



Weymouth & Portland
Borough Council



**WEYMOUTH TOWN CENTRE CONSERVATION AREA
CHARACTER APPRAISAL**

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Introduction

Conservation Areas are areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance. The Borough Council is required by Section 71 of the Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990 to formulate and publish proposals for the preservation and enhancement of Conservation Areas. This can be achieved through conservation area character appraisals. The Weymouth Town Centre Conservation Area was originally designated in 1974 and extended in 1979, 1989, 1996 and 1998.

Planning decisions must be based on a thorough understanding of the Conservation Area's character in order to effectively conserve the Area's special interest. Such an understanding supports the Weymouth Town Centre Masterplan and planning policies in the Local Plan. The Weymouth Town Centre Conservation Area Character Appraisal is therefore an essential tool for the planning process. It is also of importance for informing any enhancement works and may provide a longer-term basis for management of the Conservation Area. As well as informing the Borough Council's planning policy and development control work and its wider decisions on land management, it may also be helpful in bidding for external funding and partnership resources for conservation work.

The Conservation Area Character Appraisal is a formal assessment and definition of the "special architectural or historic interest" of the Weymouth Town Centre Conservation Area, based on a detailed analysis. It has been prepared following current advice from English Heritage. Included are summaries of the setting, archaeology and historic origins and development. There is a more detailed description of the character of the town's buildings, building groups, materials and architectural details, green elements and detrimental features. The boundary of the Conservation Area has been reviewed.

The Conservation Area Character Appraisal was subject to public consultation from 1 June to 27 July 2012, during which, an information event, manned by borough council officers, was held in the town. Following consultation, officers recommended amendments and the Borough Council adopted the appraisal on 4 December 2012, as a supporting document to the Local plan.

Setting of the Conservation Area

The Esplanade stretches over a kilometre along the curve of Weymouth Bay, from the northern side of the Harbour NNE to Greenhill and Preston Beach. It is the eastern edge of a narrow sand spit created by the combined action of "longshore drift" of sea-borne sand and the dynamics of the River Wey, running south to the Nothe ridge and being deflected eastwards to the sea. The spit is bounded to the west by the marshy lower reaches of the River Wey, in the form of the Backwater (Radipole Lake, north of Westham Bridge) and to the east by the splendid curve of the Bay. There are fine seaward views of the coast of South East Dorset (part of the Jurassic Coast World Heritage Site), the green hills of The Ridgeway to the north, and of Portland, beyond the prominent Nothe headland, to the south.

The western adjuncts to The Esplanade lie on level, low-lying ground, which is part of the sand spit and which adjoins the marshy Radipole Lake (an SSSI and RSPB Reserve) and the Inner Harbour, south of Westham Bridge. There is a slight fall in levels off the seafront westwards to the River Wey.

The northern portion of the Conservation Area stretches over and along the curve of Weymouth Bay, from Greenhill and Preston Beach, to the northern end of the Georgian and Regency Esplanade. It has the character of a high quality Victorian and early 20th century suburb, enhanced by attractive public gardens and recreational facilities. There are fine seaward views of the coast of South East Dorset (part of the Jurassic Coast World Heritage Site) and the green hills of The Ridgeway to the north from Greenhill.

The town centre is situated on the narrow sand spit too. The spit is bounded to the west by the Inner Harbour, between Westham and Town Bridges, and to the east by the splendid curve of the Bay and the Esplanade terraces. The spit is fairly level, with only a slight fall towards the Inner Harbour and (artificially) at the approaches to the Town Bridge.

The western adjuncts to the commercial core are modern marina developments in the Inner Harbour and the red brick Edwardian suburb of Westham.

The Harbour is the lowest part of the Wey, formed by a sharp turn east and a final west-east widening towards Weymouth Bay. It is backed by a pronounced ridge from The Nothe to Chapelhay, with a steep escarpment facing the Harbour. A combination of continuous groups of buildings, some changes in quayside alignment (seen particularly on the south side, fronting Hope Sq) and the higher level development and green space of the southern ridge gives a special character and quality to the area.

Chapelhay is approached by flights of steps up the escarpment and is a relatively level plateau (sloping more gently to the south). It has some good views over the town centre and Harbour. The Nothe has even better views of the Esplanade and Portland Harbour, on its southern edge. Besides the impressive bulk of its 19th century Fort, The Nothe offers valuable green space, trees and shrubs, in obvious contrast to the intensively developed Harbour frontages and the Town Centre. Both Chapelhay and The Nothe have fine views of historic development at lower levels, around the Harbour and across to the town centre, and roofscapes, with their prominent chimneys, roof shapes and dormer windows are important elements.

Historic Origins and Development

Prehistory

South Dorset is rich in Pre-historic monuments and some of the earthworks of the Ridgeway are very apparent in views from Weymouth town centre. Several Late Bronze Age swords have been found in the area, including two from Radipole Lake. There is no evidence of an extensive Roman settlement on the sand spit or along the lower reaches of the Wey, although a Roman port, related to *Durnovaria*, Roman Dorchester, and the road over the Ridgeway, probably existed somewhere on Radipole Lake, as evidenced by finds of amphorae. There are smaller Roman sites south of the Harbour, notably at Newberry Road and Wyke Regis and a temple or watchtower at Jordan Hill, north of the study area.

Medieval Weymouth and Melcombe

There is no firm reference to settlement north of the Wey in Saxon charters, but there is mention of the ports of "Waimuth and Melecumb" in a grant of c.1110. This records the possible early settlements of Weymouth, to the south of the Wey and part of the parish of Wyke Regis and Melcombe, north of the river on the sand spit, within the parish of Radipole. The earliest extant Weymouth charter dates from 1252 and, in 1280, Edward I granted a Charter of Incorporation to Melcombe, making it a Borough. The royal suffix "Regis" appears in the mid-14th century.

It is fairly certain that the grid-pattern layout of Melcombe originates from the early-to-mid medieval period, possibly related to the Edwardian charter. The plan of Winchelsea (c. 1288) and Edward's plantation towns in North Wales show similar patterns. A degree of planning is evident in the fairly straight north-south streets (St Nicholas, St Thomas, St Mary, Maiden and East Sts) and the east-west streets that form near right angles to the former (St Edmund, St Alban and Bond Sts). The street names, related to popular saints, are another piece of medieval evidence. The grid ignores the curve of the bay or the course of the River Wey. The northern limit of the settlement was a (defensive?) ditch, the Coneygar Ditch, north of the line of Coneygar Lane, modern Bond St. The Coneygar itself was a sandy waste, a rabbit warren, on the later site of the Georgian and Regency Esplanade.

The town had no parish church, only a small chapel, with Radipole acting as the mother church. It was only in 1606 that St Mary's was built in the town centre.

Later Medieval Melcombe Regis had its high and low points of economic fortune: it contributed 15 ships to the siege of Calais in 1346, but, two years later was the port of entry for the disastrous Black Death. In

1418, the Dominicans founded their last English House, at the eastern edge of the grid, south of St Alban St.

Tudor and later Melcombe Regis was confined to this block of development on the north side of the Harbour, which used the beach as the town "mixer" or rubbish dump and whose layout turned its back on the sea. By 1600, St Mary and St Thomas Sts had extended northwards into the sandy warren. There were two small Elizabethan forts, Round House Fort and The Blockhouse, on the shoreline, north of the main settlement.

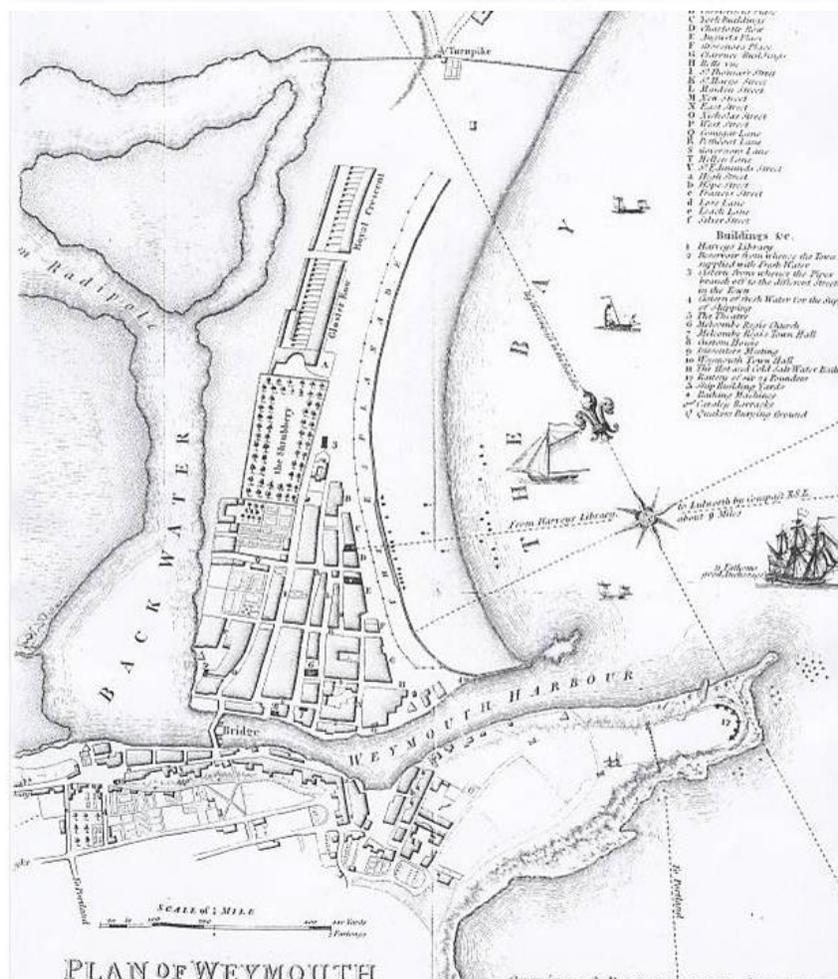
Medieval and Tudor Weymouth was confined to a narrow east-west strip of development running along the southern Harbour edge, from High St east to the large "ope" (open) by Hope Sq and towards The Nothe. There was a small extension above High St to Chapelhay along Francis St and two short north-south streets at the western extremity: Love Lane and Leach Lane (later Boot Hill). Again, there was no parish church, only a chapel of St Nicholas at Chapelhay and a mother church at Wyke Regis. Brewing seems to have taken place in the vicinity of Hope Sq since the early medieval period, but the staple economic activity would have been fishing and other maritime trade.

The two Boroughs were rivals for most of the medieval period into the C17. Melcombe Regis had its Guildhall at the site of its Regency successor, in Maiden St, together with a market hall. Weymouth's partly C17 Town Hall still exists at the eastern end of the remains of the High St. Each Borough had its mayor, burgesses and corporation and, until the Reform Act of 1832, each elected two Members of Parliament. A formal unification into one Borough was forced in 1571, and old rivalries rumbled on into the C17. The first bridge across the Harbour was constructed in 1593-7. St Thomas and Mary Sts were extended north into the "Coneygar" in the early C17. A 1617 survey listed 217 properties in Melcombe and 241 in Weymouth.

The Civil War saw much activity in the area, with several minor skirmishes, sieges of Portland Castle and a major clash in February 1645, with opposing forces holding each of the two former Boroughs. The Civil War created several forts, including one on the Nothe and Chapel Fort, on the site of St Nicholas's Chapel at Chapelhay. Trade, particularly with the Continent and Newfoundland, declined in the later C17, partly as a result of rivalry with Poole and the reluctance of the Corporation to improve the Harbour. In the C18, the Town Bridge was rebuilt in wood in 1713, 1741 and 1770. The first three bridges were aligned with the southern end of St Thomas St, but the 1770 structure was built further west, to link with St Nicholas St (see the 1774 map above).

The two former boroughs thus remained fairly static in shape, size and population from the end of the medieval period until the third quarter of the C18. Most of the medieval, Tudor and Stuart fabric has disappeared, through redevelopment, war damage and fires and many of the buildings may have been fairly insubstantial, constructed of timber. The site of the medieval Friary south of St Alban St and east of St Mary St was redeveloped as C17 and C18 housing and industrial sites and was partly cleared in the early 1960s to form a car park. Despite these events, several substantial early C17 stone houses survive on both sides of the harbour, exemplified by the "Black Dog", "White Hart", "Ship" and "Boot" public houses, the former "Old Rooms" Assembly Rooms, the Weymouth Town Hall and the beautifully preserved and presented Tudor House in Trinity St. There are many other identified or suspected stone rear elevations and rear wings to later buildings, particularly along Trinity Rd, where there is evidence for successive Harbour edges that mark reclamations. The Trinity St Tudor House originally was set on a quay line in a deep inlet (McSaunders Hole) that was filled in 1781 to extend and create Hope Sq.

It is very probable that most of the modern property boundaries and individual plots in the area of pre-Georgian Weymouth and Melcombe relate closely to medieval and post-medieval predecessors. Regular, narrow fronted plots still exist along parts of Trinity Rd and St, St Mary, St Thomas, St Edmund, Maiden, East and St Alban Sts. The great majority have Georgian, Victorian or more modern development on them and, in some areas, plots have been combined or effaced due to larger scale development. It is still however possible that some older structural elements survive behind later facades and are unrecorded. It is evident, from the List of Buildings of Special Architectural or Historic Interest, that most properties have not been inspected or surveyed internally.



Comparative Town Plans of 1774 & 1800

Map above: from Hutchins' *History of Dorset* dated 1774, showing the area of the medieval grid plan, the seaward houses largely turning their backs to the sea and the presence of bathing machines in the Bay.

Map to the left: from Harvey's *New Guide of 1800*, showing the royal residence (Gloster Lodge A), named seafront development (B-G) and the first northern terraces, Gloster Row and Royal Crescent. The latter is shown with an elliptical curve but was actually built, after much delay, with a straight building line.

Maps courtesy of Weymouth Library.

The Georgian Era

In 1750, Ralph Allen, the great promoter of Bath, bought a house on the south, Weymouth, side of the Harbour and, until his death in 1764, attracted rich and fashionable friends for the summer season. He recommended the curative effects of the waters to the Duke of York, who visited in 1758 and his brother, the Duke of Gloucester spent the winter of 1780 in the town and built himself a house (Gloucester Lodge) at the northern end of the core of Melcombe, on the sandy waste of the spit.

This was the beginning of the resort, referred to by the *"Sherborne Mercury"* as lacking the "genteel accommodation" such a place required but the paper predicted, "There was the greatest probability that Weymouth would be the most frequented place in the Kingdom". In 1773, a speculative developer from Bath, Andrew Sproule, had opened a hotel (Stacie's Hotel, later The Royal) and assembly rooms north of the town, on the sand spit, facing the sea, about thirty five years before The Royal Pavilion and Royal Crescent were similarly planned in Brighton.

In 1789, the first visit of the King, his family and much of the Court laid the foundations of the town's fame as the most fashionable watering place in the country. King George visited almost every season until 1805. The Borough Council took great advantage of the demand for accommodation and the boom in the local economy by leasing land along the sand spit for the development of houses (which were used as "summer lets" in the Season). They employed a Scottish architect, James Hamilton, to advise on the overall plan and elements of design, related to local building bylaws, which had previously controlled or prohibited projecting porches and windows, as well as making provision for paving and lighting. Hamilton probably laid down the concept of embellishing end elevations of building blocks by giant relieving arches and the distinctive bowed ends, seen at Brunswick Terrace, Devonshire Buildings and the twin units at the northern ends of Johnstone Row and St Thomas St. The latter form a set piece with the Hamilton-designed King's Statue (a Coade Stone work, on a high Portland Stone base, erected by "The *grateful* Inhabitants TO GEORGE THE THIRD On His entering the 50th Year Of his REIGN", in 1809).

The development of the Esplanade terraces had a number of interesting effects on the basically medieval grid of the town centre. From the north, the straight NNE alignment of the main terraces ran as far south as the early C19 Frederick Place. Here, a very straight building line ran into the less precise, gently wavering alignments of the older grid, creating townscape effects in the projection forward of the building block on the western side of St Thomas St at its junction with School Street and a marked deviation in the general course of St Thomas St to accord with the more north-south emphasis of the grid. On the Esplanade side too, the new terraces show a major change in direction from the NNE alignment of the northern blocks to a general NNW line, from Statue House south to Belle Vue. This line runs away from the general grid and creates a series of wedge shaped building blocks, tapering at their northern ends. Older north-south streets in the grid, such as New and East Sts, run into the Esplanade at a very acute angle.

The Regency period saw the development of a number of impressive public buildings. In 1817, St Mary's Church was rebuilt by Weymouth's premier architect, James Hamilton. In 1836, a new Workhouse (later Portway Hospital) was created at the top of Boot Hill; in 1838 the new Guildhall was opened at the lower end of St Mary St; and Holy Trinity church was completed in 1836. The fourth wooden Town Bridge was replaced by the first stone structure in 1824.

From 1804, right through the century, land was progressively reclaimed to the west of Coneygar Lane, northwards towards the railway station, creating Commercial Rd.

The History of the Development of the Georgian Terraces

The development of the fifteen Esplanade terraced blocks (some running into and combined with others and some markedly separate) occupied many decades during the time of Royal patronage, into a period of genteel decline in the early 19th century up to the coming of the railways in 1857 and the beginning of

an era of mass tourism. The middle years of the century saw the infilling of the area behind The Esplanade.

The approximate dates of development are:

- After 1780, Gloucester Lodge;
- 1783, completion of York Buildings;
- c.1790, Gloucester Row;
- c.1795, Harvey's Library, Card and Assembly Rooms (Charlotte Row/York Buildings);
- 1800, embanking and walling of the Esplanade (destroyed by a great storm in 1824 and subsequently rebuilt);
- 1795-1805, Royal Crescent, originally designed as an elliptical 49 unit development, but reduced to a straight fifteen unit terrace;
- 1805-19, Devonshire and Pulteney Buildings;
- 1809-15, Johnstone Row, The King's Statue and the two "roundhouses";
- 1815-18, Royal Terrace, on the site of the Royal Shrubbery;
- 1818-23, Belvidere (probable final completion c. 1855);
- 1823-7, Brunswick Terrace;
- 1831-4, Commercial Rd extended north to Gloucester St on reclaimed land, enclosed by a "Park Wall", later to become Park St and the wider Park District;
- 1835, Waterloo Place; Crescent St;
- 1841, Bath St;
- 1840, "West Parade" (Park St);
- 1852, Wesley St;
- 1855-6, Victoria Terrace;
- 1857, arrival of the railway; 1865, Weymouth Harbour Tramway extended to the Harbour;
- 1860, Turton St;
- 1861 onwards, development of the Park District; area to the south of King St completely infilled by development (not in the Conservation Area);
- 1872, building of Backwater dam to control level of water in Radipole Lake.

This sequence was affected by periods of economic "boom and bust", particularly after 1793, with war with France, the Bath Bank crash and rising interest rates. This may explain the relative dearth of new development from 1795 to 1805 and the protracted and curtailed development of the Royal Crescent. Later in the century, Victoria Terrace was first mooted in 1835, but was not completed for another twenty years. It is possible that the east side of Park St represents the intended building form of James Hamilton's grand, but unrealised, plan for a West Parade overlooking the Backwater. The lengthy process of completing Belvidere and Victoria Terrace may relate to the fact that the town had lost some of its social *cachet* after the 1820's. The 1834 Park Wall also reflects changing circumstances and financial reality, the idea of a park being abandoned for the parcelling up of the land for building plots. The arrival of the joint GWR and LSWR railway in 1857 was probably a catalyst for the development of a large area of terraced housing.

Victorian Era

In the later Victorian period, the town entered a period of prosperity, related to the railway link and the growth of the Portland Naval Base. The railway brought a new type of visitor. The town ceased to be an exclusive resort for the wealthy and it began to attract large numbers of working class people. The "upper" end of the holiday market began to decline about 1870 and cheap railway fares further boosted the day-tripper numbers. The terraced houses around the railway station offered bed and breakfast to summer visitors, who tended to stay for shorter periods than the wealthy, who had stayed, on The Esplanade and Greenhill, for a longer "season".

In the mid and late 19th century, a number of buildings and amenities attested to the prosperity and growth of the resort on or near The Esplanade or elsewhere in the town. In the town, a general market house and a fish market were erected in the 1850s in St Mary St and Custom House Quay respectively. The Weymouth Sanatorium, Clarence Buildings, opened in 1863, later to house the Borough Council from 1903 to 1971. In 1867, "The Rings" was donated to the town for the development of public gardens; in 1880 they were renamed the Alexandra Gardens. In the 1870's, the Greenhill Gardens provided green space at the other extremity of The Esplanade. The Gloucester Hotel was enlarged by the erection of the County Club extension in 1862. The "Royal" was redeveloped in 1897-9 (architect, C. Orlando Law) and, ten years earlier, the Jubilee Memorial Clock was erected at a key point on the Esplanade, where the widened King St joined the seafront. The Esplanade was adorned by a series of cast-iron shelters, erected in 1889. A more humble addition was the erection of a cabmen's shelter, near the King's Statue, in 1878, now the Tea Cabin. By Alexandra Gardens, a statue of one of Victorian Weymouth's benefactors, Sir Henry Edwards, was unveiled in 1885. National Schools were created and expanded in Melcombe Regis (School St) and the Holy Trinity Schools were built in Chapelhay, on the site of the medieval chapel and Civil War fort. In 1884, the approach to Chapelhay was improved by the creation of Chapelhay Steps, at the side of Holy Trinity Church. The plateau area was greatly developed in the second half of the C19, in areas like Franchise St, Newberry and St Leonard's Rds and Rodwell Ave.

