

Case Study 5.3 – Polperro to Penzance, Cornwall

1. Location

This case study examines the role that art and photographic images can fulfil in supporting understanding of coastal change affecting some of Cornwall's south coast harbours, together with consideration of St Michael's Mount, Mount's Bay near Penzance.

2. Why was the Case Study Site selected?

Cornwall's historic ports and harbours have fulfilled a vital role for centuries in support of the local economy through the fishing and mining industries in particular and, more recently, tourism. Their physical location in the narrow and steep coastal zone give the Cornish harbours a unique character, which is recognised as a key component of Cornwall's historic environment and heritage (Johns & Fleming, 2016¹). Many of the harbours and their protective walls have been in existence for hundreds of years and this illustrates their resilience but also their vulnerability in the face of potentially increasing storminess and unsettled weather patterns. The case studies examine, over time, how artists have depicted the harbour structures and the changes that can be observed through the artworks over the last 200 years.

At the western end of this study site, St Michael's Mount is one of Cornwall's most famous landmarks. During the severe winter storms of 2013/14, the causeway leading from Marazion out to the Island was seriously damaged. Risk are posed to the causeway in the future as a result of sea level rise and changes in weather patterns. Between Long Rock and Wherry Town a well-preserved fossil forest was uncovered during the storms in January and February 2014. The increased scour and beach lowering with potential exposure and loss of heritage is a further issue at this location.

3. Summary of the Geology, Geomorphology & Coastal Processes

These harbour case studies are located along the south coast of Cornwall. Those to the east of the Lizard are situated within the Devonian sandstones and limestones (Polperro, Polkerris, Mevagissey, Gorran Haven) whilst Newlyn Harbour, Mousehole and Lamorna lie just to the east of the igneous massif that forms the Land's End peninsula; Mullion is situated to the east of Mount's Bay. On the north coast, Boscastle is situated within the Carboniferous Limestones and sandstones which form a narrow outcrop in the central part of Bude Bay. Although many of the harbours are protected by a combination of their natural situations and substantial harbour walls, they are all prone to severe attack at times by Atlantic generated storm waves, as witnessed by the storm events of winter 2013/14.

Most of this coastline lies within the Torbay and Tamar Groups of limestones, sandstones and slates of the late Devonian Period. However, St Michael's Mount is an outcrop of granite of which there are some outcrops also on the adjacent shoreline. The almost continuously defended coastline in the vicinity of Marazion places some pressure on the shoreline and the hard defences mean that the Bay at this location is sensitive to sea level rise and the impacts of increased stormy weather. The coastline is relatively sheltered from the dominant western Atlantic wave climate due to the sheltering effect of the Penwith Peninsula.

Although it receives less wave energy than the coastline to the east of Marazion, the Long Rock to Penzance harbour frontage still displays a sandy intertidal area in common with much of the high energy Cornish coast, and it does periodically receive large amounts of wave energy during storm events which originate from due south and the south-east (Royal Haskoning, 2011²). Mount's Bay does have significant sediment accumulations compared with adjacent sections of the coast, but there has been a trend towards beach lowering observed. This can lead to exposure of heritage sites on the sea bed and render the frontage more vulnerable to the impacts of coastal storms.

4. How can the art imagery resources inform us of changes that have affected this coastal zone?

This case study focuses in particular on depictions of the numerous small harbours that are located along this section of coast, together with a range of images through time illustrating St Michael's Mount in Mount's Bay near Penzance. Many of the Cornish harbours were illustrated by William Daniell RA, who

visited the south coast of Cornwall towards the end of his eleven year '*Voyage Round Great Britain*' (Daniell & Ayton, 1814-1825³). Sequences of views by later artists including the early twentieth century postcard watercolourist, Alfred Robert Quinton, and, later, watercolours by the distinguished architect and watercolourist, David Addey, in the late 1980s, show, in fact, relatively little change in the overall appearance of many of the historic harbours. Through these various artworks it is possible to examine the nature, extent of the condition of the harbour walls and one can see how they fulfilled their role in protecting the fishing communities over an extended time period.

Apart from the natural risks (coastal erosion and flooding) the works of these artists depict the progressive changes that have taken place to these historic villages over time, showing when particular parts of the coastline were developed, altered or otherwise substantially changed. The artworks do, therefore, provide a particularly valuable record in colour to support existing information contained in the often comprehensive historic environment records and other resources held by Cornwall County Council.

St Michael's Mount in Cornwall is one of the most painted subjects around the Cornish coast and artworks illustrate that, in physical terms, the Mount has remained relatively unchanged over time, although they do show how buildings have been extended or altered over the last 200 years. Most of the artworks also show the causeway extending out from the shore and visible at low water. Artworks can, therefore, highlight changes in the vicinity of Mount's Bay and St Michael's Mount. The impacts of recent storm events, which are illustrated in this case study with accompanying photographs, highlight the potential and increasing risks that this frontage is likely to face over the next century.

5. Key issues that can be learnt from this site.

The artworks from this frontage show the detailed records left by artists that can be used to inform us of changing conditions affecting Cornish harbours since 1825. They illustrate the detail that was achievable by artists, particularly those with an architectural background, in terms of providing a detailed record of the changing built environment since the early nineteenth century.

In this location, although there are numerous artworks they do not provide any significant information about changing coastal risks. Photographs of storm damage and exposure of the fossil forest highlight a potentially worsening situation for the frontage over the next decades.

6. References

1. Johns, C. & Fleming, F., 2016. '*Cornish Ports and Harbours; Assessing Heritage Significance, Threats, Protection and Opportunities*' (Cornwall Archaeological Unit).
2. Royal Haskoning, 2011. '*Cornwall and Isle of Scilly SMP2*'.
3. Daniell W. & Ayton, R., 1814-1825. '*A Voyage Round Great Britain*'. Longman & Co.

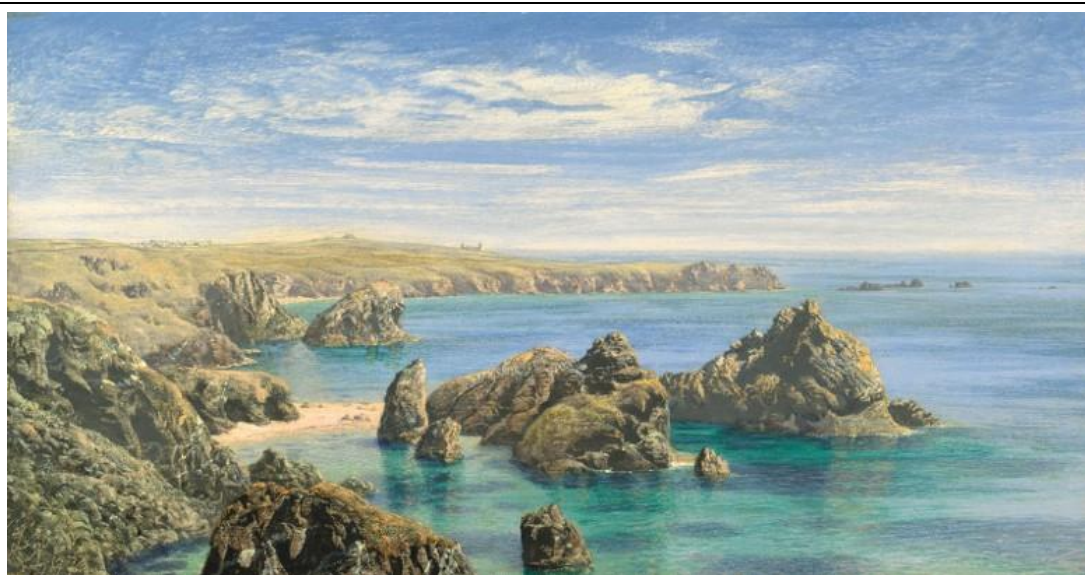


Fig. CS5.3.1.
'The Lizard, Cornwall' by
John Brett ARA.
Oil on canvas.
1976.
Image courtesy
of Maas
Gallery,
London.



