

Landscape
Research
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Depictions of British landscape in Cathedral Stained Glass

by Colin Price

One of the greatest visual resources of Britain's cathedrals is their stained glass. Unsurprisingly, saints and Biblical scenes were the favoured subjects in medieval and Revival times. Landscapes, if depicted at all, show an imagined Holy Land. The earliest examples of British landscape I have found are from 1907 by Clayton & Bell, in Truro Cathedral: the Dolcoath tin/copper mine with Carn Brea; and fishermen at Newlyn Harbour. In concession to Revival predilections, guardian angels (not shown) stand above, with respectively Davy lamp and creel of fish.

Also in Revival style, though dating from the 1930s, is Newcastle Anglican Cathedral's memorial to



Lord Grey of Fallodon by A.K. Nicholson. In its base are two small roundel landscapes associated with this famed ornithologist: St Catherine's Hill, Winchester, and St Cuthbert's Church on the Farne Islands.

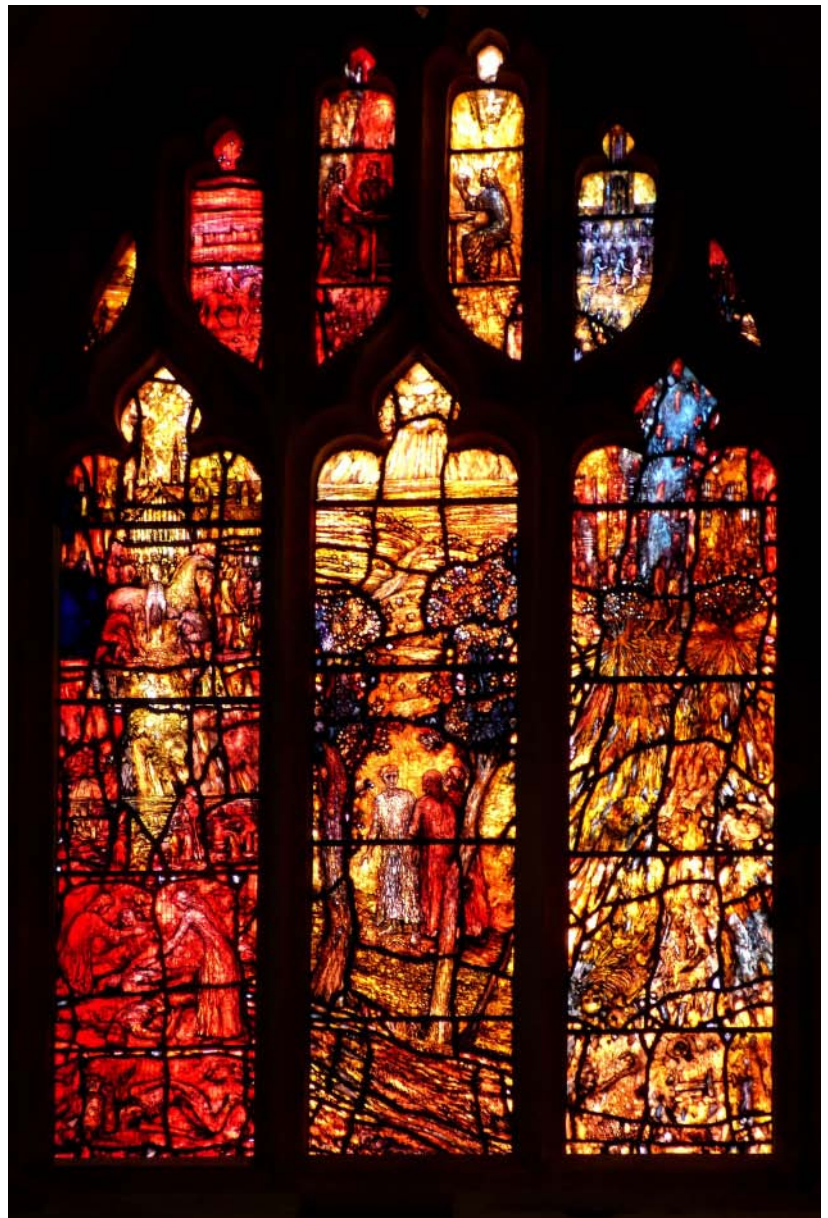


Hugh Easton's 1948 RAF window in Durham again has a landscape base, showing cathedral, castle and a city of terraced houses. Less representationally, above these an eagle bears an airman to heaven.

Durham also has a Nuttgens window with stylised icons of the north-east's urban landscape – for example, the cathedral itself and the Tyne Bridge – and a recent work by Tom Denny. Among still-active artists, Denny is well-known for his dark landscapes in which figures exist and act. Denny's four 'lights' of 2007 in Hereford Cathedral celebrate Thomas Traherne, local priest and metaphysical poet, who



delighted in nature, And this anticipates the Romantics' vision. The light (window part) below on the left represents elements of the Herefordshire landscape: a stream feeds a small pool; a single figure runs



through a cornfield; behind lie oaks and a wooded hill. On the right is one of Denny's Leicester windows, commissioned to mark the re-interment of Richard III. Its left light concerns the Battle of Bosworth and its aftermath, with real, recognisable churches depicted; the central one, nominally showing the road from Jerusalem to Emmaus, has visual references to Leicestershire; the right one depicts layers of time in the local landscape.

Denny's works in Gloucester include commemorative windows for poet Ivor Gurney (above, 2013) and for composer Gerald Finzi (below, 2016). Each panel has much scenery and symbolism to explore.

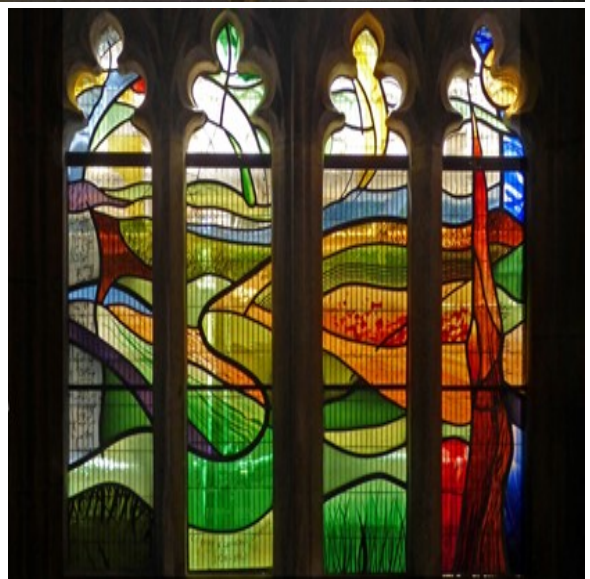
Also in Gloucester is Fiona Brown's 1997 evocation of the meandering Severn Valley, with background



Cotswold Hills. Ploughed fields, a village, seemingly a rural telephone box (to Giles Gilbert Scott's design), and a poplar or cypress tree are features of this memorial for the musician Herbert Sumsion.

