

6. Analysis

1. Purpose of the Study

This purpose of this study has been to illustrate the multiple benefits to be derived from the use of historical artworks (1770-1950) as a tool to support understanding of long-term river change across England since the late eighteenth century. Extending back a century before the introduction of black and white photography river art, in full colour, can provide a detailed record of the physical changes and human influences that have shaped rivers, from source to sea, over the last 250 years. In particular often highly detailed artworks record river change over time, first in their natural, unconstrained forms and later often showing extensive riverbank and in-channel developments, encroachments and modifications.

The study demonstrates how such images provide a chronology of the physical, environmental, cultural heritage and social changes that have affected riverbanks, rivers and flood plains over time. This report explains and illustrates how art, as an additional, currently under-used resource may allow us to take advantage of the wisdom of hindsight when planning for risk reduction and management more widely in a changing climate.

The study shows how paintings, watercolours and prints, including works by many of England's finest artists, can inform consideration of:-

- our understanding of river morphology
- patterns of land use and development change within river catchments;
- sustainable flood risk management;
- opportunities for river restoration;
- the chronology of river bank development, environmental, cultural heritage and social changes over time to inform planning policy-making and risk management.

The study has utilised a ranking system for confirmation of the topographical accuracy of artists and their works building on an approach developed by the authors for *The State of the British Coast* study and earlier research (McInnes & Stanford-Clark, 2018¹). For the first time a list has been prepared of artists who painted river scenery most accurately.



Figure 6.1: Alfred R. Quinton

Walberswick Ferry on the Blyth, Suffolk

c.1920

Courtesy: Salmon's.

2. Study Aims and Objectives

The key study objective has been to raise awareness of the extent and value of the art resource in terms of informing policy-making and management by providing an additional, easily accessible tool for use by river scientists, managers and practitioners. The study supports the Environment Agency's *National Flood and Coastal Erosion Risk Management Strategy for England* (Environment Agency, 2020²) by:-

- providing a rich new source of data and evidence to help inform the decisions made by risk management authorities at a range of spatial scales;
- providing evidence and advice to support river planning and broader catchment management in the face of climate change;
- supporting nature-based approaches and solutions to flooding problems by drawing on artistic evidence of historical management practices in, for example, hinterlands, upper reaches, water meadows and flood plains
- more widely supporting ecosystem services from natural capital assets, natural solutions to support conservation, increased biodiversity and green recovery;
- providing an improved understanding of river geomorphological change as a basis for sustainable management;
- providing new non-technical community engagement tools that easily illustrate river change over time and the impacts on riverside communities.

In order to allow the most comprehensive use of the river art resource the study has sought to demonstrate how a wide range of topographical/geomorphological features from across England's rivers have been illustrated over time and these are compared with the present-day view. In addition, nineteen case studies succinctly describe lessons that can be learnt through observation of change over the last two centuries.



Figure 6.2: Harold Sutton Palmer

The Swale, Easby Abbey, Yorkshire

c.1900

3. Brief Résumé of Approach to the Study

This *Art and Rivers Study* comprised five main activities:-

3.1. Confirmation of the choice of up nineteen case study sites from across England.

These were selected after a review of their interest from physical, environmental and social perspectives and the range of art images available. The number of case study sites was increased from fifteen to nineteen in order to widen the geographical coverage of the study. The sites investigated were:

- **South-West River Basin** – Dart, Exe, Somerset Levels, Dorset Stour
- **South-East River Basin** – Western Yar IW, Eastern Yar, IW; Rother, Arun, Medway
- **Thames River Basin** - The Thames from Abingdon to Windsor
- **Anglian River Basin** – Great Ouse, Bure, Blyth
- **Severn River Basin** – Severn, Wye
- **Humber River Basin** – Tees, Wharfe, Ure
- **North-West River Basin** – Eden

3.2. Image searches for oil paintings, watercolour drawings and prints depicting rivers.

This task involved searches on the websites of *ArtUK* (for oil paintings) and *WatercolourWorld* (for watercolours). The research identified 3,240 river images from within the 19 case study sites prior to screening through other Internet searches, The National Archives, Victoria & Albert Museum, the British Museum, Tate Britain, the Courtauld Institute and the Witt Library, the auction catalogue archives of Sotheby's, Christie's and Bonham's, regional art galleries, local authority collections, picture libraries and personal collections.

For the purposes of this study England's rivers were explored and evaluated through study of the works of a number of key artists or artistic groups that form *benchmarks* spanning the study time period (1770-Present Day). These comprised:

- **Late eighteenth and early nineteenth century topographical artists, authors and diarists including Rev. J. Swete, Rev. W. Gilpin, William Daniell RA, William Payne, John White Abbott, and many others.**
- **Works by Victorian landscape artists including the Pre-Raphaelites and their many followers.** On account of their focus on truth of depiction and artistic accuracy, the short-lived Pre-Raphaelite Brotherhood but also particularly their followers, who painted up until the last decade of the nineteenth century, provide a rich resource of detailed views that were painted in both oils and watercolour.
- **Postcard artists including Alfred Robert Quinton's numerous watercolours (c.1900-c.1934),** which were painted for reproduction as colour picture postcards and book illustrations by J. & F. Salmon Ltd of Sevenoaks, Kent. Quinton's watercolours are highly detailed and he re-visited many as towns and villages expanded during the first three decades of the twentieth century, as well as painting celebrated beauty spots.

- **Twentieth century artists such as David Addey** whose watercolours, painted between 1991 and 2005, retraced William Daniell's *Voyage Round Great Britain* (Daniell & Ayton, 1814-2³) painting the present-day view from the vantage points chosen by Daniell nearly two centuries before. (Addey, 1991⁴); and other post-war artists.
- **Present Day Photographs** will bring the sequence of views up to date and allow comparisons to be readily made to inform the findings of this study.

3.3. List and rank key river artists in terms of the accuracy of their depictions providing the titles, date, medium and location of each of the artworks.

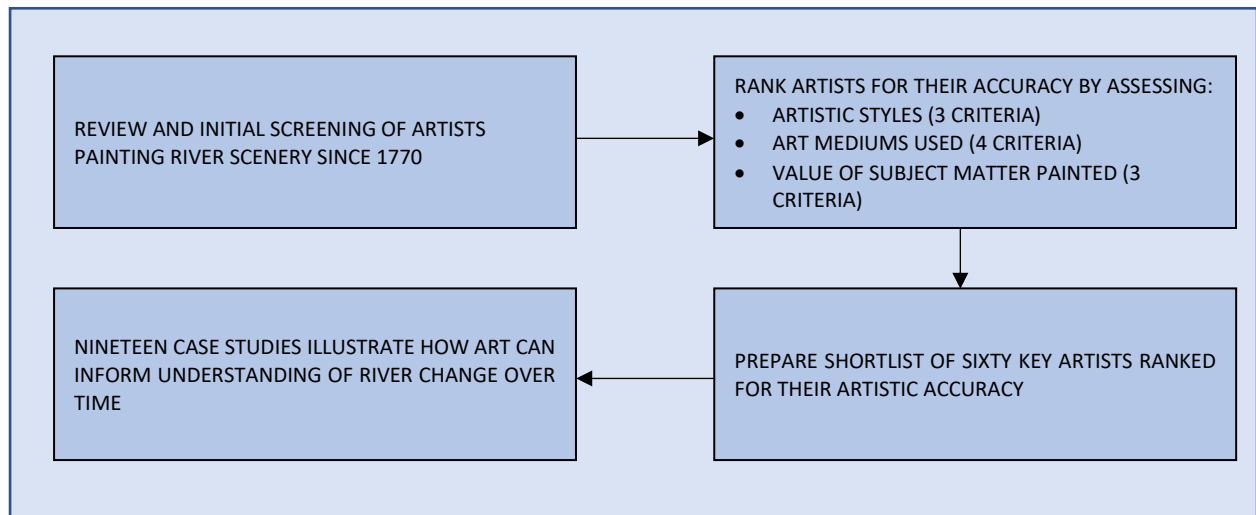


FIGURE 6.3: SUMMARY FLOW CHART OF METHODOLOGY FOR RANKING AND UTILISING ARTWORKS TO INFORM STUDY OF CHANGE WITHIN ENGLISH RIVERS SYSTEMS SINCE THE LATE EIGHTEENTH CENTURY

The accuracy evaluation criteria utilised were:-

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

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

3.4. Detailed descriptions of a diverse range of river case study sites where the potential of artworks to support the study objectives are described and illustrated. The study sites were evaluated under the headings: *Location; Why was this case study site selected? Summary of geology, fluvial geomorphology and processes; How can the art imagery resources inform us of river change? What are the key issues that can be learnt from this study site? References.*

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

3.5. Preparation of a comprehensively illustrated technical report suitable for online and hard copy publication describing the results of the research and how art can be used in practice, and also how it fulfils the needs of the full range of users.

