

Winter warm, feb/march spring
nearly summer, april wettest yet.
But stitchwort, pink purslane and
bluebells; apple blossom. It's going
to be a lovely summer

Comment; art, places, conference
notices and references to keep you
busy!



LANDSCAPE RESEARCH EXTRA 24 SPRING/SUMMER 1997

The Landscape Research Group promotes
interdisciplinary thought on landscape. It
has members and subscribers in more
than 40 countries.

Trafalgar Square for people?

Last year (LRE 21) in these pages Edmund Penning Rowsell wrote a piece on seeing the landscape at perfect speed from his bicycle. In cities such as London the world itself moves by faster and the urban landscape is perhaps best appreciated on foot and at a slower pace. To walk is to mingle, to enjoy the hustle and bustle of city workers and tourists, and to feel the precious stillness, the quietness of an unexpected square. But in some places this relaxed and rhythmic progress disintegrates into a dodgems experience with other pedestrians; lamp posts and vehicles all take on the nature of obstacles each with an equal determination to block one's suddenly urgent progress. Expectations of pleasure and presence of mind, both collapse in the face of accelerating traffic fronts.

One such place is Trafalgar Square. The outer pavements are a mass of crossings and attempted crossings for the mass of pedestrians herded around the edge of this huge 'World Heritage Roundabout.' The central area by contrast is unused; Nelson performs an uncalled for Custer's Last Stand against the pigeons and the traffic ~ or the protesting at the absence of a radical traffic planning initiative?

But help is at hand. Foster and Partners, the London based architecture partnership, have been commissioned by Westminster City Council and the Department of Culture Media and Sport (among others), to look at the design of Whitehall in a study called 'World Squares for All'. The intention is to redress the balance between cars and the walker in the area between Trafalgar Square and Parliament Square. It is after all the administrative and political centre of the Nation.

It is not just a study of movements, (though Foster has pulled in Halcrow Fox for detailed traffic analysis), it is a study in how to maintain a city's capacity for people while cutting the congestion. The picture postcard image of Central London is, they believe, tarnished by traffic and the mayhem experience on the street. It is also a study



A photograph of 1926. London before the traffic disaster?

The views and opinions expressed in this publication are those of the authors and the editor and do not necessarily coincide with those of the Group. It is prepared by Rosemary and Bud Young for the Landscape Research Group and distributed to its members worldwide as a companion to its main journal Landscape Research. Enquiries to Bud Young at Airphoto Interpretation, 26 Cross Street, Moretonhampstead Devon TQ13 8NL. Tel and Fax 01647 440904.. We are glad to print letters, written pieces pictures and notices of landscape events. We accept advertising for which there is a small charge. Our home page is currently being re created, please hold!

of lifestyles. The one hundred and eighty groups of people consulted each have their own version of London. Spencer de Gray, one of the Foster and Partners team, speaking at a recent lecture at the London Transport Museum, described the gung ho! attitude of some Kensington and Chelsea residents: equipped with an 'all borough' parking permit, they expressed no concern about congestion and the difficulties of getting around. In contrast those who had forsworn the car gave a hearty welcome to the proposal which inter alia links the National Gallery to Trafalgar Square by closing off the north side to traffic.

What is paramount is the quality of the experience for pedestrians and the World Squares team are considering everything from street furniture and paving to possible vistas. There is also a focus on public transport. The traffic analysis shows that the 80,000 who travel in 50,000 cars could be carried on 4,000 buses. The project would have to go hand in hand with changes in travel patterns whilst improving the journey time and reliability of the bus system.

Traffic diversions and pavement widening may lack the grand vision of Richard Rogers' urban plan for the Millennium Dome, for the new roof for the South Bank or for his own developments in Hammersmith,, but for the thousands who get caught in pedestrian islands in Trafalgar Square or who wander halfway down a rather bleak looking Whitehall, the World Squares project has got to be good news. A pedestrian's appreciation of a city landscape can be as much part of urban planning as the ebb and jam statistics of a vehicle forecast.

Edith Eleanor Young
London SW12

ARCADIA FOR ALL

Last August I stumbled on an unexpected example of one of my very favourite forms of man-made landscape, the gardens which the Danes call *koloniehaver* and the Dutch *volkstuinten*. It was unexpected, because we were in a small Swedish town, Alingsås: I associate these gardens rather with big cities, Copenhagen, Gothenburg, Rotterdam, where they provide apartment-dwellers with a plot of earth and a breath of fresh air. I spotted [the] *koloniehaverne* at Alingsås on a street map; to get to them we walked through a charming park, and there they were - an entirely different landscape of straight lines and private plots, yet in its way as open and democratic: everyone is welcome to stroll along the broad grave tracks which divide groups of plots, and peer over hedges and

through gateways. The light was fading: as I have done elsewhere on another occasion, I got up early the next morning to fit in another visit and take some photographs before breakfast and our scheduled departure.

Koloniehaver can be compared to British allotments, yet they are quite different: more than simply a place to grow vegetables, and not a refuge for husbands who are or imagine themselves to be hen-pecked, [the] *koloniehaven* is home for all the family, a garden with a lawn, flowers, and fruit trees, and a chalet instead of a simple potting shed, complete with at least modest kitchen facilities and a room to sit in when the weather is inclement. Strictly speaking, *koloniehaver* are not residential, but I'm certain some are inhabited, overnight at weekends and even for weeks at a time. They are, in short, a place to be, a place to relax, a place in which to be hospitable, a place in which community and neighbourliness flourishes. Like allotments, *koloniehaver* are less private than suburban gardens; a co-operative spirit prevails, and a hut and facilities for common use, perhaps even a playground, may be provided.

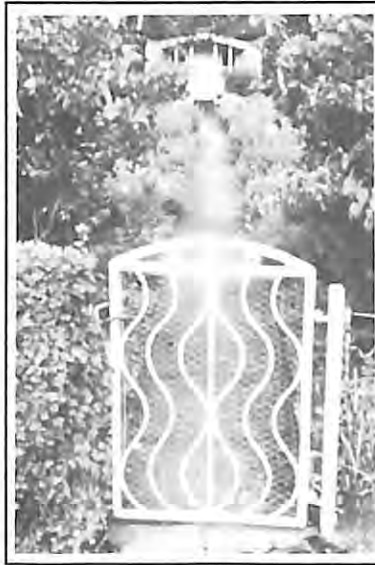
Whereas allotments can produce a piecemeal landscape of improvised fences and sheds, bean rows, cabbages and compost heaps, which not everyone would describe as beautiful, the landscape of *koloniehaver* is both lush and tidier. It is likely to be the case that order and standards are controlled, either by the local authority or by a tenants' association; at Naerum, north of Copenhagen, new *koloniehaver* have been laid out, and hidden behind beautifully curved and manicured hedges, by a distinguished landscape architect. Yet the key to the landscape of *koloniehaver* is not a discipline



imposed from without but the nature of [the] *koloniehaven* as a second home, and the fact that the tenants are intensely house-proud: proud of their own plot, but proud too of the site as a whole, of their community, of their country. In Scandinavia almost

every *kolonihave* features a national flag (most often in the form of a long pennant) fluttering from a white flagpole.

Moreover, as with allotments (but more so, because there is so much more scope), this is a landscape in which the overall order accommodates enormous diversity. The reason above all other why I love *kolonihaver* is because they are the scene and product of so much creativity. It goes without saying that every garden is different; but so, too, is every chalet (although they may in some instances have begun as identical structures) and every garden gate. It is common to see home-made windvanes and garden ornaments; indeed, *kolonihaver* all the time threaten to burst into the kind of unrestrained creativity which, on another trip last year, I witnessed in some backyards in the less affluent suburbs of San Antonio, Texas - sculpted animals; an outbreak of model buildings (more bird-houses than birds). The *kolonihaven* is created and recreated by its tenants, who feel free in this relatively informal environment to do things which they might not dare to do elsewhere. This is a landscape in which, more than any other I know, human beings appear to flourish, individually and together; it is as close as I have come to experiencing heaven on earth.



Philip Pacey, University of Central Lancashire, E-mail: p.pacey@uclan.ac.uk

Conferences

LANDSCAPES OF DEFENCE:
an Oxford Brookes/LRG conference

Saturday 30th May. Many areas of towns, cities and the countryside now exhibit 'landscapes of defence', landscapes shaped or otherwise materially affected by formal or informal strategies designed to reduce risk or cope with crime, intrusion and insecurity. According to a number of theorists and commentators risk has become one of the defining social dynamics of contemporary society.

In recent years a number of linked political and economic changes have suggested an extensive reworking to those environments which might be termed 'landscapes of defence'. At a time when the demise of the Soviet bloc transformed the familiar military rural landscapes of

the Cold War and its urban icons such as the Berlin Wall, neo-liberalism in western Europe has produced townscape of privatised, and heavily policed space, fortified residential enclaves and denied public access to large parts of the rural environment. Whilst the threat from urban terrorism no less than the perceived fear of environmental degradation has brought a sense of anxiety into the most private and protected domains.

Using 'landscapes of defence' as an overall theme, a one day conference at Oxford Brookes University will critically examine the relationships between risk, security and the production of contemporary landscapes. The theme highlights the intersection of global and local which has embedded this sense of risk in society, fuelled by the power of a global news media, the caprice of international capitalism, the dismantling of national boundaries and the new found strength of regional and ethnic identities.

