

7. Analysis and Discussion

7.1. Introduction

This study has focussed on how historical imagery (landscape paintings, drawings, prints, postcards and old photographs) can be used as evidential proof of the historic character of the Stour catchment in Dorset, both in terms of heritage features such as buildings but also the landscape as heritage in its own right. The use of imagery provides a novel way of illustrating, often in full colour, river landscapes through time, and allows the evaluation of heritage benefits in an immediately accessible format for a wide range of river stakeholders. This study has sought to demonstrate the value of artworks and other historical imagery as a competent and supportive tool for heritage evaluation and management in such water environments.

This study supports the work of Fjordr Limited, which is preparing a wider study of *'Historic watercourses – developing a method for identifying the historic character of watercourses, the River Stour, Dorset'* (HB7244). The project concept for this particular study developed from a previous study supported by Historic England *'CHerISH'* (Coastal Heritage Risk – Imagery in Support of Heritage Planning and Management in South-West England) (7145), which can be viewed at <http://cherish.maritimearchaeologytrust.org/>. The development of the CHerISH project, which examined coastal heritage risk in south-west England, and this new study of the River Stour relies upon the identification and assessment of a sufficient number of images being available in order to evaluate the contribution that historical imagery can provide. Fortunately, a large number of suitable images have been identified with the assistance of museums and art galleries in Dorset, together with the London auction houses and image libraries. In addition, there are a number of topographical books of the County, which often contain engravings or photographs.

7.2. Case Studies

This analysis considers, through the results of four case studies, how successfully historical imagery can inform us of the historic character of the Dorset Stour catchment. This study was greatly assisted by the input and interest of a wide range of stakeholders, including officers within local authorities and the key agencies, as well as curatorial staff in both local and national museums and art galleries. Imagery and its depiction of the historic character of the Stour was considered through the following four case studies;

1. Imagery depicting the physical and environmental characteristics of the River Stour source to sea;
2. Images illustrating the landscape heritage and assets of the Stour catchment;
 1. Hill forts;
 2. Fine mansions;
 3. Historic mills;
 4. River water management;
 5. Bridges;
 6. Ecclesiastical buildings;
3. Images illustrating the working lives of riverside communities;
4. Imagery and leisure within the Stour catchment.

7.3. The availability of images of the River Stour

The rich art history of Dorset has been described and illustrated in detail through a wide range of topographical books, artworks and photographic images held in local, regional and national collections. For this study a total of 3,100 copperplate engravings, steel plate engravings, lithographs, aquatints, oil paintings and watercolour drawings were located and examined. Most of these artworks related to the nineteenth century and the twentieth century up to 1930. Some images dating from the late eighteenth century (1770-1800) were found, but there were fewer suitable images for the period from 1930-1960.

In terms of the availability of images, these provided some limitations but also some excellent opportunities to inform the study. Some of our greatest English river painters, including Harold Sutton Palmer, the Fraser Garden family, J. M. W. Turner and, later, Alfred Robert Quinton, did not paint within the Stour valley. Also, some stretches of the river, particularly from south of Stourhead to Sturminster Newton, a predominantly rural area, were painted by few artists, the exception being John Constable who painted at Gillingham. However, the coastal zone from Christchurch, extending up towards Hurn, was painted by numerous artists with Christchurch Priory being one of the most painted buildings in Hampshire (at that time).

In terms of Dorset artists, two names are particularly important. One of the most prolific painters was Henry Joseph Moule (1825-1904), who was first curator of the Dorset County Museum in Dorchester and an important antiquarian, as well as being a competent watercolour artist. Like Sir Henry Englefield, who painted the Isle of Wight and Dorset coastlines, and Peter Orlando Hutchinson, who painted the Devon coast, Moule's work has provided us with richly illustrated detail of the lives and times of working people within the Dorset countryside, including many views taken alongside Dorset's rivers.

In terms of subject matter, artists tended to paint beauty spots such as the Blackwater Ferry crossing to the north of Bournemouth, Christchurch Priory and the harbour, and some of the more picturesque mills, such as Walford Mill at Wimborne Minster, and, for Constable, Purn's Mill at Gillingham. Topographical artists produced numerous watercolours and engravings of some of the great houses, including Stourhead, Kingston Lacy and Bryanston, as well as many of the smaller country houses. These artworks, which often show the architecture in great detail, as well as the layout of the estates at that time, may often provide the only record of those buildings that have been destroyed by fire, altered or demolished over the intervening period.

Where artworks for a particular section of the Stour have not been found, it has generally been possible to fill gaps by taking advantage of numerous black and white photographs, particularly from the 1880s to the 1930s, which are held in public collections or photographic image libraries.

Although few artists tended to paint archaeological features such as hill forts or earthworks because of the difficulty in portraying them in oil or watercolour, there are some examples from the Stour Valley on account of their exceptional importance. Delicate pen, ink and wash watercolours were found of sites including Hod Hill and Spetisbury, as well as views of Bulbarrow and Hambledon. Generally though aerial photographs offer the best medium for examining such sites rather than artworks.

7.4. How successfully do the Case Study images inform us of the historical characteristics of the Stour Catchment?

In terms of the physical and environmental changes that have affected the character of the Stour catchment over time, changes as a result of erosion and instability, are clearly not as obvious as on the coast. Flooding, which is the most frequent hazard throughout the catchment, is difficult to depict through art, although there are numerous old photographs of flooding incidents and some historic examples are included in this report (e.g. Figure 61 of Marnhull). The most obvious observable changes are as a result of development and also the growth of trees on the hillsides as a result of the reduction of grazing since the beginning of the twentieth century; the growth of trees alongside public highways, also often obscures the open vistas depicted by artists a hundred years before.

In terms of architectural heritage, this study has demonstrated that there is a rich resource of images contained in topographical books or as artworks in museums and gallery collections. Numerous examples are illustrated in the case studies and, in order to assist researchers, practitioners and stakeholders more widely in the future, a ranking system has been refined which has provided a shortlist of over thirty artists who painted their subjects in a manner that is deemed to be most accurate. Further details of river artists can be found in Appendix 1.