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

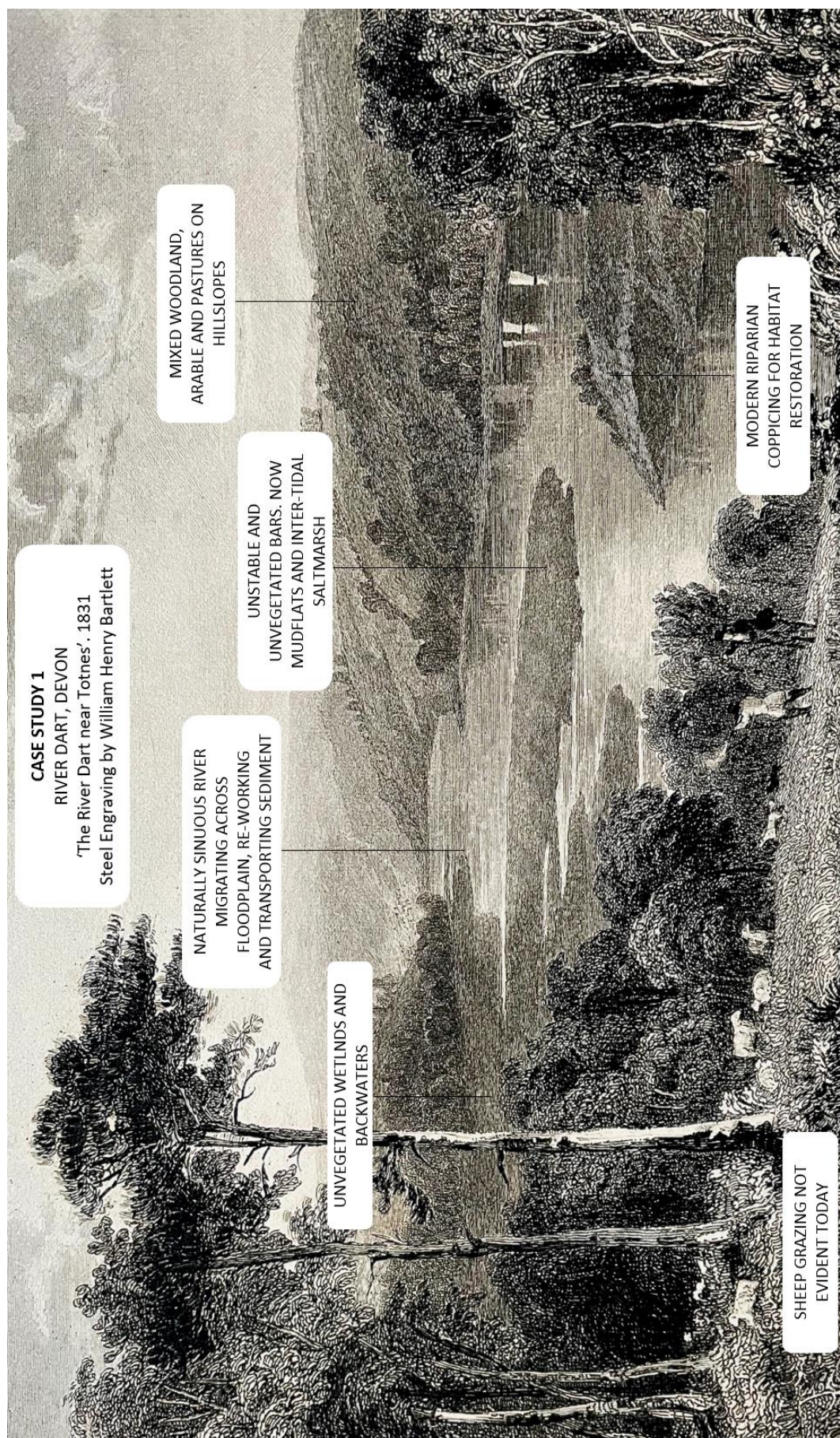


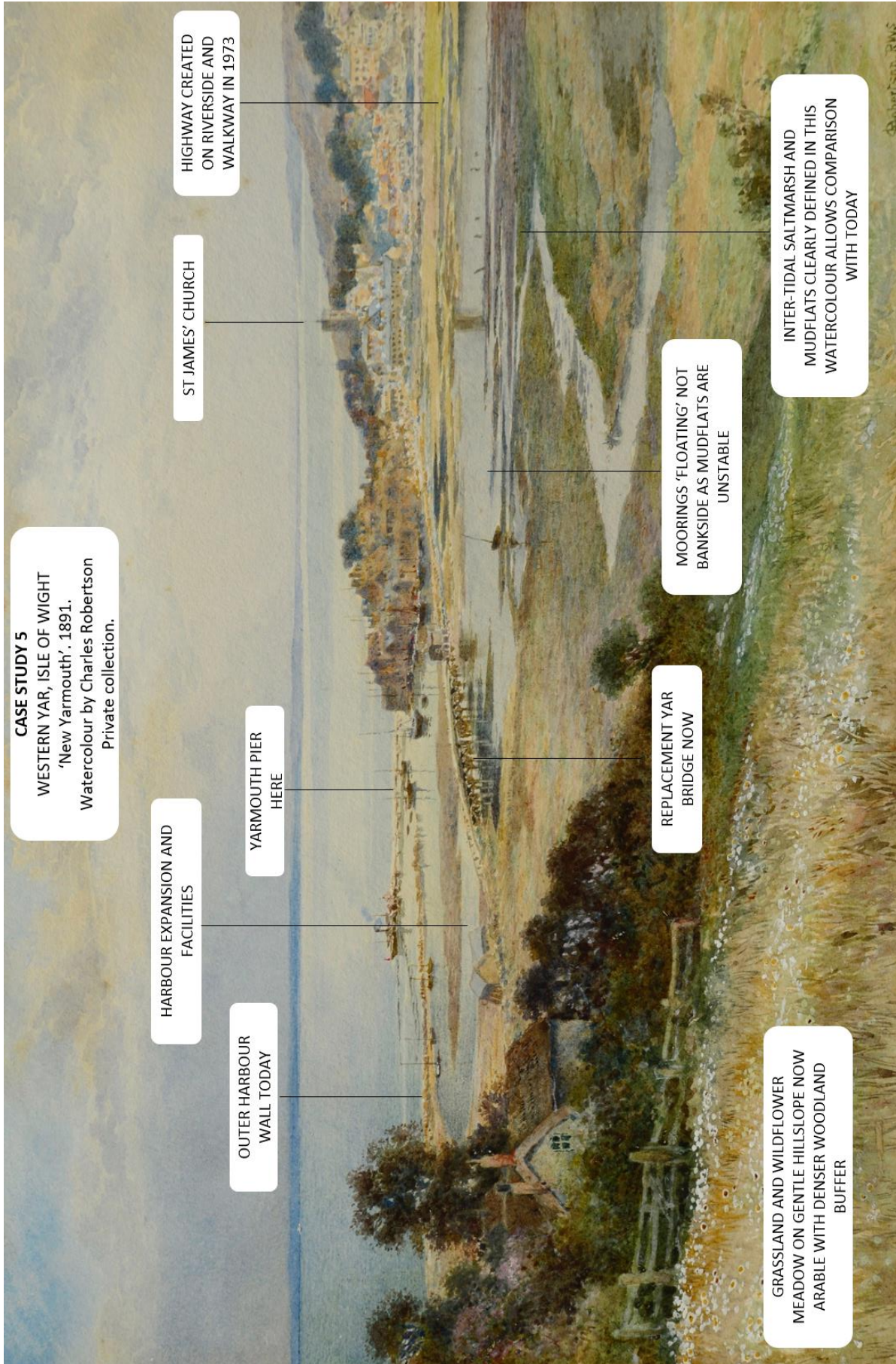
Figure 6.4: Alfred R. Quinton

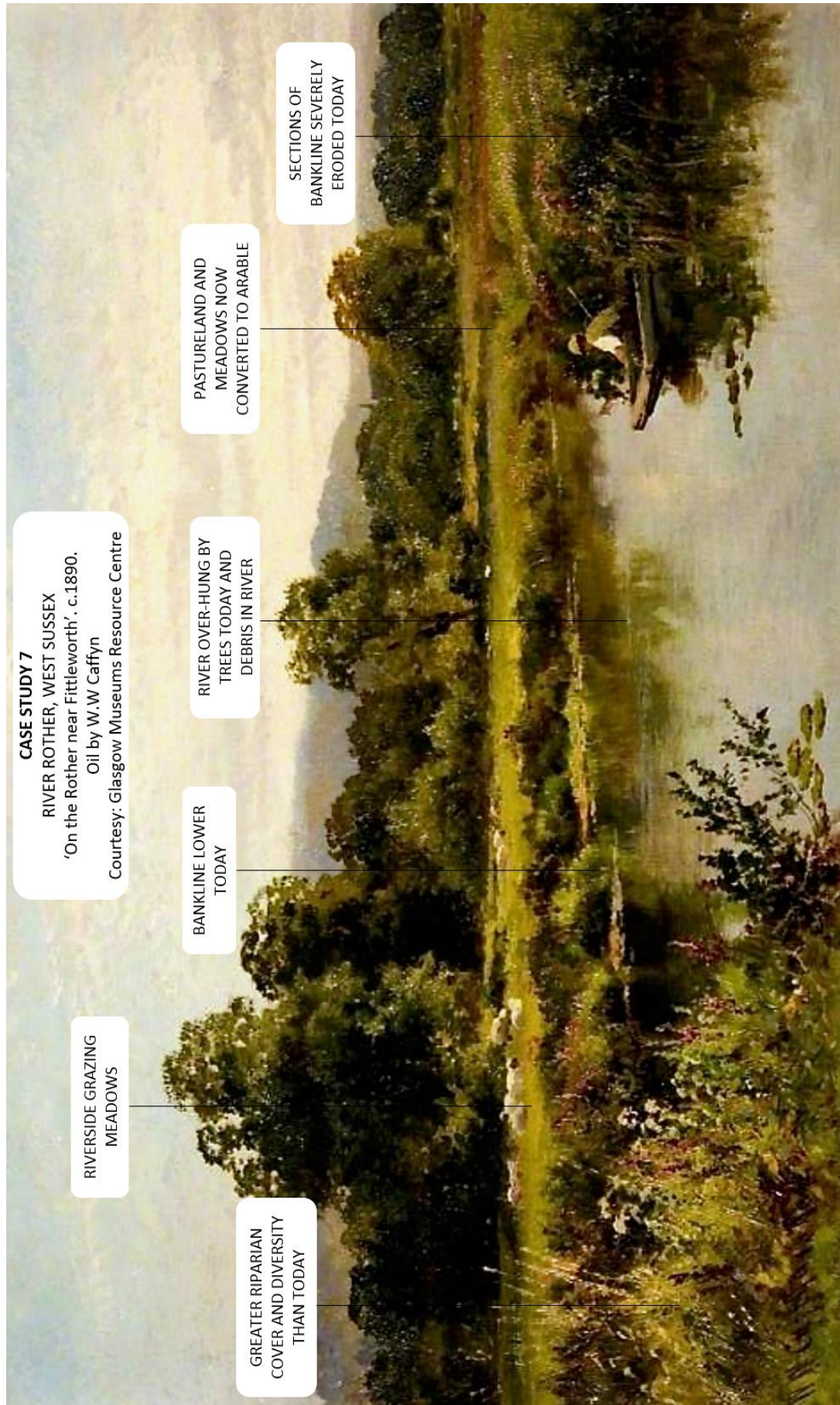
The Castle and Dinham Bridge, Ludlow

c.1925

Courtesy: Salmon's.







CASE STUDY 7

RIVER ROTHER, WEST SUSSEX

'On the Rother near Fittleworth'. c.1890.

Oil by W.W. Caffyn

Courtesy: Glasgow Museums Resource Centre

RIVERSIDE GRAZING
MEADOWS

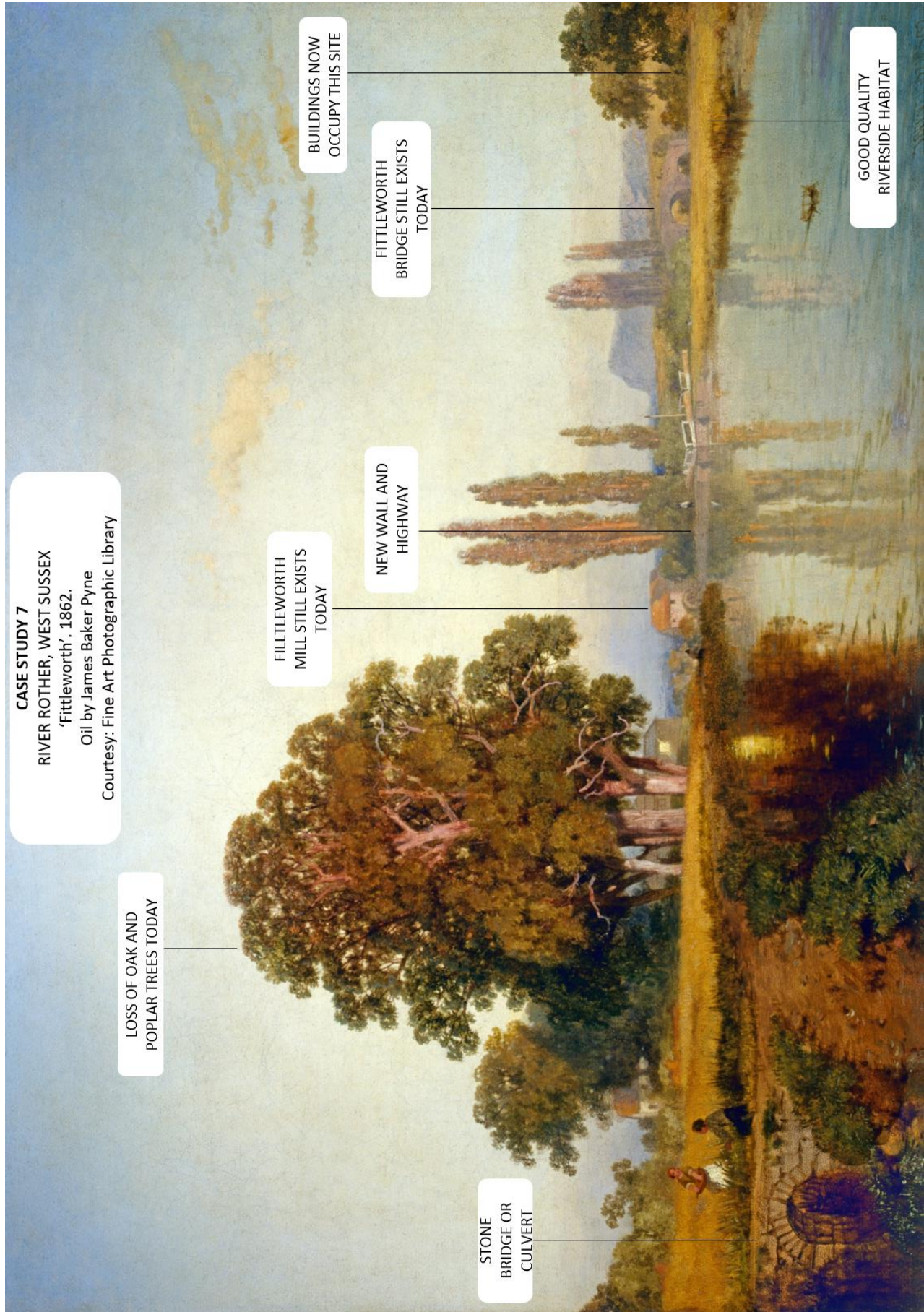
BANKLINE LOWER
TODAY

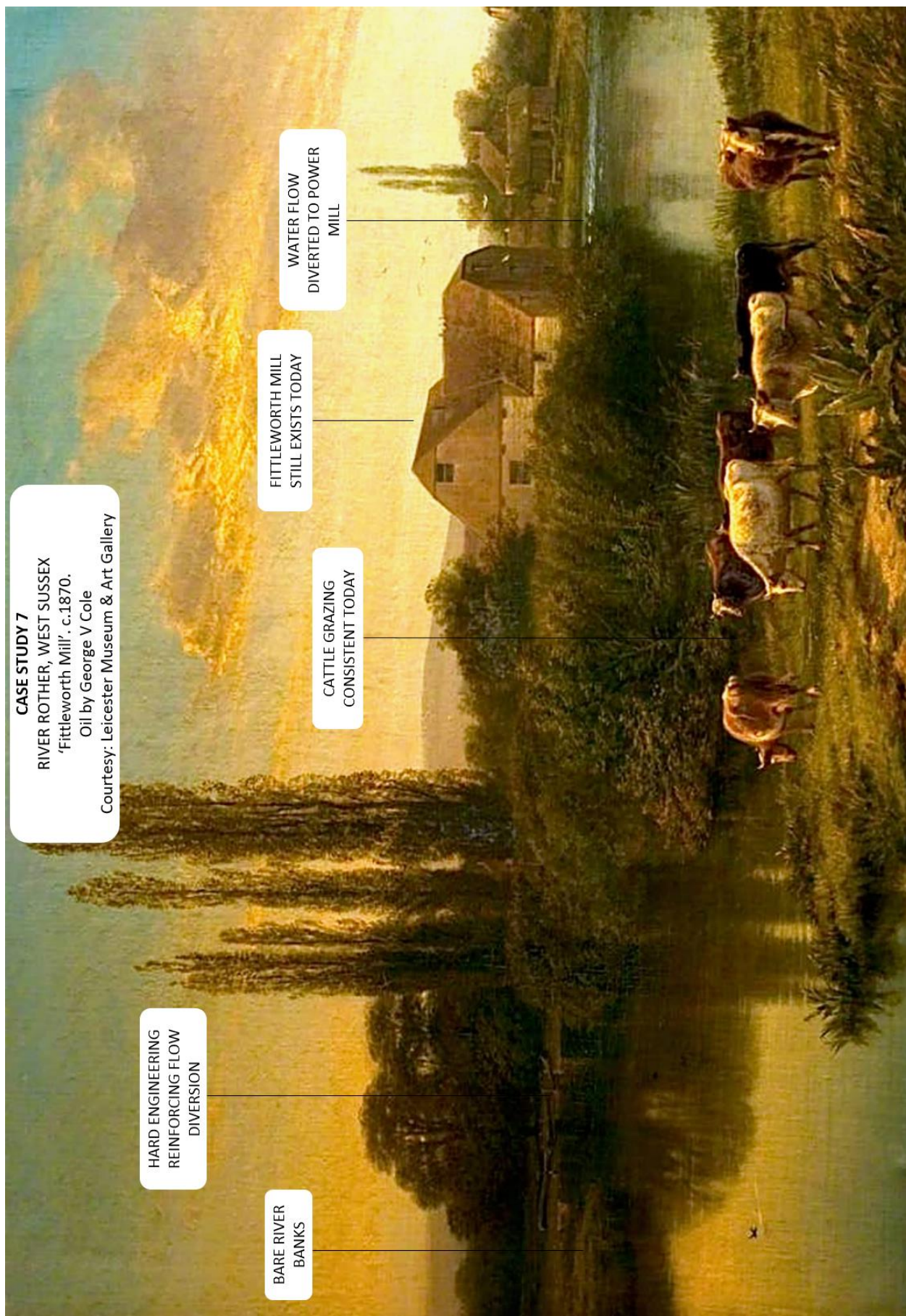
RIVER OVER-HUNG BY
TREES TODAY AND
DEBRIS IN RIVER

PASTURELAND AND
MEADOWS NOW
CONVERTED TO ARABLE

SECTIONS OF
BANKLINE SEVERELY
ERODED TODAY

GREATER RIPARIAN
COVER AND DIVERSITY
THAN TODAY





CASE STUDY 7

RIVER ROTHER, WEST SUSSEX

'Fittleworth Mill'. c.1870.

