

# Chapter 4: Case Studies

## 1. NORTH-EAST COAST

- 1.1. Berwick-on-Tweed – Amble, Northumberland
- 1.2. Staithes – Flamborough Head, Yorkshire
- 1.3. Mablethorpe – Gibraltar Point, Lincolnshire

## 2. EAST ANGLIA

- 2.1. Cromer, North Norfolk
- 2.2. Lowestoft – Orford Ness, Suffolk

## 3. SOUTH-EAST ENGLAND

- 3.1. Herne Bay – Deal, Kent
- 3.2. Hastings, East Sussex

## 4. CENTRAL SOUTHERN ENGLAND

- 4.1. Portsmouth, Hampshire
- 4.2. Luccombe – Blackgang, Isle of Wight

## 5. SOUTH-WEST

- 5.1. West Bay, Dorset – Sidmouth, Devon
- 5.2. Babbacombe – Torquay, Devon
- 5.3. Polperro – Penzance, Cornwall
- 5.4. Hartland Point – Ilfracombe, North Devon

## 6. NORTH-WEST

- 6.1. Heysham, Lancashire – Grange-over-Sands, Cumbria
- 6.2. Whitehaven – Maryport, Cumbria

## 7. WALES

- 7.1. The Mumbles – Worm's Head, South Wales
- 7.2. Tenby, South-West Wales
- 7.3. Barmouth – Cricceith, West coast of Wales
- 7.4. Conwy – Great Orme, North Wales

## 8. SCOTLAND WEST COAST

- 8.1. Solway Firth, Cumbria – Dumfries & Galloway
- 8.2. Ayr Bay, Ayrshire
- 8.3. Brodick Bay, Arran
- 8.4. Oban – Mull, Argyll & Bute
- 8.5. Skye, Inner Hebrides

## 9. SCOTLAND NORTH COAST

- 9.1. Durness – Bettyhill, Sutherland

## 10. SCOTLAND EAST COAST

- 10.1. Wick, Caithness – Helmsdale, Sutherland
- 10.2. Brora – Tarbet Ness, Easter Ross
- 10.3. Nairn – Burghead, Moray
- 10.4. Peterhead – Aberdeen, Aberdeenshire
- 10.5. Dundee – St Andrews, Fife
- 10.6. Weymss Coast, Fife
- 10.7. Gullane – Tantallon Castle, East Lothian

The locations of the thirty-two case study frontages are illustrated on the map opposite.

Base Map courtesy of © Harper Collins UK







**Fig. CS1.1.1. (above)** This detailed engraving of Berwick from the north-west shows the elegant bridges and the Elizabethan town walls in c.1850.

**Fig. CS1.1.2 (below)** shows the seaside resort of Whitley Bay to the north of South Shields. This view of the esplanade and beach was painted in watercolour by E. W. Trick c.1950.



# Case Study 1 - The North-East Coast of England

## 1.1. Introduction

Extending from the Scottish border to the Wash, the coastline of north-east England has intimate physical, environmental and social connections with the North Sea. The soft clifflines of much of the north-east coast are some of the fastest eroding in Europe, retreating by over 2km since the Domesday Book with at least 26 villages being lost to the sea. Elsewhere projecting hard rock headlands, such as Holy Island and Bamburgh in Northumberland, formed ideal defensive sites, which are now also of particular nature conservation importance.

At the mouths of the great rivers and estuaries, towns and ports developed at Tyne and Wear, Teeside, Hull and Grimsby on the Humber, and at Berwick-upon-Tweed, Scarborough and Whitby on the open coast. During the nineteenth century tourism led to further expansion of some of the coastal towns, which became fashionable spas and seaside resorts. In more sheltered and often remote locations along this rugged coast, small communities were established where the population relied on income from fishing and farming, and some of these later became flourishing artistic communities as at Cullercoats and Staithes.

### 1.1.1. Geology & Geomorphology

The youngest rocks along this part of the north-east coast are to the south between Flamborough Head and the Wash where the bedrock is entirely chalk. Moving north, Jurassic clays and limestones outcrop from north of Flamborough Head to Middlesbrough, succeeded by Permian strata between Hartlepool and South Shields. From Tynemouth to the Scottish Border, the geology comprises Carboniferous rocks, including sandstones and limestones such as Millstone Grit. On the coast at both Craster and near Budle Bay to the north, igneous rocks outcrop as hard points along the coast. Near Budle Bay they form Holy Island and the Farne Islands, which are of outstanding significance for both heritage and nature conservation reasons.

### 1.1.2. Coastal Processes

This varied coastline includes glacial deposits, extensive dune systems and cliffs, which are prone to coastal instability. Although along much of the northern part of this extensive frontage the rates of erosion are extremely slow, in the south the hazards of both coastal erosion and flooding present ongoing challenges in terms of coastal management. Extensive and comprehensive monitoring of the rate and scale of coastal change and ground movements are practised to mitigate risks as far as possible.

### 1.1.3. The Coastal Environment

The varied natural sites along the north-east coast are celebrated for the quality of their environments. Offshore islands such as the Farne Islands, and high sea cliffs such as those at Bempton, are famous for their populations of sea birds, whilst long stretches of the coastline are designated as Sites of Special Scientific Interest on account of the quality of their geological exposures. The extensive Northumberland Heritage Coast and Northumberland Coast Area of Outstanding Natural Beauty covers some 64km (40 miles) from the Scottish border south to Amble, whilst Lindisfarne is designated as a Special Protection Area and RAMSAR Site. Flamborough Head and Spurn Head are both designated as Heritage Coasts, and much of the coastline south of Flamborough Head towards Gibraltar Point is also designated for protection of natural habitats and species.



#### 1.1.4. Coastal Heritage

The north-east coast has a particularly rich architectural heritage. Berwick-upon-Tweed has one of the most well-preserved Elizabethan town walls in the whole of Britain, and the earliest of the three bridges that cross the Tweed dates from 1635. To the south, Christianity came to Lindisfarne in A.D. 634 and construction of the Priory commenced in 1063. The castle on Lindisfarne is situated in a dramatic location, having been constructed in 1550 and later restored by Sir Edwin Lutyens in 1902. To the south, Bamburgh Castle rises magnificently over its wide sandy bay; it was built on the site of earlier fortifications dating back to the seventh century.

One of the finest ruins along this part of the coast is Dunstanburgh Castle, located to the north of the village of Craster. Dating from the fourteenth century these cliff top ruins were depicted by numerous artists during the Victorian period. At the mouth of the River Tyne, Tynemouth Priory and Castle stand dramatically on a headland on the north side of the river; they were built in 1090 on the site of a seventh century monastery.

Along the North Yorkshire coast, the ruins of the thirteenth century Whitby Abbey overlook the harbour. Successively attacked by the Danes, Vikings and a victim of the Dissolution of the Monasteries as well as German shelling in 1914, the ruins still form an ancient and majestic landmark. At Scarborough, on the headland between the North and South Bays, stands Scarborough Castle, which was built in the reign of Henry II on the site of a Roman signal station. The town became one of the country's leading spas in the early nineteenth century, and contains numerous elegant clifftop villas and hotels. To the south at Flamborough Head, a lighthouse was built on this headland in 1674.

Near the mouth of the Humber, Kingston-upon-Hull developed from the twelfth century and developed as one of the country's leading ports for both ship-building and fishing, as well as whaling. These industries attracted great wealth and the town contains numerous fine public buildings.



**Fig. CS1.1.3.** *'A Panorama of Scarborough South Bay'* by Henry Redmore painted in 1876. Oil on canvas. This view looks across to the headland of Castle Cliff, whilst in the centre of the bay can be seen the Grand Hotel, which opened in 1867. The painting shows the elegance of the spa in the height of the Victorian era.

Image courtesy of Bonham's.

The southern section of this coastline was low-lying and undeveloped and much less visited by writers and artists despite its wild, scenic beauty. Development came later with the increasing popularity of the seaside at Skegness and Mablethorpe.

### 1.1.5. Coastal Art History

The north-east coast has a rich art heritage with leading artists being inspired by the picturesque scenery as well as the impressive buildings and ruins at locations including Holy Island, Bamburgh Castle, Tynemouth and Whitby. Although a number of artists produced picturesque coastal views here in the late eighteenth century, the first comprehensive coverage of the coast was achieved by William Daniell as part of his *'Voyage Round Great Britain'* in the early 1820s (Daniell & Ayton, 1814<sup>1</sup>). Daniell included twelve plates of the north-east coast in his book; five of the Northumberland coast, a view of *'Sunderland Pier'* in Durham, five Yorkshire coastal scenes and a striking aquatint of Boston in Lincolnshire. Later, the Finden brothers produced steel engravings of this coast in their extensive publication *'The Ports and Harbours, Watering Places and Picturesque Scenery of Great Britain'* (Finden, 1838<sup>2</sup>). For marine artists such as John Wilson Carmichael (1800-1868) the dramatic coastline provided a backdrop for his magnificent marine and coastal oil paintings, which provide a fascinating record of the nature of the coast and the human activity along it during the middle of the nineteenth century.