Some locations were painted by numerous artists and a continuous record of the site can be provided from the late eighteenth century up to the present day. Where several images are available of a particular location or building it is possible to trace the alterations that have taken place to it, both in terms of the property and the estate, and if the building has been lost through fire or demolition, such as the case of Stalbridge House, north of Sturminster Newton (see Figure 95); this may provide the only record of the historical character of the building.

One of the significant changes that has taken place over time has been the reduction in the extent of water meadows through the Stour Valley, and numerous watercolours by H. J. Moule (Figures 125-129) illustrate the kinds of structures that were used to control water levels and flows within Dorset's rivers. Whilst not all of these were painted within on the Stour, they provide us with a clear idea of how management of land adjacent to Dorset's rivers was undertaken in practice. Further views by Moule and other artists illustrated the working lives of riverside communities, who were engaged in harvesting, fishing, reed cutting and other day to day tasks.

The Stour catchment has provided a broad range of imagery that informs us of the historical character of the Stour catchment. There are far fewer images of inland Dorset compared to the coast because of Dorset's dramatic coastal scenery, as well as the popularity of the seaside resorts and the market for the sale of paintings. Other rivers across England provide additional illustrations on physical and historic character but, for a relatively small geographical area, the Stour provides an excellent example of how art and photographic media can support understanding of riverside heritage over time.

7.5. Transferability of approach to other situations and environments

Through this river study the opportunities provided by the utilisation of artistic and photographic images extending back to the 1770s, has been described. Alongside the evaluation of coastal art provided through the CHeRISH project, the study of rivers demonstrates the benefits that can be gained from following such an approach for other possible environments, such as the landscapes of other parts of the interior of this country. The rich resource of images of the English landscape, together with the heritage that borders other major rivers from source to sea, could provide further additional benefits to heritage, land and river management by drawing in examples from across the country. In addition, many artworks exist that provide great detail of the landscaped grounds of great



Figure 191: *'An Evening on the River'* by George Gordon Fraser (1859-1895). Watercolour.
Image courtesy of Bonham's

Figure 192: *'Entrance to Boulter's Lock, Maidenhead'* by Alfred Robert Quinton. Watercolour. c.1920. Courtesy J. & F. Salmon Ltd of Sevenoaks. Quinton produced nearly one hundred accurate watercolours of English river scenery between 1900-1934.





Figure 193: '*Knaresborough*' by Peter De Wint. Watercolour 1840-41. A range of architectural styles and functions border the River Nidd in North Yorkshire.
Image courtesy of Sotheby's.

Figure 194: '*The Ouse at Hemingford Mill*' by William Fraser Garden. Watercolour, c.1900. The eight artist members of the Fraser family painted numerous highly detailed views of the River Ouse in Huntingdonshire.
Image courtesy of Christopher Newall/Private Collection.



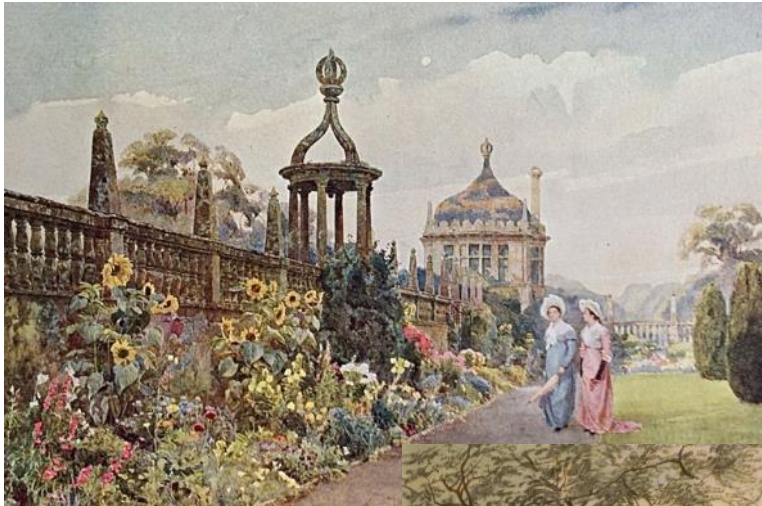


Figure 195 (left): *'Montacute'* by George S. Elgood. Watercolour, 1904. His detailed depictions of historic gardens provide a wealth of information on their design and layout in the early twentieth century.

Figure 196 (right): *'Westfield Park, Ryde, Isle of Wight – The Gardens'*, c.1855. The house remains, but the extensive gardens extending down to the Solent were developed for housing in the 1960s.

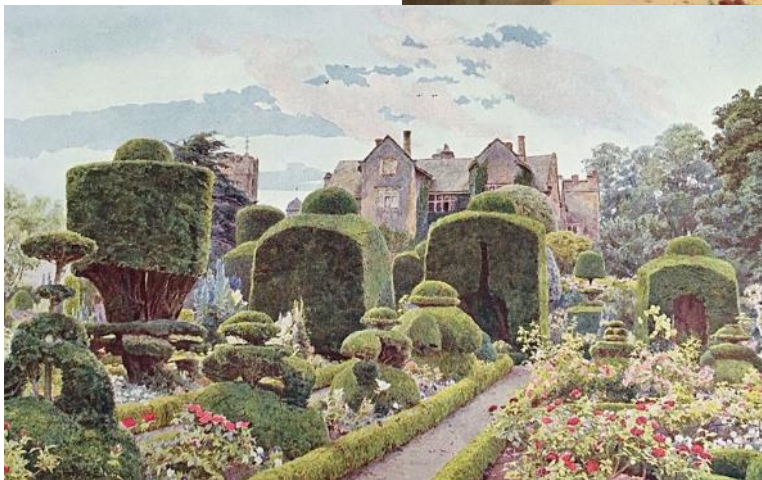


Figure 197 (left): *'Levens'* By George S. Elgood. Watercolour, 1904. Another detailed garden scene by Elgood. His works include properties by Lutyens and the gardens of Gertrude Jekyll.