Even if only for their glass, these cathedrals would deserve visiting: no printed image can properly convey the sense of transmitted light.

Images of stained glass are reproduced by kind permission of the following: that of Clayton & Bell, by the Chapter of Truro Cathedral; that of A.K.Nicholson, by the Acting Dean of Newcastle Anglican Cathedral; that of Hugh Easton, by the Chapter of Durham Cathedral; that of Tom Denny, by the Chapters of Hereford, of Leicester Anglican and of Gloucester Cathedrals; that of Fiona Brown, also by the Chapter of Gloucester. CP





Tim Collins with Reiko Goto reflect on that Landscape Justice debate.

At this event (see LRE 82) landscape

justice issues discussed included deeply troubling, indeed dark and bloody national narratives underpinning what is presented today to be pristine and wild exemplary European forest; critical/creative legal manoeuvres set to music to intervene in transnational oil and gas pipelines in the USA; the deep historic tensions over Land ownership in Scotland; and finally the framework for an ethical-aesthetic duty - a sense of justice owed to more-than-human interests.

Prior to travelling for the event, Reiko Goto and I had spent time reading to clarify our understanding of the key term and its meanings. The baseline is perhaps encapsulated in the LRG research strategy which views the challenges of landscape justice as a systemic problem of: “...*inter-connected social, cultural, economic and environmental benefits and burdens, goods, services and agencies, which arise from landscape itself.*” The research statement conflates landscape with land - the surface of the earth distinguished by boundaries of ownership and control. Landscape is generally more of an aggregate term. The European Landscape Convention understands it as land that is: “...*perceived by local people or visitors, which evolves through time as a result of being acted upon by natural forces and human beings.* I expand on this in the conclusion.

Debate was perhaps a poor choice of words to use to describe this event. It began as a series of lectures contributing to an attempt to define the meaning of landscape justice, as well as its fundamental social and cultural import. Underpinning this was a question of how research into the topic might support LRG’s Research Strategy and its goals of empowering people to appreciate and understand the range of values and actions that might contribute to ‘just and sustainable relationships’ to landscape. The room was filled with an exciting mix of academics and professionals as well as a handful of policy experts from a range of age groups, disciplines, nations and cultural backgrounds. The initial programme was run more like a series of lectures than a debate with four 20 minute presentations, followed by a half hour question and answer period. The interdisciplinarity of the event was exciting, the lectures were brilliant but perhaps the audience would have benefited from a pause, where we might be able to ask the speakers some

specific questions. Finally it wasn’t clear how the collective deliberation would inform the LRG’s interests. Was it more than a talking shop?

Nonetheless, there were valuable provocations made that day that are worth talking about. The four presentations offered significant challenges to the way landscape is ‘normally’ perceived and addressed by both academics and the general public. In each case these were challenging and innovative views. But what of the fundamental questions... what does landscape justice mean? What are its key values? And how does research contribute to new understanding and action? The presentations perhaps only provided us with specific insight on particular values (representations of history; legal constructions; rural re-population; and aesthetics). It contributed to LRG’s approach to all the ways that research contributes to landscape questions, but the actual meaning of the term Landscape Justice remains somewhat elusive.

As indicated in the introduction we had spent a bit of time to understand what LRG (and its publications) have to say about the meaning of Landscape Justice.

The Group’s chairman, Chris Dalglish has published an article on the topic on the Community Land Scotland and there is a 2016 editorial on the topic by Anna Jorgensen, Editor of the Landscape Research Journal. Dalglish (a social archaeologist) follows Aldo Leopold’s ideas of a ‘land community’ engaging humans and more than humans in an interdependent network. He differentiates this multi-species ‘landscape’ community from the human-centric definition used by European Landscape Convention. He also juxtaposes this land community idea against a general reading of environmental justice as a focus on the impacts and constraints that disadvantage human communities. Nonetheless, his understanding of Landscape Justice is a materialist distributive approach to value and impact: “*Landscape justice is a matter of the distribution of harms and benefits relating to the landscape. It concerns procedure, or fairness in the way decisions are made about the landscape. ...It is a matter of capabilities, i.e. people’s capacity to achieve the outcomes they desire with regard to the landscape*”. While his focus is on decisions and the social capacity for affective discourse, land-based material interests and equitable consideration of harms and benefits are the underlying driver.

Anna Jorgensen (a landscape architect) is more oriented to land based benefits and impacts.

“*It means addressing unequal (human) access to landscape goods and resources, including cultural resources or unequal exposure to environmental degradation and risk*”. Like Dalglish, Jorgensen raises questions about rights for a broad range of

non-human others, ecosystems and landscapes. Her editorial to *Landscape Research* 41/1 (2016) closes with a focus on the current refugee crisis and landscape injustice as ‘both a cause and an outcome’ of economic hardship and political oppression. She outlines how a refugee situation has an impact on original and destination landscapes, challenging the social and legal perception of who has rights to remain, rights to entry and unsettles the meaning of national borders. So in each instance, these LRG thinkers see land-based conflicts driving landscape justice, although the work is realized through discourse in a range of social-political settings.

The fundamental question that occupied us on the long train ride home the next day was about the difference between land and landscape. Is landscape a discursive public space, differentiated from issues of land ownership access and equity? The issues of justice as it refers to landscape are about having a voice that is heard in the debate about landscape cause and effect, meaning and value. This is embedded in Dalglish’ and Jorgensen’s positions and is a thread running through the expert testimony presented on the day. **Olwig** suggested that the dominant scientific culture of ecosystem science seeking to protect the Białowieża Forest ignores a complicated social/political history that has actually shaped its ecology. **Rahmani** offered a critical creative response to legal tools, specifically Eminent Domain (compulsory purchase), which simply shut down all debate about value. **Peacock** gave us a glimpse into a centuries old culture in Scotland where a few families dominate land-use decision-making by the weight of their property holdings and historic political strengths. Finally, **Brady** asked us to think about how the voice of the other-than-human enters the discourse of environmental justice through ethical and aesthetic consideration.