Oil by George V Cole

Courtesy: Leicester Museum & Art Gallery

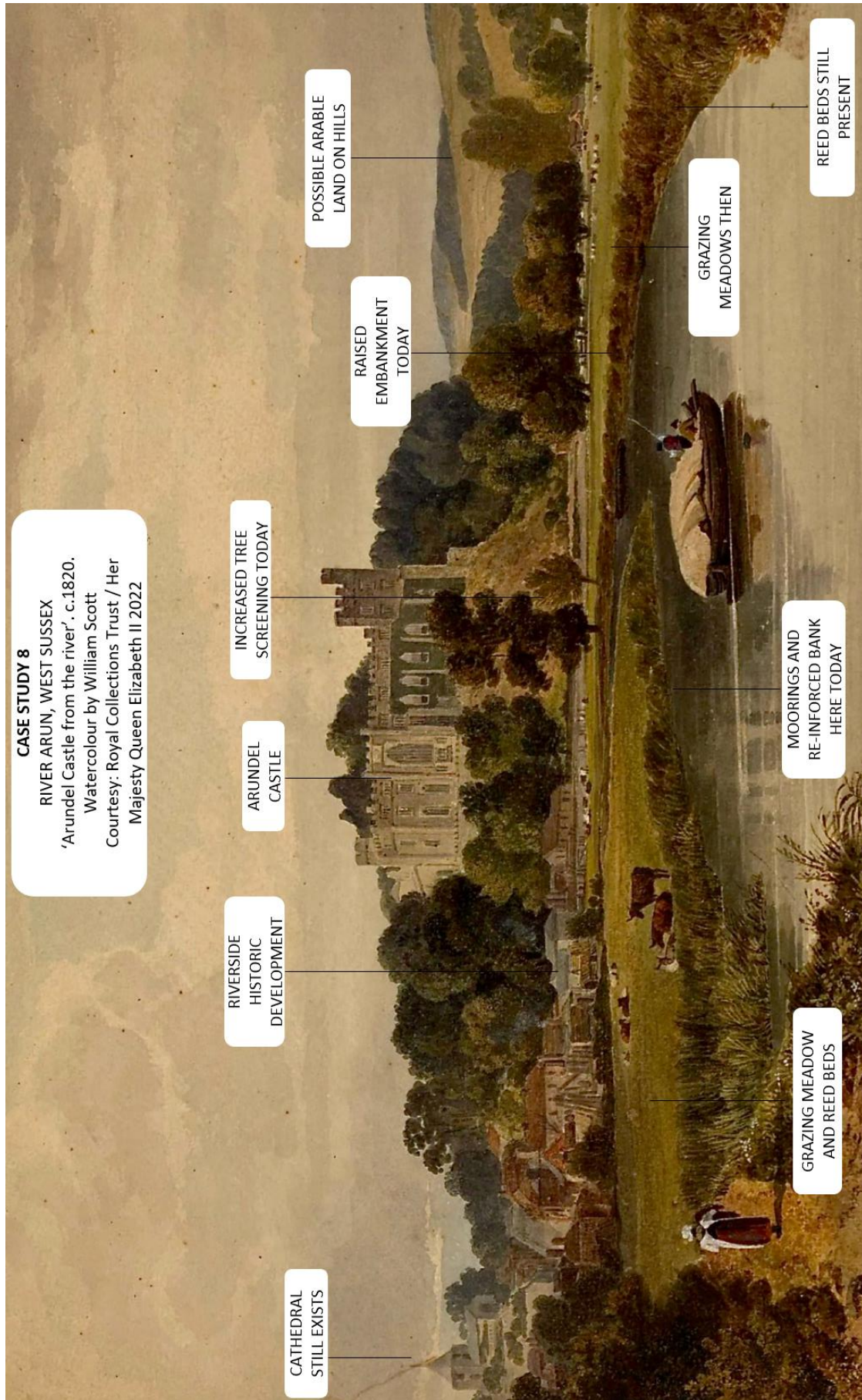
HARD ENGINEERING
REINFORCING FLOW
DIVERSION

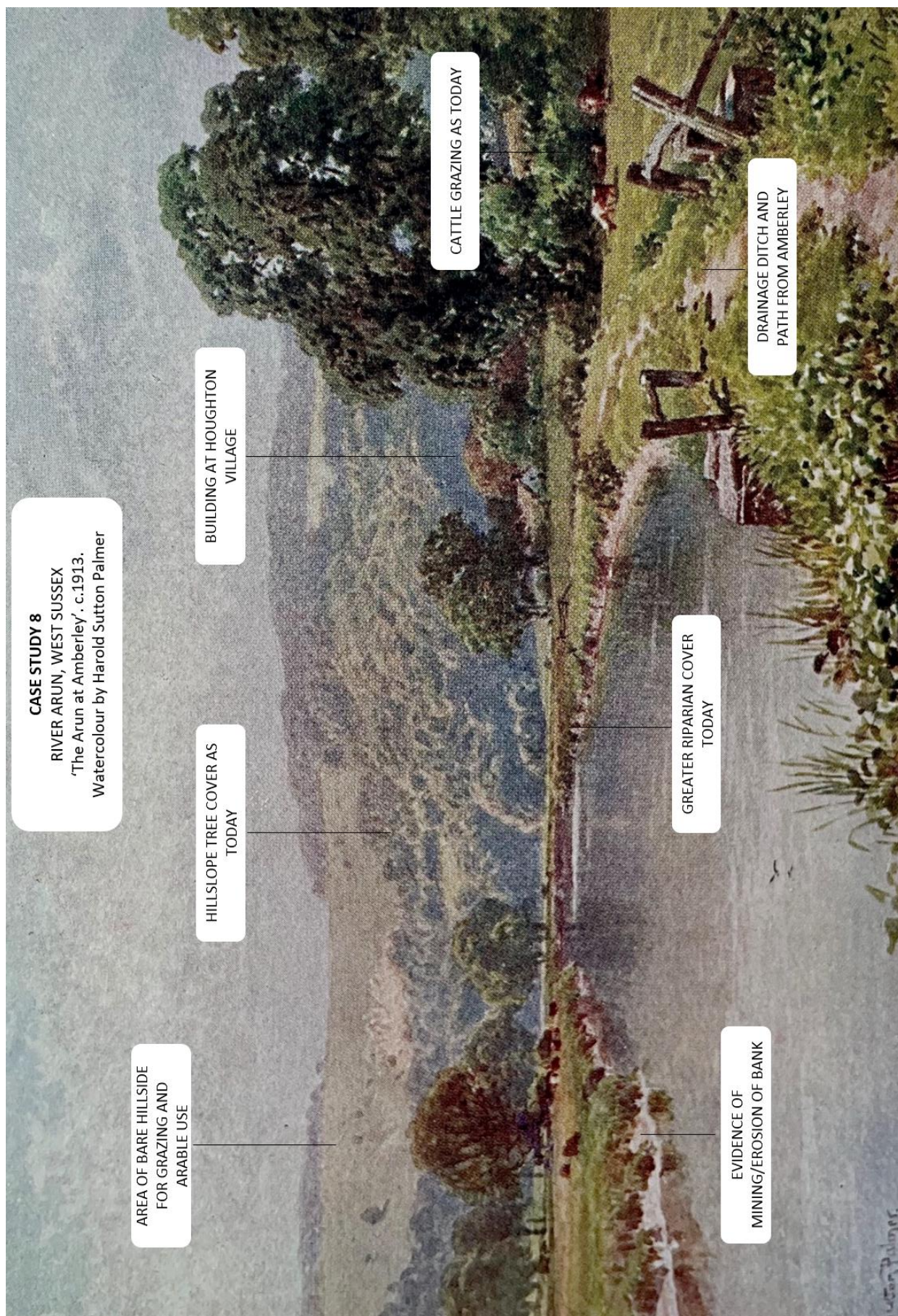
BARE RIVER
BANKS

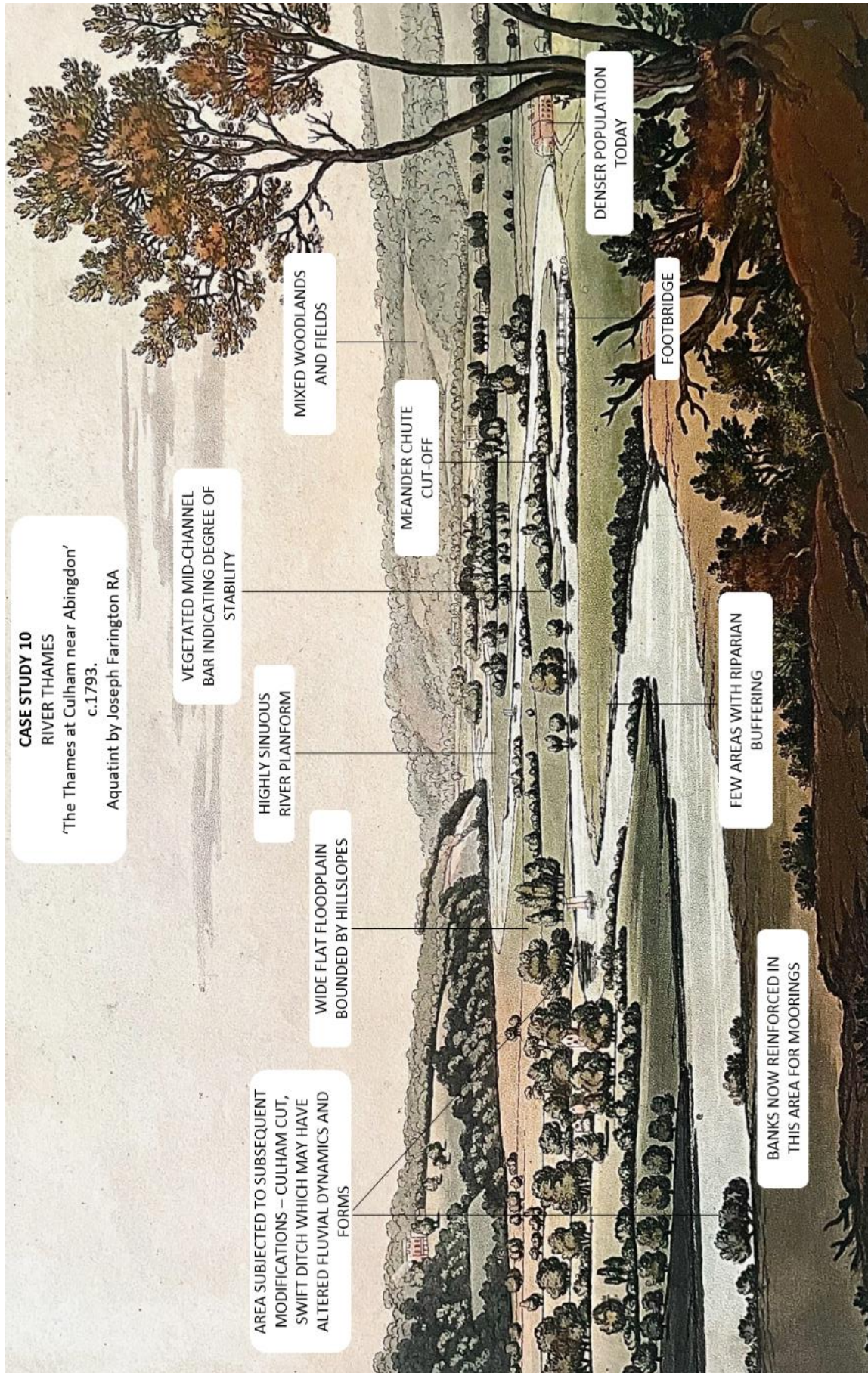
CATTLE GRAZING
CONSISTENT TODAY

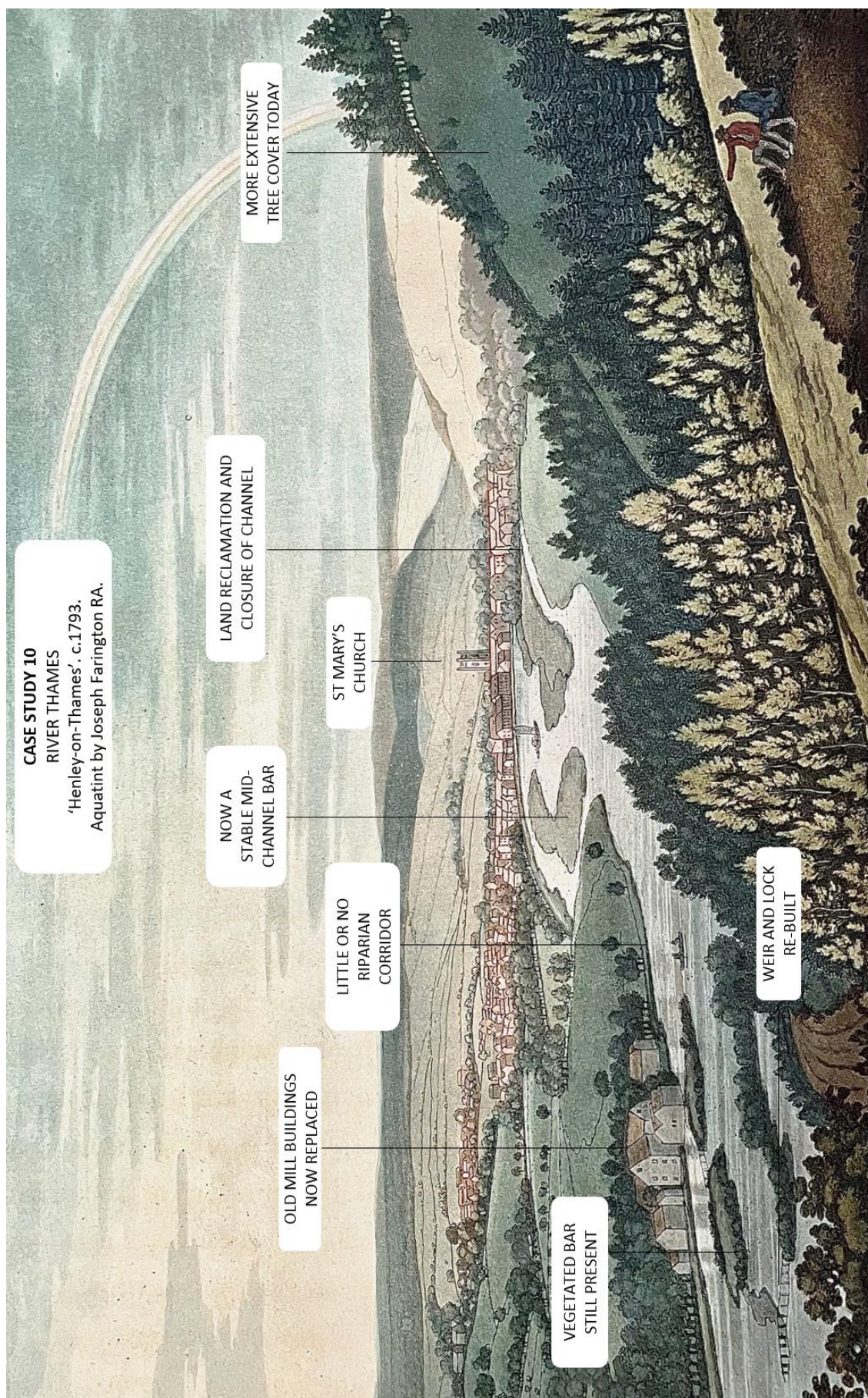
FITTLEWORTH MILL
STILL EXISTS TODAY

WATER FLOW
DIVERTED TO POWER
MILL









CASE STUDY 10
RIVER THAMES
'Henley-on-Thames', c.1793.
Aquatint by Joseph Farington RA.

