

Drawing Inspiration

The cultural legacy of artists working in Dorset
and its evidence of landscape change

1800 – 1960



Report by Crystal Johnson

March 2011

CONTENTS		Page
1	Introduction	
	1.1 Introduction	3
	1.2 Context	
	1.2.1 Research Context	3
	1.2.2 Historical Context	4
2	Scope of Work	5
	2.1 Visual appeal and evidence of change	5
	2.2 Artists	6
	2.3 Geographic Locations	6
3	Specific Collections of Landscape art	7
4	Notable artists	9
5	Project Proposal	
	5.1 Walks	19
	5.2 Additional Activities	19
	5.2.1 Local Museums	19
	5.2.2 Local Libraries etc	20
	5.2.3 Guided walks, tours, talks	20
	5.2.4 Workshops & short courses	20
	5.2.5 Schools & education	20
	5.2.6 Publication	21
	5.2.7 Dorset Visual Arts	21
6	Project Development	22
7	Contemporary links and connections	23
8	Potential Funding Sources	25
9	Reference material	27

ATTACHMENTS:

Images Directory – Spreadsheet of paintings depicting Dorset landscape (Excel)

Art as a tool in support of the understanding of coastal change in East Anglia, McInnes and Stubbings. Report published by The Crown Estate (pdf)

Swanage Seen art trail leaflet (pdf)

Fra Newbery: A Dorset trail leaflet (pdf)

1.1 Introduction

This report has been commissioned by Dorset AONB to explore the cultural legacy left by visual artists who live and visited the Dorset AONB landscape, and present it in a way that will inspire and develop new ways of appreciating, understanding and managing the AONB now and in the future.

This report identifies a number of key artists who have depicted the local landscape. These are selected on international fame and standing (and therefore common recognition), and quantity of work specific to the local area. Research highlights the mass of artistic interpretation available and the challenges of selection. This report endeavours to suggest potential strands of work that could utilise this art historical resource and parameters for the further development of related work.

Finally this report includes a section on potential sources of funding together with brief biographical information and examples of the work of some of the highlighted artists.

1.2 Context

1.2.1 Research Context

One of the Dorset AONB's four special qualities is that it has 'a rich legacy of cultural associations'. Over the centuries, Dorset's landscapes have inspired authors, poets, scientists and artists, many of whom have left a rich legacy of cultural associations.

Currently knowledge of artistic engagement is very patchy. Some areas of Dorset such as Purbeck have undertaken initial research but information and knowledge across the Dorset AONB area varies. There is no single unifying source of information of exploration of how artists have been inspired by and responded to the natural environment of Dorset.

Artistic culture in Dorset is very strong both among residents and with visitors who, through programmes such as Dorset Art Weeks and InsideOut, have been shown to have a strong interest in the arts. InsideOut attracted 30,000 visitors to the area for its 2007 programme and 10,000 visitors for one event at Bowleaze Cove in 2008. Dorset Art Weeks reported visitor figures of over 48,000 for their open studios in 2008, of this figure 15% were from outside the county.

There has been very little landscape based art historical interpretation in the county. The Newbery Trail in 2008 is probably the best case study for potential response to this kind of work (see Trail leaflet attached as pdf). The Trail project, based on geographical sites of artistic interest relating to the artist Fra H Newbery, took place over a four week period in April 2008. It received funding from all local authorities, Heritage Lottery Fund, private individuals and businesses. It involved £18,800 worth of volunteer engagement, attracted 8,450 visitors, 516 participants in talks and tours, and worked with over 420 local schools children in the Bridport area alone. There was a very strong local interest to understand more about the artist heritage of the area.

In a wider national context, other part of the UK are also exploring the potential offered by art historical images, specifically to chart and evidence landscape change. A programme of work, funded

by The Crown Estate-Caird Fellowship, has been developed over the course of the past two years . In 2008 Dr. Robin McInnes held a Fellowship at the National Maritime Museum, during which time he explored the value of oil paintings, watercolours, sketches and engravings in mapping historical changes in the shape of the coastline around the Solent and the Isle of Wight. Following on from this work a further study was published in 2010 by The Crown Estate on behalf of the maritime estate in East Anglia. The 92 page report, *Art as a tool in support of the understanding of coastal change in East Anglia*, primarily aims to:

- Highlight the added value of landscape paintings, watercolour drawings and prints in national and local collections as a tool to assist in understanding long term coastal change in East Anglia

The report focuses on art executed between 1770 and 1940. It gives a shortlist of artists whose work presents a reliable assessment of coastal conditions at the time they were painted. The report uses a ranking system to give relative values to works within the context of understanding coastal evolution and change as well as providing information on social and environmental change on the coast. The methodology in this very comprehensive report could be used to aid the selection of art works for future projects.

The report concludes , *“it is clear that the rich heritage of artwork from East Anglia can be used as a valuable tool to help those interested in sustainable management of the coast and that, at present, nationally such works represent an under-used resource...[these artworks]...provide a calibrated record of coastal change since the late eighteenth century.”* The full report is attached as a pdf to this document.

1.2.2 Historical Context

The late 18th Century saw a growing interest in the landscape, particularly coastal areas, as a subject for art. It is generally agreed that this period saw a general shift in the way that nature and the landscape was perceived. In 1956 Nikolaus Pevsner wrote, “The years between just before 1800 and about 1840 saw a prodigious flowering of landscape painting in England, unparalleled in any one country on the Continent”.

