

5. Townscape description of individual Sub-Areas

(Please refer to the map at the back of the Appraisal)

It is intended to describe the "special architectural or historic interest" that justifies the designation of the Dorchester Conservation Area. Based on historical development and physical character, it is possible to divide the large Conservation Area into the following Sub-Areas:

- a. The north western Colliton Park area and adjoining Grove, north of the High Street and the Friary Hill areas
- b. The linear progression of High Street from Top o' Town to the Swan Bridge
- c. The main commercial core of Cornhill and South Street
- d. The Walks
- e. The south west quadrant from Trinity Street to West Walks
- f. The south east quadrant from the rear boundaries of South Street to Salisbury Street
- g. Fordington
- h. Victorian and Edwardian areas adjoining the historic core:
 - Weymouth Avenue, Fairfield and Queen's Avenue
 - Victoria Park
 - Cornwall Road, the Borough Gardens, Great Western Road and Bridport Road
 - The area around Culliford Road and Prince of Wales Road



Fig 13. Trinity Cottages, Grey School Passage in Sub-Area 'a' - an example of the contribution of urbane architecture, attractive materials and a small but well used space.

The first six Sub-Areas, a-f, form the area of the Roman and Medieval town of Dorchester, but are sub-divided purely to render the density and quality of the various assets more intelligible.

For each of the Sub-Areas, the description will be broken down into:

- The architectural and historic quality and character of the buildings, both listed and unlisted (it is not intended to give detailed descriptions, reference should be made to the Listed Building "greenback").
- The character and hierarchy of spaces, important internal and external views and settlement edges.
- The contribution made by trees and green areas, surfaces, street furniture and the many other details.

Other sections of this report examine historical development, archaeological significance, building materials, land uses and negative factors and these will be cross-referenced wherever necessary.

5.1. Sub-Area 'a': Colliton Park Area, The Grove and Friary Hill

(Please refer to the map at the back of the Appraisal)

Colliton Park was the garden and grounds of Colliton House, the town house of the Churchill family, now the Colliton Club associated with County Hall. The area was originally the north-western part of the Roman town, evidenced by the line of the walls on Colliton Walk and Northernhay and the still marked right angled alignment of the earth embankments and the 18th century walls on or near the line of the Roman defences. The visible remains of the Roman Town House and the known industrial structures in the area and several road alignments underline the archaeological importance of the "precinct". The area seems to have become pasture and the site of the medieval Hospital of St John and then associated with Colliton House. County Hall was commenced in 1938 and the main block was completed in 1955. Additions have been made in the 1970s and 1980s. The County Library, to the south of the main buildings, was opened in 1966.



Figure 14. County Hall's 1930's entrance facade.

Shirehall Lane, Glyde Path Road and Colliton Street (Pease Lane) seem to have been well-established routes, from and parallel to High Street. North Square (Bull Stake) is also, at least, medieval in origin, known as a market place and possibly related to the bailey of the castle. The latter occupied the current site of the Prison but little is known of its form. Nineteenth century building activity recorded Roman mosaics and other remains in the Prison grounds. Friary Hill records the medieval Franciscan friary but its site, and that of an important mill on the Frome, is uncertain. Friary Lane is shown on early maps as an entry onto High Street, as is Grey School Passage. Orchard Street and Frome Terrace are late 19th century in origin (there is a date of 1880 on the Terrace). The Grove is an old road alignment from Top o' Town below the considerable embankment of the Roman defences. It was improved in the early 19th century. The Arts Centre, on School Hill, was formerly a school of the 1830s and contemporary terraces existed on The Grove until the early 1970s.

The Barracks (partly outside the current Conservation Area boundary) relates to the development of facilities for The Dorset Volunteer Rangers in the 1790s and, in the case of The Keep and other buildings, mid to late 19thC. The buildings were re-used by the Post Office and the County Council and new buildings have been erected for The Crown and for the County Records Office.

The Colliton Park Sub-Area is fairly level, falling gradually from Top o' Town northwards and to the east, parallel to the levels of High Street. The Roman Town House sits in a marked depression, at Roman levels. South-north routes, such as Glyde Path Road and Friary Hill fall sharply to the river and there is a sharp escarpment on the northern edge of the Sub-Area. County Hall stands up in distant views from the north, as does the Prison. There are important views out to water meadows and open countryside northwards from Colliton Walk, Glyde Path Road, Friary Hill and, at a lower level, from Frome Terrace. There are narrow, contained views of parts of High Street from North Square (where a view of The Town Pump and Cornhill is also apparent) and from Friary Lane and the southern end of Grey School Passage.

