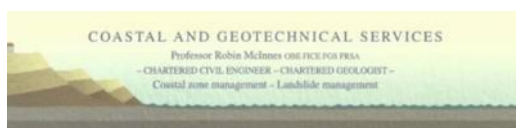


HISTORIC WATERCOURSES

Using Imagery to Support Identification of the Historic Character of Watercourses

A Case Study on the Dorset Stour Catchment

FINAL REPORT FOR HISTORIC ENGLAND



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Document Control Grid

Project name (Temporary Title)	'Historic Watercourse' – Using Imagery to Support Identification of the historic character of Watercourses Project No. 7244
Author(s) and contact details	Professor Robin McInnes rgmcinnes@btinternet.com (01983) 854865
Origination Date	6 December 2017
Revisers	Robin McInnes
Date of latest revision	9/3/2018
Version – Project Design	Version 2
Summary of changes	As listed in letter of 9/3/18



Figure 2: Arthur H. Davis *'Rear View of Walford Mill, Wimborne'* 1881
Image courtesy of the Russell-Cotes Art Gallery, Bournemouth

Front Cover Image (Figure 1): *'The Mill at Sturminster Newton'* by Henry J. Moule. Late nineteenth century. Watercolour. Image courtesy of Dorset County Museum



Figure 3: John Constable RA (1776-1837) visited Gillingham in 1820 and 1823 and produced several views of 'Purn's Mill' or 'Parham's Mill' as well as one of the bridge. Constable had an eye for detail and his depictions in the Dorset Stour Valley can be considered to provide an accurate record of the locality in the early nineteenth century. This view of the Mill represents one of only two depictions of the building in full colour as it burnt down in September 1825.

Image courtesy of the Fitzwilliam Museum, Cambridge.

Acknowledgments

The author wishes to gratefully acknowledge the assistance of the following organisations and individuals with the preparation of this study:

HERITAGE AND ARTS ORGANISATIONS:

Gareth Watkins, Claire Driver and Megan Evans of Historic England; Kathryn Walter and Emily Blanchard of the National Trust, Stourhead; Sarah Goble and Jenny Liddle of National Trust Images; Fred Hohler and Alison Greenish of The Public Catalogues Foundation and The Watercolour World; Gill Arnott of Hampshire Cultural Trust; Elizabeth Trout of The Mills Archive; Lyn Light of Gillingham Museum.

MUSEUMS, ART GALLERIES, STUDY CENTRES AND AUCTION HOUSES:

David James, Ann Butler, Peter Anthes and Olive Philpott of Dorset County Museum and Dorset Natural History and Archaeological Society; Dorset History Centre; Leamington Spa Art Gallery & Museum; Nigel Talbot of Grosvenor Prints, Covent Garden; Duncan Walker of the Russell-Cotes Art Gallery & Museum, Bournemouth; Jacqui Ready of the Red House Museum, Christchurch; Chris Sutherns and Amy Concannon of Tate Britain; Guy Peppiatt Fine Art; Charles O'Brien of Bonham's; Sotheby's; The Yale Center for British Art.

ART AND IMAGE LIBRARIES:

Britain From Above/Historic England; Julia Skinner of The Francis Frith Collection; ArtUK; The Public Catalogues Foundation; Shutterstock; J. & F. Salmon Limited of Sevenoaks.

RIVER AND WATER ORGANISATIONS:

Nicola Hopkins of Wessex Water; Lydia O'Shea of Wessex Water/Stour Catchment Initiative; Kim Goonesekera, Richard Battersby, Chris Doyle and Natasha Rich of the Environment Agency.

INDIVIDUALS:

Sue Dampney, AONB Officer, Dorset County Council; Jim Champion; David Cousins; Joe Dunckley; Chloe Stanford-Clark; Christopher Newall; Sue Newman; Gilly Drummond OBE; Robert Hurworth; Helen Hotson; Sylvia McInnes; Cheryl Taylor.

The assistance of Antony and Emma Firth of Fjodr Limited of Tisbury is gratefully acknowledged.

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List of Abbreviations

AG	Agnew's
AONB	Area of Outstanding Natural Beauty
AOWS	Associate of the Old Watercolour Society
BGS	British Geological Survey
BI	British Institute
Defra	Department for the Environment, Food and Rural Affairs
EA	Environment Agency
EH	English Heritage
FAS	The Fine Art Society, London
Fl.	Flourished (The period during which the artist was active)
HE	Historic England
HER	Historic Environment Record
LIDAR	Light Detection And Radar
NE	Natural England
NEAC	New English Art Club
NT	The National Trust
NMR	National Monument Record (now English Heritage Archive)
NSA	New Society of Artists
NWS	The New Watercolour Society (founded in 1832)
OWS	The Old Watercolour Society (founded in 1804, became RWS in 1881)
PC	Private Collection
POWS	President of the Old Watercolour Society
RCHME	Royal Commission on the Historic Monuments of England
RA	The Royal Academy
RBA	The Royal Society of British Artists, Suffolk Street
RBC	Royal British Colonial School of Artists
RCZA	Rapid Coastal Zone Assessment Survey
RE	Royal Society of Etchers and Engravers
RI	The Royal Institution of Painters in Watercolours
ROI	Royal Institute of Oil Painters
RP	Royal Society of Portrait Painters
RPE	Royal Society of Painters and Etchers (later becoming RE)
RWS	The Royal Society of Painters in Watercolours
SMP	Shoreline Management Plan
SS	Society of British Artists, Suffolk Street (founded in 1824)
V&A	The Victoria and Albert Museum, London

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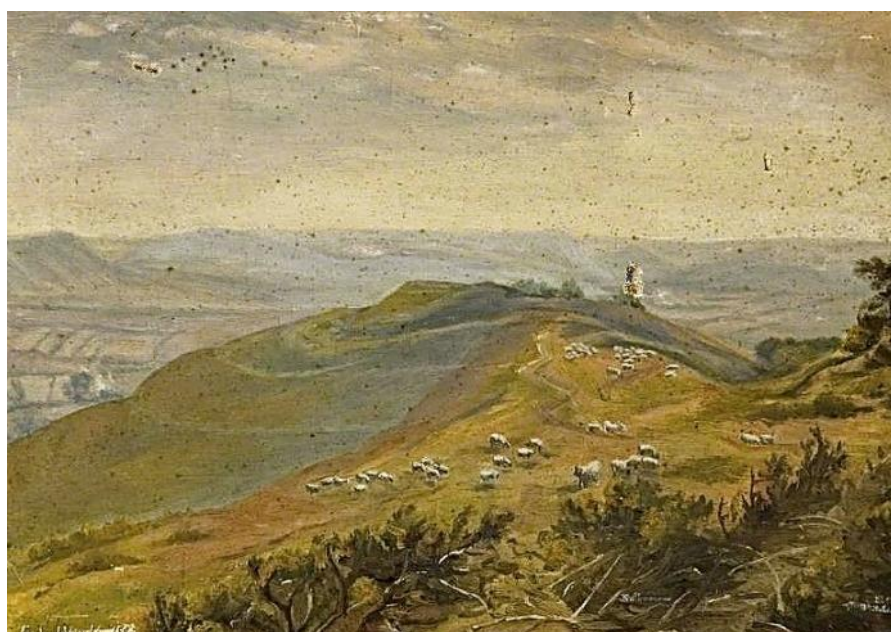


Figure 4: *'Bulbarrow, Dorset'* showing the embankments of the Iron Age Hill Fort, which overlooks the Blackmore Vale. This scene on the chalk downs to the west of Blandford Forum was painted by Emma Lavinia Hardy (1840-1912). Oil on Canvas.

Image courtesy of Dorset County Museum.



Figure 5: *'By the River'* by Peter Monstead. 1908. Oil on Canvas.
Image courtesy of Bonham's.



Figure 6: *'On the Stour'* by Walter Frederick Tyndale. 1906. Watercolour.
Private Collection.

1. Executive Summary

Rivers are a key component of the English landscape and they have fulfilled a vital role in its culture, development and history over the centuries. Many of the earliest settlements developed where fords allowed the possibility of crossing rivers, and particularly since Roman times towns and cities developed along their banks, often at bridging points such as at Chester, York and London. Elsewhere, bends in rivers provided defensive locations for Medieval castles such as those at Ludlow and Durham.

Many of England's sixty-three major rivers have been developed progressively in recent centuries. They have been widened, obstructed or re-routed, and their waters dammed or diverted to suit changing agricultural, industrial, trade and commercial requirements over time. Rivers not only make a very significant contribution to the economic wellbeing of the nation, but they also provide opportunities for relaxation, recreation and enjoyment within a diverse range of outstanding natural and heritage-rich environments.

Over the centuries, buildings and other structures of heritage interest, including mills, weirs, leats, water wheels, water supply infrastructure, monasteries, castles, churches, locks, bridges, fish ponds and water meadows, have been constructed or cultivated in what have often become vulnerable locations, which are now increasingly affected by inundation, undermining or, in some cases, total loss. Climate change impacts, including more extreme weather events, are exerting an increasing influence on the heritage assets within or adjacent to river systems; these events are likely to be more severe with increasing flooding and erosion damage in future decades. The last two decades provide numerous examples of devastating consequences for heritage from rural flooding.

Around the coastline of south-west England, the ChERISH project – *'Coastal Heritage Risk – Imagery in Support of Heritage Management'*, commissioned by Historic England and completed in 2016 (McInnes, 2016¹), examined how historical imagery dating back to the late eighteenth century could inform heritage management in coastal zones. The study concluded that a similar approach could be very valuable with regard to other heritage-rich environments within the interior of the country, such as river systems. Such a study could use imagery to provide additional data and information in support of our understanding of the *'historical character'* of river catchments. In terms of historic character this is not just confined to specific 'heritage sites' such as bridges, mills or manor houses but through historic categorisation taking a wider view of the landscape itself as heritage (Clark *et al.*, 2004²; Historic England, 2018³). Landscape paintings, prints, old photographs and postcards can be used as evidential proof of the historical character of river landscapes and features. The use of imagery represents a novel way of illustrating river character change through time, which also allows the evaluation of heritage benefits in an immediately accessible format. An intended output from this study, alongside improving our understanding of heritage, is to highlight the value that artworks and other historical imagery can fulfil as competent and supportive tools for heritage evaluation and management across all of England's river environments.

Rivers and their catchments extending from source to sea cover most of the interior of England. However, it has been observed that *"the archaeology of watercourses in England has been seriously under-developed in terms of baseline knowledge"* (Firth, 2014⁴) and that *"a formal categorisation of watercourses in terms of their historic character would be very helpful... focussing on the identification of different 'types' of watercourse based on the historical development"* (Firth, 2017⁵). This approach has been supported by Historic England through the commissioning of the *'Historic Watercourses'* project (Fjodr 16390/HE7244). This study, which focuses on the use of imagery, will support the wider study of historic watercourses being undertaken by Fjodr.

