An abstract landscape painting with thick, expressive brushstrokes. The composition is dominated by warm, earthy tones of ochre, sienna, and terracotta on the left and bottom. A central vertical band features cooler tones of blue, teal, and dark charcoal, suggesting a body of water or a shadowed path. The top of the painting is a mix of grey, blue, and brown, with some lighter, more delicate strokes. The overall texture is very tactile, with visible ridges and valleys of paint.

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Ways of Seeing

West Yorkshire

A magazine celebrating our West Yorkshire landscapes

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Marc Yeats. *Northern Moorland*: oil on board (c.2002)



The countryside charity
West Yorkshire

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Editorial

Synaesthesia is the tendency - or talent, perhaps - to perceive one sense with another, such as hearing a colour. I like to think of landscape as a synesthetic experience: for example, if you're out walking and encounter some grazing cattle, you can sense the expanse of time over which the hillside has been tended for livestock and, in your imagination, hear and smell the lives of farmers down the ages.

For me, this issue of Ways of Seeing West Yorkshire is about synaesthesia. We have a truly fascinating article by Marc Yeats about translating what he sees in the landscape, firstly into a painting, and then onwards into music. Paul Knights has walked the Calder Valley and drawn the arc from our ancestors who cleared land for agriculture and the burgeoning ideas of rewilding. Marion Temple follows the footsteps of the Brontës and their contemporaries, and Jeanette Dyson tells us about using a river to inspire people and re-connect them with the natural world. Seeing one thing, but thinking so much more.

None of these stories is untouched by the realities of climate change. It was inspiring to attend the climate march in Leeds in September, and to meet Harriet Thew who is researching how young people can be taken seriously in shaping the future of their environment. The articles in this issue show the extraordinary lengths of both human and geological time that we can trace in our landscapes. How we respond to climate change will make its imprint on those landscapes. We have to plant many trees and rebuild the soils, but we also need to mobilise the next generation to go beyond their evident desperation with our collective inaction, and into a new phase of wonder and excitement at how great a zero-carbon West Yorkshire might be. How about a synaesthetic response to the climate challenge? A future that sounds amazing and is only just out of reach.

Andrew Wood

(Planning Consultant | CPRE West Yorkshire)



River Holme

**Reflecting our history and
providing for our future**

by Jeanette Dyson

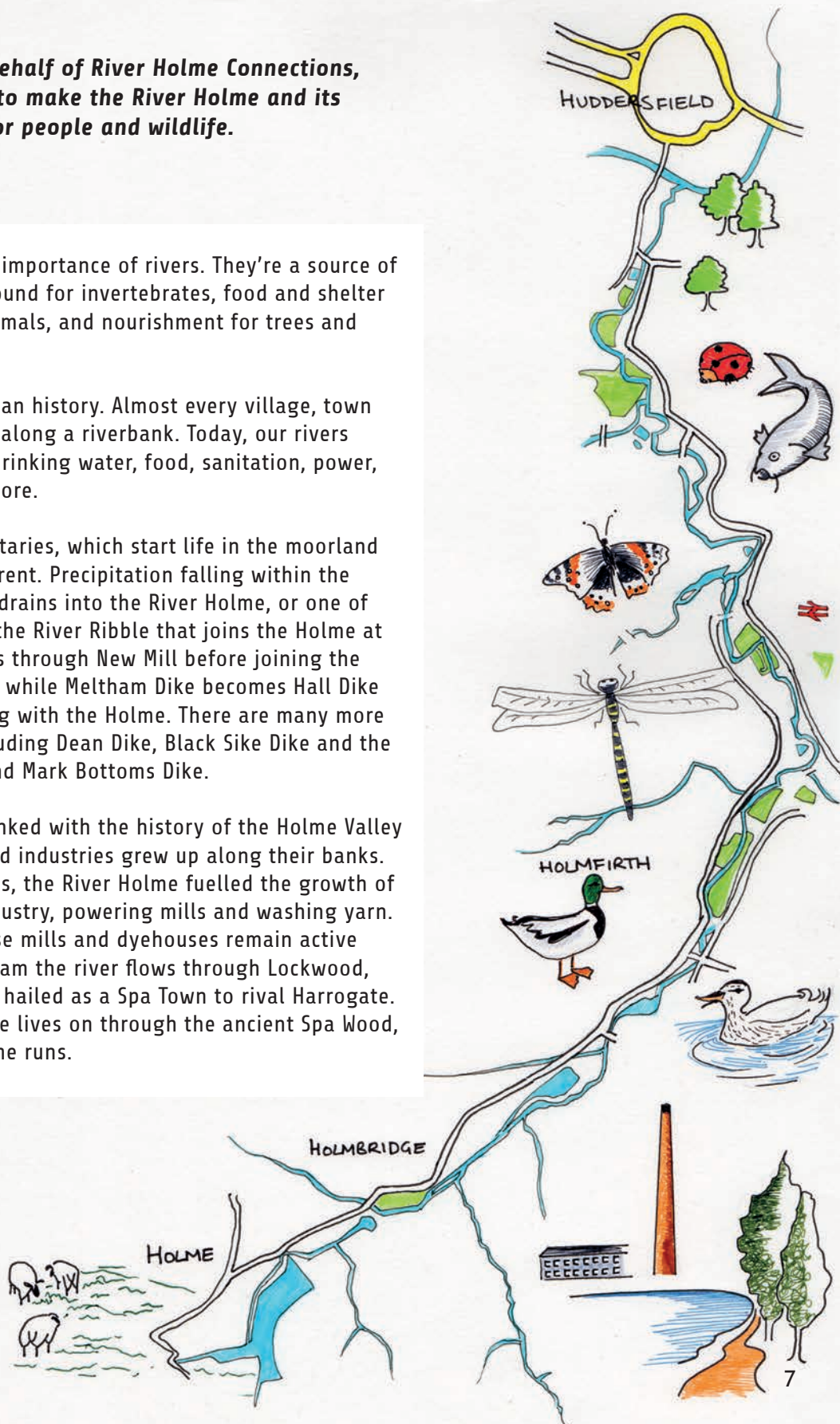
Jeanette Dyson writes on behalf of River Holme Connections, which is a charity working to make the River Holme and its catchment a better place for people and wildlife.

It's hard to overestimate the importance of rivers. They're a source of life: providing a breeding ground for invertebrates, food and shelter for fish, birds and small mammals, and nourishment for trees and plants.