In 1860, the great fortification works at Nothe Fort were begun, linked to the creation of the Portland breakwaters, the naval base and the Verne fortification (and part of a national defence strategy).

The Harbour saw a development of trade in this period. On Custom House Quay, the Harbour Tramway saw the introduction of steam traction in 1880. In 1889, the GWR built a new passenger landing stage and a cargo stage was developed adjacent to the rear of Devonshire Buildings. The Channel Island trade has remained an important part of the local economy since 1794. On the Weymouth, North Quay side, the quay was widened in the latter part of the century.

In the King St/Park St area, too, public works were evident, the Park St Congregational Church being built in 1864 and Christchurch, opposite the railway station, in 1874 (architect, Ewan Christian).

In the 1890s, The Great Western Railway aimed to create a large new transatlantic port at Newton's Cove, to rival Southampton. The "Railway Dock Hotel" was named in anticipation, but the project was abandoned in 1913. In this area, the Devenish and Groves breweries undertook major rebuilding and expansion. A new road to the Bincleaves Torpedo testing Establishment was also created off Rodwell Ave.

The 20th Century

The 20th century saw the development of a glass "Kursaal" concert space (1913) and a later theatre, bingo hall and, following a fire in 1993, an amusement park within the Alexandra Gardens. The Pier Bandstand was built in 1939, its later partial demolition, in 1986, and subsequent change of use. The Edwardian Ritz Theatre was destroyed by fire in 1954 and replaced by The Pavilion in 1960.

The 1920's and 30's were, perhaps, the nadir of appreciation of Georgian Weymouth. Victorian technology had previously allowed the replacement of many of the multi-paned sash windows with large sheets of plate glass but the pre-War period introduced shop units into previously unaltered terraces and amusement arcades into Royal Terrace and Gloucester Row. Marks and Spencer's store (opened in the mid-1930s and extended in 1964), The Pier Bandstand and individual commercial enterprises like Rossi's Ice Cream Parlour in Gloucester Row, introduced "Art Deco" or "Moderne" architecture to The Esplanade. This architectural style may now be considered as part of the architectural history of the area. A greater awareness of the value of the town's heritage was heralded by the designation of the Town Centre Conservation Area in 1974 (subsequently extended in 1979, 1989 and 1998) and the provision of various grants and direct Council expenditure to repair buildings and spaces.

The fact that many of the terraces still retain their Georgian character is a consequence of the Borough Council's ownership of the freehold of a number of the seafront properties. There are a number of good examples of Council intervention in encouraging high standards of repair and redecoration, exemplified

by Waterloo Place and Brunswick Terrace, and the whole of Devonshire and Pulteney Buildings were the subject of a re-signing and lighting scheme, based on the principles of the 1995 "Weymouth Esplanade Improvements" report, prepared by consultants for the Borough Council, in partnership with English Heritage. There are also properties in private ownerships, such as the Royal and Prince Regent Hotels that have been refurbished to high standards.

The area behind the seafront, north and south of King St, has also seen major changes, with wartime bombing, the rebuilding of both the railway and bus stations, and the demolition of two churches and the replacement of the timber yards on Commercial Rd by a large car park. The area has become a mixture of housing, smaller shops, cafes and public houses, with some decline in the condition of buildings, partly alleviated by the successful application of Town Scheme and Conservation Area Partnership (CAP) resources to Bath and Wesley Sts. There are also a number of modern apartment developments, which, with varying degrees of success, have been designed to fit the historic townscape.

Greenhill and Westerhall have retained much of their essential character of late Victorian and Edwardian buildings related to a large area of open space and the sea but, there has been a process of infilling and redevelopment of individual plots (particularly for apartment blocks) on the Esplanade frontage, south of the Gardens and towards the junction between Greenhill and Melcombe Ave. In the northern area, many of the former grand houses have become apartments, with some new build and the Victorian terraced houses have also been sub-divided. The "back streets", behind the seafront, retain a mixture of older terraces, new flat development, small businesses and the service end of Esplanade hotels and guesthouses. Lennox St is predominantly an area of smaller bed-and-breakfast establishments.

New St/East St/Custom House Quay have retained a large number of older buildings, with the same vital mixture of uses. Westham Rd remains as a secondary shopping frontage, with a new apartment development on the site of the "New Bridge" public house. The last component of the Study Area, Radipole Lake, remains a green space and leisure area, with some physical changes, notably the closure of Westham Bridge, the building of a modern road bridge in place of the Portland Railway viaduct and some new apartments, at the NW end of Commercial Rd.

The Town Bridge was rebuilt in its present form in 1928-30. The 1920s and 30s saw many other changes to the fabric of the historic core. The old Royal Baths at the north end of St Thomas and St Mary Sts were demolished in 1927. "Hurdle's Corner" on the corner of Maiden and St Edmund Sts lost a good early C17 stone gabled row; Strong and Williams's fine Georgian corner block at the corner of St Thomas and St Edmund Sts was replaced by a utilitarian single storey cube (as part of an unrealised road improvement); and the 1855 Market House in St Mary St was replaced by a "moderne" block of shops. In the main shopping streets, a new scale of development was introduced by Woolworth's and the Clinton Arcade. Many of the town centre's historic shop fronts were replaced and new ones introduced into the planned terrace of Frederick Place. In the Second World War, Weymouth's High St and much of Chapelhay were badly damaged, necessitating comprehensive redevelopment of the latter and the eventual replacement of the former by the Borough Council Offices, with the loss of historic street patterns and groups of characterful buildings. In other areas, individually good buildings have been replaced by poor quality structures, notably the loss of Sargeant's and its replacement by a Building Society block of alien materials and sparse detailing on the St Mary St/Blockhouse Lane corner; and two splendid Victorian stone buildings, the White Ensign Club in St Nicholas St and the John Groves Office in St Thomas St (replaced by Tesco's, again typical of this period, with an insensitively designed corner and little articulation beyond the pattern of windows in flat walls).

Other parts, such as Trinity Rd and St, Hope Sq and large parts of the town centre have retained much of their physical fabric. There has only been significant new development, involving the loss of a number of Listed Buildings, in: Governor's Lane (part of the Friary precinct); on St Nicholas St (war damage, demolition for car parking and a 1970's development that resulted in the loss of the Bury St Burial Ground and surrounding buildings); and in Lower Bond St, where the New Bond St shopping and leisure development has resulted in a new townscape, apart from the survival of "The White Hart". There has been new housing development along Commercial Rd, several successful conversions of historic buildings for new uses; and the redevelopment of C20 architectural detriments, such as Town Bridge

House and the Car Shop on the Strong and Williams site. The design of the latter's new building is greatly influenced by the form and detail of its Georgian predecessor.

The main commercial core has benefited from extensive pedestrianisation and the wider Conservation Area from the introduction of a comprehensive conservation ethos, exemplified by the designation of the Conservation Area in..., and various extensions in....; and the production of guidance policies on important details like shop fronts, security, lighting and signage.

Archaeological Significance and Potential

Weymouth and Melcombe Regis have origins at least in the 13th century, but the town has only been studied archaeologically in a very limited and piecemeal manner. Opportunities have not been taken in the past to explore known areas of potential, for example, the area of the Friary, when Stewards Court was cleared (now, Governor's Lane car park). Very little is known of the medieval town, apart from the town plan. The existence of a large Conservation Area, with several hundred Listed Buildings, limits the possibilities of large-scale redevelopment and archaeological investigation. Notwithstanding this, there are two distinct physical areas, where there may be differing expectations of archaeological potential:

- The medieval core, from the Harbour north to Johnstone Row, and from the existing sea front westwards to the line of East St/New St. Any future redevelopment or alteration to a plot might investigate burgage plots, with earlier structures and changes in plot boundaries (this could be allied to study of early documents and maps). There is undoubtedly physical evidence of earlier buildings behind later frontages and there is potential for research to identify architectural details and plan forms. The Friary site, which adjoins the current Study Area, would be of major interest and, as much of the site is currently a car park, there may be future opportunities for, at least, a trial exploration. The line of the Coneygar ditch, along Bond St, may yield further information about the northern extremity of the medieval town;
- The former "sandy waste" to the east of the medieval core. The sea front was the town "mixen" or rubbish dump for five hundred years and this may yield some interesting archaeology. There may be evidence of earlier shorelines between the Georgian Esplanade edge and the East St/New St line. There are references to three (Elizabethan?) fortifications in early maps and documents: Mountjoy Fort situated near the later King's Statue; the Blockhouse near New St and Blockhouse Lane; and Roundhouse Fort near St Andrew's Sq.

A possible Roman villa was found in the Newberry Rd/Spring Gardens area in 1835 and 1902. There may have been Roman use of the Harbour. Weymouth and Melcombe Regis have origins at least in the 13th century, but the town has only been studied archaeologically in a very limited and piecemeal manner. Opportunities have not been taken in the past to explore known areas of potential, for example, the area of the Friary, when Stewards Court was cleared (now, Governor's Lane car park). Very little is known of the medieval town, apart from the town plan. The existence of a large Conservation Area, with several hundred Listed Buildings, limits the possibilities of large-scale redevelopment and archaeological investigation. Notwithstanding this, there are two distinct physical areas, where there may be differing expectations of archaeological potential:

- The medieval core of Melcombe Regis, from the Harbour north to St Albans St, and from East and New Sts westwards to Commercial Rd. Any future redevelopment or alteration to a plot might investigate burgage plots, with earlier structures and changes in plot boundaries (this could be allied to study of early documents and maps). There is undoubtedly physical evidence of earlier buildings behind later frontages and there is potential for research to identify architectural details and plan forms. The Friary site, within the current Study Area, would be of major interest and, as some of the site is currently a car park, there may be future opportunities for, at least, a trial exploration of the probable southern side of the monastic precinct. The line of the Coneygar ditch, along Bond St, may yield further information about the northern extremity of the medieval town, in addition to the results of earlier investigation;

- The site of Weymouth's High St, if the Council Offices should ever be redeveloped. There is probably evidence of early Weymouth at the foot of the cliff, on the car parking areas and along the service road at the rear of the existing main block. The rear structures and yards of the Trinity Rd properties may also be fruitful subjects of detailed examination.

The Local Plan has a number of policies related to the safeguarding of archaeological assets, delineating a specific area of archaeological sensitivity and setting out provisions for mitigation, in the form of recording and investigation prior to and during development. It is also important to make research and mitigation work available, in the form of accessible published reports of past activity. The Dorset Historic Towns Project (Extensive Urban Survey) will be helpful in raising awareness and understanding of the archaeological resource.

Sub-Areas

The Town Centre Conservation Area is divided into five Sub-Areas:

- The Esplanade
- Old Weymouth (Harbour South & Hope Sq, Chapelhay & The Nothe)
- Melcombe Regis plus New & East Sts & the part of Custom House Quay that is east of East St
- Park St
- Northern & Southern Greenhill, including Westerhall Rd

The text for each Sub-Area should be read with reference to the assets map and detriments map.

The Sub-Areas relate to identifiable physical character and the fact that several areas of the Conservation Area were designated at different times.

Each Sub-Area is analysed in some detail, according to the English Heritage guidelines for conservation area appraisals. **Historic Importance** will be described, with an overview of development history. **Building Uses** will be briefly assessed, especially where these have had a major influence on **Building Types and Layouts**. These will be summarised and maps used to illustrate particular examples.

Continuing on a broader examination of each Sub-Area, a "townscape" description will embrace a description of **Spaces, Townscape Effects** (including particularly interesting relationships between buildings, groups of buildings and spaces), **Parks, Gardens and Trees** and **Views**. This should provide an idea of the "grain" of the area.

An assessment of local traditions will be given in a description of **Building materials and Architectural Details**, examining the rich palette of stones, brick clays, roofing and paving, as well as ironwork and the many other details that help to give delight and to underline local distinctiveness. **Colour** is very much part of this creation of an identifiable image and is noted.

The contribution of **Buildings, both Listed and unlisted**, and identifying '**Key**' buildings will be mapped and described, with discussion of their dominant styles, characteristics, grouping and relationship to topographical features. Their **Condition** will be noted, particularly where there are particular problems or where there appears to be potential for improvement.

Detrimental characteristics, which have a negative effect upon the special character of the area, will be assessed, as will any **neutral areas**, which are deemed to have potential for improvement.

Sub-Area The Esplanade plus Victoria, Crescent and Queen Sts and part of Lennox St

(Please also refer to the assets map and detriments map)

The Historic Importance of Georgian Weymouth

The quality of The Esplanade and its Bay has been recognised and appreciated since the start of noble and royal patronage of the Georgian resort and is widely recognised by a number of architectural writers. The Victorians marketed the Bay as the “Naples of England”, Hardy and Cowper Powys wrote about it in “The Dynasts” and “Weymouth Sands” respectively. Betjeman, in “First and Last Loves”, claims, “these terraces may not be grand Georgian like Brighton, but they are simple country work, a setting down by the sea of the decent houses of the county town of Dorchester” and he declaims, “let [Weymouth] save the famous stretch of Georgian seafront, from the gentle beauty of Pulteney and Devonshire Buildings...to the grander terraces on the north of the Esplanade”. Pevsner/Newman (in “The Buildings of England, Dorset”) assert, “Weymouth is the Georgian seaside resort *par excellence*” and ask, “Has any town a more spectacular seafront than Weymouth, the terraces continuous for half a mile, fronting the expanse of Weymouth Bay?”

The Esplanade is an important example of late Georgian town planning, related firmly to the sea and to the requirements of the Borough Council’s land ownership, a 1776 Act of Parliament and local building bylaws and the design framework and influence of James Hamilton. Its origins are roughly contemporary with the development of the Bathwick Estate by Thomas Baldwin, in Bath, and the concept predates Regency Brighton by about twenty years.

The area immediately behind the northern half of The Esplanade (extending west beyond the Lennox St junction and south beyond Astrid Way, along both sides of Crescent St, to King St and including most of parallel Queen St, towards the railway) was originally “waste” behind the developing seafront. This area was reclaimed in the mid-19th century. Crescent St was built at the rear of Royal Crescent, by the mid-1830s, as was Queen St. Victoria St was laid out as part of the Park District in the early 1860s. Lennox House was built as a hydropathic bathing establishment c. 1845 but Lennox St was not laid out until 1861.

Building Uses

The larger individual houses, such as “The Rex” hotel and Gloucester Lodge were built specifically as accommodation for the Royal Family and the four houses to the north of Royal/Gloucester Lodge were built for the King’s entourage as early as 1789. The King’s garden or shrubbery was built upon, as Royal Terrace, in 1816-18. The current “Dusk” nightclub was built as Harvey’s Library, Card and Assembly Rooms (the successor to the Old Rooms, Trinity St). It was the social hub of late-Georgian and Regency Weymouth. There was a theatre on the site of the current “Banus” club. There has been a recent discovery of possible theatre interior features, within the building. Stacey’s Hotel was purpose built, on the site of the later “Royal”.

Most of the other terraces were built as speculative developments by local builders and investors, as private dwellings and accommodation for visitors in the long “season”. It was only after the middle of the 19th century that the great majority of properties became hotels and guesthouses. Others became licensed premises and, from the 1920’s onwards some ground floors (particularly in Royal Terrace and Johnstone Row) were converted to shops and restaurants. The only major commercial incursion, involving redevelopment and rebuilding on a larger scale, was the introduction of Marks and Spencer in the 1930s.

The more popular holiday market saw the development of theatres at Alexandra Gardens and the main commercial pier. The former became an amusement complex, was destroyed by fire and was redeveloped as an indoor entertainments complex. Some element of “gardens” survives around the modern building. The other theatre was also burnt and was rebuilt as “The Pavilion”. The Pier Bandstand

was introduced, in 1939, as a partially covered dancing and performance space, but the demolition of the seaward pier has left a remnant used as a restaurant, amusements and shop. The Esplanade has seen changes in fashions: gone are the Pre-War bathing machines and Vaudeville on the sands; donkey rides have ceased more recently; but Punch and Judy, sand sculptures, children's rides and brightly coloured wooden food and drink cabins remain.

Thus, the historic uses of the late 18th and early 19th century have defined the character of The Esplanade, which has been, and continues to be, associated with visitors, entertainment, leisure and fun. The royal connection may have been lost, the nature of the entertainment much altered, but the buildings, to varying degrees of success, have been capable of adaptations to new uses and demands. In addition, the character has always changed with the seasons. The buildings, however, have remained a constant, with, overall, few changes in appearance.

Behind the northern half of The Esplanade, original uses were largely residential plots, with small public houses, such as "The Burdon Tap", "Star and Garter", "Railway Tavern" and "Terminus". Infill into the 20th century added a large motor garage (Tilley's in Crescent St), small shops and businesses and a number of meeting halls. The eastern side of Crescent and Victoria Sts were undeveloped, apart from the rear access courts to the Esplanade hotels, with an assemblage of garages, wash houses and storage sheds. This mixture has remained, with the demolition of some of the west side of Victoria St and redevelopment as apartments.

Building Types and Layouts

The building layouts and architectural styles of The Esplanade are remarkably consistent, reflecting the survival of much of the 18th/early 19th century infrastructure. The individual larger houses have wide frontages, often with central entrances leading to a hall and staircase rising up through the centre of the building. This pattern was developed in a more sophisticated manner in the purpose-built "Royal Hotel", at the end of the 19th century.

The terraced house-type shows a narrow front, often less than twenty feet wide, with an entrance to one side, often with steps bridging the void to a basement, internal stairs either against the party wall or turned at right angles to the hall and rising up through the centre of the house, and, usually, two "best" rooms on each of the three main floors, with attics in dormers and lesser service rooms to the rear. Apart from the front "areas" to basements, few terraces had little more than a perfunctory front space and many were built to the back edge of the footway. To the rear were yards, with washhouses and privies and stabling, now converted to car parking. Several stable blocks survive on Crescent St and behind the "Royal" and Gloucester Lodge.

The "Black Dog" pub is a late 16th century survivor from the northern part of the older town. It has been a public house since, at least, 1616. It has entrances on both St Mary St and The Esplanade and has two storeys, attics and cellars, around a courtyard.

Marks and Spencer is the one purpose-built, deep plan store, with two shopping floors and entrances from both The Esplanade and St Mary St. There is one public building at the southern end of the area: Bank Buildings Baptist Chapel is a large (50x40 feet) space, with first floor galleries on three sides.

The seafront shelters are examples of late Victorian cast iron technology, with overhanging roofs and glazed screens to provide shelter from inclement weather.

At the rear of the northern half of The Esplanade narrow fronted terraced units either have none or very small private front spaces and back yards with rear lane access. Modern apartments tend to have communal entrance lobbies, with access directly off the street and parking in back access courts.

Spaces

There are several spaces, including the whole of the linear Esplanade. This was originally a long, bare space, with no planting, shelters or lighting columns. Early prints show the Esplanade merging with large expanses of carriageway, with only bollards or chains to differentiate the two areas. It has gradually been filled with structures and street furniture, including the Jubilee Clock, the shelters, two war memorials and a TIC. The walkway widens out at the Pier Bandstand, where the 1939 building created a new pier head on the seafront. The space has the remains of the original lighting columns and vase-shaped centrepiece or fountain, public toilets, the nearby War Memorial and much clutter. There is an earlier (1922) building-out of the walkway around the Jubilee Clock, encompassing the original stone plinth that was virtually on the beach. This space has few amenities apart from two modern raised flowerbeds and seats.

The beach is an extension of The Esplanade and, at low tide; expanses of drying sand extend the usable space. The pebbles and shingle to the north of the Jubilee Clock and the sands to the south are a large public space. There are various entertainment and amenity features, including chalets and boat and canoe hire (north), refreshment huts, Punch and Judy, fairground rides and trampolines and sand sculpture. The sands accommodate special events, at specific times of the year, notable a Kite Festival, motorbike races and a beach volley ball festival.

The King's Statue was originally tightly surrounded by railings and, later, Victorian hedging. There was a large space, used for cabs, taxis and charabancs, to its north. The space has become a veritable island (since 1956) in a busy traffic system and surrounded by bus shelters. It has gone through several manifestations as a green space, with raised bedding, exotic shrubs, dwarf stone walling and metal barriers. The clutter of street furniture does little to show-off a major focal point.