Fig. CS5.3.2. (above): 'Polperro' by William Daniell RA was engraved in 1825, near the end of his eleven year 'Voyage Round Great Britain'. Image courtesy of Grosvenor Prints.

It compares with the view by David Addey painted in 1988 (**Fig. CS5.3.3. below**). Daniell has foreshortened the western side of the entrance to the harbour, and has slightly exaggerated the height of the scenery. Daniell said of Polperro *"the town is very irregularly built; the inhabitants are mostly fishermen, and in the pilchard season, whatever inclination they may have for cleanliness, they cannot be otherwise than dirty. Of course, little can be said of the beauty, and nothing of the elegance of Polperro; but the environs abound in picturesque features, though of a humble kind, such as uncouth cottages, so strangely planted amongst the rocks, that they seem to have been dropped there and left to take their chance of a settlement"*. The harbour piers at Polperro were damaged in the late eighteenth and early nineteenth centuries, and nearly destroyed in 1824. A new pier was constructed in 1824 and improved in 1897, due to the growth of the fishing industry. It is possible that Daniell's aquatint engraving was produced as the new pier was being completed. The harbour and pier are listed Grade II. Today the village has become a major tourist attraction and its development is well illustrated in the series of views by Alfred Robert Quinton (below).

Image courtesy of David Addey.

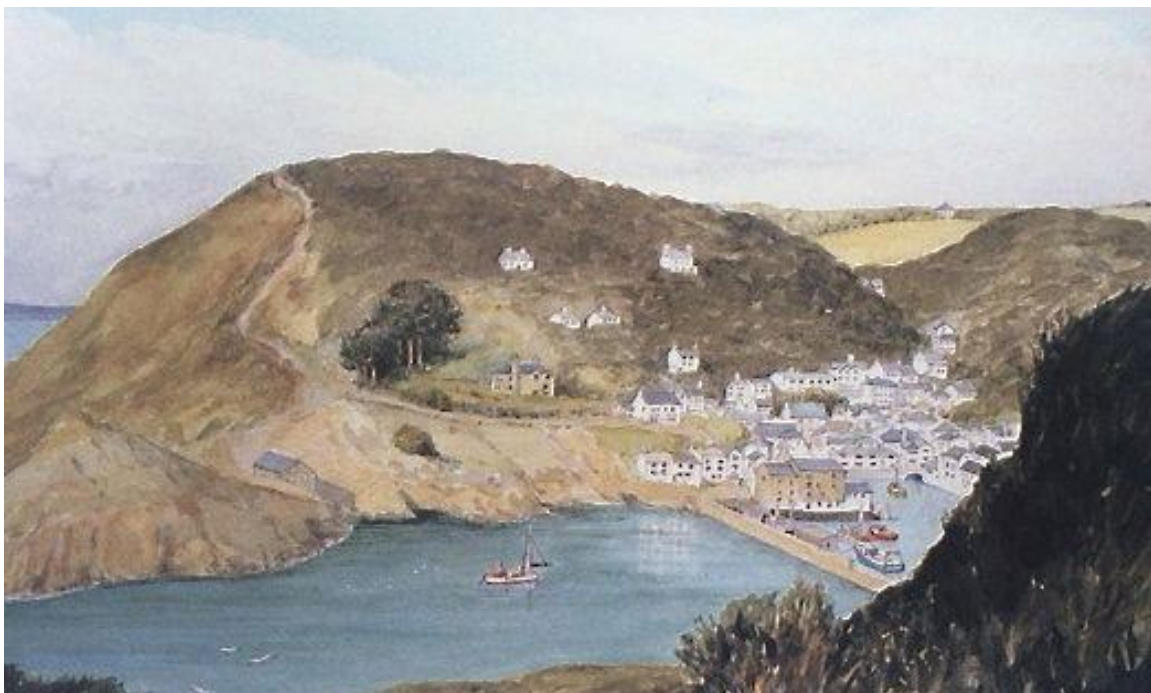




Fig. CS5.3.4. (top) and CS5.3.5. (middle) show two views of the entrance to the harbour at Polperro taken from the same spot. Figure 3 is a watercolour by Alfred Robert Quinton, painted in about 1920, and, for comparison, a photographic postcard (c.1930) shows an almost identical scene to that painted by Quinton, who was quite meticulous in his detail.

Image courtesy (Fig. CS5.3.5): Salmon's.

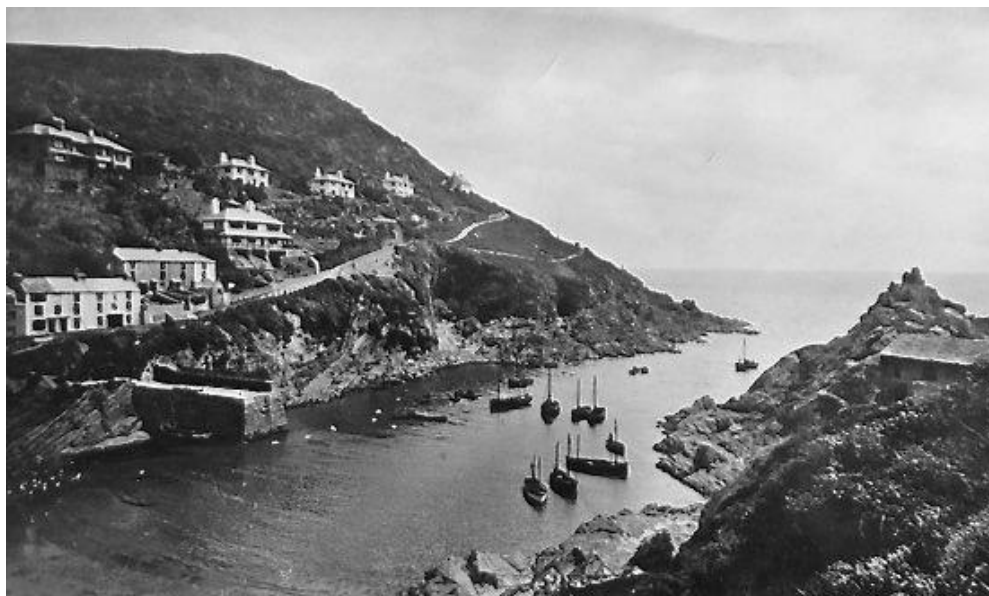


Fig. CS5.3.6. shows the overall situation of Polperro and the adjacent open coast painted in 1920.

Image courtesy of Salmon's.



Fig. CS5.3.7.-CS5.3.9. (left) are a series of views, again, by Alfred Robert Quinton, which show the interior of the harbour, together with the harbour arm, painted in about 1915.



Fig. CS5.3.10. (bottom) shows the overall setting of Polperro, looking from behind the village, out towards the sea. Quinton's work allows us to examine the nature of the harbourside buildings and the structure of the harbour wall itself. This can be compared with the works of other artists who often painted from the same location.

All images courtesy of Salmon's.



Fig. CS5.3.11.-CS5.3.13. (left) show views of the picturesque harbour of Polkerris. The quay here was built in about 1740 to support the pilchard industry at this location. The quay was built of slate and was described by Daniell in the following way: *"the village of Polkerris, with its pier, presented an inviting subject for the pencil. The inhabitants were employed in the pilchard industry. The precipitous bank seen in the view is much worn by the sea and the pier is much exposed to the violence of the westerly winds. In tempestuous weather the waves beat over it so complete as to form an arch, and on these occasions it often happens that the portion of the structure is washed away"*.

