

## 7. Guidance notes on accessing 'CHerISH' historical images to support heritage planning and management

The potential for use of historical images to support heritage risk planning and management is set out in the CHerISH project 'Technical Report'. The report can be read online at <http://cherish.maritimearchaeologytrust.org/>. It is possible also to download the full Technical Report or each of the twenty-three case studies which are listed on pages 67 and 68. The CHerISH project report on the website also provides access to an interactive topographical map of south-west England, on which are marked and colour-coded eighty-four sites of interest, drawn from the twenty-three case studies. By clicking on the icon in the reader's geographical area of interest, a drop-down box will appear, which provides an image of the location painted by an artist deemed to be accurate, together with the title of the image, the name of the artist, the date, the Ordnance Survey grid reference and the name of the owner of the image. All the images provided on the interactive map are also available within the case studies themselves.

Further information on those artists who painted in south-west England and who are ranked as being the most reliable in terms of their depictions, is provided in section 5.2 of this report and, in particular, the table on page 61. Details of eight artists who painted in an accurate manner, and who were most prolific, are provided in Appendix 3.

An excellent source of images of coastal art in south-west England is on the ArtUK website ([www.artuk.org](http://www.artuk.org)). On this website it is possible to search the 212,443 oil paintings in public collections in the UK, which are displayed at 3,255 venues. Information on 38,342 artists is also provided. For those artists that have been ranked most highly and who painted in the south-west, it is possible through this website, for example, to search the artist, Edward William Cooke RA, and see all sixty-six of his works displayed, or to search by venues (e.g. art galleries), for example in Devon, of which one hundred and nineteen are listed. A new initiative 'The Watercolour World' (Art UK) is starting the task of adding watercolour drawings to its website.

In addition to the Technical Report and the web-based map facility, further information has been provided to stakeholders through the publication of two CHerISH project 'Newsletters', which are included in Appendix 4 of this report. An article on the project is also to be published in 'Historic England Research' in the Winter Edition 2016. It is proposed to make a Powerpoint presentation within each of the four counties covered by CHerISH and potential presentations in Dorset and Devon have already been discussed. A technical paper on the wider CHerISH project will be presented to a suitable international conference in 2017, in consultation with Historic England.

Across the south-west of England there is a wealth of expertise within the local authorities, museums and art galleries, most of whom hold large collections of artworks and photographs. Many of these have online databases where large numbers of images can be viewed. Alongside art, the rich photographic resource covering the south-west is also becoming increasingly accessible, and further details of some of the key collections are provided in section 4.3.4 of this report.

# CHeRISH

Coastal Heritage Risk Imagery in Support of Heritage management



## Welcome to the CHeRISH Project site!

In January 2016 Historic England commissioned Coastal & Geotechnical Services to undertake the 'CHeRISH' study, which illustrates how historical images (landscape paintings, watercolours, prints, old photographs and postcards), dating from the late eighteenth century can support the understanding and management of risks to heritage sites located along the coastlines of south-west England (Dorset, Devon, Cornwall and Somerset). Linking closely with the Historic Environment Records (HERs), Rapid Coastal Zone Assessments (RCZAs) and the Shoreline Management Plans (SMPs) in the south-west the CHeRISH study takes advantage of a wealth of currently unused or under-used images contained in public and private collections to provide better information on the rate, scale and potential impacts of coastal change (erosion, landslides and flooding) on heritage sites along these shorelines and cliff tops.



## Downloads

### Case Study Reports

- 1 2 3 4 5 6 7 8 9 10 11 12
- 13 14 15 16 17 18 19 20 21 22 23

### Full Technical Report

**Figure 7.1:** Paste-up of the draft CHeRISH home page, which can be accessed at <http://cherish.maritimearchaologytrust.org/>.

The Technical Report and Case Studies will be available once it has been approved by Historic England.

