

6. Analysis of Case Study Findings

6.1. Introduction

This analysis, drawing on the results from the nine Exmoor National Park Case Studies, considers to what extent historical art imagery dating back to the late eighteenth century can inform our understanding of long-term physical, environmental and cultural heritage change within Exmoor National Park.

Key objectives of this study have been to try and improve understanding, inform policy-making and site management within the National Park by providing an additional, easily accessible tool for use by scientists and practitioners in the following ways:-

- by providing a rich, accessible source of visual artistic evidence to help inform on-going management by the National Park Authority and partner organisations;
- informing future *Landscape Character Assessments, Area of Outstanding Natural Beauty Plans, Shoreline Management/ Coastal Risk Management and Biodiversity Action Planning*;
- by increasing awareness of changes affecting the cultural heritage of the National Park over time;
- by providing a new, non-technical community engagement tool that may easily illustrate the natural and human influences and processes of environmental change, countryside and heritage management over the last two centuries.

The five key study tasks were:-

- Task 1. Confirm the choice of case study sites.
- Task 2. Image searches for oil paintings, watercolour drawings and prints depicting Exmoor National Park.
- Task 3. List and rank the key artists in terms of the accuracy of their depictions of the Exmoor landscape.
- Task 4. Provide descriptions of a range of differing case study sites.
- Task 5. Preparation of a comprehensively illustrated report

6.2. Task 1: Confirm the choice of Case Study Sites

At the meeting held at Dulverton in July 2021 the selection of case study sites was discussed further. It was agreed that it would be most helpful to use the nine *Landscape Character Types* (LCTs) set out in the *Exmoor Park Landscape Character Assessment 2018* (Fiona Fyfe Associates, 2018¹) as the case studies, although it was recognised that some of the LCTs would be likely to have much less artistic interest than others.

The Case Study sites selected were, therefore:-

1. High Coastal Heaths
2. High Wooded Coast, Coombes and Cleaves
3. Low Farmed Coast and Marsh

4. Open Moorland
5. Farmed and Settled Vale
6. Enclosed Farmed Hills with Commons
7. Incised Wooded River Valleys
8. Plantation (with Heathland) Hills
9. Wooded and Farmed Hills with Coombes

6.3. Task 2: Image Searches for artworks depicting Exmoor National Park

6.3.1. What is the availability of art images of Exmoor National Park?

The rich art history of most of Exmoor has been described in more detail in Chapter Three of this report. For this study a total of 2,600 copper plate engravings, steel plate engravings, lithographs, aquatints, oil paintings and watercolour drawings were located and examined in order to ascertain their potential for informing the study objectives. Most of these artworks relate to the nineteenth century and the twentieth century up to 1930. A few images date from the mid to late eighteenth century (1770-1800). For the period from 1930 until 1960 again there were fewer suitable topographical artworks partly as a result of the interruption of the two World Wars but also because of the change in artistic tastes away from the Victorian and Edwardian traditional style of landscape painting towards Modern Art.

Of this large number of artworks, the majority can be described as *topographical views*. The French Revolution and the Napoleonic Wars had prevented continental travel up until 1815 and, as a result, there was a much greater focus on the English landscape by artists and their patrons. Many artists chose to paint more remote and picturesque regions such as those of south-west England including the Exmoor coast and its hinterland.

The most painted locations tended to be the developing coastal towns and villages, harbours and shorelines. A repetition of the same views of some of these towns and villages over many decades and centuries provides an interesting chronology of environment change and development patterns over time. Other artists painted views of the landscapes of the high moorlands of the interior or of the many small villages and beauty spots in the river the valleys, which often contain fine churches and examples of decorative cottage estate architecture.

Whilst a particular strength of the artworks examined are the detailed portrayals and sequences of the most attractive and most visited locations such as Lynton, Lynmouth, Valley of the Rocks and Watersmeet, views of some heritage sites such as historic Dunster and Simonsbath 's 'Cow Castle' also provide important visual records to support, in full colour, written and photographic descriptions. The art imagery reviewed included the works by **late eighteenth and early nineteenth century topographical artists**, authors and diarists including Rev. J. Swete, William Daniell RA, Thomas Rowlandson RA, William Payne, John White Abbott and Francis Towne. Many of these artists painted in the *Picturesque* style that had been promoted by the writings of William Gilpin in particular (Gilpin, 1796²).

Works by **Victorian landscape and maritime artists** including the Pre-Raphaelites, and their many followers, are particularly valuable as they closely followed the teachings of John Ruskin, a geologist and botanist by training, and one of the great art critics of the nineteenth century. Ruskin said in his Edinburgh lectures "*Pre-Raphaelitism has but one principle, that of absolute, uncompromising truth in all that it does, obtained by working everything down to the most minute details, from nature and from nature alone*" (Ruskin, 1853³). On account of their focus on artistic accuracy, the short-lived Pre-Raphaelite Brotherhood but also particularly their followers, who painted up until the last decade of

the nineteenth century, provide a valuable resource of detailed views, painted in both oils and watercolour. Key artists included Edward William Cooke RA, Henry Moore RA, Charles Napier Hemy RA and George Wolfe.

Between. 1900 – 1934 **postcard artists and book** illustrators, particularly Alfred Robert Quinton, Alfred Heaton Cooper, Walter Frederick Tyndale, Charles Edward Brittan, Frederick John Widgery and Henry Wimbush produced numerous watercolours. Many of these were painted for colour picture postcard manufacturers including Salmon's of Sevenoaks and Raphael Tuck as well as for inclusion within travel books published by A & C Black. Quinton's watercolours are often particularly detailed and he re-visited many as towns and villages expanded during the first three decades of the twentieth century, as well as celebrated beauty spots.

Extending on into the twentieth century **sporting artists** including Cecil Aldin, Lionel Edwards and the prolific Sir Alfred Munnings PRA often included the moorland scenery of Exmoor as a backdrop for their equestrian or hunting paintings and these can provide some details on, for example, the extent of heather growth, and its subsequent replacement in some locations by gorse and tree cover. Of the 2,600 art images reviewed and after an initial screening a cross-section of 150 artworks proved to be the most informative in terms of the objectives of this study and many of these are included in this report. Comparisons of change were made after site visits and inspection of **Present-Day Photographs**, which bring the sequence of views up to date and which allowed comparisons to be readily made to inform this study.

The most valuable sources for images were the websites of ArtUK (<https://artuk.org/>) and Watercolour World (www.watercolourworld.org/), which together have created a comprehensive visual online topographical record through oil paintings and watercolours respectively. In addition, art image libraries, auction houses and private collectors have kindly assisted with Exmoor images and their support is gratefully acknowledged.



Figure 6.1: *On Lundy Island* by Henry Moore RA. 1857. Watercolour. Courtesy of Christie's Images Limited (2021). Although outside Exmoor National Park, this highly detailed watercolour could be typical of the Exmoor frontage and provides fine detail of the coastal geology, flora and sea birds, including gulls, guillemots and puffins.

Courtesy of Christie's Images © 2021.



Figure 6.2 (Above): *On the North Devon Coast (Shipload Bay)* by Henry Moore RA. 1859.

Courtesy: Maas Gallery.

Figure 6.3 Below Left): *Triassic Cliffs near Blue Anchor* by E. W. Cooke RA. 1866.

Courtesy: The City of London Corporation.