Image courtesy of Grosvenor Prints.

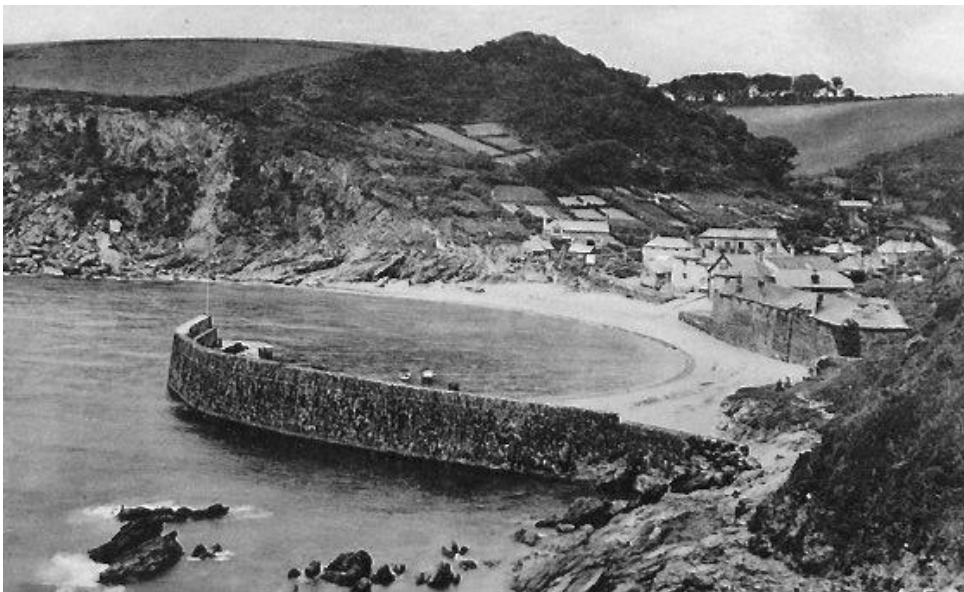


Fig. CS5.3.12. (centre) shows a view of Polkerris harbour in about 1920. The buildings on the right appear quite similar to those associated with the pilchard industry that are shown in Daniell's view on the edge of the shore. However, the harbour arm has deteriorated perhaps through coastal erosion at its landward end.

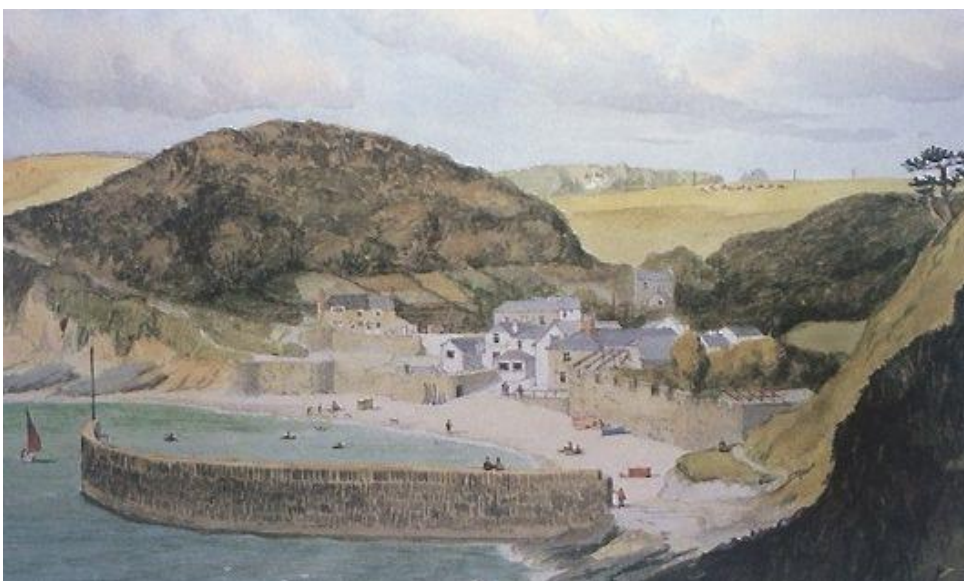
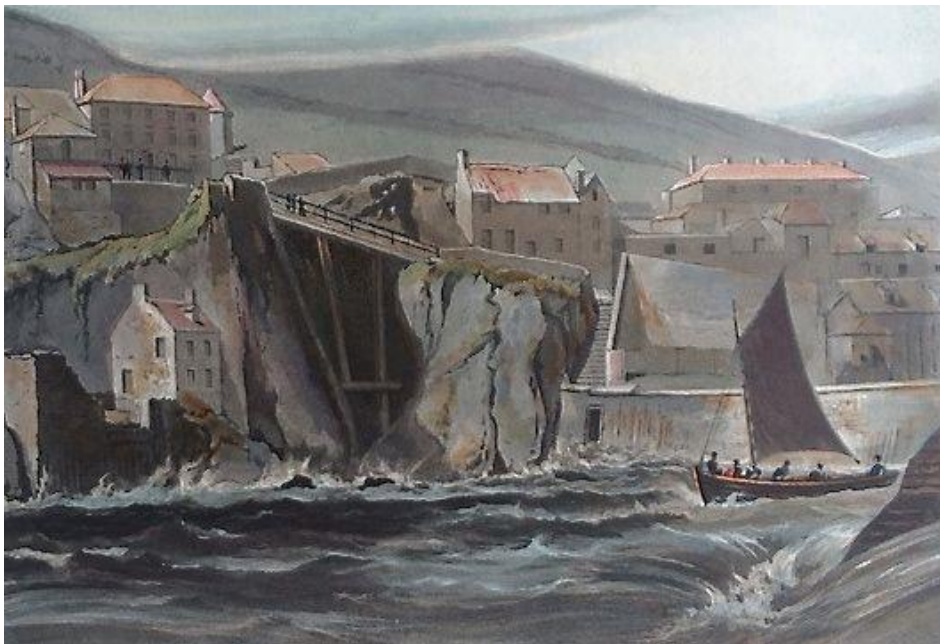


Fig. CS5.3.13. (bottom) shows David Addey's view (1988) with further retreat of the cliff on the right leaving the remains of the harbour arm separated from the shore.



Fig. CS5.3.14. & CS5.3.15. show two views of Mevagissey Harbour by William Daniell, engraved in 1825. The nature of the harbour construction is clearly depicted in **Fig. CS5.3.14. (top)** and the conditions of the water appear rough outside and more tranquil inside the harbour.

Images courtesy of Grosvenor prints.



In David Addey's 1988 view (**CS5.3.16. bottom**) he observed that the two main piers are basically unchanged, although a building of pleasing architectural design had been added to the nearer pier on the left. The rounded end of the main harbour arm, as depicted by Daniell, has been squared off in Addey's view.

It is believed that Mevagissey Harbour dates from as early as the fifteenth century, although, in 1775, a new pier was built enclosing the present day inner harbour, and additional wharfs and jetties were constructed in the late eighteenth century.

The harbour was enlarged in the 1880s with two outer enclosing breakwaters. These were destroyed in the Great Blizzard of 1891, necessitating the harbour to be rebuilt in 1897 (HER, Cornwall County Council, 2012).