Rivers also flow through human history. Almost every village, town and city in the world formed along a riverbank. Today, our rivers continue to provide us with drinking water, food, sanitation, power, transportation, leisure and more.

The River Holme and its tributaries, which start life in the moorland above Holmfirth, are no different. Precipitation falling within the surrounding area eventually drains into the River Holme, or one of its many tributaries. There's the River Ribble that joins the Holme at Holmfirth, New Mill Dike flows through New Mill before joining the Holme beyond Thongsbridge, while Meltham Dike becomes Hall Dike and Magbrook before merging with the Holme. There are many more contributory waterways, including Dean Dike, Black Sike Dike and the curiously-named Dog Dike and Mark Bottoms Dike.

These rivers are intricately linked with the history of the Holme Valley and Huddersfield. Villages and industries grew up along their banks. In the 18th and 19th centuries, the River Holme fuelled the growth of the Holme Valley's textile industry, powering mills and washing yarn. Even today, a handful of these mills and dyehouses remain active businesses. Further downstream the river flows through Lockwood, which, in Victorian days, was hailed as a Spa Town to rival Harrogate. An echo of this forgotten time lives on through the ancient Spa Wood, through which the River Holme runs.





Bottoms Mill Dame. Photo: Michael Forster Jones

A turning point

Decades of exploiting the river's resources, and unintentional neglect, have taken their toll on the River Holme. By the 21st century, invasive species, litter, plastic pollution and erosion were evident throughout the catchment. Meanwhile, buildings and infrastructure had straightened the river's course and reduced access in places.

In 2015, a group of like-minded individuals established the charity, River 2015, with the aim of restoring the health of the River Holme and improving access for all. Today, using the public name River Holme Connections and with the help of dedicated volunteers, our charity is

passionate about making the River Holme a better to place for people and wildlife.

One of the founding trustees, Lynva Russell, explained: "Rivers connect people and communities and nature. They're a place people seek out to rest and relax, and the mental and physical benefits of having access to outdoor green and blue spaces is now well-documented.

"Through River Holme Connections we want to re-establish these links. That's why we're improving the river environment: making it accessible for more people to enjoy, while creating a biodiverse habitat for wildlife."



River fly training

Change is already happening. With funding from Cobbett Environmental Ltd, through the Landfill Communities Fund, we've regenerated the Duck Feeding Area at Crown Bottom, Holmfirth, created an all-weather, accessible path at Sands recreation ground, Holmfirth and improved the path at Bottoms Mill near Hinchcliffe Mill. Path improvement work has also taken place at Meltham Pleasure Grounds and Spa Wood.

Throughout the catchment, volunteers have helped to clear Himalayan balsam. We've trained other volunteers, giving them nationally-recognised qualifications that enable them to control Japanese knotweed. Together with our volunteers, we're monitoring riverfly and fish populations and regularly hold work parties to remove litter and plastic waste.

Volunteer river clean-up



“Rivers connect people and communities and nature.”



Duck feeding area before



Duck feeding area after

Educating the next generation

Things are getting better, but we're aware that the clock is ticking. The need to look after our rivers is more important than ever as the consequences of climate change begin to bite. Billions of tonnes of insects are disappearing from the planet every year, butterfly and bird populations are dwindling, while flooding and drought are becoming the norm for many communities across the world.

Improving the health of our rivers is one of the first steps we can take towards healing our planet. After all, healthy river environments are the foundation for healthy ecosystems. Yet, this is not something that can happen overnight. There must be a change of attitude among all generations if we are to create, and maintain, healthy waterways that encourage native wildlife to flourish.

Education is one of the cornerstones of our work, as Lynva explained: "Educating communities, and especially young people who spend significantly less time outdoors than their parents did in childhood, is vital. After all, if people lose touch with nature, how can we expect them to value wildlife and natural spaces, and to fight for them in the future?"

"Over the past year, we've given more than 1,000 young schoolchildren the opportunity to experience the river environment, and this is work that we intend to continue. Through education, we want to give young people a lifelong love of the outdoors and encourage them to become the future custodians of our rivers."

In October, we're hosting a two-day festival at the University of Huddersfield for communities and schoolchildren. Known as Our Holme and funded through the Cummins Foundation, the festival includes a series of free talks by industry-leading experts in a variety of river-related fields.

The aim is to share the wonder of our rivers with our community. We know that we're incredibly fortunate in this catchment to have a wealth of natural beauty on our doorstep. Yet there are still many people in our local communities who do not know that river walks are within easy reach of their home.

We can also be guilty of taking our amazing rivers and countryside for granted. After decades of taking from the natural environment, it's time for us to give something back, which is why, at River Holme Connections, we'll continue working to restore natural habitats while improving access, so that more people can appreciate the need to care for our natural resources, today and in the future.

“Improving the health of our rivers is one of the first steps we can take towards healing our planet.”



Removing invasive American skunk cabbage at Meltham Pleasure Grounds

For more information on Home River Connections, visit [their website](#), their [Facebook page](#), call 01484 661756 or send them [an email](#).

Weaving Through the Calder Valley

by Paul Knights

Paul Knights spent 11 years researching and teaching environmental philosophy at the University of Manchester, and is now retraining with an educational charity to take philosophy into schools.



In the decade that I have lived here, I have become increasingly immersed in the story of the upper reaches of West Yorkshire's Calder Valley. The narrative of this landscape's last millennium opened with its use as a hunting forest for the nobility and culminated in a fury of industrial textile production. But I have become fascinated by how the tapestry of this patch of the Pennines has been woven largely from the humble yarn of the small family farms.

In the past year of walking the paths of the five ancient townships of Wadsworth, Stansfield, Heptonstall, Erringden and Langfield I have mapped around 520 farmhouses. This extraordinary density of small farms accumulated across centuries of subdivision among sons and the enclosure of the 'wastes' as moorland

was muscled up the valley sides. Each of the thousands of small fields was created by unimaginable labour, clearing the surface stones to build the dry stone walls and then digging out rush roots and rocks using a stout-shafted, wrought-iron-bladed 'graving' spade. The severe climate ensured that each farm's meagre handful of acres could offer little more than subsistence: a few cattle for beef and butter, milk and muck; perhaps a small flock of the hardy local Lonk sheep summered up on the moorland commons, where rights of turbarry (the right to cut peat for the range) were held; poultry and a pig or two; some oats for porridge and havercake; and a small garden plot for cabbages, onions and potatoes.