Holy Island, or Lindisfarne, on the Northumberland coast to the north of Bamburgh, was a location favoured by many painters including J. M. W. Turner RA, who made two visits, in 1825 and 1828, J. W. Carmichael, Hume Lancaster RBA (fl.1840s-1850s) and Arthur Joseph Meadows (1843-1907), who portrayed the Island across rough seas busy with shipping and craft. To the south, Bamburgh Castle attracted the attention of both Turner and John Varley OWS, who painted the scene in watercolours in the early nineteenth century. Later, the castle was painted by numerous other artists including William Andrews Nesfield RWS (1793-1881), John Callow (1822-1878), William Broome (1838-1892), Alfred William Hunt RWS (1830-1896) and John William Waterhouse RA RI (1849-1917); many of their views were painted at beach level showing shipping being loaded or unloaded on the foreshore or fishermen at work. A further popular venue for artists was the ruins of Dunstanburgh Castle, the seat of John of Gaunt; it was painted by Turner and later by William Turner of Oxford in 1849 with a harvesting scene in the foreground. The location was particularly favoured by J. W. Carmichael who returned there on numerous occasions; later, in 1859, the castle was painted by Samuel Bough RSA RSW (1822-1878), from far out at sea.

To the south, Cullercoats was a small fishing village situated between Tynemouth and Whitley Bay. Apart from works by Carmichael the fishing community was painted by Edwin Hayes RHA RI ROI (1820-1904), Newcastle art master, William Cosens Way (1833-1905), and Myles Birket Foster RWS (1825-1899). Fishing was the main industry at Cullercoats in the late nineteenth century and, as a result, such subjects proved to be a focus for artists thereafter. An artistic colony at Cullercoats was active from 1870 until about 1914. The artists painted the local fishermen and women, the coastline and local workers going about their day-to-day lives.

William Bell Scott (1811-1890) introduced the influence of the Pre-Raphaelite Brotherhood into art on the north-east coastline. Scott was friendly with many of the Brotherhood and, during his time as Head of the Newcastle Tyneside School of Art (1842-1862), he taught many other artists to paint in the Pre-Raphaelite style. The early work of future Cullercoats artists such as Robert Jobling (1841-1923), Henry Hetherington-Emmerson (1831-1895) and Ralph Hedley (1848-1913) exhibit the Pre-Raphaelite principle of working directly from nature and endeavouring to capture nature in its truest form. This notion often led to artists painting on the spot out of doors - *en plein air*. These principles were later applied to the painting, in detail, of the fisherfolk and their daily working lives.

The coastal frontage from Tynemouth south to Sunderland was also frequently painted by artists including Thomas Miles Richardson Snr. (1784-1848), George Balmer (1805-1846), James Burrell (fl.1859-



1867), Stuart Henry Bell (1823-1896) and Alfred Pollentine (fl.1861-1880). William Anderson (fl. 1850s-1890s) was born in Sunderland where, later, he painted scenes at the mouth of the river and along the adjacent coastlines; the coastal and shipping painter, William Clarkson Stanfield RA (1793-1867), was also born there. Robert Ernest Roe (fl.1868-1875) was one of many painters of coastal scenery who were attracted to the fishing village of Staithes, and indeed the coastline running south past Whitby and Robin Hood's Bay to Scarborough. At Staithes an active group of artists flourished from 1894 until 1909. The group was pioneered by Gilbert Foster (1855-1906) along with fellow artists Fred Jackson (1859-1958) and Mark Senior (1862-1927); Foster began working in the area from 1880.

Staithes, located a few miles to the north of Whitby in a sheltered gorge running down to the coast, provided a natural draw for artists in the late nineteenth century and the introduction of the railway in 1883 brought in more artists and tourists to the area. At the time it was a thriving fishing village and boat-building port and buyers flocked from across Britain, as well as from France and Holland. However, due to its remote location, it was not subject to the increasing industrialisation faced by other towns, and it remained relatively unchanged.

Staithes and its neighbouring village of Runswick Bay became the focal point for artists in the north-east for the next thirty years. There were close friendships and co-operation between the two villages as artists travelled between the two places. Artists gathered at Staithes in order to depict the harsh reality of life in this coastal location in an endeavour to move away from the rigidity of the art establishment. The visual appeal of both Runswick Bay and Staithes encouraged artists from outside the school to paint the locality, including John Wilson Carmichael and Myles Birket Foster RWS, writers and fossil hunters also explored its coastline and, by 1900, the area was considered to be an artists' haven.

The port of Whitby, overlooked by St Hilda's Abbey on the headland, forms one of the most painted locations on the north-east coast. Turner's view, painted in about 1825, was taken from the beach to the north, looking southwards past the harbour entrance towards the abbey; the same spot was chosen by Peter de Wint OWS (1784-1849) for his very large watercolour painted in about 1850. The coastline at Whitby was painted in detail in oils by James Callow (fl.1860s) in 1860 whilst Edward Duncan RWS (1803-1882) chose a busy scene in the interior of the harbour for his watercolour in 1841, as did Paul Jacob Naftel RWS (1817-1891). More detailed views of the local scenery were painted by both George Weatherill (1810-1890) and Mary Weatherill (1840-1900) from Staithes. Other painters working at Whitby included George Chambers Snr RWS (1803-1840), who was born in the town, and Alfred William Hunt RWS (1830-1896), who painted numerous fine watercolours in the vicinity including '*Across Whitby to the Abbey*' in 1878. In 1859, Henry Redmore (1820-1887), of the Hull school of artists, painted a trading schooner in a calm off the town with a paddle steamer on her starboard beam.

The seaside resort and spa of Scarborough was painted from the late eighteenth century with artists following their masters and executing commissions. Francis Nicholson (1753-1844) painted several very fine watercolours of the town and the castle whilst in Yorkshire in the 1780s. Numerous views of the coastline were painted by the watercolourist, Henry Barlow Carter (1803-1867), who was born in the town. In the nineteenth century William Roxby Beverley (1811-1889) painted delicate watercolours of the shore and small craft by the mouth of the harbour. In 1860 John Mogford painted '*The pier, north side of Scarborough*', whilst William Richardson (fl.1842-1877) produced a fine watercolour over pencil of '*Scarborough Castle from the Beach*'.

At Kingston-Upon-Hull the tradition of coastal and marine painting was maintained by leading artists including Henry Redmore, William Anderson and John Atkinson Grimshaw; the painter of shipping and deep ocean scenes, Thomas Jacques Somerscales (1842-1927), was born in Hull. The coastline south of Flamborough Head down to the Wash was less frequently painted, although the North and South Landings at the Head were depicted on account of the attractiveness of the coves and cliffline and the fishing craft on the beaches. Julius Caesar Ibbetson painted '*Les Contrebandiers at Flamborough Head*' in 1787 whilst Henry Redmore and east coast artist, Edwin Ellis, also painted the fishing coves here.

In the early twentieth century artists were commissioned to paint watercolours suitable for reproduction in tourist guides or as colour picture postcards. There are number of cards of Staithes, Runswick Bay, Whitby, Flamborough Head, and Filey. Works by Quinton and others often contain a wealth of detail depicting the rapidly expanding coastal towns and villages in the late Victorian and Edwardian eras.

#### 1.1.6. North-East Coast Case Study Sites

For the purposes of this study three frontages along the North-East coast have been selected for more detailed consideration of those changes that can be observed through a view of historical artworks over time. The study sites were selected in order to provide a representative selection of the scenery, environments and heritage, but also taking account of the available resource of images to illustrate the overall concept of this study. For the North-East coast the study sites are:

- Berwick-upon-Tweed to Amble;
- Staithes to Flamborough Head;
- Mablethorpe to Gibraltar Point.

The case studies illustrated by artworks dating back as far as the late eighteenth century are provided on the following pages.

#### 1.1.7. References

1. Daniell, W. & Ayton, R., 1814. *'A Voyage Round Great Britain'*. Private Press.
2. Finden, E. & Finden, W., 1838. *'The Ports, Harbours and Watering Places of Great Britain'*.