At the end of the 18th Century coastal areas had become fashionable with large numbers of visitors heading to the coast to ‘take’ the sea air and enjoy the medicinal benefits of sea bathing. In Dorset, both Lyme Regis and Weymouth were reputable seaside spa towns. Jane Austen visited Lyme Regis from 1803 and King George II began visiting Weymouth in 1789. This growing trend was accelerated and became more widely enjoyed due to quicker and cheaper journeys provided by the railways, which reached Dorset from 1847. Weymouth Station opened in 1857, Bridport in 1875 and Lyme Regis in 1903.

Therefore, at the end of the eighteenth century there was a sudden explosion of landscape painting. Dorset became a key destination for painters and artists who were attracted to the coastal scenery, ancient and ruined monuments and the pastoral landscape contained within the county.

2.Scope of Work

The aim of this report is to identify artist's depictions of local landscape without any real parameters other than the geographical boundaries of the Dorset AONB. When undertaking the first phase of research it became clear that the Dorset landscape has provided the inspiration for a huge number of artists and that their depictions of the landscape are located in collections around the world. Therefore in order to make sense of the vast number of landscape images it will be necessary to categorise artists' work and impose additional parameters in order to make research objectives realistic.

It should also be noted that the art works included in this report are by no means an exhaustive list. Those included are predominantly from public collections and selected to meet the criteria outlined below. Photographic art works have not been investigated for the purpose of this report and could provide a valuable visual historic record of the county. In addition there are tens of thousands of works on paper in the form of watercolours, sketches and engravings, which again may offer important visual information, but were beyond the means of this research to study in any depth.

Local museums' and civic collections have provided the main source of information for artists and paintings included in this report. There are, however, many other potentially important art works in private collections, within country houses such as those owned by the National Trust and in national collections which it has not been possible to survey within the timeframe and resources of this project.

2.2 Visual appeal and evidence of change

The aim of the overarching project is to demonstrate landscape change through comparison with historical portrayals of particular areas. In order to achieve this artwork must therefore clearly illustrate an identifiable landscape and be of a sufficient age to demonstrate any change over time. Therefore the following categories of art have been excluded from this report:

- Works from 1960 to the present as the degree of change in views would be negligible. There may be some individual exceptions to this rule in areas where there has been significant landscape changes such as sections of the Dorset Coast.
- Work of an abstract nature which makes difficult a direct comparison of views.

If the final outcome of the overall project is to illustrate local landscapes through printed material, then strong colour representations offer the most visually appealing solution. With this in mind a potential criteria to inclusion could be medium, so focussing on works executed in oils, strong watercolour or gouache.

The parameters of the artwork identified for the purpose of this report are therefore limited to directly representational colour artwork produced between 1800 and 1960.

2.3 Artists

The artists depicting the Dorset landscape can be divided into two distinct categories:

1. Artists of primarily local significance who in some instances have produced a large number of works depicting the local landscape
2. Artists of national/international fame who have been inspired by Dorset to produce a small number of landscapes.

In developing strands of work based on this report it may be worth considering the audience and the desired outcomes before selecting artists for inclusion. Certainly artists in category 2 above give the area a gravitas in terms of its art historical significance and would serve well to attract the general attention of the public. A number of the artists in this category have produced very detailed and useful works within the context of this report. There tends to be trends in location depicted by these artists, with sites such as Corfe Castle, Lulworth Cove or Poole Harbour providing the main sources of inspiration, so coverage of the County is not particularly comprehensive within this category.

The works of category 2 artists, tend to be within national or international collections and of substantial value which could impose some limitations. While possible to obtain reproduction rights to include images within future publications, and use them as inspiration for activities, it is very unlikely that there would be much scope for direct interaction with the art works themselves, or choice within the illustrated locations.

The artists in category 1 are perhaps not as well-known, even locally, as the category 2 artists but they do offer a wider selection of landscape depictions. They also include within their works images of less common sites or views. The work of these artists tends to be well represented within collections in Dorset and so very accessible. The work of these artists offers potential to develop walks and activities beyond the main sites of the county, off the most travelled tourist routes. There is also scope for direct interaction with the artworks through partnership working with local museums and collections to develop temporary exhibitions or education programmes.

Future projects could therefore mix and match the two categories, depending on the objectives and target market for a particular activity. Category 2 artists will have immediate appeal as they include very famous names, category 1 artists will provide the better coverage of Dorset and choice of representations within less visited areas. The project proposal outlined in Section X suggests a programme of activities which would marry the benefits of both categories in a single overarching project.

2.4 Geographic locations

Dorset AONB expressed a preference for the development of work in the following areas: South Dorset Ridgeway, West Dorset, North Dorset. Research has identified a number of artists working in these areas and landscape depictions falling within the main categories above. With the exception of a couple of locations (Lyme Regis, Maiden Castle) these areas are not strongly represented within

the work of the most famous artists working in the county during the designated period. There are however a vast number of artworks, primarily those on paper, which it has not been possible to research within the time scale and resources of this report. It is proposed, therefore, that with regard to particular areas of the county, a more specific brief is drawn up in order to facilitate research. If a small geographic area can be identified as a priority for the development of activity then it is relatively easy to research the tens of thousands of landscape works in the county for relevant depictions.

