

# DOWN TO THE COAST

## *Artscape*





# DOWN TO THE COAST

## *Artscape*



Professor Robin McInnes OBE FICE FGS FRSA

## Acknowledgements

The author gratefully acknowledges the assistance of the following organisations and individuals with the preparation of this report:

Kate Ahern of Land Use Consultants; Andrew Butler; Mr and Mrs M. Gould; The Heritage Lottery Fund; Ann Knowler; Wight Light Gallery; Colin Richens; Peter Fellows of the Down to the Coast team.  
TO BE EXPANDED

## Photo Credits

## TO BE COMPLETED

### **‘Down to the Coast’ Project**

**Professor Robin McInnes**  
**OBE FICE FGS FRSA**

**© Robin McInnes, 2014**

The basis of this report was work undertaken by Robin McInnes on behalf of the Isle of Wight AONB Partnership

### **Disclaimer**

The opinions expressed in this report are entirely those of the author and do not necessarily reflect the views of the Isle of Wight AONB Partnership, and the Isle of Wight AONB Partnership is not liable for the accuracy of the information provided or responsible for any use of the content.

### **Suggested Citation**

McInnes, R., 2014. ‘Down to the Coast’ Technical Report, -- pages. First published 2014.

**Front Cover Image:** ‘*Harvesting at Shanklin*’ by Richard Burchett. Oil on Canvas, 1855

**Title Page Image:** ‘*Brading*’ by William Daniell RA. Aquatint, 1823.



## Contents

Executive Summary.....	7
Introduction .....	11
Chapter 1: The East Wight AONB Landscape – Its Formation and Evolution .....	15
Chapter 2: The East Wight Landscape – Its Development and Social Change.....	23
Chapter 3: The East Wight Art Resource 1770-1930 .....	46
Chapter 4: Evaluating the accuracy of East Wight artists and their works.....	56
Chapter 5: Case Studies .....	69
5.1: Art and landscape change in the East Wight AONB.....	70
5.2: East Wight Panoramas .....	78
5.3: East Wight Chines .....	85
5.4: From Source to Sea .....	86
Chapter 6: Art and Landscape Change.....	92
6.1: East Wight landscape character zones .....	92
6.2: Maintaining the tradition of fine landscape painting in the East Wight.....	95
Chapter 7: Conclusions and Recommendations .....	99
Appendix 1: List of key East Wight landscape artists and their works .....	100
Appendix 2: List of proposed art-related community and educational projects.....	123



**Figure i.2:** *'The Shore at Fishbourne near Ryde'* by William Gray. Watercolour, 1874.





**Figure i.3:** *'February in the Isle of Wight' (A Scene at Luccombe)*. Watercolour, 1866.



## Executive Summary

The East Wight occupies nearly half of the geographical area of the Isle of Wight, and is a location recognised for its tranquillity and scenic beauty, as well as for its vibrant tourism economy. The significance of the East Wight countryside and coast is demonstrated by the designation of over 80% of the landscape as an 'Area of Outstanding Natural Beauty', whilst part of the Undercliff coastline is also designated as 'Heritage Coast'.

The maritime influence of the East Wight environment is particularly strong, being surrounded by sea with the English Channel to the south and the east, and the Solent and Spithead to the north. The connection with its geological past is emphasised by the topography, especially the central chalk downs, which terminate dramatically at Culver Cliff, the Southern Downs, and the remarkable landscape of the Isle of Wight Undercliff.

The East Wight is developed mainly around its coastline as a result of the popularity of sea bathing for health and recreation since the early nineteenth century. The interior comprises smaller villages and hamlets which fit well within the natural landscapes with ancient churches, manor houses, farms and cottages often being constructed of the local Island stone. The history of settlements in the East Wight describe also the history of the island itself, illustrating its strategic, economic and social significance over the last thousand years.

The Heritage Lottery Fund (HLF) grant project '*Down to the Coast*', through its Landscape Partnership (LP) Programme, is being delivered in the East Wight by the Isle of Wight Area of Outstanding Natural Beauty Partnership (AONB Partnership). This East Wight study entitled '*Down to the Coast – Artscape*' is examining how art can inform us of landscape, environmental and social changes that have occurred since the late eighteenth century, and has benefitted from financial support from this Programme. As well as evaluating the value of historical artworks in terms of helping to improve our understanding of natural and anthropogenic change in the East Wight, the project wishes to encourage a strong awareness-raising and educational component involving Island residents, visitors, and pupils across the range of academic levels.

Since the 1980s there has been an increasing interest and awareness of the need to establish a sustainable framework for the management of our countryside and coastal zones. This has arisen particularly because of the increasing pressures and conflicts between a wide range of users and interests. Through initiatives such as the Isle of Wight AONB Partnership there has been improved collaboration between stakeholders. Such collaboration, founded upon research into natural evolution and physical processes, together with the sharing of scientific knowledge, has become all the more important in the context of climate change, where impacts such as sea level rise, temperature change and more unsettled weather patterns will increase risks for people, the natural environment, heritage and the local economy.

The Isle of Wight, and the universities of Southampton and Portsmouth, together with the adjacent coastal local authorities, have been at the forefront in terms of developing a number of technical tools to assist in improving their understanding of how coastal environments and landscapes have evolved over time; these tools have included, increasingly, the use of sophisticated monitoring systems for both land and sea. However, there are very few locations where accurate records of physical and environmental change existed before the middle of the twentieth century; indeed aerial photography only became available from the early 1940s. This report seeks to demonstrate how we can draw upon other presently under-used tools that can assist our understanding of long-term physical and environmental change. These include historical resources such as oil paintings, watercolour drawings and various kinds of prints, as well as photographs, old postcards and

historical literature accounts. Such records allow us to make comparisons over the last 200 years of changes in morphology and land use, as well as patterns of development in the East Wight.

It is important to note that the East Wight countryside, and in particular its coastline, have been a significant source of inspiration for artists, particularly since the late eighteenth century. In fact there are a wealth of paintings, drawings and prints that can be examined and appraised in terms of how they may contribute to our understanding of how the East Wight AONB landscape has changed over time. Works of art also represent a medium that is familiar to many Island residents and other stakeholders and which they can immediately relate to (McInnes, 2008<sup>1</sup>). The landscape, comprising both countryside and coast, has also encouraged a fascination and attachment for many of its residents as well as for visitors. Therefore, works of art and other images, such as historical photographs are of particular interest by offering a comparison with the present day landscape that is so well known by many residents of the East Wight.

The results of this study demonstrate the rich heritage of artworks produced for the East Wight over the last 200 years, and how these may be used to support sustainable management of the landscape. In essence, such artworks of the East Wight, which can be found in art galleries, museums, as well as private collections, provide an easy appreciated view of the landscape over time, and present images that can be immediately recognised by those living in the area, including those who may not necessarily have any specific technical knowledge. The '*Down to the Coast – Artscape*' study has also demonstrated the potential of using historical artworks, data and information in order to raise interest and enthusiasm in the landscape amongst pupils at the full range of academic levels. This study is intended to form an overarching document, from which a range of more specific local projects and studies may derive. It is believed that the resource of historical images that is held in collections on the Isle of Wight and elsewhere represents a currently under-used and under-appreciated resource. It is hoped that this report will provide the potential for increasing interest and awareness in the very special landscape and heritage of the East Wight AONB.

## References

1. McInnes, R. G., 2008. '*Art is a Tool in Support of the Understanding of Coastal Change*'. The Crown Estate-Caird Fellowship 2008. Crown copyright. ISBN: 978-1-906410-08-7.



**Figure i.4:** '*Ryde*' by Thomas Walmesley. Aquatint, 1810.





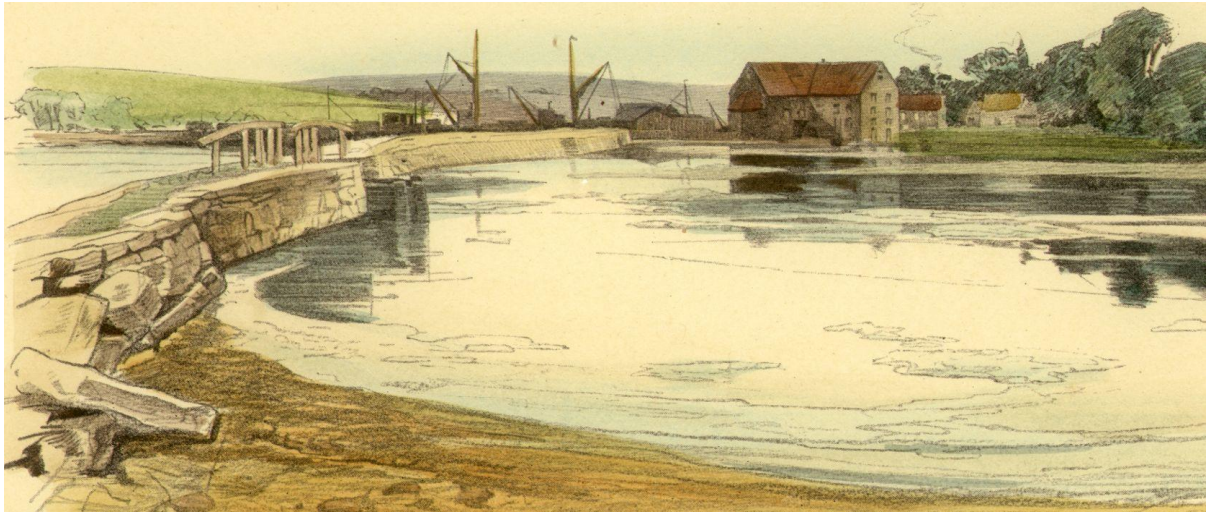
Figure i.5: 'Map of part of the Isle of Wight' by Nicholas De Fer. 1762. Although topographically inaccurate the map suggests the extent of the catchment of the Eastern Yar with the 'Isle of Bimbridge' (sic) nearly separated at Yaverland. The rear escarpment of the Undercliff and the Central and Southern Downs are also clearly shown.





**Figure i.6:** *'St Lawrence'* a hand-coloured copperplate engraved view by S. Barth and J. King (1813). The view is stylised as a picturesque and romantic landscape that is aesthetically pleasing. It shows Woody Head (the promontory on the left) with the old St Lawrence church, top right, below the cliff.

## Introduction



**Figure i.7:** *'The Mill Pool, St Helens'* by Dorothy Woollard. Pencil, 1915.

There is no doubt that the varied coastal scenery and countryside of the East Wight makes an important contribution to the economic wellbeing of the Isle of Wight as a whole, as well as providing opportunities for relaxation, recreation and enjoyment within such a diverse, outstanding natural environment. Both nationally and on the Isle of Wight over the last 20 years, considerable efforts have been made to encourage and implement improved coastal and countryside management, and this has led to the development of national policies that can be introduced at the local level in support of the principle of sustainable development. It is essential that, as part of this process, thorough consideration is given to physical change induced by climate change, and the resulting impacts on people, property, heritage and the natural landscape and environment.

Climate change will exert an increasing influence on the lives of East Wight residents through this century and beyond. As climate change impacts, including rising temperatures, changing rainfall levels and more unpredictable weather events, impose increasing pressures on the landscape, this will necessitate changes in our approaches to land management. Introducing management strategies to help ensure wise decision-making in the face of climate change must, therefore, be based upon a thorough understanding of past physical and environmental conditions, and take account of predictions for the future.

The East Wight AONB *'Down to the Coast – Artscape'* study has examined and evaluated physical, environmental and social changes in the East Wight countryside and around its coastline since the late eighteenth century, through assessment of historical landscape paintings, drawings, prints and historical literature accounts. The project has sought to draw on the *'wisdom of hindsight'*, to illustrate how a wide range of users such as those working in local government, key agencies, interest groups, communities and schools may be informed of the nature, scale and rate of change affecting the East Wight AONB landscape.

The East Wight scenery has been a major source of inspiration for artists since the 1770s, when the French Revolution and the Napoleonic Wars prohibited gentry from taking the Grand Tour. This led to an increased interest in the recording, by artists, of the more remote parts of the British Isles, including the Isle of Wight. Artworks, comprising landscape paintings, watercolour drawings and prints, including book illustrations, often provide the only record of landscape conditions in past times. Depending on the accuracy of the works concerned, they can form a useful benchmark against which comparisons of change can be made. It is only in recent decades that physical and

environmental landscape change has been monitored, with very few locations having accurate records of change before the 1980s. Although photography became available as early as the 1850s, paintings and watercolours represented the only colour images of the landscape until colour photography was introduced in the 19020s.

The East Wight scenery has been depicted by numerous artists since the late eighteenth century. Their works can be used to provide an illustrated chronology of physical, environmental, landscape and social change over time. The research for this project has interrogated the art history in order to establish what it may tell us about the evolution of this part of the Island's landscape, as well as its cultural heritage over the last 200 years. The two key aims of the study have been, first, to describe and illustrate the art resources and their potential to support understanding of landscape and environmental change. Second, to provide a framework for the development of further studies and research to be undertaken at the community level, with the aim of raising interest and awareness of the special qualities of the landscape and its cultural history amongst a wide range of stakeholder groups, including school pupils.

Although art is widely appreciated on the Isle of Wight, it remains, in the opinion of the author, an under-used resource in terms of the contribution it can make to both coastal and land-use management and planning. A further aim of this project is, therefore, to raise the profile of art, and to illustrate its practical value through case study examples.

Increasing development pressures on the inland East Wight, as well as within its coastal zones, and the impacts on sensitive eco-systems such as those found within the AONB, alongside more frequent and higher magnitude physical hazards such as coastal erosion, coastal instability and sea and fluvial flooding, will result in higher levels of risks for communities, coastal economies, heritage and the natural environment. A wide range of decision-makers and practitioners working in the East Wight have the need for all available tools to assist them in sustainable land-use and coastal management. In order to meet these challenges there is also a need to further raise awareness of change amongst local residents and the next generation. The art record represents a potentially valuable resource that can be exploited in a fascinating way to assist this important work through engaging at the local level.

Works by landscape painters of our Island scenery offer an immediate advantage by providing a visual comparison between historical conditions and those of the present day. Apart from obvious physical change and losses resulting from natural processes such as coastal erosion, landslip or beach change, artworks can also demonstrate how environmental conditions have changed arising from alterations in land management and farming practices; for example, the impacts of the reduction in grazing seen at the end of the nineteenth century has led to widespread tree growth in locations such as the Isle of Wight Undercliff and The Landslip. Furthermore, some artists return to depict the same location year after year, and this allows easy comparison to be made of the physical as well as social changes that have taken place over time. Changes in patterns and building styles in the East Wight towns and villages can also be highlighted through art, as well as showing how architecture and construction, often using local materials, can fit comfortably within their landscape contexts.

It is also believed that appreciation of historical artworks can be very beneficial in encouraging a wider aesthetic appreciation of the landscape by all those involved. In order to confirm the accuracy of artworks, a ranking system has been applied to them, which considers factors including the value of the artistic style, the most advantageous medium used by the artists for providing detailed information, the value and content of the subject matter, and the relevance of the time period when the work was painted. By applying a ranking system it is possible to ensure that only those artistic



works, which offer the most reliable information on change over time, are included in a shortlist of artists for use by decision-makers and researchers.

The key objective of the '*Down to the Coast – Artscape*' study is, therefore, to highlight the potential of historical works of art (1770-present day) as a tool to raise interest, enthusiasm and awareness in the East Wight Area of Outstanding Natural Beauty landscape amongst residents, visitors, pupils and researchers at all academic levels. This will be achieved through a series of key tasks:

- To describe and illustrate the East Wight AONB art resource, including the art history of the area, and the testing and ranking of the accuracy of the artworks concerned;
- To illustrate through case studies how art resources can inform us of historical landscape, environmental and social change over time;
- To provide a selection of art-related topics that can be developed effectively and enthusiastically at the community level, to inform residents on landscape and heritage issues.

This report has been commissioned by the Isle of Wight AONB Partnership in order to assist the delivery of the '*Down to the Coast*' HLF Project. It seeks to describe and evaluate the art of the East Wight AONB through a logical sequence of chapters. First, the formation and evolution of the landscape is described and this is succeeded in Chapter Two by an examination of how art can describe developmental and social change over time. In Chapter Three the art resource of the East Wight is described in more detail. Fundamental to the use of art as an evaluation tool in this way, is the need for a mechanism for testing the accuracy of the artworks, and the methodology which has been used for this report is described in Chapter Four. The use of art as a practical tool in support of land-use planning and management is illustrated through a range of East Wight case studies, which are set out in Chapter Five. Following conclusions and recommendations, two appendices provide a list of East Wight landscape artists and their works, and a list of proposed art-related community and educational projects that will meet the objectives of the wider '*Down to the Coast*' HLF programme.



**Figure i.8:** '*St Helens*' by S. Barth & J. King. Aquatint, 1813.



**Figure i.9:** *'Part of the Undercliff, Bonchurch'* by James Briddon. Lithograph, 1856. The view is taken from the garden of The Rectory and looks eastwards along the rear escarpment of the Undercliff towards Ventnor. The line of elegant villas are located in 'The Pitts', so named for the Freestone that was quarried for construction of most of the properties in Bonchurch and Ventnor.



# Chapter 1: The East Wight AONB Landscape – Its Formation and Evolution

## Geological Background

The Isle of Wight is renowned for the variety of its coastal and inland scenery. The Island's complex geological history saw sequences of rocks (mainly limestones, sands and clays) being deposited, uplifted, compressed, folded and faulted, before being acted upon by the processes of coastal erosion and weathering. The resulting landscape character has evolved as a result of many factors including the inland, coastal and sea-bed geology, the impacts of changes within the earth's crust, the island's structural form (joint lines, bedding planes and the angle of dip of the strata), as well as water table levels and coastal processes such as erosion, sediment transport and deposition.

The more resistant rocks have created headlands and uplands such as at Culver Cliff and along the Central Downs and the Southern Downs behind Ventnor, whilst the softer rocks form the lowland valleys, weak cliff lines and coastal plains. At the coast factors influencing the rates of change include wave size, wind speed, water depth, the strength of tides, the rates of sea level rise and rainfall, as well as the frequency and intensity of storm events.

The geology of the Isle of Wight has attracted enormous interest over the last 200 years, with an understanding of its structure being developed in the early nineteenth century (Englefield, 1816<sup>1</sup>). Further research led to the provision of a comprehensive stratigraphic and palaeontological record (Mantell, 1847<sup>2</sup>; Norman, 1887<sup>3</sup>). However, the definitive work was undertaken by the British Geological Survey and is described in its Memoirs (Osborne White, 1921<sup>4</sup>). The Isle of Wight lies within the Wessex-Channel Basin and includes formations from the Cretaceous, Eocene and Oligocene Systems, together with a variety of superficial deposits. The oldest rocks in the East Wight are the Wealden Group, which are found on the land surface in the core of an asymmetric anticline or upfold known as the Sandown Anticline. The southern limb of this anticline dips gently southwards, whilst the northern limb is much steeper and in places vertical, hence the structure is often referred to as the Isle of Wight Monocline (Insole *et al.*, 1998<sup>5</sup>).

The Wealden Group outcrops in the East Wight at Yaverland. It is composed of multi-coloured mudstones and sandstones, which are richly fossiliferous and contain fresh water shells, plants and dinosaur remains. The Wealden Group is overlain by the Lower Greensand, which consists of mainly sandy deposits with important marine fossils such as ammonites, bivalves and echinoids. Lying above the Lower Greensand is the Gault Clay, which is known locally as 'Blue-Slipper'. This clay forms a relatively hard material when dry, but becomes plastic when saturated with water, and is prone to rotational slip failures. Together with the thin clay layers found within the Sandrock Beds of the underlying Lower Greensand, these rocks have led to the formation of the extensive landslip topography of the Isle of Wight Undercliff landslide complex, which extends for 12km from Blackgang in the west to Bonchurch in the east (Figure 1.2, 1.6 and 1.7).

The overlying chalk provides some of the most complete successions to be found in Europe and is displayed dramatically across the Isle of Wight. Deposited in clear seas, the chalk is formed of the remains of minute marine algae and other shells (figure 1.4).

A period of uplift and subsequent erosion continued for millions of years following the deposition of the chalk. The result of this was that the overlying Tertiary clays and sands lie unconformably on the eroded land surface below. A series of deposits, which have been stained to varying degrees of colour by their constituent minerals, particularly Iron Oxide, provide a spectacular sequence of colours within the cliff line at Whitecliff Bay in the East Wight, and perhaps, more famously, at Alum Bay in the West Wight. The overlying Oligocene strata also consists of clays and silts, which were



**Figure 1.1 (above):** The Solent coastline at Wootton Creek. The gently sloping topography to the north of the Island's Central Downs contrasts with the rugged landslip scenery of the Isle of Wight Undercliff (**Figure 1.2 right**).

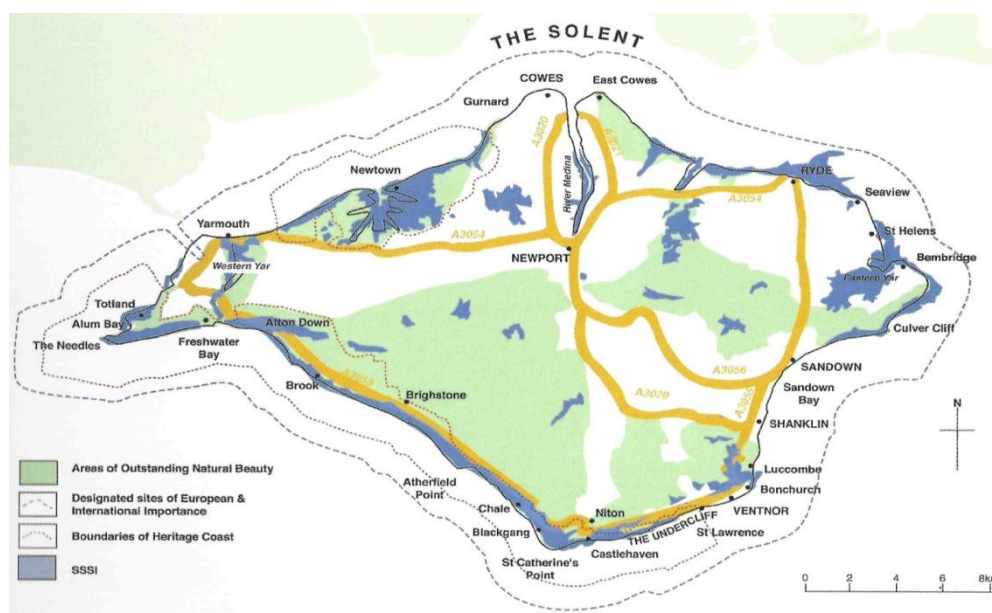


deposited in brackish, estuarine conditions in a tropical climate. These deposits, which cover extensive areas of the northern half of the Isle of Wight, also contain a fascinating assemblage of plant and mammal remains.

The evolution of the East Wight coastline has seen the rise and fall of sea level over geological time, which, in turn, has influenced the nature and severity of wave action; this has been a key factor in terms of the rate and scale of coastal change. The climatic influences since the Quaternary Period have also governed the rates of erosion in terms of fluvial run-off, carrying sediment from the downs in the hinterland to the coast, as well as the rates of coastal erosion and transport of sedimentary materials from one part of the Island's coast to another. Changes in climatic conditions, therefore, including atmospheric pressure, temperature, wind speed and rainfall have all, in turn, impacted upon the coastal geology of the East Wight. However, the rates of change have not been uniform, and particular phases of activity have been identified over the last 2,000 years.

Effective coastal management relies upon an understanding of the natural processes at work around the coast. The influence of the underlying geology informing the structure of the East Wight landscape is clearly indicated by the photographs in this report, whilst the rivers, such as the Eastern Yar, have incised through the central chalk ridge, almost creating a separate island – early maps refer to 'the Isle of Bembridge'; it is only the coastal defences at Yaverland to the north-east of Sandown that prevent this situation from existing today.

Perhaps the most striking structural feature of the Isle of Wight itself is the central chalk ridge, which extends west to east across the Island from the Needles to Culver Cliff. To the north of this lie Tertiary strata of sands and clays with the topography extending gently down to the Solent shoreline. To the south of the chalk ridge, a second mass of chalk, the Southern Downs, extends from south of Shanklin towards Chale. The geology of the East Wight is of particular significance on account of the completeness of successions including key marker ('type') horizons within the Lower Greensand, the maximum known thickness for chalk in the British Isles, and the dramatic exposures of the Eocene and Oligocene sands and clays, again including 'type' locations. The Isle of Wight is also Europe's richest source of Cretaceous dinosaur remains, with 26 species recorded, including *Eotyrannus* and *Neovantor*, which are unique to the Island. The richly fossiliferous geological horizons such as those along the coastline between Sandown and Culver Cliff, and the excellent opportunities for access to such sites further enhance the Island's importance for geological research (Insole *et al.*, 1998<sup>5</sup>).



**Figure 1.3:** Map of the IW landscape and environmental designations.





**Figure 1.4:** The Central Downs of chalk are the most dominant landscape feature of the East Wight AONB; they terminate abruptly at Culver Cliff. To the north (right) of the headland are the younger sands and clays of the Eocene and Oligocene Periods, which replicate those found at Alum Bay. To the south (left) older deposits from the Cretaceous Period include the richly fossiliferous cliffs extending past Yaverland towards Sandown.

**Figure 1.5:** The shorelines such as here at Luccombe to the south of Shanklin contain rocky ledges which are important habitats. This is recognised through the designation of the coastal zone as a 'Special Area of Conservation' (SAC), as well as individual 'Sites of Special Scientific Interest' (SSSIs).







**Figure 1.6:** The western end of the Undercliff landslide complex at St Catherine's Point, Niton. The location has been a focus of international study into landslide mechanisms and processes. The unique geological situation with emerging springs provides a mosaic of habitats, which support wildlife including rare insect species.

**Figure 1.7:** The Southern Downs behind Ventnor and Bonchurch (below) are composed of Upper Greensand overlain by chalk. The open downland has been colonised by the Evergreen Oak (Holm Oak) following the planting of a few acorns in 1910. It is now the largest forest of this species outside the Mediterranean. Bonchurch and Ventnor developed from the 1830s after Sir James Clark highlighted the benefits of the area for the treatment of chest diseases.





## The Creation of the East Wight Landscape

On the Island the soft rock strata are particularly susceptible to the effects of coastal erosion and weathering. The southern coast, for example, faces the English Channel and towards the Atlantic. South-west storm waves impinge directly on this frontage, causing rapid marine erosion and promoting instability, with the result that, in severe winters, rates of coastal recession can be as high as five metres a year (Moore *et al.*, 1995<sup>6</sup>). The prevailing winds are westerly and surveys have shown southerly and westerly winds occur typically for 60% of each year (Whitehead, 1881<sup>7</sup>).

The process of mountain-building, erosion and weathering over geological time, have resulted in a spectacular range of textbook coastal landforms (Steers, 1964<sup>8</sup>; May & Hansom, 2003<sup>9</sup>). The story of coastal evolution in the vicinity of the Island has been described elsewhere (Drummond & McInnes, 2001<sup>10</sup>), whilst the varied coastal scenery is valued for the suitability of geological and geomorphological field study. The environmental quality has led to the designation of 95% of the coastline of the Isle of Wight for landscape, nature and earth science conservation reasons, and, as a result, the Isle of Wight has one of the most environmentally designated coasts in Europe (McInnes, 2009<sup>11</sup>). The landscape and scenery of the Isle of Wight is derived from the geological structure, which provides its foundation, but it is the physical processes such as erosion and weathering by wind and rain that adapt the geological exposures to form the varied and continuously changing landscape and coastline to be found in the East Wight.

In order to understand how the landscape has evolved over time it is, therefore, necessary to have an understanding of the physical conditions that have existed to create such variety and beauty. The natural beauty of the East Wight landscape is acknowledged as of national importance through the Area of Outstanding Natural Beauty designation, which covers nearly half of the geographical area of the East Wight, east of a line from East Cowes to Chale. The extent of the Area of Outstanding Natural Beauty covers part of the north-east coast, from East Cowes running down towards Wootton, the Central Downs from Downend to the east of Newport to Culver Cliff, and the Southern Downs behind the Undercliff; part of the Undercliff coastline is also designated as Heritage Coast. More recently the Natura 2000 network of sites, which were designated following the introduction of the Birds and Habitats Directives, provide added protection for the whole of the nearshore marine environments around the coastline of the East Wight. In addition to these important designations, there are numerous Sites of Special Scientific Interest (SSSIs) located both around the coastline for environmental and geological reasons, as well as inland.

The landscape of the East Wight has highly distinctive qualities: it's close relationship with the sea; its small scale highly varied and largely rural hinterland; its remarkable geological features and, for much of the area, it still remains peaceful and natural despite extensive development around parts of the coastline. Certainly the sea is a dominant presence in much of the East Wight. The scale and topography of the area means that this is seen in many different ways – in wide open views from the bays and high chalk downs above, to glimpses from the rolling farmland or Central and Southern Downs, or an intriguing contrast on emerging from dense wooded landscapes such as the Undercliff and The Landslip, or enclosed chines down onto the shoreline. The effects of the sea on the varied geology of the coastline has produced a visually and ecologically rich landscape in the East Wight of cliffs and bays. The soft clay cliffs contain fascinating fossil fauna and form landscapes with a strong and highly distinctive character. Although parts of the coastline have been developed intensively for tourism over the last 150 years in particular, the form of the coast still provides a degree of remoteness and seclusion in many locations. The Central Downs and the Southern Downs also remain in a very natural state, offering wide, open, distant views to the sea, and open grassland containing a rich flora, including nationally rare species.

The Eastern Yar River, cutting through the Central Downs, and running to the coast at Brading Haven, together with the creeks at Wootton and King's Quay, form open, relatively remote landscapes containing wide waters, sheltered environments and forming havens for wild birds, which are found in wetland habitats of great variety and biodiversity, particularly as many are bordered by ancient woodlands. Even the farmland areas, particularly in the Arreton Valley and to the north of the Central Downs, provide areas of pasture and small woods that are peaceful, largely unsettled and relatively inaccessible. Settlement through much of the East Wight countryside is still relatively sparse and quite traditional in nature, with many of the villages containing buildings constructed of local stone. The network of rural roads includes sunken lanes, which do not intrude upon the character of the landscape to any significant degree.

It is often stated that the Isle of Wight forms '*an England in miniature*' and this is true of the East Wight on account of the great variety of landscapes that can be observed within a relatively small geographical area. This is founded on the variations in the geology from the higher chalk downs ridge, to the rolling hills of Greensand and the low undulating clay lands found along parts of the coast. The geology has given rise to landforms and soils, which, in turn, have been worked by man in different ways, some of which had a remarkable continuity over hundreds if not thousands of years. The northern clay lands were difficult to work so that the productive woodlands, maintained through coppicing, were only slowly cleared and, today, they remain ancient woods interspersed with small scale pastoral fields. Other areas retain contrasting patterns; fragments of former open fields, commons and hamlets, isolated for many years from the rest of the East Wight (Land-Use Consultants, 2005<sup>12</sup>).

The location, climate, soils and environmental quality of the East Wight were all factors that led to the gradual development and increasing prosperity of the Island. Natural factors, therefore, led to the establishment of farms, manor houses, villages and harbours in the most favoured locations, and to its colonisation over centuries. Much later, the discovery of the seaside and the benefits of climate and sea bathing for health, led to a rapid development around the Island's coast, particularly from the 1830s. Despite this, extensive lengths of the coastal zone remain undeveloped and allow us to visualise the natural landscape before development took place, particularly through the eyes of artists from the last two centuries.



**Figure 1.8:**  
'Sandown Bay'  
from above  
Knighton on  
the Central  
Downs. An  
aquatint by S.  
Barth and J.  
King (1813).  
Early paintings,  
watercolours  
and prints  
dating back to  
the late  
eighteenth  
century allow  
us to view the  
countryside  
and coastline in  
its largely  
natural state  
before  
extensive  
human  
intervention.

## References

1. Englefield, Sir H., 1816. *'A Description of the Picturesque Antiquities, Beauties and Geological Phenomena of the Isle of Wight'*. London. Private Press.
2. Mantell, G. A., 1847. *'Geological Excursions around the Isle of Wight'*. London. Private Press.
3. Norman, M. W., 1887. *'A Popular Guide to the Geology of the Isle of Wight'*. Knight's Library, Ventnor, IW. Private Press.
4. Osborne-White, H. J., 1921. *'A Short Account of the Geology of the Isle of Wight'*, Memoirs of the Geological Survey of Great Britain, HMSO.
5. Insole, A., Daley, B., & Gale, A., 1998. *'The Isle of Wight'*, Geologist's Association Guide No. 60.
6. Moore, R., Clark, A. R. & McInnes, R. G., 1995. *'Landslide Response and Management at Blackgang, Isle of Wight'*, Proceedings of the 30<sup>th</sup> MAFF Conference, Keele University, pp.6.3.1 – 6.3.23
7. Whitehead, J. L., 1881. *'The Climate of the Isle of Wight Undercliff'*, London, J. & L. Churchill.
8. Steers, J. A., 1946-1964. *'The Coastline of England and Wales'*, Cambridge.
9. May, V. J. & Hanson, J. D., 2003. *'Coastal Geomorphology of Great Britain'*, Geological Conservation Review Series No. 28, Joint Nature Conservation Committee, Peterborough.
10. Drummond, M. & McInnes, R. G. , 2001. *'The Book of the Solent'*, Cross Publishing, Chale, IW.
11. McInnes, R. G., 2009. *'A Non-Technical guide to Coastal Risk Management'*, Publication for the Standing Conference on Problems Associated with the Coastline, Ventnor, IW.
12. Land Use Consultants, 2005. *'Isle of Wight Landscape Character Assessment'*, Report for the Isle of Wight Council.

## Chapter 2: The East Wight Landscape – Its Development and Social Change

### Introduction

In the mid-eighteenth century, gentlemen of means would travel to Europe to take the Grand Tour. In Paris, they polished their social skills whilst, in Italy, they admired the ruins, learned about classical architecture, and studied the Old Masters. The French Revolution and the Napoleonic Wars halted continental travel and Britain was at war with France for the next quarter of a century; the continent was effectively closed to travellers. With the inability to travel abroad, gentlemen of leisure started to take a greater interest in their own landscape and heritage within the United Kingdom. They made journeys on foot, horseback or by carriage, to extend their knowledge of their own country and the landscape, as well as drawing, recording and collecting antiquities, and dabbling in the emerging new science of geology. Over the last two centuries geologists, geographers and archaeologists have provided evidence of coastal and environmental change. Their records include information on villages lost to the sea as a result of coastal erosion, together with the loss of coastal structures such as forts, lighthouses and churches, as well as other important archaeological sites. The Isle of Wight was one of the more remote regions of the British Isles that was much visited by travellers, writers, artists and academics in search of picturesque scenery from the 1770s.

The crossing of the Solent to the Island, and the confines of the Island surrounded by water, proved a particular attraction as the clear boundaries of the Isle of Wight and its '*discovery*' resulted in the production of a wealth of interesting publications, many beautifully illustrated with paintings, drawings and prints, as well as artworks in their own right.

The varied geological conditions prevailing in the East Wight have resulted in the formation of a landscape that has been recognised for its enormous variety, scenic beauty and interest since the days of those early visitors. Their early studies of the archaeology and geology and the dramatic results of coastal and landscape change promoted by weathering, erosion and landslip on our soft rock landscape, provide a unique opportunity to understand landscape, environmental, as well as social change in the East Wight, taking advantage of the research and information provided by our predecessors, as well as the use of historical resources such as works of art and historical literature accounts.

A description of the scenery within the East Wight Area of Outstanding Natural Beauty, extending from the heights of the Central Downs and the Southern Downs to the shorelines of the Solent, and the landslip topography of the Undercliff, provides unique opportunities for the study of changing environments and allows the disciplines of science and art, which have been largely regarded as wholly unrelated in the past, to be brought together to complement one another, rather than competing. The landscape allows us to obtain data and information through observation or measurement and to seek patterns of change leading to scientific results. Such analysis of our countryside and coastline, over an extended period of time, can provide, in a very practical and interesting way, an improved understanding of the physical, environmental and social changes that have taken place on the Isle of Wight.

Maximising use of such historical resources as historical artworks, old maps, charts, historical postcards and photographs, together with literature accounts, a new suite of tools are available to support other existing technologies that can inform decision-making and assist successful planning and management, as well as having wider benefits in terms of achieving successful spatial planning and integrated coastal zone management.