These studies for Historic England are both being undertaken within the catchment of the River Stour, a 98km long river, which flows through Wiltshire and Dorset in southern England and drains into the English Channel. The catchment for this river and its tributaries extends to a total length of 1,240km. Running southwards from its source at Stourhead in Wiltshire, the river flows through the Blackmore Vale, before breaking through the chalk ridge of the Dorset downs and flowing across the heathlands of south-east Dorset. Increasing in size as it is joined by its tributaries, the Stour at Christchurch is joined also by the River Avon before flowing out through the harbour into the English Channel. The varied topography, natural environments and heritage encompassed within the Stour catchment makes the river an ideal case study for the evaluation of historic character and its portrayal through imagery.

2. Project Background and Aims and Objectives

One of the primary aims of the Historic England's *'Three Year Corporate Plan 2016-2019'* (Historic England, 2016⁶) is to reduce the risks to heritage assets. The Plan recommends that this can be achieved most effectively *'by gaining a better understanding of the nature and the extent of risk, and by building capacity to deliver solutions to support improved heritage management'*. Improving our understanding of risks to heritage is just one component of a wider need to achieve an improved understanding of the nature and historic character of England's varied historical environment such as rivers, and this is recognised in the *'Heritage 2020'* Strategy (Historic Environment Forum, 2015⁷), which identified *'discovery, identification and understanding'* as one of its five Strategic Areas for Action.

This study was developed following a recommendation contained in the previously completed CHERISH project (McInnes, 2016¹) that highlighted the potential value of using large numbers of historical images of rivers, alongside coastal views, to support understanding of the full range of England's historic landscapes and environments. This study examines what historical imagery can tell us about physical and environmental change and risks to heritage assets but importantly also it illustrates the *historical character* of river landscapes through a diverse range of images, often in full colour, and extending back long before the introduction of photography. In view of the approved *'Historic Watercourses'* study on the Dorset Stour (Firth, 2017⁵) Historic England recommended that this project should be taken forward and could make a valuable contribution to the wider Dorset Stour *'Historic Watercourses'* project.

The commissioning of an *'Imagery to identify the historical character of watercourses'* study alongside *'Historic Watercourses'* has allowed the testing and evaluation of heritage benefits arising from the use of imagery (landscape art, old photographs and postcards 1770-1960) to be investigated and to support *'Historic Watercourses'*. More widely the study will support an improved understanding of more sustainable management of heritage sites and landscapes adjacent to, across and within river systems across England. The results of this study, together with the CHERISH findings, illustrate the value of artworks and other historical imagery as tools to support heritage management in an effective and comprehensive way across all of England's environments.

Alongside the Historic Environment Records (HERS) artworks, old photographs and postcards illustrate river landscapes, recording their earlier forms, and later, often more extensive river bank and in-channel developments, encroachments and modifications. Such images can provide a chronology of the physical and social changes that have affected river banks, rivers and floodplains, and the changing heritage they contain, over time. These additional and often currently under-used artistic and photographic resources provide an improved understanding of changes affecting river heritage sites over the last 250 years, thereby allowing us to take advantage of the *wisdom of hindsight* when

planning, for example, for risk reduction for the future, in line with the objectives of Historic England's 'Corporate Plan' (Historic England, 2016⁶).

Despite the importance of rivers to the English landscape, the subject itself has received relatively little attention in recent years, with a lack of river books being published since the nineteenth century. Both the portrayal and description of our great rivers by some of our leading artists, including Turner, Girtin, Sandby, De Wint and others, have provided a wealth of illustrations, and this rich art heritage, often with accompanying letterpress, continued through the nineteenth and early twentieth centuries (Stark & Robberds, 1834⁸; Tombleson, 1834⁹; Wyllie, 1905¹⁰; Bradley & Sutton Palmer, 1909¹¹); more recent publications include 'Along the River Bank' (Reader's Digest, 1983¹²), 'Rivers of Britain' (Muir & Muir, 1986¹³), 'Rivers in the British Landscape' (Pooley, 2005¹⁴) and 'Rivers' (Holmes & Raven, 2014¹⁵). These books describe river scenery in general and river environments, but they make little or no mention of the wealth of artistic imagery of rivers and their heritage, which has often been depicted so clearly.

In terms of research, a report on 'Heritage Assets in Inland Waterways' (Firth, 2014⁴) focussed on heritage assets that lie partly or wholly beneath England's inland rivers. A further study commissioned by Historic England examined 'South Yorkshire's Historic Water Management Assets in relation to Water Framework Directive Requirements' (Thomson, 2016¹⁶) and usefully described the range of heritage assets to be found along rivers and other water bodies. The study of 'Historic Watercourses' (Firth, 2017⁵), which is now progressing, will address the gaps in our current knowledge.

Landscape painters generally create images that we can understand and appreciate. River landscapes have proved to be a significant source of inspiration for artists, particularly since the late eighteenth century. There are a wealth of artworks that can be examined and appraised in terms of the evidence they may contribute to our understanding of riverside development patterns, river uses and activities and approaches to river heritage risk management. Some specific information can be gained from historic imagery, for example relating to disused structures along rivers, in-river human activities, past industry, channel form changes over time and vegetation changes and uses. Artworks and other depictions can often provide detail that is not known, for example, on maps, which are a commonly used resource for such studies.



Figure 7: 'Christchurch Priory' by Alfred Robert Quinton. c.1925. Watercolour. Image courtesy of J. & F. Salmon Limited of Sevenoaks.

Works of art and old photographs also represent media that are familiar to a wide range of riverside stakeholders, and which they can immediately relate to. Rivers have an historical fascination and attachment for many of their residents as well as visitors. Therefore, works of art and other historical images are of immediate interest by offering a comparison to the present day situations that are so well known to many riverside residents. Initial research by the author suggests that a substantial, currently under-used archive of such historical images exists for river systems. The study can assist by diagnosing the effects of historical river management over time, assessing the nature, scale and rate of change and the impacts on heritage through a series of well-illustrated case studies based on the Dorset Stour catchment.

The overall purpose of this study is to provide a range of useful imagery that will support the understanding of the historic character of watercourses, and encourage the improved protection and management of heritage landscapes, sites and assets on, within, crossing and adjacent to rivers from source to sea. The artistic record will allow us to record how such culturally-important sites have been artistically and visually represented in the past, and to illustrate the various approaches that have been taken to try and manage river catchments over the last two centuries, based on the Dorset Stour case study. The study will provide a list of those artists and their works that have been ranked in terms of the value of contribution they make to improving our understanding of the historical character of catchments and in terms of supporting river protection and management. The findings of this study will inform and support the wider '*Historic Watercourses*' study both in terms of the research, and, importantly, engagement with Stour stakeholders.

In order to quantify the contribution that imagery may make to the gaining of an improved understanding of river heritage on the Dorset Stour, the study has involved an assessment of works of art and photographs contained within public and private collections nationally, regionally and locally. The results of this research allowed the development of a shortlist of those artists whose works present the most reliable record of river conditions on the Stour at the time they were painted, as well as the extent of the art and photographic resource itself. The application of a tried and tested ranking system provides a methodology for accurate assessment of the relative value of this evidence to support our understanding of both physical and social changes since the 1770s and their impacts on the heritage sites over time. Whilst the CHERISH study (McInnes, 2016¹) focussed on topographical accuracy, it has been noted that some early images of rivers, for example showing daily life and river's usage, may offer useful information even though there may be certain landscapes that are not topographically accurate; this aspect has been explored as part of the study.



Figure 8: Durweston Mill near Blandford Forum. c.1920.

Private Collection.

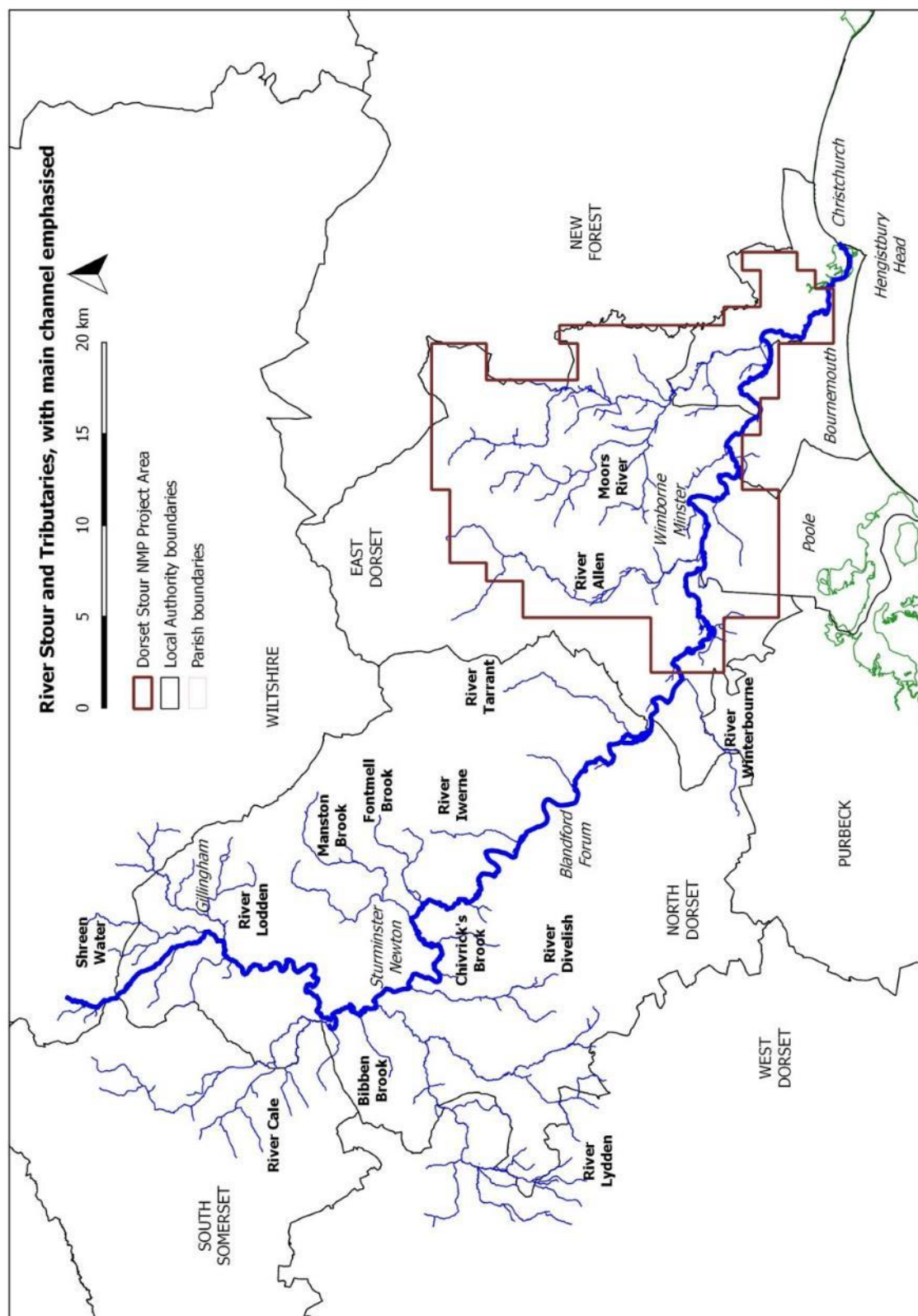


Figure 9: River Stour catchment – Study area map. Courtesy Fjodr Limited (2017³).