3. Specific collections of landscape art

In addition to the numerous individual artists who were inspired by the Dorset countryside to produce a small number of art works there are several substantial collections recording the landscape of the county. These collections, which include thousands of art works, would provide a very valuable resource of images for less well known sites and views.

Recording the changing face of Britain

The 'Recording Britain' collection of topographical watercolours and drawings was made in the early 1940s during the Second World War. In 1940 the Committee for the Employment of Artists in Wartime, part of the Ministry of Labour and National Service, launched a scheme to employ artists to record the home front in Britain, funded by a grant from the Pilgrim Trust. It ran until 1943 and some of the country's finest watercolour painters, such as John Piper, Sir William Russell Flint and Rowland Hilder, were commissioned to make paintings and drawings of buildings, scenes, and places which captured a sense of national identity. Their subjects were typically English: market towns and villages, churches and country estates, rural landscapes and industries, rivers and wild places, monuments and ruins.

The scheme was known as 'Recording the changing face of Britain' and was established by Sir Kenneth Clark, then the director of the National Gallery. It ran alongside the official War Artists' Scheme, which he also initiated. Clark was inspired by several motives: at the outbreak of war in 1939, there was a concern to document the British landscape in the face of the imminent threat of bomb damage, invasion, and loss caused by the operations of war. This was allied to an anxiety about changes to the landscape already underway, such as the rapid growth of cities, road building and housing developments, the decline of rural ways of life and industries, and new agricultural practices, which together contributed to the idea of a 'vanishing Britain'. Clark also wanted to help artists, and the traditional forms of British art such as watercolour painting, to survive during the uncertain conditions of wartime.

Over 1500 works were eventually produced by 97 artists, of whom 63 were specially commissioned. After the war, the whole collection was given to the V&A by the Pilgrim Trust in 1949, and it was documented in a four volume catalogue published between 1946 and 1949.

Henry Joseph Moule (1825-1904)

Moule was an English watercolour artist, and friend of Thomas Hardy, teaching him how to paint. He was born at Gillingham, Dorset on 25 September 1825, the eldest of eight sons of Henry Moule, and educated at Corpus Christi College, Cambridge. http://en.wikipedia.org/wiki/Henry_Joseph_Moule_-_cite_note-0 He spent the years 1862 - 1877 in Scotland, and then (after a brief sojourn in Ireland) returned to Dorset (where had grown up). In 1883 he was appointed the first curator of the Dorset County Museum, a post he held until his death on March 13 1904. His lasting legacy is an astonishing collection of several thousand watercolours he painted. The result of walking out into the locality and countryside every day to sketch the landscape, he later mounted many of them in more than 12 volumes. Moule's sketches are a unique record providing a vivid insight into Victorian Dorset and strongly evoke the Wessex of Thomas Hardy's books.

Frederick Whitehead(1853 – 1938)

Frederick Whitehead painted the scenery of Thomas Hardy's Wessex. From 1893 he travelled in Dorset for six months each year in his caravan, 'The Rambler'. His wife Beatrice entered into the spirit of the lifestyle by dressing up as a gypsy and telling fortunes. Next to the caravan was a small portable studio so that he could paint in all weathers. He painted using watercolours and oils and etched "on the spot". Whitehead seems to be best known for his paintings of the Dorset countryside and Dorset County Museum hold a number of his works.

John Everett(1876–1949)

Herbert Barnard John Everett was born in Dorchester, Dorset in 1876. His prolific portfolio of 2752 oils, prints and drawings produced over a 50-year period, was given to the National Maritime Museum, London. In 1903 Everett and his wife moved to Dorset, where their first son was born. Here he bought a yacht, the 'Walrus', and spent much of the each year cruising on the south coast of England. It is in this period of his life that many scenes at Cowes Week and other yachting subjects were painted. He was a friend of Augustus John and Thomas Hardy. A portfolio of Hardy's Wessex views painted by John Everett, is held in the collection of Dorset County Museum.

William DaniellRA (1769–1837)

Daniell was an English landscape and marine painter, and engraver. In 1813 Daniell decided to undertake what was to be his greatest artistic work, *A Voyage Round Great Britain*. His plan was to journey around the whole coast and record views of places of interest. An integral part of the venture was to provide a running commentary, which described the scenery and the conditions of the people. The original aquatint printing plates are held by Tate Gallery Publications Department.

Shell Guides

The Shell Guides were originally a 20th century series of guidebooks on the counties of Britain. They were aimed at a new breed of car-driving metropolitan tourist, and were neither too serious nor too shallow. The Guides were often works of art in their own right and embraced the best of modernism. They used cutting edge art and photography and poetry and prose to entice the population of town and cities out to explore Britain. The 1930s Shell Guide to Dorset was compiled by Paul Nash

4 Notable artists

The following artists have been highlighted as their work was inspired by and depicted the Dorset landscape.

Artists are listed in alphabetical order rather than any order of importance.

(NB the images in this report are for reference only and not for publication as reproduction permissions have not been obtained on the images.)

Arthur Bell (1897 – 1995)

Bell became a long standing associate of the Poole art colony after going to Poole to convalesce after an illness contracted on the Somme. He produced a number of etchings of Poole subjects and oils of the local area.

Bertha Bell (1898 – 1955)

Vanessa Bell (1879 – 1961)

Vanessa Bell was an English painter and interior designer, a member of the Bloomsbury group, and the sister of Virginia Woolf. She visited Dorset in 1911 and her painting Studland Beach is considered one of her most significant works.

