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**From:** janice gwilliam  
**Sent:** 25 December 2019 17:25  
**To:** Chris France  
**Subject:** Goldsworthy sculpture

Hi Chris,

just to say I totally agreed with your recommendation to refuse these sculptures, they seem totally inappropriate. I was particularly disappointed that a ruined building was going to be used, I find ( and I know others do too) these ruins that one comes across out walking very evocative of the passing of time, and eventually everything disappears.

If there is a need in the future on this application to quote me as a Moors user and volunteer with the Park please do so.

best wishes,

Janice

Janice Gupta Gwilliam  
8, Langton Road,  
Norton,  
Malton,  
North Yorkshire. YO17 9AD

[www.mysmallsociety.blogspot.com](http://www.mysmallsociety.blogspot.com)

[www.maltonandnortonfairtrade.org](http://www.maltonandnortonfairtrade.org)

[www.lassn.org.uk](http://www.lassn.org.uk)

**From:**  
**To:** [Hilary Saunders](#)  
**Cc:** [Planning](#)  
**Subject:** Application Referencs: NYM/2019/ 0353/ 0354/ 0355/ 0356/ 0359/ OU  
**Date:** 12 July 2019 15:58:06

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Dear Ms Saunders,

We write in support of the above planning applications to complete the "*Hanging Stones*" artwork by the sculptor, Andy Goldsworthy, funded by the David Ross Foundation.

As locals, we have visited the current four sites with both British and International friends and each time are reminded of the unique nature of their creation. Not only are they of outstanding artistic value, but they offer sites of spiritual renewal and thoughtful contemplation, set against the wild beauty of the National Park. Moreover, through the thoughtful renovation of ramshackle bothies, they have both preserved and added to the character of a North Yorks Moors walk and added the delightful surprise of interesting sculpture where none would normally be expected.

If extending the current four sites will add to the current experience, then the proposal gains our full support and we urge that planning permission be granted to allow Andy Goldsworthy to create more beautiful pieces that fit with the tone and character of their natural surroundings.

yours sincerely

***Ian and Emma Foxley***

Park House  
Sheriff Hutton  
YORK  
YO60 6SX

**From:**  
**To:** [planning@northyorkmoors.org.uk](mailto:planning@northyorkmoors.org.uk)  
**Subject:** FW: 5 works of art Rosedale Andy Goldsworthy NYM/2019/0359/OU ,NYM/2019/0356/OU,  
NYM/2019/0355/OU , NYM/2019/0354/OU, NYM/2019/0353/OU  
**Date:** 16 July 2019 12:52:15

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**From:** Maggie Barraclough  
**Sent:** 15 July 2019 22:46  
**To:** 'h.saunders@northyorkmoors.org.uk' <h.saunders@northyorkmoors.org.uk>  
**Subject:** 5 works of art Rosedale Andy Goldsworthy NYM/2019/0359/OU ,NYM/2019/0356/OU,  
NYM/2019/0355/OU , NYM/2019/0354/OU, NYM/2019/0353/OU

Dear Mrs Saunders

I write in support of the proposed art works above. I have people who come on the tea garden on a regular basis who have seen 'the hanging stone' and been very impressed by it. They have walked via Northdale to see the work of art and then along the railway line to me. I do think when completed the additional works can only have a positive effect boosting tourism and work in Rosedale. Goldsworthy has a large following and interest in his work can only grow. The work is sympathetic and goes hand in glove with the natural surroundings of the North York Moors. I understand access to the pieces is going to be easier than the key system for the 'hanging stone' which will make it accessible to all. This is such a marvellous opportunity for this small community to enjoy visual art culture which is a necessary vehicle of education which can often only be accessed by travelling further afield. It will be a legacy and promote the area for years to come. I hope you will approve these 5 planning applications.

M.A. Barraclough  
Dale Head Farm  
Rosedale  
Pickering  
N Yorks  
YO18 8RL

**From:**  
**To:** [Hilary Saunders](#)  
**Cc:** [Planning](#)  
**Subject:** Hanging Stones Project  
**Date:** 15 July 2019 16:46:10

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**Dear Mrs Saunders**

**RE: Application Number**

[NYM/2019/0359/OU](#)

[NYM/2019/0356/OU](#)

[NYM/2019/0355/OU](#)

[NYM/2019/0354/OU](#)

[NYM/2019/0353/OU](#)

I am writing in support of the above applications.

Andy Goldsworthy has already created some amazing art within both new build and existing old buildings in Rosedale/Northdale Valley. From the outside, the appearance is nothing more than traditional built farm buildings, either for fodder storage, or shelter for livestock, yet the inside reveals a unique and inspiring piece that belies the exterior of the building and really captures minds. Each of the pieces fit naturally within the landscape and are unique in what they offer. Rosedale is lucky to host such works of art from an internationally famous artist and lucky that the David Ross Foundation is prepared to facilitate and fund the work.

I am aware that there is concern over increasing access for the Hanging Stones project, but unlike the seated man at Westerdale, access to these installations can be easily be controlled, as each of the buildings can be locked. This was very different to the seated man on open moorland which has unrestricted access.

Buildings have a finite lifespan, but I think it is fantastic to restore derelict buildings in this context and bring them alive once again. It brings employment to many local craftsmen who ensure the restored building fits within the landscape in a very natural way.

I do hope the National Parks feel able to support this amazing and unique project.

Yours sincerely,

Rupert Drury

Thorn House  
Terrington  
York.  
YO60 6PJ

> From:

> To: h.saunders@northyorkmoors.org.uk

> Subject: Andy Goldsworthy, Hanging Stones

> Sent: Wed, 19 Jun 2019 15:52:11 +0000

>

> Dear Mrs. Saunders:

>

> I write representing Storm King Art Center, Mountainville, New York. I understand that artist Andy Goldsworthy has an application before the North Yorkshire Moors National Park Authority regarding permission for the continuation of his artistic project Hanging Stones.

>

> Storm King Art Center is a 500 acre sculpture park and museum in New York's Hudson Valley. We, like our cousin, Yorkshire Sculpture Park near Wakefield, are privileged to have works by Mr. Goldsworthy in our collection. We have worked with Mr. Goldsworthy and his dry stone Wallers since 1997 and have nothing but the greatest respect and admiration for their diligence, professionalism, and considered attention to detail.

>

> Storm King celebrates art in nature and we are continually amazed by Mr. Goldsworthy's respect for and awareness of the importance of the nature and natural settings for his works. His work respects nature rather than seeking to dominate it. His work addresses and incorporates the ephemeral and the fleeting, the beauty in ecological and landscape diversity, and the impact of our shared agricultural history on our surroundings.

>

> I understand that you are considering many elements to which I am not privy and cannot speak. But, to Mr. Goldsworthy's integrity as an artist, his respect for nature and the natural environment, and consideration of the historical context of his work, I can comment from experience and offer unreserved support.

>

> With best regards,

> David

>

> David R. Collens

> Director and Chief Curator

> STORM KING ART CENTER

> 1 Museum Road

> New Windsor, NY 12553

> [www.stormkingartcenter.org](http://www.stormkingartcenter.org)

> Facebook | Twitter | Instagram

NYMNP  
19 JUN 2019

Bank Farm House  
Rosedale West  
Pickering, Nth Yorks  
18th June 2019

Dear Sir / Madam

I am writing in support of Andy Goldsworthy's Hanging Stones project, particularly

NYM / 2019 / 0353 / OU  
NYM / 2019 / 0354 / OU  
NYM / 2019 / 0355 / OU  
NYM / 2019 / 0356 / OU  
NYM / 2019 / 0359 / OU

Being a resident and business owner within Rosedale I have met Andy a number of times both professionally and personally and find him an enthusiastic, genuine and likeable man. Like me, he has a love and understanding of landscape and nature.

I have visited the 4 existing buildings on a number of occasions, and with different friends, and am always struck by their beauty. My particular favourite is the 'Wall of Water'. I strongly suggest you take a look!

I feel it would be a great shame if Andy is not able to complete this project. Many Rosedale residents are as enthusiastic as me, indeed the 'Andy Goldsworthy walk' is part of our annual walking weekend. I urge the National Parks planning committee members to pass these latest applications.

Thank you



Annie Wilkinson



"SEVENFOLD HOUSE",  
THORNGILL,  
ROSEDALE ABBEY,  
PICKERING,  
YO18 8SE

16<sup>th</sup> JUNE, 2019

MRS. HILARY SAUNDERS,  
NORTH YORK MOORS NATIONAL PARK,  
THE OLD VICARAGE,  
BOND GATE,  
HELMESLEY YO62 5BP.



Dear Mrs Saunders,

REF:- HANGING STONES.

NYM/2019/0353/04 - NYM/2019/0354/04 - NYM/2019/0355/04  
NYM/2019/0356/04 - NYM/2019/0357/04

As a local resident who has lived in Rosedale for over 40 years, I would like to offer my support for the above applications for the Goldsworthy 'Hanging Stones' project. I feel honoured that such a prolific artist should think of our valley of Northdale as being the perfect setting for his art installations.

I think that his cultural work and creative artworks are an essential ingredient for the well being, prosperity and joy of everyone in the community.