**Fig. CS1.1.4.** *'A Merchantman and other Local Shipping in a Swell off Dunstanburgh Castle'* by John Wilson Carmichael. 1844.  
From a sketch on the spot. Oil on canvas.

Private Collection/Courtesy of Richard Joslin Fine Art.



## COASTAL HERITAGE AND ART – VIEWS OF TYNEMOUTH PRIORY 1822-2002



**Fig. CS1.1.5. (left)** *'Tynemouth'* by William Daniell RA, 1822, showing the ruined Priory and the lighthouse on the headland. The cliff shows signs of instability with debris at its foot.

**Fig. CS1.1.6. (below)** *'Tynemouth from the South'* by John Wilson Carmichael painted in 1840. The ruin has deteriorated with part of the upper wall now lost. The beach has become popular for visiting and for sea bathing.

Image courtesy of Richard Joslin Fine Art.



**Fig. CS1.1.7. (left)** A detailed watercolour of *'Tynemouth Priory and Lighthouse'* from the north by John Wykeham, painted in watercolour in 1863. The cliff geology is particularly well depicted.

Image courtesy of the Duke of Northumberland/Watercolour World.

**Fig. CS1.1.8. (right)** *'Tynemouth'* by David Addey painted in watercolour in 2002. The view shows the coastal defences and a sandy beach. The lighthouse, built in about 1776, ceased operation in 1989. A coastguard station on the headland opened in 1983.

Image courtesy of David Addey.



## EARLY DEPICTIONS OF COASTAL HERITAGE BY WILLIAM DANIELL RA, 1822



**Fig. CS1.1.9.** This view of '*Berwick-Upon-Tweed*' by William Daniell shows the historic town in 1822. His view shows the sixteen-arch Jacobean bridge and part of the extensive town walls constructed in Elizabethan times.



**Fig. CS1.1.10.** '*Sunderland Pier*' by William Daniell, 1822. At the time of his visit the structure had been damaged by severe easterly storms. Over the next century and a half, the harbour and its lighthouses were continuously improved, although storm damage is still a risk today.



**Fig. CS1.1.11.** This view of '*Hull*' shows the quality of Daniell's draughtsmanship, with every detail of the pier structure carefully engraved. Like the other east coast ports, Hull saw a massive expansion in the decades following Daniell's visit in 1822.





**Fig. CS1.1.12.** The view of the ruins of Dunstanburgh Castle from the sea was a favourite subject for the Newcastle-Upon-Tyne artist, John Wilson Carmichael (1800-1868). He painted extensively around the British coast including many views in the Solent and around the Isle of Wight.

*"Views of the coast from a seaward position were very important from the earliest days of exploration and the development of hydrographic surveys.*

*In 1759, Admiralty Instructions were issued regarding the making of accurate observations, of all useful information about the state of home and foreign coasts, whilst engaged on voyages for whatever purpose. These observations were to include sands, shoals, sea marks, soundings, bays and harbours, times of high water and setting of tides, and in particular directions for sailing into ports (or roads) and for avoiding dangers. They were to include practical information such as the best anchoring and watering places, and descriptions of the best methods of obtaining water, fuel, refreshment and provisions. Fortifications were also to be described and their form, strength and position noted.*

*The instructions specifically mentioned that, where there were artists on board ship who were sufficiently able, they were to provide illustrations (with references and explanations attached) of these details. At the end of the voyage, the illustrations were to be submitted to the Secretary of the Admiralty as part of the official record. Many such illustrations had been received in the Admiralty as embellishments to manuscript survey drawings or were included in the Ship's Remark Books which accrued in the period before the establishment of the Hydrographic Department in 1795."* ([www.nationalarchives.gov.uk/catalogue](http://www.nationalarchives.gov.uk/catalogue)).

Image courtesy of Richard Green Gallery, London/Private Collection.

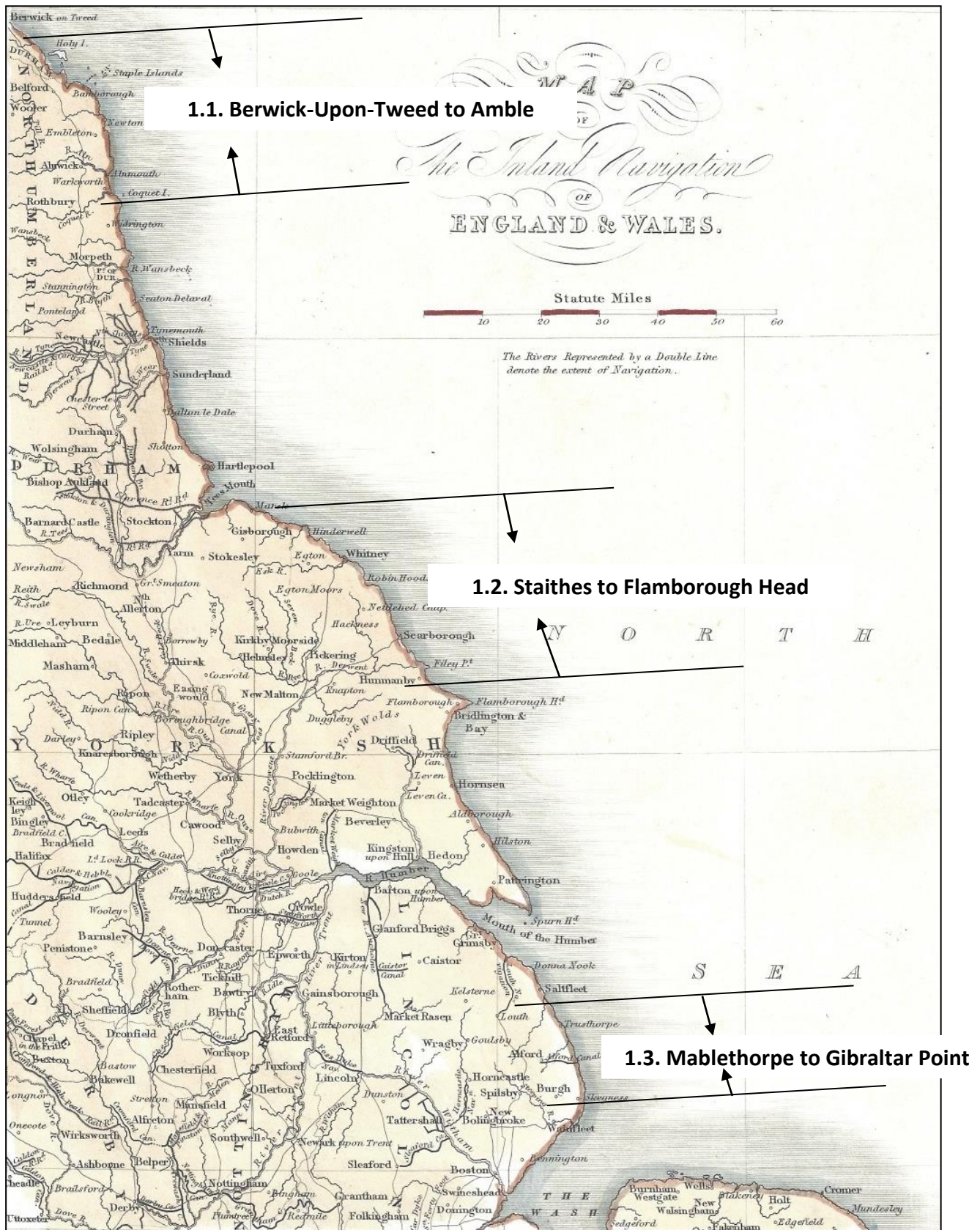


Fig. CS1.1.13 'Map of the North-East Coast of England' by J. Bingley, 1840, showing the three case study sites.



## Case Study 1.1 – Berwick-Upon-Tweed to Amble, Northumberland

### 1. Location

The Case Study Site extends from Berwick-Upon-Tweed in the north to Amble, a distance of approximately 60km.

### 2. Why was the Case Study Site selected?

This case study site is contained within the North Northumberland Coastal Plain and comprises a dramatic rocky coastline, but one that also includes extensive sandy beaches and dune systems together with saltmarshes and mudflats, particularly around Lindisfarne (Natural England, 2015<sup>1</sup>). This part of the Northumberland coast is of particular landscape and environmental importance, lying within the North Northumberland Heritage Coast. Apart from its wide nature conservation interest, the coast includes dramatically located historic castles such as those at Lindisfarne, Bamburgh and Dunstanburgh. On account of its heritage and natural beauty the coastline was painted by many leading British artists from the late eighteenth century.