Samuel John Lamorna Birch (1869 – 1955)

A Cornish based painter and member of the Royal Academy. He was a skilled painter of streams and running water, he also painted Corfe Castle and contributed to the Poole Art Society exhibitions in the 1930s.

Joseph Benwell Clark (1834 – 1926)



Joseph Benwell Clark produced many oil paintings of children, which were generally well received by the Victorian public, and he was a regular exhibitor of childhood subjects at the Royal Academy. He was born in the village of Cerne Abbas in Dorset, and often returned to sketch and paint there after he had moved to London.

Image: *Donkey-Boy on Blackhill, Cerne Abbas, 1885*

Charles Conder (1868 – 1909)

Charles Conder painted a view of Swanage coastguard station in the spring of 1900, while on holiday with his friend Augustus John. Just four years after his death, his work was being acclaimed by Degas and Pissarro, who ranked Charles Conder as a 'Modern Master'.

John Constable (1776 – 1837)



View of Osmington Village



Weymouth Bay with Jordan Hill

Constable was an English Romantic painter. Born in Suffolk, he is known principally for his landscape paintings of Dedham Vale, the area surrounding his home, now known as "Constable Country". Constable honeymooned on the South Coast in 1816.

William Edwards Croxford (1852 – 1926)

Croxford was popular for his marine and landscape works. In 1892 he moved to Cornwall where he spent thirty four years of his life working from his studio in Newquay. His works are generally associated with the *Newlyn School* of artists. He painted Durdle Door in a 1919 watercolour.

William Daniell (1769 – 1837)

See Section 3 for biographical information

Edward Dayes (1763 - 1804)

English painter, draughtsman and printmaker. He is chiefly remembered for his topographical watercolours. He produced images of Abbotsbury, the engravings of which are held in the Tate Gallery collection.

Walter Field (1837 – 1901)

Field was educated at University College School, London, then the Royal Academy. He painted outdoor figure subjects and landscapes mainly in oils but later worked in watercolours. He painted his family on the beach in Swanage in *Come unto these Yellow Sands*. The painting was also used by Southern Railways to advertise the beaches on the South Coast for health and pleasure.

Roger Fry (1866 – 1934)



Roger Eliot Fry was an English artist and art critic, and a member of the Bloomsbury Group. He specialised in landscape painting. Fry visited Dorset with Clive and Vanessa Bell and Virginia Woolf in 1911. He then returned frequently to make use of Poole Potteries.

Image: *Studland*, 1911

Mark Gertler (1891 – 1939)



Born in London, Gertler studied at the Slade School of Art. He painted views of Ballard Down and Old Harry rocks in 1916, while he was staying at Peveril House in Swanage.

Image: *Near Swanage* 1916

Charles Ginner (1878 – 1952)

A well-known Camden Town painter who produced a detailed ink study of the Dorset Coast in 1922.

Thomas Girtin (1775 – 1802)

Girtin was an English painter and etcher. A friend and rival of J. M. W. Turner, Girtin played a key role in establishing watercolour as a reputable art form. He painted several views of Abbotsbury Abbey.

Bernard Gribble (1872 – 1962)

Born in London, Gribble's historical paintings were shown at the Royal Academy and Paris Salon. He was a leading member of the Poole & East Dorset Art Society and served as its president. He died in Parkstone.

Thomas Hennell (1903 – 1945)

A British artist and writer, Hennell's art works centred on the countryside, and in particular hedging, threshing, baling, and clearing orchards etc. Hennell was a member of The Royal Watercolour Society and exhibited in The New English Art Club. He worked in Dorset as part of the Recording Britain scheme in the 1940s.

Frances Hodgkins (1870 – 1947)

An important and revered New Zealand born painter, Hodgkins moved to Corfe Castle in 1940, moving into the studio previously owned by Fra Newbery.

James Dickson Innes (1887-1914)

A Welsh landscape painter who worked in both oils and water-colours. He spent some time painting with Augustus John which is how he most probably visited Dorset where he painted the Blue Pool

Augustus John (1878 – 1961)



The Blue Pool, 1911

Augustus John was a leading figure in the British art scene prior to the First World War. He gained a reputation as a reactionary to the art establishment and led a bohemian lifestyle. John had a long and close connection with Swanage. In 1911 he rented Alderney Manor in Parkstone where he formed a commune of like-minded friends who created a gypsy style caravan encampment in its spacious grounds.

Lytton Strachey, Carrington, Bertrand Russell, Wyndham Lewis all visited Purbeck as a result of their association with the artist. Some members of the Bloomsbury group went on to design work at Poole Pottery.

Sir Gerald Kelly (1879 – 1972)

A Royal Academician who lived in London but visited Dorset on many occasions. His painting of Durweston records a broad section of landscape with painstaking accuracy.

Eve Kirk (1900 – 1969)



Bridport 1940

Beaminster 1940

Landscape and decorative painter who studied at the Slade School. She painted Dorset scenes as part of the Recording Britain scheme.

Arnold Hanson Knight (1906 – 1949)

An impressionist painter who lived all his life in Poole. The industrial life of Poole Quay was a reoccurring subject in his work.