NOW A
STABLE MID-
CHANNEL BAR

LAND RECLAMATION AND
CLOSURE OF CHANNEL

MORE EXTENSIVE
TREE COVER TODAY

LITTLE OR NO
RIPARIAN
CORRIDOR

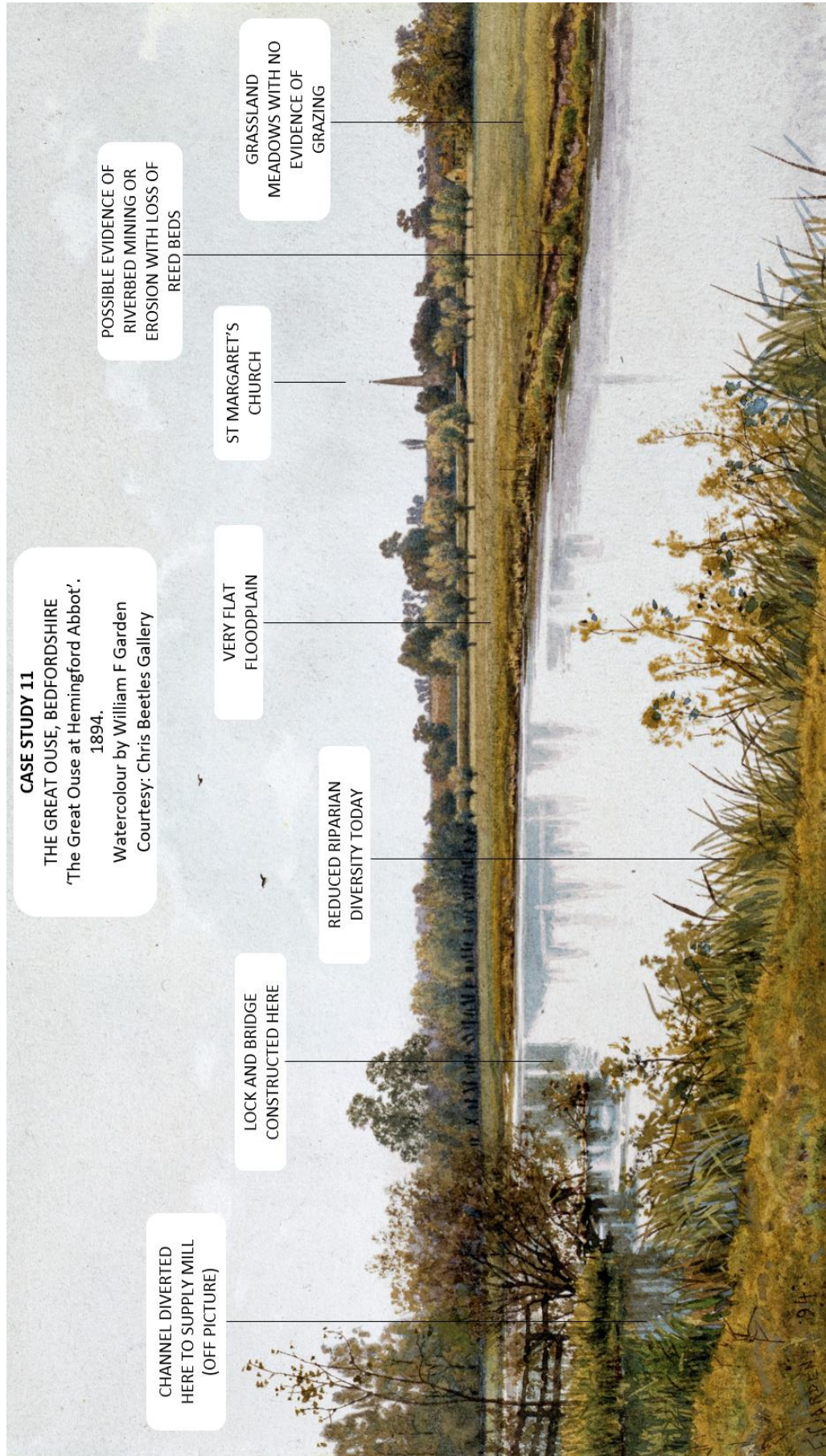
ST MARY'S
CHURCH

OLD MILL BUILDINGS
NOW REPLACED

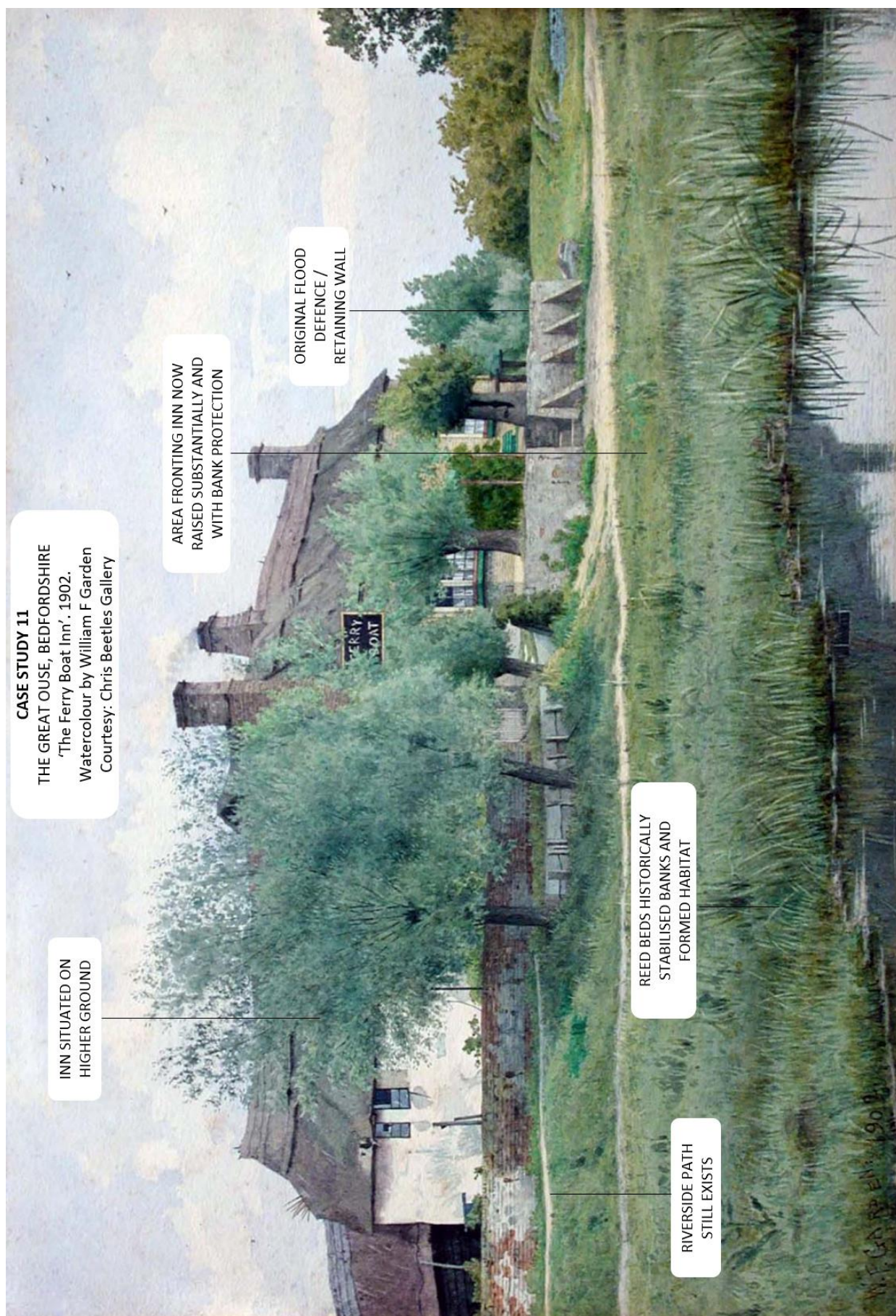
VEGETATED BAR
STILL PRESENT

WEIR AND LOCK
RE-BUILT











CASE STUDY 11

THE GREAT OUSE, BEDFORDSHIRE

'The Ferry Boat Inn at Holywell on the Ouse'.
1891.

Watercolour by Arthur A Fraser

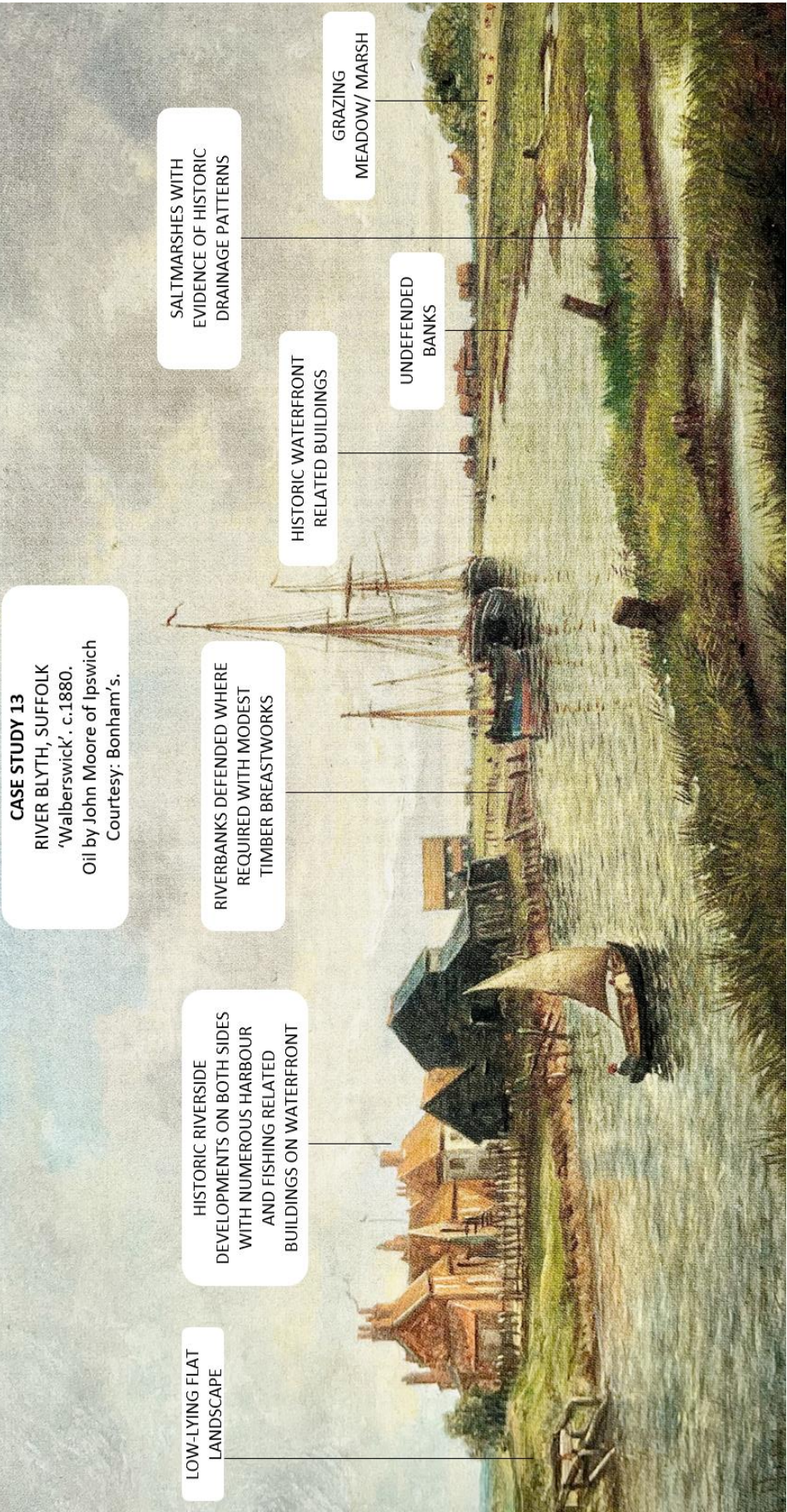
Courtesy: Chris Beetles Gallery

PROTECTIVE
FLOODWALL FOR
FERRY BOAT INN

FLAT, WIDE
FLOODPLAIN

WOODY DEBRIS INDICATIVE
OF FLOODING, HIGH FLOW
CONDITIONS, AND/OR
CHANNEL INSTABILITY
UPSTREAM

WIDE SECTION OF
CHANNEL AT RIVER
CONFLUENCE



CASE STUDY 13
RIVER BLYTH, SUFFOLK
'Walberswick'. c.1880.
Oil by John Moore of Ipswich
Courtesy: Bonham's.

