

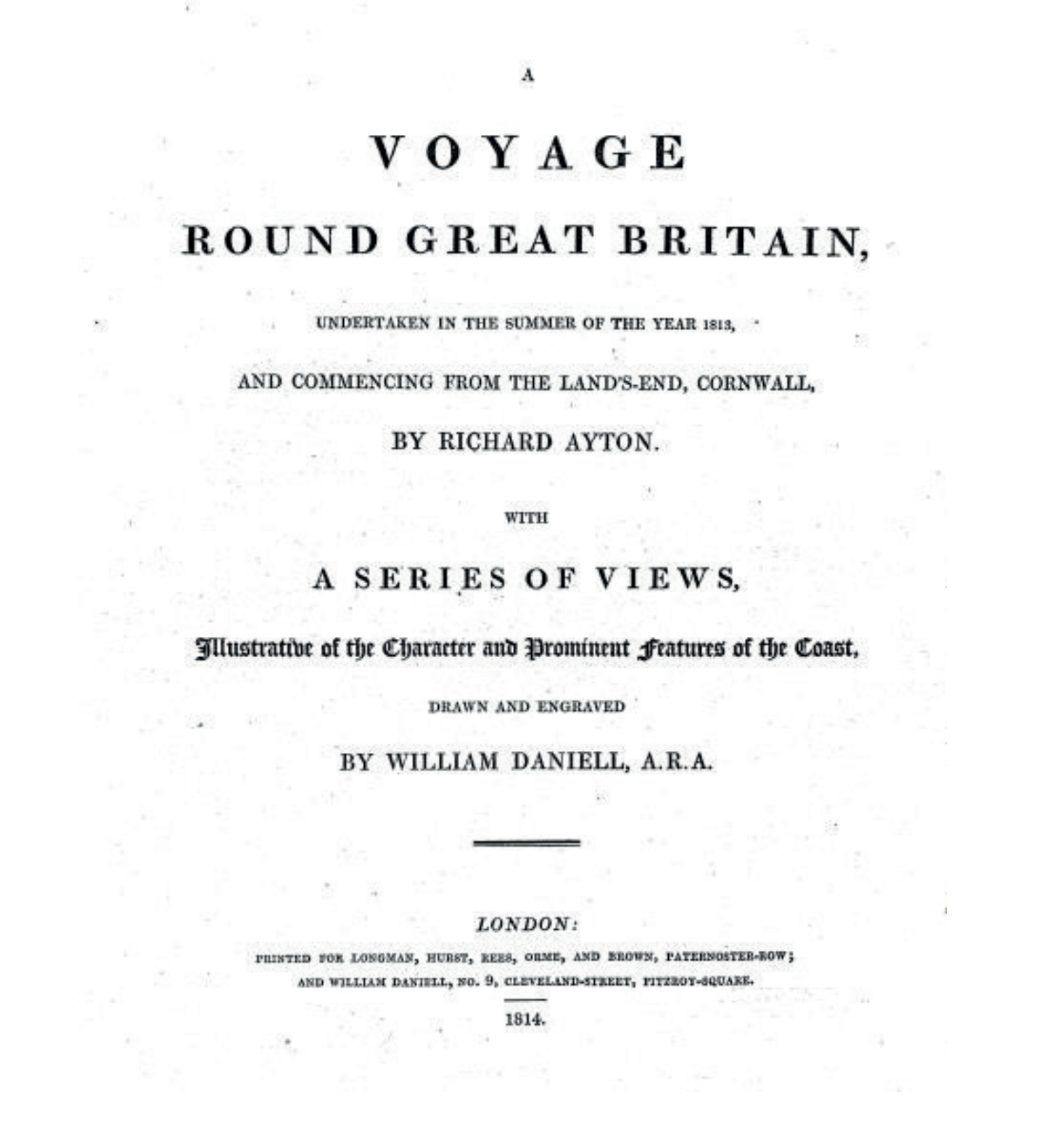
~ THE STATE OF THE BRITISH COAST ~

Observable Changes Through the Use of Imagery 1770-Present Day

STUDY CONCLUSIONS

1. The coastal zones of Great Britain are subjected to significant risks arising from the hazards of coastal erosion, landsliding, weathering and flooding. These processes and their impacts on life, property, heritage assets and environments will become increasingly severe over the next decades as a result of climate change and sea level rise.
2. Whilst increasingly sophisticated approaches and more systematic monitoring of change within coastal zones have been introduced in recent years, a thorough understanding of long-term coastal evolution is also required to support coastal planning and adaptive management approaches.
3. The art record provides a continuity of full colour images for most frontages around the coast of Great Britain with some artworks dating back to the 1770s. It was a further 80 years before the wider introduction of landscape black and white photography and 150 years before the introduction of colour photography. Use of art images allow coastal scientists and practitioners to view the coast in colour before development took place in many locations, and thereby take advantage of the wisdom of hindsight when setting coastal policies for the future.
4. Whilst photographic images, both terrestrial and aerial, are familiar aids used by researchers and practitioners, for example in the preparation of Shoreline Management Plans and for Rapid Coastal Zone Assessments, the rich art resource has been much less used. This has been partly because of a lack of awareness of the range of images available but also due to uncertainty about their accuracy.
5. An art ranking system has been refined as part of this study; it has been suitably tailored to the needs of those wishing to study all aspects of the British coastline. A list of over one hundred artists who painted the coast more accurately has been provided in this study report.
6. The study has confirmed the rich art resource held in public collections and some private collections and thousands of coastal images are available for view on the ArtUK (<http://artuk.org/>) and Watercolour World (<https://watercolourworld.org/>) websites.
7. The most accurate artistic depictions of the coast are those completed by artists with architectural, topographical or geological backgrounds. Artists of the Pre-Raphaelite Brotherhood and their Followers in particular produced numerous finely detailed coastal views.
8. Artworks form an additional, very valuable and currently under-used resource available to a wide range of scientists, practitioners and other stakeholders. The more popular subjects tend to be locations with dramatic coastal scenery, coastal castles, mansions and monuments or ports, harbours and fishing villages whilst low-lying coastlines were painted less frequently. Whilst most locations around the British coastline were painted, current gaps are likely to be filled as more artworks become available through the ArtUK and Watercolour World websites.