Figure 198 (below): *'Water Meadows'* by Robert Collinson, c.1870. Artists provide us with detailed records of the natural environment including plant species, which allow comparisons to be made with today. Image courtesy of Bonham's.



houses, together with planting schemes, and some examples of these are illustrated overleaf. Such information could prove valuable to those responsible for the maintenance of Listed parks and gardens, for example.

In addition, as can be seen through some of the paintings of the Stour, some watercolours illustrate the natural flora and fauna of the countryside in great detail. The depiction of changing environments such as this over time through art, has not been explored previously and could prove a particularly worthwhile area of study in view of the rapid changes that are likely to take place as a result of both development pressures and climate change.

7.6. Accessing historical imagery to support understanding of the historic character of rivers

7.6.1. Introduction

The opportunity to take advantage of historical imagery to support our understanding of the historic character of rivers such as the Stour, has been explained in this report. The report can be read online at www.coastalandgeotechnicalservices.com. It is possible to download the full technical report including the case studies from this site. Further information on those artists who painted the Stour Valley and Dorset more widely, and who are ranked as being the most reliable in terms of their depictions, is provided in chapter five of this report and includes the names of over thirty artists who have painted particularly useful artworks.

7.6.2. Art Reference publications

The records of river artists and their works relating to the Stour and Dorset more widely from the mid-eighteenth century are contained in a hierarchy of publications ranging from comprehensive descriptions of the art history of the region to dictionaries of artists and their exhibited works, or national collection catalogues and overviews (Hardie, 1966¹; Mallalieu, 1976²; Lambourne & Hamilton, 1980³; Graves, 1984⁴; Mackenzie, 1987⁵; Wood, 1995⁶; McInnes, 2014⁷). Art overviews have also been written, which set out theories on the landscapes, aesthetics and the development of art over time through both the written word and illustrations (e.g. Huish, 1904⁸; Tooley, 1954⁹; Wilton & Lyles, 1993¹⁰).

A publication devoted specifically to art collections in Dorset is the Public Catalogue Foundation's volume on '*Art in Public Collections in Dorset*' (Ellis, from 2004¹¹).

Apart from the numerous images contained in topographical publications describing the County produced over the last three centuries there are a wealth of artistic and photographic images held in national, regional and local collections relevant to Dorset and including images of the Stour.

7.6.3. National Collections Containing Artworks of Dorset

In terms of artworks at the national level, views of Dorset are held by many of the leading collections, including the National Maritime Museum (www.rmg.co.uk/national-maritime-museum), the Victoria and Albert Museum (www.vam.ac.uk); Tate Britain (www.tate.org.uk/tatebritain), the British Museum (www.britishmuseum.org) and the National Gallery (www.nationalgallery.org.uk).

7.6.4. Dorset Stour Art Resources

Within the County major art galleries and museums contain fine examples of topographical views of the coast, and these include the Russell-Cotes Art Gallery and Museum at Bournemouth

(www.russellcotes.com), the Dorset County Museum at Dorchester (www.dorsetcountymuseum.org), and The Red House Museum at Christchurch (www.hampshireculturaltrust.org.uk/red-house-museum-and-gardens).

Local authorities in Dorset also have major collections of images held in record centres and archives including the Dorset County Museum in Dorchester (www.dorsetcountymuseum.org), the Dorset History Centre also in Dorchester (www.dorsetforyou.go.uk/dorsethistorycentre), and the collection of the Dorset Natural History & Archaeological Society (www.dorsetcountymuseum.org).

This list is not exhaustive and there are also museums and heritage centres at Gillingham (www.gillinghammuseum.co.uk), Sturminster Newton (www.sturminsternewton-museum), Blandford Forum (www.blandfordtownmuseum.org/) and Wimborne Minster (www.priest-house.co.uk) which contain heritage-related images. Many of the resource centres and museums described above have kindly provided assistance in terms of images to illustrate this report. Further extensive collections of art images can be found on the websites of commercial art galleries and print dealers as well as through online resources such as Ebay.

7.6.5. Art Online Databases

An excellent source of images of art in Dorset is the ArtUK website (www.artuk.org). On this website it is possible to search through the oil paintings contained in public collections nationally and in Dorset, and to view the fine artworks held in Dorset's major art galleries and museums.

In the CHERISH project the use of these online images was particularly welcomed and highlighted as a valuable resource. However, such studies were limited because the numerous watercolour drawings contained in public collections were not available online. As there are likely to be over six million watercolours contained in the collections of museums, galleries and local authority archives throughout the country, compared to 212,000 oil paintings, efforts to start to photograph and upload watercolours would be particularly welcomed. Fortunately, The Public Catalogues Foundation, which led the photographing of the nation's oil paintings, has now established a new charity entitled '*The Watercolour World*', which aims to create a visual, online topographical record of watercolours covering the period 1600-1900. The project will be made up essentially of images of topography, flora and fauna and historical events, which will be indexed geographically on the website and work is underway on starting to upload watercolours towards achieving this objective. It is believed that the addition of watercolours will provide potentially an enormous additional resource that can support understanding of the historical character of both rivers and coasts for the future.

Across Dorset there is a wealth of expertise within local authorities, regional and local museums and art galleries, most of whom hold large collections of artworks and photographs. Many of these now have online databases where large numbers of images can be viewed. Alongside art, the rich photographic resource covering Dorset is also becoming increasingly accessible to the wide range of interested stakeholders.

