long island into a shallow area and the main pool.



NEW SEA-WATER SWIMMING POOL- ARTIFICIALLY HEATED
SCARBOROUGH
 IT'S QUICKER BY RAIL
 FULL INFORMATION FROM ANY L.N.E.R OFFICE OR AGENCY

PUBLISHED BY THE LONDON AND NORTH EASTERN RAILWAY PRINTED IN GREAT BRITAIN 1939 S. CALLEN & COMPANY LTD. 20, GERRARD ST. LONDON W1



Left: North Bay boating pool for small motor boats in 1935. It reopened in 1938 as a swimming pool



Right: The North Bay swimming pool in its heyday. The view is similar to the one in Mason's poster of 1938 on page 65. The North Bay Sands are deserted in this postcard



The North Bay swimming pool played a key role in attracting visitors to Scarborough's North Bay, which was rapidly establishing a range of new attractions. In the 1980s, the pool was given a dramatic makeover reopening in 1984 as Waterscene, boasting the longest water chute in the world. Then in 1987 it was renamed Water Splash World and in 1995 renamed Atlantis. After years of financial difficulties it suffered the fate of many outdoor pools and closed in 2007. It was subsequently demolished and is now the site of the Military Adventure Park which continues to operate today.



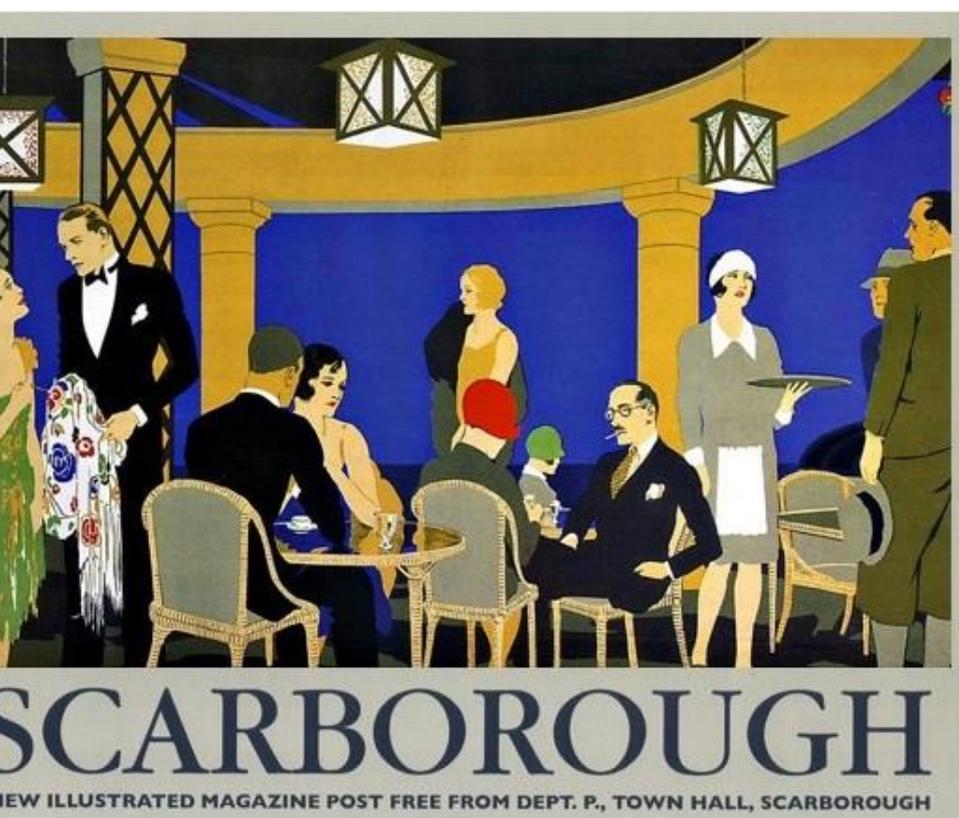
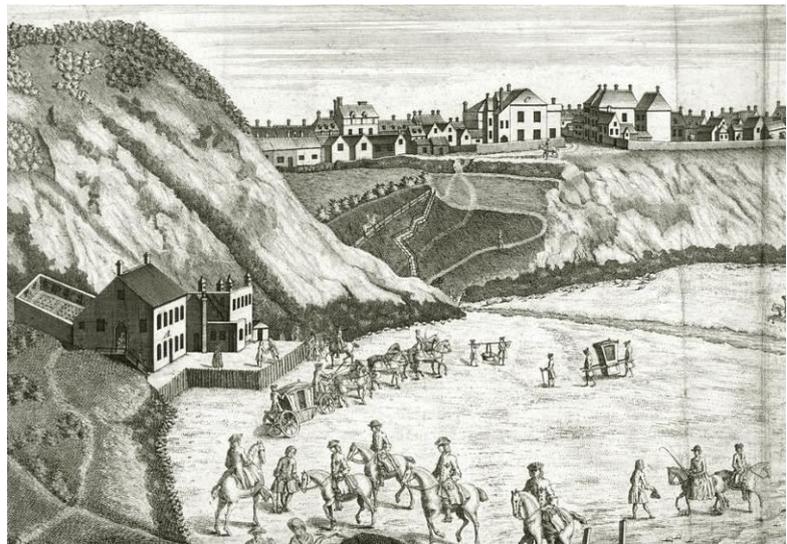
These days holidaymakers can visit affordable resorts abroad that claim not only extensive water parks, but also guarantee hot sunny weather. Years ago visitors had fewer options, and towns such as Scarborough benefited.

Left: The North Bay swimming pool after reopening in 1984 as Waterscene illustrating what was once claimed to be the longest water chute in the world

The Scarborough Spa, Gardens and the South Cliff Railway

The Scarborough Spa complex with its many amenities are well represented in LNER railway posters where elegance and socializing are on show. Its beginnings happened by chance in about 1626 when Mrs. Farrer discovered natural springs bubbling out beneath the cliff to the south of the town. After the medical profession proclaimed the waters as a cure for all ills thousands of visitors flocked to benefit from their supposed medicinal qualities and the southern part of Scarborough became popular. The first Spa House was a basic wooden structure with a timber embanked terrace to the shore built on or near the site in about 1700. It was designed for the sale and dispensing of the waters. By this time with all this publicity the wells were famous and Scarborough developed not only as a fashionable Spa town but as the original English seaside resort. After a number of disasters and many years later the Scarborough Spa developed into the complex it is today and became a fashionable attraction.

Right: The left part of an engraving of Scarborough dated 1735 by John Settingington showing the Spa house on the left. This was when new and better buildings were constructed after a massive landslide. The scene shows the access to the Spa as being along the beach. This was a difficult route for the elderly or infirm who were hoping to be cured by the waters. Once the Cliff Bridge was constructed in 1827 it gave easier access from the town. The illustration shows the timber embanked terrace to the shore below the Spa buildings, and even allowing for artistic licence these are substantial. The tide is out in the engraving allowing people to come and go to the Spa on horseback, by a horse-drawn carriage, walking and even by a sedan chair carried by porters at the front and rear with a man walking in front who are obviously going to the Spa



Probably one of the first posters produced for LNER to promote rail travel to Scarborough is the one on the left. The Artwork is by Reginald Edward Higgins, who studied at St John's Wood Art School and the Royal Academy School. He was a portrait and decorative painter who designed posters for the LNER. The poster is dated 1929 and shows sophisticated and elegant people socializing in the Spa's Alfresco Café. Three of the men are wearing black evening dress. Notice the lady on the far left she is wearing a very revealing dress that was the new fashion but thought scandalous. When this dress came out it was not the normal innocent dress usually worn. The tall man standing next to

her in evening dress is holding her colourful wrap. Close-fitting felt hats were also in fashion which are represented in the poster by two ladies wearing them one in red and one in green. This poster is a classic example of how style, tastes and appearances changed over the years.

By the late 1920s the Spa was at its height of success and this was the time when Higgins visited the Spa to create his fashionable poster.

Right: The Alfresco Café at Scarborough Spa in about 1927. Notice the columns are boxed in with wooden latticework and the light fittings which are the same in Higgins' poster and the chairs are also not dissimilar. In the far background are three waitresses that are in the same attire as the waitress in Higgins' poster. The photo was taken during the daytime so people are in casual dress



The next three posters show the Scarborough Spa from the outside, they date from the 1930s during the Spa's heyday. The buildings that visitors see today is the architecture of the 1880s. After a fire in 1877 gutted the main pavilion that was designed by Sir Joseph Paxton in 1858 it was restored and extended in length, the inside of the restored building was designed by Thomas Verity and Hunt a London firm of architects, together with additional buildings on the site in 1879. The following year the new Grand Hall was opened to the public and so began a great era of music and entertainment.

Additions and alterations have been made over the years and a major restoration programme was carried out in the early 1980s to reinstate some of the original features and decorative styles. Today the Scarborough Spa complex is a Grade II* listed building which includes the Spa Theatre, the Grand Hall for concerts, conference room, the Ocean Room, the Promenade Lounge, Sun court for open air concerts, and various other rooms, café and bar areas. There is also a large promenade to the nearby South Cliff railway that opened in 1875 and was the first funicular railway in England. This travels up the 200 feet cliff to the Esplanade.

The poster below is by artist Doris Clare Zinkeisen (1898-1991) dated to about 1933. Doris studied at the Royal Academy School and lived in London. In her poster she has placed wealthy Victorian ladies and gentlemen

sitting and walking past the open air bandstand that was built over the Spa pump rooms. Doris has depicted ladies in crinoline dresses and some of the men in black frock coats and top hats.

The poster was painted before the bandstand was demolished in 1931 and shows how Doris perceived the Spa with the Victorian elite entertaining themselves and like so many other Scarborough posters she illustrated several people which is a testament to Scarborough's popularity for centuries past.



SCARBOROUGH
IT'S QUICKER BY RAIL

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Right: This old photo shows the bandstand built over the Spa pump rooms as illustrated in Doris's poster of 1935 on page 68 but it is now glassed. It was built in 1875 and helped to establish the long tradition of music at the Spa, visitors could descend the stone steps and take the waters. The bandstand which had become known as the North Orchestra was demolished in 1931 and this entrance to the wells blocked off. A kiosk was erected on the site and remained there until 1980 when a roundabout was constructed. The pump rooms are still beneath the roadway and there are plans to reopen them sometime in the future



SCARBOROUGH
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The poster on the left is dated 1935 and is a view looking down the north side of Scarborough Spa the South Bay seafront and the sandy beach. The artist is Arthur Cadwgan Michael (1881-1965) a painter and book illustrator who also worked regularly for the Illustrated London News and contributed to other periodicals. At the centre of the poster is the new bandstand that was built in 1913 and a marble forecourt-colonnade. The northern bandstand illustrated on the left was built over the Spa pump rooms and was demolished in 1931. This poster shows the real popularity of Scarborough with people sitting along the sea wall which is completely full. Visitors leisurely strolling along the promenade past the south bandstand where people can be seen sitting undercover. They are in casual dress and a few ladies have parasols to guard against the sun. The beach below the sea wall is full of holidaymakers sitting on the sands some are at the edge of the sea about to go in for a swim. The sands sweep all the way around the South Bay to the headland, a rocky promontory with the ruins of Scarborough Castle.

Above the northern bandstand on the left of the poster is the Grand Hotel. It was completed in 1867 and was one of the largest hotels in the world and one of the first purpose-built hotels in Europe. Along with the castle, the hotel suffered severe damage from two German battleships on December 16th 1914, but it was quickly restored. The heyday for the Grand Hotel was probably in late Victorian times, when Yorkshire's elite

and wealthy holidaymakers made up the clientele. Today it is now owned by Britannia Hotels.

Right: This 1930s post card of Scarborough Spa is a similar view to Michael's LNER poster of 1935 with the Spa buildings on the left. This postcard shows the Spa really crowded with people sitting along the sea wall, around the south bandstand with a few leisurely strolling along the promenade. Further along the promenade can be seen the northern bandstand built over the Spa pump rooms and above is the Grand Hotel. In this postcard the tide is coming in with the sea engulfing the South Bay to the headland. On the misty horizon can be seen the ruins of Scarborough Castle at the top of the rocky promontory



The storm clouds of war were beginning to grow when the poster above was issued in 1939. No sign of gloom and dismay here, the Spa area and terrace is packed. The artist is Fred Taylor who possibly painted this scene a year or so earlier and the LNER issued the poster ahead of the breakout of war in a final effort to promote tourism and fill their trains. Fred Taylor is best known for his posters of buildings and architecture.



SCARBOROUGH

IT'S QUICKER BY RAIL

FULL INFORMATION FROM ANY L-N-E-R OFFICE OR AGENCY

PUBLISHED BY THE LONDON AND NORTH EASTERN RAILWAY

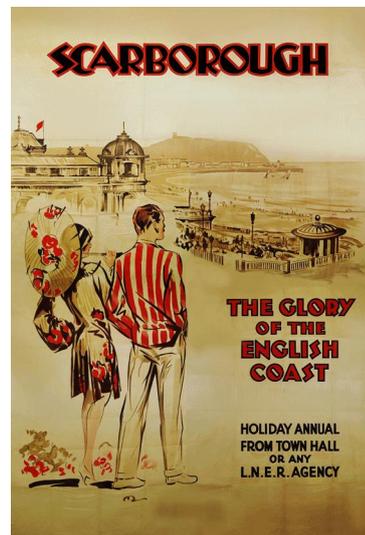
© 1939

1939

JOHN HARRINGTON LTD. LEEDS & LONDON

To really appreciate the artwork of this poster it needs to be seen at full size which is 40 by 50 inches. Scarborough has always been at the forefront of tourism and promotion, and had already issued small books about how to get there and listing all the amenities and attraction to see. The Town Council has always been progressive to ensure that the resort is always visited and that guests go home happy.