LOW-LYING FLAT
LANDSCAPE

HISTORIC RIVERSIDE
DEVELOPMENTS ON BOTH SIDES
WITH NUMEROUS HARBOUR
AND FISHING RELATED
BUILDINGS ON WATERFRONT

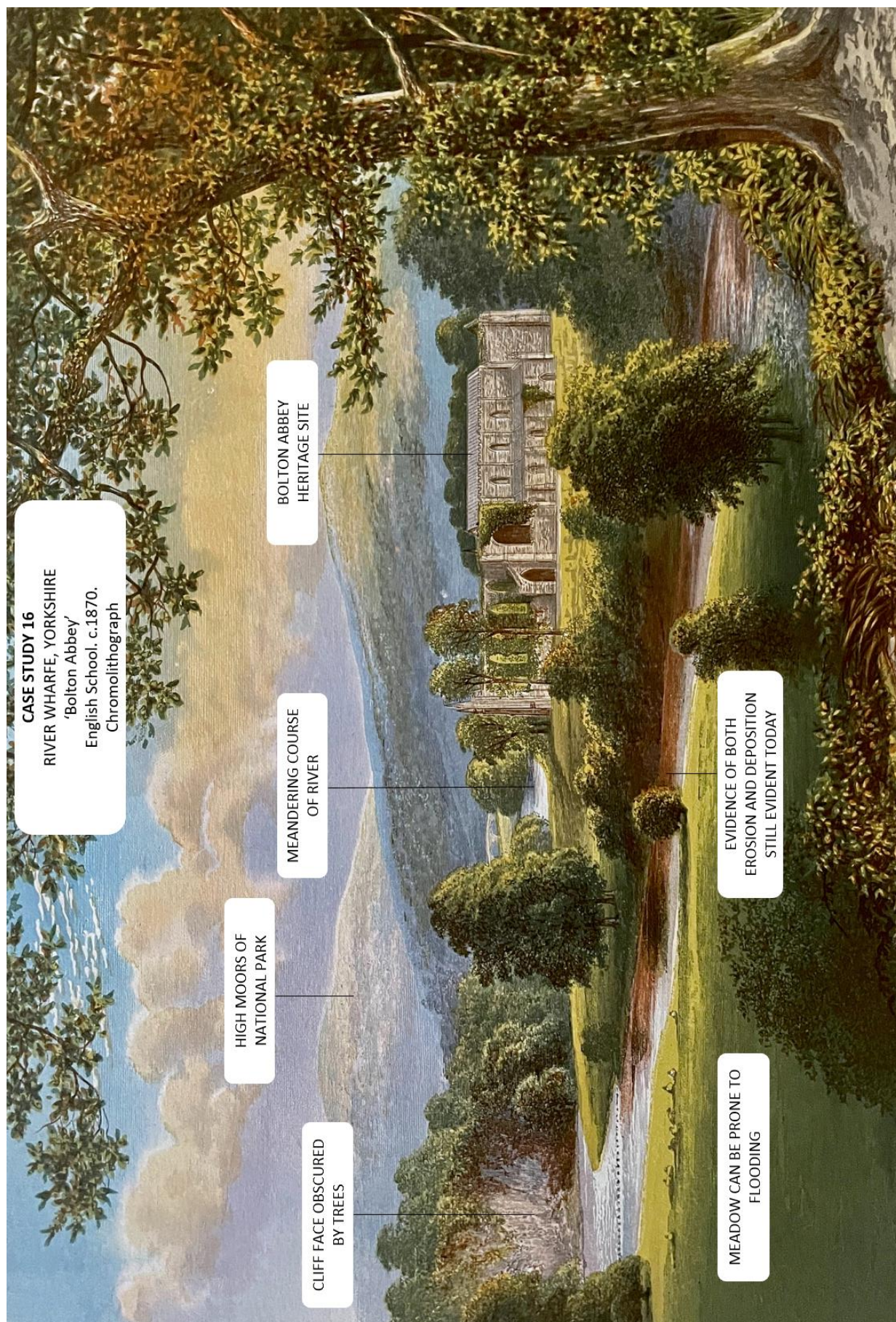
RIVERBANKS DEFENDED WHERE
REQUIRED WITH MODEST
TIMBER BREASTWORKS

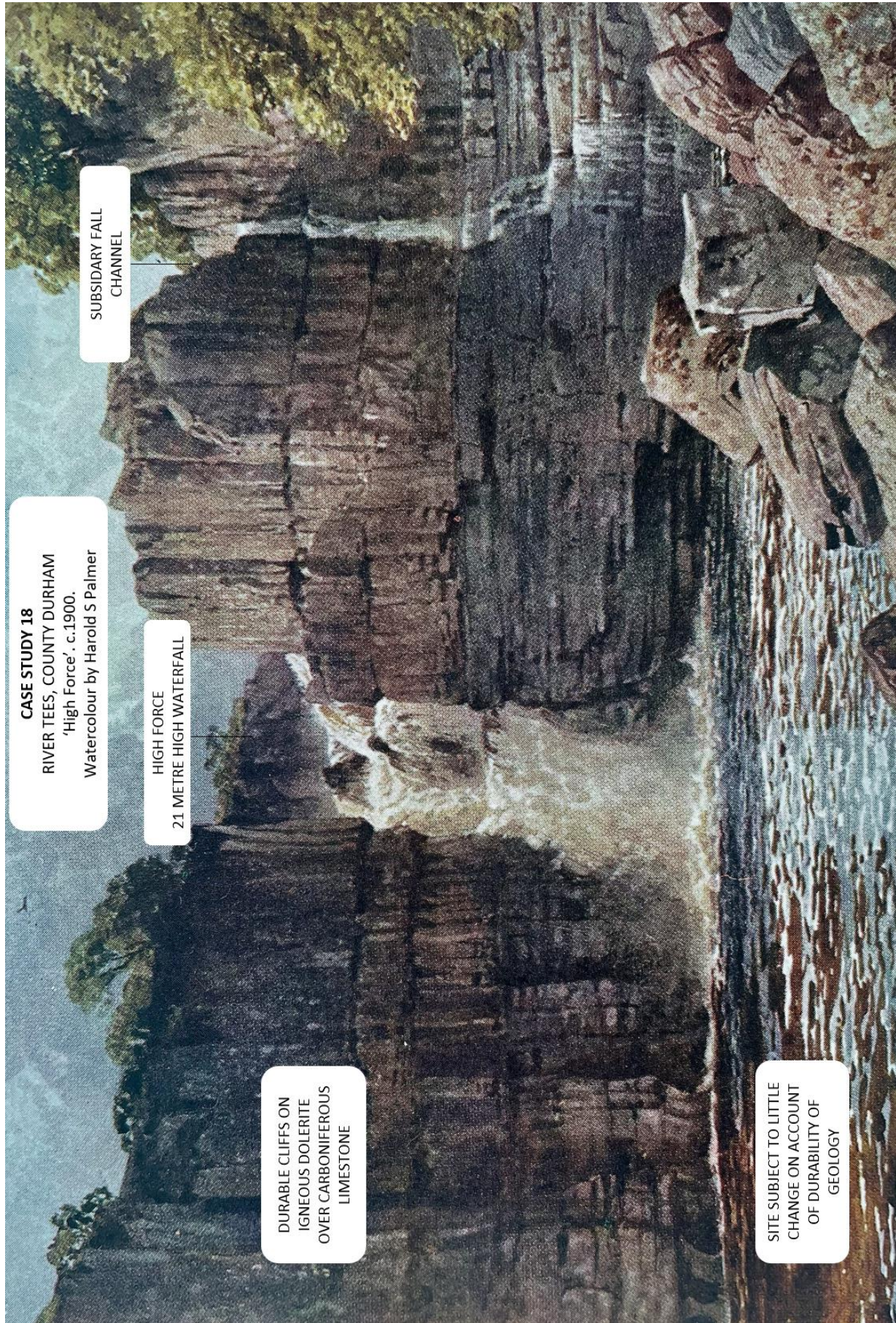
HISTORIC WATERFRONT
RELATED BUILDINGS

SALTMARSHES WITH
EVIDENCE OF HISTORIC
DRAINAGE PATTERNS

UNDEFENDED
BANKS

GRAZING
MEADOW/ MARSH



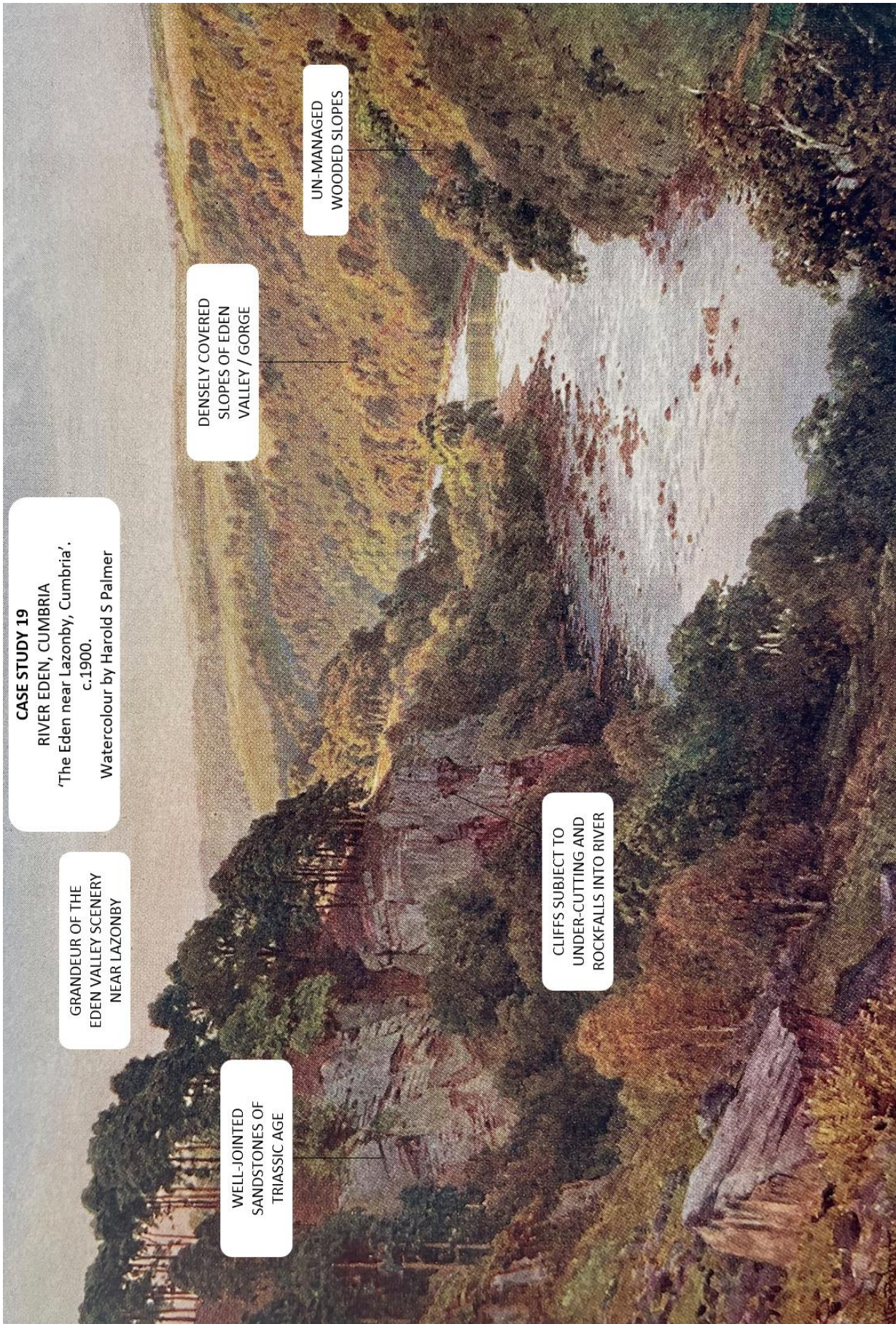


CASE STUDY 18
RIVER TEES, COUNTY DURHAM
'High Force' . c.1900.
Watercolour by Harold S Palmer

HIGH FORCE
21 METRE HIGH WATERFALL

DURABLE CLIFFS ON
IGNEOUS DOLERITE
OVER CARBONIFEROUS
LIMESTONE

SITE SUBJECT TO LITTLE
CHANGE ON ACCOUNT
OF DURABILITY OF
GEOLOGY



6. Successes and Limitations of the study approach

6.6.1. Introduction

Previous research in the field of art and landscape/environmental change has shown that there are always some image gaps that cannot be filled at the time of undertaking the study. However, with the benefit of the online art image libraries such as *ArtUK* and *WatercolourWorld* more images are appearing all the time. Previous studies have also shown that numerous further images can come to light particularly during and sometimes after dissemination and engagement with stakeholders (McInnes & Stanford-Clark, 2018¹).

6.6.2 The availability of images

The rich English river art resource has been described and illustrated in detail through a wide range of travel and topographical books together with artworks held in local, regional and national collections. Fortunately, today a huge number of paintings and watercolours can now be accessed easily via the *ArtUK* and *WatercolourWorld* websites. For this study a total of 3,240 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. However, for the period from 1930 until 1960 there were fewer suitable topographical artworks partly as a result of the interruption of the two World Wars but also because of the change in artistic tastes away from the Victorian and Edwardian traditional style of landscape painting towards Modern Art.

Some of our greatest English painters depicted river scenery; John Constable on the Stour in Suffolk, William Daniell on the Thames, Harold Sutton Palmer, who illustrated '*The Rivers and Streams of England*' (Bradley and Sutton Palmer, 1909⁵) the Fraser Garden family who painted scenes along the Great Ouse in Bedfordshire (Lane, 2010⁶) and, later, Alfred Robert Quinton, who painted many of England's rivers for the famous postcard manufacturers Salmon's of Sevenoaks.

The most painted locations over the last few centuries have tended to be either sites of dramatic or tranquil river scenery or the developing riverside cities, towns and villages but also historic bridges, locks and river mouths, ports and harbours. A repetition of the same or similar views of these locations over this time period 1770 – 1930 provides a valuable chronology of change (or indeed lack of changes) as a result of both natural and human influences.

There are some other limitations in terms of the use of artworks. For example, low-lying frontages were less frequently painted as artists found subjects such as coastal scenery more marketable. Although the Somerset Levels is a beautiful and fascinating landscape in its own right artists were drawn to Lynmouth and Lynton or Weston-Super-Mare where there were more customers for their artworks. Likewise, the River Waveney on the boundary of Suffolk and Norfolk was less frequently depicted where artists were, instead, drawn to the picturesque banks of the River Blyth at Walberswick and Southwold.