Yours sincerely,

LIN/A SUGARS

3/4 POTTER HILL,  
PICKERING,  
N. YORKS

15<sup>th</sup> JUNE, 2019.

TO CHIEF PLANNING OFFICER,  
NORTH YORK MOORS NATIONAL PARK  
THE OLD VICARAGE  
HELMSCLEY X662 EBP

NYM/2019/0353/04  
NYM/2019/0354/04  
NYM/2019/0355/04  
NYM/2019/0356/04  
NYM/2019/0359/04

DEAR SIR/MADAM,

RE: GOWSWORTHY-HANGING STONES PROJECT

HAVING LIVED IN ROSEDALE FOR 25 OF MY 28 YEARS I FEEL EXCITED AT THE PROSPECT OF SUCH A WELL RESPECTED AND PROMIFIC ARTIST WANTING TO DISPLAY HIS ARTWORK IN ROSEDALE IN THE NORTH YORKSHIRE MOORS NATIONAL PARK. WHAT A COUP! WHAT AN HONOUR! TO SEE HIS ARTWORKS <sup>NOT</sup> IN TUMBLEDOWN, DERELICT BUILDINGS, (WHICH TO ME SEEM) A WASTE OF KNOW IN BUILDINGS WHICH WILL BE RESTORED TO THEIR FORMER GLORY.

HOW LOVELY IT WOULD BE FOR LOCAL SCHOOLCHILDREN TO EXPERIENCE A NATURE AND ARTWORK WALK, SEEING BOTH NATURE AND CREATIVITY. LASTLY BUT NOT LEAST, IT HOPEFULLY WILL BRING IN SOME PROSPERITY TO OUR AREA.



YOURS SINCERELY

MISS HARRIET THOMPSON.

# Sevenford House

Rosedale Abbey  
Pickering  
North Yorkshire  
YO18 8SE

17<sup>th</sup> June 2019

Chief Planning Officer  
North York Moors National Park  
The Old Vicarage  
Bondgate  
Helmsley  
YO62 5BP

Dear Sir/Madam,

Ref Hanging Stones  
NYM/2019/0353/OU,NYM/2019/0354/OU,NYM/2019/0355/OUNYM/2019/0356/OU,NYM/2019/0359/OU

I am writing in support of the above applications which form part of the Andy Goldsworthy "Hanging Stones" project in Northdale, Rosedale Abbey. I am a life long resident of Rosedale and have spent my working career as a local builder employed on many of the buildings in the valley and therefore have a special interest in this project.

I wish my support for the project to be noted for the following reasons

1. This project restores or stabilizes the existing abandoned buildings which contain the installations.
2. The visual impact will be almost negligible.
3. I understand visitor numbers are to be strictly limited through a booking system.
4. Visitors are to use the existing car park at the rear of the Milburn Arms.
5. Finally and probably most importantly this project has to be beneficial to the struggling rural economy.

Yours sincerely

Ián Thompson



Larchwood House,  
Cropton,  
Pickering  
YO18 8ER

17<sup>th</sup> June, 2019

Chief Planning Officer,  
North Yorkshire Moors National Park  
Helmsley

NYM/2019/0353/04  
NYM/2019/0354/04  
NYM/2019/0355/04  
NYM/2019/0356/04  
NYM/2019/0359/04

Dear Sir/Madam

Re-Hanging Stones

I am writing to give my support for the above applications for the 'Hanging Stones' project in Rosedale. What a wonderful idea to incorporate cultural artworks into existing abandoned buildings and restoring them at the same time for the future benefit of generations to come. I hope also, as a business owner in Cropton that this will be beneficial to our rural economy which is always in need of a little help.

Yours sincerely



Angela Knights (MRS.)

From: Robert Wilson  
Date: 15/06/2019 11:56 (GMT+00:00)  
To: Hilary Saunders <h.saunders@northyorkmoors.org.uk>  
Subject: Andy Goldsworthy

Dear Ms Saunders,

I am writing to you in my capacity as both Co-Founder of Jupiter Artland ( [www.jupiterartland.org](http://www.jupiterartland.org) ) and as Chair of Creative Scotland, Scotland's Art Council to discuss the very exciting Artistic installation "Hanging Stones" by artist Andy Goldsworthy, which you are considering for planning permission in the highly sensitive area of the North Yorkshire National Park.

We have commissioned 4 works by Andy Goldsworthy at Jupiter Artland and Creative Scotland has also supported public commissions by him. Andy is one of Britain's most internationally acclaimed, leading contemporary artists. I have seldom worked with an artist that understands the landscape in such a sensitive, intuitive and powerful manner. He understands the natural beauty and magic of each landscape he works with and does so intelligently and subtlety to create thought provoking art installations that never dominate but only enhance and enrich the landscape around, the impact of which can be very moving.

He has created a similar project in rural Provence, France, which has become a hugely successful tourist attraction bringing many visitors and a new audience to a remote part of rural France that would not have come if not for the artwork.

Andy has a unique integrity and everything he does has a completeness that honours the landscape he is working with. I might even go as far as to say that the landscape and the subtle environment around it is some how raised up and invigorated by his intervention. Andy also has strong personal links to this valley, as I understand his parents lived about 10 miles away, deeply influencing Andy as he grew up.

I would have no hesitation in encouraging you to look favourably on the planning application and hope that by enabling this art work to be realised and consequently enjoyed for generations to come, it will add a real legacy to the North Yorkshire landscape.

Warm regards

Yours

Robert Wilson

Chair

Bonnington House  
Kirknewton  
Edinburgh EH27 8BB

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**From:** [Planning](#)  
**To:** [Planning](#)  
**Subject:** Comments on NYM/2019/0353/OU - Case Officer Mrs H Saunders - Received from Dr Janet Cochrane at The Forge, Fangdale Beck, Middlesbrough, TS9 7LE  
**Date:** 01 July 2019 08:50:01

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I object to this application on the grounds that it contravenes National Park Authority planning guidelines in a number of ways in that the proposed use of this redundant building is not in keeping with the guidelines on Conversion of Traditional Unlisted Rural Buildings, in that the proposals do not fall within the categories of employment use, holiday accommodation use or any of the residential uses allowable under Development Policy 8.

Secondly, the proposals for managing the overall 'Hanging Stones' project are vague and lack specificity. This remote and ecologically sensitive area of the National Park could be severely damaged by unchecked visitor pressure, without balancing socio-economic benefits. A proper feasibility study and visitor management plan is required. Furthermore, why is the inspirational work of the internationally renowned artist and sculptor Andy Goldsworthy to be tucked away in this remote valley? More high-quality visitors could be attracted to the National Park if the installations were in a more accessible area with more robust visitor facilities.

Comments made by Dr Janet Cochrane of The Forge, Fangdale Beck, Middlesbrough, TS9 7LE

Preferred Method of Contact is Email

Comment Type is Comment

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**From:** Michael Alen-Buckley  
**Sent:** 18 June 2019 12:47  
**To:** Hilary Saunders  
**Subject:** Goldsworthy Project - Proposed Sculpture application

Dear Mrs Saunders

I am writing in support of the following planning applications for the Goldsworthy Project:

Application	NYM/2019/0353/OU
References	NYM/2019/0354/OU
	NYM/2019/0355/OU
	NYM/2019/0356/OU
	NYM/2019/0359/OU

My wife and I have a home in Yorkshire so are frequent visitors together with friends and family. I believe both proposed sites have been well chosen and the art project has historical links to the history of the valley.

The project will benefit both visitor and cultural economies and I believe will play an important part in the development of arts audiences in the area as a whole. The work is of high quality and of international note.

The work will enable a broad range of people to encounter this artwork in a natural and informal setting and will provide a highly valuable educational art resource to the National Park. It will also comprise a public benefit and help to enhance public enjoyment of the National Park as a whole as well as having significant educational potential.

I have no hesitation in recommending and supporting the application for this exciting project.

Yours sincerely



Michael Alen-Buckley  
Bleach Mill Farm  
Kildale  
Whitby  
North Yorkshire YO21 2RL

**From:** John Howard  
**Sent:** 14 June 2019 14:00  
**To:** Hilary Saunders  
**Subject:** Hanging Stones

Dear Hilary, I am writing in support of Andy Goldsworthy's *Hanging Stones* project. As an artist, arts educator and a Yorkshireman, I see projects like this as extremely important to the cultural life of the community. It is a rare privilege to access work of this quality in such an intimate context whilst also having the added value of being drawn through such a beautiful landscape to be present with them.

*Hanging Stones* have a typically light touch on the landscape, but are a powerful reminder of the cultural history of the sites the works are set in.

I hope, and ask, that the *Hanging Stones* project be allowed to achieve its full ambitions.

Warmest regards

John Howard

7 Martello Terrace  
Sandgate,  
Folkestone  
CT20 3AQ

**From:** Lewis Biggs  
**Sent:** 19 June 2019 09:18  
**To:** Hilary Saunders  
**Subject:** References 0353, 0354, 0355, 0356 and 0359 - A Goldsworthy Hanging Stones Project 2019

Dear Mrs Saunders

I write in support of the 2019 Application for the Hanging Stones Project at Rosedale Abbey by Andy Goldsworthy and funded by the David Ross Foundation.