The conference will take place on Saturday 30th May. Themes include: military landscapes, urban terrorism, security and housing design, personal security and urban

spaces.

Landscapes of Defence brings together contributions from theorists, researchers and policy makers working in geography, planning, urban design, law and sociology it aims:

- * to address critically shared issues of theoretical and applied concern.

- *to throw light on issues involving practical policy.

- *to provide grounds for multidisciplinary discussion.

Key note lectures by Professor Andy Blowers of the Open University and Dr Tanner Oc (correct spelling), Director of the Institute of Urban Planning University of Nottingham.

Further details may be obtained from: Brian Rivers, School of Social Sciences and Law, Oxford Brookes University, Gypsy Lane, Headington, Oxford OX3 0BP, UK e-mail bkrivers@brookes.ac.uk Cost £28.50 (student), £38.50 (waged)

LANDSCAPE CHARACTER AND PERSPECTIVES ON MANAGEMENT

1st -2nd September 1998 and Change King's College Conference Centre, Aberdeen, Scotland. This two day conference will tackle the issues surrounding Landscape Character Assessment on the first day and the second day will concentrate on the techniques and applications of Information Technology as applied to landscape management.

Tues 1st September The following topics will be explored by invited papers and parallel sessions:

- * SNH's programme of Landscape Character Assessment

- * Landscape Character Assessment and development planning
- * The landscape resource and sustainable tourism
- * Culture and perception of landscapes
- * Landscape assessment as a land management tool
- Wed 2nd September
- * New types of data used in landscape management
- * Landscape visualisation
- * Spatial analysis of remote areas
- * Geographical Information Systems and land management
- * Case studies of the use of GIS in resource planning

Researchers and practitioners in agencies, institutes and universities are developing techniques and tools for informing decision making, with increasing advantage being taken of computer visualisation, geographic information systems and 3D modelling. The presentations at this conference will be aimed at informing the audience of current developments in this field as applied to landscape design, planning and visual impact assessments.

Contact address For further information, please contact:
Jane Lund, Conference Administrator, Macaulay Land Use Research Institute Craigiebuckler, Aberdeen Scotland AB15 8QH UK Tel +44(0) 1224 318611 Fax +44(0) 1224 311556

AND KEY CONCEPTS IN LANDSCAPE ECOLOGY

3-5th September 1998 at Myerscough College, Lancashire, England

The conference will explore the differences between the European and American approaches to landscape ecology;

A central issue for landscape ecologists is how to provide a framework for European landscape description;

Methodological procedures that have been developed using GIS to define fragmentation at the landscape level;

The concept of corridors;

Dispersal;

Landscape restoration

Details from Dr John W Dover, Myerscough College, Bilbottle, Preston, Lancashire PR3 0RY UK Tel 01995 640611 Fax 01995 640842 e-mail: jdover@myerscough.ac.uk

AND FROM
 ECLAS, The European Conference of Landscape Architecture Schools

URBAN LANDSCAPES AND CITY REGIONS :

The European City as a Resource for Landscape Teaching and Research.

17th and 20th September 1998.

Following the very successful 1997 ECLAS conference in Haifa, the 1998 Conference will take place in Vienna. Some 80% of Europe's population live in urban areas and many of them in large cities. Urban landscapes are the settings for not just the lives of most of Europe's citizens but also for many of Europe's landscape courses and therefore much landscape teaching and research naturally focuses on urban issues. But to what extent do we consciously regard our cities as a landscape resource for teaching and research, and to what extent can city authorities benefit from the presence of landscape courses in their midst? How does this relationship work in different European countries? The conference aims to consider the interactions between European landscape schools and their cities in teaching and research.

ART EXHIBITION AND TV

Paul Gough who is a regular contributor to LRExtra sends notice of the following with which he is closely associated:

"Dead Ground and other Sites of Memory" is an exhibition of 55 drawings and painting made between 1993 and 1998. The show consists of several groups of images:

The Upas Project: drawings derived from the mythical tale of a poison tree on the Isle of Java, memorably painted by the Bristol artist Francis Danby in 1819 and the subject of a 1995 collaborative installation at the King Street Gallery, Bristol.

Earthen works: drawings made on location and from memory at Silbury, Badbury Rings, Maiden Castle and the Batch Slagheap, near Frome.

Headland - a suite of images drawn in 1997 depicting coastal fringes and exposed peninsula that aim to relate tracts of land to parts of the human body. **Fields of Fire and Dead Ground** - drawings made between 1996 and 1998 that derive their iconography from visits made to former battlefields at Gallipoli, Turkey and the Western Front, France and Belgium. An **illustrated catalogue** (published by Vortex! Productions) accompanies this show

Also:

The Art Show BBC2 7.30pm Friday 8 May 1998

Francine Stock and Paul Gough present a new arts programme for BBC2. The Art Show features the Bonnard Exhibition at the Royal Academy, London and a 'rough guide' to art in Birmingham: the Ikon Gallery, Dhruva Mistry sculpture, Canaletto in the Museum and Art Gallery, Van Gogh and Bruegel; at the Barber Institute. Directors: Mark Irving/Chloe Thomas Producer: Simon Shaw.

WILDERNESS AND THE SOUL

What is it about the wilderness which feeds the soul?

The wilderness has its own rules and rhythms of life. For example, in the solitude of the marshlands we have to retune ourselves, using all our senses, because out on the saltings, we feel nervous. The ground under our feet is not entirely secure. The creeks, with their overhanging banks cut by the tides, are deceptive, ready to give way as we get ready to jump. They are much deeper than we thought, and are lined with glutinous dark mud and slippery ooze. To enjoy all its riches, we need to respond appropriately to the nature of the place.

The samphire, purslane, sea lavender and clumps of

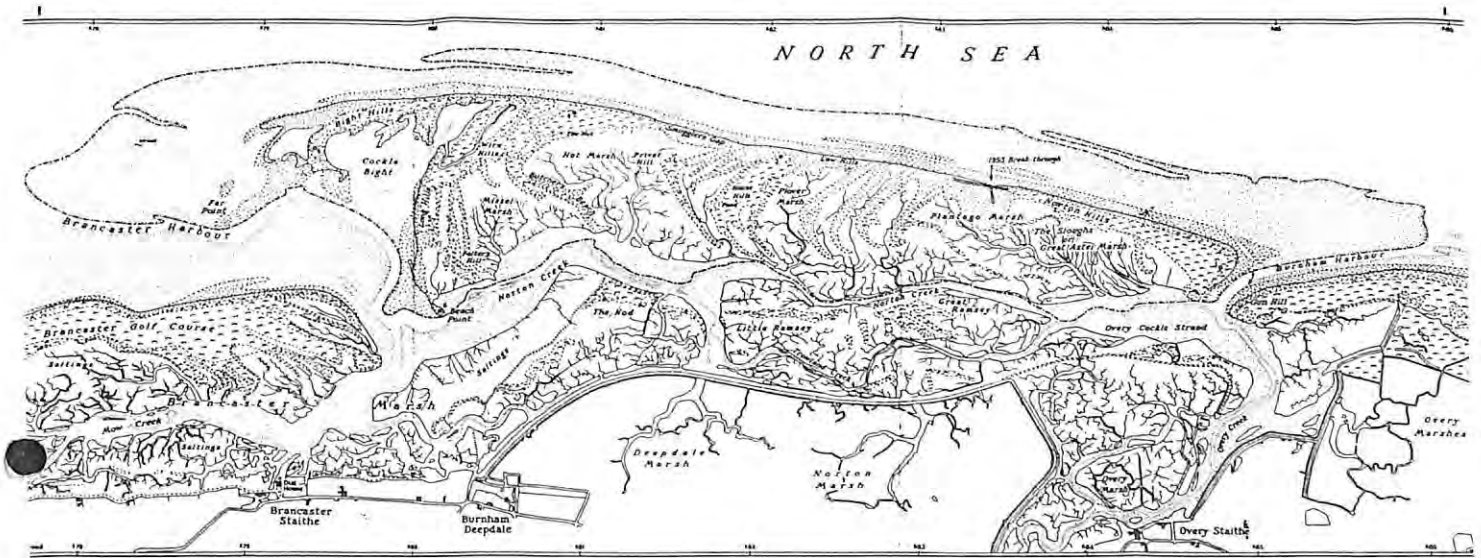


Left to right:
Rock Sea Lavender, *Limonium binervosum*. Thrift, *Armeria maritima*. Lax-
Flowered Sea Lavender, *Limonium humile*. Sea Lavender, *Limonium bellidifolium*

Yet we can learn to look at this scene in a new way. We can see the withered reeds and sedges with their razor edges are a resource which our ancestors would have appreciated as thatching for their marshy mud and wattle dwellings, keeping them warm and dry. When spring arrives, and the marshes trill, buzz and

croak with life again, their dead fronds too will give way to sturdy greenery, with brown and yellow inflorescence.

The inter-tidal arena of the Wash is another mysterious wilderness. One moment, it extends a sunny greeting to



shrubby sea-blight grow there according to Nature's laws, not ours. Rotten posts of decayed piers, like old bones in the landscape remind us that sea and swamp can in time obliterate all our attempts to tame it.