The Sub-Area contains over fifty Listed Buildings and two Scheduled Monuments (The Town House and the defences). The key buildings are the Roman Scheduled Monuments (the Roman Town House is the only visible example in the country); Colliton House (17th century core and major early 18th century additions); the original core of County Hall, with its Deco centrepiece and internal details; the prison (with its 1790-92 gateway); and The Keep and associated former military buildings (from the 1790s to 1879).

Other **significant buildings** include: -

- Top o' Town House, in a conspicuous position at a major crossroads, c. 1835-40 stuccoed brick, with a Doric central doorway and attractive ironwork;
- John White's Rectory, Colliton Street, stone and with medieval elements;
- The stone and brick, tile and thatch complex of Hangman's Cottage.

There are a number of good **groups** of buildings within the Sub-Area: -

- The Keep, Little Keep and Victorian barrack buildings
- Nos. 24-35 Glyde Path Road, a range of two and three storey houses, mainly 18th century rubble and brick, with examples of vitrified header bond, stucco, weather boarding, slate, clay tile and pantile roofs, a 19th century shop front on the corner of Colliton Street and one entertaining polychromatic brick Victorian interloper;
- Grey School Passage, with the garden to the rear of Holy Trinity Church, Trinity Cottages, humble 18th and 19th century brick cottages on the western side, the Victorian Gothic remains of the School and a row of Colliton Street cottages (nos. 22-32) that close the vista to the north;
- A large group of 18th and early 19th century cottages on both sides of the eastern end of Colliton Street (nos. 35-47 and the former stables to the Shire Hall on the north and nos. 1-5 on the south);
- An impressive 18th century row on the east side of North Square, descending into Friary Hill and its junction with Friary Lane;
- An attractive, unlisted, terrace of Victorian two storey with eyebrow dormers, two colour brick and decorative porches on the east side of Friary Hill and the equally attractive, similar, Frome Terrace.



Fig 15. 24 - 35 Glyde Path Road



Fig 16. Friary Hill

Most of the Listed Buildings are 18th to early 19th century domestic buildings of two and, occasionally, three storeys. They display a symmetrical main elevation, in terms of window and door openings, with vertical sash windows and simple door surrounds, occasional fanlights, dormers and mansard roofs. A variety of **materials** is used: Portland freestone, ashlar or rock-faced; Lower Purbeck limestone, laid to courses or rubble; brown Broadmayne brick, sometimes with red or orange window and door heads; weatherboarding; tile hanging; stucco; slate, clay tile and pantile roofs; and stone and (often two-coloured) brick boundary walls. Flint nodules occur rarely, at The Roman Town House and in the gable end of the unlisted 10 North Square. Twentieth century buildings employ a variety of brick; Portland Stone at the County Library; artificial stone; and cement render.

The Sub-Area has several **significant spaces**: the semi-formal garden and paths orientated on the main entrance of County Hall; the linked junction with Glyde Path Road and Colliton Street, defined by the stone mass of Colliton House, trees and shrubs in front of The Clinic and the Glyde Path Road building group; North Square's narrow funnel from High Street leading to a widening towards Friary Hill, with firm boundary definition on all sides but weakened only by the Prison car park.

Trees and green elements are important in this Sub-Area. Colliton Walk and Northernhay have magnificent avenues of limes and sycamore, possibly planted as part of 18th century civic improvements (see The Walks Sub-Area). County Hall has pleasant expanses of grass and specimen trees at its front entrance and the Roman Town House hollow is grassed and screened from car parking, to the west, by dark conifers.

5.2. Sub-Area 'b': High Street

(Please refer to the map at the back of the Appraisal)

High Street is the main east-west route in the historic core, running from Top o' Town to Grey's Bridge. The Conservation Area boundary extends as far as the Swan Bridge, where the Mill Stream runs diagonally under the road. This Sub-Area therefore, extends about 600 metres and is only the width of the highway and the depth of the plots on either side of the street. It falls consistently from west to east and the building lines curve subtly and the only relatively straight alignment is seen in the lower, eastern half. The street is divided in half: High East Street runs from Swan Bridge to Cornhill and High West Street from Cornhill to Top o' Town.