### 3. Summary of the Geology, Geomorphology & Coastal Processes

The coastal geology comprises largely limestones, sandstones and mudstones of the Carboniferous Period, whilst intrusive igneous rocks such as Dolerite form the dramatic headlands at Holy Island and the Farne Islands off Bamburgh. The coastline consists of a series of these headlands separating sandy bays, which are often backed by dunes or slowly eroding glacial deposits, and these are contained between the headlands of more resistant rocks thus helping to trap beach sediments. The dominant wave climate from north to north-easterly directions transports sediment from north to south along the coast. The overall rate of coastal change is relatively slow with erosion rates often less than 0.1m/yr. Over the next century coastal retreat is unlikely to exceed 20-40m even in the most vulnerable locations, whilst much of the coastline will see much slower rates of erosion.

### 4. How can the art imagery resources inform us of changes that have affected this coastal zone?

The sites selected for consideration within this case study focus particularly on the dramatic coastal heritage and their settings within the environment of the Northumberland Coastal Plain. The views of the castle on Holy Island and Bamburgh Castle commence with aquatint engravings produced by William Daniell RA in 1818. Both Daniell's views show the two castles at High Water. However, the later views, such as that of Holy Island by John Wykeham (1855) and of Bamburgh Castle by John Varley, suggest environments very similar to those that exist today. This similarity is echoed in the watercolour drawings by David Addey, who, in 2002, sought to paint from as closely as possible to Daniell's original vantage points. Early nineteenth century artists returning to this coastline today would observe relatively little change to the wider landscape and to the historic buildings that line the coast.

In terms of the natural environment, the coastal dune systems in the vicinity of Bamburgh Castle are illustrated by the watercolourist, Alfred William Hunt (see **Fig. CS1.1.23**), whilst a view of the Farne Islands by John Wykeham (**Fig. CS1.1.24**) below shows the rich ornithological interest of the islands in the middle of the nineteenth century.

### 5. Key issues that can be learnt from this site.

The artworks depicted in this case study show the nature of the North Northumbrian Coastal Plain in the nineteenth century drawing on views from 1818, the 1850s and 2002. Bearing in mind the undeveloped nature of this coastline, and the effective management arrangements for its Area of Outstanding Natural Beauty, together with protection of nationally and internationally important geology and habitats, there appears to be remarkably little observable coastal change over the last two centuries. Many of the medieval castles, other fortifications and buildings of religious importance have been repaired or maintained over time. Development has been largely confined to existing towns and villages, and has not seen a spread along the coast as in some other touristic frontages. Future changes in terms of coastal erosion and sea flooding are largely dependent upon the impacts of climate change. Increasingly sophisticated monitoring of both the rate of coastal change and its impacts on the natural environment will allow appropriate management measures to be implemented to accommodate coastal change.

### 6. References

1. Natural England, 2015. 'National Character Area Profile: North Northumberland Coastal Plain'. [www.gov.uk/natural-england](http://www.gov.uk/natural-england).

## 1. HOLY ISLAND, NORTHUMBERLAND

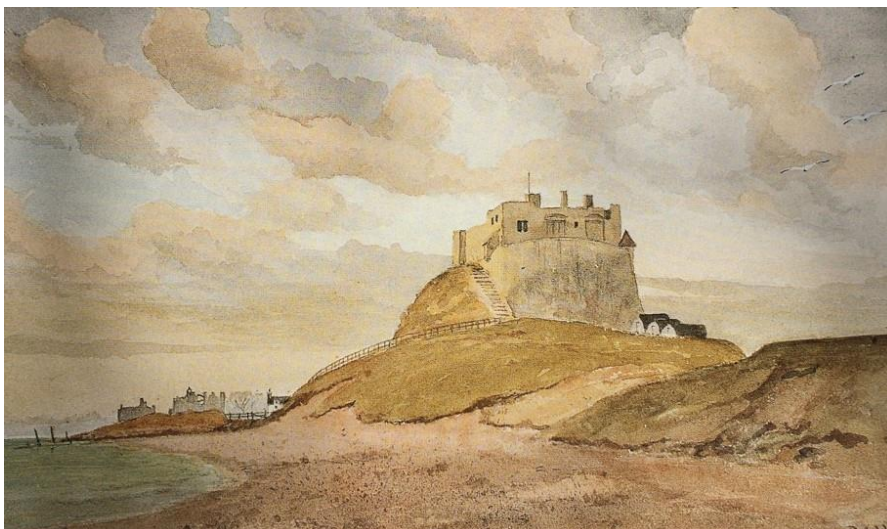


**Fig. CS1.1.14.** *'Castle on Holy Island'* by William Daniell. Aquatint. 1822. This view, taken close to High Water, shows the Castle in good condition structurally and compares with the view by John Wykeham (Fig. CS1.1.15 below) painted in watercolour thirty years later.



**Fig. CS1.1.15. (middle)** This very detailed watercolour by John Wykeham (1855) shows the view looking west (inland) with Lindisfarne Priory beyond.

Image courtesy of the Duke of Northumberland/Watercolour World.



**Fig. CS1.1.16. (bottom)** David Addey painted this view from the beach in 2002 at Low Water. The Castle has lost its battlements and some of its walls and the slope at the beach appears to have eroded.

Image courtesy of David Addey.



## 1. HOLY ISLAND, NORTHUMBERLAND



**Fig. CS1.1.17. (above)** This busy scene of ‘*A Regatta off Holy Island, Northumberland*’ was painted in oils by the prolific Newcastle artist, John Wilson Carmichael, in 1840.

Image courtesy of Richard Green Gallery, London.

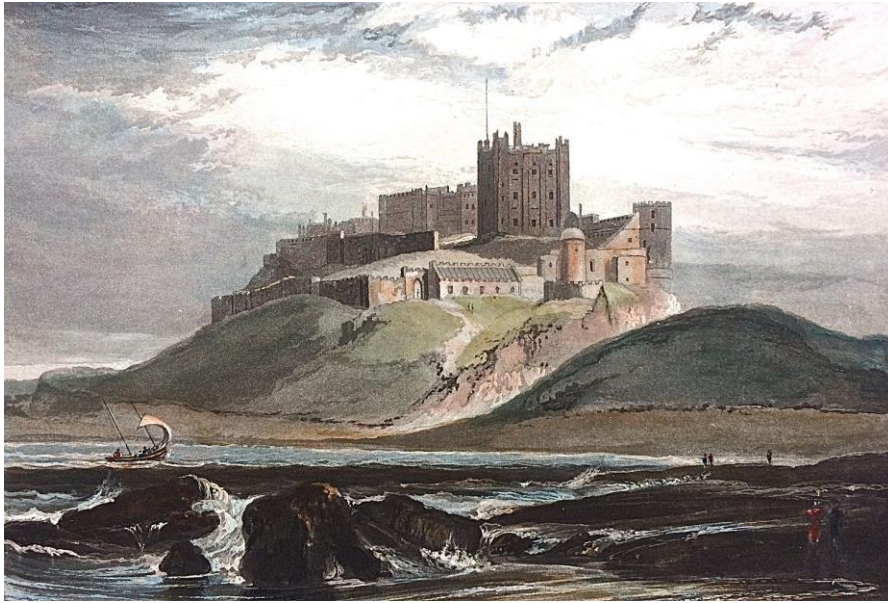
**Fig. CS1.1.18. (below)** This watercolour by John Wykeham (1855) shows a scene on the battlements of Holy Island Castle. The fabric of the castle appears in good condition at this time. Such images form important architectural records for owners, conservators and heritage organisations.

Image courtesy of the Duke of Northumberland/Watercolour World.





