

FARRINGFORD

FRESHWATER

ISLE OF WIGHT

Analytical Record (RCHME 1996) LEVEL III
Report prepared August - October 2008

ADDRESS:	Bedbury Lane, Freshwater, Isle of Wight. PO40 9PE
SITE NAME:	Farringford
MONUMENT TYPE:	Country House
SUB-DESCRIPTOR:	marine residence
LISTED BUILDING STATUS:	I
DATE OF LISTING:	18 th January 1967
LISTED BUILDING Uid:	393058
NMR Unique Identifier:	459498
NGR:	SZ 3373 8617
PARISH:	Freshwater
DISTRICT:	Isle of Wight
LOCAL PLANNING AUTHORITY:	Isle of Wight Council

Research and compilation: R.S.J. Martin BA

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Note on Room Nomenclature

In the report, the rooms of the house are referred to, according to their modern use, rather than their original function. The only exception is the sitting room next to the hallway and main sitting room, which is referred to using its original name, the ante room. The house is furnished with three sitting rooms, so to distinguish between them, the following names have been adopted: the main sitting room on the east of the house is termed the "*drawing room*"; the sitting room next to the latter is termed the "*ante room*"; and the sitting room next to the conservatory is termed the "*lounge room*".

Today	Tennyson's house c. 1871	Original house
Drawing room	Drawing room	-
Ante room	Ante room	Dining room
Lounge room	Breakfast room	?
	Boys' study	
	School room	
Bar room	Dining room	Drawing room
Reception room	Hall area	Library ?
Office area	Service rooms/courtyard	Service rooms /courtyard
Ladies & Gents toilets/ Tennyson's Study	Service rooms/office/store room New Study	Service rooms -
Cellars:		
Tap room/beer cellar	Dairy	Dairy
Store room	Larder	Larder
Wine cellar	Wine & beer cellar	Wine & beer cellar

1.00 INTRODUCTION

- 1.01 Farringford is a Grade 1 Listed Building and was the main domicile residence of Alfred Lord Tennyson, Poet Laureate, from 1856 until his death in 1892. It continued in the possession of the Tennyson family until 1945, when it was sold to British Holiday Estates Ltd, who converted the house into a hotel.
- 1.02 Occupying a level position overlooking land to the north and east towards Afton Down, Farringford is a local landmark, that lies west of Freshwater Bay and south east of Middleton, with Tennyson Down on its south side [Map 1] . Indeed Farringford is tucked under the north side of this steep chalk down, where the sloping land flattens out as it extends northwards. The down is 147 metres at its highest point at Tennyson Monument and ranges down to 75 metres south of Farringford, while the house is only 35 metres above sea level. The area was developed at the very beginning of the 19th century from an area of small pasture enclosures, belonging to a holding called Walls or Farringford, but now called Home Farm.
- 1.03 The original house itself is essentially a large country villa, based on a Georgian plan and Georgian structural principles, but with superficial, cosmetic Gothic features, such as castellated parapets, Gothic arched windows, flattened arch veranda, Gothic porch and internal Gothic ornamentation to doors and cornices [image 01]. The house is constructed in buff-coloured brick in Flemish bond with a slate roof, and rests on a mixed stone foundation.
- 1.04 Farringford is unique on the Island in its style of architecture and its exterior form. Few other Gothic buildings have the same style of windows or porch and there is no other building that has the same lay-out in the form of an extended U. Most Gothic buildings of the 19th century are characterised by a neo-Elizabethan features such as square-headed windows with a drip-moulds above and gables. In a way, Farringford represents a hybrid house, combining the idea of proportion and symmetry of Georgian architecture with the idea of Gothic ornamentation.
- 1.05 Change has taken the form of extensions, rather than any rebuilding. The original house of Farringford has remained relatively intact and is little changed from its initial plan, the only structural change being the repositioning of the entrance from the east to the north side. Over the years there have been a number of extensions such that the original house has become somewhat swallowed up in new additions and the first neat Georgian frontage has been lost. Internally, where change has occurred, it has been in the function rather than the form of the rooms.

2.00 GEOLOGY and TOPOGRAPHY

- 2.01 The southern border of the parish is fringed by a long, high ridge of chalk which extends from the Needles through to Freshwater Bay or Gate and onwards east to terminate at Culver Cliff near Bembridge. The eastern boundary is formed by the River Yar that rises at Freshwater Bay in the south and proceeds in a northerly direction before joining the Solent at Yarmouth. The western edge is represented by cliffs that run from The Needles to Cliff End while the northern boundary is the low slumping cliffs of Norton.
- 2.02 The Freshwater region is very nearly an island, separated by a river estuary that extends northwards from Freshwater Gate on the southern shore of the island as far as Yarmouth in the north. This tidal estuary or creek derives from the River Yar and in effect it cuts the Freshwater presqu'ile off from the rest of the Island. The Yar is tidal as far as Freshwater causeway, south of which it becomes marsh wetland.
- 2.03 The southern half of the parish is dominated by the long, narrow ridge of the chalk downland that runs from east (at Freshwater Bay) to west (at The Needles) along the southern border of this parish. This down is 137 metres at the western end, rises to 147 metres at Tennyson Monument (the site of a former beacon) near the middle and then slopes down to almost sea level at Freshwater Bay. This stretch of downs forms a natural barrier, offering shelter from southerly winds. Otherwise the landscape is characterised by gently sloping land terminating in low slumping cliffs on the west and a gentle slope down to reed beds and mudflats of the Yar estuary on the east.
- 2.04 The geological formation which forms the bedrock of most of the southern area north of the chalk belongs to the Barton, Bracklesham, Thames and Lambeth Groups [Bagshot Beds, London Clay and Reading Beds of White, 1921] The Thames and Lambeth Groups consist mainly of muds and silty muds. Because of the action of folding on the Island, the strata that make up the formations of these groups have been forced into vertical alignments. This means that the Thames and Lambeth formations only form two very thin bands adjoining the north side of the chalk. The formations of the Bracklesham group form a wider band, which starts to broaden out to the west of Home Farm, extending itself north-eastwards towards Freshwater parish church. As a whole, the Bracklesham group consists of sand bodies, which alternate with heterolithic units consisting of finely interbedded muds, silts and sands. It is from the sand bodies within this part of the succession that most of the famous "coloured sands" derive. In the Barton group, there are four formations. There is the Boscombe Sand which consists of fine-grained, well sorted sand. There is the Barton clay which consists of various types of muds, some sandy, some laminated. There is the Chama sand, which consists of blue sandy clays. There is the Becton sand, which consists of white and pale yellow, fine-grained sands.
- 2.05 Farringford and its grounds thus lie predominantly on vertically-aligned sandy strata, although these are interspersed here and there with thin layers of muds, sandy clays and silts. Samples show units ranging from almost pure clay to

mainly sandy soil (75% sand particles; 25% silt/clay). The topography of the area is characterised by land that gently slopes down away from Farringford to the north, west and east. On its north-east side, there is a small knoll at 30 metres. Farringford itself is located on a small plateau of ground at 35 metres, the land rising gently away on its south, while on its west, east and north sides the land falls away gently.

- 2.06 The area is watered by several small watercourses, that have helped to shape field boundaries, roads and paths. The main watercourse in the area is the River Yar that flows northwards from Freshwater Bay. The main stream in the area joins the Yar at Bow Bridge and runs west alongside the main street, School Green Road. This stream is fed by two small watercourses that originate in the southwest of the area. One derives from a spring source, situated near Stonewind Farm, and flows alongside Summers Lane, before turning northeast alongside a footpath to King's Bridge near Freshwater Green. The other source is a spring south of Moon's Hill at the foot of the downs. This stream flows north to Old Bay Road, and then follows this road east, before turning alongside Summers Lane to join the other watercourse at Sheepwash farm. To the south east of the house, there is a small, shallow valley or combe, along which a small stream runs in a north easterly direction towards St. Agnes church. This watercourse arises due south of Farringford alongside the path known as Green Lane.

3.00 ARCHAEOLOGICAL AND HISTORICAL BACKGROUND of FRESHWATER PARISH

- 3.01 Evidence for very earlier human life in the Freshwater area is revealed in the few scattered finds of flint implements (SMR no. 52 - MIW51; 53 - MIW52; 73 - MIW72; & 74 - MIW73). Flint-working sites, consisting of cores, hammer-stones, blades, waste flakes, retouched flakes and scrapers, have been observed in Freshwater and at Freshwater Bay (SMR no. 2551 - MIW2601 & 2552 - MIW2602). A polished stone axe was found in a field west of Bakers Farm in Easton.
- 3.02 Archaeological evidence in the Historic Environment Record shows that Neolithic life was concentrated around the three main rivers of the Island and that there were also significant clusters of activity in the vicinity of the mouths of the four estuaries in the north and in areas along the south coast. The existence of a mortuary enclosure on Tennyson Down (SMR no. 56 - MIW55 - radiocarbon date: 2865 to 2290 cal BC) suggests a settled population, whether dispersed or more nucleated, in the area. Tomalin proposed the existence of a social group in the Western Yar gap, whose territory extended between the mortuary enclosure on Tennyson Down in the west and a long barrow on Afton Down in the east, *"marking perhaps the extent of their forest clearance on the east and west hill slopes of the West Yar gap"*. He continues to note the possible "continuity of settlement areas" from the Mesolithic to the early Bronze Age on the Island, one significant area being the West Yar, where *"activities appear to have centred in an area around the chalk gap"*.

This area has special significance for Farringford as the only way across from Freshwater Isle to the main Island was by way of a ford somewhere between Blackbridge and Freshwater Bay. In this case, the name 'Farringford' is likely to have been an Anglo-Saxon version of an earlier name for the area today between Easton and Freshwater Bay. The unusual wealth of barrows on the Island attests to continuing human activity during the Bronze Age and, in the Freshwater area, like the rest of the Island, they are mainly found on the top of the chalk downland. The SMR records a hoard of Arreton Down type artefacts at Moon's Hill (SMR no.51 - MIW10493). Found in 1942, the hoard includes 3 spear-heads, 3 daggers and 7 flanged axes. The County Archaeologist, Ruth Waller, mooted the possibility that "*this deposition was a founder's hoard or a ritual deposit.*"

- 3.03 There is little evidence of activity in this area during Iron Age or Roman times, but this does not deny the existence of settlements in the area, which may exist under built-up areas. A hoard of approx 250 3rd century coins were found in 1863 in an urn in Farringford. These were mostly copper alloy, although a few were silvered (SMR no. 57 - MIW56). Roman coins, pottery and shale were found during trenching in Gate Lane in Freshwater Bay in 1962 (SMR no. 80 - MIW79). Roman pottery (Vectis ware, BB1 and amphora) was also noted at Freshwater Bay (SMR no.2552 - MIW2602). Included among these finds was a Gaulish silver drachm. South of Alum Bay Old Road, a bead rim and samian base sherd were found by Robert Walker in 1890 (SMR no. 54 - MIW53).
- 3.04 The period from 400AD to 1066 is even more barren in archaeological evidence of human activity for the Freshwater area. However, place-name evidence and the origin of the parish system indicates that Freshwater contained significant and sufficient settlement for a parish to be established, with a mother church, based upon the geographical limits of 'Freshwater Isle'. Although it may have been based upon an earlier form of administrative land unit, the parish of Freshwater, like several other large parishes, was established in Saxon times. On the Isle of Wight, these Anglo-Saxon parishes tended to be very large areas. They generally stretched from the north coast of the Island down to the South coast, so ensuring each parish possessed an amount of each of the different agricultural soil types: the clay pasture/woodland of the north; the chalk downland of the central ridge; the fertile sandstone soil of the south part, suitable for arable; and finally a stretch of north and south coastline. Eight large parishes were originally marked out across the Island: Freshwater, Shalfleet, Calbourne, Carisbrooke, Whippingham, Arreton, Newchurch and most probably Brading. Each of these had a mother-church, sited roughly in the centre and which acted as its social and religious centre.
- 3.05 The Saxon church of All Saints, Freshwater, was one of a group of six Island churches that were donated with various tithes by William Fitz Osbern, Lord of the Island, to the Norman Abbey of Lyre at some time between 1066 and 1071, when he died. There is still a very small amount of Anglo-Saxon fabric in the structure of the church today, although most of the rest of the church mainly dates to the 13th, 15th and 19th centuries. The identification of Saxon

work is based on the Saxon use of long and short quoins in three of the piers in the nave of the church [Anglo-Saxon Architecture, Taylor, H. & Taylor, J., Cambridge U.P, 1965] However, Margham quite rightly points out that “it is likely that the church was rebuilt and rededicated in the late Saxon period or even immediately after the conquest – long and short quoins are an indication of Anglo-Saxon workmanship rather than Anglo-Saxon date.” He concludes that these features can be “seen as part of the phenomenon of the ‘Great Rebuilding’ of England’s churches, which took place in the eleventh and twelfth centuries.” [Freshwater – Man and the Landscape, Margham, J., Proceedings of Isle of Wight Natural History & Archaeological Society, Volume 12, 1992]

- 3.06 Until the 20th century, the whole area comprised a number of scattered small hamlets and settlements, and their dispersed nature only emphasised further the rural, introverted character of this region. The isolated geographical position of Freshwater also reinforced the insular frame of mind of the local inhabitants. Communication with Yarmouth was by means of a rowing ferry; the bridge was not built until 1860. Access by road was only available by a detour to the south across the causeway near Freshwater church or via the shingle neck of land that connected the Freshwater presqu'ile with the Island 'mainland'. The opening of the bridge route via Yarmouth made Freshwater easily accessible and this was further augmented by the opening of the railway route from Newport to Freshwater in 1888.
- 3.07 The majority of the inhabitants were directly or indirectly involved in agriculture, that, in some areas of Freshwater, still remained tied to the traditional medieval strip field system. The 1837 Tithe map [Tithe map] shows that about 80% of the enclosed farmland was under arable cultivation while the Downs still provided rich pastures for sheep. There were several small fishing communities as well as a small amount of employment available in the digging of chalk, sand and tobacco pipe clay. The only significantly substantial houses in the area were King's manor, Afton Manor and Farringford house.
- 3.08 The Freshwater area was still sparsely populated in the 1850s, when the Tennysons bought Farringford. However, the rapid development of Totland and Colwell as seaside resorts in the 1870s and 1880s saw an infilling between the small settlements as buildings sprung up in the central area of Freshwater. Many trades and services were established to supply and maintain the growing number of residents and holiday visitors. The population saw two significant increases: one, accompanying the building of the various forts in the 1860s, and the other in the 1880s.
- 3.09 For detailed account, see Appendix A.

4.00 THE PHASES OF DEVELOPMENT

PHASE 1: *pre 19th century - The Site*

The name ‘Farringford’ occurs in various forms in documents from the end of the 13th century and is clearly based around the word ending *-ford*. Some versions of the

name are spelt with an *e* as the first vowel, while at other times, an *a* is used. This led Kokeritz to surmise that the “*occurrence of a by the side of the more normal e tends to prove that the stem-vowel was ea; æ might be possible, but no suitable etymon with this stem-vowel can be suggested. Farringford may therefore mean ‘the ford of the Fearningas, i.e. the people living in the ferny place’ ...The ford was either at Sheepwash Cottage, to the north of Farringford, or near Blackbridge.*” In this case, Kokertiz was tentatively deriving the *Farr*- element from Old English *fearn*, fern, similar to Faringdon (Berkshire), Farnham (Hampshire) and Farningham (Kent). However, other explanations are equally tenable [see Appendix B]

During the course of the 13th and 14th centuries, the de Ferringford family gradually acquired lands in the Freshwater region, centred on Middleton in Freshwater, which was shared amongst members of that family. Dating from between c.1280 and 1341, there are a number of deeds that refer to land in the Middleton/Sutton area of Freshwater and concern members of the de Feringford family [AC. 95/32.8; 32.11; 32.12; 32.17 & 32.23] Roger de Feringford; Walter de Feringford, Aveline (his wife) and Isabel (his daughter); Walter [junior], Robert, Roger and John (sons of Walter de Feringford, senior); and William de Feringford are the names mentioned. The actual holding of Farringford was relatively small and later became a part of the manor of Brook; it was only in the late 18th century, when Edward Rushworth bought up various properties in the area, that it became a large estate of about 300 acres centred of Farringford.

In 1324, the core of Farringford Farm consisted of a tenement and 15 acres of land [ACC. 95/32/17].

In 1393, William de Ferringford (of Barmeton, Hants.) sold the estate of Farringford to Henry Patrick of Barmeton [BL Add. Ch. 56616]. In 1403, Patrick granted it to his step-son, John Rookley of Brook [BL Add. Ch. 56616-7]. In 1419, John Rookley purchased a tenement at Easton with 21 acres of land from John Mohun or Mowne [JER/SEL/1/19], who also granted him the rest of his lands in Freshwater in 1428 [BL Add. Ch. 56618-9].

John Rookley had inherited a “Moiety of the manor of Brook” in 1390 from his father Geoffrey Roucle or Rookley. When, in 1452, John Rookley died, he bequeathed his half of the manor of Brook to his younger daughter, Joan, and her husband, Thomas Bowerman. The other half of Brook manor was owned by the Gilberts and was finally acquired by Thomas's great grand-son, William Bowerman, in 1566, when he bought it off George Gilbert. The holding of Farringford formed part of Bowerman's half of Brooke.

The Royal Survey of 1559 states, “*Maud Godfrey holdeth by lease of Mr. Bowerman 23 acres and common for 46 sheep. rent 13s. 8d.*” [1559 Royal Survey of the Isle of Wight: Staffs. Co. Record Office, D(W)1778,III,01] A year later, at the manor court of Brook, dated 11 March 1559/60, Thomas Godfrey surrendered 1 messuage and 28 acres in Freshwater but immediately took it again on his own life and that of his son, Nicholas [JER/SEL/8/1]. After the death of Nicholas, it was taken up by Thomas Salter:

1571 Sept. 16

Court Roll of the Manor of Brooke [JER/SEL/8/2]

Brooke infra Insul vect: Curia Willm Bowreman Armiger tent ibm XVI die septembris Anno Regni dne Elizabethhe dei gra Angli ffrannc et Hibine regine fidei defensors et decimo terno

Et modo ad hanc curias venit Thomas Salter et in plena curia cepit extra manus dnd. extraditionis sua ppria per dictius tenementus et xxviii acras terre in tenura dicti Nicholai Godfrey facent et ixutet in ffreshwater vulgarit vocat ffarringfords Habend et tenend per dict tenement et xxviii acras terre [?] suis pertinentiis perfaco Thomas Salter, et Thomas Salter ficatri eius, et Thomas Salter filio per dicti prius ...

Paraphrased: Thomas Salter is admitted to the tenement of Farringfords with 28 acres on the lives of himself, Thomas Salter, his son, and Thomas Salter, his brother.

**1608 Survey of the Manor of Freshwater, Isle of Wight [PRO E315/388]
Taken there on 7 oct. 1608**

*William Bowerman, gent, holds freely a house and certain lands in Farringford viz:
a house and certain land 24 acres
held of the King as of the said manor
Rent £1 - 19s. - 0d.*

1656 Feb. 26 [AC. 95/32.139]

Sub lease

Half an acre of ground part of a close called Sempiehill (4 acres) situated in Freshwater, together with a tenement or cottage and barn, belonging to a tenement of William Bowreman called Farringford which the said Bowreman leased to (1) on 24 July 1643.

- 1. John Wall otherwise Wavell of Freshwater husbandman, & Eleanor his wife (daughter of Abraham Salter late of Freshwater, husbandman, deceased).*
- 2. Henry Salter of Freshwater.*

1662 May 10 [JER/SEL/7/7]

Counterpart lease for 99 years on 3 lives:

John Wall of Farringfords, carpenter

Elianor Wall, his wife, daughter of Abraham Salter of Farringford, husbandman

Thomas Wall, his son.

"... All that his Messuage or Tenement wth Thappurtenances Comonly called or knowne by the name of Farringford Scittuate lying and being in Freshwater aforesaid ..."

- 1. 1 acres lying about the tenement, bounded with the highway on the north and east, the packway on the south and the land, heretofore Abraham Salter, on west*
- 2. 2 acres on the north side of the highway there, with the highway on west, the land heretofore Sir Thomas Fleming (called Priory) on east, and the land sometime of John White on north*
- 3. Calver Close (2 acres) between late Sir Thomas Fleming's land (called Priory) on north, late Sir John Meux land (called Strode) on east, land formerly Thomas Mitchell on south, and land anciently John West on west*

4. *Sempie Hill Close in Middleton (4 acres) having the high way on south and east and the Priory land on west, the land late John Hobson, Esq, on some part of the north and west*
5. *Ashmeade Close (2 acres, in Weston), having the highway on north and south, lands late of the Crown and John Dore on east, late Crown land now Stephen March (Manor of Uggerton) and Thomas Arnold and John Dore on west*
6. *Half an acre in Totland Meade (in Weston), late Crown land on north, formerly John Dore on east, formerly Robert Urry (Manor of Weston) on south and west running towards the sea*
7. *2 acres called Furze-fields (in Weston), having the late Crown land on south, formerly John Day on east, William Bowreman on north, land heretofore John Osbourne and the common there on west*
8. *Common for 60 sheep at the Down and 2 horses and 2 geese at the Green*

1. *William Bowreman of Brooke in the Isle of Wight in the County of Soton Esq.*
2. *John Wall of Farringfords in the parish of Freshwater in the Isle and County aforesaid Carpenter*

Endorsed: "John Wall his Lease expired 1694 by the death of the lives".

1663B/67 Will and inventory of John Wavell of Freshwater, Isle of Wight, Carpenter 1663

An Inventory of the Goods Chattels of John Wavell late of the parish of Freshwater in the Isle of Wight & County of Southton Carpenter deceased & taken praised & vallued by his neighbours William Long? & John Salter the 20th Aug. Anno. Dom. 1663.

<i>Item his weareyng Apparell & the money in his purse</i>	<i>1-0-0</i>
<i>Item in the Hall one table bord & his benche & one cubberd one chaire 4 peeces of pewter 2 brasse pans 2 skillets 2 Joyne stooles & other goods</i>	<i>1-10-4</i>
<i>Item in the buttery the Brasse & drinke vessels & other lumbar in the said roome</i>	<i>1-6-8</i>
<i>Item in the chamber 2 beds & bedsteeds & all thereunto belonging & two coffers & all other goods</i>	<i>0-16-6</i>
<i>Item 1 bullock & 1 pigg</i>	<i>1-15-0</i>
<i>Item the corne upon the ground</i>	<i>2-4-6</i>
<i>Item a lease of a house & certaine lands</i>	<i>30-0-0</i>
	<i>38-13-0</i>

HEARTH TAX

1664 Easton and Sutton
John Wavell 2 hearths 0-0-4

1665 Easton and Sutton
Jo: Wavell 2 hearths

1673 Easton Sutton Tything
John Wavell 2 hearths

1674 Easton and Sutton
John Wavell 2 hearths

On a number of occasions, in the last half of the 18th century, Walls or Farringford formed part of a parcel of properties, that William Bowerman used to obtain a mortgage. In 1774, he entered into a mortgage agreement with William Hardley of Whitwell and Farringford was one of the holdings that, amongst others, formed part of the secured property. Again in 1789, Bowerman mortgaged various properties to six mortgagees, one of whom still remained to be paid off by Bowerman in 1790, when he sold Farringford and Lodges. Of these mortgaged properties, one was Walls Farm [Home Farm] in the parish of Freshwater, containing 20 acres.

The Farringford holding remained with the Bowerman family from the middle of the 15th century until it was bought in 1790 by Edward Rushworth [see Appendix C - Rushworth]. “Edward Rushworth, sometime MP for Yarmouth and Newport, Recorder of Newport, and Mayor of Yarmouth thirteen times, was married to Catherine, daughter and co-heir of the Reverend Leonard Troghear Holmes, manager of the parliamentary interest in the Isle of Wight.”

[Malcolm Pinhorn and Robert Adams, Farringford Before Tennyson.]

1790 Oct. 9 Walls & Lodges [Edward Rushworth papers Box 5]

This Indenture Tripartite made ninth day of October in the ... Year of our Lord one thousand and seven hundred and ninety between

- 1. William Bowreman of Brooke but now of Freshwater in the Isle of Wight in the County of Southampton Esquire*
- 2. Rev. Tovey Jolliffe of Corpus Christi College Oxford*
- 3. Edward Rushworth of Afton House in the Isle of Wight aforesaid Esquire ...*

... and the said William Bowreman hath granted bargained sold aliened released and confirmed and by these presents Doth grant bargain sell alien release and confirm unto the said Edward Rushworth in his actual possession now being by Virtue of a Bargain and Sale to him thereof made by the said William Bowreman and Tovey Jolliffe ...

All that Messuage or Tenement ffarm and Lands commonly called or known by the name of Farringford otherwise Walls situate lying and being in the Parish of Freshwater late in the possession of Widow Lacey and now of Osborne Dore containing by Estimation twenty acres (be the same more or less) together with all and singular Houses Outhouses Edifices Buildings Barns Stables Backsides Orchards Gardens Lands Meadows Pastures Feedings Commons Common of Pasture Woods Underwoods Timber Timber Trees Ways Paths Passages Lights Easements Waters Watercourses Privileges Profits Commodities Hereditaments Rights Members and Appurtenances whatsoever ...

5.00 THE PHASES OF DEVELOPMENT

PHASE 2: 1802 Construction of the Lodge.

All photographs accompanying the text are shown as a number in brackets, thus [01]. The image can be found in the Site Inspection Photographic Images section in the appendices.

The Poor Rate Books for Freshwater parish can be used to identify a building date for Farringford. There are a set of Poor Rate books, kept by Overseers of the Poor, which span the dates 1767-1844 [see Appendix D – Poor Rate Books]. Until 1803, there is no mention of Farringford. The holding, on which Farringford would be built, was called “Walls”, after John Wall, a tenant, who held it in the 17th century. This holding was most probably based on what became Home Farm. It is also clear that no building existed on the site until the present house was built, as both the John Andrews map [1769] and the Ordnance Survey map [1792] show nothing on this site and therefore the commentators, who claim Farringford was built in the 18th century, are clearly wrong [see Map 2 & 3].

In 1803, Edward Rushworth, whose main abode was Freshwater Farm, built (and therefore had to pay a poor rate on) “Faringford Lodge”. In 1804 it is still called “Farringford Lodge”, and in 1805 it is “Farringfords.” During these years, Rushworth was living at Freshwater Farm, also known as Freshwater House, but in 1806, he made Farringford his main place of abode; the house becomes known as “Farringfords Hill” and this remained its name till mid 19th century. This is confirmed by the place of birth of Rushworth’s children: the first seven were all born at ‘Afton House’; the rest of his children were born at ‘Freshwater House’, the last birth of which was 2 May 1804. Furthermore, leases and legal documents of the time consistently refer to Rushworth as “of Freshwater House” until 1806; even in 1805, Rushworth is still described as living at Freshwater House [Rushworth Papers; lease 1 & 2 June 1804, JER/HBY/19/2; lease 26 & 27 September 1804, JER/HBY/46/1; release 27 January 1806, JER/HBY/117/7]

However, adverts in newspapers in 1818, announcing the sale of the house, clearly state that the house was built in 1802, in which case it must have been started in late 1802.

Why did Rushworth not live at Farringford straight away? There is evidence to suggest that he provided the land for his daughter, Elizabeth, and her new husband, James Patrick Murray, to build a home in 1803. It was on 31st January 1803 that they were married in Freshwater. However, in March 1804, James was posted to Ireland. While in Ireland they had three children, who were privately baptised there, but who had public baptisms at Freshwater church: it is clear that they moved fairly often between Ireland and England and had presumably kept on Farringford, until Edward Rushworth took over the running of the house and came to live there in 1806. James and Elizabeth Murray moved to Athlone, in Ireland about 1810, as the next four children were all born there. Murray died at his home, Killenure House, in 1834.

“It seems that when Elizabeth Rushworth married JPM [James Patrick Murray] they were given land on which to build a house by her father Edward Rushworth. This house was called Farringford Hill. When JPM went to Ireland with his regiment they clearly left some bills behind, possibly for completing the house. Edward Rushworth wrote to Thomas Sewell of Newport, Isle of Wight, as follows: “I am greatly hurt by receipt of your letter respecting the taxation of costs. I have repeatedly written to

Murray on the subject and his answers were not at all satisfactory. I shall again write to Col. Murray and press the subject very warmly, adding that if he does not think proper to pay the costs, I shall make the satisfaction from my own purse, which has already undergone privations". The story is confirmed by Lizzie Harvey (JPM's granddaughter) who stated in a letter that her grandfather began building Farringford "which was considered very foolish of him owing to his financial circumstances". She maintained that Elizabeth's father took the building off his hands and finished it. She also believed they had a lawsuit."

[Major General James MURRAY (1782-1834): <http://whobegatwhom.co.uk/ind215.html>]

The above-mentioned letter was written by Rushworth to his solicitors, Sewell, in Newport in 1815. The full text is as follows:

"Farringford Hill - 17th Dec". 1815

Dear Sir,

I was greatly hurt at the receipt of your letter yesterday respecting the taxation of the Costs, I have repeatedly wrote (sic) to Murray on the subject and his answers have not been at all satisfactory, he says, that Mr Carr saw the agreement before it was executed & that he did not object (sic) to the Taxation mentioned therein - that Mr. Davidon could not with consistency tax Thawells' Bill without taxing the Bill of Messrs Carr &c - I totally disagree with him, thinking it was necessary to scrutinize the Bill of an Adversary but not that of Friends who have fully shewn themselves to be such - I shall write again to Colonel Murray & press this subject very warmly, adding that if he does not think proper to pay the whole costs, that I shall make the satisfaction from my own purse which has already undergone great privations." [Rushworth Papers Box 4]

It would seem then that Rushworth had been pressing Murray to pay some outstanding costs and that Murray had been prevaricating to such an extent that Rushworth was having to pay out certain sums of his own money instead. It also shows that Rushworth was becoming increasingly exasperated with his son-in-law. By 1815, Rushworth had been living at Farringford for about ten years, but it does suggest that he may have taken it over due to Murray's laxity.

The building at this stage may have taken the form of a square Georgian style building, for use as a summer house or lodge by Rushworth and his family or by Murray. A typical Georgian window, complete with a flat arch [18.108], can be seen on the west side of the original house, partly obscured by the roof line of the southern wing, which abuts up against it: the edge of this window can still clearly be seen under the roof at the east end of the loft space of the south domestic wing [136]. The window has been in-filled with brick and was the window for a first floor back bedroom. This raises the interesting supposition that the original house was built in the classical Georgian manner and was a square block with flat arched sash windows in the rear, similar to certain designs provided in architectural pattern books of the time [see Appendix E – Regency Georgian Architecture] Charles Tennyson hints at this when he writes about Hambrough "*adding arched tops to fine rectangular windows and filling them with woodwork in the form of Gothic stone traceries.*" It would also suggest that the two service wings (or at least the south wing) were originally only one storey high. There is also evidence in building join lines that both

these wings were about a half as short as they eventually became [see paragraph 13.53]

Although the date of construction is wrong, a letter of 1875 to Alfred Tennyson mentions the builder of Farringford as a Mr. Stephens of Yarmouth: “*I think you may depend upon the [date of] 1806 because I saw yesterday, quite by chance, the carpenter who was apprenticed to “Stephens of Yarmouth” who built Farringford.*” [Letter from Julia Crozier to Alfred Tennyson, 18th May 1875, in possession of owners.] This was John Stephens of Yarmouth, a “carpenter and builder”, who died in 1847 and was buried in Yarmouth. He also built Plumbley’s hotel (now the Freshwater Bay House) for Charles Plumbley of Freshwater, grocer, shortly after 1824. [*The Vectis directory, 1839: FRESHWATER. HOTEL – Plumbly*]

6.00 THE PHASES OF DEVELOPMENT

PHASE 3: 1805 – 1823 *Farringford Hill.*

Farringford aroused little interest or comment in the guide books of the early nineteenth century [see Appendix F – 19th Century Guide Books], the one exception being William Cook’s *A New Picture of the Isle of Wight*, which seemed more concerned with the views than the house itself:

***Farringford Hill:** The seat of Ed. Rushworth, Esq. This elegant, newly-erected edifice, about half a mile from Freshwater Gate, is the residence of Mr Rushworth; as a situation certainly preferable to his more ancient mansion of Freshwater House, which, though spacious and convenient, and surrounded with good gardens and grounds, yet may be thought to yield to the eligible situation of this new house.*

It is a tasteful structure of light brick, in the most cheerful of the Gothic style, placed on the declivity under the high down towards the Signal-house, and facing the whole extent of the island to the eastward. A more commanding situation could not well be chosen, and immediately contiguous is the beautiful display of the island of Freshwater, whose fertile and well-wooded lands appear as an extensive domain belonging to this house, and bounded by the river Yar.