Right: A booklet produced in the 1930s to promoted tourism in Scarborough it is by The Town Council and the LNER



In 2008/2009 Scarborough won awards for entrepreneurship, and in 2008, it was voted the most enterprising town in Britain. It is no wonder, given the past history of railway advertising, that their tourist tradition is still alive and well today. The poster on page 70 also shows the relative prosperity and style of the clientele in the late 1930s. These were happy times for the town before the outbreak of the Second World War. Elegantly dressed holiday makers in the fashion of the 1930s are simply strolling around the Spa complex, but the main attraction is the music being played to packed audiences from the bandstand. Here we see crowds of people sitting on the terrace, the promenade and along the sea wall listening to the orchestra. It is a beautiful sunny afternoon and many ladies can be seen with parasols to guard against the sun. On the left is the Alfresco Café with an oval dome roof facing the terrace, the inside of which has been illustrated by Higgins in his 1929 poster, see page 65. On the horizon is the outline of Scarborough Castle with the harbour to the right and South Bay below. Fred Taylor's LNER poster is truly stunning.

Right: This 1930s post card shows a similar view of Scarborough Spa to that of Taylor's LNER poster dated 1939 only sparsely populated. A few holiday makers are sitting on the terrace and in front of the bandstand. The Alfresco Café appears to be void of visitors and only a few holidaymakers can be seen on the sands of South Bay. This postcard may have been taken out of season



Left: This early 1930s postcard also shows a similar view of Taylor's poster taken from above the Scarborough Spa complex. Both the Spa complex and the South Bay beach are packed with holidaymakers compared to the above postcard which shows how popular Scarborough was with holidaymakers



The poster below shows the Spa complex underneath a couple in a partly shaded alcove along one of the meandering paths of the Spa gardens just below the Esplanade. They are in conversation with the warm summer sun breaking through the leaves to highlight their elegant dress. Both are leaning against iron railings with the lady looking over at the gardens below. The couple may have walked up one of the meandering paths through the lush green gardens that provided a peaceful break from the crowded beach and Spa and stopped to take in the view which is behind them in the background. It shows an excellent view of the old town and the sandy South Bay beach that sweeps all the way round to the harbour and headland on which are the remains of Scarborough Castle and a Roman signal station. This most breath-taking LNER railway poster is painted by W Smithson Broadhead (1888-1951), and is dated 1935. Broadhead was a painter of portraits and horses who, in addition to LNER, also designed joint posters for all four railway companies.



The Esplanade is easily accessible by the South Cliff Railway which is not far from the Spa.

Right: The Esplanade in the early 1920s looking towards the Crown Hotel opposite is a wrought iron gate entrance to the South Cliff Gardens. The South Cliff railway is a little distance behind the photo

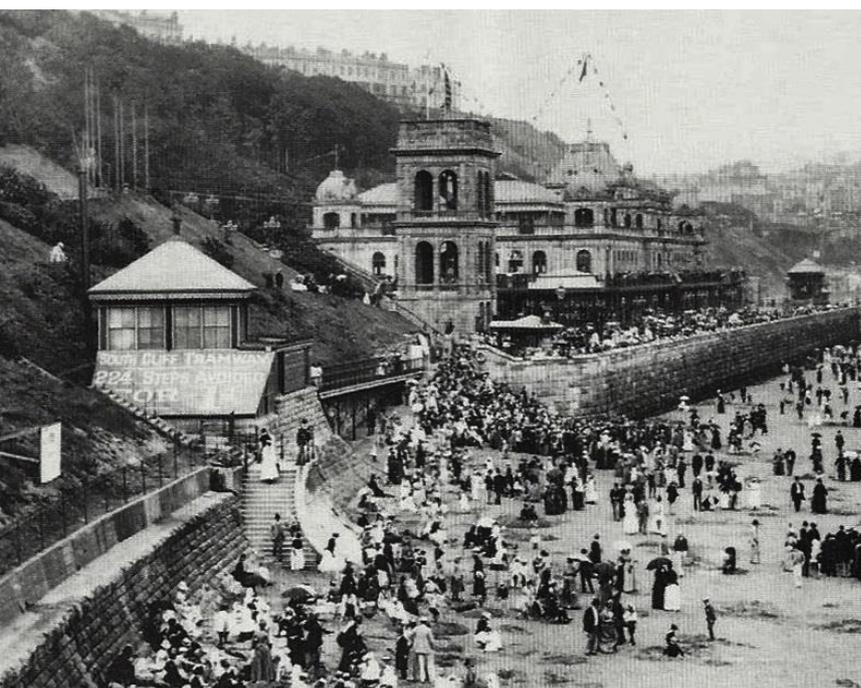




Left: The lower station building of the Scarborough South Cliff Railway in 1890. It is facing the sea, and has a tall hipped roof and there is a lower, lean-to extension with its famous roof sign. The lower part of the incline incorporates an arched tunnel to accommodate a pedestrian footpath from the gardens beneath the tracks which can be seen on the left side of the railway next to a small

building. This is now blocked up and no longer in use. The photo also shows the 224 steps on the south side to the single storey building to the tunnel entrance under the tracks

The South Cliff Tramway was built to transport visitors up and down the cliff face to hotels and terraced houses along the Esplanade to and from the Scarborough Spa and its seafront promenade. The scheme appears to have been instigated by Richard Hunt, proprietor of the Prince of Wales Hotel. This was the first funicular railway in Britain, and was designed and engineered by William Lucas with twin standard gauge tracks. Originally two cars were designed to run in opposite directions on a funicular system, in which a cable attached to both cars on the tracks would move them up and down a very steep gradient, the ascending and descending vehicles counterbalancing each other. Each car was capable of carrying 20 passengers. On 6th July 1875 the lift was opened to great success with 1400 passengers paying the fare of one old penny for a single ticket just for the novelty of using a cliff lift for the very first time.



By 1888 the Cliff Lift was carrying 250,000 passengers per year, but it was during the 1945-46 season that the lift hit its peak with a total of 1.2 million people using the lift. Scarborough Borough Council purchased the Cliff Lift in 1993 from its owners, Scarborough South Cliff Tramway Company Limited, and in 1997, the lift was modified to be completely automatic with a ticket office. Although there have been alterations and modernisations to various parts of the structure, the lower station is largely the same as built, although the south facing shed with its famous roof sign has been removed and replaced by an undistinguished brick ice-cream kiosk.

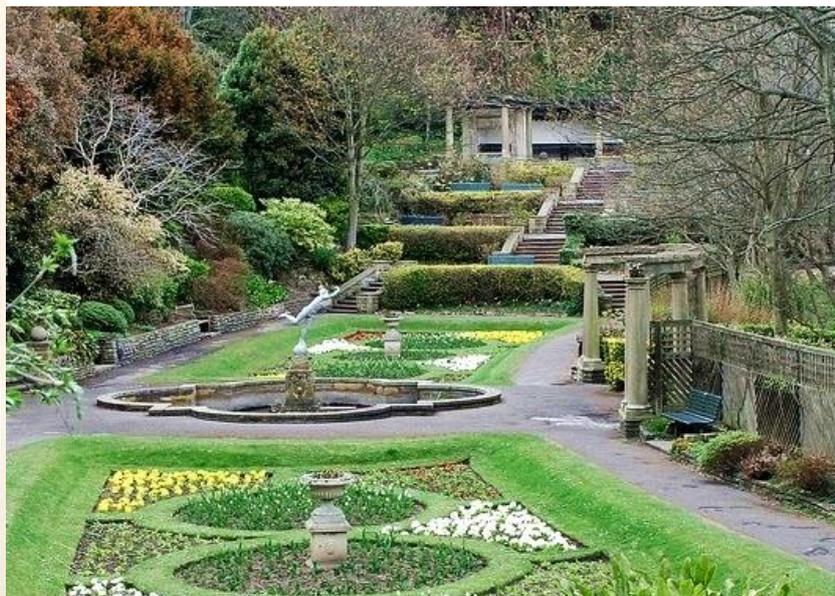
Left: This 1890 photo is taken from the beach known as Children's Corner, before the

widening of the promenade. It shows the Cliff Tramway on the left with steps where there is a large sign cleverly marked 'SOUTH CLIFF TRAMWAY - 224 STEPS AVOIDED FOR - 1d'.

The poster on the right follows on from the previous poster on page 72. It shows the Spa at night below people socialising. The view in the background is of South Bay lit up all the way round to the harbour and headland. On the horizon can be seen the outline of the keep of Scarborough castle and on the left the Grand Hotel. The artist is Tom Purvis (1888-1959) and it is dated 1931. Purvis and was probably the greatest and most influential British poster designer of the twentieth century. He studied at Camberwell School and from 1923 to 1945 he worked for the London & North Eastern Railway (LNER). He also designed posters for the Gentlemen's outfitters Austin Reed and for the 1932 British Industries Fair. During his time at the LNER Purvis produced over 100 posters and he enjoyed a very high status in the LNER's advertising department as he was one of the major designers involved in the recognisably bold and graphic LNER poster style. He was so important to the LNER that he was paid a retainer of approximately £450 per annum to carry out his work.



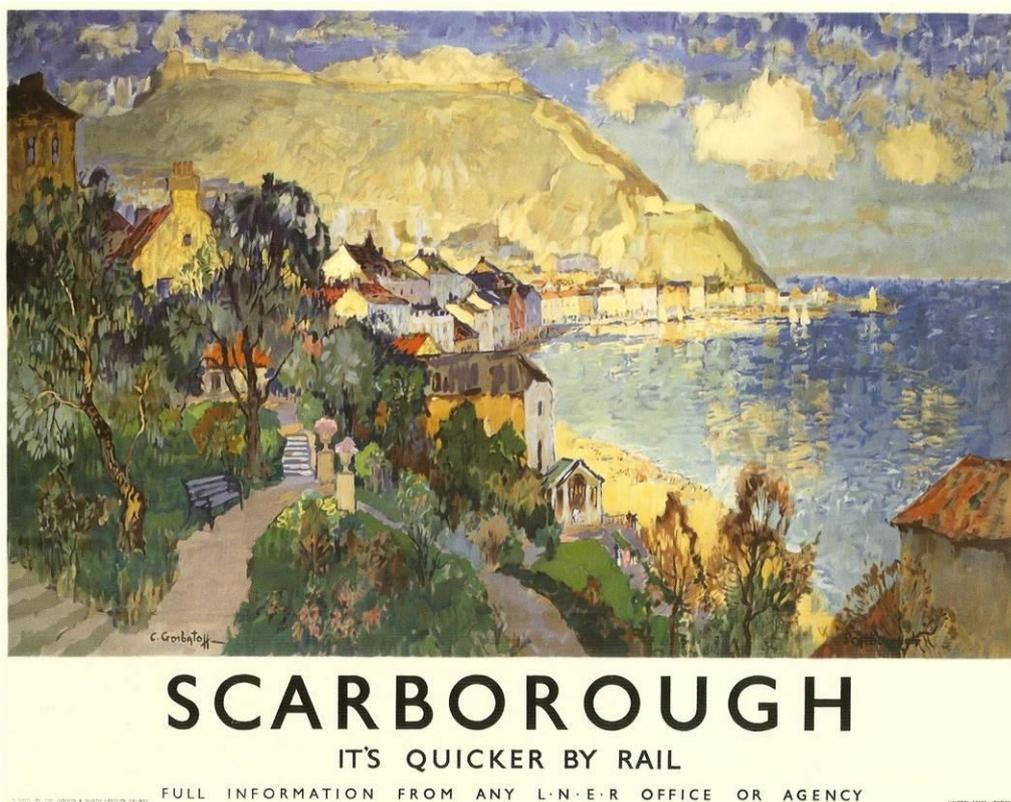
The next poster on the left is of the peaceful and colourful South Cliff Italian Gardens by the artist Fred Taylor who also painted the South Bay pool see page 63 and the Spa, see page 70, and is dated to about 1935. The view is looking south with classical urns in the foreground which adorn the steps. The Italian Garden was designed by Harry W. Smith and laid out in about 1910, it is curved in plan with formal planting and seating, terminated by two classical pavilions at either end each reached by steps. A central fish-pond contains a statue of the Roman God Mercury the winged messenger. Holidaymakers are casually strolling around the garden or sitting in the shade underneath the trees on the left.



Above Right: The same view has Fred Taylor's poster to the left after descending the steps taken in autumn to reveal the curved layout terminating at the south end with a classical pavilion. A terrace of columns with a latticework arch on the east side of the fish-pond that contains the statue of the Roman God Mercury is visible in the photo. This gives views down to the sea and the site of the former Lido.

Down to the Sandy Beaches

Walking through the town down towards the South Bay Beach, stopping about halfway to look at the view of Scarborough Castle that was painted by Konstantin Ivanovic Gorbatoff (1876-1945). The style of the painting on the right is more reminiscent of that of the Dutch artist Vincent Van Gogh (1853-1890) than a railway poster. It is however, a wonderful piece of art from the Russian artist, who in 1922 fled the aftermath of the 1917 Revolution. He then spent his life in Western Europe, first in Italy and then in Berlin, picking up commissions in several countries. How he came to paint for the LNER is a mystery and why Scarborough. Maybe it reminded him of Capri his first home after Moscow. The poster is dated to about 1930 and shows a landscape view of green hills dropping down to the shore and the sea.



The poster is dated to about 1930 and shows a landscape view of green hills dropping down to the shore and the sea.



The next poster on the left depicts the South Bay Sands looking north. It features a prominent smiling bathing belle in swim wear and shoes sitting on a rock on a warm summer's day. Below her left knee on the foreshore is the Scarborough Spa, above is the Esplanade and the War Memorial can be seen on Oliver's Mount. Walking along the beach are two boys and a girl in swim wear holding hands with their mother. The Grand Hotel is on the far right of the poster with the St Nicholas Cliff railway on the left. Initially the lift did not have a bottom station, and passengers simply boarded carriages directly from the pavement. This lift closed in 2007, as the council could not afford the necessary upkeep costs

to meet health and safety standards, the top station has since been developed into a cafe. Next to the St Nicholas Cliff Railway on the left can be seen the Cliff Bridge that spans the valley from St Nicholas Cliff to the Spa. It opened on the 19th July 1827 and provided an excellent promenade and wonderful coastal views and dramatic drop to the valley below. This poster is titled 'Scarborough' the Artist is Andrew Johnson and it is dated 1933.