## The East Wight Landscape and its Development Patterns

Landscape paintings, watercolour drawings and prints can be used to provide a guide to the social and developmental changes that have taken place within this landscape over the last 200 years. Paintings are particularly good in terms of highlighting how buildings fit into their landscape setting, and how stonemasons and builders of the time used local sourced materials for construction purposes. Although the East Wight does not contain particularly hard rocks in geological terms, outcrops of both limestones and sandstones do occur, for example, the Bembridge Limestone in the north-east of the Island and the Upper Greensand of the Southern Downs to the south. These local stones were used extensively to construct the numerous churches, manor houses and cottages, which often blend suitably into their natural surroundings. The Bembridge limestone was also exported and some of the most famous buildings along the south coast of England, including construction of coastal defences in Portsmouth, Chichester Cathedral and on the Island at Quarr Abbey. The Upper Greensand, which forms the rugged rear escarpment that extends for some 10km, from Blackgang to Bonchurch, contains sandstones that were quarried continuously for over 60 years to construct the substantial hotels, villas and other major buildings, such as the former Royal National Hospital at Steephill. Elsewhere, some of the more durable horizons within the chalk were used in the construction of smaller dwellings such as cottages, often in combination with brick, for the quoins. In a few locations also the flints from the Upper Chalk horizons were used effectively in combination with brick.

Over the centuries the use of these local building materials ensured that the built in environment was largely in keeping with the natural landscape. From the 1600s brick became much more widely available and the extensive clay deposits that cover almost the whole of the Island north the central chalk downs, provided essential raw materials for the brick building industry (Reilly, 2006<sup>1</sup>).



**Figure 2.1 (left):** This map by James Clarke (1812) shows the linear layout of East Wight Parishes such as Newchurch, which extends across the Island from north to south. **Figure 2.2 (right):** Part of a map by Sir Henry Englefield (1816) shows the topography and the sparse development in the East Wight with the exception of the town of Ryde.



As the deposits of stone became exhausted, and with rising costs, brick became much more widely used and there are very few examples of use of stone for house building from beyond the start of the twentieth century, although, later, some elaborate combinations of brick stone, brick, rendering and timber were a feature of seaside villas and other gentleman's residences.

There is a continuous record of human activity in the East Wight, extending back for thousands of years to the Palaeolithic times, and through the Mesolithic, Neolithic and Bronze Age periods which, together with Iron Age occupations, have been carefully recorded over many years, particularly by the Isle of Wight Council's Archaeology and Historical Environment Unit. The Roman Period is also particularly well represented and magnificently displayed at the Brading Roman Villa Heritage Centre and other sites. Following the end of occupation of the British Isles by the Romans, the Saxon period and events along the Island's shorelines are well described in the Anglo-Saxon Chronicle. However, the architectural context of the East Wight is established with the Norman Conquest, which led to the bestowing of titles, valuable landholdings and wealth by William the Conqueror on key Norman leaders and followers. The Domesday Book records the names of the Island's Norman chieftains and lords, together with the churches, abbeys and major landholders in the late eleventh century.

A short review of the social history of the East Wight AONB and its hinterlands can usefully describe the domestic architecture including manor houses and farms within their rural landscape settings. In view of the fact that many of the earlier buildings, for example during the Middle Ages, were of comparatively weak construction such as timber, wattle and daub with thatched roofs, it is not surprising that few buildings from this early period exist, except for those built more solidly of traditional Island stone. However, the East Wight village of Brading does contain what is believed to be the Island's oldest house, located on the corner of High Street and Quay Lane at Brading.

For many of the East Wight villages and small towns the centre of life from the Medieval period was the church, which was often located close to the manor house, and there are many fine examples of these buildings located in the East Wight. In towns and villages such as Brading and Godshell, the church forms a focal point, as indeed it does in smaller villages such as Whitwell and Niton. In other villages and hamlets the church forms the core of a grouping of historic buildings, for example at Yaverland, Bonchurch, St Lawrence, Arreton, Wootton and Binstead. The church was often located in a parish that extended north to south across the Island, such as the parish of Newchurch, which ran from the north coast at Ryde southwards to the Undercliff. This is well illustrated in the map published by James Clarke in 1812 (see figure 2.1). It is likely that this arrangement was established for both commercial and defensive reasons, with parishes being able to benefit from trade and access to the coast, for example for fishing, as well as for protection against French attack.

The varied topography of the East Wight with its dramatic coastline, as well as the higher ground of the interior such as the Central and Southern Downs, has led to the construction of numerous interesting landmarks, follies and lighthouses, and these provide focal points of interest as they are often located on the summits of the downs or other prominent sites on the coastline, and allow panoramic views to be obtained from these vantage points.

### **The Medieval and Tudor periods**

Until the early nineteenth century the Isle of Wight was very sparsely populated, apart from the centres of Newport, Cowes and Yarmouth. The map of the Isle of Wight published by Sir Henry Englefield in 1816 (Figure 2.2) clearly illustrates the scattered nature of development at that time. Following the completion of the Domesday Book in 1086, a record was provided which indicated the extent of landholdings on the Isle of Wight, the majority of which were held by the King, the Bishop of Winchester, the Church of St Nicholas, the Abbey of Lyra in Normandy, the followers of William Fitz Osbern and other loyal chieftains of William the Conqueror. The parishes operated under the

'Feudal System', which formed the basis for the local economy. At this time the population of the Island was estimated at only 1,000, and this changed little over the next three centuries as a result of the isolation of the Island, poverty and the consequences of the Black Death.

Although parts of the Island suffered from regular attacks by the French from the late fourteenth century, the natural advantages of the landscape and soils in terms of providing grazing for sheep and for the growth of crops such as corn, founded a basis for a more sustainable economy. The rich soils of the Arreton Valley and the favourable climatic conditions, together with the development of improved farming methods, led to economic benefits and the strengthening of the farming industry and consequently the improvement of farm buildings, as well as the construction of new manor houses and cottages, both to the south and north of the chalk downs. Overlooking the Solent, Baldwin De Redvers, Lord of the Island, founded the Abbey of Quarr, which had been named after the limestone quarries located in the vicinity. He encouraged a group of monks of the Cistercian Order to come to the Isle of Wight from Savigny in Normandy to establish the Abbey. In order to provide an income to support the Abbey, he gave them the Manor of Arreton, a very prosperous landholding, as well as land at Haseley. With the nearby church at Arreton, the communities at Quarr and Arreton were closely linked for centuries. The church was one of those given after the Norman Conquest to the Abbey of Lyra; it is likely that monks from Quarr supervised the stonemasons who improved Arreton church in the late thirteenth century, including remodelling the chapel, adding the south chapel and the beautiful arcade of Purbeck marble pillars inserted between them. The Abbey of Quarr was to grow in importance and prosperity, exerting a significant influence over the Island until the dissolution of the monasteries.

Following the French attacks, coastal military defences were upgraded during the Reign of King Henry VIIIth. This provided an increased feeling of security and wellbeing, and encouraged landowners to improve their properties. As a result, many of the finest manor houses, constructed of Island stone, would improve during the sixteenth and seventeenth Centuries.



**Figure 2.3:** Many Island villages and hamlets changed little from the Medieval period until the early nineteenth century. It was the discovery of the coast and sea bathing from the 1830s onwards that resulted in rapid development. This view by S. Barth and J. King (1813) shows the village of Steephill or 'Steeple', which existed before the town of Ventnor developed to the east.





**Figure 2.4:** This 'View of Godshill' by Charles Tomkins, a watercolour painted in 1809, shows how the church forms the focus for the community. **Figure 2.5 (below)**, also by Tomkins, was painted in the same year and shows the 'Entrance to Brading' from the south. To the right the extensive Brading Harbour can be seen. The numerous watercolours and aquatint engravings by Tomkins provide an accurate picture of landscape and society on the Isle of Wight between 1776 and 1809.





In the East Wight one of the largest manors is Merstone, which was built by Thomas Cheke (who also supervised the construction of Mottistone Manor in the West Wight). In this case the manor was built of brick, using stone as a dressing. Nearby Haseley Manor was also one of the properties that fell under the control of Quarr Abbey. At the time of the dissolution of the monasteries the manor was bought by John Mills, a construction and building merchant from Southampton, for his personal residence, whilst supervising the dismantling and sale of building materials from Quarr Abbey. From the seventeenth century onwards Haseley underwent a continuous process of extension and adaptation, leaving few remains of the Medieval manor. Other important Island houses in the East Wight were soon to follow, including Yaverland and Arreton, all being constructed in the first half of the seventeenth century.

The manor house at Yaverland was built by Germyn Richards, a wealth and well-connected businessman, who lived in a medieval house opposite Brading Church (formerly part of the Wax Museum). He ran a brew house at Brading and, according to Sir John Oglander, “*by vending his beer to ships at St Helens – grew rich and purchased Yaverland*”. This was clearly a golden age in terms of architecture on the Island, with an increased feeling of security following the defeat of the Spanish Armada and the strengthening of coastal defences at Yarmouth, Cowes, Portsmouth and elsewhere.

In contrast to the large manor houses of the East Wight, smaller manors and residences of Yeoman farmers are also found, often constructed of Bembridge Limestone, or freestone, thus distinguishing themselves from the more humble cottage residences, which were often built of less resilient stone or chalk strengthened with quoins of brick or stone. Good examples of medium sized properties include Stenbury, Bridgecourt, Budbridge, Writtlestone at Brading, and Redway at Merstone. Other more isolated properties of interest include West Standen (circa 1690), Standen House (1750); Great East Standen and Little East Standen followed.



**Figure 2.6:** ‘Arreton Manor’ a pen and ink drawing by Percy Goddard Stone (1891). The wealth derived from both wool and corn saw the farming industry prosper through the Medieval Period and beyond, with fine manor houses being constructed and improved.

Images of rural life in the East Wight from the Middle Ages are difficult to portray. However, we are able to obtain a feel for life in the rural East Wight by examining early artworks and photographs from the Victorian period, which give a flavour of living conditions at the time. The work of Victorian artists and photographers sometimes present images that give us a stylised picturesque view of rural life, ignoring the hardship and basic living conditions that were encountered, especially in the more remote and inhospitable locations. The portrayal of rural life and the images sought by those who lived in towns and cities was, in fact, one of scenic beauty rather than of reality!

Up until the eighteenth century, the use of natural materials, including stone, tiles and thatch, complemented the natural landscape of the East Wight. Such use of materials is well illustrated, for example, in the properties of Godshell, Brading and Arreton. Elsewhere in the Arreton Valley the manor houses sit grandly surrounded by the farmlands from which their wealth was derived. By contrast the Undercliff was barely developed, with most of the area occupied as a hunting park, extending between the rear escarpment of the Undercliff and the sea cliff. The only signs of habitation were a small number of fisherman's cottages, a corn mill and inn at Ventnor, and ancient farms, churches and abbey buildings at Niton, St Lawrence and Bonchurch.

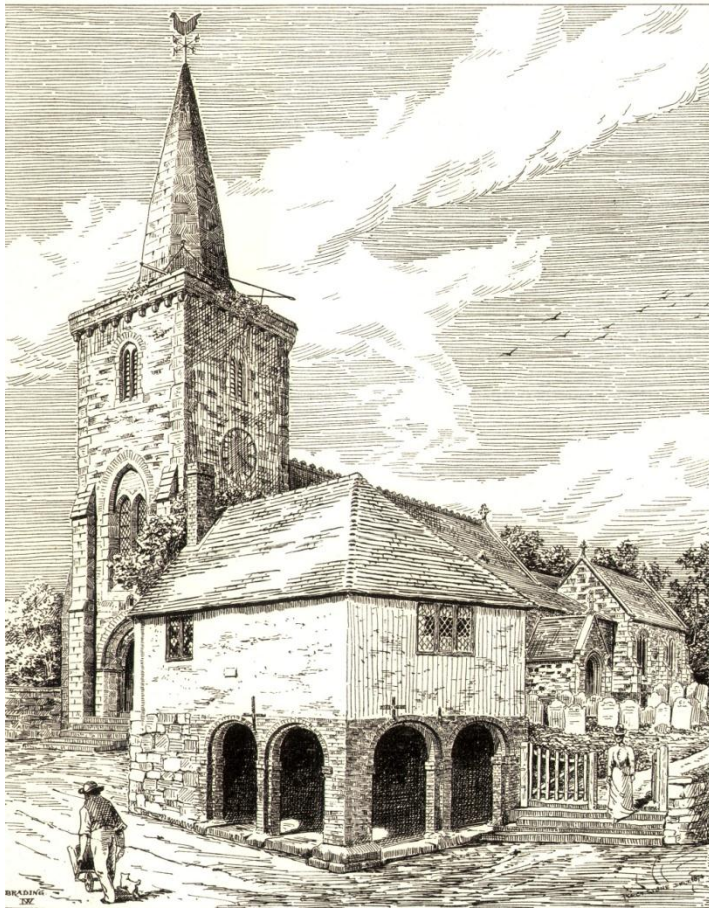
North of the chalk downs, important houses were often sited in prominent positions overlooking their parkland, for example Nunwell at Brading, which looks out over the lower reaches of the Eastern Yar, and Knighton Gorges, with a prospect south towards Sandown Bay. Of these manors, both Nunwell and Knighton have played influential roles in the history of the Island dating back to Norman times and earlier. Sir Henry Englefield's fine copperplate engraving (Figure 2.8) shows Knighton Manor situated prominently on rising ground with a lake surrounding it; nothing remains today except the stone gate posts. Nearby Nunwell, grandly situated overlooking the town and the estuary, has been associated with the Island's history since the Norman Conquest.

### **Castles and Churches of the East Wight**

Most of the early military defences that were enhanced during the reign of King Henry VIIIth, were located along the north coast at Cowes, East Cowes, Yarmouth and on the mainland coast at Hurst Castle, Calshot and Portsmouth. The East Wight relied on the local militia and other forces stationed on the Island to provide protection against the possibility of attack by the French, right through until after the Napoleonic Wars. The East Wight is, however, fortunate in the range and quality of its churches which date from the Norman period. However, there are no complete Norman churches on the Island, although a number do contain good examples of Norman architecture such as those at Yaverland, Brading, Arreton and Whitwell. The Island is particularly well represented with examples of the Early English style of church architecture, including, again, those at Brading and Newchurch. Further evidence of thirteenth century work can be seen in the historic church at Arreton.

As well as providing the focus for many of the East Wight's most historic villages, the churches form notable landmarks, particularly where the towers of churches stand in splendid isolation against a backdrop of the downs. Constructed of Island stone, usually Greensand, many of the churches also display historical decorations, whilst others are noted for their longevity, such as the old churches at Bonchurch and St Lawrence. Most churches show evidence of change, alteration and extension over the centuries, with enlargements and improvements taking place to cater for the growth in population between the sixteenth and nineteenth Centuries. Many of the historic churches, such as at Brading and Godshell, contain elaborate decorations, tombs and other features, which are exquisitely illustrated in the magnificent *publication 'The Architectural Antiquities of the Isle of Wight'* (Stone, 1891<sup>2</sup>).





**Figure 2.7 (left):** The Church and Town Hall at Brading drawn by Percy Goddard Stone, the first County Architect, in 1891. The church formed the focal point for many East Wight towns and villages such as Brading and Godshill. The lane on the right led down to the harbour, which extended to 800 acres in the eighteenth century before later reclamation and drainage works reduced its extent.

**Figure 2.8 (below):** A fine copper plate engraving of the moated 'Knighton Manor', to the north-east of Newchurch, by Sir Henry Englefield (1816). The property was destroyed by fire and only the entrance gate pillars remain.





## Lighthouses and other landmarks

Taking account of the Island's exposed position off the central south coast of England, facing the Atlantic and the English Channel, the need to provide warning for mariners through the construction of lighthouses and beacons became a necessity since medieval times. Repeated shipwrecks led to the construction of an ancient lighthouse on the top of St Catherine's Down by Lord of the Manor, Walter De Godeton, in 1814. In the mid-nineteenth century lighthouses were constructed at St Catherine's Point, Niton (as well as at The Needles), replacing more ancient structures.

In the centre of the Island on Ashey Down, the sea mark and signalling station provided a clear view of shipping coming up the Channel, allowing signals to be transmitted to the Admiralty in Portsmouth with relative ease. At other vantage points, such as Appuldurcombe Down, Sir Richard Worsley constructed an obelisk, whilst a 22m high tapering Tuscan column was erected on the summit of St Catherine's Down in 1814 by Michael Hoy, in honour of the visit by Tsar Alexander the First. Other notable landmarks include the St Helens old church tower on the water's edge of the Duver, which was abandoned when the newer church was built in 1717; since then it has fulfilled the role of a landmark. Elsewhere along the seawall between Ryde and Puckpool there is Appley Tower, which was built in the early-to-mid nineteenth century. This unusual building is in the form of a miniature fortress and bears the coat of arms of the Appley family.

Ancient public buildings which stand out for their curiosity or location include the old Town Hall at Brading. The Town Hall includes a lock-up, stocks and whipping post dating back to the seventeenth century. The first floor of the building was used as a meeting room for the town's Burgesses and Bailiffs. Nearby, the gun shed was built in about 1700 and housed the town gun, which was last fired in 1832 following the passing of the Reform Act.

Bembridge Windmill was built in about 1700, and was in continuous use until 1887. It was sketched by the artist J. M. W. Turner on his tour of 1795, and is remarkable for the completeness of its wooden machinery. Although the only surviving windmill on the island is at Bembridge, we can observe from the engravings by George Brannon that, during the Victorian period, such structures existed on high ground at a number of prominent locations, including at Ryde. Waterpower was used to grind corn at Ventnor Mill using the Cascade stream, and at Alverstone on the Eastern Yar. Much use was also made of tidal power, with tide mills located at Wootton Bridge (demolished 1962) and at St Helens.

## Cottage and Villa Architecture

At the end of the eighteenth century, difficulties of overseas travel due to the Napoleonic Wars and the resulting inability to take the Grand Tour, led to a much greater interest in the landscape of the British Isles by the aristocracy. Encouraged by the writings of William Gilpin and other authors of the period, and at the same time taking note of the increasing interest in coastal environments for recreation and health, wealthy gentry started to purchase or develop seaside cottages as a place of escape alongside their main London homes or country estates. The Isle of Wight coastline held a particular attraction for many on account of the spectacular scenery and mild climate.

At many locations around the coastline of the East Wight in particular, former rustic cottages were restyled into what became known as the picturesque '*cottage orné*'; larger buildings sometimes being called '*maisons ornées*'. Advice on architectural styles was provided in a number of publications and pattern books such as '*Essays on the Picturesque*' (Price, 1794<sup>3</sup>), '*Ferme Ornée or Rural Improvements*' (Plaw, 1795<sup>4</sup>) or '*Villa Architecture*' (Lugar, 1828<sup>5</sup>). These early villas or cottages were characterised by their elaborate decorations, a popular style that had been influenced by the Regency architect, John Nash, who lived at East Cowes Castle on the Island's north coast.

Throughout the East Wight there are numerous examples of the cottage or maison orné to be found, particularly in the coastal towns and along the Undercliff. Some of the more interesting examples include Puckaster Cottage at Niton (Lugar, 1828<sup>5</sup>), Lisle Combe at St Lawrence, Fountain Cottage at Bonchurch, Vernon Cottage at Shanklin (Plaw, 1795<sup>4</sup>) and Tower Cottage at Shanklin, together with the Swan's Nest at Ryde.

When the early writers and artists visited the Island, many of these remote coastal properties represented the only civilised point of contact and, as a result, they were extensively illustrated by Cooke, Tomkins and others (Tomkins, 1796<sup>6</sup>; Cooke, 1805<sup>9</sup>). Description of the properties are provided by many of the early writers, including Tomkins<sup>8</sup>, Hassell, Wyndham, Cooke and, later, Brannon and Barber. Although the cottage orné provided an attractive retreat for wealthy gentry, and a venue for summer entertainments, the traditional cottage fulfilled a much more utilitarian function for farm labourers or, on the coast, for fishermen. These stone cottages, often more remote individual properties, contribute much to the character of the countryside. However, although many of these buildings have now been converted into comfortable residences or second homes, in the eighteenth and nineteenth Centuries conditions were extremely basic, and many of the properties were left to fall into a serious state of disrepair.

Around the coastline the numerous small coves also supported fishermen's cottages, many with thatched roofs. These existed, for example, at Steephill Cove near Ventnor and at the foot of Luccombe Chine. Over the decades a number of these have been lost to coastal erosion and landslip. Other examples of cottages along the coastline include the Fisherman's Cottage built in 1817 by Mr W. Colenutt at the foot of Shanklin Chine and the isolated Orchard Bay House at St Lawrence which was a former victualling coastguard station. In Belgrave Road, Ventnor, Cove Cottage was built in 1828 by the stonemason constructing Steephill Castle. He was killed by a block of masonry falling from its flag tower.

Larger cottages or maisons ornés were constructed based upon the '*picturesque*' principles. Lisle Combe at St Lawrence was built in the 1830s by Captain Pelham, son of Earl Yarborough, who owned also the adjacent Marine Villa. Other properties including Dunnose Cottage at Luccombe, and later Victorian villas continued to reflect picturesque influences in terms of their architectural style.



**Figure 2.9:** '*Puckaster Cottage, Niton*' the seat of James Vine from Robert Lugar's '*Villa Architecture*' (1828)<sup>5</sup>. A fine example of a Cottage Orné, the residence was popular with artists touring the south coast, including Turner and Landseer.





**Figure 2.10:** 'Little Jane's Cottage' at Brading by Alfred Robert Quinton (c.1920). The watercolour depicts a pretty thatched cottage which conceals the history of Little Jane, who died of tuberculosis at the age of 13. Her story is recounted in the Rev. Legh Richmond's *'Annals of the Poor'* (1814). **Figure 2.11 (below):** 'A Cottage at Newchurch' by the prolific watercolourist, Helen Allingham, 1890. Like the view above, both dwellings are constructed of local stone with contrasting red brick quoins and chimneys. Believed to be Dyer's Cottage, the building has been demolished. Such properties form an essential component of the character of the East Wight landscape.





The country cottage has been the subject of considerable interest to both artists and engravers over the last century and a half. In fact the deteriorating state of many country cottages was the principal reason for the execution of numerous detailed watercolour drawings by the celebrated Victorian artist, Helen Allingham. On her visits to the Island, often with her husband who was part of the Tennyson Writers and Artist's Circle, she recorded a wide range of buildings including cottages and farms, and painted in total over a hundred watercolours on the Island. The leading Victorian watercolourist, Myles Birket Foster also spent time on the Island, living for a while at Winterborne, Bonchurch, whilst recovering from tuberculosis in the 1860s. He produced numerous images of the Undercliff coastline and cottages, such as those at Monk's Bay near Bonchurch.

### **The eighteenth and nineteenth centuries – Great mansions of the East Wight**

Towards the end of the eighteenth century when wealthy families and antiquarians were returning from visiting the classical landscapes, art and architecture of Europe on the Grand Tour, they wished to imitate the classical styles and influences on their own country seats and landscaped estates, and many of these were modelled in a similar style, accompanied by furnishings and works of art that they collected on their travels. The Isle of Wight was one of the more remote parts of the British Isles that were being explored at this time, and proved to be a particularly important and interesting venue for those in search of picturesque scenery in this country, or for seeking a location for a residence away from the pressures of the cities or more industrialised areas.

Apart from the historic manor houses described previously, most of the other great houses of the Island were constructed in the eighteenth or nineteenth Centuries. Many were located in commanding positions overlooking the Solent, whilst others were situated grandly within their landscaped estates. Although outside the boundaries of the Area of Outstanding Natural Beauty, the first sight for many visitors of some of these properties was as they rode up the steep hill from East Cowes waterfront, past East Cowes Castle, which had been designed and built by the leading architect, John Nash, and on past Lord Henry Seymour's castle of Norris, towards the estate of Osborne at the summit of the hill. Following the purchase of the Osborne Estate by the Queen in 1845, the Prince Consort commissioned the builder, Thomas Cubitt, who at that time was working on many other important commissions in London, to design a marine villa in the Italianate style. Set in a commanding position overlooking Osborne Bay, many of the state rooms were designed to offer extensive views across a range of terraces and landscaped grounds down to the Solent.

Another important landmark property, Fernhill, was located nearby at Wootton. This elegant mansion was built by the Duke of Bolton, a Governor of the Island, who died soon after the property was completed. Constructed in the style of a Gothic church and situated on the eastern side of the road leading towards Wootton Common, its grounds extended from the top of the hill down to the edge of Wootton Creek, and were reputedly some of the most beautiful on the Island. A Druid's Temple was built as a folly, and as a pointed interest on the water's edge (Figure 2.13). After the Duke of Bolton's death the house was purchased by Thomas Orde Powlett, and then by Samuel Shute, both of whom improved it further. The tall octagonal tower, which was surrounded by a circular gallery, provided superb views over much of the North-East Wight, Spithead and to the mainland coast beyond. On the occasion of the Royal visit to Spithead in 1794, the tower was elaborately illuminated as a landmark.

The favoured setting of Ryde, with its extensive views across the Solent, resulted in the construction of a number of important mansions. At the top of the hill beside the road leading from Ryde to Seaview was St John's, which had been built by Colonel Amherst, but was occupied in the eighteenth century by Edward Simeon. His estate abutted Appley with its magnificent grounds, which had been laid out by Humphrey Repton, the celebrated landscape gardener. The wooded grounds extended down towards the shore where *"the inhabitants of Ryde, whose promenade on Sunday evenings*

*through these walks was enlivened by a band of music from the Marina (another large mansion) affording an exhilarating scene of innocent recreation".* Nearby, St Clare was a castellated Gothic revival mansion that was designed by James Sanderson, who also designed Steephill Castle in the south of the Island for John Hambrough.

One of the most beautiful of the gentleman's residences along the north-east coast of the Island was Fairy Hill, the home of the Reverend Henry Oglander. With its views over the hamlet of Seaview across the Solent, it shared a setting similar to that of The Priory, at Priory Bay. Built on the site of an ancient Clunic priory in the Middle Ages, The Priory was a source of revenue for Eton, and later Winchester College, until its dissolution by Henry VIIIth. The owner of The Priory, Sir Nash Grose, converted and embellished the cottage farmhouse, which succeeded the monastery. From its elevated position, rolling lawns with luxurious shrubberies and majestic trees extended down to the curving, sandy beach of Priory Bay.

Brading was an important town at this time, particular with its quay at the end of the lane past the church. North-west of the town was the Nunwell estate, which belonged to Sir William Oglander; his family had owned the Manor since the arrival of Hugh D'Oglandres with William the Conqueror. An extensive woodland surrounded the estate, which was the largest provider of oak on the island, principally for the construction of naval vessels. The present house was built in the early seventeenth century and subject later to various alterations and improvements. The property was grandly situated overlooking Brading and the Haven, which was once an open harbour comprising 800 acres of water.

From Brading a track ran south to Yarbridge and then via Marsh Combe to Yaverland Manor and church, before petering out on the edges of the marshes at Yaverland. Yaverland Manor was built in 1620, the date is confirmed over the doorway, and it remains very much in its original condition. The adjacent small church dates back to Norman times, and the elaborate south doorway, with its zig-zag decoration, was well illustrated by Percy Stone (Stone, 1891<sup>2</sup>).



**Figure 2.12:** 'Norris Castle' near East Cowes – a view of the south front. Extensive lengths of the coastline of the East Wight were occupied by large estates, through which access was often denied.

Appuldurcombe House near Wroxall (Figure 2.14) was the largest mansion to be built on the Island. Located in a sheltered eastward facing position below the downs, Appuldurcombe was built on the site of a Benedictine monastery, later occupied by an extensive Tudor mansion, which is illustrated in Sir Richard Worsley's 'History of the Isle of Wight' (Worsley, 1781<sup>8</sup>). The construction of the new house took place after Sir Richard returned from the Grand Tour in 1772 (Lloyd & Pevsner, 2006<sup>9</sup>). The landscaped grounds were laid out by the famous gardener of the period, Capability Brown. Appuldurcombe was built largely of Greensand from Bonchurch, although it was enhanced with the use of Portland stone. Designed by John James, the magnificent elevation is well illustrated by Colen Campbell in the publication 'Vitruvius Britannicus'. Taking some of the elements of design from Chateau Vaux-Le-Vicente in France, Chatsworth in Derbyshire and Thoresby Hall in Nottinghamshire, the original house was completed by Sir Robert Worsley in 1713. During this century the house was extended considerably under the direction of Richard Worsley following his return from the Grand Tour. With the assistance of Lancelot 'Capability' Brown the grounds were cleverly landscaped to give informal views in marked contrast to the 'set-piece' formal grounds of the previous century. A notable feature was the Freemantle Gate, a grand archway supported by Ionic columns that had been attributed to the important architect, James Wyatt, and dating from the 1770s. To complete the scene a mock building, Cook's Castle, was constructed on the summit of St Martin's Down facing the house, and an obelisk was provided on the Stenbury down to the rear.

A description of important mansions would not be complete without mention of two properties located within the Isle of Wight Undercliff. The older of these is Old Park at St Lawrence, which was enlarged from a farm building to create a comfortable residence for General Sir John Cheape in 1865. The stone mansion was decorated in the fashionable 'Gothick' style, its exterior and interior containing elaborate decorations using materials of the highest quality. A mile to the east, at Steephill, a Gothic revival castle was constructed for John Hambrough between 1833 and 1835. The Castle replaced the earlier cottage that had been built by the Right Honourable Hans Stanley, Governor of the Island between 1770 and 1780. Steephill Castle was a landmark along the Undercliff for 130 years, its flag towers providing panoramic views of the southern coastline (Figure 2.15). Later, the home of an American, John Morgan Richards, in the early 1900s, the castle was demolished in 1969.

In addition to the larger mansions described above, a wealth of smaller elegant gentlemen's residences were constructed in the eighteenth and nineteenth Centuries. These are too numerous to describe in detail but further information can be found in 'The Buildings of England – Isle of Wight' (Lloyd & Pevsner, 2006<sup>9</sup>).

### Historical landscape descriptions

Some of the early descriptions of the East Wight provide interesting insights to the landscape at the time. The earliest authoritative description is provided by Sir Richard Worsley in his 'History of the Isle of Wight' (Worsley, 1781<sup>8</sup>): *"The air is generally healthy, particularly in the south; the soil is various affording a greater diversity than is to be found in any other part of Great Britain. It was many years ago computed that more wheat was grown here in one year than would be consumed by the inhabitants in eight; doubtless the present produce, under great improvement of agriculture, and the additional quantity of land lately brought into tillage, has more than kept pace with the increase in population"* (Worsley, 1781<sup>8</sup>).

Worsley also refers to the extensive grazing of sheep on the downs, and the exceptional quality of wool from the Island, which, with wheat, formed the mainstay of the economy for centuries. George Brannon, the prolific engraver and author of 'Vectis Scenery' (Brannon, 1821-1860<sup>10</sup>), from Wootton, described the landscape in a manner, which accentuated its 'picturesque' value, thereby following in the footsteps of the fashionable author and traveller, William Gilpin, who promoted the concept 'picturesque landscapes' at the end of the eighteenth and in the early nineteenth Centuries:





**Figure 2.13:** The Gothic style villa of 'Fernhill' at Wootton occupied a commanding position, its grounds extending down to the edge of the Creek; the building was destroyed by fire in 1947. This watercolour by Charles Tomkins (1809) provides us, fortunately, with a record of the landscape at that time.

**Figure 2.14:** '*Appuldurcombe House*', an aquatint engraving by Frederick Calvert (1846). The mansion is located grandly in its estate below Stenbury Down. The Island's largest residential property was damaged by a wartime landmine, but has been restored, in part, by English Heritage.







**Figure 2.15:** ‘Steeplehill Castle’ near Ventnor by H. P. F. Woington c.1835. The Castle was built by John Hambrough between 1833 and 1835. Joseph Paxton visited the property and commented “I have travelled from Stockholm to Constantinople but nowhere have I seen grounds to equal those of Steeplehill Castle”. The property was demolished in 1969 to make way for residential development.

*“The romantic, pastoral and marine beauties of the Isle of Wight are deservedly the theme of admiration with those who have visited its delightful shores; and although other parts of the kingdom may boast of scenes more magnificent and sublime, yet the Island stands unrivalled by any spot of the same limited extent, in the diversity of its picturesque qualities, and more especially in its possession of those natural charms and local conveniences, which can pre-eminently entitle a place to the epithets of SALUBRIOUS and PLEASANT. Its celebrity in these respects has accordingly long procured it the emphatic distinction of THE GARDEN OF ENGLAND: and the increasing number of annual visitants, as well as stationary population, bear the strongest evidence of its numerous attractions.*

*The Coast changes its aspect with the surrounding sea, and is distinguished by uncommonly bold and picturesque scenery; its line being varied and broken by several rivers, creeks, bays and coves. The shores opposite Hampshire generally fall to the water in well-wooded sweeps, enlivened by populous towns, and adorned by many splendid seats or villas; - but the southern side, familiarly called the ‘Back of the Island’, is marked by perpendicular cliffs of great altitude, or bold and precipitous slopes destitute of vegetation. On the one side, all is dressed and cheerful, whilst calmness and security characterises the usual state of the river: but on the other, which is exposed to the impetuous tides of the ocean, the scenery participates equally of the sublime and romantic and the terrific.*

*The interior of the Island boasts of little sublimity in its scenery; but we shall find the face of the country replete with animating features. Considering the small dimensions of the Island, its lofty hills and downs have quite as picturesque effect in the composition of its landscapes, as the vast heaving*

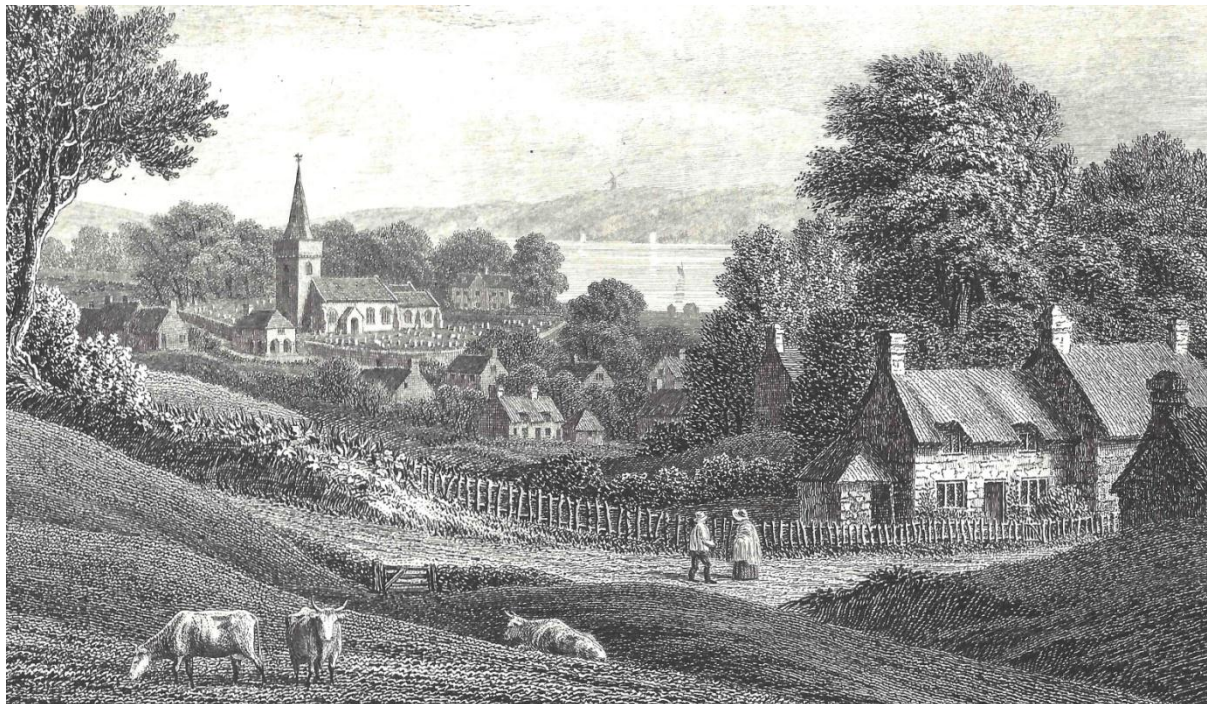


*swells of a mountainous region; and its valleys are equally pleasing and diversified every where displaying the triumph of cultivation, and enriched by fertilizing streams and navigable rivers. The whole Island is chequered by the most lively opposition of tints...smooth pasturing down, wild heaths, velvet lawns, rich meadows and extensive cornfields, delightfully intermixed with hedge-row trees, copses, groves and forest woods.*

*In whatever direction the eye strays, it is saluted by the more polished scenes of splendid seats, elegant villas, and genteel cottage residences out of number; and as these enrich the face of Nature with their parks, shrubberies, and flowery beds, she is no less adorned by the respectable appearance of the farm-houses, and the neatness of the rustic habitations; while the proximity of a town or village gives to every scene the animating touches of busy life.*

*The traveller however cannot fail to admire the exuberant fertility of the lands, which being finely sheltered by a mountainous range of downs on the north, enjoy an uninterrupted exposure to the sun. The fields in general are large and well-fenced in; but, unlike most other parts of the Island, with scarcely any timber left standing in the hedge-rows. The agriculturist, however, considers this deficiency of sylvan honours amply compensated in the increase and proud display of his corn-ricks, and a perpetual supply of the finest water. If this part of the country possesses few picturesque charms, it possesses what is better, the riches of soil and cultivation in a high degree.*

*A range of chalk hills stretch from east to west the whole extent of the Island, dividing into two distinct regions, the soil and strata of which are essentially different: a stiff clay predominating on the north side, which is extensively covered with wood; while the south side is principally of a light sandy soil or mellow loam, and being exceedingly fertile, the whole tract is almost exclusively employed in tillage. In fact, the island affords a great diversity of soil, yet upon the whole is extremely well calculated for husbandry: and produces as much corn in one year as would be consumed by the inhabitants in seven or eight.*



**Figure 2.16:** 'Brading' (looking north-eastwards towards the harbour). A fine steel engraving by the prolific Island author and engraver George Brannon (c.1850).