Henry Lamb (1883 – 1960)

Henry Taylor Lamb was an Australian-born British painter. A follower of Augustus John, he was a founder member of the Camden Town Group. He visited Dorset on a number of occasions, living for a time with Augustus John near Poole. Between 1922 and 1928 he lived and worked in Poole.

Moffat Lindner (1852 – 1949)

Born in Birmingham and studied at the Slade. A friend of Wilson Steer and a St Ives artist, he visited Poole and Swanage in 1890. He painted Corfe Castle

Stanislaus Soutten Longley (1894 – 1966)

Designed posters for the London Underground between 1927 – 1933. Painted Dorset landscapes as part of the Recording Britain scheme.

L.S.Lowry (1887 – 1976)

Lowry became famous for his drawings and paintings depicting the industrial districts of Northern England during the early 20th century.

Charles Rennie Mackintosh (1868 – 1928)



Scottish architect, designer, watercolourist and sculptor. Mackintosh was a key figure in the international Arts and Crafts movement. Promoted by Glasgow School of Art director Fra Newbery, Mackintosh made a sketching tour of Dorset in the summer of 1895.

Image: *The Downs, Worth Matravers 1920*

Alexander Mann (1853 - 1908)

Mann was a Scottish landscape and genre painter. He was a member of New English Art Club and Royal Institute of Oil Painters. Mann painted a view of the sunny headlands of Charmouth in 1892.

Fred Milner Henry Joseph Moule (1825 – 1904)



See Section 3 for biographical information

Image: *Fordington from Coker's Frome*

Sir David Murray RA (1849- 1933)

Murray was a well-known Scottish landscape painter. He painted at Ringwood in the early 1890s and later at Corfe Castle and Lulworth Cove.

Eustace Nash



Born in Boscombe, Nash worked mainly in Bournemouth as a commercial designer and cartoonist. He later moved to Poole where he produced some of his best work around Poole Quay.

Image: *Four Women Bathers at Studland*, 1920 - 29

John Nash (1893 – 1977)



John Nash, brother of Paul Nash, was a talented self-taught artist who taught at the Royal College of Art. His oil painting, *Dorset Landscape*, is based on a watercolour Nash would have painted on the spot on one of his painting trips to Dorset.

Image: *Dorset Landscape*, 1915

Paul Nash (1889-1946)



Image: *Landscape from a Dream*, 1936 – 8

Well-known landscape painter and war artist, was educated at St Paul's School in London. From October 1934 to early in 1936 he lived in Swanage. From 1934/5 Nash began a series of paintings in which he explored nature and the landscape. As well as producing a considerable number of watercolours and oils he found time to travel all over the county taking photographs and researching his *Dorset Shell Guide*.

Francis Newbery (1855 – 1946)



Brought up in Bridport, Newbery became Director of the Glasgow School of Art in 1885. International promoter of Charles Rennie Mackintosh, Newbery retired to Corfe Castle in 1918. He painted several views of Corfe Castle as well as historical paintings of Dorset.

Image: *Corfe Castle from the West Down, 1920*

Algernon Newton

A Royal Academician, Newton lived for a short spell in Dorset and painted a large composite view of Poole Harbour and Corfe Castle entitled 'The Dorset Landscape'. It was widely regarded as Picture of the Year at the 1928 Summer Exhibition.

Alfred Palmer (1877-1951)

He was educated at Dulwich College and the Royal Academy, then furthered his studies in Paris. He exhibited regularly in both France and England. Attracted by the quality of light in Purbeck, Palmer settled in Swanage in 1940.

John Piper

Produced landscape studies in Dorset. He was particularly interested in the ruins and architecture of the county which he used to inspire his romantic visions of nature.

Samuel Prout (1783-1852)

Prout was one of the greatest Masters of British Watercolour architectural painting. He painted Dorset coastal scenes including Durdle Door and Lyme Regis.

Gilbert Spencer (1892 – 1979)



Gilbert and his brother Stanley worked at Durweston in the 1920s. Gilbert painted in the area for 15 years with particular fondness for Melbury Beacon.

Image: *Compton Abbas, 1942*

George Spencer Watson (1869 – 1934)



Image: *Views of Studland*, sold by private auction

Spencer Watson was an English portrait artist of the late romantic school. In 1923 he bought Dunshay Manor in the hills of the Isle of Purbeck, after already have spent holidays in Swanage.

Clarkson Frederick Stanfield (1793-1867)

A prominent marine painter, Stanfield depicted Dorset as part of the Recording Britain scheme.

Philip Wilson Steer (1860 – 1942)

Philip Wilson Steer was one of the few English Impressionists. He made various painting excursions to Dorset, painting specifically Corfe Castle, Poole Harbour and the Purbeck Hills.

Reynolds Stone (1909 – 1979)

Reynolds Stone was one of Dorset's most important 20th century artists. Amongst his most famous works are motifs for *The Times* and *The Economist*, graphic designs for Barclays Bank and the Advertising Association, as well as corporate logos for Shell, Bally and the Dolcis chain of shoe shops. Interested in all aspects of printing, Stone created the typeface Minerva for the Linotype printing company in 1955. He engraved the Royal Arms for Queen Elizabeth II's coronation in 1953 and the official coat of arms for Her Majesty's Stationary Office in 1955. Stone also designed stamps for the Royal Mint between 1946 and 1965, and banknotes for the Bank of England in 1963 and 1964. Dorset was his inspiration and he made a number of engravings of local scenes.