High Street is the town's finest street. Pevsner notes that it "has a truly urban feeling from one end to the other, and an appearance really very little changed since the late 19th century". The change from the suburban character of Bridport and London Roads, at either end, is both abrupt and dramatic. Buildings of an urban form and scale tightly line the street in a continuous cliff of facades that is only broken by the wider junctions of Cornhill, Trinity and Church Streets. The other minor streets and lanes hardly register as breaks in the frontages.



Fig 17. Shop front detail in High West Street

The Sub-Area has a major concentration of over sixty Listed Buildings. The **key buildings** are the one surviving medieval parish church of St Peter's, with its late 12th century doorway, splendid early 15th century rebuilding and handsome west tower; and two Victorian rebuilds in All Saints (with its conspicuous broach³ spire) and Holy Trinity churches. These churches were by the architect Benjamin Ferrey who also designed the "Tudor" Corn Exchange/Town Hall of 1847-8 and then its clock turret of 1864, which, like the church tower and spire, acts as a focal point. The other local government complex of the Shire Hall and District Council offices is also of great significance: the Shire Hall has a superb, stern ashlar main façade and original Crown

³Broach Spire: a spire which is merged to the top of its supporting tower by triangular corner buttresses

Court fittings of 1795-7 by Thomas Hardwick. Its Tolpuddle Martyrs connections are of great cultural and historical importance. The adjacent District Council offices are a fine Georgian brick townhouse (the early 19th century Judge's Lodging) and a more florid brick and stone house of 1883 by G R Crickmay. This local architect also designed the nearby, attractive late Perpendicular-style County Museum of 1881-3. The other key buildings are the mainly 17th century timber-framed fire survivors of 5 and 7 High West Street (Judge Jeffrey's Lodgings and adjoining property.)



Fig 18. Nos 5 & 7 High West Street



Fig 19. The Bow: St Peter's (right) & the Corn Exchange (left)

From the 16th-17th century pre-fire survivors and post-fire, fine Georgian and Regency townhouses, it is difficult to select examples of other **significant buildings** but the following appear to have either obvious quality or historical interest, or both: -

- No. 6 High East St, a six bay brick, early 18th century house with a fine wooden, pedimented door case (altered by later garage entrance);
- No. 24 High East St, stucco, about 1840, with Greek revival details (Doric columns on ground floor, incised-line ornaments on first floor windows);
- No 26 High East St, 16th & 17th century timber framed and stone building, with remains of jettied and ground floor beamed ceiling;
- Kings Arms Hotel, brick and stone and stuccoed street frontage, early 19th century, bold Doric porch spanning the pavement, supporting a two storey bow window;



Fig 20. Kings Arms Hotel, High East Street

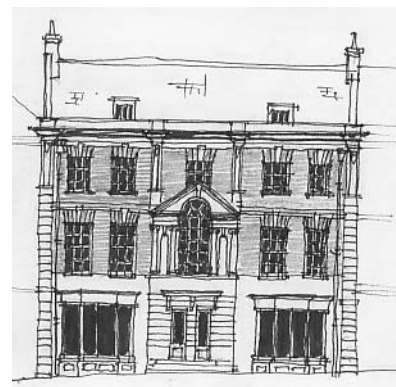


Fig 21. 23 - 23A High West Street

- No. 15 High West St, circa 1800, with two bold bow windows and an entertaining late Victorian shop front with Art Nouveau touches to the iron brackets relating to the supporting columns;
- Nos. 23-23A High West St, dated 1735, brick and stucco, with a first floor pilastered⁴ central window and niches;
- Nos. 28-29 and No. 50 (Wadham House) and 56-57 High West St, about 1830-50, stucco, iron balconies and railings (not 56-57);
- No. 42 High West St (Savernake House), early to late 18th century, header bond brick with stone details;
- No. 52 High West St, circa 1600, remodelled early 18th century, doorway hood with grotesque⁵ brackets;
- No. 53 High West St, late 16th century with late 18th century rebuilding of street front, Doric porch, Adamesque⁶ ornament and internal panelling and plasterwork;
- No. 63B High West St, 17th century, later brick front but side elevation has stone, brick and some timbering, stone mullioned windows to rear;
- Nos. 65-66 High West St (Handel House), 16th century with 18th century brick refronting, original fittings on first floor;

There are three listed K6 (Georgian) telephone boxes in the Sub-Area. In High East Street, adjacent to Mariner's Parade, is a handsome mid-Victorian archway whose "Pale Ale Brewery" inscription is a memorial to Eldridge and Mason's Green Dragon Brewery, which was closed in 1883, after the new Dorchester brewery opened.