It is finely sheltered from the prevailing south-west winds by the high down behind, and commands a view of the British Channel as well as the Solent Sea (seen in the Plate), separating the island from the Hampshire coast, which forms some very beautiful scenery from the house . The view of Freshwater Gate and Bay, with the whole range of coast to St Catherine’s, is particularly striking. And even from that distance, Farringford appears a conspicuous object. It is distant from Yarmouth about three miles. [William Cooke: A New Picture of the Isle of Wight. London, 1808]

[The illustration appears in second edition of 1812 & 1813 – image 01]

The house was constructed from yellow/buff brick and comprised a central block with two parallel domestic wings adjoining on the west. Charles Tennyson is almost right when he writes, “...it seems that the house, as originally built, consisted only of the rectangular three-storied central block, with the kitchen and some of the other rooms at the back on two stories in the shape of a capital U.”

[Charles Tennyson: Farringford, Home of Alfred Lord Tennyson. Tennyson Society, 1976]

A good idea of the original house [see Appendix G – Original House] may be ascertained from a sale advert for the house, that appeared in The Times of 7th January 1818:

FRESHWATER MANOR, MANSION, and ESTATE,
 Freshwater, Isle of Wight, with 300 Acres of Land attached.—
 To be SOLD by Private Contract, the much-admired MANSION of Farringford-hill, with the Manor or Lordship of Prior's Freshwater, and divers eligible farms, within and contiguous to the same, comprising together about 300 acres of excellent land, situate in the parish of Freshwater, in the Isle of Wight, late the property and residence of Edward Rushworth, Esq. deceased; the Mansion is beautifully situate in an handsome lawn, ornamented by plantations and shrubberies; and commands varied and extensive views over the island, the British channel, the opposite coast of Hampshire, and the New Forest: it was built by the late proprietor in 1302, and finished in the most substantial and best manner; it comprises in the basement, spacious and well divided wine and beer cellars, larder, and dairy: on the ground floor, an entrance-hall, dining-room, 23 feet and a half by 17; drawing-room, 23 feet by 17; library, 18 feet by 16; with handsome statuary marble chimney-pieces, capital kitchen, scullery, butler's pantry, servants' hall, laundry, and convenient closet; 4 excellent chambers, with closets, on the first floor; and 4 corresponding rooms, with a store room, in the attics: there are also 4 servants' sleeping-rooms, over the servants' hall, and laundry; with every description of detached offices adjoining, and a constant supply of excellent water: the stables and coach-house present an handsome elevation, and comprise 6 stalls for horses, with double coach-house, hay-lofts, and servants' rooms over, with washhouse, and brewhouse attached: there are 2 kitchen-gardens, one surrounded by walls, well stocked with capital fruit-trees, in full bearing; the farm offices belonging to the mansion contain bailiff's cottage, spacious barn, granary, cow and cart-houses, stables, cart shed, and dog-kennel, all disposed in the most complete manner; this property is within 3 miles of the market-town of Yarmouth, where there is a post every day, and a constant communication with Lymington, and the opposite coast, and presents beauties and advantages to a purchaser rarely to be met with: the whole is to be disposed of together; but if an eligible offer should be made for the mansion, and any number of acres of land, the proprietors will be disposed to treat for the sale of the same separately; possession may be had of the mansion and lands in hand, as soon as a purchase shall be completed; the farms are in possession of tenants, principally at will. For other particulars, and to treat for the purchase, apply (if by letter, post paid) to Thomas Carr, Esq., Johnstreet, Bedford-row, London; or to Messrs. Clarke, Sewell, and Heart, Newport; at whose office a plan of the estate, and an elevation of the house and buildings, may be seen.

From the front door, a central hall stretched back to the main staircase at the rear of the hall passage. The living room was on the right of this front entrance, while the dining room was on its left. Both rooms were accessed from doors at the front of the hall. Behind these two rooms was located a library, which, judging by the dimensions listed, was where the reception room is today. This conforms very closely to a plan by architect, John Plaw (see “suggested plan for a house, illustrated in Rural architecture, by John Plaw. 1794” in Appendix E - Regency Georgian Architecture). There were four bedrooms on the first floor, and four attic rooms.

The two wings to the rear of this central block contained the domestic areas, from where the servants worked. The north wing contained two stories, while the south wing was originally only a single ground floor storey. These two wings contained the kitchen, scullery, butler's pantry, servant's hall and laundry. From the servant's hall,

a staircase allowed access to four bedrooms for servants above. In Georgian buildings, the domestic rooms were either located in a basement or, in large country mansions, were situated on the ground floor below the first-floor piano nobile, the main living rooms of the family. However, in small and medium-sized houses and villas, it was advised that they should be located at the back and built as low as possible so as not to hinder the views: "The Offices should be extended in a right Line from the building Northwards (proposing the Front a South Aspect) join'd only by a Corridore, and so low built, that the Vista's from the Chamber Windows might not be prevented being seen at the Ends of the House." [Lectures on Architecture. Robert Morris. London, 1734.] The basement at Farringford contained the beer and wine cellars, a larder and a diary.

In the Cooke engraving, the artist has also included what seems to be a small two storey structure, incorporated into the south domestic wing. It is off-set from the building line of the south elevation of the domestic wing and occupies, coincidentally, almost the same position as Tennyson's later 1871 New Study. Part of it has been poorly drawn, as the line that represents the south east corner is missing and thus there is a confusing conflict of perspective. The stone stringcourse of the main house continues along the front of this structure. An arch of the blind arcade on the south elevation of the domestic wing can clearly be seen at the western end of the wing and there is a similar blank arch in the structure itself. That these do not contain windows and are decorative, brick filled arches can be discerned by the artistic convention that Cooke has used for showing brickwork: the same broken line hatching used for brickwork has been used in the arches. Looking at a modern plan of Farringford, it will be noticed that there are two substantial cross walls in the south wing that correspond neatly with east and west walls of this strange structure. These cross walls can be explained as a thickening of the wall to allow the insertion of chimneys and certainly it is clear that at least one contained a chimney.

Charles Tennyson was uncertain about the position of the original drawing-room and dining room in relation to the front door, placing them in two contrary positions in two separate works. In a publication of 1976, he wrote, "*The present drawing room was not part of the original house. The entrance door of this was where the drawing-room fireplace now is, the present anteroom immediately to the south, being the original drawing room. When the new room was built, the entrance was moved round to the north, and the delightful colonnade built along the north front. The change had the odd result of giving the house three rooms on the ground floor, leading out of one another, but it greatly improved the house, for the old drawing room only looked on the copse to the south, while the new room, through its great windows 12 feet high by 16 feet broad, commands one of the most beautiful views in England, Mediterranean in its richness and charm. This was added before the Tennysons arrived, as it was this 'new' view which first attracted Emily.*"

[Charles Tennyson: Farringford, Home of Alfred Lord Tennyson. Tennyson Society, 1976.]

However, in 1955, he had written, "A sketch of 1812 shows the drawing room to the right of the front door. Tennyson used this room as his dining room, as the cornice, fireplace, and doors are of superior decoration. Both the front rooms had two windows, the one facing north east through the alcove, the other east and south. The present drawing room contained two dummy windows on the outside, and it was

proposed that the one on the north wall should be reopened. But the supposed buttress on the roof behind the dummy gable was a chimney. When they opened the wooden back of the central mass they found that it had in fact been a fireplace. The portico was moved out to where the window is and the front hall passage extended. A room or hall was made on the north side, and possibly another on the south. The alteration would have taken place between 1812 and 1853. Another possibility is that the present drawing room was originally an entrance hall, if so there would have been a fireplace at each end."

[Charles Tennyson, *The story of Farringford, formerly the home of Alfred, Lord Tennyson*. British Holiday Estates Ltd. Freshwater, 1955.]

After much correspondence and research, Rev. Millar rightly concluded, *"If we look at the sketch (in your book) of 1812, we enter the front door, and find the drawing-room on our right (not on the left as you suggest). My reason for this is that the room, which the Poet Laureate used as his dining-room, has far better decoration, both as regards the cornice, the fireplace and doors, than any other room on the ground floor. The room to the left of the front door was the dining room, since our ancestors always placed this room as far from the kitchen as possible, so as to avoid the smell of cooking. What is now the front hall would have been the study or work room where the Master of the House could interview his Retainers and the room which is now the Bar, would have been the Morning or Breakfast-room. Both the two front rooms had two windows, the drawing-room North and East through the alcove; the dining room, East and South. The East window through the present Drawing-room door & book shelves, which has now, unfortunately been blocked up."* [M. Corr. 1955 April 28] His conclusions are further supported by the typical floor plan of a house this size, suggested by John Plaw in his *Rural Architecture of 1796* [see Appendix E - Regency Georgian Architecture]. In addition, the room measurements of the original house further confirm this (see Appendix G – Original House).

"Some time before Tennyson acquired the house, there had been built on the east side where the original entrance had been, a large drawing room, and on the west there were two storied wings to house the kitchen and other offices, so that the house assumed the shape of the capital letter "U". Along the northern front to which the entrance had been transferred when the drawing room was built, were erected a Strawberry Hill Gothic porch and long colonnade, ..."

Charles Tennyson, *Stars and Markets*. Chatto & Windus, 1957.

"An ancient Retainer led us through an outer and inner hall, lined with books, then through an anteroom full of engravings & etchings, & from it - through a closed door, into a sort of dark closet where, as we could dimly see, hung on a row of pegs, several familiar garments in long black folds, and as many large floppy felt hats.

A door on the opposite side brought us at last to our destination - a cosy little room filled like the others with books & pictures. ... The room was empty, but tea-things stood on the table. ...

He [Alfred Tennyson] made off through the door - Mrs. Coleridge following. We girls hesitated - but he came back to say "You come too" so we all trooped after him through the same dark closet - through the ante room, & from it into the drawing room - a large room - with bay windows looking on to the lawn."

Visit to Freshwater April 1886 [Ella Coltman's journal] among the papers of Mary Coleridge, poet in Eton College Library.

At some point before 1819, the park around Farringford on its north and east side was created by engrossing a number of enclosures that had existed previous to it. These can be seen on the 1793 Ordnance Survey map. The new amalgamated ground was known as the "Lawn".

29 April 1819 Bargain and Sale [Edward Rushworth papers Box 5]

... the said Catherine Rushworth ... Doth bargain and sell unto the said Robert Gibbs his executors Administrators and Assigns All that the Manor or Lordship or reputed Manor or Lordship of Freshwater otherwise Pryors Freshwater in the Isle of Wight aforesaid with the Rights Members and Appurtenances thereof And Also All That Messuage or Mansion house with the Offices and other Outbuildings Shrubberies and Gardens thereunto belonging commonly called or known by the name of Farringford Hill situate in the parish of Freshwater aforesaid and late in the occupation of Edward Rushworth deceased ... And also All Those Lands adjoining to the said Dwellinghouse and Garden hereinbefore described formerly divided into several inclosures and called or known by the respective names Newcastle, The Two Acres, The Four Acres, Lockery Cross Field, Barn Bull, Hither Prospect Ground, Bramble Hill, Warne Close and Does Field but now thrown into one and called or known by the name of the Lawn containing by measure Twenty acres two roods and thirty five perches (be the same more or less) and now in occupation of the said Catherine Rushworth ...

- 1. The Honourable Catherine Rushworth of Farringford Hill in the Isle of Wight in the county of Southampton Widow*
- 2. Robert Gibbs of Thorley Farm in the Isle of Wight Gentleman*

"In October 1817 Rushworth died and by early 1821 his widow had sold the estate to Henry Shepherd Pearson of Lymington Hampshire who, by 1825 [sic], had sold it to John Hambrough (1798-1861) of Pipewell Hall Northamptonshire." [Malcolm Pinhorn and Robert Adams, Farringford before Tennyson, 1967]

In fact, Henry Pearson owned Farringford for only a couple of years before selling it to Hambrough in 1823 [see Appendix D – Parish Poor Rate].

7.00 THE PHASES OF DEVELOPMENT

PHASE 4: 1823 – 1844 Additions by John Hamborough

The east drawing room extension was added during the period 1837 – 1853. This can be established from comparing the Tithe map of 1837 (on which it is **NOT** shown) with the 1863 Ordnance Survey (on which it is clearly shown) [see Map Image 3A & 4].

"In or before 1825 the house was bought by John Hamborough who added the Gothic embellishments and extended the house westwards, creating most of the present frontage. This dates largely from 1825 – 33. Further east is the wing based on the older house, to which John Hamborough gave a new elevation. In 1844 he sold the estate to Reverend George Turner Seymour.

It was no doubt Hamborough, later (1833) to commission James Sanderson to design Steeplehill Castle at St. Lawrence who, as Sir Charles Tennyson noted, allowed the Gothic revival to touch Farringford “adding arched tops to fine rectangular windows and filling them with woodwork in the form of Gothic stone traceries. Shutters and interior panelling had Gothic motifs too, and about the roof...were very incongruous stone battlements”. On the east side, where the original entrance had been transferred when the drawing room was built, was erected a Strawberry Hill Gothic porch and long colonnade...” Even the Home Farm was improved. Pigsties were built “in the best Strawberry Hill manner, with a narrow covered corridor, which one entered and left through wooden archways with ecclesiastical traceries...”

Pevsner, Nikolaus and Lloyd, David, The Buildings of England, Hampshire and the Isle of Wight Penguin, 1967.

Although misguided and totally erroneous, Charles Tennyson speaks of a belief that “visitors often think that the ruined arcade near the south-west corner of the house is a relic of the old monastic buildings.” He goes on to deny this saying, “the “ruin” has never been anything else but what it is now, having been erected in the grounds as a piece of romantic ornament in accordance with an absurd but rather engaging fancy of the Gothic Revival, which was well under way when Farringford House was built.” This well may be true of a previous original structure on the site but it is clear that the present stone wall (the “ruined arcade”) is tied into one of a pair of gate-posts, that used to present a back entrance to the house off Green Lane. The 1837 tithe map shows this wall and entrance clearly on the same alignment [see Map 3D]. The gate-post itself is made of stone with 19th century brick dressings and is tied into the stone wall, which has only one plain lancet window remaining.

John Hambrough of Pipewell Hall in Northants bought the Farringford estate in 1823 [see Appendix D - Parish Poor Rate], and later in 1828 bought the estate of Steeplehill near Ventnor. In 1833 work started on building a house in the form of a ‘Gothic castle’ at Steeplehill and on its completion in 1835, John Hambrough relocated there in that same year and the focus of his attention accordingly switched to Steeplehill Castle. In fact, he may have been living in the Ventnor area before this date: there is a notice for the sale of “Farringford Hill” in the Hampshire Telegraph of 1832.

ISLE OF WIGHT.

MARINE RESIDENCE *in the Parish of Freshwater.*
FOR SALE by **PRIVATE CONTRACT**,—
FARRINGFORD HILL, a substantial well-built **MANSION**, erected within a few years on a pleasing and chaste elevation, seated on a fine commanding eminence planned with every convenience, forming a most desirable and compact Residence, on a moderate scale, fitted up with considerable taste, in complete order, and fit for the immediate reception of a family of the first respectability; standing in a lawn richly studded with timber, ornamented by thriving plantations and presenting a park-like appearance, with excellent offices of every description, and upwards of ninety six Acres of **LAND** of the highest fertility; together with the **Manor of Priors, Freshwater**, comprising the well-known **Freshwater Downs**, of 150 Acres. The House commands views of the **British Channel**, the **Hampshire Coast**, and **Southampton Water**. The roads are excellent; distance from **Newport** eleven miles, **Yarmouth** three miles, from whence is a daily **Steam-packet** to **Lymington**, and three times a week to **Portsmouth**.
 To view, apply to **Mr. Squire, Yarmouth**, and to treat for the purchase, to **Messrs. Sewell, Hearn, and Sewell, Newport, Isle of Wight**.

[Hampshire Telegraph, 1832 Aug. 20; Issue 1715.]

Failing to find a buyer, by 1836, the house was offered to buy or to let:

FARRINGFORD HILL, ISLE OF WIGHT.

TO be **SOLD** or **LET**, **FURNISHED** or **UNFURNISHED**, with **Immediate Possession**,—The capital **MANSION** called "**FARRINGFORD HILL**," in the **Parish of Freshwater**, in the **Isle of Wight**, either with or without the whole or part of the adjoining **Lands**.
 The **Mansion** is calculated for the reception of a family of the first respectability.
 The **Lands** consist of about 90 Acres, exclusive of the **Down**.
 The **Estate** is situate about three miles from the **Market town of Yarmouth**, from whence there is a daily **steam packet** to **Lymington**.
 For further particulars, and to treat for a **Lease** or **Purchase**, apply to **Messrs. Sewells, Solicitors, Newport**, or to **Mr. Joseph Squire, Yarmouth, Isle of Wight**.

[Hampshire Telegraph, 1836 Sept. 5; Issue 1926.]

The house was still being advertised for let in 1839 [Hampshire Telegraph, 1839 Oct. 14; Issue 2088]. By 1841, Farringford was occupied by the gardener and his family: Henry and Ann Groves and their eight year old daughter, Emily [Census 1841]. In 1844, Rev. George Turner Seymour [see Appendix H – Rev. Seymour] purchased Farringford and Middleton off John Hambrough:

Agreement [JER/LTF/1] 1844 May 2

Sale and purchase of a mansion house called Farringford Hill, with coachhouse, stables, brewhouse, other outbuildings, gardens and appurtenances; Manor of Priors, and parcels of lands at Freshwater

1. *John Hambrough of Steephill Castle, esq.*
2. *Rev. George Turner Seymour of Farringford Hill, clerk*

It may have been the marriage of Seymour's eldest daughter, Marianne-Billingsley, to R.B. Sewell of "Millbrook" (sic), Isle of Wight, in 1840, that induced Seymour to look to purchase a place on the Island. [The Gentleman's Magazine by Sylvanus Urban, Gent. Vol. XIV, MDCCCXL July - December. London, 1840.] It may have been the Sewells who suggested Farringford to Seymour, as they were the agents offering it for sale. In August 1846, another of Seymour's daughters, Jane, married John Coleridge at Freshwater church.

It has already been noted that the drawing room addition on the east was built during the period between 1837 and 1862. It has also been established that John Hambrough had moved to Steephill Castle in 1835 and rented the house out until 1844, when he sold it to Rev. Seymour. The wooden surround of the fireplace, which seems to emulate the west façade of Winchester Cathedral is consistent with the Gothic tastes of a clergyman. It would seem therefore more likely that Rev. Seymour was the architect of the east drawing room.

The Seymours were certainly living there by 1850:

"To the right, observe Farringford Hill, the property of John Hamborough, esq of Steephill."*

** Now the residence of the Rev G Seymour.* [Barber's Picturesque Guide to the Isle of Wight. New Edition, 1850.]

This addendum does not appear in the original edition of 1847.

This is supported by the 1851 Census, which lists the Seymours as resident at Farringford:

Name	Age	Birth date & place
George T. Seymour ,	aged 59,	abt 1792 Freshwater, Hampshire
Mary Seymour ,	aged 56,	abt 1795 Freshwater, Hampshire
Henry F. Seymour ,	aged 24,	abt 1827 Freshwater, Hampshire
Emily C. Seymour ,	aged 17,	abt 1834, Freshwater, Hampshire

"Before the poet's occupancy it was let to an eminent judge, who made it his summer residence. On his leaving it, the place was offered for sale, and the Laureate, attracted by the picturesqueness of the surrounding country, purchased it, ..."

[The Homes and Haunts of Alfred Lord Tennyson Poet Laureate, George G. Napier. Glasgow, James Maclehose & Sons, 1892.]

Around 1853, Farringford was being let out as a holiday home to "Baron A." and his family. The identity of Baron A. can be traced to Edward Hall Alderson, a Baron of the Exchequer from 1834. The reference to "Marchioness of S." is the Marchioness of Salisbury, Alderson's daughter, Georgina, who married Robert Gascoyne-Cecil, 3rd Marquess of Salisbury. There is the suggestion that around this time, in common with other houses let for the summer, that Farringford was somewhat uncared for as the Rev. H. R. Haweis, in his memoirs, remembers walking up the "*neglected grass-grown gravel*" drive, when visiting the Tennysons in 1854.

“One autumn, when I was at Freshwater, an old house, Farringford, with a rambling garden at the back of the downs, was let to Baron A. – an eminent light of the Bench – and his charming family. I forget how they discovered my existence, but I dare say Lady A. and the young ladies found the place rather dull, and they were not the people to neglect their opportunities.

Lady A, with her beautiful grey hair, her sweet and dignified smile, and a soul full of musical sensibility, received me with the most flattering cordiality. The eldest young lady, now the Marchioness of S., I remember seeing once or twice only at Farringford. Table turning was all the fashion then. The Farringford circle was divided on the question, but the old baron was a sceptic.

We all sat around a heavy dining table one day, and the thing certainly began to go round, and was only arrested in its course through a large bay window by the hurried breaking up of the circle. I didn’t turn any more tables at Farringford, but Lady A used to beg me to come as often as I could and play. The Farringford music was not strong, as to pianoforte playing at least, but the youngest daughter, Miss M, little more than a child, had a sweet voice and seemed to me altogether an angelic being, and between them they managed to get through some of my easiest accompaniments.

...

Soon after the A’s left Farringford, it was taken by the Poet Laureate.”

[Rev. H.R. Hawes: My Musical Life. W. H. Allen, 1884.]

<p>Baron A. was the Honourable Sir Edward Hall Alderson, Baron of the Exchequer (1787 – 1857) He was called to the Bar in 1811 and became Judge of the Court of Common Pleas in 1830. He was appointed Baron of the Exchequer in 1834. His daughter, Georgina Charlotte Alderson, married Robert Arther Talbot Gascoyne Cecil, 3rd Marquess of Salisbury, who became Prime Minister as Lord Salisbury. He died in 1857 in London.</p>
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Tennyson’s Discovery and Leasing of Farringford (1853-1856).

“Alfred went to Bonchurch to his friends the James Whites, Edmund Peel and Feildens. From them he heard of Farringford as a place that might possibly do for us. He went and found it looking rather wretched with wet leaves trampled into the lawn. However, we thought it worth while to go and look at it together.” [Emily Tennyson’s Journal, October 1853.]

“The railway did not go further than Brockenhurst then and the steamer, when there was one from Lymington, felt itself in no way bound to wait for the omnibus which brought as many of the passengers as it could from the train. We crossed in a rowing boat. It was a still November evening. One dark heron flew over the Solent backed by a daffodil sky.

We went to Lambert’s, then Plumley’s Hotel smaller than now. Next day we went to Farringford & looking from the drawing-room window, thought ‘I must have that view’, and so I said to him when alone. So accordingly we agreed with Mr Seymour to take the place furnished for a time on trial with the option of purchasing.” [Emily Tennyson’s Journal, October 1853.]

“In 1853, when Alfred and Emily Tennyson came to the house, the view was even more beautiful than it is today, for the trees in the park were lower, there were no houses visible either by Freshwater Bay or on the slopes of Afton Down and that splendid hill was not yet scarred by the Military Road. It was this view from the drawing room window that determined the Tennysons to take Farringford which, relatively small though the house then was, seemed a considerably larger place than their means justified.” [Charles Tennyson: Farringford, Home of Alfred Lord Tennyson. Tennyson Society, 1976]

“On 11th November 1853, Tennyson agreed with the Seymours to rent Farringford for two pounds a week furnished, on a three year lease with an option to buy.”

Hyland, Paul, Wight. Gollancz, 1985.

November 25th 1853

“A great day for us. We reached Farringford. It was a misty morning & two of the servants on seeing it burst into tears saying they could never live in such a lonely place. We amused ourselves during the autumn and winter by sweeping up leaves for exercise and by making a muddy path thro’ the plantation into a Sandy one.” [Emily Tennyson’s Journal, October 1853.]

Tennyson rented Farringford from 1853 to 1856.

8.00 THE PHASES OF DEVELOPMENT

PHASE 5: 1856-1892 *Additions by Alfred Lord Tennyson.*

Rev. Seymour was already living in Clifton, near Bristol, and probably had been living there since 1852, when he started letting Farringford as a holiday home, first to Baron A. and then to Alfred Tennyson. In 1856, Seymour finally sold Farringford along with a sizeable estate called Priors Freshwater [see Appendix I – Priors Freshwater] to Tennyson:

1856 Dec. 2 [JER/LTF/2]

Conveyance

Manor of Priors, mansion house called Farringford Hill with coachhouse, stables, outbuildings, gardens etc. and other lands and premises in the parish of Freshwater.

- 1. Rev. George Turner Seymour of Cornwallis Crescent, Clifton, near Bristol, clerk.*
- 2. Alfred Tennyson of Farringford Hill, esq.*

“By 1856, Alfred’s earnings from his writing alone amounted to more than £2,000 a year. He was able to buy the house, park and farmland of Farringford for £6,900.”

Paul Hyland, Wight. Gollancz, 1985.

The dilatoriness of Seymour irritated Tennyson to such an extent that he started to have doubts about ever managing to purchase Farringford. In March 1856, he wrote to his friend, Sir John Simeon:

“Seymour is the most uncourteous animal I ever dreamed of, or Estcourt the most lazy (we are now (it's being 9 weeks since I first mentioned the matter to Estcourt)) obliged to warehouse the furniture in our old Twickenham house in London. ... Have

you seen E? I shall have to give up this place out of pure disgust at the conduct of Seymour I expect."

Letter to Sir John Simeon c. 20 March 1856 in The letters of Alfred Lord Tennyson, volume 2 1851 to 1870. Edited by Cecil Y. Lang and Edgar F. Shannon, Jr. Clarendon press, Oxford. 1987.

In fact, the family had to wait for Seymour to remove his furniture and this added to the chaotic state. In May 1856, Tennyson wrote to his aunt, "... *we are in the midst of a packing bustle, things tumbled about here and there - my landlord being about to sell his furniture: preparatory to my buying the place: ...*"

Letter to Elizabeth Russell May 19, 1856 in The letters of Alfred Lord Tennyson, volume 2 1851 to 1870. Edited by Cecil Y. Lang and Edgar F. Shannon, Jr. Clarendon press, Oxford. 1987.

Several days later, Seymour was still there:

"The Seymours still in the house, the entrance room nearly impossible from packages, and the drawing-room, stripped of pictures and some of its furniture. Alfred told the Prince there was to be a sale and apologised for the confusion ...

The sale is fixed for the 27th or the 28. Mr. Seymour means to put all those iron rails into the sale, which I fear will cost us an additional hundred pounds or two."

Emily Tennyson to George Venables, 21 May 1856 in The Letters of Alfred Lord Tennyson, volume 2 1851 to 1870. Edited by Cecil Y. Lang and Edgar F. Shannon, Jr. Clarendon press, Oxford. 1987.

And so on 27th and 28th May, Rev. Seymour auctioned much of his furniture and effects at Farringford, before the Tennysons installed their own.

ISLE OF WIGHT.
FARRINGFORD HOUSE, FRESHWATER.
Furniture, 40 dozen of fine Old Port Wine, 55 dozen of
Iron Fence Hurdles, and Effects.
TO be SOLD by AUCTION by Mr. FRANCIS
PITTIS, on the Premises, on Tuesday, May 27th,
1856, and following day at Twelve o'clock, the
EQUIPMENT of the above Residence, by direction of
the Rev. G. P. SEYMOUR.
Comprising the usual Furniture for dining and draw-
ing rooms, library, 10 bed rooms, and servants rooms
and offices, 40 dozen of very superior PORT WINE,
bottled in 1839 and 1850; 55 dozen IRON HURDLES,
Settle Stones, and Timber Hand Thrashing Machine,
Flour Mill, and numerous Effects to be described in
Catalogues which may be obtained at the Hotels, Fresh-
water; George Hotel, Yarmouth; Angel, Limington;
Fountain; Cowes; Pier Hotel, Ryde; and of the Auc-
tioneer, Newport and Ventnor.

[Hampshire Telegraph 1856 May 24; Issue 2955.]

"Before the Tennysons could really take Farringford over as their home, there was a good deal to be done. Their own furniture had to be substituted for that which they had been using, and the house had to be redecorated.

It was a delightful moment when on a sunny afternoon in May 1856, they saw their favourite crimson sofa and other belongings set out in the sunshine, against the ivy-covered stable wall. Alfred repeated the song which he had just made for Enid, "Turn, Fortune, turn thy wheel". On May 13th, "in the midst of all confusion while all imaginable things strewed the drawing-room, and the bookshelves were bare and the chairs and tables dancing." Prince Albert arrived unannounced. He went all over the place, seemingly charmed with everything he saw, and left carrying a large

bunch of cowslips which had been gathered in the park by one of his attendant gentlemen, and which he said he would have made into cowslip wine for the Queen.

That evening, Alfred and Emily moved to a house in the neighbourhood (The 'Red House', afterwards called 'High Down Villa' and then 'Lockersby') in order to leave Farringford for the decorators. On June 23rd, an exquisite summer evening, they walked up to the back door through the kitchen garden where Alfred picked a rose for Emily.

During the next fifteen years or so, Tennyson gave Farringford the form which, subject to the inevitable modifications of time and circumstance, can still be traced today. He made little alteration during those early years, though some time during the 1860s the little attic study became his dressing room and the ground floor room next to the conservancy his study."

Tennyson, Sir Charles Bruce, Farringford, Home of Alfred Lord Tennyson. Tennyson Society, 1976.

"Tennyson always told his friends that Maud paid for Farringford. This was partially true. The figure of over £2,000, which he received from Moxon in 1856, went towards the purchase price. Not all the money came from Maud however. In 1854, Tennyson bought £1700 worth of East Lincolnshire Railway shares...with the help of the money from his shares and from Maud, Tennyson eventually put up the asking price for Farringford, which had now risen to over £6,000."

Ormond, Leonee, Alfred Tennyson. Macmillan, 1993.

"April 24th, 1856.

This morning a letter came from Mr G. S. Venables saying that Mr Chapman pronounced the title of Farringford good. We have agreed to buy, so I suppose this ivied home among the pine-trees is ours. Went to our withy holt: such beautiful blue hyacinths, orchises, primroses, daisies, marsh-marigolds and cuckoo-flowers. Wild cherry trees too with single snowy blossom, and the hawthorns white with their "pearls of May." The park has for many days been rich with cowslips and furze in bloom. The elms are a golden wreath at the foot of the down; to the north of the house the mespilus and horse-chestnut are in flower and the apple-trees are covered with rosy buds. A. dug the bed ready for the rhododendrons. A thrush was singing among the nightingales and other birds, as he said "mad with joy." At sunset, the golden green of the trees, the burning splendour of Blackgang Chine and St Catharine's, and the red bank of the primeval river, contrasted with the turkis-blue of the sea (that is our view from the drawing-room), make altogether a miracle of beauty. We are glad that Farringford is ours."

From the diary of Emily Tennyson cited in Tennyson, Hallam, Alfred Lord Tennyson. A Memoir by his Son. 2 volumes. London: Macmillan & Co., Ltd., 1897.

The first problem the family encountered was the poor state of the drains, and by July 1856, Emily was describing them as "*bad as they have never been before.*" [Emily Tennyson's Journal, July 1856.] Consequently, in November and December of that year, the first major work carried out by the Tennysons involved extensive work on the drains at Farringford.

In May 1859, bay windows (Emily Tennyson calls them “*oriel windows*”) were put in to the attic rooms [image 02], thus converting them from low-ceilinged, dark rooms into the much lighter, open rooms of today. [Emily Tennyson’s Journal, May 1859.]

In 1863, during one of Tennyson’s absences (York, Harrogate, Ripon and Fountains Abbey?), Emily supervised further alterations to the house but what these were is unknown. (Emily Tennyson’s Journal, 1863 Sept. 14: “*To my delight and thankfulness, A. is pleased with the alterations I have made during his absence and immediately orders the completion of my plan.*”)

In 1864, during another of Tennyson’s absences (Brittany?), Emily set to work having “*the back staircase altered and a grand arch made.*” This may refer to one of the arches in the hall as in July of that year, she writes, “*I am very glad that he likes the alterations I have made in the hall.*” [Emily Tennyson’s Journal, July 1864.] It is relevant to note that the internal arches built at Freshwater Court (a house built by local builder Kennett, who also built the New Study at Farringford) are smaller versions of those at Farringford, suggesting that Kennett also built these. The back staircase can possibly be identified with a staircase that is now concealed by a false wall, adjoining the bathroom suite of the northwest main bedroom [see paragraph 13.45]. This is most likely the staircase that Emily Tennyson mentions in her diary in 1864, when she noted, “*I am very busy getting the back staircase altered ...*” [Emily Tennyson’s Journal, 27 June 1864.]