6.6.3. Accuracy and Confidence in the Ranking of Artists and their works

As part of this study an art ranking system, refining earlier studies, has been provided to establish a robust methodology for identifying those artists who have depicted river scenery most accurately since the late eighteenth century. The study has compiled a shortlist of sixty artists, the names of whom will be familiar to art researchers, and some of whom painted almost photographic images of

rivers, particularly during the mid-nineteenth century. Accuracy in art was important for a number of reasons and originated from the demands of the Army and the Navy for detailed views of river mouths, estuaries, ports and harbours for military and navigational purposes. From the mid-eighteenth century the Duke of Cumberland and others commissioned artists such as Thomas Sandby to paint topographical views and a wealth of images were also commissioned by the Board of Admiralty from the 1790s onwards; these are held in collections such as those of the National Archives. Later, between 1814 – 1825 William Daniell RA undertook his great *Voyage Round Great Britain* (Daniell & Ayton, 1814-1825³); his 308 aquatint engravings include numerous views of river mouths and estuaries accurately depicted in colour. The distinguished architect and watercolour artist, David Addey, retraced Daniell's voyage in the 1990s when he repainted each view from Daniell's original vantage-point thereby providing a comparison some 150 years later (Addey, 1995⁴).

The purchasers of artworks, including wealthy Victorian and Edwardian customers on vacation, required accurate depictions of scenery in full colour. These were deemed preferable to the recently invented black and white photographic landscape images becoming available by the 1860s. The Victorians particularly appreciated the hours and days of effort involved in creating the best artworks. Some of these artists, such as the Pre-Raphaelites and their Followers, had been influenced by the Victorian art critic, John Ruskin, who promoted the ethos of painting 'out of doors'.

In his Edinburgh lecture in 1853, Ruskin stated that "*Pre-Raphaelitism has but one principle, that of absolute, uncompromising truth in all that it does, obtained by working everything down to the most minute details from nature and nature alone*" (Ruskin, 1853⁷). The emerging science of geology in parallel with Pre-Raphaelitism resulted in a growing interest in depicting 'geological' scenery, which, by necessity, required artistic accuracy (Holmes, 2017⁸). This report has been illustrated extensively with works by those artists who were ranked most highly for their artistic accuracy.

6.6.4. The added value of colour art images over Black and White Photography

The use of colour washes, together with pen and ink, started to become available from the mid-seventeenth century. Watercolour art became very popular with paint boxes providing an easy means of depicting landscapes in colour in the field. Art, both oils and watercolours, has continued to be an effective colour illustration medium through to the present day.

It has been explained that photography emerged in the 1840s but the use of this medium for portraying the landscape only became popular from about 1860 onwards as portraiture had been the prime interest before that time. Paintings of landscape scenery in colour were very much favoured by Victorian and Edwardian customers over black and white photography, because art provided a more complete record of the scenery that they had visited and enjoyed on their holidays. In fact, when photography first emerged as a potential competitor to art, many critics were dismissive of the notion that photography could be considered an 'art' in its own right. This was because artworks in colour were able to display the splendour of real life as the viewer could actually see it, and thereby provide a permanent record and visual reminder of the landscapes and scenery enjoyed by visitors when they returned to their homes inland or in the large cities (Jacobi & Kingsley, 2016⁹).

Colour photography started to emerge in the early twentieth century, but it is recognised that initially the quality was very poor and, in fact, it could be argued that it was not until the early 1990s that the quality of colour photographs was sufficient to make a real difference in terms of usage of colour for scientific purposes such as environmental monitoring and archaeological studies and investigations.

Artworks do, therefore, provide a permanent, enduring colour record extending back at least to the 1770s. The addition of watercolour paint to aquatints and other engravings practiced by leading art

galleries and distributors such as Ackermann's of London, has provided us with a unique and often accurate record of past conditions. Tours to various parts of the country by artists such as William Daniell RA and others allow us to inspect landscapes such as coastal and river scenery with the benefit of full colour some 50 years before the evolution of black and white topographical photography, and over 150 years before colour photography became more widely available.

As part of this study evidence has been sought as to the perceived added benefits of colour photography over black and white, but no published research has been found on the subject to date. Coastal monitoring using aerial photography undertaken by the Environment Agency and later by the Channel Coast Observatory moved from black and white to colour in the early 1990s and there is no doubt that the added dimension of colour enhances interpretation from the air. Colour artworks, therefore, extending back to the late eighteenth century, provide us with the opportunity to examine change over a very long time period in as realistic a medium as possible, and the applications of this have been illustrated in the numerous case studies contained in this report.

This study has sought to highlight the potential of such historical artworks to inform us of the impacts of change over time. Those studying environmental topics are often familiar with both the interpretation of old photographs, and use of new technologies such as high-resolution aerial photography and Lidar rather than art. The findings of this study recognise the significance of the art resource and consultees have helpfully highlighted a range of potential uses for art images.

6.6.5. References

1. McInnes, R.G. & Stanford-Clark, C. 2018. *The State of the British Coast Study*. Coastal & Geotechnical Services. St Lawrence, IW.
2. Environment Agency. 2020. *National Flood and Coastal Erosion Risk Management Strategy for England*.
3. Daniell, W. & Ayton, R. 1814-25. *A Voyage Round Great Britain*. Longman & Co. London.
4. Addey, D. 1995. *A Voyage Round Great Britain – Sheerness to Land's End*. Spellmount Limited. ISBN: 1-873376-34-0. And three other volumes.
5. Bradley, A.G. & Sutton Palmer, H. 1909. *The Rivers and Streams of England*. A. & C. Black. London.
6. Lane, C. 2010. *The Fraser Family*. Chris Beetles Gallery, London. ISBN: 9 781905 738236.
7. Ruskin, J. 1853. *Lectures on Architectural and Painting at the Philosophical Institute, Edinburgh*.
8. Holmes, J. 2018. *The Pre-Raphaelites and Science*. Paul Mellon Centre for British Art, Yale. ISBN: 978-0300-232066HB.
9. Jacobi, C. & Kingsley, H. K., with Jacklin, E. 2016. *Painting with Light*. Tate Publishing.

7. Conclusions

7.1. England's river systems have a rich art heritage with images dating back to the late eighteenth century and earlier. Currently many of the images are displayed or stored in public and private art galleries, museums, heritage centres, local authority archives and image libraries. However, collections of such images are also becoming increasingly available in very large numbers online through, for example, ArtUK (<http://artuk.org/>) and WatercolourWorld (<https://watercolourworld.org/>). Overall, it is believed that sufficient images have been sourced as part of this study to demonstrate the particular usefulness and wide-ranging applications of artworks in terms of informing understanding and management of river change across England.

7.2. The art record provides a continuity of full colour images for most English rivers with some artworks dating back to the 1770s. It was a further 90 years before the wider introduction of landscape black and white photography and 150 years before the introduction of colour photography. Use of art images allow river scientists, managers and other practitioners to view varied river environments in colour often before riverside and in-river developments took place. Sequences of images of the same location allow change or lack of change to be observed over an extended time period.

7.3. Whilst photographic images, both terrestrial and aerial, are familiar aids used by researchers and practitioners, for example in the preparation of the hierarchy of river management plans, the rich art resource is much less well used. This is partly because of a lack of awareness of the range art images available and how to access them, but also due to uncertainty about their accuracy.

7.4. An artworks ranking system developed by the authors has been refined for this study. This has led, for the first time, to the preparation of a list of those artists that have depicted English river scenery most accurately.

7.5. The most accurate artistic depictions are most often those completed by artists with architectural, topographical or geological backgrounds. Artists of the Pre-Raphaelite Brotherhood and particularly their Followers have produced numerous finely detailed river views between the 1850s and 1900.

7.6. River artworks form an additional, valuable and currently under-used resource available for education, dissemination of policies and plans and public engagement more widely. Alongside old photographs paintings can form interesting and helpful tools when engaging with stakeholders over, for example, possible flood risk management policy changes such as in the face of climate change.

7.7. Compared to the nineteenth century and the twentieth century up to 1930 there are fewer artworks for the period between 1930-1960s. This was a result of changing public tastes away from the traditional landscapes of the Victorian and Edwardian eras, the effect of the two World Wars and the advent of new styles of art. Since the 1960s there has been a strong revival of traditional landscape painting.

7.8. The artworks often depict rivers before flood defence measures were provided. In some locations active consideration has or is being given to removal of defences for environmental, economic or other sustainability reasons. An examination of early art images may assist understanding of the implications of changing approaches river management.

7.9. The completion of this study could not have been achieved without the interest and support of both the Environment Agency and a wide range of fine art bodies, organisations and individuals; their kind assistance is most gratefully acknowledged.

8. Recommendations

8.1. Historical artworks provide a detailed record over time of changes affecting the physical and environmental characteristics of rivers as well as their cultural heritage. It is recommended that, where possible, full use should be made of art to support decision-making.

8.2. Artworks and old photographs are images that riverside residents and other stakeholders are familiar with, and which they often trust. They form excellent visual aids and should be utilised to support presentations on policy initiatives such as those where difficult choices over future management may require careful explanation.

8.3. The study has benefitted from the photographing of 212,000 oil paintings from UK public art collections, which are available to view online through the *ArtUK* website. The *WatercolourWorld* website already hosts over 100,000 watercolours and is also proving to be an invaluable resource for those interested in studying changing environments such as within river systems. It is strongly recommended that scientists and practitioners take advantage of these art image collections.

8.4. The preparation of a list of artists ranked for accuracy as part of this study will reduce the need for time-consuming research and allow website users to source artists who painted their particular locations of interest more easily. It is recommended that a simple online four-page colour guide on *How to use art imagery* be prepared to assist users still further.

8.5. It is recommended that in locations where, for example, removal of existing defences is being considered, the art record be interrogated in order to understand the nature of the site in its natural unconstrained form.

8.6. The approach to the use of art described in this study can fulfil an important role in bridging the disciplines of the arts and river science. It offers the opportunity for researchers studying art, geography and science, to engage more closely taking full advantage of the image resources that are available online.

8.11. The results of this study can be disseminated widely online and through the arrangement of a *National or Catchment-based Art Competition*. Artists, photographers, residents, visitors and school pupils can visit river sites painted by artists in the past and produce present day art and photography encouraging dialogue over change or lack of it over time.

Appendix 1. Biographical information on some key artists who depicted English River Scenery most accurately between 1770-1960

List of Abbreviations used in 'List of Artists'

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

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



Joseph Farington RA

The Thames near Streatley Hill

Aquatint. 1793

ABBOTT, John White – 1763- 1857. Important early watercolourist who painted mainly West Country river and coastal scenery. Abbott, a surgeon from Exeter, made an extended tour of the West Country in 1791. His watercolours, which were exhibited at the RA, were *neat pen outlines and light clear colour or grey washes* (Mallalieu, 1976). See Fig. 4.3 page 31.

BARTH, J. S. – Fl. 1790s. With J. King he published twelve fine large copperplate views of IW in 1813. Engraved coastal views include: *St Helens, Brading* and *Yarmouth*.

BARTLETT, William Henry – 1809-1854. A prolific, well-travelled topographical artist and engraver who illustrated many early-to-mid-Victorian guidebooks. His views were engraved in Finden's *Ports & Harbours and Devon and Cornwall Illustrated* (Britton & Brayley, 1832) well as for Barber's *Picturesque Illustrations of the IW* (1834). See Fig 1.4, page 49; Fig. 2.20, page 70; Fig. 5.7, page 88.

BENHAM, Thomas – 1856-1911. Landscape, portrait and genre painter. Exhibited at RA from 1878, (also at RI, ROI, RHA and Tooth's). *Stranded* – a large painting depicting fisher-girls at Walberswick shown at the RA, 1889. See Fig. 13.12, page 169.

BREANSKI, Alfred De. Snr. – 1852-1928. Painter of Highland, Lakeland, river and coastal scenery in oils on the grand scale.

BRETT, John ARA – 1830-1902. A highly important follower of the Pre-Raphaelites, Brett was a painter of landscapes, particularly 'geological' coastal and estuary views in south-west England, the Isle of Wight and Wales. Most of his earlier works are in watercolour but he worked mainly in oils after 1870. *John Brett – Pre-Raphaelite Landscape Painter* (Payne, C, 2010). See Fig. 2.1, page 7.

COLE, George Vicat RA – 1833-1893. A landscape painter in oils particularly in Hampshire and Sussex. See Fig. 7.6, page 103.

CONSTABLE, John RA – 1776-1837. The leading British landscape painter. He mainly painted landscapes of Suffolk particularly on the River Stour. See Fig. 4.2, page 76.

COOPER, Alfred Heaton – 1864-1929. He studied at Westminster School of Art and became an extremely prolific landscape painter and illustrator. Mainly associated with the Lake District, where he settled, he travelled widely in Britain producing watercolours for publication in regional guides; e.g. Norfolk and Suffolk (A. & C. Black Ltd., 1921) and the IW. See Fig. 13.4, page 166.

COTMAN, Frederick George – 1850-1920. A landscape and genre painter from Ipswich, nephew of John Sell Cotman; he studied at the RA Schools. Cotman exhibited several Suffolk coastal and river paintings at the RA, including *Departing Ray of Sunshine, Blythburgh in 1900*.

CROME, John – 1768-1821. In 1803 John Crome, with Robert Ladbroke, formed the Norwich School of Artists, which held exhibitions almost continuously between 1805-1833. Crome produced a large number of detailed coastal and river or estuary paintings particularly around Great Yarmouth.

DANBY, James Francis RA – 1793-1861. A prolific painter of scenes at Bristol, on the Avon.

WILLIAM DANIELL RA – 1769-1837. A coastal and marine artist who studied under his father who was also a Royal Academician. He produced eight volumes containing 308 fine aquatint engravings for his publication *A Voyage Round Great Britain* (1814 – 1825) which took eleven years to complete; he was elected RA in 1822. (Daniell, W. & Ayton, R., 1814-1825. *A Voyage Round Great Britain*. Longman & Co). See Figs. 2.8, page 16; Fig. 2.13, page 12; Fig. 4.11, page 35.

DAWSON, Henry – 1811-1878. A painter of landscapes – river and coastal scenery including large scale views of London.

DE WINT, Peter – 1784-1849. An important coastal and river watercolourist and member of the OWS. He was an associate of Dr Monro and John Varley. See Fig. 4.5, page 32; Page 63, Centre.

DUNCAN, Edward RWS – 1803-82. An important and meticulous painter of coastal and river scenes. Duncan's work typifies the development of marine and river watercolour art in the Victorian era. Less dramatic than Turner or Stanfield he appealed to the landsman's interest in the British coast. His best work shows his skill in drawing, and in the use of bright, fresh colours, and varied effects of light and shade. See Figs. 1.11 (centre), page 52; Fig. 8.8, page 111; Fig. 10.1, page 129.