## 2. BAMBURGH CASTLE, NORTHUMBERLAND

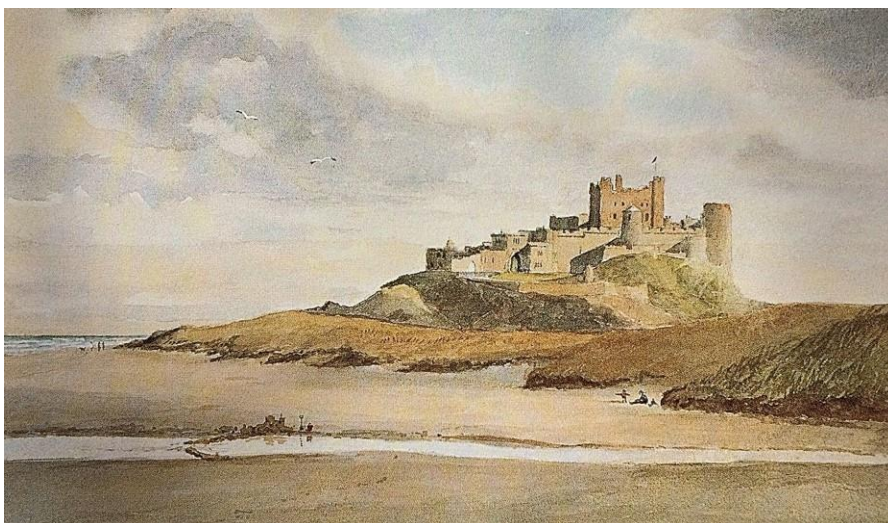


**Fig. CS1.1.19.** William Daniell's aquatint view (1822) shows the castle before a curtain wall was added subsequently obscuring some of the buildings. Taken at High Water to "increase its grandeur of the scene" (in Daniell's opinion) the extensive sandy foreshore is visible in the two watercolours below.



**Fig. CS1.1.20.** This watercolour by John Varley (1812) shows the castle slightly more elevated than is actually the case, although the foreshore at Low Water is well depicted.

Image courtesy of John Spink /Private Collection.



**Fig. CS1.1.21.** Like Varley (above), David Addey (2002) chose to paint the Castle from the beach, which is extensive at Low Water.

Image courtesy of David Addey.



## 2. BAMBURGH CASTLE, NORTHUMBERLAND AND 3. THE FARNE ISLANDS



**Fig. CS1.1.22.** Bamburgh Castle today showing the extent of the structure compared to the early nineteenth century views on the preceding page.

Image courtesy of Paul Broadbent/Shutterstock Images 2018.



**Fig. CS1.1.23.** Early artworks often allow us to view the natural environments of the time. Here Alfred W. Hunt's watercolour (c.1870s) shows the nature of the dune coast surrounding the Castle at that time.

Image courtesy of Moser Art Gallery/Watercolour World.



**Fig. CS1.1.24.** John Wykeham's watercolour (c.1850s) shows colonies of terns and guillemots on the windswept Farne Islands.

Image courtesy of the Duke of Northumberland/Watercolour World.



#### 4. DUNSTANBURGH CASTLE, NORTHUMBERLAND



**Fig. CS1.1.25. (above) & CS1.1.26. (below)** A pair of very detailed watercolours by John Wykeham painted in 1853 and 1856 respectively, which show the gradual deterioration of Dunstanburgh Castle, which is located between Embleton and Craster. Such images form important records of the changes and losses affecting our coastal heritage.

Images courtesy of the Duke of Northumberland/Watercolour World.





## Case Study 1.2 – Staithes to Flamborough Head

### 1. Location

The study site extends for a distance of 80km from Staithes to the north-west of Whitby, down the coast bordering the North York Moors National Park to Scarborough, and then south-east past Filey to Flamborough Head.

### 2. Why was the Case Study Site selected?

This dramatic section of the North Yorkshire coastline comprises cliffs and slopes affected by coastal erosion and landsliding, with historic fishing villages such as Staithes and Robin Hood's Bay alongside important trading centres and resorts, including Whitby, Scarborough and Filey. Much of this coast lies within the North Yorkshire and Cleveland Heritage Coast, with Flamborough Head Heritage Coast located to the south (Natural England, 2015<sup>1</sup>). The coast was painted extensively by artists since the late eighteenth century with a flourishing artistic community existing at Staithes.

### 3. Summary of the Geology, Geomorphology & Coastal Processes

Much of this coastline is composed of sandstones, mudstones and clays of the Jurassic Period. To the south the Wealden Group and chalk of the Cretaceous Period extend down past Flamborough Head. Although the more resilient coastal headlands experience very slow rates of erosion, the coastal frontages in the vicinity of Whitby and Scarborough have been affected by significant change including major landsliding events. Some of the smaller communities including Staithes, Runswick Bay and Robin Hood's Bay have also been affected by coastal erosion. The general trend is for waves to attack the coast from the north and north-easterly directions, carrying sediment generally down the coast from north to south. The many extensive beaches along this frontage are supplied both by sediments from offshore as well as from erosion of the weaker cliff frontages (Royal Haskoning, 2007<sup>2</sup>).

### 4. How can the art imagery resources inform us of changes that have affected this coastal zone?

The Yorkshire coastline has a rich art history. William Daniell painted at Whitby and Scarborough as part of his '*Voyage Round Great Britain*' (Daniell & Ayton, 1814-25<sup>3</sup>) and, as these resorts developed many artists were attracted to them encouraged by their magnificent coastal settings. The presence of a flourishing artistic school at Staithes to the north also resulted in large numbers of coastal watercolours and oil paintings being produced, whilst between 1900 and 1934 the prolific watercolour postcard artist, Alfred Robert Quinton, painted many views of the picturesque fishing villages, such as Staithes and Runswick Bay, as well as Whitby and the resorts of Scarborough and Filey to the south. These images allow us to make comparisons with present day views particularly in relation to physical change and impacts on the natural environment and coastal heritage.

### 5. Key issues that can be learnt from this site.

The artistic images illustrate the changes that have resulted from erosion and instability along this coastline and the measures that have been taken to defend coastal communities, reducing the risks arising from these processes and events. Sequences of views over time, extending from 1822 to the present day show the chronology of change, for example at Whitby (see **Fig. CS1.2.8-CS1.2.10**) and Robin Hood's Bay (see **Fig. CS1.2.19-CS1.2.24**). The numerous views of the resort of Scarborough (**Fig. CS1.2.25-CS1.2.34**) show not only the development and architecture of the town over two centuries, but also the nature of the main beaches. The coastline to the south of Scarborough was not painted by William Daniell (with the exception of a view of Flamborough Head), however, A. R. Quinton produced some highly detailed watercolours of the Filey coast, which show the extent of the beaches, clifflines and coastal development in the early part of the twentieth century.

These series of artistic images show how the dramatic coastline, and the historic villages and towns along it have changed and have been managed over time, taking account of the dynamic nature of the coastal processes and development needs. The images show how developments have tended for the most part to be confined to existing envelopes and have not seen extensive lateral spread along this coastal zone.

The designation and protection of the landscapes and environments along the North Yorkshire coast, together with the shoreline management plans, provide a framework for future management as the effects of climate change, including likely increased rates of coastal erosion and instability, take place. Along this coast a balance is being struck recognising the special environmental quality of the North Yorkshire and Cleveland Heritage Coast, the numerous designations of sites for landscape and environmental reasons, and the need for protection of the most vulnerable communities.

## 6. References

1. Natural England, 2015. '*National Character Area Profile: North York Moors and Cleveland Hills*'. [www.gov.uk/natural-england](http://www.gov.uk/natural-england).
2. Royal Haskoning, 2007. '*River Tyne to Flamborough Head Shoreline Management Plan Two*'.
3. Daniell, W. & Ayton, R., 1814-1825. '*A Voyage Round Great Britain*'. Longman & Co.



**Fig. CS1.2.1.** This oil painting by Edward Henry Holder depicts '*Cornelian Bay, Scarborough*' in 1878. Painted between White Nab and Knife Point, the unstable nature of the cliffline is clearly illustrated.

Image courtesy of York Museums Trust.



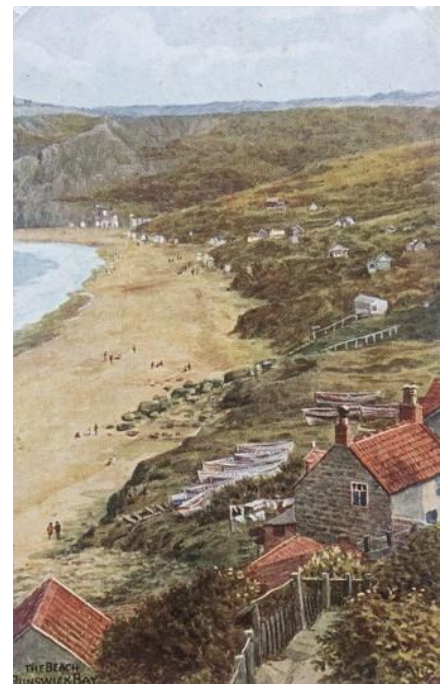
## 1. STAITHES, NORTH YORKSHIRE



Fig. CS1.2.1.-CS1.2.3. show views of the fishing village and artistic colony of Staithes to the north-west of Whitby, whilst Fig. CS1.2.4. (bottom right) is a view of Runswick Bay to the south-east. All these detailed watercolours were painted by Alfred Robert Quinton between 1900-1934. They illustrate the nature of the cliffs and the extent of the beaches at the time, as well as the proximity of the developments to the cliffs and the shore. The vulnerability of these coastal settlements has seen the need for significant coast protection works, with extensive rock armour revetments now in place (see Fig. CS1.2.6. and CS1.2.7. opposite).