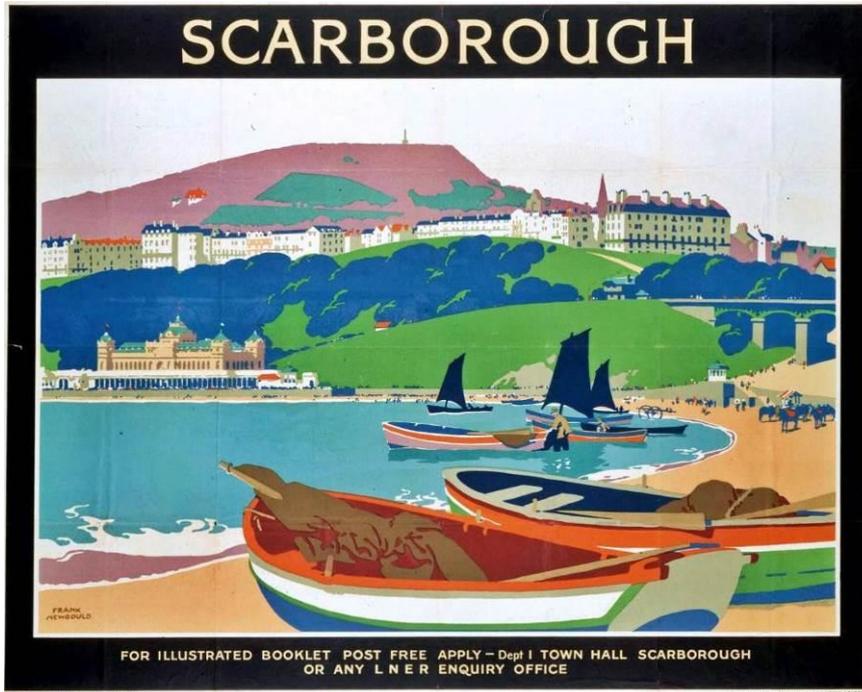
Promoting sea-bathing at Scarborough was first pioneered by Peter Shaw who was a popular spa doctor and chemist in Scarborough. He had written about the advantages of bathing in the sea as early as 1730 in his ‘Dissertation upon the Scarborough Waters’ About the same time doctors began promoting sea-bathing as a healthy pastime. Scarborough was the first place to use bathing machines one of which is shown for the first time in an engraving of 1735. These were horse-drawn boxes on wheels for the use of ladies who entered the sea clad in vast garments, helped by female servants, from horse drawn wooden sheds on wheels. It was quite acceptable for men to swim naked from boats or the sands. When the railways came, in 1845, far more day trippers crowded onto the beach and rules were introduced specifying bathing areas, distances to be kept between men and women and that bathing clothes were to be worn, from 7 a.m. to 9 p.m. Respectability was enforced, but attitudes changed in 1871 when it was thought absurd that a ‘house’, a horse and an attendant were necessary to get someone into the sea. By 1904 Scarborough had bathing tents beyond the Spa and on the North Bay Sands and shortly after the town was to pioneer the use of beach huts. These reflected new, liberating changing ideas about social decorum where getting changed for bathing now required a walk to the sea in full view of all and sundry.

Right: John Setterington’s engraving of the first bathing machine at Scarborough, 1735. The engraving shows an elaborate bathing machine which is a wooden hut on four wheels, with a window. It is at the water’s edge with an attendant holding the door open for a bather. In the sea can be seen four swimmers and on the beach are spectators



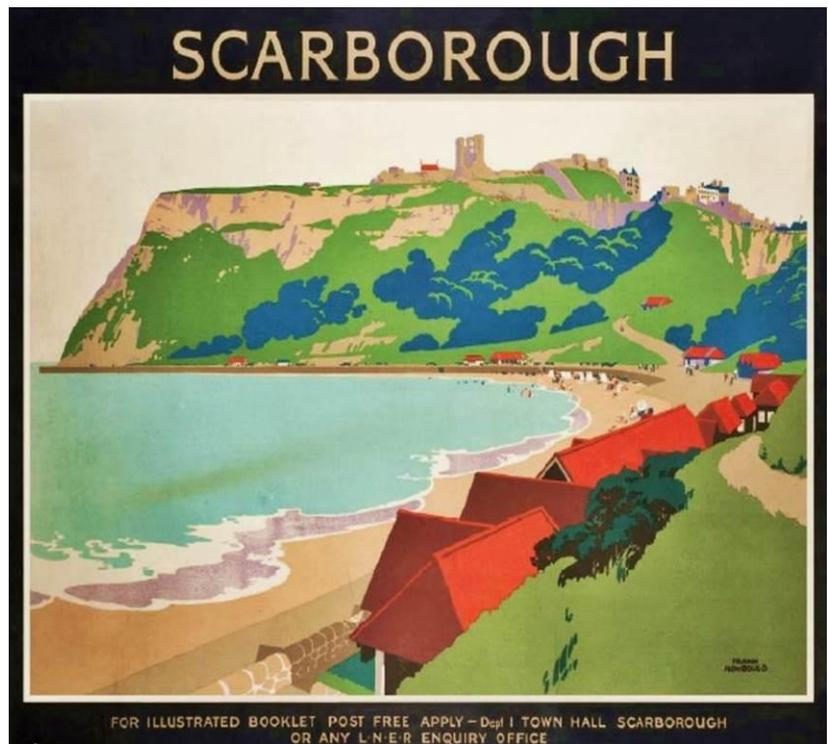
Left: This coloured photo shows the Grand Hotel, Scarborough. It was completed in 1867, being one of the largest hotels in the world and one of the first purpose-built hotels in Europe. The St Nicholas Cliff railway does not seem to appear in the photo, it was built in 1875 probably after this photo was taken. On the sands below are a number of bathing machines awaiting the day’s bathers. The bathing machines in the photo are Walshaw’s and Browne’s. Other Scarborough proprietors were Morrison, Crosby and Rawling

The next three posters are by the Yorkshire artist Frank Newbould (1887-1951) who was born in Bradford and studied commercial art at Bradford School of Art and Camberwell School of Art. In 1926 he began freelance work and became one of the 'Big Five' poster artists, his work was characterised by bold shapes and colours. Many of his travel posters were undertaken for the LNER, GWR, Orient Line and Belgian Railways. Frank Newbould was a great poster artist, and there are many examples of his fine poster artwork in this series of Railway Holiday Seaside Posters.



The poster on the left is a view of South Bay looking north. The bay sweeps all the way round to Scarborough Spa, above is the Esplanade with its white tall terrace houses and the Crown Spa Hotel. On the skyline can be seen the War Memorial on Oliver's Mount. To the right of the poster is the Cliff Bridge that spans the valley. On the sands are donkeys waiting to give rides to children. In the sea and on the foreshore are colourful wooden boats which are commonly known as Yorkshire cobs. They belong to local fishermen, three of them are sailing out of South Bay to go fishing in the North Sea.

The next poster on the right is of the North Bay looking south towards the headland which divides Scarborough into two bays, North Bay and South Bay. The square keep of Scarborough Castle dominates the skyline and is the best known feature of the town. The North Bay has traditionally been the more peaceful end of the resort which is depicted in the poster, it illustrates only a few holidaymakers on the beach, some are paddling or swimming in the sea and a few white beach tents have been set up. In the foreground are the red roofs of beach bungalows and huts. The idea of creating a permanent row of wooden huts was first pioneered at Scarborough. They are directly descended from bathing machines when in the 19th century sea bathing was considered beneficial to health, the machine was essential in allowing privacy as the bather plunged into the water.



The beach huts at the North Bay overlook the sea and are painted in primary colours, they reflect changing ideas about social decorum, getting changed for bathing in a hut at the top of the beach and walking to the sea in full view was a rather liberated activity.

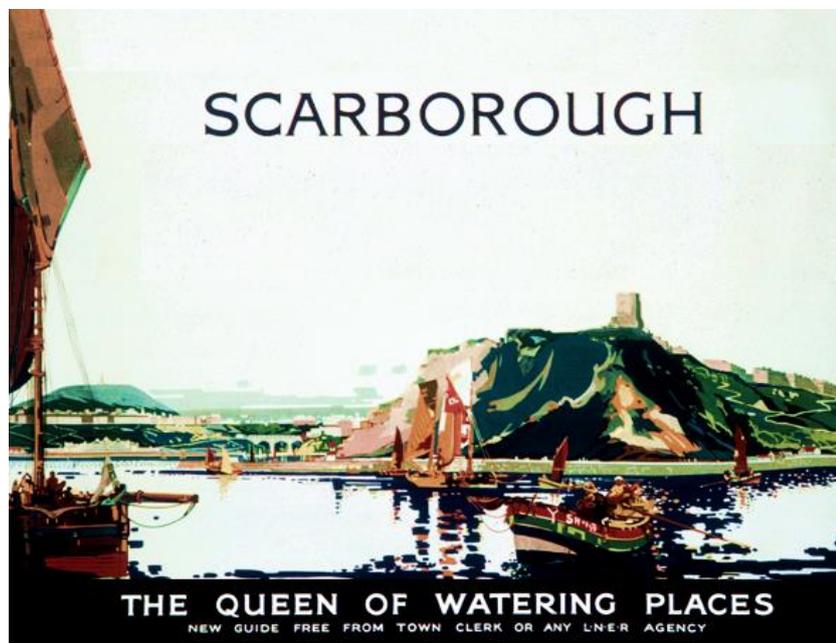
The Royal Albert Drive and Marine Drive that skirts all the way around the base of the headland is featured in Frank Newbould's poster. The Royal Albert Drive was built along the foreshore of North Bay in 1890. This however left the two bays isolated from each other until the Marine Drive was constructed between 1897 and 1907. It was built around the base of the headland with a substantial sea wall for the prevention of coastal erosion and opened for traffic on the 16th April 1908. The Marine Drive was originally built as a toll road and during the Second World War tolls were suspended, they were completely abolished on 5th December 1950. Frank Newbould's poster is date 1928 which is well after the North Bay Promenade Pier was destroyed by a severe gale in 1905 which only left the entrance building standing, this survived until 1914. Lewis Baumer was able to include the pier in his 1900 Great Northern Railway collage poster, see page 58. Also the Warwick Revolving Tower erected in 1898 behind Scarborough Castle on the headland and like the castle's keep it once dominated the skyline and could clearly be seen from both the South and North Bays. Both the pier and the Warwick Revolving Tower were attractions designed to keep holidaymakers amused and to persuade them to keep on coming back. The tower lasted until 1907, when it fell into disrepair, it became an eyesore and was demolished.

Right: This coloured postcard illustrates the Royal Albert Drive with bathing machines on the beach near the edge of the sea. The North Pier stretches out into the North Sea. On the horizon is the Warwick Revolving Tower with the ruins of Scarborough castle's keep on the left at the top of the rocky promontory.

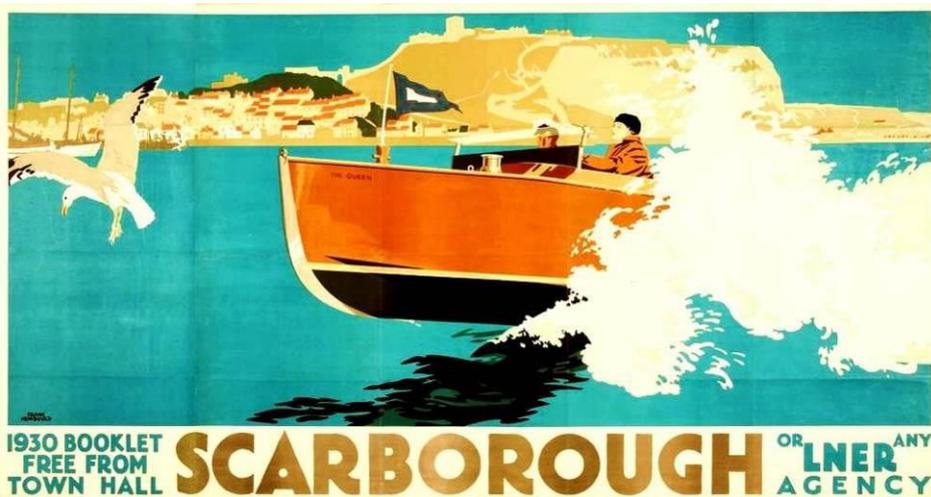
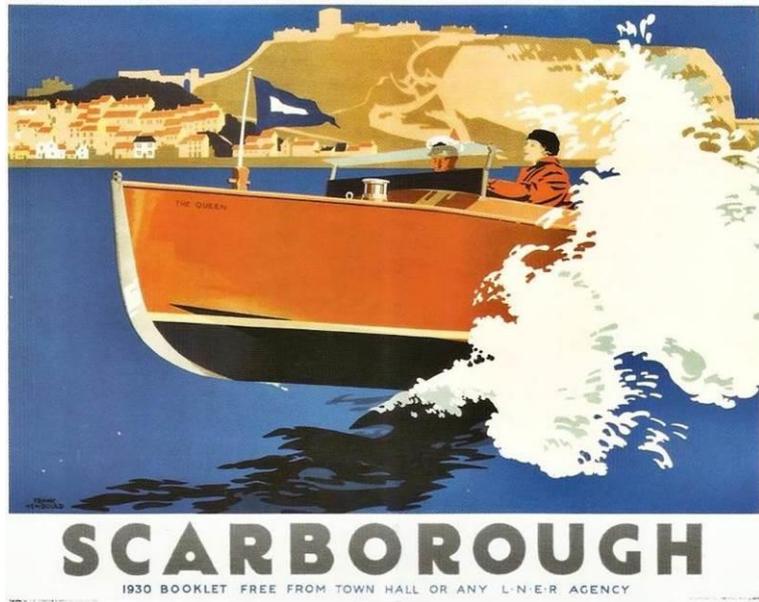


Left: This photo shows the extent of the storm damage to the North Pier in 1905. The whole structure was destroyed leaving the pier-head standing in isolation out at sea which was subsequently demolished. It also shows the Warwick Revolving Tower on the misty horizon.