And yet the wilderness is not wholly alien to us. When we spend time in such a place, thinking it will be foreign to our nature, we are surprised to find that we have a real affinity with what is there, something primal and arcane. True, in winter, as we walk beside the wetlands, our domesticated background makes us feel that this khaki landscape is dismal and forlorn, a feeling Keats evoked in 'La Belle Dame Sans Merci':

The sedge is withered from the lake,
And no bird sings.

the walker, who plods out from the beach to splash over the sand and mud for a mile or two. until the houses look tiny like toys. A few hours later, and the sea has crept back in.

Reverend Nigel Holmes Snettisham Beach Hunstanton

I recently met Nigel Holmes aged 61, tall white haired, elegant, who works as a peripatetic Anglican preacher in the churches of West Norfolk. He draws a great deal on the imagery of landscape in the area and preaches through word pictures. This passage is taken with his permission from his book *Looking for God* pp 48-49 publisher Triangle SPCK Holy Trinity Church, Marylebone Road London 1998.

REPRESENTATION AND INDETERMINACY: NIGHT IN LANDSCAPE PAINTING

Take a walk across a country field at midnight when the moon is riding through a cirrus-covered sky, or when the stars are blotted out and it's so dark that you feel that you could reach out and touch the night, or perhaps at twilight, when the gloom is interrupted by glimpses of light from between the trees and the gleam of water lying on the ground, and it is difficult not to be seduced into seeing the romanticism of the night.

Artists have always painted night scenes; from Aert van der Neer and Elsheimer, to Wright of Derby, and Freidrich, through to Rouault and Whistler. Yet, as Fred Licht comments in his book on Goya, whilst 'countless pages have been written about the meaning and function of light in painting,... the problem of darkness has hardly been posed except insofar as it is a function of light. ...Darkness as such, darkness as a power in its own right and not just an effect of diminished light, has never been discussed'. Perhaps it's all the fault of the Impressionist for whom 'art ends when night descends', and painting was all about the sensation of light. Or perhaps we can blame Sir Kenneth Clark for once voicing a profound scepticism about the representation of night in the visual arts. 'Night', he said, 'is not a subject for naturalistic painting'.

The key word here, of course, is 'subject'. Clark was happy to accommodate the possibility of painting the night as a *context* for paintings but believed their central concern should be with something entirely different. Yet this is a question deserving further investigation. Firstly, we need to be clear about the *kind* of context it is possible for an artist to evoke with a nocturnal background. How, in other words, is night to be read; and how many readings are either possible or appropriate from its use? Secondly, if night *is* an unsuitable subject, what is the reason for its unsuitability? As a painter of night landscape myself, I think we should be told.

The *invention* and *encoding* of 'landscape' as a method of truthfully representing Nature, took place largely as a consequence of Enlightenment inquiries into the issues of relativity and universalism, the nature of beauty, and 'good taste'. Eighteenth century landscape painting may consequently be said to embody many of the values of the age - rationalism, far-sightedness, clarity and morality for example - through the interplay of nature and *day-light*. Landscapes of *night* and *darkness* might then suggest a contrasting lack of clarity and vision, the sleep of reason; and to symbolise something 'otherly'. Or conversely, just as the Romantic poets celebrated

night as a condition in which the imagination could at last break free of the senses, painters found in it a metaphor for the spiritual, the subjective and the sensual.

Our modern relationship with darkness and night remains bound by the fear of what we cannot *see*, the 'unknown', a realm of monsters familiar to Goya and Bosch. Addison knew exactly where these 'dark presages of the mind', these 'visions of the night' came from: 'the latent power of the soul'. Darkness then, is the antithesis of light, yet an amalgamation of disparate other qualities; spirituality, intuition, the sublime, and fear. There is, as we now know, 'something of the night' in the former Home Secretary, Michael Howard - but is he all or any of these?

It would appear at any rate that it is not night itself that has commonly been depicted, but a range of other experiences, intensified and represented through the use of darkness. A quick examination of paintings employing the motif of night suggests that it is possible to draw up a kind of *Night Spectrum* of contexts in which night/darkness have been used:

peace/contemplation/otherness/isolation/
mysticism/magic/religion/love/passion/drama/
fear/danger/horror/void

The spectrum can be simplified thematically: Goya's Capriccios and black paintings make tangible the 'dark, uncertain, confused and terrible' of Burke's sublime and take *night as negative*. Both Freidrich and Keifer employ the night as absence, as a metaphor for a loss of identity. Hopper's self absorbed figures often inhabit a night that intensifies their distance from each other, evoking feelings of absence and alienation. In Gustave Dore's dark images of city slums, night is the absence of innocence, peace, hope and progress; a grim counterpoint to the sunny and carefree countryside of Birket Foster and Helen Allingham. Rouault uses urban night to suggest moral and religious deterioration, as well as to heighten the drama of the moment. Yet it could be suggested that his night also possesses *redemptive qualities*, and Palmer's images of moonlit walks through fields certainly imply spiritual communion with nature. The relationship between *night and alchemy* - as a time of magical transformation - is the context for Wright of Derby's depictions of new industrial processes and inventions in the eighteenth century. Whistler's *Nocturnes* suggest an exploration of the visual qualities of night - the representation of night 'divest(ed)...of any outside anecdotal interests...'. An *aesthetics of darkness*, which, as such, represents night depicted without its metaphorical baggage.

Within contemporary painting it appears that night still continues to be linked to Romantic traditions, to

Addison's 'dark presages'. Whether or not it is the intention of the artist, reviewers of paintings of night persistently refer to 'mystical realities', 'enchantments', and sublime and spiritual qualities of nature, in their descriptions and analyses of the work. Thus the myth of night as a time of 'otherness' is perpetuated. In my own work I have been concerned to present the night as it is, as a thing in itself. Whilst remaining within the traditions and confines of landscape painting, and yet attempting to convey the experience of being in a landscape in which there is simply an absence of light, it would be naive to assume that there are not problems of pictorial connotations and historical association. Whilst night may be physically the same as any other time, except that it is dark, mentally it is not. The way in which we perceive the dark, is governed, to a certain extent, by our own past experience of darkness, (including the sensations of fear), folk lore, as well as familiarity with a place. At night we are more alert to sounds, smells, and touch. 'Vision' in the wider sense of the word, in this instance, may relate to more than what is merely ahead.



It is far easier to define night contextually by what it is not (precision and clarity) than by what it is (ambiguity, uncertainty, intangibility). Yet night is not simply a vacuum; a condition in which landscape simply ceases to be. Rather, it is a state in which those very peripheral qualities assume form, and challenge cognition, perhaps offering the artist a fresh handle on 'reality'. As Merleau Ponty once remarked,

"There occurs here an indeterminate vision, a vision of something or other, and, to take the extreme case, what is behind my back is not without some element of visual presence."

Paul Gough *JANETTE KERR*
 Head of Fine Arts
 University of the West of England

SHOULD YOU READ?

Planning and Policy

S Collcutt **Archaeological works and development control: a case study in approval of funding** *Journal of Planning and Environment Law* Sept 1997 pp797-814

S Hamilton **Hedgerows: are they here to stay?** *Journal of Planning and Environment Law* Sept 1997 pp815-818

C E Jones & T R Bull **Analysis of changing trends in United Kingdom Environmental statements 1988-1994** *Journal of Planning and Environment Law* Dec 1997 pp1091-1103

The effects of the 1992 reform of the CAP on the countryside in Great Britain Three volumes £10 each, £25 the set. CCX47i,ii,iii
Planning for countryside quality free booklet. A new policy statement which outlines the Countryside Commission's views on the future of the town and country planning system.

Landscape History

Titles marked with a star () here and in other sections are reviewed in Landscape History.*
 B K Roberts **Landscapes of Settlement** Routledge London 1996 ISBN 0415 11967 7 £50.00*
 G Shipley & J Salmon (eds)

Human landscapes in classical antiquity Routledge London 1996 ISBN 0415 10755 5 £50.00*

T H van Andel & C Runnels **Beyond the Acropolis: a rival Greek past** Stamford Univ Press, Stanford Ca 1996 ISBN 08047 2621 3 £9.95 (paperback)*

T Darvill **Prehistoric Britain from the air** Cambridge Univ Press, Cambridge 1996 ISBN 0521 55132 3 £40.00*

D Gilbertson, M Kent & J Grattan **The Outer Hebrides: the last 14,000 years** Sheffield Academic Press, Sheffield 1996 ISBN 1 85075 613 9 £45.00*

J Shuttleworth **Elizabethan Hungerford (Berkshire)** Hungerford Local History Group 1995 ISBN 0 9527 0310 6 £3.00 (paperback booklet)*

C Lewis, P Mitchell-Fox & C Dyer **Village, Hamlet and Field: changing medieval settlements in central England** Manchester Univ Press, Manchester 1997 ISBN 0 7190 4577 0 £45.00*

J Cannon **Georgian Landscape** *The Historian* No 57 Spring 1998 p4-9

Ecology and nature

IG Simmons **The environmental impact of later mesolithic cultures: the creation of moorland landscape in England and Wales** Edinburgh Univ Press Edinburgh 1996 ISBN 0 7486 0842 7 £25.00*

James Fairhead and Melissa Leach **Misreading the African landscape society and ecology in the Forest Savannah mosaic** ISBN 0521 56353-4 New York Cambridge University Press 1996 354pp \$55.00

G Whittington (ed) **Fragile environments: the use and management of Tentsmuir NNR, (national nature reserve) Fife** Scottish Cultural Press Edinburgh 1996 ISBN 1 898218 77 3 £9.99

Gardens

S Landsberg **The Medieval Garden** British Museum Press London 1996 ISBN 07141 2080 4 £12.99

Philosophy and theory

Matthew Gandy **Contradictory Modernities: conceptions of nature in the art of Joseph Benys and Gerhard Richter** pp636-659 *Annals Assoc Am Geography* 87/4 1997

Landscape meaning

Klaus Frantz and Robert Sander Editors **Ethnic persistence and change in Europe and America: traces in landscape and society** Austria Univ of Innsbruck 1996 270pp ISBN 3 901249 27 3

Landscape: collection of papers

Martin J Pasqualetti Editor **The evolving landscape: Homer Aschmann's Geography** John Hopkins Univ Press 1997 455pp ISBN 0 8018 5310 9 32papers written by Aschmann.