Without a doubt, LRG hosted a provocative day of discussion that raised issues relevant to a broad range of disciplines. The meaning of Landscape Justice is perhaps still hanging in the air unresolved – as we struggle with the idea of landscape itself, a concept that is generative and morphological (like art) and as a result very difficult to pin down with closed definitions. If we think of it as a discursive space, then deliberation becomes a structure for relational definition. Justice in turn is about having access to - and potential impact upon the discourse at hand.

TC with RG

Slow Landscapes – The Old Ways of Seeing.

by Owen Manning

How might one describe a route over the hills, to a stranger?

Turn off from the lane where you see the big old birch, then up through the coppice to the rocks with the overhanging holly; you'll hear a waterfall, maybe see a dipper in the pool; cross over above the fall and up through the gorse and the rowans – it's steep mind so don't hurry. You'll see pines on the skyline, sometimes a buzzard or two; keep to the right of the trees and you'll come out on a grassy place with orchids, good place for a view. Follow it round till you see a church tower --

Or would one say 'It's sort-of up there' (flapping an apologetic hand to them), and try to show him on a map. Or ask her if she's got GPS. Or (looking at her footwear) tell her to keep to the lane.....

There was a time – a very long period of time – when my italicised version would have been entirely acceptable. Locals might not need the detail, so familiar it would be to them as the background to lives lived almost entirely on foot, and perceived *at walking pace* – for this is how the landscape was experienced ever since “the Scandinavian forest folk” ten thousand years ago “walked to Suffolk” as Ronald Blythe nicely puts it (in *Talking about John Clare*), and settled, wherever they liked what they found.

Just so today: *'This suit everyone?'* a Ramblers leader might say, as his group dump their packs, settle out of the wind in a hollow against rock or bank, and share food in a communal act, briefly making a *territory* here. The ‘here’ becomes a place with meaning, to be noted perhaps for others engaged, symbolically or otherwise, in ‘the long search for home’ (which is the resonant title of a lost book on North American pioneers). For this is where our sense of place comes from, and surely strongest of all when it comes from a process of slow exploration, of finding shelter and places to rest, meeting places, look-out places, and routes to and fro between and beyond, and all of this is embedded in our nature -- and that, of course, of the animal world we are still part of.

And necessarily on foot: cautiously – *What else lives here? What's behind that rock?* (just as a rambler today might ask: *Are we trespassing? Are you sure there isn't a herd of bullocks in this field.....?*) -- or with the confidence of experience gained over seasons and years.

A few human societies occupying vast unchanging landscapes may have ridden. In more intricate Europe the common way can only have been on foot, with horses ridden largely by the privileged.

Today, some of us might quote the bicycle as a swift alternative – until it refuses some relentless gradient reminding us what we may actually be missing, for it is only through consciously returning to the patient step by step pace of our forebears that the close-knit texture and detail of our surroundings become fully apparent again. It's only when pushing my bike uphill that I really notice not just that the verges are flowery (not all cyclists notice even this), but *what* flowers are growing, and where: what tiny plants are creeping along stony crevices, what climbing vines are entwined through a hedgerow, what wild fruits are showing – how the season is passing. Indeed all this presents itself to the walker beyond the mere date on a calendar.

Undeniably there are scales of landscape at which the swiftness of wheels offers more. The unfolding of fields, woods, hills beneath dramatic skies as I swoop (still slowly, for the pleasure of it) the miles down Castlemorton Common below the Malvern Hills, is ample compensation for the effort of cycling up the gradient earlier. Years ago with my family in Massachusetts, the drive through forty miles of near-unbroken woodland in order to climb one of its rare mountains with a view was a pleasure in itself. The trees swept endlessly past and the sequence of panoramas which appeared at every rise could only have been enjoyed by car.

C18th gentry who could afford it described as the 'essence of beauty' the sense of being conveyed swiftly and smoothly by carriage through a rolling — think Capability Brown — parkland. And today, there's no denying what motorised transport has given us, but at a cost. Sensible folk drive up Castlemorton Common, but how much do they see, see closely or remember? In Boston, my wife and I eagerly bought a guide to 'Fifty walks in Massachusetts', to find none longer than a mile and all leading to and from car-parks.

The car has reduced our walking, which is an immemorially ancient way of seeing and knowing the landscape, to a mere pastime. It is become a 'lifestyle choice', for some a medical necessity: doing our 'thirty minutes a week' (or whatever), walking to the shops instead of driving, joining a walking group – yet even then not necessarily *seeing* the landscape as we stride through it because even the ability to see has been lost. Joggers, I believe, see even less! People may even abandon the *desire* to see: for example I had to beg my cycling group to detour to an historic yew; elsewhere an obsessive

walker — asked if her group stopped to visit old churches — replied 'there isn't really time for that'.

The change from millennially slow and patient to hurried and time-obsessed has taken only a few generations. Laurie Lee chronicled it vividly in *Cider with Rosie*; many other sources such as Kim Taplins's *The English Path* hint at the world lost as a result – and let no-one dismiss this as unreal nostalgia. Children really did gather posies along flowery verges, friends met on footpaths, lovers at stiles; walking and footpaths linked communities and helped to form entire landscapes over thousands of years.

Walking is fundamental. I based half my teaching of landscape design on the meaning of this, and have a lot more about to say about it if our Editor allows.....

OM

Notes

Ronald Blythe *Talking about John Clare* Trent 1999

Laurie Lee *Cider with Rosie* Hogarth Press 1959

Kim Taplin *The English Path* (2nd Edition) Penny Green Press 1999.

328 Utting Avenue

By Nigel Young

Before 1921 my mother lived in a rented house near the Anfield Road Football Ground in Liverpool. In 1921, she was 17, her parents moved, were perhaps rehoused with their six children to a newly built council estate in Utting Avenue (top image page 7). It had three bedrooms. Utting Avenue is down from Norris Green and near Croxteth. From Utting Avenue she married and moved up socially into houses in Chester, Sutton Coldfield, Albrington, (all nice enough 1930s semis) to a 20 room Victorian mansion after the War in Hill Village north of Sutton Coldfield. Upwards migration from the Working Class.