*The species of grain most cultivated are wheat, barley, oats, beans, and peas: the green crops are turnips, vetches, clover, rye-grass, and trefoil. Pasture and meadow land is extremely rich, and produces from two to three tons of fine hay per acre. Farms are generally of a moderate size, from 100 to £.400 per annum, and a few from £700 to £800. The extensive downs of the island afford excellent pasture for sheep, whose wool is of a staple not inferior to that produced on the South Downs: the number annually shorn is supposed to be about 50,000.*

*The demands of the dock-yards both here and at Portsmouth, have greatly thinned the Timber of the island, which is principally oak and elm, and is found to grow most luxuriantly in the wooded tract from East Cowes to St. Helens. In the time of King Charles II, it is said to have been so plentiful, that a squirrel might have run on the tops of the trees from Gurnard to Carisbrooke, and in several other parts for leagues together” (Brannon, 1826 and 1839<sup>10</sup>).*

## **Historical accounts of some East Wight Estates**

### **Introduction**

A significant portion of the East Wight coastline and countryside was occupied by large estates or great parks, which provided seclusion for their owners yet often offering panoramic views of the coast, the sea or their landholdings; some of these have been illustrated or described (above). Visits to these properties by early writers and artists led to inclusion of descriptions and illustrations being provided in many of the important publications about the Island by Tomkins, Wyndham, Brannon and others. Such contemporary accounts provide an insight to these landscapes through their eyes.

### **Fernhill near Wootton**

*“Upon the point of a hill, called Fernhill, before we descend to Wootton Bridge, is a house built by Mr Orde, the present Governor of the Island. It appears to have been erected on the plan of a church. A lofty and handsome tower rises from one end with a large Gothic window near its base.*

*“The view from it is rich and extensive, and commands a long reach of woods of more than one thousand acres, whilst the Creek of Wootton may be traced, by the eye, to the sea shore, where the prospect over the ships of the Mother Bank and Spithead is bounded by the opposite coast. The best approach to the house begins at Wootton Bridge, and is carried up the verdant ascent with much taste and judgement” (see figure 2.13) (H. P. Wyndham, 1793<sup>11</sup>).*

*“As we proceed the country appears very agreeably chequered with wood and cultivation. On ascending the next hill called WOOTTON COMMON (long since in-closed), we pass several comfortable cottages forming an improving hamlet; and to the person who holds this work in his hands at the time, none perhaps will be more interesting than that in which it was executed in all its departments. –Winding on the border of a wood, we next pass...*

*FERNHILL, one of the first-rate seats of the Island, situated close to the road. This spacious house is adorned with a lofty prospect-tower (which is seen peering above the trees as we pass by); and the style of building so light and picturesque as to resemble a modern-Gothic church in its general outline. It stands at the head of a steep-sloping lawn, which is interspersed with some beautiful trees; on the north screened by a long and close grove of various timber, and on the east terminated by Fishbourne Creek (or Wootton River), which forms at high tide an ample sheet of water” (G. Brannon, 1826<sup>10</sup>).*

### Nunwell House, Brading

*“Nunwell has been modernised and much improved by the present Baronet, Sir William Oglander. It stands on rising ground, at the end of a part-like lawn, and is backed by a solemn grove of lofty ashes and limes. The beautiful disposition of the grounds, and the extent of its neighbouring woods, would claim the attention of the most negligent travellers. Nor is Nunwell deficient in sea views, as the whole of the harbour of Brading and part of the road of St Helens are visible from its windows”* (Wyndham, 1793<sup>11</sup>).

*“Half a mile from Brading is NUNWELL, the seat of SIR WILLIAM OGLANDER bart., whose ancestors came over from Normandy under the banners of William the Conqueror; the family is the oldest in the Island. It lies on the north declivity of Brading Down, and possesses great variety and beauty of ground. The mansion is a very respectable, though not a showy erection (being built with red brick): standing in the centre of a sloping lawn that commands a fine prospect of the sea, and a wide intermediate extent of wood and cultivated lands, principally belonging to the estate.-Noble specimens of which are many centuries old, the worthy baronet employing every possible means of preserving these venerable chiefs of the grove,-“for his soul holds dear an ancient oak””* (George Brannon, 1826<sup>10</sup>).

### Appuldurcombe House

*“Altogether the most splendid seat in the Isle of Wight, is the property of the Rt. Hon. Earl YARBOROUGH, and can be viewed only by tickets to be obtained from the steward, Thomas Sewell, esq., Newport: it forms an object of the first importance with every visitor who has the least pretensions to taste; the grounds, the house, and its furniture, being all in a corresponding style of elegance.*



**Figure 2.17:** ‘Nunwell House, Brading’. A copper plate engraving by George Brannon, 1823.

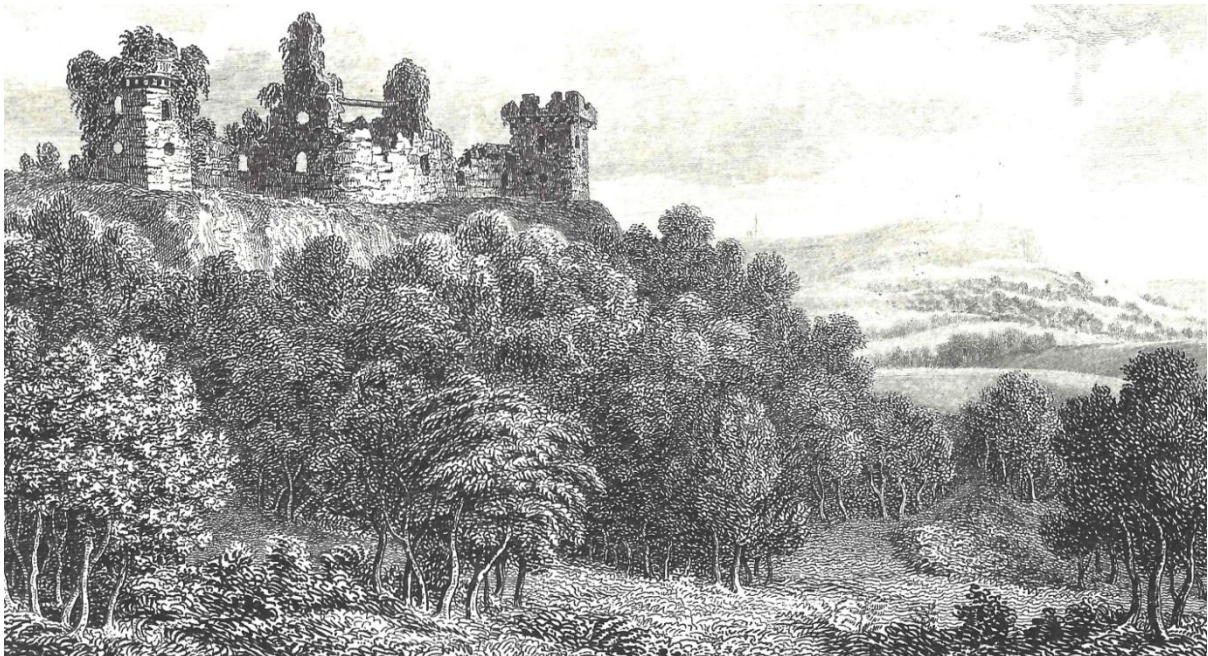


*“The entrance to the park is through a handsome stone gate-way of the Ionic order: the grounds are extensive, laid out in a beautiful style, and the soil extremely rich, supporting numerous herds both of deer and cattle. The back-ground to the mansion is a loft hill, crowned with an obelisk, and its side hung with groves of magnificent beeches, interspersed with venerable oaks; in front of a noble lawn spreads far and wide, well-varied and richly wooded with every species of forest timber: and the whole surrounded by valuable farms annexed to the domain” (G. Brannon, 1826<sup>10</sup>).*

*“Appuldurcombe, this celebrated seat of the Worsley family, is situated a mile and a half to the south-east of Godshill. Surrounded by an amphitheatre of noble downs, its lawny slopes are crested with clumps of leafy trees; and in the rear of the mansion, rises a knoll crowned with magnificent beeches, and ancestral oaks, whose luxuriant foliage forms a glorious background to the landscape” (W. H. Davenport Adams, 1856<sup>12</sup>).*

### **Steephill Castle**

*“The Castle was completed in the year 1835; is in a style of chaste elegance; combining all the advantages of a regular built mansion, with its picturesque exterior of this more commanding style. Several of the rooms are of the most handsome dimensions; and the whole interior arrangements are considered extremely judicious and convenient. The body is of an oblong figure, and the chief ornament a fine square tower which springs from the middle on the northern side. The stone with which it is built was procured on the spot: and being of a dark grey and a warm-yellowish tint, affords a beautiful contrast; yet produces a sober tone, which harmonizes well with the surrounding scene. The site is that of a thatched cottage, which was for many years the favourite retreat of the late Earl Dysart” (G. Brannon, 1840<sup>10</sup>).*



**Figure 2.18:** ‘Cook’s Castle, Wroxall’ by George Brannon, c.1850. The Castle was built as a folly that could be viewed from Appuldurcombe House in the manner of a ‘Classical Landscape’.



**Figure 2.19:** ‘Young Blackberry Gatherers at Steephill’, a watercolour by the prolific topographical artist William Gray (1855). The view shows the Castle in its Undercliff setting below the rear escarpment.

*“Leaving Ventnor by its southern highway, the tourist will proceed along the entire extent of the Undercliff to Niton, -a route which is, perhaps, incomparable for its mingled beauty and magnificence. Overarching trees cast a wavering shadow on the green slopes that decline so gently to the brink of the cliff; a wonderful luxuriance of wild flowers adorns the way-side, and runs riot in every sylvan glade; occasionally, a coolsome spring wells out from some rushy fount; and afar spreads a wide sheet of rippled silver, glowing-it may be-in the summer noon, “with the glitter of many suns upon a surrounding sea”.*

*“Seated on an undulating lawn, at a considerable elevation above the ocean-level, and sheltered on the east by the mighty wall of the Undercliff, with huge trees rearing around their “plumed crests,” -equally favoured by Art and Nature, -rises the embattled façade of Steephill Castle, and its towers and dim oriels and many turrets greet the traveller from afar, like the haunted castles one reads of in Youth’s beautiful faëry tales.*

*“Steephill Castle is erected on the site of a rustic thatched villa, built in the last century by the Rt. Hon. Hans Stanley, when Governor of the Isle of Wight, and, at a later period, inhabited by the late Earl of Dysart. The present magnificent structure was commenced by J. Hambrough, Esq., in 1833, and completed in 1835. It was designed by James Sanderson, the Architect of the Town Hall, at Ryde, who died in the flush of his career, in 1834. It is an imitation of the baronial castles of the reign of Stephen, and not without considerable merit in an artistic sense.*

*“The grounds that enclose it are of so charming a variety that they may be said to exhibit every change of scenery, and to present rare specimens of all Nature’s best and brightest handiwork” (W. H. Davenport Adams, 1856<sup>12</sup>).*

### **The late nineteenth century**

A number of factors contributed to the East Wight becoming an increasingly prosperous location for wealthy Victorian residents and visitors in the mid to late nineteenth century. The presence of Queen Victoria and the Prince Consort at Osborne House since the middle of the century was a particularly important factor in terms of encouraging society to the Isle of Wight. The increasing popularity of sailing and the growing fashion for sea bathing, together with the benefits of the Island





**Figure 2.20:** *'The Vale of Bonchurch'*, a fine lithograph by Robert Carrick (1846). The steep, wooded topography of the Bonchurch Undercliff fulfilled the Victorian ideal of a romantic and picturesque setting for the construction of their marine villa or for a vacation.

climate, all encouraged more and more residents and summer visitors. Alongside this, improved rail communications and ferry services as well as the extension of the railway network to Ventnor made the East Wight resorts increasingly accessible from all parts of the country.

The outstanding locations of the coastal towns and villages encouraged the prosperous Victorians to invest in substantial properties often commissioned from leading architects of the time. The Victorian period coincided with a time of significant wealth allowing the employment of craftsmen of an exceptionally high standard. Companies such as William Morris and Co encouraged a careful and thoughtful design of fixtures and fittings and it became fashionable for property owners to embellish their new residences taking advantage of the latest styles and decorations. The expansion of some of the towns with new residential roads being laid out as attractive avenues or parks provided an opportunity for the Victorians to demonstrate a clearly visible display of their wealth and stature.

The sport and recreation of sailing was increasing and was becoming more popular with gentry rather than just the aristocracy. In the East Wight the village of Bonchurch was expanding and writers and artists visited for the season, particularly following the purchase of Farringford House by the Poet Laureate, Alfred Lord Tennyson in the West Wight and visits to Bonchurch by Charles Dickens and others.

## References

1. Reilly, J., 2006. *'Bricks and Brickmaking Families in the Isle of Wight'*, IW Family History Journal, No. 83.
2. Stone, P. G., 1891. *'The Architectural Antiquities of the Isle of Wight'*, Private publication, London.

3. Price, Sir U., 1796. *'An Essay on the Picturesque'*, London.
4. Plaw, J. , 1795. *'Ferme Ornée – or Rural Improvements'*, I. & J. Taylor, London.
5. Lugar, R., 1828. *'Villa Architecture'*, Private Press.
6. Tomkins, C., 1796. *'Tour of the Isle of Wight'*, London.
7. Cooke, W. B., 1808. *'A New Picture of the Isle of Wight'*. Private Press. London.
8. Worsley, Sir R., 1781. *'A History of the Isle of Wight'*. Private Press. London.
9. Lloyd D. W. & Pevsner, , N., 2006. *'The Buildings of England – Isle of Wight'*. Yale University Press, London.
10. Brannon, G. , 1821-60. *'Vectis Scenery'*, Wootton, Isle of Wight.
11. Wyndham, H. P., 1793. *'A Picture of the Isle of Wight'*. Rowarth. London.
12. Adams, W. H. D., 1856. *'The History, Topography and Antiquities of the Isle of Wight'*. James Briddon. London.



**Figure 2.21:** *'Brading from the Downs'* by Clarkson Stanfield – a watercolour painted in 1830. His view appeared in his publication *'Coast Scenery'* (Stanfield, 1836).



## Chapter 3: The East Wight Art Resource 1770-1930

### The East Wight Art Resource 1770-1930

The Isle of Wight first came to the attention of artists and writers who were in search of picturesque scenery in the late eighteenth century (Wyndham 1973<sup>1</sup>; Christie's 2002<sup>2</sup>; Tomkins, 1796<sup>3</sup>; Pennant, 1801<sup>4</sup>; Gilpin, 1804<sup>5</sup>). Travel to the Isle of Wight and the discovery of the varied inland and coastal scenery arose partly as a result of the French Revolution and the Napoleonic Wars, which prevented travel to Europe and caused writers, antiquarians and artists to pay greater attention to its picturesque landscape.

Antiquarians, landed gentry and patrons of the arts purchased copies of finely illustrated topographical accounts of travels here by such eminent authors and illustrators as Tomkins (1796)<sup>3</sup>, Pennant (1801)<sup>4</sup>, Englefield (1816<sup>7</sup>), Raye (1825<sup>8</sup>), Rowe (1826<sup>9</sup>) and Brannon (from 1821<sup>10</sup>). Some of the finest examples of the aquatint process of engraving were those produced by William Daniell in the 1820s for his publication *'A Voyage around Great Britain'* (Daniell & Ayton, 1814<sup>11</sup>), which included plates of the East Wight coast including East Cowes Castle, Norris Castle, Ryde, Brading Harbour and Shanklin Chine.

Mid-to-late eighteenth century landscape painting on the Isle of Wight is dominated by three important watercolour artists who were all painting here at about the same time, John Nixon (c.1750-1818), Thomas Rowlandson (1756-1827) and, slightly later, Charles Tomkins (1757-1823). John Nixon was an amateur landscape painter and caricaturist who toured Britain, Ireland and the continent in the 1780s and 1790s, often working with other important artists. He provided drawings for Thomas Pennant's *'Journey from London to the Isle of Wight'* (Pennant, 1801<sup>4</sup>) as well as for the *European Magazine*; a fine collection of his watercolour drawings is held by Carisbrooke Castle Museum.

Thomas Rowlandson was an outstanding artist and draughtsman and was by far the most popular British artist of the Georgian period. Rowlandson visited the Isle of Wight in about 1784 with his long-standing friend artist, Henry Wigstead (c.1745-1800), but returned in 1791 to undertake a more comprehensive tour. His early works, comprising some sixty-eight drawings, are contained in the Huntingdon Library in California. In 2002 the Isle of Wight Council purchased, with the support of



**Figure 3.1:** 'A view of Ryde' by Charles Raye (1825). The villages of Upper and Lower Ryde were separated by several acres of meadow.

the Heritage Lottery Fund and the National Art Collection Fund, one hundred and twelve watercolour drawings, by Thomas Rowlandson, Samuel Howitt (1756-1822) and Henry Wigstead, of a series of views made during tours to the Isle of Wight in the 1790s. The collection was found in the library of Longleat House in Wiltshire and was sold by Christie's (Christies, 2002<sup>2</sup>). The Rowlandson collection, which included fifty-three drawings by the artist himself together with twenty-two by Samuel Howitt and thirty-seven by Wigstead and others, comprises mainly views of the Isle of Wight and the Solent but, as was usual practice on artistic tours to the Island, a number of illustrations depict the Hampshire coastline, including Lymington, Southampton and Portsmouth.

Samuel Howitt was a prolific artist, particularly well known for his wildlife and sporting prints. He married Rowlandson's only sister, Elizabeth, and Howitt's artistic work was heavily influenced by him. The drawings in the Isle of Wight Council's collection by Howitt have been ranked as among the best and most confident works that he ever produced. The remaining works acquired from Longleat are probably by Henry Wigstead and other artists but all painted in a style following that of Rowlandson. Other Rowlandson views depict the artist George Morland (1763-1804), who was a great friend and who had escaped his creditors in London by coming to the Isle of Wight in 1789. Morland lived first at Eglantine Cottage in Shanklin High Street, painting many views of the area before spending more time in the West Wight particularly at the Mermaid Inn at Freshwater Bay, later known as The Cabin, and subsequently the Albion Hotel.

Charles Tomkins published his *'Tour of the Isle of Wight'* in 1796, (Tomkins, 1796<sup>3</sup>), the text being accompanied by eighty delicate sepia aquatints of coastal and inland views. Tomkins' aquatints compared favourably to the rather coarse copperplate engravings in Sir Richard Worsley's *'History of the Isle of Wight'* (Worsley, 1781<sup>12</sup>). However, the Worsley family had a particular influence as far as Tomkins was concerned. After the death of Sir Richard Worsley, the Worsley estate passed to his niece, who married Charles Pelham in 1806. Charles Pelham was created Earl Yarborough in 1837 and he was well known as a keen yachtsman. He played an important role in the development of the Royal Yacht Squadron, being a founder member of the Club in 1815, and remaining as First Commodore from 1825 to 1846.

Being a patron of the arts it is believed that Earl Yarborough commissioned Charles Tomkins to paint a series of fifty-eight watercolour drawings of Isle of Wight scenery in 1809; nearly all the watercolour drawings from Tomkins' 1809 tour are illustrated elsewhere (McInnes, 1993<sup>13</sup>). Together with the work of Rowlandson and Nixon the illustrations by Tomkins provide a unique insight into life on the Isle of Wight during the late eighteenth and early nineteenth centuries.



**Figure 3.2:** *'Cripple Path, Niton Undercliff'*, a watercolour drawing by Charles Tomkins (1809). A carriage can be seen following the Undercliff road between Niton and St Lawrence.





**Figure 3.3:** 'A watermill at Ventnor' by Harriet Gouldsmith (1826). The scene shows Ventnor Mill which stood at the head of the Cascade stream overlooking Mill Bay. Mrs Gouldsmith exhibited views of the coast of the South-East Wight at the Royal Academy in the 1820s.

**Figure 3.4:** 'Fishermen at Puckaster Cove, Niton' by Joshua Cristall (c.1814). Cristall produced numerous watercolours of the Undercliff for his art collector patron, James Vine, who lived at Puckaster Cottage behind the cove.

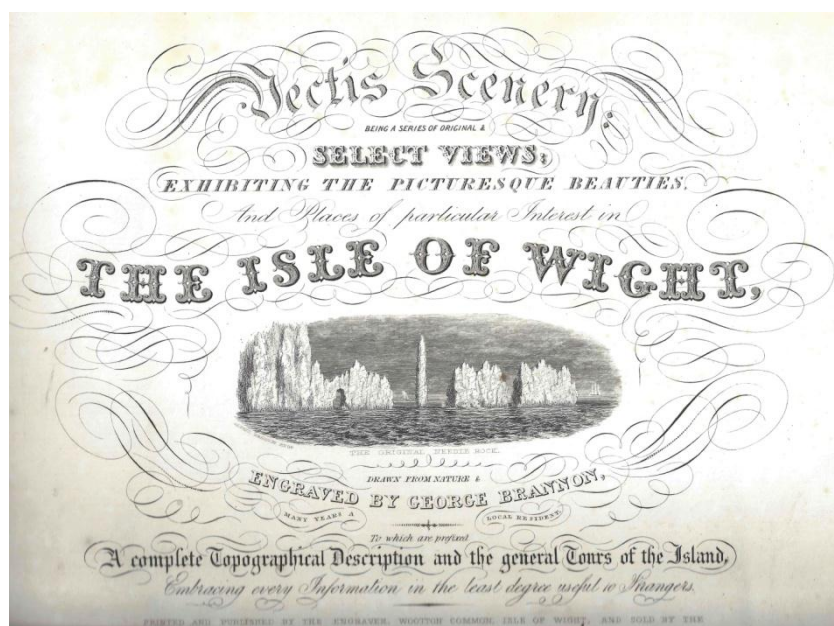


By contrast, perhaps the most spectacular series of picturesque views of the Isle of Wight are the large aquatints by Thomas Walmesley (1763-1806), titled, in English and French, '*Select Views of the Isle of Wight and Environs*' and published by James Daniell between 1800 and 1810. His views are more reminiscent of an Arcadian landscape, and although topographically less inaccurate, they are fascinating.

The nineteenth century was a remarkable period for Isle of Wight art, with some nine hundred works being exhibited at the Royal Academy and other principal London exhibitions. A vast number of paintings and watercolours were produced in Queen Victoria's reign alone and for every fine painting that was exhibited there were perhaps one hundred that were not. Art and drawing was part of the upbringing at that time and thus there were hundreds of good paintings by Isle of Wight artists, as well as visiting artists, unlisted and unknown to exhibition catalogues.

The early years of the nineteenth century saw the publication of several fine sets of aquatints and engravings by artists including John Dennis (fl.1800s), Francis Jukes (1745-1812), Richard Banks Harraden (1778-1862), S. Barth & J. King (fl.1813), and Richard Livesay (c.1750-1826). As the Isle of Wight became more accessible, with improved rail and ferry communications, further fine books were published, illustrated with beautiful colour or black and white plates. These include Charles Raye's '*Picturesque Tour of the Isle of Wight*' (1825<sup>8</sup>), Frederick Calvert's '*The Isle of Wight Illustrated*' (Calvert, 1846<sup>14</sup>), William Westall's '*Views of Carisbrooke Castle and Environs*' (Westall, 1838<sup>15</sup>) and the three volume publication on '*Hampshire*' by Mudie (Mudie, 1840<sup>16</sup>).

Between 1800 and 1820 wealthy families constructed marine villas in secluded locations around the Isle of Wight shorelines or they improved earlier residences. Designs published by fashionable London architect Robert Lugar in his '*Villa Architecture*' (Lugar, 1828<sup>17</sup>) included a view of Puckaster Cottage, Niton, one of a number of cottage ornés constructed in this area. The owner of Puckaster Cottage, Mr James Vine, commissioned a series of watercolour drawings from Joshua Cristall POWS (1767-1847), first President of the Old Watercolour Society. Mr Vine was also host to J. M. W. Turner, Sir Edwin Landseer and many other artists travelling along the isolated southern coast of the Island at that time. Two important visitors to the Island encouraged the development of its art. The first was Turner, who stayed on the Island on at least two occasions in 1795 and 1827. His first visit is recorded in the sketchbook number TBXX14 and contains numerous views of the Undercliff, Blackgang, and Bonchurch.



**Figure 3.5:** Title page from Brannon's '*Vectis Scenery*' (1836). The Brannon family produced engravings and books from the early 1820s until the 1870s.





**Figure 3.6:** 'Ryde Pier', a fine steel engraving by William Westall (1838). The Esplanade terminated in a slipway at this time.

Turner stayed for a while in the village of Niton, both with Mr Vine at Puckaster, and then at The Orchard. This elegant property was the marine villa of General Sir Willoughby Gordon who had been ADC to Wellington in the Peninsular War. After he was invalided home he became military secretary to the Duke of York and purchased The Orchard in 1817. Sir Willoughby and Lady Gordon were also patrons of the arts; Joshua Wedgwood had made them a large personal collection of china based on Lady Gordon's designs. Turner became an art teacher to Lady Gordon and her skills improved steadily under his tuition and with the advice of her friend and fellow visitor, Sir David Wilkie, RA. Lady Gordon was a competent pupil and Turner used one of her sketches for his important 1826 Royal Academy exhibit '*View from the Terrace of a Villa at Niton from Sketches by a Lady*'. Prior to Turner, Lady Gordon also received artistic training from the two most important watercolourists of the period, Thomas Girtin and David Cox.

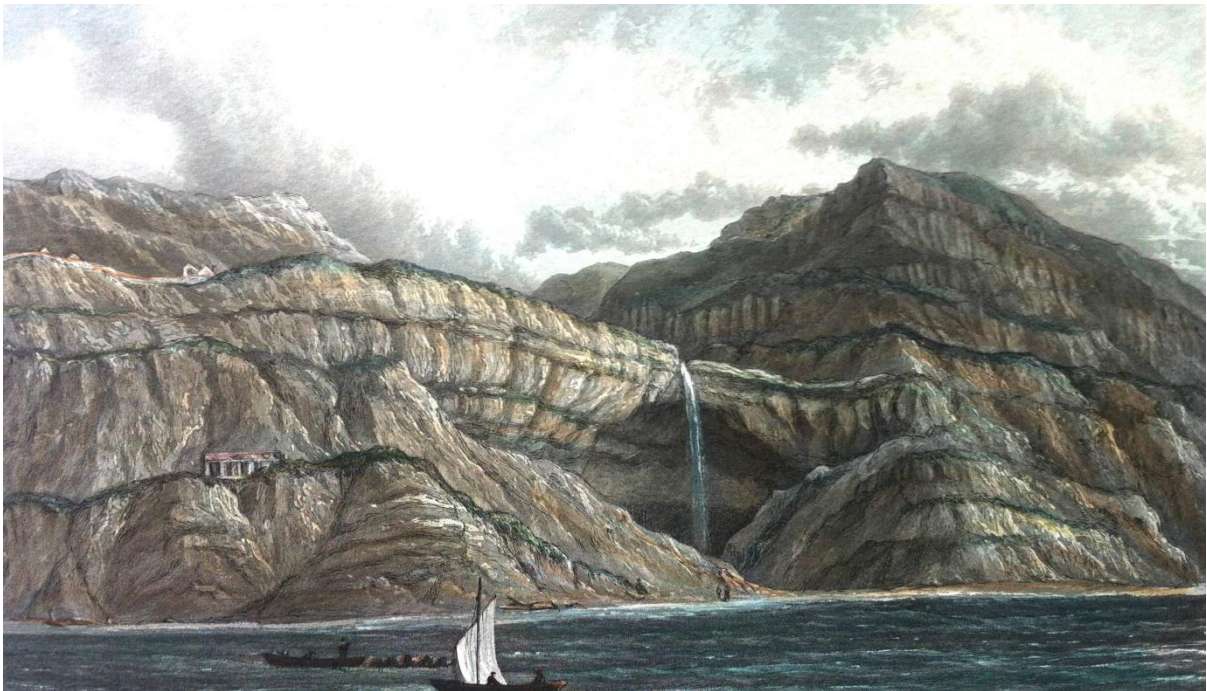
Another important influence on the artistic scene was the arrival of the young Princess Victoria, who came to the Isle of Wight on holiday in the 1820s staying at the Sandrock Hotel, Niton. She was enchanted by the scenery and in later years when she and the Prince Consort wished to find a country retreat away from the pressures of state in London, the Isle of Wight was an obvious choice. The Queen was a talented artist in her own right and, under the influence of William Leighton Leitch (1804-1883), Edward Lear (1812-1888) and Sir Edwin Landseer RA (1802-1873), she produced many watercolour sketches in the vicinity of the Osborne estate at East Cowes.

One of the most important local artistic influences on the Isle of Wight was the artist, engraver and author, George Brannon, and his sons, Alfred and Philip, who worked on the Isle of Wight during the early and mid-nineteenth century, and are recognised as having made a significant contribution to Isle of Wight art and culture. The publication '*Vectis Scenery*' (Brannon, from 1821<sup>18</sup>), which was commenced by George Brannon in 1821, has provided us with an impression of the Island landscape through the eyes of a local resident over a period that spanned extraordinary changes in terms of the Island's landscape, coastal scenery and economy, particularly during the first half of the reign of Queen Victoria.



**Figure 3.7:** *'Shanklin Chine from the sea'* by the prolific painter in oils, Alfred Vickers (c.1850). Vickers visited the Island to paint views of the interior and the coast almost every year from the 1830s to the 1860s. The building seen at the head of the Chine was Tower Cottage, which was demolished in the early twentieth century when it became unstable.

**Figure 3.8:** *'Blackgang Chine from the sea'* by William Westall (1842). The coastline has retreated by over 300m since this view was engraved.





Brannon's publication '*Vectis Scenery*' included, over its lifetime (1821-1876), a vast range of illustrations of Island towns, inland and coastal scenery as well as country houses and churches. In 1821 Brannon published the first complete volume of '*Vectis Scenery*' and continued for almost forty years until his death in 1860. '*Vectis Scenery*' was just one of the publications by the Brannon family. Others included '*A Picture of the Isle of Wight*' (Brannon, 1850<sup>19</sup>), '*Graphic Delineations of the Most Prominent Objects of Beauty on the Isle of Wight*' (Brannon, 1841<sup>20</sup>), '*A Voyage Round the Isle of Wight*' (Brannon, c.1860<sup>21</sup>) and the '*The Pleasure Visitor's Companion*' (Brannon, 1850<sup>22</sup>).

In artistic terms perhaps the most important venue on the Isle of Wight from the 1840s was the village of Bonchurch, just to the east of Ventnor. Here charming stone villas with ornate verandas were built within sheltered gardens and rocky cliffs, overlooking the beautiful village pond and the sea. The beach and coastline proved a particular attraction for artists, who portrayed the activities of crab and lobster fishermen going about their work along the shore. Peter De Wint OWS (1784-1849) painted '*Bringing in the Catch at Ventnor*' in 1814. He made several drawings about this time that were, later, included in W. B. Cooke's '*Picturesque Delineation of the South Coast of England*' (Cooke, 1826<sup>24</sup>). A school of artists developed at Bonchurch, with Seaside Cottage on the shore being rented annually by a succession of eminent names including Edward William Cooke RA, Clarkson Stanfield, Thomas Charles Leeson Rowbotham NWS (1823-1875) and Thomas Miles Richardson Jnr RSA RWS (1813-1890). There is a remarkable similarity in the technique adopted by artists like Richardson, Rowbotham, George James Knox (1810-1897) and Isle of Wight artist William Gray (fl.1835-1883). Their rich 'Mediterranean' palate with the extensive use of heightening with white is typical, and it is almost certain that the prolific Island topographical artist, Gray, was a pupil and painting companion of Richardson and Rowbotham. On one occasion in 1861 the latter two artists painted an identical scene of a coal boat being unloaded on the beach at Bonchurch.

While Bonchurch developed in the East Wight, a similar writers and artist's circle was developing in the West Wight centred on Farringford, the Tennysons' home. Their neighbours included Julia Margaret Cameron (1815-1879, George Frederick Watts OM RA HRCA (1817-1904) and Valentine Cameron Princep RA (1838-1904). Princep was the son of a distinguished Indian civil servant who lived at Holland Park in London, a noted gathering place for leading Victorian artists and writers. Princep was closely associated with Watts, Dante Gabriel Rossetti (1828-1882), Sir Edward Coley Burne-Jones Bt. ARA (1833-1898) and other Pre-Raphaelites of the period. One of Princep's more important works was a portrait of Lady May Tennyson, wife of the poet's elder son Hallam, who was born May Princep and was actually a cousin of the artist. Lord Tennyson, Mrs Cameron, Watts and the Princeps were all living in Freshwater; Mrs Cameron's villa, Dimbola, was the location of her studio where she took many of her finest photographs.

One of Tennyson's most regular visitors was Helen Allingham RWS (1848-1926), who was introduced through her husband William, a poet. Helen was also made aware of the beauties of the Island by an acquaintance, Thomas Carlyle (1795-1881), who had rented a villa at Ventnor for several seasons. Helen's interest in cottage architecture was fulfilled on the Isle of Wight where she painted over a hundred and ten watercolours on successive visits. On several visits to Farringford she met the important Victorian watercolourist Myles Birket Foster RWS (1825-1899) and they painted together for a number of years. In February 1862 Birket Foster and his family moved to Bonchurch, renting the seaside villa, Winterborne, for a period of recuperation from tuberculosis. Whilst living there, he produced at least ten fine watercolours of children on the beach at Bonchurch or in the adjacent Landslip, and a number of these have been published elsewhere (McInnes, 1989<sup>23</sup>, 1999<sup>25</sup>, 2004<sup>26</sup>).

The beauty of the south-east corner of the Isle of Wight, and particularly the coastal geology, was exquisitely captured by artists and followers of the Pre-Raphaelite School, John Brett ARA (1830-1902), William Gale (1823-1909), John William Inchbold (1830-1888) and Frederick Williamson (fl.1856-1900). Brett painted views of the Isle of Wight Undercliff scenery at Luccombe, Bonchurch



**Figure 3.9:** *'The village of Bonchurch'*, a watercolour by John Ramage (1870). Bonchurch was a centre for the arts and literature in the nineteenth century rivalling Freshwater in the West Wight.

**Figure 3.10:** *'Seagrove Bay, Seaview'*, a watercolour by the prolific Alfred Robert Quinton (c.1920). Quinton produced numerous landscapes for use on colour picture postcards from the 1790s-1830s.





and Blackgang illustrating the remarkable coastal geomorphology of the area in painstaking detail. He was, without doubt, the foremost landscape painter of the outer Pre-Raphaelite circle and he worked exclusively in watercolour until he was fifty but from then onwards turned solely to oils. The son of an army officer, he studied at the Royal Academy Schools before travelling abroad to Switzerland where he was deeply affected by the sight of the Alps. Here he met Inchbold, also a Pre-Raphaelite follower, and who later worked on the Isle of Wight, painting a fine view of the Niton Undercliff in a style similar to that of Millais.

Brett was a keen admirer of the famous art critic and artist, John Ruskin (1819-1900), who also shared a particular interest with him in geology. Brett's works were almost photographic and dramatically illustrate the Island's coastal scenery in both watercolours and oils. A second artist who painted many watercolours in Bonchurch and Luccombe was Frederick Williamson. He was particularly attracted by the wild beauty of nearby Luccombe and the Landslip. Between 1871 and 1880 he exhibited four watercolours showing cattle and sheep on Luccombe Common with the view of the clifftop, the sea and Luccombe Chine in the distance.

Four further artists who painted almost continuously in Hampshire and the Isle of Wight deserve special mention. Alfred Vickers (1786-1868) was a Londoner, who exhibited views regularly between 1832 and 1869 (Figure 3.7). His sketchy style of working in oil has been likened to that of the French artist, Eugene Boudin, and he exhibited Isle of Wight works numbered thirty-three in total. William Shayer (1787-1879) loved the scenery of the New Forest as well as crossing regularly from his native Southampton to paint coastal views or scenes of smuggling or gypsy folk. Julius Godet (fl.1844-1884) made an annual pilgrimage from London to the south coast from 1853 until 1879 with his work being accepted at the Royal Academy or Suffolk Street exhibitions in every one of those years. Finally the works of Miss Harriet Gouldsmith (1786-1863) are worthy of note. Between 1826 and 1831 she was a prolific exhibitor of oils of the coastal scenery and fisherfolk at Ventnor Bay and Luccombe, painting thirteen works for the Royal Academy and elsewhere over that period (Figure 3.3).