Figure 6.4 (Below Right): *Minehead and Dunster form Blue Anchor* by E. W. Cooke RA. 1862.

Courtesy: Ackerman & Johnson



6.4. Task 3: List and rank key artists in terms of the accuracy of their depictions

6.4.1. Artistic Accuracy

Chapter Four of this report considers the ranking of artworks in terms of their accuracy and usefulness in support of the study. The accuracy evaluation criteria utilised were:-

1. Accuracy of Artistic Style (Caricaturist/Genre subjects; Picturesque Scenery; Topographical Art;
2. Most Advantageous Medium (Copper Plate Engravings, Oil paintings; Steel Plate and Aquatint Engravings; Lithographs; Watercolour Drawings);
3. Value of the Subject Matter (General Topographical Artworks; More Detailed Artworks; Highly Detailed Artworks).

Ranking scores were then calculated for fifty artists in terms of their accuracy. This list of artists, many of whose works are illustrated in this report, can provide, for the first time, a starting point for those wishing to undertake further study and can help avoid time-consuming research on artists and their accuracy into the future.



Figure 6.5: George Wolfe painted this highly detailed watercolour of Combe Martin in 1855.

Courtesy: Government Art Collection.



Figure 6.6: A detailed watercolour of Lynmouth by Frederick Jones. C.1860s.

Courtesy: Bristol Culture (Bristol Museum & Art Gallery)



Figure 6.7: *Mother Meldrum's Cave, Valley of the Rocks* by James Linnell. 1885. Oil. A highly detailed watercolour in the Pre-Raphaelite style.

Courtesy: Maas Gallery.

6.5. Task 4: Description of a range of differing case study sites

For each of the nine Case Study Areas (based on the *Landscape Character Types*) a succinct summary has been provided of key issues under the following headings:-

1. Location
2. Why was this Case Study Site Selected?
3. Summary of Geology, Geomorphology, Processes and Environment;
4. How can the art imagery inform us of changes that have affected the case study site over time?
5. What are the key issues that can be learnt from this case study site?

The description is followed by sequences of artwork images arranged chronologically and matched as closely as possible with the present-day view. Captions provide supplementary information on observable changes or lack of change over time.

On the following pages a selection of historical artworks, which have been annotated, suggest ways that such images may be interrogated and utilised depending on the interests of the researcher be they physical change, changes affecting the natural environment, cultural heritage or wider cross-cutting management of Exmoor National Park encompassing all of these themes.

Figure 6.8

Figure 6.8 : OBSERVABLE CHANGES AT LYNNMOUTH SINCE C.1840

LITHOGRAPH BY W SPREAT

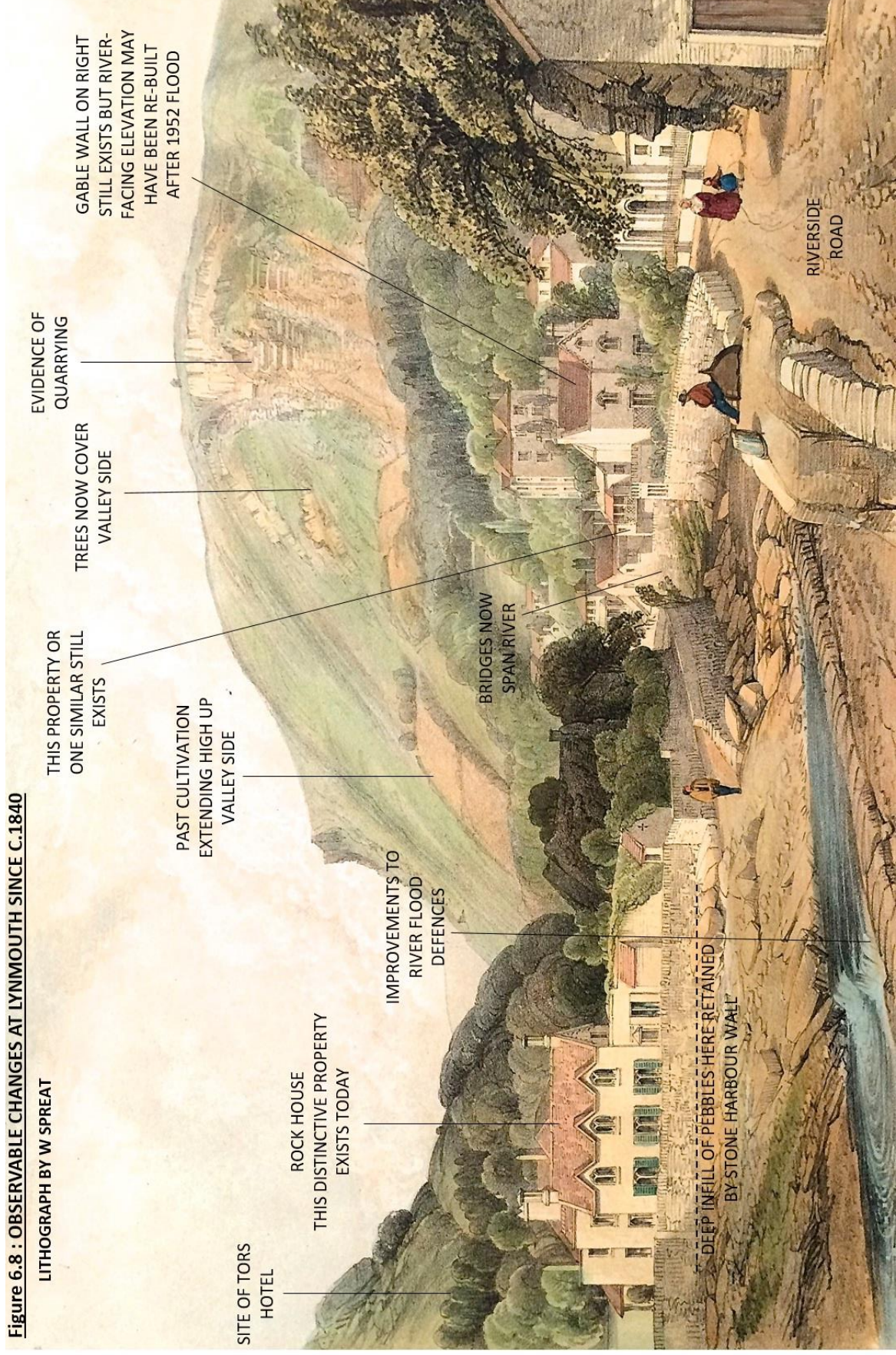
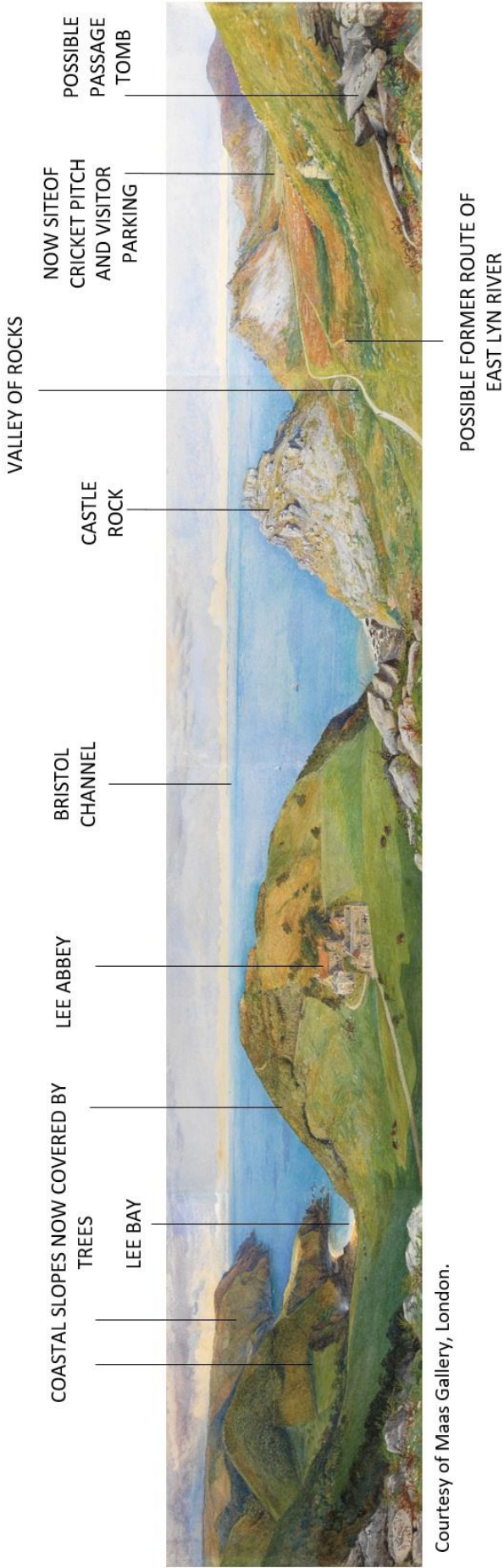