Streetview and Google maps allows me to revisit 328 Utting Avenue. I knew the place from visits until the age of 14 when my grandmother died there. Interesting to revisit landscapes of memory: the five steps down across the green verge to the road, and a lovely large fig tree which one might see as incongruous for my working class family on a council estate. There was also a climbable aspen in the back garden. I particularly remember the No 43 tram that used to glide heavily down the centre of Utting Avenue and terminate at the Pier Head. Trams no longer here but the tramway — a ribbon



of green is there still. With no trams that central strip of green adds space to the layout. Arrived in the then furthest suburb the Number 43 tram used to terminate in front of my grandmother's house when the driver would swing the electric boom from one end to the other then set off again to the Pier Head. You could get the No 21 tram from a road close by.

But at this point let me tell you what it is that is getting to me. I see that the nearby Croxteth estate or part of it, is being regenerated:

*“Masterplanner Gillespies will work alongside Cushman & Wakefield, Ekosgen, Hemingway Design, and Mott MacDonald to develop final designs for the regeneration of Liverpool’s **Stonedale Crescent** estate (lower image) by September this year.*

The regeneration plan for the estate, just off the East Lancs Road in Croxteth, is currently at an early stage Plans include opening the streetscape across the estate (is this widening the roads? Ed.); additional green spaces; investment in fuel efficiency across the estate’s houses; and the construction of new homes.

If you look at that estate (lower picture) you will see that it carries the imprint of a 1960's layout. Different from the homes along Utting Avenue which themselves carry a brick built more settled imprint of early council building.

There is so much still to discuss about housing layouts. I note many new developments close to me in Devon: in my own very small town and strung out along the Exeter – Topsham Road. Some are elegantly planned and interestingly constructed. Two and three story houses intermingle. Roads are done in paviers and can be spacious. What all seem to lack is that ‘extravagant’ use of land which allows of large gardens and consequently large trees. Is this a matter of planning constraints (stop the urban spread!) or land and plot values? I note that only 8% of the United Kingdom is built over. Tight urban envelopes good? Or bad?

On a trivial note I see from Streetview that a house in Utting Avenue, a few numbers up the road towards Norris Green has embellished its frontage with a

Georgian portico. Good Heavens! *NY Google Maps acknowledged.*

Or perhaps?

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Ebbsfleet Development Corporation and the NHS are looking for multidisciplinary teams to demonstrate how good design can powerfully incorporate green infrastructure into a project.

The competition will challenge landscape professionals to demonstrate our industry's leadership potential when it comes to creating healthy environments. **Go for it!**

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***Gems of British Scenery:* a series of 25 cigarette cards issued by John Player & Sons**

By Ros Codling

‘Stiffeners’ — the term used by both the printers and the tobacco companies, were an essential part of cigarette packaging and first appeared in the late 1880s. Many were produced by the Bristol firm of Mardon, Son & Hall which became Britain's most prolific printers for the tobacco industry, employing more than 5,000 people. Shortages of paper during World War 1 halted card production in 1917, but they reappeared by 1922. Austerity restrictions in World War 2 again stopped card output, which never recovered.

Before World War 1, the bigger tobacco companies such as Wills or Player produced new series at a rate of about four a year. Subjects for cards were chosen in many ways, including suggestions from members of the public, but mostly they would be chosen by the issuing tobacco firms or by the larger printing companies. Responses to current affairs could be quite swift. Various printing methods were used, including the complex lithographic process. Quantities varied - sometimes 50 or 60 million cards were printed, resulting in at least two million sets.

Attempts to assess the impact of ephemera such as cigarette cards has to be speculative. Since 1891 English schools had provided free education for 5-10 year olds and for a time, children from poorer homes became more literate than their parents. Improved printing techniques helped to increase production of trade cards at a time when media sources for those on lower incomes were extremely limited. Newspapers had also benefited from the new processes and by the outbreak of World War 1 circulation of popular daily papers was widespread. Some included illustrations; the *Daily Mirror* — launched in 1903, used photographs and five years later the *Illustrated Weekly Budget* (price 1 penny) attempted to introduce colour, but the publication only survived for a short time. Whilst standards of trade cards varied greatly, some could genuinely be seen as miniature reference works, offering coloured illustrations and informative text. These cards had averages of between 70-110 words in 3 or 4 sentences, usually resulting in well over 20 words per sentence. This is more than currently used in some British newspapers.

John Player & Sons issued “Gems of British Scenery” in 1917, just before production ceased due to war restrictions. Classifying the cards geographically, 12 are from the South West of the England, 4 from Scotland, 3 from Wales, 2 from Ireland and single cards show the south, the Lake District, the Peak District and the Pennines. The illustrations were carefully planned, often with strategically placed small boats, or foreground groups (whether people, sheep or rocks) to aid the composition. Every card in the set included water, whether sea, lake or river and only six cards had no man-made features. The language of the cards was as picturesque as the illustrations: “*a perfect dream of beauty*” was followed by “*mingling of sylvan loveliness and old-fashioned rusticity.*” The influence of literature was also apparent. The first six cards were all of North Devon, the setting of *Lorna Doone* which had been published in 1869, leading to a surge of popularity for Exmoor. Several references were also made to Sir Walter Scott.

It has been suggested that certain series were produced to encourage those fighting in WW1 and whilst there is no conclusive evidence that this is the case for these cards, the set displays a romantic, even nostalgic, view of the British Isles. The overall impression is that the beautiful scenery should be visited and appreciated. Man-made structure are not seen as detractions — the buildings shown in the cards, whether Balmoral Castle, Tintern Abbey or North Devon cottages, are all seen as contributing to the view. Indeed ‘the view’ comes through as a major factor. Passing comments are made about ‘walks and drives’ but the emphasis is on visiting to look at a single scene, such as Falcoln Crag beside Derwentwater or the Mawddach Falls in North Wales. In a later generation, all the scenes would be classified as ‘chocolate box’ choices, manifestations of the title of the set ‘*Gems of British Scenery*’.