There is a rectangular space fronting Marks & Spencer, created by the set back of the building line between York Buildings and Chesterfield Place/Johnstone Row. It is used as a loading bay and with a recycling skip and car park against the end of York Buildings. The space is festooned with five traffic signs all saying the same message. Further south, at the end of East St, and Grosvenor Place, there is a small space, St Andrew's Square, created by the gable end of the "Fairhaven Hotel" and the long block at right angles to the seafront. There is one other large space in the Alexandra Gardens, forming a triangle in the angle of the southern building blocks. It is no longer a garden, it has lost its picturesque thatched shelters and statuary and is dedicated to amusements and fast food, but it retains trees on its southern and western boundaries and has some grass and planting. The Pavilion car park, adjacent to Devonshire Buildings, although outside the Conservation Area, is important in southern views and its collection of signs, large lighting columns and poor Harbour edge all have potential for improvement.

Townscape Effects

Townscape effects are characterised by two contrasting contexts: the long vistas along the length of The Esplanade, with building blocks in sharp perspective and terminal features creating focal points (the various roundhouses and the spire of St John's Church) or some element of enclosure, notably the firm stop, in the south, by the sharp change in building lines created by Bank Buildings and Pulteney and Devonshire Buildings. There are other areas where building ends create partial closure: either side of the space created by the large set-back of Marks & Spencer's building line; at the southern end of Augusta Place, where St Andrew's Square forms a small rectangle, bounded by gable ends, facades and a long two storey building at the end of Grosvenor Place; and the angle between the southern end of Clarence Buildings and Bank Buildings. The western view from the end of Devonshire Buildings, encompassing the bows and bays to the south, the Baptist Chapel and the former Sanatorium, is enlivened by a slight curve in the building line and the trees of the Alexandra Gardens.

In great contrast, there are smaller-scale, intimate framed and enclosed views of "inland" streets from The Esplanade, from Lennox and King Sts in the north, down St Mary and St Thomas Sts from the King's Statue (where there is a noticeable change in alignment of the Esplanade terraces to the curve of the

Bay) and into Bond and St Alban Sts and Belle Vue in the south and, also, South Parade, with its tantalising views of Harbour masts.



Townscape Effects, The Esplanade

Top, the long perspective views along the Esplanade; middle left, the focal point St John's Church spire; middle centre, the rounded termination as a focus, Brunswick Terrace; middle right, narrow framed openings "inland", Bond St; bottom, serial vision created by building lines and views out of junctions, Pulteney and Bank Buildings

The area at the rear of the northern half of The Esplanade have four townscape effects: the sudden appearance of The Esplanade at the junction with minor streets running up a slight incline towards the sea; the view of the “roundhouse” at the end of Brunswick Terrace, a pronounced slope up to it and a frame of bay windows, seen in profile, from the Lennox-Victoria St junction; the slight but telling change in road alignment at the junction of Victoria, Hardwick and Crescent Sts and Astrid Way (creating a staggered junction), which provides partial closure, emphasised by building lines and boundary walling; and the partial enclosure of the space in front of the railway station by the row of buildings at the southern end of Queen St, running as far as The Somerset.

Parks, Gardens and Trees

These green elements are a minor contribution to the quality of The Esplanade, but the Alexandra Gardens provide some trees (lopped on a regular basis to preserve the sea views from nearby guest-houses), ornamental shrubs and grass. The amusement building takes up much of the space, but the trees, in particular, act as a visual foil to the buildings of Pulteney and Bank Buildings and Clarence Buildings.

The green space north of the King’s Statue is used in summer for informal sitting-out. It has a mixture of grass, bedding plants and exotic palms. It is a valuable foil to Royal Terrace but does little to enhance the setting of the Statue. Its materials and boundary details are unworthy of this focal point of Georgian Weymouth.

The remainder of The Esplanade has long lengths of raised flower beds, with bedding plants. This provides shelter to seats and a barrier against the constant intrusion of traffic. The beds are the latest in a long tradition of enhancing the linear space with plants. Palm trees and, in Late Victorian and Edwardian times, thick hedges along the line of the road, were planted.

There are some planting and new trees in front of the Station.

Views

The finest views of the terraces are from the sea, preferably early morning and, from a distance, The Esplanade appears very similar to its character in early 19th century steel engravings. There are also good views from the South West Coastal Footpath, from the north, at Furzy Cliff, near Bowleaze, and, to the south, from the Nothe headland, across the Harbour. From the Esplanade itself, the constant theme is a progression of experiences, of individual terraces seen from across the carriageway. There is a sense of expectation at the north and south entry points, with unspoilt terraces and long views up and down the seafront; a quietening of the senses when the simpler terraces are viewed and a quickening when the set pieces (Clock, Royal Hotel and Statue) are reached. The long enfilade of buildings is almost meant to be seen in sharp perspective, particularly from the Alexandra Gardens, the top end of St Thomas and St Mary Sts and from the Pier Bandstand looking south. There are also some good views out of the study area: across the Bay and north to St John’s Church and Greenhill.

Elsewhere, views are restricted to glimpses of The Esplanade (mainly sky due to rising levels) from the small cross streets and views back along such streets from The Esplanade and also King St.

Building Materials and Architectural Details

Materials

Timber framing, with a jetty, makes a rare appearance at “The Black Dog”. The Esplanade terraces, and most of the other early 19th century buildings, are constructed of brick. The brick is a dark red in the first Georgian phase, probably from local Oxford Clays, at Chickerell, Radipole or Rodwell. The darker brown, speckled bricks come from the Reading Beds at Broadmayne (where there were six brickyards) or Warmwell. Later brick, from about 1840 onwards, is pale brown/yellow, reflecting national taste. It

possibly originated from the Bagshot Beds at Upton, near Poole, but after 1857 may have been imported by railway from further afield. Brick usually shows up at side or rear elevations of buildings whose main



Architectural Details, The Esplanade

Top left, mansard roof, rectangular dormers, string course and segmental bow; top centre, simple "Gothick" fanlight; Trajanic Roman street name; top right, canted bay; middle left, trompe l'oeil sash windows; middle centre, "six over six" sashes; middle right, "three over six" and "six over six" sashes (the latter set in a bracketed architrave surround), Charlotte Row; bottom, Clarence Place, a wealth of detailing – canted and segmental bays and oriels

elevation is of stone. It appears in a variety of coursing, mainly Flemish and English Bond, with fine lime mortar (sometimes repaired with harder Portland cement). Rarely, calcified or burnt vitreous headers create patterning. In Victorian buildings, differing brick colours create polychromatic patterns.

Brick has often been coated by smooth render or stucco. Brunswick Terrace is, for example, largely stuccoed. Belvidere has cement facing, left uncoloured, as well as brick and rendered facades. Simple incised lines in the render can create the effect of ashlar jointing. On Royal Crescent, the ground floor has shallow rustication and this effect is more exaggerated at the northern end of Gloucester Row.

Smooth ashlar Portland Stone appears at "The Black Dog" (and in other pre-Georgian survivors elsewhere in the Conservation Area) and in grander houses like "The Rex" and on the later Victoria Terrace. The main facades are ashlar, with fine joints and, on Victoria Terrace, the end "pavilions" have enrichment in the form of a "picked" surface dressing, with a smooth margin around the edges of each stone face. The plinth of the King's Statue is also of ashlar but the statuary is of Coade Stone. On the former Westminster Bank, at the corner of Bond St, Portland Stone is banded with brick. The side elevation of Victoria Terrace has squared rubble brought to courses. Boundary walling is in coursed rubble form. Bath Stone also appears on Victoria Terrace and in later 19th century buildings, notably on the "County Club" extension to Gloucester Lodge and on the "Royal" and its adjacent Arcade, mixed with red brick.

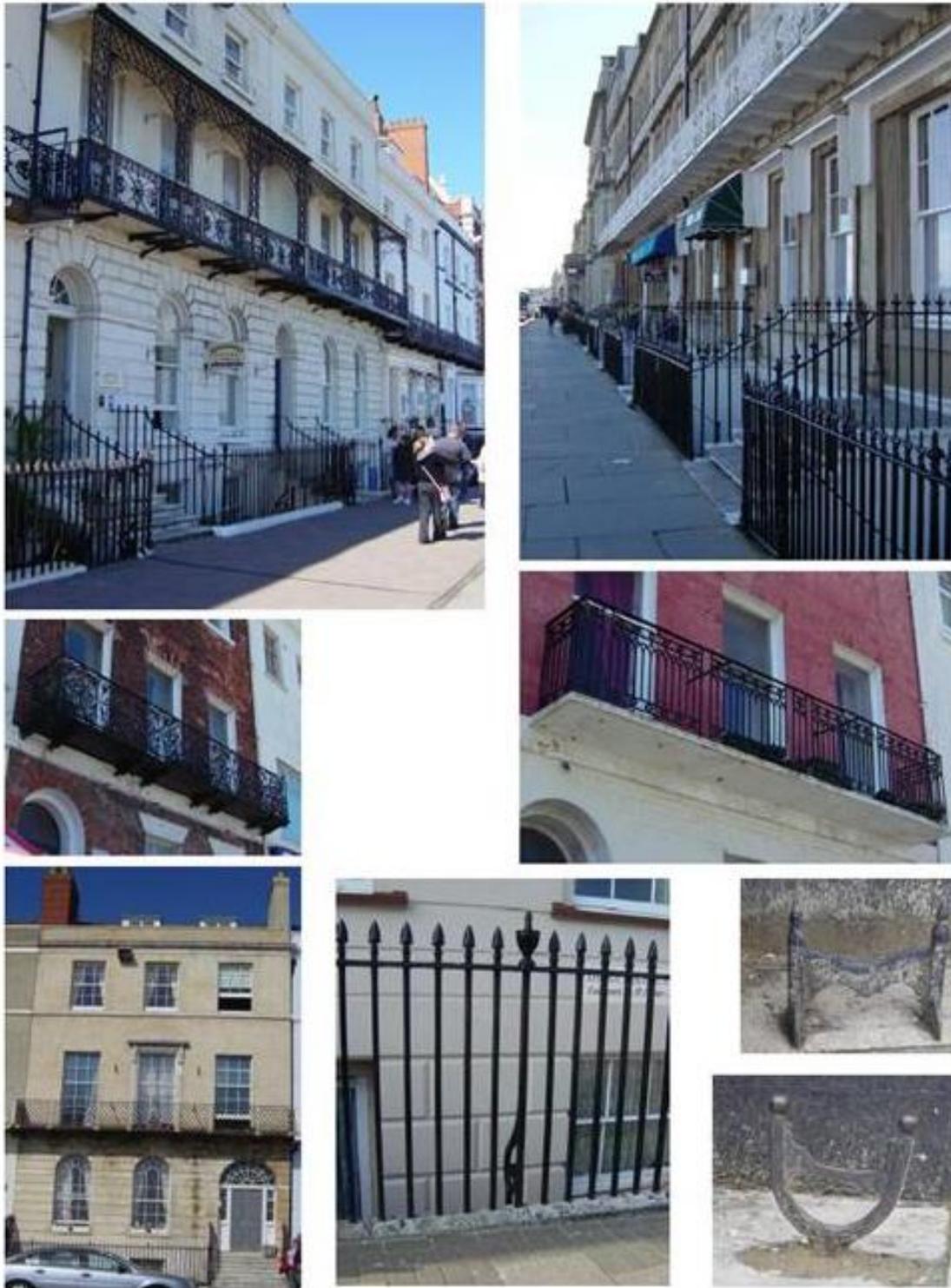
Original roofs are of pegged clay tiles (seen in Johnstone Row), but, later in the 19th century, imported Welsh slate was predominant. Brick stacks and simple pottery pots some with 'slip decoration' are typical features of the Georgian terraces. Several chimneystacks, on Victorian buildings like the former Westminster Bank, are elaborate compositions of brick, with stone banding and cut and moulded brickwork. Victorian ridge tiles are sometimes decorative. The mansard roof, with two distinct pitches, is a very common local feature. The roof of the former Westminster Bank is of a very handsome, probably Cornish slate. The "Royal Hotel" has a variety of more exotic materials, including terracotta detailing and leadwork on the prominent cupolas.

In the area at the rear of the northern half of The Esplanade, building materials, details and local building traditions reflect those of The Esplanade and the later Park District. Portland Stone ashlar appears once and, in rubble form, in many property boundaries. Smooth stucco and roughcast render is much in evidence, with stucco details, like window surrounds and plat bands on brick and, on two of the earlier buildings, in rustication. Local red and speckled brown brick is used singly or in combination, with the unfortunate modern tendency to paint it. Slate hanging appears on the St John's Pharmacy. Roofs are predominantly of Welsh slate, with more modern use of concrete tiles. Copper is employed on the oriel roof of the St John's Pharmacy.

Windows and Doors

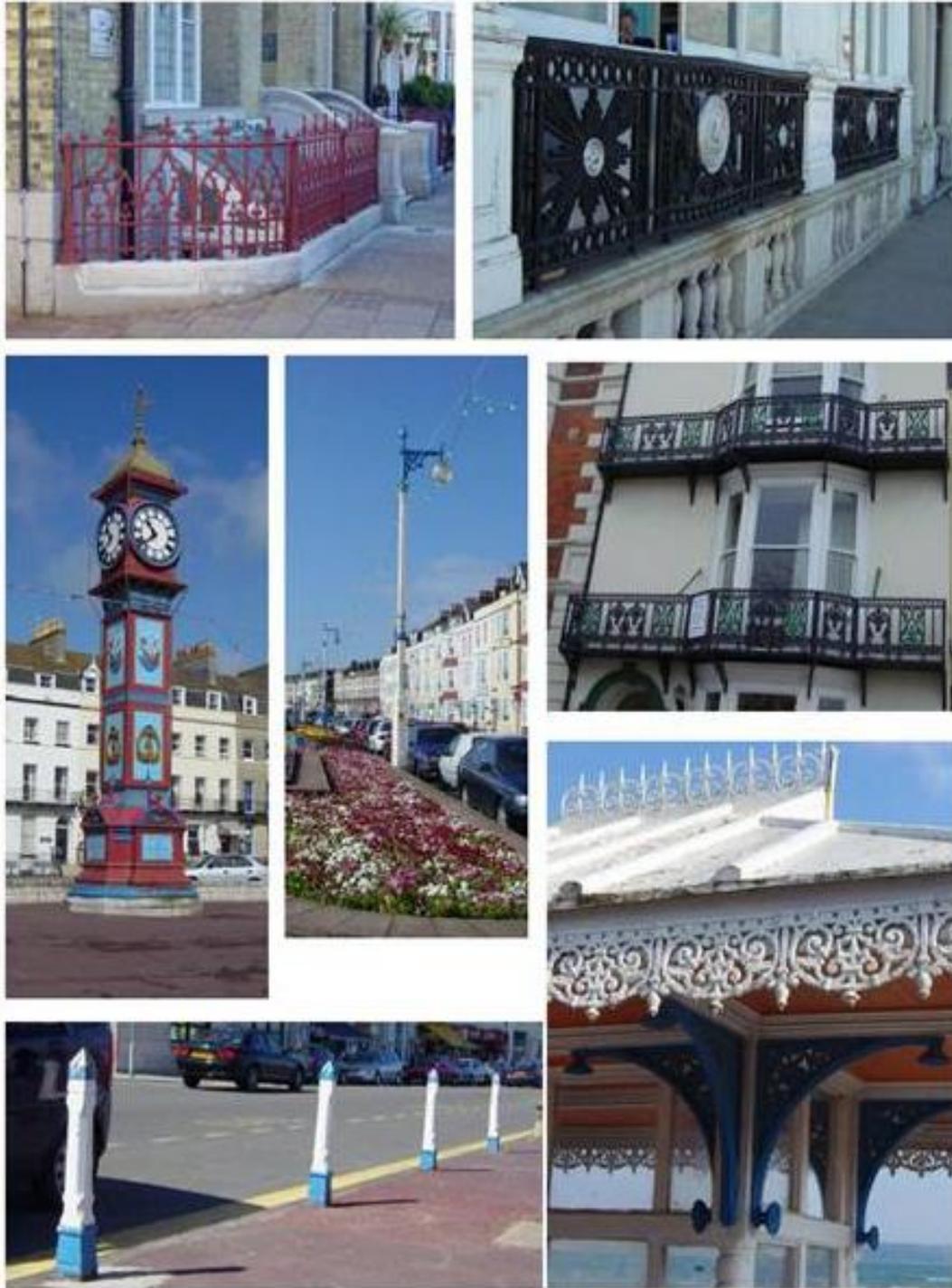
Windows are of the vertical sliding sash form, rebated into a wooden frame behind the wall face. They were of "six over six" form on ground and first floors (occasionally, six over nine on some first floors) and "three over six" on upper floors. Many have been the subject of Victorian alterations in the removal of glazing bars and the substitution of larger sheets of plate glass and horns on the transom rails of the upper sash unit. Some first floor windows onto balconies were also occasionally altered to become French doors. The circular-headed ground floor windows of Belvidere have radiating glazing bars, as have the doorway fanlights. The latter tend to be very simple, although a "Gothick" pattern appears on Brunswick Terrace. Dormer windows were originally of a simple casement or sashed form, let into the lower slope of the ubiquitous mansard roof, with a monopitch sloping roof. Victorian rebuilds tend to have more elaborated gabled roofs with bargeboards.

Besides examples of the flat fronted house, the Esplanade has some fine runs of timber, segmental-sectioned bow windows, two and three storey either as first and second floor oriels or rising from ground level. They contain timber sashes, with the familiar pattern of rails and glazing bars, curved to fit the plan, as are individual windowpanes or replacement plate glass. The bows are enriched with dentilled cornices, stringcourses and sills. The segmental bow seems to be a Weymouth speciality, compared to bolder, semicircular bows in Dorchester, Wareham and Lyme Regis. There are also examples of straight-sided, canted oriels and bays, with similar mouldings.



Georgian Ironwork, The Esplanade

Top left, anthemion balcony and veranda, Gloucester Row; top right, same pattern used in 1850s, Victoria Terrace; middle, "rinceau" and "Gothick" balconies, Royal Terrace; bottom left, diamond trellis pattern, Belvidere; bottom centre, spear and urn-topped railings, Rex Hotel; bottom right, two examples of boot scrapers, Johnstone Row



Victorian Ironwork, The Esplanade

Top left, Gothic railings, former Edward Hotel; top right, trophies on Royal Hotel; middle left, Jubilee Clock of 1888; middle centre, Edwardian lamp column; middle right, tiered balconies at Clarence Place; bottom left, Espanade bollards; bottom right, detail of 1889 Esplanade shelters

Most terrace fronts are simple and rely on slight stepping forwards of end bays to provide some animation. The rhythm of windows and doors, the horizontal stresses of cornices, plat bands and balconies and the use of incised jointing or rustication on ground floors are the only elements of ostentation. The loss of glazing bars removes one of the key elements of detail and detracts from the impact of the façade.

Remaining on Lennox St are original doors with rounded tops to upper panels. In the same general area very shallow segmental bow and splayed bay windows survive.

Shop fronts

Shop fronts are, with the exception of Statue House's splendid curved, multi-pained, corniced pair, with central porch and steps, predominantly 20th century. There are several reasonably well-mannered older types, wooden, with flanking pilasters, recessed doorways and canted fascias, surrounded by copious mouldings. There are unfortunately many examples of poorly detailed, obtrusive types, of inappropriate materials and colours.

Ironwork

The use of wrought and cast ironwork is an important element in the articulation of facades. Railings to basements are fairly simple square-sectioned, spear top types, with urn finials on the regular structural uprights, or standards that are buttressed by s-shaped scrolls. Victorian railings tend to have larger spears or greater elaboration to their sides, in the form of upturns or scrolls. Balconies and window guards display a rich vocabulary of standard late 18th and early 19th century nationally available patterns: the honeysuckle or anthemion, acanthus leaves, lyre shapes, simple diagonal grids, "Gothick" arcades, rosettes and more elaborate scrolled *rinceau* designs attest to the beauty and utility of iron casting. Window guards and balconettes use a simple cross shape. Victoria Terrace uses the same anthemion design as ironwork of fifty years earlier. The Edward Hotel has some unusual Gothic arcaded railings. The Royal Hotel has some fine cast panels of the Borough Arms set amongst trophies. The Victorian seafront railings are of octagonal section with pointed caps.

There are three contemporary boot scrapers on Johnstone Row, one lyre-shaped and two of "H"-form. There may be other examples in the Study Area.

The Jubilee Clock and the Esplanade shelters are good examples of cast ironwork, produced by national manufacturers.

Signs

There is one remaining Georgian street name, incised into the plat band of the northernmost unit of Royal Terrace, in a bold English version of a Trajanic letter-form (see the superb series of similar usage and style in Bath). There is a tin sign for the Dorothy Café, appearing on the gable end of the Charlotte Row group.