Figure 6.9 : ART ILLUSTRATING DEPICTION OF COASTAL TOPOGRAPHY

'Valley of Rocks' By William Henry MILLAIS. WATERCOLOUR 1857.



Courtesy of Maas Gallery, London.

Figure 6.10 : ART ILLUSTRATING THE DEGREE OF ENVIRONMENTAL CHANGE
'VALLEY OF THE EAST LYN SHOWING THE THREAD STREAM' BY W. SPREAT c.1840

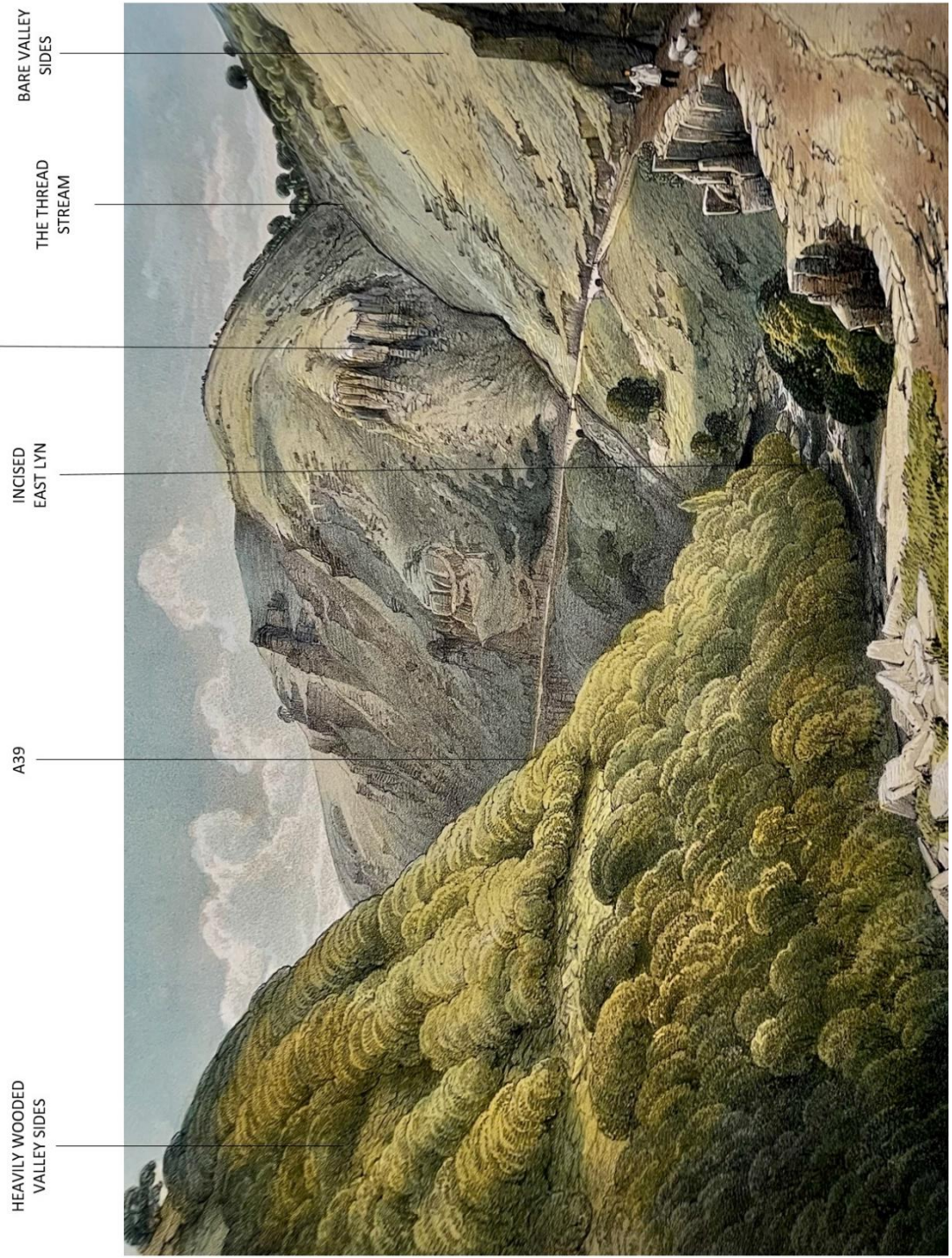


Figure 6.11 : ART ILLUSTRATING THE LEVEL OF ENVIRONMENT CHANGE
'PORLOCK AND HURLESTONE POINT' BY ALFRED ROBERT QUINTON c.1920