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Figure 10: *'On the Stour at Cut Mill'*. Colour photograph. c.1960. Private Collection.

3. Illustrating the Historical Character of the Dorset Stour Catchment

Introduction

England's rivers form a key component of the country's topography and, for thousands of years, they have fulfilled an important role in terms of the development of both the interior and the coast in terms of culture, trade and industry. Providing access to the interior, rivers have proved to be vital conduits for trade, as well as forming natural defences against attack in some locations and also providing a source of food for riverside residents. Alongside some rivers, such as the Dorset Stour, local communities occupied hilltop sites as strongholds which were fortified with ditches and palisades, particularly during the Bronze Age and Iron Age periods, and fine examples of these structures can be seen today, such as at Hambledon Hill and Hod Hill near Blandford Forum. These such sites continued on into Saxon times before new standards of defences were constructed after the Norman Conquest. Through the centuries, increasing industrialisation led to alterations to the natural courses of many of our rivers which were channelized, re-routed or dammed for the operation of mills or for transportation purposes. In some locations, water meadows were created in floodplains for grazing and agriculture generally.

Often early settlement sites were selected because of their ability to cross rivers at fording sites, whilst, even as early as the Iron Age, causeways of timber were being constructed to cross areas of soft ground. The invention of the water wheel during the Saxon period had a major impact on water management within many river systems and, by the Medieval period, thousands of mills had been constructed adjacent to England's rivers. Many rivers were rich with fish and land owners, monasteries and tenants sought innovative ways to catch freshwater fish and eels, with fish weirs and traps being used widely alongside angling for this purpose.

During the eighteenth century, the gentlemen owners of country estates sought to manage their land, including rivers passing through their estates, in order to create classical scenery reminiscent of the paintings of Claude Lorrain, Poussin and Salvator Rosa. Their aim was often to create Italianate landscapes such as they had observed on the Grand Tour. Architects such as William Kent and Lancelot 'Capability' Brown were commissioned to design estates, often involving major alterations to the course and flow of rivers, as well as earth-moving on a grand scale.



Figure 11: *'An April Evening'* by Alfred De Breanski. c.1900. Oil on Canvas. Such highly detailed paintings illustrate the character of rivers such as the Stour.
Image courtesy of Bonham's.

Some rivers were much more suitable for river transport purposes than others and the widening, straightening and deepening of rivers has been a common practice through history. Cross river transport was achieved through the construction of bridges, particularly from the Medieval period. Often these were built of stone on timber piles, before arched structures became much more widespread on account of their strength and durability in times of flood.

The results of human activity within and alongside rivers has resulted in significant variations in their natural landscape setting, aesthetics and cultural history over time. The River Stour in Dorset (see Figure 9), which is 98km in length, flows south-east from the Wiltshire-Dorset border, through beautiful natural landscapes, cutting its way through downland and following the Vale of Blackmore on its course to the coastline at Christchurch. Along its route the river passes massive Iron Age hill forts high above, whilst along its banks there are numerous ancient villages with their manor houses and mills taking advantage of their riverside situations. The rich variety of landscape and cultural heritage within the Dorset Stour river catchment does, therefore, provide an ideal case study for assessing the contribution that historical imagery can make towards our understanding of the character of such rivers from source to sea.

A visual description of the character of the Stour and its depiction through imagery can be provided most effectively through an examination of three geographical components – the Upper Reaches which extend from the river source at Stourhead southwards to Gillingham, the Middle Reaches from Gillingham through the Vale of Blackmore to Wimborne Minster, and, finally, the Lower Reaches extending south-east from Wimborne past Bournemouth to Christchurch Harbour and the English Channel. The general nature of the Stour was described well by Clark and Thompson in 1935:-

“The Stour is the great Dorset river. It rises in Wiltshire amongst the wooded hills of Stourton, and enters the county between Bourton and Zeals. At Gillingham it has grown into a sturdy stream, but it is not ‘til it is past Stalbridge amid those level meadows with their lines of pollarded willows, and been reinforced by the waters of the Cale and Lydden, that it achieves the dimensions of a river. It sweeps in a glorious bend round Sturminster Newton beneath the graceful Medieval bridge, past Hammoon with its thatched manor house, and the ornamental grounds of Hanford, to enter the gap in the Chalk Downs which it has been able to carve out in the course of ages. Here it winds through the wooded path of Bryanston, past Blandford, Langton House and Spetisbury with its ancient Crawford Bridge; round the church at Shapwick, under the White Mill Bridge, and onward to Wimborne where it meets the River Allen, and so in a huge loop round Canford Park and the old village of Hanpreston down towards the coast” (Clark & Thompson, 1935¹).



Figure 12: ‘The Valley of the Stour from Kingston Magna, Blackmore Vale’.

Photo courtesy of Shutterstock/ Joe Dunckley.

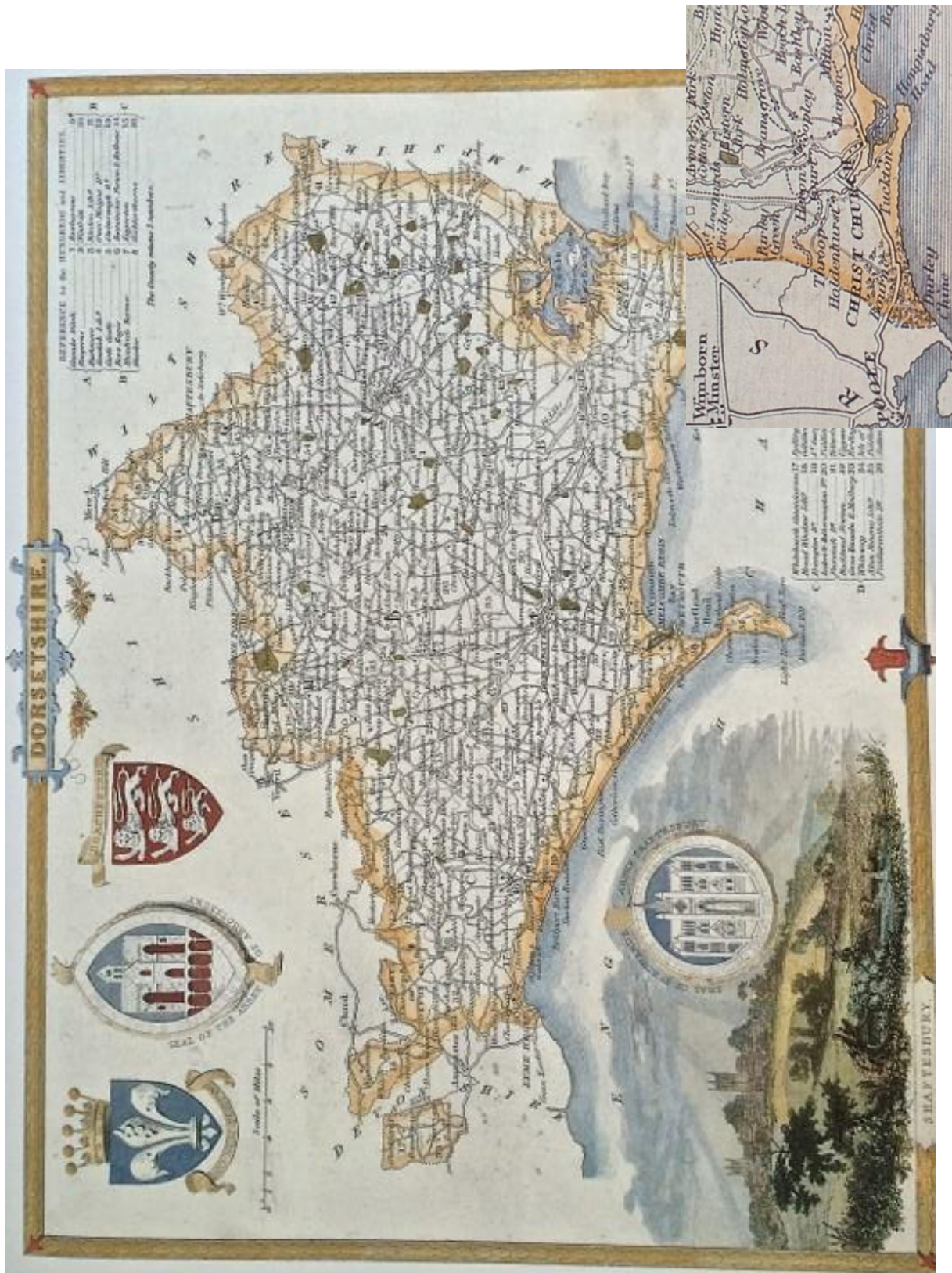


Figure 13: Details from 'Maps of Dorsetshire and Hampshire' showing development along the Stour in 1830 by Thomas Moule.

Private Collection.

“The Dorset rivers such as the Stour are of that gentle southern (England) type which meander slowly through the valleys, often breaking into a dozen little streams. Wide green water-meadows, in winter seriously liable to flood, follow their courses in irregular sweeps between the chalk hills or the brown open heath. On their banks may be seen farmhouses and mills, villages and churches. Ornamental park lands enrich their valleys, whilst ancient camps overlook them from the lofty open downs, and from bank to bank at intervals man has thrown across them multicoloured bridges.

“The River Stour has four outstanding bridges of interest: the old bridge at Sturminster Newton, the Crawford Bridge at Spetisbury, the White Mill Bridge near Sturminster Marshall and the Julian Bridge at Wimborne. In each case a rhythm of stone arches carries the roadway in a gentle curve from bank to bank. But bridges are not only beautiful features in a river landscape they’re points of vantage from which to view the valleys. Stand on any of these Dorset bridges and the scene will be the same. Flat green water meadows stretching away on one bank to a line of woodland; cattle standing out vividly in the sunlight, little islands thick with rushes or willows and alive with birds; trout swimming in the shallows of the arches or darting swiftly at some sudden movement that startles them. Few English rivers are so consistent in their landscape as those of Dorset. Rising amongst hills they flow through the chalk uplands and enter the heaths before extending down to the sea in their wide estuaries” (Clark & Thompson, 1935¹).