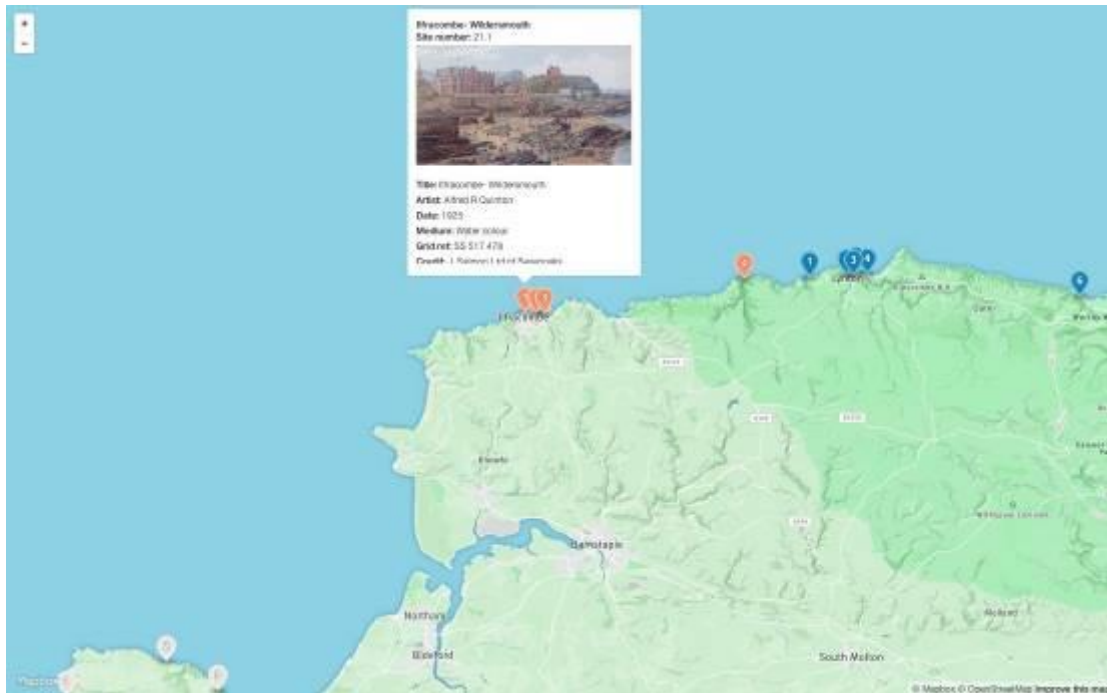


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**Figure 7.2 (above):** On entering the zoom in/out topographical map the twenty-three colour-coded case studies can be seen, and the eighty-four individual locations.

**Figure 7.3 (below):** Clicking on an icon will reveal a drop-down box, which shows an image of the location together with key information.



## **8. Conclusions**

**8.1.** The coastal heritage of south-west England is subject to significant risks arising from the hazards of coastal erosion, weathering, landsliding and flooding. These processes and their impacts are likely to become increasingly severe over the next decades as a result of climate change including an increased frequency of unsettled weather patterns.

**8.2.** Reductions in the availability of both capital and revenue funding for flood and coastal erosion risk management is reducing the ability of the Operating Authorities to maintain and improve defences; this will have an increasing impact on heritage sites at risks from erosion and flooding, many of which have been highlighted in the second round of shoreline management plans.

**8.3.** The south-west coast of England has a very rich heritage in terms of historical images dating back to the late eighteenth century and earlier. Many of the images are displayed or stored in an excellent range of public and private art galleries, museums, heritage centres, archives and image libraries. Collections of such images are also becoming increasingly available online.

**8.4.** Whilst photographic images, both terrestrial and aerial, are familiar aids used by researchers and practitioners, for example in the preparation of Rapid Coastal Zone Assessments and Shoreline Management Plans, the rich art resource is much less well used. This is partly because of a lack of awareness of the images available but also due to uncertainty about their accuracy.

**8.5.** The study has confirmed the rich art resource of south-west England and the wealth of knowledge and expertise of museum and gallery professionals as well as that of the many volunteers.

**8.6.** An artworks ranking system has been refined for this study, which is suitably tailored to the subject of heritage. This has led to the preparation of a list of those artists and their works that have depicted coastal heritage most accurately.

**8.7.** The art record provides a continuity of full colour images for most frontages around the coast of south-west England dating back to the 1770s-1790s, some 90 years before the wider introduction of landscape photography and 150 years before the use of colour photography. Use of such images allows coastal researchers to view the coast in colour before development took place in many locations and to take advantage of the wisdom of hindsight when setting new coastal policies. This approach accords with government advice on the need to assess coastal issues through a long-term perspective rather through shorter-term decision-making.

**8.8.** The most accurate artistic depictions in support of heritage management on the coast are 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 coastal views, although their subject matter can be selective.

**8.9.** Few artists included the detail of surface or buried heritage sites in their artworks although they often painted coastlines and headlands on which such remains were located. Equally low-lying and often flood-prone coasts were painted much less regularly than cliffed coastlines.

**8.10.** Artworks form an additional, very valuable and currently under-used resource available for use by a wide range of scientists, practitioners and other stakeholders. However, their limitations relate to the detail of heritage/archaeological sites either buried or showing as surface features, and in terms of some low-lying coastal zones. Therefore, aerial photography and Lidar are likely to form the most suitable tools for these locations.