In 1868, during Alfred’s visit to Portugal, Emily again supervised the insertion of a small dormer window [still extant] into the west wall of Tennyson’s attic study. (William Allingham, March 17, 1868: – “*Walk to Farringford. Upstairs. New window in corner of study. T. said “I have desired it for years, sixteen years, done while I was away.”*”) This window provided views in a westerly direction towards Moon’s Hill and the Downs above The Needles.

In 1871, it was decided to build a new study or library to contain Tennyson’s overflowing book collection. This was built by Kennett, a well-known Freshwater builder, who was also responsible for building many other houses in the area. Like the main body of the house, it is built using a similar yellow brick and in Flemish bond. To obtain a view to the north, large windows were inserted in the north wall, but to allow an uninterrupted vista, a central section of the roof of the south servant’s wing opposite had to be cut away and a flat roof built instead. Although the original roof of the north wing was replaced by the present second storey, it too presumably would have required the same alteration.

The study was heated by a large fireplace, still extant. At a later date, secondary double glazing was fitted and central heating arrived in the form of pair of pipes that encircled the whole room at skirting board level.

9.00 THE PHASES OF DEVELOPMENT

PHASE 6: 1892-1939 Additions by Hallam Tennyson.

The one substantial addition that Hallam Tennyson made was the construction of a large, second storey over the north wing, which today constitutes the front of the house. The date of this extension is unclear but it is usually referred to as a nursery

suite. Hallam and his wife, Audrey, had three sons: Lionel Hallam, the famous cricketer, 1889 – 1951; Alfred Aubrey, 1891-1918; and Harold Courtenay, 1896-1916. It is conceivable that this wing was therefore built to provide additional space for their young sons and the use of the word “nursery” would suggest a date before Hallam left for Australia in 1899. He returned from service in Australia in January 1904, by which time the boys would have been too old to need a nursery. Indeed, decent-sized bedrooms, for lodging guests were somewhat lacking, a fact acknowledged by Emily in 1856, when she wrote to George Venables, “We should have to ask you to put up with a small room. We are very badly off for bedrooms.” [The letters of Alfred Lord Tennyson, Vol. 2. 1851 to 1870. Edited by Cecil Y. Lang and Edgar F. Shannon, Jr. Clarendon Press, Oxford. 1987.]

In a letter of 1951, Rev. Macdonald-Millar wrote that he had heard that “*the overhanging second floor on north wing was built after Hallam Lord Tennyson returned from Australia c. 1905.*” [M. Corr. 1951 Oct. 17] However, by 1955, he had corrected himself and was noting that “... *the upper, overhanging storey on the North side was put after 1892 - no doubt by Hallam, Ld. Tennyson.*” In the same letter, he adds, “... *I understand that the overhanging N wing part was built by Hallam, Ld. Tennyson, after 1896.*” [M. Corr. 1955 April 5] A photo of Farringford from the south by F. N. Broderick, taken in 1894, shows no sign of the second storey. [The Tennyson Album, Andrew Wheatcroft, London, Routledge, 1980.] However, in 1897, a picture [image 07] appeared in an article on Tennyson in The Century magazine [Vol. LV. No. 2 December 1897] that showed the second storey had been added by that year. The extension must therefore date to between 1894 and 1897.

This second storey addition is constructed from yellow/buff brick, in stretcher bond on the south side and Flemish bond on the north side, and uses two cantilevered, I-section, iron joists to support the main brick structure. These two iron joists emerge on the south side of the structure and project some eight inches beyond the south façade. They sit on what was once the wall plate of the former north wing.

On the north side, an iron joist, supported by the latter two cross joists, runs the full length of the new wing. The north façade, instead of being in line with the flat north façade of the original house and north wing, is allowed to project about an extra three feet beyond, thus producing an overhanging storey and requiring the structural support of the longitudinal iron girder, that runs along the front of the north façade. The result is a clumsy, awkward-looking elevation, the appearance of which is worsened by the additions at the west end, which show poor abutment lines (not tied in); brickwork of a different colour; and a poorly-executed, structurally-weak extension with an iron girder and incongruous iron post as support. At some point, the 19th century veranda has needed strengthening with a buttress due to the added stress imposed by this second storey.

The actual phases of extensions at the west end have resulted in a somewhat awkward-looking, and structurally unsound development [see Map 8] The 1862 Ordnance Survey Map clearly shows the veranda along the north side of the house. It also reveals that the north and the south wing have been joined at the western end with a passage and there is back entry through a porch, which is still extant. The conservatory runs along the south side. On the 1898 Ordnance Survey Map, the south conservatory has been truncated by Tennyson’s new study. A small single storey L-

shaped extension has been wrapped around the northwest corner and butts up against the back porch. Hallam Tennyson's second floor has been added on the north wing but extends only as far as the end of the veranda. Between 1898 and 1907, it would seem that a storey in orange brick was built above the L-shaped ground floor extension but extended several feet out on the north side. In order to allow light to the ground floor window at the end of the main wing, this part of the extension was carried out on a jetty, supported by one iron post. The orange brick is incongruous with the buff brick of the original building and all the other extensions and might suggest this was added, while Hallam was away in Australia during the period 1899 to 1904 and was therefore not able to supervise the alterations himself. By the time of the 1907 Ordnance Survey Map, a west wing has been built at the same height as Hallam Tennyson's second storey over the 1898 L-shaped extension. The old back porch had never been load-bearing and therefore was not tied into the fabric of the main building. However, once the extra two stories of this west wing were built above it, it required an iron girder to be placed laterally across its entrance and into the adjoining walls to carry the load. Two buttresses were required at some date to support the extra load on the west end of the house caused by the addition of Hallam's several extensions: one supporting the veranda and the other on the pier at northwest corner supporting the orange brick first floor extension. In addition, an extra wing was added to the south west corner next to Tennyson's 1871 study in buff brick and castellations.

Hallam also seems responsible for adding the supported bathroom annexe on the south east corner, which is accessed from the main south east bedroom. The 1898 Ordnance Survey map shows the original angled corner, similar to the north east corner of today. The 1907 Ordnance Survey map shows a square corner at this point, suggesting that the annexe had been built by that date. However, a photo [image 09] included in a brochure (*Tennyson and the Isle of Wight*, A. Pratchett Martin, 1898) clearly shows this annexe addition, which can therefore be dated to the last part of 1898.

"After the death of Lady Tennyson in 1896, Hallam and his wife Audrey continued to make Farringford their home, which since their marriage in 1884 they had shared with the poet and his wife. They were responsible for the building of a nursery suite over the north porch and colonnade while the light wood panelling in the ante-room adjoining the conservatory was brought over from Australia where Hallam became the first Governor General from 1902-1904."

Elvin, Laurence, Farringford. A Short Guide. Farringford Hotel, 1981.

"Just about the time when I joined the staff of the Dunlop company, my uncle Hallam, Lord Tennyson died (in 1928), leaving me one of his Executors. The responsibility of dealing with Farringford was considerable, for the dark, rather dilapidated old house – "Wuthering Heights, Augustine Birrell called it – could not be brought up to modern standards of living without substantial expenses. Moreover, it was by no means certain that my cousin, the cricketer (Lionel, Lord Tennyson) would be willing to live in it, even when the improvements had been made.

During the next few years, my wife and I had to make several visits to Farringford, and from 1933 to 1935 we made it our holiday home, as my cousin did not live there and the place was suffering from lack of supervision. I was very glad that my three

sons should have this chance of getting to know the place, and the time we spent there brought me much happiness, both for this reason and through the renewal of old memories and associations.

Our residence there helped me carrying out the duty of going through all the family papers, including a large correspondence with many of the most famous personalities of the Victorian age, the poet's proof sheets and Trial books and a considerable number of fragmentary MSS, some published, some of unpublished work, and some early drafts of work subsequently revised. These MSS included hardly any completed scripts, as my uncle had already given most of these to Trinity College, Cambridge and other libraries." [Charles eventually placed most of this material with Harvard, and also used them to write his study of Alfred, much of this researched in the London Library during lunchtimes away from his desk at Dunlop.]

Tennyson, Sir Charles Bruce, Stars and Markets. Chatto & Windus 1957.

"Farringford was closed during World War II; happily it was not occupied by troops or others so its valuable contents remained intact."

Elvin, Laurence, Farringford. A Short Guide. Farringford Hotel, 1981.

"My life long interest in the life and work of Alfred Tennyson came about as a result of a visit, in 1949, to Farringford House with Elizabeth, where Mr. Waters, the Tennyson's old retainer, allowed us to look over the building, and where, in the poet's study, we passed a large part of the day taking inventory of his relics, books and pictures. After his son Hallam's death in 1928, the place went to rack and ruin for 11 years, and the rain penetrated the roof. Mr Waters and his wife attempted the upkeep of the building, but the prospect was a grim one. In time Mr Waters collected the poet's belongings together for the museum (see postcard of around this time) but these were then held by the Trustees at the bank."

Richard Hutchings, Love of an Island (County Press nd)

From 1935, Farringford was being advertised to let in the newspapers by Knight, Frank & Rutley, of Hanover Square, London. These adverts continued up to the war.

FARRINGFORD,
FRESHWATER, ISLE OF WIGHT.
Close to the Bay, with a wonderful South aspect and wide sea views.
ADJOINING TENNYSON DOWN.
For over 40 years the home of the Poet Laureate, Alfred Lord Tennyson.
OCCUPYING a delightful and secluded position, and containing two halls, 4 reception rooms, ballroom, conservatory, 4 best and 5 secondary bed rooms, ample servants' bed rooms, 5 bath rooms.
Company's electric light and water.
Ample Stabling with men's rooms. Garage.
Beautifully timbered grounds, lawns, large kitchen garden, and a small park.
To be Let Furnished for Six months.
Golf Course within $\frac{1}{2}$ mile.
Agents :—Messrs. Knight, Frank and Rutley,
20, Hanover Square, W.1.

*By Direction of the Trustees of Lord Tennyson
The Farringford Estate
Residential and Agricultural Estate of 235 Acres*

The House includes 2 halls, 4 reception rooms, ballroom, 4 best and 5 secondary bedrooms, 5 bathrooms, ample servants' rooms and usual offices.

Companies' electric light and water.

Garage. Stabling.

Timbered grounds, kitchen garden and small park.

The Estate includes Farringford Farm and buildings, The Terrace House, Baker's Farmhouse and 16 other small Houses and Cottages.

Actual and Estimated Rental about £1,044 P A

Agents: Messrs. Frank & Rutley, 20 Hanover Square, W1.

The house was still being advertised in 1940 in The Times by Messrs Knight, Frank & Rutley:

<p><i>By Direction of the Trustees of Lord Tennyson.</i></p> <p>FARRINGFORD ESTATE.</p> <p>Freshwater Bay, 3 miles from Yarmouth, I. of W.</p> <p>AN ESTATE OF 235 ACRES</p> <p>with Residence, 5 reception, 4 best and 5 secondary bed rooms, 5 bath rooms, etc.</p> <p>Co.'s electricity and water. Garage. Stabling.</p> <p>Grounds, kitchen garden, park.</p> <p>FARRINGFORD FARM,</p> <p>Terrace House, Baker's Farmhouse,</p> <p>16 houses and cottages.</p> <p><i>Actual & Estimated Rental of about £1,044 p.a</i></p> <p>FOR SALE, or Residence might be let.</p> <p>Messrs. Knight, Frank and Rutley. (F.9118.)</p>
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10.00 THE PHASES OF DEVELOPMENT

PHASE 7: 1945 -1963 Hotel: Thomas Cook.

At some point, probably at the end of the war, in 1945, the Trustees for Hallam Tennyson employed Francis Pittis & Son to act as agents for the estate. On 10th August 1945, British Holiday Estates Ltd. acquired the whole of the "Farringford Estate, Freshwater" from the Trustees [Letter from Francis Pittis & Son to H.M. Customs, BT 243/297 Purchase of Priors Freshwater] and the house was converted into a hotel.

The first advert to appear in The Isle of Wight County Press appeared in July 1946 and announced that the hotel was also open to non-residents:



[Isle of Wight County Press, Saturday 20 July 1946, No. 3216, Vol. LXII]

Adverts were also placed in the national newspapers. It is clear that the produce of the kitchen garden and Home Farm were being used to supply their own hotel kitchen.



[The Times, 28 Oct. 1946]

In 1945, a group of cottages were built to provide separate accommodation for guests. A report was submitted by Clough William-Ellis, architect, describing the project as “*a projected hotel colony at Farringford, Isle of Wight.*” [RAIL 648/121 – see Appendix J - Williams-Ellis Report 1945] By 1946, these cottages were ready for the public:



[The Times, 11 June 1946]

“*In the grounds are six cottages for visitors. They are by Clough Williams-Ellis and Lionel Brett.*”

[Nikolaus Pevsner and David Lloyd: The Buildings of England, Hampshire and the Isle of Wight. Penguin, 1967.]

The 1948 Telephone Directory lists the Farringford Hotel number as 312, while the number for guests was 304.

A large water tank was erected on the west side of the main block on the flat roof over the back landing to the second storey. The glass-roof extension in the central courtyard was built as a “*glass-topped serving-pantry*” by the hotel between 1946 and 1952, when first mentioned in correspondence. [M. Corr. 1952 Jan. 17 & 1952 Jan. 10] This is now an office area. The new dining room addition [image 04 & 05] was made in 1952 as Rev. MacDonald-Millar speaks about having to dine in the conservatory because the ‘the “dining-room” of the hotel was being re-modelled [M. Corr. 1952 Jan. 10]. This took the form of a ground floor, single storey brick extension on the south side of the ‘ball room’, the full length of the new study block. The windows were in the same style as Tennyson’s study above with a frieze with a similar motif immediately above the heads of the windows. On the east side, french windows gave access to the garden. A flat roof was ringed by a castellated parapet in keeping with the rest of the eave-lines.

11.00 THE PHASES OF DEVELOPMENT

PHASE 8: 1960 – 1990 *Hotel: Fred Pontin.*

11.01 In May 1960, Sir Fred Pontin bought the hotel:



[The Isle of Wight County Press, 14 May 1960]



[The Times, 20 June 1960]

- 11.02 Very shortly after Pontin took over the hotel, extra dining capacity was added in the form of a large modern single story extension on the south side of the 'ball room' at ground floor level [image 06].

"The S frontage is confused, owing partly to accretions since circa 1960. Its ground floor is obscured by a single storey range. The upper floor is in somewhat gaunt buff brick, with simple battlements to match the earlier parts."

Pevsner, Nikolaus and Lloyd, David, The Buildings of England, Hampshire and the Isle of Wight Penguin, 1967.

- 11.03 In 1980, Coral (including Pontins) was bought by the brewer Bass. In 1987, Graham Parr and Trevor Hemmings, a multi-millionaire racehorse owner, purchased Pontins for £57.5 million, becoming major shareholders. In 1989, they sold it off for £115 million to the UK beer and leisure group Scottish & Newcastle.

Alpine soft drinks, which Pontin had bought, purchased Farringford Hotel in the 1980s and the company became known as Farringford plc. In the early 1990s, Trevor Hemmings subsequently bought Farringford at 4p a share, when it was a loss-making shell company. The company owned Farringford hotel and a number of pubs.

In 1997, Parr and Hemmings set up Arena Leisure, changing its name from Farringford plc, to manage Lingfield Park, a racecourse. Subsequently, Arena acquired further racecourses: Folkestone, Wolverhampton, Southwell, Worcester and Royal Windsor.

- 11.04 On 15th November 1999, in order to help reduce the Company's debts, Arena Leisure sold off Farringford Hotel for a cash consideration of £950,000, to a consortium, made up of Lisa Hollyhead, Dean Hopkinson and Rachael Fidler. *"Three young Island people have bought the historic Farringford Hotel for the price in the region of £1 million. Former Wight Training and Enterprise employees Dean Hopkinson, 30 and Rachael Fidler, 32, joined forces with accountant Lisa Hollyhead, 29, to purchase the 20-bedroom hotel which for many years was owned by Sir Fred Pontin."*

The purchase price and cash for planned refurbishments was raised partly from private and public backers from the mainland, who wish to remain anonymous. The hotel, which sits amid parkland and a nine-acre golf course, was the home of Alfred Lord Tennyson from 1853 until his death in 1892. The house was sold by the Tennyson family in the 1940s and converted to a hotel.

The new owners completed the purchase of the hotel from Arena Leisure plc on Monday, after about two years of negotiations. As well as its literary links, the hotel has strong connections from the days when it was owned by Sir Fred, the holiday camp magnate. Former Grand National winner Specify is buried in the grounds.

Mr Hopkinson, former head of finance at WTE, and his partner, Miss Hollyhead, who live in Hill Lane, Freshwater in a converted church said they had been looking to invest in a business since arriving on the Island a year ago. Miss Fidler, a partner in the adjoining Farringford Farm, set up the new

deal partnership on the Island, and had been involved in local hotel management prior to that. Miss Hollyhead was the accountant who negotiated the management buy out of the Kenwood factory in July.

The trio now plan to realise the full potential of the hotel, particularly concentrating on business tourism. "We aim to go up-market and move into the conference market and look further into the wedding market" said Miss Hollyhead. They were planning to make some structural changes to the restaurant."

[IW County Press, 19. Nov. 1999, 'Island trio buy Farringford Hotel for £1 m.']

- 11.05 Rebecca FitzGerald bought Farringford in 2007 and is in the process of restoring the building to its late nineteenth century state, with 21st century comforts, and reinvigorating it as a crucible for the arts.

12.00 ARCHITECTURAL AUDIT (EXTERNAL)

Survey dates: 28 Aug. 2007, 27 Jan. 2008, 1 Aug. 2008, 25 Sept. 2008, 15 Oct. 2008.

All photographic images are given a number in square brackets, thus [12.71]. This relates to the *Site Inspection Photographic Image Sheets*. The first number (before the point) relates to the number of the sheet; the second number after the point refers to the number of the image. So [12.71] means **image number 71 on sheet 12**.

Images in the form of old photographs, engravings, postcards or images from period books are given a reference number preceded by the word 'image', thus [image 01]. These images can be found in the section entitled *Images*.

Maps and plans are given a number preceded by the word 'map' or 'plan' and can be found in the section entitled *Map_Plan Sheets*.

- 12.01 The original house was a square main structure with two thin parallel wings running off from its west side; its plan thus resembled a large U [see Map image 3C]. The elevations were constructed in Flemish bond using a predominantly buff-coloured brick, although variations range from a light yellow through to light grey. The main perimeter foundation walls [01.01] are carried up to ground floor base level and form the outer walls of the cellars. They are constructed in coursed squared blocks from a mixture of local stone (blocks of Bembridge Limestone, Upper Greensand and ferruginous sandstone from the Bracklesham Beds). Buff brick was used for the exterior walls, that were visible to the public, while internal walls have made use of cheaper red bricks. The external wall is constructed from a double skin: the outer skin uses buff bricks in a double brick layer in Flemish bond, while the inner skin is another double brick layer, also in Flemish bond, but made with red brick [27.156].
- 12.02 The main roof is an M-shaped ridged structure in a slate covering, while the roofs of the domestic wings were formed from a long ridge roof covered again in slate. The double gable ends of the roof are hidden behind a joined gable in the shape of an isosceles trapezoid and so the roof is hidden from view [01.02]. Originally a rudimentary castellated parapet ran along the front of the house (the present east side and this is still extant) [image 01] and the back of the main block (the west side; only half extant). This style was copied in the various later additions to the house. However, from pictures, it is clear that

the two domestic wings were never furnished with castellations - both roofs terminated in plain eaves. The gable ends of the house are covered in buff mathematical tiles [23.137], which formerly covered the north and south gable elevations, down to the ground floor bay roof.

- 12.03 The south and north side of the main house each have a two storey projecting bay. Originally these were only ground floor bays with a projecting stone string course, with a drip groove, running about 18 inches below the eaves [image 01]. The original eaves line of the original pent roof, which covered the bays behind a low parapet, reveals itself as a visible change in brick colour between the original bay (light yellow, buff brick) and the first floor addition (light grey, darker buff brick [01.03]. The first floor of this bay is not tied into the main building, as a visible join line from the top of the ground floor bay up to the parapet is evident.
- 12.04 Each bay elevation consists, on both storeys, of a pair of Gothic four-centred arched window openings. Each of these contains a frame with a pair of four-centred arched sash windows with Gothic tracery [glazing bars in the form of a series of three interlacing Gothic arches] and a quatrefoil ornament set in the head of the wooden frame [01.04]. These windows follow a similar 18th century pattern to that of windows shown in pattern books of the mid 18th century, a style based on the Early English style of stone tracery, found in Medieval religious architecture [The builder's companion, William Pain, 1769; Ancient architecture, restored, and improved, Batty Langley, 1742 - images 10 & 11] , only in the case of the Farringford examples, they have been depressed and widened. These are typical Gothic windows of the late eighteenth and early nineteenth century Regency period and can be found in buildings in Britain from about 1750 to 1820. In between the pair of Gothic windows on the north bay ground floor is a half-width arched opening consisting of only one four-centred arch window, but with the same tracery as the main windows. A similar window was inserted into each canted side of the bay [01.05]. On the west side, both these windows have been blocked up due to superimposed additions (the conservatory and the north porch) [01.06 & 59]. In between the pair of Gothic windows on the north bay first floor is a small rectangular window, which lights a small passage between two bedrooms, but which is now used as a walk-in cupboard. The south bay has a small square window between the two main Gothic windows, now totally concealed by the climbing magnolia and this was the original arrangement for both sides. It would seem that, when the passage in the ground floor bay between the two northern rooms was blocked off, the half size arched window was inserted to provide a view for the alcove area that developed from the former passage.
- 12.05 On the first floor of the east front, there were three bedroom windows, consisting of arched openings, each containing only one four-centred arch window with the same tracery as the ground floor windows. The north and south side at first floor level originally had no windows [image 01], the first floor bedrooms being lit by windows on the east and west side (flat arch window). But at a later date both the ground floor bays were raised to the attic level and windows of the same form and style as the ground floor were inserted [image 03]. The roof of this two storey bay is a slate pent roof with a

wide lead gutter. This flat gutter is ringed by a castellated parapet of similar style to the original parapet on the east front of the house.

- 12.06 The original attic windows were narrow rectangular openings in both the north and the south gable ends. However, Alfred Tennyson raised the ceilings in these attic rooms and inserted French windows, producing the frontage of today. The false attic windows on the east front are narrow rectangular openings, filled with carved wooden Gothic ornamentation mimicking the patterns found in 18th century friezes [02.07]. They all have Elizabethan-type drip moulds in timber around the top edge [02.07]. The centre window has a quatrefoil in the centre flanked by a pair of diamonds containing a symmetrical leaf motif. This central window is flanked by two windows, whose ornamentation is different. This pair of windows both have a central quatrefoil between a triplet of arched frames containing a carving in the shape of a pole or tower, that is the same as those above the north porch.
- 12.07 On the north front of the house is a buff brick veranda consisting of five depressed arches, including keystones surmounted by a simple castellated parapet [02.08]. The brick used in this are different in colour to those of the original house, being slightly more grey in colour [similar to the bricks used in the first floor for the north and south bays]. However, the west end of the veranda has not been tied into the fabric of the main house.
- 12.08 Sandwiched between this and the north bay of the main house, and projecting slightly beyond the line of the veranda, the porch consists of a flat roof with shallow canted ends, the whole supported by four columns of bunched shafts [02.09]. The front of this porch is surmounted by a frieze: a series of arched frames, which contain an alternating pattern of a diamond and a tapering pole or tower with staged rings. On top of this, there is a further battlemented parapet, but each castellation contains a hollow quatrefoil. The columns are a very similar to those shown in a pattern book of 1753 by Batty Langley [image 08]. The porch and the veranda both have stone slab paving. The construction of this porch necessitated the infilling of the northwest window of the north bay of the main house [01.05].
- 12.09 On the west corner of the veranda, a buttress in buff brick has been erected to support the veranda's west wall from lateral forces, induced by the addition of a large third storey on the north wing [02.10]. Against the west pier of the c.1900 hanging storey in the north west corner, a further buttress was deemed necessary to cope with the structural stresses that excessive, super-imposed extensions had caused in this corner of the building [02.11].
- 12.10 The fenestration of the north domestic wing underneath the veranda consists of a confused number of archways and window openings, running along the ground floor of the north wing, and confirms two phases [02.12]. The windows are similar to the Gothic windows of the main building and were required when the veranda was constructed [02.13]. At irregular intervals, there are narrow, tall arches that have been in-filled with brick [03.14], which seem to have correspondence with similar in-filled arches in the south wall of

the south wing. These now find themselves inside the conservatory [03.15]; one of these arches has been truncated by a wall Tennyson's 1871 library/study extension. These tall arches are in fact a blind arcade and the present arrangement and state of the arches and windows suggests that the original domestic wings only had windows facing into the intervening courtyard. The outside walls were fitted with narrow tall arches surely as ornament.

- 12.11 On the east side of the house (original frontage), there is an extension of buff brick in Flemish bond with false gable ends on the north and south side [03.16]. This was built to provide a more spacious drawing room and more convenient views. To this end a large bay window is situated on the east side, allowing easterly vistas. The two ground floor windows, that originally flanked front entrance, have now been inserted into the south and north ends of this extension, but are 'false' windows in that they have simply been let into the north wall but provide no opening into the drawing-room - they are simply ornamental [03.16].
- 12.12 The roof of this drawing room is composed of a slate hipped roof with an adjoining flat roof. The north false gable is said to have concealed a small chimney stack, which formerly connected with a fireplace at the end of the drawing-room. It is most likely that this has been confused with a small chimney stack that runs up the exterior of the front facade near the north east corner of the main building. It has been cut off just above the flat roof over the drawing room. It would seem that it led down to a small fireplace in the north west corner of the drawing room. The Rev. Macdonald-Millar speculated that there may have been "*originally a fireplace in the north end of the drawing room where the bookshelves and alcove arches were later built.*" [1955 Sept. 4] Indeed, in 1956, an exploratory survey was carried out by Thomas Cook & Son to ascertain whether there was a secret passage behind the main fireplace in the drawing room, as the children had maintained. A compartment was found on the north east side of the main house (the north west side of the present drawing room) which led into the cellar. However, this turned out to be the north cellar window that had been blocked up when the drawing room was built. Despite this, another fire-place was "discovered behind the book case at this north-east (sic) corner, which as you know backs on to a dummy window." [Letter from George Pile, Acting Press Officer for Thomas Cook & Son to Sir Charles Tennyson, 23 Feb. 1956, Tennyson Research Centre] This fire-place is most likely to be the one that connects with the chimney breast on the north east corner of the main house. The stone string course of the main original building has been copied and extended around this extension.
- 12.13 The three first storey front bedroom windows have now undergone alterations: the southern window has now been in-filled to allow for the small bathroom annexe on the south east corner (inserted in c.1897) [03.17]. The central window remains in its original form, while the northerly window has been converted into a small narrow bay with French windows opening onto the roof.

- 12.14 The two main chimney stacks are in buff brick and are positioned in the valley between the two hipped roofs and are equidistant from the gable ends.
- 12.15 The one substantial addition that Hallam Tennyson made was the construction of a large, second storey over the north wing, which today constitutes the front of the house [03.18]. This second storey addition is constructed from yellow/buff brick, in stretcher bond on the south side and Flemish bond on the north side, and uses two cantilevered, I-section, iron joists to support the main brick structure. These two iron joists emerge on the south side of the structure and project some eight inches beyond the south façade [03.19]. They sit on what was once the wall plate of the former north wing. On the north side, an iron joist, supported by the latter two cross joists, runs the full length of the new wing. The north façade, instead of being in line with the flat north façade of the original house and north wing, is allowed to project about an extra three feet beyond, thus producing an overhanging storey and requiring the structural support of the longitudinal iron girder, that runs along the front of the north façade. The result is a clumsy, awkward-looking elevation, the appearance of which is worsened by the additions at the west end, which show poor abutment lines (not tied in); brickwork of a different colour; and a poorly-executed, structurally-weak extension with an iron girder and incongruous iron post as support. At some point, the 19th century veranda has needed strengthening with a buttress, due to the added stress imposed by this second storey.
- 12.16 The north and the south wing have been joined at the western end with a passage and there is back entry through a porch, which is still extant [04.20]. Hallam Tennyson's second floor has been added on top of the north wing but extends only as far as the end of the veranda [04.21]. By 1898, it would seem that a small single storey L-shaped extension in orange brick and in stretcher bond [04.22] had been wrapped around the north west corner of the north wing (the original wing extended about nine feet beyond the end of the veranda and at this point the concrete pseudo-plinth, that runs round the exterior of the main house ends [04.23]). Underneath its west face, the end of the original north wing has been extended out several feet westwards in buff brick and in stretcher bond to support the extra width of the new floor above [04.23]. The north face of this L-shaped addition extended several feet out on the north side. In order to allow light to the ground floor window at the end of the main wing, this part of the extension has been carried out on a jetty, using two wooden joists, supported in the middle by one iron post and at the end by a brick pier in buff brick [04.24]. The west window (segmental arch) of this orange brick extension has now been blocked up [04.25]. The north window on the first floor is a segmental arch opening with a square wooden frame containing a copy of the Gothic windows of the main house [04.24]. The window in the old wing underneath contains two square timber casement windows of six lights each in a pointed segmental arch [04.24]. The orange brick is incongruous with the buff brick of the original building and all the other extensions and might suggest this was added, while Hallam was away in Australia during the period 1899 to 1904 and was therefore not able to supervise the alterations himself.

- 12.17 The west wing is the same height as Hallam Tennyson's second storey and has been erected over the L-shaped extension [05.26]. It is built in buff brick in stretcher bond and has Gothic windows in imitation of the main building. The old back porch has an iron girder placed laterally across its entrance and into the adjoining walls to carry the load. Two buttresses at the north west corner support the extra load on the west end of the house caused by the addition of Hallam's several extensions: one supporting the veranda and the other on the pier at northwest corner supporting the orange brick first floor extension.
- 12.18 In addition, an extra wing has been added to the south west corner next to Tennyson's 1871 study. This is a two storey block in stretcher bond, using buff brick, with the occasional salmon pink brick [05.27]. Original windows still exist on the first floor. These are segmental brick arch openings, in which pointed arch casement windows, with Y-shaped tracery and simple spandrels, in square wooden frames, have been inserted. These resemble the Gothic windows of the rest of the house, although without the ornamental details. A small bowed, filling timber section completes the head of the window. The ground floor windows have been replaced with more modern timber or uPVC casement windows. A hipped slate roof is hidden behind brick parapet, topped with castellations, made from brick and rendered in cement, in mimicry of the older parts of the roof.
- 12.19 On the south side of this, a modern kitchen extension in modern buff brick has been built with a flat, felted roof. When this was built, the chimney breast on the west wall of the New Study was removed up to first floor level and the remaining base of this chimney stack was stepped inwards towards the wall with noticeably more modern bricks, although bricks with a similar firing colour pattern were used. On the west side, there is a small, windowless lean-to extension in modern red brick.
- 12.20 The north wing was originally a two-storey building but is now a three-storey structure. The top story was added 1898. The original wing is in buff brick and Flemish bond and is fronted by a veranda. The roof of the veranda was extended halfway up the facade of the original first story, such that the latter has effectively become an entre-sol [03.18]. The windows of this story open out onto the veranda roof. The windows over the porch area are square casement windows with wooden window frames, as are all the original windows in the domestic wings. This fact would therefore suggest that the Gothic windows of the ground floor of the north wing were a later addition, most probably inserted at the same time as the veranda was built. The remaining windows of the entre-sol above the veranda are Gothic arched windows with spandrels, inserted into square-headed openings. All the windows of the entre-sol sit immediately below the former roof line of the original wing, betrayed by two lines of projecting brick courses. The window under the oriel would appear to be a later addition as the Gothic arches [both outer frame and tracery] has slightly more width and depression than the other windows. In addition, different coloured and newer mortar around the opening suggests a rebuild.