3.1. The Upper Reaches

The source of the River Stour is marked by a Scheduled Ancient Monument, St Peter’s Pump, an ancient market cross which was relocated from Bristol; several fine drawings of the source are contained in the National Trust’s collection at Stourhead. The springs from the natural Chalk and Upper Greensand aquifers within the surrounding hills were collected to form a component of the landscaped grounds of the magnificent Stourhead estate and were inspired by the artworks of Claude Lorraine, Poussin and Gaspard Dughet in particular, who painted Utopian-type views of Italian landscapes. Stourhead was designed by the architect, Colen Campbell, in the early eighteenth century, with the mansion being substantially extended by Richard Colt Hoare in the late eighteenth century. The mansion contains numerous watercolours and engravings which illustrate the evolution of this modified landscape during the eighteenth and early nineteenth centuries. Encompassing the site of Medieval fish ponds, the garden lake at Stourhead forms a substantial and very decorative body of water. Below the estate is situated the village of Stourton; *‘the village of Stourton, standeth on the bottom of the hill upon the left bank of the River Stour. The River of Stour riseth there with six fountains or springs, whereof three be on the north side of the (deer) park, the other three being north also but without (outside) the park’* (Leland, 1540²). Sir Richard Colt Hoare’s new ‘lake’ completed the extensive landscaping in the vicinity of Stourhead House.



Figure 14: ‘St Peter’s Pump, Stourhead’ by Rev. Richard Peter Hoare. 1839. Pen and Ink.

This ancient market cross is located close to the source of the Stour in Wiltshire.

Image courtesy of Stourhead House © National Trust/David Cousins.



Figure 15 (above): *'Stourhead Pleasure Gardens, Views of the Pantheon'* by Copplestone Warre Bampfylde. 1775-1777. Watercolour. Image courtesy of Stourhead House © National Trust/David Cousins.

Figure 16 (below): *'The Palladian Bridge at Stourhead'*. Image courtesy of Shutterstock/Fabio Reis.



The 'New Lake' is located at 435 feet (139 metres) above sea level and its retaining wall collapsed on 28th June 1917, causing extensive flooding. *"After a prolonged cloud burst, over eight inches of water had been recorded at Pensel Wood in 24 hours. With a noise like continuous thunder the water had escaped from the new lake at Stourhead, sweeping down the narrow valley that normally takes a tiny stream. It had demolished the dam and the bridge that carried the road from Pensel Wood to Gaspar and Stourton. Without warning the old foundry below situated just below Pen Mill was flooded to the eaves with water escaping out of the windows and the caretaker only reaching the roof in the nick of time. Hundreds of tons of foundry fuel were washed away to disappear leaving no trace at all. Cottages beside the usually placid little Stour were flooded to their thatched roofs, and many were the tales of incredibly narrow escapes"* (Hutchings, 1956³).

"The former Bourton Foundry was once the hub of Dorset's prime contribution to mechanised water power. The Stour valley wheels of the Industrial Revolution were produced at Bourton Foundry, which was under the ownership of Samuel Hindley who made a sixty foot diameter iron overshoot water wheel that was claimed in 1855 to be the largest in England. Lesser examples are still visible in mills down the valley, with one displayed example being mounted as a roadside feature beside Waterloo Mill at Silton" (Legg, 2003⁴).

Between Bourton and Gillingham historic mills were located on the banks of the Stour at Silton, Waterloo (the mill being named after the Duke of Wellington's victory in 1815) and Milton-on-Stour. The Waterloo Mill is marked by a large iron water wheel, which is located in a field alongside the road. In this part of the Stour valley, winding lanes often leading down to the water and this is the case at Milton-on-Stour. *"A narrow winding trail through two fields of mown grass led down to the weir. This was narrow, the fall of water was nothing compared with the mills downstream. But if the weir and the fall were nothing much, the mill building and the mill-leat were the largest I'd seen. The dammed-up stream was long and severely rectangular... it lay open to the sky like some narrow reservoir"* (Hutchings, 1956³). The mills and their working lives are illustrated most effectively through numerous Victorian and Edwardian photographs and postcards as only a few of the most beautiful mills were painted by artists.

The town of Gillingham is best known for the fact that John Constable painted the bridge and nearby mill in 1823 when staying with his friend, the Archdeacon John Fisher, who was the Vicar of the town at that time. The town bridge, formerly known as Barnaby Bridge, carries traffic over the Shreen Water, a tributary of the Stour. These two watercourses combine a short distance to the south of the bridge.

Whilst at Gillingham, Constable painted the Bridge, as well as the Town Mills. Following his painting of Gillingham Bridge in July 1820, Constable was to return in August 1823 to paint Purn's Mill, which was an undershoot mill located on the Shreen Water a short distance north of Gillingham Parish Church. The mill, which was sketched or painted by Constable on at least four occasions was later destroyed by a fire and therefore, his artworks represent the only historical records in full colour of the original building.



Figure 17 (above): '*Gillingham Bridge*' by John Constable RA. Oil on Canvas. 1823.
Image courtesy of Tate Images 2017.

Figure 18 (below): '*Parnham's Mill*' or '*Purn's Mill*' by John Constable RA. c.1826. The colours are more muted in this painting of the mill compared to his early oil (see Figure 3).
Image courtesy of Yale Center for British Art/Wikimedia Commons.



3.2. The Middle Reaches

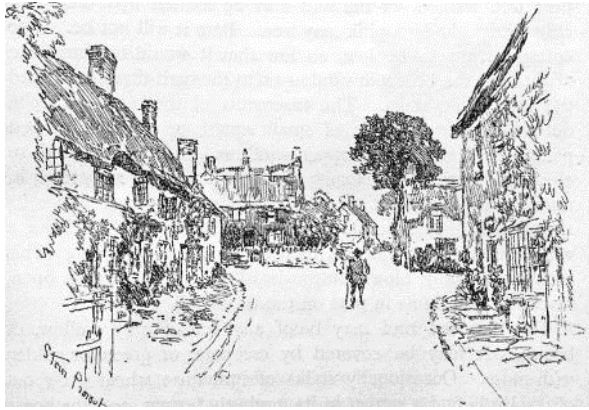
The Middle Reaches of the Stour can be regarded as the section flowing south and then south-eastwards from Gillingham towards Sturminster Newton and beyond, passing through the beautiful Blackmore Vale. The Blackmore Vale extends towards Cranbourne Chase to the east and west to Sherborne with streams flowing from the catchment into the Stour. *“Strictly speaking, the Blackmore Vale runs south from Wincanton in Somerset, along the valley of the Cale, and enters Dorset near Stalbridge. It continues in a wide curving band between Stalbridge and Sturminster Newton, and ends in the hilly country south of Yeovil. However, from the landscape point of view, it may be considered to fill the whole of the low-lying area west of Shaftesbury, which is dominated by the chalk escarpment of the Dorset Downs”* (Clark & Thompson, 1935¹).

Along the middle reaches of the Stour the water body grows considerably in size as it is fed by a series of smaller watercourses and rivers, including from the north-west the River Cale, the River Lodden from the north, from the south-west the Rivers Lydden and Divelish and from the east the Iwerne and the Tarrant. This stretch of the river has a rich heritage of mills in particular, including Eccliffe, which was visited by Monica Hutchings in the 1950s *“this is no longer a working mill, and though the building is still there, in use as a farm store house, the hatches, weirs and bridges have completely fallen into ruin or disrepair. The pool was small, in the deep shadows of the trees surrounding it, and much overgrown. The pillars that once supported the bridge above the pool and across the mill stream were left broken and useless, supporting nothing, and with no hatches to span. The curving bridge that carried the roadway looked down on the shallow, pebbly river, bearing in its deeper stretches long tentacles of tress-like weed”* (Hutchings, 1956³).

The villages of East Stour, West Stour and Stour Provost take their names, of course, from the river and, again, include mills in various states of repair. West Stour Mill is particularly well described by Hutchings when she visited the site in the 1950s (Hutchings, 1956³). The villages of Stour Provost, Fifehead Magdalen, Marnhull and Hinton St Mary between Gillingham and Sturminster Newton, all contain historic waterside mills and were much photographed. Some of the mills, such as that at Stour Provost, date back to the Domesday Book, whilst others, which have been designated as Listed Buildings, now form private residences. King’s Mill is particularly attractive in its restoration, located close to the arched stone bridge, which was built in 1823 and replaced a late seventeenth century structure. Whilst Fifehead Mill, formerly a fulling mill, has virtually disappeared, others have been carefully restored.

Moving south towards Hinton St Mary, Cut Mill is located in a most picturesque situation beside the river, which has grown significantly at this point through the addition of the tributary of the River Lydden. To the south is Sturminster Newton and the severed viaduct of the former Somerset and Dorset railway forms a picturesque ruin on the banks of the river. This railway line followed the Stour valley in the direction of Corf Mullen until the line was closed in 1966. A surviving bridge is the Victorian iron structure mounted on stone pillars at Colber, which was erected in 1841.

Of the many mills that are located through the middle reaches of the Stour, the mill at Sturminster Newton is one of the most attractive and was the most painted and engraved. This seventeenth century structure was built of stone and brick, and it is likely that there has been a mill there since the eleventh century, although the present building dates from the seventeenth century. *“The huge water wheel was replaced by an under-shoot turbine in 1904. Unlike so many mills in the area, the intact machinery makes it a treasure house of advanced industrial archaeology, preserved and performing as a working museum”* (Legg, 2003⁴).



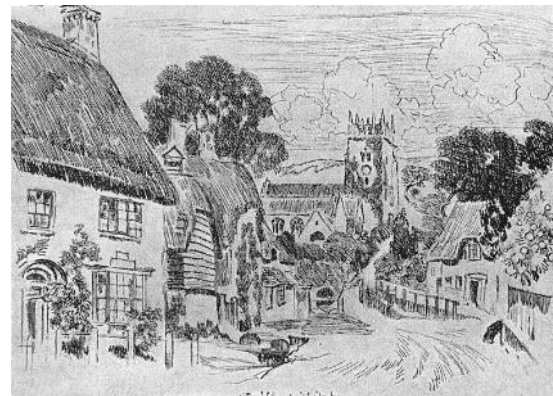
'Stour Provost'



'Stalbridge'



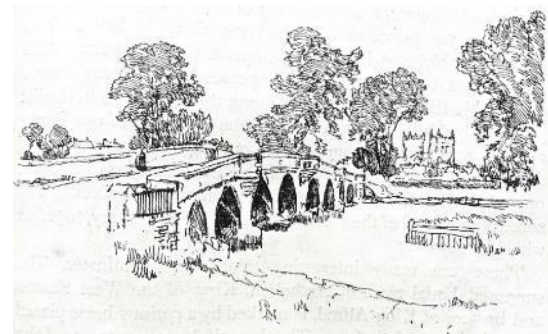
'Sturminster Newton'



'Okeford Fitzpaine'



'Blandford Forum'



'The Bridge leading to Wimborne Minster'



'Wimborne Minster from the Meadows'

Figures 19-25: 'Views of character villages and towns on the Stour sketched by John Pennell in pen and ink for Sir Frederick Treves', 'Highways & Byways of Dorset' (1923⁵)

Some of the most picturesque bridges across the Stour are located in this part of the river and the town bridge at Sturminster Newton, which was constructed in the early sixteenth century, is a fine example. As mounted on other Stour bridges, a plaque warns *“any person wilfully injuring any part of this county bridge will be guilty of felony and upon conviction liable to be transported for life”*. A short distance to the south-east is Fiddleford where the mill and an important small manor house are located adjacent to the river. This property, which is managed by English Heritage, was completed in the late fourteenth century, and is celebrated for the quality of the timber work in its great hall.