The project is born from a deep love of this particular stretch of countryside, and designed to instil in visitors the same respect and knowledge of the environment that motivates the artist. The built aspects of the experience are only a means to punctuate and express the journey through the landscape that joins them.

It is surely important at this time for the North Yorkshire Moors National Park Authority to take a lead in educating the public in respect for the natural world in its interaction with humanity — represented through the production of landscape through and in time. The process of the conservation and renewal of landscape through time is absolutely at the heart of this project designed by Andy Goldsworthy. Please do support it.

Sincerely  
Lewis Biggs

Flat One, Hega House, Ullin Street, Poplar  
London, E14 6PN

Curator, Public Art & Communities Involvement, Kaunas European Capital of Culture 2022 <> <http://kaunas2022.eu/en/>  
Chairman, Institute for Public Art <> <http://www.instituteforpublicart.org/>  
Professor of Public Art, University of Shanghai <> <http://en.shu.edu.cn/Default.aspx?tabid=24750>  
Trustee, John Moores Liverpool Exhibition Trust <> <http://www.liverpoolmuseums.org.uk/walker/johnmoores/>  
Hon. Treasurer, IAAC (International Award for Art Criticism) <> <http://www.iaac-m21.org/english/>

**From:** Harland Brother Ltd  
**Sent:** 21 June 2019 07:52  
**To:** Hilary Saunders  
**Subject:** Fw: A Goldsworthy - Rosedale Projects for Mr D Ross

**From:** Harland Brother Ltd  
**Sent:** Thursday, June 20, 2019 8:37 PM  
**To:**  
**Subject:** A Goldsworthy - Rosedale Projects for Mr D Ross

Your Ref:

NYM/2019/0353/OU  
NYM/2019/0354/OU  
NYM/2019/0355/OU  
NYM/2019/0356/OU  
NYM/2019/0359/OU

I would like to write a letter of support for Andy Goldsworthy and his team, as his main building contractor the four projects to date in Rosedale Valley (Hanging Stone, Jobs Well, Burnt Tree & Red Walls)

We find these projects very interesting and I am finding there is a lot of interest from people near and far. I do hope the national parks look in favour of the planning on the remaining projects as these are very interesting from a building construction point of view. A wealth of LOCAL sub-contractors from all different trades are used to pull these projects together, creating interesting, unique and unusual types of Art which we are lucky to have in our area!

NE Harland

Harland Bros (Builders) Ltd

High Leas,  
Glaisdale,  
Whitby,  
North Yorkshire,  
YO21 2PX

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Virus-free. [www.avg.com](http://www.avg.com)

-----Original Message-----

From: Elizabeth Dudley

Sent: 19 June 2019 08:27

To: Hilary Saunders

Subject: Andy Goldsworthy's Hanging Stones

Dear Mrs Saunders,

I am writing to you today To voice my support for Andy Goldsworthy's inspirational ongoing artwork called Hanging Stones.

This important artwork which will give people of now an intimate experience of the history of this landscape and its people. In a way it is uniquely bringing it back to life ... as people come to look at it so the buildings will once again have people in them and the pathways that the peoples of the past once walked will be walked again.

This project through its thoughtful planning, and the genuine aims of the artist is not damaging or destroying what exists. I feel it is a unique and important thing to have for the area. To have an artwork such as this run the entire length of a valley is a testament to the importance of the people who once lived there. I do hope that the necessary planning permission is granted so that this work can be completed.

Yours sincerely,  
Elizabeth Dudley

Sent from my iPhone

Elizabeth Carruthers Paton Dudley  
13 Benden Close,  
Staplehurst,  
Kent  
TN120SD

15 June 2019

To. Mrs Hilary Saunders  
North York Moors National Park Planning department

Letter of Support relating to applications for the following:

Project – “Hanging Stones”, Northdale, Rosedale.

NYM/2019/0353/OU

NYM/2019/0354/OU

NYM/2019/0355/OU

NYM/2019/0356/OU

NYM/2019/0359/OU

Dear Mrs Saunders

We have been very interested in the developments in Northdale conceived and already completed by Andy Goldsworthy on behalf of the David Ross Foundation. We know Andy to be a serious artist of international repute who has shown to be both sensitive and creative in relation to the sites he has worked on in Northdale. The workmanship on the completed buildings is of a very high quality. We have explored the area in some detail, as we help run the local history group, and Andy is fully aware of the importance of the human story behind the derelict and abandoned buildings that he is seeking to revive through his imaginative installations.

We know that because of his reputation there is great interest in his work within the dale and beyond and he has acknowledged that numbers and access should be controlled so that there is little impact, except in a positive way, on both the environment within a beautiful landscape and on those in the community. None of us wishes to see coaches descending on Rosedale Abbey and large numbers expecting to see “art”, and this is fully understood by Andy and the Foundation as it is proposed that only very small groups will be taken by guided tour.

The positive outcomes of providing a unique experience in our area give Rosedale the opportunity to provide the interested visitor a chance to see internationally important work, to walk in a little-known part of the Park and enjoy the benefits and well-being this will bring and, not least, help our businesses who cater for our visitors and work hard to make their time here as enjoyable as possible.

The Hanging Stones project is a positive and much-needed way of showing how the park area can provide innovative and unusual opportunities for visitors to both explore and understand our area.

We fully support the project and hope that the planning applications can be approved so that the work can continue and give us all the pleasure of seeing the completion of the proposed work and a widening interest in our lovely area.

Yours sincerely

Paddy and Linda Chambers  
Phoenix House  
Rosedale Abbey  
Pickering

P.Chambers: local photographer, history society member and history walks guide.

L. Chambers: administrator Rosedale History Society, Land of Iron project committee member and Rosedale Forum member.

Both full-time residents in Rosedale Abbey for nearly 15 years.



Presidio  
Trust

103 Montgomery Street  
P.O. Box 29052  
San Francisco, CA 94129-0052

[www.presidio.gov](http://www.presidio.gov)

June 18, 2019

Ms. Hilary Saunders, Planning Team Leader  
Development Management - North Yorkshire Moors National Park Authority  
The Old Vicarage  
Bondgate  
Helmsley  
York  
YO62 5BP

**RE: Applications NYM/2019/0353/OU through 0356/OU and 0359/OU**

Dear Ms. Saunders,

We understand your agency is undergoing review of 5 proposed art installations in the North Yorkshire Moors National Park, part of a larger exhibition entitled *Hanging Stones* by artist Andy Goldsworthy. The Presidio of San Francisco shares several similarities with the North Yorkshire Moors National Park – we are also a National Park site as well as a National Historic Landmark District, and are currently home to a collection of 4 sculptures by Mr. Goldsworthy. The sculpture collection has been implemented over time, beginning more than a decade ago with *Spire* (2008) and most recently with *Earth Wall* (2014). Today, the collection is connected via a 3-mile trail that guides visitors through historic districts, forests and natural areas.

<https://www.presidio.gov/activities/art>

I'm writing today to share some of our insights, given the similarities in our efforts. Below are a few highlights that I thought would be most relevant to your undertaking. I would be happy to provide additional information or discuss further if helpful. I wish you the best of luck in your review.

Allison Stone  
Director of Visitor Engagement

**Review Process** – The Trust is the federal agency responsible for the long-term preservation and care of the Presidio's resources, as well as fulfillment of its mission to welcome one and all to enjoy the park's unique natural, cultural, historic, recreational and scenic resources. We



consistently seek public input in the course of our work, and frequently encounter tension in finding the right balance between our various mandates. We also have very engaged stakeholders who care deeply about the Presidio. When we considered the first sculpture, *Spire*, there were many voices of concerns and questions. This was the first time we had considered such an endeavor. In response to public comments on *Spire*, the Trust adopted an art policy and review process, which includes public input on any exhibition that would be in the landscape for more than 1 year. Over the last decade+, the public reception and feedback about the Goldsworthy collection has been consistently positive and profound (see “Welcome the Public” below). While difficult to quantify changing public sentiment, I can share an experience that I think is emblematic of the shift. About 6 years ago, I recall attending a public board meeting where we were receiving comments on two art proposals (by other artists). A community leader who had initially been an outspoken critic of art of any kind in the Presidio, stood up and implored the Board to reject the current proposals stating that the only art that “belongs in the Presidio” is placed-based art like the Goldsworthy collection.

**Welcoming the Public** – The Presidio, located at the Golden Gate, was a military base for over two centuries. It was not designed as a public park – it is surrounded by a stone wall, the major entrances have gates, some with cannons still extant. Encouraging the public to feel welcome and free to explore has had its challenges. It is also a complex landscape with many layers of history. Finding ways to innovatively tell stories, spark curiosity, and inspire visitors to explore has been our focus and the Goldsworthy collection has been a part of these efforts. Each year, we welcome approximately 10,000 people through organized tours or docent-led walks, with more than 200,000 enjoying the works on their own (based on nearby automated trail counters). Most of the sculptures are located in places in the park that would not normally attract visitors, and thus the art has become a lure for people to explore the place geographically, as well as intellectually. For the people who participate in formal tours, we know that many are new visitors drawn by the art collection including a noticeable increase in state, national and international visitors (when compared to other programs). We consistently receive positive feedback with the vast majority of people stating that they would highly recommend the experience to their friends and families, and that they learned more about the place and plan to return as a result of their experience. Of the nearly 2,000 signatures in the guest book at *Tree Fall* (the only indoor sculpture where we can have a guest book), there hasn’t been one negative comment. As someone who has worked in the Presidio for 19 years on both planning and public programs, I can tell you this is most unusual.