Landscape and war

Mandy S Morris **Gardens 'for ever England': landscape, identity and the First World War** British cemeteries on the Western Front *Ecumene* 4/4 1997 410-434

H Clout **After the ruins: restoring the countryside of Northern France after the Great War** University of Exeter Press Exeter 1996 ISBN 0 85989 491 6 (£35.00)*

T C Smart (ed) **Scottish Woodland History** Scottish Cultural Press Edinburgh 1997 ISBN 1 89821853 6 £9.99 (paperback)*

Regional landscapes

U Sporrang, U Ekstam & K Samuelsson **Swedish Landscapes** Swedish Environmental Agency Stockholm

1995 ISBN 91 620 1154 5 (Price not stated)*

O Rackham & J Moody **The making of the Cretan landscape** Manchester Univ Press, Manchester 1997 ISBN 0 7190 3646 1 £50.00*

S Rippon **The Severn Estuary: landscape evolution and wetland reclamation** Leicester Univ Press Leicester 1997 ISBN 07185 0069 5 £37.50

American Landscape

Review in *The Geogr Review* 86/4 1996 **Landscape in America** Edited by George F Thompson 19 original essays on what is landscape Austin Univ of Texas Press 1995 \$55 ISBN 0 292 78136 9 paperback £24.95

Leslie Hewes **Making a pioneer landscape in the Oklahoma territory** *The Geogr Review* 86/4 1996 p588-603

Don Mitchell **Writing the western: new western history's encounter with landscape** *Ecumene* 5/1 1998 p7-29

Richard H Schein **The place of landscape: a conceptual framework for an American scene** p660-680 *Annals Assoc Am Geography* 87/4 1997

Landscape design and management

Ian A McKay & Helen E Parson **The impact of farm lot shape on patterns in the rural landscape** *Journal of Geography* 96/6 1997 pp284-292

Social landscapes

Lily Kong, Brenda Yeoh, and Peggy Teo **Singapore and the experience of place in old age** *The Geographical Review* 86/4 1996 p529-549

Towns and urban form

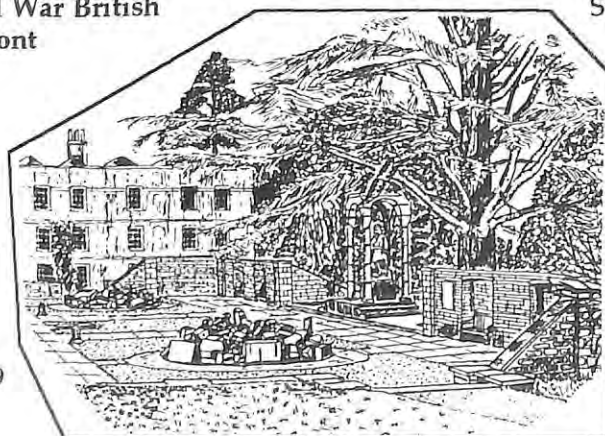
Nigel Thrift **Cities without modernity, cities with magic** *Scottish Geogr Magazine* 113/3 pp138-149

Cultural landscapes

Steven Field and Keith H Basso editors **Senses of Places** Santa Fe N.M. 1996 293pp ISBN 0 933 452 950 paperback \$18.00

Technique

Moira Gillespie & Adrian Culling **Is the pencil mightier than the pen computer** *Mapping Awareness* April 1998 ITE tests digital/GPS mapping in the field.



Above left: Line drawing of The Heroes' Shrine in Aldershot ('home of the British Army'). It is a Second World War memorial, whose rock garden is composed of materials taken from buildings which were destroyed in 54 different boroughs.

REVISITING DESCRIBED LANDSCAPES IN JAPAN

After the Edo Era, a time when Japan was closed to outsiders, many people visited the country and in their travel notes wrote how beautiful it was. The most famous among these notes were Isabella Bird's 'Unbeaten Tracks in Japan' (1880), and the 'Satow Papers PRO 30/33' by Earnest Satow (1872-82). The long exclusion of foreigners had made people curious about the Japanese landscape. After arduous journeys to inland parts of Japan they found landscape features that differed from those in their own countries. Bird wrote many letters to her sister in England and Satow (1884) wrote the first travel guidebook in English for central and northern Japan.

For present day Japanese, these accounts remind them nostalgically of the beautiful landscape that existed in their own land. For after the Second World War, the unbelievable recovery of economic activity and rapid immigration to urban areas caused great confusion in one time harmonious landscapes. Landscapes were changed by development, not only of national but also of local projects. Long standing vegetation was cut down and topography was reshaped. More superficially the landscape was disturbed by an eyesore of the signboards which followed economic investment. Few recent descriptions of the Japanese landscape are available to people there.

Hence old travel notes became a precious source of information. For a hundred years, people in Japan had devoted themselves to understanding the technological development of the West and their way of thinking. They worked hard on this and achieved a lot but they paid little attention to the environment and to landscape. Had they been as aware of the value of the landscape (as they believed Europeans were), they might never have lost that heritage of beautiful landscape described by foreign travellers. Recent workers, aware of the importance of those descriptions have evaluated the original texts (Nishida 1996). This paper aims to do the same.

The appreciation of landscape is not a mere description of the physical features of the environment but an impression based on personal experience and perception. Landscape depends on psychological responses, aggregated and accumulated in the brain of those who experience it. Although personal experiences differ between observers at the same site, there is some commonality of reaction. The relative similarity may depend both on the closeness of personal preferences and on the intensity of the landscape stimuli. The strong impressions of bygone travellers may still engender the

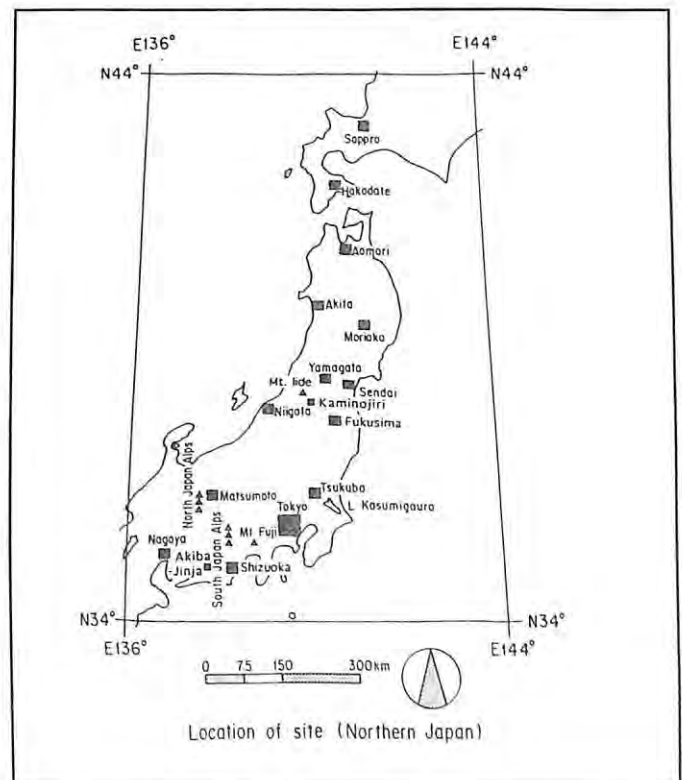
same experience in an observer today.

To test this I had made a trip to Kaminojiri area of Nozawa town at Aidzu district in Fukushima prefecture on the 21st of July 1993. Bird (1880) had written about the scenery at page 182 of her book as follows:

"Leaving this fractious scene, we struck again through the mountains. Their ranges were interminable, and every view from every fresh ridge grander than the last, for we were now near the lofty range of the Aidzu Mountains, and the double-peaked Bandaisan, the abrupt precipices of Itoyasan, and the grand mass of Miyojintake in the south-west, with their vast snow-fields and snow-filled ravines, were all visible at once. These summits of naked rock or dazzling snow, rising above the smothering greenery of the lower ranges into a heaven of delicious blue, gave exactly that individuality and emphasis which to my thinking Japanese scenery usually lacks. Riding on first, I arrived alone at the little town of Nozawa to encounter the curiosity of a crowd, and, after a rest, we had a very pleasant walk of three miles along the side of a ridge above a rapid river with fine grey cliffs on its farther side, with a grand view of Aidzu, giant violet coloured in golden sunset."