Arthur Studd (1863 – 1919)

Studd was a Lancashire born landscape and figure painter. He was influenced by Gauguin's bright colours but also by Whistler who he painted with in Lyme Regis.

Graham Sutherland (1903 – 1980)



Graham Sutherland became identified as a member of the English neo-romantic movement of the 1930s along with John Piper and Paul Nash. He was born in Streatham but it was a family holiday in Dorset that saw the beginning of his interest in nature as a subject for drawing and sketching. After his marriage he moved to Kent but began spending the summer in Swanage (1928-33). Many of his etchings from this time show scenes of Dorset rural life, and in 1932 he depicted the Great Globe at Durlston in an iconic Shell Advertising poster.

J.M.W. Turner (1775 – 1851)



Image: *Lulworth Cove, Dorsetshire*

Joseph Mallord William Turner was an English Romantic landscape painter, watercolourist and printmaker. Turner was considered a controversial figure in his day, but is now regarded as the artist who elevated landscape painting to an eminence rivalling history painting. Although renowned for his oil paintings, Turner is also one of the greatest masters of British watercolour landscape painting. Turner toured Dorset and the West in the Summer of 1811, painting in watercolour for the engravers of *Picturesque Views on the Southern coast of England*. There are eight views of Dorset in the collection: Poole, Corfe Castle, Lulworth Cove, Lulworth Castle, Weymouth, Bow and Arrow Castle, Bridport and Lyme Regis.

Leslie Moffat Ward (1888 – 1978)



A painter, etcher and lithographer, mostly of English landscapes but also of architectural subjects, he is perhaps best known for his studies of the docks, warehouses and landscapes of the area around Poole, and for this reason his name is always associated with Dorset.

Image: *Chesil Beach, Dorset, Winter, 1930*

Maud Wear (1873 - ?)

Principally a portrait painter she was an exhibitor at the Royal Academy and Paris Salon. She painted tiny watercolours and drew and etched buildings and warehouses around Poole Quay.

Henry Tanworth Wells (1828 – 1903)

A prosperous portrait painter of distinguished Victorians, he married a gifted artist, Joanna Boyce, and became part of the Pre-Raphaelite circle of John Ruskin, Ford Madox Brown and Dante Gabriel Rossetti.

James Abbott McNeill Whistler (1834 –1903)

Whistler was an American-born, British-based artist. Throughout his life he was attracted to the sea and in the late summer of 1895 he visited Lyme Regis with his wife Beatrice. His works produced in the town were mostly portraits of local people or street scenes.

Frederick Whitehead (1853 – 1938)



See Section 3 for biographical information

Image: *Woolsbarrow Fort on Bloxworth Heath*

Percy Wise (1885 – 1968)

Wise came to Poole in 1925 to take over as Principal of the Poole Art School. He was particularly inspired by trees, scenes of natural drama and visual decay e.g. old farmhouses, mills etc

5. Project Proposal

This Section outlines potential activities using the findings of this report.

In order to fully understand the scope of art historical images to demonstrate landscape change in Dorset it would be necessary to undertake further research to include the mass of works on paper in local and national collections as well as international collections which have only been touched upon in this report. Potential funding for this area of work could be explored through the Crown Estate as they have a track record of funding similar projects.

5.1 Walks

The core of the original project proposal was a number of self-guided walks inspired by artists' depictions of the landscape. The walks would include a map pinpointing viewpoints, images of the artists' work from these view points, biographical information on the artists and their relationship to a particular place. The walks would explore and develop an appreciation of how the landscape has changed and what has impacted that change.

Research has shown that there is a huge resource of art historical material that could be used to shape and inform these walks. The challenge is narrowing down the available material.

In order to develop the walk therefore the suggested approach is to first identify specific areas that are either strategically important for the development of activity or offer potential walking routes. Once a more limited geographic area is identified it should be relatively straightforward to identify art historical images to 'illustrate' particular views and inform the final routes.

5.2 Additional activities

There is great potential to develop a number of associated activities along the theme of landscape change. If Dorset AONB were to become the coordinating body (possibly through a dedicated project manager) it would be possible to create a comprehensive programme of connected activities with minimal organisational requirements. It would be necessary to define a period in time to focus activities (e.g. a specific month, season or year) but a legacy of benefits could be created in addition to the immediate marketing and awareness raising benefits of the programme.

Partnership working would be the key to achieving this and the partners identified below have already indicated enthusiasm for the project concept (cultural legacy and landscape change) through this research phase. Identified partners:

5.2.1 Local Museums

Local museums were particularly enthusiastic about the concept during the research. These museums hold a vast collection of art historical works and with enough notice could be asked to mount individual temporary exhibitions highlighting the relevant images within their collections. An addition to this activity could be the commissioning of a photographer to take images of the views as they are today to 'compare and contrast' within the museum or gallery setting. This approach worked very well with an exhibition of Turner's Dorset Engravings at The Mulberry Gallery in Weymouth in 1992. Many local museums also have educational resources which could be used to assist in the development of supporting activities and events.

5.2.2 Local libraries, heritage and interpretation centres, public halls etc.

As above, these venues could mount temporary exhibitions either consisting of historical representations from local museum collections or more contemporary images of the local landscape. Through this strand of activities local art groups and societies could be invited to mount exhibitions.