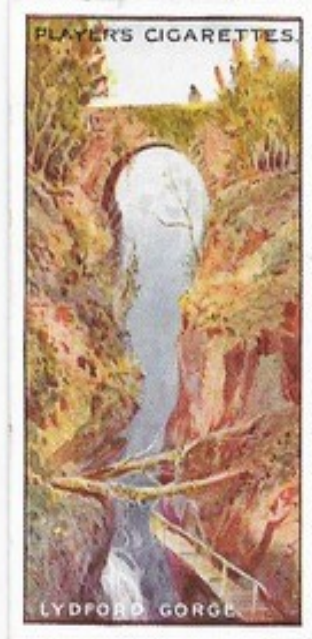
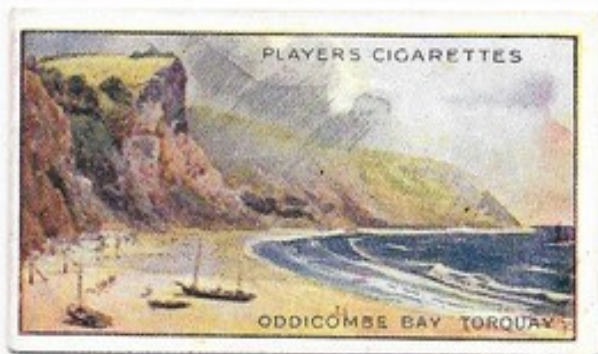
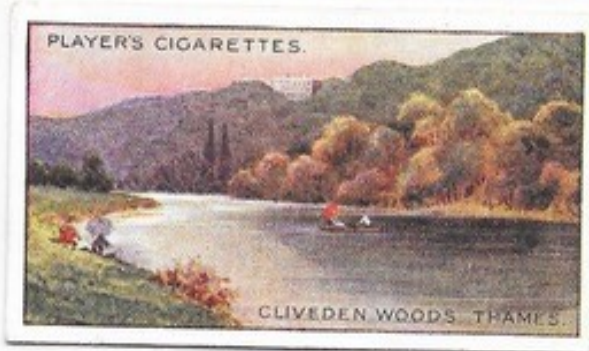
Here is how the five cards were described starting with three landscape orientated ones:

Card 3 Watermeet, Lynton.

Perhaps the most celebrated place in the neighbourhood of Lynmouth is “Watermeet,” which is reached by following the bank of the East Lyn for about two miles. No words can do justice to the loveliness of the walk through the narrow rock-strewn river-gorge. Its cliffs, beautifully wooded and ferried, reach a height of nearly 1,000 feet, and at the “Meet” itself the glen opens out into a scene of beauty and magnificence.

Card 14 Clivedon Woods, Thames

That portion of the Thames between Maidenhead and Reading which takes its name from the magnificent grounds of Clivedon House, is, perhaps the



prettiest and most charming part of the whole river. The beautiful park and grounds of the mansion, heavily wooded down to the bank of the stream, form a scene of surpassing beauty, and make this one of the most popular and frequented reaches of the Thames.

Card 8 Oddicombe Bay, Torquay

The fame of Torquay has spread far and wide, and the one-time fishing hamlet has become one of our finest and best known seaside resorts. Surrounded by exquisite scenery, the walks and drives in the neighbourhood are delightful. The favourite excursions are to Anstey's cove, and Babbacombe and Oddicombe Bays. The latter especially, on account of its natural charms and splendid bathing facilities has become a prime favourite with visitors to Torquay.

The two portrait orientated ones have the following texts:

Card 4 Lydford Gorge

The glory of the little Dartmoor village of Lydford is its famous gorge, which is said to be one of the

finest in England. The gorge is deep, and exceedingly narrow, the sides being beautifully wooded, and the river rushes between rocks and boulders so far below that it is almost invisible from the bridge above. The river Lyd winds through scenes that are always charming, and the beauty of its surroundings make Lydford a favourite resort for artists and tourists alike.

Card 18 Fairy Glen, Bettws-y-Coed

Amongst the magnificent scenes to be found in the neighbourhood of Bettws-y-Coed, none is more beautiful than the famous Fairy Glen. The river Conway rushes through a chasm in the cliffs, past a wilderness of fallen boulders and rugged rocks, and finally plunges into a wild glen, overhung by the most luxuriant foliage; the sunlight, shining through the leaves and falling upon the lichen-covered rocks, filling the place with a strange, mystic beauty.

RC

Rundown of LR Group Business

By now you will have had your say in who forms the Group's new Board:

LRG is governed by a Board of Directors, required by its statutes to consist of between five and twenty-one individuals, all of whom are also Trustees of the charity. Directors are elected annually at the AGM. Sitting directors are required to seek re-election each year. LRG members should by now have received information about casting a vote in this year's elections.

The Board has for many years past sought a diversity amongst its Directors that covers a good breadth of landscape-related academic disciplines, professions and practices: reflects the interdisciplinary breadth of landscape research and LRG's international perspective; and captures the range of skills, competence and capacity required to deliver LRG's objectives. Over the past two years, it has considered LRG's future governance needs in a number of respects, to help it better achieve this diversity, and to maintain a turnover that brought in fresh expertise and capacity. In May 2017 it concluded, in line with recommendations from the UK Charity Commission, that around twelve Directors is an optimum working size (the Board currently comprises fourteen Directors).

To enable these objectives, it decided in December 2017 that three changes should be made in 2018 to the procedures for electing Directors:

- # introducing a maximum 5-year term of office (renewable once on election, after a two-year gap);
- # inviting LRG Members to nominate themselves for election; and
- # enabling voting by email (via proxy voting) for Members unable to attend the AGM (the proxy votes to be counted alongside votes cast on the day by members present at the AGM).

A Working Group led by Graham Fairclough looked in detail at the practicalities for introducing such an approach. It concluded that it was necessary to have a transitional period with a Board larger than

the optimum twelve Directors, to facilitate the election of new candidates while maintaining a reasonable level of continuity of existing Directors for reasons of good governance.

There were 20 candidates for election. Twelve are sitting Directors and eight are Members newly offering themselves for election. The 15 candidates with the most votes have now been elected. The next issue of LRE will provide an update on the outcome in terms of the new Board elected for 2018/19.

Graham Fairclough
Steven Shuttleworth

Administrator Pauline Graham will retire shortly

Would Pauline write me something about herself? I asked Pauline how she intends to spend all that free'd up time when she gives up work as LRG's administrator. I also asked her how long she had been working with us. And at my suggestion she let me have the following. It is my opinion that she



has been a quiet and diligent administrator for many years and like many quiet people just gets on with things. She is also very nice. Anyway she replied:

Dear Bud,

That is a lovely idea, thank you!