The character of these villages has been preserved carefully despite the hazards of erosion and cliffs instability.

Images courtesy of Salmon's.





## 1. STAITHES AND 2. RUNSWICK BAY, NORTH YORKSHIRE



**Fig. CS1.2.5. (top) & Fig. CS1.2.6. (middle)** illustrate little change in the physical appearance of the cliffline and beach since the 1920s. The constrained nature of the site of the village has ensured its architectural charm has been largely preserved.



Coastal erosion has required the placing of rock armour below the cliffs to the north of Staithes Wyke and some further protection may be required depending on the rate of cliff retreat.

Images courtesy of David Jones (top) and Alistair Cruickshanks (middle).



**Fig. CS1.2.7. (left)** This present day view shows Runswick Bay, to the south-east of Staithes, which has also seen the need to strengthen the coastal defences against north-easterly storms. However, the adjacent coastal frontages will be allowed to erode naturally. The coastal defences protecting the village today contrast with the undefended toe of the coastal slope in A. R. Quinton's watercolour (c.1920) Fig. CS1.2.4. (opposite)

Image courtesy of John Lord/Creative Commons Licence.



### 3. WHITBY, NORTH YORKSHIRE

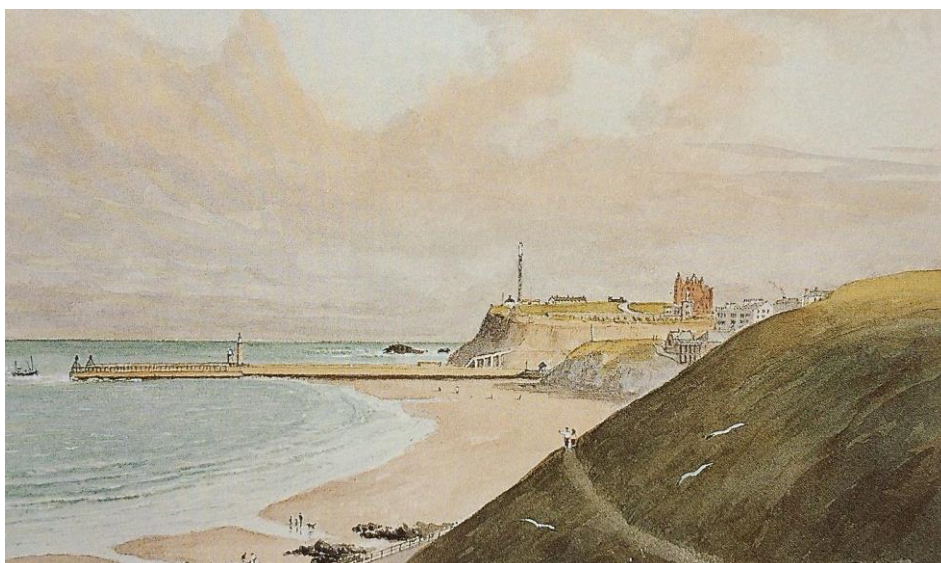


**Fig. CS1.2.8.** William Daniell RA travelled down the Yorkshire coast painting Whitby and Scarborough in 1822. This view looks south towards the harbour mouth with the unstable cliffline in the foreground.



**Fig. CS1.2.9.** By the time Alfred Robert Quinton visited the same location one hundred years later, the cliff tops were developed with fashionable residences and hotels. The sandy beach is healthy but the cliff in the foreground shows signs of instability.

Image courtesy of Salmon's.



**Fig. CS1.2.10.** This watercolour by David Addey (2002) of Whitby from William Daniell's vantage point (**Fig. CS1.2.9. above**) shows a defended and stabilised coastal slope. Major works at a number of sites were undertaken along the North Yorkshire coast following coastal instability events in the 1990s.

Image courtesy of David Addey.



### 3. WHITBY, NORTH YORKSHIRE



**Fig. CS1.2.11. (above)** *'Choppy Waters off Whitby Harbour'* by Arthur J. Meadows; a late nineteenth century oil painting. The harbour arms with their tall lights can be seen clearly and date from 1831.

Image courtesy of Haynes Fine Art.

**Fig. CS1.2.12. (below)** This oil painting by George Weatherill (1810-1890) shows Whitby High Light, which was constructed in 1858, one of several located at the harbour and above the adjacent cliffs.

Image courtesy of Whitby Museum.





### 3. WHITBY, NORTH YORKSHIRE



**Fig. CS1.2.13. (top) and CS1.2.14. (middle)** show the nature of Whitby in the 1920s. The views show the south-eastern side of the harbour and depict the coast to the north-west beyond. These views by Quinton not only provide detailed depictions of the architecture, but also show the wider coastal setting, often very clearly.

Images courtesy of Salmon's.



**Fig. CS1.2.15. (left)** This watercolour by Alfred William Hunt (1878) looks across the mouth of the harbour, past the clusters of houses (also shown in Quinton's view) to the Abbey.

Image courtesy of Christie's Images Limited, 2013.



### 3. WHITBY, NORTH YORKSHIRE



This sequence of three views of Whitby Abbey (1822, 2002 and present day) show the ruin depicted over time.

**Fig. CS1.2.16.** by William Daniell RA shows the quality of his draughtsmanship alongside his topographical accuracy.



**Fig. CS1.2.17.** shows the same scene by the distinguished architect and watercolourist, David Addey, who followed in Daniell's footsteps painting from the same locations 180 years later. The ruins of the Abbey have deteriorated with the loss of the tower, although other restoration work can be seen. Image courtesy of David Addey.



**Fig. CS1.2.18.** shows the present day view.

Image courtesy of Derek Harper. Geograph.

Such sequences of views provide valuable records of changes affecting heritage sites over time and the earlier images, before the days of photography, may provide the only record of the structure in full colour.



#### 4. ROBIN HOOD'S BAY, NORTH YORKSHIRE



The pair of watercolours (**Fig. CS1.2.19. above** and **Fig. CS1.2.20. below**) are by Alfred William Hunt and Myles Birket Foster respectively; both artists are recognised for their detailed, accurate depictions. Painted twenty years apart, it can be seen that a section of cliff has been lost below the cottages in Birket Foster's later view (below). A substantial seawall provides protection for the village today.



Credits: Fig. CS1.2.19. courtesy of Christie's Images Limited 2013; Fig. CS1.2.20. courtesy of the Fine Art Photographic Library; **Fig. CS1.2.21. (right)** photograph courtesy of Campsites.co.uk.





#### 4. ROBIN HOOD'S BAY, NORTH YORKSHIRE



**Fig. CS1.2.22.** This watercolour by A. R. Quinton shows the cottages adjacent to the beach in c.1920. The extensive shore wave cut platform of Jurassic sequences of rocks is visible (see also **Fig. CS1.2.25. middle**). Quinton's watercolours such as this offer a wealth of detail, including the nature of construction of coastal defences, architecture and the early layout of the coastal villages.

Image courtesy of Salmon's



**Fig. CS1.2.23.** This present day photograph looks north-west towards the headland, which offers little protection from north-easterly and easterly waves. As a result, the original coastal defences have been strengthened with rock armour.

Image courtesy of North York Moors National Park Authority.



**Fig. CS1.2.24.** This photograph shows the village of Robin Hood's Bay from the sea. The steep cliffs on the right are now protected by rock armour as is the frontage to the left of the seawall.

Image courtesy of Peter Church. Geograph.



## 5. SCARBOROUGH, NORTH YORKSHIRE



**Fig. CS1.2.25. (above) & Fig. CS1.2.26. (below)** This pair of highly detailed watercolours of ‘Scarborough from the South’ and ‘Scarborough from the North’ by William Payne show the developing resort in the early nineteenth century. They contain a wealth of architectural detail, as well as showing the general nature of the cliffs and foreshore at the time.

Images courtesy of V. & A. Images (2018).