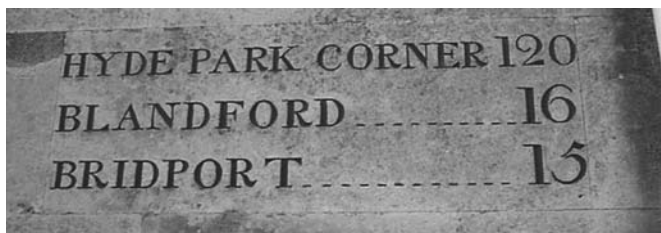


Fig 22. Details - Milestone on Shire Hall, High West Street

The High Street buildings are predominantly Georgian and Regency, with several earlier structures, some of which are hidden behind later facades. The Georgian and Regency buildings are generally two or three storeys in height, often with dormer windows. They have a distinctly vertical emphasis and general clues to an earlier origin are several buildings with a horizontal form and a visible, steeper, more massive roof. Sliding sashes are the common window type, sometimes incorporated into splayed bays or semicircular or segmental bows. Classical door cases, several projecting porches, early 19th century shop fronts, balconies, signs and railings all create a varying and visually satisfying street scene.

The density of good buildings, the quality of a number of unlisted buildings and the virtual absence of sub-standard modern development means that there is only one very large linear **group** from Top o' Town to Swan Bridge. This continuity is weakened by the large Homechester House block in High West Street, the refurbished former Genge's store on the corner of Trinity Street and a poor quality single storey unit in High East Street but the two larger developments have reasonable materials and approximate Neo-Georgian details and do not despoil the *ensemble*. Pevsner records that "High Street's visual climax comes half way along, by St Peter's church, and one may start at either end and get the same feeling of rise to a crescendo and dying away again". This recognises the splendid interplay between St Peter's tower, the broach spire of All Saints and the clock tower of the Corn Exchange, but the quality of individual buildings and larger groups away from the centre should not be overlooked. There are also two small groups of buildings north of the High Street: Mariner's Parade (the remnants of the Pale Ale Brewery referred to above) and Greenings Court, which is entered under an archway and is a pleasant

⁴*pilaster: a shallowly projecting column*

⁵*grotesque: style of decoration with exaggerated representations of human forms*

⁶*Adamesque: late C18th simplified classical style*

short terrace with stone paving and a walkway to the river.

There are three excellent **views** of the High Street group: from Top o' Town eastwards, where Georgian town houses form a virtually unbroken progress to the towers; from the bottom of High East Street, where a steep hill underlines the importance of the topography and the towers dominate the skyline; and from Salisbury Fields, where the towers rise alluringly from lower roofs and the trees of All Saints churchyard.



Fig 23. An example of stucco and ironwork

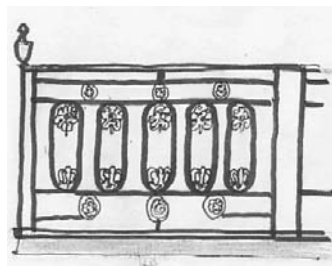


Fig 24. Decorative cast iron

Materials are varied and rich, with Lower Purbeck, Portland, Bath and Ham Hill limestones appearing in rubble, coursed and ashlar forms; yellowish and brown Broadmayne brick with characteristic brown spotting, sometimes contrasted with orange brick detailing; red bricks laid occasionally with vitrified headers ("The Horse with the Red Umbrella" and neighbours) and incorporating rubbed and gauged bricks above doors and windows; rubbed and moulded 19th century brick on the entrance to Greenings Court; brick with ashlar dressings; stucco; roughcast; slate, clay tile (sometimes with stone slate verges), stone tiles (on two of the churches) and concrete tile roofs; cast iron railings and balconies; stone slabs and setts in Greenings Court and modern use of marbles, granites and other imported stones on banks and shop fronts.

Significant spaces are not apparent in this Sub-Area. There is one informal space in front of St Peter's Church (paved, with William Barnes's statue and a War Memorial, and raised above the street towards the junction with North Square). This links with the funnel-shaped space created by the end of Cornhill. The heavily trafficked main road cuts across this space, which may accord approximately to the Roman forum.