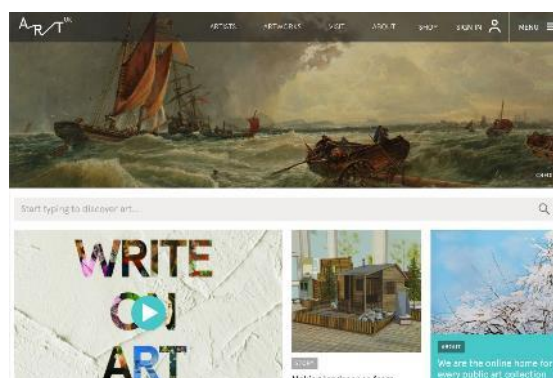


Figure 199: The home page of the ArtUK website.

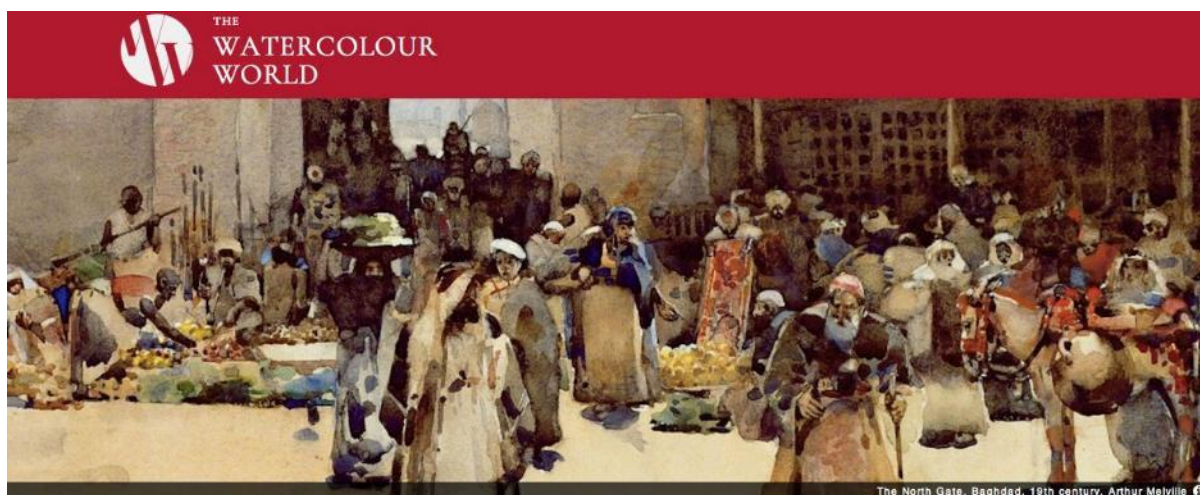


Figure 200: The home page of the Watercolour World website.

7.6.6. Photographic Resources

In respect of photography, once again the libraries and resource centres already referred to hold a wealth of historical photographs with important local collections. Significant national collections include Historic England's own resources contained within their extensive archive (archive.HistoricEngland.org.uk). These include, for example, the Harold Wingham Collection of aerial photographs taken from the 1940s and the RAF Collection of aerial photographs. Historic England's collection can be examined through its public online catalogue, which contains over a million catalogue entries and 180,000 digital images. Whilst Historic England's '*England's Places*' (www.historicengland.org.uk/englands-places) includes over 600,000 images with particular emphasis on buildings and architecture from the earliest days of photography up to the mid-1990s. A further excellent resource is Historic England's '*Pastscape*' collection (www.pastscape.org.uk). '*Britain from above*' (www.britainfromabove.org.uk) includes over 95,000 aerial images of the UK, mainly from the earliest part of the Aerofilms collection (1919-1953). Historic England holds high resolution versions of all the photographs covering English sites. Cambridge University collection of aerial photography, which was established in 1947 and which contains over half a million images (accessible via their on-line catalogue).

One of the largest private collections is the *Francis Frith Collection* (www.francisfrith.com), which contains about 125,000 images of Britain's towns, villages and landscapes dating from the mid-nineteenth century. It can be seen, therefore, that there is a rich resource of both artistic and photographic images that are publicly available alongside those images contained in illustrated topographical books or that were published separately as individual prints. Full use has been made of these resources with the cooperation and consents of the owners for the purposes of this study.

References

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8. Conclusions

- 8.1. The River Stour catchment of Dorset has a rich heritage in terms of historical images dating back to the late eighteenth century and earlier. Many of the images are displayed or stored in an excellent range of public and private art galleries, museums, heritage centres, archives and image libraries. Collections of such images are becoming increasingly available online.
- 8.2. Whilst photographic images, both terrestrial and aerial, are familiar aids used by researchers and practitioners, for example in the compilation of Historic Environment Records (HERS), the art resource is much less well used. This is partly because of a lack of awareness of the images available but also due to uncertainty about their accuracy.
- 8.3. For this study, ranking systems for both artworks and photographs have been refined and are suitably tailored to the subject of historic character. This has led to the preparation of a list of those artists and their works that have depicted the historic character of the Stour catchment most accurately.
- 8.4. The art record provides full colour images for some river locations through the Stour catchment, dating back to the late eighteenth century, some ninety years before the wider introduction of landscape photography and one hundred and fifty years before the use of colour photography. Use of such images can allow researchers to review river heritage in colour before development took place in many locations.
- 8.5. The most informative and accurate artistic depictions are those completed by artists with architectural or topographical/geological backgrounds. This is particularly evident in the paintings of country houses and churches, and of the hills bordering the Stour Valley.
- 8.6. Few artists included details of surface or buried heritage sites in their artworks and, equally, low-lying, flooded sections of the river valley were painted less frequently.