In the evening, I myself walked along the river of Agano and found the river cliff and Mt Iide (her Aidzu giant). But the dam for the hydroelectric power plant now holds back the stream from which it forms a narrow lake. Only half of the cliff was visible: half lay hidden below the water. Although some features of the landscape had changed, I could even so find the evidence for her written impressions.

In another case (10 April 97) with the town's officials, I visited Akiba-Jinja shrine within the township of Haruno in Sizuoka prefecture. Sir Earnest Satow (1881)



wrote his impression of the landscape in his travel note PRO 30/33 as following.

"A red-trunked pine now and then appearing between the trees forms a beautiful contrast with the other trees. The horizontal branches covered with masses of brilliant green distinguish themselves markedly from the rounded bunches of the darker Cryptomeria and the crimped seaweed texture of the Chamaecyparis foliage. Now and then an Abies with its upper leafage and branches slightly inclined upward from the horizontal varies the generally uniformity of the plantation. The Matu is certainly the most picturesque of forest evergreens.

August 3. Got away a few minutes after 7, but it soon began to be showery. The path returns along the ridge for about 10min, then descends thus the woods to the [ear], at last coming in view of the pretty and fertile valley of the Inui-gawa, which meanders its way among rice fields bounded by hill rising with less abruptness than usual, and well-planted Cryptomeria.

Stopped at that [sic] of a man named Isaburo, a well-to-do farmer, who breeds silkworms and prepares tea for the Yokohama market."

We found the beautiful forest of Cryptomeria and Chamaecyparis. But we could not find the (beautiful) Matu and Abies that he describes in the forest. The species might have changed by natural succession of the vegetation over a century. We could not find exact evidence of Satow's description. On the other hand, the pretty landscape of the Keta Valley (Inui-gawa see picture on right) described by Satow was visible from the hillside. Away from the valley, we found the



hamlet called Koshiki on the opposite range. We stopped at the farmhouse of Isaburo, whose farm family had kindly offered accommodation to Satow on 3rd August 1881. The big old house, in which Satow stayed, had burnt down 60 years before. We met the farmer's grandson, now a man 99 years old, and the wife of the great-grandson who knew the story of Satow which she had heard from her grand mother.

I sought another beautiful spot that Satow (1881) had pointed out on the way from Akiba to Sizuoka. His travel note of 9th August 1881 described the landscape as follows:

"The hills just outside Sizuoka are very carefully terraced for cultivation quite to their summits, to an extent one seldom sees elsewhere, and it is very likely that a vivid recollection

of one or two such instances that has caused foreigners to assert that all the mountains of Japan are thus terraced up to their top."

For my part, outside Sizuoka, I found many terraced tea and orange fields in a neglected state on the mountainside. Because of urbanisation (see picture below) the landscapes of the city are not beautiful. I realised that Satow had found the landscape similar to



the hamlet Koshiki which a hundred years before lay outside of the city. At the city's municipal office, I came across a one hundred year old photograph of terraced fields near Sizuoka taken by a man called Yoshinobu Tokugawa.

Although we must take the effect of westernisation of our preferences into account, Japanese of the Edo Era appreciated this kind of landscape (Aoki 1995) as quite evidently did the western writers I have quoted. It was a stable and valued economic landscape based on terraced tea fields; a peaceful and admirable environment. Those living in it did not see the need to change their life style for centuries.

Psychological responses must differ among respondents and across time, but there seems here to be evidence of long lasting preference. Perhaps some of the landscapes admired by Satow, Bird and other travellers have their value as guidelines within the landscape preservation policies of Japan.

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IT'S FUN FINDING OUT

I set out to stay close to Doncaster, and invited myself to the house of a cousin in the designed village of Arkwright Town near Chesterfield. The facts available to me are scanty but Arkwright Town was created by the privatised coal industry to accommodate those who lived on methane emissions next to a large coal reserve next door. It sits in a ready excavated hollow and lies sheltered below the prevailing landscape. As a village, my cousin says, it has 'everything', by which I think she means material conveniences. I myself saw a school and a church, a sports centre with all trimmings and sports pitches with flood lights, a club. There are a few shops and ways to walk through between houses and (which we have so rarely in the deep countryside), it has buses to the right places every ten minutes. Some houses are box shaped and detached, but those with three and more bedrooms and a garage are most pleasingly designed, and all have good quality brickwork. Some have tile hangings and gables and the detail is very pleasing. It all looks substantial and as if it will stand the test of time.

My cousin's house is approached from the rear through strange half fences and highly defensible space, while the front door, which is hardly used, opens to a prettily fenced garden beyond which, over a footpath, is a long pond that fills and empties depending on run off and rainfall. It is known as the Lake. The new opencast lies hidden beyond a huge earth bank across this lake and is lit by night. My cousin tells me that the Beast of Bolsover, radical MP Derek Skinner, represents their interests and is a most effective champion. I ponder on who represents mine in Devon, on buses, on dependency and independence. The houses are part council, part housing association; some are privately owned. They are set out ingeniously at a high density. Personal garden space will not accommodate large trees, so it will never be like a spacious suburb, but there has been a lot of open space tree planting. Those who live there have mixed opinions about their resettlement, those coming in for the first time may feel differently. As usual it merited a day's excursion of enquiry and I had no time.

Next day, three miles away I pass the Coalite (coal chemicals) plant west of Bolsover; astonishing to me as

so industrial, so visible, so interesting and yet so ugly by conventional standards, dark and satanic but not mills, with all sorts of possibilities for pollution. Then on and through 19th century scattered rural industrial settlement, very run down but rather likable in its unplanned randomness. Find a run down property and buy it? Return to the fierce canyon of the M1 to rush northwards.

I go on to tour the new unitary authority which is Doncaster, absorbing views of coal mines, broad flat fields conifer and sycamore plantations and sand and gravel workings; RAF Finningley shut down, a vast grassy open space full of the feel of sky and 'spirit freedom'; on through Georgian market high streets in Bawtry and Tickhill to the green and wooded canal village at Sprotborough, stone walls and Victorian copper beeches.



In Adwick le Street I drive accidentally through a one time new town, a text book classic, a kind of Cadbury industrial benefaction with the look of 1899 about its house type. It is built around a vast village green, (no football pitches); the house (for there there is only one type), reflects the style of the yeoman's house of the 15th century, simple and good looking. Few seem changed and are almost time warp in their originality. The settlement is guarded by a tall church tower and steeple (representation of its benefactor?) that reminds me of Boston Stump. It lies downhill from a very large, now closed coal mine and connects but does not integrate with the 'real world' as represented by the busy urban A638. I came unprepared for what I saw, and left thoroughly excited. Adwick le Street must be famous in the literature. Who will write and enlighten me?

Leave Doncaster and head north via Weatherby (understandable, nice) and Harrogate, sumptuous Victorian spa centre, fairy lights in trees along the park, Knightsbridge in the north, and some awful inter war suburbs

along the inner ring road. In the deep darkness I arrive at my destination, the engine droning up sensed but unseen valleys and over bridges, past unseen cliffs and night stilled limestone quarries. I am a hundred miles north of Adwick le Street at Arncliffe a small stone village in Littondale off Wharfe Dale.

The next day, as in a story by Malcolm Saville, I wake in the snug farmhouse to the sound of sheep and curlews backed by the low roaring sound of Cote Gill splashing down its gorge through limestones from its source near Malham Tarn. Outside on the hillside, the earthworks of a deserted settlement; in the valley flat land a mile away is Arncliffe a planned stone built village around a village green. In the community hall where the enquiry takes place, the facts of early medieval monastic resettlement of villagers in Arncliffe are brought in evidence to support a particular right of way. I recall a picture of this village at page 132 of Richard Muir's book "The Yorkshire Countryside: a landscape history" (see LRE 23). The enquiry ends. I leave.

I seem to have come full circle via Adwick le Street from Arkwright Town, planned settlements all.

Since my visit the following facts emerge. Architect in 1907 for Woodlands a part of Adwick le Street was Percy Houfton of Chesterfield and he was acting for the owners of Brodsworth Colliery. It is a conservation area. A modern map shows my 'large village green' as 'The Park'. There is a 1922 description of the area in a report by Patrick Abercrombie. My thanks to Nick Oliver and Richenda Codling, assistant conservation officer of Doncaster MBC for information over the phone about this site. Miss Codling offers the following reference:

Martin Gaskell **Model Industrial Villages in South Yorkshire and North Derbyshire and the Early Town Planning Movement** pp437 - 458 *Town Planning Review* 50/4 October 1979. Strangely it mentions both Woodlands and old Arkwright Town, now demolished.

Oh yes, and the title of this piece? It comes from Spencer Chapman "**It's fun finding out**" An intelligent 1950's book for the enquiring youngster.

Bud Young

NAN FAIRBROTHER, NEW LIVES NEW LANDSCAPES

We the Group have taken on the responsibility of administering and using the Nan Fairbrother Memorial Trust Fund and it is opportune to recall the author which I do from the dust cover of a hardback copy of the book given me by my brother in 1971. It was a book that set me thinking and launched me at the age of 32 into a (so far) life long interest in land use and people. It was in that year I joined LRG. It is to be hoped that LRG will offer a a hindsight view of the book in the near future. The official notice about the Fund is to be found later in this issue.