The poster on the right shows Scarborough from a boat out at sea looking towards Scarborough's headland surrounded by a number of colourful cobsles. The headland divides the seafront into two bays, north and south. On the rocky promontory can be seen the ruins of Scarborough Castle. To the left in the far distance is the Cliff Bridge across the valley to the Spa complex with Oliver's Mount on top of the hill above. The caption for the poster is Scarborough with the popular catchphrase 'Queen of Watering Places'. The artist is Frank Henry Mason (1875-1965) and the poster is dated to about 1926.



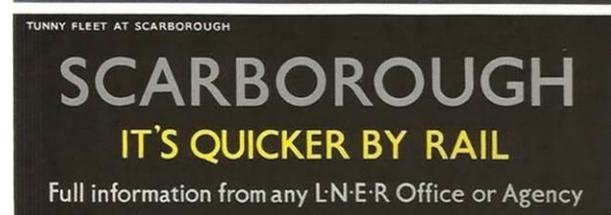
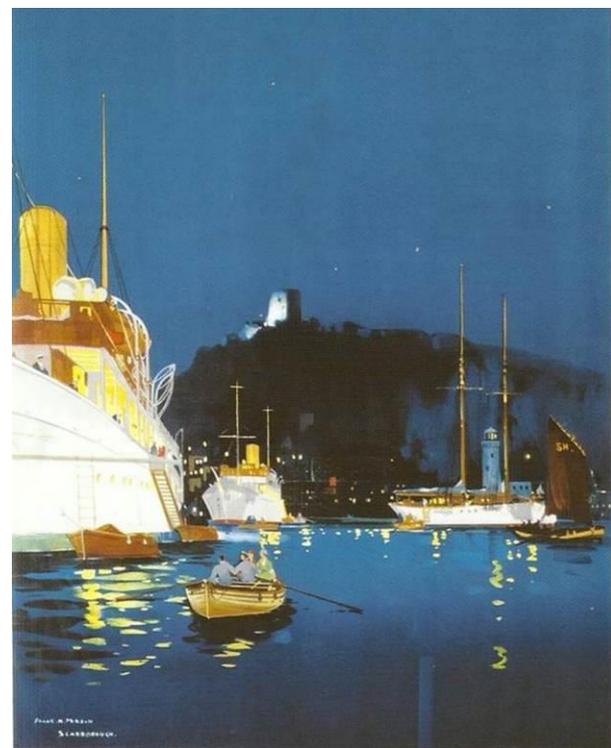
As well as beaches that were usually busy, Scarborough had a rich socialite reputation. It was the place that the richer people used to visit. Newbould's poster on the right is well known it depicts a couple in a speed boat, named 'The Queen' speeding and splashing around the bay. In the background is the Scarborough coastline, the beach, town and the castle on the headland. Newbould used bold forms and simple colours, with no details at all in the water or the spray from the boat. The outline of wave and water is used to convey speed.



The enlarged poster on the left is also by Newbould. It illustrates the same scene but with the addition of a seagull on the left side where the poster has been created and text reads '1930 BOOKLET FREE FROM TOWN HALL OR ANY LNER AGENCY'. Both posters are dated 1930 although they may have been based on an earlier design.

The next poster on the right shows activity in the Scarborough harbour and bay. It is a night scene of a large ship, a yacht which may be here for the sport of Tunny fishing, a rowing boat and a coble. The caption reads 'Tunny Fleet at Scarborough' and it dates to the 1930s by the local artist is Frank Henry Mason (1875-1965).

The boom in the Scarborough fishing trade came before the arrival of the railways. In 1830s and 1840s Scarborough was already growing in size and developing a tourist industry. In the 1870s Scarborough had 40 cobbles but by 1890 inshore trawling was banned. In the trawling fishing industry the focus was always on the herrings. In 1875 the first steam trawlers appeared which gradually replaced Scarborough's old style paddle trawler. Scarborough's large active fishing fleet suffered during World War I when many trawlers were destroyed and the fishing industry never really recovered.



This was a bad omen for the fishing industry, as tuna used to swim and feed off the huge shoals of herrings. When herring started to decline, the tuna went elsewhere. The visits of Scottish fisher lasses, who used to come to support the local industry, also declined and by 1970 they were not seen any more in Scarborough harbour. Very soon afterwards the herring fleet which had been a part of Scarborough economy for more than 150 years had died. The fishermen had done themselves out of a living, taking too much fish too quickly.

In the early 1930s the local trawler fishermen had a useful side-line. It was discovered that huge blue fin tuna know as tunny fish, lived in the North Sea but they were not easy to capture. Big game anglers turned this into a sport which later attracted the attention of the rich and famous. The local trawler fishermen took visitors out on trips and would point out the location of tunny, the anglers would then be dropped off in rowing boats like the one in Mason's poster to try and catch one. The fish were powerful and would often tow anglers for miles. A good sized one would measure six feet in length and weighed more than 600lb. Tunny fish, had been known to North Sea fishermen long before the 1930s, the fish followed the herring shoals on their migration into the North Sea and along the Yorkshire coast. As far as the trawler men were concerned, tunny were a gigantic nuisance, because they chased the herring right into their nets, punching enormous holes through them as they left.

High society turned its attention to Scarborough where the sport was available only a few miles offshore. Special trains were run from London to bring the celebrities. Baron Henri de Rothschild was one of the most influential and richest to visit Scarborough. He arrived in 1934 in his 1000 ton yacht 'Eros' but he personally chose to fish for common dab, an edible flatfish while others took part in the sport on his behalf.



Left: Baron Henry de Rothschild on board his 1000 ton yacht 'Eros' whilst tunny fishing off Scarborough. Local trawler skipper Edwin Mann right, would come on board each day to show the Baron the fishing grounds

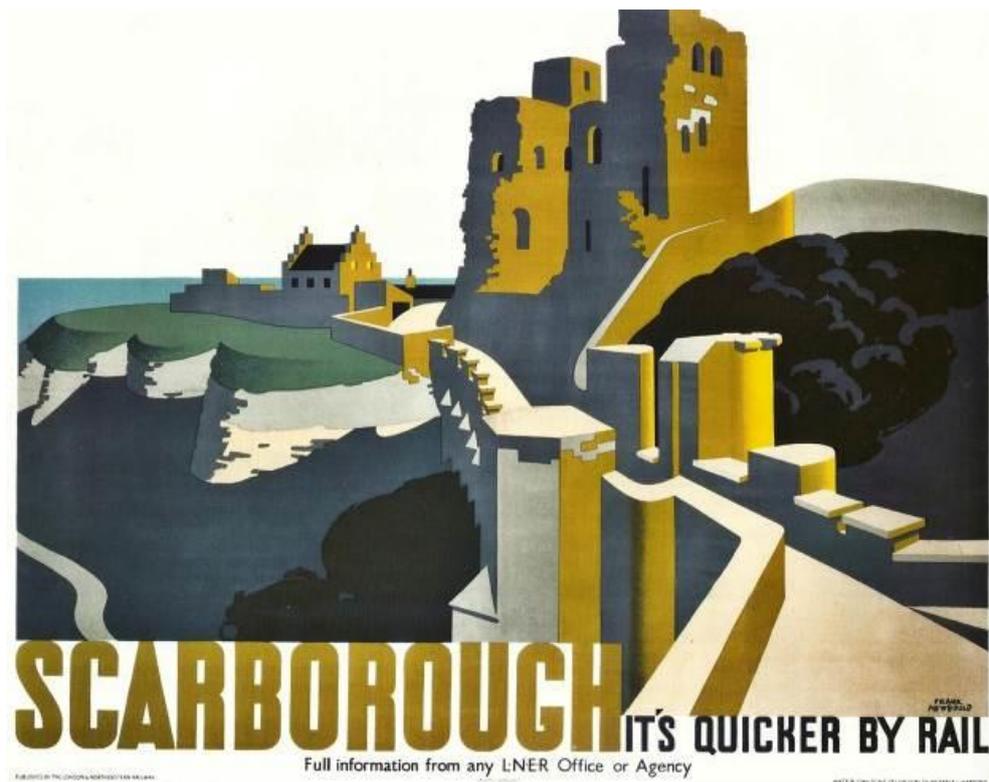
Tunny fishing continued throughout the 1940s and various records were made. In 1949 a Lincolnshire farmer, John Hedley Lewis caught the biggest fish ever weighing in at 852lbs. This broke Mitchell Henry's record set in 1932 by just one pound, his fish weighed 851lbs, thereby setting a new record. Mitchell Henry was furious but in the end Henry had been beaten.

By the 1950s this lucrative spot came to an end, the tunny had disappeared from the North Sea. With no herring to eat due to over fishing, the tunny moved on. However, Scarborough still had its tourism and days out at the seaside were as popular as ever.

Right: This photo was taken on 16th September 1949 and shows Mr John Hedley Lewis left, a Lincolnshire gentleman farmer of Corby with the heaviest caught tunny fish in British waters up to that date. It weighs 852lbs setting a new record. On the right is Tom Pashby the skipper of the coble 'Good Cheer' from which the fish was caught



Scarborough Castle



Scarborough Castle is the subject of the next three posters that were produced for LNER. The first one on the left is a lithograph poster by the Yorkshire artist Frank Newbould. It is dated 1924 and is one of the earliest posters issued by LNER. Newbould's excellent design and use of colour enhances the large lettering of the title 'Scarborough' with the slogan 'It's Quicker by Rail'.

Scarborough Castle is situated on a prominent triangular headland 87 metres above the North Sea and the town. The south-west side of the headland faces inland and the headland ends in steep cliffs facing out to sea. Long before the present castle was built the headland was occupied in the Bronze Age followed

by an early Iron Age settlement. Later a Roman signal station was constructed on the headland.

Newbould's striking poster shows what remains of the present castle built on the landward side of the prominent flat-topped headland. It includes the central square 12th century keep with sections of the curtain wall that extends from the barbican to the cliff edge, most of the 13th century barbican which defends the entrance to the castle and the master gunner's house. The first castle built on the headland was by William Le Gros, earl of Albemarle in around 1130. It consisted of a tower overlooking the entrance with a perimeter wall. Soon after the accession of Henry II in 1154 he seized the castle and it passed into royal hands until the reign of King James I. In 1159-69 he began to rebuild the castle and strengthen its defences. The tower was replaced by a central keep shown in Newbould's poster and the inner walls were enlarged. King John also developed it by creating more defensive curtain walls with an extension to the outer wall down to the cliff. He was responsible for constructing a hall in the inner bailey as well as a new royal chamber block and a separate aisled hall in the outer bailey.

Right: The headland at Scarborough, showing the Keep, extent of the outer bailey, the inner bailey and curtain wall overlooking the town. On the cliff edge are the remains of a Roman signal station and a medieval chapel.



Richard III was the last king to stay there, in 1484, while assembling a fleet to resist the expected invasion of Henry Tudor, later Henry VII. The castle was virtually impregnable, surviving only a few conflicts and so it proved until the English Civil War. For over five months in 1645 the castle was bombarded with cannon fire from St Mary's Church below, by knocking out the great east window in order to do so. The bombardment of cannon fire was so intense that the massive walls of the keep sheared causing the collapse of the western wall, leaving an open-sided masonry shell. It changed hands seven times during the bitter Royalist-Roundhead conflict and was to stand proud again. After the Civil War in the 17th and 18th centuries part of the castle was used as a prison and during the Jacobite Rebellion of 1745-6 a barracks block was constructed within the walls of King John's chamber block, and this remained in use into the mid-19th century.



In December 1914 it took two German warships to finally cause mass destruction, firing more than 500 shells on the castle and the town. The medieval curtain wall overlooking the town was hit by several shells making several breaches in the ancient defensive wall. Two shells hit the keep and the 18th century barracks block was shelled repeatedly the damage was beyond repair and it was demolished. In 1920 Scarborough Castle was taken into state guardianship by the Ministry of Works and in 1984 it was placed in the care of English Heritage.

Newbould's poster shows the large, square keep with windows, it served as a grand residence containing a great hall, a chapel and private living quarters. Today visitors can access the keep via a flight of stone steps along the south face.