It was not much, but it did not need to be, for there was another source

“In the past year of walking the paths of the five ancient townships ... I have mapped around 520 farmhouses.”



The Halstead family farmed at Cruttonstall for 40 years, but it has been silent for over a century.

of income besides that little from the bull calves and butter that could be sold: every farmhouse had a handloom in the upstairs chamber for the weaving of kersey and worsted, using wool not from the coarse Lonk, but from finer-fleeced sheep than the West Riding could provide. But then the mills marched into the valleys, and the farmer-clothiers were forced instead to send their children to join the frenzy of spinning, weaving, dyeing and cutting to clothe the world in fustian.

For the 150 years since the mills put paid to income from domestic weaving, there has been an inexorable

decline in the number of working farms. Over 400 are now inhabited as dwellings only, but thanks to planning laws their distinctive vernacular architecture has been sympathetically conserved, including having most of their barns or ‘laithes’ – hayloft above and mistal for overwintering cattle below – converted into handsome residences. Around 70 farmhouses today moulder in varying states of ruin, many of them abandoned too early to be saved by money from urban escapees seeking rural quiet. At the head of Crimsworth Dean, for example, a single sycamore marks the site of long-vanished Mare Greave, and crouched under Edge End Moor,



The upper Calder Valley: a landscape whose appearance, for now, has endured through the loss of most of its farms.



Last inhabited in the 1880s, Thorps slowly collapses under its weight of winters and winds.



Baling begins at Edge End Farm, Erringden.




The abandoned ruin of Coppy in Crimsworth Dean.

Cruttonstall has been uninhabited since not long after George and Elizabeth Halstead closed the door in the 1880s, after 40 years of farming their 16 acres.

However, despite these tremendous losses and but for the bristle of belching mill chimneys in the valleys, the landscape looks much as it would have done in the nineteenth century. This is because around 50 farms remain working, and most of these have enlarged to encompass fields from the farms that did not survive. Despite this expansion, they remain very much small, family-run businesses, husbanding stock and soil in a way that their predecessors would recognise.

But there is now a debate over how, and even if at all, farming should continue its role in the story of upland landscapes such as this. The economic pressure is for fewer, ever-larger and more intensively commercial holdings, but in some places even this consolidation may not be sufficient to compete in a global marketplace if future trade deals are not favourable. Pressure of another kind comes from the arguments of campaigners who claim that if the long trajectory of the loss of these small farms were completed and these hills 'rewilded' then some societal benefits that the uplands can deliver, such as carbon storage, flood mitigation and thriving wildlife, could be better secured.



“...there is now a debate over how, and even if at all, farming should continue its role in the story of upland landscapes...”

The 19 acres that Mary and Jonas Greenwood left 170 years ago are still grazed, but their home, Mare Greave, has long since vanished.

Whether it is the result of market competition or the success of climate and wildlife campaigns, there are unavoidable consequences to the abandonment of the pastures and meadows of upland farms. We will either have to farm the remaining productive areas more intensively; increase imports from countries with often poorer welfare and environmental standards; or decrease our consumption of meat and dairy. Moreover, we must be certain we wish to face these consequences permanently, for if we reflect on the labour it took to create each field and make it fit for the production of food, it seems unlikely that this endeavour would ever be repeated. Whatever positive outcomes allowing nature to reclaim this landscape may achieve, it would also have irreversible

consequences for the origin and standards of our food, let alone for the heritage the landscape embodies and the well-being of its remaining farming communities.

However, if recent proposals from government to support farmers in their efforts to deliver those public goods relating to carbon, water and wildlife while keeping the land productive of food are carefully implemented, the narrative thread of the small family farm may yet continue to be woven through this landscape. I shall continue walking and witnessing how the story of this valley unfolds.

You can see more on [Paul's website](#) and follow him [on Twitter](#).

There Is No Planet B

By Harriet Thew

This issue's featured academic is Harriet Thew, a PhD Researcher in the Sustainability Research Institute and Priestley Climate Scholar in the Priestley International Centre for Climate at the University of Leeds. Her research focus is the United Nations Framework Convention on Climate Change. We caught up with Harriet at the Leeds Climate Strike, and asked her to tell us about her work and how it related to young people in West Yorkshire who care about the climate.

The Priestley Centre is creating inter-disciplinary research partnerships to understand and address climate change. My own research is about youth participation in climate change governance. In particular, I'm talking to young people who participate in the annual United Nations climate change negotiations. The UN invites a wide range of

civil society groups to participate in the talks, including youth organisations who try to convey the youth voice on the global stage. This is one of only a few formalised participatory opportunities for youth who have limited opportunities to get involved at national and local levels. Even with formal recognition within the process, young people find it hard to be taken seriously by governments and adult NGOs.

In order to engage with the UN climate change negotiations, youth participants have to overcome a lot of barriers. For one





thing, there's no budget for their attendance, so they have to raise their own money to pay for their travel, food and accommodation, unlike the majority of attendees who are paid to be there and have their expenses covered by their employers. As a result, youth participants who are able to attend negotiations are relatively privileged, which is sometimes used against them as they are easily dismissed as not being representative of the majority of young people around the world.

Despite this, governments are often keen to be photographed with them and the UN and NGOs utilise youth often in their social media coverage, but this is largely tokenistic and doesn't often lead to further opportunities for youth to get involved in climate change action nor to shape policy-making.

The Youth Strike for Climate, also known as the Fridays for Future movement, is really important because it gives young people an opportunity to collectively demand action at an appropriate scale to match the problem at hand. Governments often claim that their action on climate is constrained by lack of popular support for the kinds of changes that are needed. The youth strikes counteract this narrative by saying, "actually, we're impatient for change, what are you waiting for?" At school they are taught about climate change science and impacts but much less about the solutions. When they ask "what can we do about this?" they are often taught about individual



actions like recycling, but they also learn that their own actions aren't on a large enough scale to tackle the problem. Although individual action is important, it places the burden of responsibility in the wrong place. That's why Greta Thunberg said last week that the single most important thing people of all ages could

do was to become politically active and to collectively put pressure on those who have the power to create the momentous changes we urgently need to see.