9. Numerous artworks depicting historic coastal towns and villages are available and together they allow the progression of coastal development to be plotted and better understood. Such images, which record the detail of changes to both individual buildings as well as street layouts can inform planning processes and can be used to inform Conservation Area planning.
10. Some of the artworks produced over the last 200 years are so topographically accurate that they can support both qualitative and quantitative studies of cliff and beach change over time; for example, the works of E. W. Cooke RA and John Brett ARA.

11. Compared to the nineteenth and twentieth centuries up to 1930 there are very few artworks for the study timeline between 1930-1950. This was a result of changing public tastes away from the traditional landscapes of the Victorian and Edwardian eras, the effect of two World Wars and the advent of new styles of modern art. Since the 1960s there has been a strong revival of traditional landscape painting.
12. Through the case studies this project has adopted a sequential approach to the use of images through time. Four artists or artistic groups have produced numerous and often detailed views of the coast. They are William Daniell, RA (fl.1814-1825), the Pre-Raphaelite Brotherhood and their Followers (c.1850-1890s), Alfred Robert Quinton (fl.1910-1934) and other postcard artists such as those working for Valentine's in Scotland, and the architect and watercolour artist, David Addey who retraced William Daniell's voyage (1990s-2002). Combined with present day photographs these artists provide a number of benchmarks over time and comprise an illustrated 'State of the Coast' over a two hundred year period.
13. Numerous early coastal artworks depict the open coast before defences were constructed and seafronts started to develop. In some locations active consideration is being given to removal of existing defences for environmental and other sustainability reasons. An examination of these early art images is strongly recommended as they may assist understanding of the implications of changing approaches to coastal management.
14. Extensive lengths of the British coastline remain in a pristine condition and appear to show little change since they were visited and painted by late eighteenth century artists. These conditions have been sustained through a robust planning framework, a co-ordinated approach to coastal management led by networks and groups working in partnership with statutory bodies and government, and the availability of an excellent range of coastal policy, guidance and strategy publications. Future risks may include any weakening of planning policies and a lack of resources particularly in the face of climate change.
15. The completion of this study could not have been achieved without the keen support of a wide range of coastal and fine art bodies, organisations and individuals (see pages eight to ten); their kind assistance is most gratefully acknowledged.