- 12.21 The second story is cantilevered out on a set of three H-section cast iron joists which run transversely through the whole width of the north wing, aligning perpendicularly to the axis of the north wing and emerging on the south side. On top of these iron joists, one long iron joist, running longitudinally along the forefront of the second story, supports the mass of the story. In the middle of this story, there is a small projecting wooden oriel, containing two pointed arch windows with ornamented spandrels on the front. Round the top of this oriel, there is an ornamented frieze in a similar style to the one above the windows of Tennyson's new study extension on the south side. The remaining windows are Gothic arched windows, in imitation of the original windows in the main house, but these have been inserted into conventional openings with a flattened segmental arch, therefore necessitating the insertion of spandrels in the top corners.
- 12.22 Like the north wing, the original south wing had no windows on its south elevation, but instead, it had tall, narrow arches, spaced irregularly along its face. These were in-filled with brick and would seem to have been purely for ornament. At a later date, possibly when the veranda was constructed along the north front, a conservatory/greenhouse was erected along almost the whole of the south side with closely-set straight parallel glazing bars [image 02]. That this was built at a different date to anything else is suggested by the fact that red brick was used for this rather than the usual buff brick [image 02]. When Tennyson's new library/study was built in 1871, this necessitated the truncating of the greenhouse/conservatory to its present length, nestling between the new study and the south bay of the main house.
- 12.23 In buff brick and in Flemish bond, this new study extension is a rectangular structure attached alongside to the west end of the South domestic wing [05.28]. However, while it uses good buff bricks on the front, on the rear elevation, poorly burnt bricks of buff with square/rectangular salmon pink or orange patches have been used and this is even more evident on the west side. On its south side, it has a bay window with Gothic windows matching those of the main house. The string course of simple wooden Gothic design runs along between the windows and the eaves and has been continued along the elevation of the south domestic wing above the greenhouse/conservatory until it meets the wall of the south bay of the main house [05.29]. A red brick chimney-stack is extant on the east side of the north wall, but identifying the fireplace, to which this was connected, has proved difficult. This has been cut off at first floor level; it has been stepped inward at its base. There is no evidence of a chimney breast inside the roof space of the south service wing or on the wall at first floor level. The majority of the body of the chimneystack is set back into fabric of the New Study such that most of it emerges from the roof of the New Study. This would suggest that the fireplace opens out in either the study or the ballroom. However, there is a possibility that this chimney is connected with an arched feature under the small staircase up to the ballroom [see paragraph 26.150], which is on the same alignment as the chimneystack.
- 12.24 The stringcourse is a timber frieze with a repeating pattern of quatrefoils set in a circular shape. This has been set immediately below the eaves of the

original roof and above the windows [05.29]. Above the frieze there is now a two and a half feet parapet topped with a row of concrete castellations. The parapet and the frieze were erected at the same time as the new study in 1871. Also in that year, new windows were inserted into the first floor elevation above the conservatory [compare image 02 & 05.29]. The original window was one long square-headed casement window, but this was replaced with the a row of three closely set, square-headed windows, separated by a narrow brick division, one brick wide. The middle window frame is a double window, flanked on both sides by a frame with triple windows. Each window consists of two parts: a lower tall casement, divided into two equal lights and an upper Gothic pointed arch window with spandrels above.

- 12.25 In 1952, a new single storey dining room extension in buff brick was added on the south of the 'ball room', the full length of the New Study block [image 04 & 01.05]. The windows from the ground floor of the ballroom were reused in the new south front of this extension. The ornamental frieze was replaced immediately above the heads of the window on the west side and the French windows on the east side, while a similar sized, blank cement rendered strip was inserted above the south side windows. It is possible that the frieze above the bay windows of Tennyson's new study was removed at this time to provide extra lengths of this pattern for the new dining room extensions, and were thus replaced with the present blank cement rendered strips. On the east side, these French windows gave access to the garden. A flat roof was ringed by a castellated parapet in keeping with the rest of the eave-lines.
- 12.26 Later in the early 60s, the dining room was extended to the south and east, engulfing the base of the tower on the south east side of the ballroom [05.30 & image 06]. The west and east walls of the 1952 extension were now extended southwards, while the south facade of the 1952 dining room was reinstated as the south side [05.31]. Along the full length of the east side of this new extension, a further lower addition provided more space: this has a flat roof and large modern square casement windows in wood.
- 12.27 An old connecting corridor between north and south wings at the west end is now absorbed within the large c. 1900 additions in this area. The back entrance doorway is a four-centred arch and is still extant [06.32]. The walls of this small corridor are in buff brick in Flemish bond. The remains of the iron door pintles can be seen in the jambs on either side of this doorway: this suggests a double door here [06.33]. The porch is a later addition, but this too is in buff brick Flemish bond.
- 12.28 On top of the cross passage bay, a large, cement-rendered, square water reservoir tank [06.34] was erected, presumably in 1946, when the house was converted to a hotel.
- 12.29 A short distance away from the north west corner of the house stands a small building of one single room. This is a boiler room, built by the hotel company to house the boiler of the heating system. This building is not shown on the 1942 Ordnance Survey map. The walls are built from a mixture of stone types: ferruginous sandstone, chalk and limestone. The top portion of the

building is a later addition, as the stone is neater and more regular, with more modern brick dressings. A large chimney was erected for removing exhaust gases.

13.00 ARCHITECTURAL AUDIT (INTERNAL)

Survey date: 27 Jan. 2008 , 1 Aug. 2008 , 20 Aug. 2008

- 13.01 The front door is a heavy, six-panelled wooden door, in which the middle two panels are glazed in a frosted glass [06.35]. The upper pair of panels are square, containing a quatrefoil each. The lower pair are rectangular with an elongated quatrefoil in each. To the left of the door is an empty recess for a former bell pull.
- 13.02 Steps up lead inside to a small outer hall, which is panelled with a dark wood. On the right is a door leading to an office, which used to be a water closet.
- 13.03 On the left is a doorway through to the reception hall, which is also panelled in wood [06.36]. This room was originally one of the four main ground floor rooms. However, it became a reception area when the front entrance was moved to the north side. It would seem that it was opened up during Alfred Tennyson's time, by the removal of the south wall and its substitution by two large, supporting arches [06.37]. This required the fireplace and chimney breast to be shifted to the north out of alignment with the chimney in the adjoining room [plan]. Scar marks can be seen in the ceiling, adjoining the junction of the arch and the chimney breast wall, where the original chimney breast was cut away [07.38]. A small reception desk has been fitted into the south-west corner of the room. The fireplace contains a typical late 18th/early 19th century cast iron hob grate.
- 13.04 On the east side, a door leads through to what was the hotel bar. This room was originally the drawing room, but became the dining room, when the drawing room extension was added on the east side of the house. This contains a Gothic fireplace in its original position [07.39]. It consists of an depressed arch opening with marble Gothic pillars on either side, each pillar made up of three narrow, bunched columns, reminiscent of the pillars of the front porch. The entablature of each has a raised diamond shape in gold. Above this is a large gold, ornamented mirror.
- 13.05 In the northwest corner, a seating alcove has been created - this used to be a passage through to the reception area room [07.40]. In the south wall of this room, a small window with ornate Gothic tracery, very much in the Strawberry Hill Gothic style, has been inserted [07.41]. The motifs used bear a significant resemblance to certain decorative features at Walpole's Strawberry Hill, namely the ornamentation in the Library, the Gallery and on the screen in the Holbein Chamber. The window is rectangular and consists of a main ogee arch, containing within itself two semi-circular Roman arches. The head of the ogee arch has a quatrefoil suspended in tracery. The space above the ogee arch is filled with a series of tall, thin trefoil-headed arches. The extrados has a series of curling leaf motifs along its full length. The style and dimensions of this window corresponds closely to that of fanlights, a

feature that developed in Georgian architecture during the 18th century. This raises the conjecture that this is a former fanlight that surmounted the original front door and was moved to its present position when the front door moved to the north side. The cornice, which encircles the whole room, is a repeating white arch pattern, in each of which are two alternating plant motifs in gold, simulating a highly stylised anthemion pattern, with a rosette in the spandrel. Above this, on the ceiling itself, there is a guilloche moulding, consisting of a recurring twist pattern containing a rosette [07.42]. This classical style of decoration is a typical motif of many of the eighteenth century pattern books, although the design has been given an added twist in the form of the Gothic arch [42]. Within the guilloche moulding, there is a narrow moulding of a series of small lozenges.

- 13.06 Like the other rooms of the main house, the windows of this room have shutters, which are no longer used but give the appearance of moulded panelling [07.43]. The shutters themselves are arranged in pairs either side of the window opening. The top shutter is longer than the bottom one. The lower one contains a square panel with a raised moulded quatrefoil in a diamond and above this a rectangular panel with a pair of conjoined, elongated quatrefoils. The upper shutter is similar but the elongated quatrefoils are more stretched and there is an extra square panel at the top of the shutter. Running underneath the full width of the window is a wooden frieze, consisting of two rectangular panels, each consisting of a quatrefoil flanked by two diamonds, all in raised moulding [08.44]. Many of the shutters in the house still retain their catches, albeit painted over. Around the window opening, there is an architrave of the same pattern to that around the doors [08.45]. It consists of four-bead reed moulding with a diagonal ribbon band at intervals for the jambs and the head, while in the centre and at each corner of the head there is a rosette in a square-framed quatrefoil.
- 13.07 The bar itself is in the south east corner of this room, with an opening in the east wall into the drawing room [08.46] and an opening in the south wall into the hallway [08.47]. Both openings have a split-level, stable-door arrangement.
- 13.08 The hallway runs through the centre of the former house, from what was the original front door to the staircase. Now that this front entrance has been removed, the hall ends in an interior wall, behind which is the main fireplace of the drawing room. [101] The hall has a cornice with Gothic moulding, made of repeating pointed arches springing from the capital of a column [08.48], in imitation of the cornices and arcades found in English Medieval cathedrals.
- 13.09 From the east end of the hallway, the ante-room [08.49] is reached; this is now a further sitting area. This room has a deep, moulded skirting [09.50] with a disused 1940s/1950s three round-pin electrical socket near the fireplace [09.50]. The cornice that borders the ceiling is similar to that of the bar-room, but is not as ornate, lacking the arch and anthemion pattern entirely. The pattern here consists of a simple guilloche, consisting of a recurring twist pattern containing a rosette, within a border of moulded beading [09.51]. On

the inner edge of this, there is a similar moulding of recurring small lozenge shape. The walls are framed with an eight inch plain border delineated by a small strip of straight moulding with quarter round corners [08.49]. Within this border strip, the walls are covered with reproduction Georgian wallpaper.

- 13.10 A doorway on the east side leads into the drawing room. This large room faces east with views through a large canted bay window [09.52]. There are three large tall window lights in the front and one in each of the canted sides, all of which are topped by a small light. Each large bottom window frame contains eight regular rectangular panes of glass (two by four). The upper single frame is a small rectangle but with glazing bars in the form of a double pointed arch [09.52]. Each of the lower lights in the canted sides can be opened as a door, although, at present, painted shut. Around the room, there is an enriched cornice, consisting of a repeated motif of a rose flower, surrounded by curving foliage [09.53]. This is bordered on the inside by a thin bead and lozenge moulding [09.53]. On the wall side, it is bordered by a tongue and dart band with a bead and reel moulding below that [09.53]. A large, ornate ceiling rose dominates the centre of the ceiling [09.54]. This is composed of an inner circle of smaller acanthus leaves round the centre, and this in turn is circled by large, scrolling acanthus leaves. The whole of this is ringed by a repeated series of sunflower petals, giving the whole ceiling rose the impression of a large stylised sun [09.54]. A deep skirting board consists of a series of right-angled steps, topped with a strip of ogee moulding [09.55]. At the north end of the room there is a covered-in fireplace, which connects to a chimney in the false gable on the roof. On the west side of the room, opposite the bay window is a fireplace with a carved wooden surround [10.56]. The arched opening is a four-centred arch with spandrels above containing a series of a repeated motif, representing the tall, thin arched window of a Gothic church. Above these, there is a strip of repeating quatrefoils. Flanking this central portion are two columns, again with tall Gothic church window motifs as decoration. These continue, at either side, above the mantle-piece to terminate in low castellated towers [10.56]. This fire surround is reminiscent of the west entrance facade of Winchester cathedral, while the castellated turrets remind one of similar structures at the university colleges at Oxford and Cambridge. To the right of the fireplace, there remains an electric push button for summoning servants.
- 13.11 From the ante-room, another room [10.57], used as a further sitting area, is entered. This room has been variously described as the “breakfast room”, the “school room” and the “boys' study”. It has been entirely panelled throughout using a yellowy orange wood, reportedly brought back from Australia by Hallam Tennyson [10.57]. The ceiling has been lowered using plasterboard ceiling sections, with wood battens covering the joins. This room has French windows opening out onto the lawn. The doorway through to the conservatory was originally a corner window like the bricked-up window near the entrance. The window was removed when a doorway was inserted to provide access to the conservatory, thereby leaving the top arched part and the right hand-side of the original window intact, but this has been in-filled with brick [10.58]. A load-bearing wooden lintel has also been inserted above the door [10.58]. The

soffits and jambs of this doorway have wooden panelling in imitation of window shutters [10.59].

- 13.12 At the west end of the original conservatory (which ended at its western end just beyond the west wall of the ballroom), there was a heating stove connected to a chimney that was situated at the west end of the hipped roof of the conservatory. This chimney ran up the side of the south service wing. This stove (Arnott stove) was installed in 1856, as Emily Tennyson notes, "*The Arnoll (sic) brick stove in the Greenhouse lighted for the first time. It answers very well.*" [Emily Tennyson's Journal, 1856 December 15].
- 13.13 From the conservatory, steps lead up to the ball room through a large four-centred arch [10.60]. The ballroom is a large open room with moulded dado rail, deep skirting board and large ornate moulded cornices [10.61]. Chandeliers hang from ceiling roses. In the west wall, the position of a former fireplace can be located where a large radiator now stands, which is directly below the corresponding fireplace above in the New Study. There is a possibility that there was a blind arch where the hatch has been put through from the bar to the bar room behind.
- 13.14 The two former service wings have been altered a great deal over the years and, in some cases, this has taken the form of ad hoc additions or removals, leading to a somewhat confused layout. The courtyard area, which used to exist between the two wings, has been encroached upon in the last half of the twentieth century to provide office and hotel service areas, such that only a small area of flagstone paving remains [11.62]. A cross passage (erected between 1898 and 1907) divides the courtyard in two. Over half the resulting eastern portion has been roofed over to provide office space [11.63]. The whole of the west part has been roofed over to provide a service area. The south wall of this area has been moved northwards from the original line, to provide space behind it for a large walk-in fridge. This wall is in stretcher bond with more modern bricks, but the original window has been re-installed [11.64]. On the north side of this passage, the wall is the original wall in Flemish bond but the original window has been removed and in-filled with brick in stretcher bond. The position of this latter is revealed by the extant segmental arch of this former casement window, emerging from a modern felt flat roof [23.138]. An original long casement window can be seen above on the first floor [11.65]. At the eastern end of the courtyard, on the first floor, both the original long casement windows are extant opposite each other [11.66]. There was a similar long window on the ground floor of the north wing, but this has been reduced to a smaller rectangular, modern casement window and the rest of the opening has been in-filled [11.67]. It would seem then that originally these long casement windows were inserted in pairs, one above the other.
- 13.15 The small remaining open courtyard area is still paved with flagstones and contains two drain inspection sumps. One of the iron drain covers has the words "W. White, Builder, Freshwater." [12.68] [builder at Avenue Road, Freshwater, 1906 - c.1935] It would seem that originally there was a large archway opening into the courtyard from the east end. This archway provided

access into the courtyard from the cross passage between the north and south domestic wings and adjoined the west end of the main house. This archway is now lost in among a new passageway and office space behind the reception desk, all formed by plasterboard partitions, glass roofing and large window frame sections [12.69]. The whole of this area, which has been appropriated from the courtyard, and the adjoining service wings, are problematical and complicated: 'recent' plasterboard partitions are relatively easy to discern, but there are a number of thin plastered or boarded masonry walls, which are difficult to interpret, as their construction and material is presently hidden.

- 13.16 It would seem that at the west end of each service wing, there was a small rectangular room: that on the north side is now a staff room, while that on the south side is a wide corridor providing access to the kitchen.
- 13.17 The first floor of the cross passage contains a lobby area, providing access to the first floors of both domestic wings as well as the New Study. Access to it from the main house is via a doorway from the half landing between the ground and first floor, which is on a lower level: this difference [14 inches] in floor level meant two steps were required. Taken in conjunction with the infilled flat arch window on its south side and the stone stringcourse in the bathroom of the south west bedroom on its north side, this change in level suggests that the first floor of both domestic wings, and consequently the first floor of the cross passage, were a later addition to the original house. The second storey of this cross passage was later still, as its brickwork is in stretcher bond, while that of the first storey is in Flemish bond. This seems consistent with the addition of the second storey on the north wing by Hallam Tennyson, and no doubt provided access to this second storey from the main house.
- 13.18 It is clear that the manager's office is an original room with a fireplace, the chimney stack of which extends up to the roof and is still extant as a blocked-up, truncated base [12.70]. In this same office, there was a cupboard on the south side of the chimney breast, now boarded closed. On the north side there was a doorway through to the next room - this too is now boarded closed. The room that was on the west side of the manager's office has now been partitioned off, and is partly a store cupboard, opening into the office area; partly a linen cupboard; and partly a lobby cross-passage area, giving access to the ballroom. In the office area, on the exterior north wall of the manager's office, the segmental arch of the old casement can be seen above the blocked up window opening, which now has book shelves covering it [26.151].
- 13.19 In the north wing, an old fireplace has been boarded up in the entrance lobby to the Gents toilets, betraying its presence by air vents let into the wall [12.71]. In between the Gents and Ladies toilets is a storeroom for cleaning materials. The diagonal scar mark of a former staircase [12.72] can clearly be discerned on the west wall, revealing the site of the original servants' stairs.
- 13.20 The raised landing and stairs, immediately leading from the ballroom down into the cross passage, is a 'recent' timber addition by the hotel. The masonry walls underneath this are partly plastered and show signs of a former pale

green paint covering here [12.73]. There is also an arched opening, that has been in-filled with brick, in a small wall that extends out at ninety degrees from where the main wall of the south service wing forms the north wall of the ballroom [26.150]. This is now concealed under the staircase up to the first floor and the modern small flight of steps up to the ballroom and was presumably blocked up when the 1871 New Study/ballroom was built. It measures seventeen inches wide and twenty eight inches high to the head of the arch.

- 13.21 The western end of the south service wing can be identified in a section of lower wall in the kitchen. The wall itself originally formed the south west corner of the south domestic wing; now it is a dividing wall within the kitchen area between a walk-in fridge and a food preparation area. The wall is made from brick in Flemish bond and only the base of it is visible underneath a batten and boarded wall [25.148]. Within the large walk-in fridge area (and set into what was once the former west wall of the south service wing), the outline of a former fireplace can be discerned underneath its more recent layer of insulation board covering [26.153]. This once large fireplace was connected to the westernmost chimney on the south wing roof.
- 13.22 The main staircase [13.74] is in the form of return or 'U' stair ["French Flights" or "Winding-Stairs" in 18th century parlance] with intermediate landings between each storey of the house. The first intermediate landing allows access to the first floor of both the south and north wing. The second intermediate landing gives access to the second floor of the north wing only. There are two balusters per step; these are mainly square-topped, plain and of square section with a chamfer on each edge [13.75], causing them in fact to have an octagonal section. However the style is not uniform – there are slight variations in the size of the chamfering of the balusters. Some of the balusters are clearly more modern replacements. At random intervals a baluster with a barleycorn twist occurs. The hand rail is in mahogany and is fitted as a continuous over-the-post system. The staircase begins with a right-hand curtail starting step and a right hand volute. On the inside of the stair well, the stair is fitted with an open-sided stringer with projecting treads and each step has a moulded tread bracket [13.76]. On wall side, the skirting of the hallway is carried on up to the first floor as the wall stringer of the stairs.
- 13.23 The first intermediate landing gives access via two steps and a doorway to a lobby area, which in turn provides access to the north and south wing and Tennyson's new study. When the latter was built, a passage way was put through, which led to the building of a flat roof over. A wide archway [13.77] gave access to this passage, but it has subsequently been encroached upon by an en-suite bathroom connecting with south west bedroom on the first floor of the main house. This infilling has narrowed the passageway [13.77] through to the New Study. It terminates in a short flight of stairs up to the floor level of the New Study. From this lobby, a doorway also leads off into the north wing, providing access to bedrooms. The south wing is entered through a door in the lobby adjacent to the large archway.

- 13.24 The New Study is a large room on the south side of the house [13.78]. The floor is covered with oak floorboards 4 to 4 ½ inches wide, and the plastered walls are finished off at the bottom with a deep moulded skirting board [13.79].
- 13.25 In the west wall, there is a fireplace with ornate wooden surround [14.80]. A wide, built-up moulded mantle-piece is supported by five main corbels containing human and lion faces in relief above a moulded leaf. In between are lesser corbels with pendants in the form of acorns. These corbels overlay a fluted frieze, with leaf motifs butting up against either side of the main corbels. This whole upper part simulates the entablature of a Classical order. Either side of the fire opening are two moulded pilasters to represent the columns, containing a stylised rosette alternating with a rectangular bead-like shape. These side pieces terminate at their base in a mock pedestal. The iron fireplace itself is ringed by a band of tiles. Each tile consists of one and a half quatrefoils. Each quatrefoil has a light blue background with a green ivy leaf in each lobe. In the gaps between each quatrefoil is a yellow three-leaved plant motif. The cast iron fireplace has two tall, thin decorated side panels, while along the top are seven quatrefoils containing a rosette motif except for the centre one, which holds a shield with Tennyson's embossed initials, ALT. Either side of the fireplace, there is a circular, pierced cast iron ventilation grille, which can be turned with a knob in the centre to turn an inner sleeve that closes the holes.
- 13.26 On the north side of the room, there is a large square opening, containing two tall square-headed windows [14.81], each with glazing bars in the shape of a pair of plain Gothic arches. Originally, the room had a moulded cornice but this is no longer extant.
- 13.27 On the south side, there is a large square-sided bay window [14.82], the whole framed at the top with a horizontal strip of the same reeded architrave as the downstairs doorways. The window arrangement is made up of a series of five pairs of lights: a rectangular lower window surmounted by a smaller one, half its size. The bottom light comprises four rectangular panes. The top light contains glazing bars in the form of two plain Gothic arches. There are opening casement windows at the side of the bay and the central front one. The whole bay window arrangement is fitted with early secondary timber double glazing [14.83]: the bottom window has a corresponding double-paned frame, while the top window only has a single pane of glass in a frame.
- 13.28 To the east slightly of the bay window, spanning the room, south to north, there is a wide depressed pointed arch. At the east end of the room, there is a large Gothic arch window opening, containing six main lights arranged in pairs [14.84]. The bottom rectangular light comprises two rectangular panes of glass; the upper light is in a Gothic pointed arched frame, containing a rectangular pane surmounted with a pane in the shape of a pointed arch. The spandrel at the head of the opening is filled with two large trefoil-shaped glazed openings, topped by a third smaller one. The six lights are all fitted with the same timber secondary double glazing as the bay window. Again, the

architrave moulding for this window is the same reeded moulding with diagonal sash as the bay window.

- 13.29 The main door way from the house into the study [14.85] is square-headed, but contains a six panelled door with plain moulded panels set in an Gothic arched frame with two empty spandrels above [a wider version of Type C door]. The architrave of the door case is fitted with the reeded moulding with diagonal sash in keeping with the rest of the room's openings.
- 13.30 In the south east corner of the room a doorway provides access to octagonal turret tower, which contains a spiral staircase. The door way and door matches the main door. Around the foot of the walls, there is a heating system in an open timber frame, consisting of two cast iron hot water pipes [3 inch diameter] bracketed to the wall and floor and ending in a u-bend section at either end of the pipe run [15.86]. Certain lengths of pipe have stencilled in white upon them the following words and numbers: "43906/BROWN & TAW [faded]" and "WEST HORNDON". Unfortunately the last part of the company's name has faded, but it can be identified as "Brown & Tawse". It would seem that these were installed by the hotel company as part of a central heating system, pipes and radiators. (The company set up its West Horndon works in the 1940.)
- 13.31 It is clear that the floors above the cross-passage were added later, the top storey (second floor) only being added when Hallam Tennyson built the second floor on top of the north wing. The first floor lobby area was most likely constructed when Alfred Tennyson had the New Study built in 1871 to provide access to the New Study from the main house. A wide passageway lead from the lobby area south the full width of the south wing. The passage then turned ninety degrees right and continued west, up a short flight of steps to reach the door of the New Study. At a later date, most probably when the hotel took over, a portion of the wide passage-way was enclosed to be used as an en-suite bathroom for the south west bedroom. Before the first and second floors were built over this cross-passage, there is evidence that there was a landing window on one or both of the upper floors. The top of the moulded panels, that line the access way between the half landing of the main house and the first floor lobby area, have been cut off at the top by a false ceiling, apparently inserted when the access way was formed with a small window on top. On 2 October 1858, Emily Tennyson wrote, "*... we still see the Comet from the upper staircase windoe & from his Dressing-room window.*" [Emily Tennyson's Journal, , 2 October 1858] It would seem that this staircase window was a tall, thin window. Plans of similar-sized Georgian houses often show a window lighting the half landings of the staircase [see Appendix E:Georgian Architecture (Regency), page 4]
- 13.32 The linen room on the first floor, directly above the manager's office, is mainly panelled, partly in diagonally placed matchboard and the rest in conventional vertical matchboard. The north wall however is covered in lathe and plaster. On the south side of the chimney breast, there is a store cupboard (now no longer used), while a doorway on the north side provides access to the rest of the first floor. The other rooms in this south service wing contain

no other significant features other than window fasteners [see paragraph 13.46], as they are all staff rooms created by the hotel using plasterboard partitions.

- 13.33 The first floor landing provides access to four main en-suite bedrooms. The two west rooms have split level bathrooms, situated on the same floor level as the north and south service wings. The southeast room has a bathroom annexe built out on piers on the southeast side of the house [03.117], while a bathroom has been fitted out for the northeast room in a space on the landing between these two east rooms. Original panelled shutters [15.87] exist in this bathroom, but they are not as ornate as the ground floor ones, lacking the Gothic mouldings. The panels here are plain and empty.
- 13.34 The second intermediate landing gives access to a small lobby area, which leads to the second storey of the north wing only, this being the extra wing added by Hallam Tennyson in the 1890s. It is in stretcher bond and was clearly built later than the two floors below. Above this lobby, and covering the whole of its roof area, is a large cement rendered water tank, installed by the hotel in the 1940s.
- 13.35 The second storey of the main house provides entry to four attic bedrooms. The timber rafters and cross beams are visible in these rooms [15.88].
- 13.36 The cellars are reached by a door under the main staircase. Stone steps lead down to a perpendicular cross passage, paved with large flagstones [15.89]. The partition walls are in red brick and covered with a lime plaster [15.90]. Along the edge of the main cross passage, there is a semi-circular drainage channel, made up of stone gutter sections [15.91]. This leads to a drain, at the intersection with the entrance passage [16.92]. The gutter and drain has been in-filled with concrete, level with the floor [16.91]. The north room is also paved with flagstones and shows notch scar marks in the stone, where the brick piers, which held the shelving, used to exist. In the east room, the shelving is still extant [16.93]. It consists of brick piers supporting thin stone slabs as shelves [16.93]. Originally these were tied into the brickwork but now a wooden frame has been added to provide additional support. In the south room, there are a series of shelves still extant. These are made from brick piers with a self formed from one large square flagstone. Immediately on entering the room, on the right, there is a small brick chamber with a brick floor. Next to this there is an arched recess set into the body of the foundation wall which contains shelving. In the south wall, there are two further recesses with brick piers and stone shelves. One of these connects with a small window opening set into a small basement. On the east side of this room, the former cellar window opening of the earliest house is still extant behind a sheet of hardboard [27.157]. This was an opening let into the wall, dressed in stone, the sill of which has a chamfered edge [27.159]. This opening housed a window, which allowed light into the cellar. This represents the southern cellar window as seen in William Cooke's 1808 engraving [image 01]. When the drawing room was built on the east side of the house, this effectively covered this very cellar window. However, to allow it to continue in its function of lighting the cellar, a sixty inch opening was left in the base of the

south wall of the new drawing room; this opening has now been covered with pieces of slate on the outside [27.158]. It was connected to the former cellar window by a curving passage wall that is still extant today, although full of building rubbish (lathes, plaster, bricks, timber, etc.). There is a possibility that this opening and passageway represents the “*secret passage*” mentioned by Edith Nicholl Ellison. This passageway is exactly the same design and construction as the present cellar entrance on the north side, except there are no stone steps down to it. The present cellar entrance was originally the other main cellar window on the north side of the original front entrance.

13.37 CEILINGS

Ceilings were originally of lathe and plaster, of which sections survive in certain places [16.94]. The extent to which this survives is uncertain but plasterboard ceilings have been inserted in rooms such as the conservatory lounge and the new study. Most ceilings are plain, lacking any ornament, although the drawing room and ballroom ceilings do have a decorated border and a ceiling rose.

13.38 WALLS

Walls in the main house are plastered and covered in a variety of wallpapers. Original horse-hair lime plaster covering is still extant in the cellars [15.90] and in the store cupboard in the north wing [16.95]. In the domestic wings, some of the walls are covered in lathe and plaster [16.96]. In certain rooms of the main house, panelling has been used as a wall covering, while in the servants quarters, some sections of wall were covered in plain matchboard (South domestic wing and servants staircase in boxed in behind North west bedroom).

13.39 DOORS

On the ground floor of the main house, there seems to be three types of door of note, all Gothic in style, which, for the purposes of this report, have been arbitrarily termed Type A, B and C.

- 13.40 Type A seems to represent the original door of the house [16.97]. It is a six panelled wooden door with a four centred arch head, set in a square doorcase frame. The four rectangular panels contain a plain conjoined double elongated quatrefoil motif in thin raised moulding. The top two panels, above the frieze rail, are set in a gothic pointed arch shape and contain three quatrefoil motifs in a triangular formation, the bottom two overlapping the top one. The spandrel head panel is filled with a single small quatrefoil motif. The spandrels are filled with a series of six trefoil-headed arches. The architrave is decorated with four bead reeding, and a diagonal straight ribbon band at regular intervals [17.98]. In the head jamb of the lintel, there is a rosette in the centre and top left and right corners [17.99]. This door can be found at the entrance to the ante-room and the bar. An altered version of this door can be found as a stable door [08.47] between the hall and the bar room, giving access to the bar serving area itself. It seems to have been formed from cutting an original door down and only using the mouldings from one half of it. The doorcase is the same but where the door way has been narrowed the central rosette on the head jamb has been left out. This door is what remains

of the original complete one that formerly gave access to the drawing room at this point, before alterations.

- 13.41 Type B door [17.100] is a later door type but is in the same style as Type A. It is only found in the drawing room [17.102]. The entrance into the drawing room is where an original front window used to exist. The doorway therefore passes through the full body of the front wall of the house and is consequently formed into a wide four-centred archway. The jambs and intrados of this arch have been covered in panels using the same elongated quatrefoil motif as the door panels. The door is a double six-panelled door, both sides together in the form of a Gothic pointed arch. Each half contains a smaller rectangular lower panel, a larger rectangular middle panel and a small upper panel. All contain plain conjoined double elongated quatrefoil motifs of varying heights. At the head of the door is a small empty spandrel. The doors are hinged on the drawing room side. The door-case architrave is the same as the Type A door but has seven trefoil-headed arches in a series in the spandrels [17.103]. Below the central rosette in the head jamb is a metal letter F. There is a doorway from the bar room to the drawing room with the function of a serving hatch [18.104]. The door is another Type B door but has a stable door arrangement, the bottom pair of doors being kept closed. The doors themselves have the same panel arrangement as the main doors to the drawing room. However, the spandrels of the door-case frame only contain six trefoil-headed arches, but each of these arches is wider than the ones in the Type A door. The architrave is fitted with a plain moulding and lacks the reeding and rosettes of the other door-case frames [18.104].
- 13.42 Type C [18.105] door occurs in the passage between the ante-room and the lounge room and in the New Study [this is a narrower version]. It is exactly the same construction as door Type A, but it does not contain any decorative mouldings inside the panels. The door-case frame is also the same as Type A door frames. Because this doorway has been pierced through a wide masonry wall, the jambs and intrados of the arched doorway have been panelled [18.106] like the drawing room door arch.
- 13.43 The doors to the bedrooms in the main house are typical Georgian six-panelled doors [18.107] with two short above four longer rectangular moulded panels, the bottom two of which are slightly larger. Door fittings are modern brass effect. The attic bedroom doors are four-panelled doors with quadrant moulding around the inside edge of the panels.
- 13.44 **SKIRTING**
On the ground floor, in the hall and reception area, extending as far as the first-floor, there is a skirting board topped with a reeded ovolo moulding [19.109]. Along the front wall of the hall where the original entrance used to be, there is modern torus moulding. On the first-floor landing, the skirting board is given a 45° chamfered edge. From the first-floor up to the second floor there is plain ogee moulding [19.110] and this continues into the second-floor landing, where it stops some way along the north wall. This same ogee moulding has been used for the skirting boards in the main bedrooms on the first floor too. From there, modern torus moulding continues round the rest of

the second floor landing. The bar room still has its reeded ogee moulding on two of the walls [19.114], but a more recent plain ogee moulding has been used on the fireplace wall. The skirting boards in the drawing, ball and ante rooms are all built-up skirting, as befits the higher status of these rooms. [19.111; 19.112; 19.113] For specifications, see Appendix M.