Above. A cut-away reconstruction illustration of the keep as it would have looked in the 12th century occupied and busy. Courtesy English Heritage

Right: The 12th century keep with flight of stone steps along the south face that give access for visitors. To the right is the Master Gunner's House which houses an exhibition and artefacts spanning the whole period of Scarborough Castle's past, uncovered during site excavations

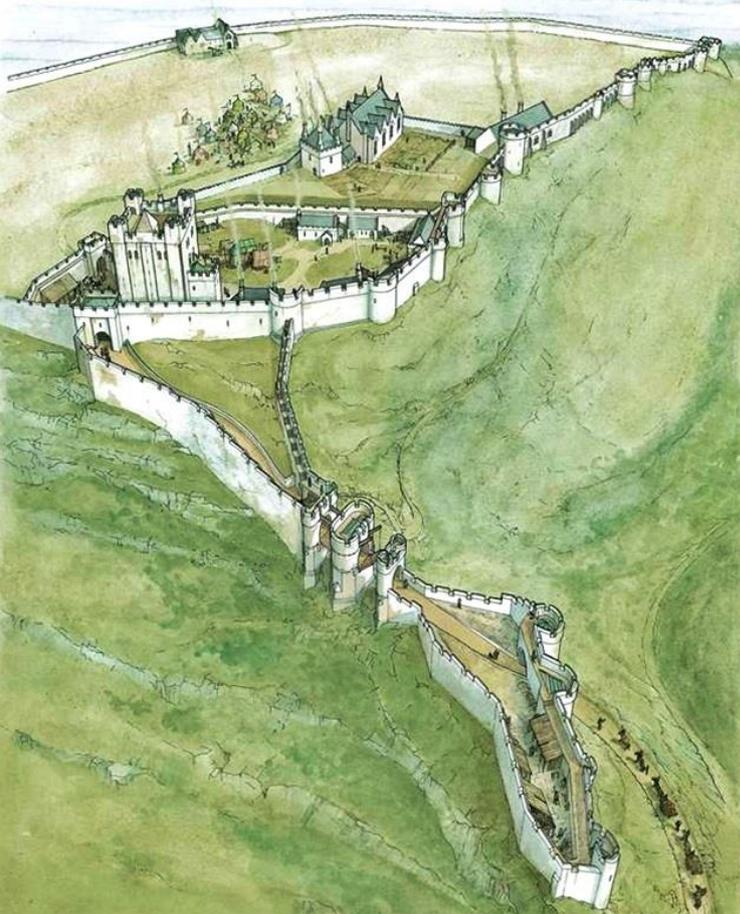
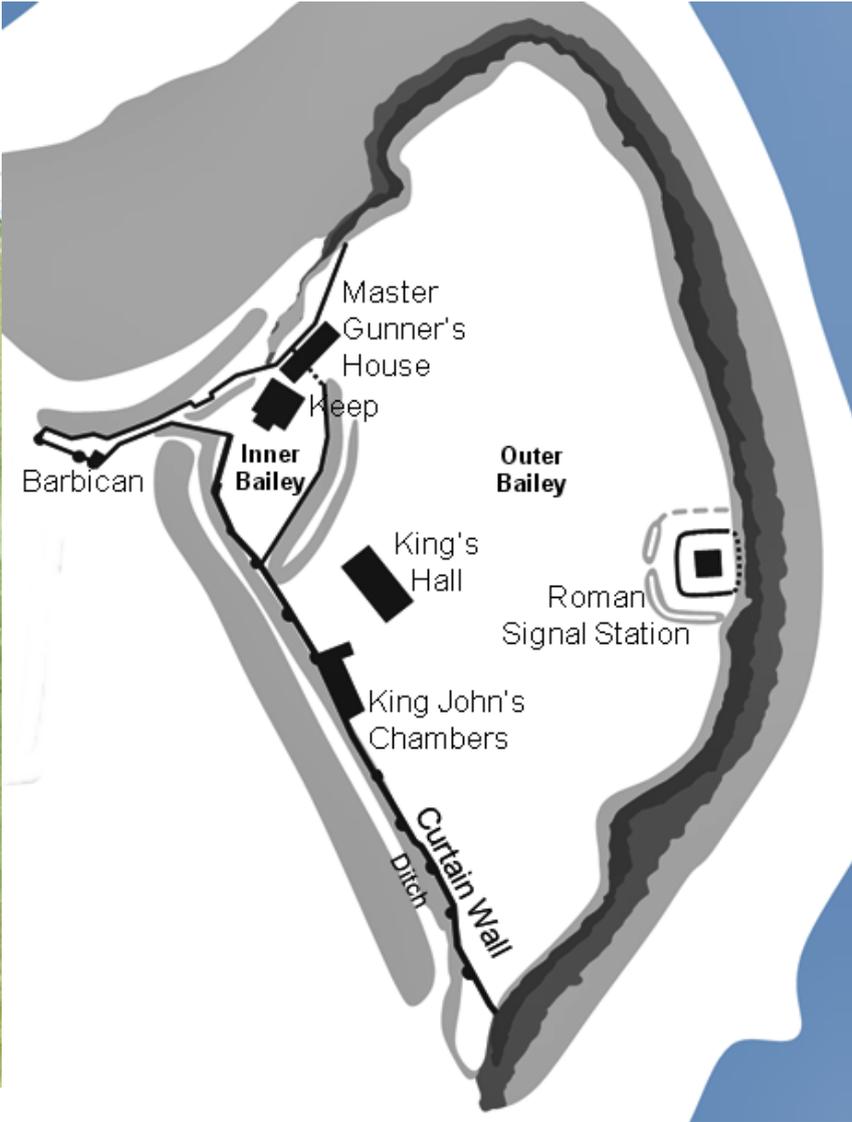




The poster on the left shows a young couple sitting on a blue rug on the cliff edge below one of the half-round towers that are set at regular intervals along the castle's curtain wall. The man has a pair of binoculars in his hands, on the rug in front of the woman is a half-eaten box of chocolates and her handbag. They have a panoramic view of South Bay with the beach below. In the far distance along the beach is Scarborough Spa with the Esplanade above and on the horizon on top of Oliver's Mount is the War Memorial. To the left of the lady's shoulder is the Grand Hotel and the Cliff Bridge that spans the valley. The poster is by Austin Cooper (1890-1964), a Canadian who studied at Cardiff School of Art and Allan-Frazer Art

College, Arbroath. He began his career as a commercial artist in Montreal, but returned to London in 1922 and designed posters for the Empire Marketing Board, LNER as well as the London Underground. This is one of his lesser-known works and is dated 1932.

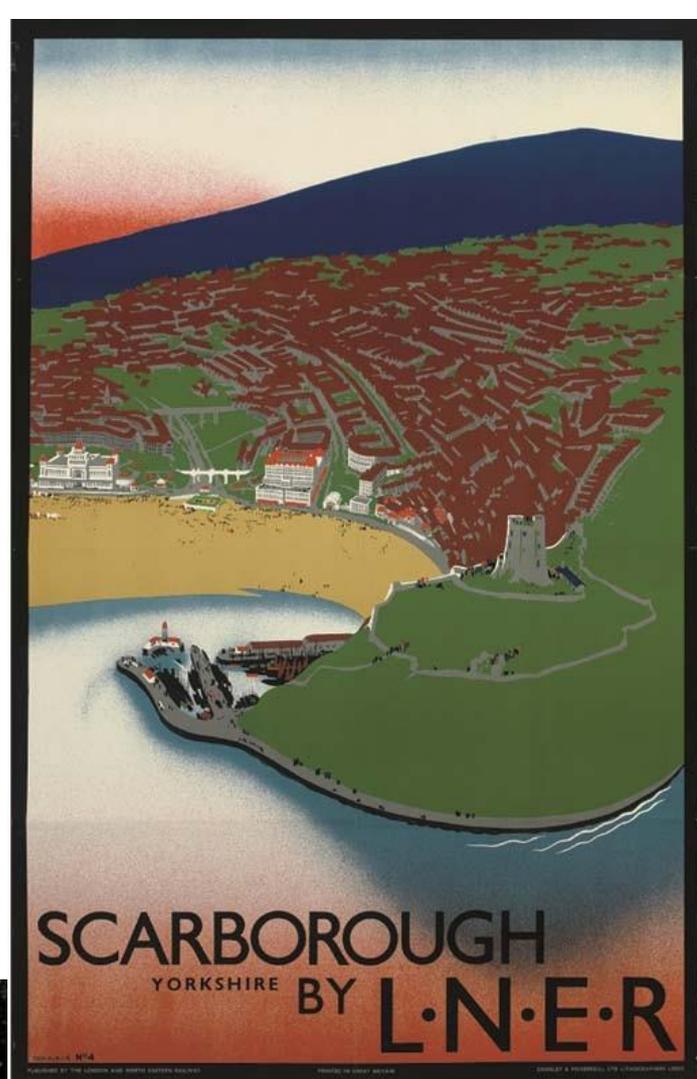
Right: Plan of Scarborough Castle showing the inner and outer baileys and features described in the text



Above: A reconstruction of the Scarborough castle in about 1300. Courtesy English Heritage (illustration by Chris Jones-Jenkins)

The third poster on the right is an aerial view of Scarborough Castle showing the harbour and the South Bay foreshore. In the background is the town illustrated in brown and green patch work with Oliver's Mount rising above to the skyline in one solid dark colour. People are illustrated in black outline, they can be seen walking around the Marine Drive, exploring the castle and on the yellow sands. Important features such as the Scarborough Spa, the Cliff Bridge and along the foreshore the Grand Hotel, the Olympia Café and Ballroom, the Futurist, the Palladium Picture House and the Seawater Baths are highlighted in white.

The Olympia Café and Ballroom was a wooden structure built in 1894 for John Woodall (1831-1905) to a design by the Scarborough architect John Caleb Petch (1853-1915). During its life time it saw many 'fads' including roller skating. In 1938 it became known as the Olympia dance hall or ballroom with tea rooms, and welcomed the big name dance bands in the post war years. By the 1960s it was reported to be 'going downhill'. The building was destroyed by fire on 29th July 1975 and a new Olympia was built on the site in 1980.



Left: The Olympia Café and Ballroom viewed from the sands along the foreshore road showing a row of gift shops in front

The Palladium Picture House was originally built as a Cinema in 1912 and was situated next to Catlin Arcadia Theatre, which was on the site of the former Kiralfy's Arcadia a fun palace opened in 1903. Will Catlin rebuilt the Arcadia as an open air pierrot theatre in 1909. This closed in 1920 and was demolished to make way for the Futurist Cinema, the Palladium Picture House was considered too small to meet the rising demand and was renamed the Arcadia Theatre, and was then used for live theatre until it closed in 1968.

Right: The Catlin Arcadia Theatre in about 1912. It had a moveable roof and could be converted into an open air theatre





Above: This photo shows left the Futurist and right the Palladium Picture House. The Italianate style architecture can be seen on the frontage before it was covered over with unsightly cladding in 1968

The Futurist accommodated larger audiences and more entertainment and although it was originally built as a cinema, in 1957 it was converted into a theatre. It was redesigned and expanded in 1968 to include a new larger stage taking over the former Palladium Picture House next door to become one theatre complex. At this time the exterior and interior were also radically altered. The Futurist originally had an exterior faced with Italianate style architecture which still survives behind the 1968 exterior cladding and is partly still visible higher up the frontage. However, less than 50 years later the Futurist followed the same fate as the Arcadia Theatre closing in 2014 and demolition work started in June 2018.



Above: The now demolished Futurist incorporating the Arcadia Theatre, formerly the Palladium Picture House on the right after it was closed in 2014. The frontage is cladded covering the Italianate style architecture part of which is visible higher up on the left. Photo by Steve Barowik

Opposite the Futurist on the corner of Foreshore Road and Bland's Cliff were the once public sea water swimming baths. They were built by the Scarborough Public Baths Company formed in 1858. The exotic building was designed by Josiah Fairbank in a Middle Eastern style of architecture with Moorish arches, red-and-white brickwork, and mosque-like tower topped with a dome. They were built to meet the growing demand for bathing treatments in the town and opened in 1859, originally they were accessed directly from the South Bay sands before the construction of Foreshore Road. In 1863 the building was enlarged and was then operated as a Turkish baths. The extension included a complete and separate Suite of Rooms for Ladies and Gentlemen, price 2s 6d for each Bath.

Right: This old photo of the public sea water swimming baths was taken sometime before 1879 when the South Sands covered the foreshore up to the building. Big letters on the seaside states 'SEA WATER BATHS'. The Grand Hotel dominates the photo and the Cliff Bridge can be seen just to the left



Left: This later photo shows the Foreshore Road setting the baths back further from the beach



Right: This photo shows a group of people gathered outside the entrance to the public sea water swimming baths on the corner of Foreshore Road and Bland's Cliff. The sign above the windows middle left reads 'Your photos beautifully produced 12 for 1s finished while you wait'. Small shops can be seen in front of the baths protected with sun blinds.



The baths were sold in 1903-4 to E. Gambart Baines who installed waxworks but the baths continued to be used throughout the summer. At the same time the front was converted into small shops. Herbert A. Whitaker bought the baths in 1920, and converted them into an entertainment centre.



Over the years this featured various shows, and in 1936-37 an 'Indian village' was included. At some point in time the tower was seriously damaged and was removed in 1945. James Corrigan bought the building in 1947 and converted it into an amusement arcade, retaining the Moorish design which is now Coney Island.

Left: A photo of the building covered in billboards of the many attractions, these include ten jolly Indian monkeys, a girl changing into a Goddess, an Indian palmists and a hall of laughter. Photo courtesy of the Sarah Coggrave collection 'Stories From Scarborough'



Right: Scarborough's Coney Island, the building is a former shadow of the imposing temple-like swimming bath that once graced the sandy foreshore. Like so many attractions it was but a flicker in Scarborough's long history Photo by Pauline E

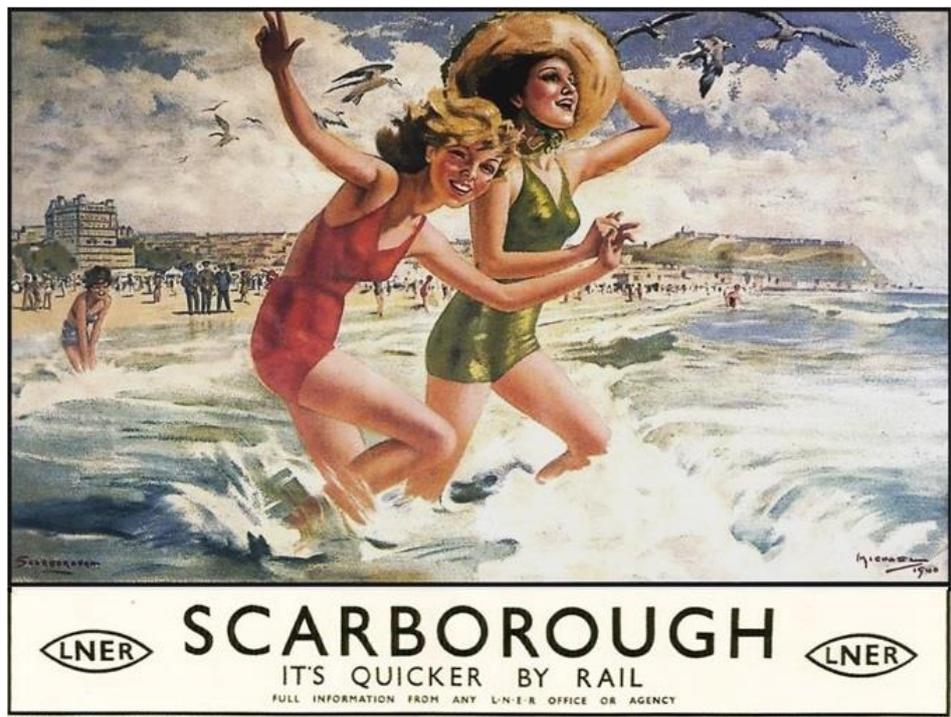
The LNER poster of Scarborough Castle on page 82 is by Tom Purvis who also produced the poster of Scarborough Spa at night on page 68. Purvis developed a bold, two-dimensional style using large solid blocks of vivid flat colour and eliminating detail. This can be seen in his Scarborough Castle poster which was originally produced in 1930 as part of a set of 6 posters using the same bold style. This poster is number 4, the others are Clacton-on-Sea, Essex, Lowestoft, Suffolk, Skegness, Lincolnshire, Robin Hood's Bay, Yorkshire and Bamburgh, Northumberland. They were designed to form a panoramic view of the LNER holiday coastline.