**Engaging Volunteers** – One of the sculptures is located inside a small (900 square foot) historic building that was previously inaccessible by the public. The sculpture, *Tree Fall*, created an opportunity to allow visitors to experience this hidden gem, but also created a staffing need. We responded by piloting a new art docent program in 2013. The program, now in its 6<sup>th</sup> year, has blossomed and grown on pace with the public appetite and interest in guided walks and tours. Today, our wonderful volunteers enthusiastically donate thousands of hours each year to share the collection. With their support, *Tree Fall* is open every weekend year-round, and weekdays by appointment. We also offer a monthly guided walk for the full collection and are looking to increase the number of tours based on public demand.

**From:** [Planning](#)  
**To:** [Planning](#)  
**Subject:** Comments on NYM/2019/0353/OU - Case Officer Mrs H Saunders - Received from Mrs Giancarla Alen-Buckley at Bleach Mill Farm, Kildale, Yo21 2rl  
**Date:** 17 June 2019 08:44:43

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## Project Hanging Stones

Andy Goldsworthy is a British artist of international renown and the inclusion of his works of art which allow for the repurposing and restoration of beautiful old rural stone buildings in the National Park is to be hugely applauded. These beautiful old traditional rural stone buildings are becoming so rare, falling from use, soon to disappear entirely unless given another purpose. So for them to find a new lease of life protecting contemporary works of art is so special.

Andy Goldsworthy's work is the centrepiece of so many Sculpture Parks worldwide

[https://en.wikipedia.org/wiki/Andy\\_Goldsworthy](https://en.wikipedia.org/wiki/Andy_Goldsworthy)

so to have him make work so close to where he grew up in the West Riding of Yorkshire is a moment for celebration.

The opportunity for cultural tourists to engage with this sensitive, contemplative, nationally important artwork within the setting of this beautiful landscape is unique and very powerful.

My own experience of the works has been overwhelming. It allows for a spiritual stillness that is rarely found in our frenetic world. The genius of it is that Goldsworthy manages to reveal the essential essence of 'Nature' in a place where it surrounds us.

I've heard Goldsworthy describe this series as his 'biggest piece of work' as it encompasses 6 miles of connecting walking trail 'yet at the same time being almost invisible in the landscape'. The series has been created like a mini 'pilgrimage' so the viewer walks the trail in a contemplative manner reaching the next restored stone building which then can reveal the next 'secret' work of art. Access by key is required somehow making each one of the visitors a custodian to these remarkable pieces. It is a fully interactive artwork in every sense.

It really is a once in a generation occurrence to find a landowner who is prepared to restore his ruined stone bothies in the traditional manner and to allow a world celebrated sculptor to create work which will be shared with a wider community and encourage a gentle tourism which will benefit the businesses in the local community.

I do feel the importance of this project must not be underestimated.

Giancarla Alen-Buckley

Comments made by Mrs Giancarla Alen-Buckley of Bleach Mill Farm, Kildale, Yo21 2rl

Phone

EMail

Preferred Method of Contact is Email

Comment Type is Comment

----- Original message -----

From: "Donovan, Molly"

Date: 20/06/2019 09:37 (GMT+00:00)

To: Hilary Saunders

Subject: Hanging Stones

Dear Mrs. Saunders,

I am writing in support of Andy Goldsworthy's project "Hanging Stones". The long term impact and cultural significance of this project is enormous, and all positive. I speak from experience, as the commissioner of his monumental project "Roof" at the National Gallery in Washington DC, completed in 2005. The work, a site-specific installation in I. M. Pei's East Building, has become a destination for visitors from around the world. It has made our building relevant and strong, turning a onetime blind side of the building into a quiet, meaningful place for thoughtful connection. You can read about "Roof" and Andy's other more durational projects in the book we published in 2010, "The Andy Goldsworthy Project". Other museums worldwide followed suit to commission Andy to make work for their museums. Presently, Andy is completing a similarly monumental work at the Nelson-Atkins Museum in Kansas City Missouri.

Andy will certainly go down in history as an enduring contributor to our understanding of man and nature. Needless to say, during the anthropocene, his work is more urgent than ever. I hope you will look favorably on his request to permit "Hanging Stones" to proceed. You and countless others for generations will benefit tremendously. It will be a gift to Yorkshire.

I appreciate your consideration of this request.

Sincerely,

Molly Donovan  
Curator of Art, 1975-Present  
National Gallery of Art  
Washington, DC

Sent from my iPhone

----- Original message -----

**From:** Peter Murray

**Date:** 19/06/2019 17:18 (GMT+00:00)

**To:** Hilary Saunders

**Cc:**

**Subject:** IN SUPPORT OF HANGING STONES

TO WHOM IT MAY CONCERN

On behalf of my Trustees and myself I would like to support the David Ross Foundation proposals for the Hanging Stones Sculpture Walk to be created by the internationally renowned artist Andy Goldsworthy.

Goldsworthy has established a worldwide reputation for creating art works in the landscape that enhance and contribute to the environment. He has undertaken huge commissions in many countries, particularly in North America, where he employs local and natural materials to create unforgettable works which have become part of the environment. To have an important art work in North Yorkshire by Andy Goldsworthy will be a huge asset.

He has made three major installations at the Yorkshire Sculpture Park. All of the works utilise local materials. On *Sheepfold* he worked with a local farmer to create a work admired by the public, but also used by the farmer during shearing. On the southern tip of the estate he created *Hanging Trees* by helping to restore the historic Ha-Ha, the dividing line between two areas of agriculture. The work also provided a new existence for three dead trees from our estate. In every instance Goldsworthy showed an innate sensitivity towards our historic landscape.

I know the North Yorkshire Moors well and in particular the area around Rosedale Abbey. It is also an area well known to the artist whose parents lived approximately 10 miles away. This proposal is very special to him. It encompasses the past, present and future adding to the experience of appreciating and understanding through art this area of landscape.

Goldsworthy is highly selective in his choice of projects and locations and will never impose, always sensitively encouraging work to evolve from within. He is always sympathetic to the needs of the landscape.

*Hanging Stones* will help to restore memories, the shadows of the past through the utilisation of materials of the place, creating a unique artistic statement which will enhance further the experience of walking, thinking and perceiving the beauty of the valley.

I have no hesitation in supporting this project and am very happy to provide any further information if this will help.

Regards

Peter

**Peter Murray, CBE**  
**Executive Director**  
Yorkshire Sculpture Park  
West Bretton, Wakefield WF4 4LG  
T

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This email and any attachments are confidential and intended for the named addressee(s) only. Unless expressly stated, opinions in this email are those of the individual sender and not of Yorkshire Sculpture Park. Save a tree. Don't print this email unless it's really necessary.

4525 Oak Street, Kansas City, Missouri 64111

June 18, 2019

Mrs. Hilary Saunders  
North Yorkshire Moors National Park Authority

Dear Hillary,

I write as the Director of the Nelson-Atkins Museum of Art, one of the largest encyclopedic museums in the U.S. This museum has the pleasure of having commissioned a work by artist Andy Goldsworthy, *Walking Wall*. We are currently working with him and experiencing how transformative his presence and his work is, not only for the museum but also for the city and the community.

As an admirer of Andy's, it is my pleasure to recommend and endorse his project *Hanging Stones* so that he can complete the remaining buildings that will be transformed by his practice. I am sure his creation will enhance North Yorkshire. Andy has a following that seek out his work and makes every installation a special destination for art lovers and nature appreciators, together.

I understand that this project has a very special resonance for him, as he identifies this space as the place where both his father and mother lived, making it a particularly emotional connection and a way of honoring his roots. Having witness firsthand the care, the dedication and sensitivity that he brings to his projects, I am without any doubt that his delicate interventions will move even the non-art enthusiasts, and that the approvals and permits for this work will be considered from this light.

If you need any further clarification in my support of Andy Goldsworthy's *Hanging Stones*, please do not hesitate to contact me.

R

Ju  
M

tor & CEO

# SAINT LOUIS ART MUSEUM

June 19, 2019

RE: Andy Goldsworthy, *Hanging Stones*.

To: Mrs. Hilary Saunders, North Yorkshire Moors National Park Authority:

For eight and a half years, I have been the Curator and Head of Department of Modern and Contemporary Art at the Saint Louis Art Museum, where I am charged with curating exhibitions and collecting the work of international artists. Before then I held positions at the Metropolitan Museum of Art; the Walters Art Museum, Baltimore; and The Nelson-Atkins Museum of Art, Kansas City. In addition, I enjoy a reputation for enthusiastic art patronage and count prominent artists, critics, curators, gallerists and professionals in the art world as both friends and colleagues.