13.45 BEDROOMS

The bedroom and attic rooms are all furnished with fireplaces; those in the attic rooms, as expected, are smaller and lacking in the ornamentation of those of the first-floor bedrooms.

The floors of the first-floor bedrooms are covered with narrow oak floorboards of 4 ½ to 5 inch width, although in some areas (e.g. in the north east bedroom near the window) the floorboards vary between 4 and 4 ¼ inches wide.

South west bedroom: ornamented fireplace [20.115], window opening with moulded architrave, passageway between this room and south east bedroom (now a large cupboard, opening into south west bedroom), en-suite bathroom on the south side (partly encroached on by a passage to the new study), skirting board topped with an ogee moulding.

South east bedroom: ornamented fireplace [20.116], window opening with moulded architrave, en-suite bathroom on north side (bathroom annexe on brick piers on south east corner of house), skirting board topped with an ogee moulding.

North east bedroom: ornamented fireplace [20.117]; window opening with plain moulded architrave; skirting board topped with an ogee moulding; en-suite bathroom with shutters [20.119] with plain moulded panels (one over one) - this was originally either a dressing room or a bath room; pelmet with Gothic design [20.120] - pelmet has elongated diamond shape alternating with a quatrefoil in raised beading as decoration. The small bay window on the east side still has its shutters in situ [26.154]. These are made from a dark wood and are made in three sections. The right hand side is a single unit while the left hand part is a double shutter hinged in the middle vertically. Both sides fold away into recesses either side. The single shutter is fitted with a brass catch (in very good condition) while the left hand pair of shutters has a long iron bar that fits into the catch, for securing the shutter closed.

North west bedroom: ornamented fireplace [20.118], skirting board topped with an ogee moulding, passageway between this room and north east bedroom is now a cupboard with access from north west bedroom, a plain four panelled door, with the door to north east bedroom locked, small rectangular window [21.121], door opening in west wall giving access to en-suite bathroom.

En-suite bathroom: a ledged door on south side (now locked) providing access to passageway from landing to first-floor of north wing. Adjoining this, and also on the south side, there is a small square window at the top of the wall with frosted glass. Opening off this room, through a small hatch in the south wall, there is an enclosed, concealed area, in which there remains an old

wooden staircase [21.122] that has been cut off at the floor level. This seems to have been closed in using matchboard panelling with a small door on the west side for access under the stairs. Each step had three triangular wedges as brackets to each step - possibly this led to a doorway in the north west bedroom, as the wall sounds hollow in the area next to the present bathroom door. Alternatively, it may have led up to the second storey of the north wing. Inside this cavity, the old stone stringcourse of the original house [21.123] can be identified on the brick wall, which separates the bedroom from this en-suite bathroom, by a remaining stone stringcourse block. It has been cut away at an angle to allow the later staircase to be fitted. This stringcourse stone reveals the drip mould recess [21.124] on its underside and accounts for a boxed in section adjoining this cavity area, which was built to cover the remaining string course. This indicates that this dividing wall, which is considerably thicker than other internal walls, was once an external wall on the west side of the house. At ground floor level, the remaining position of this staircase emerges into the office area [21.125].

South east attic: shallow square skirting board, small ornamented fireplace, roof beam with carving [21.126].

South west attic: shallow square skirting board, small ornamented fireplace, west facing casement window, locked connecting door to southeast attic in small lobby now used as a closet, roof beam with carving attached [22.127].

North east attic: roof beam with carvings [22.128], ornamented fireplace, shallow square skirting board.

North west attic: roof beam with carvings attached [22.129 & 22.130], ornamented fireplace, shallow square skirting board.

13.46 WINDOW FASTENERS

The earliest window catches are reeded ball sash fasteners [22.131] and these occur in the reception room, the south east and north east bedrooms. A variation on the reeded ball version, flat-topped reeded ball window fasteners [22.132], are extant in the bar room and the ante room. Other windows in the house are mainly fitted with Brighton pattern sash window fasteners, although there is also one example of a round ball sash fastener (in a rusty state) in the south east bedroom. The attic rooms are fitted with casement windows, which are fitted with two patterns of window fastener: a pig tail or a lion's tail [23.133] fastener. The windows are fitted with either a pig tail or a claw casement stays [23.134]. Two windows in the south service wing have fasteners of note: the easternmost of the small staff rooms has a reeded ball type, while the westernmost staff room has a spirally fluted oval fastener [25.147].

13.47 DOOR KNOBS/HANDLES

Most doors are fitted with late 20th century handles, as a result of former modernisation by the hotel company. However, in the south east bedroom, two early door knobs still exist, both on the doors of closets. A patterned brass door knob remains on the passageway door, which has been locked so as

to provide a closet for the south west bedroom. Another cupboard, formed from the recess next to the chimney breast, has a brass beehive knob. The keyhole on this same door has a reeded brass 'beehive' cover.

13.48 GLAZING and GLAZING BARS

The windows of the main house are all fitted with glazing bars of narrow 'lamb's tongue' (or arrow-head) moulding [23.134], a thinner sort of glazing bar that developed during the 18th century. These glazing bars are $\frac{3}{4}$ inch wide and 1 inch deep.

Some of the glass displays the irregularities of hand blown 'crown glass', which is characterised by the 'reams and seeds' created during its manufacture. The 'reams' are slight ripples in the fabric of the glass, which produce a wavy, distorted effect when the eye moves in relation to the window pane. 'Seeds' are air bubbles caught in the glass, when molten. Examples of these early elements can be seen in some of the rooms in the main house. In the north east bedroom, at least nine panes of glass possess reams and narrow, oval 'seeds' [26.152]. The south east bathroom annexe has five panes of a similar nature. Two widths of glass are evident: thicker panes of glass measure 2 -3 millimetres in thickness, while the thinner ones measure only 1 millimetre.

13.49 DIFFERENCE IN FLOOR LEVELS

The ground floor of the main house is mostly on the same level, the only exception being the lounge room which is 8 inches lower than the other four main rooms. Next to the reception desk, there is a lobby/passageway which provides access to the lounge room, cellars and the back office area. This is also 8 inches lower than the reception area, and thus on the same level as the lounge room. From this small lobby area, there is a doorway, through which two steps lead down to the office area. The top step is 7 inches high, while the lower step is 24 inches wide and 5 1/2 inches high. There is an old moulding around the doorway, which, on the office side, has been partially covered by a modern partition wall. This would seem to be an original doorway.

The lobby area inside the front door is 6 inches lower than the reception room, while the ground floor of the north domestic wing is a further 16 inches lower than the lobby area itself. Looking at the measurements for both domestic wings, it can be seen that these service wings were about twenty two inches lower than the main house.

The ballroom is thirty four inches higher than the ground level in the adjacent conservatory on the east and lobby area on the north. This has meant the floor of the main kitchen on the west has also been constructed at that level requiring a ramp to provide access from the surrounding ground level, which is about two feet lower.

The half landing between the ground and first floor is 14 inches lower than the lobby of the first floor of the domestic wing [see *Difference in floor levels plan*]

Both the north west and south west bedrooms have split-level en-suite bathrooms. The bathroom of the north west bedroom is forty two inches lower and reached by a short flight of seven steps. However the bathroom of the south west bedroom is only thirty inches lower, being raised about ten inches above the floor level.

13.50 PLINTH

Around the base of the exterior brick walls of the house, there is a three inch thick cement render that rises about two feet from the ground to form a 'pseudo-plinth' [24.139]. On the main house this render covers the stone foundation walls that have been carried slightly above ground level. However, on the drawing room and the north wing, it covers the base brick courses and only serves a cosmetic purpose. The cement used in this render is very hard and is a pale honey brown in colour. The render itself consists of a thick main base coat with a thin three millimetre top coat. The aggregate seems to be beach grit that has been crushed further: some of the grit is sharply angular, consistent with crushing, while there is still smooth, wave-eroded grains apparent [24.140]. Small flecks of ground shell are also included in the mix. The sand aggregate is consistent with the beach sand found at Freshwater Bay: it ranges from large coarse, angular and rounded grains of flint and quartz to small particles of sand, and in addition, there are also small fine particles of shell. The cement would seem to be roman cement.

13.51 GUTTERING

At the base of the second storey elevation, where it sits upon the iron joist, there is a cast iron gutter with lion head joints [24.141], which leads from the oriel window westwards to where the original second storey ended, in line with the end of the veranda. At this west end, the gutter connects with a down-pipe that empties onto the lead roof of the veranda. This section of guttering only runs along the western half of the second storey and takes rain water from the oriel roof. Lead rainwater hopper heads [25.149] can be found at various points round the roof. These have been hand-forged and hand-cut from sheet lead. They have been made from three separate sections: a back-plate, a main body and a top lip. They are circular in section with strengthening moulding at the top and bottom and are surmounted with an extended moulded lip, thereby giving the effect of the cornice and entablature of a column. The hotel painted them white, but former paint colours can be seen as under-layers. Evidence of former gutter systems can be seen on the west side of the south west wing, where a horizontal black horizon can be seen on the brickwork at the top of the wall, corresponding to a row of wooden plugs, let into the brickwork, which formerly held brackets for guttering.

13.52 AIRBRICKS

Underneath the iron joist of the second storey, but above the old wall plate of the north wing, two airbricks have been let into the brick wall fabric, one above the other [24.142]. Each airbrick is a brown glazed unit, with nine air slits with rounded ends. The name of the makers has been incised into the wet clay: SHARP JONES & CO BOURNE VALLEY POTTERY POOLE.

13.53 STRUCTURAL JOIN LINES: possible evidence of former alignments.

The early structural history of the north and south domestic wings may be more complicated than initial interpretations may lead one to think. A number of clear joint lines and returns are plainly visible in both wings approximately half way along the main elevations. The north front of the north wing is composed of two elevations on two different alignments: the eastern part of this front wall runs west until, about half way along, a short return in the wall southwards means that the west part of the front elevation is set back five inches from the alignment of the east elevation [24.143]. This change in alignment represents a joint line between an earlier wing and a later extension and signals the possible west end of the original north wing and would explain the change [see *Alignment of Walls on North Side* plan]. This join line is clearly obvious above on the first storey facade, where the corner of a former wall can still be seen as a short five inch return between the east and west sections of the front facade. The two different sections have not been tied in at all, leaving a visible and open join line [24.144]. This former end wall lines up with a chimney breast on the ground and first floor. Indeed, it is no coincidence that one of the transverse supporting iron joists of Hallam Tennyson's second storey has been placed above this join line. Also, on the south side of the north wing, an obvious broken join line can be seen in the brickwork of the first storey [25.145]. Also within the roof space of the cross-passage, the lower part of this brick wall shows an area in line with the join line, where the regularity of the Flemish bond has been disturbed and the brick bond is very irregular. This is in line with the join line and wall returns on the north side and the iron joist. On the north front of the south wing, a similar, corresponding broken join line can be ascertained [25.146].

13.54 PAINT SCHEME

Old photographs and postcards all show that a dark colour scheme was used for all woodwork in window and door frames, ranging from a medium brown to a very dark colour, that comes out a dark grey in black and white photographs. A dark purple brown can be seen as a base layer in several places, such as on the lead hoppers for the gutters [25.149]. There is also evidence for a very dark green.

14.00 ACKNOWLEDGEMENTS

Thanks are due to Rebecca FitzGerald for allowing access to Farringford. Chris Jarman also provided useful information on a local builder and his home, Freshwater Court, the home of Emily Tennyson's sister.

15.00 SOURCES OF INFORMATION

- 15.01 Very little significant documentary evidence concerning the actual house of Farringford exists, either in the local record office or national repositories. However, some documentary information was obtained from The Isle of Wight Record Office, The National Archives, The British Library, The Tennyson Research Centre and the National Monuments Record Service.

- 15.02 There are no contemporary plans of the house. However, using information provided by Sir Charles Tennyson, Reverend Donald Macdonald-Millar of Maryland drew up some reconstructed plans of Farringford, as it would have been in the 19th century; only one of these now exists and this is in the Tennyson Research Centre.
- 15.03 Images of Farringford exist in the form of photographs, drawings, engravings and postcards. Postcards are available through the Internet and personal collections, such as that of Rebecca FitzGerald amongst others. Other images are available through the many contemporary books written on Alfred Tennyson and his homes. The only engraving of the original house is found in *A New Picture of the Isle of Wight* by William Cooke in 1808. The Tennyson Research Centre, the Isle of Wight Records Office and the National Monuments Record Service also possess a variety of photographs, postcards and drawings.
- 15.04 Newspapers provided dates and factual information. Those consulted were The Times, The Hampshire Telegraph and The Isle of Wight County Press.
- 15.05 Information on Freshwater parish was derived from various sources at the Isle of Wight Record Office: Crown Surveys, church records, hearth tax, tithe map and schedule, 19th century guide books, Worsley's history, contemporary paintings and engravings.
- 15.06 Much information was derived from architectural survey and observation.
- 15.07 See Bibliography on following pages.

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RUSHWORTH PAPERS: eight boxes of legal papers, mainly leases, mortgage agreements and court cases.

Trade Directories, Census, Visitor Guide Books, Histories.

Tennyson Research Centre, Lincoln Central Library, Lincoln.

M. Corr.: Letters from Reverend Donald Macdonald-Millar of Maryland to Charles Tennyson, giving and requesting information about Farringford House.

Rev. Donald Macdonald-Millar

Born in 1884 in Nashville, Tennessee, worked at first as an architect but graduated to the Episcopal ministry in 1910 in New York. In Burke's *Distinguished Families of America* (1948), he is described as “of New York, Clerk in Holy Orders”. For most of his life, he worked in New York until about 1954, when he moved to Crisfield in Maryland, where he remained until his death in the early 1970s. His love of architecture never left him and he particularly delighted in drawing plans of historic buildings. He says that from childhood he had always been captivated by Farringford House and, from 1951 to 1956, he spent a great deal of time corresponding with Charles Tennyson, requesting information about the house for his plans. This correspondence is now held by the Tennyson Research Centre.

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APPENDICES

Appendix A: Historical Note on Freshwater Parish

Until the 20th century, the Freshwater region was a predominantly agricultural area, made up of scattered, small hamlets and farmsteads, dispersed throughout Freshwater Isle amongst a mixture of enclosed and open field systems. There was no single focus to the settlements in the area and therefore, even in the 19th century, there existed no significant nucleated settlement. From Saxon times, the development of the settlement pattern had resulted in a poly-focal pattern, based on a loosely associated and dispersed collection of settlements. The parish therefore consisted of small pockets of habitation, centred on a 'green': More Green, Freshwater Green, Pound Green, Sheepwash Green, Middleton Green, Stroud, Easton, Norton and the settlement round the parish church. However, there were two areas of significant settlement: one centred around School Green and another crowding around the west end of the parish church, in what is today Church Place. Small fishing hamlets existed at Freshwater Gate, Brambles Chine and Norton. The population of the whole region fluctuated around the 500 mark during the 17th century.

By the 17th century, the area of Freshwater Isle was a mixture of enclosed fields and the traditional, open field system, divided up into individual strips. Indeed, even in 1837, there were areas of the old medieval strip system in existence among the enclosed fields that dominated the Freshwater landscape. These patches of the open field system were situated in the south of the parish: Headon Common Field, Stone Wind Field, Windmill Field, Little Common Field and Easton Field. However, the names of various other former common fields are identifiable in various leases; fields such as North Field, Norton Field, West or Weston Field, Sutton Field, Heath Field, Fernhill Field and Noad Acre Field. These were large, open common fields, in which the tenants held a strip or various strips of land, which were often scattered throughout, so that everyone had an equal chance of both the more fertile and poor agricultural soil. A 1608 royal survey of Freshwater clearly shows this communal open-field system still intact; many of the tenants have holdings within a number of the common fields. A good example of this strip system can be found in William Prince whose holding consisted of small enclosures and strips in the large common arable fields:

*William Prince holds by copy dated 5 Oct 1587 1 tenement formerly in tenure of Richard Syde viz.
house (3 spaces), barn and stable (4 spaces), orchard, garden and curtilage 1 acre*

*Rodds Close 3 acres
New Close 4 acres
Yorks Parrock 3 roods
Hatcher Close 3 roods
Bunse Close 1 acre
Upper Shores Close 3 roods
Lower Shores Close 2 roods*

Utter Greenhill 1 acre
 Inner Greenhill 1 acre
 arable land in Eastfield 6 acres
 arable land in Northfield 4 acres
 arable land in Heddenfield 3 acres
 arable land at the Maynes 2 roods
 arable land in Farnhill 1 acre 1 rood
 arable land in Warden 1 ½ acres
 one parrocks 2 roods
 arable land next Tresfords 2 roods
 own life, Henry Thring, Joan Thring
 rent 13s 4d
 annual value £8 0s. 0d.
 [PRO E315/388]

Even by the mid 19th century, some of these open, strip fields still existed in the southern part of the Freshwater area and many of the enclosed fields are long and thin, suggesting remnants of the former individual, open-field strips. Even today, remains of the boundaries of this strip system can be seen in the area of Stonewind Farm. Great chalk cliffs formed the southern boundary of the parish and ran from Freshwater Gate to Alum Bay. They were inhabited by all manner of seabirds and could be dangerous to the cattle that grazed the grassland on top.

"The parish of Freshwater from the point where Worsley's Tower formerly stood, opposite to Hurst Castle, round to Freshwater gate, is fortified by those stupendous promontories of Chalk, known by the name of Freshwater Cliffs. The height of these cliffs is indeed prodigious; being in some places six hundred feet above the level of the sea. To form a just conception of their magnitude, they should be viewed from the sea, at the distance of about a quarter of a mile; when the most lofty and magnificent fabrics of art, compared with these stupendous works of nature, shrink in idea to Lilliputian size. These cliffs are frequented by immense numbers of marine birds, puffins, razor-bills, willocks, gulls, cormorants, Cornish choughs, daws, starlings, and wild pigeons; some of which come at stated times to lay their eggs and breed, while others remain there all the year. The cliffs are in some places perpendicular, in others they project and hang over in a tremendous manner; the several strata form many shelves, these serve as lodgments for the birds, where they sit in rows, and discover themselves by their motions and flight, though not individually visible. There are many chasms and deep caverns that seem to enter a great way into the rocks, and in many places the issuing of springs form small cascades of rippling water, down to the sea; sheep and lambs are seen grazing in the lower parts of the cliff, near the margin of the sea; the cliffs have sometimes proved fatal to them, as well as to other cattle who have ventured to graze too near the edge; from which, hounds in the ardour of the chase, have to their mutual destruction driven and followed their game."

[History of the Isle of Wight by Sir Richard Worsley. London, 1781]

The downland, known as High Down, that also ran along the southern edge of the parish on top of these cliffs, provided valuable pasture for sheep. Certain areas were only useful as 'waste' and therefore became commonland: the cliffs from Alum Bay round to Norton and the furze heath of Golden Hill area. The pound was situated at

Pound Green and attended by a piggard. Headon Hill, also known as Headon Warren, had been the site of a rabbit warren from an early date, farmed by a warrener who had lived in a Warren House at Headon Hill.

By using the Hearth Tax records, the population of Freshwater Isle can be estimated at around five hundred in the last half of the seventeenth century. The majority of this population earned a living from agriculture: in the wills for Freshwater, most people are described as 'husbandman' or 'yeoman'. Between 1571 and 1700, a total of 110 of all the wills give a person's occupation. 39 are described as 'Yeoman', while 36 are given the term 'Husbandman', thus allowing that almost 75 percent of the population were involved primarily in agriculture. The other occupations are allied agricultural trades, such as blacksmith, miller and carpenter, and service trades, such as grocer and butcher. Only 9 mariners are listed. Some also found an additional source of income by descending the cliffs on ropes either to catch sea birds or to collect samphire. The birds were sold for their feathers and as bait for crab pots.

"The country people take the birds that harbour in these rocks, by the perilous expedient of descending by ropes fixed to iron crows, driven into the ground: thus suspended, they with sticks beat down the birds as they fly out of their holes; a dozen birds generally yield one pound weight of soft feathers, for which the merchants give eight pence; the carcasses are bought by the fishermen at six pence per dozen, for the purpose of baiting their crab-pots."

[History of the Isle of Wight by Sir Richard Worsley. London, 1781]

Samphire was collected for pickling in barrels, before being sent up to the London market. In the early 17th century, the digging of pipe clay also occupied some of the inhabitants of Freshwater. The pipeclay was exported to London to be used in the manufacture of tobacco clay pipes. This same pipe clay was also in demand for making the crucibles in which molten glass was contained during the glassmaking process. Some inhabitants were employed in digging the white sands at Alum Bay for use in glassworks for making clear crystal glass. But apart from these seasonal occupations, most of the inhabitants were occupied in work in the fields and on the farm.

Being somewhat isolated from the rest of the Island, an agrarian outlook and psyche shaped their way of thinking, their values, their lifestyle and culture. The population of Freshwater were tied to an agrarian calendar, that had changed little in centuries, and their lives were shaped by the seasons, agricultural events and religious holidays and festivals. The church figured highly in all of their lives and much of their psychological world and mental maps revolved around the parish church. The rector or curate presided over their births, marriages and deaths. He looked after their spiritual and emotional well-being and, being one of the few educated men in the area, he was an obvious source of advice. He was a guardian of local morality and was required to monitor people's behaviour and thoughts.

Originally, there had been only two means of access to Freshwater Isle: by ferry boat at Norton across the mouth of the Yar estuary to Yarmouth, and by foot across a narrow neck of land called Freshwater Gate at the southern end of the creek formed by the River Yar, which extended from Yarmouth southwards, effectively cutting off Freshwater Isle from the 'mainland' of the Island itself. This neck of land most

probably consisted of a bank of shingle that separated the sea to the south from the marshes of the upper reaches of the Yar estuary to the north. Brannon, writing of Freshwater Gate in the mid 19th century, wrote:

"A low narrow bank of shingly pebbles that are thrown up by the furious waves, here interposes between the briny element and the spring-head of the river Yar, which is supposed to have given the inappropriate name of "Freshwater" to this part of the Island: it rises in a meadow nearly opposite the hotel, and taking a northerly direction, communicates with the Solent Channel at Yarmouth: of course, if ever the present shallow barrier of shingles should be removed, this quarter will then be completely insulated, as is said to have been the case some centuries back."

[Vectis Scenery by G. Brannon. Wootton, 1824]

However, by the 17th century, another communication link had been added in the form of a causeway, that extended from near the parish church across to Afton. That the bridge, known as Black Bridge, at Easton did not exist is clear from Sir John Oglander's comments on the defence of the Island against the French. In 1629, the gentry of the Island were petitioning the Privy Council for money to repair existing forts and to build new fortifications. They were also keen to establish a last line of defence, a sort of natural citadel, to which they could retreat in the event of a successful landing.

"In Januarie 1629 the gentlemen of owre Island concluded to goe to London to petition his Matie for moneyes to haue owre castells and fortes some amended others where most nede requyred, newe erected; and also for to haue 2 places of retrayte if so wee showld be beaten; Videlcet - Freschwater for owre cattel and ye mayne bodie of owre companies; and Yarmooth for ye bettor sorte of people where they myght by bote have intercorse one with ye other; the fortifinge of which places of retrayt myght be doone by cuttinge of Freschwater Gate; and Yarmouth by ye cuttinge of ye nicke of land betweene ye 2 seaes with drawe brydges and half moones to secure ye passages".

At some point, Black Bridge was built over the Yar marshes thus avoiding the longer route to the south via Freshwater Gate. Although by late Elizabethan times, the causeway across from Afton to Freshwater church had been constructed [both Mercator's map of 1595 and Speed's of 1611 show a passage here], Oglander did not even consider this, presumably because of the ease with which it could be broken open. This causeway was possibly constructed as the dam wall for a tide mill that existed at the east end of the causeway. When exactly the mill was built is uncertain, but certainly it existed by the mid 14th century. By 1694, this was described as a "water corn mill".

Like Bembridge Isle, Freshwater suffered from a lack of suitable watercourses for powering a water mill. This meant that by the 13th century, a windmill had been built in the area, where the inhabitants could take their grain to be ground. In 1300, a new windmill was built: either a rebuild of the existing one or one on an entirely new site. Certainly by 1769, there were two windmills operating in the area: one on a hill, east of Weston Farm, and another near Freshwater Green. The stocks for the area were located outside the churchyard gate, where the miscreant could be assured maximum exposure to the view of the inhabitants. Any artisans, such as bakers and butchers, were most certainly situated near Freshwater Green or in Church Place, near the parish church.

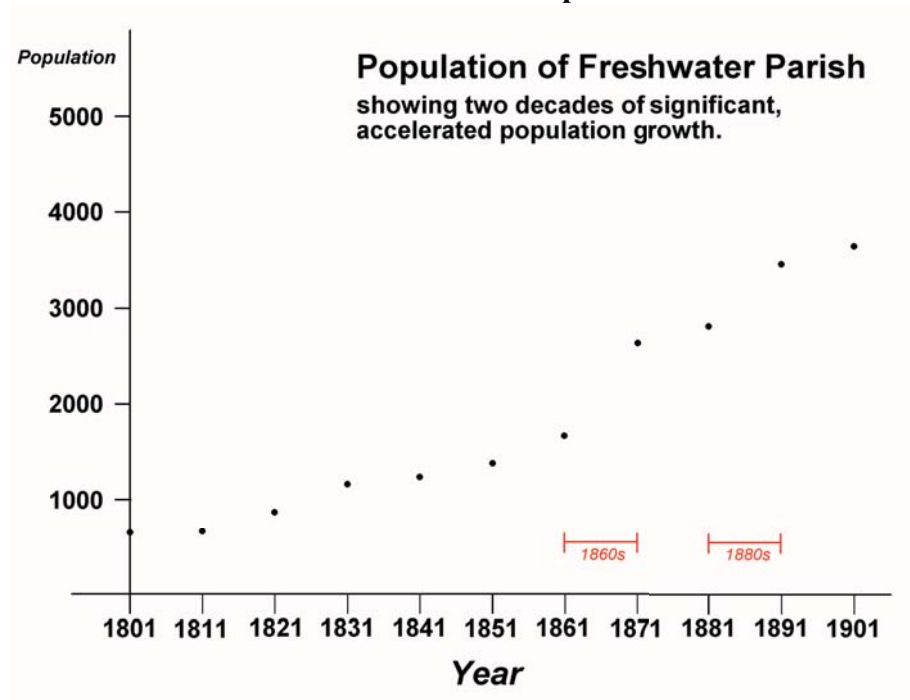
Chalk was quarried from pits along the north edge of Tennyson Down for use on the fields or for burning into lime in order to make mortar for building. Two limekilns, possibly dating to the 17th century, can still be seen on Moons Hill. Certain strata of chalk was solid enough to be used in building and many of the old stone cottages and farm buildings have an element of chalk block in their construction. Hard, ferruginous sandstone, which occurs in thin layers amongst the softer sands, was also used in construction of walls, while from Headon Hill and Cliff End, Bembridge Limestone blocks were acquired. This availability of different types of stone meant that many of the more humble dwellings and farm buildings are invariably made from a variety of these stones, usually chalk block and sandstone (often so laden with iron as to be termed 'ironstone').

Roads were little more than single-carriage trackways, whose surface had been strengthened with a coating of compacted gravel of variable thickness. Where potholes appeared in the thinner sections, further gravel or gathered stones were deposited in the holes. Gravel terraces around the parish church and at Easton provided a convenient source of gravel. There were also good deposits of plateau gravel on the top of Headon Hill, where numerous depressions and overgrown pits testify to mining activity of this source over the ages. In the Freshwater region, roads often opened out into the large open space of the green on reaching hamlets; here the road became part of the green.

The nature of roads in the area can be seen in Helen Allingham's 19th century paintings of the cottages of Freshwater. The roadway is made of compacted gravel and is only wide enough for one cart. There are no definite edges or kerbs and so grass and weeds grow right up to the roadway, which therefore varies in width.

The building of the forts and batteries in the Freshwater region and the consequent influx of troops into the area during the 1860s and 1880s can be seen to have affected the development of Freshwater in the population figures, where a significant rise in the population is evident at that time [see Graph 1 below]. Not only was there a large military presence, but this was also one factor contributing to the demand for a wide range of ancillary service trades, which attracted an increase in the civilian population too.

Graph 1



APPENDIX B : PLACE-NAME DERIVATION

The Anglo-Saxon word *far* has the sense of a going, a journey or a way and can have the sense of a road (this is the sense of the word *faer-weg*, road way). So Farringford can also be derived from *Faeringford* – ‘the ford of the people living near the crossing road’. It needs to be remembered that the crossing at Freshwater Gate was very narrow and precarious and so this more inland route was probably favoured. Possibly yet another derivation can be found in the Anglo-Saxon word *fær*, meaning danger or peril. If the original settlement was sited close to or at Freshwater Gate, then the capricious nature of the tides and the sea may have given rise to *Færingford* - ‘the ford of the people living near the dangerous place’.

While more recent research indicates *-ham* place-names as earlier than *-ing* and *-ingham* names, it still does not alter the fact that *-ing* names are evidence of earlier colonisation than other non *-ing* place-names. This confirms that Farringford belongs to an early group of Saxon place-names, that ended in *-ing*, *-ingas*, *-ingham* or *-ington*. On the Island, most of these sites are close to rivers (which were significantly wider and deeper in Saxon times) i.e. the western and eastern Yar and the Medina, along which the settlers arrived. Of course, it must be remembered that the present Farringford house is not on the site of the original settlement, based as it is on late 18th century considerations of the picturesque and the sublime. The Saxon settlement of Farringford was more likely to be nearer to Blackwater, and was later superseded by the place-name '*Easton*'. By that time the name had become a familial surname of the local lord, *de Ferringford*, using the possessive article *de* of the Norman French style to denote that the family were owners of the Farringford holding. By this time, the settlement seems to have located to the west part of their lands at Home Farm.

Katharina Ulmschneider points out that "While a study of early place-names in *-ham* and of the later *-ing* and *-ingham* names would seem to point to an early colonization of the Eastern Yar Valley, there is an even stronger likelihood that many other settlements would have followed spring-lines at the foot of the chalk ridge, with their cemeteries located on the higher ground, a pattern commonly recognized in other chalk areas." This condition certainly applies to the site of Farringford.

[Archaeology, History, and the Isle of Wight in the Middle Saxon Period, Katharina Ulmschneider, *Medieval Archaeology*, 43, 1999]

Early settlement of England by Anglo-Saxons and Jutes can be divided into two phases: pioneer and colonisation settlement. Place-names can be a good indicator of the age, topography, natural history and racial origin of a community in the 5th to the 11th centuries. Traditionally, it was accepted that place-names containing variants of *-ing* or *-ingas* indicated earliest settlement, while *-ham* place-names were considered a later development. However, since the 1970s, various studies have emerged that have required a re-thinking of the chronology of place-names. Thanks to studies by Barrie Cox (1973), Joost Kuurman (1975), Margaret Gelling (1978) and Gordon Copley (1986), it has become clear that *-ham* and *-ingham* placenames indicate an earlier settlement type than *-ing* and *-ingas*, which are more likely to refer to secondary colonization. This is by no means clear-cut, as *-ham* names are easily confused with *-hamm* names, a much later place-name. Also, in some areas, no definite chronology can be derived from *-ham*, *-ing* and *-ingas* names, as to which developed first. Cox suggests the approximate chronology of settlement as follows:

5th century: *-ham*

6th century: beginning of the *-ingham* period

7th century onwards: *-ing*, *-ingas*, etc.