Trees and green elements are not part of the street scene: Holy Trinity churchyard is only apparent from Grey School Passage. There is, however, one important view of trees and open countryside eastwards down High Street, towards Kingston Maurward.



Fig 25. Stucco facades hiding older structures in High West Street

5.3. Sub-Area 'c': Cornhill and South Street.

(Please refer to the map at the back of the Appraisal)

The Cornhill/South Street Sub-Area is the town's main shopping street, running north-south from High Street, where Cornhill forms a funnel shape into South Street, which gently curves and slopes imperceptibly to The Junction. Like the High Street, the density and continuity of facades create a strong sense of urbanity and enclosure. There are, however, a number of side streets and pedestrian arcades that provide discreet breaks in the building frontages, as well as access to the streets and public car parks east and west of the Sub-Area. New Street leads to the parallel Trinity Street and Durngate Street runs downhill on the eastern side of Cornhill. The arcades, with their own shops, are Napper's Mite and Antelope Yard, both formed from historic buildings; the modern Hardy and Tudor Arcades; and one narrow pedestrian lane in South Passage.

Cornhill has a sense of focus, with its banks, the imposing former Antelope Hotel and a rectangular space around the stone obelisk of the Town Pump. South Street commences beyond Durngate Street, narrowing markedly and benefiting from slight changes in the building lines and a gentle curve towards The Junction.

The Sub-Area has a variety of building types, architectural styles, land uses and materials. Cornhill has a predominance of historic buildings, especially on its eastern side. South Street is more heterogeneous in character, with a mixture of historic and modern buildings, some of the latter are larger in size and bulk and the horizontality of fascias and overall form contrast markedly with the smaller, vertical emphasis of older buildings.

Key buildings are the former Antelope Hotel (a double bowed early 19th century street frontage with a 16th/17th century south and west range); the Town Pump of 1784; no.3 Cornhill, part of a good 18th century brick row, with a c. 1830 double bowed shop front; no. 10 South Street is an elegant late 18th century brick house with a pedimented doorway and an array of round and rectangular sash windows; the Napper's Mite former almshouses of 1616, with substantial alterations of 1842, but retaining the courtyard plan form and the shell of the chapel. South Lodge (1740-50 with porch, ironwork, internal Rococo plasterwork and 'Chinese Chippendale' staircase) is a fine house set amongst trees. There are several 19th and early 20th century buildings of great character and presence: the spiky Gothic United Reformed Church; the Bath stone Baroque Nat West Bank (1901, by Sir George Oatley) and the Post Office, 1904-5, by John Rutherford. All three buildings provide strong accents to the corridor, the church's spire and steep gable show up well in perspective views along South Street and the Post Office's brick and stone Baroque and corner copper dome provide exactly the right emphasis on the junction with New Street.

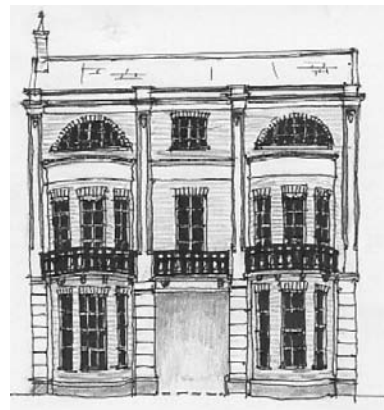


Fig. 26. Former Antelope Hotel

Other **significant buildings** include the ashlar-fronted nos. 9 and 9A Cornhill and its equally urbane early 19th century stone and render neighbour (Templeman's), with its Victorian shop front; no. 13 Cornhill, circa 1740 brick with stone window surrounds, skilfully rebuilt; W. H. Smith and its neighbour, with fine vitrified header brickwork; and the former New Inn's robust chimney and brickwork details. There is an attractive Penfold-type octagonal post -box, dating from the mid-19th century, at the junction of South Street and South Walks.



Fig 27. Napper's Mite



Fig 28. Penfold Postbox



Fig 29. The Post Office

Groups of historic buildings are interspersed with blocks of fairly nondescript modern buildings but the following are of value: -

- The whole of the eastern side of Cornhill, with a good run of 18th century brick fronts, two stone fronts towards Durngate Street, the Town Pump, and, on the western side, the stone Palladianism⁷ of Lloyds Bank, the Antelope frontage and two other regular brick frontages;
- W.H.Smith and neighbours (7-9 South Street) and Barclays Bank, all examples of fine Georgian brick facades;
- The western side of South Street, south of New Street to no. 1 South Terrace, dignified brick terraces;
- The United Reformed Church and early 19th century brick neighbours and the more elaborate late Victorian former New Inn.