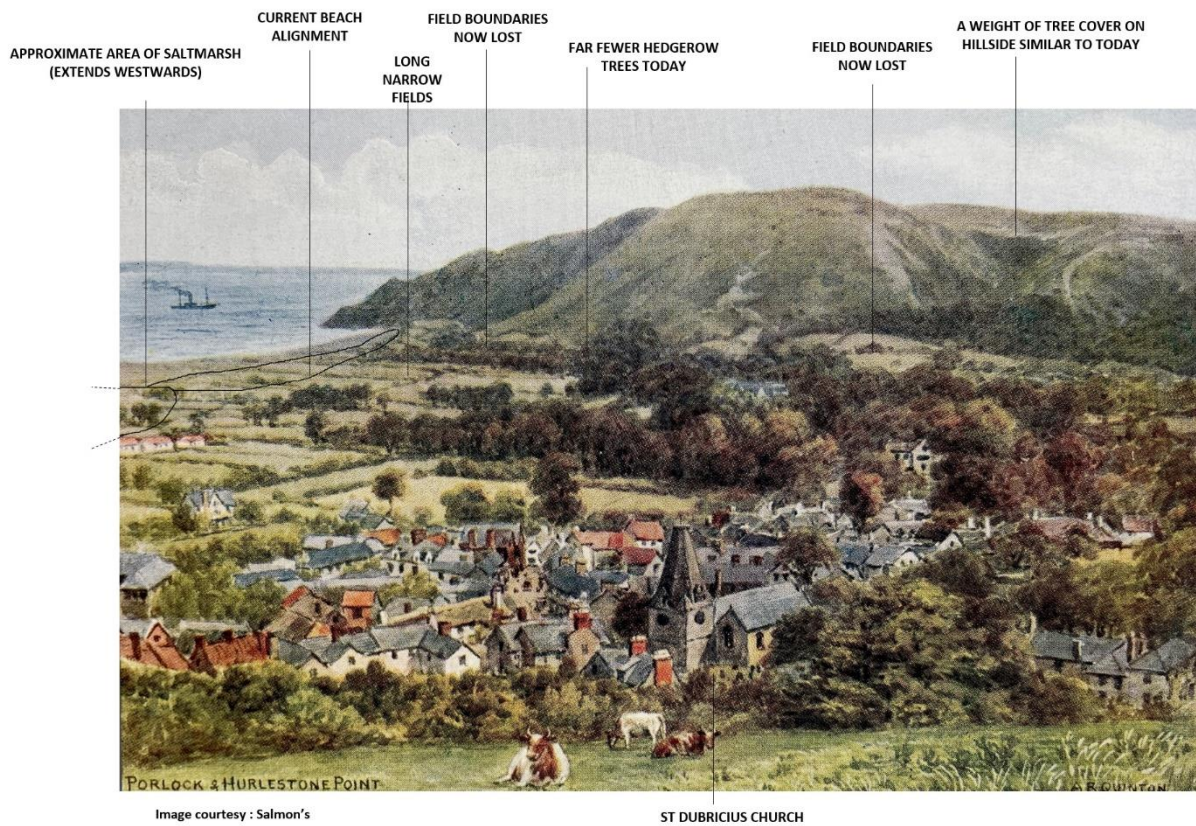


Figure 6.12: The Devon & Somerset Staghounds at Badgworthy Water by Cecil Aldin. c.1920.



Figure 6.13: *Dunster* by Alfred Robert Quinton. c.1920. Courtesy Salmon's. Quinton's watercolour of Dunster, an outstanding example of a small medieval market town, illustrates how its historic street patterns and fine buildings survived untouched by Victorian developments. In Quinton's detailed view the Grade I Listed Yarn Market (c.1600) can be seen (1) opposite the historic Luttrell Arms Hotel (2) and overlooked by Dunster Castle (3). Today the scene has changed little apart from the obvious impacts of tourism. Such historical images can provide valuable insight to the history of such important architecture over time.

Figure 6.14: *Mars Hill, Lynmouth* by Alfred Robert Quinton. c.1920. courtesy Salmon's. This view shows the ancient row of cottages that form the original fishing village close to the harbour. Quinton's eye for detail is obvious in this watercolour showing the Rhenish Tower (1), the Victorian turreted apartments (2), Seabreeze Cottage (3), The Rising Sun (4) and other character cottages rising up Mars Hill.



6.6: Successes and Limitations of the study approach

6.6.1. Introduction

For six of the nine case studies a good selection of images were sourced that can illustrate the concept of this study whilst the other three, proved to hold less interest to artists in terms of the subject matter as they tended to be agricultural land or areas of cultivated woodland (5.7, 5.8 and 5.9).

There are a large number of *Picturesque* artworks particularly of the river valleys as this subject matter very much fitted the tastes of the late eighteenth and early nineteenth centuries. However, also, on account of early tourism and the flourishing print-making and topographical book industries in south-west England there is a very rich resource depicting Lynmouth and Lynton and the Coast, Combes and Cleaves with George Rowe (mainly from the 1830s) and William Spreat (mainly 1840s) producing over 250 exceptionally fine lithographs between them. These works provide a particularly valuable resource on account of the level of detail they provide and their topographical accuracy.

The Victorian painters in oils and watercolours were also prolific in their output along the coastlines of North Devon and Somerset with both regular coastal painters and the Pre-Raphaelite Followers being well represented. Some fine artworks, for example by Henry Moore RA and Edward William Cooke RA were also painted on adjacent coasts just outside the boundaries of the National Park. However, from art records it is known that paintings exist within the National Park as well but are yet to be found (see **Figures 6.1-6.4**). These images do illustrate the exceptional level of detail provided in these 'Geological/Environmental' pictures of the time (Munday, 1996⁴). The moorlands were painted by a select group of artists famed for their choice of this subject matter as well as *Sporting Art* where artists used the grandeur and remoteness of the scenery as a setting for illustrating the equestrian and hunting traditions. Whilst some of the moorland scenes are wide-ranging panoramas rather than detailed views, they still provide some evidence of environmental change over time.

Previous research in the field of art and coastal/environmental change has shown that there are always some image gaps that cannot be filled at the time of the study. However, with the benefit of the online art image libraries such as *ArtUK* and *Watercolour World* more images are appearing all the time. Previous studies have also shown that numerous further images can come to light during the period of engagement with stakeholders.

6.6.2. Exmoor National Park Landscape Character Assessment 2018

The *Landscape Assessment 2018* has proved to be an invaluable asset in support of this study. First, by providing a basis for selection of the nine case studies, and, second, for providing insight into changes that have affected all aspects of the National Park over time. It was encouraging to note that the report made frequent reference to both literature and artworks as often these aspects are not included. This new study builds on that aspect and supports evidence contained in the Landscape Assessment by observing in particular:-

- Changes affecting the management of coastal defence such as on the Porlock coast;
- Some increase in the growth of gorse, scrub and trees on the moorlands and slopes;
- An increase in the density of tree growth in some of the incised river valleys and up steep previously cultivated hillsides;
- Loss of some of the traditional long field patterns;
- Loss of coastal views as a result of tree growth;
- Maintenance of characterful villages;
- Impacts of tourism in beauty hotspots.

The following additional points can be noted from this *Art and Change Study*:-

- Recognising that the Exmoor National Park coastal frontage is composed largely of durable Devonian rocks the rate of change that might be observed through coastal artworks is much less obvious than in some other soft rock locations. Although evidence of beach change can be observed in some of the images.
- As the study site is a National Park with a high degree of oversight and a wide range of planning and management measures in place the rate and scale of change may be less obvious than in other less designated frontages around the British coast. Evidence of only slight change can point to effective management measures being in place.
- Within the National Park there are a wealth of historic buildings located in the towns, villages and hamlets as well as heritage features in outstanding coastal locations along the National Park frontages. Many of these buildings have been carefully maintained by private individual owners, estate owners, the National Trust and others.

Overall, it is believed that sufficient images have been sourced to demonstrate the particular usefulness and wide applications of artworks in terms of informing understanding and management of Exmoor National Park.