- 8.7. Artworks form an additional valuable and currently under-used resource available for use by a wide range of scientists, practitioners and other river stakeholders. However, there are some limitations relating to the detail of heritage/archaeological sites either buried or showing as surface features, and in terms of some of the rural villages and stretches of river within the catchment. Therefore, aerial photography and Lidar are likely to be the most suitable tools for evaluation of such locations.
- 8.8. Local antiquarians such as H. J. Moule recorded the rural landscape character of the County in comprehensive albums, diaries and books, which are preserved in public collections within Dorset.
- 8.9. Numerous artworks and photographs depicting some of the historic towns and villages along the Stour are available and together they allow the progression of development to be plotted and understood. Such images, which record the details of changes to individual buildings, as well as the expansion of towns and villages, can inform the planning process and can be used, for example, to illustrate Conservation Area plans. Equally, larger numbers of artist's works, such as those of Christchurch, allow their accuracy to be further evaluated through direct comparison.
- 8.10. Compared to the nineteenth century and the twentieth century up to 1930 there are very few artworks for the study timeline between 1930 and 1960. This was a result of changing public tastes away from the traditional landscapes of the Victorian and Edwardian eras, the effects of the Second World War and the advent of new styles of painting. Since the 1960s there has been a revival of traditional landscape painting, with some fine examples held in Dorset's public collections.
- 8.11. The project has raised interest and awareness of the potential of art in terms of supporting understanding of the historic character of the Stour catchment. Through this study and the deliverables (technical report, website, newsletters, articles and lectures) a large number of images will become much more accessible, with helpful advice being provided on those artists that painted this part of the Dorset landscape in the most accurate way.
- 8.12. This study has raised the profile for both artworks and photographic contributions and has provided clear understanding of the extent of the resources available for interrogation and where they may be found.
- 8.13. The interest, support and assistance of a wide range of consultees is very gratefully acknowledged.

9. Recommendations

1. Artworks and old photographs can offer a detailed description, over time, of changes affecting the historical character of the landscape itself and heritage features within the Stour catchment from source to sea. It is recommended that greater use is made of such images to support HERS citations, Conservation Areas policy documents, heritage risk studies and registers, and river management more widely.
2. The findings of this study will support the '*Historic Watercourses*' study and will be disseminated through newsletters, illustrated lectures, websites and an academic paper.

3. Artworks and old photographs are images that riverside residents and other stakeholders are familiar with, and which they trust. They can form excellent visual aids to support presentations on river policy changes, such as those affecting heritage sites, where difficult choices over future management may require careful explanation.
4. The study has taken advantage of the wealth of oil painting images collated from all UK public art collections by the Public Catalogues Foundation, and placed online through ArtUK. The collation of watercolours in the same way is essential to support a wide range of uses including both heritage planning and management. The commissioning of this substantial task through *'The Watercolour World'* initiative is strongly supported in order to help complete the historical online art resource for the United Kingdom.
5. The study of the Dorset Stour illustrates the role of images (1770-1960) in support of understanding historical character of the river within its landscape settings. It would be beneficial to draw further case study examples from across England to demonstrate how this approach can be applied equally successfully across the full range of historic and cultural landscapes and environments existing in England.
6. Consideration should be given to the publication of a book on the subject of the use of applications of historical imagery, extending the timeline from 1770 up to the present day. This would provide a definitive record of the image resources available and their applications for the whole of England, covering both coasts, rivers and developed areas.

Appendix 1. Shortlist of artists who painted within the Dorset Stour Catchment

ALLEN, Christina – fl. 1890-1900.

A painter of river subjects, including mills and bridges along the lower Stour valley. Her paintings in oils of '*Village and Bridge at Iford, Dorset*' and '*Place Mill and Priory, Christchurch*' are held in the collection of the Red House Museum, Christchurch.

BALL, Wilfred Williams – 1853-1919

A London landscape and marine painter, etcher and watercolourist, who also illustrated topographical books on the New Forest and Dorset. The Red House Museum, Christchurch holds eight of his oil paintings.

BAMPFYLDE, Copplestone – 1720-1791

A British landowner, garden designer and artist, who produced a highly detailed watercolour of '*The Pleasure Grounds at Stourhead*', which was later reproduced as a copper plate engraving.

CONSTABLE, John RA – 1776-1837

A romantic painter of the English landscape, who was born in Suffolk and is known particularly for his paintings of the landscape around the Dedham Vale. Constable sketched and painted several views in the vicinity of Gillingham in Dorset, including Gillingham Bridge and Purn's Mill.

COOK, Eric T. – fl.c.1900-1930

A painter in watercolours, who produced a view of '*Christchurch Priory from the Water Meadows*' which is in the collection of the Red House Museum, Christchurch.

DANIELL, William RA – 1769-1837

A painter in oils and watercolours, who is particularly well known for his mastery of the aquatint engraving process. His British topographical works include his '*Voyage Round Great Britain*' (1814-1825). This publication includes a fine view of '*Christchurch Priory*' (1823).

DAVIS, Arthur H. – fl.1871-1893

A London landscape painter in oils, who produced some detailed views along the lower Stour, including '*Blackwater Ferry*', '*Wick Ferry*' and the '*Rear View of Walford's Mill at Wimborne Minster*'. These works are in the collection of the Russell-Cotes Art Gallery at Bournemouth.

GIRTIN, Thomas – 1775-1802

One of the greatest English watercolourists of the late eighteenth century, Girtin only lived to the age of 27; Turner said "*if Girtin had lived I would have starved*". Girtin painted several watercolours along the Dorset coast, including a view of Christchurch Priory, which was published as a copperplate engraving.

HARDY, Emma Lavinia – 1840-1912

She produced an oil of '*Bulbarrow*' after the Dorset Artist, Frederick Whitehead, which is in the collection of Dorset County Museum.

HEARNE, Thomas FSA – 1744-1817

Hearne was a topographical artist, who contributed drawings to '*The Antiquities of Great Britain*' (1777-1781), and '*Britannia Depicta*' (1806-1818). He made drawings of churches and country houses including properties within the Stour valley.

HOARE, Rev. R. P. – fl.c.1830s

A fine pen and ink drawing of 'St Peter's Pump' at Stourhead is in the collection of the National Trust.

HOARE, Sir R. Colt FRS FSA – 1758-1838

Hoare was a patron of the arts and an amateur watercolourist. A number of his watercolours of the estate are on display at Stourhead.