It is in this light that I am writing in enthusiastic support of Andy Goldsworthy's project, *Hanging Stones*. This promises to be an important contribution not only to the work of the artist but more broadly to the wider contemporary art field. *Hanging Stones* engages with Goldsworthy's long-standing interest in engaging with place and local history, and highlights the artist's ability to invest locations with a new poetic resonance. It offers a fascinating walk between ten existing buildings, reconceived as artworks. I believe that *Hanging Stones* has a particular importance for Andy Goldsworthy because of his own upbringing in Yorkshire and his attachment to the Yorkshire landscape. The work promises to offer a new poetic attraction to the beautiful landscape of the North York Moors.

Andy Goldsworthy is an internationally renowned contemporary artist and one of the most iconic sculptors of our time. In photographs, sculptures, installations, and films, Goldsworthy documents his explorations of the effects of time, the relationship between humans and their natural surroundings, and the beauty in loss and regeneration. His work has been the subject of international solo and group exhibitions as well as permanent installations at museums and galleries throughout the world, including Storm King Art Center, New York; Stanford University, California; and Haute Provence Geological Reserve in Digne-les-Bains, France. In 2012, the St. Louis Art Museum commissioned Mr. Goldsworthy to create an original site-specific work to celebrate the Museum's expansion project. The work, entitled *Stone Sea*, featured 25 overlapping ten-foot-tall arches made from stacked limestone blocks. It received international acclaim from a diverse range of art critics.

Mr. Goldsworthy's works have set new trajectories for contemporary art, which place him in an undisputed position as one of the world's preeminent land artists, and one of the most gifted artists working today. *Hanging Stones* promises to be a highly important new work for the artist and, more broadly, for Yorkshire and England. I wholeheartedly endorse the project.

Curator and Head of Department of Modern and Contemporary Art  
Saint Louis Art Museum

One Fine Arts Drive, Forest Park  
St. Louis, Missouri 63110-1380

[www.slam.org](http://www.slam.org)

Ms H. Saunders  
North York Moors National Park Authority  
The Old Vicarage  
Bondgate  
Helmsley, North Yorkshire  
YO62 5BP

18 June 2019

Dear Hilary

Hanging Stones project

I am writing in support of the five following planning applications:

- NYM/2019/0353/OU
- NYM/2019/0354/OU
- NYM/2019/0355/OU
- NYM/2019/0356/OU
- NYM/2019/0359/OU

The development of the Hanging Stones project will provide the North York Moors National Park with an enviable collection of world-class art works.

I have no doubt that this next phase of the Hanging Stones project will offer intrigue, delight, bewilderment and challenge to those who venture to Northdale. The works are sure to be admirable for their exceptional craftsmanship and attention to detail, as is synonymous with all Andy Goldsworthy's art. I have found the experience of visiting the already completed works quite powerful. They have a synergy with the landscape around them, they are devised with integrity and built with respect.

Ryedale Folk Museum's vision is to build and share its collection to encourage an appreciation of the area's sense of place and the stories of its people. The newly planned works will support the interpretation of the North York Moors landscape, its cultural heritage and the stories of the people who have stewarded and constructed this place through history. Therefore, the works are entirely complementary to the Museum's own ambitions. These art works will give new ways for visitors (locals and tourists) to see and experience the North York Moors, adding to their enjoyment and opening up diverse and exciting opportunities to engage with this nationally significant landscape.

The North York Moors National Park has inspired thousands of artists. Projects with high quality art or cultural productions, such as the Hanging Stones project, should be encouraged. They have the possibility of increasing and strengthening public appreciation of designated landscapes, which in turn, can support their ultimate protection.

Yours sincerely

Jennifer

Jennifer Smith  
Director



**From:** [Hilary Saunders](#)  
**To:** [Planning](#)  
**Subject:** FW: Andy Goldsworthy - Hanging Stones  
**Date:** 07 June 2019 14:04:44

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**From:** martin kemp  
**Sent:** 07 June 2019 13:32  
**To:** Hilary Saunders  
**Subject:** Andy Goldsworthy - Hanging Stones

Dear Mrs. Saunders,  
I am writing in support of Andy Goldsworthy's splendid project.

He is one of the greatest contemporary artists, with a wide international reputation, and no-one is better at making suggestive interventions in living landscapes. His works pay homage to their settings and enhance them in ways that stimulate fresh perceptions of forms and processes in nature. He works in close harmony with nature itself and with earlier human interventions natural scenery. His sculpture and constructions have a feeling of rightness, even inevitability, while remaining astonishing in their technical skills and imaginative brilliance.

Leonardo da Vinci claimed that the artist should act as a "second nature in the world". Andy fulfils this demanding brief.

I have looked at the website devoted to the project and am deeply impressed by both the personal vision, enhanced by his being a "local boy", and its sensitivity to time and place in a natural setting of great beauty. The totality of the walk and the way it will nourish our feeling for historical, present and future dimensions of time in nature (above all through the derelict stone buildings) is thought-through in a remarkable manner.

It seems to me to hold the promise of becoming the Sistine Ceiling of landscape art, as a defining work in Andy's career.

I recommend very strongly that planning permission for the remaining elements be granted. It will be to the enduring credit of the North Yorkshire Moors National Park Authority.

Best wishes,  
Martin Kemp

Emeritus Professor of the History of Art  
Trinity College,  
Broad Street, Oxford, OX1 3BH

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## **A CONCERT AND CD FOR LEONARDO 500**

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**From:** [Hilary Saunders](#)  
**To:** [Planning](#)  
**Subject:** Fwd: Goldsworthy project  
**Date:** 09 June 2019 08:38:08

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----- Original message -----

**From:** Cheryl Haines  
**Date:** 08/06/2019 23:10 (GMT+00:00)  
**To:** Hilary Saunders <[h.saunders@northyorkmoors.org.uk](mailto:h.saunders@northyorkmoors.org.uk)>  
**Subject:** Goldsworthy project

Dear Ms Hillary Saunders,

I hope this finds you well.

I am writing to you as representative of The North Yorkshire Moors National Park Authority in regard to the upcoming applications submitted by British artist Andy Goldsworthy for five houses that will contain the remaining works envisioned for "Hanging Stones".

Having both represented the artist since 1989 and commissioned him to complete large scale site responsive works on the National Park "The Golden Gate National Recreation Area" here in San Francisco, I am in the unique position to speak to the great gifts these works will be to the community.

As you have perhaps witnessed in the four works already completed, Goldsworthy has an unparalleled ability to make works "of the place", with the deepest respect of the natural and cultural history of the site.

His sculptures bring to life the very essence of the place and add so much to the experience for anyone that encounters them whether they be someone that has lived in that place their whole lives or to a first time visitor.

The four works he has realized here in the Presidio portion of the park parallel the public / private partnership that appears to exist there with the funds coming from a patron of the work. <http://www.for-site.org> for information.

This has been a highly successful model for us as well.

I hope one day to visit the park to experience the works first hand, but in the meantime make myself available should you have any further questions regarding this wonderful opportunity for your community.

I know that this is a project very close to his heart as his parents, ( now both deceased) lived very nearby.

Please do not hesitate to contact me should the need arise.

With All Best Wishes,

Cheryl

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**Cheryl Haines**

Principal

Haines Gallery

49 Geary Street, Suite 540

San Francisco, CA 94108

On view:

*KALEIDOSCOPE EYES*

Monir Farmanfarmaian & Camille Utterback

**From:** [Hilary Saunders](#)  
**To:** [Planning](#)  
**Subject:** FW: Andy Goldsworthy's Hanging Stones  
**Date:** 10 June 2019 16:02:29

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**From:** John Ravenal  
**Sent:** 10 June 2019 15:57  
**To:** Hilary Saunders  
**Subject:** Andy Goldsworthy's Hanging Stones

Mrs. Hilary Saunders  
North Yorkshire Moors National Park Authority

Dear Mrs. Saunders,

I write to express my support for the completion of Andy Goldsworthy's *Hanging Stones* project. DeCordova Sculpture Park and Museum, where I serve as the Executive Director, is currently engaged with Goldsworthy in realizing a major commission called *Watershed* ([details here](#)). We have worked together for a number of years on the project and I have deep admiration for his professionalism. He combines vision with pragmatism, and is highly sensitive to the nature of each site where he works, including the features of the landscape, its history, and the current inhabitants.

From the images and descriptions I've seen online, I can see that *Hanging Stone* will be a work of singular beauty and importance. I know there is great interest internationally in its completion and I'm sure it would encourage a broad range of visitors to appreciate not only the project itself but also the National Park setting. I have had the pleasure of visiting the North Yorkshire Moors and to this day remember them as a place of uncommon beauty and power. The kind of creative marriage of art and nature that Goldsworthy's project represents is an ideal way to fulfill the educational and recreational purpose of public parks. I applaud the North Yorkshire Moors National Park Authority for seriously considering this important project and encourage continued collaboration.

Sincerely,  
John Ravenal

**John B. Ravenal** | Executive Director | **deCordova Sculpture Park and Museum** | 51 Sandy Pond Road, Lincoln, MA 01773 |

**From:** [Hilary Saunders](#)  
**To:** [Planning](#)  
**Subject:** FW: Hanging Stones  
**Date:** 11 June 2019 16:08:58

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**From:** Neville Shulman  
**Sent:** 11 June 2019 16:08  
**To:** Hilary Saunders  
**Subject:** Hanging Stones

Hilary Saunders  
North Yorkshire Moors National Park Authority

Dear Mrs Saunders

I wish to provide my support to the sculpture project being created by the artist Andy Goldsworthy.