The Final Years of Scarborough's Railway Posters Issued by The London and North Eastern Railway (LNER)

Apart from Fred Taylor's poster of Scarborough Spa on page 70 issued in 1939 by LNER ahead of World War II and probably painted a year two earlier, the LNER also produced two more posters and issued them just before the outbreak of World War II. The photographic poster on the left shows a man and woman in a train compartment looking out of the window at the popular Scarborough Spa, the promenade and the sea that stretches out in the distance. The railway line of course does not run anywhere near the beach it actually approaches the town inland on the north side, but the effect of the photo is clear. This is a composite photograph produce by Witherington in about 1938 when the LNER was pushing the message 'It's Quicker by Rail'.

Late in 1939 LNER went ahead with their holiday plans for the 1940 season despite the outbreak of the Second World War. They produced a number of posters including the one on the right. The artist is Arthur C. Michael who also painted the Scarborough Spa on page 67. Although Michael's poster is a lively impression of a beach scene he has included three armed services personnel standing on the beach in the background as a reminder of the serious events taking place in Europe. This was the last 'Summer Season' and the production of holiday posters finished until after the war was over in 1945. The centre piece illustrates two happy go lucky girls in swimmer wear running and splashing into the sea with waves lapping around their legs. Seagulls are gilding above and behind the girls are riding the currents. These Seagulls are now protected by law but in recent years herring gulls, which are large birds have become a problem to people. They swoop down on their victims as they eat in an attempt to take their food, attacking individuals and fouling the seafront. Scarborough Borough Council advises visitors not to feed the gulls and never drop litter. More recently new measures have been introduced in a bid to curb Scarborough's out-of-control gull population in allowing culls but only time will tell if this helps to curb gulls attacking the public for food. Further along the beach in the distance are a number of swimmers in the sea and in the background is the Grand Hotel with the beach populated with holidaymakers. The South Bay sweeps all the way round to the harbour and headland which is on the right of the girls.



The LNER developed its own distinct elliptical logo incorporating its initials which only appear on one of the Scarborough's posters, which is on Michael's beach scene poster above.



The summer of 1939 had seen the resort packed with holidaymakers. Hotels and boarding houses had been full of visitors on the first Christmas of the war but this was all to change, hoardings were cleared of most advertising material and notices put up giving information on urgent war matters. For the duration of the war 'The Big Four' companies were amalgamated for operations under the name 'British Railways', although they still used their pre-war names and their initials appeared on wartime railway posters under the name 'British Railways'. However, many posters of resorts did remain, but the tone changed as the war came closer to home. Travel was discouraged with slogans such as 'Is Your Journey Really Necessary'. Not all travel was prohibited and Scarborough still continued to welcome tourists who could travel by train to the coast and enjoy a holiday at the seaside. The last concert to be held at the Spa was on the 6th July 1940 reopening after the war, but other amenities remained open.

Scarborough did encounter 21 air raids destroying or damaging buildings and leaving many dead and wounded. By September 1944 Scarborough slowly returned more or less to its peaceful times. War posters began to come down and the railways and advertising boards reverted to 'The Big Four'. The railways started to return to normal and advertising posters again appeared prompting holidays at home that recaptured much of the fun of earlier years. The LNER was quick to reissue Fred Taylor's poster of Scarborough Spa on page 68, the photographic poster by Witherington, Michael's beach scene on page 85 along with other posters that had been printed before the war. Once again passengers found it difficult to resist the idyllic scenes of Scarborough.

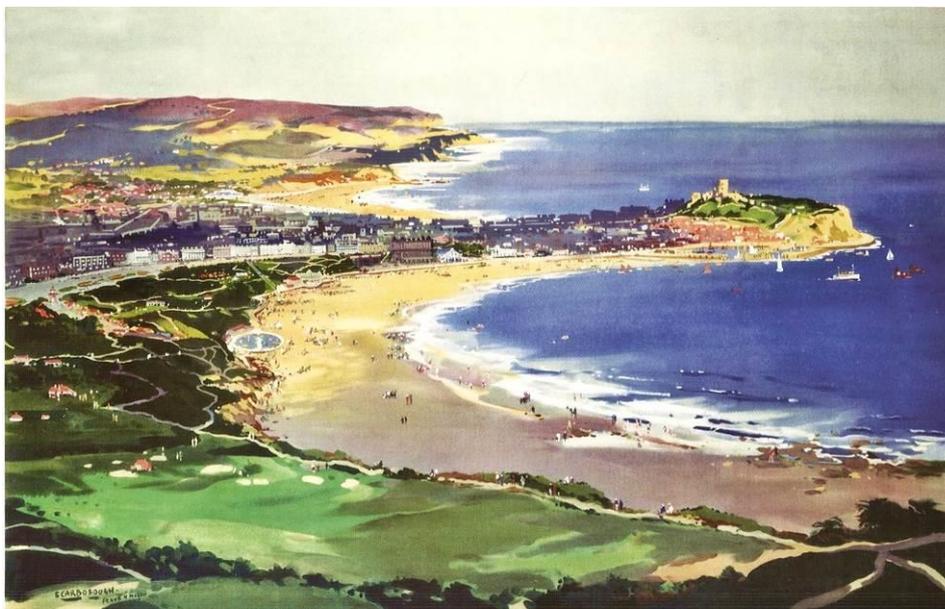
But the elected Labour government had other plans for the railways, at the end of the war in 1945 they were committed to nationalization, however they were not in a position to put their plans into immediate effect. Recovery was slow and it was not until 1st January 1948 that British Railways (BR) was created, the railway companies then passed into public ownership.

The new British Railways (BR) regions were similar to those operated by 'The Big Four' and to begin with the railways continued much as before. Initially the leading graphic design artists that characterized the railway posters for the LNER were left behind in favour of the urgent need of repair to the railways due to the wear and tear of the war years.

British Railways (BR) Seaside Holiday Posters

British Railways (BR) first produced railway posters promoting rail travel to Scarborough in 1948. The early posters had a very similar look to those produced by LNER although they now carried the British Railways name in a distinctive lozenge design.

The posters on the right and below are by the local artist Frank Henry Mason (1876-1965) and they were issued by British Railways in 1948. Mason also designed posters for the LNER and other railway companies. The panorama view is looking northwards from high above Frank Cliff to the south of Scarborough. The rocky coast line stretches north around North Bay taking in the Scalby Ness Rocks and probably capturing on the horizon Cromer Point. The centre piece is the rocky headland that divides the coast line and seafront into two bays the North Bay and a South Bay.

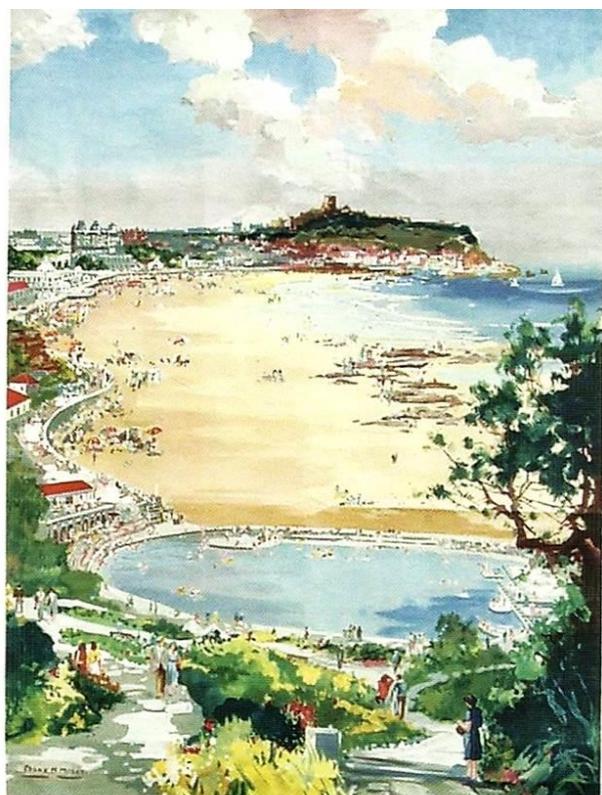


SCARBOROUGH
GUIDE FREE FROM PUBLICITY MANAGER, SCARBOROUGH
Train service and fares from **BRITISH RAILWAYS** stations, offices and agencies

The ruins of the 12th century Scarborough Castle are situated on its promontory and the harbour can be seen below. The blue Open-Air Lido is clearly visible in the South Bay, it finally closed in 1989. Mason's exquisite detail to the buildings in South Bay is that they gleam in the noon-day sun, a warm invitation to the delights of Scarborough. The familiar row of terraced houses along the Esplanade including the Crown Spa Hotel looks down onto Scarborough Spa and the beach. To the left is the South Cliff Tramway, and past the Spa going southwards is the Cliff Bridge, the Grand Hotel, the old Olympia, the Futurist, the Palladium Picture House and the old Seawater Baths with a mosque-like tower.

BRITISH RAILWAYS

The poster on the left is a view of South Bay from above the Open-Air Lido. All the old familiar buildings can be seen on the left that sweeps in an arc around to the headland. It is a warm sunny day and the sandy beach is populated with holidaymakers. A few coloured beach umbrellas have been set up on the sands with tables and chairs.

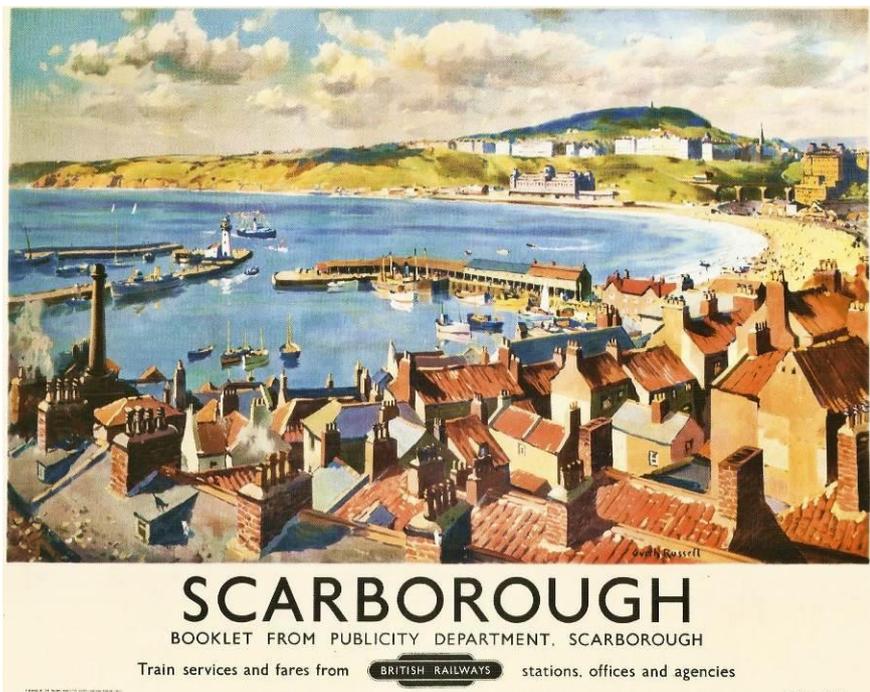


SCARBOROUGH

BOOKLET FROM PUBLICITY DEPARTMENT, SCARBOROUGH

Train services and fares from **BRITISH RAILWAYS** stations, offices and agencies

The next British Railways (BR) poster on the right is a view looking down from the castle over the red-roofed houses of the old town. The harbour and the town were built around the castle and its prosperity had largely been based on commercial activity in the harbour, including fishing, shipbuilding and trading of goods through the numerous cargo boats which used its sheltered harbour. In the background is South Bay with the Spa at south-end of the beach, and the seafront. The painting of the old part of the town is wonderfully composed. The artist is Gyrrh Russell (1892-1970) and it was issued in 1950.

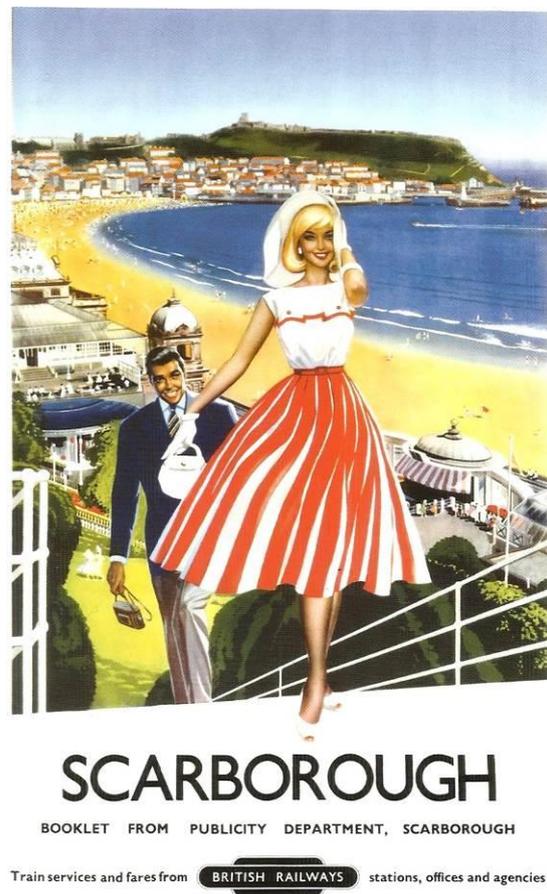


The poster on the left is really an eye-catching poster by the great commercial artist Tom Eckersley (1914-1996). He like Tom Purvis many years before had a great talent for putting a commercial message down on canvas simply and colourfully. It illustrates the smiling face of a lion standing on the South Bay sands holding a tennis racket, with a bucket is on his right arm, strapped on his back is a set of golf clubs, leaning on his left side is a cricket bat and he is holding a fishing rod. These leisurely and sport activities were used in the poster to encourage holidaymakers to Scarborough. This is one of the most iconic posters that British Railways produced for any of the Yorkshire resorts in the 1950s, and it is rarely seen today. It is dated 1956 with a simple title 'Scarborough'.