Fig. CS5.3.17. (above) shows Daniell's view of Gorrán Haven, a quay which has existed since medieval times. Daniell's 1825 engraving of the harbour arm appears very similar in design to that depicted by David Addey in 1988 (**Fig. CS5.3.18. below**). Daniell noted *"at Gorrán Haven there is a little pier for the shelter of the pilchard boats. The rocks here and in the neighbourhood are of a bold and picturesque aspect. On the high ground there is a signal post for the preventive service"*.

Image courtesy of Grosvenor Prints.

David Addey noted that, for his watercolour, *"the view has remained almost unchanged since Daniell's visit on the same day 167 years earlier"*.

Image courtesy of David Addey.

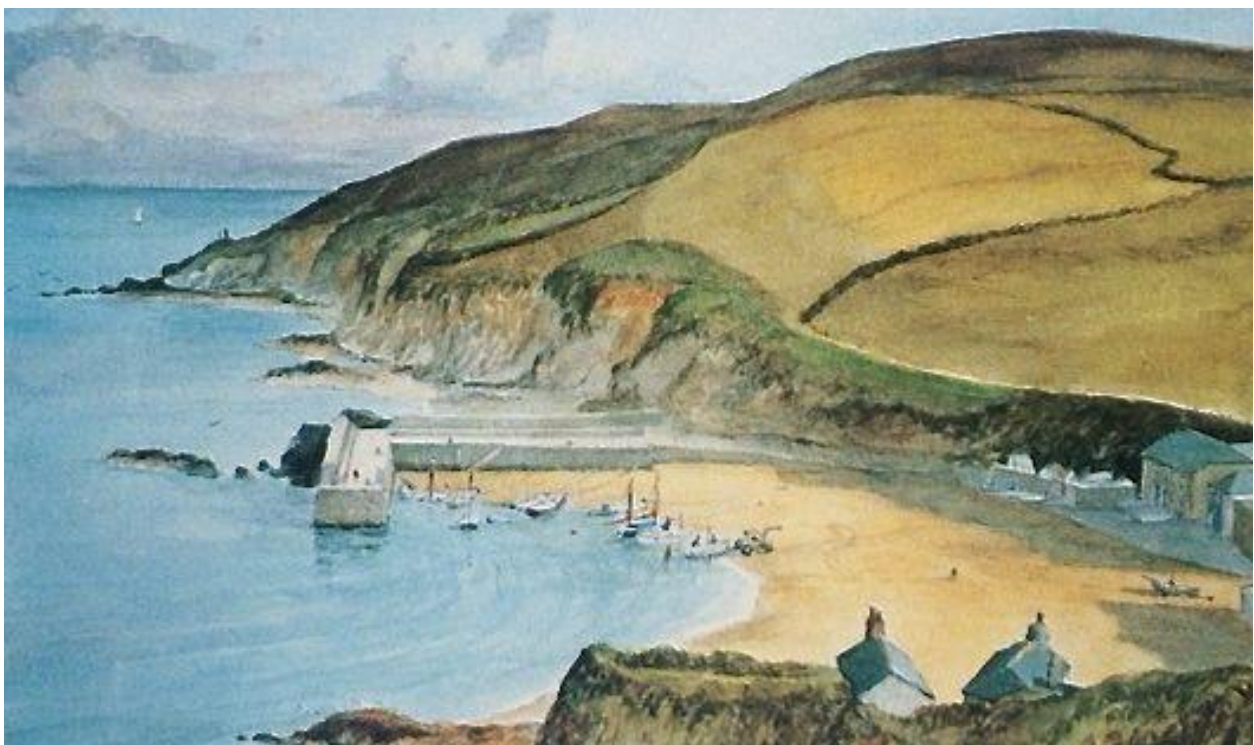




Fig. CS5.3.19-CS5.3.21. show the dramatic physical location of Mullion Harbour. At the time Daniell visited the location a harbour did not exist, and he says *"the scenery around Mullion Harbour is rocky and as wild as possible. In heavy gales from the south-west the cave affords safe shelter for small vessels, whilst the Gull Rock protects them from the sudden and dangerous influence of the ground swell"*.

Image courtesy of Grosvenor prints.

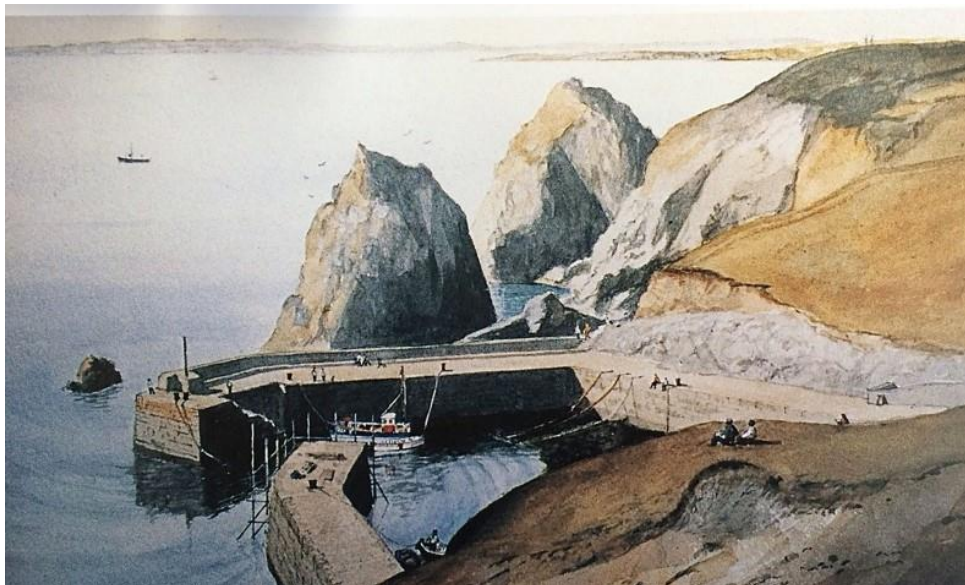


Fig. CS5.3.20. (middle) shows a fine depiction of Mullion Harbour in 1888 by David Addey. The harbour appears to be in good condition at this time.

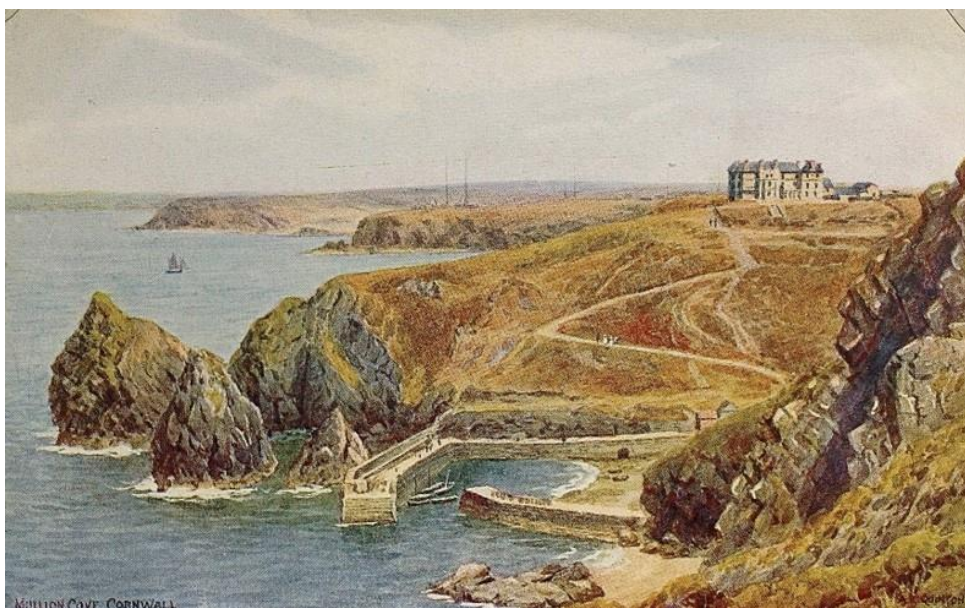


Fig. CS5.3.21. (bottom) shows the harbour depicted from further uphill by Alfred Robert Quinton in about 1920. Quinton's view provides a panorama along this part of the south-west coast; in the distance the masts of Poldhu can be seen on the headland.

