

HIGH STREET
HASTINGS

£795,000

Freehold

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Known as The Rossetti House, this grade II listed 17th-century house occupies a prominent position within Hastings Old Town. Closely entwined with the pre-Raphaelite movement, this five-bedroom house was once home to the artist and model Elizabeth Siddal, who once posed for Millais's masterpiece "Ophelia". Elizabeth was also famously drawn sitting in the upstairs window of The Rossetti House by her future husband, Dante Gabriel Rossetti. The double-fronted façade pairs red brick with a painted timber weatherboarding finished in Farrow & Ball "Mouse's Back", with multi-paned sash windows set within moulded surrounds. Behind, two wings extend into the plot, creating a more irregular composition of rooflines and materials within. Substantial exposed timber beams, broad floorboards and generous brick fireplaces reveal the building's historic fabric, complemented by quietly considered contemporary interventions. A large, east-facing walled garden lies hidden behind the High Street frontage.

Inside
An original panelled timber door opens into the first of two connected reception rooms at the front of the house. Unusually wide floorboards and aged timbers introduce the rich material character, with Farrow & Ball "Lichen" and "Lime White" paint used throughout. A wood-burning stove sits within a substantial recessed brick hearth, framed by a heavy timber bressummer.



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Fitted cabinetry sits to one side with traditional cast-iron radiators anchored beneath the panelled timber shutters of the multi-paned sash windows. An open doorway leads into the adjoining reception room, where a broad chimney breast of exposed red brick rises towards the beamed ceiling, with an open fireplace at its base. The warm, uneven surface of the brickwork sits against whitewashed timbers and pale walls, while built-in joinery sits neatly to the side. Sash windows with slender glazing bars look out onto the pretty high street, framing the adjacent historic buildings. To the rear, the dining room is defined by a familiar exposed timber ceiling and a centred brick fireplace, its surround picked out in a deep cherry red. The rich colour offers a moment of contrast to the otherwise muted interior. French doors open onto the east-facing garden with open views looking up to the funicular and East Hill. The adjoining kitchen brings a more utilitarian language to the historic setting. A stainless-steel island occupies the centre of the room, its brushed metal surface complemented by matching cabinetry and tops. The precision of the steel is set against the irregularity of wide timber floorboards and painted tongue-and-groove panelling. A Bertazzoni cooker, and traditional larder cupboard complete the space, while a glazed timber door opens onto the verdant garden.

A central staircase rises to the first floor, its timber treads, handrail and balustrade painted in a pairing of muted green. The stair winds through a series of landings, with changing ceiling heights and transitions between rooms revealing the informal geometry of the house. A separate WC sits on the half-landing, its floor laid with Bert & May geometric tiling and a reclaimed sink from St Clements Church Hall, where Siddal and Rossetti were married. Above, the principal bathroom occupies a generous space at the rear of the plan, where original floorboards, an open fireplace and tall sash windows retain the character of a former principal room.









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A freestanding Water Monopoly bath sits beneath the Catchpole & Rye shower. A stainless-steel vanity topped in reclaimed granite introduces a more industrial material note. Views overlook the garden and East Hill, with the rooftops and mature planting of the old town visible beyond. Adjacent, a double bedroom is currently used as a dressing room, where an original fireplace and painted timber floorboards continue the architectural language of the house. Sash timber windows look out across the garden.A linear hallway leads towards two generous double bedrooms, extending across the width of the frontage. The principal bedroom is particularly evocative, with substantial exposed timber beams crossing the ceiling above pale green floorboards. The dark, aged timber contrasts with the quiet decorative palette, while a cast-iron fireplace sits within a simple painted timber chimneypiece. Built-in cabinetry fills the alcoves, with discreet lighting and Matilda Goad handles. The adjoining double bedroom has a similarly restrained character, with original fitted cupboards, cast-iron radiators and sisal carpet underfoot. Stairs rise to the uppermost floor, where two good size double bedrooms are tucked beneath the eaves. Here, the exposed roof timbers and sharply pitched ceilings define the shape of each room. the timber structure remains visible against pale walls, while roof lights draw light into the roof space, framing views towards Hastings Country Park.