Paving

Pavements are of modern concrete slabs and cast "Tegula"-type blocks and the main Esplanade is of a rolled red bitumen surface. There are two valuable areas of Blue Lias paving in front of Victoria Terrace and Belvidere. There are granite setts on one of the slipways to the beach, near the Jubilee Clock.

Colours

Colour makes a significant contribution to the appearance and character of an area. Along The Esplanade, there is a mixture of traditional and modern materials and the latter sometimes introduce more assertive colours into the historic context.

Traditional materials produce a range of characteristic colours, with a predominance of white and cream stucco, pale grey Portland Stone, warmer pale yellows of Bath Stone and brick, and richer reds and oranges of brick and terracotta. Ironwork produces contrasting blacks, green, "gold leaf", white and a wide range of modern reds, blues, purples and greens.

The Borough Council's house-style mid-blue appears on shelters, iron posts, railings and lighting and on bow windows at the northern and southern extremes of the sub-area. In the holiday season, the recently redesigned and painted beach huts provide a suitable note of gaiety to the area. Modern shop fronts and amusements create sudden patches of intense colour, shiny materials and lighting. At night, the amusements are even more evident. High-level sodium street lighting did produce unnerving patches of yellow on facades, contrasting with large areas of blackness, due to the comparative lack of low-level illumination. However, the recently installed modern street lighting along the Esplanade and promenade has significantly improved the overall lighting of the area and the night time 'colour rendition' of the buildings and the public realm. There are, obviously, seasonal variations and, outside the main holiday months, there is less glitter (with the exception of the Christmas lights, at the top end of the main shopping streets).

Away from The Esplanade are the paler, traditional hues of stucco and brighter, modern oil-based paints on the Victorian bed-and-breakfast businesses on Lennox St. Areas of red or brown brickwork contrast markedly with the paler stucco colours.

Key Listed Buildings

The Georgian and Regency street names have been superseded by a simplification of postal addresses to create an "Esplanade" number sequence. Whilst this is regrettable from an historic point-of-view, it undoubtedly assists visitors to the seafront hotels and guesthouses. This report tends to use the traditional names, but the List descriptions use the new form. To aid cross-referencing, Appendix One provides a comparative table.

The contribution of buildings to the character and appearance of The Esplanade is immense. Its architectural quality has been marked by the listing of 168 buildings out of 177, including 24 Grade II* designations. The area behind the northern half of The Esplanade has 15 Grade II listed buildings.

Statutory listing means that a building is of special architectural or historic interest as decided by Government in accordance with national criteria. However, some buildings are key to the conservation area either because of their location, size, architectural style, details or associations with noteworthy people or a combination of these factors.

The key listed buildings are:

- **Gloucester Lodge**, as the Royal residence, much altered and extended but retaining some elements of the 1780 building, particularly two Venetian Windows (Listed Grade 2*);
- **The Royal Hotel**, the site of the first Stacie's Hotel and a splendid example of "Free Renaissance" style, with a shaped gable, turrets with pepper pot terminations, oriel windows, balconies, a columned central doorway and decorative stone carvings and ironwork. It is the "touch of opulence required to season the austere dignity of the earlier terraces"(Eric Ricketts RIBA, "The Buildings of Old Weymouth, Part Two", 1976);
- **The King's Statue ensemble** (a dignified composition of the King surrounded by the books and emblems of Law and Constitution, on a tall stone base, flanked by the royal beasts) and the **two roundhouses**, of which the Statue is Listed Grade 1 and is a Scheduled Monument and Statue House is Grade 2*, with its original wooden shop fronts and central porch;
- **Brunswick Terrace's rounded southern termination**, adorned with plain plat bands, a cornice and canted bay windows: this echoes the Statue group and provides a firm visual reference at the end of a long sequence of terraces;
- **Waterloo Place**, (all Grade 2*), an unspoilt bowed terrace, of brick and stucco, providing an excellent entry from the north and composing well with St John's Church;

- **Devonshire and Pulteney Buildings**, at the other end of the Esplanade, an unspoilt group with a rhythm of segmental bow windows, recessed doorways, dormers and wooden fences or iron railings, together with another rounded termination, which provides an entry feature from Custom House Quay and the Pleasure Pier (all the terraced buildings Listed Grade 2*). The rounded end was built in 1819, after the Town Council ordered the end building to be reconstructed with this feature;
- **Bank Buildings and the Baptist Chapel** (of 1814 but with a grand 1859 Roman Doric refronting), together with the **Edward Hotel**, formerly Bank House, refronted in Victorian brick, with some almost “Art Nouveau” details; a less formal group, associated with Pulteney Buildings, with coherence and architectural quality;
- **Victoria Terrace**, a Portland Stone Victorian version of the terraced unity, with seven bays either side of a large four storey plus basements and attic central block, enlivened by projecting porches, balconies, a splendid continuous ironwork balcony and railings, an emphasis on the two end bays by the addition of an additional storey, breaking forward of the building line and rusticated quoins;
- **Brunswick Terrace**, eighteen bays of two and three storey bows, some reworked as Victorian bays, smoothly stuccoed, with the rounded termination and a Victorian Gothic northern end-piece;
- **Harvey’s Library, Card & Assembly Rooms**, now the “Dusk” nightclub, between Charlotte and York Rows, much altered but retaining a ground floor colonnade and a windowed arcade on the first floor. Now a nightclub but of architectural presence and social historical interest;
- **The Hotel Rex**, a refined 1840-ish ashlar eastern elevation, of a grander scale than neighbouring buildings, with a good first floor iron balcony, dominating the space on the west side of the Alexandra Gardens;
- **The Jubilee Clock** is an elaborate cast iron structure, on a tall plinth, with reliefs of Victoria’s head and the Borough Arms and various inscriptions relating to the 1887 Golden Jubilee and the then Mayor. The Clock has lost its four lamps, with splendid brackets, dating from the 1920s, which might be restored;
- **The Esplanade shelters** date from 1889 and are a singularly attractive mixture of cast iron columned structure with frilly, decorative valances and roof crests, timber and, originally, glass.
- **The statue of Queen Victoria** at the northern end of the Esplanade that faces southwards towards the statue her predecessor George III;
- **Lennox House**, as a building which predated most development, which had an unusual original function and which is an attractive building in its own right;
- **6-12 and 33-4 Crescent St**, the small group of shallow bowed houses, at the southern end, related to Royal Crescent and, possibly, designed by James Hamilton.

Important Listed Buildings

These are all Listed Buildings that are of obvious architectural or historic value but which have been affected by some degree of alteration:

- **Gloucester Row**, a short run of seven units (originally ten but two lost when the Royal Hotel was rebuilt and one when King Street was widened), with its two bay centrepiece, flanking three bay wings, rusticated ground floor, railings and superb ironwork, notably the tented verandas on the central part;
- **Belvidere, sixteen bays**, enlivened by a rusticated ground floor with round-headed window and door openings, fanlights, a continuous iron balcony and first floor windows adorned by a cornice and consoles, some of the originally brick facades have been rendered in stucco;

- **Royal Crescent**, a fifteen bay unit, with rusticated ground floor, round-headed doorways and a (once) continuous iron balcony, the loss of all the glazing bars, in the mid-19th century, has significantly affected the Esplanade elevation;
- **Clarence Buildings**, a mixed group, with a number of intact bows, canted bays, doorways and some “Swiss Cottage style” Victorian rebuilds, this group runs onto the entrance to St Alban’s Street, including the **Alexandra Hotel and Hotel Rex**;
- **Augusta Place**, another good group, with several canted bay elevations, including the **Fairhaven Hotel and the Victoria** (originally Luce’s Hotel, neatly refronted in the later 19th century, with a projecting porch, ironwork and bust of the Queen).

There are some terraces or parts of them that have suffered from significant alterations, principally but not exclusively to the ground floor. However, even where these alterations have occurred it is usually possible to identify their original design from the reasonably unspoilt elements of the terraces and consequently their historical importance:

- **Royal Terrace**, seventeen units, originally eighteen, originally with round-headed entrance doorways and a symmetrical arrangement of three end bays projecting forward of the intermediate twelve. Some are much altered, usually by the insertion of 20th century shopfronts on the ground floor, but four ‘houses’ remain substantially intact and some good ironwork details are also to be found along the terrace. (The Melcombe Regis and Esplanade THI has invested significant levels of grant into the terrace which has seen the reinstatement of sash windows of Georgian design and balconies at first floor level that has significantly improved the appearance of Royal Terrace and these enhancements are on-going);
- **Johnstone Row**, seven units with three storey bows, stuccoed, related to Statue House, with most ground floors replaced by shop fronts;
- **York Buildings**, originally seven units, greatly altered, but with the central house displaying a wide bow window on columns and remnants of decorated three light windows on the first floor of several others;
- **Charlotte Row** was much changed during the Victorian era and it has suffered from 20th century alterations but it retains its original core.

There are also some notable individual buildings that add to the enjoyment of the area:

- **The Black Dog** pub is a valuable Tudor survivor, which is hidden from The Esplanade, but has considerable historic value;
- **St Andrew’s Square**, at the northern end of East St, has an “Arts & Crafts” detailed house of 1880, complete with sunflowers, bay and balcony, gable and tiles;
- **The former Westminster Bank** of 1883, on the corner of Bond Street (now public toilets on the ground floor and basement), an amazing French Chateau-style concoction of stone and brick, with decorative bows, ironwork and a fantastic skyline;
- **The Royal Arcade**, associated with the rebuilding of the Royal Hotel has some attractive turn-of-the-century details, including lettering, in cut and moulded brick;
- **The brick and stone buildings to the rear of the Royal Hotel**, in Gloucester Mews;
- **William St (nos. 3, 4 and 5)**, associated with the building of Waterloo Place, in the 1830s;
- **31 Crescent Street**, a double bayed early 19th century house at the rear of the northern end of Royal Terrace, which has an attractive trellised porch with a tented roof;



Key Listed Buildings, The Esplanade

Top left, Gloucester Lodge, the Royal residence; top centre, Hamilton's King's Statue group; top right, southern focal point, rounded end of Devonshire Buildings

Important Listed Buildings, The Esplanade

Middle left, Johnstone Row; middle centre, Royal Crescent; middle right, Arts & Crafts in St Andrew's Sq

Important Local Buildings

Bottom left, Banus; bottom right, 21-22 Brunswick Terrace



Various Assets, Victoria, Crescent and Queen Streets and part of Lennox Street

Top left, view up Lennox St to Brunswick Place roundhouse; top right, general view of Crescent St; middle left, listed Lennox House; middle centre, Broadmayne brick Italianate, Lennox St; middle right, shallow bowed houses, Crescent St; bottom left, St John's Pharmacy, Arts & Craft details; left upper centre, unlisted house, Melcombe Place; right upper centre, 31 Crescent St, early Victorian trellised porch; bottom right 31 Crescent St; lower centre, unlisted group, Queen St

- **The “Hotel Prince Regent’s” former stabling/garage block, in Victoria Street**, of fine Portland Stone ashlar and brick;
- **1-5 Lennox St**, a short terrace of three storey bayed houses, with Victorian Classical details, all unspoilt, which forms a good **group** with Lennox House and some more florid Victorian houses to the west.

Important Local Buildings

There are a few unlisted buildings that make a positive contribution:

- **18 Bank Buildings**, 1930s, but relating well to the listed chapel and wider group;
- **19 The Esplanade**, the former Sanatorium, 1860’s Italianate, part of a good group;
- **23 The Esplanade**, “Swiss Cottage” style, part of a good, varied group;
- **35-36 The Esplanade**, a good brick termination to the terrace, complementing the Listed no. 37, it has a bold bay unfortunately compromised by modern replacement windows;
- **44 The Esplanade**, Banus, a boldly bayed and gabled early 20th century building;
- **100 The Esplanade**, the late Victorian rebuild of the northern end of Gloucester Row, associated with the widening of King Street, tall brick and stone debased Classical, with oriels and shaped gables;
- **21-22 Brunswick Terrace** and, **4 Greenhill**, at the northern extremity of the sub-area, a pair of vigorous Victorian Gothic, bayed houses, with a virile display of bays and patterned brickwork;
- **Two former public houses on the south side of King Street**, one at the junction of Gloucester Mews and the other at the corner with Commercial Road. Both display Victorian Italianate Classical details;
- **The Railway Tavern** (no longer a public house), the **Clifton Hotel** and **The Terminus** (now renamed) in Queen Street, all having a presence in views across the Station forecourt, the former having florid red brick and terracotta late Victorian detailing and the latter being of more modest oriel windowed character;
- **43-46 Lennox St and Melcombe Place**, between Lennox and William Streets, is a pleasant oasis of bay windowed terraces;
- **St John’s Pharmacy, Crescent St**, a former public house, with Arts and Crafts detailing, including a bold oriel window.

Besides Important Local Buildings identified above, there are other heritage assets that contribute to the Conservation Area and the significance of such buildings or structures should be assessed as part of any proposal to extend, alter or demolish such a building as part of the planning process.

Groups

The whole of The Esplanade forms one large **group**. There are weak points and modern intrusions, notably the Marks and Spencer Esplanade façade which is of a reasonable height and scale compared to its neighbours, but whose architectural detail is weak), but the basic building blocks, and much of the detail, of the original Georgian conception remain.

Other Structures

There are a number of features related to The Esplanade itself:

- **Iron fencing** along the edge of The Promenade, from the Jubilee Clock southwards;
- **Individual bollards** on parts of the highway edge;
- **The Tea Cabin** has been subsumed in modern extensions, but has retained some Victorian details;
- **Two War Memorials**, the Borough and United States monuments;
- **Statue of Sir Henry Edwards** at the Alexandra Gardens.

There were also two types of older Victorian cast iron lighting columns, an eight metre column with decorative spandrel and drop light fitting; and a five metre column, fluted, with an upright fitting; The latter was fitted with cylindrical lamps to at the time of 1951 Festival of Britain and consequently were known as the 'Festival' columns –sadly all the lamps have been removed. Most of these columns have now been removed but should be restored and re-erected along the Greenhill 'promenade' during the winter of 2011/12.

Condition of Buildings

The condition of The Esplanade appears, in general, to be reasonable to good. A number of terraces are well maintained by the Borough Council and recent investment has improved Victoria Terrace.

The Borough Council's Melcombe Regis and Esplanade THI grant scheme in partnership with the Heritage Lottery Fund and the accompanying Seafront Regeneration programme has seen significant investment in the repair of individual and groups of historic buildings. These include:

- **The King's Statue**, where original details have been repaired and restored, including the unicorn's horn and the gilding of the lion. The railings protecting the statue, however, are temporary until an enhancement scheme for the statue area is implemented;
- **Sir Henry Edwards' and Queen Victoria's statues**, have both been cleaned, repaired and restored;
- **Seven Victorian seafront shelters**, with had their cast iron details restored, glass installed to replace polycarbonate sheets and marine ply replaced with original lead sheet roofing;
- **101 The Esplanade (Royal Crescent)** has seen the restoration of its first floor cast iron balcony;
- **69-84 The Esplanade (Royal Terrace)**, many buildings have benefited from significant THI grant-aid with the restoration of much of the historic detailing, including Georgian glazing bars and reinstatement or repair of first floor iron balconies and balconettes.

However, there are a number of Esplanade buildings that have lost historic details such as balconies, balustrading and windows and there are buildings, structures and shop fronts that require maintenance, repair or restoration.

In the area behind the northern half of The Esplanade, the condition of buildings is variable. Most private and guesthouses appear to be well maintained, although “property improvement” has resulted in the loss of original details, notably bay windows, sashes, doors and boundary walls. There are several residential and business premises that are in poor condition and/or vacant. The Melcombe Regis and Esplanade TH1 grant scheme has grant aided repair and restoration works to some properties and these works have provided a catalyst to undertake work without benefit of grant. However, some properties remain in poor condition.

Detrimental Characteristics

Buildings and Structures

Matters of concern are:

- Some of the rendered facades are painted in non-historic colours, some of which are detrimental to the character of individual buildings and to larger groups;
- Besides some missing iron railings, many others are painted in a wide range of unhistorical, inappropriate colours;
- There are poorly detailed dormer windows on some properties;
- The variety and mixed condition of blinds and canopies on the northern terraces, together with a multitude of wall mounted and projecting signs for the hotels and guesthouses, add to their visual fragmentation and do little to project a “quality” image. The rationalisation and strict design guidelines at Devonshire and Pulteney Buildings show what can be achieved;
- Bleakness and untidiness of a few rear yards to seafront hotels;
- Buildings can be festooned with inappropriate signs, banners and other clutter;
- Development that affects views along The Esplanade;
- Sizeable modern horizontal elements with weak modelling that are contrary to the character of The Esplanade;
- The Pier Bandstand dating from 1939, extended out into the crucial, central part of the Bay; its existing landward remnant has some “moderne” details but it was clumsily extended in the 1970’s. The pier element was demolished in the 1980s thus removing part of its use and design justification;
- The Alexandra Gardens amusements building is the latest in a line of structures – bandstand, glass “Kursaal”, theatre – and, whilst it has some merit, consciously reflecting the shape and mass of early 20th century antecedents, the colourful and noisy external activities are part of the seasonal character and appearance of The Esplanade.

There have been some enhancements including the removal of clumsy modern plastic blinds and signage with improved design of replacements. These small scale enhancements are part of an on-going process that cumulatively contributes to the significant improvement in the appearance of The Esplanade. One of the most noticeable recent improvements is to Gloucester Lodge, a Grade II* listed building, where the removal of the late 20th century aluminium conservatory has restored its Esplanade elevation, that is, its architectural importance as a valuable historic building that was the focus of royal visits.

Other enhancements implemented as part of the seafront regeneration programme were the removal of a large enclosed shelter, near the King's Statue bus stops, opening up the views of the bay and Jurassic Coast from the end of St Mary St; the replacement of poor quality bus stop shelters with modern, purpose designed shelters; the removal of the aquarium/viewing platform and associated hoardings which has improved the appearance of The Esplanade.

Street Furniture

- Many traffic signs are obtrusive, especially around the King's Statue; there is also a plethora of tourism and pedestrian information finger posts; the parking meters and signs have added another element of clutter;
- There are obtrusive poles and wires in Crescent Street and redundant poles and signs on the Esplanade;
- The King Street pedestrian underpass introduces alien materials and detailing and it reduces the enjoyment of the architecture of the northern part of Gloucester Row;
- Some of the public toilet entrances are characterised by bent metalwork and poor signage;
- The circular poster drums are examples of "off the peg" street furniture and several are sited to the detriment of the listed Victorian shelters.

The Weymouth Seafront Regeneration programme has developed an on-going policy for removing unnecessary signage or reducing the number of those considered essential. Associated policies concerning other street furniture including litter bins is also being progressively implemented. In addition recent enhancement schemes have provided the following:

- The variety of lighting columns, late 20th century highways lighting and Victorian have recently been replaced with 21st century high quality modern highways lighting. The Victorian columns are to be restored and re-instated along the length of the Greenhill promenade;
- The new 'white light' of the highways lighting improves the night time appearance of the Esplanade and its buildings;
- The clutter of aluminium poles and wires supporting the catenary lighting, loud speaker and lighting cables have been removed ;
- The Jubilee Clock has been repaired, repainted and gilded and the clutter of wooden brackets, lights and wires removed ; floodlighting of the Clock, as is intended, should be an improvement;
- There many varieties of litter and 'wheelie' bins, and these are being reduced in number and standardised and wherever appropriate adopting the Esplanade street furniture colours of grey/blue and white.

Spaces

- The Pier Bandstand precinct is characterised by clutter and muddle with redundant and mixed lighting (highways lighting recently upgraded), an unused vase feature, visually intrusive poles, signs and entrances to public toilets, obtrusive car parking and a mixture of signs and advertisements;
- Traffic on the Esplanade is adverse particularly in the summer months; the Jubilee Clock has in the past suffered from the bus lane which means the road now abuts the Clock and its setting has been further compromised by the new traffic light system at this junction;
- Parking on the Esplanade the parked cars visually obstruct views of buildings and other features. For example, Sir Henry Edwards's statue has a parking space directly in front of it; The King's Statue "island" is a mixture of traffic, signs and lighting columns, poor barrier fencing. The island is relatively inaccessible and the landscaping does not contribute to the setting of the Statue;

- The loading bay fronting Marks & Spencer is not pedestrian friendly and suffers from a mix of traffic signs; the nearby parking area, however, is to be replaced with a new semi-circular building at the end of terrace during the autumn/winter of 2011/12;

Neutral Areas

Those areas that do not display extremes of virtue or detriment, but which have potential for some enhancement are:

- The NE end of St Mary St, between Statue House and Marks and Spencer contains one important historic building, "The Black Dog", but the area also has some poor or sub-standard structures. The removal of the brick planters has improved the appearance of the area and significantly enhanced pedestrian movement between the Esplanade and the town centre;
- The Jubilee Clock space has little besides the Clock; the two raised beds and seats are unrelated to any other features and are out-of-scale;
- The Alexandra Gardens are reasonably tidy and the trees are valuable. There is, perhaps scope for additional landscaping at the northern end, to provide more bulk, texture and shade; there is also an obtrusive pole and wires on its SW corner. The whole character of the Gardens is severely compromised by the number and size of the rides and amusements on the western side and at the northern end of them;
- The somewhat bare Railway Station precinct would benefit from additional tree planting.