6.7. Research and Public Engagement Opportunities

1. During the course of this study an ever-increasing number of images have been found of Exmoor and both image libraries and the Watercolour World are adding further images to their websites. A large database of accurate artistic depictions of Exmoor National Park could be quickly established building on the work of this study and the resources of the Exmoor Society held in their archives.
2. The artist, Sir Alfred Munnings, painted numerous views of the high moors that now form a key part of the National Park but, often, the locations of his views are not stated. Local interested *Art Detectives* could probably quickly attach locations to his artworks, which would be very valuable.
3. The Exmoor Society holds a large collection of often highly detailed watercolour drawings by the artist, Hope Bourne. They describe the flora and fauna of the interior of the National Park. A practical M.Sc. dissertation could focus on the ecology of the Barle and other locations she painted and research environmental change.
4. Art, alongside old photographs, are images that stakeholders often appreciate and trust. As a result, they can form excellent engagement tools when discussing policy options within the National Park in the face of climate change.
5. The art of Exmoor has proved to be sufficiently important and interesting to promote an Exmoor Art Trail (and culture) which would include key sites such as Watersmeet, Valley of the Rocks and Dunkery Beacon.
6. An art and photographic competition and exhibition involving professionals, amateurs and school pupils could involve revisiting sites painted in the past and creating present-day views allowing comparison of change.

6.8. References

1. Fiona Fyfe Associates. 2018. *Exmoor National Park Landscape Character Assessment 2018*. Report for Exmoor National Park Authority. 265 pps.
2. Gilpin, W. 1796. *Observations Relating Particularly to Picturesque Beauty*. Publ. R., Blamire. London.
3. Ruskin, J. 1853. *Lectures on Architecture and Painting at the Philosophical Institute, Edinburgh*.
4. Munday, J. 1996. *E. W. Cooke – A Man of His Time*. Antique Collectors' Club. ISBN: 1-85149-222-4.

7. Conclusions

- 7.1. Exmoor National Park has a rich art heritage with images dating back to the late eighteenth century. Currently many of the images are displayed or stored in public and private art galleries, museums, heritage centres, local authority archives and image libraries. However, collections of such images are also becoming increasingly available in very large numbers online through for example ArtUK (<http://artuk.org/>) and Watercolour World (<https://watercolourworld.org/>). Overall, it is believed that sufficient images have been sourced to demonstrate the particular usefulness and wide applications of artworks in terms of informing understanding and management of Exmoor National Park.
- 7.2. The art record provides a continuity of full colour images for most of Exmoor National Park 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 scientists, countryside managers and other practitioners to view the varied environments in colour often before development took place in many locations, and thereby take advantage of the wisdom of hindsight when setting policies for the future.
- 7.3. Whilst photographic images, both terrestrial and aerial, are familiar aids used by researchers and practitioners, for example in the preparation of Coastal Zone Assessments, Shoreline Management Plans and landscape studies the rich art resource is much less well used. This is partly because of a lack of awareness of the range images available and how to access them but also due to uncertainty about their accuracy.
- 7.4. The study has confirmed the art and illustrated literature resources held in Devon's study centres and the wealth of knowledge and expertise of their professionals as well as that of the many volunteers.
- 7.5. An artworks ranking system developed by the author has been refined for this study. This has led, for the first time, to the preparation of a list of those artists that have depicted the environments of Exmoor National Park most accurately.
- 7.6. The most accurate artistic depictions are most often those completed by artists with architectural, topographical or geological backgrounds. Artists of the Pre-Raphaelite Brotherhood and particularly their Followers have produced numerous finely detailed views of the Exmoor coast and hinterland.
- 7.7. Artworks form an additional, valuable and currently under-used resource available for use by a wide range of environmental scientists, planners and practitioners. Alongside old photographs they can form interesting and helpful tools when engaging with stakeholders over possible policy change such as in the face of climate change.
- 7.7. A number of artworks depict the towns and villages of the Exmoor National Park and together they allow the progression of development to be plotted and understood. Such images, which record the detail of changes to individual buildings as well as street layouts can inform the planning process and can be used to illustrate, for example, Conservation Area Statements and Plans.

- 7.8.** Compared to the nineteenth century and the twentieth century up to 1930 there are fewer artworks for the period between 1930-1960s. This was a result of changing public tastes away from the traditional landscapes of the Victorian and Edwardian eras, the effect of the two World Wars and the advent of new styles of art. Since the 1960s there has been a strong revival of traditional landscape painting. Across Exmoor sporting artists have provided a range of images of the interior of the National Park such as the numerous oil paintings by Sir Alfred Munnings.
- 7.9.** This study will raise the profile for artworks' contributions and the author believes it will help to provide a clearer understanding of the extent of the art resource available for interrogation, and where it can be found.
- 7.10.** The coastal artworks often depict the open coast before defences were constructed and seafronts started to develop. In some locations active consideration has or is being given to removal of existing defences for environmental and other sustainability reasons. An examination of these early art images may assist understanding of the implications of changing approaches to coastal management.
- 7.11.** As a National Park designated for the outstanding quality of its landscapes and environments, both coastal and inland, and taking account of the hard rock geology and careful planning regime the degree of physical and environmental change can be expected to be less than in undesignated areas; this proves to be the case here. The National Park have been sustained through a robust planning framework and a co-ordinated approach to management working in partnership with statutory bodies and stakeholders. Whilst changes are observable over the last two centuries through art these tend to be modest in scale and impact and echo some of the change issues highlighted in the Exmoor Landscape Assessment.
- 7.12.** The results of this study success further useful avenues of research for scientists, post-graduates and non-technical users as well as community engagement opportunities; they are set out in the Recommendations (below).
- 7.12.** The completion of this study could not have been achieved without the interest and support of both the Exmoor Society and the National Park Authority, the Steering Committee and a wide range of fine art bodies, organisations and individuals; their kind assistance is most gratefully acknowledged.

8. Recommendations

- 8.1.** Historical artworks provide a detailed record over time of changes affecting the natural environments and cultural heritage of much of Exmoor National Park. It is recommended that, where possible, greater use of art resources be made to inform planning policy, development control, coastal risk management, environmental sustainability and heritage management.
- 8.2.** Artworks and old photographs are images that National Park residents and other stakeholders are familiar with, and which they often trust. They form excellent visual aids to support presentations on policy initiatives such as those where difficult choices over future management may require careful explanation.
- 8.3.** 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 *Watercolour World* website already hosts over 100,000 watercolours and is proving to be an invaluable

resource for those interested in studying changing environments. It is strongly recommended that scientists and practitioners take advantage of these art image collections.

- 8.4. The preparation of a list of 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 within Exmoor National Park more easily.
- 8.5. It is recommended that in locations where, for example, removal of existing coastal defences is being considered, or where the coastline is to be realigned, or where other near-coast developments are under consideration, the art record be interrogated in order to examine the historical rates and scale of change.
- 8.6. 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.
- 8.7. It is recommended that a database of Exmoor artists be created and established and expanded building on the contents of this report.
- 8.8. Local art enthusiasts and school pupils and students can become *Art Detectives* working with the Exmoor Society identifying, for example, the locations of Exmoor images by Sir Alfred Munnings and others, where the locations of the paintings have not been identified.
- 8.9. The artworks of *Hope Bourne* form an important resource and could provide a valuable dissertation subject for an MSc. Student(s) with an interest in ecology/environmental change.
- 8.10. The art of Exmoor is of a very high quality and an *Artistic Trail* covering the key artistic hotspots such as Watersmeet, Dunkery Beacon and Valley of the Rocks could be established in support of cultural tourism.
- 8.11. The results of this study can be disseminated widely online and through the arrangement of an *Art Competition*. Artists, photographers, residents, visitors and school pupils can visit the sites painted by artists in the past and produce present day art and photography encouraging dialogue over change or lack of it over time.