The University of Leeds is already a centre of excellence for research on climate science and action, and researchers within the Priestley Centre pursue a huge range of topics. As an institution, the University knows it still has a way to go, but it has just signed up to seven principles for climate action that will shape the whole University. These include an aim to have a net zero carbon footprint by 2030, working in partnership with the council and other organisations across Leeds through the Leeds Climate Commission, and a commitment to increase the focus on sustainability in our research and teaching across all departments. Many students and staff are demanding this. We're seeing a big increase in enrolments for sustainability related courses and a fall in subjects around extraction of fossil fuels. This is another sign that the tide is turning.

At the climate strike on 20th September, it was a pleasure to see young strikers being joined by parents, grandparents, teachers, academics and others demanding more urgent, ambitious climate action than we are currently seeing. Youth have created an enormous movement and gained a lot of attention through the climate strikes but they can't and shouldn't be expected to bear this burden alone. Climate change is a complex problem which we all have responsibility for tackling, yet every day of inaction transfers more risk to the next generation. As a result, intergenerational solidarity is needed to ensure that we don't only listen to the young, we use our voices, our actions and our votes to stand up for their futures.



Active travel is a growing theme of our work in CPRE West Yorkshire. The reason for this is simple enough: it presses all the buttons. Walking and cycling need to grow dramatically as a proportion of all of our journeys, if we are to meet our carbon emissions obligations. But even if carbon were not a major concern, imagine how much healthier, less congested, cleaner and calmer our environment would be if we didn't reach for the car keys for every journey.

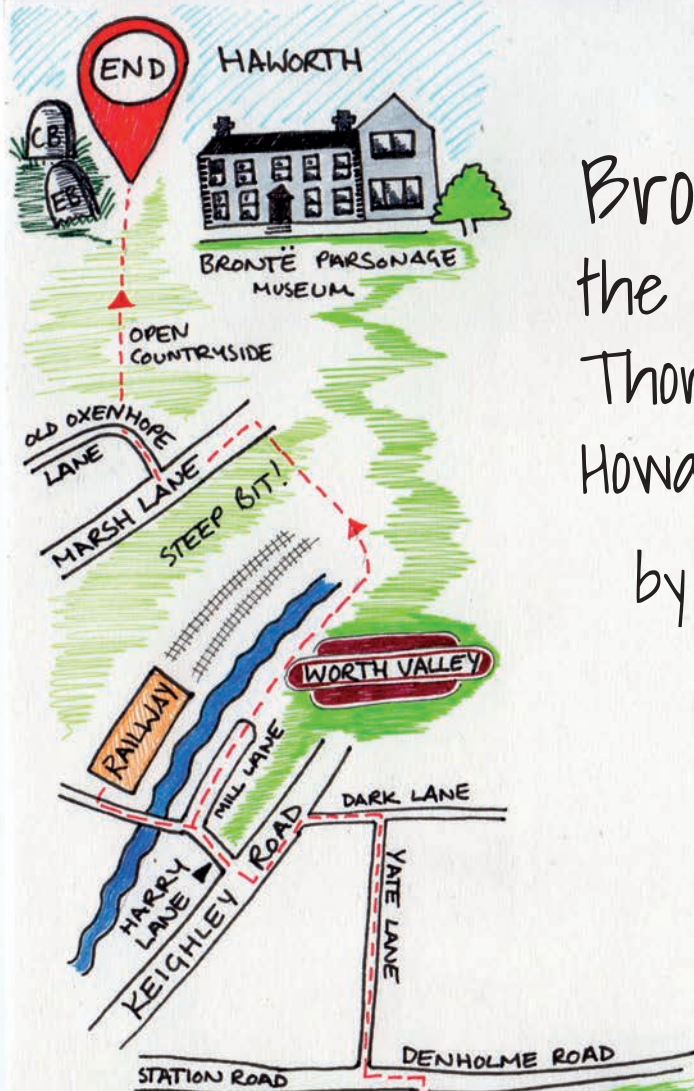
Because CPRE campaigns to influence the planning system, we need to consider the impact of planning on the future of travel. 80% of all journeys shorter than one mile are already made on foot, but beyond a mile the car dominates. So re-engineering cities, towns and villages to bring more amenities within that first mile would pay big dividends. Changing road junctions so they're no longer hostile to pedestrians and cyclists is a must - a 'no brainer' so to speak - because perceived and real dangers are a major barrier. This is especially true if we want to give our children more independence and help them to have healthy, sociable lives. Young people will soon alert us to the contradiction if we support their wish to protest about climate action, but we can't allow them to cycle to school because our roads are too dangerous.

It's also essential that active travel is open to everyone, not just the city dwellers who can benefit more immediately from the welcome initiatives to remove cars from city centres. Cycling works well for journeys of up to six or seven miles, and when you look at a map of West Yorkshire you can see how many day-to-day journeys could fall within that distance. For instance, if you lived in Ackworth and worked at the Whitwood Enterprise Park (just north of M62 Junction 31), you'd have a commute of 6.5 miles, most of it through lovely countryside. The obstacle is not the distance, it's the unpleasantness and risk of doing battle with the car traffic.

CPRE is now working on a project to explore how our countryside fits into a sustainable future for West Yorkshire. Our active travel theme is central to that, because how people move to, from and within the countryside is essential to tackling the big issues - addressing health inequalities and climate change. We're already talking to a range of people and organisations about this, so watch this space, and follow our progress on our [active travel planning case study](#).



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Brontë Country: the Brontë Way from Thornton Bell Chapel to Howarth Church

by Marion Temple

The Brontë Country in West Yorkshire combines fascinating aspects of our cultural heritage with some impressive countryside to offer an excellent example of the countryside outside the well known Yorkshire Dales National Park that our CPRE Branch works to protect for us all to enjoy.