Materials are very varied, ranging from coursed rubble at Napper's Mite; finely jointed ashlar, Portland and Bath Stones; almost crazy-paved stone on the United Reformed Church; brick with stone quoins and window surrounds; a range of 18th and 19th century bricks, with vitrified headers and contrasting colour rubbed and gauged work and yellow bricks at The Antelope; smooth render; a range of modern bricks, including a hard, red semi-engineering brick on a modern development at the corner of Durngate Street. Older roofs are of slate or clay tiles.



Fig 30. Example of vitrified header and rubbed and gauged brickwork on Barclays Bank

Significant spaces are conspicuous by their absence. Cornhill, a former market place, has a sense of enclosure, emphasised by the bulk of the Corn Exchange and St Peter's Church, to the north and the narrowing of space into South Street, to the south. Antelope Walk and Napper's Mite have a series of linked spaces bounded by old buildings. Tudor Arcade reproduces this effect in a more modern idiom.

Trees and green elements are also absent in this urban corridor. There are, however, two important **views** of greenery at either end of the street. There is a good view of trees and low hills northwards through North Square and of trees, large Victorian houses and the Brewery chimney southwards.

⁷Palladianism: the purest form of classical architecture (named after the architect Andrea Palladio)

5.4 Sub-Area 'd': The Walks

(Please refer to the map at the back of the Appraisal)

The tree-lined Walks were laid out in the early 18th century on the line of the Roman defences. The concept of boulevards originated in France but became fashionable in Hanoverian England. The Walks are an attractive feature of Dorchester, defining the historic core and forming the basis of a well-used network of pedestrian routes within the town.

The Walks have continuity and a separate character and are worthy of a short description. This does not follow the format of the other Sub-Areas, as there is a focus on green space rather than buildings.



Fig 31. Colliton Walk



Fig 32. Thomas Hardy's statue

North Walk and Colliton Walk: North Walk, beginning at the junction of Glyde Path Road and Northernhay, rises and separates from the highway to meet Colliton Walk at the northwest corner of the town. Colliton Walk, elevated high above The Grove, runs alongside the boundary wall of Colliton Park to Top o' Town. With its stone retaining wall and steep grass embankment, topped by a fine avenue of limes and sycamores, Colliton and North Walks are a dramatic edge and gateway to the old town. At Top o' Town, Thomas Hardy's statue looks out from its grass bank at the busy roundabout. The most significant **structures** are the Portland Stone base and bronze of the Hardy statue and the brick and stone Colliton Park boundary wall. There are extensive **views** over The Grove to the water meadows on the north-west.

West Walks: south of Top o' Town, the Walks continue for a short length as a broad footpath beneath mature trees, by Albert Road. Railings protect the last exposed remnant of the Roman town wall. South of the junction of Albert Road and Princes Street, the Walks continue as West Walks Road and West Walks, bounded on the west by The Borough Gardens (described in Sub-Area 'h' below). The treed avenue continues to the south-west corner of the Roman defences before turning a right angle into Bowling Alley Walk. The West Walks Road **group** of 5 early 19th century stucco houses relates particularly well to the avenue and Borough Gardens trees. There are pleasant details like "Gothick" ironwork. No. 6 has a remnant of the original early 18th century boundary wall (from the laying out of The Walks) and a commemorative stone of 1840 set within a Gothic archway. West Walks House is an attractive mid Victorian structure, white rendered and with elaborate "Swiss Cottage" details. There are **views** of The Borough Gardens from West Walk.



Fig 33. View down West Walks



Fig 34. View along Bowling Alley Walk

Bowling Alley Walk: this former southern line of the defences runs to the southern end of Trinity Street and is bounded to the north by the trees, hedges and walls of the former County Hospital site and by the rear gardens and yards of Great Western Road properties to the south. The avenue has extensive replanting but the trees are beginning to make an effective visual contribution. The boundary wall to the old hospital site, on the north of the Walk, is particularly attractive, with a combination of brick colours, buttresses and corbelling⁸.