Image courtesy of Salmon's.



Fig. CS5.3.22. This copperplate engraving by S. & N. Buck (1734) shows the view of St Michael's Mount from the shore at High Water. Later artists (see Fig. CS5.3.22-CS5.3.25. below) tended to depict the Mount from this vantage point.

Private Collection.

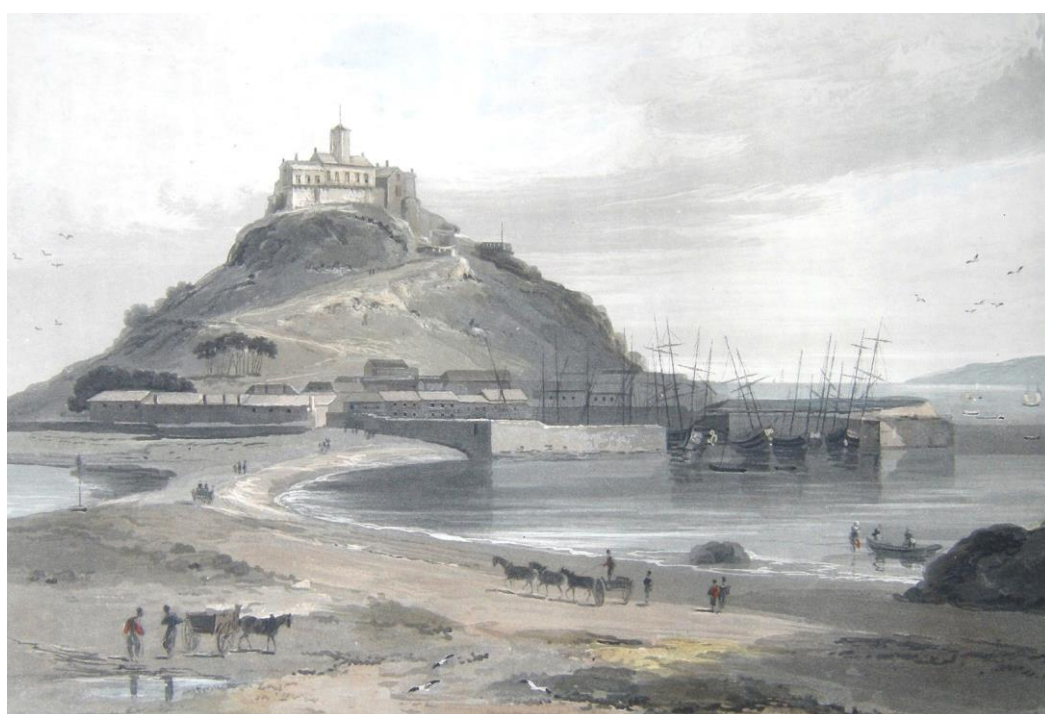


Fig. CS5.3.23. William Daniell RA produced this detailed aquatint in 1825. It shows the scene at Low Water. The causeway, which provides the only access, is clearly visible.

Image courtesy of Grosvenor Prints.



Fig. CS5.3.24. This fine lithograph was produced to mark the occasion of the visit of Queen Victoria and Prince Albert to the Mount in 1846. The landward end of the causeway can be seen on the left of the picture.

Private Collection.



Fig. CS5.3.25. 'St. Michael's Mount' by Henry B. Wimbush. This watercolour (c.1895) shows the scene towards Low Water as the tide recedes to expose the causeway. Image courtesy of Elford Fine Art of Tavistock.



Fig. CS5.3.26. 'St. Michael's Mount' by Alfred Robert Quinton. Watercolour. C.1915. Quinton's view provides a detailed, almost photographic, image of the Mount showing the full extent of the causeway. Image courtesy of Salmon's.

Fig. CS5.3.27. (below left) & Fig. CS5.3.28. (below right) show the granite setts of the causeway before and after the severe storms of 2013/14.

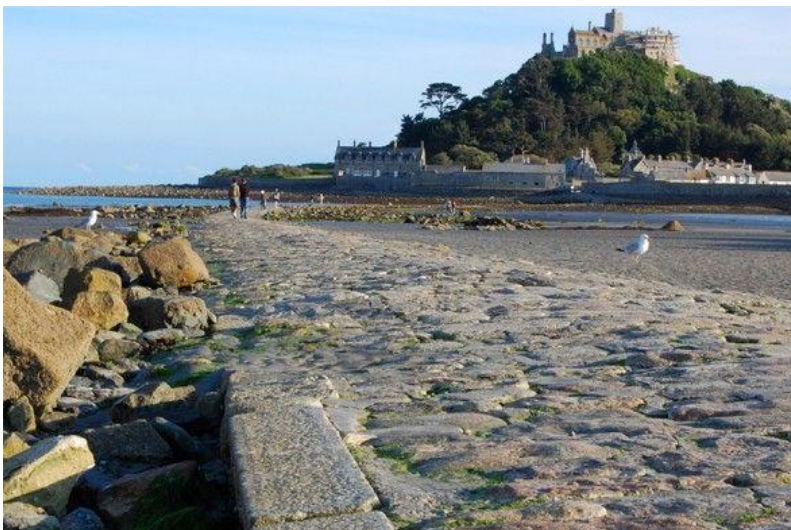




Fig. CS5.3.29. (top) and CS5.3.30. (middle) show two views of the old harbour at Newlyn. The old harbour is believed to date from 1435, and is of massive granite block construction. It is evident from examination that the stonework has undergone various episodes of repair and alteration over time. The Grade II* structure has survived in fair condition in its sheltered location within the wider Newlyn harbour. The postcard (**Fig. CS5.3.30. middle**) was taken in about 1947 and is viewed from the road leading above the harbour toward Mousehole. **Fig. CS5.3.31. (bottom)**, a watercolour by George Wolfe, painted in 1860, shows a view looking down on the historic harbour of Mousehole. This ancient fishing harbour, which supported the pilchard and mackerel fishing industries, is believed to be the first harbour in Cornwall to have a pier, which was built in the late fourteenth century. At this time the location was perhaps the most important fishing harbour in Cornwall. The pier was extended in 1840 and again in 1861 when a new pier was built (the year after Wolfe's painting). Wolfe's view shows the disposition of vessels inside the south pier at that time and shows how art can help understanding of development and historical character. At the harbour entrance, as protection in heavy weather, baulks of timber can be placed between the piers to stop the sea breaking into the harbour.



Images courtesy of Penlee House Art Gallery and Museum, Penzance.





Fig. CS5.3.32-CS5.3.34. show three further views of Mousehole.

Fig. CS5.3.32. (top) shows a view of the interior of the harbour by Stanhope Forbes, an oil painting that he completed in 1919. He shows the nature of the cottages clustered around the edge of the harbour, and the apparent state of the interior harbour walls at that time.

Private Collection/Richard Green Gallery, London.