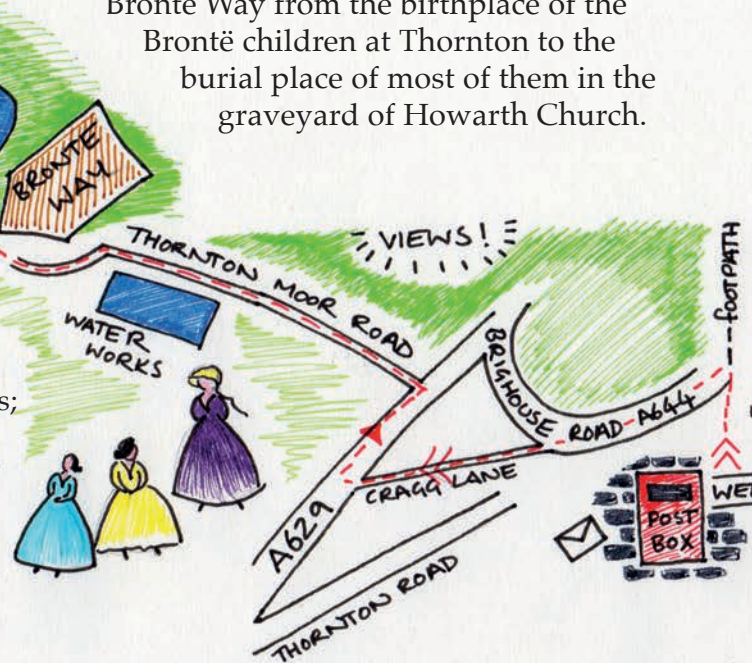
This walking route follows a section of the Brontë Way from the birthplace of the Brontë children at Thornton to the burial place of most of them in the graveyard of Howarth Church.

Distance: The full distance from Thornton Bell Chapel to Howarth Church is more than 9 miles.

There are plenty of shorter options including:

- Thornton Cemetery to Howarth Church - 8 miles;
- Thornton Bell Chapel to Oxenhope - 6 miles;
- Thornton Cemetery to Oxenhope - 5 miles;
- Oxenhope to Howarth - 3 miles.

(Distances approximate)



"We did the walk on a bright blustery summer's day so there were good views along the way. It's always good to walk on a dry day - although you can't always avoid the rain here in West Yorkshire! And I enjoy walking at all times of the year as the landscape, the activities of the birds and the flowers all change with the pattern of the seasons."

Route description

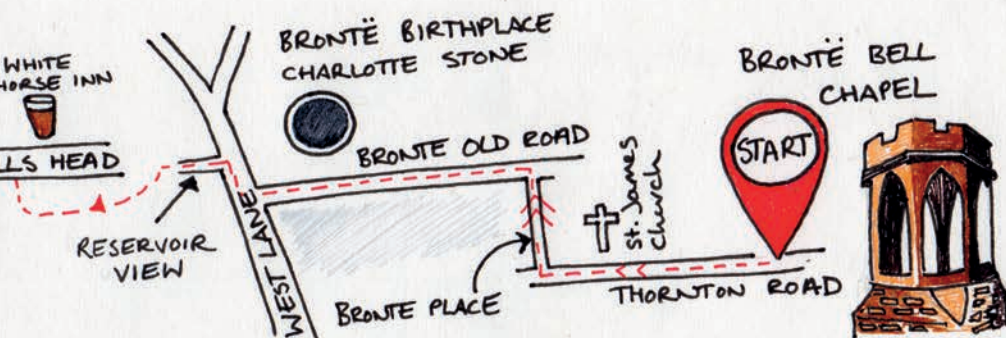
Our starting point is the Brontë Bell Chapel on Thornton Road (the B6145) towards the east end of Thornton village.

Maps: To follow this walk route with paper Ordnance Survey maps, you'll need both OS288 and OL21 – digital mapping is more flexible.

Access: Thornton is easily accessible by bus from Bradford. Howarth and Oxenhope are on the Worth Valley heritage railway line from Keighley in addition to being on bus routes.

1. The Bell Tower from the chapel is all that remains of the church where Patrick Brontë was appointed in 1815 so was vicar at the time that his four children were born in Thornton. The "new" St James church was constructed in 1872. (More information about the Brontë family in Thornton can be accessed on the web including the [Brontë Country website](#).)

Walk west along Thornton Road past St James Church, then turn right up Brontë Place to Brontë Old Road. Turn left along Brontë Old Road, which becomes Market Street, to reach the Brontë Birthplace.



2. The Brontë birthplace is marked by a black plaque detailing the years in which the four surviving children were born between 1816 and 1820.

The birthplace is now also home to the more recent Charlotte Brontë Stone carved in 2018 with a poem by Carol Ann Duffy.

More details about the Brontë Stones are available online and details of another walk linking the four Brontë Stones can be found at the Brontë Parsonage Museum in Howarth.

3. As you walk along Market Street you pass Kippin Chapel School built in 1819: a reminder that the non-Conformists were active in these expanding industrial communities at the same time as Patrick Brontë was championing the cause of the poor on behalf of the established Church of England.

4. There are some fascinating nooks and crannies in Thornton including this cobbled street. This street has been literally made up over the centuries so that the nineteenth century cobbles have begun to obscure the corner of the seventeenth century window on the ground floor of the old house.

At the east end of Market Street, bear right up West Lane and continue to the junction where James Street joins it from the left. Continue walking to the right up West Lane for a short distance then turn left along Reservoir View. At the end of the houses on Reservoir View take the walled track going east which opens out into a path through the fields. The path becomes another walled track to reach the Cemetery at the west end of the village.



"My favourite sections are (i) along the high road across part of Thornton Moor with the wind blowing and great views then (ii) the final couple of miles from Marsh Lane along Old Oxenhope Lane then dropping down toward the north end of Howarth where I get a real sense of "walking with history ..."



5



6



7



8

5. Walk through the Cemetery and at the western end look out for the Brontë Way footpath sign on the iron gate – with both gate and footpath sign showing signs of their age.

Follow the path across the edges of the fields to Close Head House then walk up the track to cross the road west of the White Horse.

6. As you cross the road at Well Heads, it's easy to spot this red postbox in the wall – and it's an unusual one because Edward VII only reigned from 1901 to 1910!

Walk west along the road then turn right at the footpath sign and follow the path across the fields towards Morton End, staying to the left of the farm buildings.

7. Head west and slightly downhill from Morton End farm to reach this typical squeeze stile through the dry stone wall (apart from the modern cemented repair!) into the next field. The old stones used to step over the stile have been worn down by centuries of people – probably including the Brontës - passing through this way from Thornton to Denholme Gate. Squeeze stiles are common in West Yorkshire's boundary walls as a practical means of allowing people to squeeze through a gap that's too narrow for a sheep or cow.

8. Follow the path through the gate crossing the fields to reach the rougher ground of the clough at Denholme Beck then continue on the path towards the house.

9. Near the house, your path turns left alongside the beck along an old man made walkway with an old wall on the left covered by moss and ferns. As you ascend to emerge onto Brighouse Road, the A644, there are signs of old structures below the path now long disused.