To many the Solent in particular is synonymous with sailing; the sport was popularised following a visit by the Duke of York in 1813. These were the days of racing on a grand scale with craft such as *'The Falcon'*, weighing several hundred tons, taking part. Marine painters including Charles John De Lacy (fl.1885-1930), Thomas Sewell Robins (1814-1880), Edward Duncan RWS (1803-1882), John Wilson Carmichael (1800-1868) and George Chambers (1803-1840) produced scenes of shipping and craft. Of local artists, Charles Gregory (1810-1896) and his son, George Gregory (1849-1938), were prolific, although they did not exhibit regularly.

Another Solent marine artist, Arthur Wellington Fowles (fl.1840-1860), was well known for his paintings of yachting and regatta scenes off Cowes and Spithead. In 1850 he gave up his employment as a green-grocer in Ryde to concentrate on working as a marine painter, which he continued for the rest of his life. He painted a number of important scenes capturing races and regattas including important craft such as *'Cambria Sailing off Ryde'* and a pair of oils of *'Queen Victoria Reviewing the Fleet at Spithead on 23<sup>rd</sup> April 1856'* as well as other large-scale works of the Cowes waterfront.

The increasing demand for visitor's guides to the Isle of Wight necessitated a change from the relatively expensive books by the Brannon family, Thomas Roscoe, Thomas Barber and others. These were replaced by cheaper guides, often illustrated with chromolithographs or woodcuts. Later, artists were commissioned to paint watercolours of local scenes for reproduction in the first colour plate guides and for picture postcards. This resulted in a wealth of attractive watercolours being produced at the end of the nineteenth century by Henry Wimbush (fl.1881-1908), Alfred Robert Quinton (fl.1852-1934), William Wells Quatremain (fl.1900s), Alfred Heaton Cooper (1864-

1929) and Newport art teacher Fanny Mary Minns (fl.1890s). The publishers A. & C. Black's pencil sketches series followed later with a delightful Island volume by Dorothy Woollard (fl.early 1900s<sup>27</sup>).

## References

1. Wyndham, H. P., 1793. *'A Picture of the Isle of Wight'*. London.
2. Christie's. 2002. *'Catalogue for the Sale of Pictures and Watercolours from Longleat'*. Christies, London.
3. Tomkins, C., 1796. *'Tour of the Isle of Wight'*. London.
4. Pennant, T., 1801. *'Journey from London to the Isle of Wight'*. London.
5. Gilpin, W., 1804. *'Observations on the Coasts of Hampshire'*. London.
6. Cooke, W. B., 1808. *'A New Picture of the Isle of Wight'*. Private Press. London.
7. Englefield, Sir H., 1816. *'The Isle of Wight – A Description of its Scenery, Antiquities and Geological Phenomena'*. Private Press. London.
8. Raye, C., 1825. *'A Picturesque Tour of the Isle of Wight'*. London.
9. Rowe, G., 1826. *'Views of the Isle of Wight'*.
10. Brannon, G. & A., 1821-1876. *'Vectis Scenery'*. Private Press. Wootton, IW.
11. Daniell, W. & Ayton, R., 1814. *'A Voyage Round Great Britain'*. Longman & Co. London.
12. Worsley, Sir R., 1781. *'History of the Isle of Wight'*. London.
13. McInnes, R. G., 1993. *'A Picturesque Tour of the Isle of Wight'*. Cross Publishing. Chale, IW.
14. Calvert, F., 1846. *'The Isle of Wight Illustrated'*. London.
15. Westall, W., 1838. *'Views of Carisbrooke Castle and Environs'*. Private Press.
16. Mudie, R., 1840. *'Observations on the Coasts of Hampshire'*. London.
17. Lugar, R., 1828. *'Villa Architecture'*. London.
18. Brannon, G., 1821-1876. *'Vectis Scenery'*. Quarto. Wootton, IW.
19. Brannon, G., 1850. *'A Picture of the Isle of Wight'*. Wootton, IW.
20. Brannon, G., 1941. *'Graphic Delineations of the Most Prominent Objects in the Isle of Wight'*. Wootton, IW.
21. Brannon, A., c.1860. *'A Voyage Around the Isle of Wight – Being an Indispensable Handbook to every Stranger'*.
22. Brannon, G., 1850. *'The Pleasure Visitors' Companion in Making a Tour of the Isle of Wight'*.
23. McInnes, R. G., 1989. *'The Isle of Wight Illustrated'*. Cross Publishing. Chale, IW.
24. Cooke, W. B., 1826. *'Views of the Southern Coast of England'*.
25. McInnes, R. G., 1999. *'The Garden Isle – Landscape Paintings of the Isle of Wight'*. Cross Publishing. Chale, IW.
26. McInnes, R. G., 2004. *'Fifty years along the Undercliff'*. Cross Publishing. Chale, IW.
27. Woollard, D., c.1919. *'Pencil sketches of the Isle of Wight'*. A. & C. Black, London.



Figure 3.11:



## Chapter 4: Evaluating the accuracy of East Wight artists and their works

### Introduction

In the mid-eighteenth century, gentlemen of means would travel to Europe to take the Grand Tour. In Paris, they polished their social skills whilst in Italy they admired the ruins, learnt about classical architecture and studied the Old Masters. The French Revolution halted continental travel and Britain was at war with France for the next quarter of a century; the continent was effectively closed to travellers. With the inability to travel abroad, gentlemen of leisure started to take a greater interest in their own landscape and heritage within the United Kingdom. *“They made journeys, on foot, horseback or by carriage, to extend their knowledge of their own country and its landscape, as well as drawing, recording and collecting the antiquities, and dabbling in the emerging new science of geology”*.

*“Where the wealthy travellers went writers and artists in need of patrons often followed. This new breed of traveller headed north to the glacier-scarred Lake District and to the mountains of North Wales and Scotland, and along the south coast to the Isle of Wight and Devon and Cornwall”* (Pain 2008<sup>1</sup>). For drama and variety within a small geographical area they went south to the Isle of Wight, just a short boat ride off the coast of southern England.

For the geologically inclined, the Island had everything to offer: *“the northern side is marked by all that is lovely, rich and picturesque, the southern side... abounds in bold wild rocks, precipitous projects, ravines, fearful chasms”* wrote author and engraver William Cooke in his *‘New Picture of the Isle of Wight’* (Cooke, 1808<sup>2</sup>).

The late eighteenth and early nineteenth Centuries were, therefore, one of the most active in the history of art. This era of travel, trade and fashion decreed that the wealthy should have a knowledge of architecture, the classics and the arts; drawing and watercolour painting were taught as a matter of course. These factors combined to have a great impact upon the art of the period and, alongside the artworks, richly illustrated books were published. The wealth of a significant portion of the population, and a well-informed public, enabled publishers to employ the foremost artists of the day in book illustration, and they were supported by a number of remarkably fine craftsmen, engravers and colourists. Today these works of art do not just provide us with a record of the changing coastline since the 1770s but they may also fulfil a valuable role in bridging the disciplines of art and science.

Until recently topographical art was often perceived as having little practical value in scientific terms but, in fact, paintings can promote interest in the coast and aid environmental problem-solving as well as assisting in the interpretation of the coastal landscape. Artworks in their own right, or when contained in illustrated books supporting accounts of travels to the more remote parts of the British coast, can also tell us much more about physical, environmental and social changes around the coastline over time. The nation’s art resource, contained in both public and private collections, chronicles the changing state of the coast extending back long before the introduction of photography. In fact art forms a unique and currently under-used resource available to those interested in the study of coastal science.

The value of such artworks is all the more relevant because in the early to mid-nineteenth century artists were working alongside those engaged in the emerging science of geology such as Charles Lyell who published his *The Elements of Geology* in 1838 (Lyell, 1838<sup>3</sup>). A bridge between art and science was developing with, sometimes, the coastal geology being recorded in remarkable detail. Meanwhile, naval officers, as part of their training, were required to master the art of drawing

recording what they saw in their ship log or in the form of illustrated journals. A decade later the Pre-Raphaelite Brotherhood and its followers followed the ethos of their mentor, John Ruskin, who promoted the view that paintings should exhibit '*uncompromising truth... obtained by working everything down to the most minute detail*' (Ruskin, 1853<sup>4</sup>). Although much of the Pre-Raphaelites' artistic output depicted historical or romantic subjects there are also numerous finely detailed landscapes, a tradition continued for another forty years by their followers.

### The Role of Art is the Study of Landscape Change

Landscape painters generally create images that we can easily understand and appreciate. In addition their artworks allow us to readily appreciate how the coastline has changed over the centuries. The Isle of Wight has been a significant source of inspiration for artists, particularly since the late-eighteenth century, providing a wealth of artworks that can be examined and appraised in terms of improving our understanding of how the landscape has been altered by natural physical and environmental processes and by human intervention. Such works of art are of immediate interest to both those living here because they allow an immediate visual comparison to be made with the present day situation. Paintings, drawings and prints may also help in informing us about future changes that may be expected as a result of climate change and, for example, rising sea levels. Artworks do not just describe physical impacts of erosion, landsliding or inundation, but they also illustrate both environmental change and the progression of coastal development particularly through the Victorian and Edwardian periods. In fact, works of art extending back to the late-eighteenth century, long before the days of photography, may provide the only record of our changing landscape over time, depending on the accuracy of the work concerned. Art can, therefore, form a useful benchmark when assessing the nature, scale and rate of landscape evolution.

*"The arts have sometimes been perceived as having little practical application but, in fact, they can form valuable components of the wider study and comprehension of the complexities of the coast if they are brought together rather than being considered as separate entities"* (Koff, 1999<sup>5</sup>). For example, in geography the visual arts can aid environmental problem solving because they integrate physical and human aspects of the discipline by offering interpretation of the human-landscape interaction. *"Art can be used to reinvigorate interpretation of landscapes because art has been generally under-used by scientists compared with other art forms such as photography and cartography"* (Koff, 1999<sup>5</sup>).



**Figure 4.1:**  
'Luccombe', an oil painting by Alfred Augustus Glendening Jnr. (1899). Residents in this isolated community lived by farming, fishing and occasionally smuggling.



The Isle of Wight has been developed progressively in recent centuries, particularly since the discovery of the seaside for health-giving and recreational reasons. Over the last two decades considerable efforts have been made to try and encourage improved management of the coast and countryside in order to safeguard its special qualities – the natural environments and heritage, for future generations. The concept of utilising historical works of art to support coastal management developed from a visit by the author to Tate Britain in 2007. He was examining the painting by William Dyce of *'Pegwell Bay, Kent – Recollections of 5<sup>th</sup> October 1858'* from the point of view of a geologist and coastal scientist. In particular it appeared that the detailed portrayal of the chalk cliff geology, the wave-cut platform on the foreshore, the beach and the coastal defence structures could form a reliable record of coastal conditions at this location on that exact date. This raised the question as to how many paintings, watercolours and prints exist that can inform us reliably of changing landscapes in the East Wight Area of Outstanding Natural Beauty?

In order to test the validity of the concept of using art to inform us about changing landscapes it was necessary to develop a ranking system for the various types of artworks, which would allow the development of a list of those artists whose works prove to be consistently accurate in terms of recording coastal change. The objective was to develop a readily available tool for use by those professionals interested in increasing their knowledge of the environmental and coastal change, which would also support existing scientific approaches available for measuring change. In order to achieve this, landscape art was considered against four criteria. First, the accuracy and usefulness of the *artistic style of painting*; for example, caricaturist or genre works, picturesque views, marine and yachting subjects and, finally, topographical or coastal scenery paintings, drawings and prints.

The second category considered the *most advantageous medium* in terms of achieving detailed depictions of the landscape. Categories appraised included copper plate engravings, oil paintings, steel engravings and aquatints, lithographs, and watercolour drawings.

The third category considered the *value of the subject matter* depicted by the artists, and included, first, general views; second, more detailed views of the beach, the cliff and the hinterland; and, third, a very detailed appreciation of the landscape showing the profile of the coast or beach, the geology, vegetation and development patterns.

Finally, the *value of the time period* in terms of its usefulness in informing us of the patterns of change was considered. Three epochs were identified – a *'Pre-Victorian'* period broadly extending from 1770-1830, the *'Victorian coastal development'* period from 1840-1880, and, finally, the *'Late Victorian and Edwardian development period'*, which, in practice, extended up to 1930.

After a coarse screening, works of art were considered against these ranking criteria, and a short-list was prepared of those artists who were considered to be most helpful in understanding change in the East Wight (see page 66).

## **A Ranking System for Artworks**

**Accuracy of Artistic Style:** Varying artistic styles contribute to topographical accuracy to a lesser or greater degree in terms of their portrayal of the range of environments. Five style sub-categories were considered, namely: *Caricaturist and Genre works, Picturesque Scenery, Marine and Shipping Subjects, Topographical Paintings, and, finally, Topographical Works with a Pre-Raphaelite influence.*

For the *Caricaturist/Genre* category, including works by artists such as James Gilray (1757-1815), George Cruickshank (1797-1878), John Nixon (c.1750-1818) and Thomas Rowlandson (1756-1827), their interest usually lay more in social subjects rather than physical or historical aspects. Often these works do not contain enough detail to make a significant contribution to our understanding of the conditions that existed at that time; in view of this, such works scored one point out of a total of five in this category.



*Caricaturist/Genre category*

**Figure 4.3:** 'Chine Inn, Shanklin' by Thomas Rowlandson, c.1790s. Rowlandson made several tours of the Island in the last decade of the nineteenth century.

The second category relates to views of *Picturesque Scenery* favoured by those artists and illustrators who were producing works in the manner of the Italian landscapes popularised by those returning from the Grand Tour. Often the picturesque views, such as those promoted by William Gilpin and produced by Thomas Walmesley, Francis Jukes, John Dennis and others, comprised aesthetically pleasing, but sometimes exaggerated or adjusted landscapes, with hillsides and cliffs appearing more 'Alpine' and precipitous; the desire of the artist was to depict the local scenery in the manner of a classical landscape to satisfy the tastes of their patrons. Whilst the *Picturesque* style is less concerned with topographical accuracy, it can provide at least some indicators of the nature of the landscape at the time. For example, the proximity of development to the coast, the nature of the topography, and the presence of watercourses and other physical features, can inform study in a broad sense. For this reason, the *Picturesque* works scored two out of the maximum of five points.



*Picturesque Scenery category*

**Figure 4.4:** 'Mirables Among the Rocks, Isle of Wight Undercliff' by Thomas Walmesley. Aquatint. 1810. This work by Walmesley, one of twelve 'Select Views of the Isle of Wight and Environs' depicts the landscape in the 'Picturesque' style that was fashionable at the time. The height of the cliffs and the romantic nature of the image reflect the appearance of an Italian landscape. These kinds of images score two points in the art ranking system.



*Marine and Shipping* subjects depicting coastal shipping and craft form a significant component in terms of landscape art. Many yachting, fishing and other shipping scenes include the coastal scenery as a backdrop. Whilst those paintings that are set further away from the coast are less interesting in this context, some works do actually provide a detailed topographical background. Often works produced by naval officers or others who had served on board ship, prove to be particularly accurate. Taking account of the contribution of these paintings a ranking of three points is allocated for this category.

The fourth, and by far the largest category, *Topographical Art*, comprises landscape paintings, watercolour drawings and prints. This is a rich resource and the East Wight is very well illustrated in this respect. In fact there was great interest in the coastal towns and fishing villages located both on the open coast as well as on the tidal creeks, estuaries, harbours and of the interior. There are, therefore, many works in this category that can inform us of what the landscapes and environments were like at the time they were painted, and, so, such works were awarded four points out of a maximum score of five points.

The final category includes *Topographical Paintings, Drawings and Prints, which exhibit Pre-Raphaelite detail*. Artists such as John Brett ARA (1830-1902), and Edward William Cooks RA (1811-1880), and followers including Charles Robertson RWS (1844-1891), and Frederick Williamson (fl.1856-1900) have provided us with precise images of scenery in the mid-to-late nineteenth century. On account of the detail and accuracy of the subjects, with artists seeking to depict nature in a very exact manner, these works form a particularly valuable resource, and were, therefore, awarded the maximum score of five points.



*Marine and Yachting subjects*

**Figure 4.5:** 'Off Shanklin Chine' an aquatint engraving by Frederick Calvert (1846). The view provides a detailed depiction of the sandstone cliffline, although the main focus of interest is the shipping and craft offshore.



*Topographical Art*

**Figure 4.6:** 'Sandown Bay from Cowlease Hill' by William Gray (1855). Between 1835 and 1865 Gray produced over fifty highly detailed views of Island scenes such as this. He painted finely and with an eye for detail and his works are notable for their topographical accuracy.



*Topographical Paintings, Drawings and Prints, which exhibit Pre-Raphaelite detail*

**Figure 4.7:** 'View of St Catherine's Point from Old Park, St Lawrence' by Samuel McCloy, 1890. Such detailed coastal views by the followers of the Pre-Raphaelites are awarded the highest score on account of their exceptional detail.



**Most Advantageous Medium:** The second ranking category relates to the most advantageous medium used for illustrating scenery. Four categories were identified – first, ‘*Copper Plate Engravings*’; second, ‘*Oil Paintings*’; third, ‘*Oil Paintings exhibiting a Pre-Raphaelite Influence*’ together with ‘*Aquatints and Steel Engravings*’; and, finally, ‘*Lithographs, Final Pencil and Watercolour Drawings*’.

Although some publishers and artists achieved remarkable success with copper plate engravings, for example John Boydell (1719-1804), who produced nearly four and a half thousand engraved copper plates, generally the softness of the copper plates meant that views were not as suitable for recording fine detail. As a result copper plate engravings were awarded a score of one point.



*Engravings*

**Figure 4.8:** ‘*Part of the Undercliff*’ by George Brannon (1822). Brannon started producing copper plate views of picturesque Island landscapes for his book ‘*Vectis Scenery*’ from 1821. His early works were not always topographically accurate. However, his later steel plate engravings from the late 1830s do provide more information.

*Oil paintings* were considered to be rather more valuable as they could provide a greater level of detail and were ranked with a score of two points. Oil paintings by Pre-Raphaelite artists and their followers scored more highly on account of their precision and the level of detail captured, and such works achieve a score of three points.

**Figure 4.9:** ‘*Tide flowing into Bembridge Harbour*’, an oil painting by Alfred Vickers (1850). Such paintings provide a general impression of the landscape but they often lack topographical detail.



*Oil Paintings*

*Steel engravings and aquatints* were often published individually or as sets; others were contained in topographical books in the pre-Victorian period and through the early-to-mid nineteenth century. The Isle of Wight benefits from a wealth of such works, for example the views by Daniell and the Finden Brothers. In view of the richness of this resource and the fine detail that could be achieved, combined with the benefits of colouring of some of the views, three points were awarded also for this category.

**Figure 4.10:** ‘*Shanklin Chine*’ by William Daniell RA (1823). The clean lines of Daniell’s aquatint engravings offer precise views of the landscape at the time. His eleven Island scenes are perhaps the finest series of engravings of the Isle of Wight.



*Steel Engravings and Aquatints*



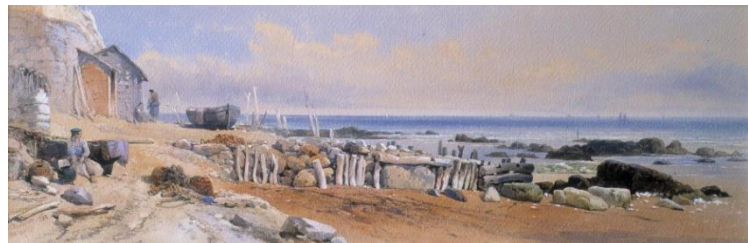
*Lithographs* were capable of achieving extremely fine detail. There are excellent examples produced by artists such as Robert Carrick RI (fl.1829-1904) and George Elgar Hicks RBA (1824-1914). The quality of some of the hand-coloured lithographs equates almost to that of watercolour drawings; as a result, lithographs are given a score of five points, the same score as for watercolour drawings.

**Figure 4.11:** *'Bonchurch from the sea'* by Robert Carrick, a lithograph published in about 1845. Such detailed views show the geology, geomorphology and landscape in a very precise way.



*Lithographs*

Not only is there an extensive resource of fine watercolour drawings covering most parts of East Wight, but the detail achieved using this technique is extremely helpful by providing information on geology, the nature of cliff beach conditions, vegetation patterns, as well as the extent of development at the time.



*Watercolour Drawings*

**Figure 4.12:** *'Bonchurch Shore'* by T. C. L. Rowbotham (1863). A very detailed watercolour drawing which shows the nature of the coastal defences and beach.

**Value of the Subject Matter:** This third scoring category was obviously of prime importance to those interested in studying and evaluating landscape change. As a result, a weighting factor of x2 was applied over three categories. First, General views, which contribute to an overall appreciation of the geomorphology and character of the landscape, scored one point. Second, more detailed works providing information on the nature of beaches, the cliffline and hinterland, as well as information on land usage and environmental conditions, would score two points. Finally, the highest scoring category was for those works providing a detailed appreciation of many aspects of the landscape, including the geology, vegetation patterns and coastal development, which scored three points. As a result of the weighting in this category, a maximum of six points could be scored.

**Figure 4.13:** *'Culver Cliff from Luccombe'* by W. Gray, c.1890. Oil on canvas. Topographical subjects such as these merit four points on the art ranking system on account of the more detailed information they impart.



*General Coastal Views*

**Figure 4.14:** 'At Bonchurch' by Edward William Cooke RA (c.1850). Cooke produced numerous 'geological' pictures such as this on the Isle of Wight coast between Ventnor and Shanklin. A follower of the Pre-Raphaelite School, Cooke painted extremely accurately and his work was greatly admired by the Victorian art critic, John Ruskin.



*More Detailed Coastal Views*

**Figure 4.15:** 'Luccombe near Shanklin' by Frederick Williamson (1878). Like E. W. Cooke (above) Williamson was a follower of the Pre-Raphaelites but he painted in watercolour rather than oils. His works demonstrate the exceptional level of detail that could be achieved using this medium.



*Highly Detailed Coastal Views*

**Value of the Time Period:** The final ranking category represents the value of the time period in which the artist was working. Three time periods were identified; 1779-1840 (scoring one point), 1840-1880 (scoring two points) and, finally, 1880-1930 (scoring three points). The rationale behind these scores is that the early works are generally of slightly less interest to coastal scientists than the Victorian landscapes contained in the second category, which illustrate the coastline immediately before the start of, and through much of, the Victorian seaside development period. Whilst there may be some information that can be gained from works of the earlier period in terms of depicting the undeveloped and unaltered coast, it is believed that the works covering the period 1840-1880 and, even more so from 1880-1930 where major coastal development changes were taking place, are of greater significance for the coastal engineer and scientist. As a result, a maximum of three points was awarded in the category for the time period 1880-1930. Thereafter, artworks tended to lack detail and, following the Second World War, aerial photography became more widely available.



**Figure 4.16:** 'A view near Ryde' by William Varley. Early views such as this tend to depict 'Picturesque' Landscapes' rather than seeking to produce accurate images of the scene. Varley was probably influenced by his father, John Varley, a leading watercolourist of the Old School.



*Early Time Period 1770-1840*

**Figure 4.17:** 'The Fishing Village at Luccombe, Isle of Wight' by William Gray (1855). Watercolour with Bodycolour. Private collection. Images from this second time epoch (1840-1880) record the expansion of our coastal towns and villages, often in considerable detail. They show some of the first habitations on the coast as well as early sea walls and esplanades. They also record the patterns of development during the reign of Queen Victoria; as a result they score two points.



*Middle Time Period 1840-1880*

**Figure 4.18:** 'Appley Tower, Ryde' by Alfred Robert Quinton. Watercolour. An early twentieth century image published by J. Salmon Limited of Sevenoaks. Views such as this watercolour by Quinton can form valuable records in terms of beach levels as well as sometimes showing existing coastal defences and other developments that may require replacing as they reach the end of their lives. Such information can be helpful to designers of replacement structures. A score of three points is awarded for this category.



*Late Time Period 1880-1930*

<b>1. Accuracy of Artistic Style (Maximum 5 Points)</b>		
1.1	Caricaturist/Genre subjects	1 point
1.2	Picturesque landscapes	2 points
1.3	Marine/Shipping subjects	3 points
1.4	Topographical/beach and coastal scenery	4 points
1.5	Topographical/beach and coastal scenery with Pre-Raphaelite influence	5 points
<b>2. Most advantageous medium for illustrating coastal change (Maximum points)</b>		
2.1	Copper plate engravings	1 point
2.2	Oil paintings	2 points
2.3	Oil paintings by Pre-Raphaelites, steel plate engravings/Aquatints	3 points
2.4	Lithographs, Fine Pencil and Watercolour drawings	5 points
<b>3. Value of the subject matter in supporting understanding of long-term coastal change (weighing x2 and Maximum score of 6 points)</b>		
3.1	General coastal views which assist overall appreciation of the coastal geomorphology and landscape character of the coastal zone	1 point
3.2	General view of the beach, cliff, backshore and hinterland, including some appreciation of beach profile, cliff geology and structure	2 points
3.3	Detailed appreciation of shoreline position, beach profile, geology, geomorphology, coastal environment and coastal defences	3 points
<b>4. Value of the time period (Maximum of 3 points)</b>		
4.1	1770-1840 (early)	1 point
4.2	1840-1880 (Victorian coastal development period)	2 points
4.3	1180-1930 (Late Victorian, Edwardian and later coastal development period)	3 points
<b>Compiling the scores for ranking artists and their works</b>		
1.	Accuracy of artistic style	Maximum 5 points
2.	Most advantageous medium	Maximum 5 points
3.	Value of the subject matter	Maximum 6 points
4.	Value of the time period	Maximum 3 points
5.	Total maximum score	19 points

The total number of paintings and watercolour drawings identified through galleries auction catalogues, literature search and local knowledge for the East Wight AONB study area coastline was 1,582 works; a full list of artists and their works is contained in Appendix One. Many of these coastal views are contained within topographic books.

**Total number of works identified dated from 1770-1920: 1,582 works**  
**Total number of active artists and engravers identified: 298 artists**



<b>Artist</b>	<b>Accuracy of Style</b>	<b>Most Advantageous Medium</b>	<b>Value of Subject</b>	<b>Time Period</b>	<b>Total Score</b>
Myles Birket Foster	5	5	6	2	18
Alfred R. Quinton	4	5	6	3	18
Frederick Williamson	5	5	6	2	18
Percy Goddard Stone	4	5	6	3	18
Thomas Carpenter	5	5	6	2	18
Helen Allingham	4	5	6	2	17
Robert Carrick	4	5	6	2	17
Edward Duncan	4	5	6	2	17
William Gray	4	5	6	2	17
William L. Leitch	4	5	6	2	17
William Gray Jnr.	4	5	6	2	17
T. M. Richardson Jnr.	4	5	6	2	17
John Brett	5	3	6	2	16
Edward William Cooke	5	3	6	2	16
John W. Inchbold	5	3	6	2	16
William Westall	4	3	6	3	16
W. Turner of Oxford	4	5	6	1	16
William H. Bartlett	4	5	4	2	15
A. & P. Brannon	4	3	6	2	15
A. V. C. Fielding	4	5	4	2	15
G. Brannon	4	3	6	2	15
G. J. Knox	4	5	4	2	15
Clarkson Stanfield	4	5	4	2	15
Alfred Clint	4	2	6	2	14
J. W. Carmichael	4	2	6	2	14
William Daniell	4	3	6	1	14
Charles Tomkins	4	5	4	1	14
J. M. W. Turner	4	5	4	1	14
Charles Raye	4	3	4	2	13
George Rowe	4	3	4	2	13
John Nixon	1	5	2	1	9

Following a coarse screening of the works by the 298 artists, a shortlist of 32 artists (see table above) have been assessed against the detailed scoring criteria described previously. The study has determined those artists whose works or book illustrations contribute most to our understanding of landscape change in the East Wight AONB.

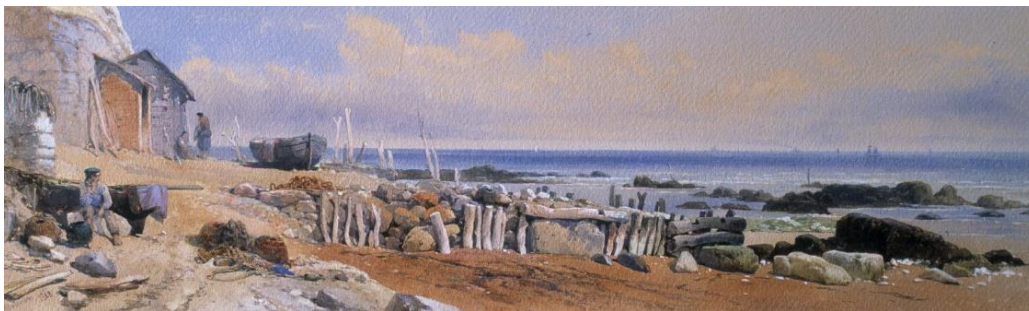
## Confidence in the use of Historical Images for Measurement of the scale and rate of coastal change

An earlier study for the West Wight AONB demonstrated a robust methodology for identifying the most accurate artists, working with that part of the Isle of Wight. The accuracy of artworks, in particular, was a necessity for many topographical artists in the mid-to-late nineteenth century, first, because customers required exact depictions of the view and, second, on account of the influence of John Ruskin, the art critic, and the Pre-Raphaelite approach to painting 'out of doors'. In his Edinburgh lecture in 1853 Ruskin stated that *'Pre-Raphaelitism has but one principle, that of absolute, uncompromising truth in all that it does, obtained by working everything down the finest detail'*. The Pre-Raphaelite movement and the growth of interest in geology were further factors that led artists and illustrators to seek topographical accuracy.

In locations frequently painted by artists such as the coast at Shanklin and Bonchurch, it is possible to compare and verify the detail shown in artworks.



**Figure 4.19 (left):** This very detailed watercolour of 'Bonchurch' (1863) shows the nature of the beach and a groyne encompassing a large rock on the left side of the image. The same groyne with its rock embedded can be seen in the watercolour (Figure 4.20 left), which was painted in the same year by another prolific coastal artist, Thomas Charles Leeson Rowbotham. These two works show the considerable attention that is given to the detail of the foreshore and the groyne. A



further watercolour by Rowbotham (Figure 4.21 above) was also painted in the 1863 and again shows details of the shoreline. A school of artists painted here between 1830-1870 including the eminent geologist and artists Edward William Cooke RA, who followed the Pre-Raphaelite ideals, and produced over fifty major oil paintings of the south-east coast of the Isle of Wight.





**Figure 4.22 (above):** This highly detailed watercolour of 'Wheeler's Bay near Ventnor' by William Gray, 1855, was exhibited at the Royal Academy in that year. The advertisement promoting the artist, Gray, (**Figure 4.23, below**) refers to this '... rocky marine picture' and links it to the famous Victorian publication 'Testimony of Rocks' by Hugh Miller (1856) demonstrating, once more, the close relationship between geology and art.

Under the Patronage of His (late) Royal Highness the Prince Consort  
**MR. W. GRAY, ARTIST,**  
 (Student of the Royal Academy of Arts, London.)  
 CHURCH STREET, VENTNOR, I. W.,  
**GIVES LESSONS IN DRAWING, PAINTING**  
**AND SKETCHING, IN OIL OR WATER COLORS.**

OPINIONS OF THE PRESS on Works Exhibited by Mr. Gray, at the Exhibitions of Fine Art, in London  
 "The work before us does great credit to Mr. GRAY, who is evidently an Artist of considerable talent."—*Times*, January 29, 1851.  
 "We must not omit a little sunset from Shanklin, in the Isle of Wight, by Mr. W. GRAY, full of Fvenin calm, and with a distance most beautifully painted."—*The Times*, February 9, 1859  
 "M. W. GRAY's 'Yaverland Manor House,' shows good taste and execution."—*Daily News*, March 1855  
 "On the Coast, Ventnor, Isle of Wight."—Mr. W. GRAY,—is another rocky-marine picture—a geological picture—a Hugh Miller picture, and the "testimony" of Mr. GRAY's rocks is very charming. It is but justice to Mr. GRAY, to testify to the surprising truth and fidelity with which this transcript of nature has been executed."—*Illustrated Times*, March 20, 1859.  
 "Children at the Well."—Mr. W. GRAY.—A subject from the wooded scenery of the Isle of Wight. Treated with much elegance and independence of feeling."—*The Art-Journal*, April 1860.

## References

1. Pain, S., 2008. 'Postcards from the edge'. *The New Scientist*. 2/08/2008.
2. Cooke, W. B., 1808. 'A New Picture of the Isle of Wight'. Private Press, London.
3. Lyell, C., 1838. 'The Elements of Geology'. John Murray. London.
4. Ruskin, J., 1853. 'Lectures on Architecture and Painting at the Philosophical Institute'. Edinburgh.
5. Koff, S. R., 1999. 'The Role of Arts in Undergraduate Education'. *Journal of General Education* 48:9-16.

## Chapter 5: Case Studies

### Introduction

The role that historical works of art can play in terms of assisting understanding of long-term coastal change in the East Wight Area of Outstanding Natural Beauty, is illustrated through a series of case studies as follows:

#### 5.1 Art and the Changing landscape:

- 5.1.1 The changes induced by landsliding in the Undercliff
- 5.1.2 Coastal changes in the East Wight;
- 5.1.3 Using historical artworks to improve understanding of geology and geomorphology;
- 5.1.4 Environmental change.

#### 5.2 East Wight panoramas – Artistic depictions from key East Wight viewpoints

- 5.2.1 Views from the central Chalk Downs;
- 5.2.2 Sandown Bay from Shanklin and Bonchurch Downs;
- 5.2.3 Views from the Undercliff escarpment;
- 5.2.4 Solent panoramas.

#### 5.3 East Wight Chines;

#### 5.4 From source to sea:

- 5.4.1 The Eastern Yar;
- 5.4.2 North-East coast creeks and low-lying coastlines.

These case study examples show how works of art of suitable accuracy (following the ranking described in Chapter Four) can be applied in both qualitative and quantitative ways to support understanding of landscape and environmental change.



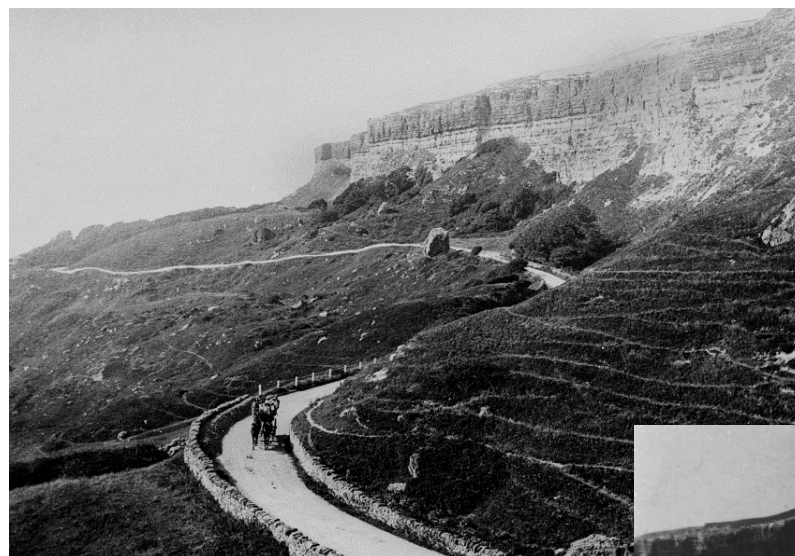
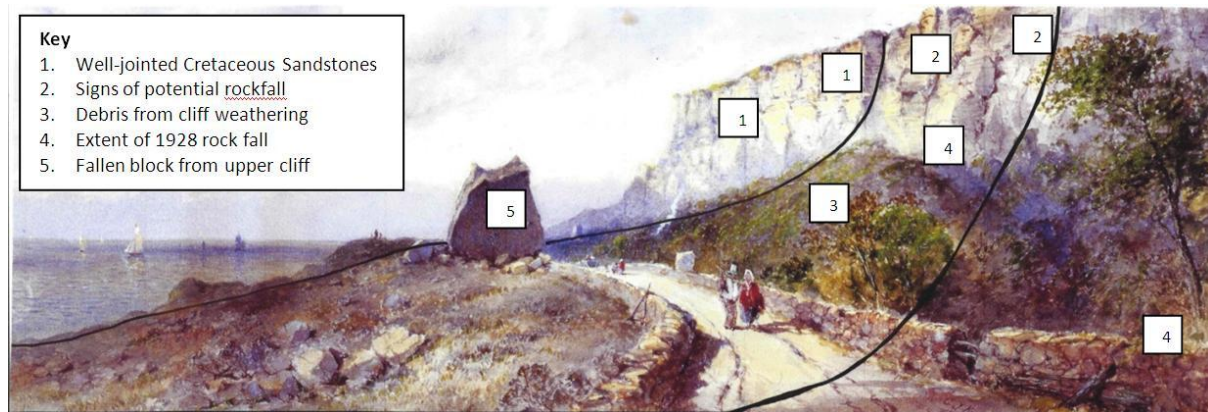
'Part of the Undercliff from the Cripple Path, Niton'. A watercolour by Susan Kirkpatrick, c.1865.