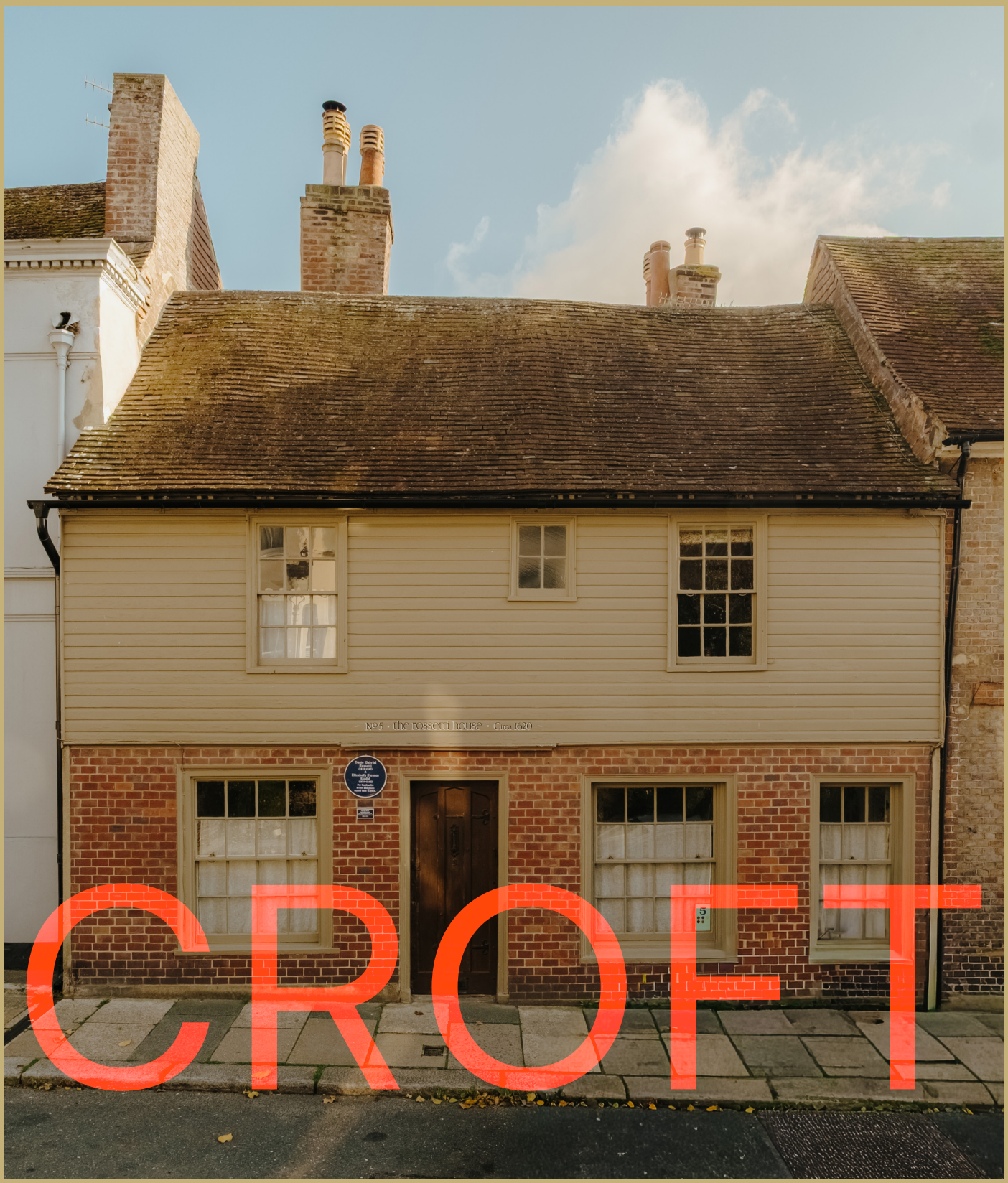
Outside
To the rear, an east-facing walled garden extends away from the house, its lush, informal planting concealing a series of secluded spaces behind the high street. A winding brick pathway threads between established shrubs, hydrangeas, ornamental grasses and palms, with a wisteria-covered arch marking a gentle rise in the ground.







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