10. The Brontë Way is well signed – but spotting the signs can be a challenge – including this sign high up on the lamppost!

Turn left to follow the A644 for a short distance then turn right up Cragg Lane to take the path on the right behind the houses up to join the A629 road to Halifax.

11. Turn off the A629 into Black Edge Lane passing between a terrace of cottages on your right and their outbuildings on your left. These will have served different functions across the centuries such as outside toilets and coal stores before their current use for storage – especially of wheelie bins.

12. This stone is now built into the boundary wall of the terrace. It is a good example of current practice in 1822 showing the initials of the cottage owner and the original building date – around the time when the Brontë family were young children.

13. Leaving the cottages and Denholme Gate behind, the walled track, now Thornton Moor Road, leads onto the moor to give extensive views such as this view which shows how much open countryside we have in this part of West Yorkshire.

14. Pass the water works associated with the reservoir on your left, then this signpost reassuringly points the left turn on the Brontë Way towards Oxenhope amid a plethora of routes.





15. Another fantastic view of the countryside looking north from the Brontë Way, clearly showing the rough pasture of the higher ground contrasted with the cultivated fields below. The Brontë family would have not have seen this Reservoir which was constructed in the 1870s to supply the increasing demand for water from the local mills.



16. This signpost points to the path down from the high ground of Thornton Moor. The Brontë Way takes you downhill from here, initially across rough ground, towards the left hand side of Leeming Reservoir. On its descent the path crosses the line of the Stubden Conduit.



17. These open conduits are a feature of the Yorkshire moors, an integral component of the substantial Victorian engineering works undertaken to ensure an adequate water supply for the increasing number of mills and the increasing population of the communities in the valleys below.

As you reach the lower ground alongside the left hand side of Leeming Reservoir the path reaches a gentler valley landscape with attractive views across the water. Then drop down into Back Leeming along Jew Lane to join the B6141 on the southern fringes of Oxenhope. Turn left along Station Road, the B6141.

At the crossroads turn right to follow the quieter Yate Lane running north along the edge of the village.

At the T junction, turn left down Dark Lane to reach the (A6033 Keighley Road. Cross this road into Harry Lane and go downhill to explore the station, have a rest in the park, or to continue along the Brontë Way towards Howarth. (See no.18 for the description of Oxenhope Station.)

In Oxenhope, the Brontë Way route takes you past some good examples of the 20 mills that were flourishing in the village by the late 1800s. The arrival of the mills and the railway must have transformed the small hamlet that was here in the 1820s.

"The whole route was very quiet apart from a couple of separate solo walkers on Thornton Moor Road."

18. Oxenhope Station is on the Keighley and Worth Valley heritage line with steam engines still working to the delight of passengers and passers by. This photo also shows a load of milk churns waiting at the station having been brought in from local farms to be transported to Keighley and Bradford before the days of bulk liquid carrying tankers.

Across the road from the station is a small park with useful picnic tables if you're ready to sit down for a rest before catching the train or continuing your walk to Howarth.

When you're ready to continue to Howarth, return to Mill Lane in the direction of Harry Lane. At the bend, where Mill Lane becomes Harry Lane, head away from the village on the path past Wilton House alongside Bridgehouse Beck.

19. Your route crosses the railway track with a good view back towards the engine sheds behind the station. The path across the fields climbs steeply up from the valley bottom at Oxenhope then the gradient becomes easier as you approach Marsh Top and reach Marsh Lane.

Cross Marsh Lane and walk left along the road for a short distance to the first road on the right. Take this right turn into Old Oxenhope Lane. The lane soon bears sharp left but you continue ahead on a track between a pond and some buildings then across the fields. This section of the Brontë Way leads you back up onto open countryside.

20. Now you're rewarded with excellent views like this view looking to the north east along the Aire Valley towards Keighley. Look out for the right turn in the footpath then follow the marked pathways down towards the north end of Howarth village.

21. As you leave the fields, an early sight as you enter the village of Howarth is the churchyard where you can pause to look at the Brontë graves. Here our route ends at Howarth Church. Continue from here to explore the village with its cobbled streets or the Brontë Parsonage Museum next door to the church.

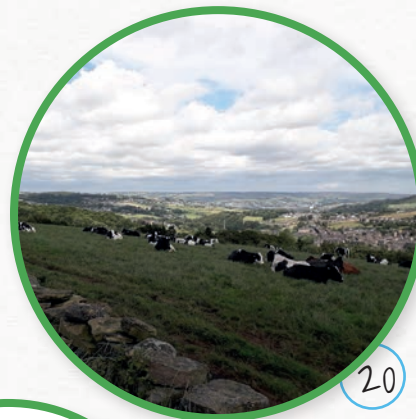




Photo: Janice Hoare, Wakefield

Ways of Seeing West Yorkshire

CPRE is the countryside charity that campaigns to promote, protect and enhance the places you care about.

Across West Yorkshire, we're running a project to find out about people's favourite places and what they value about them. We'd like you to tell us where your favourite place is and what it means to you, and to upload a photo of it if you have one.

We'll add your favourite place to our map and our website, celebrating what's great about West Yorkshire's countryside.

Read about the Ways of Seeing project on our website and tell us about your favourite place at:

www.cprewestyorkshire.org.uk/your-favourite-place/

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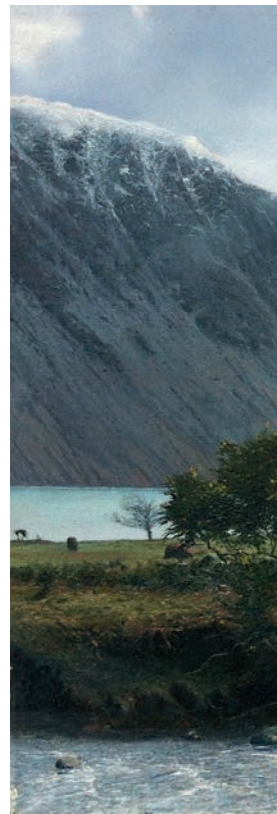


The countryside charity
West Yorkshire

From Countryside to Composition

by Marc Yeats

Marc Yeats is an abstract landscape artist working in acrylics, oils and mixed media on paper. Hailing from Somerset, Marc is currently in his third year as a PhD composition candidate at the School of Music, University of Leeds. He is an internationally performed, commissioned and broadcast composer of contemporary classical music. He also paints - particularly the landscapes of Suffolk, Norfolk, Dorset and more recently Northern England.