To the north of the Stour lies Hambledon Hill, a fine example of an Iron Age hill fort, with a magnificent series of ramparts forming a striking landscape feature. Whilst a little to the south is Hod Hill, like Hambledon, this was an important stronghold 2,000 years ago because it offered commanding views over the River Stour and the surrounding countryside. These sites offered vantage points for artists as well as being interesting landscape subjects when painted from the river valley below. *“Hod Hill would appear to have been rather a fortified town and Hambledon a fortress or military camp. On the summit of Hod Hill the defences, strong and well-fashioned, are left in a perfect state. There still remains the devil rampart and the fosse the Celts built, together with the square earthworks thrown up by the Romans in the north-west corner of the enclosure”* (Treves, 1923⁵).

“Hod Hill in fact represents the largest fortified enclosure in Dorset (see Figure 26 below). The hilltop and much of its southward slope are inside a rectangle of Iron Age double banks and ditches that protected stockades and huts. Following the conquest of the area by the Roman Commander, Vespasian, he used the site as his base, making it the only major fort in the British Isles that held a Roman garrison” (Legg, 2003⁴). Both Hod Hill and Hambledon Hill offer outstanding views of the Stour valley and the adjacent countryside, and the picturesque scenery is described in a most charismatic way by Monica Hutchings in her ‘Dorset River’ (Hutchings, 1956³).



Figure 26: ‘Hod Hill from the south showing the site of the Roman Camp’. English School. c.1925. Pen and Wash. Image courtesy of Dorchester County Museum.

South-east of Hod Hill the road follows the river past Durweston where there is an eighteenth century mill and a crossing point of the river by means of a stone arched bridge. Close by is Bryanston, an earlier mansion designed by Sir James Wyatt, was demolished by Viscount Boardman in 1888 and replaced with a brick mansion designed by Norman Shore. The Stour passes through the school grounds before reaching Blandford Forum, a market town located on one of the major fords on the River Stour. A magnificent multi-arched stone bridge crosses the Stour here and probably dates from the late thirteenth century. The structure was substantially rebuilt in the seventeenth century and, like many of the bridges along this section of the river, it was constructed of local Upper Greensand. The river viewed from its banks was a favoured subject for Victorian artists and photographers.

Between Blandford and Wimborne Minster the village of Spetisbury is notable for both the Iron Age hill fort located above the village, overlooking the river, and Crawford Bridge. Constructed of Purbeck stone, this graceful nine arched structure is regarded by many as one of the most beautiful bridges in Dorset. Its aesthetic appearance is accentuated by the attractive colour of the Purbeck Stone. *“On the upstream side it thrusts out angular buttresses of enormous strength, to show that it can stem a torrent if the need arose. In 1506 the bridge was in ruins, and as money was scarce, an indulgence of forty days was granted to any who contributing to its repair”* (Treves, 1923⁵).

A short distance to the east of Spetisbury is Shapwick, an attractive village running down to the northern bank of the Stour. Its church is located picturesquely very close to the riverbank. *“Shapwick is a dead end village. Roads lead through it certainly, but they do not go anywhere very much, as there is no way across the river here. I could not understand this absence of a bridge for quite a large inhabited place that stood on a river road running north to Badbury Rings. Then I began to wonder if the Romans had found a ford here practical and a bridge unnecessary”* (Hutchings, 1956³). The picturesque church adjacent to the river was painted in oils by the prolific Dorset artist Frederick Whitehead (1853-1938) (see Figure 27 below).



Figure 27: ‘Shapwick Church on the Stour’ by Frederick William Newton Whitehead (1853-1938). Oil on Canvas. Image courtesy of Leamington Spa Art Gallery and Museum.

From Shapwick the road runs past Badbury Rings, passing through a long avenue where beech trees were planted by the Kingston Lacy. *“Badbury Rings itself is an Iron Age hill fort, which is managed by the National Trust. The well-preserved site comprises three sets of ground works with outer ditches, and the history of the site has been described by numerous authors”* (Legg, 2003⁴). Perhaps the best available images of the Stour valley hill forts are colour aerial images as they show both the engineering detail and the aesthetic beauty to greatest effect. By Badbury Rings, Kingston Lacy is also located within the proximity of the river, this grand mansion and extensive landholdings extend down to the Stour. Constructed in the 1660s it was substantially improved and refurbished in the 1830s for William John Bankes; there is a fine selection of engravings of this beautifully proportioned mansion.

South of the river at this point is the village of Sturminster Marshall, which, one again, has a fine mill and a bridge of exceptional architectural quality. White Mill is one of numerous mills in the vicinity that were listed in the Domesday Book, although the present structure is of eighteenth century age. The building was restored by the National Trust and is picturesquely located close to White Mill Bridge. This structure, which dates from the sixteenth century, is regarded by many as the most beautiful bridges in Dorset, and comprises eight arches of iron stained sandstone. *“The massive weight of the structure is believed to be founded on oak piles, via rafts of horizontal oak under each pier, with the permanently saturated muddied pile timbers being preserved from decay by the lack of oxygen”* (Legg, 2003⁴).

The entrance to Wimborne Minster from the south-west is via Julian’s Bridge, which was originally constructed in the mid-seventeenth century. Comprised of eight pointed arches, the structure was expanded in the mid-nineteenth century and is Grade I Listed. Julian’s Bridge features in many artworks, photographs and photographic postcards of the town (see Figure 28) although the spread of development and the growth of trees alongside the highways means that many of the vistas depicted by nineteenth century artists can no longer be appreciated. At Wimborne the Stour is joined by the River Allen, which flows south from Wimborne St Giles on Cranborne Chase. To the south the Stour flows under Canford Bridge towards Canford Magna where a long cast-iron steel suspension bridge crosses the river; this well-made structure was erected in 1846.



Figure 28: *‘The Stour, Wimborne in the Distance’* by Walter Frederick Tyndale. 1906. Watercolour. Private collection.

3.3. The Lower Reaches

After Canford Magna the Stour flows east through Longham, where it passes beneath Longham Bridge, alongside which there is an extensive waterworks and pumping station. The river then continues north of the Bournemouth conurbation, through West Parley to Throop, where the ancient brick mill bears the name '*Parson & Son's Flour Mill*'. The mill occupies a tranquil setting despite its close proximity to Bournemouth itself. At Hurn, the Moors River joins the Stour, adding to its size and flow before passing beneath Iford Bridge, historically an important river crossing. Nearby there are numerous paintings and photographic images of the old Blackwater Rope Ferry, which was located adjacent to a thatched cottage belonging to the ferryman. A rope suspended across the river allowed the ferryman to transport passengers to and fro (see Figures 78 and 175).

Approaching Christchurch, the Stour passes beneath the Iford Bridges with the original structure remaining preserved alongside its 1930s replacement. During the Victorian period the ferry crossing was provided at Wick, a popular and much photographed location in the late Victorian and Edwardian eras, where boating on the tranquil waters was particularly popular. Close to Christchurch Priory (see Figure 29), one of the most painted buildings on the banks of the Stour, stands Place Mill (see Figure 31), which dates from Medieval times and occupies the location adjacent to the old quay. The Priory itself dominates the waterfront and was painted by numerous artists from across the waters showing its close proximity to Christchurch harbour itself. The River Stour and the Avon meet at Christchurch Harbour before flowing together past Hengistbury Head and Mudeford, to enter the sea through a channel called 'The Run'.

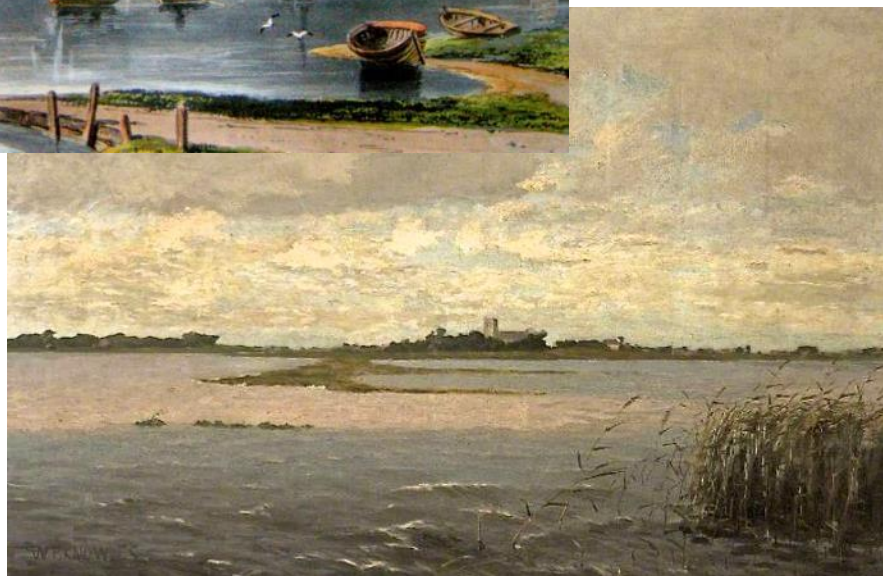


Figure 29: '*Christchurch*' by William Daniell RA. 1823. Aquatint engraving from his '*Voyage Round Great Britain*' (1814-1825⁶).

Private Collection.

Figure 30: '*Christchurch Harbour*' by William Pitcairn Knowles (c.1846-c.1904). Oil on Canvas.

Image courtesy of the Russell-Cotes Art Gallery and Museum, Bournemouth.



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Figure 31: *'Place Mill and Priory, Christchurch'* by Christina Allen. Oil on Canvas. c.1880.
Image courtesy of The Red House Museum, Christchurch.

4. The Portrayal of the Stour Catchment through Art and Photography 1770-1960

Before the early eighteenth century there was little interest in Britain in terms of depiction of the landscape. Landscape art only developed when some of the great collectors returned from the Grand Tour with Italian landscape artworks. However, rich descriptions of the landscape, including those of the Dorset countryside and coast, started to appear in the sixteenth century, and these were sometimes accompanied by woodcuts or, later, copperplate engravings. One of the first of these was Thomas Gerard's '*General Description of Dorset*' (Gerard, 1622¹). Later a '*Compleat History of Dorsetshire*' was written by Thomas Cox in 1730. This formed part of a substantial work entitled '*Magna Britannia*' (Cox, 1720-1731²). Together with the '*History and Antiquities of the County of Dorset*' by John Hutchins (Hutchins, 1698-1773³), these represent two substantial early works relating to the County of Dorset.