KING, Henry John Yeend RBA VPRI ROI – 1855-1924

King was a London landscape and rustic genre painter, he worked mainly in oils. He painted an impressionist view of the waterfalls in the grounds of Stourhead.

KNYFF, Leonard – 1650-1722

He produced a detailed drawing of the Bryanston House and gardens, which was published in Jan Kip's 'Brittania Illustrata' (1708).

MOULE, Henry J. MA – 1825-1904

Henry Moule was an antiquarian and watercolour artist, who painted widely across Dorset, but particularly in the vicinity of Dorchester. Many of his detailed watercolours were painted 'en plein air' and he was influenced by the writings of John Ruskin, the Victorian art critic. Between 1856 and 1860 he taught the novelist Thomas Hardy to paint in watercolours. In 1883 he was appointed as the first curator for the newly opened Dorset County Museum in High West Street, Dorchester. Moule was a friend of the artist, Frederick Whitehead (1853-1938), who was a painter, in particular, of Hardy's Wessex scenery. Moule's watercolours often provide us with detailed information on the daily lives of those living and working in the countryside, particularly along its riverbanks and streams, and numerous works by Moule are illustrated in this report. Some 1,500 of Moule's watercolours are held in the collection of Dorset County Museum.

MUNN, Paul Sandby – 1773-1845

Munn was a topographical watercolourist and was the godson and pupil of the celebrated early watercolour artist, Paul Sandby. He painted a watercolour of 'Visitors Viewing the Pleasure Gardens at Stourhead'.

NEALE, John Preston – 1780-1847

Neale was a painter of topographical and architectural subjects, including country houses in the Stour valley. He travelled widely across the country making drawings of country seats and churches, some of which were published in 'Views of the Seats of Noblemen and Gentlemen in England, Wales, Scotland and Ireland' (1824). He also provided illustrations for the 'Gentleman's Magazine' (1847).

PALMER, Harold Sutton RBA RI – 1854-1933

Sutton Palmer was one of our leading river illustrators in watercolour. He painted peaceful and idyllic scenes, including many views of Dorset, some of which are illustrated in 'The Rivers and Streams of England' (1906) published by A. & C. Black.

PARROT, William – 1813-after 1891

Parrot was a topographical painter and watercolourist, who exhibited at the RA, BI and SS. He painted an oil of Christchurch Priory, which is in the collection of the Russell-Cotes Art Gallery, Bournemouth.

PENNELL, Joseph – fl.1920s

He provided illustrations in pen and ink for 'The Highways and Byways of Dorset' by Sir Frederick Treves.

PIKE, Sidney – fl.1880-1901

A painter of landscape and coastal scenes in oils, he produced numerous views along the Dorset coast, eight of his oil paintings are in the collection of the Russell-Cotes Art Gallery at Bournemouth and two at The Red House Museum, Christchurch. A favourite subject for Pike was Christchurch Priory from the river, often at sunset.

PRITCHARD, Edward Drew – 1809-1905

A painter of marine, landscape and architectural subjects, Pritchard painted several Dorset oils with examples in the collection of the Dorset Natural History & Archaeological Society.

QUINTON, Alfred Robert – fl.1900-1934

A prolific book and postcard illustrator working in watercolour, Quinton painted numerous coastal views as well as river scenes across England. He painted a watercolour of Christchurch Priory from the river and a view of 'Wick Ferry' in the 1920s.

RACKETT, Thomas – 1757-1841

Rackett specialised in drawing antiquarian subjects, including bridges and gentleman's properties. Some of his works were published in the '*Gentleman's Magazine*'.

WESTALL, William ARA – 1781-1850

Westall exhibited over eighty works at the RA, covering all parts of Britain. He drew '*Christchurch*' in 1830, which was engraved by E. Finden and was originally produced for his '*Great Britain Illustrated*' (1828-1830).

WHITEHEAD, Cedric William Newton – 1853-1938

Whitehead was a painter of the Wessex landscape, working mainly in oils, with his works being held in the collections of Leamington Spa Art gallery (the town where he was born), and Dorset Natural History & Archaeological Society (twenty three works). His artistic style was strongly influenced by John Constable and in 1895 an exhibition of thirty five of his Wessex paintings was held in London. Many of his oil paintings have generic rather than specific titles. He was a friend of the artist, Henry Joseph Moule (see above), and they painted together on occasions.

WIMBUSH, Henry B. – fl.1880-1908

Wimbush was a prolific landscape artist who was commissioned by the postcard manufacturers, Rafael Tuck, to produce a large number of views along the south, south-west coast of England. His light, clear and bright style is particularly distinctive. He painted a detailed view of the Christchurch Priory waterfront in about 1920.

Appendix 2. Newsletter Number 1

"Using Imagery to Identify the Historical Character of Watercourses" 'The Dorset Stour' Newsletter No.1 October 2017

In April 2017 Historic England commissioned Coastal & Geotechnical Services to undertake a study, which will examine how imagery from the late 18th century up to 1960 can support our understanding of the historic character of watercourses, and thereby encourage and revitalise protection and management of heritage sites within river catchments from source to sea.

The Study, which will focus on the Dorset Stour catchment, is being undertaken by Professor Robin McInnes OBE, who has a particular experience of the interpretation and use of historical images (paintings, watercolours, prints and old photographs). This study follows the 'CHERISH' project (Coastal Heritage Risks Imagery in Support of Heritage Management), which was completed for Historic England in 2016.

Rivers form a key component of the English landscape and have played a crucial role in the development of our cultural heritage; however, rivers heritage has received relatively little attention in recent years. This six month study aims to provide, through historical imagery, visual data and information that will contribute towards improving our understanding of the historic character of the Dorset Stour, and English rivers more widely. The study will take advantage of a wealth of currently under-used images dating from the 1770s held in both public and private collections, allowing us to recall how culturally important sites along rivers were represented in the past, and approaches to their maintenance and management during this period (1770-1960). The study will help inform a wide variety of rivers stakeholders: researchers, planners, local residents, and support river management in general.