Yes, I started working for LRG while at Oxford Brookes, with George (Revill) in 2002, and went self-employed and began working from home in 2005. I'm planning to finish on 8th June but have since heard that I am needed for a little while to help with money matters. I plan to spend time with my husband Tony, who is also retired, and take good long walks with our dog a boxer called Rosie. We often look after our granddaughters too and spend time with wider family. I also want to continue researching my family tree — so far I have only looked in-to my father's family, so it would be very interesting to find out about my paternal grandmother and also my mother's family. As well as that there's lots of reading and occasional trips to the theatre and opera.

Best wishes

Pauline

Steven Shuttleworth retiring ... Shriek !!...how will we manage?!!

Steven Shuttleworth (fifth on the right in the image with Julie his wife) retired from his roles as a Director/ Trustee and as Treasurer at the AGM held on 17 May 2018. He has served in those roles since LRG Ltd became a limited company and registered charity in April 1983 (he was one of the founding members of the new limited company) and before that was an executive committee member of the original LRG association from 1979. He has been LRG's Treasurer since 1980. He was also LRG's Company

Secretary from 1997 to 2016. [Sounds to me like a gold watch occasion? Editor]

In one of those quiet conversations he says: *"Being LRG's Treasurer in the past six years since I retired has seemed at times like a full-time job, rather than a spare-time activity. As family circumstances now make it possible for wife Julie and me to start doing some longer-distance travelling, and as LRG makes the transition to becoming an organisation with permanent staff, now is a good opportunity to 'call it a day' and hand over the reins to others. No doubt life will feel a bit strange as I adjust to the fact there is no LRG work that needs doing, but I've got other plans -- such as starting to learn Spanish -- and that in itself should keep me out of mischief".*

He tells me that he, Steven, will not 'let go' so simply. Recognising that there will be a gap after the AGM before the new Chief Officer is in post, and in the absence of an immediate replacement as Treasurer, he has volunteered to be 'Acting Honorary Treasurer' [note the capitals] for the next few months to ensure that the Group's day-to-day financial affairs continue to operate smoothly. He has also agreed to mentor the newly appointed Chief Officer for a few months thereafter to ensure consistency when the 2018 Accounts are prepared.

Looking back over nearly forty years as Treasurer, it is clear that LRG's activity and its underpinning financial fortunes have been transformed. The story of that transformation of activity and finances is set out in the review paper *"Fifty Years of Landscape Research Group"* which he authored for the



supplementary issue of *Landscape Research* [Vol4/9, December 2017] to mark The Group's 50th anniversary. Steven has played a major role in key steps along that way. He was the driving force and led the work to change LRG from an unincorporated association to a company limited by guarantee and registered charity. He played a leading role in negotiating LRG's publishing agreement with Taylor & Francis in 1994 to 1996, and in the various re-negotiations to update the terms since then. And it has been his guidance that has led LRG to the position where, at long last, it is able with confidence to make the change to a permanently staffed organisation. [Editor's note: As a fellow board member who even preceded Steven (but has done precious little), I can attest to this].

"Somebody has got to do the admin and financial stuff — it doesn't do it by itself, he says. I suspect it may seem a strange thing to say, at least in the eyes of my academic colleagues, but I've always found it quite satisfying. I have always aimed to ensure that LRG had the wherewithal to expand its activities. Hopefully the next phase of its development will be able to build confidently on the strong financial foundations that now exist".

That Shriek — here perhaps is the answer? LRG's Future Staffing Plans

In April, LRG's Board of Directors approved plans to recruit two permanent staff — a Chief Officer and a Communications & Membership Officer — to be employed by the Group.

This decision represents a significant stage in the evolution of the Group. Over the past 25 years of its fifty-year existence LRG has had a limited amount of paid staff support, particularly to support the *Landscape Research* Editorial Team and to provide administrative support. However, this has (excepting the temporary Development Officer in the 1980s) always been provided indirectly — by engaging university support staff under contract or on a self-employment basis, or specialist contractors for specific tasks. The bulk of the work to manage the Group has been provided on a volunteer basis, largely by its Directors and especially by its Officers.

A key issue facing the Group for the past few years has been considering how best to deliver a wider

range of activity, in the face of ever-increasing pressure on the time available for volunteer effort, particularly the demands on the Group's Officers. It has become apparent in the past year that, after several years of severely stretched commitment, these demands have now become unsustainable.

The key aspect of this issue has been to decide whether the Group is now safely able (in financial terms) to commit to employing permanent staff, to take forward its activity on a more sustainable basis. The Board concluded in December 2017 that LRG's financial position could afford such appointment if limited budget provision was made for events, research and other activity (subject to detailed update of financial projections), on the basis that permanent appointment ought to help generate income to pay for such activity. In other words, it was easier to generate income to fund activity than to fund staff resources.

AALERT – the start of a new dialogue ...between artists, scientists philosophers and policy practitioners By Eirini Saratsi



Back in March 2017, I wrote an article in LRE 79 entitled '*The Value of Art and Culture to Landscape Research*'. This piece was reflecting on the '*Artists, Farmers and Philosophers*' Symposium

and raised a number of questions about the role of the artist and the arts in landscape and environmental research today questioning our understanding and appreciation of their contribution. These interests followed my previous research focusing on people's appreciation of nature and most recently, a study funded by the Valuing Nature Programme exploring cultural values assigned to urban green space. The arts and its role in society in general, had been a prominent issue and it was my intention to provoke critical thinking and debate in this area.

Indeed, my provocation in LRE sparked a dialogue between colleagues including artists, social and natural scientist, humanities academics as well as actors in policy and practice. At first, I found myself in dialogue with Gareth Roberts and Tim Collins – members of the LRG board of directors. At one point Tim called to talk about my assertions and that led to additional conversations. Together, Tim and I decided to pursue further collaborations



and seek funding to explore the questions I was raising, questions we both thought very important. It took us almost a year but finally, on 15th February 2018 the *AALERT - Art and Artists in Landscape and Environmental Research Today* - workshop was held at the National Gallery in London. The event was jointly funded by the Landscape Research Group and Valuing Nature Programme and supported by the Landscape & Arts Network and it was the result of the cumulative effort of an interdisciplinary team of geographers, natural scientists, social scientists and artists identified below: —

The AALERT team

Dr Eirini Saratsi (University of Reading/LRG); Dr Tim Acott (University of Greenwich/VN WetlandLIFE project); Ewan Allinson (Landscape & Arts Network); Dr Nicola Beaumont (Plymouth Marine Laboratory/VN CoastWeb project); Prof Tim Collins (Collins and Goto studio, LRG Trustee), Dr David Edwards (Forest Research); and Dr Rob Fish (University of Kent/VNP).