"Nan Fairbrother was born in Coventry, England; she attended the University of London and graduated with honours in English. Before the war she married William McKenzie, a London doctor. An adventure in country living with her two young sons on a farm in Buckinghamshire while her husband was serving with the RAF was the subject of her first book, *Children in the House*. It was followed by *Men and Gardens*, *The Cheerful Day*, an account of London living and by *The House*. Though she does not practise, Miss Fairbrother is a member of the Institute of Landscape Architects. She lectures and writes articles and book reviews on landscape and land use and is associated with a new international centre for environmental studies to be found in Switzerland"

NAN FAIRBROTHER MEMORIAL TRUST FUND

The Trustees of the Nan Fairbrother Memorial Trust Fund give public notice that they have resolved, under Section 74(2)(a) of the Charities Act 1993 and in accordance with the Trust Deed establishing the Trust, that all the property of the Trust be transferred to the charity Landscape Research Group Ltd, and that the Trust be wound up. The Directors of Landscape Research Group Ltd, as the proposed receiving charity, have confirmed that they are willing to accept the transfer.

The Trustees' reasons resolving to transfer the property and wind up the Trust are as follows:

1. Since the Trust was launched in November 1973 it has not attracted substantial financial contributions. Because of this, apart from the running of a design competition for students in 1976, it has not succeeded in meeting its objectives. The current financial position of the Fund [c£2490] would have to be multiplied many times to allow the Trust to meet its objectives.
2. In view of the years since Nan Fairbrother's death, there seems little likelihood that a fresh appeal for funds would be successful. It is probable that the cost of establishing such an appeal would at least equal the amount of money at present in the Fund. Therefore, the Trustees consider that action to set up a new appeal would be neither sensible nor viable.

The Trustees' reasons for resolving to transfer the property to Landscape Research Group Ltd are as follows:

1. The Group has a direct interest in, and sympathy for, the objectives of the Trust having been instrumental in founding the Trust in the first place.
2. Nan Fairbrother herself was a strong supporter of the Group in its earlier years.
3. The Group not only has objectives which are very closely related to those of the Trust but is active in carrying them out.
4. The Trustees are satisfied that any assets transferred from the Trust will be put to good use which, coupled with the Group's activities financed from its own assets, will be appropriate to the Trust's objectives.
5. The Trustees feel that, given all the circumstances, this would have been Nan Fairbrother's own choice.

Any interested person wishing to make representations regarding the above Resolution may do so, quoting Charity Reference 271064, within a period of six weeks from the date of this notice by writing to:

*Charity Commission
2nd Floor, 20 Kings Parade
Queens Dock
Liverpool L3 4DQ*

*Date of publication
of notice in
LRExtra 24
Friday 8th May 1998*

Supplementary Information: The Trust was founded by Landscape Research Group to promote the causes of an interdisciplinary and ecological approach to landscape studies espoused by the late Nan Fairbrother. Nan Fairbrother was a landscape architect who made a major contribution to promoting the concept of "landscape planning", i.e. approaching landscape from a wider and more inter-disciplinary perspective than simply landscape design (with which the landscape profession was then largely concerned). Her ideas were set out in her seminal book "New Lives, New Landscapes", first published in 1970.

SIX NEW PAINTINGS BY DAVID HOCKNEY

Those of you familiar with the 1853 Gallery in Salts Mill in Saltaire will know that it is a busy and lively place, dedicated to its local artist/hero David Hockney. Down the length of the ground floor of the huge mill Hockney prints are hung in tiers, two, three, four high; Hockney books, cards, calendars, mugs and T-shirts, are everywhere, between massive pot plants and exquisite designer furniture; tables down one side are laden with novels, poetry, biographies; there is the constant noise of music and people chattering - not the usual reverential atmosphere of a gallery, but a cornucopia for shoppers...

Hockney's six new paintings however are not to be found here. They're up the stone stairs to the fourth floor, past the designer jewellery and fashionable menswear, and on into a wide space at the end of the mill. They have the place to themselves - long white walls, subdued lighting, acres of stone flags, two rows of elegant iron columns - a cool and contemplative space.

Each painting is displayed alone on a long stretch of wall. They are views of Yorkshire, from the Wolds to the Mill itself, each carefully located and dated. He is familiar with the Wolds, from frequent drives to visit his mother in Bridlington. One painting is titled "The road across the Wolds 1997" - so what might we expect? rolling hill, fields textured with the patterns of cultivation, nestling villages, depicted in subtle ochres and misty greens? We are presented with a view, from an elevated viewpoint, where the forms are those of a typical view of the Wolds, but they are presented to us in strong outlines, in strident colours - patterns of fields painted in harsh strong mid-greens, some strongly patterned yellow and orange, occasional houses with bright red roofs, and a road winding its way off into the distance.

The colours in "The road to York through Sledmere 1997" (right) are stronger and brighter, even lurid, and spread on thickly - scarlet and crimson buildings, violet shadows, green masses of trees and hedges - so intense and contrasting that it is actually difficult to look at any part of the painting for any length of time.

The wide format (48" x 120") painting "Salts Mill, Saltaire, Yorks. 1997" is different again; here Hockney is back to more familiar ground of compiling glimpses of familiar views into one coherent composition. The huge bulk of the mill dominates the rows of toy-like terraced houses below, and the sharp diagonals of the railway bridge and

colourful textures of the cobbles hark back to those vibrant abstract compositions of recent years. But there is a deliberate naivety, a childishness, in the style, and the colours are flat and uncompromising.

A compilation could be expected from the painting titled more generally "North Yorkshire 1997", but this too is a single view, again from an elevated position, looking up a valley. Two winding roads form a purple outline in the centre of the canvas, with the same harsh green dominating, contrasting violently with the striped orange and yellow fields in the foreground. The subtleties of the English atmosphere, and of the vegetation, are absent, and are replaced with - what?

If the intense colours can be tolerated, a close look at this painting reveals the rich textures created patterns of differently coloured paintstrokes that are a feature of recent Hockney painting. But close up the colours glare and reflect; indeed, these paintings benefit from being able to stand well back to view them - and I mean well back - 20m is a good distance...

More subdued in colours and tones are the two smaller paintings, "Bessingdale Plantation 1997" and "Wensleydale Creature 1997". These show hints of the more usual palette of colours experienced in English landscapes, the muted greens, greys and ochres of the land, the dusty blue-grey skies, but still they retain some of the intensity, especially the greens, of "straight from the tube" oil colours.

And these paintings are only very obliquely evocative of

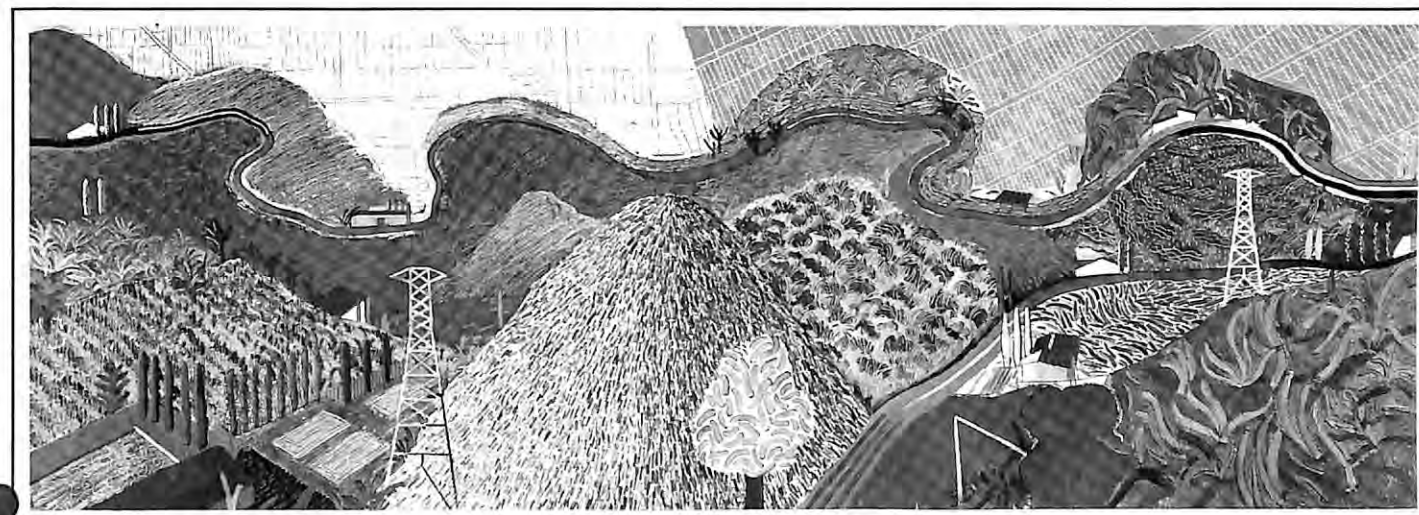


the places named; they seem to be an uneasy melding of Hockney's joyous, dynamic and colourful canvases of the 1980s, with the sense of place - the greys, grey-greens, ochres and soft tans of north Yorkshire landscapes. But each approach is compromised by the other, and neither

is satisfied, or satisfying.