Professor McInnes is collaborating closely with Dr Antony Firth of Fjodr Ltd who is carrying out a wider study for Historic England on the historic character of watercourses based on the Dorset Stour, which this image-based study will support and inform. The first steps of this project have included an in-depth search for relevant artworks, old photographs and postcards depicting the River Stour and life on and within its catchments; this has been undertaken with the assistance of the region's art galleries, museums, heritage centres, image libraries and auction houses. Data and information provided by the Environment Agency has also proved valuable to the building up of the case studies in the Stour catchment.

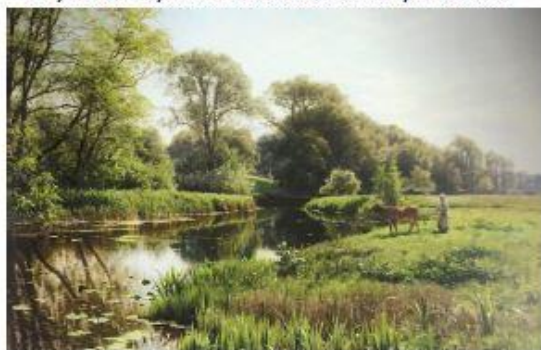


1. 'The Mill at Sturminster Newton' by Henry Moule. c.1880s. Courtesy of Dorset County Museum.

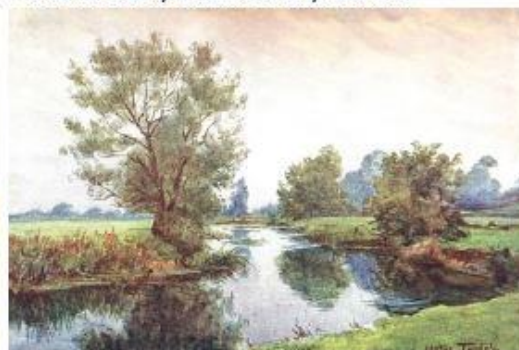


2. 'A View of the Gardens of Stourhead' by C. P. Bampflyde. c.1770s. Courtesy of The National Trust

3. 'By the River' by Peter Monstead. 1908. Courtesy of Bonham's.



4. 'On the Stour' by Walter Frederick Tyndale. 1906.



Professor McInnes said “the project case studies will illustrate how this image-based approach can provide additional information to support management and good practice for riverside and in-river heritage sites. Such images will allow us to recall how such culturally important sites have been artistically represented in the past, and they can illustrate the various approaches that have been taken to management over the last two centuries or where the approach has been unmanaged”.

The study results will include a comprehensive, ranked list of river artists, based on their value of contribution and level of accuracy, and from this create a fully transferable approach, applicable to any river system in England. The main output will be a well-illustrated Project Report – available for download – complete with examples illustrating the practical uses of river imagery as a supportive tool to river and heritage management and suitable for dissemination to a wide range of stakeholders.

Updates on this project will be posted at:
www.coastalandgeotechnicalservices.com

The ‘CHerISH’ project final report can be viewed and downloaded at: <http://cherish.maritimearchaeologytrust.org/>



8. White Mill Bridge, Sturminster Marshall. Photo: S. McInnes, 2017.

Can you assist this project? If you have not been approached and would like further information please contact us by email or telephone. We are searching for more highly detailed oil paintings and watercolours (1770-1950) of the River Stour (Dorset), which show heritage structures (e.g.: mills, bridges, weirs, river-based activities, barges or other river vessels and other heritage features), or which illustrate the progressive development of the towns and villages along the river since the late 18th century. If you think you have such an image or useful information that may be of interest please contact Robin McInnes.

Phone: 01983 854865; Email: rgmcinnes@btinternet.com



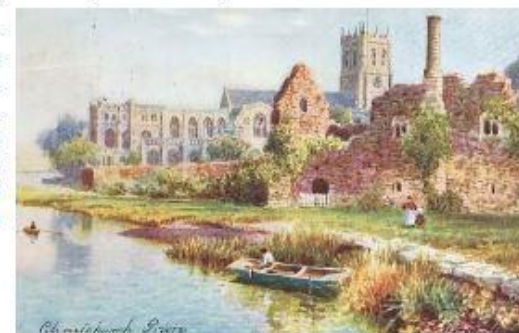
5. ‘Gillingham Bridge’ by John Constable RA. 1823. Courtesy of Tate Images, 2016.



6. ‘Rear view of Walford Mill, Wimborne’ by A. H. Davis. Courtesy of Russell-Cotes Art Gallery, Bournemouth.



7. ‘Hod Hill showing the site of the Roman Camp’. c.1930. Courtesy of Dorset County Museum



9. ‘Christchurch Priory’ by Henry Wimbush. c.1900.



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Appendix 3. Additional Information on the Sourcing of Historical Image Resources Relating to the Dorset Stour Catchment

The purpose of this appendix is to describe in more detail how the historical images (artworks and old photographs) were sourced and selected for the purpose of illustrating this report. It is hoped that this information will be of assistance to others wishing to search for images both of the Stour and of other heritage related subjects in Dorset and more widely. These notes should be read in conjunction with Section 7.6 of this report, which provides details of a number of national and local collections including websites.

Oil Paintings

The starting point for identification of images was to search for oil painting views and this can now be achieved relatively easily through the ArtUK website (www.artuk.org), which holds images of all 212,000 oil paintings in United Kingdom Public Collections. From this website it is possible to search by artists' name or perhaps more easily for researchers who are less familiar with artists themselves by art gallery name. It is possible to search for art galleries in Dorset where a list will appear and each individual gallery can then be searched.

The collections that were most geographically relevant to the Dorset Stour such as those of the Russell-Cotes Art Gallery in Bournemouth, Dorset County Museum, Dorset Natural History & Archaeological Society and The Red House Museum at Christchurch contained oils that showed parts of the river catchment and some of the historical sites in varying levels of detail.