Towards the end of the eighteenth century more books were starting to appear with topographical accounts. By the early nineteenth century many of our greatest artists were making tours either at the request of wealthy patrons, or for their own commercial interest. J. M. W. Turner and many other topographical artists were producing series of watercolour drawings, some of which formed publications (Cooke, 1826⁴). Through the nineteenth century increasing numbers of books appeared, first, often illustrated with copperplate or aquatint engravings and, later, steel engravings. A review of artworks and photography of Dorset can commence at Stourhead, where the National Trust holds a fine collection of paintings, watercolours and engravings showing the development of the estate and its pleasure gardens. These include, for example, "*A Panorama of the Pleasure Gardens at Stourhead*" by Sir Richard Colt Hoare (1758-1838) and a view of '*St Peter's Pump*' by the Reverend Richard Peter Hoare drawn in 1839. The villages and the towns through the Stour valley appeared as images in Victorian and Edwardian travel books, but prior to that the artworks were limited. Some views appeared in magazines such as '*The Gentleman's Magazine*' (1731⁵) which was a monthly magazine published in London commencing in the eighteenth century. A view of Kings Stag Bridge in the parish of Pulham by Thomas Rackett was published as early as 1731. Views of country houses within the Stour catchment were also numerous and important artists such as Thomas Hearne drew detailed architectural views such as of '*Ranston*' on the River Iwerne near Stourpaine or of '*Woolland House*' near the headwaters of the River Devilish.

The most famous artist to paint from the Stour was John Constable, who stayed at the Vicarage at Gillingham, where the Archdeacon, John Fisher, was a friend. He produced several paintings of Purn's Mill between 1823 and 1824, and also painted Gillingham Bridge in the town. It is likely that Constable's sketches, which he produced on the spot, have the greatest topographical accuracy, as in them he was recording the lay of the land and, in the swift brush strokes, managed to capture some of the movement of trees. Sometimes he would take several such sketches which he would then compose into a finished landscape (Concannon, 2017⁶).

One of the most prolific painters of the Dorset landscape was Henry Joseph Moule (1825-1904). Moule was appointed first curator of the Dorset County Museum in Dorchester in 1883 (Yarker, 1997⁷). An enlightened antiquarian, Moule was also familiar with the writings of John Ruskin, whom he greatly admired. Moule used to lecture regularly on the Dorset landscape describing the geology and "*objective beauties of its environs*"; his series of lectures were published in '*Old Dorset*' (Moule, 1893⁸). An acquaintance of the novelist, Thomas Hardy, who he also gave art lessons, consideration was given to a book by Hardy that would be illustrated by Moule but this did not come to fruition. Moule's numerous views of the Dorset landscape included many river scenes and details of interest showing the various weirs, fish traps, water wheels and mills, which give an appreciation of the river

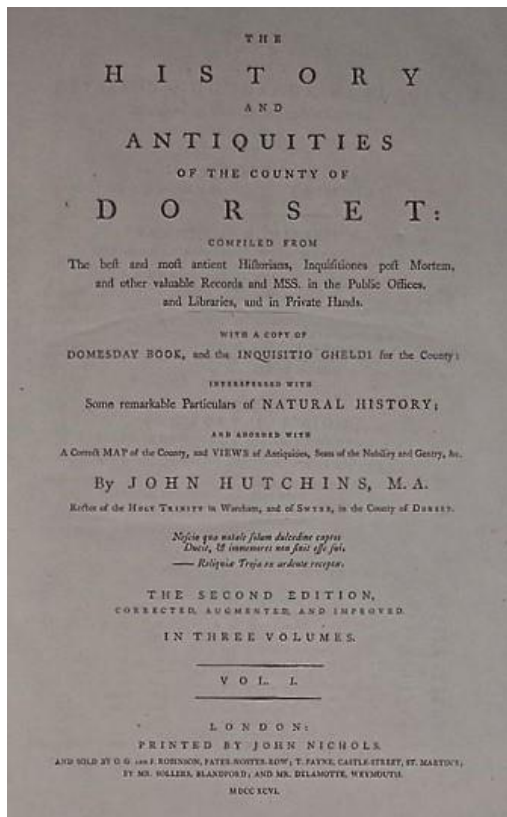


Figure 32: Title page of John Hutchins' 'History & Antiquities of Dorset' (1733)

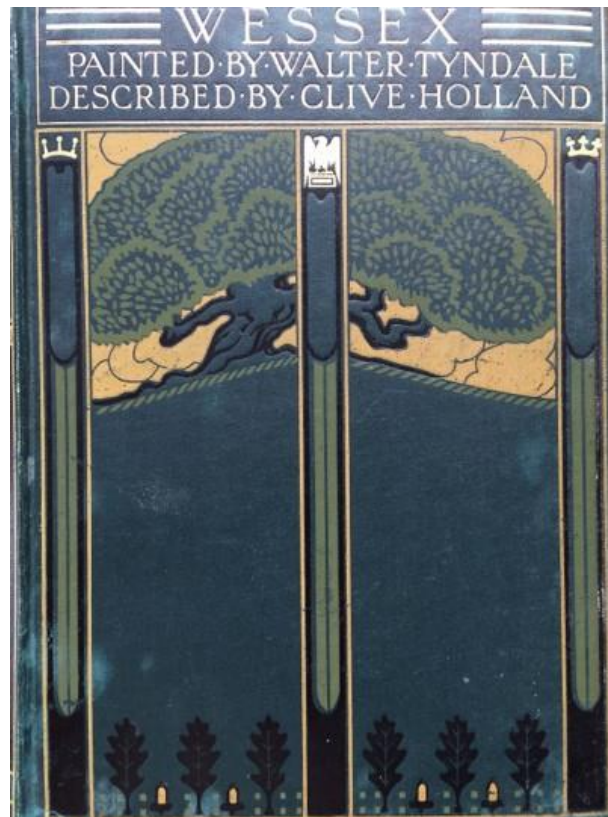


Figure 33: 'Wessex' illustrated by Walter Tyndale. 1906.

Figure 34: 'Highways & Byways of Dorset'. 1923.

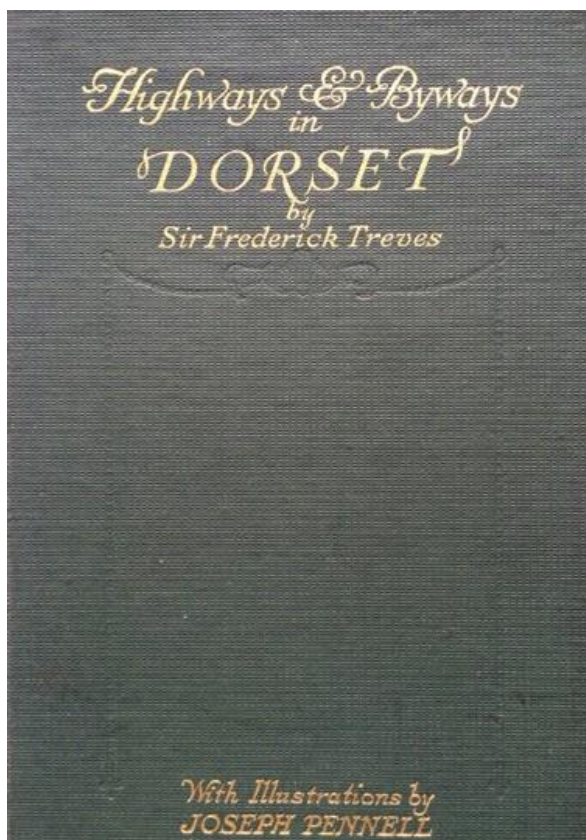
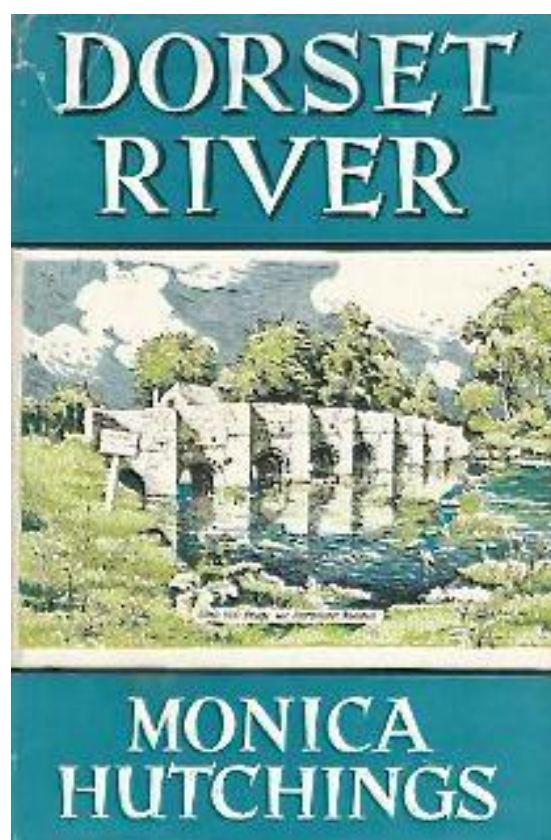


Figure 35: 'Dorset River'. 1956.



landscapes of Dorset's interior. Moule was also closely acquainted with the artist, Frederick Whitehead RA (1853-1938), and the two artists worked together. Whitehead generally painted '*en plein air*' and they shared their subject matter. Whitehead was essentially a naturalist painter who captured the Dorset landscape and coastline with remarkable detail.

General landscapes of the middle reaches of the River Stour are few in number, although the most scenic mills, bridges and churches were painted, such as Whitehead's '*Shapwick Church*'.

One of the most popular subjects for painting were the historic mills and Arthur Henry Davis (c.1847-1895) painted a detailed view of the '*Back of Walford Mill, Wimborne*' in 1881. Like a number of other artists, he also painted in oils the '*Blackwater Ferry, Christchurch*' in 1879 and '*Wick Ferry*' also in 1879. Christina Allan (fl. 1880-1900) chose similar subject matter including '*The Village and Bridge at Iford*' and '*Place Mill and Priory at Christchurch*' (c.1880).

Christchurch and the entrance of the Stour to Christchurch Harbour were painted by many artists including Sidney Pike (1846-1907), who produced numerous oils of '*Christchurch Priory*' (1896), and other views in the vicinity. These works represent a long succession of images of this famous building, one of the earliest being the fine aquatint by William Daniell RA (Figure 29), which he produced near the end of his '*Voyage Round Great Britain*' (Daniell & Ayton, 1814-1825⁹). A further detailed depiction of Christchurch Priory was produced by Eric Trayler Cook (1893-1978) in 1935.

The late nineteenth and early twentieth centuries saw steadily increasing numbers of tourists travelling to the Stour Valley towns as the railway network had expanded. This led to a greater demand for illustrated books depicting local scenes. Henry Wimbush (1858-1943) was particularly prolific in the production of attractive watercolours for book publishers, A. & C. Black. Other artists including Harold Sutton Palmer (1854-1933) and Walter Frederick Tyndale also produced watercolours of the Stour for '*Wessex*' published by A. & C. Black (Holland, 1906¹⁰). Frederick Treves' publication '*Highways and Byways in Dorset*' was illustrated by Joseph Pennell (Treves, 1923¹¹). Pennell illustrated this publication with fine pen and ink and wash vignette views covering the whole of Dorset.