Mr Goldsworthy is an artist of great creativity and originality and is able to create wonderful objects which are astounding and perceptive.

To take something which is primarily derelict and abandoned and to bring it to life is a rare gift and the finished project will be very uplifting.

North Yorkshire is a very special place and the finished set of 'art works' will cause more people to enjoy this area.

It can like other public works arouse emotions and feelings and make visitors want to enthuse about it to their friends and so it goes on.

We can all learn a lot from Andy Goldsworthy and we must want others to continue to learn and to experience and to remember.

I am very happy to recommend to the Park Authority that further consideration be given to allowing and endorsing this very special project.

Yours truly

Neville Shulman CBE  
Director  
International Institute of Dance and Theatre  
35A Huntsworth Mews  
Gloucester Place  
London  
NW1 6DB

Brinscombe Farm, Brinscombe Lane, Shaftesbury, Dorset SP7 8QU  
Sue Clifford     Angela King

Date: 12 June 2019

FAO: Mrs Hilary Saunders, North Yorkshire Moors National Park Authority  
at [h.saunders@northyorkmoors.org.uk](mailto:h.saunders@northyorkmoors.org.uk) .

**We write in support of the following Planning Applications in Northdale**, north of Rosedale Abbey. They are all part of the David Ross Foundation project with **Andy Goldsworthy** called **Hanging Stones** an evolving land-based artwork :

NYM/2019/0353/OU   Thorn House  
NYM/2019/0354/OU   Ebenezer  
NYM/2019/0355/OU   Red House  
NYM/2019/0356/OU   N of West Northdale Farm  
NYM/2019/0359/OU   Bogs House

*Sue Clifford and Angela King are founder directors of Common Ground, authors of England in Particular (Hodder & Stoughton, 2006). We have worked to help people link nature and culture, coined the term Local Distinctiveness and promoted positive local involvement in our everyday surroundings. Common Ground worked with Andy Goldsworthy in London – Hampstead Heath (1985/6), Dorset and Dumfriesshire (later 1980s).*

This project is commendable for many reasons, all the above applications (and previous connected ones) offer imaginative support to the range of North York Moors development policies, especially:  
protecting and enhancing the natural environment  
protecting and enhancing cultural and historic assets  
supporting the rural economy

We recognise that the whole project helps the National Park in the tasks of protecting and enhancing the natural environment as well as cultural historic assets. Indeed the work will add to local distinctiveness by knitting cultural richness and new stories into the landscape. The work needed to achieve this project and the visitors it later attracts will help support the local economy.

We are convinced of the integrity of Andy Goldsworthy having watched his career evolve, over 35 years, as a leading artist of the world working with nature, feeding our imaginations and lifting our interest in our surroundings.

Your objective of maintaining and enhancing local distinctiveness will be well served and in increasing the particularity of this valley, generations to come from far and wide, will gently seek out his work. He adds a new dynamic to the “heritage of authors, artists, scientists and explorers” of the North York Moors since he is, in a way, all of these things and our



contemporary. He has been ahead of the game for decades in drawing us close to see, feel and care about nature and place – the biosphere, local heritage and his work has added value to many local economies around the world.

Unassuming buildings in danger of collapse or almost gone, are being offered a chance to tell their stories through Goldsworthy's work with an added layer from the 21<sup>st</sup> century. His take on nature plays into your policy to "Promote prudent and sustainable use of natural resources." More, the disparate and fascinating histories being uncovered and documented (eg Job's Well), will prompt new understandings in residents and visitors. The work already achieved has been chronicled with care. Redwall for example is a fascinating dynamic intervention, generating work, interest and focus.

In addition to bringing buildings back from the brink, quality and new purpose are being built back into the landscape.

Exposure of local geology and ways of working stone and its reuse maintains the skills of the locality as well as introducing the demands of a perfectionist's search for particularity. It is second nature to this artist to work with materials around him. Without thinking about it, he uses the ecological value of local stone as a habitat for creatures and plants that we never notice but which underpin the local ecosystems. And the structures will offer habitats for bats, birds and more.

Increasingly people are becoming aware of the health benefits of walking, but there is more - slowing to the place, immersion in nature, experiencing remoteness, joining with the flow of history - all draw people to value their surroundings and perhaps to begin to stand up for them. Maintenance of biodiversity and combatting climate change need widespread engagement and increasing agency.

Andy Goldsworthy has a quiet integrity, he takes his time, immerses in place and nature. Direct engagement deepens normal research paths and connections. His work resonates profoundly with people. It is accessible on so many levels and his affection for nature draws people in, encourages close observation of the things around us.

With a light touch he communicates the richness of local distinctiveness. Goldsworthy is offering so much to build on here: the opportunity to gently draw people into expressing affection for their place and a deeper understanding of the links between nature and culture.

The overall project and its parts as embodied in these planning applications fulfil completely the demands of the 1995 Environment Act:

To conserve and enhance the natural beauty, wildlife and cultural heritage of the National Parks; and

To promote opportunities for the understanding and enjoyment of the special qualities of the Parks by the public.

We commend it to The North York Moors National Park Authority with not a little envy.

Yours sincerely,

Sue Clifford & Angela King

**From:** [Hilary Saunders](#)  
**To:** [Planning](#)  
**Subject:** FW: Andy Goldsworthy, Hanging Stones Project  
**Date:** 12 June 2019 08:40:57

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**From:** elizabeth dhemery  
**Sent:** 12 June 2019 05:01  
**To:** Hilary Saunders  
**Subject:** Andy Goldsworthy, Hanging Stones Project

Mrs. Hilary Saunders  
North Yorkshire Moors National Park Authority

Dear Madam,

On April 15, 2019 a fire ravaged Notre Dame de Paris. As Images of the flames rising into the night beamed onto our screens, a gasp of horror could be heard around the world.

Why? It was because Notre Dame was more than an assemblage of stone, wood and glass; its art and architecture had the power to move us. Notre Dame's graceful silhouette was the literal epicenter of the Parisian landscape, and she had played a role in every epoch of French history over the last 800 years. But most importantly, inside the cathedral, the proportions of the building, the light filtering in through the jeweled stained glass windows, the loving talent of the artisans, who had worked there over the centuries, combined to create such beauty, that people of all faiths, or of no faith, in that place discovered peace and stirrings of the divine within themselves. That is why we are so pained by Notre Dame in distress, and why the world rushed to her aid, to plan for, and finance, the next phase of her life. Her rebuilding must be in harmony with the landscape and coherent with her historic past; moreover, the reason for undertaking this enormous task, can only be to permit future generations to encounter her illuminating beauty.

Today, if I am writing to you about Notre Dame, it is because I understand that your commission will be examining the proposals of my friend, Andy Goldsworthy, to complete his Hanging Stones project. Necessarily this project will be subject to the same constraints; that is, it should evidence both respect for the landscape, and for the history of the place. In addition, in order to justify the energy expended, the buildings must amount to more than a simple reassembly of the materials. To have new life, they must breathe peace with energy.

I have had the pleasure of following the work of Andy Goldsworthy for years and years, and have visited many of his installations in Yorkshire, in Europe, and in America. His

work is always characterized by a profound comprehension of the forces of nature at work in the place. References to local topography, geology, flora and fauna, and economic activity are always plain. The abiding strength of the sheep folds in Yorkshire is as relevant there, as are the seismic references in different California installations, recalling the inhabitants from their precarious insouciance. It is precisely because Andy's work is so grounded in the elements, that it moves us. His imagination always directs us to fully experience the force of the waves, the thrust of the wind, the endurance of stone, the gravity in equilibrium, the pure glow of light. In his hands nature always speaks for itself with candor and simplicity, and invites our human nature to respond with humility and joy.

Your region is fortunate to have this opportunity to support Andy Goldsworthy's Hanging Stones project. In our corner of rural France, the works in the Park of l'Abregement have proved to be a valuable resource to teachers, and an inspiration for students in local schools, as well as a delight for the knowledgeable tourists, who find their way to the site.

The art lovers, who arrange to make the Hanging Stones walk, will be an even more self-selecting group. Because one really can't follow six miles of path across the Yorkshire moors in Jimmy Choo shoes, you will not be encumbered by frivolous tourism. Rather the project is bound to draw kindred spirits, eager to discover the wild beauty of the moors, the history of the area, and the art discreetly breathing a new life inside the sheltering buildings. I know well that this plan requires a leap of faith. I hope that after its deliberations, your commission will decide with its heart to offer this magnificent project to future generations.

With my most respectful regards, I am,

Sincerely,

Libby d'Hemery

Elizabeth B. d'Hemery

l'Abregement  
16700 Bioussac  
France



10<sup>th</sup> June 2019

North York Moors National Park Authority,  
The Old Vicarage,  
Bondgate,  
Helmsley,  
York,  
NORTH YORKSHIRE  
YO62 5BP

## ROSEDALE - HANGING STONES PROJECT - ANDY GOLDSWORTHY

Refs. NYM/2019/0353, 0354, 0355, 0356 and 0359/OU

Dear Sirs,

I was surprised to learn that this project was considered to be against policy and in some way controversial. The Applicant's Planning Statements put the Planning Policy case for the current applications very well but I feel it somewhat lacks context which I might be able to add. I have known Andy Goldsworthy and his work for many years and from direct experience can assure you that this proposal is a gift that should be embraced.