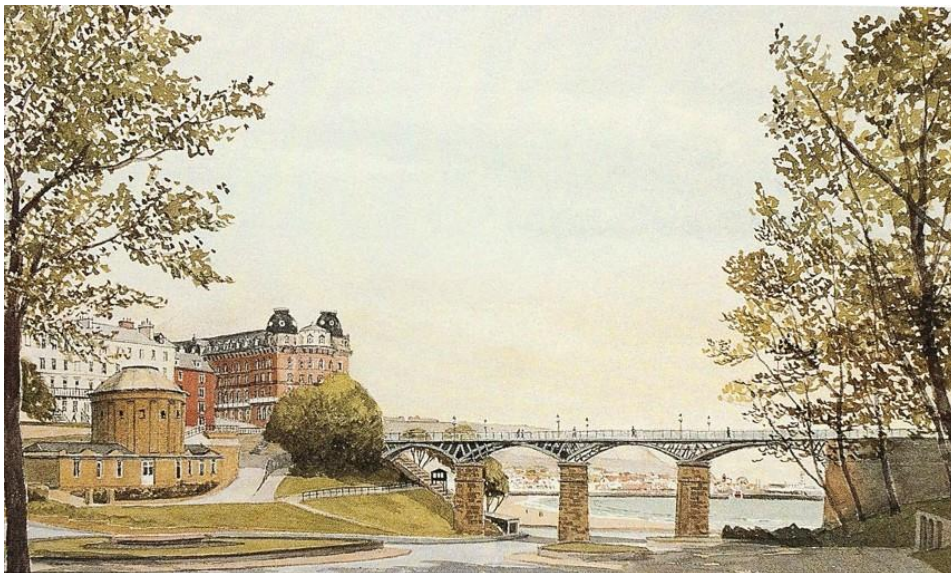




## 5. SCARBOROUGH, NORTH YORKSHIRE



**Fig. CS1.2.27.** William Daniell RA visited Scarborough in 1822 as part of his eleven year long '*Voyage Round Great Britain*' (Daniell & Ayton, 1814-25<sup>1</sup>). The building on the left (Mr Wood's house) was later replaced by the Grand Hotel in 1867.



**Fig. CS1.2.28.** This watercolour by David Addey (2002) shows the same location but now includes the Grand Hotel on the left and an elegant viaduct, which was built in 1863 to carry the main road over the valley.

The Spa Bridge (for pedestrians) was built in 1827 and the Rotunda Museum (on the left) in 1829. All these structures post-date Daniell's visit.

Image courtesy of David Addey.



**Fig. CS1.2.29.** This watercolour by A. R. Quinton (1920s) looks across Scarborough Harbour towards the cliffs, which are lined with elegant residences and hotels.

Image courtesy of Salmon's



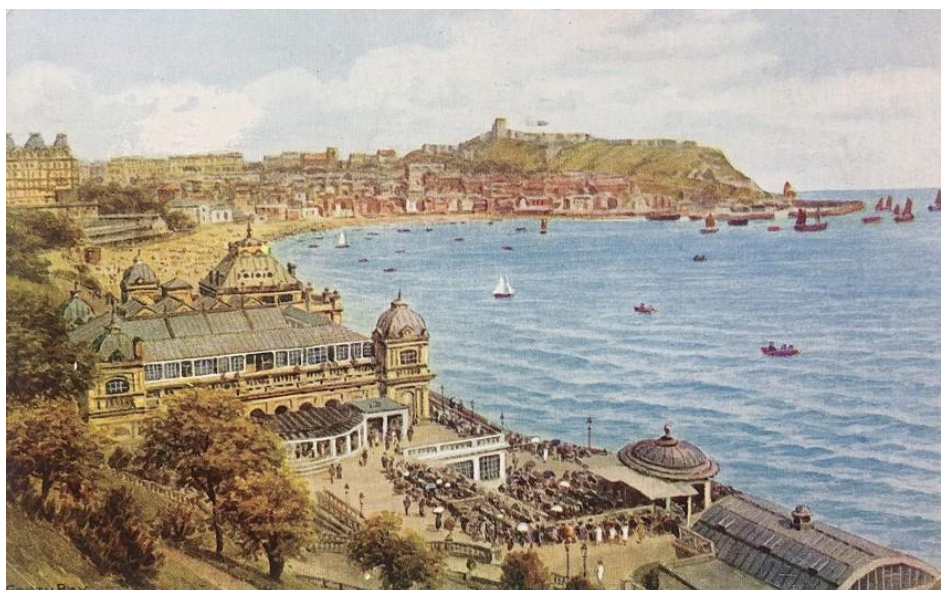
## 5. SCARBOROUGH, NORTH YORKSHIRE



**Figs. CS1.2.30.-CS1.2.32.** These watercolours by Alfred Robert Quinton were painted in the 1920s and provided details on the nature of the Scarborough coastline at that time. The view top left shows North Bay looking south towards the Castle on the headland and its extensive sandy beach. The promenade and coast road runs round the foot of the cliff.



The view (middle) is of South Bay looking southwards with the grand Spa building overlooking the sea. The top of the coastal cliff/slope is lined with hotels and mansions. Beyond the Spa the unprotected cliffs show some signs of instability. The bottom view looks north towards Scarborough Castle and the harbour with the Spa and bandstand in the foreground. On the cliff to the left and beyond it stands the Grand Hotel, the largest brick-built structure in Europe.



These views illustrate the detail that can be provided through the medium of watercolour, both of the coastal environment and its architectural heritage.

Images courtesy of Salmon's.



## 5. SCARBOROUGH, NORTH YORKSHIRE



**Fig. CS1.2.33. (above)** shows the present day view of the coast at Scarborough North Bay taken at High Water. The existing seawall is now protected with interlocking concrete units and rock armourstone, which prevent coastal erosion and safeguard the highway and slopes behind, including the Castle headland. The Bay is fronted by a very extensive sandy beach at Low Water.

Image courtesy of P. A. C. Taylor/Creative Commons Licence.

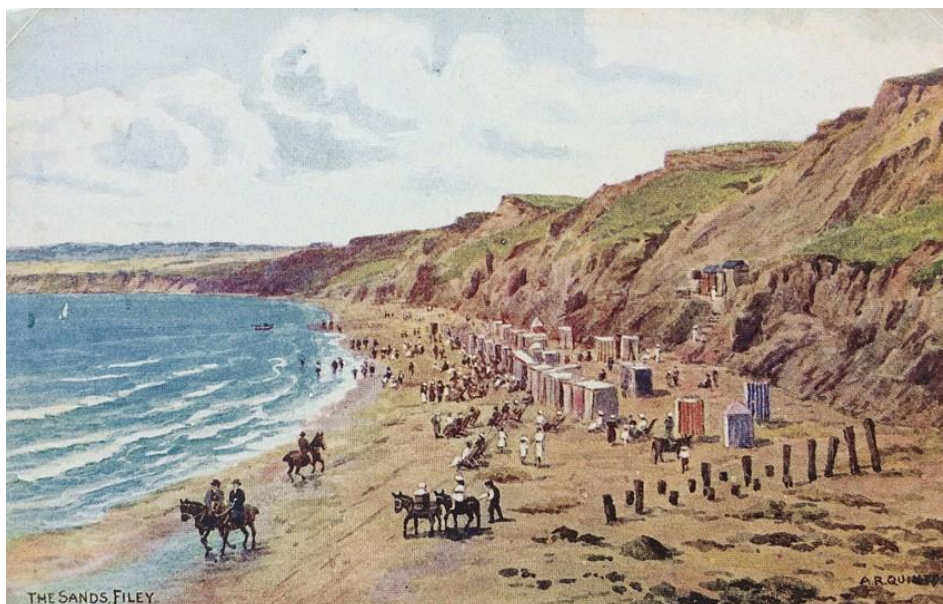
**Fig. CS1.2.34. (below)** shows South Bay looking northwards from above the Spa and, like Quinton's view, shows the extensive sandy beach. The whole of the Scarborough frontage has been the subject of extensive study since the Holbeck Hall Hotel landslide in 1993. This has resulted in a substantial investment in coastal protection and slope management measures, together with comprehensive coastal monitoring.

Image courtesy of Sheila Tarleton/Creative Commons Licence.





## 6. FILEY, NORTH YORKSHIRE



**Figs. CS1.2.35.-CS1.2.37.**

These three early twentieth century watercolours by A. R. Quinton show views of Filey Bay, which lies between Scarborough and Flamborough Head. The watercolours provide a detailed appreciation of the coastal geomorphology including the wide sandy beach which is backed by an eroding, unstable cliffline composed of clays and sandstone of the Cretaceous Wealden Group overlain by Glacial Till. Most of the cliffline is undefended retaining a very natural appearance, whilst a seawall protects the seaside promenade and cliff top developments in the centre of the Bay. The undefended cliffs south of Filey are affected by a range of erosional and instability types.