South Walks: running from The Junction to Icen Way, with only one break created by Acland Road, South Walks is a particularly attractive asset to the town. Its broad footway and superb avenue of mature horse chestnut trees, combined with earthwork remnants of the Roman defensive ditches and banks, underline the visual, amenity and historic value of the area. East of the Acland Road junction, the southern boundary is formed by a series of impressive Victorian stone and brick walls, related to the large villas of Linden Avenue. At the junction with Icen Way, the Elisabeth Frink "Dorset Martyrs" sculptural group embellishes Gallows Hill. The trees, railings and dovecot of South Lodge form a good complement at the western end but the northern edge is otherwise unpleasantly exposed to the parked cars of the Charles Street car park. Forming the southern edge is a mixture of Victorian former houses (notably South Court, now Sunninghill School), modern flat developments and a British Telecom building. South Court (1892-4 by G. R. Crickmay and of Purbeck and Bath stone, in a late Gothic style) is the most **significant building**. Its coach house entrance onto South Walks is an important element. Culliford House and The Old Rectory, at the south end of Icen Way, are both impressive late 19th century houses. The Frink sculptures are of great artistic and cultural value. Besides the main avenues, there are other **green elements:** the extensive mature trees around South Court and the tulip and beech trees on the south side of South Walks Road.



Fig 35. Elisabeth Frink sculpture of the Dorset Martyrs with Culliford House in the background



Fig 36. The view across Salisbury Fields

Salisbury Walk: consists of a path through an avenue of mature horse chestnuts and sycamores running along the western edge of Salisbury Field to Salisbury Street. Salisbury Field is open, informal grassland dotted with trees and paths. The most **significant buildings** are the Italianate brick and stucco end of Salisbury Terrace and the three storey semi-detached Salisbury Villas that overlook the green space and help to define it. Victoria Buildings is a pleasant late 19th century terrace, which faces and defines the eastern edge of the Fields. This is the one obvious **group**. The Walk has fine **views** of the Fields, of the Fordington village skyline of church tower, larger houses and large trees to the east and of the St Peter's/All Saints and Corn Exchange towers and spires to the north west.

The Riverside Walk: this runs along the northern bank of the Mill Stream, between Swan Bridge and Northernhay. Owing to the presence of the flood plain of the Frome to the north, the Mill Stream forms a distinct boundary between the historic town and open countryside. The streamside walkway varies in width and is edged with a variety of materials, from stone blocks to in-situ concrete. Several bridges cross the stream, linking the Riverside Walk to Greenings Court, Friary Hill and Glyde Path Road. The decorative Greenings Court bridge and the simpler stone arched structure adjacent to Hangman's Cottage are both listed. The latter has simple wrought iron handrails and relates well to the railings and hatches of the nearby John's Pond. Other **significant buildings** are the picturesque stone, brick, tile and thatched Hangman's Cottage range (which, with the bridge and mature trees, forms the best **group**); the red brick walls of the Prison; and the attractive brick Frome Terrace. Streamside trees, trees around and to the south of Hangman's Cottage, the Prison garden by the stream and the grassed area in front of Frome Terrace form the main **green elements** and there are good **views** of open countryside to the north and St Peter's tower from the Friary Hill bridge.



Fig 37. Frome Terrace

5.5 Sub-Area 'e': The South West Quadrant

This Sub-Area lies between the rear of the properties on the western side of Cornhill and South Street and West Walks, and Prince's Street and Bowling Alley Walk, north to south. It represents the south-western part of the Roman and Medieval towns, within the line of the walls (and the early 18th century Walks). The current street pattern is a fairly uncomplicated partial grid, with Trinity Street running more or less parallel to South Street, from The Junction (on or near to the position of the South Gate) to High Street; Alington Street and Somerleigh Road also running north-south; Prince's Street, internal roads within the former County Hospital site and New Street and two pedestrian routes between South and Trinity Streets all running east-west.

The pattern may relate to a Roman predecessor but only one definite alignment, from Colliton Park and near to the Alington Street/Somerleigh Road axis, has been recorded. Prince's Street is shown on John Speed's 1610 map but Trinity Street is not shown (the map has a number of inaccuracies). Trinity Street was known in the 18th century as South Back Street, which did not break through onto High West Street until the early 19th century. John Speed and late 18th

century maps show a predominance of gardens and pasture in the Southeast quadrant and Trinity Street retained sporadic development, mainly on its western side, up to the late 20th century. It was only the development of the County Hospital, from 1841, which began the process of infill. Alexandra Terrace of the 1860s is a regular group, only accessible through the old hospital grounds or from a narrow passageway from Trinity Street. The Walks remained the boundary to the area, and the town, until late 19th century development of The Borough Gardens and Cornwall Road.