## 5.1: Art and landscape change in the East Wight AONB

### 5.1.1. The changes induced by landsliding in the Undercliff

Example: Niton-Blackgang, Isle of Wight, UK



**Figure 5.1.1:** The detailed watercolour (above) by George James Knox, 1866, shows the coastal road between Niton and Blackgang on the south coast of the Isle of Wight (top). The photograph (left) shows the same view in 1900. The colour photograph (bottom) shows the view today. The road was destroyed by a massive rockfall from the rear cliff in July 1928 (right). The debris lobe from the resulting landslide can be seen extending into the sea. Image (bottom) courtesy: Wight Light Gallery.

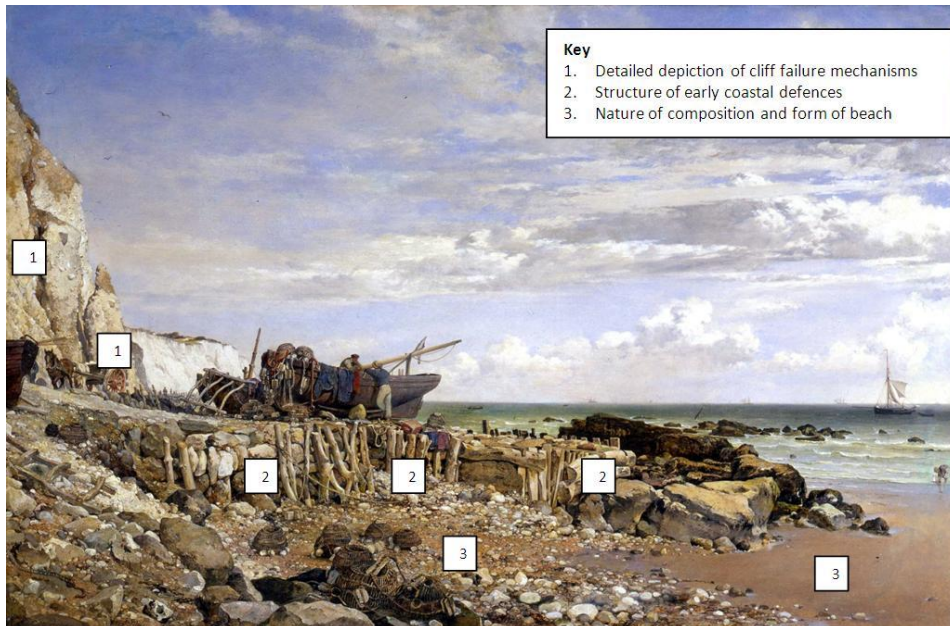




## Art and the Changing Landscape

### 5.1.2. Coastal changes in the East Wight

Example: Bonchurch, Isle of Wight, UK



**Figure 5.1.2:** The very detailed oil painting (left) by Edward William Cooke RA of 'Bonchurch, Isle of Wight' (1857) shows the soft chalk cliff line and the beach in great detail. Cooke was a Pre-Raphaelite artist as well as being a keen geologist; his work was greatly admired by the leading Victorian art critic, John Ruskin (Image Courtesy: Ackermann and Johnston).



**Figure 5.1.3 (left):** This aquatint engraving of 'Sandown Barracks' by Richard Livesay (1798), showed the nature of this part of the Isle of Wight coastline at the time. The depiction of the sea by Livesay is coloured dark blue, whilst the shaded area, extending inland, shows the current position of the coastline, which has advanced considerably over the last 200 years. The fortification in the foreground has also been lost to the sea.



**Figure 5.1.4 (left):** This engraving, published in about 1850, shows two massive tree trunks isolated on the foreshore in Osborne Bay. It indicates the advance of the sea over time, with salt penetration killing the trees, and sea level rise and erosion continuing behind them, leaving them isolated on the beach.





**Figure 5.1.5 (Left):** During the mid-nineteenth century the demand for villas with spectacular coastal views was particularly strong. On the cliffs above Blackgang, elegant properties such as these were located on the terraces. Over time, rapid coastal erosion and cliff instability has led to the loss of nearly all of these properties, with a retreat of some 300m since the 1850s.



**Figure 5.1.6 (left):** This view is taken from a postcard published in about 1900. It indicates the extent of the land loss since that date. This includes all the properties in the foreground, together with some of the cottages in The Terrace, as well as the hill in the middle background. The remaining properties are illustrated in the top right hand corner of the image.



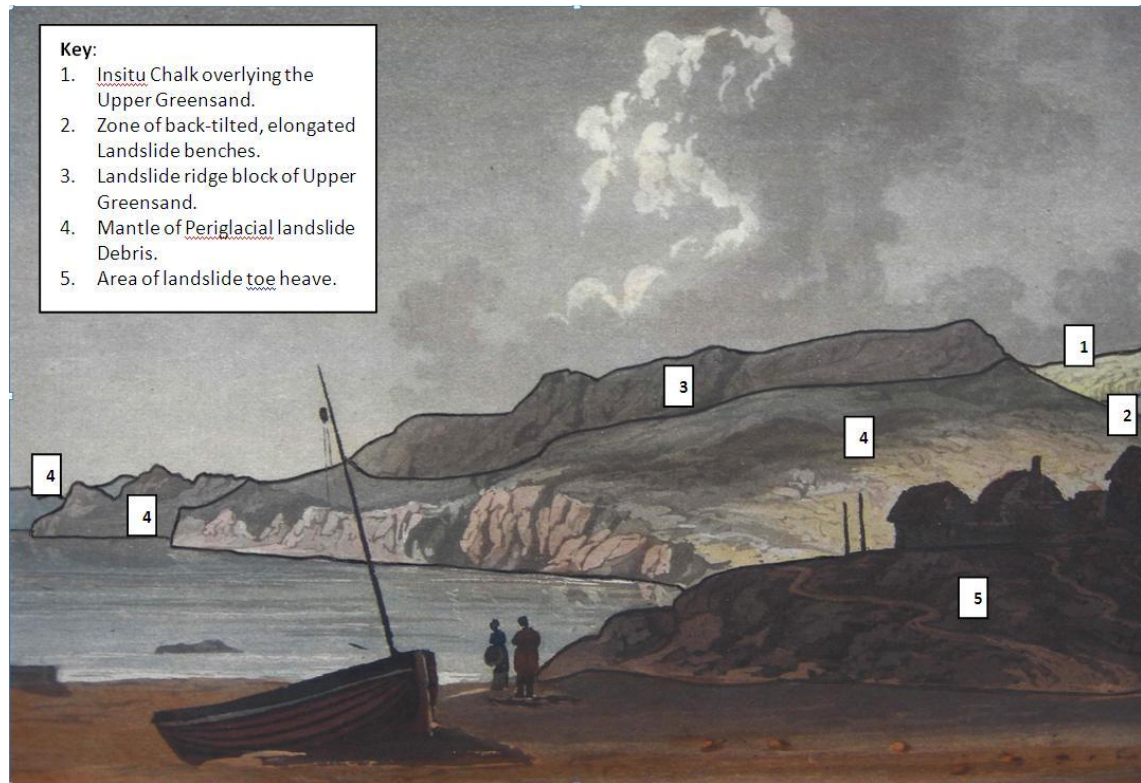
**Figure 5.1.7 (left):** This extensive view shows the Chale cliffs, together with The Terrace of cottages in the foreground. The extensive Greensand cliffline and the commencement of the Undercliff Upper Greensand escarpment, can be seen in the distance, with the headland of Rocken End on the right and St Catherine's Lighthouse beyond. The south-west coast of the Island faces the Channel and the Atlantic and aggressive coastal erosion leads to an annual average rate of retreat of the cliffs of over 1m a year, although exceptionally this can reach over 6m per annum.



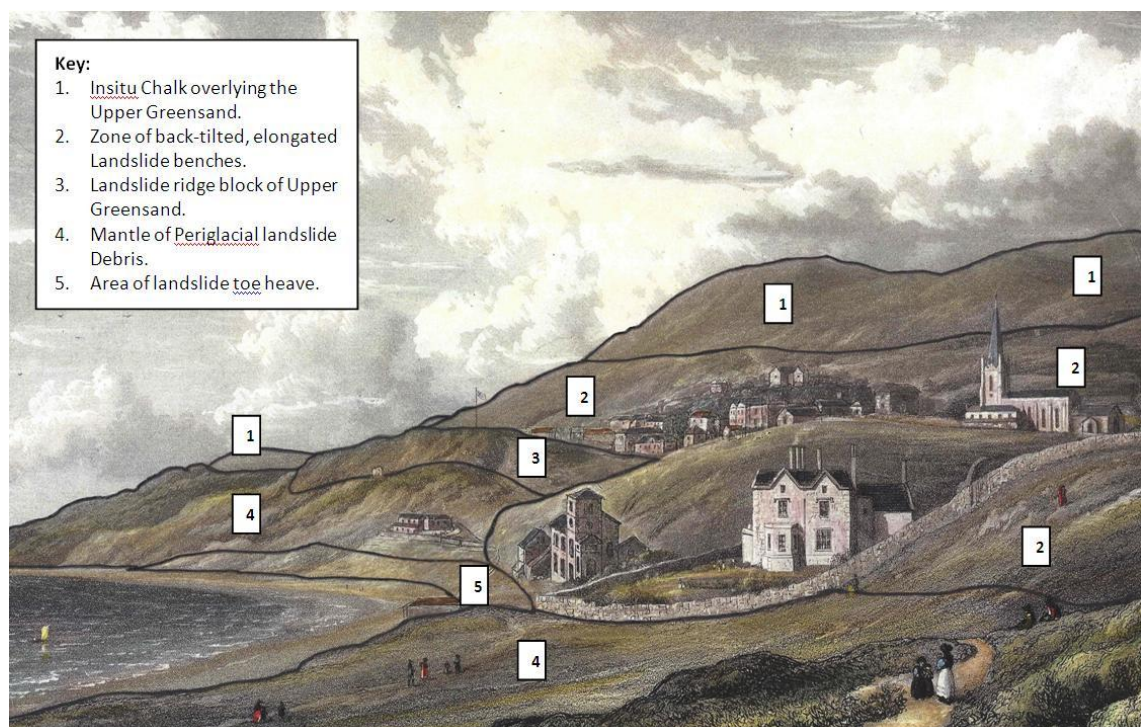
## Art and the Changing Landscape

### 5.1.3. Using historical artworks to improve understanding of geology and geomorphology

#### Example: Ventnor, Isle of Wight, UK



**Figure 5.1.8:** These two views show the town of Ventnor on the south coast of the Isle of Wight, UK, in 1825 (above) and 1842 (below). The area is an ancient coastal landslide complex and the landscape is now obscured by both development and tree cover. These early views allow us to see the geomorphology of the landslide complex quite clearly and to enable the structure of the area to be interpreted to support planning guidance.





## Art and the Changing Landscape

### 5.1.4. Environmental Change



**Figure 5.1.9:** This panoramic watercolour by Joshua Cristall (1819) is entitled '*Shepherd's Reposing on a Mountainside at St Lawrence*'. The view shows the Undercliff from St Lawrence looking towards Niton, and illustrates the open nature of the landscape, which was extensively grazed at that time.

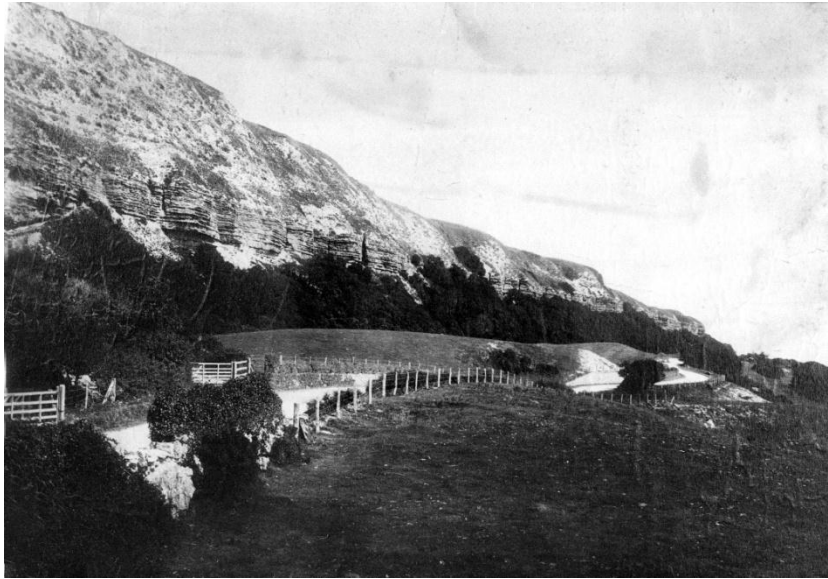


**Figure 5.1.10:** This steel engraving by William Westall (c.1838) shows the Undercliff Drive near the Cripple Path (seen on the left) and, again, shows the open nature of the landscape with very limited tree growth. Westall's view would compare to the bare cliffline that can be seen today at Gore Cliff further to the west.



**Figure 5.1.11:** This watercolour by William Gray is also painted from Niton, looking towards St Lawrence, in about 1860. Whilst there is slightly more tree growth, the landscape is still much more open and less vegetated than today.





**Figure 5.1.12:** This photograph was taken in about 1870, and compares with Figures 5.1.10 and 5.1.11 on the previous page. It shows the pasture land on both sides of the Undercliff Drive at that time, which was devoted to sheep grazing.



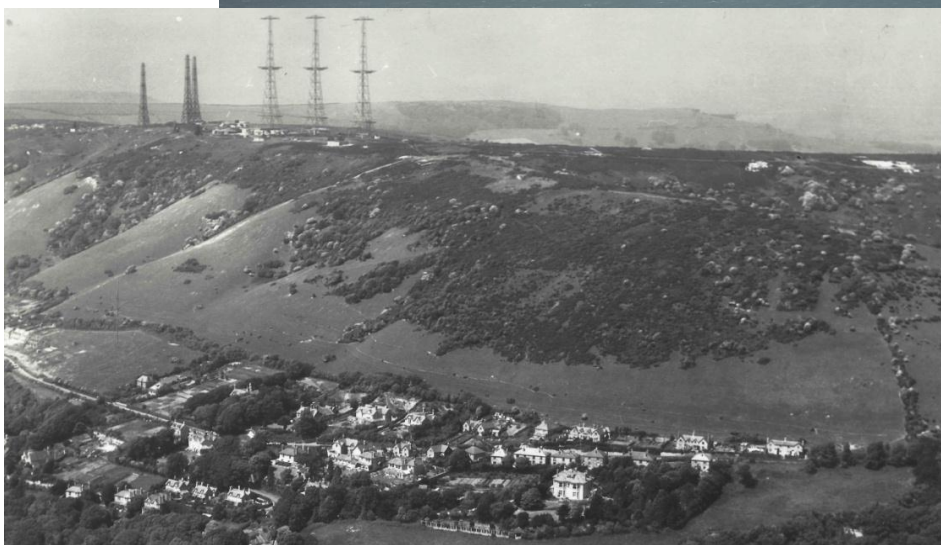
**Figure 5.1.13:** This photograph of the western part of the Undercliff was taken in 2001, and makes a remarkable comparison with the previous images. The whole of the land between the rear cliff and the coastline is covered by tree growth, except where a landslide has cut a swathe through the woodland on its path down to the sea. The reduction in grazing along the Undercliff from the 1900s onwards, has allowed trees to spread over this coastal landscape. Although a significant number of trees (up to 800) were lost in the hurricane in October 1997, the vegetation had recovered almost completely within two years.



**Figure 5.1.14:** A view of the Southern Downs showing grazing sheep by the Pre-Raphaelite follower, Frederick Williamson (c.1878).



**Figure 5.1.15 (left):** This view by the artist, John Brett, was painted in the 1870s, and shows the southern face of Bonchurch Down. The pathway, which is gated, is now occupied by the A3055 Leeson Road, which runs along the top of the Undercliff escarpment from Shanklin down into Ventnor.



These photographs show the extent of growth of the evergreen oak forest on St Boniface Down. The black and white photograph (**Figure 5.1.17 left**) was taken in about 1950, and the spread of the forest can be clearly seen in the later colour view (**Figure 5.1.16 above**).





**Figure 5.1.18 (left)** and the figure below (**Figure 5.1.19**) are both watercolours painted by Frederick Williamson in about 1878. The view from Luccombe Common down towards the Chine, showing the adjacent coastline, was one of his favourite venues, and illustrates very clearly the open landscape of the area we now know as Luccombe Chine and the Landslip.



**Figure 5.1.20 (left)** shows the wooded nature of the coastal zone today, including the spread of tree growth down into Luccombe Chine and beyond.



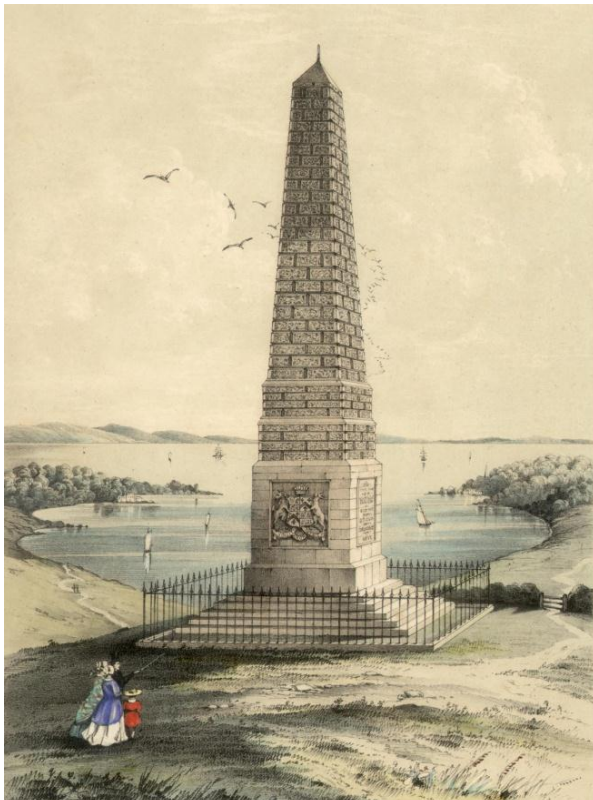
## 5.2: East Wight Panoramas

### Introduction

The East Wight Area of Outstanding Natural Beauty contains a remarkable topography and artists, over the last two centuries, have taken advantage of these viewpoints to execute panoramas in oil paint, watercolour and pencil, which allow us to make comparisons of the changing scenery of the East Wight over time. For the purposes of this study, four key vantage points have been selected, which offer the most wide-ranging prospects across the East Wight AONB landscape.

The first of these illustrates the views that may be obtained from the Central Chalk Downs that form the east-west spine of this part of the Island, extending from the east of Newport to Culver Cliff. The highest elevation is at Asheys Seamount, and for good reason, this location was selected by the Admiralty in the eighteenth century for its signalling station. A series of views are illustrated showing the landscape looking northwards towards the Solent, as well as south across the Arreton Valley towards the Southern Downs. The second location is at the eastern end of Bonchurch Down, looking across Sandown Bay, and from Nansen Hill on the main road from Ventnor towards Shanklin. The scenic variety and the contrasting cliffs of red sandstone and chalk against the sea in Sandown Bay, together with the landslip topography at Luccombe, made this location, again, a focus for topographical artists.

Without doubt, one of the most popular viewpoints in the southern part of this region has been from the rear escarpment of the Undercliff, looking down onto the landslip topography below. The striking rear cliffline of Greensand with the rugged bands of chert in the upper horizons, and the hummocky landslip topography below, extending down towards the sea, has been captured most attractively and, importantly, accurately by some of our leading landscape painters. Favoured viewpoints included Bonchurch Shute in the east, between St Lawrence and Niton, and the cliffline at Gore Cliff towards the western end of the Undercliff.



Finally, the panoramic views that can be enjoyed from Ryde, looking across the town towards the Solent with Spithead beyond, and the coast of the mainland form a further viewpoint in this category. The images tell the story of the developing town of Ryde from the late eighteenth century, when it comprised two villages separated by several acres of meadow. The expansion of the two villages, until they joined, and the completion of the pier in 1814, and the growth of marine villas is recorded particularly well through these series of artworks.

**Figure 5.2.1:** The imposing stone memorial to Earl Yarborough, Commodore of the Royal Yacht Squadron, was erected at the expense of members and through public subscription in 1849. Originally sited about 400m to the west, the monument was relocated to allow for the construction of Bembridge Fort.

### 5.2.1 Views from the Central Chalk Downs



**Figure 5.2.2 (left):** This view is taken from the summit of Ashe Down and shows the seamark and the Admiralty signalling station to the right. The view looks down across the countryside to the coast of the north-east Wight, with the Solent and the mainland coast beyond. This copperplate engraving was one of a series of twelve views produced by two artists, S. Barth and J. King, who collaborated on the Isle of Wight project in the year 1813.

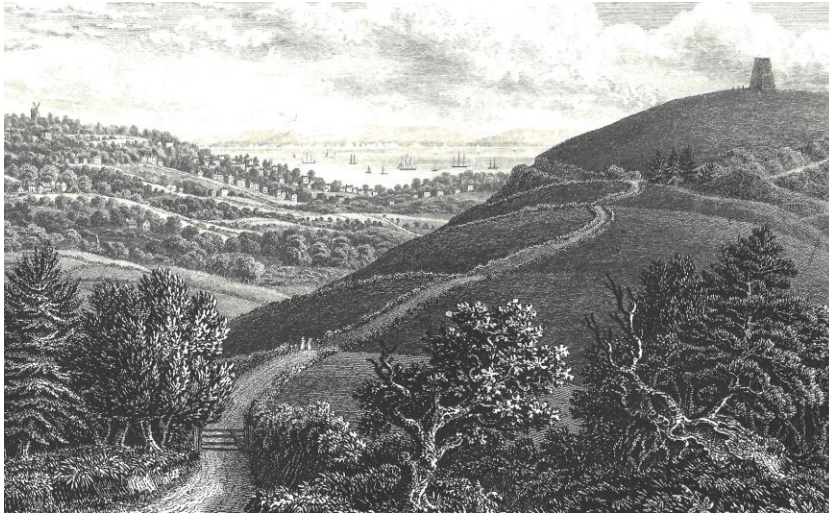


**Figure 5.2.3 (left):** This further view by Barth and King is taken from Nunwell Down, slightly further to the east, and looks northwards across the town of Brading, on the left, towards Brading Harbour, with Bembridge in the distance. Engraved in 1813, the harbour extends to over 800 acres, although the area was later much reduced as a result of drainage works and the construction of the embankment across the mouth of the harbour to accommodate the railway. The landscape appears more open than it would have in Medieval Times, following the extensive felling of oak trees for ship building at Southampton and Portsmouth.



**Figure 5.2.4 (left):** A further view taken from Nunwell Down shows Brading and the harbour in about 1836. This watercolour drawing was painted by the important topographical watercolourist, Clarkson Stanfield, and was reproduced in his book *'Coast Scenery'* (1836). The view is taken on the Downs Road, and clear views could be obtained at that time on account of their lack of hedgerows and scrub on the northern side of the road.





**Figure 5.2.5 (left):** Members of the Brannon family of artists also produced engravings along the Central Downs. This view shows the winding Downs Road running across Arreton Down, towards Nunwell Down, with the seamark in the distance on the right. Through the valley can be seen the partially wooded landscape of the north-east Wight, with the Solent and motherbank (an important anchorage for hundreds of years) in the distance.



**Figure 5.2.6 (left):** This further view by Brannon is taken from St George's Down, looking eastwards along the line of the Downs, with Sandown Bay in the distance. In the foreground can be seen the road running from Arreton up onto the Downs, towards Downend, whilst, beyond, Newchurch, the mother church for the Parish of Ryde, can be seen standing on the summit of its hill. Tree growth on the southern side of the downs, and in the Arreton Valley, is scattered, reflecting the extensive grazing by sheep that took place at the time, as well as the importance of the Arreton Valley itself for agriculture.



**Figure 5.2.7: (bottom):** This very early view of Sandown Bay is taken from above Knighton Manor at Newchurch, looking south-eastwards across Sandown Bay. Engraved in 1813, the view shows the remoteness of this location, with almost no development around Sandown Bay, this not really commencing until the 1840s.



### 5.2.2 Sandown Bay from Shanklin and Bonchurch Downs



**Figure 5.2.8 (left):** For travellers leaving the Undercliff and passing Bonchurch, the view from Nansen Hill offered a spectacular change in scenery with the white chalk cliffs of Culver, and Redcliff, contrasting with the deep blue-green waters of Sandown Bay. As a result, many artists chose to paint this remarkable view. This oil painting was produced by the prolific Alfred Vickers, and was painted in about 1842.



**Figure 5.2.9 (left):** This interesting painting by the Pre-Raphaelite artist, William Gale, is entitled '*An incursion of the Danes*', and illustrates a scene where villagers from Bonchurch have sought shelter on Bonchurch Down as a Viking Longship sails past Luccombe Chine far below. Although Gale has chosen a genre topic for his artwork, his depiction of Culver Cliff and the landscape and the rocks demonstrates his precise attention to detail.



**Figure 5.2.10 (left):** Another Pre-Raphaelite oil painting but by William Burchett (1855). The painting is in striking clarity, and shows harvesting taking place in the field on the seaward side of Cowleaze Hill above Shanklin.



### 5.2.3 Views from the Undercliff Escarpment



**Figure 5.2.11 (left):** This fine lithograph by George Elgar Hicks (1849) shows the view looking westwards along the Undercliff rear escarpment, from Upper Bonchurch towards Ventnor. It shows how properties have been built in rows on the slipped landslide terraces that form the Undercliff Landslide complex. The developing town of Ventnor can be seen in the distance.



**Figure 5.2.12 (left):** This watercolour by Alfred Robert Quinton (c.1900) shows the old Undercliff Road, which extended from the Sandrock Hotel at Niton to Blackgang. The road was lost when the Great Cliff Fall occurred in July 1928, which blocked the road and led to its subsequent subsidence. This one mile section of road was regarded as perhaps the most scenic part of the round-the-Island route at that time.



**Figure 5.2.13 (left):** This watercolour by Susan Kirkpatrick (c.1860) is taken from the top of the Cripple Path at the entrance to Niton, looking westwards. The properties in the foreground are the Orchard (to the left) and Beauchamp (centre), with the thatched Puckaster Cottage behind the lighthouse. Beyond can be seen Westcliff and the Sandrock Hotel.



## 5.2.4 Solent Panoramas



**Figure 5.2.14 (left):** This richly coloured aquatint engraving by Charles Raye (1825) is one of a series of images from his *'Picturesque Tour of the Isle of Wight'* (1825). The view is taken from the village of Upper Ryde, looking down towards Lower Ryde, with the Solent beyond. It is likely that the view is taken above the junction of Lind Street and Union Street.



**Figure 5.2.15 (left):** This detailed lithograph from the 1860s shows the magnificent grounds of Westfield Park, a mansion to the west of Ryde, which enjoyed extensive views looking down towards the sea. The mansion, built in the style of Osborne House, was typical of many in the area, which included fine landscaped grounds with elaborate garden furniture.



**Figure 5.2.16 (below left):** This recently discovered watercolour drawing by William Daniell was probably produced in about 1813, before he commenced his *'Voyage Round Great Britain'*. It shows a view looking down Union Street, Ryde, and bears interesting comparison with his later view of George Street (1823). This particular engraving provides interesting detail of the architecture in the lower part of Union Street, and demonstrates Daniell's eye for detail.





**Figure 5.2.17 (above):** Across the East Wight through the mid to late nineteenth century substantial development took place including fine avenues and estates such as here at Westhill in Ryde. This lithograph was drawn in the mid-1840s by Thomas Carpenter, and shows the proposed site for the development of numerous fine properties at Westhill and Easthill Roads, which would enclose a landscaped park between them.

**Figure 5.2.18 (below):** A watercolour drawing by Island artist Charles Gregory (c.1850), showing the view from the meadows near Brigstocke Terrace, looking over Ryde Pier and the Solent. The building in the centre foreground is the Prince Consort, situated at the bottom of St Thomas' Street.





### 5.3: East Wight Chines



**Figure 5.3.1 (Left):** The most important and dramatic of the Chines in the East Wight is that at Shanklin, which is illustrated here in the view by William Daniell (1823). The view shows the Honeymoon Cottage on the left, situated on a bench in the Chine, with the Chine Inn beyond. The view extends out to sea towards Culver Cliff. The Chine was popular with leading artists and literary figures throughout the nineteenth century following the cutting of steps by William Colenutt, who owned the Fisherman's Cottage on the shore, in 1817.



**Figure 5.3.2 (left):** A further view of the Chine, but looking from the shore past the Fisherman's Cottage towards Tower Cottage (now demolished). This was one of many oil paintings by Vickers of this part of the Isle of Wight coast.



**Figure 5.3.3 (left):** This watercolour drawing by Charles Tomkins (1809) shows Luccombe Chine, which lies a short distance to the south of Shanklin Chine. The Chines of Shanklin and Luccombe are important habitats, and are carefully preserved by the owners for environmental reasons.

The Chine at Blackgang has now lost its original appearance and forms an open sea cliff; the remarkable changes that have taken place at Blackgang are illustrated in Figures 5.1.5 to 5.1.7.



## 5.4: From Source to Sea

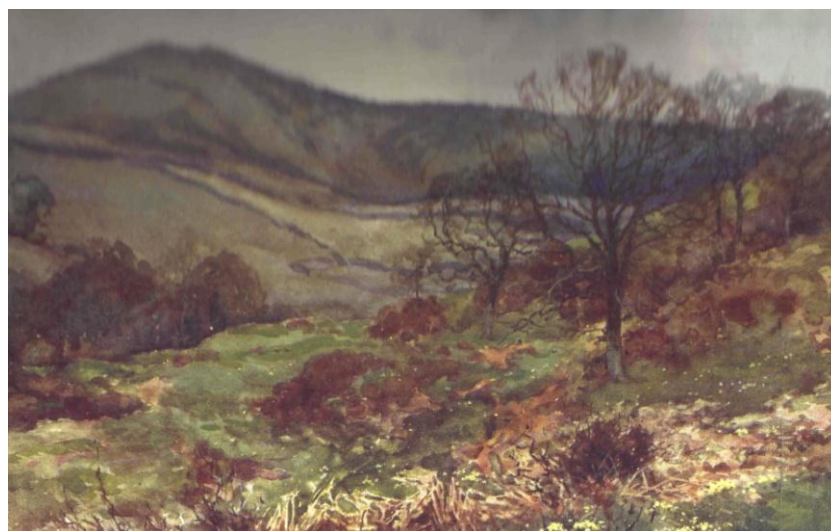
### 5.4.1 The Eastern Yar

Historical artworks form valuable records as they can illustrate the river environments in more natural, largely unconstrained forms before extensive nineteenth and twentieth century riverbank and in-channel developments, encroachments and modifications took place. Such images together with documentary material can also provide a chronology of river change, providing evidence of river use over time. This material can inform consideration of land-use development within flood plains, riparian habitat and morphology, the storage capacity of river flood plains before later developments took place, as well as opportunities for rivers restoration.

This sequence of images illustrates this concept by examining the Eastern Yar from source to sea.



**Figure 5.4.1 (left):** This map of the Isle of Wight by Sir Henry Englefield (1816) shows the extent of the Eastern Yar catchment, emerging as springs from the Gault Clay springline behind Wroxall and Whitwell, before joining to cross the Arretton Valley, and then subsequently forming a cutting through the Chalk Downs to emerge at Brading Harbour.



**Figure 5.4.2 (left):** This watercolour drawing by Ernest William Haslehurst (c.1920) shows the Southern Downs from the northern side. The Downs are composed of Chalk which overlies the Upper Greensand and the Gault Clay. Rainwater percolates through the permeable strata above to the Gault Clay springline, where it emerges as a stream, which forms the source of the Yar.

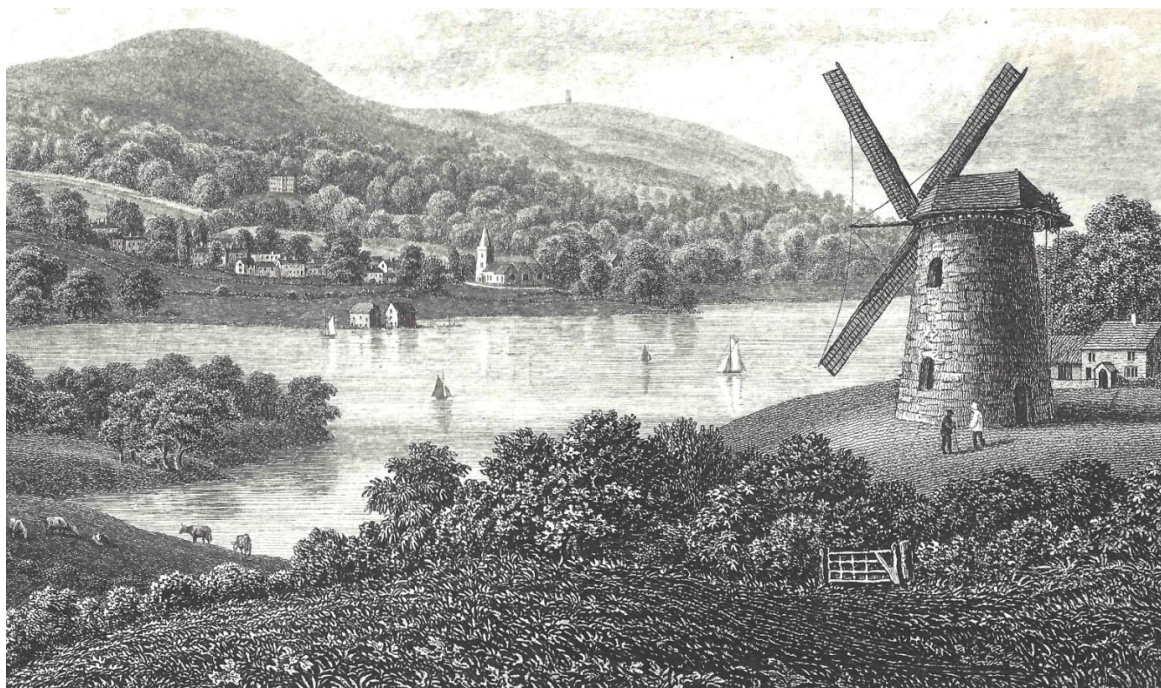




**Figure 5.4.3 (left):** Flowing northwards, the Yar passes Newchurch to Alverstone. This watercolour drawing by Alfred Heaton Cooper (c.1915) shows the view from the water meadows below the village of Newchurch, looking south-eastwards.



**Figure 5.4.4 (Left):** A further view of the Eastern Yar, in flood conditions near Alverstone, also by Alfred Heaton Cooper. Images such as this show how river systems could cope with flood events in the past, through overtopping of the banks and the creation of adjacent water meadows. In some locations increased development has encroached on water meadows and floodplains, posing a consequent risk to properties and business located in the vicinity.



**Figure 5.4.5 (below):** This engraving by George Brannon shows the view looking across the southern part of Brading Haven, from Bembridge Windmill towards Brading.





**Figure 5.4.6 (above):** This fine aquatint engraving by William Daniell (1823) is taken from Nunwell Down, and looks across Brading towards the harbour (then at its full extent before subsequent drainage). From such images it is possible to view river systems and estuaries in their natural, unaltered state. Such information is useful when undertaking studies and investigations, such as the *'Eastern Yar Estuary Management Plan'* (2007).

**Figure 5.4.7 (below):** A further view of Brading Haven, from the south looking northwards, with the Windmill on the right and St Helens in the distance. This oil painting by Alfred Vickers (c.1842) shows the nature of the landscape around the harbour in the mid-nineteenth century.







**Figure 5.4.8 (above):** This detailed engraving by George Brannon (c.1828) is taken from St Helens Duver and looks eastwards, across the mouth of Bembridge Harbour, towards the developing village. The engraving shows the extent of the Duver sand dune system, and dunes on the eastern side of Bembridge Harbour at that particular time. Since then there has been significant encroachment and sedimentation within the harbour, as well as the provision of a seawall along the St Helens Duver frontage to protect development behind.

**Figure 5.4.9 (below):** This watercolour by Charles Tomkins (1809) provides a panoramic view looking across Bembridge Harbour from the Duver southwards. The town of Brading with the church spire can be seen (centre right) and the true extent of this waterway, before drainage took place, can be fully appreciated. Extending to some 800 acres, the harbour was able to accommodate a significant number of men of war from the Armada Fleet.