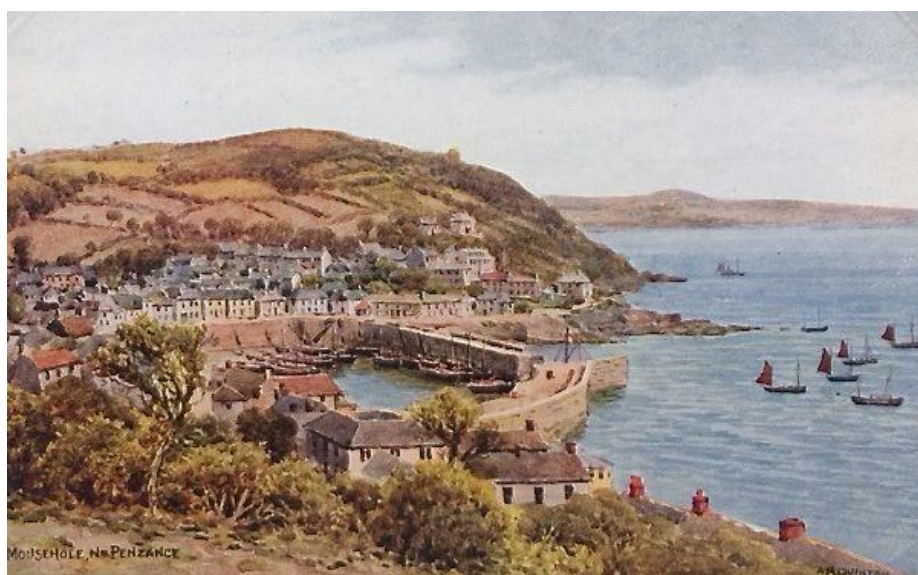


Fig. CS5.3.33. (middle) & CS5.3.34. (bottom) show two views taken from almost the same spot; the first by the artist, Alfred Robert Quinton, in about 1920 and, below, a photograph also looking down into the harbour. There is a remarkable similarity between all aspects of the artwork and the photograph confirming Quinton's eye for detail.

A. R. Quinton Image courtesy of Salmon's.





Fig. CS5.3.35. (above) & CS5.3.36. (below) show two views of Lamorna Cove, which is located in the parish of St Buryan. The old quay dates from about 1540 and was used for the shipment of granite. In the severe storms of January and February 2014, Lamorna Quay suffered severe damage and has partly collapsed into the sea.

Image courtesy of Salmon's.

Fig. CS5.3.36. (below), a postcard dating from about 1920, shows the view from the east and condition of the harbour at that time, together with the cottages in the Cove.



Case Study 5.4 – Hartland Point to Ilfracombe, Devon

1. Location

The case study extends from Hartland Point, on the North Devon coast, eastwards across Bideford Bay to Ilfracombe, a distance of 48km.

2. Why was the Case Study Site selected?

This exposed, high cliff coastal frontage contains numerous sites of landscape, environmental and heritage interest. At Hartland Quay, the ancient harbour flourished in the eighteen and nineteenth centuries; most of the structure was destroyed after a storm in 1896. Past Hartland Point to the east is the picturesque village of Clovelly, which was one of the most painted and photographed locations in the nineteenth and early twentieth centuries.

Ilfracombe is an example of an important seaside town with a range of interesting architecture set within a dramatic coastal location. There is additional heritage interest with a promontory fort at Hillsborough, together with other recorded sites of note.

3. Summary of the Geology, Geomorphology & Coastal Processes

This case study site has both a south-west and north-east orientation, with a foreshore dominated by rocky ledges and outcrops of resistant sandstone, which are exposed to the full force of Atlantic storm waves. This part of the coast is renowned for its sheer cliffs, reefs and dramatic geology, and the coastline is largely composed of sandstones, mudstones and siltstones of the Holsworthy Group of the Carboniferous Period. The coastline is characterised by low erosion rates; however, the clifflines are prone to massive rockfalls and landslides periodically (Halcrow, 2009¹).

The geology of the Ilfracombe area comprises mudstones, slates, limestones and sandstones of the Torbay and Tamar Groups of the late Devonian Period. The town is built on steep slopes that rise from a shore of rocks and coarse grey sand. The high cliffline is generally resilient and contributes little to sediment for beach material. However, Jurassic rockfalls can occur from the cliff faces, often on a large scale and the frequency of such events is likely to increase as a result of sea level rise and coastal change. There are no current proposals to extend the coastal defences along this frontage.

4. How can the art imagery resources inform us of changes that have affected this coastal zone?

The series of highly detailed images of this part of the north Devon coast show that relatively little physical change has taken place over the last 150 years, but the development of the town of Ilfracombe is very clearly illustrated through the numerous fine watercolours and lithographs in particular. In this case study, therefore, the main focus is on coastal development showing, for example, the lost Hartland Quay, that was illustrated by William Daniell on his Great Voyage in 1814. Some watercolours and engravings show the cliffline and land behind on which Iron Age hill forts, such as at Windbury Head to the west of Clovelly, once stood, before being lost to coastal erosion, whilst, elsewhere, lime kilns can be seen on the beach as at Bucks Mills (Devon County Council, 2015²).

The steeply cobbled main street of Clovelly, flanked by its cottages leading down to the harbour, was also much illustrated through the nineteenth century, as was the dramatic coastline at Ilfracombe and its busy harbour. Views of Ilfracombe also very clearly depict the progress of development of the town and significant changes that took place in the Victorian Period and through into the twentieth century.

5. Key issues that can be learnt from this site.

The case studies demonstrate how sites of topographical and touristic interest were favoured as subjects by artists (e.g. Hartland Quay, the wider north Devon coastline and clifflines, and the picturesque village of Clovelly).

The images contained in the Ilfracombe case study provide a comprehensive depiction of the changes that have taken place along the town's frontage since the early nineteenth century. They provide detailed depictions of the coastal geology and landscape, as well as showing the gradual development of

the town and the changes that have taken place at the harbour and along the seafront over that time. The case study also contains highly detailed watercolour drawings of the coastal landscapes and these offer direct comparisons with photographic images. Examples are provided of the meticulous work of Victorian artists, who provided images that, in some cases, matched the quality of present day colour photography. Bearing in mind that colour photography did not become widely used until the 1920s and 1930s, such representations provide the only colour images of the south-west coast of England right through the Victorian and Edwardian periods.

6. References

1. Halcrow, 2011. *'Hartland Point to Anchor Head SMP2'*.
2. Devon County Council, 2015. *'Devon and Dartmoor Historic Environment Record'*.



Fig. CS5.4.1. *'The Harbour Pool, Clovelly'* by Charles Robertson. 1881.

This is a highly detailed watercolour typical of Robertson's style in which he follows the Pre-Raphaelite ethos of painting truthfully and accurately.

Image courtesy of Chris Beetles Gallery, London/Watercolour World.



Fig. CS5.4.2. 'Hartland Pier' by William Daniell RA. Aquatint Engraving. 1814. This view was produced by Daniell at the start of his eleven year 'Voyage Round Great Britain' (1814-25) and shows the stone arm/pier in sound condition. The rocky, hazardous coastline and exposure of the location to Atlantic storm waves are obvious in Daniell's view.

Image courtesy of Grosvenor Prints.

Fig. CS5.4.3. 'Across Shipload Bay to Lundy Island'. An oil on canvas by Henry Moore RA. 1859. The view looks along the coast towards Windbury Head, the site of an early hill fort. Moore conformed to the Pre-Raphaelite ethos of capturing the natural environment in a precise and accurate way. Views of the coast of South-West England of this quality are numerous. Whilst they show us the nature of the coastline at a point in time, they rarely show detail of early heritage sites.

Image courtesy of the Maas Gallery, London.





Fig. CS5.4.4. This early aquatint of 'Clovelly' by William Daniell RA, 1814, provides us with an accurate record of the village before its discovery by tourism.

Image courtesy of Grosvenor Prints.

Fig. CS5.4.5. (below) shows the view by the artist, David Addey, on his coastal tour in the footsteps on Daniell, in 1991.