There are 57 museums and art galleries in Dorset that hold oil paintings and these can all be viewed online or through purchase of the book *'Oil Paintings in Public Collections in Dorset'* (ISBN: 978-1-904931-47-8). More widely ArtUK highlighted the oils of the Dorset Stour painted by John Constable that are in the collections of Tate Britain and the Fitzwilliam Museum at Cambridge. There are a large number of oils by the Dorset artist Frederick Whitehead in Leamington Spa Art Gallery, which were found through searching 'Dorset Paintings' on the Internet.

Watercolour Drawings

Unlike ArtUK there is no national database of watercolours in public collections. However, in April 2018 a new website *'The Watercolour World'* (www.watercolourworld.org/) will come online. This initiative by Dr Fred Hohler who founded the Public Catalogues Foundation (leading to ArtUK) will gradually upload hundreds of thousands of watercolours from both public and private collections. As watercolours are often the most effective medium for accurate depiction of topographical and heritage subjects this will be an enormously valuable new resource.

Some collections do have watercolours (and oils) online such as the collection of over 3,000 images on the website of The Red House Museum at Christchurch. At Dorchester Museum there is a large collection of watercolours in albums by the artist and first curator of Dorset County Museum, Henry Joseph Moule. For this study the author reviewed all 7,000 works in the collection. These are mainly of the countryside around Dorchester but there are also views on the Stour and within its wider catchment. Many of Moule's views show rural properties and the working lives of local people and these would be typical of the Stour in the mid to late nineteenth century. From a coarse screening of the Moule watercolours and others 1,250 images were identified as of possible interest but eventually 12 were used to illustrate the report. Clearly this collection has significant potential in terms of supporting local research.

There are a number of other ways of searching for Dorset images all of which were used for this study. First, Dorset auction house catalogues, which are often held as archives on their websites can be

searched, as can artist's names on the various Art Prices Indices that can be found online. Art libraries such as Bridgeman Images (www.bridgemanimages.com) and the Fine Art Photo Library (www.fineartphotolibrary.com) are also useful sources. More easily Google searches of 'Dorset paintings' or 'Dorset Stour Paintings' also yielded further examples of artworks.

Engravings

The full range of engravings including steel and copper plate examples, aquatints, lithographs, etchings and woodcuts can also be found online and through major print shops such as Grosvenor Prints, which holds a huge stock of British views including over 1,000 of Dorset (www.grosvenorprints.com) and Heaton's of Tisbury (www.heatons-of-tisbury.com); images for this report were found from both these sources.

Book Illustrations

Although some engravings were published singly or in sets many originated from topographical books. The Dorset Natural History & Archaeological Society holds a fine library at Dorchester Museum. This includes such works as Hutchin's *'History and Antiquities of the County of Dorset'* (1733), which contains numerous detailed engravings including important country properties located within the Stour catchment. Later topographical books on the County contained aquatint views or steel engravings, which can provide even greater detail. Alongside the book collection the Society's collection includes several large albums compiled by local antiquarians, which also contain pen and ink drawings such as those illustrated as Figures 90 and 91 in this report.

Photographs

There is a wealth of photographic images of the County of Dorset including views of the Stour and the sources of these are described in Section 7.6.6 (above); these include a vast collection of views belonging to Historic England. Some were used to illustrate this report such as Figures 36, 57 and 152. Dorset Museum also has a large collection of local photograph albums including numerous Stour river views, depictions of rural life, and heritage sites. Again, some of these images can be found in this report. Other heritage centres along the Stour such as Gillingham Museum also have excellent collections.

The internet again provides a rich source of photographs and a Google search for 'Old Dorset photographs' or 'Old photos of Dorset Rivers' show many more examples.

Postcards

Postcards, both colour and black and white, can be found in large number on sites such as ebay. In terms of colour postcards these may be photographic or reproductions from the watercolours of particularly accurate late nineteenth and early twentieth century artists such as the prolific Alfred Robert Quinton and Henry B. Wimbush (see Figures 155 and 156). Most of their works are confined to the coast, particularly of Christchurch but for wider research there are hundreds of examples to be viewed. In terms of black and white photographic postcards these are even more numerous and feature most of the towns along the Stour, particularly in the hinterland of Christchurch, Wimborne, Blandford and Sturminster Newton.

Successes and Problems in sourcing images

From all of the sources described above a total of approximately 3,100 images were regarded initially as having some potential relevance to the Dorset Stour catchment. These comprise 120 oil paintings, 1,250 watercolours, 880 engravings, 640 photographs, 30 artistic postcards and 180 photographic postcards. Using the ranking criteria described in Section 5 (above) these were screened for accuracy, condition, relevance and avoidance of overlap and duplication of subject matter. This led also to the compilation of the *'List of Artists'* set out in Table 2 on page 37.

In terms of finding useful imagery there were some *shortcomings* including:-

- A general lack of artworks of the Stour Valley in the rural areas above Sturminster Newton;
- A surprising lack of artworks of the many historic Listed bridges.

The *successes* in terms of imagery are regarded as:-

- A wealth of art and photographic imagery of the Lower Stour below Wimborne Minster and particularly the environs of Christchurch;
- Views of historic properties including mills and churches by Constable, A. H. Davis and F. Whitehead;
- Photographs of mills and bridges within the Middle and Lower Reaches of the Stour and engravings of historic houses and their estates;
- The Moule collection of watercolours belonging to Dorset County Museum, which illustrates rural practices across Dorset.
- Paintings and drawings of early heritage sites including Hod Hill, Bulbarrow and Spetisbury.

Importantly readers should note that the forthcoming *Watercolour World* website referred to above should provide an invaluable additional resource for a wide range of users. The recommendation that the Nation's collections of watercolours should be made available online (alongside the completed oil paintings) was a recommendation of the CHERISH project.