### BUILDING/SCULPTURE

In 2000 we introduced Andy to Robert & Nicky Wilson who were wishing to establish the Jupiter Artland sculpture park<sup>i</sup> just outside Edinburgh. They had commissioned us to prepare its masterplan (and designs for its visitor facilities, access arrangements, main house etc). Fortunately the City of Edinburgh Council agreed with us that sculptures were not buildings and did **NOT** require planning consent, no matter their scale or position. This artistic freedom has been an important part of Jupiter's success. By recognising the importance of and treating sculpture in this way, the NYMNP could have given planning consent for the whole project long ago.

### ARTISTIC MERIT

Although it may not seem a planning matter in the narrow sense, the merit of Andy Goldsworthy's work should be something the Park should grasp with grateful enthusiasm. Every work Andy does brings joy and magic to the situation. At Jupiter Artland his *Stone House*<sup>ii</sup> and *Stone Coppice*<sup>iii</sup> works, both done without the need for planning consents, are exquisite. They have been created to his usual standards of perfection and fit into the landscape with extreme sensitivity; they are no way 'urbanising'. They are however very accessible and their positive energy gives surprise and joy to visitors from all over the world and all sectors of society, from young to old. His installations, now gone, were equally engaging and beautiful. Around the globe, and in his films *Rivers and Tides*<sup>iv</sup> and *Leaning into the Wind*<sup>v</sup>, the quality of his work stands out. Hanging Stones is Andy returning to his family and artistic roots. It is perfectly obvious that the project is an important part of his life's work and will be a significant part of the Park. The Park is most fortunate that the David Ross Foundation is enabling this.

PRINCIPAL B H TINDALL B Soc Sci FRIAS RIBA FSA(Scot)  
ASSOCIATES M H THOMASSON BSc (Hons) BA Arch(Hons) ARIAS  
M BISSETT BA Arch(Hons) Dip Arch ARIAS  
S SCHNEIDER Dip-Ing Arch MA Cons

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## ECONOMIC & CULTURAL BENEFIT

At first the City of Edinburgh Council, although supportive of Jupiter Artland's masterplan, were not particularly alive to its wider benefits. However, with the artistic and commercial success of Jupiter, (5 Star Attraction by VisitScotland 2019, shortlisted for Museum of the Year award in 2016) and the great numbers of school children and visitors attracted to it, the officers and councillors now appreciate just how much they had under-estimated the project and its importance to the City and indeed to Scotland. From the start Andy's work has been an important part of Jupiter's success. These are obvious lessons that the Park could learn from Jupiter Artland.

I am would be delighted to give you any further information you might want. I hope that the Park will not only grant consent but for the benefit of the Park also support the project in as many practical ways as it can.

Yours sincerely,

)



*Stone House*



*Stone Coppice*

Benjamin Tindall  
for and on behalf of  
Benjamin Tindall Architects

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Ingval Maxwell, OBE, DADun, FRIBA, FRIAS, CAABC, FSAScot.  
Consultant in Architectural Conservation Education  
135 Mayfield Road  
Edinburgh  
EH9 3AN

10 June 2019

Mrs Hilary Saunders  
North Yorkshire Moors National Park Authority  
By e-mail

**Consultation: The 2019 *Hanging Stones* Project Applications at Rosedale Abbey with  
References 0353, 0354, 0355, 0356 and 0359**

From the outset I profess my wholehearted and full support of the above applications in anticipation that the Authority can grant the appropriate approvals to enable these five innovative conservation-orientated, reflective and enhancing interpretive schemes to progress.

I do so in the belief that the five submissions readily support the Authority's intentions and responsibility for the administration of the Park by assisting in creating a more sustainable future for it. I also believe that the locations of the various projects will sensitively add to the desired qualities of tranquillity and the strong sense of remoteness through offering places of quiet reflection, peace and calm, with no traffic interference, whilst also achieving a sense of wonder through the sensitive incorporation of indigenous natural elements from the inherent geology, geography and flora of the Park.

At the same time, the projects offer the Authority an exemplary means by which the associated landscape, historic assets and cultural heritage can be conserved and enhanced. Achieved through an informed understanding of setting, local building characteristics and character, this will be imbued through the incorporation of appropriate masonry and carpentry skills exercised within the existing building forms and layouts. Together with their artful interpretation and enhancement, the results will assure their sensitive and adept reuse.

To not endorse such schemes would, in my view, run contrary to the Authority's stated intentions and policies. Without approval, the remnant remaining architecture and building archaeology that underly the five proposals will continue to decay at an escalating rate, becoming increasingly unsafe (risking the need for 'health and safety' inspired demolition) whilst rapidly converting into sub-surface archaeology to the detriment of the Authority's function to 'conserve and enhance' its unique legacy of traditional and historic buildings.

In so professing my support for approval of the five applications, I offer my credentials as:

- Having 39 years-experience of working in Historic Scotland (HS) on the full range of 330 Guardianship Monuments; numerous Scheduled Ancient Monuments; all categories of Listed Buildings; Conservation Areas, and in the role of Architectural Adviser to the then Scottish Ancient Monuments Board and Historic Buildings Council
- Having filled the post of Director, Technical Conservation, Research and Education over my latter 15 years in HS, my unit published some 140 technical publication on the conservation of the existing historic and traditional building stock, a number of which I authored
- An Honorary Member of the International Council of Monuments and Sites International Scientific Committee on Stone
- A UNESCO World Heritage Site Expert Assessor of over 50 such sites
- An Honorary Member of the Association for the Studies in the Conservation of Historic Buildings
- A founding member of the Scottish Vernacular Buildings Working Group
- A Fellow of the RIBA and member of its Conservation Group
- A past External Assessor of a variety of Postgraduate Conservation Courses, including the Institute of Advanced Architectural Studies in York, and currently at the University of Strathclyde,
- Chair of the Council on Training in Architectural Conservation

I believe that, when fully complete, the 6-mile circular walk and its projects has considerable potential to enhance and sensitively reveal the geography, geology and vernacular integration of structures in the valley. Through building upon the traditional self-contained life that had been followed for many generations, the five proposals also aim to ameliorate the deterioration that has occurred over the last century at each specific location. Significantly, all five remnant buildings and sites reflect on previous times, and are worthy of the integrated interventions to ensure their continued survival and remaining physical evidence of their former place.

The current submissions display a sensitive yet personally integrated approach in the understanding of the valley structure. They do so through a desire to retain and utilise the traditional building forms and materials, whilst enhancing the viewers experience and appreciation through their interpretative abilities. Capitalising upon and utilising existing pathways, tracks, roads and intermediate stages of the route, the walk offers the prospect of also fully appreciating the wider grandeur and significance of the valley.

Ingval Maxwell OBE

**From:** [Hilary Saunders](#)  
**To:** [Dawn Paton](#)  
**Subject:** FW: Application References: NYM/2019/ 0353/ 0354/ 0355/ 0356/ 0359/ OU  
**Date:** 14 June 2019 08:43:46

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**From:** James  
**Sent:** 13 June 2019 16:26  
**To:** Hilary Saunders  
**Subject:** Application References: NYM/2019/ 0353/ 0354/ 0355/ 0356/ 0359/ OU

Dear Mrs Saunders,

I write in support of the above planning applications to complete the "Hanging Stones" artwork by the sculptor, Andy Goldsworthy, funded by the David Ross Foundation.

Previously Head of Visual Arts for Arts Council England (North East), and latterly Director of the National Glass Centre at the University of Sunderland I am familiar with the artist's work as well as experienced in supporting the commissioning works of art in the public realm.

Andy Goldsworthy is an internationally respected artist whose work is represented in museum collections and public settings around the world. Although there is a growing familiarity with the visual arts in the UK much of the public still harbour a suspicion about contemporary art. This is not the case with Goldsworthy. Rarely has a contemporary artist's work had such an enduring resonance and rapport with an audience - specialist and non specialist alike. The choice of Goldsworthy for this commission is inspirational.

Great works of art add value to their setting and I believe this to be the case with "Hanging Stones". The works proposed are discreet and in harmony with their surroundings, extending the life of the buildings in an imaginative and sensitive way.

I believe the project as a whole is of public benefit to both the Rosedale community and to the wider enjoyment of the national park by both domestic and overseas tourists. I understand a booking system will be put in place to manage and inform visitor traffic to avoid any potential over saturation of visitors.



Since my retirement I have led walks to North Dale to see the existing sculptures for the North Yorkshire Moors Walking Group. I can say without hesitation that on each occasion those who joined the walk - the majority of whom had no prior knowledge of the project - left as ambassadors for it.