Although the introduction of the postcard took place in Great Britain in 1870, it was not until 1899 that the prolific postcard publishers, Raphael Tuck & Sons and J. & F. Salmon Limited, launched their first designs for colour picture postcards. Not only did these prove popular with the public who were able to send views to their family and friends from their holiday destination, but also they started extremely popular fashion for collecting sets of postcards. Landscape artists including Henry Wimbush and Alfred Robert Quinton were commissioned to paint numerous attractive views, particularly along the Dorset coast, and these include views of the mouth of the Stour at Christchurch.

From the 1840s portraiture photographs proved extremely popular, although there was very little interest in photographing landscapes at that time. This may have been partly because the photographic images of the landscapes were not of sufficient quality, but also because Victorians preferred the landscape colour images being produced, often very accurately, by painters in oils and watercolours. It was not until the late 1860s and 1870s that coastal scenery became more widely photographed, reaching its zenith in the photographic medium of black and white by the end of the nineteenth century. At about the same time black and white photographs on postcards were also being published, and these proved to be extremely popular.

Aerial photography was stimulated during the First World War when surveys of enemy territory led to an increased understanding of the potential of such images. Between the wars advancing science and understanding of the potential of this new approach to the investigation of heritage sites was recognised by archaeologists (Barber, 2011¹²).



Figure 36: Christchurch Priory and environs in 1951 showing the excellent detail that can be appreciated from black and white aerial photography. The use of colour aerial views became more widely available from the mid-1990s.

Image courtesy of 'Britain From Above' © Historic England.

5. Validating the Accuracy of Artworks and Photography

The perception by some scientists that art may have little practical application as a tool in support of our understanding of changing landscapes and environments has been a commonly held view, whilst others have not considered the context at all. This was partly an understandable result of the lack of knowledge of the art resources available in the absence of adequate databases and other records, but also because of concerns about the accuracy of such depictions (McInnes & Stubbings, 2011¹³).

Particular fashions and styles over the last 200 years, led some artists to exaggerate natural features whilst in other cases wealthy patrons required their properties or estates to appear grander than was actually the case. By contrast certain artistic schools such as the Pre-Raphaelite Brotherhood sought *'absolute, uncompromising truth in all it does, obtained by working everything down to the most minute detail from nature'* (Ruskin, 1853¹⁴).

In view of the fact that the landscape of Dorset has been a significant source of inspiration for artists since the late eighteenth century, the opportunity to bridge art and science and maximise the potential of previously under-used art resources to support understanding of river heritage should be realised. In fact, works of art extending back to the late eighteenth century, long before the days of photography, may provide the only record of our changing river environments over time, depending on the accuracy of the work concerned. Art can, therefore, form a useful benchmark when assessing changes affecting rivers and their impacts on heritage sites. However, concerns about accuracy must be satisfactorily addressed, and previous research (McInnes & Stubbings, 2011¹³; Momber *et al.*, 2013¹⁵) has provided a methodology for ranking both artworks and photographs; these approaches were modified to suit the requirements of the CHERISH study in terms of informing coastal heritage risk management (see <http://cherish.maritimearchaeologytrust.org/>).

Ranking artworks and photographs in terms of their accuracy and usefulness

The purpose of a ranking system is to assess and evaluate river artworks and photographs, and to provide a list of those artists and their works that can be relied upon in terms of providing truly accurate depictions of the Dorset Stour catchment and thereby informing us of the historic character of the river. If this can be achieved, users can easily turn to the artist's list and find the names of painters who have depicted their particular site of interest without having to undertake their own time-consuming research. The purpose of the ranking task is to provide a readily available resource for use by all those professionals involved in heritage management, planning and conservation management more widely. The ranking system described below considers first art then photography. Artists' names such as those listed as the highest ranked in Table 2 (below) are easily searchable on national and art gallery databases.

The relevant artworks fall under the general heading of *'River Landscape Artworks,'* which can be suitably evaluated and ranked against four criteria:-

1. **Accuracy of the Artistic style of painting** - for example 'genre' (human or social) subjects, 'romantic scenery' representative of tastes influenced by those returning from the Grand Tour, 'coastal/estuarine' subjects (where the river meets the sea) and, finally, 'topographical' paintings, drawings and prints.
2. **Choice of mediums** available to artists in terms of achieving the most detailed depictions of the river heritage. Increasing levels of detail were achieved through copper plate engravings, oil paintings, aquatint engravings, steel engravings, lithographs and watercolour drawings.

3. **Content of the artwork**, which may comprise general river views, more detailed views of the river, riverside or in-river heritage, or highly detailed views of heritage assets showing their relationship to the river landscape, and changes that may affect them.
4. **The time period of the artwork** in terms of its usefulness in informing us of the patterns of river change merits consideration. For example, the 'Pre-Victorian' (and pre-photographic period broadly extending from 1770-1840 when art represented the only medium available and the only colour representation of a location), the 'Victorian riverside development' period from 1840-1880 when photography ran in parallel with art although only in black and white, and the 'Late Victorian and Edwardian coastal development period', which, in practice, extended up to 1930 and by which time colour photography had started to appear. Finally, *Modern images* from 1930 up to 1956 (up to the end of the study timeline).

SELECTED EXAMPLES OF ARTWORKS – PRINTS AND DRAWINGS



Figure 37: An example of a late eighteenth century copper plate engraving. This view of 'Bryanston' shows some good architectural detail but generally such images are quite coarse. A change to the use of steel engraving plates in the 1830s allowed much finer detail to be achieved.

Bryanston in Dorsetshire the Seat of Henry Wile
Published March 1. 1785. by J. Smith, London.

Figure 38: This steel engraving of 'Blandford' from the mid-nineteenth century provides an accurate depiction of the historic bridge. Steel engravings together with aquatints and lithographs are scored more highly than copper plate views.

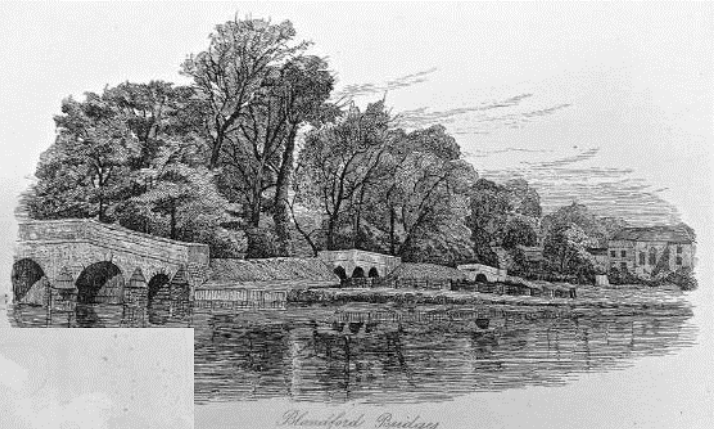


Figure 39: The use of pen and ink for drawing allowed very fine detail to be portrayed. This view shows 'Spetisbury Rump from the Stour near Blandford' (c.1925). Such images offer excellent topographical and landscape detail.

Image courtesy of Dorset County Museum.

OIL PAINTINGS



Figure 40: John Constable's large oil paintings were developed from sketches that he made on site and his work is generally regarded as accurate. It is not possible to obtain the same level of detail with oils compared with watercolour drawings so they are scored lower for this reason. This view shows 'Purn's Mill' at Gillingham.

Image courtesy of the Fitzwilliam Museum, Cambridge.

Figure 41 (below) and 42 (bottom left) show two oil paintings by Arthur Henry Davis of 'Wick Ferry near Christchurch' and 'Rear View of Walford's Mill at Wimborne Minster'. Davis' work is perhaps as detailed as may be achieved through the medium of oil painting.

Images courtesy of the Russell-Cotes Museum and Art Gallery, Bournemouth.



Figure 43 (below right): A further oil painting by A. H. Davis shows 'Blackwater Ferry at Christchurch' in 1879. Again, the artist's skilful use of oils is evident.

Image courtesy of the Russell-Cotes Art Gallery and Museum, Bournemouth.



WATERCOLOURS



Figure 44: The detail achievable through the medium of watercolour drawing is evident in this fine view of the mill at Sturminster Newton by Henry Joseph Moule (1825-1904). Watercolours are ranked most highly of all art media in terms of the topographical and architectural detail that they can provide.

Image courtesy of Dorset County Museum.



Figure 45: This watercolour by H. B. Wimbush is an example of a 'more detailed view', which shows not only the architecture but the proximity to the water and water levels at the time.

Private Collection.

Figure 46 (below left): 'Eel Traps'. Although the location is not known, this Victorian watercolour provides a detailed depiction of a past rural practice, which was common on Dorset's rivers and streams.

Private Collection.



Figure 47 (right): 'Fetching Water' by Myles Birket Foster RWS. Watercolour. Mid-nineteenth century. Birket Foster produced many highly accurate topographical watercolours including Dorset landscapes, although the precise location is not known. He also painted numerous views of rural life including many cottage scenes such as this. The detail of his watercolours was not surpassed by any other artist of the period.
Image courtesy of Bonham's.



1.	<u>Accuracy of Artistic Style (Maximum 5 Points)</u>	
1.1	Genre subjects	1 point
1.2	Romantic Scenery	2 points
1.3	Harbour/Estuarine subjects	3 points
1.4	Topographical Subjects	4 points
1.5	Topographical Subjects with Pre-Raphaelite influence	5 points
2.	<u>Most advantageous medium for illustrating coastal change (Maximum 6 points)</u>	
2.1	Copper plate engravings	1 point
2.2	Oil paintings	2 points
2.3	Steel Plate engravings and aquatints	3 points
2.4	Oil paintings by Pre-Raphaelites, and their Followers	4 points
2.5	Daniell Aquatints, Lithographs, Fine pencil and watercolour drawings	5 points
2.6	Watercolour drawings exhibiting Pre-Raphaelite influences	6 points
3.	<u>Value of the subject matter in supporting understanding of coastal change & heritage risk (weighting x2 and Maximum score of 6 points)</u>	
3.1	General river catchment views	1 point
3.2	More detailed views including some appreciation of processes and impacts on landscape and development	2 points
3.3	Detailed views informing of hazard/character/heritage of the Stour catchment	3 points
4.	<u>Value of the time period (Maximum of 3 points)</u>	
4.1	1770-1850 (early)	3 points
4.2	1850-1930 (Victorian/Edwardian and post WW1 period)	2 points
4.3	1930-1960 (Post-WW2/Recent period)	1 point
<u>Compiling the scores for ranking artists and their works</u>		
1.	Accuracy of artistic style	Maximum 5 points
2.	Most advantageous medium	Maximum 6 points
3.	Value of subject matter	Maximum 6 points
4.	Value of the time period	Maximum 3 points
5.	Total maximum score	20 points