5.2.3 Guided walks, tours, talks

A programme of walks talks and tours could be coordinated using the educational resources within local museums and other staffing in libraries or heritage centres. All of these organisations already programme activities and so could be invited to theme activities for a designated period of time to correspond with other strands of the programme.

5.2.4 Workshops and short courses

There are a great many individuals and organisations across Dorset which run workshops and short courses that respond to the local landscape. Without any direct input from Dorset AONB these individuals and organisations could be invited to programme their usual activities to coincide with the AONB focal period so benefitting from the overall marketing of the project.

A further option would be to run activities specific to the project although this would require both time in coordination and administration and resources to underwrite the associated costs of tutor time, room bookings etc.

5.2.5 Schools and education

Other similar projects, such as the Newbery Trail, demonstrated a strong enthusiasm within Dorset schools to participate in locally relevant external activities. Schools are particularly keen if external expertise is incorporated to give children a new and different experience (e.g. artist led workshops, ranger led walks, specialist presentations/talks etc.). As well as offering great benefits to the participating schools, previous project have also shown that interpretation through the eyes of young people can also enhance the adult experience by giving new and fresh perspectives.

Depending on the extent of future engagement that Dorset AONB would like with schools, there would also be the opportunity to create schools packs for self-guided learning. A number of other projects in Dorset are currently investigating the ideal format and content of schools packs, so lessons can be learnt from this research and applied within the context of schools engagement with the local landscape.

If developed effectively these packs could also contain multi-purpose elements that also appeal to a family market. Many education packs also suggest 'add-ons' for teachers wanting to expand their studies, these could be in the form of services offered by local museums for example or an activity with local specialists that could be bought in by schools on an 'as and when basis' to supplement learning programmes.

5.2.6 Publication

There are already some publications that focus on landscape artists in Dorset, some of these are listed in the references section of this report. Locally based author, Jim Potts, is also working with Roving Press to develop a new publication with the working title of 'Art and the Dorset Landscape, Rediscovering Arcadia'. Jim Potts is a very experienced writer, aiming at the populous market, but with a career of international experience with the British Council. Jim described his book as "A (popular) study of artists' impressions of the landscape of Dorset through time, and the perceptions of artists and writers. The book will be presented in a thematic and subject-based way, within a wider framework of a non-academic art historical context, taking account of changes and revolutions in style, from topographic art and factual naturalism, romantic and picturesque naturalism, through to social realism, naïve art, surrealism and abstraction and the impact of photography, tourism etc."

As another strand to the overall project this publication could serve well to illustrate the art historical importance of Dorset's landscape within a national context, with good marketing benefits for the publication itself.

5.2.7 Dorset Visual Arts

In the general publicity for information to inform this report a large number of contemporary artists working in Dorset responded with interest. In partnership with Dorset Visual Arts, which coordinates Dorset Art Weeks, it would be quite easy to invite relevant artists to open up their studios for a designated period. This would add to the overall offer of the project and provide a greater coverage of activity in the county for those planning days out or short breaks. It could also meet political agendas with regard to economic deliverables and supporting the locally strong creative economy.

6. Project Development

In order to realise a project including all of the proposed elements it is realistic to work with an 18 month lead in time. This would allow for submission of funding bids and fit with the programming cycle of the different partners.

The project could be managed by a central dedicated coordinator with specialist support (possibly AONB in house services) particularly in areas of walk development and marketing and publicity. Funding packages would include project management time and other staff costs in addition to covering cash expenditure on project activities.

Marketing will be crucially important to the project which will really gain identity through the marketing material produced. A good website coupled with a marketing leaflet that enables audiences to plan and participate in a number of different activities would be central to presenting the project as a unified whole. From this core activity, the walks could either be downloadable from the website or printed and marketed in the relevant geographical location. The naming and branding of the project should also be carefully considered.

Defining a project budget is very difficult until individual elements are agreed. However to achieve all of the outcomes proposed including walks, temporary exhibitions, education programme and the overall marketing and publicity of the project a working figure in the region of £50k - £60k is proposed. This would not include the in kind support which a project of this nature would attract, and which would contribute significantly to the match funding requirements of most funders. Working to this scale would allow the funding application to HLF to come within the Your Heritage programme, and enable smaller contributions from localised sources to make a noticeable difference to outcomes.

7. Contemporary links and connections

During research various contemporary and connected activities were identified. These are all already underway and could provide links and partnerships for developing future activity and projects.

Exploratory Laboratory

Exploratory Laboratory is a visual arts project investigating our understanding of the environment through an arts and science exchange. The project will establish a number of research labs as the focus for creative activities which interpret the Jurassic Coast World Heritage Site. Exploring the new technology being used to monitor the changing coast, artists will work alongside scientists and local people researching its geomorphology, its global connections, and observation, data collection and data visualisation methods. Informed by this, artists will create thought-provoking site responsive work for temporary installation along the coast in 2012.

The Isle of Portland plays host to the first of these labs and commissions. Approached from Weymouth via a narrow causeway, the rugged island affords spectacular views across the 2012 Olympic sailing venue and is a natural observational vantage point. Its unique geology has determined a very particular history and ecology, offering huge scope for research and inspiration. From Portland's 'exploratory laboratory' will emerge a new artwork to be installed during August/September 2012 at one of the iconic buildings or outdoor locations on the Island.