A photograph from a magazine and some oil paints. That's where I started my painting life, at least, and it's a point I remember clearly. I had the photo, propped up on a windowsill in my mother's bedroom in London, near a small table where I had a canvas and my paints and brushes. There wasn't much room, nor was there much light, but I remember losing myself in the image, scouring it for every detail so I could get inside it, feel it, and reconstruct the place as a painting. I was listening to Vaughan Williams' Third and Sixth Symphonies on repeat play through my cassette player, the music enhancing my imagination as I felt my way around the photo. Music and painting, hand in hand. Nothing has changed. The photo was of somewhere – I have no idea where – in the Yorkshire Dales. I was captivated. I was fourteen. Now, in my late 50s, I find myself back in Yorkshire undertaking a PhD in composition at the University of Leeds as a WRoCAH Scholar. A lifetime of paintings and contemporary classical music compositions fill the space between these two points.

That Yorkshire Dales painting has long since disappeared but its legacy remains with me, as an introduction to representational landscape painting and how to create the illusion of reality in paint. My relationship to landscape, or rather, how I render a landscape, has changed dramatically since then. My work has grown into abstraction and abstract expressionism. I don't settle easily. I get bored if I repeat myself. Once



Wast Water: oil on canvas (circa 1989)

I have a technique under my belt, I move on, driven by the need to express my perceptions of the world with ever greater clarity, affect and freedom. It is life-long learning in its truest sense.

The changes in my painting are not only about my relationship to the landscape and acquisition of technique but also about developments and techniques in my work as a composer. Landscape affects me, not from a particularly romantic or nostalgic perspective, but more in relation to landscape forms and processes caused by erosion, geology and geological deep-time, weather and the vast, complex interconnected assemblages of life – human, animal, plant, bacterial. Elements that all compete, effect and inter-relate for survival, layer upon layer to generate the topographical surfaces we see as landscape and the perceived ambience of places that touch us in very personal ways.

I do not paint from 'life' out on location and I do not paint from photographs. I do, however, sketch

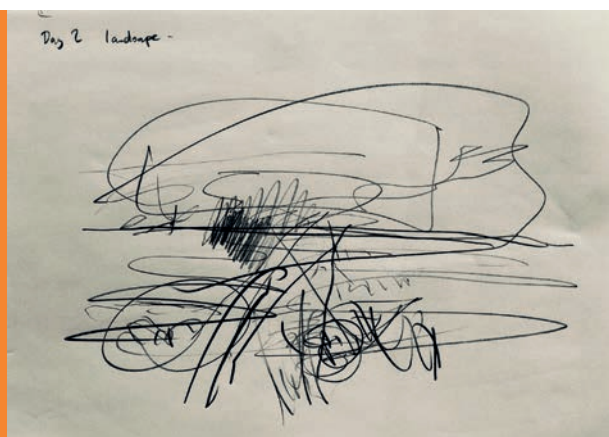
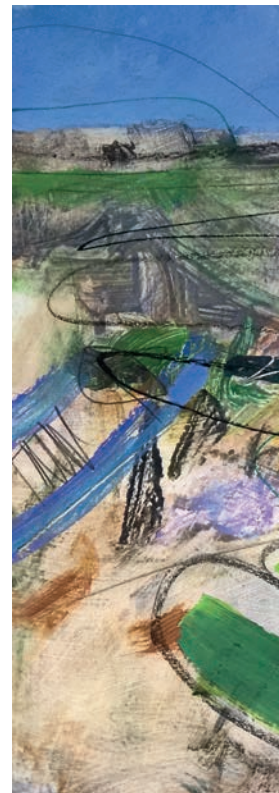


Northern Moorland: oil on board (circa 2002)

and spend a great deal of time in the locations that inspire me. I paint impressions and memories of the places that I love. For me, the very nature of a location, its structures, changing dynamics and ambience, are best represented filtered through perception and memory over time to later emerge as a consequence of this 'assimilation'.

When beginning a painting, I don't set out to portray anywhere in particular. Instead, I rely on the familiarity of the landscapes I experience to manifest in the way I throw paint around. In the initial stages of making a painting I 'randomly' play with paint, crayon, marker pen and pencil on paper, for example. I proceed in this way, often creating layers of activity until something I recognise emerges. This recognition may be tenuous at first, but once I'm aware of something familiar, a light effect, a landscape form, an ambience, I focus my attention in that direction and consolidate the image around those impressions. The painting is finished when it resonates with a memory, perception or sensation I can locate in the world.