**8.11.** In certain regions in the south-west a small number of local antiquarians have recorded heritage of their coastal frontage in detailed diaries often accompanied by numerous watercolour drawings or prints (such as Peter Orlando Hutchinson on the South Devon coast, and Sir Henry Englefield and George Webster on the Dorset coast).

**8.12.** Numerous artworks depicting the towns and villages of the south-west coast are available and together they allow the progression of coastal development to be plotted and understood. Such images, which record the detail of changes to individual buildings as well as street layouts can inform the planning process and can be used to illustrate Conservation Area plans.

**8.13.** Some of the artworks produced over the last 200 years are so topographically accurate that they can support both qualitative and quantitative studies of cliff and beach change over time.

**8.14.** Compared to the nineteenth century and the twentieth century up to 1930 there are very few artworks for the study timeline between 1930-1950. This was a result of changing public tastes away from the traditional landscapes of the Victorian and Edwardian eras, the effect of the Second World War and the advent of new styles of art. Since the 1960s there has been a strong revival of traditional landscape painting.

**8.15.** The CHerISH project has raised interest and awareness of the potential of art in terms of supporting understanding of coastal change and its impacts on heritage. Through this study and the deliverables (Technical Report, Website, Newsletters, Articles and Lectures) a large number of images will become more accessible with helpful advice being provided on those artists that painted this coastline most accurately.

**8.16.** Four artists have produced numerous and often highly accurate views of the south-west coast. They are William Daniell RA (Fl. 1814-1825), Edward William Cooke RA (Fl.1850s-1870s), Alfred Robert Quinton (Fl.1910-1934) and David Addey (1990s-2002). The works of these artists form, effectively, illustrated '*State of the Coast*' reports over a 185 year period. Together with past and present day photographs and the rich heritage of Victorian and Edwardian art a continuous record of the south-west coast is available through imagery.

**8.17.** The CHerISH project has raised the profile for artworks' contributions and has provided a clearer understanding of the extent of the art resource available for interrogation, and where it can be found.

**8.18.** The interest, support and assistance of a wide range of consultees is very gratefully acknowledged.

## 9. Recommendations

**9.1.** Historical artworks provide a detailed record over time of changes affecting the historical environment and the historic landscape ranging from individual sites to villages and towns. It is recommended that greater use of such images is made to support HERs citations, Conservation Areas policy documents and heritage risk studies and registers.

**9.2.** The results of the CHERISH study will be disseminated through illustrated lectures in Dorset, Devon, Cornwall and Somerset. Sets of key artwork images should be provided to the HER officers by the author for their practical use.

**9.3.** Artworks and old photographs are images that coastal residents and other stakeholders are familiar with, and which they trust. They form excellent visual aids to support presentations on coastal policy changes such as those affecting heritage sites, where difficult choices over future management may require careful explanation.

**9.4.** The CHERISH study has benefitted from the wealth of oil painting images collated from all UK public art collections by the Public Catalogues Foundation and placed online through the BBC YourPaintings website – now Art UK. However, it is recognized that the collation of watercolours in the same way is essential to support a wide range of uses including both heritage and coastal risk management. The commissioning of this substantial task is highly recommended in order to complete the historical online art resource for the UK.

**9.5.** The CHERISH study of the south-west coast of England includes a range of case study sites that illustrate the role of images (1770-1950) in support of coastal heritage risk management. It would be beneficial to undertake a further study of the soft cliff coasts of south-east England from the north Kent coast to the Isle of Wight drawing in further excellent examples, which could illustrate the CHERISH methodology more widely.

**9.6.** It is recommended that the 258 pages of data and information contained in the CHERISH Technical Report should be condensed as a thirty page *'Users Guide'* for heritage staff, coastal groups, planning and countryside officers and to support further coastal risk management policy initiatives. This would also be of value to museum and gallery curators who can take note of and record interest in coastal artworks showing heritage features.

**9.7.** The approach adopted by the CHERISH project on the coast could be very valuable for other heritage environments including the interior of England and particularly along river systems from source to sea. There are numerous heritage assets located close to rivers or in flood plains many of which are at risk from flooding. In view of the increased frequency of flood events and the significant damage incurred a *'Rivers Heritage Risk Study'* drawing on art and photographic images is recommended as a priority. In fact the approach to the use of artworks is relevant in all environments and locations.

**9.8.** Consideration should be given to the publication of a book on the subject of the use and applications of historical imagery extending the timeline from 1770 up to the present day. This would provide a definitive record of the image resources available for the whole of England.