Image courtesy of David Addey.



Fig. CS5.4.6. 'Figures on the Beach at Clovelly' by William Turner of Oxford. Watercolour. c.1840. The massive harbour wall is well illustrated in this view. The cottages in Daniell's view (above) are on the left of the harbour.

Image courtesy of John Spink.



Fig. CS5.4.7. 'Clovelly from the Pier', a mid-nineteenth century steel engraving taken from the end of the harbour arm. The steep street leads down to the quay from above with cottages clustered round the waterfront.



Fig. CS5.4.8. *'A view of Clovelly'* by Charles Robertson RWS. C.1880. Like Moore (**Fig. CS5.4.3.**) he worked in Pre-Raphaelite detail and with a high degree of accuracy. Image courtesy of Sotheby's.



Fig. CS5.4.9. *'Clovelly'* by Edward Wilkins Waite. Oil on canvas. 1881. Waite's view is taken looking eastwards past the harbour and along the North Devon coastline. Image courtesy of Burlington Paintings, London.



Fig. CS5.4.10. This watercolour entitled *'Among the Shingles, Clovelly'* is by Charles Napier Hemy (1864). Painted in Pre-Raphaelite photographic detail every stone on the beach can be seen together with its height and profile as well as the nature and condition of the harbour wall. Artworks of this kind equal a colour photograph of today in their detail. Image courtesy of the Laing Art Gallery, Newcastle Upon Tyne.

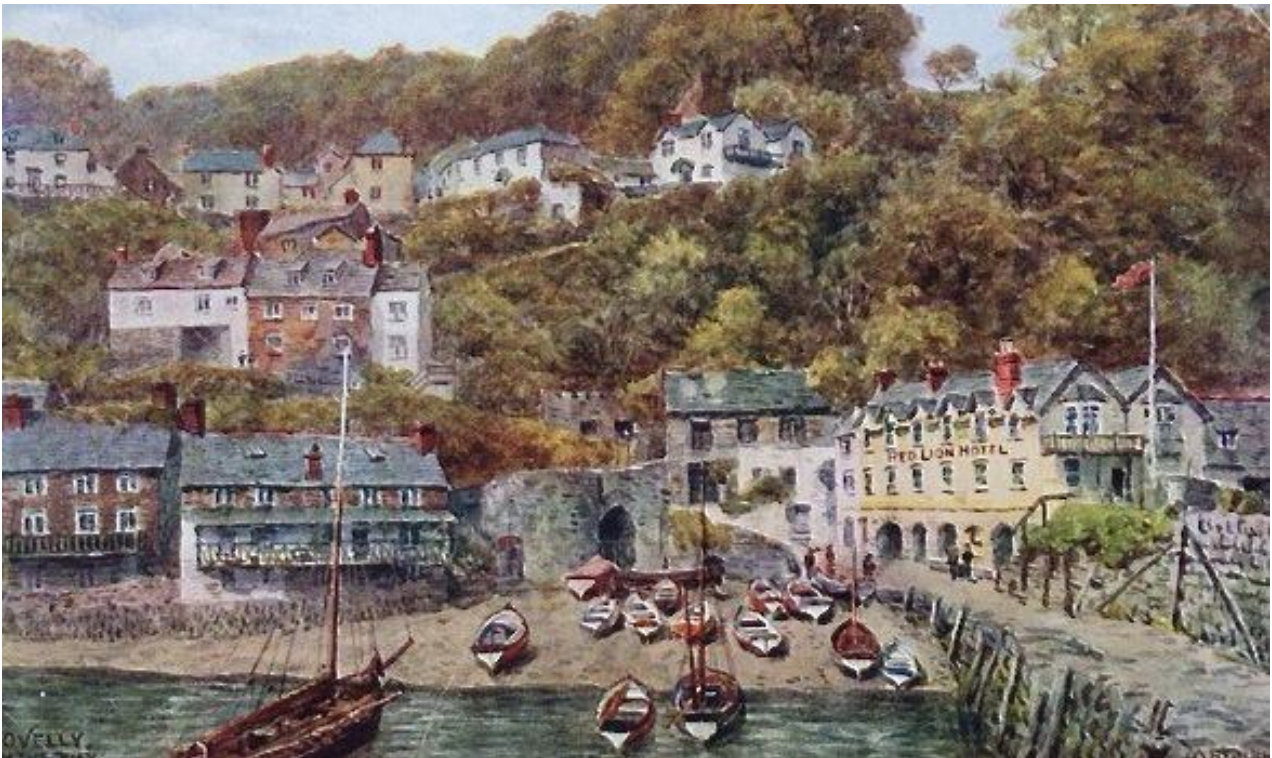


Fig. CS5.4.11. (above): *'Clovelly'* by Alfred Robert Quinton painted c.1920 provides a more detailed view of the interior of the harbour. The buildings on the left and behind can be seen in William Daniell's view in **Fig. CS5.4.4.**

Image courtesy of Salmon's.

Fig. CS5.4.12. (below): Henry B. Wimbush, a watercolourist, shows the massive harbour wall from water level in c.1895. Both Wimbush and Quinton produced watercolours for use on colour picture postcards with Wimbush working for Raphael Tuck and Quinton employed by Salmon's.