Both Gelling and Copley point out that in some areas there is a high correlation between pagan Anglo-Saxon burial sites and topographical names which relate to water (water-supply, water-control, crossing places and dry sites for villages). Copley noted that, out of a study of 315 fifth and sixth century Saxon and Jutish sites, topographic names seemed to be most important in this period (78% of the total) and said that names relating to water were the most common group, while those ending in "ford" were the most common within this group. Cox noted also that topographic names seemed to be more common than habitative names. Although his study period was slightly later (about 670AD to 730AD), he noted that "ford" was the third most common ending out of all the topographic names.

As noted by Dr Gelling, overall the majority of *-ford* place-names refer to very small settlements and this was confirmed by a study of Shropshire *-ford* place-names. In many cases, the fords were of local importance and connected two settlements on either side of a stream, with one or both settlements taking the name "*-ford*", but some lay on longer routes. In most cases, the term "*-ford*" indicates a stream or river crossing and many of these are preceded by personal names. This is the case with Farringford.

It has also become clear that place-names, based on tribal or family names, do not necessarily refer to a narrowly defined and precisely demarcated settlement, but can often refer to the wider area, in which a family or the followers of a group leader operated and from which they derived resources.

"These groups were probably of varying size. Some of the groups may have been subordinate to a powerful leader, while others were probably small family groups or groups without social cohesion but merely living in the same area. In all cases, the place-names would seem to have denoted a territory rather than a nucleated settlement."

[Anglo-Saxon England, edited by Malcolm Godden, Michael Lapidge, Simon Keynes. Cambridge University Press, 2007.]

Such is the case with the settlement of Whippingham. It could also be relevant for Farringford, which has never referred to a nucleated village, but rather to a dispersed settlement, based on a farmstead. If the evidence for neolithic and bronze age activity centred on the Western Yar gap in the chalk downs is considered, then it would suggest the settlement of a social group in the area of the gap near modern Freshwater Bay. This reflected that early settlement of the Island appears to have followed the course of the three main rivers. In the West Wight area, only two early Anglo-Saxon place-names have been identified: Farringford and Wilmingham, both on opposite sides of the Western Yar. Both settlements may represent continuations of earlier settlement patterns based on the Yar gap. The ford to connect the two settlements would be an important facility and presumably the people who lived in the vicinity used the ford as a feature of their place name.

Appendix C: Edward Rushworth

Edward Rushworth was the eldest son of John and Sarah Rushworth, who lived near West Cowes. He was educated at Winchester College and Oxford University, before becoming a deacon in 1780. In August 1780 at Calbourne church, he married Catherine Holmes, daughter of the Rev. Leonard Troghear Holmes of Westover. In 1780 he stood for election to Parliament and was elected for Yarmouth. In 1784, his election as M.P. for Newport was contested by John Barrington, who claimed he was not eligible as he held religious office. The House found in Rushworth's favour and so he was able to stand as M.P. for Newport. Rushworth stood as M.P. for both Newport and Yarmouth on a number of occasions:

Returned as member of Parliament:				
Newport	1784	1786	1790	1796 [chose to sit for Yarmouth instead]
Yarmouth	1780		1790	1796

During the last two decades of the eighteenth century, he gradually bought up holdings in the west of the Island, amassing a large estate by 1800. In 1790, he bought the Farringford and Lodges holding. Lodges, like Farringford, was a holding with lands centred on a tenement in the area called Lodges but with lands spread throughout the Freshwater area. In the same year, he also purchased "Easton and Stroud and 52 acres and Messuage or Tenement Farm called [blank] & 44 acres" from James Wright [Rushworth papers, Box 5]. Much of the other lands in Freshwater were acquired on his marriage to Catherine, the daughter of Leonard Troghear Holmes of Westover, who settled on her the manor of Priors Freshwater. In 1800, Rushworth also bought up the holding Townsend Farm, consisting of a tenement and various parcels of land.

Sources:

Miscellanea Genealogica Et Heraldica: Fourth Series edited by W. Bruce Bannerman Mitchell, Hughes and Clarke, London. 1912.

John Rushworth, senior, born 25 October 1721 at New York; died at Cowes 30 August 1780, and lies buried in the Church of Northwood in the Isle of Wight, near his wife Sarah Rushworth, who died at West Cowes 7 May 1780, aged 56 years. Had issue:-

Edward Rushworth, born 17 October 1755; baptized 2 January 1756 at Kingston Church, Portsea.

Miscellanea Genealogica Et Heraldica: Fourth Series edited by W. Bruce Bannerman Mitchell, Hughes and Clarke, London. 1912.

Edward Rushworth was a Founders' Kin Scholar of Winchester College (and, I believe, a Fellow of Trinity College, Oxon). He took Deacon's Orders in the Church, and was afterwards M.P. for Yarmouth, Isle of Wight, and Recorder of Newport. He built Farringford and resided there. He was also afterwards M.P. (1784 onwards) for

Newport. On his election the unsuccessful candidate, Mr. John Barrington, petitioned the House against the validity of his return on the ground of his being in Holy Orders. A Select Committee was appointed to consider it, and reported that Mr. Rushworth had "been duly elected to serve in this Parliament." Afterwards, in order to get rid of Horne Tooke, an Act was passed disqualifying all the clergy of the Church of England from sitting in the House of Commons. This Act took effect in 1802.

The Parliamentary History of England from the Earliest Period to the Year 1803. Vol. XXXV

**Comprising the period from 21 March 1800 - 29 Oct. 1801.
London, 1819.**

Debate in the Commons on the Bill to prevent Persons in Holy Orders from Sitting in the House of Commons.] May 6. Mr. Chancellor Addington stated, ...

May 13. On the order of the day for going into a committee on the bill, Mr. G. Vansittart presented a Petition from Edward Rushworth, esq. setting forth, " That the petitioner has observed, by a bill printed by order of the House, that it is therein intended to make all priests and deacons, who have been already ordained such, ineligible to sit as members of the House ; and that the petitioner was, twenty-one years ago, ordained a deacon, but never exercised that office for above two months, and, considering that he was authorized to relinquish that order, he has for upwards of twenty years given up the same accordingly, and was, in October 1780, elected a member of the House for the borough of Yarmouth in the Isle of Wight, and took his seat for that borough ; and that the petitioner was also, in 1784, elected a member of the House for the borough of Newport in the Isle of Wight, when a petition against his return was presented by John Barrington, esq. to the House, upon the sole point of the petitioner being ineligible as a deacon, and which being, pursuant to law, referred to a committee, the said committee unanimously (as the petitioner has been informed), declared the petitioner duly elected, who accordingly sat in the House as member for the said borough of Newport until the parliament was dissolved in 1790; and that the petitioner considering, his right to be elected a member of the House fully ascertained by the decision of the committee to whom the petition against him was referred, is greatly alarmed lest the same should be destroyed by the passing of the said bill into a law ; j and therefore praying, that the same so far as it affects his right, may not receive the sanction of the House."

The petition was ordered to lie on the table. The House then went into the committee.

Lands Acquired:

1782 August 21/22 [JER/BAR/3/10/379]
Prowers als. Curls.
Lease and Release.
Edward Rushworth of Afton, I.W., Esq.

1788 January 1 & 2 [JER/SEL/110/1]
Wilmington Farm.

Lease and Release.

Edward Rushworth of Afton House, [p. Freshwater], I.W., esq.

1792 June 7 [JER/HBY/113/2]

Reassignment of the Manor of Freshwater, I.W.

Edward Rushworth of Afton, [p. Freshwater], I.W., Esq.

1793 February 3 & 4 [JER/BAR/3/10/279]

Key Close, Urrys and Bellamys in Newtown.

Lease and release.

Edward Rushworth, late of Afton House, now of Freshwater House, I.W., Esq.

1800 September 23 [JER/SEL/85/30]

Gatcombe Manor.

Bargain and sale.

Edward Rushworth of Freshwater House, parish of Freshwater, I.W., esq.

1800 Oct. 9 & 10 [JER/HBY/19/1]

Later purchases at Norton, parish of Freshwater.

Lease and release.

Edward Rushworth of Freshwater House, parish of Freshwater, I.W., Esq.

1804 Oct. 9 & 10 [JER/HBY/19/2]

Later purchases at Norton, parish of Freshwater.

Lease and release.

Edward Rushworth of Freshwater House, parish of Freshwater, I.W., Esq.

1804 Sept. 26 & 27 [JER/HBY/46/1]

Alverstone Farm and Woodhouse Farm, parish of Whippingham.

Lease and release.

Edward Rushworth of Freshwater House, I.W., Esq.

NEWTOWN PROPERTIES

PROWERS als. CURLS

Lease and Release [JER/BAR/3/10/382] - date: 1816 September 27/28

(2) Edward Rushworth of Farringford Hill, p. Freshwater, I.W., Esq.

30 & 31 December 1831 [JER/HBY/59/1]

Lease and release of messuage, tenement or dwellinghouse, 3r. 33p., with piece of land in front, 1a. 3r. 32p., and close called the Meadow, 1a. 3r. 29p., all p. Freshwater, I.W., occ. Joseph Dore, parcel of a farm called Woodfords. Partly recites will of late Edward Rushworth of Farringford Hill, p. Freshwater, I.W., Esq., 19 June 1815, marriage settlement of (1), 29 June 1824, will of late Hon. Catherine Rushworth, widow, of Bowcombe Lodge, [p. Carisbrooke, I.W.], 29 April 1819, and indentures, 4 May 1830, to which all the children of late Edward and Hon. Catherine Rushworth were party. Under present deed (1), (3), (4), (5), (7) and (8) convey their undivided one sixth shares to (9) for £66 13s. 4d. each

**The Gentleman's Magazine and Historical Chronicle.
From JANUARY to JUNE, 1818.**

VOLUME LXXXVIII (BEING THE TENTH OF A NEW SERIES.)

Part .The First.

By Sylvanus Urban, Gent.

London, 1818.

EDWARD RUSHWORTH, ESQ.

p. 563.

At Yarmouth, Isle of Wight, Edward Rushworth, esq. of Farringford-hill, and mayor of Yarmouth. He was seized with apoplexy while sitting on a bench, conversing with a friend, on the Quay at Yarmouth; a medical gentleman was on the spot, who bled him, and caused him to be carried to the George Inn, where he lingered from Monday till Wednesday, when he expired. The death of this truly respectable gentleman excited a sensation of the deepest regret in all who had the pleasure of knowing him. Mr. Rushworth was many years representative in Parliament for the Boroughs of Yarmouth and Newport, and was much esteemed for the independence of his character and for his intellectual endowments. He was a gentleman of pure and virtuous principles, steadily and zealously attached to the Establishment in Church and State, and eminently distinguished for a sense of duty in every relation of life. He was an intelligent and useful Magistrate, a good father, an affectionate husband, a kind master, and a firm friend.—On the day of his funeral the shops and private houses in the town were closed (a circumstance sufficiently expressive to mark the estimation of his high character). In the immediate neighbourhood of his late residence, his death is an event which will be long and deeply lamented, and by it the community at large have lost the benefit of a valuable example. Mr. Rushworth married the Hon. Catherine Holmes, daughter of the late Lord Holmes, by whom he had a large family. His son and heir is married to a daughter of Sir Everard Home; one of his daughters married to Col. Murray, Deputy-adjutant-general in Ireland, and another to Sir John Pringle Dalrymple, bart.; and he was father of the late gallant Capt. Rushworth, of the Barbadoes frigate.

Miscellanea Genealogica Et Heraldica: Fourth Series edited by W. Bruce Bannerman

Mitchell, Hughes and Clarke, London. 1912.

The Family of Rushworth

(From a family bible now in the possession of Mrs. Cecil E. Smith, with annotations by the Rev. Cecil Evan Smith, M.A., The Rectory, Titsey.)

Edward Rushworth, married at the Parish Church of Calborn in the Isle of Wight on the 27th August 1780 to Catherine Holmes, youngest daughter of the Rev. Leonard Troghear Holmes of Westover Lodge, created in 1797 Baron Holmes of Killmallock, county Limerick, and had issue:-

1. Catherine, born 16th Nov. 1781 at AFTON HOUSE; baptised at Freshwater Church 8 Jan. 1782.
2. Elizabeth, born 15th Oct. 1783 at AFTON HOUSE; baptised at Freshwater Church 6 Jan. 1784.

3. Holmes Jervoise, born 26th Sept. 1785 at AFTON HOUSE; baptised at Freshwater Church 26 Sept. 1785.
4. Edward, born 11th Aug. 1787 at AFTON HOUSE; baptised at Freshwater Church 21 Jan. 1787.
5. Mary, born 27th May 1789 at AFTON HOUSE; baptised at Freshwater Church 10 July 1789.
6. Charles Powlett, born 23 Feb. 1791 at AFTON HOUSE; baptised at Freshwater Church 4 Aug. 1791.
7. A female child [stillborn], 21 Nov. 1792.
8. Jane, born 31 Oct. 1793 at FRESHWATER HOUSE; baptised 30 June 1793.
9. Leonard, born 19 July 1796 at FRESHWATER HOUSE; died the same day.
10. Henry, born 28 April 1798 at St. Michael's Square, Southampton; baptised at Freshwater Church 15 June 1798.
11. Anne, born 9 Feb. 1800 at FRESHWATER HOUSE; baptised at Freshwater Church 19 Aug. 1801.
12. Margaret, born 20 Feb. 1802 at FRESHWATER HOUSE; baptised at Freshwater Church 1 April 1802.
13. A Female child, (still born) at FRESHWATER HOUSE, 2 May 1804.

Appendix D: Parish Poor Rates

1720-1844 Churchwardens Accounts

AC2003/009 [FRE/I/1]

The Quarter Sett Book for Freshwater

Peter Woodford James Norris Churchwardens for the year 1720

Peter Woodford for Walls 0 - 1 - 0

1721

Samuell White for Walls 0 - 3 - 0

1726

John Osburne for Guyers 00 - 00 - 04

Do. for Walls 00 - 01 - 00

1752

Laz. Lacey for Walls 00 - 01 - 00

1765

Lazarus Lacey for Guyers 0 - 2 - 0

Do. for Bartletts 0 - 0 - 4

Do. for Abrams 0 - 0 - 8

Do. for Walls 0 - 1 - 0

1781

John Lacey for Walls 0 - 1 - 9

1785

Edward Rushworth Esqr. for Afton 0 - 13 - 6

Mrs. Lacey for Walls 0 - 1 - 9

1798

Mrs. Hicks for Afton 0 - 12 - 6

Edward Rushworth Esqr. for the Farm
and part of Hookhill 0 - 6 - 3

Mr. Cotton for Walls 0 - 1 - 9

1814

Rushworth Edwd. Esqr. for Farringford 0 - 4 - 10½

1822

Hamborough__ Esq. for Farringford 0 - 5 - 1½

1825 4½ d. in the pound

41 Hamborough John for Farringford 0 - 5 - 4½

1767-1844 Overseers of the Poor - Poor Rates

AC2003/009 [FRE/I/1]

1767 until 1777

Lazarus Lacey for Guyers 0 - 14 - 0

Do. for Walls 0 - 14 - 0

Do. for Haywards 0 - 6 - 0

Do. for Bartletts and Silcombs 0 - 2 - 0

Do. Down Close 0 - 1 - 6

1778 until 1785

John Lacey for Guyers	0 - 15 - 0
Do. for Walls	0 - 17 - 6
Do. for Bartletts and Silcombs	0 - 2 - 6
Do. Down Close	0 - 1 - 10½

1786

Mrs. Lacey for Guyers	0 - 15 - 0
Do. for Walls	0 - 17 - 6
Do. for Bartletts and Silcombs	0 - 2 - 6
Do. Down Close	0 - 1 - 10½

1787

Osborn Dore for Guyers	0 - 15 - 0
Do. for Walls	0 - 17 - 6
Do. for Bartletts and Silcombs	0 - 2 - 6
Do. Down Close	0 - 1 - 10½

1790

Osborn Dore for Guyers	0 - 15 - 0
Do. for Walls	0 - 17 - 6
Do. for Bartletts and Silcombs	0 - 4 - 4½

1791

Osborn Dore for Guyers	0 - 15 - 0
Do. for Bartletts and Silcombs	0 - 4 - 4½

...

Benjamin Cotton for Walls	0 - 17 - 6
---------------------------	------------

1792 Freshwater in the year of our Lord 1792

A Rate made for the Relief of the Poor of the said parish. By the Churchwardens and Overseers of the Poor and Other Principal Inhabitants at the Rate of 2s. 6d. on the pound

Edwd. Rushworth Esqr. for Afton	8 - 2 - 6
Do. for his Tithes	1 - 2 - 6

...

Lord Toughear Holmes Esqr. for the Farm	1 - 5 - 0
---	-----------

...

Edwd. Rushworth Esqr. for Willmingham	4 - 7 - 6
---------------------------------------	-----------

...

Edwd. Rushworth Esqr. for East Mill	0 - 17 - 6
-------------------------------------	------------

...

Edwd. Rushworth Esqr. for Salters Close	0 - 1 - 3
---	-----------

...

Benjn. Cotton for Walls	0 - 17 - 6
-------------------------	------------

...

1793 - 2s. 6d. on the pound

Edward Rushworth Esqr. for the Farm and part of Hook hill	3 - 2 - 6
Do. for Jolliffes	0 - 17 - 6
Do. for Salters Close	0 - 1 - 3
Do. for the Tithes of Jolliffes	0 - 2 - 6

...

Mr. Hicks for Afton	8 - 2 - 6
---------------------	-----------

...

Benjamin Cotton for Walls	0 - 17 - 6
---------------------------	------------

...

1794 - 2s. 6d. on the pound	
Edward Rushworth Esqr. for the Farm	
and part of Hook hill	3 - 2 - 6
Do. for Jolliffes	0 - 17 - 6
Do. for Salters Close	0 - 1 - 3
Do. for the Tithes of Jolliffes	0 - 2 - 6
...	
Mr. Hicks for Afton	8 - 2 - 6
...	
Mr. Cotton for Walls	0 - 17 - 6
...	
1795 - 2s. 6d. on the pound	
Edward Rushworth Esqr. for the Farm	
and part of Hook hill	3 - 2 - 6
Do. for Salters Close	0 - 1 - 3
...	
Mr. Hicks for Afton	8 - 2 - 6
...	
Mr. Cotton for Walls	0 - 17 - 6
...	
1796 - 2s. 6d. on the pound	
Edward Rushworth Esqr. for the Farm	
and part of Hook hill	3 - 2 - 6
Do. for Salters Close	0 - 1 - 3
...	
Mr. Hicks for Afton	8 - 2 - 6
...	
Mr. Benjn Cotton for his land	2 - 10 - 0
Do. for Walls	0 - 17 - 6
...	
1797 - 2s. 6d. on the pound	
Edward Rushworth Esqr. for the Farm	
and part of Hook hill	3 - 2 - 6
Do. for Salters Close	0 - 1 - 3
Do. for Atkins's	0 - 12 - 6
Do. for the Tithes	0 - 12 - 4½
...	
Mr. Hicks for Afton	8 - 2 - 6
...	
Mr. Benjn Cotton for his land	2 - 10 - 0
Do. for Walls	0 - 17 - 6
...	
1798 - 3s. on the pound	
Edward Rushworth Esqr. for the Farm	
and part of Hookhill	3 - 15 - 0
Do. for Salters Close	0 - 1 - 6
Do. for Atkins's	0 - 15 - 0
Do. for the Tithes	0 - 14 - 10½
...	
Mrs. Hicks for Afton	9 - 15 - 0
...	
Mr. Cotton for Blackbridge	4 - 17 - 6
Do. for Wavells	1 - 12 - 9
Do. for the Tithes of Do.	1 - 10 - 0
Do. for his own Land	3 - 0 - 0
Do. for New Castle	0 - 7 - 9
Do. for James's	1 - 16 - 0

Do. for New Inn	1 - 12 - 3
Do. for Walls	1 - 1 - 9
Do. for his Malt house	0 - 9 - 0
Do. for the Tithes	1 - 16 - 0
1799 - 3s. in the pound	
Edward Rushworth Esqr. for the Farm	
and part of Hookhill	3 - 15 - 0
Do. for his Tithes	0 - 14 - 10½
...	
Mr. Cotton for Blackbridge	4 - 17 - 6
Do. for Wavells	1 - 12 - 9
Do. for the Tithes of Do.	1 - 10 - 0
Do. for his own Land	3 - 0 - 0
Do. for New Castle	0 - 7 - 9
Do. for James's	1 - 16 - 0
Do. for New Inn	1 - 12 - 3
Do. for Walls	1 - 1 - 9
Do. for the Tithes	1 - 16 - 0
1800 - 3s. in the pound	
Edward Rushworth Esqr. for the Farm	
and part of Hookhill	3 - 15 - 0
Do. for his Tithes	0 - 14 - 10½
...	
Mr. Cotton for Blackbridge	4 - 17 - 6
Do. for Wavells	1 - 12 - 9
Do. for the Tithes of Do.	1 - 10 - 0
Do. for his own Land	3 - 0 - 0
Do. for New Castle	0 - 7 - 9
Do. for James's	1 - 16 - 0
Do. for New Inn	1 - 12 - 3
Do. for Walls	1 - 1 - 9
Do. for the Tithes	1 - 16 - 0
1801 - 3s. in the pound	
Edward Rushworth Esqr. for the Farm	
and part of Hookhill	2 - 5 - 0
Do. for his Tithes	0 - 12 - 0
...	
Mr. Cotton for Blackbridge	4 - 17 - 6
Do. for Wavells	1 - 12 - 9
Do. for the Tithes of Do.	1 - 10 - 0
Do. for his own Land	3 - 0 - 0
Do. for New Castle	0 - 7 - 9
Do. for James's	1 - 16 - 0
Do. for New Inn	1 - 12 - 3
Do. for Walls	1 - 1 - 9
Do. for the Tithes	1 - 16 - 0
1801 - 2s. 6d. in the pound	
Edward Rushworth Esqr. for the Farm	
and part of Hookhill	1 - 17 - 6
Do. for his Tithes	0 - 10 - 0
...	
Mr. Cotton for Blackbridge	4 - 1 - 3
Do. for Wavells	1 - 7 - 6
Do. for the Tithes of Do.	1 - 5 - 0
Do. for his own Land	2 - 10 - 0
Do. for New Castle	0 - 6 - 3

Do. for James's	1 - 10 - 0
Do. for New Inn	1 - 7 - 6
Do. for Walls	0 - 17 - 6
Do. for the Tithes	1 - 10 - 0
1802 - 3s. on the pound	
Edwd. Rushworth Esq. for the Farm	
and part of Hookhill	2 - 5 - 0
Do. for the Tithes	0 - 12 - 0
...	
Mr. Cotton for Blackbridge	4 - 17 - 6
Do. for Wavells	1 - 12 - 9
Do. for the Tithes of Do.	1 - 10 - 0
Do. for his own Land	3 - 0 - 0
Do. for New Castle	0 - 7 - 9
Do. for James's	1 - 16 - 0
Do. for New Inn	1 - 12 - 3
Do. for Walls	1 - 1 - 9
Do. for the Tithes	1 - 16 - 0
1803 - 3s. on the pound	
Edwd. Rushworth Esqr. for the Farm	2 - 5 - 0
Do. for Woodfords	0 - 9 - 0
Do. for Faringford Lodge	0 - 9 - 0
...	
Edwd. Rushworth Esq. for Walls	1 - 1 - 9
Do. for the Tithes of Do.	0 - 5 - 3
...	
1804 - 3s. on the pound	
Edwd. Rushworth Esqr. for the Farm	2 - 5 - 0
Do. for Woodfords	0 - 9 - 0
Do. for Farringford Lodge and part of Cooks	1 - 1 - 16
Do. for his Tithes	0 - 13 - 6
Do. for Walls	1 - 1 - 9
Do. for the Tithes of Do.	0 - 5 - 3
...	
1805 - 3s. on the pound	
Edwd. Rushworth Esqr. for the Farm	2 - 5 - 0
Do. for Farringfords and other Land	2 - 12 - 3
Do. for his Tithes	0 - 18 - 9
1806 - 3s. on the pound	
Edwd. Rushworth Esqr. for Farringfords Hill	
and other Land	2 - 18 - 3
Do. for Jolliffes	1 - 6 - 0
Do. for his Tithes	1 - 3 - 9
1807 - 3s. on the pound	
Edwd. Rushworth Esqr. for Farringfords Hill	
and other Land	2 - 18 - 3
Do. for his Tithes	1 - 17 - 9
Do. for Atkins's	0 - 11 - 0
Tithes of Atkins's	0 - 3 - 0
1808 - 3s. on the pound	
Edwd. Rushworth Esqr. for Farringfords Hill	

and other Land	2 - 10 - 9	
Do. for James Atkins's	0 - 11 - 0	
Do. for his Tithes	1 - 3 - 9	
1809 - 3s. on the pound		
Edward Rushworth Esqr. for Farringford Hill	2 - 10 - 9	
Do. for Atkins's	0 - 16 - 0	
Do. for his Tithes	1 - 1 - 6	
Do. for Bucketts	0 - 12 - 0	
1809 - 3s. on the pound		
Edward Rushworth Esqr. for Farringford Hill		
and other land	2 - 13 - 3	
1811 - 3s. on the pound		
Farringford Hill and other Land	2 - 18 - 6	
1812 - 3s. on the pound		
Farringford Hill and other Land	2 - 18 - 6	
1813 - 3s. on the pound		
Farringford Hill and other Land	2 - 18 - 6	
1814 - 3s. on the pound		
Rushworth Edward Esqr. for Farringford Hill		
and other Land	2 - 18 - 6	
1815 - 3s. on the pound		
Edwd. Rushworth Esqr. for Farringford	2 - 18 - 6	
1816 - 3s. on the pound		
Rushworth Edward Esqr. for Farringford Hill		
and other Land	2 - 18 - 6	
1817 - 3s. on the pound		
Rushworth Edward Esqr. for Farringford Hill		
and other Land	2 - 18 - 6	
1818 - 1820 - 3s. on the pound		
Rushworth Honl. Mrs. for Farringford	2 - 18 - 6	
1821 - 3s. on the pound		
Rated		
at 41 Pearson____Esqr. for Farringford Hill	3 - 1 - 6	
[For comparison, other houses in the area are rated at :		
Afton, House and Land, 130; Afton Farm, 190; East Afton, 190; Weston, 60; Blackbridge, 61;		
Easton and Weston, 40; Compton, 200; For the farm, 58; Willmingham, 91; Hill, 112; Hookhill,		
58]		
1822 - 1s. 6d. on the pound		
Parson Henry Esqr. for Farringford Hill	41	3 - 1 - 6
1823 - 1s. 6d. on the pound		
Hamborough____Esqr. for Farringford Hill	41	3 - 1 - 6

Appendix E: Georgian Architecture (Regency)

The features of Regency Georgian architecture were based essentially on similar principles to the Palladian Georgian architectural style of the eighteenth century. Georgian buildings often possess impeccably symmetrical facades and designs are based around the mathematical proportions of the cube, square and circle. Georgian house plans are often based on a symmetrical pattern around a central hall. But Palladian architecture was far more rigid, standardised and homogenous than the Regency version, which was based on a much freer and eclectic interpretation of the principles of proportion and order, and was thus prepared to incorporate aspects of other architectural styles. This can be clearly discerned at Farringford, where a basic Georgian structural shell and plan has been altered by the addition of Gothic elements.

The Classical style of Georgian architecture was popularised in the 18th century by pattern books, a new development that had not existed in previous centuries. From about 1780, a new type of architectural pattern book emerged, illustrating modest houses, villas, cottages and cottage ornées, aimed at the middle-classes. Previously, these pattern books had been aimed at the nobility or building tradesmen, and provided plans and elevations for country stately homes or grand town mansions. Pattern books now showed more modest houses and villas for affluent middle-class people, such as clergy, merchants, military officers, and professional people.

A typical example of these pattern books is that by John Plaw, entitled "**Rural architecture; or designs, from the simple cottage to the decorated villa.**" The examples below are from the 1794 edition and show elevations and plans for Georgian houses built in the Classical style. They show design features similar to Farringford, suggesting that the original house derived very much from this architectural tradition.



[Above]

Typical Georgian house in Cheltenham showing symmetrical arrangement.

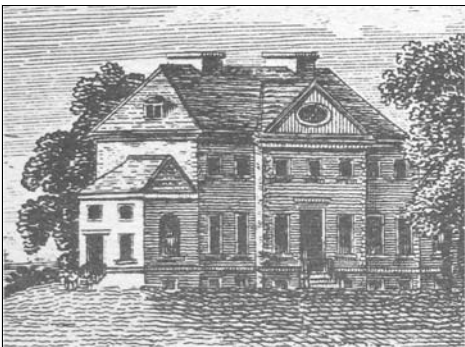


[Above] Another typical Georgian house in Cheltenham, showing an M-shaped roof with similar gable end to Farringford.



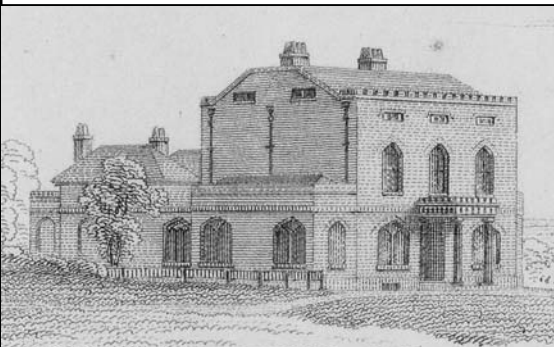
[Above] A design from John Plaw's *Rural Architecture*, showing typical Georgian front elevation. Again this has similarities to Farringford.

[Below] St. John's house in Ryde. A Georgian house, built in about 1769. This shows a central block with additional wings on the end with a hipped roof, similar to the original single storey wings at Farringford.



[Below]

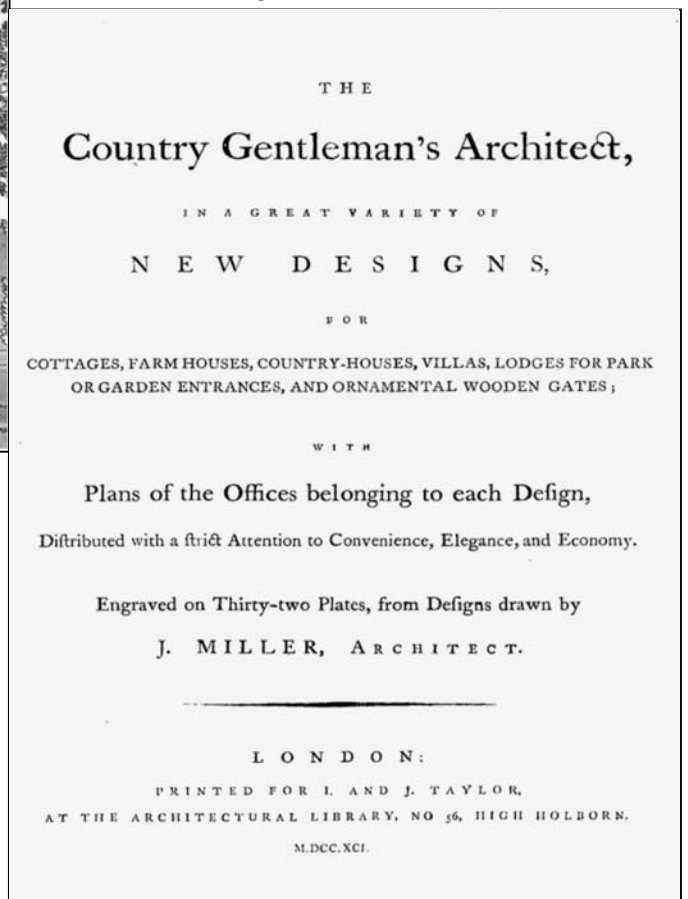
Farringford House as it was in 1806, three years after its construction. Unlike many Georgian houses, which had a chimney stack on each end, Farringford's chimney stacks were placed centrally in a similar manner to St. John's on the left. Another unusual feature of this Georgian house are the Gothic windows and battlements.