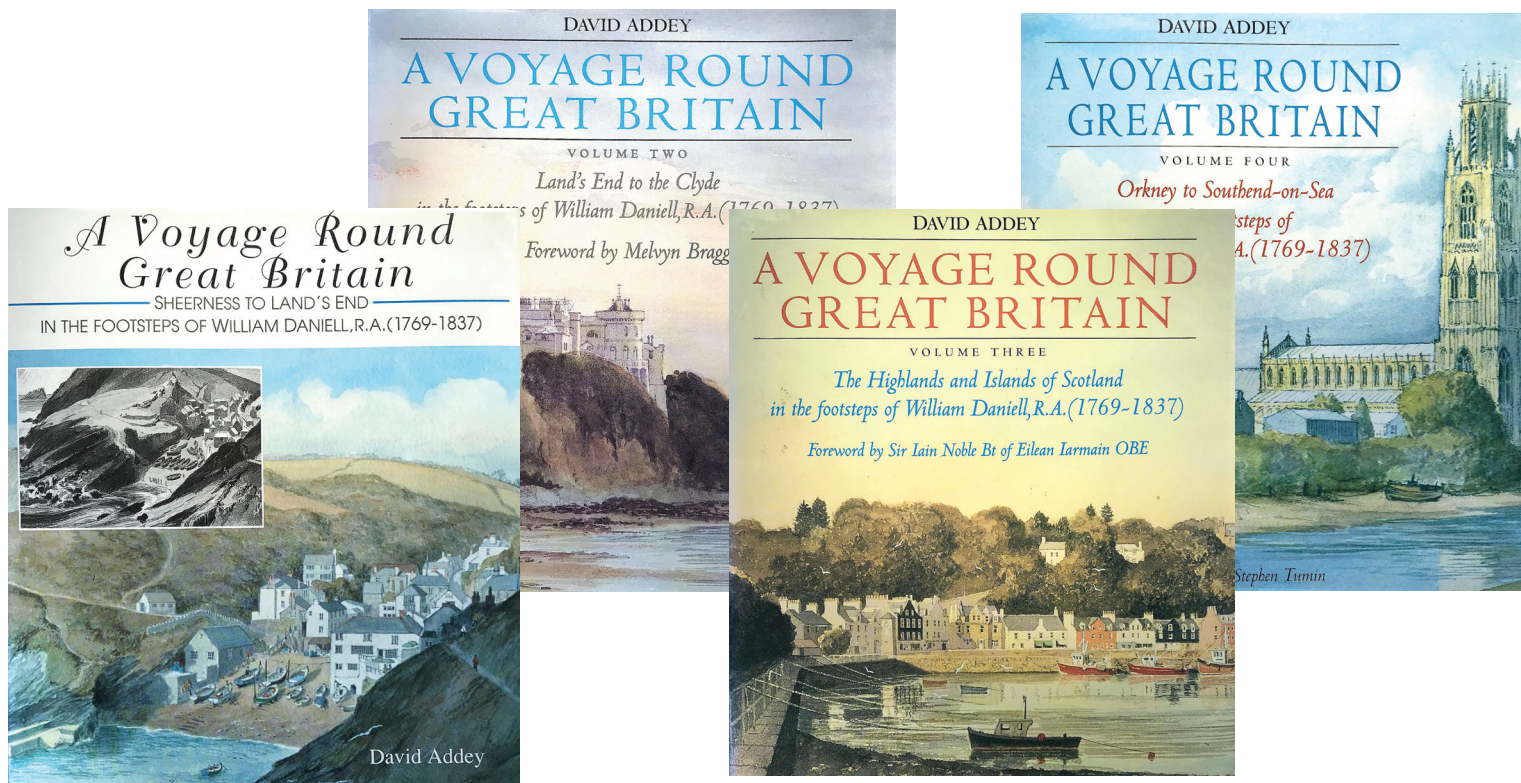


William Daniell's 308 aquatint engravings that accompany the text of his 'Voyage Round Great Britain' (1814-1825) provide an illustrated overview of the early nineteenth century coast.

STUDY RECOMMENDATIONS

1. Historical artworks provide detailed records over time of physical and environmental changes affecting the British coast, as well as illustrating changing development patterns. Greater use of these resources should be made to inform coastal planning policy, development control, coastal risk management, environmental sustainability and heritage management.
2. The study has benefitted from the photographing of 212,000 oil paintings from UK public art collections, which are available to view online through the ArtUK website. The recently launched Watercolour World website already hosts nearly 100,000 watercolours and is proving to be an invaluable resource for those interested in studying changing coastal landscapes and environments. It is strongly recommended that coastal scientists and practitioners take advantage of these art image collections.
3. The preparation of a list of British coastal artists ranked for accuracy as part of this study will reduce the need for time-consuming research and allow website users to source artists who painted their particular locations of interest more easily.
4. The completion of this study has drawn to the attention of the authors the excellent range of resources and expertise available through coastal partnerships and groups and also environmental and risk management publications and websites. Many of these sources of information are cited in the chapter references in this report and can form a helpful aide-memoire for coastal planners and managers.
5. It is recommended that in locations where removal of existing coastal defences is being considered, or where the coastline is to be realigned, the art record be searched in order to examine the coastline in its original, natural condition.
6. Artworks (together with old photographs) are images that coastal residents and other stakeholders are familiar with, and which they often trust. They form excellent visual aids to support presentations on coastal policy changes such as those affecting property, heritage sites and other public assets where difficult choices over future management in the face of climate change may require careful explanation.
7. The approach to the use of art described in this study can fulfil an important role in bridging the disciplines of the arts and science. It offers the opportunity for school pupils, as well as researchers studying art, geography and science, to engage more closely taking full advantage of the image resources that are becoming much more widely available online. These approaches also offer wide transferability value in terms of other subjects, disciplines and geographical regions across the world.