Yours sincerely

James Bustard  
1-3 Cross Row  
Egglecliffe  
Stockton-on-Tees  
TS16 9DE

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**From:** [Hilary Saunders](#)  
**To:** [Planning](#)  
**Subject:** Fwd: Letter of support for Hanging Stones  
**Date:** 10 June 2019 22:37:58

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----- Original message -----

**From:** Leslie Zemsky  
**Date:** 10/06/2019 22:29 (GMT+00:00)  
**To:** Hilary Saunders <[h.saunders@northyorkmoors.org.uk](mailto:h.saunders@northyorkmoors.org.uk)>  
**Subject:** Letter of support for Hanging Stones

Dear Mrs. Saunders,

I am writing to express support for the continuation of the Andy Goldsworthy project *Hanging Stones*. I had the privilege of working with Andy when I was the president of the Board of the Albright-Knox Art Gallery in Buffalo, New York. I have also had the pleasure of visiting several of the installations by Andy and his team in the Cleveland Ohio area and in many other locations. In Buffalo he created an installation titled "Path" The name describes it well as it is a path through the grounds of the Albright-Knox which changes with the weather and seasons. I seek it out often as do many others to experience any "changes". That is what makes a Goldsworthy project so compelling. They engage the viewer in a way that a painting on a wall cannot. The light, the weather, season and time of day all play a role in the experience of interacting with a Goldsworthy installation.

I am writing to encourage you to support the application to allow the project to continue with the remaining buildings. As you know, Andy Goldsworthy is an artist of international renown, the fully completed *Hanging Stones* project will result in North Yorkshire being home to one, if not the most, significant work in his career.

Thank you for your consideration.

Sincerely,

Leslie Zemsky

Leslie Zemsky  
Vice President  
Larkin Development Group  
726 Exchange St., Suite 105  
Buffalo, NY 14210

**From:** [Hilary Saunders](#)  
**To:** [Planning](#)  
**Subject:** FW: In support of Andy Goldsworthy's Hanging Stones in North Yorkshire  
**Date:** 14 June 2019 08:47:42

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**From:** Mary Sabbatino  
**Sent:** 14 June 2019 07:30  
**To:** Hilary Saunders  
**Subject:** In support of Andy Goldsworthy's Hanging Stones in North Yorkshire

Dear Mrs. Saunders,

Good morning; with all respect and courtesy, I write to ask your support in granting permission for the continuation of Andy Goldsworthy's *Hanging Stones* project in North Yorkshire.

I am one of the owners of a contemporary art gallery located in New York City and Paris. For nearly twenty years, we've had the privilege of representing Goldsworthy's artwork. We've been witness to the creation of remarkable site works in France, England, Scotland, Brazil, Spain and many parts of the United States and Canada. Each project is unique to the site and carefully considers the ways in which the areas geological, cultural and human histories coincide. Goldsworthy's vision is rigorous, but his touch upon the earth is light and his respect for local cultures and communities enormous. I have seen firsthand the deep response his work awakens in people, in a place beyond language.

*Hanging Stones* may be one of his most important projects; the landscape of North Yorkshire is deeply meaningful to him as a natal landscape, recalling his own growth and development, which is tied into the history of North Yorkshire. The "houses" all have a unique art work, carefully thought of by the artist to provide a visual and emotional metaphor. Though I write from the distance of a different country, I know that walking and hiking is a very important part of British leisure and enjoyment. And in my humble opinion, walking is an activity, in this world of digital, rather than direct experience, which we should all encourage and support. Goldsworthy envisions a walking itinerary which connects one house to the other. He has only once done a project of this scale, in southern France and it is now thoroughly embraced by the local and civic community, and has become emblematic of the area.

When one is inside one of Goldsworthy's "houses", one feels the power of nature – its force, its ability to create and destroy. "Nature", the artist once said, "is not something you can enjoy from inside your holiday house". He has also said "we are nature, too". *Hanging Stones*, like all

of Goldsworthy's great works, shows us nature's laws, logic and force and at the same time communicates that we, too are part of this eternal movement towards growth and change.

*Hanging Stones* is a rare and extraordinary group of art works for the community to experience. We never know how or when a chance encounter with art or nature can change someone's life. Goldsworthy's work enjoins the two. Hanging Stones will be a long term gift to the local and international community. We are all walking through nature, literally or metaphorically. Goldsworthy's art is a window into how we can do that more profoundly and with increased respect and knowledge of its and our past and the future.

I said earlier that I have worked with the artist over twenty years, with a bank of experiences and communities who have housed his work. Please do let me know if any references will be of help in your further exploration of the project.

I sincerely hope you will support the permits and ensure that these works will be housed in North Yorkshire for future generations' enjoyment and elucidation.

Yours sincerely,

Mary Sabbatino  
Partner/Vice President on behalf of:

Galerie Lelong and Co.  
528 West 26 th Street  
New York, NY 10001  
USA

**From:** Leslie Hills  
**Sent:** 06 June 2019 10:57  
**To:** Hilary Saunders  
**Subject:** Hanging Stones Project

Mrs Hilary Saunders  
North Yorkshire Moors National Park Authority  
Re 2019 Hanging Stones project applications at Rosedale Abbey with references 0353, 0354, 0355, 0356 and 0359.

Dear Mrs Saunders,

I have produced two films about Andy Goldsworthy, working with him since 1997. I am very aware of the effort he has put into the Hanging Stones Project in your beautiful Park. And I know of his connection to the area and of how much it means to him personally.

But beyond my support of Andy himself, I know that this piece of work will be a striking addition to the landscape and can only enhance it both visually, artistically and in terms of attracting those prepared to make the effort to enjoy his unique vision and the singular land in which he is working.

I write to support the above applications.

With best wishes,

Leslie Hills

Leslie Hills                    **@skylinefilmtv**

*Leaning into the Wind -Andy Goldsworthy* - a film by Thomas Riedelsheimer with music by Fred Frith.

**Goldsworthy's work belongs on film the same way *Planet Earth* belongs in an IMAX theatre. Everything about it, from the opening credits to the final 10 minutes, is captivating. The scenery and sculptures are beautifully shot and every inch is scored with killer audio.** Leah St Lawrence in *The Stranger*

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**From:** Simon Groom  
**Date:** 06/06/2019 17:28 (GMT+00:00)  
**To:** Hilary Saunders <h.saunders@northyorkmoors.org.uk>  
**Subject:** Hanging Stones

Dear Mrs Saunders,

I am writing to you in support of *Hanging Stones*, the ambitious project being developed by the artist Andy Goldsworthy in North Yorkshire. Andy is one of the most interesting and distinctive British artists to be working today in an already crowded and distinguished field, with a huge public and popular audience, a major international profile and with commissions from major collectors and works in the collections of leading institutions worldwide.

*Hanging Stones* is one of the most ambitious and significant works that Andy has proposed in the UK, and demonstrates the confidence and maturity in his practice, allied to a real intelligence and sensitivity to so many issues that are so current, to do with ecology, use of the land, regeneration, slow time etc. Place has always been fundamental to Andy's work, and it is hugely significant that he is working in the Yorkshire landscape, a place that is personal through family upbringing to the artist, but also because it was this landscape that substantially informed his thoughts about the environment and his practice as an artist. Furthermore, the scale and ambition of the work gives substance to the arts-led regeneration that has been so successful in Yorkshire, and that finds its growing and latest iteration in the Yorkshire Sculpture International 2019.

*Hanging Stones* promises to be a major work, practically without parallel in the scale of its ambition, by an artist at the height of his powers, which I would humbly urge you to support. We are working with Andy on a major retrospective at the National Galleries of Scotland, and we would very much hope that the project finds visibility and perhaps a culmination in its presentation in Edinburgh.

Yours sincerely,  
Simon Groom

**Simon Groom**  
**Director | Modern & Contemporary Art, National Galleries of Scotland**

Scottish National Gallery of Modern Art  
75 Belford Road  
Edinburgh, EH4 3DR

**From:** Clive Adams  
**Sent:** 06 June 2019 15:43  
**To:** Hilary Saunders  
**Subject:** Letter of support - Andy Goldsworthy 'Hanging Stones'

To: Mrs.Hilary Saunders, North Yorkshire Moors National Park Authority.

Dear Mrs.Saunders,

I write to express my strong support that planning permission be granted for Andy Goldsworthy to complete the remaining works in his 'Hanging Stones' series in the landscape.

Andy is probably the most admired and popular artist of his generation who works in the landscape and he and his parents have close personal connections to the area. His works are in some of the most important public museum collections around the world, and I sincerely believe these works will give the public great enjoyment and a deeper understanding of the natural world.

Kind regards, Clive Adams

Clive Adams

Founding Director | Centre for Contemporary Art and the Natural World

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**From:** Reto Thüring  
**Date:** 05/06/2019 18:30 (GMT+00:00)  
**To:** Hilary Saunders <h.saunders@northyorkmoors.org.uk>  
**Subject:** Letter of support

Dear Mrs Hilary Saunders  
Dear members of the North Yorkshire Moors National Park Authority

I hope this email finds you very well.

I am writing to express my support for Andy Goldsworthy's Hanging Stones project in North Yorkshire. I have known Andy for a while now and had the pleasure of working with him and following some of his projects from up close. Andy's approach to making art, his respect and love for nature and the history that places carry with them and which they are a testimony to, has been inspirational for me on many levels and I strongly believe that Hanging Stones will create a carefully considered, most beautiful and meditative place and experience.

Sincerely  
Reto

--

**Reto Thüring**  
Beal Family Chair, Department of Contemporary Art  
Museum of Fine Arts, Boston

<http://www.mfa.org/>