[Above, left & below left]

Examples of designs suggested in John Plaw's *Rural Architecture*, 1794. These all show a symmetrical front elevation, with ground, first and second floors. The attic floor contains small windows. Two of these examples also contain side wings.



Examples of typical handbooks produced for architects and builders in the 18th century.

[Above]

The *Country Gentleman's Architect* by John Miller, 1791.

[Left]

Rural Architecture by Robert Morris. London, 1750.

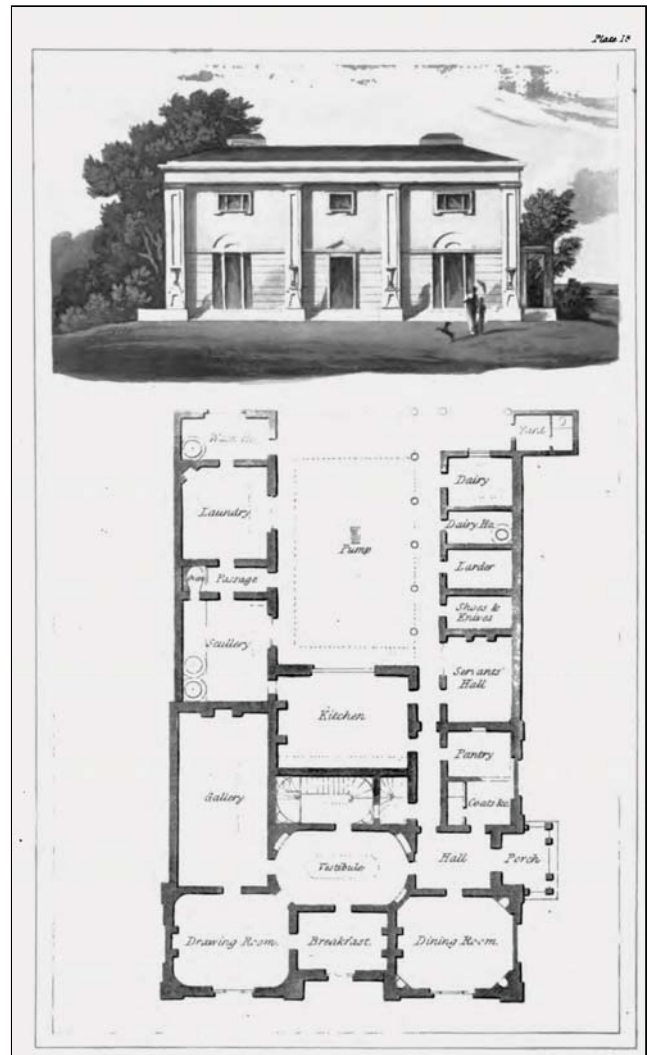


A VILLA. EXEMPLIFYING THE PROPER SITUATIONS FOR THE DOMESTIC OFFICES.

In forming this plan, care has been taken to avoid whatever experience has found objectionable relating to the domestic offices, and to afford facility of communication to the apartments, without subjecting them to inconvenience or offence. The pantry is near the dining-room, and commands the porch. The servants'-hall is beyond the door leading to the yard, and has the effect of being detached from the house, though really within it. The kitchen is arranged with the same advantages; the door opposite the pantry is only in use for the service of dinner. The scullery is wholly removed from the house. The laundry and wash-house are yet more retired, and immediately under the inspection of the housekeeper, who, in this arrangement, is considered as cook also. The knife and shoe-room adjoins the servants'-hall. The larder and dairy are farther removed from the inhabited parts; and the offices on this side are approachable by a trellis colonnade, so that at all seasons they are accessible with safety. The minor staircase leads to the chamber-landings and to the cellars; there is a stair to the cellar also, from the colonnade. The chambers contain three apartments for the men, three for the maid-servants, and a room for stores.

From the porch, a hall of small dimensions communicates with a waiting-room, which is a receptacle for coats, hats, sticks, &c. Water should be laid on to a wash-stand near the window; this room contains a water-closet. The dining-room entrance is from the hall, and is favourably situated for the service of dinner. The dining-room is unconnected with the retiring apartments; but a jib-door communicates with the vestibule, and precludes the necessity of passing through the hall to the drawing-room or gallery. The niches to contain candelabra at the sideboard end, and the corresponding recesses at the other angles, are suited to an architectural decoration consonant with the purposes of this room. The withdrawing-room, breakfast-room, and gallery or library, are approached from the vestibule, and from each other. The advantages of this arrangement are so obvious, that they are not treated of; but in the general adoption of the connected drawing-room and library, the mind becomes highly gratified on contemplating the acknowledged influence of female intellect, and those charms of social loveliness, that have allured the apartment of study from its obscure retreat.

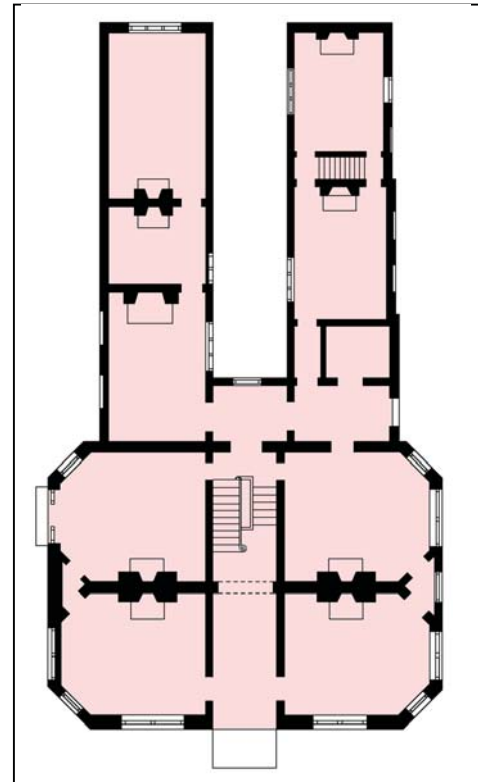
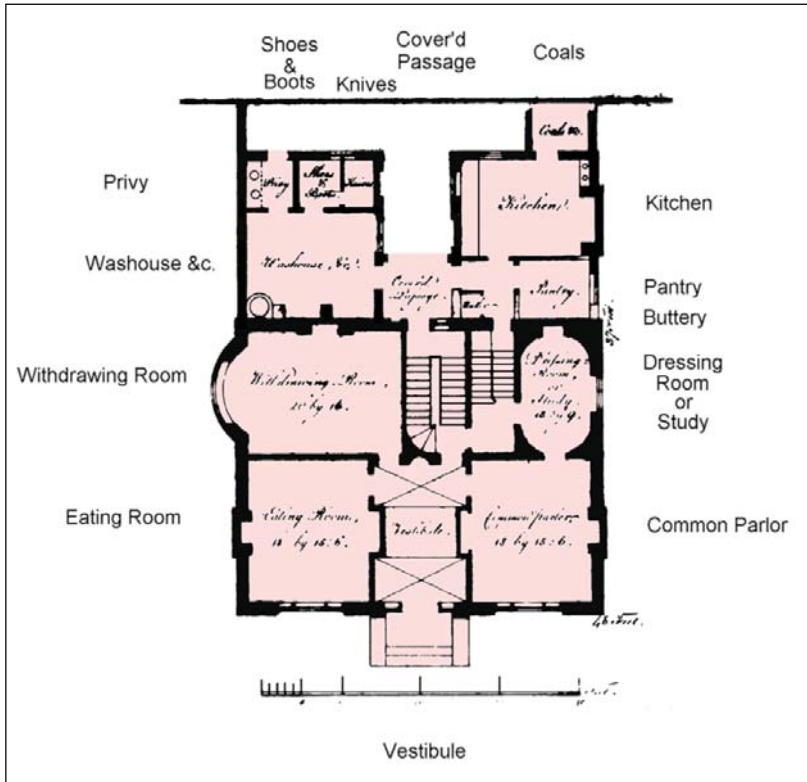
The drawing-room is so formed as to avoid the dark shades which invariably collect in the corners of all rooms, and affords the means of a very elegant decoration. The gallery is lighted from the top, as its purpose is to contain pictures, marbles, bronzes, and books, and thus admit a beautiful variety of arrangements round it, forms the approach to the chambers.



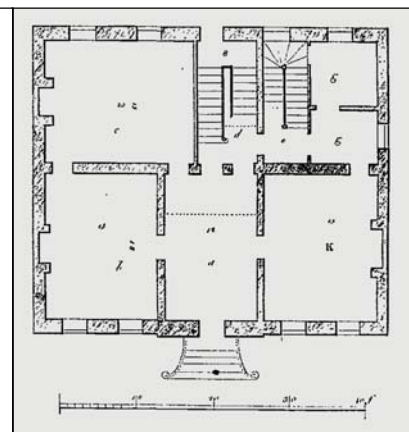
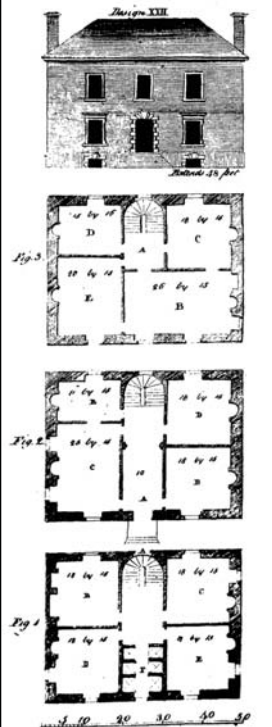
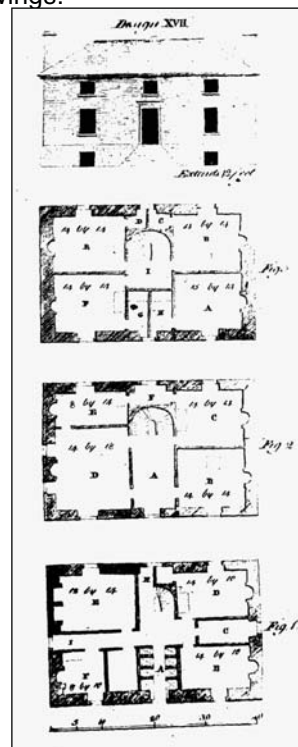
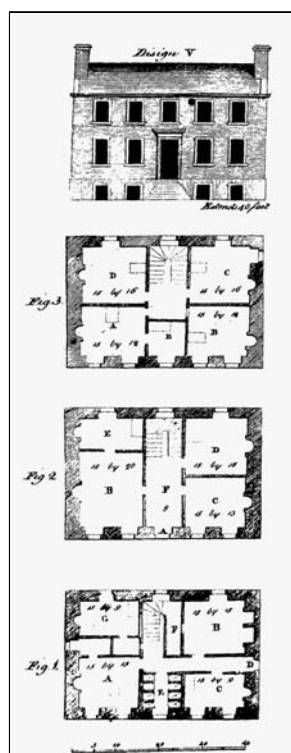
The vestibule is always a most desirable appurtenance to a dwelling, and is here situated so as to afford additional ventilation; it reaches to the top of the building, and is surmounted by a lantern light; a gallery a gallery round it, forms the approach to the chambers. The vestibule opens to the staircase, and the staircase to this gallery. A water-closet is contained in the retired part of the staircase. The chambers above, are four, three with a dressing-room, and one without it.

Simplicity of character has been the leading object of this design. It will be seen that the extent of the house is aimed to be defined by pilasters, which are in number, four on the porch-front, four on the lawn-front, and two on the returning end; the remainder being plain walls, would be planted against, and hid by shrubberies, as there are no windows of the offices looking outwards.

The Palladian sashes of the dining-room, drawing-room, and the door of the breakfast-room, open to a stone terrace, which descends by two steps to the lawn. The terrace is so elegant in its character, and so useful as a promenade after wet weather, that it should be reluctantly, if ever, dispensed with.



[Above left] A suggested plan for a house, illustrated in *Rural architecture*, by John Plaw. 1794. This has essentially the same elements as the Farringford ground floor plan [above right], including the "Cover'd Passage" and two domestic wings at the back, except the domestic quarters at Farringford have been extended to form longer wings.



[Above] A house plan from *Familiar architecture* by Thomas Rawlins. 1795, showing the same basic Georgian lay-out for a small, gentleman's residence as the three plans on the left.

[Above] Three separate plans for a small residence for a gentleman, showing a typical Georgian room lay-out. All exhibit certain common traits, which are also present at Farringford: central staircase and hall with rooms leading off; bedrooms leading off landing; a simple four-room storey. However, these houses have their domestic offices placed in the basement. (In each of the plans - Fig. 1: basement; fig. 2: living floor; fig. 3: first floor)

Appendix F: Nineteenth Century Guide Books

1826

Beauties of the Isle of Wight [Portsea, 1826]

"In the declivity is Farringford Hill, the seat of the late Edward Rushworth, Esq. The house is built in the gothic style and commands a fine view."

1830

Vectis Scenery: in the Isle of Wight. George Brannon [Isle of Wight, 1830]

"... passing FARRINGFORD-HILL, which is a desirable situation on the descent of the down, the seat of JOHN HAMBROUGH, jun, esq. : the house is a light-brick erection in the Gothic taste, and commands very interesting views of the British Channel, the Solent Sea, and nearly the whole western division of the Island."

1830

Isle of Wight Tourist, and Companion at Cowes. by Philo Vectis. [Robert Moir, Cowes. 1830]

"Farringford Hill, late the seat of J. Hamborough, Jun. Esq. appears on the left as we return."

1832

The Family Topographer: Being a Compendious Account of the Antient and Present State of the ... by Samuel Tymms. Vol. II - WESTERN CIRCUIT. London, 1832.

"Farringford Hill, Isle of W. John Hamborough, junr. esq"

1833

A Topographical and Historical Guide to the Isle of Wight. W. C. F. G. Sheridan. [London, 1833]

"Proceeding over the Downs, and passing Farringford Hill, the seat of John Hambrough, Esq., we arrive at Alum Bay."

1839

The Vectis directory, or Isle of Wight general guide. [William Lambert, Newport. 1839.]

"Hamborough, J. Hamborough Castle

...

Raikes, ----, esq Farringford-hill, near Freshwater"

1844

Handbook to the Isle of Wight. Thomas Brettell [London, 1844]

"Proceeding over the Downs, and passing Farringford Hill, the residence of the Rev. Mr. Seymour, we arrive at Alum Bay."

1848

Brannon's Vectis Scenery - the New Edition of 1848.

"Farringford-hill, Freshwater, Rev. G. Seymour"

1859

Nelsons' Hand-books for Tourists. The Isle of Wight, with a Description of the Geology of the Island ... [T. Nelson & Sons, London. 1859]

"Farringford Hill appears to the right."

Appendix G: Dimensions and Arrangement of Original House

Basement:

wine and beer cellars, larder, dairy.

Ground floor:

entrance hall	
dining room	22 ½ x 17 ft
drawing room	23 x 17 ft
library	18 x 16 ft
kitchen	
scullery	
butler's pantry	
servants' hall	
laundry	
closet	

Present measurements [25 Sept. 2008]

Bar room	22 ft 9" x 14ft 8"
Ante-room	21 ft x 14ft 8"

First floor:

4 chambers with closets
4 servants' sleeping-rooms over the servants'-hall

Second floor:

4 rooms
store room

Appendix H: Reverend George Turner Seymour and Tyntes Place.

Reverend George Turner Seymour originally came from Tyntes Place near Wraxall in Somerset. The house was a Regency Gothic-Tudor building and was built for Seymour in 1813 on land given him by his father, John Seymour. Subsequent additions were made by Robert Newton of Nailsea.





[Tyntesfield, A Fertile Fortune, James Miller. National Trust Books, 2006.]

"A sepia drawing, dated 1836, shows the first house before Newton's additions, without towers on the west front, no bay windows to the Drawing Room, and no terraced gardens. Fortunately, two further watercolours survive to show the outlines of the house twenty years later. The entrance front, as now, faced the drive from Belmont, with a centrally placed entrance tower with two-storied elevations on either side. The service wing was on the back, jutting into the hillside. The south front rose to a two-storied gabled centrepiece, with two bay windows taking in the panoramic view across the valley. The building may well have been stuccoed, with cast Gothic decorative details, including ogee pinnacles that look like pawns on a chessboard, peppering the skyline. ...

The three central rooms at the front of the house, on all floors, date from the Reverend Seymour's house and largely retain their original early nineteenth-century character. On the ground floor, the Oak Study, Morning Room and Ante-room were his original reception rooms. In the Oak Study even his fine grey marble fireplace survives. It is, however, in the Stuart bedroom on the first floor that one gets the clearest sense of Seymour's rooms, which were remarkably plain with simple mouldings and cornices, and panelled doors. This restraint, a word that will seldom be used again to describe the interiors, is matched by the simple white marble fire surround in the Gothic style."

English Heritage

IoE Number: 33585

Location: Tyntesfield House, Wraxall and Failand, North Somerset.

"Built 1813 for John Seymour. ... The bedrooms, service rooms and servants' rooms all retain most of their original features including doors, doorcases, shutters, skirting boards and plaster ceilings. Many of the bedrooms retain their original early-

nineteenth century 'Tudor' Gothic style decoration, especially their doorcases, doors and marble fireplaces.”

In 1843, he sold Tyntes Place to Willam Gibbs, a businessman, who enlarged it into a large, ornate Gothic home and changed its name to Tyntesfield House.



Seymour then bought Farringford, before moving to Cornwallis Crescent, Clifton, after he sold Farringford to Alfred Tennyson.

One reason for moving to the Isle of Wight may have been the marriage of his eldest daughter to the son of an Isle of Wight family of solicitors, the Sewells.

**The Gentleman's Magazine by Sylvanus Urban, Gent. Vol. XIV, MDCCCXL
July - December. London, 1840.**

“Oct. 1840

Marriage

At Berne, R. B. Sewell, esq. of Millbrook, Isle of Wight, to Marianne-Billingsley, eldest dau. of the Rev. G. T. Seymour, of Tyntesfield, Wraxall, Som.”

Seymour’s daughter, Jane Fortescue Seymour (1825 - 1878), married John Duke Coleridge, 1st Baron Coleridge (1820 – 1894), Lord Chief Justice of England 1880 - 1894 and Baron of Ottery St Mary, on 11th August 1846 at Freshwater Church. She was described as “of Farringford, Isle of Wight.”

Hampshire Telegraph and Sussex Chronicle, Saturday, August 15, 1846; Issue 2445.

“On the 11th instant, at Freshwater, Isle of Wight, by the Rev. J. F. Isaacson, John Duke Coleridge, Esq. eldest son of the Hon. Mr. Justice Coleridge, to Jane Fortesque, third daughter of the Rev. G. T. Seymour, of Farringford, Isle of Wight.”

Seymour died in 1880.

Auction Wednesday 27th April 2005

Hampton & Littlewood, auctioneers

The Auction Rooms, Alphin Brook Road, Alphington, Exeter, Devon

To be sold by direction of The Lord Coleridge 5th Baron of Ottery St Mary

An imposing Charles X style gilt bronze surtout de table in five sections with curved ends, the mirror glass enclosed by a pierced trailing fruiting vine gallery, above a frieze of laurel leaves, raised on lions claw feet, the gallery with two attached oval plaques, each surmounted by a crown and with foliate surrounds, one with the arms of Coleridge and Seymour, the other inscribed 'The Revd George Turner Seymour departed this life 14 Oct 1880 aged 88'.

60.2cm (1ft 11 3/4in) wide, x 249cm (8ft 2in) overall length, contained in a fitted travelling trunk with carrying handles to the sides.

Appendix I: The Manor of Priors Freshwater

The Manor of Priors Freshwater was created from lands in Freshwater belonging to two priories: the **Priory of Carisbrooke** and the **Priory of Christchurch**.

The Carisbrooke portion derived from a grant by William FitzOsborn to the Abbey of Lyre of 3 virgates out of the manor of Freshwater soon after the Norman Conquest, but before 1071. [Julian Munby, ed., *Domesday book : Hampshire*. Vol. 4. Phillimore, 1982.]. This holding was passed on to Carisbrooke Priory, who undertook the collection of dues owing to its parent house, the Abbey of Lyre. In 1414, all alien priories were suppressed and their property and titles taken over by the Crown. In April 1415, having taken over possession of the Isle of Wight property of the Abbey of Lyre, Henry V bestowed it on the Charterhouse of Sheen in Surrey, a foundation set up by Henry in September 1414 as "the Priory of the House of Jesus of Bethlehem". At the Dissolution in 1539, the lands of Sheen reverted to the Crown. The lands of Carisbrooke Priory were held by Richard Worsley of Appuldercombe in 1565. In 1606, a new lease of the Carisbrooke Priory estate was granted by James I to Sir Thomas Fleming of Heasley, before Charles I granted it to the City of London in 1628, who sold it to John Bromfield. In 1682, Bromfield's son, Edward, sold it to John Comber and his nephew, Sir Thomas Miller.

The Christchurch portion derived from land at Freshwater that formed part of the manor of Ningwood, which had been granted to the Priory of Christchurch by Richard de Redvers in the early 12th century [Dugdale, William. *Monasticon Anglicanum*. London, 1655-1673]. This in turn may have simply been a confirmation of lands held by the previous Priory established in Christchurch. (From the Domesday survey, it is clear that, in the reign of Edward the Confessor, there was a priory at Christchurch and as well as holding possessions in Twyneham and elsewhere in Hampshire, it also had one hide in the Isle of Wight.) "At the Dissolution Ningwood was granted by Henry VIII with other church lands to Thomas Hobson in exchange for the manor of Marylebone. Thomas died seised in 1559, leaving as his heir his son and namesake, who was succeeded at his death in 1594 by his son, a third Thomas. In 1631 John Hobson conveyed the manor to trustees, who, according to Worsley, sold it to John Comber of Chichester (co. Sussex). The latter died in 1684 childless and was succeeded by his nephew Thomas Miller, the son of his sister Mary and Mark Miller."

Thus, from the end of the 17th century, both the Carisbrooke and the Christchurch portions of Freshwater land were united in one owner, Sir Thomas Miller (c.1635-1705), and this combined holding became known as Priors Freshwater to distinguish it from the manor of King's Freshwater. From this date the manor passed in the Miller family until the end of the 18th century. In 1784, Sir Thomas Miller, bart., of Froyle, Hants, sold the manor of Priors Freshwater to Leonard Troughear Holmes, who subsequently settled it upon his younger daughter, Catherine, who married Edward Rushworth. After his death in 1819, Catherine sold it to Henry Shepherd Pearson of Lymington in 1821. It passed to John Hambrough of Steeplehill, and then to the Rev. George Seymour in 1844. The latter then sold it to Alfred, Lord Tennyson, in 1856. In 1945, the manor went with Farringford house and its grounds to British Holidays Estates Ltd., when they purchased the whole estate.

The boundary of Priors Freshwater is indicated on a map of 1863 [JER/LTF/121b], when the bounds were perambulated by Charles Estcourt [see MAPS_Priors Freshwater] The junction of the east and west boundaries with the coast on its southern side are also highlighted in this legal declaration in 1947:

I, John Christopher Medley of 52, Bedford Square, in the County of London, partner in the firm of
Field Roscoe & Co, of the same address, solicitors, hereby declare as follows:

1. My firm with the solicitors for British Holiday Estates Ltd. of 45 Berkeley Street in the

County of London, who purchased the Farringford estate in the Isle of Wight by conveyance dated
the 14th of September 1945 from the Trustees of the will of the late Rt. Hon. Hallam, Baron
Tennyson, and I personally have the conduct of the conveyance, and I make this declaration from
my personal knowledge, and as a result of my examination of the title deeds in this matter.

2. The contract for the sale of the property to the purchasers, British Holiday Estates Ltd,
was duly approved by order of the High Court of Justice of the Chancery Division on the 11th of
June, 1945.

3. The Trustees of the late Lord Tennyson conveyed the whole of the Farringford Estate to
the purchasers and included in that conveyance was the following grant. "All that Manor or
Lordship or reputed Manor or Lordship of Freshwater otherwise Pryors (or Priors) Freshwater with
the rights members and appurtenances to the same belonging and the right of wreck on the
foreshore from the Old Ditch on the East High Down to the centre of Watcombe Bay And any other

right of wreck or other rights belonging or appurtenant to the said Manor which immediately before the execution of a certain Conveyance were exercisable by the late Lord Tennyson, and his successors in title lords and estate owners of such Manor on or over the foreshore and lands, lying between the lands assured by the Conveyance"

4. A certain Conveyance referred to was a conveyance to the National Trust of the down lands and cliffs known as East High Down or Tennyson's Down in 1927, and there was expressly reserved from that conveyance to Lord Tennyson the rights of wreck above referred to

5. By reason of the conveyance and events as aforesaid British Holidays Estates Ltd are entitled to the rights of wreck hereinbefore described.

AND I make this solemn declaration conscientiously believing the same to be true, and by virtue of the Statutory Declarations Act 1835.

J. C. Medley

[Declaration before Commissioner for Oaths, BT 243/297 Purchase of Priors Freshwater]

Victoria County History

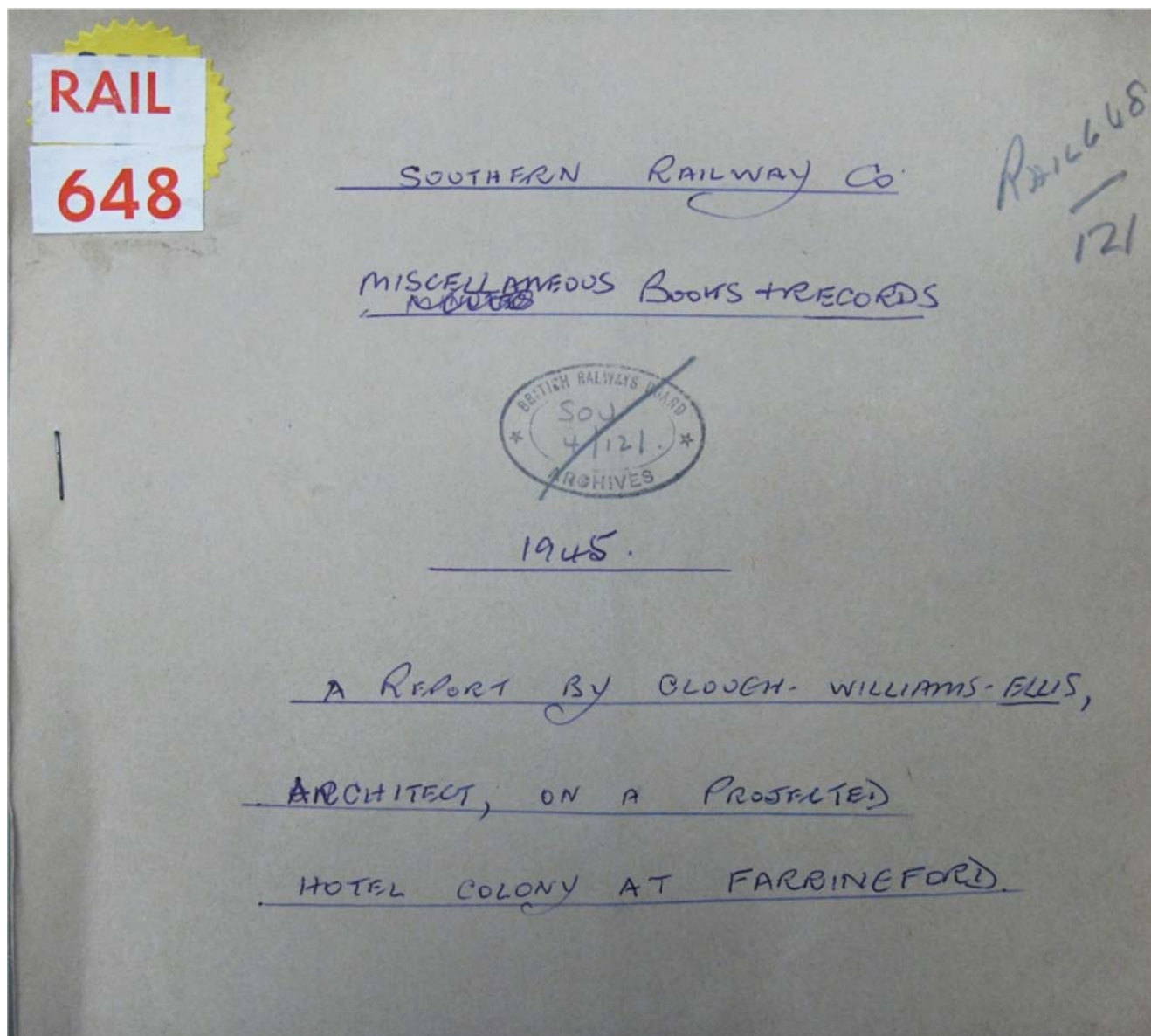
A History of the County of Hampshire: Volume 2, pp. 230-231. edited by H. Arthur Doubleday. 1903.

'Alien houses: Carisbrooke priory'.

The priory of Carisbrooke, which was situated on the high ground to the north-west of the castle, was dedicated to the honour of the Blessed Virgin. It was a cell of the Benedictine abbey of Lire, and established to collect the dues of the parent house in the Isle of Wight. The church of Carisbrooke, and other property, had been granted to the abbey of Lire, probably by William Fitz Osborne, Earl of Hereford. ... The priory of Carisbrooke is said to have been founded by Baldwin de Redvers about 1156. He gave to the abbey of Lire all the churches, tithes, lands, rents and benefits that he held throughout the island. ... Henry II.'s confirmation charter to Lire Abbey particularizes their possessions throughout England. The abbey then held in Hampshire the churches of Clatford and St.

**Appendix J: Report by Clough Williams-Ellis on
Proposed Hotel Colony at Farringford, Isle
of Wight. 1945.**

[National Archives RAIL 648]





P/IW.

XXXXXXX G.L.NICHOLSON.

27th. February, 1945.

Dear Mr. Maxwell,

Farringford.

I am so sorry that I shall be prevented from accompanying you to Farringford on Wednesday, 28th. February, and also that I have not been able to get down there since seeing you in London last week, but we have been extremely busy with proposed Summer train services for this year.

I am enclosing the copies of Clough Williams-Ellis's report and the copy of our contract, both of which I have read with interest, and I am grateful to you that I have had an opportunity of examining these. With regard to the latter, by the way, I notice from section 2 on the last page of the agreement that we shall shortly have shooting rights on the Estate. I wonder if there would be any objection if I exercised these on behalf of the new owners for the time being?

I had a letter yesterday from Draper in which he tells me that he has definitely got one man, and has hopes of another. You may like to speak to him about this when you get down to Farringford, but in any case I will try and be down there myself towards the end of this week or early next, and if they seem satisfactory I will engage them and get work on the Terrace House garden started.

With my kind regards.

Yours sincerely,

P.S. - Please do not hesitate to make use of my Office at Newport if you should so desire.

James Maxwell, Esq.,
Asst. General Manager,
Messrs. Thos. Cook & Sons, Ltd.

COPY

PLAS BRONDANW,
Llanfrothen,
Penrhyndeudraeth.

September 14th.

FARRINGFORD PROJECT.

The material herewith enclosed is somewhat enchoate, Necessarily. Final proposals and programmed must depend to a large extent on factors as yet unknown.

Only as actual post-war conditions reveal themselves can we really get down to "hard" planning in any detail, and with some prospectx of performance corresponding with the programme. The same uncertainties make any present attempt at detailed estimating pretty worthless.

First it must be provisionally decided what we need to build, then it must be determined (under abnormal conditions) how it can be build, which again will to some extent depend on currently available materials and labour, priority rating, and the general conditions of the post-war set-up.

If the sketch proposals now submitted should serve to narrow down the target area, if only by elimination, and to define more precisely the field wherein our next effort should be confined - that I think is as much as should be expected of them.

A proposition has been stated in the definite hope and expectation that the criticism and discussion which it should provoke will lead on to a new, better and perhaps quite different solution to a, by then, more exactly stated problem.

(SD) ... CLOUGH WILLIAMS-ELLIS

F.R.I.B.A.
M.T.P.I.
F.I.L.A.

REPORT ON PROJECTED HOTEL COLONY AT:
FARRINGFORD PARK FRESHWATER
ISLE OF WIGHT.

P R O J E C T.

The drawbacks and disadvantages of the property selected for consideration have already been frankly discussed and whatever seemed just has been said in disparagement. But it is agreed that the site is probably the best now to be found and secured in the Isle of Wight and possibly even on the whole South Coast.