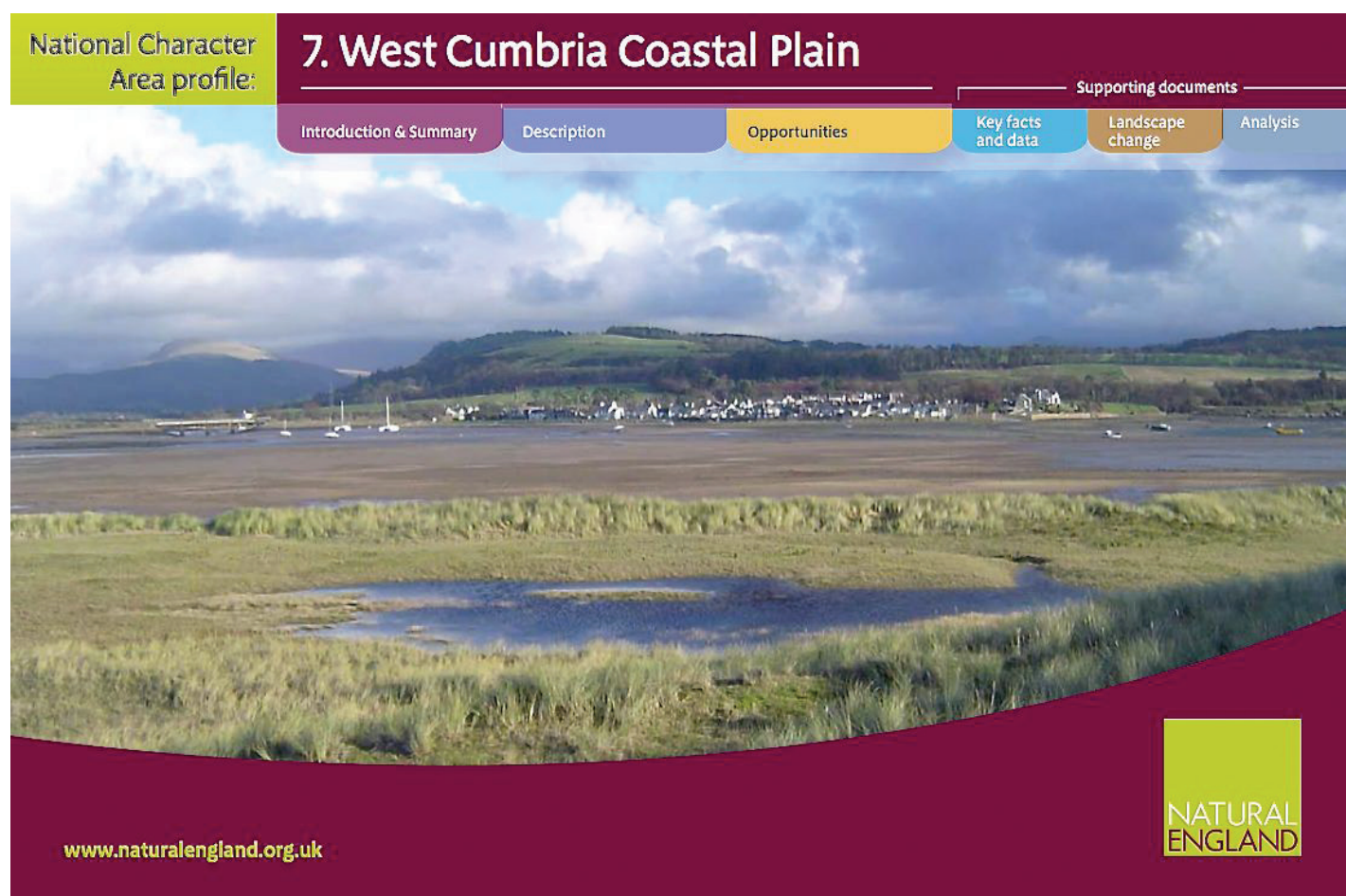
Professor Robin McInnes OBE and Chloe Stanford-Clark
Coastal & Geotechnical Services
Isle of Wight, UK
April 2019



Between 1996-2002 the distinguished architect and artist, David Addey, retraced Daniell's journey, painting views from the same vantage points. His four volumes describe his epic painting tour.