Images courtesy of Salmon's.



## 6. FILEY, NORTH YORKSHIRE



**Fig. CS1.2.38. (above)** This photograph looking north towards Filey Brigg matches Quinton's view (**Fig. CS1.2.35.**) and appears to show little change. The wide sandy beach and the cliffline are comparable, although the cliff to the left appears more vegetated; the general rate of cliff retreat on the headland ranges from 0.25-0.5mpa (Royal Haskoning, 2007<sup>2</sup>).

Image courtesy of John M. Wheatley/Creative Commons Licence.

**Fig. CS1.2.39. (below)** shows the seafront of this popular resort, which includes its Conservation Area and some fine Listed Buildings.

Image courtesy of Robert J. Evans/Shutterstock 2018.



## References

1. Daniell, W. & Ayton, R., 1814-1825. '*A Voyage Round Great Britain*'. Longman & Co.
2. Royal Haskoning, 2007. '*River Tyne to Flamborough Head SMP2*'.



## 7. FLAMBOROUGH HEAD, NORTH YORKSHIRE

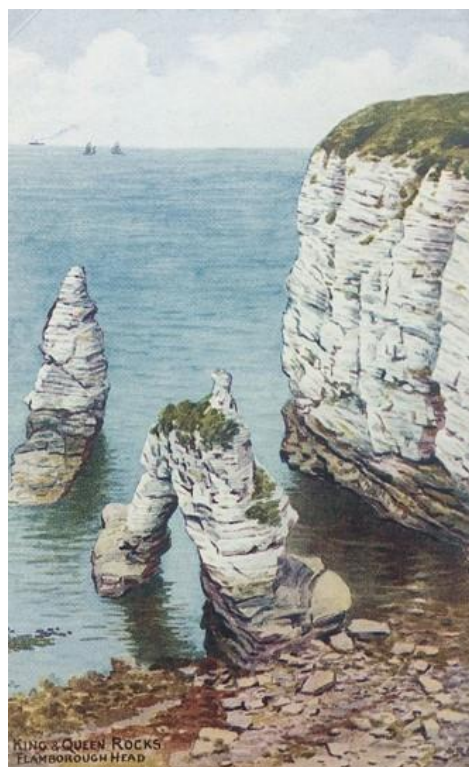


**Fig. CS1.2.40. (above)** shows William Daniell's view of Flamborough Head with the lighthouse in 1822; the sea stack still exists today.

**Fig. CS1.2.41. (below)** This watercolour of North Landing at Flamborough Head was painted by A. R. Quinton in about 1910. It shows the vertical chalk cliffs that have been eroded to form caves, arches and stacks. The oldest lighthouse, a Listed Building, dates from 1669 with a further lighthouse built in 1806. These cliffs are designated as a SAC (Special Area of Conservation) and a SSSI (Site of Special Scientific Interest) for their geology and natural species.

**Fig. CS1.2.42. (right)** was also painted by A. R. Quinton in the 1920s and shows the King and Queen Rocks.

Image courtesy of Salmon's.





## Case Study 1.3 – Mablethorpe to Gibraltar Point

### 1. Location

The case study site is located on the North Sea coast to the south of the mouth of the River Humber, and bounded by the resort of Mablethorpe to the north and the headland of Gibraltar Point 30km to the south.

### 2. Why was the Case Study Site selected?

The site represents a good example of a low-lying open coast, which developed from Edwardian times. The frontage has been prone to coastal erosion and flooding in the past and is now largely defended. This coastline is likely to face challenges from both coastal erosion and flooding during the twenty-first century.

### 3. Summary of the Geology, Geomorphology & Coastal Processes

The study site represents the coastal fringe of the low-lying Lincolnshire Coastal Plain (Natural England, 2015<sup>1</sup>). Bounded by the North Sea to the east, the Humber Estuary to the north and The Wash to the south, this section of the Lincolnshire coast benefits from the north to south movement of sediments by longshore drift. These sediment movements help to counter, to some degree, the impact of rising sea levels. The coast between Mablethorpe in the north and Skegness in the south represents a more developed part of the southern Lincolnshire coast. The excellent quality of the beaches and the lower annual rainfall has ensured that these resorts have attracted large numbers of holidaymakers. Since the 1953 floods, the area has seen a significant investment in terms of hard coastal defences, with the whole of the coast between Mablethorpe and Skegness being protected against flooding and coastal erosion (Scott Wilson, 2010<sup>2</sup>). The coastline is characterised by wide, flat sandy beaches, but also with areas of mudflats and dune systems, as well as salt marshes, whilst Gibraltar Point to the south has been designated for its environmental importance.

### 4. How can the art imagery resources inform us of changes that have affected this coastal zone?

Because this part of the north-east coast of England was not developed at the time of William Daniell's '*Voyage Round Great Britain*' in the early nineteenth century, there are few early depictions of the coast. Instead, we have to rely upon the early twentieth century artworks of the prolific watercolourist, Alfred Robert Quinton, who painted numerous views of the coastal resorts between 1900 and 1934, often returning to the same location as the coastal towns and villages expanded to cater for increasing visitor numbers. The artworks produced by Quinton of both Mablethorpe and Skegness provide information on the extent and nature of the beaches, the coastal defences and the extent of seafront at the time. They also show the rudimentary nature of early twentieth century coastal tourism along this frontage. These views can be compared with present day photographs, which show the situation along this defended coast, which has benefited since 1994 from the Environment Agency's Lincshire Beach Management Scheme, providing additional sediment to nourish the beaches along the frontage.

### 5. Key issues that can be learnt from this site.

Although the coastal artworks along this frontage are limited, those produced by Alfred Robert Quinton provide an interesting comparison with the situation today. The extensive beaches of the Edwardian period up to the 1930s illustrated in the paintings have been largely maintained today, despite the presence of hard defences lining the backshore. In the future defences may need to be increased, taking account of erosion of beaches and sea level rise, but this is being countered through ongoing beach replenishment.

### 6. References

1. Natural England, 2015. '*National Character Area Profile: 42 Lincolnshire Coast and Marshes*'.
2. Scott Wilson, 2010. '*Flamborough Head to Gibraltar Point Shoreline Management Plan Two*'. Humber Estuary Coastal Authorities Group.



## 1. SKEGNESS AND MABLETHORPE, LINCOLNSHIRE



**Fig. CS1.3.1. to CS1.3.3.** These three detailed watercolours by A. R. Quinton (c.1920s) show beach scenes at Skegness (viewed from the pier) and of Mablethorpe (Middle and Bottom).

The view of Skegness shows its wide sandy beach backed by rows of elegant Edwardian hotels and residences.

The views also show how tourism has developed along these wide, flat sandy beaches which are backed by dunes and marshes.

There are very few early artistic depictions of the land to the south at Gibraltar Point as painters generally sought more dramatic cliff frontages despite the location being of considerable environmental importance.

Images courtesy of Salmon's.





## 1. SKEGNESS AND MABLETHORPE, LINCOLNSHIRE



**Fig. CS1.3.4.-CS1.3.6.** show present day views of the beaches and defences at Skegness (Top and Middle) and at Mablethorpe (Bottom). The healthy beaches today are a result of both natural processes with longshore drift carrying sediments from north to south from the Holderness coast, as well as artificial replenishment.



Credits:  
Top: Simon Fidler/Geograph.

Middle: Gary Radford/Geograph.

Bottom:  
[www.TheDroneMan.net](http://www.TheDroneMan.net)







**Fig. 2.1.1. (above)** This view of '*Cromer from the Lighthouse*' by the early watercolourist, John Varley (1824), is one of several he painted between 1802-1830.

Image courtesy of Guy Peppiatt Fine Art, London.

**Fig. 2.1.2. (below)** of '*Southwold, Suffolk*' is an oil painting of the shoreline by Edwin Hayes (1819-1904). Southwold, and Walberswick to the south, were locations favoured by artists from the mid-nineteenth century onwards. Today this frontage is protected by a seawall.

Image courtesy of David Messum Fine Art Limited.







**Fig. 2.1.3. (above)** *'Entrance to Great Yarmouth Harbour'* by John Brett. 1868. Watercolour and Bodycolour.

Image courtesy of Sotheby's.

**Fig. 2.1.4. (below)** *'Great Yarmouth Pier and Gorleston'* by George Wolfe (1834-1890). Watercolour.

Courtesy of Christie's Images © 2018.