The Ex Lab project on Portland is presented by B-Side, a member of the Big Picture collaboration. Exploratory Laboratory is part of the Jurassic Coast Arts Programme.

Contact:

Amanda Wallwork, Curator, Big Picture
07816 224015
amanda.wallwork@virgin.net

Dorset Visual Arts/Dorset Art Weeks

Dorset Visual Arts aims to develop high profile events, publications and other opportunities for the county's artists. Dorset Art Weeks is a biennial art show that is one of many events organised by DVA and is the largest Open Studios Event in the country.

Contact:

Dorset Visual Arts
01305 853100/01305 853100
admin@dorsetvisualarts.org

Swanage Seen

Swanage Seen is a project to celebrate the artists of international stature who have inspired by Swanage. The project has developed a local art trail which comprises a display panel, showing the painting, a portrait of the artist and a short biography, placed on or near the site from where the original picture was painted. A trail leaflet has also been printed and is attached to this report.

Contact:

Carlotta Barrow

www.swanageseen.co.uk

Bridport Open Studios

An annual event that coordinated studios and galleries in West Dorset to open to the public. Centred in vibrant Bridport and its surrounding areas, from Abbotsbury to Charmouth, Beaminster to West Bay.

Contact:

Philomena Harmsworth

www.bridportopenstudios.co.uk

8.Potential Funding Sources

For a project of the scale detailed above, the budget would be relatively small compared to the return in terms of community engagement, education and geographic reach across the county. It could be managed by a single coordinator. The majority of the 'on the ground' activities would be delivered by partnership organisations and their staff. Funding would need to be allocated to the following areas:

- Print, marketing and publicity
- Basic costs for individual organisations organising events/activities
- Education work and schools packs
- Talks/workshop programme over and above those already in existence
- Additional projects – photographic commissions
- Any associated costs for a high profile exhibition of big name artists

The multi layered and partnership nature of the project would make it attractive to the Heritage Lottery Fund which has expressed an interest in projects of this kind which offer good 'value for money'. The Your Heritage Grants scheme could therefore be approached to fund the bulk of the project.

It is suggested that initial approaches for funding are made to local bodies with more national sources approached if additional money is required.

Funding sources

Heritage Lottery Fund - Your Heritage Grants: £3000 to £50,000

The Your Heritage programme offers grants between £3000 and £50,000 inclusive for projects that relate to the local, regional or national heritage of the UK. Project should help people to learn about, look after and celebrate heritage in a fun and enjoyable way.

www.hlf.org.uk

Chalk and Cheese

Project could be argued for funding particularly under priority to:

- Support enterprises and communities to work in partnership to play an active role in developing and celebrating Dorset's environment based economy and culture and accessing the opportunities it provides.

www.chalkandcheese.org

Dorset Rural Fund

The Dorset Rural Fund offers grants of between £100 and £500 to support new creative arts projects/activities in rural areas of Dorset, and is supported by the Calouste Gulbenkian Foundation. Coordinated by ArtsReach: www.artsreach.co.uk

Local Heritage Initiative

The Local Heritage Initiative (LHI) was a small grants programme (£3,000 to £25,000) launched in 2000 to help communities bring their local heritage to life. LHI provided funds, advice and support to enable communities to investigate, explain and care for their local landmarks, landscape, traditions and culture.

www.lhi.org.uk

East Dorset Community Development Grants – up to £5k

West Dorset Leisure Development Fund – up to £5k

Bridport Town Council Community Grants – up to £3k

Dorset County Council – External Funding

Sponsorship

A project of the kind outlined above has the potential to attract local sponsorship for the overall project and individual elements. The art historic nature of the project would make it attractive to local auction houses that have a track record of sponsoring this kind of activity.

Trusts and Foundations

While time consuming to research and make applications there are a number of trusts and foundations that fund projects linking arts, environment and education. These can be researched through the GRANTfinder programme. Notable local funders of arts related projects are Sibyl Fine Foundation, John Hubbard, Fairbairn Family

9. Reference Material

Art in Poole & Dorset, Peter Davies
Published by Poole Historical Trust (1987)

Seaside Surrealism, Paul Nash in Swanage, Pennie Denton
Peveril Press (2002)

Re-inventing the Landscape: contemporary painters and Dorset, Vivienne Light
(2001)

Dorset, Oil Paintings in Public Ownership
The Public Catalogue Foundation (2009)

The Landscape of Wessex, J. H. Bettey
(1980)

A Victorian's View of Dorset – The life and watercolours of Henry Joseph Moule, Gwen Yarker
Published by Dorset Natural History and Archaeological Society (1997)

Turner in Dorset, Howard J.M. Hanley
Catalogue for exhibition at The mulberry Gallery, Weymouth Library (1992)

Art as a tool in support of the understanding of coastal change in East Anglia, Mcinnes and Stubbings
The Crown Estate (2010)

Dorset Coast Digital Archive
<http://www.dcd.a.org.uk>

Swanage Seen Art Trail
www.swanageseen.co.uk

Fra Newbery – A Dorset Trail
www.franewbery.co.uk

In the shadow of the Chase
Article by Vivienne Light, Dorset Life, November 2010

Discovering Poole: an artists' haven 1890 – 1950
Exhibition at Poole Museum 2009

Thanks also to Jim Potts, Jonathan Hudson and Amanda Wallwork for sharing their knowledge and research, which has contributed to the development of this report.