Appendix 1 Biographical information on some key artists who depicted the Exmoor National Park accurately between 1770-1960

List of Abbreviations used in ‘List of Artists’

AOWS	Associate of the Old Watercolour Society
POWS	President of the Old Watercolour Society
BI	British Institution (1806-1867)
FAS	The Fine Art Society, London
Fl.	Flourished (The period during which the artist was active)
FSA	Fellow of the Society of Antiquaries
NEAC	New English Art Club
NWS	The New Watercolour Society (founded in 1832)
OWS	The Old Watercolour Society (founded in 1804, became RWS in 1881) Private Collection
RWS	The Royal Society of Painters in Watercolours
RA	The Royal Academy
RBA	The Royal Society of British Artists, Suffolk Street
RCA	Royal Cambrian Academy, Manchester
RE	Royal Society of Etchers and Engravers
RHA	Royal Hibernian Academy, Dublin
RI	The Royal Institution of Painters in Watercolours
ROI	Royal Institute of Oil Painters
RPE	Royal Society of Painters and Etchers (Later becoming RE)
RSA	Royal Scottish Academy
RWS	Royal Scottish Society of Painters in Watercolours
SS	Society of British Artists, Suffolk Street (founded in 1824)

NB: The spellings listed in the titles of works are those provided by the artists or authors.

JOHN WHITE ABBOTT 1763-1857. A friend and pupil of the artist Francis Towne, who also painted Exmoor scenery. Abbott, a surgeon from Exeter, made an extended tour of the West Country in 1791. His watercolours, which were exhibited at the RA, were *neat pen outlines and light clear colour or grey washes* (Mallalieu, 1976). See pps. 32, 96.

CECIL CHARLES WINDSOR ALDIN RBA 1870-1935. A prolific painter of hunting and equestrian scenes on Exmoor Aldin was one of the most popular British artists in this field. The extensive hunting panoramas that he painted often contain valuable information on vegetation patterns on the hills and in the valleys offering a comparison with the situation today.

CHARLES EDWARD BRITTAN 1837-1888. A watercolour artist who painted the open moors of Dartmoor and Exmoor and known as *The Father of Dartmoor painting*. He produced expansive and often highly detailed views of the moors often showing trees and rocky outcrops set against sunsets. He also illustrated colour plate books for the publishers A. & C. Black.

REV. JAMES BULWER 1794-1879. A fine amateur landscape painter in watercolour and a friend and pupil of J. S. Cotman. He travelled extensively across Devon and Somerset painting landscapes, and historic buildings in the towns and villages with considerable accuracy. A large collection of his works are held by the Yale Center for British Art and several examples of his work are illustrated in this report. See pps. 54, 57, 68, 69, 85, 88, 100.

JOHN BUCKLER FSA 1770-1851. A practising architect who produced fine drawings of country houses, churches and street scenes including Devon views. He produced over 13,000 drawings and exhibited regularly at the RA.

WILLIAM CALLOW RWS 1812-1908. A painter of watercolours of coastal and river scenery often with fine architectural detail; he painted in the West Country from the early 1835. His finest works were produced up to the 1850s having been influenced by Bonington and T. S. Boys. See page 41.

EDWARD WILLIAM COOKE RA FRS FSA FZS FGS 1811-1880. Cooke was the son of George Cooke (1781-1834) who had engraved the plates for J.M.W. Turner's *Views of the South Coast of England* (1826) and for Sir Henry Englefield's *Geology and Antiquities of the Isle of Wight and Coast of Dorsetshire* (1816). Cooke has made an outstanding contribution to British coastal art through his highly detailed 'geological' views of the coast several of which are illustrated in this report. He exhibited at the Royal Academy regularly from the 1830s-1870s and his diaries provide detailed descriptions of his artistic tours along the coasts of Devon, Cornwall and Somerset including several views of Porlock, Minehead and Blue Anchor Bay. Key reference works:-

- Munday, J. 1996. *E. W. Cooke – A Man of His Time*. Antique Collectors' Club. ISBN:1- 85149-2224.
- McInnes, R. G. 2014. *British Coastal Art 1770-1930*. Cross Publishing, Chale, Isle of Wight. ISBN:978-1-873295-46-5.

ALFRED HEATON COOPER 1864-1929. He studied at Westminster School of Art and became a prolific landscape painter and illustrator. Mainly associated with the Lake District, where he settled, he travelled widely in Britain producing watercolours in regional guides for the travel publishers A. & C. Black Ltd. See page 75.

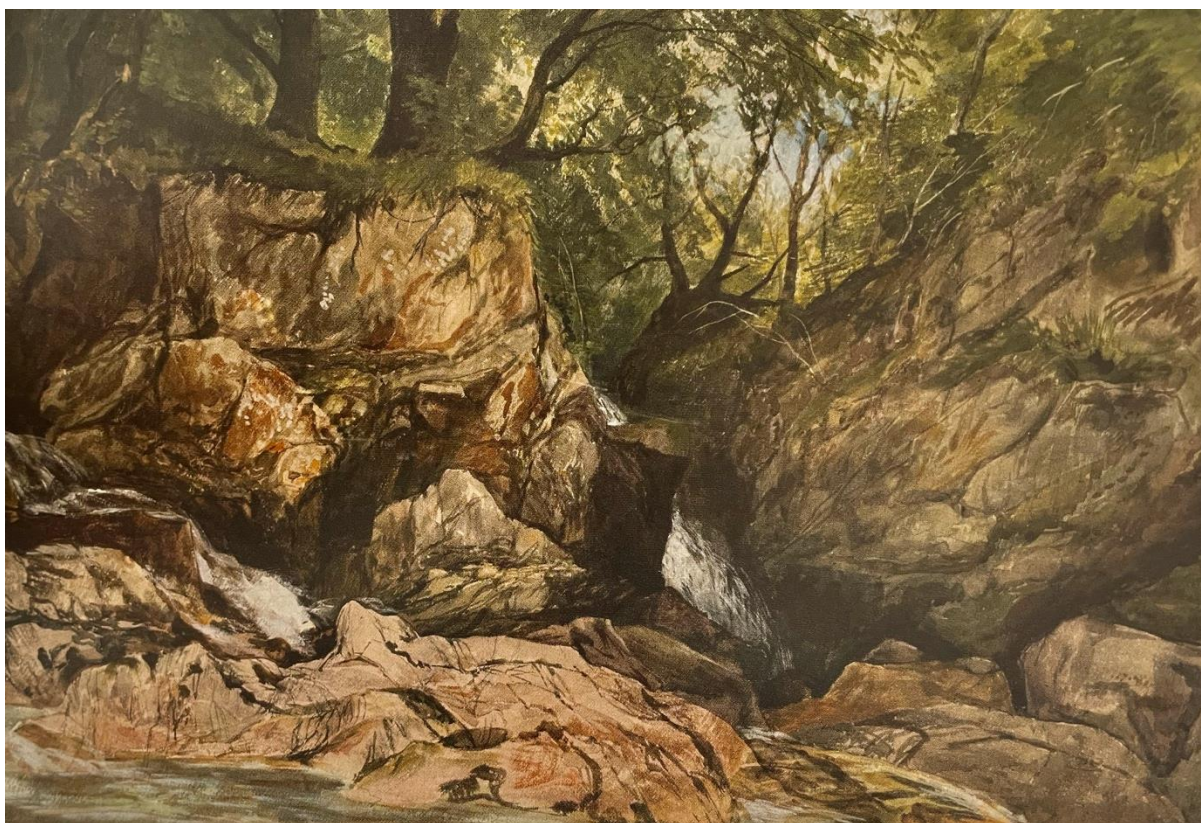
WILLIAM DANIELL RA 1769-1837. A coastal and marine artist who studied under his father who was also a Royal Academician. He produced eight volumes containing 308 fine aquatint engravings for his publication *A Voyage Round Great Britain* (1814-1825) which took eleven years to complete; he was elected RA in 1822. Daniell's Exmoor views are *Combmartin (sic)* and *Lynmouth*. Key Reference Works:

- Daniell, W. & Ayton, R. 1814-1825. *A Voyage Round Great Britain*. Longman & Co.
- McInnes, R. G., 2014. *British Coastal Art 1770-1930*. Cross Publishing, Chale, Isle of Wight. ISBN: 978-1-873-295-46-5.

ALFRED DAWSON FI. 1860-1893. An artist and illustrated he produced etchings and pen and ink drawings for *An Exploration of Exmoor and the Highlands of West Somerset* by J. L. W. Page in 1890.

LIONEL DALHOUSIE ROBERTSON EDWARDS RI RCA 1878-1966. A painter of country sporting and equestrian scenes often set against the moorlands and valleys of Exmoor. He became extremely popular for his watercolours in the 1920s and 1930s in particular.

MYLES BIRKET FOSTER RWS 1825-1899. One of the finest watercolourists of the later Victorian period. Whilst best known for genre subjects, he also produced numerous views of coastal topography covering most parts of the British coast including that of North Devon. A full catalogue of his works is provided in *Birket Foster* by Jan Reynolds (Batsford, 1984). See page 31.



W. J. Müller

A Stream in a Sunlit Glade on the Lyn

c.1844

HENRY GASTINEAU 1797-1879. A prolific exhibitor of coastal and river landscapes he exhibited at the RA, OWS and elsewhere between 1812-75. His watercolour of *Near Watersmeet* is a fine example of his work. See page 59.

ALBERT GOODWIN RWS 1845-1932. A painter of landscapes in oils and watercolour, he was influenced by both Turner and the Pre-Raphaelites. He paid great attention to atmospheric effects and experimented with a range of techniques for the application of paint. His view of *Lynmouth from the shore* (Page 42) is very fine.

ERNEST WILLIAM HASLEHUST 1866-1949. A landscape painter mostly working in watercolour and a prolific book illustrator. He was elected RBA in 1911 and RI 1924. He exhibited between 1914-1945 at the RA, RBA, RI and elsewhere

CHARLES NAPIER HEMY RA RWS 1841-1917. An important painter of fishing and coastal scenes, sometimes with a Pre-Raphaelite level of detail. He is best known for his numerous views painted in the south-west England such as of *Porlock*. See page 22.

FREDERICK JONES FI. 1860s. A particularly fine painter in watercolours of North Devon coastal scenery; his works exhibit Pre-Raphaelite detail in the depictions of the coastal geology, geomorphology and fishing villages. Bristol Museum & Art Gallery holds a fine group of his watercolours. See pps. 18, 106.

FREDERICK RICHARD LEE RA 1798-1879 A painter of traditional landscapes and seascapes mainly of Devon; he lived in Barnstaple. He painted idealised rural views and rustic genre subjects.

FREDERICK CHRISTIAN LEWIS 1779-1856. An engraver and landscape artist working with both Girtin and Turner. He drew and engraved the plates for *Scenery of the River Exe* published in 1827.

JAMES THOMAS LINNELL 1828-1905. A landscape painter and pupil of John Varley who produced meticulous landscapes with a Pre-Raphaelite eye for detail such as page 6.

WILLIAM HENRY MILLAIS 1829-1899. A landscape painter and watercolourist and brother of Sir J.E. Millais he exhibited at the RA and elsewhere between 1853-1892. His expansive watercolour of *The Valley of the Rocks* is illustrated on pages 22, 34, 52/53.

WILLIAM J. MÜLLER 1812-1845. A well-known artist of the Bristol School of Artists he produced numerous views of coastal, river and waterfall scenes on Exmoor. A number of his works are illustrated in *Paintings and Watercolours by Artists of the Bristol School* (Peppiatt, G., 2021).

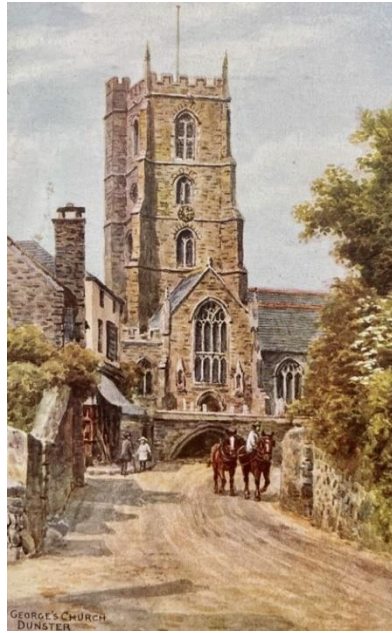
SIR ALFRED JAMES MUNNINGS KCVO PRA RWS RP 1878-1959. The leading British artist for equestrian and sporting paintings as well as true landscapes. His numerous landscapes in oils of Exmoor, a subject he constantly returned to, reflected Impressionism but still provide sufficient detail to illustrate the natural character of the moorland hills, valleys and watercourses. Page 39.

HENRY MOORE RA 1831-1895. A coastal and landscape painter and distinguished follower of the Pre-Raphaelite ethos for natural accuracy. He studied at York School of Art and RA Schools. One of the most prolific and successful artists of his time he painted along the North Devon coast and on Lundy. Although paintings by Moore of Exmoor have not been found it is likely that he would have painted here. His scenes depicted on pages 104 and 105, nevertheless, reflect the character and beauty also of the Exmoor coast.

WILLIAM PAYNE 1760- 1830. One of the leading watercolourists and drawing masters from the 1790s Payne produced at least 86 views of Devon many of which are illustrated in *Payne's Devon* (Hunt, P. 1986); these include views of *Coomb Martin*, *Valley of Stones*, *Linton* and *Lynmouth*.

NICHOLAS POCOCK 1740-1821. A widely travelled sea captain and artist, his watercolours include *Dunster from Blue Anchor* in the collection of the British Museum.

ALFRED ROBERT QUINTON 1853-1934. A prolific painter of landscapes in watercolour, he exhibited at the RA from the mid-1870s. In 1911 his work was brought to the attention of the postcard publishers J. Salmon and, by the time of his death in 1934, over two thousand of his watercolours were published as colour picture postcards or for book illustrations by Salmons of Sevenoaks. Quinton painted with a high degree of accuracy and his watercolours plot the changing coastline and the towns and villages of North Devon and elsewhere over a thirty-year period. Numerous examples of his works can be viewed on the Internet and within this report. See pps: 14, 15, 28, 38, 43, 47, 70, 88.



Three watercolours by Alfred Robert Quinton.