Prince's Street retains two densely developed frontages of 19th century housing, offices and business premises, with recent substantial development and refurbishment on the County Hospital site. Trinity Street is a more sporadically developed mixture of offices, shops and car parks, with the modern Forum Centre and Plaza cinema.

The **key buildings** are 3 Trinity Street, a fine symmetrical late 19th century brick town house; the three original stone Victorian Tudoresque Hospital buildings (by Benjamin Ferrey architect); 19-21 Prince's Street of late 18th - early 19th century brick, with pilasters and linking segmental arches; and the 1930s "moderne" Art Deco Plaza Cinema in Trinity Street.



Fig 38. 19 - 21 Princes Street



Fig 39. Plaza cinema

Other **significant buildings** include the Alexandra Terrace group and South Grove Cottage in Trinity Street (early 19th century brick, with first floor bow windows to front and rear); and the rendered Masonic Hall in Prince's Street (with a pedimented⁹, pilastered front). There are also a number of details that contribute to the character of the Sub-Area: brick walls (notable in the curved corner on the north-western end of Prince's Street); stone setts on the Prince's Street frontage of Benjamin Ferrey House; various date stones and decorative cartouches (a plaque) on the former Hospital site; a double curved shop front on no. 2 Prince's Street; the surviving iron railings of Alexandra Terrace; and the rear coach yard entry to "The Royal Oak" in Prince's Street. There is an entertaining new water feature (commemorating the Roman "castellum" or conduit near the site), by the Prince's Street frontage of Benjamin Ferrey House.



Fig 40. South Grove Cottage



Fig 41. Public Art water feature outside Benjamin Ferrey House



Fig 42. Benjamin Ferrey House

The best **groups** are Alexandra Terrace and 10-12 Prince's Street. Nos. 17-20 Trinity Street is a minor but pleasant small group of stuccoed buildings.

Materials are the Dorchester mix of red and brown (Broadmayne) brick; Portland and Bath stone on the larger former Hospital buildings; smooth stucco on a number of early 19th century buildings; rough cast render on "The George" in Trinity Street; slate and tile roofs; and a variety of modern bricks, concrete tile hanging and render. Broadmayne brick figures significantly on boundary walls, sometimes with contrasting orange brick panels or courses.

Currently **significant spaces** are few in this densely developed Sub-Area. There is an area of tennis courts and car park, with several mature trees, in the angle of West and Bowling Alley Walks. When the old hospital site is completed, there will be further significant spaces - one has already been established outside Benjamin Ferrey House.

Trees and green elements make a significant contribution in parts of the former Hospital site. Individual trees at Prince's Mews West and at the backs of South Street properties enhance the two streets. There are several splendid trees terminating the view along Prince's Street to the west. These are located in the entrance to the Borough Gardens and on the portion of West Walks adjacent to the Roman wall.

5.6 Sub-Area 'f': The South East Quadrant

(Please refer to the map at the back of the Appraisal)

This Sub-Area extends from the rear of South Street properties, from Charles Street, eastwards to the east side of Icen Way and its adjuncts, Allington Terrace and All Saints Road up to Salisbury Street; and from the north side of Durngate Street south to South Walks Road. This corresponds with the south-eastern portion of the Roman town, within the line of the defences. The substantial suite of baths has been partially excavated, between Icen Way and Acland Road. The medieval Durngate laid at the junction of the current Durngate and Salisbury Streets. From the number and distribution of Roman pavements, it would appear that development extended over most of the area. Later, much of the area reverted to pasture and gardens, with developed frontages only on Durngate Street and the western side of Icen Way. Late 18th and 19th century development occurred with the building of Wollaston House and grounds in 1786, the development of Charles Street and the east side of Icen Way and the creation of Acland Road (from Church Street to South Walks Road, further "improved" by the breaking through of a vehicular access in the 1970s) and Salisbury Street. The latter exhibits typical Italianate architecture of the middle of the 19th century. Wollaston Road and Linden Avenue are later 19th century developments and the southern end of Icen Way and the South Walks frontage have a number of larger Victorian detached houses.



Fig 43. Icen Way looking north



Fig 44. Former warehouses in Durngate St