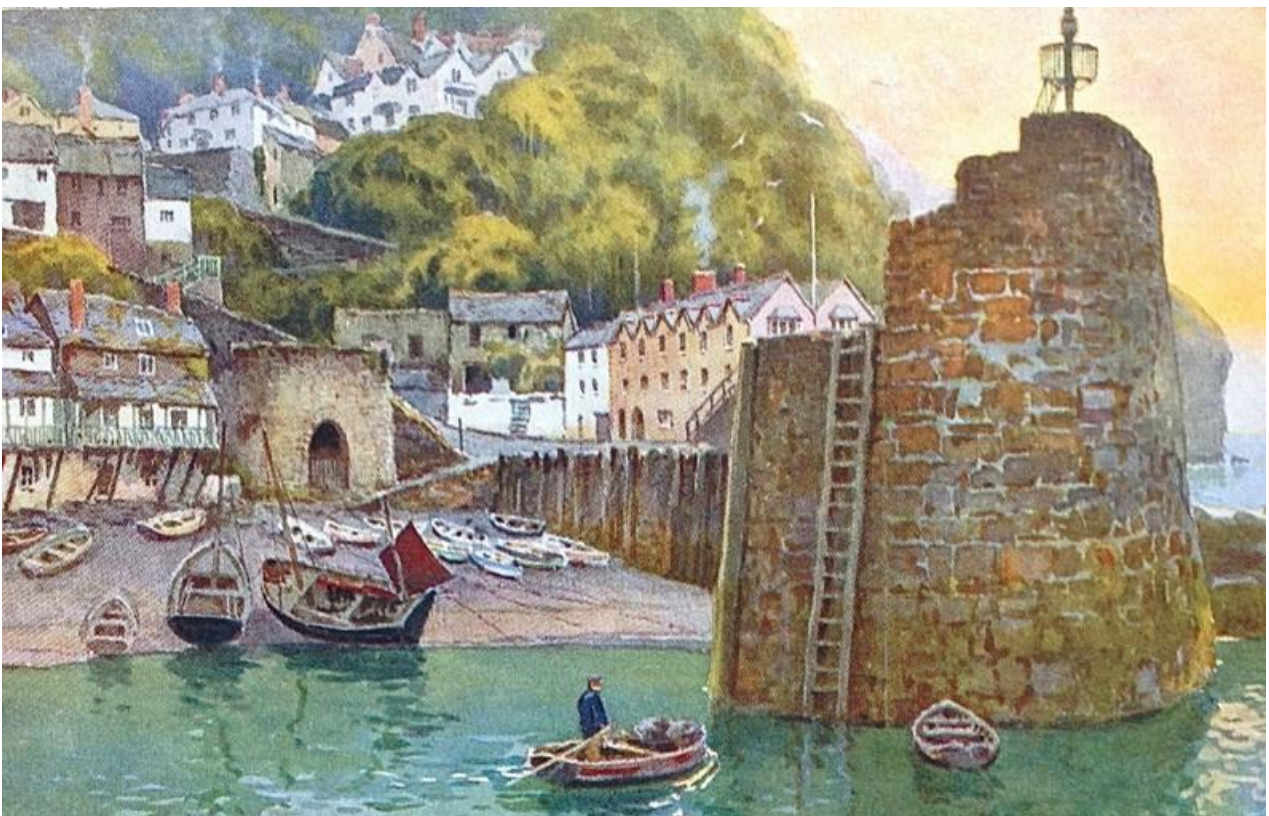




Fig. CS5.4.13. (above): The rugged and beautiful North Devon coastline is captured in this detailed watercolour by Frederick Jones, c.1860. The developing town with St Nicholas Chapel (Grade I) overlooking the harbour entrance was also a lighthouse and important landmark.

Fig. CS5.4.14. (below): *'Beacon Point, Ilfracombe looking eastwards from Capstone'* by Frederick Jones.

Both images courtesy of © Bristol Culture (Bristol Museum & Art Gallery)/Watercolour World.





Fig. CS5.4.15. (above): A fine mid-nineteenth century lithograph by W. Spreat showing Ilfracombe's natural harbour, which is sheltered further by the jetty. St Nicholas Chapel dominates the skyline with Hillsborough (the hill on the right) being the site of a Promontory Fort. c. 700BC-42AD (MDV 2210).

Fig. CS5.4.16. (right) 'Lantern Hill and Harbour' by Alfred Robert Quinton, watercolour c.1920 shows the harbour before it was extended with a concrete structure in 1958.

Image courtesy of Salmon's.

Fig. CS5.4.17. (below): shows the same view today.

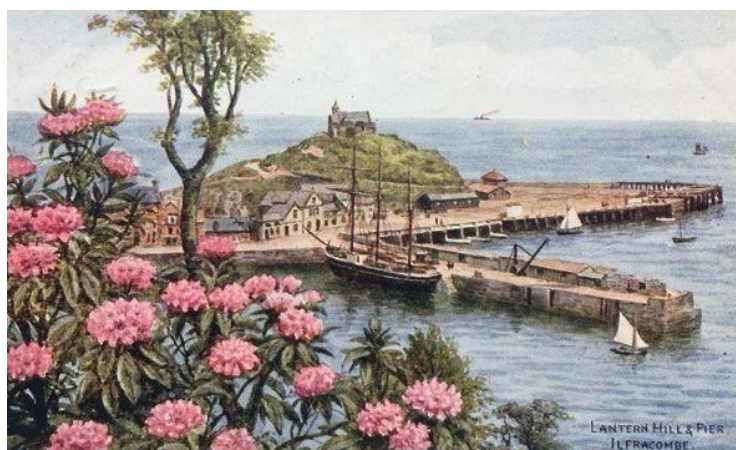




Fig. CS5.4.18. (top) & CS5.4.19. (middle) provide two further highly detailed 'geological views' of the entrance to Ilfracombe Harbour in the 1860s (a further fine watercolour of this subject is held by Ilfracombe Museum). Frederick Jones' views date from the mid-1860s and show exactly the nature and condition of the harbour arm and the Chapel (see also **Fig. CS5.4.13. & CS5.4.14.**). **Fig. CS5.4.20. (bottom)** shows the view today from the end of the harbour. The chapel on Lantern Hill has been a lighthouse since at least 1852 and was later used as a Summer Reading Room. **Fig. CS5.4.18. & CS5.4.19.** © British Culture (Bristol Museum & Art Gallery).



Fig. CS5.4.21.-CS5.4.23. show three views of Capstone Hill at Ilfracombe, a local landmark, viewed from the west.

Fig. CS5.4.21. (left) is a lithograph c.1840 and shows a signal station on the summit of the hill.



Fig. CS5.4.22. (middle) was engraved in about 1850 and shows the developing resort also looking eastwards.

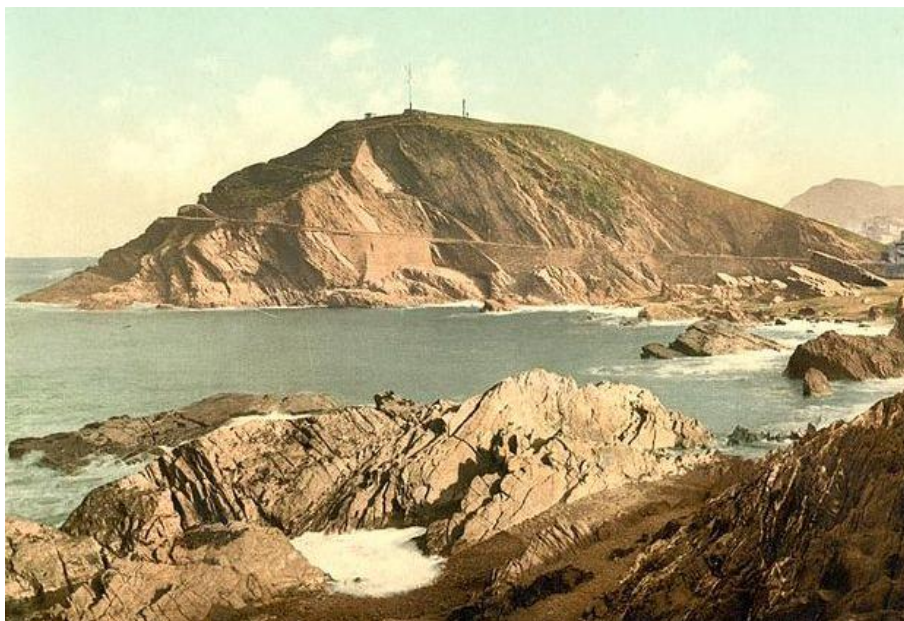


Fig. CS5.4.23. (bottom): An early 20th century photograph showing Capstone Hill with the path cut across its cliff face allowing access round the headland.

Image: Wikimedia Commons Licence.



Fig. CS5.4.24. (left) shows the Ilfracombe Hotel and Wildersmouth Cove in the late 1860s; the hotel was the largest in the town and opened in 1867. The hotel had its own Esplanade and seawater baths.



Fig. CS5.4.25. (middle): In this view by Alfred Robert Quinton the Ilfracombe Hotel occupies a grand position overlooking the dramatically portrayed rocky beach at Low Water. This watercolour was painted c.1920 and also shows the Granville Hotel, which opened in 1891. Image courtesy of Salmon's.



Fig. CS5.4.26. (bottom): The present day view showing the site of the former Ilfracombe Hotel, which is now occupied by the Landmark Theatre.



Fig. CS5.4.27. (above): This pair of views illustrate the photographic accuracy that could be achieved by some of the best nineteenth century artists such as Frederick Jones (fl.1860s). Such detailed portrayals of cliff faces allow not just qualitative but also quantitative assessments to be made of cliff and coastline change. These views show Hillsborough, which includes a promontory fort on its summit (MDV2210).

Image **(top)** courtesy of © British Culture (Bristol Museum & Art Gallery); image **(Fig. CS5.4.28. bottom)** courtesy of Steve Daniells/Wikimedia Commons Licence.