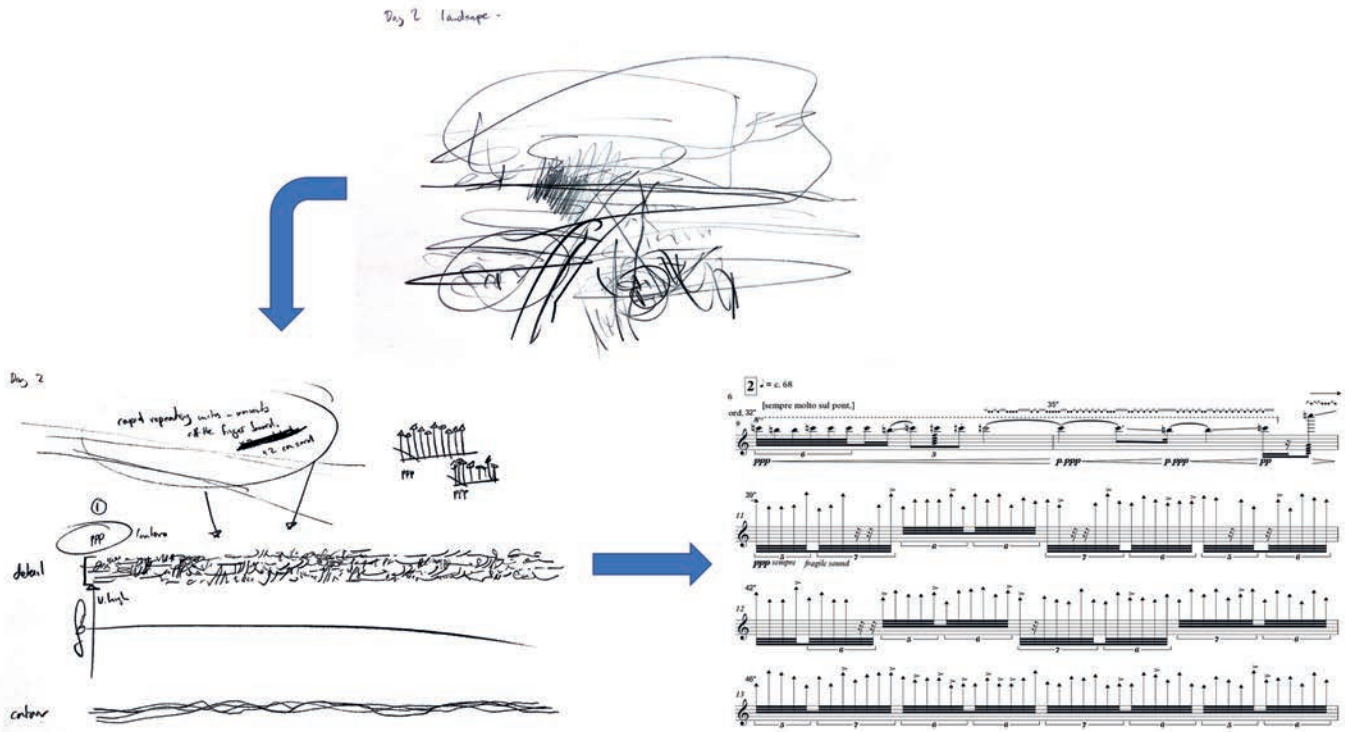
This approach of throwing things together to see what results also influences the manner in which I create music. I vertically combine different layers of material I've already written, often transformed, to create dense, complex structures. Ideas that are captured in my drawings and paintings sometimes find their way into my compositions, often through a method of transformation called transduction. This process sees lines from drawings signifying landscape features and textures being transduced into notational materials for musicians to perform from. The image on the right highlights a particular example of this, in very broad terms, illustrating the transduction stages between an on-site landscape sketch and the finished music notation for the solo violin part from a 2015 string quartet titled *observation 1 (ovington down)* named after that particular landscape. Both responses (visual and aural), are expressions of the same landscape in different media. The graphic surfaces of the drawings bear some relation to the graphic surfaces of the notation. Though greatly simplified and involving several leaps of faith on behalf of anyone other than the artist to fully grasp, this image implies the link between my visual work and music compositions.



Landscape Sketch, Ovington Down, Hampshire:
pencil on paper A4 size (2015)



Whitewool Hanger, East of Old Winchester Hill, Hampshire:
297 x 420 mm acrylics and mixed media on paper (2018)



From landscape to finished musical notation

This transduction is an intuitive process that attempts to maintain and transfer the ‘meaning’ of what I perceive in landscape from one medium to another. However, the term ‘meaning’ comes with a caveat: That any meaning – such as it may exist – remains deeply personal and particular to me. For example, in the recent piano piece **Cold Kitchen Hill (2019)*, I explain that ‘Cold Kitchen Hill is an area of chalk upland directly north of Kingston Deverill in the county parish of Brixton Deverill, Wiltshire. Any or no relationship between the title and the sounding music is forged at the discretion of the composer and the listener’. For these reasons, I hold my work lightly and do not anticipate control over the transmission of ‘meaning’ either listeners or viewers will receive and perceive. My only objective is that my work will affect others in some way, in the certain knowledge that this effect will be as varied as the individuals who engage with it. If I’m particularly fortunate, that effect may correspond with my own. Mostly, I will never know.

Now, as I travel by train through the Pennines to Leeds journeying to university, I see all manner of landscapes, some wild, inviting, some industrial and urban, others, faceless new housing estates, but my favourites are those vistas that peek through to the hills where the intersection between horizon, hillside and sky beckons all manner of imaginative explorations and projections of what may lie beyond. It is these glimpses that entice me to explore further and fantasise about the paintings and compositions waiting to be realised in response to these Northern landscapes.



On my way to Leeds.



Imagined Landscapes (detail), Manchester to Leeds from the train: acrylics and mixed media on paper (2018)

You can read more about Marc's thoughts on painting, composing and landscape in these blogs: [Composer in Residence to the Observatory](#), [Shape the Distance](#) and [Painting and Music](#).

You can read about Marc's research on the [Leeds University website](#), explore Marc's paintings [on his website](#) and support his work as a painter through [Patreon](#).

Marc's music can heard [on his website](#), on [Soundcloud](#) and you can connect with him on [Facebook](#), [Twitter](#) and [Instagram](#).

**Cold Kitchen Hill*, a 40-minute solo piano piece, will be premiered in a programme of piano music by University of Leeds alumni performed by Ian Pace at the Clothworkers Centenary Hall, University of Leeds on the 6th December 2019 (time tbc).

We are CPRE, the countryside charity.

We believe that the countryside is for everyone. We want a thriving, beautiful countryside rich in nature and playing a crucial role in our nation's response to the climate emergency. We work hard to enhance, promote and protect the countryside, including the communities within it.

West Yorkshire's countryside is beautiful, interesting, full of stories. Some of this countryside is under threat from the wrong kinds of development, such as housing schemes that are more about playing the land market than genuinely meet people's needs, and road schemes that only serve to generate more traffic. That's why CPRE campaigns for better, fairer decisions.

Ways of Seeing West Yorkshire is a two-year project to help demonstrate just how amazing our countryside is, and to get to know many more of the people who love it. People whose homes, businesses and families rely on West Yorkshire's countryside. In this way, we hope to give our countryside a stronger voice in the decisions that affect it. We have plenty of work to do.

As a charity, we rely on donations, on partnerships, on people becoming members, and on people choosing to benefit us in their wills. We also depend on wonderful, committed volunteers to manage our organisation, to lead our campaigns and to help us build grassroots support for our work.

If you'd like to know more about giving to CPRE, or volunteering with us, you can contact us [via our website](#).



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If *you* have a story to tell about the West Yorkshire countryside and would like to feature in a future issue of Ways of Seeing magazine, send us your story [via our website](#).

Keep an eye out for the Winter 2020 issue of *Ways of Seeing*. Amongst other things, we'll be looking at an aspect of West Yorkshire's agriculture, seeing how we light the countryside, sharing views from a local artist and hearing from the Queensbury Tunnel Society.



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