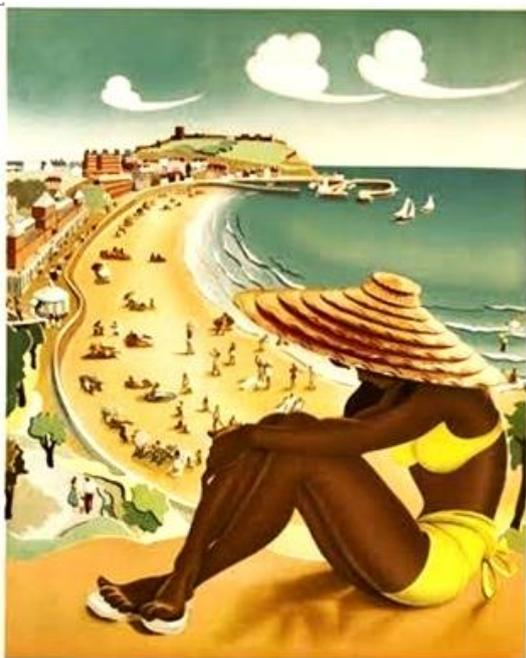
BRITISH RAILWAYS

For the next British Railway posters we come to Scarborough Spa. In this poster on the right we see a fashionably dressed couple of the late 1950s, in true Scarborough tradition. They are climbing steps to the Spa Gardens and in the background the sandy South Bay beach the town and Scarborough Castle can be seen in the distance. To the right of the lady wearing a brightly coloured orange and white striped dress is the Sun Court with glass wings flanking the bandstand that were erected in 1954. During this time British Railways were carrying on the practice of colourful and eye-catching poster, some from known and others from unknown artists, as in the case of this posters. It was probably supplied by one of the many artists' studios that supported marketing activities. This poster was issued by British Railways in 1958 and is one that is rarely seen in auctions.





Left: The Scarborough Spa Sun Court showing the glass wings flanking the bandstand that were erected in 1954. Visitors are enjoying the music on a warm sunny day. The balcony on the top left of the photo is where the couple are standing in the poster on the right. Photo by Dave Morton



The poster on the left illustrates a young lady bather wearing a yellow bikini and a straw sunhat sitting on the cliff top that overlooks the south bay sands. The 3-dimensional effect was obtained by photographing what was originally a model. The bathers, deckchairs, trees, buildings and even the waves were all made from separate pieces of wood. The design of the title is imaginatively created using the standard ‘Gill Sans’ typeface introduced by LNER in the 1930s. For a British Railways poster this is a fascinating design which unfortunately is not signed but is dated 1954.



The poster on the right is probably one of the last posters produced for British Railways to promote train services to Scarborough. The unknown artist, and allowing for artistic licence, has chosen a twilight setting for this poster. It shows a smartly dressed couple in evening wear standing on the balcony of Scarborough Spa. They are enjoying the sunset and the night lights reflections across the beach. In the distance to the north



is the headland with what remains of Scarborough Castle that can be seen on the skyline. This poster was issued in 1961 when the glory days were over for Scarborough.

The popular Scarborough railway seaside holiday poster has come to an end and although British Rail burned tens of thousands of them the few that survived are illustrated in this article. They now represent the social history of Scarborough that once adorned waiting room walls and billboards on platforms. Today railway posters have become very sought after and collectible, as a true art form in their own right.

In 2010 two original Scarborough railway posters were sold in auction at Christie’s in London. They are by Konstantin Ivanovic Gorbatoff, see page 73, sold for £875 and Gyrth Russell’s poster see page 88, made £1,250. Reproductions of railway posters are much commercialised and widely available and are more affordable.

Bridlington's Oldest Shop

Paul Williams laments the closing of H Marshall and Son. Sadly just one of many independent and family run shops in Yorkshire that are closing down due to the decline in trade.



Growing up in the 1960s and 70s my mum, dad, sister and I would visit Bridlington every year for our summer holidays. We would spend a week playing on the beach, eating too much ice cream, browsing the souvenir shops and pretending that the man in the kiss-me-quick hat (my dad) wasn't with us.

One of our regular haunts was H Marshall and Son in High Street, our mother insisting every year that "you can't buy shoes like this at home". So it was with some sadness that I learned about the closure of the shop this year. Established in 1895, the business started life as Marshalls Boot Store with proprietor Fred Marshall selling boots and wellingtons to local farmers from a shop which formed part of his living room. In 1945 Fred's nephew Herbert joined the business at a time when rationing was still in force and coupons had to be used when purchasing shoes. Herbert's son David joined him in the family business aged 10, wrapping up the shoes in brown paper parcels, before joining full time on leaving school. When David was 21 the name of the shop was changed to become H Marshall and son. David's wife Dawn was recruited in 2012, making it a real family affair.



Right: Herbert Marshall joined the business in 1945 after serving in World War 2



Above: The shop in the 1940s when it was called Marshall's Shoe Store.

Fred used to wear a tan coat, just like Ronnie Barker in 'Open All Hours', and when he saw people outside he would go and invite them in. My dad was just the same. Mum used to hate it but my dad would say 'if you never get them in, you'll never know if they'll buy anything!' In the early days dad would deliver wellingtons to farmers in Burton Fleming and Hunmanby on a pushbike."

For David's wife Dawn the decision to close ushers in a new era for the business.

*Right: In the 1950s the shop became
H Marshall & Son*



“In 2014 Herbert retired due to ill health and we tried to update the shop, adding new ranges and modernising the place a little which was a decision we made with our hearts rather than our heads really. We will still continue to serve our customers just in a different way.



Left: To commemorate that Marshall and Son had been trading on the site since the 1800s Beamish Museum, made a mock-up of the store from the 1800s.

It is very difficult to compete with the supermarkets now and this is about bringing the business into the 21st century. We have a history and heritage within the town that we are very proud of but the decision to close rests purely on footfall. Customer numbers have declined and if the footfall isn't there you just can't carry on.”

The mantle of the “Oldest Shop in Bridlington” has now passed on to ladies outfitter Ernest Whiteley and Co in Promenade, a mere infant at 114 years old, but for H Marshall and Son the advent of technology means they will continue to serve customers for a long time to come.

Herbert Marshall sadly passed away barely a month after the shop closed its doors for the final time. The family received many messages of condolence which served as a fitting tribute to a popular and well-respected member of the local community.

Right: David Marshall with three lady assistants in happy days for H Marshall and Son.



Wassand Hall and Gardens, East Yorkshire

By Janet Stevens and Rupert Russell

Wassand Hall is situated in beautiful tranquil surroundings between Seaton and Hornsea approximately 12 miles east of Beverley, 18 miles north of Hull in East Yorkshire.

A long drive under an avenue of Norway Maples (*Acer platanoides*) brings you to Wassand Hall. In the Winter their bare limbs stretch upward to make an arch like the inside of a cathedral. In the Spring new growth appears in a soft pinkish brown only to be replaced by a green shady canopy in the Summer and then after casting their leaves in the Autumn it is back to the bare branches.

These spectacular trees are the first treat for many on making a visit to this little gem hidden away near Hornsea in East Yorkshire.



The Hall, which has been in the same family for 400 plus years, was rebuilt in 1815 during the Regency period, the original house having been demolished around the same time. The last absolute owner was Lady Strickland-Constable who died in 1995. The present owner and Resident Trustee, Rupert Russell, is charged with upholding Lady Strickland-Constable's Will which states 'My estate at Wassand and the adjoining land shall be managed so as to protect and preserve the wild birds, animals and plants.' Whilst always having this in mind there has nevertheless, since 1995, been an ongoing programme of restoration and redevelopment of the grounds and the Walled Garden. This has been spearheaded by Mrs Catherine Russell, Rupert's wife, assisted by the Estate staff and more recently a group of volunteers.



Above: Wassand Hall with the statue of a 'Gladiator' by John Cheere date 1715 in the foreground.

The grounds have two walks, the Half-Mile walk and the Woodland Walk, the latter takes visitors through the recently extended arboretum. Wassand has a mix of indigenous and specimen trees such as Holm Oak (*Quercus ilex*), Bhutan Pine (*Pinus wallachiana*), English Beech (*Fagus sylvatica*) and Giant Redwood (*Sequoiadendron giganteum*) In addition three other trees have been confirmed as Champion Trees of Yorkshire by the Woodland Trust.

Right: The Woodland Walk in early Summer.



They are a Purple leaved plum (*Prunus cerasifera* "Pissardii"), a Red Chestnut (*Aesculus x carnea*) and a Chinese Thuja (*Platycladus orientalis*). Many of the trees are very old probably dating to when the Hall was first built. The trees in the recently extended arboretum

are young and have been planted with Wassand's future in mind. They have all been selected with the theme of English trees of an International origin such as the Washington Hawthorn (*Crataegus phaenopyrum*), Antarctic Beech (*Nothofagus antarctica*) and Mongolian Lime (*Tilia mongolia*). A natural pond, originally part of Hornsea Mere millions of years ago, is now an integral part of a greater Wetland area. Here a Stumpery has been created and as well as the wild flowers in the area, ferns - wetland and woodland species - have been added creating habitats for wildlife and insects.

The Half-Mile walk stretches out into the Parkland ending up at the Hydrangea border. The border is a long stretch of mixed species of Hydrangeas such as *H. quercifolia*, *H. paniculata* and *H. arborescens*. This is edged with a broad band of *Geranium magnificum* to give some early colour. In addition this area holds a collection of *Buddleia* to encourage butterflies and a very new collection of *Species Paeonia*.



Left: The Hydrangea Border at the end of the Half Mile Walk.

At the front of the Hall are three beds, one circular and two crescents known as ‘the eyebrows’. The circular bed is planted formally with Yew (*Taxus baccata*), Box (*Buxus sempervirens*) and Cotton Lavender (*Santolina chamaecyparissus*).



Left: The front aspect of Wassand Hall.

The eyebrows are a nod to the renowned garden designer Piet Oudolf being planted with grasses - *Stipa tenuissima*, *Calamagrostis x acutiflora* Overdam - and a variety of perennials such as *Phlomis* (*Phlomis russelliana*), *Veronica* (*Veronicastrum virginicum*) and *Coneflower* (*Echinacea purpurea*) - these chosen to create a natural shift from the formal to the parkland.

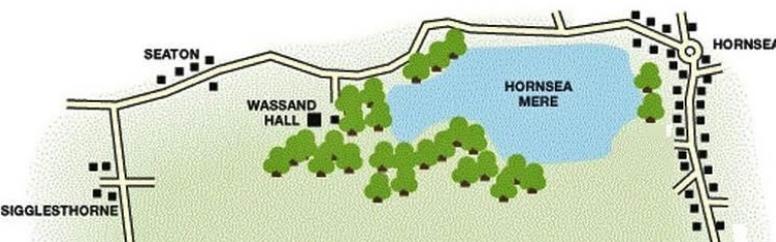


From the lawns on the Eastern side of the Hall you have extensive views of Hornsea Mere which is part of Wassand Estate.

Left: The Hall in relation to the Mere

Right: Hornsea Mere looking west from Wassand Hall.

Below: Map showing Wassand Hall and Hornsea Mere.



Just outside the entrance to the Walled Garden is a small Spring Woodland Garden planted with a variety of early flowers such as snowdrops (*Galanthus*), *Dicentra*, Hellebores and Primulas.

The Walled Garden has seen some serious changes during its existence. Initially, around 1700, it was, like most gardens of its type - for keeping the house supplied with fruit, vegetables and cut flowers. There were 14 gardeners employed to look after it along with the walks and the parkland. During the Second World War the family moved out only to find on their return that the garden was largely grassed over. It then became a paddock for animal grazing. In 1997 Mrs Russell embarked on a restoration project with the present design being drawn up by Charles Mitchell.



Left: The formal Parterre Section of the Walled Garden

Divided into 3 key areas, the garden comprises a formal parterre, an area for vegetable and soft fruit and an area for ornamentals. The formal area is a parterre planted up with grass (*Stipa tenuissima*) various shrubby salvias and Hostas such as H.Catherine and H. Anne. This area is partitioned off from the vegetable and soft fruit growing area by rows of espaliered crab apples (*Malus huphensis*) giving a profusion of flowers followed by scarlet fruits.



*Espaliered Crab Apples - (*Malus huphensis*).*

The vegetable and fruit patch are largely raised beds growing annual crops of Potatoes, Cabbage, Onions, Marrow, salad crops and various soft fruits. The ornamental section is rather like a Walled Garden within a Walled Garden in that it is completely partitioned off from the other two areas. Borders run either side of a pathway that circuits the garden. The inner border has pleached Limes (*Tilia cordata*) under-planted with highly scented old fashioned roses such as R. President de Seze, R. Ispahan and R. Madam Hardy, these are in turn are under-planted with such as Pineapple Lily (*Eucomis bicolor*), *Chiastophyllum oppositifolium*, *Geranium traversii* var *Elegans* and *Geranium psilostemon*. The outer borders are planted with more unusual plants. The white border has a large *Hydrangea arborescens* Annabelle and *Romneya coulterii* both of which draw gasps of admiration when in full bloom. The hot border has *Echium candicans*, *Tetrapanax papyrifer*, *Crambe cordifolia*, *Canna Tropicana* intermingled with a variety of bright annuals such as *Ricinus carmencita*, *Cosmos rubenza* and *Zinnias*. The opposite end of the garden, north facing, is much quieter with ferns and other shade lovers. Lastly in the Walled Garden is the west facing side which is primarily made up of yellow and blue flowering plants.