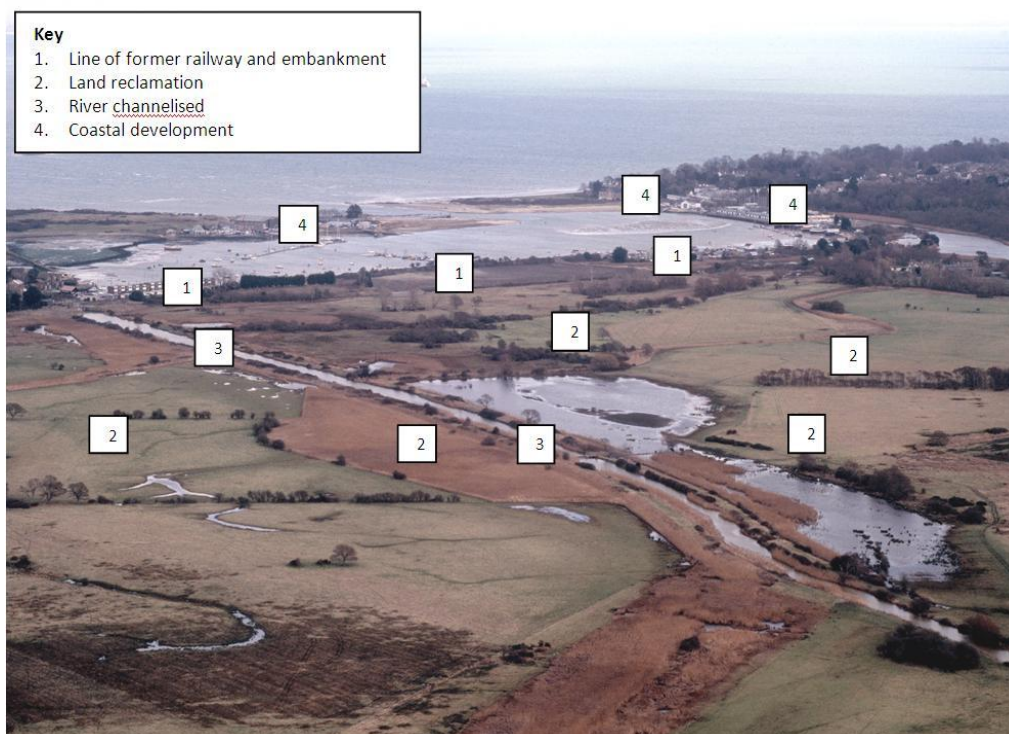


### 5.4.2 Low-Lying Coastlines and Creeks

#### Example: Brading, Isle of Wight, UK



**Figure 5.4.10:** William Daniell RA produced numerous aquatint engravings of the British coast between 1814 and 1825; he is regarded as one of the finest early topographical artists. This view of '*Brading, Isle of Wight*' (1823) was made before the harbour was reclaimed for agricultural use. A road and railway link was provided across the harbour together with a tidal embankment in the 1930s. The present day view (below) is taken closer to the sea. The East Yar river has been channelised and development has taken place at Bembridge (on the right). Artworks of this kind can record not just physical changes but also human intervention, which may result also in environmental change (Image courtesy: Wight Light Gallery).





## East Wight Creeks



**Figure 5.4.11 (above):** The creeks at Wootton (depicted by George Brannon above) and King's Quay (below) are both quite short in extent. The main focus for images of Wootton Creek over the last two centuries has been the bridge itself, showing the Mill in the foreground and the mansion of Fernhill in its estate beyond. At King's Quay, the only known view of this location is the watercolour by Charles Tomkins, looking across the mouth of the Quay from the east side, towards the north-west. The view by George Brannon shows Wootton Creek at high water; at that time that flows from the Upper Creek passed beneath the Mill on the right, although it is possible that there are also timber lock gates beneath the bridge. The parkland setting of Fernhill is typical of the many large estates occupying the north-eastern coastal zone of the Isle of Wight at that time.

**Figure 5.4.12 (below):** Charles Tomkins produced this view of King's Quay in 1809. Tomkins' work is interesting because his subject matter often includes locations not selected by other artists. The scene shows fishermen at work on the foreshore, with a fisherman also collecting pots from the mouth of the Creek. In the distance can be seen the mainland coast with one of Henry VIIIth's fortifications. This part of the north-east coastline is of environmental significance and is also undefended, thereby allowing natural coastal processes to continue uninterrupted.





## Chapter 6: Art and Landscape Change

### 6.1: East Wight landscape character zones

The West Wight landscape character assessment (Land-Use Consultants, 2005) divided the West Wight into a number of ‘character zones’, taking account of the underlying geology, geomorphological features and land-use patterns. For convenience, pending completion of an updated landscape assessment for the Island, a similar approach has been adopted for the East Wight.

Character Type	Character Areas	Number of Relevant Artworks
1. Chalk downlands	Central Downs, Newport to Culver Cliff and Ventnor and Bonchurch Downs	65
2. Clay farmlands and oak woodlands	North of the Central Downs	60
3. Solent open coastline	East Cowes to Seaview	75
4. Sea cliffs	Whitecliff Bay to Yaverland, Shanklin Chine to Bonchurch, Blackgang to Chale.	180
5. Bays and coves	Seaview, Bembridge, Sandown, Undercliff coast	310
6. Rivers, estuaries and creeks	King’s Quay, Wootton Creek, East Yar Valley	95
7. Arreton Valley farmlands	Between Central Downs and Southern Downs, including Niton to Godshell corridor	80
8. Undercliff Landslip topography	Luccombe to Blackgang	320
9. Coastal developments	Ryde, Seaview, Bembridge, Sandown Bay, Ventnor	482

#### 1. Chalk downlands

The chalk downlands are the predominant landscapes in the East Wight AONB, and comprise the Central Downs, extending from Downend to the east of Newport to Culver Cliff, and the Southern Downs, which includes St Catherine’s Down at Niton and Ventnor and Bonchurch Downs. The artworks for this category mainly comprise views from the Downs, looking predominantly towards the sea but also inland, and often show pastoral scenes with grazing sheep (e.g. Figures 5.1.14 and 5.2.5).

#### 2. Clay farmlands and oak woodlands

The whole of the northern half of the Island, which lies to the north of the Central Downs, is composed of heavy clay soils. In the past these were thickly covered with oak woods, but extensive clearance took place on account of the quality of timber for ship building. There are fewer artistic depictions of this landscape type because there was less subject matter to be included. The exceptions are views of some of the great estates such as Osborne, Fernhill and Nunwell, together with some of the smaller manor houses and farms illustrated in local publications such as Percy Stone’s *‘Architectural Antiquities of the Isle of Wight’* (1891).

#### 3. Solent open coast

This category comprises the largely undeveloped coast between East Cowes and Seaview (excluding the town of Ryde). The wooded shorelines and coastal zones were painted by artists such as William Gray in the 1850s (see Figure i.2) and also by numerous engravers whose views of coastal gentleman’s seats such as St John’s, St Clare and The Priory, included views down to the sea.

#### 4. Sea cliffs

This character area includes the cliffline from Whitecliff Bay, round Culver Cliff to Yaverland, together with the cliff frontage from Shanklin Chine past Luccombe to Bonchurch, and at the western end of the Undercliff from Blackgang to Chale. These dramatic clifflines attracted significant attention from artists, who often painted views from the sea as well as from the adjacent beaches. Some of these artworks were undertaken by artists who followed the Pre-Raphaelite ethos in terms of accuracy, and can, therefore, provide us with very detailed images of the coastline from the late eighteenth century onwards. If these are viewed chronologically they can provide an important record of physical change on the coast as well as environmental changes that have taken place over that time period.

#### 5. Bays and coves

This category includes the bays at Seaview (Seagrove Bay), Whitecliff Bay at Bembridge, Sandown Bay, and the numerous small bays and coves along the Undercliff coastline. To meet the demands of patrons, the coastline, with its varied scenery and contrasting colours of the cliffs, proved to be popular subject matter with topographical artists. As a result, over 300 such works have been identified. As with type 4 above, these provide a very useful resource in terms of assessing environmental change, as well as showing the progress of development over the last 200 years.

#### 6. Rivers, estuaries and creeks

Examples of artworks depicting the Eastern Yar, Wootton Creek and King's Quay have been provided in Section 5.4 '*From Source to Sea*' (above). The most popular subjects are Brading Haven and Bembridge Harbour, although there are a number of watercolour drawings of the middle reaches of the Eastern Yar in particular. Wootton Creek and Wootton Bridge were also included as views in most of the important Isle of Wight topographical books, although only one view of King's Quay (Figure 5.4.12) is known.

#### 7. Arreton Valley farmlands

This character area comprises the Arreton Valley, which can be broadly defined as the low-lying land between the Central Downs and the Southern Downs, together with the corridor running south-north from the Downs behind Niton and Whitwell towards Godshill. Most of this area is composed of the Lower Greensand and its sheltered position and rich soils have led to the area being of significant economic importance for agriculture. Artistic views of this area are mainly panoramas taken from the Central Downs, looking southwards (e.g. Figures 5.2.6 and 5.2.7). A number of engravings by Brannon and others show the landscape together with views of the important country houses.

#### 8. Undercliff Landslip topography

Extending from Luccombe in the east to Blackgang in the west, the Undercliff is the most painted part of the Isle of Wight coastline, with over 300 images being identified for the period 1770 to 1930. Numerous views of this fascinating location are included throughout this report. Case study examples illustrate how early artworks can support understanding of the changing geomorphology and environments over time, particularly where development or tree growth has subsequently obscured the exposures.



## 9. Coastal developments

This is by far the largest category of images, with over 500 views being noted as part of this study. These views include depictions of the main towns, such as Ryde, Sandown, Shanklin and Ventnor, and show the story of their development from coastal hamlets through to flourishing seaside resorts. The most painted locations are the towns of Ryde and Ventnor, with over 160 images of each (e.g. Figure 3.2, 3.9, 5.2.17 and 5.2.18).



*'Primrose Gatherers at Monk's Bay, Bonchurch'* by Myles Birket Foster (1864). The view shows the path leading into the Landslip with Swinburne's Boathouse on the right.



## 6.2: Maintaining the tradition of fine landscape painting in the East Wight

It is interesting to note that the art of fine landscape painting, as demonstrated through the historical works of art in this report, continues today. The following images depict some of the East Wight landscape character zones through the eyes of contemporary artists.

### **TYPE 1: Chalk Downlands**

*'St Catherine's Down, Niton'*

**Artist:** Martin Swan RSMA



### **TYPE 2: Clay Farmland**

*'Across to Bembridge Harbour'*

**Artist:** Colin Richens



*'St Helens – Storm approaching'*

**Artist:** Kieran O'Donoghue





**TYPE 3: Solent Open Coast**

*'Woodside, Wootton'*

**Artist:** Colin Richens



**TYPE 4: Sea Cliffs**

*'Shanklin towards Luccombe'*

**Artist:** Colin Richens



*'Luccombe Chine'*

**Artist:** Ann Knowler SWA



**TYPE 5: Bays and Coves**

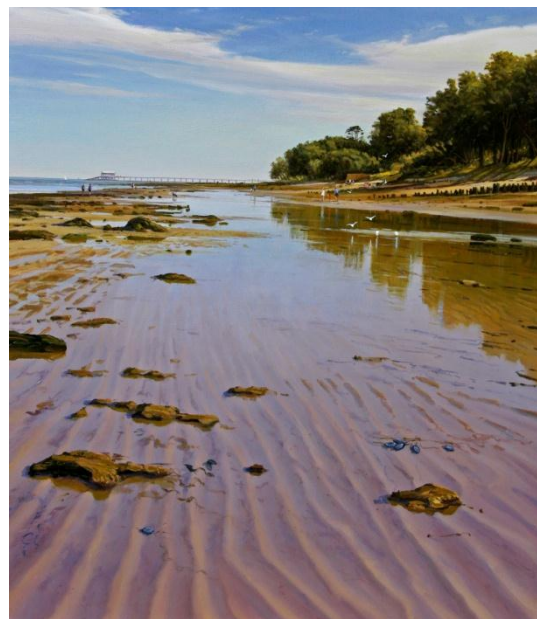
*'Across Sandown bay'*

**Artist:** Colin Richens



*'Under Tyne, Bembridge'*

**Artist:** Colin Richens



*'Mill Bay, Ventnor – Storm approaching'*

**Artist:** Colin Richens





**TYPE 6: Estuaries and Harbours**

*'Low Tide – Bembridge Harbour'*

**Artist:** Colin Richens



**TYPE 8: The Undercliff**

*'The path to Binnel Bay'*

**Artist:** Ann Knowler SWA



*'The Undercliff - Summer'*

**Artist:** Ann Knowler SWA



## Chapter 7: Conclusions and Recommendations

### Conclusions

1. This '*Down to the Coast – East Wight AONB Artscape Study*' report has demonstrated how the landscape has attracted a wealth of artists and writers who have painted and described the scenery of the countryside and coastline since the late eighteenth century. The report also illustrates how the tradition of accurate portrayal of the landscape through art continues today.
2. A robust ranking system has been tested and applied to historical landscape paintings of the East Wight, thereby allowing the preparation of a shortlist of those artists whose works can be relied upon as accurate depictions of the landscape at that time they were painted.
3. The images contained in this report illustrate the chronology of physical, environmental and social change across the East Wight AONB. As most artworks are dated precisely they form benchmarks of the conditions existing at the time, and can be used by scientists and practitioners interested in studying changes to East Wight landscapes and environments.
4. The '*Down to the Coast Artscape Study*' study seeks to raise awareness in both the special qualities of the East Wight AONB landscape as well as its history and art heritage through a series of case study examples, which illustrate how art can be applied usefully in practice.
5. In order to inform and fulfil the wider '*Down to the Coast*' AONB project a series of proposed studies and activities, that can involve the full range of stakeholder interests, are set out in Appendix 2. These include recommended studies that will support effective planning and management of natural resources, awareness-raising projects suitable for community groups together with educational projects to suit pupils of all age groups.

### Recommendations

1. Historical images including landscape paintings, watercolour drawings and prints of the East Wight landscape provide a calibrated record of the physical, environmental and social changes that have taken place since the late eighteenth century. These represent a currently under-used resource that can support sustainable planning and management
2. A short-list of artists and their works, which most accurately depict the East Wight landscape (1770-1920), has been provided for the first time to support and inform decision-making for the future including adaptation measures in the face of climate change.
3. It is recommended that the series of project concepts set out in Appendix 2 attached this report be developed as part of the wider '*Down to the Coast*' AONB project plan.
4. The study has highlighted a wealth of images, which illustrate landscape change in the East Wight. It is recommended that funding is allocated for combining this study report with the previous Heritage Lottery funded '*West Wight Artscape*' report to form an Islandwide guidance document.

Professor Robin McInnes OBE FICE FGS FRSA



## Appendix 1: List of key East Wight landscape artists and their works

### Key to List of Artists

---

AOWS	Associate of the Old Watercolour Society
POWS	President of the Old Watercolour Society
BI	British Institution (1806-1867)
NWS	The New Watercolour Society (founded 1832)
OWS	The Old Watercolour Society (founded in 1804, became RWS in 1881)
RWS	The Royal Society of Painters in Watercolours
RA	The Royal Academy
RBA	The Royal Society of British Artists, Suffolk Street
RI	The Royal Institution of Painters in Watercolours
RBC	Royal British Colonial School of Artists
RCA	Royal Cambrian Academy, Manchester
SS	Society of British Artists, Suffolk Street (founded 1824)
VPRI	Vice-President of the Royal Institution of Painters in Watercolours
FL	Flourished (the period over which the artist worked or exhibited)
FAS	Fine Art Society; London
AG	Agnew's Annual Exhibition
LSG	Leicester Square Galleries
PL	Plate number (illustration number)
L	London
V & A	Victoria and Albert Museum, London

## Alphabetical List of Artists

**ADAMS, Albert George** - FL 1860-1878, London. He exhibited nine works at the BI, SS and RA. 1860 (BI 269) *'On the Sands, Bonchurch'*; 1860 (SS 635) *'At Luccombe Chine'*; 1861 (RA 915) *'Ventnor'*; 1862 (BI 373) *'Early Morning at Bonchurch'*; 1862 (RA 755) *'Boats at Luccombe Chine'*; 1862 (SS 919) *'Cliff Path, Ventnor'*; 1864 (BI 633) *'Undercliff'*; 1867 (BI 62) *'Coast Scene near Luccombe Chine'* and 1876 (RA 852) *'Ventnor'*.

**ADAMS, W. H. D.** – 1858. His *'History, topography and antiquities of the IW'* published by J. Briddon, contains many very fine steel engravings of Ryde, Shanklin and Undercliff views by E. W. Cooke, W. L. Leitch, A. Clint, S. Bradshaw, W. L. Walton and others. Another edition contains circular coloured lithographs.

**ALLINGHAM, Helen RWS (née Patterson)** – 1848-1926. She was probably the most famous female watercolourist of the late Victorian/Edwardian eras and later. Her usual subjects were old country cottages and rural scenes with children. Helen married William Allingham, an Irish poet, and with him became associated with a literary circle on the Isle of Wight based at Farringford in Freshwater, the home of the Poet Laureate, Alfred Lord Tennyson. She painted many views on the Island, on some occasions accompanying Myles Birket Foster, who influenced her style. She exhibited well over one hundred Isle of Wight subjects (ref: The Exhibited Works of Helen Allingham by A. Lester, 1979) and some of these are listed below. 1885 (RWS 346) Winter exhibition *'Sandown sands looking towards Shanklin'*; 1889 (FAS 69) *'Cottage at Godshill'* 9.5" x 12.75"; 1887 (FAS 16) *'Near Sandown'*; 1887 (FAS 52) *'At Godshill'*; 1887 (FAS 65) *'Cottages at Brading'*; 1889 (FAS 40) *'Cottages at Lake near Sandown'* 1889 (FAS 42) *'Yaverland Lane'*; 1889 (FAS 51) *'Newchurch'*; 1890 (RWS 121) Summer exhibition *'Cottage at Newchurch'*. Believed to be Dyer's Cottage (demolished). May have been exhibited also at FAS No. 56, 1891; (FAS 35) *'Cottage Gardens, IOW'*; 1891 (FAS 40) *'Farmyard, Arreton'*; 1894 (FAS 64) *'Cottages near Arreton'*; 1894 (FAS 25) *'Cottage at Middleton'* (Freshwater); 1898 (FAS 6) March exhibition *'At Pound Green, Freshwater'*; 1908 (FAS 20) April exhibition *'Spring in the IOW'*; 1908 (FAS 25) April exhibition *'In a Spring wood, IOW'*; 1889 (RWS 299) Winter exhibition *'Arreton Church'*; 1889 (RWS 333) Winter exhibition *'Cottages at Arreton'*; 1899 (AG 76) 33<sup>rd</sup> exhibition *'A cottage in the IOW'*; (HE PL 28) *'On the sands, Sandown'*; *'A letter from India'* (on Sandown beach Culver Cliff beyond). Sothebys 14.6.89, 12" x 15";

**ALLOM, Thomas** - 1804-1872. A painter of architectural and topographic subjects he painted at least two local works: 1853 *'Cook's Castle, Wroxall'* (a folly on St Martin's Down); 1853 *'Shanklin Chine from Redcliff'* sold at Christie's, New York 15.2.1985.

**ANDREWS, Capt. J. W.** – FL 1860-1865, London. A painter of marine subjects. 1865 (BI 26) *'A calm – The Solent from the Esplanade, Ryde'*, oil, 10.5" x 14".

**ANGUS, W.** – Engraver of IOW views including: 1793 *'Fairy Hill'*.

**ARBUTHNOT, George** – FL 1850s. A landscape painter from London. 1850 (BI 444) *'The Undercliff, Bonchurch'*.

**ARMYTAGE, J.** – Lithographer, he produced a large lithograph of *'Steephill Castle'* (the residence of John Hambrough) in 1837.

**ASPERNE, J.** – FL 1806-10. Publisher of Island views including *'Godshill Church, Cottages and Stocks'*, *'Blackgang Chine'*.



**ATKINS, Samuel** – FL 1790s. Atkins produced several fine watercolours of shipping in the Solent often using oval format.

**BALL, Wilfrid Williams** – FL 1880-1898. Watercolourist and illustrator for late 19<sup>th</sup> century colourplate books.

**BARBER, Ellen** – FL 1820s. Watercolourist. She produced local views including *'Upper Ryde'* (1827), *'Interior of Arreton Church'*, *'Brading Church'*, *'Entrance to St John's Wood at Ryde'*, *'Church Hill at Ryde'*.

**BARBER, Thomas** – Engraver and author of *'Picturesque illustrations of the IOW'* (1830) with forty steel engravings and map by Simkin & Marshall. First editions include plate *'East Cowes Castle – seat of John Nash'*. Later editions include a frontispiece of Queen Victoria, a geological map and additional plates.

**BARKAS, H. D.** – FL 1900s. He exhibited one work: 1902 (RA 1033) *'Evening – Sandown'*.

**BARLOW, H.** – FL 1830s. He exhibited one work: 1835 (BI 126) *'Part of the Undercliff'*.

**BARNARD, Frederick** – 1846-96, London. Painter and illustrator. 1873 (SS 448) *'Sandown Bay'*.

**BARNARD, George** – FL 1830-90. London landscape Painter and watercolourist. 1837 (SS 850) *'Bonchurch and St Boniface Down'*; 1837 (SS 867) *'Steephill Cove'* and 1837 (SS 911) *'Bonchurch'*.

**BARNEY, Joseph W.** – His view of Shanklin Chine was lithographed and published by Hullmandel.

**BARRET, George Jnr** – 1767-1842, London. A number of the following works were exhibited at 'The IW in Georgian and Regency times' at Carisbrooke Castle Museum in 1966: 1774 (RA 5) *'A view of the village of Steephill at the back of the IOW'*; c.1820 *'Undercliff from Old Park Common'*. Pen and brown ink and pencil with wash. Sothebys 18.11.88, lot 118. Drawings include: *'St Lawrence'*, *'Near the Church Shanklin'*, *'Ventnor'*, *'Shanklin Chine'* (1788), *'Shanklin beach and cliffs'* and *'Shanklin Chine'*.

**BARRY, Frederick** – FL 1826-60, Cowes. Painter of marine and coastal views particularly in the Solent off Ryde, e.g. 1849 (RA 1142) *'Off Norris Castle – Ryde pier in the distance'*; 1849 (SS 161).

**BARTH, J. S.** – FL 1790s. With J. King he published twelve fine large copperplate views of IOW. Engraved views include *'Wootton Bridge'*, *'St Helens Seamark'*, *'Brading'*, *'Sandown Bay'*, *'Ashey Down'*, *'Knighton House'*, *'St Lawrence'*, *'Steep Hill'*.

**BARTLETT, William Henry** – 1809-54, London. A prolific artist and illustrator of topographical books including Barber's *'Picturesque illustrations of the IOW'*.

**BARTLETT, William Henry** – 1856-1932, Niton, IOW. Not to be confused with W. H. Bartlett (above) he exhibited at the RA from 1887. He painted and illustrated a local book with etchings. 1879 (SS 209) *'Entrance to Brading Harbour with HMS Eurydice lying off'*; 1879 (SS 211) *'On the IW coast near Bembridge'*; 1879 (SS 333) *'Along the Ducle, Bembridge, IOW'*; 1879 (SS 537) *'Sunny hours in sunny places'* (a reminiscence of the IOW); and 1879 (SS 586) *'Running in with the wind – IOW Coast'*.

**BATTY, Miss** – FL 1810-15. 1813 (RA 665) *'St Lawrence'* and 1815 (RA 618) *'The gateway at Mirables'* (Niton).

**BAYLEY, Chapman** – FL 1820s-30s, London. Painter of architectural subjects and town views. 1827 (BI 120) *'A view at St Lawrence, near Mirables, the seat of Mrs Arnold'*.

**BAYNES, Thomas Mann** – FL 1790-1850, London. Topographic watercolourist. 1836 (RA 597) *'Landscape, Shanklin Chine'*.

**BEALE, Miss Sarah Sophia** – FL 1860s, London. Marine and genre painter. 1868 (SS 786) *'Near Seaview'*.

**BEECHEY, Sir William RA** – FL 1810-30, London. 1810 (BI 268) *'A view in the IOW'*; 1818 (BI 289) *'A view of the Sandrock chalybeate spring lately discovered in the IOW'*; 1830 (SS 209) *Blackbury (?Blackgang) Chine in the IOW'*; and 1830 (SS 209) *'Harvesters before East Cowes Castle'*, sold Phillips London 1983, 94 x 165cm.

**BENNETT, William RI** – 1811-71, London. In his studio sale held by Christies in May 1871 ten subjects of Ventnor were sold. A view of the *'Hospital near Ventnor'* (1871) was sold at a benefit exhibition in November 1871. 1870 (RI 66) *'Coast near Ventnor, IOW'* and 1871 (RI 111) *'Near Ventnor, IOW'*.

**BENTLEY, Charles** – FL 1806-1854, London. A marine watercolourist, he was a follower of the style of R. P. Bonington and painted a number of views of shipping around the Island coast accompanying William Callow on a tour in 1837.

**BLAIR, C.** – FL 1830s, London. 1834 (SS 189) *'Fall of Shanklin Chine'*.

**BLOXAM, R. W.** – FL 1850s. Etcher. He produced a number of etchings which are illustrated in *'The story of the IOW'* by Edmond J. Hunt (1910) as follows: *'View of Osborne from Ryde'* – showing old trees standing on the shore; *'The Oglander oak in Nunwell Park'*; *'Brading in times of prosperity'* – in the old coaching days; and *'Brading in times of adversity'* – after construction of the railway.

**BOIS, Miss** – FL 1860s, London. 1865 (SS 994) *'Luccombe Chine'*; 1865 (SS 1005) *'Steephill Cove near Ventnor'*; 1867 (SS 924) *'Study of rocks at Ventnor'* and 1867 (SS 750) *'A misty day on the Isle of Wight'*.

**BOLTON, William Treacher** – FL 1870s, London. 1870 (SS 917) *'Blackgang Chine'*.

**BOUGHTON, George Henry RA** – 1833-1905, London. Prominent painter of a wide variety of themes. 1888 (RA 102) *'A golden afternoon'* – near Luccombe.

**BOWER, Henry Alexander** – 1824-1903, London. A noted art teacher. 1856 (RA 1009) *'Luccombe Chine'*.

**BOWKETT, Miss Jane Maria** – FL 1860-85, Gravesend. Her subjects were often mothers with young children at play. 1875 (SS 211) *'On the sands at Shanklin'*.

**BRANDARD, Edward Paxman** – 1819-98, London. Brother of Robert Brandard. 1846 (SS 609) *'Quarr Abbey'*; and 1847 (SS 352) *'A lane at Bonchurch'*.

**BRANDARD, Robert** – 1805-61, London. Important and proficient engraver and watercolourist. He produced many fine engravings after J. M. W. Turner, Clarkson Stanfield and others.



**BRADSHAW, Samuel** – FL 1840-56. Extremely fine engraver who produced many of the views in W. H. Davenport Adams', *'History, Topography and Antiquities of the IOW'* (1856).

**BRANNON, George** – 1784-1860, Wootton, IW. Celebrated local engraver, author and publisher of a series of Isle of Wight guidebooks between 1821-60. His most famous work *'Vectis Scenery'*, was produced annually from 1821 until his death in 1860. His early copper engravings produced in the 1820s were charming but primitive. Under the influence of his sons, Alfred and Phillip, he switched to steel engravings in the 1830s. Brannon's work has a picturesque charm showing the Island scenery to its best advantage occasionally from a 'birds' eye' perspective. On his death in 1860 his son, Alfred, took over the family business.

**BRANNON, Alfred** – FL 1840s-70s, Wootton, IW. Alfred contributed seven engravings to the total of nearly 200 views produced over a fifty year period. He continued publishing *'Vectis Scenery'* intermittently until at least 1874. *'Vectis Scenery'* (1865 edition) was re-published as a facsimile (McInnes, 2002) and includes a bibliography (McInnes & Hicks).

**BRANNON, Philip** – FL 1840s-70s, Wootton, IW. Like his brother Alfred, Philip was a skilled engraver producing fine quality steel engraved plates for *'Vectis Scenery'* from 1837. His view of *'Bonchurch'* (1843) is particularly striking. Later, he left the Island to produce guides to Bonchurch, Southampton and Netley Abbey.

**BRETT, John ARA** – 1830-1902, London. Painter of landscapes and coastal scenes he visited the southern coast of the Island at least twice, residing in Bonchurch for a while. He received great encouragement from Ruskin, and for many years exhibited meticulous views in the pre-Raphaelite manner, often showing the geology in minute detail. 1866 (RA 733) *'On Bonchurch Downs'* 11¼ x 15¾" and 1866 *'February in the IW'* (Luccombe) 18 1/8" x 14", Birmingham Art Gallery.

**BRETTELL, T** – Lithographer and publisher. He produced a view *'Garden front of Sheriden's Boarding House, Union Street, Ryde'*.

**BROOKS, Thomas** – 1818-91, London. A genre painter of dramatic sea rescue scenes. 1869 (RA 78) *'Wreck in Luccombe Bay – the crew being saved by the rocket apparatus'*.

**BUCK, W.** – FL 1870s. Watercolourists produced a number of highly detailed views including: *'Landslip'*; *'Shanklin Chine'*; *'Ventnor'*; *'Blackgang'*; *'Sandown Bay'* and *'Dunnose'*.

**BURCHETT, Richard** – 1815-75, London. An art teacher and landscape painter, his most famous work is *'Harvesting above Shanklin'* (a scene in the IW) in the Victoria and Albert Museum.

**BURDEN, R. H.** – 1815-75, London. He painted a view of *'Ventnor High Port'* in 1888.

**BURNS, Balfour** – FL 1880s-90s, London. 1884 (RA 782) *'At Bembridge'*; 1886 (RA 498) *'In an IW garden'*; 1889 (RA 1511) *'Bembridge, IW'*; and 1890 (RA 423) *'Near Bembridge'*.

**CADOGAN, Lady H.** – FL 1860, London. 1869 (SS 872) *'On the sands, Ryde'*.

**CALLOW, George D.** – FL 1860s, London. A competent painter of coastal scenes. 1861 (BI 32) *'Near Luccombe Chine'*; 1862 (BI 301) *'Near Shanklin'*; 1864 (RA 419) *'Coast scene'*; and 1864 (SS 409) *'Coast scene, IW'*; and *'Bonchurch Shore'* Phillips (L) 1988 lot 121 9¼" x 14¼" oils.

**CALLOW, William RWS** – 1812-1908. Painter of landscapes and sea pieces he accompanied his friend, Charles Bentley, on an Island tour in 1837.

**CARLISLE, J. Percy** – FL 1870s, London. 1873 (SS 724) *'Steephill Cove near Ventnor'*.

**CALVERT, Frederick** – FL 1820-50, London. Painter and Engraver. His book *'The Isle of Wight Illustrated'* (1846) contains twenty finely aquatinted plates. His Undercliff views are: *'The Undercliff'*, *'Bonchurch'* and *'Blackgang Chine'*.

**CARMICHAEL, John Wilson** – 1800-68, Newcastle. Often incorrectly called James W., he was one of the leading marine painters of the Victorian era; e.g. *'Shipping off Osborne'* and *'Ships of the line in the Solent'* (1860). His works are usually large canvases (24" x 36").

**CARPENTER, William** - Carpenter's Repository of Arts published an important series of lithographs of Island scenes in the mid 1850s. Subjects often included the prominent hotel of the area in the view. Some of the best of his works include *'Bonchurch'*; *'Ventnor'*; *'Blackgang Chine'*; *'Shanklin Chine'*; *'Ryde from St Johns'*; *'Daish's Hotel Shanklin'* and *'St Lawrence Church'*.

**CARRICK, Robert RI** – 1829-1904. Genre and landscape painter and lithographer of note. In the 1840s he published a series of excellent lithographs of Island scenes including *'Bonchurch Pond'*; *'Bonchurch Waterfall'* and *'Ventnor'*.

**CARRUTHERS, W.** - Pseudonym for William Affleck, the Victorian/Edwardian genre painter. One of the second rank of artists working for the postcard publishers J. Salmon Ltd he produced watercolours of Island scenes from which colour picture postcards were reproduced.

**CARTWRIGHT, Frederick William** – FL 1850s, London. *'On the beach, Ventnor'*.

**CHAMBERLIN, Mason Jnr** – FL 1790-1805, London. Painter of IW coastal scenes. 1791 (RA 433) *'View at Shanklin Chine in the IW'*; 1797 (RA 751) *'View of Steephill Cove, IW'*; 1797 (RA 771) *'View of Bonchurch, IW'*; 1802 *'Ventnor Mill'* and 1804 (RA 619) *'View of Steephill, IW'*.

**CHAMBERS, George RWS** – 1803-40, Whitby. Important painter of marine subjects, his naval upbringing is reflected in the accuracy of his work. He painted numerous views in the waters around the IW, the bulk of his local work being exhibited in the 1830s. 1829 (RA 336) *'Off Ryde, IW'*; 1830 (BI 493) *'A fresh breeze, Portsmouth in the distance'*; 1833 (BI 389) *'A line-of-battle ship off Culver Cliff'*; 1833 (SS 361) *'A Portsmouth ferry-boat crossing to the IW'*; 1834 (SS 125) *'Off Bembridge Point, IW'* and 1837 (SS 31) *'The Camilies, West Indiaman, leaving her fleet off Bembridge, IW'*.

**CHARLES, W.** – FL 1850s. He painted several detailed watercolours of Island coastal scenes.

**CHEESMAN, William** – FL 1890, Esher. 1890 (RA 1031) *'A calm evening at low tide, Bonchurch'*.

**CHILDS, Rev.** – FL 1840s. Drew a view *'Binnel Point, St Lawrence'* printed by Graf.

**CLARKE, Frederick** – Active c.1859. Produced a series of fine watercolours and pen and ink views of Island scenes c.1859 including *'St Lawrence'*; *'near Bonchurch'*; *'East End of Undercliff'*; *'Bonchurch'*; *'The Sands, Bonchurch'*; *'Brading and the Culvers'*; *'Blackgang Chine'* and *'The Old Church, Bonchurch'*. The collection was dispersed by Waterhouse and Dodd, 110 New Bond Street, in 1990.

**CLENNELL, Luke** – 1781-1840, Northumberland. Fine watercolourist of coastal and figurative subjects, e.g. *'Fishermen's huts at Ventnor'*. He may have been influenced by Joshua Cristall who also painted in the Ventnor area.



**CLEVELEY, John Jnr.** – 1747-86, London. Prominent painter of naval events and shipping scenes in the Solent. 1774 (RA 39) *'His Majesty reviewing the fleet at Spithead'*; 1774 (RA 40) *'His Majesty sailing in the yacht at the head of the Blue Squadron to St Helens'* and 1785 (RA 515) *'A gale, Spithead'*.

**CLEVELEY, Robert** – 1747-1849, London. Twin brother of John Clevely Jnr. he also painted important naval events in the Solent.

**CLINT, Alfred** – 1807-1883. An important and prolific painter of coastal scenes who exhibited for over forty years; he was President of the Society of British Artists. His favourite subject was views of Sandown Bay and Culver Cliff which he captured on canvas, often on a large scale. An important work was his rendering of *'The Salvage of HMS Eurydice in Sandown Bay'* which so impressed Queen Victoria that she requested a copy of it. This may be the painting which hung in the Council Chamber of Shanklin Town Hall in the 1930s and later in the Sandrock Hotel, Niton. 1834 (BI 153) *'Luccombe Chine'*; 1834 (BI 340) *'Lane scene at Ventnor'*; 1834 (BI 454) *'Lane scene at Bonchurch'*; 1834 (SS 538) *'On the road from Shanklin to Ventnor'*; 1834 (SS 651) *'Blackgang Chine, IW'*; 1834 (SS 700) *'Luccombe Chine, IW'*; 1838 (SS 22) *The Culver Cliff from Shanklin, IW'* and 1848 (SS 305) *'Sandrock Bay, IW'*.

**COLEKETT, Miss Victoria S.** – FL 1860-85, Cambridge. Painter of coastal scenes on the South Wight. 1867 (SS 1040) *'Sandown Bay from the beach at Shanklin'*; 1869 (SS 1061) *'Cliffs at Bonchurch, IW'* and 1870 (SS 835) *'High Port, Ventnor, IW'*.

**COLEMAN, William Stephen** – 1829-1904. He painted two views entitled *'At Luccombe'*.

**COLLINS, William RA** – 1788-1847. An important painter of coastal, landscape and genre subjects. He received lessons from George Morland, who also painted on the IW. Collins in turn influenced William Shayer, the most prolific genre painter on the Island. 1845 (RA 126) *'Undercliff near Ventnor, IW'* possibly also entitled *'Sampshire gatherers, Undercliff, Ventnor'* 25" x 36" sold by Christie's 20 November 1964 Lot 142. *'Fisher boys on the cliffs'* (at Blackgang) oil on panel 19" x 16" a sketch for *'Returning from the haunts of the wildfowl'* exhibited at the RA No. 51 in 1833.

**CONDY, Nicholas** – 1793-1857, Plymouth. He produced several oils of shipping scenes in the Solent, e.g. *'The Royal Yacht off the IW'*.

**COOK, William Edward** – FL 1880-90, Loughborough. Miniaturist watercolours of farmyard scenes were his favourite subjects including *'Hardingshute and Nunwell farms'*, and scenes at Godshill (pair) in oils.