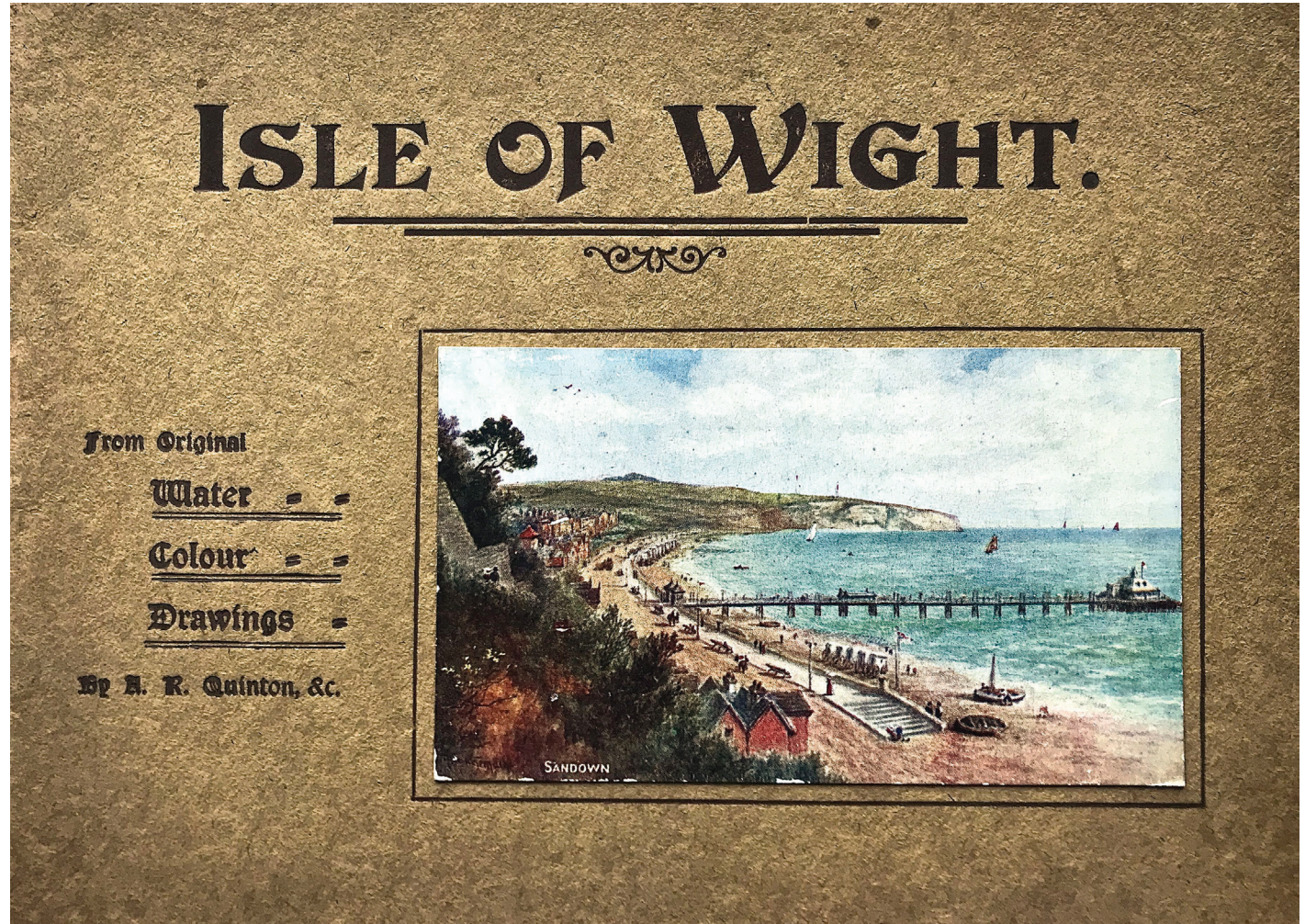
The National Trust's 'Shifting Shores' policy documents have been influential in encouraging more sustainable approaches to coastal risk management (<http://www.nationaltrust.org.uk/shiftingshores>).



Natural England's series of 'National Character Area Profiles', which describe the whole of the English coast, provide comprehensive statements on the physical, environmental and cultural heritage issues affecting each frontage. Collectively they make a valuable contribution to coastal planning and management (www.naturalengland.org.uk).



Scotland's 'Dynamic Coast: Coastal Change Assessment' (2017) has provided a comprehensive review of the extent and rate of change over time. Highlighting current and potential erosion and flood risks, the vulnerable locations and social, economic and cultural assets that may be affected, the report will be invaluable for coastal planning into the future (www.dynamiccoast.com/).



The watercolour artist, Alfred Robert Quinton, painted over 1,600 coastal views for the postcard publishers, Salmon's of Sevenoaks, between 1900-1934. He also illustrated numerous travel guides. Postcard artists such as Henry B. Wimbush and Brian Gerald worked for Tuck's and Valentine's in Scotland. Such images describe the coast of the first three decades of the twentieth century in considerable detail.