The overall aim of AALERT was to cut across disciplinary perspectives and professional practices that engage landscapes, the environment and ‘valuing nature’ agendas. The event focused on three thematic areas: —

How we understand the agency of the artist;
 # *What distinguishes the arts within current research and;*

How we can best embed the arts in the research process.

The team sought two outcomes: —

Understand the contribution of the arts in shaping knowledge and communicating meaning in new interdisciplinary research contexts and ask how we can endorse artists as essential co-investigators in landscape and environmental research.

Document a variety of views and encourage networking between a broader community interested in the role of the arts and the artist in landscape and ‘valuing nature’ research agendas today.

The event attracted a great deal of interest as it offered a rare opportunity for knowledge exchange. Getting the right number of expertise in the room was essential to achieve our aims. I am proud to say that in this respect the event accomplished its purpose. The general sentiment of the day was that *‘the particular list of people present, comprised a very well chosen mix of backgrounds and perspectives, and it pleasingly avoided being London-centric’* (participant quote).

By design, the event focused on discussion. Short introductory talks by organisers were followed by keynotes. The first given by Professor Stephen



Daniels reflecting on his work as director of the AHRC Landscape and Environment program remarked on the scarcity of arts-led research projects. His account of the challenges for conducting arts-based research in cross-disciplinary research arenas triggered vigorous reactions. The second keynote presented two examples of artists’ work in the field, *‘Most Blue Skies’* and *‘Foghorn Requiem’* by Lise Autogena and Joshua Porter and characterised by participants *‘appropriate’, ‘inspiring’* and *‘moving’*. Keynotes were followed by two small group discussion sessions. During the first session, we asked partici-

pants to reflect on their experience in relation to the three main themes whilst during the second session discussions focused on three real case scenarios. During the first session *'conversations flowed naturally and ideas exchanged very smoothly'* as one of the participants observed. The room was full of energy and everyone who came to this event felt that had something to contribute to, or learn from, the others. During the second session, there was more controversy. Questions were again open but this time they referred to specific scenarios from existing research projects. Encountering the particular made discussions more complicated, *'something changed half way through that meant differences were dwelt upon — researchers/scientist/ artist difference'* (participant quote). This general unease was not unexpected; it was the actual focal point of the event, trying to find some common ground across disciplines charged with working with artists. A frustration expressed by many - artists in particular — revealed that although there are many 'artist projects', the contribution of the arts is neither equally incorporated in terms of time and funding, nor systematically acknowledged.

It became clear that equal standing for artists within research projects needs further advocacy. Although reality requires artists and scientists to work together across traditional boundaries, artists are perceived as set apart from mainstream (scientific) disciplines. Despite decades of support for artists' research through the UK Research Assessment exercise and the establishment of the Arts and Humanities Research Board in 1998, and as a council in 2005 conversations about achieving a more equal artist-scientist relationship within projects is more of an issue for artists than scientists. Although there is little availability or support for integrated art/science research in the UK.

Another important facet was that discussions around 'the agency of the artist' proved particularly contentious. There seemed to be an inability for the group as a whole to clarify how the artist becomes an agent and catalyst in interdisciplinary research contexts and socio-political environments. This appears to be a point that needs further investigation.

Nonetheless, written feedback and comments on the day confirmed that AALERT was undoubtedly a successful dialogic exercise, which achieved its aims to open up important questions about the conceptual and practical contribution of the arts and

artists to landscape and environmental research. Yet AALERT was only a beginning. We should maintain this network and add depth and rigour to the dialogue.

Note: *Insights presented here are preliminary and based on personal reflections. Analysis of a robust set of carefully recorded and transcribed materials is at an early stage and more publications are in progress.*

ES

Editor's note: I asked Tim Collins to offer me three examples of art interacting with landscape science and he kindly gave me this.

"Perhaps the best point of reference for members that want to think about Landscape research, science and art is can be found on the pages of Landscape Research Journal. In Volume 43, Number 2 February 2018 you will find an entire issue devoted to 'Arts Knowledge and Northern Landscapes,' Guest edited by Martyn Hudson and Anna Jorgenson. Seven articles deal with various aspects of art and aesthetics as they relate to landscape. Here are a few highlights".

Dr Bennet Hogg is a composer and expert in environmental sound at the University of Newcastle. Arts and Humanities Research Council funding supported work with the 'Landscape Quartet'. The work is about the implications of focus and attention, the mapping of natural sound through traditional and non-traditional instruments. The paper focuses on the implications of the experience of this work in the field through the lens of phenomenology; a philosophy much used in landscape research today.

Tess Denman-Cleaver is a PhD candidate in performance theory and practice at University of Newcastle. Writing with independent artist Martine Vrieling van Tuijl they discuss in-situ performance of a poem by Basil Bunting 'Briggflats' (1965). An epic poem anchored in a journey across the North of England, it unfolds over a cycle of four seasons. Performing it aloud in the Northumberland Landscape the researchers engage history and time, and the ways that arts and culture expand embodied perception of landscape geographies and challenge essential meanings.

Prof Tim Collins, Dr Reiko Goto are artists with the Collins & Goto studio working with and Dr Da-

vid Edwards a social scientist at Forest Research Scotland; Their work was funded by Creative Scotland and the Landscape Research group. The research focused on the Black Wood of Rannoch its experience, histories, contemporary meanings and narratives. The intent was to consider cultural ecology through social and material research presented in exhibitions, reports and publications.

TC

Colin Price of Bangor University:—

knows about many things including stained glass See pages 1-3. But is also a poet and is allowing me to publish one of his many works here. My editor daughter felt it was dated or at least historic, but there are many other tree diseases which still menace our woodlands (Larch Ash Oak) and these give this work currency.

Elms

By Colin Price

I

They used to stand alone, aloof, in sombre lustres,
Englishly ungaudy in their lofty looks;
parasol to languid sheep and cattle clusters,
high-rise home for flocks of disputatious rooks;
a summer sucker-cavalcade, poised avalanches
of those lead-green leaves which in due time would slip,
engilded by autumnal alchemy, from high main branches
hung like heavy derricks on the hedgerow ship.

II

Some, I knew by individual acquaintance:
standing where a cross-field footpath reached the edge
of fresh-ploughed ground, they marked out which among
the faint
unceremonial gaps gave rights of passage through the
hawthorn hedge.
And some formed in familiar files on avenue or laneside,
stretched to network into landscapes scattered woods,
or made convenient palisade against which gloomy swains
sighed
ill-met love in unmacadamed neighbourhoods.