EAST, Sir Alfred RA RI PRBA RPE – 1848-1913. Landscape painter and watercolourist his landscapes are carefully composed and often detailed. See Fig. 2.2, page 8.

FARINGTON, Joseph RA – 1747-1821. A fine landscape painter in watercolour and book illustrator including his *History of the Thames* (1794). See Figs. 2.6, page 13; Fig. 3.3, page 22; Fig. 10.4, page 130.

FIELDING, Anthony Vandyke Copley – 1787-1855. A prolific painter of landscapes, river and coastal scenes, he exhibited numerous watercolours at the RWS in the 1840s-1850s.

FOSTER, Myles Birket RWS – 1825-1899. One of the finest watercolourists of the later Victorian period. Whilst best known for genre subjects, he also produced numerous views of river scenery particularly in south-east England, the Isle of Wight and Devon and Cornwall. A full catalogue of his works is provided in *Birket Foster* by Jan Reynolds (Reynolds, 1984). See Figs. 4.6, page 33; Fig. 4.20, Page 40; Fig 8.17, page 116.



Myles Birket Foster

The Thames from Clivedon Woods

Watercolour. c.1870

Courtesy: Trustees of the British Museum/Creative Commons Licence

GARDEN, William Fraser (1856-1921) and FRASER, Arthur A. (1861-1904) and FRASER, Robert James W. (1872-1930). Family of watercolour artists that mainly painted highly detailed almost photographic views of the Great Ouse in Bedfordshire in the Pre-Raphaelite style. The leading artist in the family was William Fraser Garden although the other brothers also exhibited widely. The family and their art are described and depicted meticulously in *The Fraser Family* by Charles Lane published by the Chris Beetles Gallery, London in 2010 (www.chrisbeetles.com).



Top: Artur Anderson Fraser

The Great Ouse at Biddenham, Bedfordshire

Watercolour. 1884

Images courtesy: Chris Beetles Gallery, London.

Bottom: William Fraser Garden

St Mary's Church, Houghton by the Ouse

Watercolour. 1904



FRIPP, George Arthur RWS – 1813- 1896. Fine landscape painter in watercolour including views on the Thames. See Fig. 8.1, page 108.

HENRY GASTINEAU 1797 – 1879. A prolific exhibitor of coastal and river landscapes he exhibited at the RA, OWS and elsewhere between 1812-75. His watercolour of *Near Watersmeet* is a fine example of his work. See Fig. 3.3, page 25.

GLENDENING, A.A Jnr. RBA – 1861-1907 and GLENDENING, Alfred Augustus, Snr. Painters of realistic landscapes in southern England. See Figs. 8.5, page 110; 10.11, page 133.

HAVELL, William – 1782-1857. A fine landscape painter who toured the Wye and the Thames valley. See Figs. 2.2 and 2.3, page 60.

IRELAND, Samuel – c.1800s. Author, engraver, book illustrator and watercolourist. See Figs. 9.5, page 119; 14.1, page 173.

KINNAIRD, Henry J. – Fl. 1880-1920. Painter of landscapes and river scenes in southern England including around Salisbury on the Avon, in Sussex and on the Thames.

LEADER, Benjamin Williams RA – 1831-1923. Worcester landscape painter who painted views of the Midlands including the Severn but also the Wye.



Benjamin William Leader RA

Worcester Cathedral by the Severn - Evening

Oil. 1894

Courtesy: Chazen Museum & Art Gallery

LEITCH, William Leighton RI – 1804-1883. A watercolourist and friend of Clarkson Stanfield who was an art teacher to Queen Victoria. Some of his finest work formed a major contribution to *History, Topography and Antiquities of the IW* (Davenport Adams, 1856).

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

MANN, Robert – Fl. 1869-1892 Birmingham landscape painter including a view on the Severn at Bewdley. See Fig. 4.14, page 37.

MOORE, John of Ipswich – 1820-1902. East Anglian painter of landscape, river and coastal scenes; he exhibited 332 works at the Ipswich Art Club. His river views include the River Blyth, Southwold and Walberswick. See Figs. 13.7, page 167 and 13.9, page 168.



William J. Muller

A Stream on the Lyn, Devon

Watercolour. c.1840

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

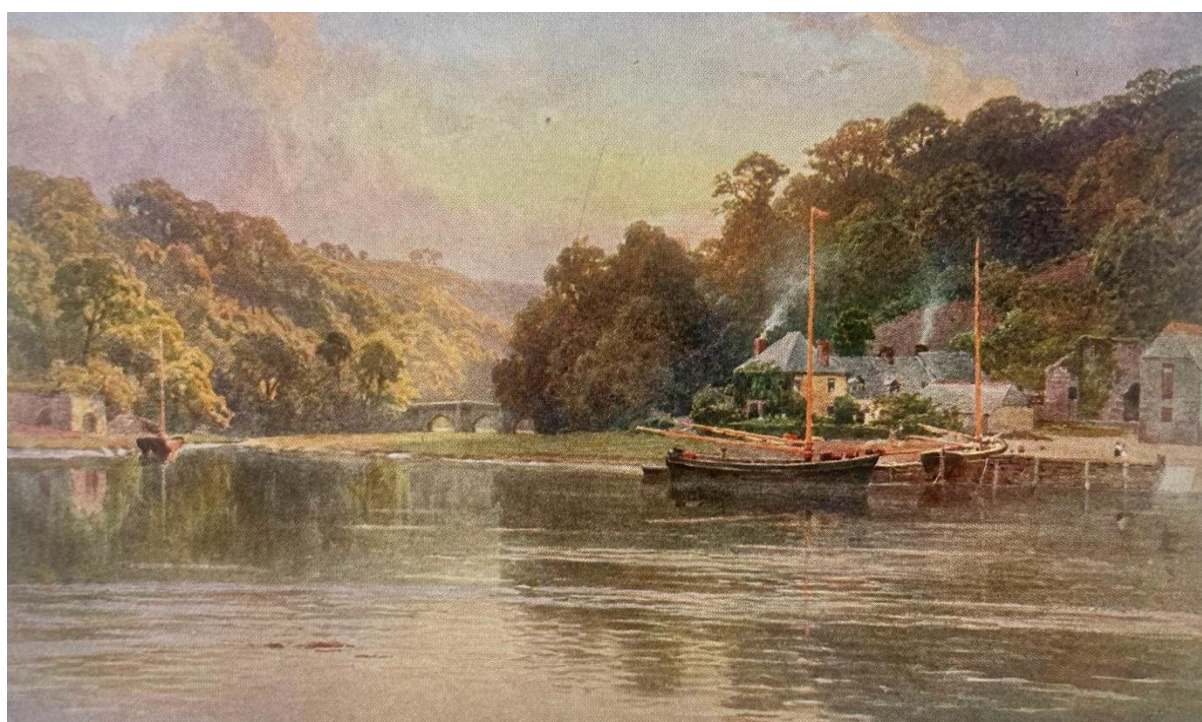
MOULE, Henry J. MA – 1825-1904. Henry Moule was an antiquarian and watercolour artist, who painted widely across Dorset, but particularly in the vicinity of Dorchester. Many of his detailed watercolours were painted '*en plein air*' and he was influenced by the writings of John Ruskin, the Victorian art critic. Between 1856 and 1860 he taught the novelist Thomas Hardy to paint in watercolours. In 1883 he was appointed at 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. See page 77, top and page 80.

NIEMANN, Edmund J. – 1813- 1876. Painter of often large and grand river landscapes on the Thames and on the Swale near Richmond. See page 4.

NIXON, John – c.1750-1818. A contemporary of Rowlandson, his drawings have a similar style. He made a tour of the Isle of Wight and many of these works including the River Yar and the river Medina are in the collection of Carisbrooke Castle Museum. His drawings also illustrated Thomas Pennant's *Journey from London to the IW* (1801). See Fig. 6.8, page 94.

OWEN, Samuel – 1768-1857. See Fig. 10.35, page 94. An early painter of coastal, river and maritime subjects which are faithfully accurate and detailed.

PALMER, Harold Sutton RBA RI – 1854-1933. Sutton Palmer was one of our leading river illustrators in watercolour. He painted peaceful and idyllic scenes from across England. Many of his finest watercolours are illustrated in *The Rivers and Streams of England* (1906) published by A. & C. Black. See pages 26, 27, 57 and many other examples in this report.



Harold Sutton Palmer

Cotehele on the River Tamar, Cornwall

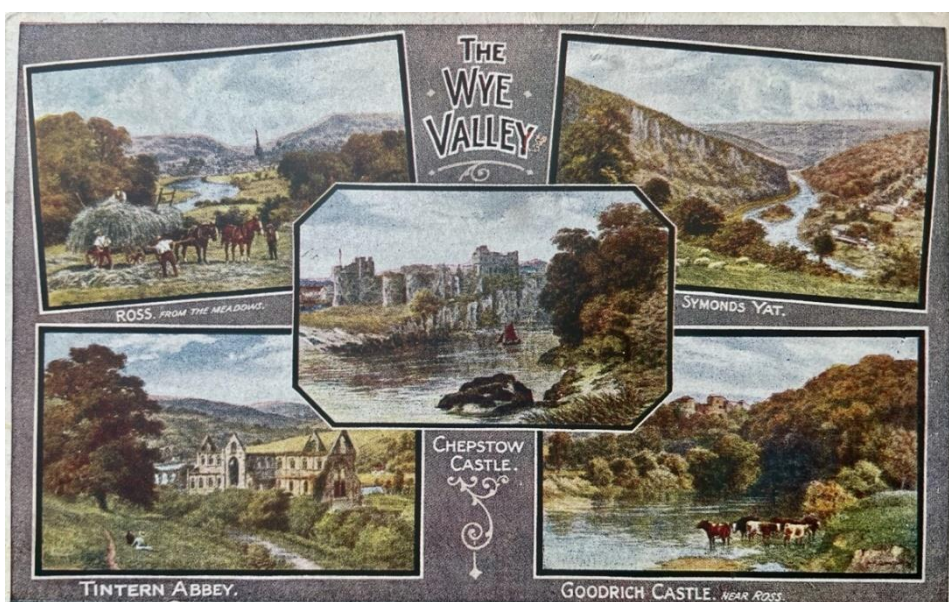
Watercolour. c.1900

WILLIAM PAYNE – 1760-1830. One of the leading watercolourists and drawing masters from the 1790s Payne produced at least 86 views of Devon many of which are illustrated in *Payne's Devon* (Hunt, P. 1986); these include views of the *River Lyn, Linton* and *Lynmouth*. See Fig. 6.8, page 94; Fig. 10.35, page 143.

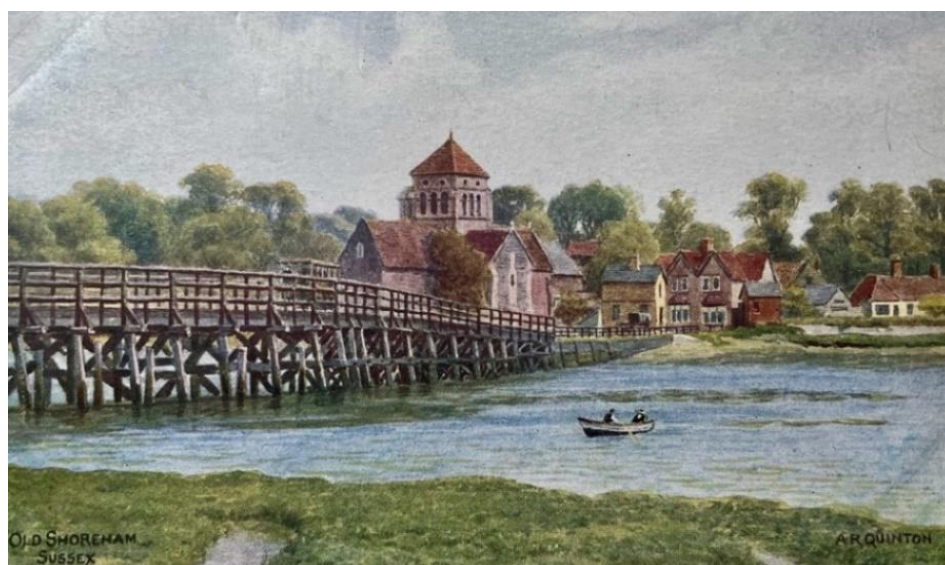
ALFRED ROBERT QUINTON – 1853-1934. A prolific painter of landscapes in watercolour, he exhibited at the RA from the mid-1870s. In 1911 his work was brought to the attention of the postcard publishers J. Salmon and, by the time of his death in 1934, over four thousand of his watercolours were published as colour picture postcards or for book illustrations by Salmon's of Sevenoaks. Quinton painted with a high degree of accuracy and his watercolours plot the changing landscapes, rivers and coastlines of England and Wales over a thirty-year period. Numerous examples of his works can be viewed within this report. See Fig. 2.5, page 12, Fig. 2.19, page 20.



Alfred Robert Quinton
Bosccastle, Cornwall
 Watercolour. c.1910
 Courtesy: Salmon's



A.R. Quinton *The Wye Valley*. Watercolour.
 c.1910
 Courtesy: Salmon's



A.R. Quinton *Old Shoreham, Sussex*,
 c.1910
 Courtesy: Salmon's

ROBERTSON, Charles RWS RPE – 1844-1891. An exceptionally fine painter of landscapes in watercolour and a Follower of the Pre-Raphaelites he painted a detailed view of Walberswick entitled *On the East Coast* in about 1883, as well as several views on the Isle of Wight. See Fig5.5, page 87.

GEORGE ROWE – 1799-1864. Rowe was a prolific lithographic artist and publisher producing finely illustrated topographical books from the 1820s to 1840s. These included *The Beauties of the North of Devon in c.1828 Scenery in the North of Devon containing 32 lithographs of Ilfracombe, Linton, Lynmouth, Watersmeet and the Valley of the Rocks*. A full list of his works (and those of other artists) can be found in *Devon Topographical Prints 1660-1870* (Somers Cocks, J.V.1977). pps. 37- 63. See Fig. 13.16, page 171.

ROWLANDSON, Thomas – 1756-1827. The most important artist of the Georgian period, a close friend and associate of George Morland, Henry Wigstead, Francis Wheatley and Samuel Howitt. As a caricaturist and artist, he toured extensively across England. See Fig. 4.1, page 30.

SANDBY, Paul RA – 1725-1809. A leading, influential early watercolourist who painted landscapes from about 1770. One of the early school of topographically accurate watercolour artists.