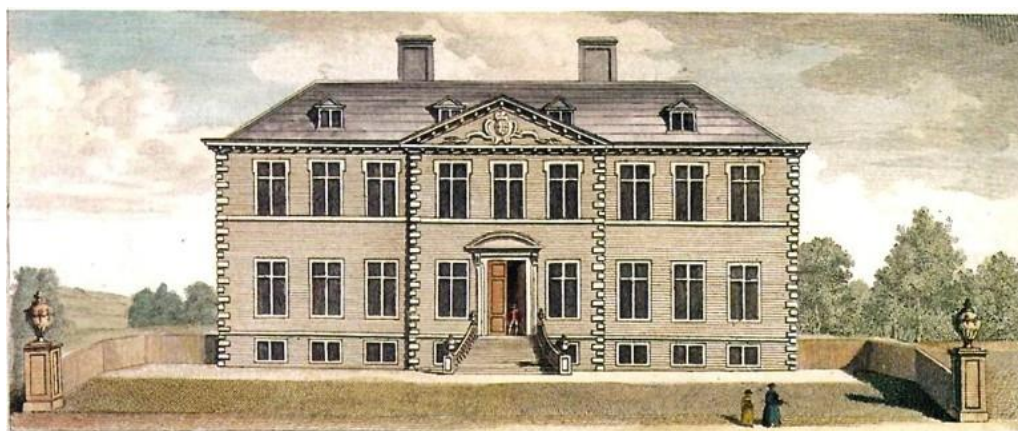


Figure 48: 'Kingston Hall' a copperplate engraving of the original house prior to the Georgian alterations by Henry Banks the Younger (1757-1834). Architectural draughtsmen were able to achieve considerable detail despite the limitations of copper engraving plates. From *'History and Antiquities of the County of Dorset'* by John Hutchins (1698-1773).

Artist	Accuracy of Style	Most Advantageous Medium	Value of Subject	Time Period	Total Score
William Daniell	4	5	6	3	18
John Constable	4	4	6	3	17
Henry J. Moule	4	5	6	2	17
Harold S. Palmer	4	5	6	2	17
Alfred R. Quinton	4	5	6	2	17
Walter F. Tyndale	4	5	6	2	17
Rev. R. P. Hoare	4	5	4	3	16
Sir. R. Colt Hoare	4	5	4	3	16
William Westall	4	3	6	3	16
D. A. McKewan	4	5	4	2	15
Joseph Pennell	4	5	4	2	15
Edward F. D. Pritchard	4	5	4	2	15
Henry B. Wimbush	4	5	4	2	15
Christina Allen	4	2	6	2	14
Arthur H. Davis	4	2	6	2	14
Thomas Girtin	4	5	2	3	14
David Lucas	4	3	4	3	14
Paul S. Munn	2	5	4	3	14
Sidney Pike	4	2	6	2	14
Frederick Whitehead	4	2	6	2	14
Wilfrid Williams Ball	4	5	2	2	13
Eric T. Cook	4	2	6	1	13
Copplestone W. Bampfylde	2	1	6	3	12
Emma L. Hardy	4	2	4	2	12
Thomas Hearne	4	1	4	3	12
William P. Knowles	4	2	4	2	12
William Parrott	4	2	4	2	12
Thomas Rackett	4	1	4	3	12
Walter W. Stevens	4	2	4	2	12
Percival A. Wise	4	2	4	2	12
Henry J. Yeend King	4	2	2	2	10
J. Smith	2	1	4	3	10
W. Thompson	2	1	4	3	10
W. Tomkins	2	1	4	3	10
John Everett	4	2	2	1	9
Leonard Knyff	2	1	2	3	8
John Preston Neale	2	1	2	3	8

Table 2: Examples of more prolific Artists' Rankings for the Stour Catchment

Notes:

1. Where an artist painted in more than one medium the score is based on the most commonly used medium.
2. Where an artist spans two time periods the score relates to the period in which the artist was more prolific.

Ranking photographs and photographic postcards

Photographs are an invaluable resource to support heritage studies because they represent true depictions of the landscape; there is not the need to rank them in the same way as artworks (where views may be susceptible to interpretation and variation). For photographs to be used effectively to support our understanding of historic character of rivers the three key issues are first, the *content* (in terms of what the image tells us), second, the *quality of the image* and finally the *time period* of the photograph, as early views may provide the only record of lost or altered heritage.

Quality of the Image:

- *Poorly exposed* or the original has deteriorated, and yet still allows an element of interpretation a ranking score of one point is appropriate.
- *An image of satisfactory but not exceptional clarity* merits two points.
- *A sharp, well-defined photograph* that allows significant scope for interpretation would score three points.

Content of the Photograph:

- *General river views*, which contribute to an overall appreciation of the historic character of the catchment scores one point.
- *More detailed works* providing information on the character of the river catchment and its heritage assets would score two points.
- *Works providing a detailed appreciation* of many aspects of the river catchment's heritage character and assets, which score three points.

Value of the Time Period:

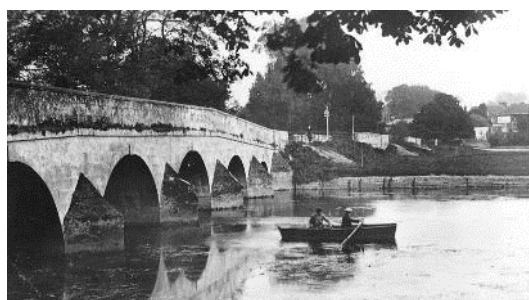
The third photographic ranking category represented the value of the time period in which it was taken.

- *1840-1860* (scoring four points);
- *1860-1900* (scoring three points);
- *1900-1930* (scoring two points);
- *1930-1960* (scoring one point).

The rationale behind these scores is that in the earliest photographs (1840-1860) may offer very rare depictions of their subjects with the greatest time-depth possible for such a photograph, often depicting heritage features long removed or masked by development or vegetation they may also provide evidence of long-vanished land-uses. By 1860-1900 landscape photography was well developed and becoming increasingly popular. The third time period from 1900-1930 saw the emergence and popularity of photographic picture postcards, which resulted in a huge increase in the availability of images for potential study, including, increasingly, the use of colour; this category scores two points. Finally, the period from 1930-1960 saw the more widespread use of aerial photography and colour photography of rapidly increasing quality; this formed an ideal resource in support of the interpretation of heritage sites including particularly buried features, hence a score of one point.

The overall ranking rationale is set out in Table 3 below.

Figure 49: Photograph of 'The Bridge at Blandford' a general view which would score one point.



1. Quality of the Image (Maximum of Three Points)		
1.1.	Poorly exposed or deteriorated images	1 Point
1.2.	Photographs of satisfactory clarity	2 Points
1.3.	Sharp and well-defined photograph	3 Points
2. Content of the Photograph (weighting x2 and Maximum score of 6 points)		
2.1.	General river catchment views	1 Point
2.2.	More detailed views including some appreciation of river processes and landscape/historic character	2 Points
2.3.	Detailed views informing of the historical character of the river catchment and its heritage	3 Points
3. Value of the Time Period (Maximum score of four points)		
3.1.	1840-1860	4 Points
3.2.	1860-1900	3 Points
3.3.	1900-1930	2 Points
3.4.	1930-1960	1 Point
Compiling the Scores for Ranking Photographs and Photographic Postcards		
1.	Quality of the Image	Maximum Score 3 Points
2.	Content of the Photograph	Maximum Score 6 Points
3.	Value of the Time Period	Maximum score 4 Points
Total Maximum Score (with Weighting)		13 Points
Table 3: Summary of Ranking for Photographic Images		

Figure 50: A postcard of Tuckton Bridge from the 1920s showing old and newer forms of transport scores two points.

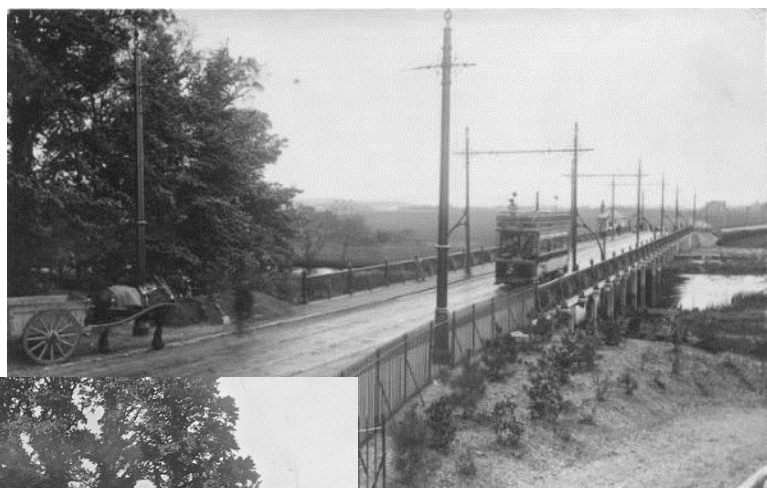


Figure 51: The Mill at Sturminster Newton. This late-nineteenth century photograph shows the general arrangement of the Mill and would score two points.

Image courtesy of Dorset County Museum.



Figure 52: This photograph of the Stour at Shapwick is interesting because it shows a sheepdip enclosure in the river in the foreground and, therefore, scores three points.

Image courtesy of Dorset County Museum.



Figure 53: This view of the rear of the mill at Sturminster Newton provides a more detailed appreciation of the location and accessways and scores three points.

Private Collection.



Figure 54: This interesting photograph shows the Blackwater Ferry near Christchurch in operation in about 1910. The ferryman used a rope stretched across the river to pull the boat and passengers from one side to the other. Score - three points.

Image courtesy of the © Francis Frith Collection.

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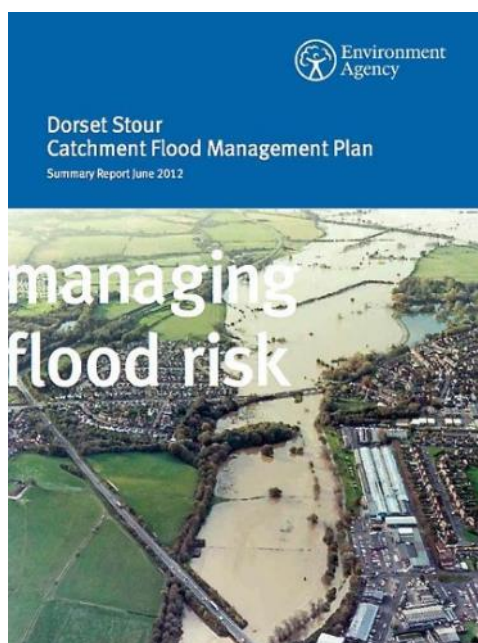


Figure 55: Two key policy documents relevant to the Dorset Stour. The Environment Agency's *'Catchment Flood Management Plan (2006)'* and Dorset County Council's *'Area of Outstanding Natural Beauty Plan'*, which includes parts of the Stour catchment (2014). The Stour Catchment Initiative (SCI) hosted by Wessex Water and Dorset Wildlife Trust builds upon existing partnerships to improve the water environment within the catchment.