So what is he trying to achieve? And why should such landscapes be depicted with conventional colours? What about the ability of an artist to share a personal vision, one that makes us "re-see" the landscape with renewed and refreshed perceptions? What about the impact, say, of Van Gogh or Gauguin, to paint landscapes with bold and unreal colours, but still to reveal to us something about the nature, the atmosphere, of a place? Why don't these paintings work in this way?

There seems to be something unresolved here in the tension between representation and abstraction. I look back at some of his work in the 1980s - take for example "Mulholland Drive: the road to the studio" (below) painted in 1980, and based upon the same idea - of depicting a landscape that is familiar through frequently driving through it. Here the landscape is broken up into glimpses - of houses, factories; of features, such as pylons, lines of trees; contained by the masses of landforms and plantations. The landscape is



broken up, but then reconstructed into a dynamic, lively composition. Illusions of space are combined with plans - of rectilinear housing layouts, of the meandering river running through - to create an experience of a place, a "third area of experiencing", where revelation transcends both mere fantasy and factual recording (1).

Illusory space is in a dynamic interplay with the flatness of the picture surface; the abstract qualities of rhythmic, interlocking forms, colours and textures create both a satisfying surface pattern and an experience of a landscape. The result is an exciting and coherent whole, where the eye is being constantly pulled to and fro between picture surface and 3-dimensional view.

Now I don't know the area he is using as source in this painting, but I do get a sense of some other place, and of the time-based experience of moving through a

landscape, as well as a composition that engages and engrosses the eye. This painting repays the time spent in studying it.

But the six new paintings, by being so specifically titled, imply more of a record of a particular view, rather than an abstraction of the artist's experience. And, by each being composed as from a single viewpoint, the view is presented and understood immediately, without need for exploration or engagement. So disappointingly I don't get visual satisfaction from either the picture surface or the illusory view, just an assault on my eyes from the strident colours... And I am left wondering why he has painted these landscapes the way he has...

David Hockney's six new paintings were on view at the 1853 Gallery at Salts Mill, Saltaire, near Bradford, until 13 April, so by the time you read this you will have missed the opportunity to go and see for yourself... But I recommend a visit to Saltaire. Undoubtedly the Gallery, along with their excellent range of books and prints, will have postcards of the paintings (and the

colours have been subdued by the process of reproduction...) If nothing else, you will find a fascinating 19th century village, with church, hospital, school, library and canteen purpose built for the mill workers, and, at the Mill, a spacious diner with a full and tasty menu. It's easily accessible by train from Leeds, Bradford and Skipton.

1. Peter Fuller, in "Rocks and Flesh" Norwich School of Art Gallery, 1985

**Nancy Stedman
Higher Farnhill
Keithley
Yorkshire
April 1998**

THE PICTURESQUE SOCIETY

IN ITS FOURTH FULL YEAR

LETTER FROM HON SEC. DAVID WHITEHEAD

Dear Editor

The Picturesque Society continues to flourish with about 100 members scattered throughout the world. We have discovered that there is considerable interest in the Picturesque in the New World and Australasia - hence our Colonial Special Issue back in 1995.

We meet regularly in Herefordshire for our talks and go further afield for our walks and tours in the Summer. Our AGM is usually held at a famous picturesque venue - Blaise (1995), Hafod (1996) and Endsleigh (1997). We ran a picturesque weekend with the Georgian Group in 1994 and regularly join up with the Hereford and Worcester Gardens Trust. We are in the early stages of planning a conference with the Welsh Historic Gardens Trust. We are active in the field of conservation providing advice on picturesque landscapes and buildings at Repton's Hewell Grange, near Reddich, for example, and we are trying to press the District Council at Prestwood in Staffs to reinstate his walks on that estate.

Our journal - The Picturesque - for summer 1997 is a special number with a transcript and commentary on the Prestwood Red Book of 1791 - it is available to non-members at £5 inc. postage from the Editor. I enclose a list of the contents of all the past Journals which are also available, plus a contact address.

Best wishes, etc.

BACK ISSUES CONTAIN AS FOLLOWS

No 1 Winter 1992-3 A Picturesque Tour of the Isle of Wight; Repton and the Picturesque Debate - **The Text of the Sufton Red Book**; Fine Art and the Picturesque.

No 2* Spring 1993 The Wye Tour of Joseph Farington - 1803; **The Landscape** (Book I); The Genuine, the Questionable and the Fake; George Parkyns.

No 3* Summer 1993 Rococo Gothick and Shobdon Church; **The Landscape** (Book II); James Malton - Picturesque Pioneer.

No 4* Autumn 1993 Shobdon Church - Who Done It?; **The Landscape** (Book III); The Prosaic Mr Pocock.

No 5* Winter 1993-4 Richard Payne Knight & 'The Georgics'; John Plaw & the Ferme Ornee; **A Cottage Orne Designed for the Neighbourhood of the Lakes**; Jane Austen & the Picturesque.

No 6 Spring 1994 **A Sketch from the Landscape**; The 'Select Architecture' of Edward Gyfford; On the Lower

Wye in 1781.

No 7* Summer 1994 Bloodshed and Rankling Passion - Lucretius in 'The Landscape'; The Exceptional William Atkinson; **Hints for Picturesque Improvements in Ornamented Cottages** (Essay I).

No 8 Autumn 1994 **Hints for Picturesque Improvements in Ornamented Cottages** (Essay II); P F Robinson - Portents of Suburbia; Sublime Irregularities and the Design of Hafod; Humphry Repton's Poetic Miscellanies.

No 9 Winter 1994-5 The Prices' Daughter; 'Architect to the Duke of Clarence'; **Hints for Picturesque Improvements in Ornamented Cottages** (III).

No 10 Spring 1995 THE COLONIAL ISSUE: Picturesque Landscape Gardening in the Hudson River Valley, New York State; 'Junior England' - The Picturesque in New Zealand; Picturesque Views of the British 'West Indies'.

No 11 Summer 1995 Belmont, Herefordshire - The Development of a Picturesque Estate, 1788-1827 (Part 1); An Arcadian Landscape; **Humphry Repton's Poetic Miscellanies**; **A Farm-House or Ornamental Cottage**; Thomas

Frederick Hunt, Part 1 - Six of the Best; The Sublime & the Picturesque in Industrial Archaeology.

No 12 Autumn 1995 Belmont Herefordshire - The Development of a Picturesque Estate, 1788-1827 (Part 2); **Humphry Repton's Poetic Miscellanies**; **A Villa, Designed as the Residence of an Artist**; T F Hunt, Part 2 - Exemplars of Tudor Architecture.

No 13 Winter 1995-6 **Observations on the Style and Character of Buildings**; Belmont, Herefordshire - The Development of a Picturesque Estate, 1788-1827 (Part 3).

No 14 Spring 1996 Uvedale Price's Marine Picturesque at Aberystwyth, 1790-1829; Swiss Farm a la Robinson; Old Tree in Garden-wall at Garnons, Herefordshire

No 15 Summer 1996 **A Letter to Uvedale Price, Esq**; The Picturesque Response to Devil's Bridge; Thomas Bewick, Wood Engraver of the Picturesque; The Italian Job.

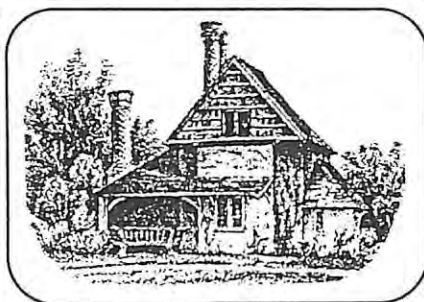
No 16 Autumn 1996 **A Letter to H Repton, Esq** (Part 1); **Humphry Repton's Poetic Miscellanies**; Richard Noakes, Landscape Gardener; Richard Payne Knight, Conservationist; Old English Assortment.

No 17 Winter 1996-7 **A Letter to H Repton Esq** (Part 2); **Charles Middleton Cottages, Fonthill and Stourhead**.

All back issues are now available from the Editor (see below), price £3.25 per copy including postage and packing. Those marked with an asterisk are out of print but new copies can be produced on demand. Heavy type denotes republication of contemporary texts.

Editor EA Wade, Laurel Cottage, Hope under Dinmore Herefordshire HR6 0PX

For further information contact me **David Whitehead as Honorary Secretary, 60 Hafod Road, Hereford HR1 1SQ**



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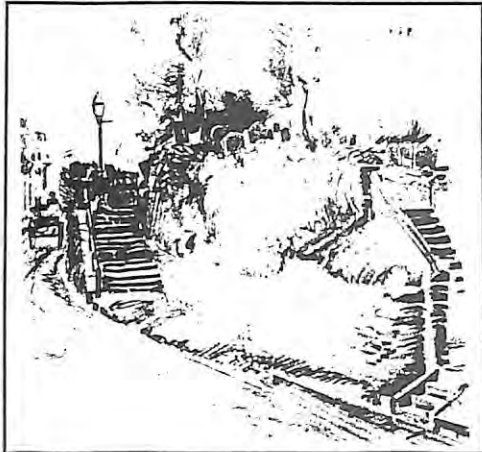
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LITTLE BIG LAND: THE HILL COUNTRY OF TEXAS

I returned from a much warmer Texas this past weekend to be greeted by one of my all time favourite movies, *The Big Country*, on TV. (Jean Simmons aaah! [editor] Gregory Peck) There wasn't time to watch it but it revived memories of pre-visit stereotypes which surrounded the name of Texas, and which still seemed to dominate conversations on my return. The State of Texas still does little to dissuade the casual visitor that it is excessively large, brash, independent in political opinion and attitudes... all in all a profound contrast to the rest of the USA, and certainly to Europe. If you need to hold on to this cowboy/cattle/gun/cactus/Dallas dominated world then stop here.