SCOTT, William Henry S. – 1819-1905. Brighton landscape painter mainly in watercolour. He painted a fine view of Arundel Castle, which is in the Royal Collection. See Fig. 8.7, page 111.

SMITH, John ‘Warwick’ – 1749-1831. A leading member of the Old Watercolour Society and, for a while in the 1770s, received the patronage of Lord Warwick. Often producing highly finished watercolours with blue or green tones Smith has left a rich legacy of river and coastal views.

WILLIAM SPREAT FI. – 1820-1850. Continuing on into the 1850s from the works by George Rowe, William Spreat lithographed and published fine, large views of *The Scenery of North Devon* in c.1850 and *A Series of Five Views of the Scenery and Neighbourhood of Linton and Lynmouth* in 1850. See Fig. 4.13, page 36.

STANFIELD, Clarkson RA – 1793-1867. An important topographic artist and a prolific painter of river and coastal scenery. See Fig. 2.9, page 16.

REV. JOHN SWETE – 1752-1821. John Swete was a prolific early watercolourist, antiquary, historian and author of the *Picturesque Sketches of Devon* consisting of twenty illustrated journals of Devon scenery. These were lavishly illustrated with 674 watercolour sketches of scenery and architecture. The journals document the landscape of Devon and apart from four volumes, which were destroyed during the Second World War, the remainder are in the collection of the Devon Archives and Local Studies Service. See Fig: Top Left, page 17. Key Reference works:-

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

FRANCIS TOWNE – 1740-1816. Like the artist John white Abbott Francis Towne’s watercolours dating from the late eighteenth century are usually finely drawn with ink outlines and with pale washes of colour. His works comprise some of the earlier river views in watercolour. See Figs: 3.2, page 22; 2.15, page 65.

TURNER, Joseph Mallord William RA – 1775-1851. A pupil of T. Malton and Dr Munro, Turner made sketching tours around the British coast from an early age. He first toured Wales in 1792 and again in 1795, 1798 and 1799. His landscapes up to the 1820s were more topographical after which his experimentation with the effects of light rendered them more impressionistic. He visited most parts of England producing drawings that could later be developed as paintings in this studio. Many of his views were engraved, e.g. *Picturesque Views of the South Coast of England* (Cooke, 1826).

TYNDALE, Walter F. RI RBA – 1855-1943. A fine topographical watercolourist and book illustrator. He illustrated *The New Forest* and *Wessex* volumes for publishers A. & C. Black in the early 1900s.

VARLEY, J. OWS – 1778-1842. Highly important early landscape watercolour artist painting in the Picturesque, romantic style. He taught and influenced a succession of important nineteenth century artists.

VICKERS, Alfred Snr – 1786-1868. A prolific painter of landscapes mainly in Hampshire and the Isle of Wight. His style of oil painting is quite distinctive and has been compared with that of the French artist, Eugene Boudin. See Fig. 6.11, page 96.

WALTERS, George Stanfield – 1838-1924. A coastal and marine painter who worked at Whitby and along the Thames Estuary. His 408 exhibition titles at the RBA (elected 1867) included *On the Beach, Southwold* (1902), and *The Harbour Inn on the Blyth, Suffolk* (1903).

WESTALL, William ARA – 1781-1850. A prolific artist and steel engraver, William Westall was the younger brother of Richard Westall, an oil painter, and was chosen as a landscape artist to accompany an expedition to Australia at the age of 20. He survived a shipwreck to return to work for Rudolph Ackermann, who had opened a print shop in the Strand in 1795. Between 1838-1842 Westall produced extremely fine steel engraved views of the Thames, the Isle of Wight and the Lake District. See Fig. 4.12, page 35.

WHEATLEY, Walter W. – 1811-1885. A prolific painter of Somerset views in watercolour. See page 73.

WIDGERY, Frederick John 1861 – 1942 A painter of landscape and river scenes in the west of England including Dartmoor and Exmoor. He illustrated books for A. & C. Black. See Pages 62 top and 63 top.

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

Appendix 2. Key Websites and Information Sources

This study was commissioned by the Environment Agency from Coastal & Geotechnical Services and partners. The following links provide readers with access to further sources of information relating to the subjects of art and rivers.

The Environment Agency

The range of services provided by the Environment Agency can be found at www.gov.uk

Coastal & Geotechnical Services (Lead Authors of this report)

www.coastalandgeotechnicalservices.com

This website contains downloadable versions of a number of reports relating to the applications of art to inform various fields of research including this report.

- *Landscape Art in Support of River Management in England*. Report for the Environment Agency. 2022.
- *The State of the British Coast Study*. Report by Coastal & Geotechnical Services. 2018.
- *Historic Watercourses – Using Imagery to Support Identification of the Historic Character of Watercourses - A Case Study on the Dorset Stour*. Report for Historic England. 2017.
- *CHERISH – Coastal Heritage Risk – Imagery in Support of Heritage Planning and Management in South-West England*. Report for Historic England. 2016.
- A series of study reports commissioned from Coastal & Geotechnical Services by The Crown Estate on ‘Art and Coastal Change in East Anglia’, ‘England’, ‘Wales’, ‘Scotland’ and ‘Northern Ireland’ between 2010-2014. Reports for The Crown Estate. Crown Copyright.

Overleaf, details are provided of two key art reference websites that have provided invaluable information to assist preparation of this report; these are ArtUK and WatercolourWorld. It is strongly recommended that readers take the opportunity to visit these interesting sites.

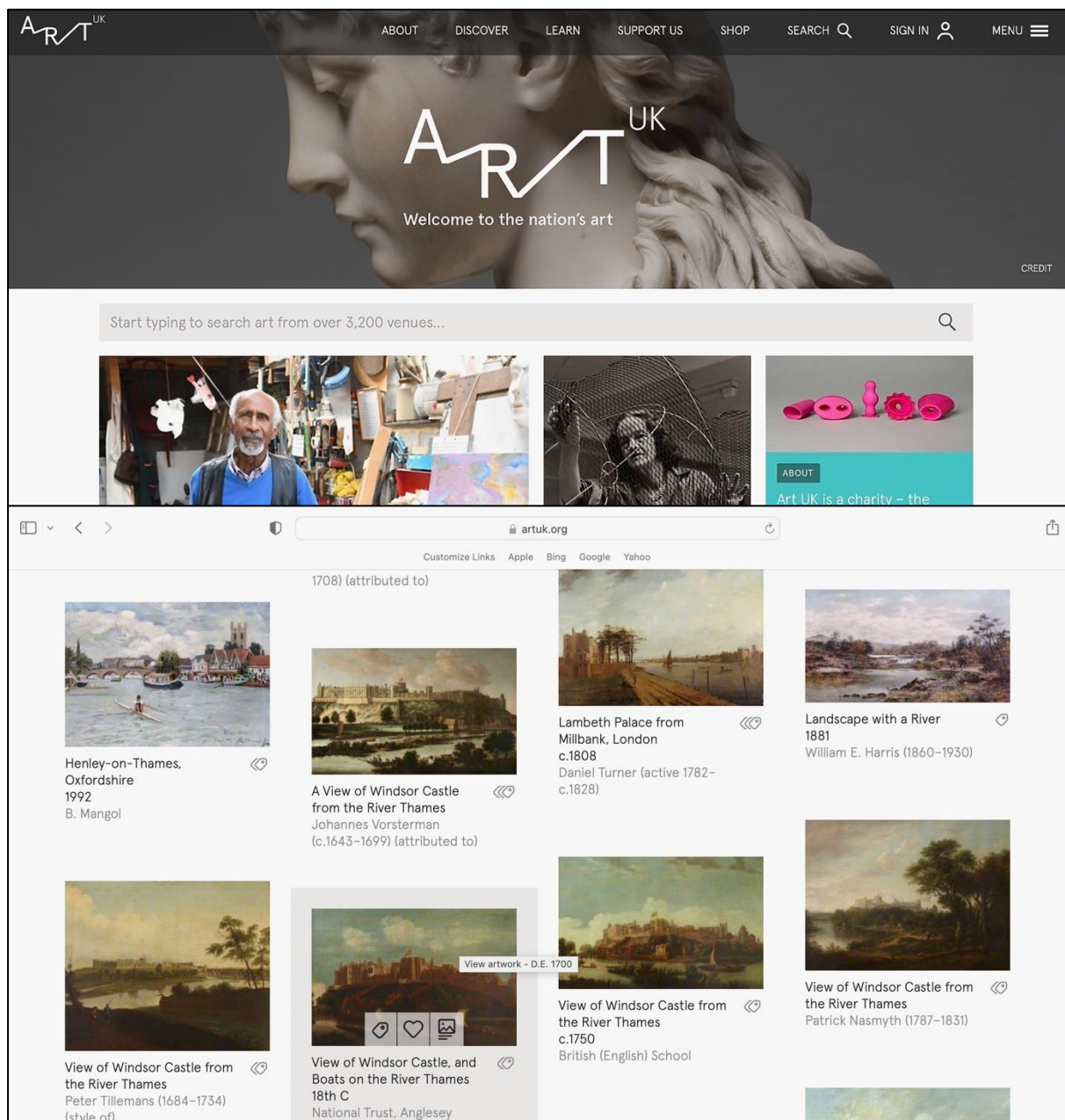


William Fraser Garden

The Great Ouse at Houghton, Bedfordshire

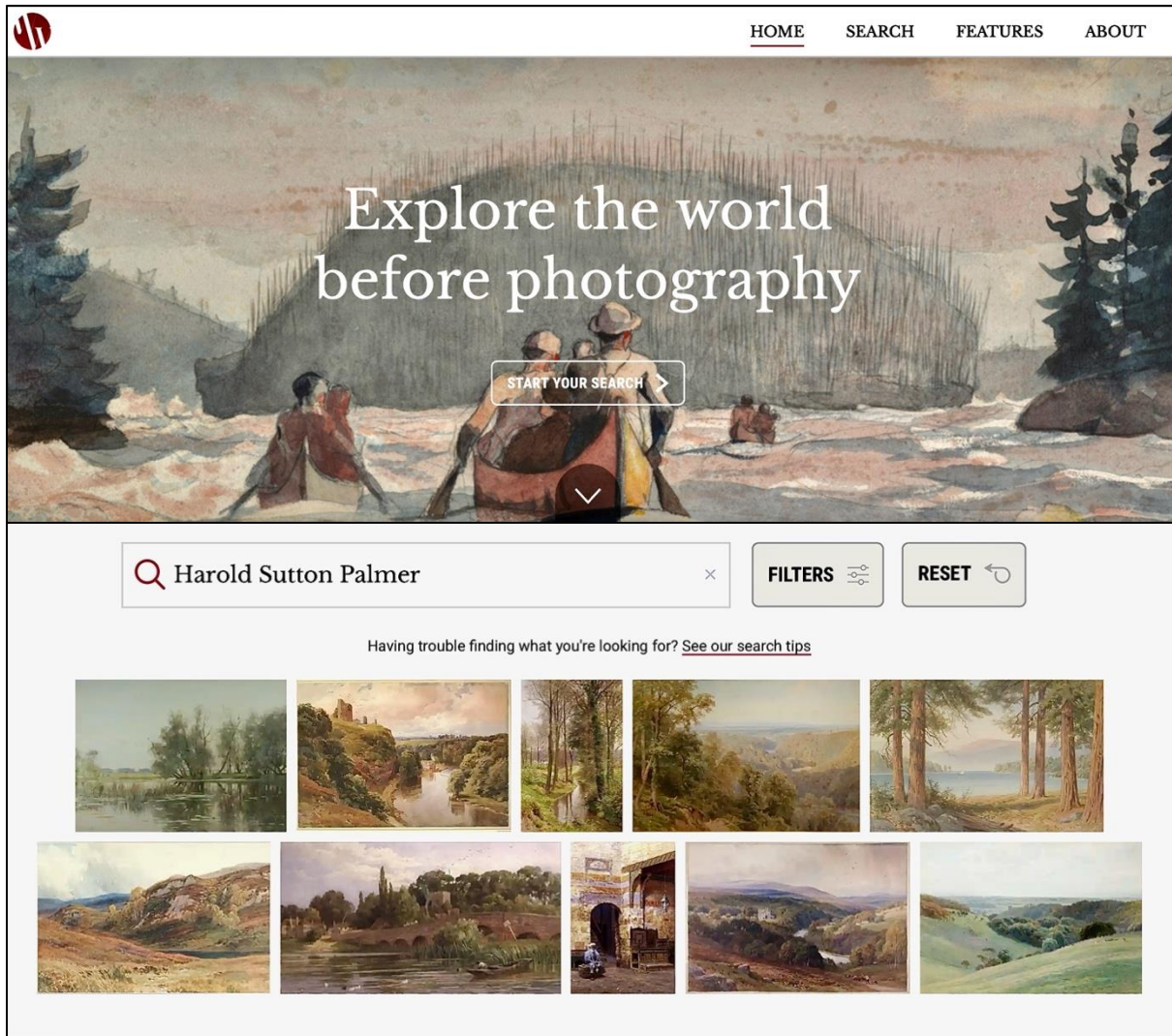
Watercolour. 1890

Courtesy: Chris Beetles Gallery, London



ArtUK is an educational charity, which since 2003 has digitised over 220,000 paintings by over 40,000 artists. It was founded with the purpose of obtaining rights to enable the public to see images of all the approximately 210,000 oil paintings in public ownership in the United Kingdom. The ArtUK website (www.artuk.org) allows visitors to search, view and read short descriptions about every painting in the UK's national collections. ArtUK has received major funding from the Heritage Lottery Fund and other sources. It is possible to search the collection easily by the name of an artist, a location or the name of a gallery and, therefore, forms an invaluable research facility for a wide range of users.

This image shows the ArtUK website home page and beneath it a screenshot of a selection of images relating to the river Thames.



WatercolourWorld (www.watercolourworld.org/) was founded by Dr Fred Hohler in 2016 and is a visual online topographical record through watercolours spanning the period 1600-1900. Thousands of watercolours can be viewed on the website and these are continuing to be supplemented with the addition of watercolours from both public and private collections. The availability and breadth of this new resource provides a new research dimension for scientists and practitioners interested in, for example, rivers, the subject of this study.

The images above show the homepage of WatercolourWorld and below it a screenshot of watercolours by the prolific river artist Harold Sutton Palmer whose works feature in this study report. Art is easily searchable on this site via, for example location, key word or features.