ACKNOWLEDGEMENTS

The completion of this study would not have been possible without the invaluable interest, assistance and other support of a wide range of coastal, environmental, heritage and arts organisations and individuals. Their interest and enthusiasm have been particularly encouraging throughout this study. The logos of many of the supporting organisations are provided on page 8 but I would like to thank especially Dr Fred Hohler and his team at Watercolour World, Scottish Natural Heritage and Julia Korner Fine Art for their kind support. I would like to thank Dr Hermione Cockburn for writing the Foreword, my co-author, Chloe Stanford-Clark, for her technical input, Cheryl Taylor for her artwork, graphics and typing, and Heather Cooper for her proof reading. The project would not have come to fruition without the kind assistance of the distinguished architect and watercolour artist, David Addey, who retraced William Daniell's great journey and who allowed me to make use of his archive of British coastal watercolours.

The study report has provided the opportunity to further enhance and promote research that I have undertaken in recent years for The Crown Estate, Historic England, The Maritime Archaeological Trust and the European Commission; I am most grateful to these organisations for their support on the subject of art and change around the British coast. Finally, a special thankyou to my wife, Sylvia, who has accompanied me on many journeys to parts of the British coast and for her photography and good ideas.

My most grateful thanks are extended to the following individuals, environmental, heritage and coastal-related bodies and networks, auction houses, private art galleries, image libraries and reference sources, public collections, other major collections and archives:

Individuals: David Addey; John Allan; James Allen; Ken Bagnall; Jim Bain; Dr Rhoda Ballinger of the University of Cardiff; Natasha Barker Bradshaw of the University of the West of England; Dave Bevis; Craig Brown; Christopher Bruce; Jeff Buck; The Duke of Buccleuch and Queensbury; Anne Burgess; Campsites.co.uk; N. Chadwick; Phil Champion; Sarah Charlesworth; Dr Hermione Cockburn; Peter Church; Alistair Cruickshanks; Ian Cunliffe; Dr N. Czovasi; Steve Daniells; Anthony Dixon; Oliver Dixon; Sarah Egan; Kevin Eaves; Peter Facey; Rob Farrow; Simon Fidler; Grant Ford; Professor Jim Hanson of the University of Glasgow; Derek Harper; Jerzy Hawkins; John Haylett; Alan Hunt; Chris Gridley; Dr Chris Hill of the University of Southampton, Dept. of Geography & Environment; Professor John Holmes of Birmingham University; Bob Jones; David Jones; David and Sally Kibble; Hamish Kirkpatrick; Anthony Lester; Ruth Livingstone; G. Lord; John Lord; E. H. Mackay; mapio.net; Christine Matthews, Marathon; John McAleary; Mael Milscothach; Professor Roger Moore; J. & M. Norgate; Mike Pennington; Lewis Potter; David Purchase; Gary Radford; Toby Robinson; Mr C. W. N. Salmon; Dorcas Sinclair; Chloe Stanford-Clark; William Starkey; The Swan Hotel, Southwold; P. A. C. Taylor; Sheila Tarlton; John Tierney; Frank Tyhurst; Pieter van der Merwe; Karen Vernon; Lukas Von Daeniken; Stuart Warrington; Welshbabe; Dr Ian West of the University of Southampton; John M Wheatley; Phil Williams; John Winfield; The Wight Light Gallery; Dr John Whitrow; www.TheDroneMan; Andrew Wood; Tomasz Wozniak.

Environmental, Heritage & Coastal bodies: Bryan Curtis and the Coastal Group Chairmen of England & Wales; Dr Samantha Cope of SCOPAC; Lucy Taylor of the Coastal Partnerships Network; Alison Baptiste and Catherine Wright of the Environment Agency; Manuela de los Rios of COAST, the Arran Seabed Trust; Tim Collins and Nick Williams of Natural England; Kath Buxton, Tim Cromack, Hannah Fluck, Marcus Jecock and Gareth Watkins of Historic England; Bill Parker and Lucy Williams of the LGA SIG/Coastal Partnership East; Phil Dyke of the National Trust; The North Yorks Moors National Parks Authority; Dr Alistair Rennie of Scottish Natural Heritage; Jean-Francois Dulong of the Welsh Local Government Association.