Left: The Ornamental Garden

The most recent additions to the garden have been the raised alpine beds which are at their best in the Spring and a Cactus House containing a selection of cacti and succulents.



Right: Raised Alpine Bed.

When you have visited the gardens and grounds you can then visit the Hall, rebuilt in 1815. The Estate was purchased circa 1520 by Dame Jane Constable and has remained in the Family till the present day, Rupert Russell being the great nephew of the late Lady Strickland-Constable. The Hall contains a fine collection of 18/19th Century paintings, English and Continental Silver, furniture and a fine collection of porcelain all set in very comfortable surroundings. Wassand is very much a family home and retains a very friendly atmosphere.



Left: The Drawing Room.

Right: The Hall from the balcony.

In 2016 Wassand was awarded a grant from The National Lottery, this enabled the development of the Wetland and Stumpery Area and also the extension of the Arboretum. In addition it has allowed for a Resource Centre to be created. The idea behind this is to enable the best use of the outdoor area at Wassand - mainly for school children throughout the area to have the opportunity to be involved in Environmental Educational Programmes. In addition it will be used by other groups such as for horticultural lectures.



Above: Gentiana Aucaulis.

Below: Romneya Coulteri.





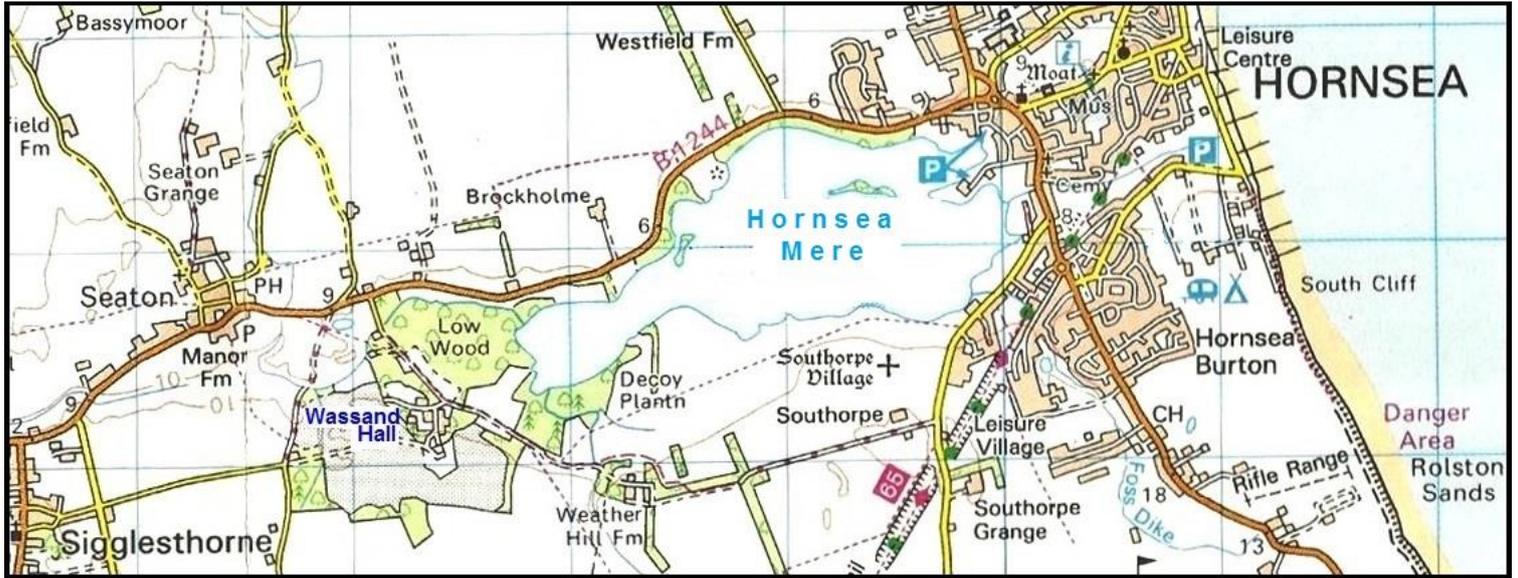
Above: The Spring Woodland Garden



Narcissus Bulbocodium



Rosa Mundi



Above: Location map showing Wassand Hall and grounds at the west end of Hornsea Mere.

Below: Fountain in the walled garden.





Above: Corner View of Wassand Hall, Hornsea Mere can be seen on the right.

Below: Wassand Hall East Front.



Open Days & Events

If you would like to visit Wassand Hall and the gardens please see the website for details of opening times and further information at www.wassand.co.uk.

The photographs in this article were taken by Henrietta & Lester Barnes, Michael Jebson, Marc Webster, Rob Barnard and J Thomas.

25 Years Ago the Printed Yorkshire Journal was Published

Yorkshire Journal

The first issue of *Yorkshire Journal* appeared in Spring 1993. Published by Smith Settle of Otley this was a high quality journal, aimed at a niche in the market. At that time several of the magazines dedicated to specific parts of Yorkshire had ceased publication, and only two Yorkshire magazines were flourishing, the *Dalesman* and *Yorkshire Life*. *Dalesman* then was very much the same as *Dalesman* today, while *Yorkshire Life* was in the process of changing from a solid and informative format to the glossy society magazine it is today.



Most magazines are leafed through, the interesting bits read, and discarded when a new issue comes out. *Yorkshire Journal* clearly did not fall into that mode. At 9½" x 7" it was substantially larger than the average paperback, around 120 pages printed on solid glossy paper, with a perfect-bound spine it weighed in at about half a pound, and was clearly meant to be retained on the bookshelf for reference.

Left: The printed cover of the first issue of Yorkshire Journal published in Spring 1993 by Smith Settle of Otley

As for the content, it was in many ways quite similar to *Dalesman* in the mixture of long and short articles about architecture, local characters, and customs, together with some light fiction, poetry and art reviews. It did of course cover the whole county (although the Dales did

feature quite often!), but the larger page size and quality allowed much superior reproduction of photographs and drawings, with around a dozen or so pages featuring colour illustrations.

Advertisements were few and discrete. This together with the cost of producing a quality product made it quite expensive at £2.95 – at this time both *Dalesman* and *Yorkshire Life* cost less than £1.

Smith Settle published the magazine quarterly for ten years, then it was taken over by Dalesman, who produced a further seven issues in a similar but slightly smaller format. It was to be a further five years before the magazine emerged, Phoenix-like, as the free e-journal you are reading today.

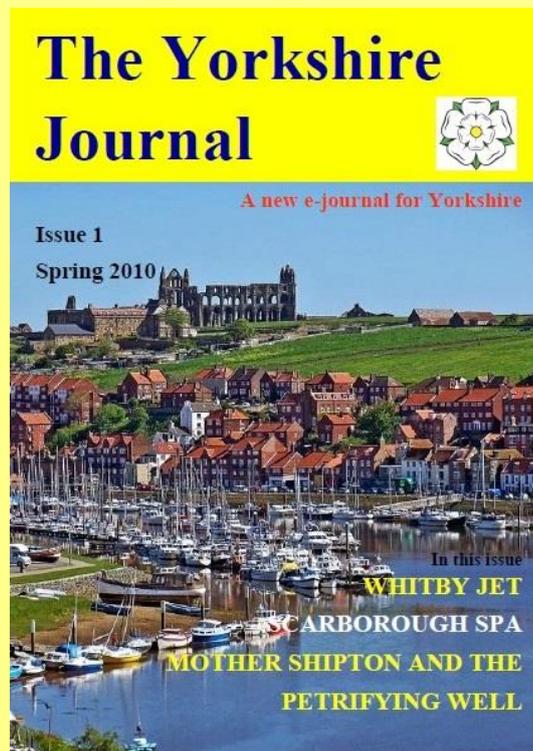
For copyright reasons we cannot reproduce the printed magazine on our website, but we are displaying the covers and contents of the entire print run at –

www.theyorkshirejournal.wordpress.com/journalss

Right: The first issue of the free e-journal – ‘The Yorkshire Journal’ which was a quarterly publication but from this year is published annually and can be download in PDF from our website at –

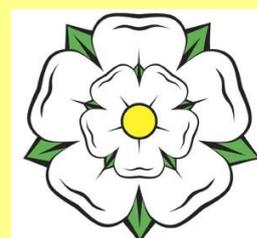
www.theyorkshirejournal.wordpress.com

where the full archive of the e-journal is available to download

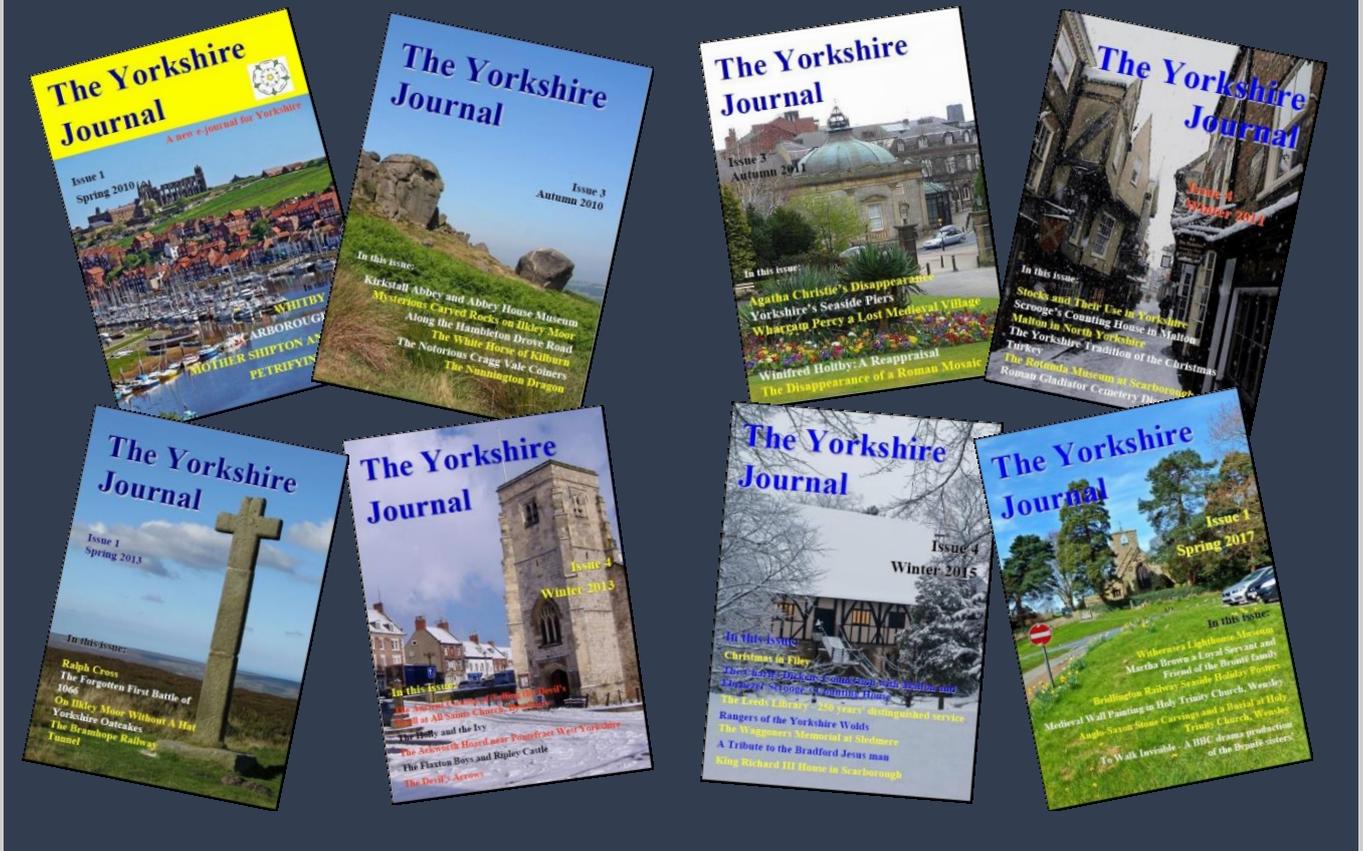


Back issues are no longer available from the publishers, but can occasionally be seen on eBay or at book fairs. They are well worth seeking out, as many of the articles are still of interest and relevance today, though some of course are very dated. I have no access to the circulation figures, but I suspect it was relatively small, so even if a higher proportion of them have survived the ravages of time than most magazines I doubt if significant numbers now exist. This would be a pity, as much interesting information is therefore difficult to access for most of us. This is a problem with magazines generally which were produced before the digital era – very little effort has gone into securing a valuable historical resource for the future.

The Yorkshire Journal welcomes contributions on all aspects of Yorkshire including poems, short stories and drawings. Please send contributions to the Editor at theyorkshirejournal@hotmail.co.uk



Back issues of the journal are available free of charge in PDF on our website. Each issue contains fascinating stories about the people and the places that make Yorkshire unique



The front cover is of the Devil's Arrows, Boroughbridge in North Yorkshire. They are one of the most famous landmarks in Yorkshire. Three large standing stones now naturally weathered into a fluted shape at the top. The stones stand almost in line, 200 and 370 feet apart. A complete article was published on them in the Winter issue 2013, by Jeremy Clark and Marcus Grant pages 32-35

The Yorkshire Journal welcomes contributions on all aspects of Yorkshire including poems, short stories and drawings. Please send contributions to the Editor at - theyorkshirejournal@hotmail.co.uk

The Yorkshire Journal is published annually and is a free online e-journal available at www.theyorkshirejournal.wordpress.com

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