Anyway the location and amenities (or lack of them) peculiar thereto are here accepted as part of the problem set, and the solutions put forward are offered with a full appreciation of whatever accidents of site can be advantageously exploited and whatever blemishes diminished or ignored, and what difficulties overcome or made the best of.

The major drawback to the actual property itself is that there are very few points that would be acceptable for building from which even a glimpse of the sea is to be had, and from some of them speculative development is more in evidence than the actual sea, whilst all lie some way inland from the coast. A first reconnaissance seemed to suggest only three practicable alternative locations for the intended development :-

- 1) Adjoining the old mansion
- 2) Close to the shore in the hollow near the Redoubt just East of Neptune's Cavern.
- 3) On the North edge of the old chalk pit roughly halfway between these two.

As there seemed to be many more advantages favouring No. 1 as against Nos. 2 and 3, only the first site has been considered in the draft plans submitted.

The two alternative general lay-outs are, it will be realised, diagrams, suggesting the main lines of possible development, the first more or less to a grid pattern, the second taking its cue more from the existing features on the site, and being consequently of a less firmal fashion.

Naturally each would be subject to considerable modifications

in detail in actual execution as the exact planning of individual buildings was fully developed and their siting was deflected in order to retain the best and most telling trees, secure the best possible outlook and so on.

After finally setting out the scheme selected on the actual site, with all due attention paid to such local accidents, the resulting plan might well be found to be something of a compromise between the two possibilities here set forth, any paper formality giving way in the face of any good reason for a departure therefrom suggested by the ground itself and whatever grows upon it.

There are two key points and two only that are accepted as axiomatic and fixed in each scheme; (1) the old house because there it stands as the original heart and focus of the whole original lay-out; and (2) the position of the restaurant which is the only near-by vantage point from which there is a view of the Channel.

The problem thus resolved itself into one of acceptably linking up points 1 and 2 so as to provide the accommodation needed in the process and in such shape as would make communications simple and servicing easy, whilst at the same time providing pleasant quarters for both guests and staff and, finally, a gay and gracious ensemble.

Open order may be desired for reasons of privacy and quietness and for a wide outlook, but shelter in bad weather, neighbourliness and economy in centralised heating and other services demand a certain compactness, as does also the efficiency of room service.

In the plans submitted, an attempt has been made to strike a just balance between these two opposing desiderata.

The whole accommodation has been arranged with an eye to efficient and comfortable running at different loadings, from capacity down to perhaps 25% at the opening and the end of the season or at such other minimum level at which it may be considered profitable to operate.

The chalets would be opened or closed section by section as needed, the restaurant also being adjustable to at least three different sizes by moveable screen partitions as suggested on plan, without the least prejudice to service. The restaurant has been set in the place of honour/

honor (the one sea view point) because even in fine ^{out-of-door} weather, every guest will inevitably find himself there three or four times a day for a total time of some hours and will have the impression that his holiday place does enjoy a sea view.

Obviously not every diner in the restaurant can directly command this view, but window seats are always at a premium, view or no view, a fact that has dictated the circular shape of the dining hall. Actually the window space is further extended by contriving a series of segmental bays around the periphery of the great circle, as see detail diagram of this room. This device has the added advantage of affording a series of separate and sheltered enclaves off the wide surrounding verandah where parties can congregate for morning coffee, afternoon tea or just for an airing in wet weather, as on the shelter deck of a cruising liner.

This spacious collonade connects under cover with lounge, cocktail bar, assembly hall, cloak-rooms, lavatories and main administration block with its library, Country Club, etc.

The floor space allowed per guest in the chalets of the small sketch plans submitted (sheets 2 and 3) averages 121 square feet including toilet rooms but exclusive of exterior colonnades or balconies. For these add an average of 29 per person giving a total of 150 square feet per head. Allow an average height of 10 feet per floor (whether in one or more storeys) for the purpose of cubing and you get 1500 total cubic feet per guest, which at one shilling a unit puts the cost at £75 per head. By what factor that should be multiplied to arrive at a realistic estimate depends on too many imponderables to be usefully attempted here.

First, I have averaged on the assumption (almost certainly false) that accommodation would be equally allocated between the four arrangements shown on the sketch plans referred to - whereas experience at Prestatyn or elsewhere may have suggested a quite different ratio, as say, between doubles and singles, as desirable.

Secondly, it may be held that I have anyway been (a) too generous of space, or (b) too mean, or provided far too many or too few bathrooms.

Thirdly, what materials will in fact be available and permitted and/

and how sparingly and functionally or, on the other hand, how imaginatively will they be used? (Actually a middle course is assumed with as much graciousness as economy will allow), with obvious opportunities for architectural and other embellishments and features (whether directly useful or remunerative or not) left either as vacant sites or as starkly utilitarian buildings until such time as the necessary materials and skill are readily available for their erection or completion.

Such works might well include Carillon tower, arched gateways, belvederes, planetarium, a properly equipped miniature theatre (as apart from the first all-purpose assembly hall) and so forth - special features that, having perhaps no direct revenue producing power, are none the less the sort of things that count heavily in good-will, prestige and press publicity, and that differentiate such a project from the ruck of dully commercial undertakings, and keep the paying portions of the set-up filled up with patrons well pleased to pay something extra for the pleasure and réclame of holiday-making in surroundings of such unrivalled interest and distinction.

The main material for building will be what it will be, but whatever it is, its surface should be painted or colourwashed. A rough cement rendering or harling is preferable to all other surfaces, and on this a common lime wash (tinted as desired) will last for years, even in exposed positions. Of some three dozen different receipts collected from many sources and tested for me by the Department of Scientific and Industrial Research, one of the simplest proved the best, and houses so treated, facing the sea from the cliff top at Portmeirion, have, after a dozen years or more, never yet needed redoing, though a few shillings' worth of the mixture will suffice for an ordinary house-front.

Which is another advantage of such colour-washing - you can at will not merely refresh but vary or completely change around your whole colour scheme just as readily as you can alter the bedding-out in your flower-borders.

As to the general character of the buildings to which this plaster and colourwashing is to be applied, I hesitate to give it a name because they would not imitate anything, though they would, please God, have more in common, say, with the provincial baroque buildings of

Southern Europe or South America than with anything built during the past century in the Isle of Wight.

It may be that we might, to begin with, have to put up with fairly starkly functional buildings, with steel tubes acting as columns, flat rubberoid roofs, etc., but as conditions ease, there is nothing to prevent such buildings being given more substantial architectural clothing wherever desirable.

Some parts of the scheme should, I feel, be and remain "modern", for the good reason that their several functions are so best fulfilled and interpreted - for example, the Restaurant and the Nursery, and there need be no conflict between their rather negative convention and the more stylized architectural treatment of the rest.

What I suppose might be called the "Provincial Spanish Mission style" of the generality of the buildings proposed seems to me of itself to suggest sunshine and holidays in a way that any attempted reproduction of typical English "Village" architecture could never do and with less structural falsity, whilst the wide pallet of soft pastel shades proper to the gayer Southern convention can make up to a surprising extent for our too frequent lack of real and actual sunlight. If and when there is sunlight, such light surfaces serve to reflect and enhance it and emphasise its shadows, whilst the sparkle and sheen of moving water also greatly magnify its effect.

As regards the actual chalets, exception may be taken to

- (i) their being incorporated into blocks
- (ii) their being mostly in two storeys
- (iii) their being served by exterior verandahs or balconies instead of by passages,

to which my retorts would be :-

(i) Chalets peppered around in separate or small units - the effect is depressingly reminiscent of a chicken farm, it is wasteful constructionally, wastes space and makes for tiresome diffuseness, adds to the cost of services, and tends to make the interiors both too hot and too cold according to the weather.

(ii) Quite a lot of people (oddly enough) definitely object to ground floor bedrooms, so that it is just as well to have some at any rate upstairs, whilst, where there is a considerable amount of plumbing as here (there should be a wash-basin to each room and a bathroom and W.C. at least to every four) a two-storey arrangement

should be an economy. Finally, the effect and architectural opportunities of a double floored building are generally much better than those of a bungalow.

(iii) If the verandahs and balconies are adequate in width, the lack-of-shelter objection should be answered, whilst, though this approach would be on the "front" or the side with the best aspect and prospect and therefore having the chief windows, there are (at any rate in all double rooms) windows also at the back, so that the former can be closed and curtained or shuttered to secure quiet and privacy when necessary without the occupant feeling shut in. The through light and ventilation allowed by this open access would seem to be worth some sacrifice in other directions, though actually there are the further solid gain of a covered stoep or balcony out on to which one may pull one's chair - the fact that it is not exclusively one's own private preserve (except at the extremities) not being necessarily a drawback to the normally sociable.

It is granted that the success or otherwise of such an arrangement will depend very largely on the method of construction, the effectiveness of insulation and so on - which depend in turn on the building trade's resources at the time of erection.

Finally, even supposing that, on balance, the purely "practical" arguments against "open access" were held to be valid, I would by no means accept that as conclusive, as I am persuaded that part of successful holiday catering is "the provision of the graciously unusual" - something "Foreign" - something that is definitely "a change from Home". Even if this entails slight awkwardnesses - no matter - they are here and there accepted as part of the whole unlikely experience. That has anyway been my experience, and not only at Portmeirion.

It is assumed that every effort will be made to extend the season from early spring to full autumn, which would certainly mean the provision of heating, by low pressure hot water circulated by an impeller from a central boiler, unless exceptionally favourable terms are obtainable from the electric power company for supply on an industrial basis - including also domestic hot water from a non-peak-load storage unit.

Whatever technique of development is adopted for the colony itself a very fully equipped bathing establishment is obviously an essential adjunct.

On balance, despite the noise inseparable from a popular lido, such might well be thought to be the natural centre for the whole set-up, and so it might be, were it not that what seems to be a perfect setting for a bathing place offers itself at what I have called "Site 3", that is, in the old chalk pit, halfway between the house and the sea.

This is a large irregular overgrown depression on the edge of the downs from the Northern and nearer edge of which the best possible view is obtained of the bay, becomingly framed on the left by the trees around Terrace House and by High Down on the right.

It is suggested that at this spot should be placed the Lido Café, with a wide but sheltered crescent terrace in front of it (due South) overlooking the bathing pool in the foreground and the Bay beyond.

There is plenty of room for a separate children's pool and all ancillary buildings and equipment, and the levels are such as to permit easy connexion to the main sewer by way of the Terrace House branch.

But the chief advantage of the site is that it affords, ready made, a sunny yet completely sheltered dimple in the downs for full exploitation at the very best view-point, yet without any danger of offence either to the public or to the planning authorities as nothing but the café itself would be visible from any distance, whilst even that would be screened except from a part of High Down and a narrow sector of the Channel.

In so far as it would be visible, there is of course no reason at all why it should not be an adornment to the landscape rather than otherwise.

The sides of the old chalk pit, already clothed with sapling trees and sloping down to a level bottom, would lend themselves admirably to terracing, so providing a succession of sun-bathing platforms and an amphitheatre grand-stand commanding the whole arena of the pool and its accessories.

It is suggested that the old cart-track running out on the level from the S.E. end of the pit should be continued as a path down to Watcombe Bay (all on the company's own property) where sea bathing could be enjoyed as and when desired.

The narrow shingle beach here is now only accessible by boat, except at full low tide, and of course not at all in rough weather, and it is suggested that at a point some hundred feet or so back from the cliff's edge a downward-sloping tunnel might be driven through the chalk to emerge on a terrace only a few feet above high-water mark O.S.T., from which steps would lead down to the beach itself.

It should not be difficult, with the consent of the Board of Trade, to construct a miniature harbour by linking up the fallen mass of the old Pinnacle Rock with the sides of the little bay by rough break-waters, so affording some shelter for bathing, and even for small boats which could, at night, be winched up a ramp on to the terrace platform (see diagram).

Golf, it is assumed, is already adequately provided for by existing courses, but it would be well for the Company to see that really good provision is also made for riding, which should certainly be made one of the special features of the place.

As with golf, it may well be better to encourage some separate agency to provide a first-rate service than for the company to involve itself in an alien side-line that notoriously depends for success on highly specialized knowledge and unremitting personal interest.

NOTE ON SCHEME I.

This is a straightforward grid lay-out on cardinal axes with the new buildings mostly disposed amongst the trees to the South of the old house.

The carriage-ways are shown in brown, the footways in yellow.

The old walled kitchen garden might be considered an obvious and inviting building site, and so it is, but it seems to be an area of fertile, well worked soil that it would be a pity to sterilize needlessly when it could and should contribute fresh salads, herbs, cut flowers, etc. that are always needed yet not invariably certainly procurable from outside. There is plenty of space for garages and lawn tennis courts, which can be provided on whatever scale is deemed desirable.

To make up for and to contrast with the formal lay-out of the scheme in general, it is suggested that (at some later date) a quite frankly romantic little "citadel market-place" should be constructed

in the midst of the Western-most court, its walls running down sheer into the waters of a surrounding moat over which two axiel bridges conduct you into what might conveniently be the "Shopping Centre" - little bow-fronted shops in apparently separate houses which, however, in fact communicate and provide rooms above for senior members of the staff. Pending its construction, one general purpose shop could conveniently be located in part of the space marked "Cloaks".

Another miniature hamlet - its buildings little more than half full size - is shown as part of the amenities of the children's own reservation - a shallow paddling pool being another - its island being those of Britain, in little.

The fun and instruction to be extracted from such a simple model by a little ingenuity may be readily imagined.

The nursery building would of course contain everything that such a place should have - a kitchen for "elevenses", a small gym, train staff nurses' own room and clinic, sun-ray room, rest rooms, children's library (with toys for lending as well as books), shower, clothes drying-room, and lavatories.

The numbers of persons shown as accommodated are on the basis of two-storied buildings, but to add interest to the skyline, the staff blocks might well be carried up three or even four storeys, whilst a few of the guest chalets might be of only one.

There is no more effective, gay or economical a garden ornament than water, and it will be seen that at least four fountains are suggested - the jets being pumped up electrically and the same water being, of course, used over and over indefinitely.

NOTE ON SCHEME II. (with digressions).

As already explained, this draft lay-out (which again is merely diagrammatic) takes more cognisance of existing surface features than does Scheme I and is consequently less formal and regular, though at a somewhat higher density.

Assuming two-storied buildings throughout so far as guests' lodgings are concerned, the accommodation is nearly 50% greater. I would reiterate that my own view is that the optimum solution to the problem set may well turn out to be a compromise between the two approaches - neither of which could claim finally to meet the whole needs of the expected clientele or

perfectly to fit in with what already exists, such particularly as important tree groups, minor accidents of the ground surface and so on. A tentative setting out on the actual site itself will immediately and properly suggest all manner of adjustments and modifications, and indeed by such open-minded flexibility only can a lay-out be rescued from an arid and obvious "drawing-board" inhumanity. At some stage too between the "Diagram" and the finally accepted detailed working plan - (and the sooner the better) - a whole series of assumptions will need to be approved as a basis for that plan - answers to such questions as :-

- (a) What is the proposed tariff?
- (b) What will it include?
- (c) What is the minimum guest-load at which it is proposed to operate?
- (d) What are the maximum, minimum and optimum lengths of season envisaged?
- (e) Would a ratio of 50-50 as between double and single rooms be accepted as sound?
- (f) Is it agreed that every bedroom should have a H.&C. wash-basin and that there should not be more than 4 persons to a bathroom?
- (g) What scale of service is anticipated - both room and restaurant - can it be assumed that all set meals will be table-d'hôte and that valeting and maiding would not be attempted?
- (h) In short, would a staff of this order of magnitude be considered appropriate, or not, for a party of some 500 guests

Kitchen	20
Housemaids and chamber maids	45
Restaurant	30
Office	12
Gardens and grounds	6
Garage	2
Maintenance Tradesmen	3
Cellar, bar and dispense	6
Nurses, librarian, linen room, porters & various	16
TOTAL, say	<u>140</u>

- (i) Would the provision of a certain proportion of sitting-room suites be acceptable - and/or a sprinkling of separate private sitting-rooms available for private letting?
- (j) Would it be agreed that a certain proportion of the chamber-maid staff should be decentralised so far as their bedrooms are concerned and distributed amongst the guest-blocks for better, quicker and more intimate service?
- (k) Depending to some extent on the scale of the provision of private sitting-rooms (if any) and on the expected ratio of children to grown-ups - is an allowance of 12 square feet per guest considered adequate for lounge and public sitting-room space?
- (l) Can it be assumed that the garage demand will be somewhat sub-normal owing to :-
 - (1) The slight complication, cost and risk of shipping cars across.
 - (2) The restricted scope for motoring on the Island and the lack of places of beauty or interest to be visited by car.
 - (3) The plugging of rail, bus and plane travel, with maybe, hotel bookings including transportation to and fro?
- (m) What proportion of the staff would be immediately local and therefore living out with consequent saving on living-in quarters?

- (n) Will the place be run with a club license pending probable licensing-law revision?
Is a resident band envisaged?
- (o) Would the idea of hooking on a "County Club", providing some contact with Island society and possibly promoting good will be considered, with club rooms in the old house?
(p) It might link up with and extend the amenities of some of the local sailing clubs on a reciprocal basis.
What about dogs? An infernal problem.
- (q) Is it accepted that the Home Farm should be a model of good husbandry, if only for the sake of appearances and as a matter of pride?
- (r) Actually all the various branches and processes of a good mixed farm would interest many guests at least as much as will well kept gardens and woodlands, and the Island would do with a shining example in this respect - as in many others.
- (s) Is clientele likely to be addicted to Bowls and/or Skittles and should provision be made for such?
- (t) Ditto Billiards and squash racquets - as wet weather stand-bys?
- (u) In the case of "shops" (Hairdresser, bookstall, tobacconist, confectioner, sundries, etc.) will the company run them direct or let to concessionaire?
- (v) Does the company expect to enjoy, say, an average "Industrial priority" in respect of labour and materials as fostering "Tourism", etc. and will it have any special pulls in securing, for instance, kitchen equipment from canteens, radiators from redundant works and hostels, beds and fittings stored from stripped passenger liners, and so on?
- (w) Will the directorate expect special accommodation reserved for themselves and their guests (presumably in old house) and if so on what sort of scale?
- (x) Is a complete P.O. telephone equipment envisaged) including connections to all bedrooms for both external and internal service calls through a central switchboard?
It is suggested that calls could be kept within reasonable bounds by a small charge being booked against the guest even for calling up the chambermaid or the office - or plugs being provided to every room as a routine fitting, the actual instrument might be an "extra", - hired at a shilling or two per week. Same might be done with irons and electric fires.
- (y) What will be the policy towards "outsiders"? To what extent if any, will such be admitted? It is suggested that they be allowed in restaurant and perhaps one lounge only, if and when there is room, possibly paying "table money" as non-residents.
It would probably be necessary to prohibit any general perambulation except in parties in charge of a guide.
- (z) It is assumed that no opening for Christmas is contemplated and that, therefore, only moderately rigorous weather need be provided against such as may normally be expected in patches almost any time between say, the earliest Easter and the end of October.
- (aa) Out of full season, might the company consider catering for conferences of such numbers as their normal guest load at the time would allow, and, if so, would the need for meeting rooms of several sizes justify a rather more liberal allowance of public rooms than might otherwise be thought adequate?

Appendix K: Census Information

1861 Parish: Freshwater

Farringford House

Alfred Tennyson	Head	Mar.	57	Poet Laureate D.C.O. Oxford	Lincolnshire
Somersby					
Emily Do.	Wife	Mar.	47		Do.
Horncastle					
Hallam Do.	Son	Un.	8	Scholar	Middlesex
Twickenham					
Lionel Do.	Son	Un.	7	Do.	Hants.
Freshwater					
Benjamin Dowset	Visitor	Un.	43	Clerk Regius Pr. of G. Oxford	Surrey
Camberwell					
Henry G. Dakyns	Tutor	Un.	22	Tutor B.A. of Trinity Coll. Cambridge	
Charles Heard	Serv.	Un.	33	Gardener	Cornwall
Launcells					
William E. Seaton	Serv.	Un.	15	Page	Lincolnshire
Wytham					
Elizabeth Andrews	Serv.	Un.	30	Nurse	Do.
Bigby					
Joanna Andrews	Serv.	Un.	28	Cook	Do.
Eliza Keeping	Serv.	Un.	24	Housemaid	Hants.
Hordle					
Matilda Williams	Serv.	Un.	20	Parlourmaid	Lincolnshire
Wrangle					
Sophia Hillier	Serv.	Un.	16	Kitchenmaid	Hants
Freshwater					

1871 Parish: Freshwater

Farringford House

Alfred Tennyson	Head	Mar.	67	Poet Laureate D.C.O. Oxford	Lincolnshire
Somersby					
Emily Do.	Wife	Mar.	57		Do.
Horncastle					
Lionel Do.	Son		17	Scholar	Hants.
Freshwater					
George G. Bradley	Visitor	Mar.	49	Clergyman & Hd. of Uty. College	Berks. High
Wycombe					
Marian J. Do.	Do.	Mar.	39		Isle of Man
Douglas					
Annie Andrews	Servt.				
	House Ser.	Unmar.	37	Housekeeper dom.	Lincolnsh.
Bigley					
Matilda Williams	Servt.				
	La. Maid	Unmar.	30	Ladys maid dom.	Lincolnshire
Wrangle					
Catherine Cole	Servt.	Unmar.	20	Kitchen Do.	Hants
Stratton					
Sophia Dawe	Servt.	Unmar.	29	Housemaid	Hants
Wellow					

Hannah Morgan Claydon	Servt.	Unmar.	29	Parlourmaid	Suffolk
William C. Seaton Witham	Boarder	Unmar.	25	Carpenter (apprentice)	Lincolnsh.
Farringford Rd.					
William Knight Yelmtown	Head	Mar.	29	Coachman (d.s.)	Devonsh.
Jane Do.	Wife	Mar.	30		Somerset
Edmund Do.	Son		2		Hants
Freshwater					
Robert Do.	Son		1		Do. Do.
Farringford Farm					
Charles Heard Launcells	Head	Mar.	43	Farmer of 180 acres 6 labs 3 boys	Cornwall
Mary Do.	Wife	Mar.	36		Do.
Stoke Clemsland					
Bessie Do.	Daur		9	Scholar	Do.
Do.					
Charles Do.	Son		6	Do.	Hants
Freshwater					
Alfred Do.	Son		4		Do.
Do.					
Hannah Do.	Daur		2		Do.
Do.					
Sarah Palmer Stoke Clemsland	Visitor	Unmar.	26		Cornwall
Lockers Cross					
George S. Kennett Canterbury	Head	Mar.	45	Builder (carpenter)	Kent
Elizabeth Do.	Wife	Mar.	35		Middlesex
Shoreditch					
Louisa Do.	Daur.	Unmar.	23		Hants
Whippingham					
Walter G. Do.	Son		16		Do.
Newport					
James T. Do.	Son		13		Do. Do.
Harry W. Do.	Son		11		Do.
Newport					
Frank Do.	Son		9		Do.
Freshwater					
Albert E. Do.	Son		5		Do. Do.
Clara Do.	Daur.		4		Do. Do.

1881 Parish: Freshwater

Farringford Lodge					
Charles Smith Isle of Wight	Head	M	42	M Gardener (D)	Freshwater,

Mary Smith Hampshire	Wife	M	46	F		Hursley,
Walter W. Smith Hampshire, England	Son	U	17	M	Butcher Out Of Employ	Winchester,
Annie Smith Hampshire, England	Daur		15	F		Lymington,
Albert E. Smith Hampshire, England	Son		14	M	Scholar	Lymington,
Arthur Smith Hampshire, England	Son		11	M	Scholar	Milford,

Farringford House, Farringford Road

William Knight Devon	Head	M	39	M	Coachman & Groom (D)	Yelmlpton,
Jane Knight Somerset	Wife	M	40	F		Halse,
Edmund Knight Isle of Wight,	Son		12	M	Scholar	Freshwater,
Hubert Knight Isle of Wight,	Son		11	M	Scholar	Freshwater,
Mabel Knight Isle of Wight,	Daur.		9	F	Scholar	Freshwater,
Narcissa Knight Sussex	Daur.		7	F	Scholar	Luggershall,
Betty Knight Isle of Wight,	Daur	Handicap: Imbecile	5	F	Scholar (Twin)	Freshwater,
Grace Knight Isle of Wight,	Daur.		5	F	Scholar (Twin)	Freshwater,

Farringford House, Coachmans Rooms UNINHABITED

9 Upper Belgrave St., St George Hanover Square, London

Alfred Tennyson Somersby, Lincoln	Head	M	71	M	Poet Laureate
Emily Tennyson Horncastle, Lincoln	Wife	M	67	F	
Hallam Tennyson Twickenham, Middlesex	Son	U	28	M	Landowner
Annie Andrews Bigby, Lincoln	Servt	U	45	F	Housekeeper Domestic Servt
Herbert Godsell Kings Pyon, Hereford	Servt	M	32	M	Butler Domestic Servt
Jane Pringle Longhurst, Northumberland	Servt	W	41	F	Ladysmaid Domestic Servt
Sophia Page Freshwater, Isle of Wight	Servt	M	36	F	Cook Domestic Servt
Maria Brennan Kilkenny, Ireland	Servt	U	35	F	Upper Housemaid Domestic Servt
Lucy Williams Oakford, Dorset	Servt	U	22	F	Kitchen Maid Domestic Servt
Ellen Gould Freshwater, Isle of Wight	Servt	U	16	F	Under Housemaid Domestic Servt
Maurice Edmonds Freshwater, Isle of Wight	Servt	U	18	M	Footman Domestic Servt
William Krine Louth, Lincoln	Servt	U	39	M	Odd Man Domestic Servt

Appendix L: John Plaw, Architect.

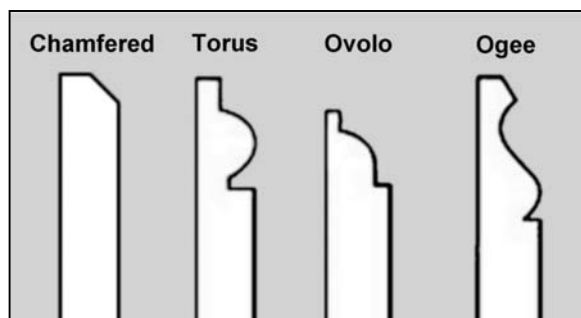
The unusual architectural character of Farringford, compared to other Island Georgian houses, and its uncanny conformity with several of the design plans of architect John Plaw raises the speculation that he may have been involved in Farringford's design. It must be emphasised that this suggestion is totally conjectural and circumstantial. It rests on the fact that John Plaw was living in the Solent area; that he undertook local commissions; that several of his plans [see Appendix E - Regency Georgian Architecture] conform closely to that of Farringford; and that Farringford really is very different from both the local Georgian houses and the Gothic buildings that, on the Island, tended to use Tudor Elizabethan features, while the few large scale Gothic undertakings (East Cowes and Norris Castle) used solid irregular castellar architecture.

Plaw wrote three architectural pattern books aimed principally at "persons of moderate income". The Oxford Dictionary of National Biography points out that "his books, with their attractive aquatint illustrations - an innovation in English architectural publishing - were among the first to exploit the growing taste for the picturesque, demonstrated in his frequent use of Gothic detailing." [Oxford Dictionary of national Biography. Oxford University Press 2004-8] Indeed most of the plans and designs shown in his "Sketches for Country Houses, Villas and Rural Dwellings" of 1800 are for houses built in Hampshire, with a few in the Island. Plaw moved from London to Southampton in 1795 to work on designing a cavalry barracks in the town. While there he undertook other projects as well as commissions from estate owners of the region. In or about 1809 he moved to Canada.

Appendix M: Skirting-board Depths

Hallway till first floor (including stairway skirting)	reeded ovolo	9 inches
Hallway east section (in-filled front door wall)	torus	9 inches
Ante-room	built-up	8 inches
Drawing room	built-up	14 inches
Bar room	reeded ogee <i>(old)</i> ogee <i>(more recent)</i>	8 inches 8 inches
Ball room	built-up	10 inches
1st floor domestic wing lobby area to New Study	torus	6 ½ inches
New Study	built-up	11 inches
1 st floor landing (main house)	chamfered 45°	6 inches
N-W bedroom	ogee	9 inches
N-E bedroom	ogee	9 inches
S-W bedroom	ogee	9 inches
S-E bedroom	ogee	9 inches
From 1 st floor till 2 nd floor, including part of 2 nd floor landing.	ogee	9 inches
N-W attic room	square plain	4 inches
N-E attic room	square plain	4 inches
S-W attic room	square plain	4 inches
S-E attic room	square plain	4 inches

Skirting board profiles:



Many of the architectural elements in a house were used to advertise and demonstrate status and hierarchy in their interiors. Features such as cornices, skirtings, wall coverings, windows and doors were all used to communicate the importance and ranking of a room or area as well as the taste, culture, education and wealth of the home owner. In the grander homes, these features could become complex show-pieces. Skirting boards and cornices were developed to suggest the classical decoration found at the top and bottom of Greek and Roman columns. With the

rebirth of the arts in the Renaissance period came a renewed interest in classical architecture as well. The rules of the classical orders were applied to the interior decoration of rooms. A column, the basis of classical architecture, is divided into 3 parts: base, shaft and capital. The base and the capital were then further divided into 3 parts and prescribed rules applied to the relationship and the proportion of these divisions as well. The same divisions that apply to a column are also applied to the wall: thus it is divided into the skirting-board, the wall and a cornice moulding. The lower wall can be further divided into the base, dado and chair rail. Finally, the upper wall is divided into the picture moulding, frieze and crown moulding.

At Farringford, there are four levels of skirting board hierarchy. The ball room, drawing room, dining room (bar room) and ante room (original drawing room) all have large built-up skirting boards, as befits rooms in which guests would be entertained. A reeded ovolo skirting board leads from the hall to the first floor. The less tall and less elaborate ogee skirting boards (9 inches) are found in the principal bedrooms and the staircase. And lastly, square skirting boards are used in the attic rooms.

Appendix M: Brick Analysis

Size of brick in main house

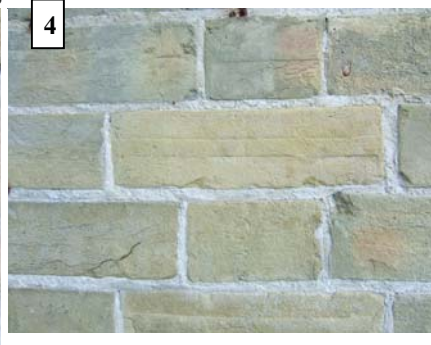
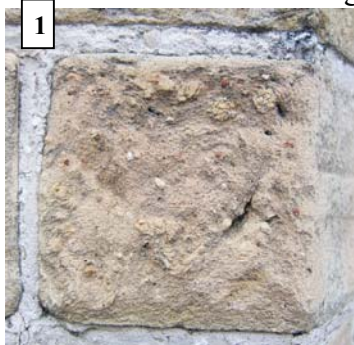
Length: predominantly 8 $\frac{3}{4}$ inches. [Shortest – 8 $\frac{1}{2}$ inches. Longest - 9 inches.]

Width: predominantly 4 $\frac{1}{4}$ inches. [Narrowest – 4 inches. Widest - 9 inches.]

Depth: 2 $\frac{1}{2}$ inches.

Their colour is generally buff but can vary slightly from a light yellow through to a light grey. Many of the faces of the bricks have become slightly eroded, such that a thin veneer of the outer surface layer has peeled off in patches. There is evidence of small inclusions within the clay body. The source of the bricks can be narrowed down to either Bierley Brickyard started in the late 18th century near Niton or possibly Pitts Deep on the New Forest Coast, east of Lymington. This latter yard produced very similar bricks that can be seen in buildings in the area as well as on the Island in coastal settlements.

The brick bonds of the walls in the house are instructive of the stages of development and of the different structures in the evolution of the fabric of the building. The original walls were raised in Flemish bond. The additions by the Tennysons remained faithful to this bond where the elevations were viewable by the public. In certain areas (courtyard face of Hallam Tennyson's second storey; west end extension under the overhang; the whole of the west wing extension), stretcher bond has been used and denotes a later stage of building. This same bond was used by the hotel company for minor alterations during the last half of the twentieth century.



Images 1,2 & 3:

Inclusions within fabric of brick.

Image 4:

A typical buff brick in elevation of main house.

Image 5:

Buff bricks of original house, showing erosion of thin laminate on external façade of brick.

Image 6:

Detail on north elevation of house, showing the range of colour hues among the buff bricks.