**COOKE, Edward William RA** – 1811-80. Son of George Cooke the engraver, he made an outstanding contribution to IW art. A regular visitor to the Ventnor Undercliff he stayed at Seaside Cottage on Bonchurch shore where he executed meticulous scenes of the coastline, shipping and fisherfolk at work in Horseshoe Bay. His detailed knowledge of shipping and rigging gives his work great authenticity. Apart from exhibiting outstanding works at the RA and elsewhere between 1837-77 he also contributed Island drawings for W. H. Davenport-Adams' *'History, Topography and Antiquities of the IW'* (1856); Thomas Roscoes' *'Summer Tour of the IW'* (1843) and *'Shipping and Craft'*. His contemporaries at Seaside Cottage were William Gray, T. C. L. Rowbotham, T. M. Richardson Jnr and Clarkson Stanfield. The definitive work on E W Cooke is the magnificent publication by John Munday *'E. W. Cooke – A man of his time'* (Antique Collectors Club ISBN 1 85149 222 4; 1996). 1835 *'Baskets from models, Ventnor'*; 1835 *'Interior of fisher's hut, IW'*; 1835 *'Marine stores, Steephill'*; 1836 (BI 55) *'Undercliff Cave'*; 1836 (BI 440) *'Mending the bait net, Shanklin'* (V&A); 1837 (RA 208) *'Tarring the boat – on the beach at St Lawrence, IW'*; 1857 (RA 28) *'A crab and lobster shore'* (Bonchurch);

*'Shrimpers off the IW'*; Sotheby's 25 January 1977, Lot 94; 1836 (BI 307) *'Lobster pots' (on Ventnor beach)* V&A; *'Fishermens' huts at Ventnor'* (etching 9 July 1831); *'Bonchurch evening'* (engraving 1831); 1856 *'Ventnor cliff and beach'*; 1856 *'Breakwater at Bonchurch'*; 1856 *'Bonchurch Pier and cliffs'*; 1856 *'Old breakwater'*; 1856 *'Bonchurch cliffs and rocks'*; 1856 *'Old bathing cove pier from nature'*; 1856 *'Under west cliff, Ventnor Cove'*; 1856 *'New little bathing bay and jetty with Dunnose Head'*; 1856 *'The seashore at Bonchurch, IW'*; 1856 *'Shrimpers'*; 1856 *'General view, Ventnor cliffs'*; 1857 (RA 447) *'Rough sea, Bonchurch'*; 1857 (RA 500) *'A bit of English coast'*; 1858 (RA 530) *'The Undercliff at Bonchurch'*; 1866 (RA 497) *'Chalk cave, baskets: marine stores'*; 1867 (BI 28) *'General view, Ventnor cliffs'*; 1871 *'Bonchurch'*; 1872 (RA 540) *'Steephill – chalk and firestone rocks forming part of the Undercliff, IW'*; 1876 *'A bit of Bonchurch in the olden times'* and 1877 (RA 320) *'Another bit of Bonchurch in the olden times'*.

**COOKE, George** – 1781-1834. Engraver and father of E. W. Cooke. An engraver after Turner he produced plates for his *'Views of the south coast of England'* (1826) as well as for Sir Henry Englefield's *'Geology and antiquities of the IW'* (1816).

**COOKE, W. B.** – 1778-1853. Artist and engraver. He produced a number of the copper plate engravings for *'A new picture of the IW'* (1808 and 1813) with George (above).

**COOPER, Alfred Heaton** – 1864-1929, *Ambleside*. Landscape artist and illustrator whose IW views were published in book form and as colour postcards.

**CORNER, S.** – FL 1830-50, *London*. Watercolourist. 1846 (SS 765) *'Morning – on the sands, south coast of the IW'*.

**CRISTALL, Joshua POWS** – 1767-1847, *Camborne, Cornwall*. A distinguished self-taught artist of the early school, he made regular excursions to the Island where he was captivated by the scenery of the Undercliff coast. His patron was James Vine, who lived in the elegant marine cottage residence of Puckaster at Niton. Mr Vine commissioned a number of major works from Cristall, particularly scenery of the rugged Undercliff and the fishing cove at nearby Puckaster. Many of Cristall's best IW works were sold by Sothebys on 10 July 1980. Many of his works were exhibited at the Society of Painters in Watercolours although some works in addition to those listed below are probably of the IW but cannot be definitely attributed from their titles: 1813 (No. 85) *'A cottage at Bon Church, IW'*; 1813 (No. 90) *'Puckaster Cove near Niton'*; 1813 (No. 111) *'A fisherman at Puckaster, IW'*; 1813 (No. 139) *'Rocks near Niton'*; 1813 (No. 180) *'Undercliff, Niton, IW'*; 1814 (No. 156) *'Cottage at St Lawrence'* (British Museum); 1814 (No. 254) *'Puckaster, IW – morning'*; 1814 *'Coastal landscape with fishermen, IW (Puckaster)'*; exhibited at *'Landscape paintings of the IW'*, Ventnor, 1993 (Source: Hereford City Museum); 1814 (No. 285) *'Fishermen – Puckaster, IW'*; 1814 (No. 294) *'Rocks near Niton, IW'*; 1815 (No. 259) *'Girl at a cottage door, Steep-hill'*; 1815 (No. 43) *'Fisherboy, Puckaster'*; 1815 (No. 218) *'Fisherman, Puckaster, IW'*; 1815 (No. 295) *'Shepherds reposing on the side of a mountain at St Lawrence'* (IW Council collection); 1816 (No. 118) *'Fishermen going out, Ventnor near Steephill'*; 1817 (No. 259) *'Puckaster, IW'*, Exhibited at *'Landscape paintings of the IW'* Ventnor, 1993 (Source: Hereford City Museum); 1818 (No. 308) *'View at Bonchurch, IW'*; 1819 *'A woman and child by a cottage at Bonchurch'* and 1820 (No. 358) *'Fisher boy – IW'*.

**CROPSEY, Jasper Francis** – 1823-1900. Leading exponent of the Hodson River School. 1860 (RA 394) *'Roadside at Bonchurch'*; 1860 (RA 479) *'Sea coast at Bonchurch'*; 1860 (RA 481) *'Under the cliff Bonchurch'* (Monks Bay) and 1861 *'Luccombe Chine'* (High Museum of Art, Atlanta).

**CUBLEY, Henry Hadfield** – FL 1880-1905, *Wolverhampton*. A landscape painter in his own right, he was also employed by the postcard publisher Raphael Tuck & Sons to paint IW scenes for reproduction as colour postcards.



**DAGNALL, T. W.** – FL 1825-35, London. 1829 (RA 58) '*Cliff scenery – IW*' and 1832 (RA 288) '*Cottage at Godshill*'.

**DANBY, James Francis RA** – 1793-1861, Bristol. A prolific painter of Island scenes, he visited the IW on at least seven occasions. 1855 (BI 332) '*Ventnor*' and 1855 (SS 234) '*Luccombe Chine*'.

**DANIELL, William RA** – 1767-1837, London. A fine draughtsman and artist. His Island works relate to the latter part of his monumental work '*A voyage around Great Britain*' (1813-23). As the IW was one of the last areas to be visited, his technique had been perfected, and his nine views are one of the finest sets of illustrations of local topography. His views include '*Ryde*', '*Brading*', '*Mr Nash's Castle*' (East Cowes), '*Lord Henry Seymour's Castle*' (Norris), '*Shanklin Chine*'; 1837 (RA 53) '*East Dene, Bonchurch*' and 1837 (RA 111) '*Bonchurch and East Dene from the sea*'.

**DAWSON, Henry Thomas** – FL 1860-80, London. Painter of shipping scenes in the Solent. 1862 (BI 529) '*Sandown Bay*'.

**DAY, William** – 1764-1807. He produced a folio of brown wash watercolours including '*Ventnor Mill*' (12" x 19").

**DAVIDSON, Thomas** – FL 1860s, London. 1863 (RA 485) '*The Old Church – Bonchurch*'.

**DAVIS, John J.** – FL 1860s, London. 1883 (RA 582) '*Near Bonchurch*'.

**DE FLEURY, J. V.** – FL 1850-70, London. 1852 (BI 10) '*The Landslip at East End*'; 1858 (SS 386) '*Near Ventnor*' and 1858 (SS 597) '*Luccombe*'.

**DE WINT, Peter** – 1784-1849. Celebrated early watercolourist who painted coastal views at Blackgang Chine and Ventnor. '*Undercliff near Ventnor*' (10¼" x 13½") was exhibited by Agnew's in March 1919. A similar larger subject was offered by Sotheby's in 1989.

**DENHAM, John Charles** – FL 1790-1805. 1798 (RA 460) '*A view at Ryde*'.

**DENNIS, John** – FL 1795-1810. Landscape Artist. He published a series of picturesque aquatints, e.g. '*View near Bonchurch*' and '*Ventnor Cove*'.

**DEVIS, Anthony** – FL 1780s. His view of '*The village of St Lawrence*' is contained in Worsley's '*History of the IW*' (1781).

**DICKENSON, J.** – FL 1820s. Published two lithographs of '*Fishermen loading lobster pots, south Wight*' (1826) and '*Ventnor Cove*' (artist – J. D. Harding; 1827).

**DICKES, W.** – FL 1860s. Produced an elongated woodcut of '*Ventnor from the sea*'

**DITCHFIELD, Arthur** – 1842-88, London. Although he travelled all over Europe and the Middle East he also visited Ventnor. 1864 (BI 97) '*Near Ventnor*'.

**DOUGLASS, Richard** – FL 1875-80, London. 1878 (SS 292) '*Near Brading*'.

**DUNCAN, Edward RWS** – 1803-82. A highly important and meticulous painter of IW coastal scenes. "Duncan's work typifies the development of marine watercolour in the Victorian era. Less dramatic than Turner or Stanfield he appealed to the landsman's interest in the British coast ... '*Spithead from*

*Ryde Sands with part of the Baltic Fleet* is a celebrated example of his best work showing his skill in drawing, and in the use of bright, fresh colours, and varied effects of light and shade" (S. Wildman, Birmingham Art Gallery). 1832 (SS 274) *'View of Shanklin'*; 1855 *'Spithead, with part of the Baltic Fleet from Ryde Sands'* 14" x 21", Birmingham Art Gallery; 1857 (OWS 169) *'Spithead from the IW'* – another watercolour with this title was sold by Christies on 21 November 1978, Lot 109; 1859 *'The Baltic Fleet leaving Portsmouth, seen from the IW'* (V&A). This picture is also illustrated in Cornish's *'Isle of Wight'*; 1859 *'Fishermen off Culver Cliff'* was offered for sale by Christies on 9 April 1992, Lot 95; 1867 *'Off Culver Cliffs – after the wreck'* 19¼" x 29¾", Christies 30 June 1981, Lot 148; 1870 (RA 637) *'Culver Cliff, Whitecliff Bay'* and 1870 *'Landing sheep on Ryde Sands, IW'* 13½ x 20¾" was offered for sale by Sotheby's on 1 April 1993, Lot 112.

**EARL, William Robert** – FL 1825-45, London. Prolific early exhibitor of views of the rural west Wight. 1825 (RA 338) *'View at the back of the IW'*; 1826 (BI 99) *'A view from Blackgang Chine'*; 1826 (BI 199) *'A bridge near Chale'* and 1830 (SS 75) *'From the grounds of Lord Yarborough, IW'*;

**EGERTON, Daniel Thomas** – FL 1820s, London. He produced four Island views before travelling to Mexico where he was killed by Indians. (Ref: *'El Mexico de Egerton'* by Mario Moya Palencia).

**EGLEY, W. M.** – FL 1850s. Produced a view *'The Landslip looking towards Luccombe'* in 1852.

**EVANS, Bernard Walter RI, RBA** – 1848-1922, London. 1873 (SS 874) *'Brading Church'*.

**FAHEY, James RI, NWS** – 1804-85. 1832 (RA 903) *'View in the IW, near Shanklin'*.

**FIELDER, Henry** – FL 1870s, Dorking. 1876 (SS 581) *'A sunny morning – Shanklin'*.

**FIELDING, Anthony Vandyke Copley** – 1787-1855. He made numerous sketching tours of the Island producing views of Sandown, Shanklin, Ryde, Cowes and Culver Cliff. An aquatint of Ryde Sands was published R. Bowyer and M. Parkes in 1827.

**FINDEN, Edward and William** – FL 1830-74. Engravers and publishers of *'Ports and Harbours'* in 1838 (republished in 1874).

**FINLAY, K. J.** – FL 1870s, London. 1873 (RA 716) *'Sea View, IW'* and 1873 (RA 1348) *'Puckpool Point, IW'*.

**FISHER, Miss M. J.** – FL 1860s, Wargrave, Berks. Painter of small oils including *'Shanklin Chine'* and *'The Landslip'*.

**FORESTIER, Amédée** – Painted a view entitled *'On the beach, Sandown'* in 1899.

**FOSTER, Myles Birket RWS** – 1825-99. Probably the best known and finest watercolourist to paint on the Island. He was a friend of the Poet Laureate Lord Tennyson and visited the family at Farringford in Freshwater. While on the Island he was accompanied on painting expeditions by Helen Allingham, a friend and pupil, who, with her husband, the poet William, formed part of the Freshwater writers and artists circle. For health reasons Birket Foster rented Winterbourne at Bonchurch in 1862. As a result there are several excellent views of this area. C. 1860 *'On Bonchurch beach'*, 8" x 11", children playing in a fishing boat on the beach. 1862 (RWS 292) *'On the shore, Bonchurch'*, 8" x 11". Three children on Monk's Bay beach, one holding a baby with a thatched cottage below the cliff. 1862 (RWS 319) *'A fisherman's cottage, IW'*; 1863 *'At Bonchurch'*, 9¼" x 14". Children lying reading by the Landslip path (Warrington Borough Council); 1863 *'Ryde'*; 1866 (RWS 321) *'Winterbourne, Bonchurch'* and 1873 (RA 122) *'In the IW'*. The following work was sold at the



artist's studio sale - A watercolour '*At Bonchurch*' 10" x 15½". Other known works: '*Primrose gatherers*' (at Luccombe Chine) – reproduced as a steel engraving; '*The way down the cliff*' (to Monk's Bay). Children on a cart leading down a steep track, illustrated Plate 44 '*Birket Foster*' by H. M. Cundall; An oil on canvas '*The girl with an orange*', 38¾" x 59¼" in Bristol Art Gallery may also be a view of Monk's Bay, Bonchurch, and 1892 (RWS 303) '*Near Bonchurch*'.

**FRANCIA, Louis Thomas** – 1772-1839, *Calais*. Exhibited a series of views between 1796-98. His most famous pupil was R. P. Bonington. 1796 (RA 487) '*A view of Mr Wilkes' Cottage*' (Sandown); 1796 (RA 860) '*A view from Shanklin Chine*'.

**FRANKLIN, George** – FL 1840s, *London*. 1842 (RA 396) '*Near Shanklin*'.

**FROGATT, T.** – FL 1838-40, *London*. 1838 (SS 71) '*Coast scene – Shanklin*'.

**FULLWOOD, John RBA, RI** – FL 1880-1930. He produced pen and ink, etchings and watercolours of Island scenes. Some of his work is illustrated in C. J. Cornish's '*Isle of Wight*'.

**GARDNER, Edwin C.** – FL 1880s, *London*. 1884 (SS 482) '*Near Shanklin*'.

**GASTINEAU, Henry G.** – 1790-1876. Painter of landscapes in the picturesque style. He visited the Undercliff and painted coastal scenes although none were exhibited, e.g. '*View from under the cliff looking towards Ventnor*' September 1842, 16½cm x 25cm. Engravings from his work include '*Luccombe Chine*'.

**GAUCI, Paul** – FL 1860s, *London*. 1862 (BI 323) '*Shanklin Chine*'.

**GILBERT, Arthur** – 1819-95, *London*. 1859 (SS 519) '*A bright day, Undercliff, IW*'; 1866 (RA 127) '*Night, near Ventnor*'; 1866 (SS 749) '*Moonrise, IW coast*'; 1868 (SS 50) '*Moonlight on the IW coast*'; 1884 (SS 310) '*Night – in the IW*'; and 1894 '*Night on the IW coast*'.

**GILL, W. H.** – FL 1870s, *London*. 1871 (SS 779) '*Sandown*'.

**GLENDENING, Alfred Augustus** – FL 1870-99, *London*. 1869 (SS 76) '*Evening near Shanklin*' and 1871 (SS 236) '*The sea shore – Ventnor*'.

**GLENDENING, Alfred Jnr., RBA** – 1861-1907. Son of Alfred Augustus he painted at Luccombe and in the Undercliff. 1883 (SS 149) '*At Luccombe*' and 1883 (SS 399) '*South coast – IW*'.

**GLENNIE, George F.** – FL 1870s, *London*. 1879 (SS 707) '*Puckaster Cove, IW*'.

**GLENNIE, J. D.** – FL 1814. 1814 (RA 533) '*Shanklin Chine*'.

**GLOVER, John OWS** – 1769-1849, *Leicester*. 1827 (SS 336) '*Shanklin Chine Inn*' and 1827 (SS 437) '*Sandown Bay from near Shanklin Chine*'.

**GODET, Julius** – FL 1850-80, *London*. A regular visitor to the Island, he returned on at least sixteen occasions to paint views throughout the Island but especially on the coast near Ventnor. 1853 (RA 1240) '*Waterfall on the beach at Bonchurch*'; 1854 (BI 161) '*In the Undercliff*'; 1855 (RA 552) '*Quarr Abbey*'; 1855 (RA 599) '*Bonchurch*'; 1856 (SS 583) '*View in the Undercliff near Bonchurch, Culver Cliff in the distance*'; 1857 (BI 74) '*A woodland scene at Binstead*'; 1858 (SS 180) '*Carisbrooke Castle*'; 1860 (RA 41) '*Steephill near Ventnor*'; 1861 (SS 456) '*Remains of Quarr Abbey*'; 1862 (BI 387) '*On the beach at Bonchurch*'; 1862 (SS 874) '*Steephill Castle*'; 1863 (SS 461) '*Coast scene near Ventnor*'; 1865

(BI 407) *'The Undercliff, Bonchurch'*; 1867 (BI 484) *'Near Ventnor'*; 1872 (SS 147) *'Coast scene near Ventnor'*; 1875 (SS 134) *'Near Ventnor'*; 1876 (SS 81) *'Quarr Abbey'*; 1876 (SS 417) *'Near Bonchurch'*; and 1879 (SS10) *'The Undercliff near Bonchurch'*.

**GODFREY, J.** – FL late 18<sup>th</sup> Century. A number of his views are published in Worsley's *'History of the IW'* (1781) including: *'Church at St Lawrence'*, *'St Boniface Cottage'*, *'View from Ventnor Cove'*, *'Cottage at Steephill'* and *'Blackgang Chine'*.

**GOFF, Frederick, E. J.** – 1855-1931, London. A view of *'Bonchurch'*, 4¾" x 6", was sold at Bonhams, 28 March 1990.

**GORDON, Lady Willoughby** – FL 1820s-30s. Wife of General Sir Willoughby Gordon of The Orchard, Niton Undercliff, she was a talented artist and pupil of J. M. W. Turner. Girtin and Cox. She was sister of John Swinburne of Capheaton. His *'View from the terrace of a villa at Niton'* (from sketches of a lady): 1826 RA 297 was based on her drawings. An album of her watercolour drawings was in the collection of the late Eric Dadson of Shanklin. An exhibit of her work was arranged by Dr R. V. Turley of Southampton University Library at Carisbrooke Castle in March-April 1972. Lady Gordon was also a talented designer working for Josiah Wedgewood and initiating his 'green ivy leaf' pattern. Her daughter, Julia Emily Gordon, (1810-96) was also a very talented watercolourist.

**GOULDSMITH, Miss Harriet** (later Mrs R. Arnold) – 1786-1863, London. A prolific painter of the activities of lobster fishermen at Ventnor Cove and views of Ventnor Mill and Cascade. She also painted at Steephill, Bonchurch and Shanklin Chine. 1826 (BI 204) *'The Watermill at Ventnor Cove'*; 1826 (RA 38) *'Going out lobster fishing, Ventnor'*; 1826 (SS 299) *'The farm at Ventnor'*; 1827 (BI 30) *'View on the estate of T. P. Hill Esq. at Ventnor'*; 1827 (RA 127) *'View at Steephill'*; 1827 (SS 396) *'Going out lobster fishing at Ventnor Cove'*; 1827 (SS 479) *'A south view of the water mill, Ventnor'*; 1828 (BI 464) *'A water mill at Ventnor'*; 1828 (SS 152) *'A cascade in the IW'*; 1830 (BI 366) *'A cottage near Lord Yarborough's, IW'*; 1831 (SS 433) *'Cottages at Ventnor'*; 1831 (SS 455) *'View near Bonchurch'* and 1840 (BI 45) *'View at Ventnor'*. Her Hampshire coastal works include *'View of the ferry at Lymington'* 1829 (RA II); *'View in Hampshire, the IW in the distance'* – two exhibits (BI 141 – 1841 and SS 96 – 1830).

**GRACE, James Edward RBA** – 1851-1908, Godalming. 1891 (SS 217) *'Carting sand, Bembridge'*; 1891 (NE 110) *'Summer, IW'* and 1894 (RA 1085) *'On the cliffs, IW'*.

**GRAY, William** – FL 1835-60, Ventnor. The most important Island artist of the Victorian period. His rich watercolours heightened with white show the influence of T. C. L. Rowbotham and T. M. R. Richardson Jnr with whom he worked in the late 1850s and early 1860s at Bonchurch. His detailed views are topographically accurate and provide an accurate portrayal of Island life over a twenty-five year period. His style is more confident than that of his son, although some of the best works are almost indistinguishable. 1855 (RA 1137) *'The White Cliff, Ventnor'* (Wheeler's Bay); 1857 (RA 67) *'The Vale, Bonchurch'* (a view of the village road); 1859 (BI 390) *'Sunset from Shanklin Down'*; 1859 (BI 560) *'On the coast, Bonchurch'*; 1860 (BI 191) *'The Undercliff near Blackgang Chine'*; *'Monk's Bay, Bonchurch, looking west'*; *'Ribband's Hotel, Bonchurch'*; *'Niton Undercliff near the Cripple Path'*; *'Ventnor showing the Royal Marine Hotel'*; *'Brading Haven sunset'*; *'Culver Cliff from Luccombe beach'*; *'Culver Cliff from the Luccombe Road'*; *'Culver Cliff from Luccombe'*; *'The fishing village at Luccombe'*; *'The old church at Bonchurch'*; *'Sunset Ventnor Cove'*; *'Picnicing at Priory Bay, Nettlestone'*; *'Ryde from Puckpool'*; *'Sandown Bay from Cowleaze Hill'*; *'Steephill Cove'*; *'Luccombe Beach'*; *'Bonchurch Pond and the Village Road'*; and *'King Charles I Hotel, Ventnor'*.



**GRAY, William Jnr.** – FL 1860-80s, Ventnor. *'The Royal Marine Hotel, Ventnor'; 'On the beach at Luccombe'; 'Wootton Church'; 'Yaverland Church'; 'Entrance to Godshill'; 'Ryde Pier from Fishbourne'; 'Ryde Pier from Fishbourne'; and 'Whitecliff Bay sunset'.*

**GREGORY, Charles** – 1810-96, Cowes. A particularly fine watercolourist of genre, landscape and marine subjects around the IW. His style is more precise and confident than that of his son, George. His work rarely exhibited. Works include *'Ryde'*, c.1860.

**GREGORY, George** – 1849-1938, Newport. Proficient painter of marine, coastal and rural scenes in oil and watercolour. 1904 *'Freemantle Gate, Appuldurcombe'*, watercolour 9" x 6".

**GROSE, Captain Francis FSA** – 1731-91. His sketching tour of the IW included a view of *'Ventnor Mill'*.

**HAMILTON, Andrew** – FL 1870s, London. *'Near Ventnor, IW – evening'* and *'Rain over the sea – Ventnor, IW'*.

**HARDING, James Duffield OWS** – 1798-1863. Landscape and topographic painter. 1870 *'Entrance to Wootton Creek'*, watercolour 9" x 7".

**HARDY, Albert** – FL 1860s, London. 1865 (SS 235) *'Shanklin Chine'*.

**HARDY, Thomas Bush RBA** – 1842-97. Marine watercolourist, he painted a number of coastal scenes around the IW including Cowes and Bembridge.

**HARRADEN, Richard Bankes** – c.1810. Produced fine large aquatints of the IW including *'The valley of Bonchurch'* and *'Blackgang Chine'*.

**HASSELL, John** – 1767-1825. A friend of George Morland, Hassell's *'Tour of the IW'* contained several oval coloured aquatints of the Undercliff.

**HICKS, George Elgar** – FL 1840s-50s. Produced several fine coloured lithographs of the Undercliff including *'Ventnor from the east'; 'Upper Bonchurch'* and *'Bonchurch looking west'*.

**HINES, Theodore** – FL 1870s-80s, London. 1879 (SS 503) *'At Newnham, IW'*; 1880 (SS 267) *'In the IW'*; 1880 (SS 115) *'The village of Luccombe'*; 1881 (RA 1424) *'The village of Luccombe'*; and 1881 (SS 538) *'At Luccombe'*.

**HITCH, J.** – FL 1874. 1874 (SS 941) *'From Pelham Woods, Ventnor'*.

**HODGSON, George** – 1847-1921, Nottingham. Painted a view of *'Steephill Castle from the Undercliff Drive'*.

**HOFLAND, Thomas Christopher RBA** – 1777-1843. A prolific painter of rugged scenery he exhibited over 300 works. 1834 (SS 297) *'Blackgang Chine'*.

**HOLYOAKE, William RBA** – 1834-94, London. Genre painter. 1881 (SS 226) *'On Bembridge beach'*.

**HOWARD, Vernon** – 1840-1902. Painter of country scenes and landscapes. 1865 (SS 787) *'Bonchurch'*; 1870 (SS 711) *'Near Luccombe, IW – Culver Cliff in the distance'*; 1875 (SS 142) *'St Lawrence'* and 1876 (SS 441) *'At St Lawrence'*.

**HUE, C. B.** – FL 1850s, London. 1858 (SS 534) *'The shore at Blackgang Chine'*.

**HUGHES, George** – FL 1830-45, London. Painter of IW village scenes. 1831 (RA 118) *'Village of Bonchurch – Morning'*; and 1833 (RA 81) *'Village of Brading'*.

**HULLMANDEL, Charles Joseph** – 1789-1850. Important lithographer, his view of the waterfall at Shanklin Chine is particularly delicate.

**HULME, Frederick William** – FL 1840s, London. An album of studies including *'Undercliff'*; *'Steephill Castle'*, Ventnor was sold at Sotheby's on 11 April 1991. A watercolour *'The Undercliff at Steephill'* (1857) was later engraved, as was another view of Steephill.

**HUNTINGDON, Francis H.** – FL 1870s, Ipswich. 1870 (SS 392) *'Luccombe'*.

**IBBETSON, Julius Caesar** – 1759-1817. A most important artist who painted numerous views of the southern coast of the Island in 1792. Earl Dysart of Steephill Cottage was a collector of his work. 1792 (RA 53) *'Farmyard at Chale'*; 1792 (RA 74) *'Steephill Cove'*; 1792 (RA 199) *'View near Rocken End'*; 1792 (RA 201) *'Steephill Cove – moonlight'*; 1792 (RA 203) *'View of Steephill with a yacht belonging to Hon. W Tollemache'*; 1792 (RA 449) *'View on the beach, IW'*; 1794 (RA 299) *'A storm, back of the IW, distress of a fisherman's family'*; and 1796 (RA 47) *'Orchard Bay'*.

**IFOLD, Frederick** – FL 1840s, London. 1847 (BI 475) *'Cottage near Binstead'*; 1848 (BI 405) *'Beach scene near Ryde'* and 1848 (RA 453) *'Cottage near Ryde'*.

**INCHBOLD, John William** – 1830-88. Important landscape painter influenced by the Pre-Raphaelites. He was a close associate of Tennyson and Swinburne. 1870 (RA 305) *'The Undercliff – Springtime'*; and 1871 (RA 1067) *'The Upper Cliff, IW'*.

**JACKSON, Mason** – 1819-60, London. 1858 (RA 1140) *'Blackgang'*.

**JAYNE, Mrs Charles** – FL 1840-60. 1847 (RA 643) *'View from Bembridge'*; and 1849 (RA 527) *'Brading'*.

**JOHNSTON, Edward Killingworth RWS** – 1825-1923. A fine genre painter but also a painter of landscapes. 1861 (SS 384) *'Undercliff'*.

**JOHNSTON, J.** – FL 1880s. Artist and lithographer. He produced a *'View of Rosière, The Undercliff, Niton from the Terrace Walk'*, 7" x 6".

**JUKES, Francis** – 1745-1812. Engraver and artist. He published a series of coloured aquatints of the Island in 1799 e.g. *'View of Dunnose from the cliff near Shanklin in Sandown Bay'*. Other works include: *'View of the Undercliff'*; *'Part of Chale Bay'*; *'Part of Brading Harbour'* and *'St Lawrence near Steeple'*.

**KENNION, Charles J.** – 1789-1853, London. 1804 (RA 343) *'View of the southern shore, IW'* and 1853 (SS 644) *'Near Steephill, IW'*.

**KINNERBROOK, W. A.** – 1850 (SS 561) *'On the beach, Ryde'*.

**KIRKPATRICK, Susan** – FL 1860s. Landscape artist, she painted a *'View of the Undercliff from Cripple Path'* (1860).



**KNELL, William Adolphus** – 1805-75, London. A prominent marine painter, the waters of the Solent were the location for several of his paintings.

**KNOX, George James** – 1810-97. An important landscape artist, Knox painted and exhibited IW subjects over a thirty year period. His topographic work was of a high quality and matched the best of his snow scenes, for which he was particularly well known. 1840 (SS 609) *'On the coast near Shanklin'*; (SS 621) *'On the coast near Brading'*; 1842 (SS 693) *'Coast scene, IW'*; (SS 740) *'Fisherman's Cottage, IW'*; 1859 (SS 681) *'Dunnose Point, Shanklin'*; 1866 *'The Old Undercliff Road, Niton'*; 1866 *'Near Shanklin'*; Undated *'Wheeler's Bay near Ventnor'*; *'Springvale near Ryde'*; and *'Near Wootton, IW'*.

**LANCASTER, Hume RBA** – FL 1840s, London. 1843 (SS 310) *'At Ventnor'* and 1846 (SS 305) *'Old breakwater, near Ryde'*.

**LANDSEER, Sir Edwin Henry, RA** – FL 1860s, London. Landseer visited the Undercliff on several occasions as well as Osborne House to visit the Royal family. At Niton he stayed with Mr & Mrs Vine at Puckaster Cottage, probably when considering publication of a book *'Views in the IW'* based on drawings by J. M. W. Turner.

**LAW, Miss Annie** – FL 1880s, Southampton. 1866 (SS 453) *'Luccombe Chine'*.

**LEITCH, William Leighton** – 1804-83. Watercolourist and art teacher to the Queen. Some of his finest work formed a major contribution to W. H. Davenport Adams *'History, Topography and Antiquities of the IW'* (1856). He executed numerous views of Osborne House and the estate.

**LEWIS, Miss Eveleen** – FL 1870s, London. *'Low tide, Bonchurch beach'*.

**LEWIS, George Robert** – 1782-1871, London. *'Niton, IW'*.

**LEWIS, William** – FL 1815-40. Landscape painter in oils and watercolours of Hants and IW scenery. 1818 (RA 77) *'View at Niton, IW from the Sandrock Hotel'*; 1818 (RA 544) *'Lord Henry Seymour's Castle (Norris)'*; 1824 (SS 384) *'Near Shanklin Chine'*; and 1838 (RA 708) *'Part of East Cowes Castle, IW – the residence of John Nash Esq.'*

**LIVESAY, Fanny** – FL 1870s, Blackgang. A painter of Undercliff scenery often in the vicinity of her home, Sandrock Spring Cottage. 1871 (SS 400) *'Blackthorn winter – Undercliff, IW'*; 1872 (SS 565) *'Undercliff, IW'*; 1874 (RA 821) *'Harvesting on St Catherine's Down'* and 1874 (SS 612) *'Harvest field near Ventnor'*.

**LIVESAY, Richard** – FL 1790-1800. Teacher of drawing to the children of George III and drawing master to Portsmouth Naval College. His set of five large engravings *'Review of the Isle of Wight Volunteers'* are his best known works. His grand-daughter was the artist Fanny Livesay; all of these views are illustrated in this book.

**LLOYD, John** – FL 1840s, London. 1841 (BI 384) *'Near Shanklin'*.

**LLOYD, Walter Stuart, RBA** – FL 1880-95, London. A most prolific painter of landscapes. His works were often large watercolours and rather coarse in style. However, overall they have a pleasing, rustic charm. 1879 (SS 398) *'In the IW'*; 1880 (RA 615) *'Near Ryde, Osborne in the distance'*; 1880 (SS 9) *'Dunnose Head'*; 1880 (SS 236) *'Spring in the Landslip'*; 1880 (SS 472) *'Between Ventnor and Shanklin'*; 1880 (SS 511) *'Luccombe Bay'* and 1881 (RA 1435) *'Ventnor from the downs'*. Other works:

*'Springtime in the IW'* and *'Lane End'* (Bembridge) sold by Sotheby's on 19 October 1989; and *'A sunny morning in the IW'* sold by Sotheby's in 1984.

**LUCAS, Ralph** – FL 1830s, London. 1833 (BI 335) *'Coast Scene, IW'* and 1839 (RA 700) *'Scene on the coast, IW'*.

**LUGAR, Robert** – FL 1820s, London. Architect and publisher of *'Villa Architecture'* (1828) which includes an aquatint of Puckaster Cottage, the seat of James Vine. Dr R. V. Turley wrote about Lugar, Puckaster Cottage and James Vine in the *'Hampshire'* magazine, July 1973.

**MCLOY, Samuel** – 1831-96. Genre painter in watercolours. A scene entitled *'Children playing with shells on the beach'* (at Luccombe) was sold by Christie's on 8 February 1991. He also painted a large watercolour of *'St Catherine's Point'*, c.1890s.

**MCKEWAN, David Hall** – 1816-73, London. 1838 (SS 14) *'Coast scene, IW'*; 1838 (SS 232) *'Sands at Ryde'*; 1838 (SS 241) *'Yaverland Church and rectory'*; 1840 (BI 122) *'Coast near Shanklin'*; 1840 (RA 610) *'Wreck in Culver Bay'*; 1842 (SS 672) *'Coast near Ventnor'* and 1845 (RA 860) *'Coast of Ventnor – ship ashore'*.

**MADELEY, G. E.** – FL 1830-50, London. Artist and lithographer. He published a view *'Lodge gate at East Dene, Bonchurch'*.

**MANLY, Miss Alice Elfreda** – FL 1870s. 1873 (SS 831) *'Sketch in Shanklin Chine'* and 1874 (SS 679) *'The beach, Shanklin'*.

**MEADOWS, James Edwin** – FL 1850-70, London. 1856 (RA 12) *'Cottage on the beach, near Bonchurch'*; 1856 (RA 161) *'The old church on the cliff, Bonchurch'*; 1857 (RA 208) *'Near Bonchurch'*; 1857 (RA 289) *'View at Wroxall, near Shanklin'*; 1864 (SS 42) *'On the beach at Bonchurch'*. Other works: *'New Brading'* (a view on the Downs road).

**MELVILLE, Henry** – FL 1830s, London. 1831 (SS 517) *'Sandown Bay'*.

**MIDDIMAN, Samuel** – 1751-1831, London. An engraver, he included a view of Shanklin Chine in his book *'Select view of Great Britain'*.

**MILES, Thomas Rose** – FL 1870s. Painter of coastal scenes in oils. 1873 (SS 105) *'Evening, the beach at Sandown – Ships' boat putting off'*; *'Return of the lifeboat'* (back of the Wight), 30" x 50", sold by Bonham's 1990; and *'Steephill Cove'*, 30" x 50", sold by Sothebys.

**MINNS, Miss Fanny Mary** – FL 1890s. A Newport art teacher her views of Island scenes were used for book illustrations (*'The Silence of Dean Maitland'*) and as colour picture postcards.

**MINOT, E** – FL 1870s, London. 1873 (SS 370) *'Near Sandown'*.

**MOGFORD, John RI** – 1821-85, London. Painter of coastal and river scenes in watercolours. 1856 (SS 488) *'A light breeze rising after a calm sunset near Ventnor'* and 1865 *'Beach scene near Bonchurch'*, 9" x 19".

**MOLTINO, Francis** – FL 1840-50s, London. 1850 (SS 309) *'Sand boats ashore near Rollen (?) Rock, IW'*; and 1853 (RA 120) *'Coast scene, IW'*.



**MONRO, Dr Thomas and Alexander Monro** – 1759-1833, 1802-44. They undertook a tour of the Island and produced a series of drawings including 'A manor house at Ryde'.

**MOORE, Henry RA, RWS** – FL 1850-90, London. 1865 (SS 1022) 'Yarbridge from the meadows'; 1866 (RA 395) 'Brading Down'.