Sub-Area Old Weymouth (Harbour South and Hope Sq, Chapelhay and The Nothe)

(Please also refer to the assets map and detriments map)

Historic Importance

Harbour South & Hope Sq

Weymouth's Harbour has been an economic focus since the establishment of Weymouth, on the south side of the river mouth, and the, presumably, later "planting" of Melcombe Regis on its sandspit, to the north. In the medieval and post-medieval period, there were limited stone quays on part of the northern side and timber or mud slips elsewhere. The actual land edges were very different in shape and extent compared with those of today, as later reclamation has extended and defined quays on both sides. For example, on the south, there was a large inlet at McSaunders Hole that would have provided direct access to the sea for properties like the extant "Tudor House" in Trinity St. This area was reclaimed by 1781 and Hope Square was created in front of the two breweries. North Quay was widened in 1840, 1871 and 1883.

The various rebuilds and repositioning of the Town Bridge have previously been described previously in the section, "Historical Origins and Development" above. The 1824 stone structure re-established St Thomas St as the main northern link and resulted in the demolition of properties on the north, Harbour side of Trinity Rd. An 1880 improvement was linked to the creation of new steps up to Chapelhay in 1884. The 1928-30 bridge necessitated some clearance to properties as part of improvements to the approaches. Clearance, too, had previously taken place at Hope St in 1888, to widen the harbour to accommodate larger steamers.

The biggest loss of historic buildings occurred when Weymouth's High St was bombed in 1940-2 and the area was subsequently cleared in the 1960s for the erection of the Borough Council's Municipal Offices.

The Harbour area has come through the closure of the "Devenish" Brewery in 1984, cessation of the railway tramway, the loss of its "Sealink" rail ferry services, the removal of its large mobile cranes and the loss of some of its general trade. It has adapted well to change, with new activities, linked to sailing, leisure and tourism, injecting new life into many of its historic buildings.

The southern Harbour frontage and Hope Square have a remarkably unspoilt historic townscape, apart from the one major change at North Quay. There is a range of building types, from large "gentry" houses, many attractive smaller cottages, Georgian and Victorian public buildings, a particularly interesting and attractive collection of former brewery buildings and very visible remnants of specialised maritime buildings.

Its historical and architectural importance is underlined by 69 Listed Buildings, two of which are Grade II* (Holy Trinity Church and the No. 4 Malthouse, Spring Rd).

Chapelhay

This is the area of Weymouth "on the cliff", above the Harbour and the narrow High Street. A Roman villa with elaborate mosaics was found on the site of Newberry Road, when the area was being laid out for development in the 1830s. Chapelhay was the site of a medieval chapel, later Civil War fort and was connected to High Street and the early bridges across the Harbour by flights of steps. From C18 maps, it is evident that there was limited development on Francis (Franchise) St, Love Lane and Leach Lane (Boot Hill) and, sporadically, on the general line of the later St Leonard's Rd. An 1861 map shows St Nicholas St (now Chapelhay St) running from the top of narrow steps down the escarpment west to the Old Town Hall. There was development along the south side of St Nicholas St, and a growing grid of terraced houses on the actual summit of the hill, Butt's Lane, Union Place, Scrambridge Hill, and cross streets in Gordon Row, Southampton Place, Queen's and Prospect Places. The Holy Trinity Schools had

replaced the remains of the chapel and fort. Trinity Terrace was not built until the later 1860s, surprisingly late, considering the use of segmental bows of the early C19. Nos. 11-13 had existed, though, in isolation, since the 1830s and may have determined the detail of later development.

Larger streets were developed at this time: Spring Lane (Newberry Road), Dorset Place and Spring Gardens, whereas Rodwell Ave was built in the 1870s to provide a link to Wyke and Portland. The Chapelhay Steps, at the side of Holy Trinity Church, were created in 1884. Larger villas were built up the slope to Rodwell Rd, linked to detached and semi-detached houses on Rodwell Ave and Wyke Rd.

Chapelhay remained as a high-density residential area until extensive bombing in August and November 1940 and May 1941. Much of the central "plateau" was devastated, resulting in the clearance of many 1840-1860's streets, St Nicholas St, most of Franchise St and St Leonard's Rd west of Prospect Place and the small streets in between them. The Chapelhay Flats were built in the 1950s, as were two storey council houses along the south side of St Leonard's Rd. The area has a mixed character, with older terraces and modern housing.

The Nothe

Some kind of fortification has existed on the Nothe headland since Tudor times. There is a "Queen Elizabeth's Fort" on a 1774 map and Harvey's 1800 map shows a "battery of six twenty four pounders". The same map shows little development east of Hope St, with only the "Quakers Burying Ground" and Cavalry Barracks ("Red" Barracks, completed in 1795) along a track to the headland.

An 1861 map shows obvious development, with a hospital and guardhouse by the barracks, narrow lanes (Horsford St and Hills Lane, from Spring Rd and Hope Sq respectively) with dense development, and several villas along the Newton's Cove frontage. The narrow Belmont St and The Look Out linked Horsford St with the Cove. Between 1860 and 1872, the headland was transformed by the building of Nothe Fort, a massive casemated granite complex of heavy batteries, with landward ditches and outer defences, related to the building of the Portland Harbour Breakwater and other fortifications on the Breakwater and the Verne Citadel at Portland. The adaptation of the Fort to advances in military technology and its survival into modern museum use are the key elements of historic importance.

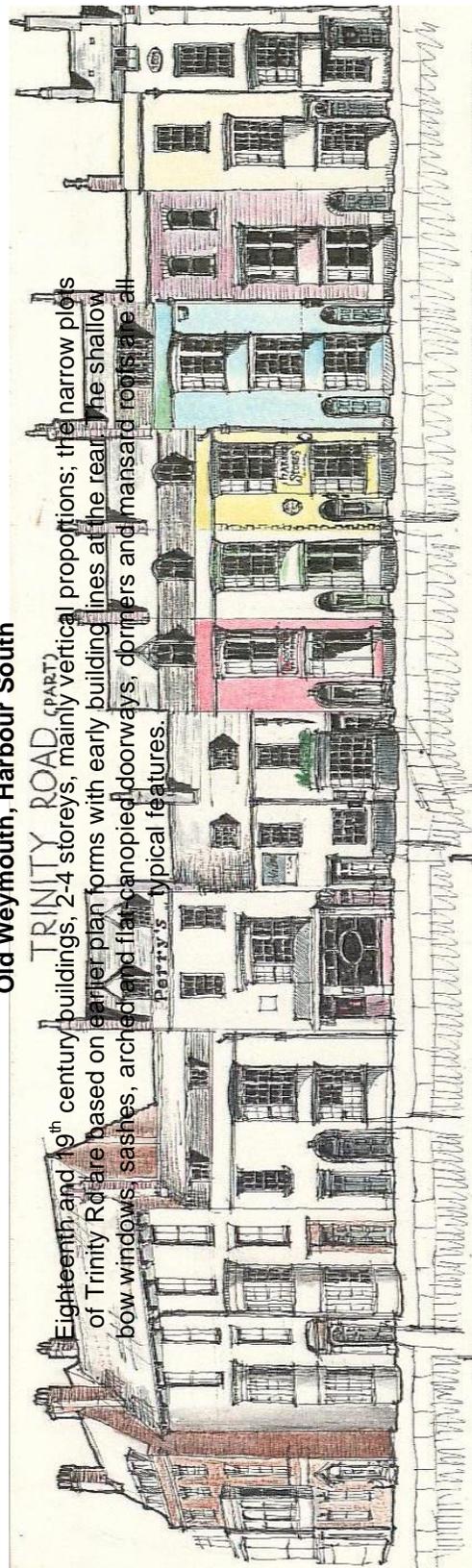
In 1870, the area west of the Fort had been laid out as the Nothe Gardens, an invaluable, rare piece of green space near the town centre. Coastguard cottages, a pub ("The Nothe Tavern") and various military buildings were erected on either side of Barrack Road, along with a short cul-de-sac of housing. The Fish Diseases Laboratory was a large new development of the 1990s. In 2004, a new promenade was created as part of a coast defence scheme on Newton's Cove. The regeneration of the area has been greatly assisted by the conversion of the "Red Barracks" and the nearby brewery maltings to housing (Wellington Court), with some new-build on the north side of Barrack Rd.

Building Uses

Harbour South & Hope Sq

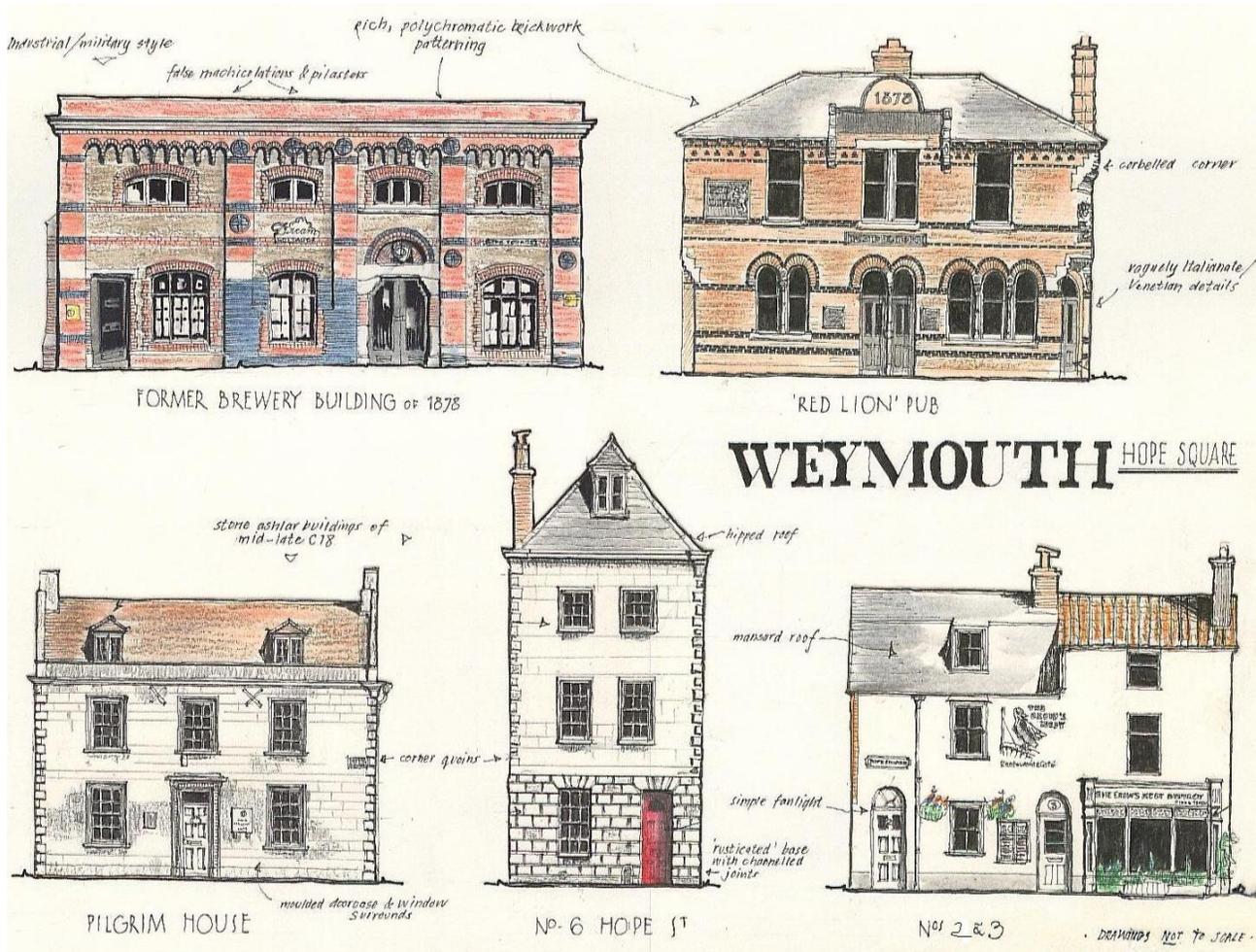
Uses were traditionally varied, with several larger merchants' houses (with warehousing or offices combined), middling terraced houses from the Regency and early Victorian period, smaller fishermen's cottages, maritime businesses (slipways, warehousing), public buildings (church and chapel.), a major brewery complex, a RNLI station, public houses (six surviving, others lost when High St was cleared) and shops. The Fire Station was built in 1939 on the north side of High West St, replacing some small terraces of old housing. Some of these functions-maritime and brewing-have disappeared, to be replaced by leisure boating facilities, restaurants, a wider range of shops and offices and tourism-related uses. There is considerable evidence of residential conversions of older buildings, such as much of the brewery warehousing and malthouses and a public house.

Old Weymouth, Harbour South



Eighteenth and 19th century buildings, 2-4 storeys, mainly vertical proportions; the narrow plots of Trinity Road are based on earlier plan forms with early building lines at the rear. The shallow bow windows, sashes, arched and flat-canopied doorways, dormers and mansard roofs are all Perry's typical features.

TRINITY ROAD (PART)



Old Weymouth

Important Local Buildings, Hope Sq

Top left, former brewery building; top right, Red Lion PH; bottom right, 2 Hope Sq and 3 adjoining with Victorian shop front

Important Listed Buildings

Bottom left and centre, Pilgrim House (1 Hope St) and 6 Hope St

Chapelhay

Historically, the area consisted of small houses on the “cliff” edge and one or two larger ones, with gardens to the south. Mid-late Victorian terraced development infilled a previously loose pattern. Amongst the dense residential development, there were small public houses (including surviving ones such as “The Chapelhay Tavern” and lost ones like “The Tivoli Gardens” in Franchise St), a chapel (Prospect Place) and small shops. In 1894, ten cottage homes were provided by the local MP, Sir Henry Edwards, on Boot Hill. The Holy Trinity Schools dominated the skyline from 1854 to the 1950s. The Post-War redevelopment included a pedestrian precinct of shops between Franchise St and St Leonard’s Rd and a new public house.

The Nothe

Original uses included a strong military presence, related to Georgian cavalry and Victorian artillery, in the Barracks and Fort. These both became redundant in the 1960s and both were rescued by intelligent conversions to housing and museum use respectively. Most of the housing has remained thus and other buildings, such as the former “Military Arms” converted to apartments. Some of the military buildings on the south side of Barrack Rd have found new uses, such as a base for Sea Cadets (“TS Boscawen”) and a private gym. The Nothe Gardens have remained as a public space, but parts of the plateau have been developed as car parks.

Building Types and Layouts

Harbour South & Hope Sq

Building types and layouts reflect the heterogeneity:

- Town houses C17, exemplified by The Old Rooms and 2-3 Trinity St, the latter was originally two houses, each of one room on the ground and first floors, with a gable end fireplace; the former has two rooms separated by a through passage and with a symmetrical front and a central porch; the demolished 4 North Quay had a more elaborate plan, with two rooms (hall and parlour) and a staircase enclosed in a projecting wing, all the principal ground and first floors having fireplaces; some of the C18-early C19 houses on Trinity Rd, and, possibly, other locations, have incorporated older elements, either in their structures or in buildings in their rear yards; examples of this are seen in 5 Trinity Rd (C16-17 stone rubble, single storey building later raised to a second storey and attics); “The King’s Arms” (C17 core, seen in the general proportions); and 21 Hope St (cruck truss roof, internal C17 fireplace and beams, earlier gablet has survived rendering and re-windowing);
- Town houses C18 and later, exemplified by the Trinity Rd properties (mainly three storeys with attics, basements appearing near the Town Bridge); 1 Hope St, Trinity House, two storeys and attics, square plan, four rooms to the ground floor with a central passage and a staircase at the rear; 2 Nothe Parade has a large rear kitchen, formerly detached; Smaller terraces and cottages, such as the 1-6 Cove Row and 1-5 Cove St, c.1808, two storeys and attic, one room per floor, with stairs straight from the front door; High West St has a row of unplanned terraces of varying dates and plans, but with a mainly two and three storey plus attics form;
- Specialist public buildings, such as Holy Trinity Church (with an interesting extension of 1887, which re-orientated the chancel to the south) and Hope Chapel, 1862, with symmetrical side entrances and an internal gallery; the former Methodist Chapel in Hope Sq had a central entry with galleries; public houses seem to be mostly on old sites and were purpose-built, ranging from “The Boot”, with two heated rooms per floor; the two storey “King’s Arms”, possibly with C17 elements in the early C19 structure; and the Victorian “Red Lion”; the former Coffee Tavern, by the Old Town Hall, was a temperance “pub” of 1875;
- Warehouses & other maritime uses, seen in Trinity and Hope Sts and Nothe Parade: late C18 and early C19 structures tend to be single storey sheds with front entrance doors or two or three storeys of single

floors, sometimes with loading hoists in the gable. On Nothe Parade, at the former Ayles Slip, there is a combination of a late C18 owner's house of some quality and a stone warehouse with front loading doors on two floors; there is a tall, brick tower behind the "King's Arms" that was used for smoking fish;

- Industrial buildings: the former brewery (originally three separate firms that merged over time) had a series of specialised buildings related to the brewing trade: groups of maltings, where barley was steeped in water (to encourage germination), dried and roasted by the use of tanks, drying floors and kilns; warehouses, where the raw materials, barley, hops, yeast and sugar, were stored; offices; bonded warehouses, where spirits and other excisable goods were kept; and the main brewery itself, where the roasted malt barley was mixed with water in mash tuns, and the wort produced was mixed with sugar and hops, boiled in a copper, yeast added, fermentation occurred and beer produced. The boiling and pumping, as well as haulage of raw materials, were powered by steam engines. The former Weymouth breweries had other vital facilities, such as cooperage, bottling plant, accommodation for horses and a smithy. There were warehouses connected directly to malt floors and kilns, seen in Hope St, where the No. 1 Malthouse had long roasting floors on two storeys, in parallel ranges and two attached square kilns with conical roofs and flues. There are other particularly impressive multi-storey maltings in Spring Rd, Nos. 2 and 4, with kilns and bayed floors, fireproofed with iron and brick and ventilated. The main brewery has become "Brewer's Quay", with much remaining of the structure and two steam engines preserved, as well as other brewing equipment. All the other outbuildings have been converted to housing (including the No 1 Malthouse kilns) or office use.

Chapelhay

The oldest surviving houses are those of the 1830-60s on Love Lane, Rodwell St, Trinity Terrace, Hartlebury Terrace, Newberry Rd, the eastern extremity of Franchise St and Scrambridge Hill. They tend to be terraced, two storeys, sometimes with dormers and, in the case of Trinity Terrace and Newberry Rd, with first floor segmental bows or canted bays. Front gardens, if they exist, are small and rear entrance passages equally rare. There are later Victorian terraces, of similar form, on Boot Hill and on the south side of the western end of St Leonard's Rd. The Boot Hill/James St almshouses are a good example of purpose-built Victorian philanthropic development.

There are three larger late Victorian or Edwardian detached houses at the west end of St Leonard's Rd, together with former stables. Modern development takes the form of four storey walk-up flat blocks, two storey short terraces or semis and, in the case of Trinity Court, on the site of the schools, a two-storey complex of sheltered homes.

The Nothe

The Barracks were an example of four storeys, purpose-built accommodation in one long block, with associated exercise/parade ground, hospital and guardhouse. The Fort displays the military engineering philosophy of the mid-C19, following a Royal Commission on the Defence of British Dockyards in 1860, with a D-shaped casemated form, providing accommodation for ten heavy guns (regularly updated, from muzzle to breech loaders and smooth to rifle bore) and bomb-proof barracks, defended at the land entrance by a deep ditch, outer gateway, trenched causeway and rifle loops.

There are some specialised buildings, like the 1-8 Barrack Rd Coastguard Cottages and the larger, detached Nothe House. Branksea Villa is an unspoilt example of an early C19 seaside detached house. Most of the older houses are narrow-fronted terraces, two or three storeys, with no front spaces and small rear yards, with no rear access lanes.

Spaces

Harbour South & Hope Sq

There is little public or private space in the land portion of the area, due to the high density of development. The one land space is Hope Sq, a rectangular area bounded by the former Brewery buildings, small houses, restaurants and specialist shops and public houses. It is approached by narrow streets off the Harbour and from The Nothe and from southern Weymouth. This latter route (Rodwell Ave and Spring Gardens) takes a sharp right-angled turn into the Square and the other routes enter from the north or, in the form of a pedestrian lane, from the east. The Square was, until the opening of "Brewers Quay" in 1989, a through route, car park and working area for the Brewery, but it has been transformed into a high-quality multi-purpose space, paved and "calmed", with trees, summer flowers, pub tables and chairs. It is the scene of summer eating and drinking and seasonal festivals related to the Harbour or Christmas and New Year celebrations. It does, however, suffer from non-local through traffic and a serpentine carriageway line that detracts from the simplicity of the space. There is a very small space in front of The Old Town Hall, marked by railings.