A few years ago I 'stumbled' on the Hill Country on a day trip out of San Antonio, home of the Alamo and a city whose urban delights such as the navigable canal system can engage for several days. I needed to go back.

Our guidebook (Cummings, 1998) notes that the area consists of 'the hills formed where the southeastern edge of the Edwards Plateau meets the Balcones Escarpment', with a 'seductive Hill Country culture of sorts, a combination of small town quaintness and Texas self-sufficiency. It's been called the state's "heartland", like England's Lake District, France's Provence, or Germany's Black Forest". Let's avoid this assertion concerning the Lake District and try to summarise the messages received from a Spring swing through the Hill Country.

Spring is the season to visit, not the least because the roadside landscape has now been transformed (or maintained into) a major 'attraction'. The wild flower season is the occasion for festivals, tours, and an infinity of decorated objects throughout the quadrant which extends north-west from San Antonio. Closest to your route (and usually grazed off within ranch fences) this



spectacular array of blues, yellows and oranges though a very *small*-scale landscape surpasses the occasional, lookout-marked valley view. The Spring detail of plant-life draws the eye and mind to a more fragmented and miniature scale of scene than is usually the case in Europe.

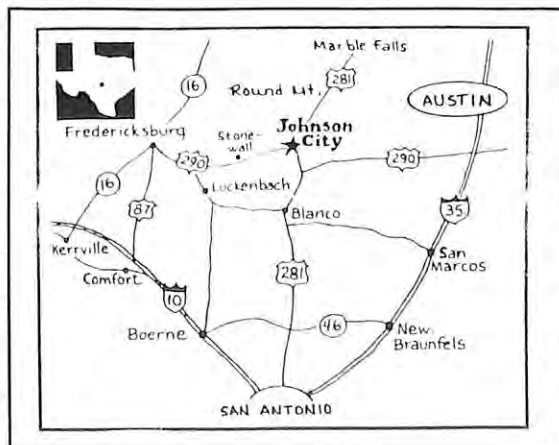
The ranches, announced by gateway constructions which put the demi-mansions of south Essex to shame, are the Big Country as understood, but they are hidden from view and the view comprises the treed scrub which falls into that category of savannah grazing which some landscape experts have suggested meets with our highest visual approval rating. The 'hills', only rising some 1,500ft above their surroundings are evident on occasions, but the driving impression is of an essentially small, and surprisingly 'natural' landscape. Several Natural Parks maintained by the State in the region offer a great diversity of flora and fauna within small contained spaces which is so different from the extensive and superficially boring flatlands to the south and west.

In my travels between distinctive towns and areas, I can almost see the PhD students from College Station, Austin, San Antonio and the myriad other universities highlighted on the State road map,

descending on them to achieve cultural landscape theses. For it is both the recency and the flaunting of internal and projected environments and buildings which really ensures that the Hill Country is an encyclopedia of American culture.

I was set on seeing two places: Johnson City and Luckenbach. Johnson City, named after the family of LBJ, now the focus of a National and State Park enterprise surrounding the es President's 'Texas White House'. I had spent most of my time in America during his presidency. Johnsonia hasn't quite settled into the comfortable pattern of local tourism for, as we were reminded on the ranch visit, he was a 'controversial character'.

The second place, Luckenbach, is far larger in a song than it is in reality. In a 1970's anthem for 'Outlaw' reality, Waylon Jennings and Willie Nelson sang "...in



Luckenbach, Texas, ain't nobody feelin' no pain" and one (or at least this inveterate country music fan)

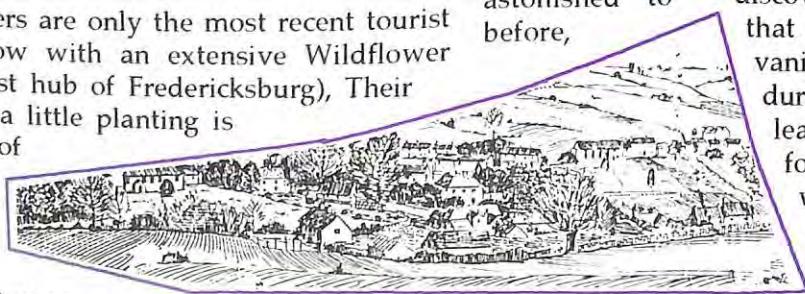
to
car m.
at left jus
mbers.
Creek low w

German Home (left),
Hill Country. Nice rock fences.
Man Family Ranch Headquarters.
barn. (left)
The Methodist Church, parsonage and
Sunday houses. Drive in front of the chu
hill to cemetery, turn around and se
Unity.
Hendberger Ranch two story home, n
columns and balustrade, alternating
one, patterned metal roof.
m left on R.R. 783.
left. Beautiful early pioneer two story r
our chimneys and gingerbread trim.
um left on Threadgill Creek Rd.
Excellent example of early style farm hou
d outbuildings. (left)
Ellerbracht House. Elegant two story
d, with beautiful rock fences. Photo Opp
glo in December 1993, Texas Highways r
icle. Also Texas Highways article by Hod
on rock fences.
6.8 Squaw Creek low water crossing r
e Herman and Willie Lehmann were
idians.
27.0 Old Pioneer farmstead, lovely Vi
read, porch on backside.
28.2 Victorian stone ranchhouse with
k fences. (right)
29.1 Ever wonder how you got livin'
29.3 To your right is one ingenious
ck fence? To your right is one ingenious
nce exte led for one tenth of a mile
26 31.4
27.3
yard ter
ay r

imagined a sleepy town, untouched by the commercialism of Nashville, a place fit for the then 'new wave' Outlaws to perform in and create. Well, Willie Nelson still performs here on 4th July, but for much of the year this deserted set of buildings (with a crumbling mill, the equipment still in place) is a point of weekend pilgrimage for those seeking contact with the 'good old boy' culture, folk-oriented songs and a locally-titled beer which is made elsewhere. Although bereft of resident population, and the site privately owned, it still maintains an 1880's dance hall, a key structure in these Hill Country towns. The town is difficult to find as sign theft

for souvenirs is the norm. I went, sang the song, listened to a three-piece German oompa band on its second crate, marvelled at the informality in this land of Disney and annotated my notes on the recording.

In each decade since the mid-19th century, when settlers established towns in the face of Native American and Mexican settlement, the cultural landscape of the Hill Country has been marked by the twists and turns of urban life, set within the more solid framework of ranch holdings. Wild flowers are only the most recent tourist cultural overlay (now with an extensive Wildflower Farm near the tourist hub of Fredericksburg), Their promotion and not a little planting is due to the word of Lady Bird, Lyndon Johnson's surviving wife.



But the region's towns are sufficiently youthful to betray their original purpose and occasional growth spurts. Main Street projects and local pressure groups have conserved the stage set courthouse squares with a few locally functioning stores sandwiched between the inevitable emporia selling antiques..

If you think that the antique displays (some recently purchased on trips to London), country music connections, micro-brewery, Presidential heritage and the rest, seem

like forced commercial overlays on a landscape which owes more to agriculture, then think again. The Austin and San Antonio urbanite was always a client tourist in this area; dude ranches and railway-inspired recreation lodges date from the beginning of the century. This has always been a landscape dissected by both river and marketing men to provide an array of digestible novelties for the visitor. It still succeeds in offering the variety of alternative experiences which only the presence of a Big Country surround allow. It's pattern of local management and collective exploitation offer many lessons for the loose-fit organisation of cultural landscapes in this country. In Texas there is more up-front information, and a more ready welcome. There is a willingness to share a local identity complete with current developments; the same is less true of the UK.

I need to go back again to see just how we can learn ... but I need to go back much more to enjoy this part of the Big Country. We stayed in Utopia for a night, it was not, but has the potential to be so....

Brian Goodey
Oxford Brookes University

Notes
Joe Cummings Texas Handbook 4th edn, Chico, Calif.: Moon Publications, 1998
Map and notes from local tourist leaflets.

THANK GOD FOR LITTLE THINGS, TRIMMED HEDGES.....

During the summer I kept looking out at the woodland that I have adopted and regularly photograph (see issue 22, 'Leafing sequences in Woodland') and was astonished to discover what I had not known before,

that large slices of the landscape vanish to the car borne observer during the summer months. At least they do around here. The four hundred yard long hedge which so effectively blotted out my target wood and views across to the Exe Estuary, grew up only 30 cms yet

managed to shut me off, hem me in, and visually confine me to my road along the ridge. In mid October hedges were cut and the countryside was once again revealed. Shortly after that in the first week of November a few sharp frosts brought about a magnificent display of autumn colours. The landscape at its best in November! but no tourists to see it. Of course you may tell me that the majority of landscape is not viewed from the car!

Editor **FINIS**