Top Left: *Dunster*. **Top Right:** *Near Porlock*. **Bottom:** *Near Watersmeet*.

Courtesy: Salmon's.

GEORGE ROWE 1799-1864. Rowe was a prolific lithographic artist and publisher producing finely illustrated topographical books from the 1820s to 1840s. These included *The Beauties of the North of Devon* in c.1828 *Scenery in the North of Devon containing 32 lithographs of Ilfracombe, Linton, Lynmouth, Watersmeet and the Valley of the Rocks*. A full list of his works (and those of other artists) can be found in *Devon Topographical Prints 1660-1870* (Somers Cocks, J.V., 1977). pps. 37.63.

WILLIAM SPREAT FL. 1820-1850. Continuing on into the 1850s from the works by George Rowe, William Spreat lithographed and published fine, large views of *The Scenery of North Devon* in c.1850 and *A Series of Five Views of the Scenery and Neighbourhood of Linton and Lynmouth* in 1850. See pps. 3, 7, 40.



W. Spreat

Lynton and Lynmouth

c.1840s

REV. JOHN SWETE 1752-1821. John Swete was a prolific early watercolourist, antiquary, historian and author of the *Picturesque Sketches of Devon* consisting of twenty illustrated journals of Devon scenery. These were lavishly illustrated with 674 watercolour sketches of scenery and architecture. The journals document the landscape of Devon and apart from four volumes, which were destroyed during the Second World War, the remainder are in the collection of the Devon Archives and Local Studies Service. See pps. 20, 41, 84, 85, 95. Key Reference works:-

- Hunt, P., 1984. *Devon's Age of Elegance*. Devon Books. ISBN: 0-86114-750-2.
- Gray, T. & Rowe, M. (EDs), 1997. *Travels in Georgian Devon: The Illustrated Journals of Reverend John Swete*. 4 vols. Halsgrove.

FRANCIS TOWNE 1740-1816. Like the artist John White Abbott Francis Towne's watercolours dating from the late eighteenth century are usually finely drawn with ink outlines and with pale washes of colour. Views of *Horner* and *Dunster* are in the collection of the Royal Albert Memorial Museum, Exeter.

FREDERICK JOHN WIDGERY 1861-1942. A prolific painter of landscape and coastal scenes on Dartmoor and Exmoor. He also illustrated colour plate books for the travel publishers A. & C. Black. See page 15.

HENRY B WIMBUSH Fl.1880-1908. Henry Wimbush was a prolific landscape artist who was commissioned by the postcard manufacturers, Raphael Tuck, to produce a large number of views of Island scenes to be reproduced as colour postcards. His light, clear and bright style is particularly distinctive and attractive. However, his watercolours are quite rare as the Tuck repository in London was destroyed in the blitz. See page 29.

GEORGE WOLFE 1834-1890. A painter of coastal scenes in oils and watercolours particularly in Devon and Cornwall. See page 49.

Appendix 2 Key Websites

Exmoor National Park Authority

<https://www.exmoor-nationalpark.gov.uk>

The Exmoor Society

<https://www.exmoorsociety.com>

34 High Street, Dulverton, TA22 9DJ

Tel: 01398 323335

email: info@exmoorsociety.com

Coastal & Geotechnical Services (Author of this report)

www.coastalandgeotechnicalservices.com

Fiona Fyfe associated Limited

<https://fionafyfe.co.uk>

Devon Archives and Local Studies and Somerset Archives

www.swheritage.org.uk

ARTUK

<https://artuk.org>

WatercolourWorld

<https://watercolourworld.org>

ART IN SUPPORT OF IMPROVED UNDERSTANDING OF THE CHANGING CHARACTER OF EXMOOR NATIONAL PARK

What lessons can we learn from observations of changes affecting the diverse environments of Exmoor National Park over the last 250 years? How and to what extent have its landscapes, habitats, species and its cultural heritage been affected by both natural and human influences over that time? Increasingly sophisticated technologies now allow us to observe and monitor changing environmental conditions in the face of climate change. However, these are relatively recent innovations and there are few locations across the country where changes have been observed and recorded for more than thirty years. Today we can now also take particular advantage of the wisdom of hindsight by interrogating a vast additional resource of historical artworks that are becoming increasingly available online. This new study has been commissioned from *Coastal & Geotechnical Services* by *The Exmoor Society* in partnership with *Exmoor National Park Authority*. The study will bridge the disciplines of science, geography and fine art to improve our understanding of change across Exmoor's dramatic landscapes over the last 250 years.

Over the last decade the Public Catalogues Foundation (PCF), a registered charity, in collaboration with public art galleries, museums and other owners of artworks, arranged the photographing of all the nation's 212,000 oil paintings; these are now available for research and interrogation on the ArtUk website (<https://artuk.org/>). In 2016 a new charity, *Watercolour World* (www.watercolourworld.org/), under the joint patronage of HRH The Prince of Wales and HRH the Duchess of Cornwall, started to create a visual online topographical record of the world through uploading watercolours spanning the period from 1600-1900.

Watercolour World has been collating and displaying watercolours recording, for example, topography, architecture, flora and fauna drawing on the estimated 6.5 million watercolours in public collections in the United Kingdom, as well as from some private collections; these are being indexed geographically on its website. In view of the fine detail of the watercolour painting technique, this medium also provides the opportunity to reappraise not just the physical changes affecting British landscapes but also changes to the natural environment and its rich cultural heritage over time. Professor Robin McInnes OBE of *Coastal & Geotechnical Services* has a long-standing experience of both coastal and countryside management and the interpretation of historical artworks and other imagery following studies supported by The Crown Estate, the European Commission and Historic England.

Figure 2. (Above Right): 'The Doone Glen' by Alfred Robert Quinton. Watercolour. C.1920. Courtesy: Salmon's.

Figure 3. (Below): 'Lynton from the North Walk' by W Spreat. Lithograph. C.1840.



Figure 1. 'Lynmouth and Countisbury Hill from the Shore' by Albert Goodwin RWS. Watercolour. 1877. Courtesy: Chris Beetles Gallery, London.



Importantly, this previous research allowed the development and refining of an art ranking system, which enabled the preparation of a short-list of those artists and their works that are deemed to be most accurate in their depictions of British landscapes.

This new study, which commenced in August 2021, will be undertaken through close collaboration with The Exmoor Society, Exmoor National Park Authority and interest groups and researchers in the fields of environmental science, cultural heritage and the arts.

For further details and future newsletters please visit www.coastalandgeotechnicalservices.com

Can you assist this study?

As the study progresses we shall be searching for more highly detailed artworks (oil paintings, watercolours and prints) of the National Park painted between 1770 – 1950. Do please contact us by email or telephone if you can assist with an image:-
remcinnis@btinternet.com 01983 854865



Figure 4. 'On the East Lyn' by William Mellor. Oil. 1898. Private Collection.



Figure 5. 'Dunster Castle' by Rev. John Swete. Watercolour. 1796. Courtesy: Devon Archives



Figure 6. 'Mother Meldrum's Cave, Valley of the Rocks' by James T Linnell (1826-1905). Oil on Paper. Courtesy: Bridgeman Images.

Figure 7. 'Dunkery Beacon' by Frederick J Widgery (1861-1942). Gouache. Courtesy: Bonhams/Bridgeman Images.