Auction Houses: Charles O'Brien and Deborah Cliffe of Bonhams; Harriet Drummond, Sarah Reynolds, Rosie O'Connor and Lynda McLeod of Christie's; Caroline Dennard of Hall's Fine Art Auctioneers, Shrewsbury; Nick Curnow and Charlotte Riordan of Lyon & Turnbull Auctioneers, Edinburgh; Buffy Parker of John Nicholson Fine Art Auctioneers, Fernhurst; Simon Toll of Sotheby's; Victor Fauvelle and Jo Butler of Woolley and Wallis Fine Art Auctioneers, Salisbury.

Private Art Galleries and Picture Dealers: Chris Beetles of the Chris Beetles Gallery, London; Patrick Bourne of Patrick Bourne & Co, London; Burlington Paintings; Elford Fine Art of Tavistock; Emily Walsh and Camilla Riva of The Fine Art Society, Edinburgh; James Knox and Brittany Harbridge of the Fleming-Wyfold Art Foundation; Richard Green and Rachel Boyd of the Richard Green Gallery, London; Martyn Gregory, Penelope Gregory, Patrick Conner and Sarah Toft of Martyn Gregory Fine Art Limited, London; Nigel Talbot and the Staff of Grosvenor Prints, Covent Garden, London; Tony Haynes and Lindsey Worrill of Haynes Fine Art of Broadway; Richard Joslin of Richard Joslin Fine Art; Rupert Maas of the Maas Gallery, London; John Allen of Mandell's Gallery, Norwich; David Messum and Michael Child of David Messum Fine Art Limited; Derek Newman of Derek Newman Fine Art; Guy Peppiatt of Guy Peppiatt Fine Art Limited, London; John Spink; Dan Seymour-Davies of the Willow Gallery, London.

Image Libraries and Reference Sources: Andy Ellis, Tom Gainger and Marion Richards of ArtUK; Siân Phillips and Laura Summerton of The Bridgeman Art Library; Sandra Howat of Bowhill Library; Creative Commons Licences; The Fine Art Photographic Library; Geograph; Laura Marriott of The Public Catalogues Foundation; Salmon's; Shutterstock Images; Dr Fred Hohler, Andra Fitzherbert, Alison Greenish and Maggie Gray of 'Watercolour World'.

Public Collections and Other Major Collections: Siobhan Ratchford of Annan Museum, Dumfries & Galloway Council; Amy Taylor of the Ashmolean Museum, Oxford; Trevor Coombs of Bristol Museum & Art Gallery; Craig Bowen and Grace Conium of Canterbury Museums & Galleries; Emma Roodhouse and Joe Plumstead of Colchester and Ipswich Museum Service; Stuart Tyler of Devon Heritage Centre, Exeter; Gill Arnott of Hampshire Cultural Trust; Catherine Harvey of Hastings Museum and Art Gallery; Corina Westwood and John Fletcher of the Island Heritage Services, Isle of Wight Council; John Peel of Manchester Art Gallery; Valerie Boa of the McLean Museum & Art Gallery, Greenock; Olive Geddes of the National Library of Scotland; Charlotte Topsfield of National Galleries, Scotland; Andrew Renton and Kay Kays of the National Museum Wales, Cardiff; Barbari Bartl of Newport Museum, South Wales; Dr Giorgia Bottinelli of Norwich Castle Museum; Katie Herbert of Penlee House Art Gallery & Museum, Penzance; Agata Rutkowska of the Royal Collections Trust; Sandy Wood of the Royal Scottish Academy of Art & Architecture; Lisa Little of Sheringham Museum; Fintan Ryan of Tate Britain; Amy Barker and Sarah Richardson of the Laing Art Gallery; the staff of the Prints and Drawings Study Room, Victoria and Albert Museum; Olivia Stroud of V. & A. Images; Jim Riseley of the Victoria Art Gallery, Bath; Mark Edwards and Hazel Wright of Whitby Museum; Fiona Green of York Museums Trust (York Art Gallery).