The water space of the Harbour is an obvious feature, used by large "Condor" hydrofoils, small cargo vessels, a substantial local fishing fleet, dive and pleasure boats and a large number of dinghies and larger craft. Occasionally, the Harbour has exotic visitors, such as Tall Ships and historic replica vessels ("The Matthew", "Golden Hinde") and there are Seafood and Oyster Festivals and a Trawler Race, in May and a "Waterfest" in September. The Stone Pier is used for angling and strolling and the long quay frontage for sitting out, eating fish and chips and drinking (related to the pub sitting-out facilities). Trinity Rd is the liveliest area, enhanced by the repaving of road and pavements, traffic calming, seating and the preservation of some "heritage" features, such as mooring bollards, chains and a relocated Georgian pump, from High West St. The new Portland Stone flood defence wall is also an asset, providing informal seating for visitors and anglers. There is a surfeit of modern carriageway-edge bollards, along Trinity Rd and Cove Row and into Hope Sq. There are good links from the Harbour to extensive green space at the Nothe Gardens (q.v.), by means of steps at Nothe Parade.

There are two private spaces, related to boat use: a slipway, with some adjacent handsome buildings, by Bussell's Marine Store (known as Ayles Slipyard in the C19), and the yard associated with the Weymouth Sailing Club (formerly Besant's Slip) by Nothe Steps.

The Council Offices have large areas of car parks at either side, creating a gap in the more or less continuous frontage of the Harbour.

Chapelhay

The area was densely developed before wartime damage, with only a small playground area around the Holy Trinity Schools. Post-War redevelopment provided a grassed area around the Chapelhay Heights flats and a paved and grassed precinct between two rows of shops and maisonettes at Gordon Row. The "Prospect" PH has a small front space and next door, at the junction of Franchise St and Prospect Place, a playground has been created. There is also an informal parking area and pedestrian route adjacent to 22 St Leonard's Rd, on a cleared plot.

The Nothe

There are two major assets in the Newton's Cove shoreline and Nothe Gardens. These contrast with the tight intimacy of Horsford St, Barrack Rd and the small lanes running to the sea or down to Hope Sq. Thus there are both enclosed, linear and exposed, unbounded spaces.

Townscape Effects

Harbour South & Hope Sq

Townscape effects are particularly intricate and exciting, due to sequences of high quality buildings, contrasts between intimate and wider views, and a host of stimulating details. It might be helpful to choose a transect through one part of the Sub-area to illustrate some of the common characteristics, from North Quay, the Town Bridge, along Trinity Rd, Trinity St, Hope Sq, Cove St and Nothe Parade:

- There is a small enclave of older buildings around “The Boot” and the Old Town Hall, with differing levels and steps at the junction between High West St, Love Lane and the beginning of High St and the bell turret of the Old Town Hall and the projecting former Coffee Tavern behind (east) are evident; the intimate townscape contrasts with the large mass of the Council Offices, but the modern block hides remnants of medieval and C18 Weymouth, in the form of remains of stone and brick buildings on the south side of High St, built into the Chapelhay cliff and, now, thickly vegetated with trees and shrubs; the trees, particularly on the upper slopes, are important in softening the impact of modern development;
- From the Bridge, there are views west into the Inner Harbour, with stone warehouses and “The Sailor’s Return” to the right (north) and a Georgian group east of Chapelhay Steps and the large Council Offices block on the left, with a thickly vegetated cliff edge and the 1950’s shapes of the Chapelhay flats behind; on the other side, there is a particularly good vista of the whole Harbour, the impressive façade of Holy Trinity at the bridge head; the gently undulating continuous run of Regency and Victorian facades and the more distant cottages of Nothe Parade beyond, all backed by the Trinity Terrace and Nothe ridges, rows of cottages, the tops of former Brewery malthouse flues and the impressive bulk of The Red Barracks towards The Nothe. There is a glimpse of trees on The Nothe, and the sinuous building front along Custom House Quay, more varied than the south side, and the cupola of St Mary’s Church and (until the recent fire) the gable end of the Maiden St Methodist Church are all visible; the centre of the view is filled with many varieties of boats and the sparkle and ripple of water;
- Walking down Trinity Rd, there is a progression of narrow frontages, many bayed and bowed, with good details like shop fronts and ironwork; there are fine views to the other side of the Harbour, with the cupola of St Mary’s Church being particularly evident, and there is a slight opening out of the street space to reveal the flank of “The Old Rooms”, with its sitting-out area, and the narrow defile of Trinity St to the right; there are some good shop fronts on the corner, notably “The Seagull”, and the rugged front of a former sail loft;
- Trinity St has an excellent Georgian brick and C17 stone entry, a surprising Victorian stone chapel middle and a C17 end (the “Tudor House”), along with modest bowed terraced houses;
- A large brick-patterned wall closes the view until a junction provides a view (right) of small houses curving up Scrambridge Hill and, past a wall of large stone blocks, the first oblique view of Hope Sq;
- Suddenly bursting into a large space, there is an impression of a large red brick “cliff” to the right (Brewers Quay) and a ring of more modest houses on the left, with a busy pub and a landmark stone Georgian house on the far corner; this is given more spice and excitement by a backdrop of imposing former brewery buildings, elaborate brick two storey former offices, taller malthouses and the sculptural twin conical roofs and blue chimneys of former kilns; on the north side of the Square, the full splendour of the elaborate gables and chimney of the brewery is revealed;
- Diverting slightly to the west (left) of “The Red Lion”, there is a narrow alley, Cove Passage, down to the Harbour, where it broadens out into a wider space; it reveals the backs of two stone sheds and also has an even narrower entry into Hope St;
- Returning to the Square and taking the narrow lane at the NE corner, Hope St, past the stone corner house, there is a mixture of another narrow stone Classical frontage, several stone rubble former

warehouses and terraces seen in sharp perspective; there are glimpses of masts and then the Harbour suddenly reappears, at Nothe Parade;

- There are splendid views across to the end of the Melcombe sandspit and another east along the Parade frontage of two to four storey houses, a former warehouse and the lifeboat station and yacht club; a short walk reveals the gap created by a former slip, still with Georgian surrounds and, often, large vessels raised up for maintenance; looking back, there is a fine view of the Cove, Trinity Rd's terrace, the mass of Holy Trinity, the Town Bridge and the crowning Trinity Terrace;
- At the western extremity, the steep Nothe Steps run off up the cliff, there is a shaded walk under The Nothe, and the stern stone bulk of the fort forms a rounded headland, beyond which are bracing sea views and vistas of the World Heritage coastline off the Stone Pier and an unencumbered view back into the Harbour.

This can only hope to give a brief impression of the character of building groups and spaces, but may serve to underline the contrasts of enclosure and exposure to wide vistas and the serial vision experiences to be enjoyed. Overall, there is some consistency in scale provided by the private houses and cottages, but occasional landmark buildings and differing building materials animate and stimulate the viewer.

Chapelhay

Much of the coherence and historic character of the area has disappeared due to modern redevelopment, but there are areas of townscape interest at the western and eastern extremes, where early-mid C19 street lines and many historic buildings have survived. Love Lane has a narrow corridor of terraced houses, set hard upon the street line, plunging steeply downhill to High West St, paved and pedestrianised, with wider views over the Inner Harbour. It links, via flights of steps to the good group in High West St and the Old Town Hall and, via James St, to the Tudor Revival Boot Hill almshouses.

The larger townscape sequence runs up the Chapelhay Steps, dominated by the mass of Holy Trinity Church and the stone retaining walls above, until a final narrow flight of steps leads to the "Chapelhay Tavern"; a sharp left turn leads to a railed area with fine views over the church and Harbour and then there is a "secret" promenade along Trinity Terrace, where Victorian bays and bows in sharp perspective face over the cliff edge to views of the backs of Trinity Rd properties and the wider Harbour. There is the either a steep descent to Hope Sq via a sharp dog-leg in Herbert Place or a level turn into Hartlebury Terrace, with a long, flat frontage and a view back to the cupola of St Mary's Church. The narrow Franchise St has several pleasant details and an intimate character. A cleared area leads through to St Leonard's Rd, with similar character and there is a good view down Newberry Rd to the No. 3 Malthouse and the slope behind up to the coast. There is also a slope down to Hope Sq, past the remains of older cottages on Scrambridge Hill to Herbert

The Nothe

This contrast in experiences of intimate enclosure and exposure to large spaces and wider views may be described in a walk from the Hope Sq area to The Nothe. Starting from the Square, there is a narrow passage up Hills Lane, squeezed between former brewery buildings and emerging into Barrack Rd. Looking back, there is a narrow framed view of the Square and an oblique glimpse of Brewers Quay. Turning to the right, Horsford St turns at right angles downhill, back to Spring Rd. The small cottages form a continuous wall of development and, suddenly, the full splendour of the former brewery buildings are revealed, downhill, with the flank of No. 2 Malthouse to the right and the tall chimney ahead. Turning around, there is a narrow defile (Belmont St) running off the right angle bend, bordered by small cottages and ending in sky. The parallel lane off Horsford St, The Look Out, repeats the experience and, going up it, a sudden view of shoreline, sea and the mass of Portland and the Purbeck coastline, opens out. The new promenade of Newton's Cove, and to the left the trees and green slopes of the Nothe Gardens, add to the enjoyment.

Returning to Horsford St and its continuation, Barrack Rd, the large white mass of the Fish Diseases Laboratory rather dominates the street, but there are precedents for its size in some of the former industrial buildings in the area and its bulk is humanised by public art, in the form of lettering, casts of fossils and marine creatures and stone obelisks. On the left (north), there are views through narrow passages (and the gated entrance into Kellaway Court) of the bold chimneys of No. 1 Malthouse. The large flank of Wellington Court projects to the street edge and there are glimpses into two courtyards. The road line curves to the right, marked by large trees overhanging the road and the elaborate gable end of The Nothe Tavern PH. Also on the left, easy to miss, is a low gate into an overgrown green space, simply marked on the stone lintel, "Friends Burial Ground". The curving road line is enclosed by a neat brick terrace and, on the right, space leaks away into a car park, although green slopes and trees begin to compensate.

At the end of the brick terrace, a larger detached house firmly marks the transition to car parks, grass and trees – the Nothe Gardens. There is a tremendous view north, at the top of the Nothe Steps, over the harbour, the Esplanade and the whole curve of the Bay and the Purbeck Heritage Coast. Several paths lead either to the grassed central plateau or, via a defile, under the outer gateway of the Fort, to the main entrance. The bulk of the fortifications provide a firm visual and physical stop.

To the south of the promontory, there is another splendid view over Portland Harbour and the distant coast, with the full beauty of the Gardens and its trees and shrubs.

Parks, Gardens and Trees

Harbour South & Hope Sq

Green elements are conspicuous by their absence. There is a narrow grassed bank by the water's edge under the flank of Nothe Fort, popular for summer picnics and for viewing Harbour events. Hope Sq has some semi-mature plane trees. There are also some roadside trees on the North Quay frontage, in front of the Council Offices and in the two adjacent car parks. All these are immature, but will be of importance in tempering the impact of the office block and in providing a better environment for staff and visitors. The naturally regenerated trees on the Chapelhay cliff slopes and summit are also important green elements.

Chapelhay

The area has little green space, apart from the front gardens of some post-War houses on St Leonard's Rd and a grassed area, with a few ornamental trees, around the Chapelhay Heights flats (adjacent to the boundary of the Conservation Area). There is a small garden half way up Chapelhay Steps and a paved space in Gordon Row, in the middle of the 1950's shopping precinct. The front gardens of Trinity Terrace have a few larger shrubs that add to its attractiveness. There is a well-shaped sycamore in the grounds of Trinity Court.

The Nothe

The Nothe Gardens were a Victorian creation and they still offer valuable open space, walks and views to local people and visitors. There are mixed species larger trees on the steep slope down to the Harbour (these are a major asset to the whole Conservation Area, showing up well in views south down The Esplanade and, obliquely, east along the Harbour. Large trees and shrubs also adorn the undulating slopes on the south side, towards Newton's Cove. The plateau is more open, but has considerable new planting, which is in the process of establishment.

The Friends Burial Ground is another smaller, more secret green space and its large trees are important in views along Barrack Rd, but also from Nothe Parade, looking into the gaps provided by the slipways, and from the other side of the Harbour.

The southern elevation of the Fish Diseases Laboratory encloses a small garden, which faces the coastal pathway.

Views

Harbour South & Hope Sq

There are fine views up the Harbour from the Town Bridge; from Trinity Rd, Cove Row and Nothe Parade to the Melcombe side; along the southern quayside from Nothe Parade towards Trinity Rd and the Town Bridge; and from the Stone Pier into the whole width of the Harbour. The Pier also gives dramatic views of Weymouth Bay and the wider coastline.

It is possible to glimpse narrow views of adjoining streets, where meandering road lines and frontages of buildings provide enclosure or partial closure. This kind of intimate experience of terraces and terminal buildings is epitomised by, on the north side, the views up East, Maiden and St Mary Sts (the cupola of St Mary's Church is a notable landmark); and, on the south, by views into Trinity, Hope and Cove Sts, all of which have the red brick flamboyance of the former brewery as a terminal feature. There are tantalising hints of Harbour activities back up Trinity, Hope and Cove Sts. The brewery chimney and main building projects into Spring Rd and blocks direct views into Hope Sq, but contributes to dramatic townscape.

Chapelhay

The area is elevated above the rest of the town centre and there are good views northwards down Love Lane, Chapelhay St, down the Steps and from Trinity Terrace, where there is also a good view up to the Nothe and Harbour entrance. Herbert Place has views over Hope Sq and the former brewery buildings, as have the eastern ends of Franchise St and St Leonard's Rd.

The Nothe

The views from the Nothe Gardens to the Bay and Portland: from the north side of Horsford St and Barrack Rd over Brewers Quay and Hope Sq; and from the tops of Belmont St and The Look Out have already been described above. The oblique view of a rocky shoreline and a treed slope along to Nothe Fort, from the new Newton's Cove promenade is also notable.

Building Materials and Architectural Details

Harbour South & Hope Sq

Materials

There is a great variety of materials in the area, giving an overall rich palette of colours and textures. Some C17 buildings and the backs of apparently brick C18-early C19 buildings are built of Portland Stone ashlar or large squared blocks brought to courses ("Old Rooms", Old Town Hall and 2-3 Trinity St). There are finely worked mullions, drip moulds, weathering to gables and door surrounds. This tradition of good masonry and local vernacular, rather than Classical, details was carried over into the early C18. In about 1760-70, as seen at "Pilgrim House" and 6 Hope St, full-blown Classical detailing, door and window surrounds, quoins, plat bands and cornices, is expressed in the fine white limestone. The squared blocks appear in some of the warehouses and brewery buildings and rubble is seen in side elevations, such as Bussell's Marine Store. The No. 1 Malthouse and connecting warehouse in Hope Sq show a combination of ashlar blocks, squared rubble brought to courses and random rubble with brick dressings.

From the mid C18, local Rodwell or Chickerell brick was widely used. It is seen with delicate patterning produced by vitrified headers, in the flank wall of 2 Trinity Rd, the front of 2 Nothe Parade and in the bowed element of 28 Trinity Rd. There are fine quality rubbed and gauged window lintels on many early C19 houses, particularly along Trinity Rd. Much brickwork has been rendered or, sadly, painted. The Victorians used polychromatic, patterned brick in entertaining combinations, at "The Red Lion" in Hope Sq

and in many of the former brewery buildings, with blue engineering brick and stone bands contrasting with orange brick, or brown Broadmayne brick against orange or red colours. A cream brick provides the patterning on a main brewery building at the junction with St Leonard's Rd. The No. 4 Malthouse has pilasters in the brown/buff brick that are most effective against the main body of orange brick. Brick is also used in cambered arched window and door heads, in rubble walling.

Weatherboarding is also evident in several brewery buildings, notably the Spring Rd end of No 3 Malthouse on the corner of Spring and Newton's Rds. No.4 Malthouse has a large top floor boarded hoist or lucam, contrasting well with its brickwork.

Most of the area's buildings are coated with smooth render, rarely scribed to represent ashlar work. Render sometimes appears in combination with areas of brickwork, as a base. The renders have been painted a variety of colours, traditionally white or cream, but latterly with "Civic Trust" colours, pale beiges, pinks, blues and greens and, in one or two very noticeable instances, a particularly offensive acid yellow.

Boundary walls are often of random rubble, occasionally squared and brought to courses and with stone on edge or chamfered copings. The 32m long wall to No. 1 Malthouse has quadrant curves into ashlar gate piers. The retaining walls to the west of The Old Town Hall have a series of ramps and steps, capped with simple metal rails. There are surviving areas of granite or lias sets associated with the brewery, notably to the rear of the main block.

Roofing materials are either traditional clay plain tiles or Welsh slate, with modern concrete tiles appearing. There is a variety of roof forms, from steep conical ones on maltings, gable ended and hipped varieties. The typical late C18-early C19 house has two-pitched mansards, usually with dormers set into the lower, steeper pitch.

Chimneys may be of stone ashlar blocks, with simple moulded caps, in the oldest buildings or of brick, with varying degrees of ornamentation, such as moulded or corbelled courses. Chimney pots are an important detail, usually buff or pale red.

Windows and doors

There are several examples of stone mullioned windows, with drip moulds, containing iron-framed casements, on the C17 buildings. Wooden casements, either divided by one horizontal glazing bar or multi-paned, are very apparent in industrial and maritime structures.

Vertical sliding sashes are a feature of later, polite architecture. They tend to be inset into the wall plane and sub-divided by thin glazing bars and a horizontal meeting rail, in six-over-six or eight-over-eight pane patterns. There is a great number of late C18-early C19 segmental bow and canted bay windows, echoing many in the town centre and Esplanade. They are adorned with mouldings along the tops of the projecting unit, sometimes with a simple cornice. The bays and bows were subdivided in the same manner as the flat sashes, but the segmental bows typically have curved transoms and glass. After about 1840, technology introduced cheaper plate glass, in larger sheets and there are examples of curved sheets above and below the meeting rails, where the older bars and crown glass panes have been removed. 21-22 Trinity Rd have three storey bows, with the original arrangements in the top windows and plate glass in the lower two storeys. There are round-headed windows with radial glazing bars at the Hope St URC.

Doors show a progression from simple plank-and-muntin types to panelled C18 and C19 house doors, with six or, later, four sunk or fielded panels. Door surrounds may show simple reeding, but are usually more simply moulded and set into the square opening. The exceptions are the two boldly columned door surrounds at 2 and 13 Trinity Rd, an open pedimented and bracketed one at 1 Trinity Rd, and the pilastered, consoled doorcase at the basement of 23 Trinity Rd. Trinity House, 15 Trinity St, has a refined doorcase with a fluted architrave, consoles and moulded cornice. There are examples of round or segmental-headed doorways and square headed ones with fanlights over, usually simple radial patterns, occasionally with curved tangential bars inside the arch and rarely with a more elaborate "umbrella"

pattern. There are also two slightly more elaborate shield-shaped patterns at “The King’s Arms” PH and some blind reeded lights at 16 Trinity Rd.

Shop fronts

There are several traditional shop fronts that add much to the enjoyment of the sub-area. 5 Trinity Rd has a multi-paned bay, late C18-early C19; 13 Trinity Rd has simple early-mid C19 pilasters and bars; there are later Victorian ones, with pilasters, brackets and canted fascia boards in Hope Sq and on the corner of Trinity Rd and Street, that of the “Seagull Café” being embellished with cut-out “Art Deco” lettering. The pub fronts are worthy of comment, usually timber, with pilasters, moulded fascias and delicate mullions, exemplified by the “Old Rooms”, “Belvidere” and “King’s Arms”. There are examples of etched glass or leaded lights.

Ironwork

There are several examples of Regency spearheaded railings, notably on Nothe Parade and Trinity Rd. More elaborate Victorian crests and rails may be seen on the main, 1902, block of the Brewery. Holy Trinity Church has a pair of large boot scrapers either side of the main entrance, with a flourish in the form of an end scroll.

Harbourside structures

There are a number of attractive stone and metal bollards, lengths of chain and a relocated water pump along Trinity Rd and Nothe Parade that add to the interest of the area. There is a stable block pathway from the quay to 10A-C Nothe Parade.

Colours

The overall colours of the area are pale renders, with occasional stronger colours, red and brown brick, contrasting runs of pale grey stone and the dark tones of tiled or slated roofs. The closure of the Devenish Brewery has resulted in the loss of their attractive cream, white, dark green and gold colours.