III

To these demesnes, an inauspicious beetle brought a
more aggressive fungus strain, in turn to bring
a resin-clogged unseasonably early autumn,
followed by a late, or never-coming spring;
a gold morbidity that schemed along the hedgerows,
sailed downwind to further woods; and, one by one,
the fine-twigged profiles under winter's patronage rose

more and yet more gauntly primal under summer sun.

IV

There were the usual post-mortems: what was policy? and
who had failed to pursue it, thus
legitimising null reports? who had not *looked*? who failed to
act on what they subsequently found?
and who demurred or took no stance when faced by powerful
commercial interests, gratuitously
moving internationally traded, fungus-tainted timber stocks
too much, too far around?
And customary anti-epidemic remedies were widely and
most warmly recommended:
sanitation fellings, spraying with organochlorines, fungicides
injected by the tonne.
Cranesbill Primrose Campion Fumitory Jack by the Hedge

Which rendered for the pleasure of posterity, when all
frenetic field activity was ended,
relict stocks of uninfected elm located enclave-wise in
Brighton, Hove and Huntingdon.

V

For something barely deemed a species, all that trouble
could not be explained, except by *seeing* why
this tree was unlike other elms less vulnerable,
but less stately set against an English sky.
Black poplar's frivolous leaves and birch's light-twigged
grace meant
that they lacked required solemnity; nor yet
were lithe-limbed lime or cloud-crowned ash a fit
replacement
for that heavy, high and hanging silhouette.

VI

The unassuming lowland landscape lost an icon,
little apprehended till it disappeared.
It was the place's genius – one cannot see the like on
canvasses that nations elsewhere engineered.
And, though the sun-stroked sheep and cattle still assemble
in the lesser shade of other remnant trees
and barley prairies shimmer, hedgerow hawthorns tremble,
they want that shape to share the shiver of the breeze.

VII

Meanwhile, the English elm's genetical construction
blocked its means of coming, unassisted,
back trapped by vegetative mode of reproduction
in an evolutionary *cul-de-sac*.
So scientists are busy, in laboratories:
listing predators of beetles; seeking means
to vitiate the fungal vigour; making forays
into arcane ways to recombine elm genes.

VIII

They ponder modes of intervening, in compliance
with the processes by which the beetles spread
the fungus to the trees – a natural alliance
to turn, with some poetic justice, on its head:
this lethal mutual advantage might inspire a
subtle readjustment, once they know enough
to fix it so the beetle spreads a *mycovirus*
to the fungus strain that kills the elm-trees: clever stuff!

CP

Scary Urban Landscapes

Dandelion Cowslip Cranesbill Plantain Sorrel Bluebell May Blossom Buttercup Primrose Cam-pion Fumitory and a little yellow brassica called mustard. 6 roe deer and an owl or two.

We have driven through miles of empty moorland. We find ourselves on the northern edge of Plymouth. There are two roundabouts, then a third and then another roundabout with 4 exits traffic light controlled, a Holiday Inn all the signs of rapid growth, new build urban fringe and signposts to Derriford Hospital and Plymouth Science Park.

Having travelled across the emptiness of Dartmoor the modernity of each scene is becoming difficult to bear. The traffic has an urgency: it is satnav country (I don't have one) but for others driving fast and smooth it is a much rehearsed everyday commute. For me, from my small town, its scary. Perhaps the proper word is stressful. Or is it the fact that we have to be on time and to an unknown ward., for a serious condition. The hospital is 12 stories high and fortress like. You go in at level 6 for it is built on a steep slope. Adjacent is a multistorey parking area clothed in erratically placed bamboo verticals. Use or not use? Use change (do I have?) or pay by card? How? There are car parks labelled A, B, and perhaps C. A Helipad.

The Science Park looks less intimidating, the latest in the 'style of today' two storey glass and all shape variations avoiding traditional and vertical. Offices stand behind replica Cornish stone walls, Culm sandstone with chevron stacked slate tops topped by flowering gorse. But still this is a foreign place, off of Dartmoor, not familiar granite, alien. A contrived and highly populated landscape dominated by need — need to commute speedily, need to live at the cutting edge of science, innovation and marketing. And need to solve a thousand pressing health issues of anxious people teetering at the edge.

At lunch time I walk with my son back towards the main roundabout in an attempt to get to know the layout — the terrain — try to make it feel 'like home'. And then along this short fast feeder road we see cowslips. Planted perhaps, protected probably not. But we pick two and from there on as far as the four-exit-roundabout we find thirteen species of wild flowers. These all at one side of the busy tar-

mac in a scruffy narrow 'edgeveg' margin. Design by neglect. We walk, we see, we delight, we botanise, we feel better about the place. Cars and buses whizz by — they don't appreciate this little bit of nature. We do.

The afternoon visiting over, at twilight we hear the thick soft call of an owl not once but five times. Or is it two owls talking to each other? And then in the Science Park — that group of high tech buildings and close cut grass — we come across six deer barely visible in the half light, quietly grazing. Three have antlers three don't. There is a steep wooded valley right alongside — this perhaps their daytime refuge. They leave unconcerned, quietly trotting in file. Operation crisis, urban crisis, nature observed, a lot sorted.

BY

Terry O'Regan long time member of LRG and historically organiser of this Forum has asked me to include the above notice — but its only just in time! And it only just fits in!

National Landscape Forum

Ireland's Waterscapes
Killaloe, 24/25 May 2018

Thursday 24th May - Evening launch and boat trip from Killaloe
Friday 25th May - Full day event including speakers and field trips

Speakers include local community members, scientists, architects, artists, photographers, planners, landscape architects and historians.

Key themes this year include:

- Water and Landscapes (from the mountains to the sea)
- Changing Landscapes (historical changes, climate change and landscapes)
- Planning for landscapes
- Recreation, tourism, health and landscapes

Book now on www.eventbrite.ie/national-landscape-forum-2018 or call 088-602 8043

Logos for Cornish Centre for Oceans, Plymouth University, EPA, and Waterscape Ireland are visible at the bottom.



The views and opinions in this publication are those of the contributing authors and the senior editor individually and do not necessarily agree with those of the Group.

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www.landscaperesearch.org

under 'publications'.
It forms a companion to LRG's
refereed journal Landscape Research.