**MORICE, Miss A** – FL 1880s. 1885 (SS 592) 'Road between Ventnor and St Lawrence'.

**MORLAND, George Charles** – 1763-1804, London. Prolific painter of IW coastal scenes with country and fisherfolk, horses and other animals. He came to Shanklin in 1879 to escape his debtors, residing for a while at Eglantine Cottage in the High Street. He painted at least thirty two works of importance on the Island, especially in the vicinity of the Mermaid Inn at Freshwater Bay, one of his favourite haunts, e.g. 'Wreck of an Indiaman at Blackgang Chine' and 'Smugglers off the IW'.

**MORNEWICK, Charles Augustus JNR** – FL 1830s, Dover. 1838 (RA 561) 'The loss of an East Indiaman off Blackgang Chine' (the 'Clarendon').

**MUDIE, Robert** – FL 1830s. His 'History of Hampshire' contains a view of 'Ventnor Castle' and 'Blackgang' by G. H. Sergeant.

**MUNN, Paul Sandby** – 1773-1845, Greenwich. Early watercolourist and RA exhibitor. 1798 (RA 500) 'Inner part of Shanklin Chine'; 1798 (RA 625) 'View of Shanklin Chine'; and 1798 (RA 626) 'View of Bonchurch'.

**NELSON, Thomas** – Late 19<sup>th</sup> Century. Publisher of books of chronolithographs between 1860-80 including many Undercliff views.

**NIBBS, Richard Henry** – FL 1840-85, Brighton. A painter of marine and coastal scenes in Sussex and IW. 1853 (SS 471) 'On the beach, Bonchurch' and 1866 (SS 1) 'Rocken End, IW'.

**NIXON, John** – c.1750-1818. Caricature and landscape artist, many of whose local works are in the collection of Carisbrooke Castle Museum. His drawings illustrated Thomas Pennants' 'Journey from London to the IW' (1801).

**PARKER, Henry Perlee HRSA** – 1795-1873. Produced an oil 'Bridge in the Chine, Shanklin' in 1817.

**PARSONS, Miss Beatrice E.** – 1870-1955. Painter of garden scenes and floral displays, e.g. 'Rose garden at The Lodge, Bembridge' and 'Spring flowers at The Lodge, Bembridge'.

**PAYNE, William** – c.1760-c.1830. Produced a watercolour of 'Shanklin Chine' (from the south side looking across its entrance in 1818).

**PEACHEY, Arthur** – FL 1870s. A 'View of Ventnor' (1878) hangs in Chilston Park, Kent.

**PENNANT, Thomas** – FL 1770-1800. Author of 'A journey from London to the IW' illustrated by Nixon.

**PENNETHORNE, T.** – Produced an album of sketches from nature held in the IWC archives.

**PEPPERCORN, Arthur Douglas** – 1847-1924. Landscape painter in oils and watercolours who visited the IW regularly.

**PERCY, Sidney Richard** – 1821-86. An important painter of landscapes (usually the Highlands or the Lake District). 1849 (SS 357) *'On the common near St Lawrence Well'*.

**PERRY, J. C. RBA** – FL 1840s, London. 1840 (SS 88) *'At Steep Hill, near Ventnor'* and 1840 (SS 268) *'View at Niton'*.

**PHILLIPS, A. M.** – FL 1870s, London. 1876 (SS 95) *'Old Bonchurch, near Ventnor'*.

**PHILLIPS, Giles Firman** – FL 1830s, London. 1837 (SS 886) *'View near Ventnor'*.

**PHILLIPS, Phillip** – FL 1820-60s, London. 1864 (SS 619) *'Horseshoe Bay, Bonchurch'*.

**PHILLIPS, Mrs Phillip** (Miss Elizabeth Rous) – FL 1850s, London. 1859 (SS 299) *'Crab and lobster pots, Shanklin'*; and 1859 (SS 447) *'Crab and lobster pots, Shanklin'*.

**PIERCEY, Frederick** – FL 1850-60s, London. 1862 (RA 478) *'The Culver Cliff'*.

**PIKE, Sidney** – FL 1880-1901. Landscape painter in oils, he produced a view of *'Wootton Creek'* in 1895.

**PLAYER, William H.** – FL 1860s, Ventnor. 1860 (BI 216) *'A fir avenue in Appuldurcombe Park, seat of the late Earl Yarborough'*; 1860 (BI 255) *'The bathing place at Bonchurch'*; 1860 (BI 286) *'The breakwater at Bonchurch in a south-west breeze'*; 1862 (BI 93) *'The entrance to Shanklin village'*; 1862 (BI 394) *'From the cliff path near Ventnor'*; 1862 (SS 873) *'Cottages in Luccombe, Sandown Bay in the distance'*; and 1863 (RA 383) *'The nearest way to the village – scene in the IW'*.

**POTCHETT, Miss Caroline H.** – FL 1830-50, London. 1874 (SS 408) *'Cottage near Luccombe Chine'*.

**POTTS, George B** – FL 1830-50, London. 1833 (SS 429) *'Ryde, in the IW'*; 1834 (SS 424) *'Near St Lawrence'*; 1839 (BI 46) *'On the coast near Ventnor Cove'*; 1841 (BI 253) *'At Ventnor'*; and 1848 (RA 443) *'Near Atherfield'*.

**PUGH, Charles J.** – FL 1790s, London. 1797 (RA 433) *'View of Shanklin Chine'* and (RA 518) *'View near Steephill'*.

**PYNE, James Baker RBA** – 1800-70, Bristol. Painted a watercolour *'View of Sandown Bay from Cowleaze Hill'*.

**QUATREMAIN, William Wells** – FL 1890-1910, Stratford-Upon-Avon. Painter of landscapes in watercolours, he also worked for the postcard publisher J. Salmon Ltd of Sevenoaks and some fifteen of his views were reproduced. These were also illustrated in the book *'The Garden of England'* (c.1915).

**QUINTON, Alfred Robert** – 1853-1934. A prolific painter of landscapes in watercolour, he painted at the RA from the mid-1870s. In 1911 his work was brought to the attention of the postcard publishers J Salmon and, by the time of his death, he had painted over 2,000 views for them; at least sixty IW scenes are included in the Quinton series.

**RAYE, Charles** – FL 1825. Author and artist, his book (*'A picturesque Tour of the IW'* in 1825) with twenty-four delicate aquatint plates is one of the finest publications about the Island. His views include: *'Niton'*; *'Sandrock near Niton'*; *'Blackgang Chine'*; *'View of the opening of Blackgang Chine'*;



*'Church at St Lawrence'; 'Undercliff near Mirables'; 'Bonchurch (sic)'; 'View near Luccombe'; 'Ventnor Cove' and 'Dunnose'; many of his best works are included in this book.*

**ROBINS, Thomas Sewell** – 1814-80. Painter of marine subjects and coastal views. 1835 (RA 553) *'Ships at Spithead'*; 1847 (BI 476) *'Spithead, afternoon'*; 1877 (SS 798) *'Wreckers – near Shanklin'*.

**ROWE, George** – 1797-1864. A painter and lithographer of topographic views. His *'Views of the IW'* is a scarce lithographic work and the plates are very fine. His views include *'Ryde'*, *'Sandown Bay'*, *'St Lawrence Church'*, *'Blackgang Chine'* and *'Ventnor Cove'*.

**REINAGLE, George Philip** - An early painter of marine and coastal scenes. He exhibited five pictures of views on or around the IW coast between 1826-32.

**RICHARDSON, R. Esdaile** – FL 1890s, Brading, IW. A painter of IW scenes, many of his works were printed as colour picture postcards. The quality of his work is variable in standard but his best work in his rather free style is quite attractive. Queen Victoria was said to be one of his patrons.

**RICHARDSON, Thomas Miles Jnr, RSA, RWS** – 1813-90, Newcastle-Upon-Tyne. One of the school of artists who painted at Seaside Cottage, Bonchurch Shore between 1855-65. He was probably a major influence on the Island artist William Gray, who adopted his techniques. 1861 *'Horseshoe Bay, Bonchurch – unloading a coal boat'*, 13" x 35"; 1860 *'A scene on Bonchurch Shore'* (looking West), 8" x 29"; 1860 *'Bonchurch'* (looking east along shore), 13¾" x 39" and 1862 *'A fisherman's Cove'* (Bonchurch), 7½" x 28".

**RIGAUD, Stephen F. D., OWS** – 1777-1861. Genre painter. 1815 (BI 46) *'Children at Ventnor Cove'* and 1815 (BI 180) *'A cottage door at St Lawrence'*.

**ROWBOTHAM, Thomas Charles Leeson** – 1823-75. Painter of coastal subjects in watercolour. He worked with T M Richardson Jnr, E. W. Cooke, Waterlow, Gray and others at Bonchurch between the mid-1850s and 1864. He produced an identical view to that by Richardson of *'A coal boat unloading at Horseshoe Bay'*, 15" x 39¾". A further work was *'An extensive view of the coast at Shanklin'*, 8½" x 22¾" which was sold by Christie's on 23 January 1979.

**ROWLANDSON, Thomas** – 1756-1827, London. The most important artist of the Georgian period, a close friend and associate of George Morland, Henry Wigstead and Francis Wheatley and Samuel Howitt. Caricaturist and artist, he produced an aquatint *'Eel Pie Inn'* (the Folly Inn at Whippingham) 1822, and views of *'Newtown'*, *'West Cowes'* and *'Freshwater Bay'*. The IW Council acquired the Longleat collection comprising 112 watercolours in June 2002. Full details are provided in the Christie's sale catalogue (14 June 2002). Important Undercliff views include *'The new inn at Steephill'* and *'Steephill'*.

**ROCK & CO** – FL 1860-80s. Prolific publishers of vignette views of the Island. They were generally sold in locality books of twelve or twenty four views or Islandwide books of fifty or one hundred views.

**SEARS, L.** – FL 1850s. 1854 (RA 704) *'Steephill Cove, near Ventnor'*.

**SELOUS, Henry Courtney** – 1811-90, London. Painter of a range of subject matter. He drew a view *'Near Ventnor'* (looking west along the shore), undated.

**SEWELL, Miss Ellen M.** – FL 1870s, Bonchurch. A member of the talented Sewell family of Bonchurch. She produced drawings and watercolours, some of which were published in local books.

Subjects include 1845 'Ventnor'; 1844 'Bonchurch'; 'Pidford'; 'Binstead Old Parsonage'; 'Ashcliff, Bonchurch'; 'St Lawrence Church'; 'Mrs Vine's Cottage, Puckaster'; 'Luccombe'; 'Chale Bay'; 'Blackgang'; and 'Ventnor'.

**SHAYER, William Snr.** – 1787-1879. A painter of genre and rustic folk in rural (usually coastal) settings. He was the most prolific exhibitor of Island scenes between 1828-65. 1823 (RA 170) 'A scene in the IW near Mirables'; 1828 (SS 153) 'Puckaster Cove, IW'; 1830 (SS 235) 'Scene at the back of the IW'; 1834 (BI 405) 'A boathouse at Shanklin'; 1834 (SS 156) 'A scene in the IW – Rocken End in the distance'; 1835 (SS 244) 'The cornfield, a scene in the IW, Hambro' Castle and Steep Hill in the distance'; 1839 (SS 396) 'Coast scene on IW'; 1848 (SS 589) 'Beach scene, IW'; 1849 (SS 290) 'Undercliff, IW'; 1850 (SS 387) 'On the beach near Puckaster, IW'; 1851 (SS 264) 'Scene in the lanes near Niton'; 1859 (SS 180) 'Lane scene, IW'; and 1865 (SS 592) 'Scene in the IW'.

**SIMS, G.** – FL 1830s, London. 1834 (SS 491) 'Near Bonchurch'.

**SKEATS, Thomas** – FL 1870s, Southampton. 1877 (SS 549) 'Porch of old Bonchurch'.

**SLOCOMBE, Frederick Albert** – FL 1870-80s, London. 1873 (RA 1293) 'Near Ventnor', 1873 (SS 662) 'Moonlight on the sea – St Lawrence' and 1875 (RA 1108) 'On the beach, near Ventnor'.

**SMITH, Miss Barbara Leigh** – FL 1850s, London. 1856 (RA 913) 'At Ventnor'.

**SMITH, John Brandon** – 1848-84. A painter of dramatic landscapes usually illustrating rivers and waterfalls. Naturally he visited Blackgang Chine and exhibited a view. 1873 (SS 178) 'Near Blackgang'.

**STANFIELD, Clarkson RA** – 1793-1867. Important topographic artist. He was a close friend of Charles Dickens and David Roberts, who both rented houses at Bonchurch, and they may have encouraged him to visit the Island. He stayed at Seaside Cottage on the shore working with the other watercolourists. He also included a view of 'Brading' in his book 'Coastal Scenery' (1835).

**STAPLETON, W.** – FL 1840s, London. 1845 (SS 799) 'View of the shore near Ventnor – from nature'.

**STEEDMAN, Charles** – FL 1830-40s, London. 1833 (SS 201) 'A smithy near Ventnor'; 1843 (RA 56) 'Near Ventnor'; 1846 (SS 98) 'Near Ventnor'; 1846 (SS 528) 'Ventnor Cove' and 1849 (RA 133) 'Part of the Undercliff'.

**STOCKER, R. T.** – FL 1850s. He produced a fine drawing of 'Ryde Pier' from the sea which was engraved for W. H. Davenport Adams 1856 'History, Topography and Antiquities of the IW'.

**STONE, Percy Goddard FRIBA** – FL 1890s. He was the first IW County Architect. His 'Architectural Antiquities of the IW' (1891) contains many fine pen and ink drawings of Undercliff churches.

**SURGEY, J. B.** – FL 1870s, London. 1873 (SS 592) 'Demolition of the unfinished pier at Ventnor – a sketch during the storm 1864'.

**SWAIN, Ned** – FL 1870s, London. 1876 (SS 420) 'Evening in Chale Bay'.

**TAYLOR, T.** – FL 1799-1805, Oxford. 1799 (RA 11) 'Cottage scene near Chale'; 1799 (RA 23) 'Cottage scene near Chale'; 1799 (RA 42) 'View near Shanklin'; 1799 (RA 51) 'View of Brading Harbour'; 1799 (RA 197) 'View of Knighton'; 1799 (RA 552) 'View of Shanklin Chine'; 1800 (RA 290) 'Mill Bay' (Ventnor); and 1805 (RA 4) 'View near Brading'.



**TENNANT, F.** – FL 1870s, London. 1872 (SS 426) '*Sandown Bay*'.

**TOMKINS, Charles** – FL 1790-1809. Distinguished artist and draughtsman who published a '*Tour of the IW*' (1796) with eighty aquatints.

**TREHEARNE, S.** – FL 1850s. He painted a watercolour entitled '*Shanklin Point*' showing fisherfolk at work below the cliffs.

**TURNER, Joseph Mallord William RA** – 1775-1851. Turner first came to the IW for a sketching tour in 1795 and he visited the Undercliff to execute a series of drawings from Chale eastwards to Orchard Bay, Steephill Cove and Mill Bay, Ventnor. Some of these drawings were to form part of an unpublished book by Sir Edwin Landseer entitled '*Views in the IW*'. Turner's '*Picturesque views of the southern coast of England*' (1811-13) contains engravings of '*Bonchurch*', '*The beach at Ventnor*', '*The Undercliff*' and '*Blackgang Chine*'. Turner did not return to the IW again until 1827 where he stayed at East Cowes Castle as a guest of John Nash and for whom he painted two oils entitled '*East Cowes Castle, the seat of John Nash Esq.: the Regatta beating to Windward*' (RA 113 – 1828) and '*The Regatta starting for their moorings*' 1828 (RA 152). His major exhibited works at the RA include '*Fishermen at Sea*' (Off the Needles) in 1796 and '*View from the terrace of a villa, Niton*' (The Orchard) from '*sketches by a lady*' (Lady Willoughby Gordon) in 1826. In 2008 the Trustees of Carisbrooke Castle Museum acquired a watercolour of the Castle by Turner.

**TURNER, William** – 1789-1862. Landscape painter whose views included '*Portsmouth from Ryde*' and '*St Catherine's Down, Niton*'.

**TURTLE, Edward** – FL 1800-70s, Ryde. 1840 (RA 322) '*Chale Bay*'; 1842 (SS 398) '*Shanklin*'; 1873 (SS 561) '*The Culver Cliff*'; 1874 (SS 752) '*Culver's by moonlight*'; and 1874 (SS 784) '*Near Ventnor*'.

**UTTERSON, Edward Vernon FSA, MP** – FL 1800-20 of St Clare, Ryde. 1808 (RA 487) '*Bonchurch*'; and 1820 (RA 482) '*Ancient farmhouse near Shanklin*'.

**VARLEY, William Fleetwood** – 1785-1856. Artist and lithographer who produced a number of views of Island scenes including '*Undercliff*'.

**VARRALL, J. C.** – FL 1850s. Artist and engraver. Contributor to W. H. D. Adams '*History, topography and antiquities of the IW*'.

**VAWSER, Miss Charlotte** – FL 1830-50, London. 1838 (RA 608) '*Steephill*', 1844 (RA 1038) '*St Lawrence*' and 1847 (RA 838) '*Steephill*'.

**VICKERS, Alfred Snr.** – 1786-1868. A prolific painter of IW landscapes his sketchy style of oil painting is quite distinctive and has been compared with that of the French artist Eugene Boudin. He first exhibited a view of the IW in 1832 and continued painting IW scenes until his death in 1868. 1836 (SS 175) '*View of Sandown Bay from Shanklin*'; 1838 (BI 207) '*View at St Lawrence, Undercliff*'; 1841 (BI 151) '*Cottage scene at the village of Lake*'; 1843 (RA 266) '*Fishbourne Creek*'; 1843 (SS 151) '*Sandown Bay from Luccombe Point*'; 1845 (RA 180) '*At Wootton Bridge*'; 1846 (SS 477) '*Clearing up after a gale at Spithead*'; 1847 (BI 297) '*The way to Bembridge by Brading Harbour*'; 1847 (RA 327) '*On the beach near Culver Cliff*'; 1850 (RA 1213) '*Tide flowing into Brading Harbour*'; 1850 (SS 226) '*On the south coast of the IW – near Luccombe Chine*' and 1851 (RA 748) '*On the coast near Bembridge*'.

**VICKERS, Alfred Gomersal** – FL 1827-1837, London. 1827 (SS 471) *'Fishing boats off Ryde'*; 1829 (BI 261) *'View near Upton Mill'*; 1830 (RA 224) *'Near Bembridge'*; and 1837 (SS 269) *'Scene at St Helens'*.

**WALDEGRAVE, Lady Caroline** – FL early 19<sup>th</sup> century. She painted a fine series of watercolour views of the north coast of the Island in the 1820s, Paul Sandby was her tutor.

**WALMESLEY, Thomas** – 1763-1806. A landscape painter, his *'Select views of the IW'* are the finest picturesque works of that period. The twelve views, titled in English and French, were published in three sizes. His views are: *'View of Mirables'*, *'View of St Catherine's'*, *'View of Steephill'* and *'View of Mirables among the rocks'*; a number of his views are included in this book.

**WATERLOW, Sir Ernest Albert RA, PWS** – 1850-1919. Landscape and animal painter who worked at Bonchurch in the 1870-80s.

**WATTS, Frederick William** – 1800-62, London. 1837 (BI 175) *'Near Bonchurch'*; 1837 (BI 203) *'On the coast at Ventnor Cove'*; 1837 (RA 255) *'Distant view of Shanklin'*; and 1837 (SS 195) *'Mill at Ventnor'*.

**WEBB, James** – 1825-95, London. 1854 (BI 70) *'A peep of the Culver Cliff, Shanklin'*; 1854 (BI 557) *'Sandown Bay, Culver Cliff'*; 1855 (RA 222) *'A day on the downs, Shanklin'*; 1855 (SS 397) *'Shanklin'*; 1864 (BI 254) *'Bonchurch'*; and 1865 (SS 676) *'Sandown Bay'*.

**WESTALL, William ARA** – 1781-1850. William Westall was the younger brother of Richard Westall an oil painter and was chosen as a landscape artist to accompany an expedition to Australia at the age of 20. He survived a shipwreck to return to work for Rudolph Ackermann, who had opened a print shop in the Strand in 1795. Between 1838-1842 Westall worked on the IW and engraved an extremely fine set of some twenty-four views of prominent buildings and scenes. He also published a series of small plate views of Carisbrooke Castle. Some of his large plates (e.g. Ventnor) were reworked incorporating later additions probably even after his death. Westall's engravings are the finest series of such views to be published of the IW.

**WHITE, Miss Alice** – FL 1870s, London. 1873 (SS 818) *'Niton, IW'*.

**WHITE, George Marlow** – 1817-88, London. 1845 (SS 71) *'The Landslip, Chale'*.

**WHYMPER, Josiah Wood RI** – FL 1840s, London. 1844 (RA 1003) *'Shanklin Chine'*; 1845 (RA 1086) *'Shore at Luccombe'* and 1846 (RA 944) *'Luccombe Chine'*.

**WILKINSON, R. Ellis** – FL 1870s, Harrow. 1877 (RA 71) *'A spring morning, by the Undercliff'*.

**WILLIAM, Charles Frederick** – FL 1850s. London artist. 1852 (BI 124) *'At Undercliff, IW'*; 1852 (BI 165) *'Morning – Bonchurch'*; 1853 (SS 362) *'Hazy morning on the coast, IW'*; 1854 (BI 154) *'Ventnor'* and 1864 (RA 88) *'Bonchurch'*.

**WILLIAMS, Edward Charles** – 1807-81, London. 852 (BI 124) *'At Undercliff, IW'*; 1852 (BI 165) *'Morning, Bonchurch'*; 1854 (BI 154) *'Ventnor'* and 1864 (RA 88) *'Bonchurch'*.

**WILLIAMS, George Augustus** – 1814-1901. An oil entitled *'Near Shanklin'* (Luccombe) was offered for sale by Christie's on 11 April 1989.

**WILLIAMSON, Frederick** – FL 1870-80. His favourite subject was sheep and cattle in the fields at Luccombe Common overlooking the beach and he painted numerous variations of this. 1871 (RA



747) *'Near Bonchurch'*; 1877 (RA 660) *'Near Shanklin'*; 1878 (RA 693) *'Near Luccombe'*; 1888 (RA 737) *'St Lawrence'* and *'Bonchurch Pond'* (c.1870s).

**WILSON, John James Jnr.** – 1818-75. A prominent marine painter he painted many scenes of fishing boats and other shipping against a backdrop of The Undercliff coast.

**WILSON, Thomas Harrington** – FL 1846. He exhibited a view of *'Blackgang Chine'* in that year.

**WIMBUSH, Henry B.** – FL 1880-1908. Henry Wimbush was a prolific landscape artist who was commissioned by the postcard manufacturers Raphael Tuck to produce a large number of views of Island scenes to be reproduced as colour postcards. His light, clear and bright style is particularly distinctive and attractive. However, his watercolours are quite rare as the Tuck repository in London was destroyed in the blitz. 1895 *'Ventnor Cascade'* and 1895 *'Ventnor from the east'*.

**WIMPERIS, Edmund Morison VPRI** – 1835-1900. A prominent early watercolourist, he exhibited three views of Undercliff scenery at SS between 1870 and 1872. 1870 (SS 361) *'On the coast – Puckaster'*, 1870 (SS 371) *'Puckaster Cove'* and 1871 (SS 332) *'Near Ventnor'*.

**WOOD, Lewis John RI** – FL 1830s, London. 1833 (SS 463) *'Lane scene near Bonchurch'* and 1834 (BI 191) *'View near Ventnor'*.

**WOODINGTON, H. P. F.** 1835 *'Steephill Castle'* (lithograph).

**ZEIGLER, Henry B.** – 1798-1874, London. 1848 (SS 43) *'Blackgang Chine'*.

## **Appendix 2: List of proposed art-related community and educational projects in support of ‘Down to the Coast’**

### **1. *‘From Source to Sea’ – Landscape art as a tool to support sustainable river and floodplain management in the East Wight AONB***

#### **1.1. Project Proposal**

This study aims to assess the multiple benefits arising from the use of historical works of art, comprising landscape paintings, watercolour drawings and prints (1770-1950) to support the sustainable management of rivers, estuaries, floodplains and creeks in the East Wight. Such images form a potential qualitative tool that may assist environmental managers, river engineers, ecologists and planning officers in delivering key environmental and sustainability objectives in line with statutory requirements and the latest government guidance.

Historical artworks form variable records as they illustrate the river environment in its more natural, largely unconstrained form, before extensive nineteenth and twentieth century river bank and in-Channel developments, encroachments and modifications took place. Such images, together with documentary material, can also provide a chronology of river change, providing evidence of river use over time. This material could inform consideration of or establish:

- Land-use development within the floodplains of the East Wight;
- Riparian habitat and morphology;
- The storage capacities of floodplains before later developments took place;
- Opportunities for further rivers restoration.

Artworks and historical photographs provide images that stakeholders are familiar with, and which they can relate to when discussing the need for changes and adaptation requirements in the context of climate change and fluvial flooding. It is believed from feedback received that similar advantages to those explored on the coast may be derived if art is used as evidence to support policy proposals, management decisions and public consultations for improvements to the river environment (e.g. habitat or hydromorphology), particularly relating to fluvial flood risk management.

Climate change will undoubtedly exert an increasing influence on the lives of riverside residents, as well as on natural habitats over the next decades by affecting the severity of flooding. The risks posed by flooding are becoming increasingly recognised by the public. Historically, some developments have taken place in vulnerable floodplain locations, and this has increased the risks to both commercial development and residential properties.

Rivers, like coastal zones, have an historical fascination and attachment for many of their residents, as well as for visitors. Therefore, works of art are of immediate interest by offering comparison with the present day situation that is so well known by many riverside residents in the East Wight. In fact, works of art extending back to the late eighteenth century, together with photographs, maps and charts, may provide the only record of river conditions at that time and, depending upon the accuracy of the work concerned, can form a useful benchmark when assessing change over the last two centuries.

The author believes that a substantial, currently under-used archive exists for river environments. This includes historical data that may support the roles of key agencies in terms of addressing, for example, biodiversity issues by taking advantage of the ‘wisdom of hindsight’. In essence, the



scoping study will recognise, through art, photography and cartography, that in past centuries, river landscapes have been affected by human development, often based on largely uninformed practice.

Art can assist by diagnosing the affects of previous river management assessing the nature, scale and rate of change both at the strategic landscape/catchment scale and locally through case study examples. The application of a tried and tested ranking system will provide a methodology for active assessment of the relative value of the artworks, maps and photographic images in terms of our understanding of river evolution, environmental and habitat change in the East Wight.

The findings from the study will provide, potentially, another tool to support measures aimed at improving the ecological status of inland water bodies, land management, as well as the quality of life, and would inform programmes of measures to deliver the European Water Framework Directive's obligations. It would also aim to comment upon river and floodplain change over time, to inform users of processes and to support both landscape/catchment scale management, as well as providing resources to support decision-making and good practice at the local level.

The primary purposes of this proposed study are, therefore, to:

- Scope potential added value of art, photography and cartography relating to the East Wight, as additional qualitative tools to support the sustainable management of water environments in the East Wight;
- Identify key users (e.g. river engineers, environmental managers, scientists and planners, together with stakeholders) and highlight the potential of art to them as a currently under-used resource to support river management, restoration, habitat creation and aesthetic decision-making, taking advantage of the wisdom of hindsight;
- To review the value of art, photography and cartography at both landscape and local reach scale in terms of providing a calibrated chronology and river and floodplain change in the East Wight through the introduction of artworks, which have been ranked for their accuracy;
- To illustrate with striking images the changing natural and built environments along the East Wight's rivers over the last 200 years, including aesthetic considerations;
- To develop a bibliography of those artists and a list of their works which make a particular understanding to fluvial change between 1770 and 1950 in the East Wight, and thereby provide a practical and accessible resource for various user groups.

#### 1.2. Potential Partners

Professor Robin McInnes (report author), Natural Enterprise, Environment Agency, Key Landowners.

#### 1.3. Deliverables

An 80 page report setting out the results of the study, which will be prepared by Professor McInnes in collaboration with the other project partners.

#### 1.4. Budget

Professor McInnes staff time (incl. 50% match staff time)	60 days @ £300	£18,000
Partners staff time inputs		£8,000
Copyrights and consents for images		£500
Artwork graphics and printing		£1,500
<b>Gross budget</b>	<b>(comprising £13,550 partner staff time contributions &amp; £13,550 HLF funding)</b>	<b>£28,000</b>

## 2. **Vistas and panoramas of the East Wight AONB**

### 2.1. Project Proposal

To explore the landscape character of the East Wight Area of Outstanding Natural Beauty, through the eyes of living artists and photographers, taken from six outstanding viewpoints: Ashey Down, Culver Down, Upper Ryde, Nansen Hill at Shanklin, St Catherine's Down at Niton and Upper Bonchurch. Living artists and photographers will learn from historical artworks and photographs how these panoramas were depicted over time. They will take note of the early works of their predecessors over the last two centuries, and provide present day interpretations of the landscape through the four seasons.

The objective of this project is to raise interest in the quality and variety of the AONB landscape. They will arrange an exhibition of the resulting artworks, bringing together historical and present day images to highlight changes in the landscape of the East Wight AONB, and thereby raise awareness of landscape change amongst Isle of Wight residents and visitors.

### 2.2. Potential Partners

Professor Robin McInnes (Tutor), Isle of Wight art societies and photographic societies.

### 2.3. Deliverables

An exhibition of the resulting artwork celebrating panoramic landscapes in the East Wight, an introductory lecture and Powerpoint presentation on the subject by Professor McInnes, a week long exhibition showing the historical images alongside the present day artistic works, a 16 page summary booklet explaining the background to the project, and including a large selection of images.

### 2.4. Budget

Professor McInnes Powerpoint presentation and introductory lecture	2 days @ £250 per day	£500
Staff time input from AONB team	4 days for field visits with artists	£1,000
Professor McInnes arranging exhibition of artistic works and historical images	6 days @ £250 per day	£1,500
Preparation & Printing of 16 page summary A5 booklet		£2,000
Materials for exhibition/Hall hire		£1,200
Staff time for art clubs and photographic societies		£6,000
<b>Total</b>		<b>£12,200</b>



### **3. Fine houses and fair mansions of the East Wight coast**

#### **3.1. Project Proposal**

The aim of this project is to research and describe the history of seaside architecture and development around the East Wight coast from the discovery of the coast in the late eighteenth century up until the present day. In particular the seaside cottage ornées, marine villas and mansions along the coastline from Binstead to Seaview, in Sandown Bay and the Undercliff will be a particular focus. However, the review will consider all the key architectural styles and periods over that timescale. The study will examine how buildings were located aesthetically within their landscape settings, and the contribution they make to the present day landscape.

#### **3.2. Potential Partners**

Local history societies (Ryde, Shanklin and Ventnor), Isle of Wight Society and Professor Robin McInnes and other expert tutors.

#### **3.3. Deliverables**

An illustrated report and exhibition highlighting the quality and variety of the East Wight coastal architecture.

#### **3.4. Budget**

Powerpoint lecture by Professor McInnes/others	3 days @ £250	£750
Recording of buildings of interest on a database, photographic recording	10 days per society @ £250 per day (i.e. 30 days @ £250)	£7,500
Arranging a 2 week exhibition, including hall hire		£1,500
Materials (mounting and framing)		£2,250
Professor McInnes provision of historical images and photographs and preparing exhibition display	4 days @ £250 per day	£1,000
<b>Total</b>		<b>£13,000</b>

### **4. 'Paradise Lost' – Reducing future risk of heritage loss in the East Wight**

#### **4.1. Project Proposal**

This project will explore the loss of historical buildings and sites of environmental importance, over the last century, including an examination of the reasons for their loss. A balanced assessment based upon up to 20 case study examples, which consider the issues surrounding loss of heritage at the time, will be prepared in order to guide decision-making and to support our heritage and historical environments for the future.

#### **4.2. Potential Partners**

The Isle of Wight Society, Natural Enterprise, Professor McInnes and other experts.

#### **4.3. Deliverables**

An 80 page well illustrated report describing examples of heritage and landscape loss and the reasons behind the losses. Conclusions and recommendations on how risks to sites/buildings can be minimised in the future drawing on the wisdom of hindsight. Public consultation and dissemination through an exhibition.

#### 4.4. Budget

Project report – partner time	60 days @ £250 per day	£15,000
Mounting of an exhibition for one week	(including venue hire)	£1,500
Exhibition materials		£500
<b>Total budget</b>		<b>£17,000</b>

### 5. *The Bonchurch Isle of Wight School – Artists and literary figures of the South-East Wight*

#### 5.1. Project Proposal

The South-East of the Isle of Wight, from Blackgang to Shanklin, includes the richest resource of landscape paintings, watercolours, prints and historical photographs of any part of the Isle of Wight coast, and represents one of the most painted locations around the coastline of the British Isles. Over the period from 1830 to 1865 in particular, numerous artists formed a 'school' at Seaside Cottage at Bonchurch. Such a school has never been described or efficiently recognised in published papers to date.

This project will research and record those artists who painted this part of the AONB coastline, and will describe the links with other historical figures (poets, authors and decision-makers of the day) who visited and stayed in the area (e.g. Charles Dickens, Jane Austen, Henry Longfellow, Winston Churchill, Karl Marx and many others). The concept of the Isle of Wight School will be described in a report for the first time, together with a description of the historical associations relating to the south-east Wight, and will recommend how these interesting links can be capitalised most effectively for educational and touristic purposes.

#### 5.2. Potential Partners

Professor Robin McInnes, Ventnor and District Local History Society, Shanklin Chine.

#### 5.3. Deliverables

A comprehensive report setting out the artistic and literary links associated with this part of the AONB, together with a two week exhibition to be located in Shanklin or Bonchurch.

#### 5.4. Budget

Research and prepare the report on the Isle of Wight School of Artists and the literary associations	60 days @ £250 per day	£15,000
Artworks and graphics		£750
Image licences and consents		£600
Exhibition preparation costs		£800
Hall hire	2 weeks	£1,500
<b>Total</b>		<b>£18,650</b>

### 6. *Interpretation of historical artworks by younger school pupils*

#### 6.1. Project Proposal

Following a very successful project in the West Wight, it is intended to invite younger school pupils from three primary schools to consider the physical, environmental/built environment and social changes over time, illustrated through the six different landscape paintings. The pupils will be invited to consider physical change, such as land loss on the coast, environmental change in terms of



development and its impacts on the environment, and social changes, for example, form of dress, transport, property styles and development patterns, and to describe these changes through production of their own artworks, as well as through poetry. The artwork component will be supported by a professional external artist who would hold workshops at each of the three primary schools.

## 6.2. Potential Partners

Three suitable schools to be selected (pupil ages 9 -12) – Tutors - Professor Robin McInnes, Tim Johnson.

## 6.3. Deliverables

A series of artworks and exhibits, which will be mounted and displayed at an exhibition in a suitable location within the East Wight AONB. The outputs will also be included in the final '*Down to the Coast*' report.

## 6.4. Budget

Professor McInnes' time for liaison with schools	6 days @ £250 per day	£1,500
Exhibition event, including room hire		£500
Mounting of the exhibition		£500
Tim Johnson time - six days @ £300/day		£1,800
<b>Total</b>		<b>£4,300</b>

## **7. A-Level art and geography student essay competition – 'What are the lessons we can learn from historical landscape paintings to help better manage and preserve the landscape of the East Wight?'**

### 7.1. Project Proposal

This project proposal is aimed at A-level geography and art students who will be invited to write a 2,000 word essay on this subject. The competitors should demonstrate how they have researched the study background and the reports should be extensively illustrated and well referenced. The study will be introduced through a lecture by Professor McInnes, as previously undertaken in the West Wight very successfully. Professor McInnes will provide a prize for the best essay drawn from three East Wight schools, e.g. Sandown, Ryde and Ryde School.

### 7.2. Potential Partners

East Wight Schools – teachers and pupils

### 7.3. Deliverables

The prize-winning essay, which will be included in the final '*Down to the Coast*' report, a Powerpoint presentation by Professor McInnes on the topic to be described.

#### 7.4. Budget

Prepare and deliver Powerpoint presentation at three Island High Schools	1 day preparation, 3 days for lectures = 4 days @ £250 per day	£1,000
Liaison with schools by Professor McInnes two days per school	6 days @ £250 per day	£1,500
<b>Total</b>		<b>£2,500</b>

### 8. **Art in support of management of the Isle of Wight AONB landscape**

#### 8.1. Project Proposal

This proposal would see the amalgamation of the previous West Wight 'Artscape' project report and the 'Down to the Coast' report to provide a comprehensive and inclusive final report covering the whole of the Isle of Wight AONB landscape. The report would be completed in consultation with consultants appointed to undertake an updated landscape assessment for the Island.

#### 8.2. Potential Partners

The report would be prepared and collated by Professor McInnes into a final document of approximately 200 pages.

#### 8.3. Deliverables

A well illustrated final report

#### 8.4. Budget

Staff time updating and collating the West Wight report and integrating with the 'Down to the Coast' report	20 days @ £250 per day	£5,000
Artwork and graphics		£750
Licences and consents for images		£900
Desktop publishing and printing		£2,000
<b>Total</b>		<b>£8,650</b>