Chapelhay

Materials

The older houses are built of an orange Chickerell brick or a browner (Broadmayne?) brick, sometimes with orange or pale buff details, such as bands and window surrounds. 26-50 St Leonard’s Rd had this combination, which is apparent only on the houses that have not been rendered. 16-33 Rodwell Rd also has some refinement in the use of contrasting bricks. Stone is seen only in the Portland Stone ashlar dressings on the Boot Hill almshouses and in squared or random rubble form in a number of boundary walls (notably by the stables at 132 St Leonard’s Rd). Bath Stone dressings are seen on 11 St Leonard’s Rd and on the handsome red brick 104-126 St Leonard’s Rd, where tile hanging also appears in the gables over the canted bays.

Most houses are coated in smooth render, lime based traditionally and cement based in modern renovation or alteration. In Newberry Rd, the render is being stripped, to reveal the random rubble beneath. Chimneys are of brick, with decorative corbelling on 16-33 Rodwell Rd, contrasting colours on 26-50 St Leonard’s Rd and Portland cement at 39 and 41 Rodwell Rd. Roofs are traditionally of slate. 102 St Leonard’s Rd has scalloped clay tiles on its front pentice roof.

Windows and Details

There are mid-Victorian examples of multiple-paned sashes, in Newberry Rd and Trinity Terrace and canted bays with Regency glazing patterns in the same buildings. 18 Newberry Rd has a rare example of a first floor bow set on a canted bay. Nos 26-50 St Leonard’s Rd have sashes with cambered brick heads. Rodwell St has bows with two larger panes above and below the meeting rails. Victorian canted bays are usually of timber, with larger panes and mouldings or corbelling around the top of the bay. Brick bays are seen in later houses, such as 104-126 St Leonard’s Rd. No. 102 has a three sided timber oriel with oval leaded lights over rectangular lights.

Doors are usually set in simple rectangular openings, with or without fanlights, but, on Newberry Rd, there are semicircular doorways with very basic spoked fanlights.

There are terracotta enrichments to the doorways of the bay-fronted terrace at the SE end of Newberry Rd. Ironwork railings are in evidence on St Leonard's Rd, on Scrambridge Hill, in the forms of simple poles and rails outside Nos. 2, 3 and 4 and more elaborate Victorian spear-tops defining the front area of 5 and 7. 102 St Leonard's Rd has fleur-de-lis finials and hollow gate piers with plant forms and a pyramidal cap and gates with diagonal patterning. There is a late C19/early C20 lamppost with a curving, scrolled top in Franchise St, at the end of Hartlebury Terrace.

Colours

The area is characterised by orange and brown brick, with an overlay of pale render colours and modern deeper and richer oil-based wall paints.

The Nothe

Materials

The area has a mixture of local brick and smooth render, with massive blocks of Portland Stone on the Fort. There are high stone kerbs at the turn in Horsford St and in front of "TS Boscawen". Some of the Victorian terraces have subtle patterning provided by contrasting brick colours. The late C19 brick on Bingleaves House and "TS Boscawen" is a bright orange Chickerell type. The former "Military Arms" has a bold *sans serif* name label made up from stucco. The "Wellington Court" larger block has stucco scribed to represent ashlar on two facades and a brick east front. Boundary walls are of stone rubble or brick, sometimes with a mixture of both. Roofs tend to be of slate. There is also slate hanging on the seaward flank of Branksea Villa.

Windows and Details

The former Barracks, "Military Arms" and some of the cottages have multi-paned sashes, whilst other small houses have casements. Those at the Barracks, together with large semi-circular headed doorways, have rubbed and gauged brick lintels. There are few examples of the normal Weymouth segmental bows and canted bays, possibly due to the narrowness of the streets. The "Nothe Tavern" has deep brick canted bays, with sashes.

There are a few interesting details, such as the carved name at the Friends Burial Ground, two WD and arrow boundary stones nearby, on Barrack Rd, the decorative strapwork and cartouches on the "Nothe Tavern" and the bold "Military Arms" sign. There is entertaining modern metal railings on the seaward boundary of the Fish Diseases Laboratory. The new Newton's Cove promenade has some excellent Portland Stone details, notably public art works.

Colours

The predominant colours are the deep orange and brown of bricks, pale render colours and the pale grey of stone.

Key Listed Buildings

Statutory listing means that a building is of special architectural or historic interest as decided by Government in accordance with national criteria. However, some buildings are key to the conservation area either because of their location, size, architectural style, details or associations with noteworthy people or a combination of these factors.

Harbour South & Hope Sq

The contribution of buildings is significant, with a largely intact C18 and C19 townscape and the survival of many original details, in spite of modern demolitions and property "improvement". There are two Grade II* and 67 Grade II Listed Buildings in the area.

Key Listed Buildings are:

- **Holy Trinity Church**; an imposing Victorian church, of interest due to its original plan and subsequent re-orientation and its good quality Perpendicular details; also of great importance as a key townscape feature; the sub-structure, under the main entrance, spans a pedestrian passage below the current road level and there is a genuine C17 four-centred arch, complete with hinge and drawbar slot, that may be the remnant of an earlier bridge guard or toll house;
- **2-3 Trinity St**, a rare example of early C17 housing, excellently repaired and adapted by the notable local architect E Wamsley-Lewis and accessible in its use as a museum;
- **The Old Rooms**, another C17 stone survivor, less accessible, but it is a key townscape feature in its narrow street;
- **The Boot**, at the western end of the destroyed High St, late C16-early C17, simple plan and a characterful survivor, with some original window details, a bold brewery sign with raised *sans serif* capitals, and an unspoilt interior;
- **Brewers Quay, nearby former bonded warehouses and smithy**, a remarkably intact group of mid and late C19-early C20 industrial buildings, along with **Malthouses Nos. 1, 2 and 4**, in Hope St, Spring Rd and Newton's Rd; of great character and townscape presence with many attractive uses of materials and "functional tradition" details;
- **The Town Bridge**, an elegant late 1920's structure, with an interesting combination of building stones and "Art Deco" detailing; a vital functional feature and townscape element.

Chapelhay

There are ten Listed Buildings in the area, all of them Grade II. The key buildings are:

- **The retaining wall and railings at Chapelhay Steps**;
- **The public hall, to the rear of Hope Chapel, at Herbert Place**, dated 1885, a handsome brick structure, with pilasters;
- **2-13 Trinity Terrace**, simple sashed and bowed undulating frontage, important in views of the south side of the Harbour, grouping with the Trinity Road houses;
- **Edwards Homes, Boot Hill**, an unspoilt Victorian (1894) almshouse group, with decorative details.

The Nothe

There are twelve Listed Building entries in the Sub-area, one of which, the Nothe Fort, is Grade II*. The key buildings are:

- **Nothe Fort**, an intact example of a Palmerstonian fortification, with interesting adaptations according to changing military technology, its museum use makes it very accessible and comprehensible; the structure is also a major townscape feature in views from The Esplanade, the Harbour and from the sea;
- **Wellington Court**, the former cavalry barracks, a large, severe military structure, with refinement in its brickwork and window details; again, a major townscape feature within the Sub-area and in views across the Harbour and along Nothe Parade.

Important Listed Buildings

Harbour South & Hope Sq

There are many good examples of Regency terraced houses on the south side of the Harbour and it is difficult to select particularly good examples from the general high standard. Particularly unspoilt or refined examples are:

- **Trinity House, 15 Trinity St**, a handsome symmetrical brick house, with excellent craftsmanship and a refined doorcase;
- **Pilgrim House and 6 Hope St**, two high quality ashlar frontages, with details like moulded window and door architraves, raised quoins, plat bands and cornices;
- **2 Nothe Parade**, an imposing three storey house with excellent brickwork and a generous first floor canted bay;
- **Slipmaster's House, 10A-C Nothe Parade**, pleasant detailing and social historical value, important part of a wider group around the former Ayles Slip;
- **1&2 Trinity Rd**, two high quality town houses, late C18-early C19, providing good entry features into the larger Trinity Road group (see below); 1 has fine brickwork and an Adamesque doorway; 2 has two bold segmental bows and a central doorcase;
- **13 Trinity Rd**, double fronted town house, with good doorway, converted to a shop;
- **1-5 Cove St**, an unspoilt row of early C19 terraced houses, with sashes, round-headed doorways and mansards; interesting comparison with the contemporary 1-6 Cove Row (unlisted) that have been greatly altered;
- **38 and 39 Horsford St**, a pair of early C19 stuccoed, canted bayed houses, with reeded door surrounds, unspoilt and a key townscape feature, partially closing the view up Spring Road from the side of Brewers Quay;
- **Hope Church, Trinity St**, the former Independent Chapel of 1862, a quality ashlar front with pilasters and round arches, generally over-scaled, debased Classical, but of great character;
- **Town Hall, High St**, C17 building, rebuilt in late C18 and C19, still retaining ashlar front elevation with bellcote; townscape and historical value;
- **King's Arms PH**, early C19, with bows and good door and pub front details, possible important earlier core;
- **Belvidere PH**, High West St, two good bows and a late Victorian pub front, part of a good group.

Chapelhay

These are:

- **The Rodwell PH and associated buildings in Rodwell St**, brick and stucco 1830-ish group, with segmental bows and round headed doorways.

The Nothe

Other important buildings include:

- **Branksea Villa**, a symmetrical, rendered 1840-ish house, with attractive glass lean-to;
- **The former Military Arms**, a neat, stuccoed box, with good lettering, well converted to housing;
- **Nothe House and 1-8 Barrack Rd (Coastguard Cottages)**, an unspoilt *ensemble*, with crisp brick detailing and sashes;
- **The Friends Burial Ground**, a walled space, with a simple gateway and mature trees; of visual and social historical importance.

Important Local Buildings

The contribution of unlisted buildings to the character and appearance is significant. Many are considered Important Local Buildings because of their location relative to the wider setting and individual or groups of buildings of value, own characteristics, mass, skyline, architectural style, materials and details and existing or former uses and may have a single such factor or a combination of them.

Harbour South & Hope Sq

There are a number of Important Local Buildings:

- **7&8 Nothe Parade**, tall Victorian pair with canted bays;
- **Bussell's Marine Stores, 11 Nothe Parade**, a stone and brick C19 warehouse, with loading doors, good townscape feature and part of both the wider Harbour group and the smaller Ayles Slip group;
- **22A Nothe Parade**, a modern "in-keeping" rendered and bowed infill, done with care and awareness of the wider context;
- **1A-B Nothe Parade**, the former "Cove" PH, Victorian Gothic, with good corners and brick detailing;
- **Store, 31 Hope St**, stone warehouse of group value;
- **2 Hope Sq**, an unspoilt early C19 house, identical to the Listed 1-5 Cove St;
- **Red Lion PH, Hope Sq**, 1878, Ruskinian Venetian, good details and townscape presence;
- **Former Methodist Chapel, 7 Cove St**, remains of simple gabled front, group value;
- **9, 10 & 11 Cove St**, three houses, early C19, rendered, sashes, simple Classical door surrounds, relatively unspoilt and of group value;
- **18-24 Trinity St**, remains of simple bayed and bowed houses, much abused, but of group value with "Old Rooms" and Trinity House and Nos. 2-3;
- **10 Trinity St**, shop with characterful fascia, of group value;
- **1 Trinity St**, a seemingly rendered cube of little character, with particularly poor windows, but the thick walls and remains of a pintle hinge by the door indicate a much older building underneath the modern alterations;
- **17-19 Trinity Rd**, Victorian brick, bayed units, relating well to Listed neighbours in terms of scale and detail;

- **The Fire Station**, 1930's buildings (completed 1939) including the typical drying tower from that era. Brick buildings with Portland stone details on the station. The replacement of the original wooden doors with red steel doors is unfortunate. The only public buildings from this era within the town centre;
- **63 Newberry Rd**, a bold, rendered corner building, with remnants of a good shop front;
- **2-6 Mount St**, a row of three storey Victorian houses, with unspoilt front elevations;
- **3 Malthouse**, nearby, a large stone and brick former brewery building, converted to housing; of undoubted historical and townscape value;
- **Shire Horse Mews and Stable Lodge, Spring Rd**, neat late C19 group, well converted to housing and of group value.

Chapelhay

There are a number of characterful Victorian buildings that have some unspoilt details and which have group value. These are:

- **14-23 Trinity Terrace**, later Victorian terrace, brick, with some polychromy, canted bays and decorative heads by doorways; group value;
- **Chapelhay Tavern**, brick and render, 1840-ish, unspoilt pub, dramatically sited and of townscape value;
- **1-10 Hartlebury Terrace**, flat fronted terrace, at right angles to cliff edge, much altered, but retains vestiges of quality and of townscape value;
- **11 Franchise St**, 1830-ish, with blind fanlights and some surviving detail;
- **16, 18, 22, 28, 34 and 38 Newberry Rd**, stuccoed and brick 1830-ish houses with segmental bows and canted bays, round headed doors and occasional fanlights, of group value; 26, 30 and 32 have some original details, but have been affected by the partial stripping of the render finish;
- **1-8 Newberry Gardens**, a brick terrace, with bold 1884 date in contrasting brick on gable end, elevated above the roadway with stone retaining walls and a good foil to the mass of the former brewery;
- **12 Love Lane**, rendered early C19, with unspoilt windows and door;
- **78-100 St Leonard's Rd**, a plain, rendered remnant of 1860's Chapelhay, three storey, with emphases at the end and centre, some Italianate detail such as round headed windows;
- **15-33 Rodwell Rd**, bold Victorian terrace on Boot Hill, with canted bays, contrasting brickwork and some good details, such as terracotta panels and ironwork;
- **39 and 41 Rodwell Rd**, two larger houses, once grand and now subdivided and altered, but with some remaining details, such as the ornamented porch and gate piers to 41;
- **102 St Leonard's Rd** is a striking late C19-early C20 house with "Arts and Crafts" details and good ironwork to the front wall and gate;
- **128B and 130A St Leonard's Rd**, former stables and housing, with high stone ashlar and rubble boundary walls, granite set and block thresholds, brick, lined render and slate hanging, 130A having an 1882 date plaque and a gable end to the street, as well as a large detached block with original doors and a hipped roof; 128B has attractive materials and casement windows; of rarity value as a building type in central Weymouth;

- **10-20 St Leonard's Rd**, the former Scrambridge Hill, much altered, varying rooflines, front railings and a high pavement. 46 lennox

The Nothe

Important Local Buildings are:

- **The Nothe Tavern PH**, a florid Arts and Crafts composition of gables and bays, with decorative details and an important position on a curving road line;
- **TS Boscawen and Bingleaves House** two red brick late C19/early C20 structures, with sashes and doors with cambered heads; "Bingleaves House" is L-shaped, with two strong gable ends, plat band and sashes; "TS Boscawen" is a long, thirteen bay front, with a single storey unit to the northern end; distinctive architecture and of group and townscape value;
- **15-22 Horsford Rd, Townley Terrace**, a pleasant brick terrace with sashes, beginning to be altered, but of group and townscape value;
- **71 and 72 Wellington Court**, the former guardhouse to the Barracks, single storey, brick and slate; of townscape value;
- **29 Horsford St, The Coal Merchant's House**, an unspoilt rendered front, on the sharp corner and of group value;
- **4, 7 and 9 Belmont St**, unspoilt, simple terraced houses, rendered, with sashes (No.4 has an inappropriate modern door);
- **23A Horsford St**, an unspoilt part of a pair, with a bold porch that is a townscape feature;
- **The Fish Diseases Laboratory**, although rather large in the Horsford St context, the seaward elevation is a well-managed composition of central block and two wings with high quality detailing and materials; with its garden and metal railings, it is a very fine modern building.

Besides Important Local Buildings identified above, there are other heritage assets that contribute to the Conservation Area and the significance of such buildings or structures should be assessed as part of any proposal to extend, alter or demolish such a building as part of the planning process.

Groups

The whole of the southern side of the Harbour, from Nothe Parade to 28 Trinity Rd forms one large **group**. The perimeter of Hope Sq, including the former brewery buildings, Pilgrim House, the unlisted buildings on the north side and the brewery buildings on Spring and Newton's Rds form another one. The southern side of High West St, from Boot Hill to The Old Town Hall and The Boot on the north side also has a coherent quality.

Condition of Buildings

Harbour South & Hope Sq

Condition is generally good, although there are varying degrees of maintenance or repair problems, such as the vacant Brewers Quay block where there is evidence of underused upper floors and window and roof features in poor condition.

The Nothe

There has been considerable investment in building conversions and new build. The Nothe Fort is currently undergoing major repair works, funded by the Heritage Lottery Fund.

Detrimental Characteristics

Harbour South & Hope Sq

Buildings and Structures

Matters of concern are:

- The poor condition of some buildings and the loss or unsympathetic replacement of historic features such as doors and windows;
- The painting of brickwork, particularly in Hope Street, Cove Row and Nothe Parade;
- Strident, unhistorical colours to render finishes;
- Poor quality sign writing on some shop fronts and an obvious decline in pub pictorial sign quality;
- The Council Offices are an architect designed building from the 1960's completed in 1971 and intended to mimic an 'ocean liner' when viewed from the north. The building is clad in good quality Portland stone. However, while the building may have architectural merit its imposition on the earlier historic street pattern of Weymouth, including the clearing of High St is to the detriment of the area.

Street Furniture

There is an excess of bollards along Trinity Rd and in Hope Sq and Spring Rd.

Spaces

The use of local and natural materials in Hope Sq would have been more sympathetic.

At the back of Trinity Rd are some overgrown, unmanaged shrubs that are beginning to block views from Trinity terrace and may be affecting the retaining wall.

Neutral areas

The two public car parks, either side of Spring Rd, are rather bare and visually prominent and would benefit from further landscaping and boundary improvements. The western one, on Newberry Gardens is, by virtue of its sloping site and the exposure of the rears of adjoining properties, a particularly awkward space. The Council Office car parks also have potential for better boundary definition and planting.

Chapelhay

Buildings

The poor condition of some buildings and the loss of historic details, for example, unsympathetic replacement of doors and windows, such as bows, painted brickwork, over sized dormers, concrete roof tiles and the removal of chimneys affect views from Custom House Quay and the character of the area. Properties are being stripped of render to expose unsightly rubble, which is then pointed in hard cement.

There are unsympathetic modern infill developments in Franchise St, Herbert Place and Newberry Gardens.

Neutral Areas

The surrounds of the Chapelhay Heights flats and the Gordon Row shops are characterised by minimal soft landscaping and although outside the Conservation Area, could be the subject of a comprehensive improvement scheme, to the benefit of the wider environment.

The Nothe

Buildings

There are examples of good, simple, smaller houses affected by replacement windows and doors and inappropriate decorations.

Spaces

The small car parking areas at the end of Barrack Rd are well integrated into the landscape through their enclosure by slopes and mounds. However, the car park at the top of Nothe Steps is bare lacking landscaping. Car parking on such an important footpath seems inappropriate. This is compounded by the large vehicle turning head that clearly denotes the 'end' of Barrack Rd. Some of the other car parks could also benefit from additional planting or further rationalisation.

The use of the harbourside from Nothe Parade towards the Stone Pier for boat and dinghy storage, with very poor boundary fences in places, provides an unsatisfactory environment for pedestrians. It also restricts their access to the water's edge and its appearance does not reflect the outstanding qualities of the area's natural environment.

Sub-Area Melcombe Regis plus New and East Sts and the part of Custom House Quay that is east of East St

(Please also refer to the assets map and detriments map)

Historic Importance

Commercial Core and Custom House Quay

The importance of the planned medieval layout and the survival of the street pattern and many historic plot boundaries have been outlined in the section, "Historical Origins and Development" above. Although there are no visible remains of the medieval Borough's buildings, the town centre has several C17 and a great number of late C18-early C19 structures, as well as some significant Regency and early Victorian civic buildings. There is evidence of older structures behind more modern frontages and there may be considerable potential for research to identify these and investigate building structure and archaeology.

The port went through cycles of relative economic highs and lows and it was not until the mid-C19 that trade really began to prosper, with the development of the Channel Island mail, goods and passenger businesses and other coastal and continental shipping. The arrival of the railway in 1857 and the construction of a horse-drawn quay tramway in 1865 (steam from 1880) and extensions to the main pier in 1860, 1877 and 1888-9 subtly changed the character of the Harbour without destroying its visual or historic interest. One of the major results of the tramway was the reclamation of land west of the earlier Commercial Road and the widening of the elbow at Ferry's Corner, near "The Sailor's Return" public house.

Modern development has not created major damage or intrusion, apart from along the Commercial Road frontage (which was always of mixed architectural character), on the southern end of St Thomas St and the New Bond St development. Templeman's Mills, a large, dominating structure behind Custom House Quay, were partly destroyed by fire in 1917. The almost as tall "Red Warehouse", immediately to the west of "The Ship", was demolished in the 1950s, leaving an unsightly gap, but this was later successfully redeveloped with an extension to the public house. Some recent development has enhanced the setting of historic buildings or created attractive townscape in its own right, such as the apartments on the southern end of Commercial Road; some elements of the New Bond St development; and individual buildings like the Registry Office in Lower St Mary St, the extension to "The Ship" on Custom House Quay, and two buildings by the Town Bridge.

The core has a large number of Listed Buildings (one Grade I; four Grade 2*; and 95 Grade II, not including others included in the previous part of the CACA in areas like part of St Alban and East Sts). There are large areas of primarily listed properties, with surviving townscape sequences. Some parts of the area are homogeneous with groups of late Georgian frontages or Victorian housing, but others are more varied in character, with a mixture of ages and styles.

The medieval grid has an important relationship with the planned Georgian Esplanade, as previously described, particularly where the two "systems" have a direct interface. This is very evident at the northern ends of St Thomas and St Mary Sts and where St Alban and Bond Sts break out onto the seafront.

New and East Sts and the part of Custom House Quay that is east of East St

This long, linear sub-area runs along the rear of the southern Esplanade properties, from the Harbour northwards to Blockhouse Lane and the former Chesterfield Place. It is bounded, to the west, by the rears of St Mary St commercial properties, mixed uses in Maiden St, and five east-west residential and mixed-use streets, running between Maiden Street and East St. Within the sub-area, the short length of Belle Vue runs to the south end of The Esplanade.

Historically, East St was the easternmost part of the medieval grid, with properties backing onto the sandy beach. New Street appears to be later, possibly 17th century. St Alban St was the Medieval “Petit Cour Lane” or “Petticoat Lane”. Governor’s Lane marks the area of the Friary, which extended northwards across now extinct lanes: Steward’s Close, Devenish Place, Little and Great Friars. The portion of Custom House Quay east of East St seems to have remained a sandy waste until the early 19th century. It was then occupied by housing, warehouses and the town baths, which were replaced by the 1866 Sailors’ Bethel.

Building Uses

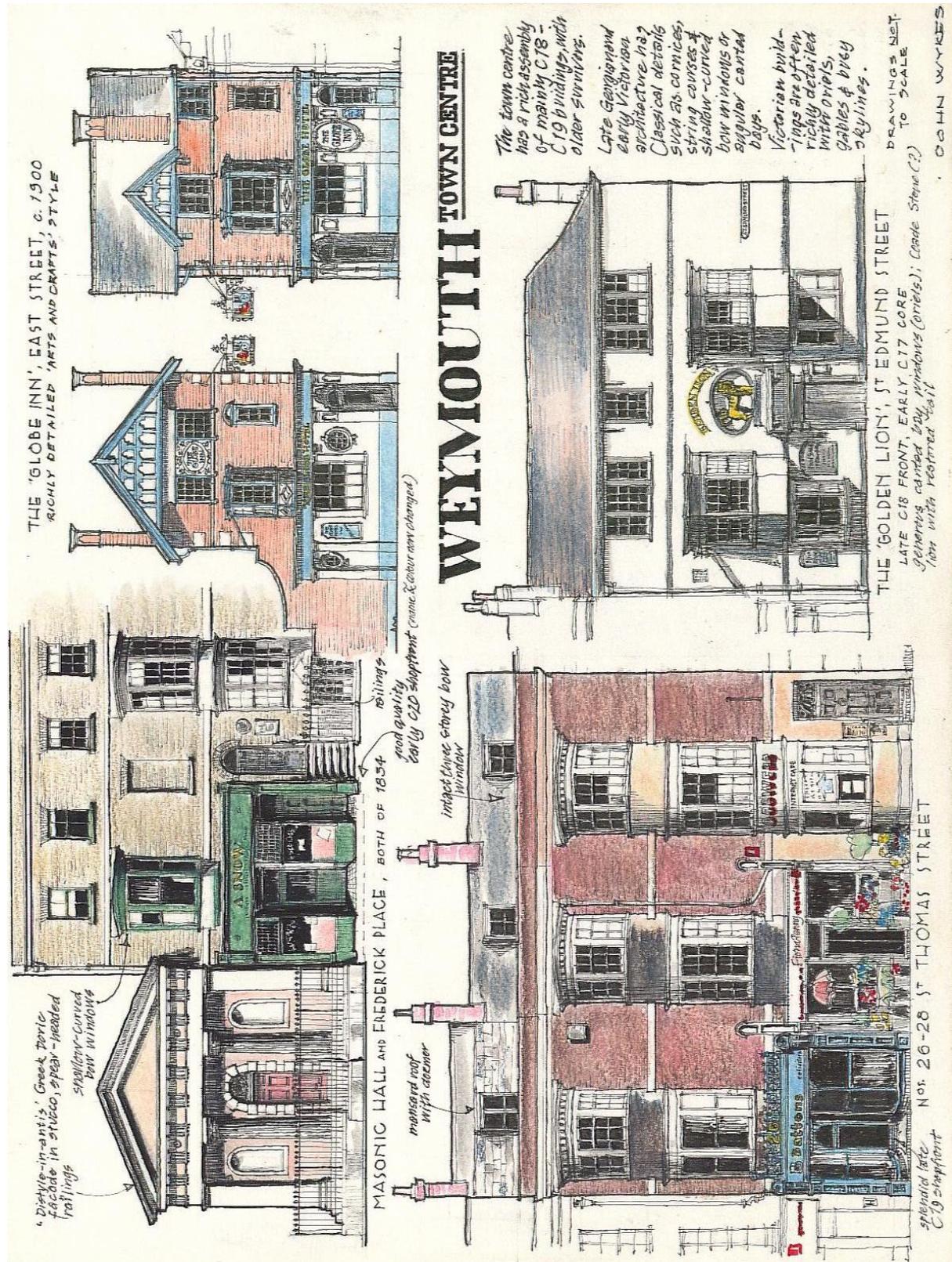
Commercial Core and Custom House Quay

Originally, the uses were mainly residential, with several larger “gentry” houses or commercial premises with residential space over or to the rear. In the two main shopping streets, commercial uses have gradually become predominant, with storage or offices over shops, although some apartments have survived or have been created. The Victorians built several purpose-built commercial blocks, with single shop units extending over two or more original plots and through plots longitudinally to create frontages on two streets. This has continued into the C20, with Marks and Spencer and the former Woolworths in St Mary St. Other purpose-built modern commercial development includes the two floor indoor Colwell Centre and the large New Bond St development, with shop units, two large department stores and a multiplex cinema.

One planned terrace, Frederick Place, has partly changed to office use, with some shops at pavement level. The Victorian terraces of Market and Mitchell Sts have remained largely residential. Areas have thus become more “zoned”, a trend encouraged by planning policies from 1947 to the early 1970s. There is a strong presence of civic and public buildings: parish church, Nonconformist chapels, Guildhall, Masonic Hall, Custom House (now HM Coastguard offices), Fish Market, Library and Arts Centre. The Sub-area has historically included warehousing and industrial uses (in Maiden and St Nicholas Sts, Helen Lane, Custom House Quay and along Commercial Rd, where there were larger uses like Cosens ship repair and engineering and large timber ponds). The area has had many alehouses and there are still over twenty pubs (many on old sites) and nightclubs. Provision has been made for ground level car parks, on Commercial Rd and St Nicholas St, where there has been large-scale clearance of older properties. There are substantial areas of quayside parking along Custom House Quay. The town’s only multi-storey car park is on Commercial Rd. There has been considerable recent housing development along Commercial Rd, Lower St Alban and West Sts and some older buildings have been converted to apartments, in Maiden St and Helen Lane.

New and East Sts and the part of Custom House Quay that is east of East St

Historic uses included the Friary precinct, later converted to a malt house, housing and stables; the “Milton Arms” in St Alban St, a medieval pilgrims’ hostelry; houses, public houses and the British Boys School in East St; mixed houses and shops in St Alban’s St and houses and the rear service yards to Esplanade properties on New St. Custom House Quay was infilled by warehouses, housing and the main port cargo stage, complete with mobile cranes on rails. Modern uses are equally diversified, with the addition of tourist attractions on Custom House Quay and nightclubs and restaurants.



WEYMOUTH

BUILDINGS AND DETAILS

The Harbour has C18-C19 buildings, 2-4 storeys and predominantly vertical proportions. The narrow plots of TRINITY ROAD are based by earlier plan forms, with early building lines at the rear. The shallow bow windows, sashes, arched & flat-canted doorways, dormers & mansard roofs are all typical features.

CUSTOM HOUSE QUAY has more variety in building uses & form, with the Custom House, warehouses, public sailors' shelter, fish store, private houses & converted houses.

CUSTOM HOUSE QUAY



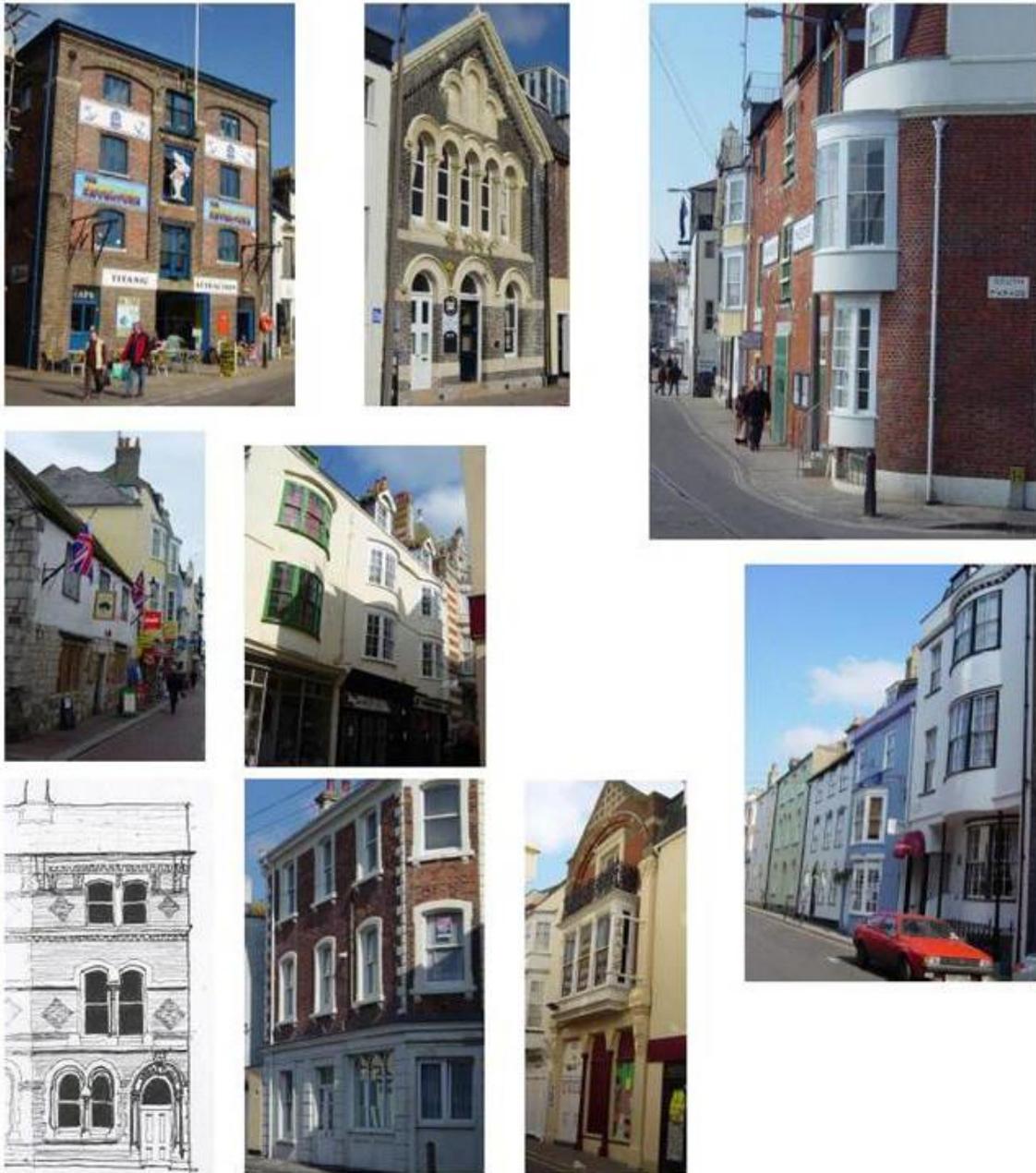
JOHN WYKES

DRAWINGS ARE NOT TO SCALE



Townscape Progression & General Character, New and East Sts and the part of Custom House Quay that is east of East St

Top, Custom House Quay group from south side of Harbour; view of narrow defile of East St; East St's curving line with narrow bayed frontages; view down Belle Vue on the right. Middle, south of the St Alban St junction, an apparent dead end northwards; at the same junction, a narrow slot westwards, the seemingly blocked view northwards again and eastwards, another narrow slot with a framed view of the Pavilion, before arriving at the complete contrast of the open Esplanade, sea and sky.



Key & Important Listed Buildings, New and East Sts and the part of Custom House Quay that is east of East St

Top left, centre and right, Custom House Quay: Deep Sea Adventure former warehouse with two brick colours; former Sailors Bethel of 1866; No 14, Broadmayne brick and limestone.
 Middle left, St Alban St group, limestone and stucco; middle centre, Bond St bowed oriel, stucco; middle right, East St group, stucco and painted brick

Important Local buildings, New and East Sts and the part of Custom House Quay that is east of East St

Bottom left, 10 East St, polychrome brick and stone; bottom centre, 18 East St, former King's Head PH, Broadmayne brick and stucco; bottom right, Banus, 2 Bond St, Broadmayne brick, stone and ironwork

Building Types and Layouts

Commercial Core and Custom House Quay

The Civic buildings, Parish Church and Guildhall, are typical of the early C19 period, in their architectural details and layout. St Mary's is basically a large auditory box, with an entry lobby and one large, undivided room with galleries. Originally the pulpit was the focal point, being placed in front of the reredos, at the east end. The Guildhall included the first floor main council chamber, which doubled as a court, with robbing and withdrawing rooms and a police station and cells on the ground floor. The Masonic Hall includes a main meeting room, cellars and kitchens and an attached Victorian house for the steward. The Fish Market, on Custom House Quay, is an important 1855 structure, single storey, with, originally, a central icehouse and surrounding stalls and counters.

There are remnants of large gentry or burgesses houses, all now converted to new uses: the Custom House, the C17 "White Hart", "The Old Rectory" and the substantial stone house, No. 68 St Thomas St, whose front is now part of a supermarket.

Public houses tended to be small, occupying one plot's width, but often extending to the rear, with several bars and domestic offices and accommodation over. The "Ship" and "Royal Oak" occupy corner plots onto the Harbourside. Shops were originally one front room, with accommodation to the rear or above. More ground floor rooms might be used over time and the Victorians introduced the purpose-built larger store, taking over several plots and using first floors. There are two four storey former warehouses west of the Town Bridge, both with a very basic pediment and regular openings and thus of architectural pretensions. There are several other three or four storey Victorian or early C20 warehouses on the corners of Lower Maiden St and Helen Lane and East St and Helen Lane, with open-plan floors. The latter building is the remnant of Templeman's Crown Flour Mills, destroyed by fire in 1917. "Vaughan's", on Custom House Quay, was originally a warehouse, now converted to restaurant use. There is a two-storey warehouse or stable block surviving in St Nicholas St, on the corner of John St.

Older housing still in this use is rare, but there are substantial areas of Victorian terraces in Mitchell and Market Sts and smaller enclaves in Caroline Place, Governors Lane and East St. These tend to be three storeys narrow fronted houses, with through access to back yards only via the house, although the north side of Market St has a very narrow back lane off Maiden St. There are terraces or blocks, up to four storeys, along Commercial Rd, Lower St Alban and West Sts.

New and East Sts and the Part of Custom House Quay that is east of East St

These vary greatly, from large individual houses in a terrace, very small terraced plots with minimal back yards and large purpose-built warehouses, one with iron columns and other fireproofing elements. Most or all of the densely developed plots front the edge of pavements, with no front gardens and a continuous terraced layout. There were once several small courts, behind frontages, but these have been demolished for parking or infilled. There are other gaps created for rear servicing or parking. Most houses are three storeys high, some with basements and most with dormer accommodation.

Spaces

Commercial Core and Custom House Quay

The town centre is intensively developed, with few original spaces. Even major civic buildings like the Guildhall are hemmed in by buildings. Thus most of the area is characterised by long, narrow, linear spaces, contained by continuous frontages of buildings, with only small openings out at junctions. Pedestrianisation and traffic management have introduced nationally available materials, such as clay bricks and block pavements, usually in patterns that respect the basic linearity of the spaces, but there is an idiosyncratic serpentine pattern in St Thomas St, created by the central carriageway and lay-bys that detracts from the discipline of the grid pattern.

Historically, St Mary's Church had an adjacent burial ground, which is now a grassed area on either flank. The tightness of the core contrasts dramatically with the vastness of the Bay and the Harbour and the Inner Harbour. The latter's Commercial Rd is a major linear space in the core, with a mixture of car parks, a marina building, angling club and boat storage as well as a Harbourside walkway. There is tree and shrub planting by the multi-storey car park and angling club. Custom House Quay has its own attractive architectural setting and views across the Harbour, but it is dominated by parked cars and has more local traffic, including circulating drivers looking for car parking.

The New Bond St development has introduced a "square" in front of Debenhams, with minor routes leading to the cinema and Commercial Rd and a larger street space linking to St Thomas St. Apart from a few benches, the central space is featureless. The demolition of single storey structures has created a small private space/sitting out area in front of the "The Old Rectory" café bar. Modern uses have also created gaps in the townscape, notably at the Governors Lane car park and in St Nicholas St.

New and East Sts and the part of Custom House Quay that is east of East St

The area is densely developed and the only internal space is that created by the demolitions in Governor's Lane, to provide a car park. The relative expanses of the Harbour and The Esplanade contrast markedly with this tight grain.

Townscape Effects

Commercial Core and Custom House Quay

The grid pattern of the town centre has many subtleties of townscape. There are many varied and enjoyable experiences in moving through the historic core, including a feeling of enclosure in the narrow streets and exposure to the views of wider areas. It is impossible to describe every nuance of the core, but it may be realistic to describe some of the more typical effects of the interplay between buildings, details, spaces, road lines and views in or out:

- The long north-south streets basically run from the King's Statue area down to the Harbour, on a level sandspit, thus there are no dramatic effects created by rising and falling levels (with one exception, where the southern end of St Thomas St rises up to the level of the Town Bridge, suddenly exposing fine views of the Harbour; Lower St Edmund St falls steeply to the west, down a narrow defile, also created by the artificial levels built up for the bridgehead). St Thomas, St Mary, Maiden and East Sts all have gently wavering building lines, with a marked deflection a few points west of south as they approach the Harbour. It is impossible to see up or down the full length of these narrow routes, the middle distance is always contained by one gently curving line of development (all the facades are built directly onto the street, with one or two slight set-backs of the building line, exposing partial views of building flanks, but the common experience is one of a fairly constant rhythm of narrow vertical facades, from two to four storeys, seen in sharp perspective). The town is characterised by flat frontages, but there is a constant vitality provided by canted bays and elliptically curved bows, now mainly above shop fronts. Major focal points are seen at junctions with some of the east-west streets, where corner buildings of quality and presence display two frontages: examples are the flamboyant Post Office; the Natwest and HSBC banks, with strong turrets and cupolas on their angles and busy skylines; the Next building on the St Mary/Bond St junction, emphasised by a giant order of pilasters and a rich cornice; and the new version seen in the round tower in the "New Look" premises in the New Bond St Centre. St Mary's Church is the major visible **landmark**, its flat pilastered front seen in views south down the street and its cupola seen from Maiden and East Sts. At the ends of the two main streets, there are splendid views out to the Harbour and up The Esplanade, seen in sharp perspective;
- The other north-south streets show some of these characteristics, particularly East St, but the gap created by Governors Lane car park interrupts the flow of the frontages on the west side; St Nicholas St has been virtually rebuilt and it is only at its southern end, towards the junction with Lower St Edmund St, that enclosure is experienced;

- The three main east-west streets in the grid are shorter and straighter, but Bond St and St Alban St both curve gently, preventing views along their complete lengths. They are narrower than the north-south streets and appear as defiles amongst tall, narrow buildings seen in perspective. They open out at the junctions with St Thomas and St Mary St and benefit from the various corner buildings, with their rounded or splayed angles. It is possible to glimpse the seafront up a slight slope in Upper Bond St and from the eastern end of St Alban St; there is a very good view from East St along Belle Vue, where a narrow frame of bays and bows looks to the grand Classical façade of Bank Buildings Baptist Church and a quadrant curve of buildings beyond. The former Lower Bond St has been opened out when the New Bond St centre was built, but the corner “lighthouse” and bows on the new shop units nod towards the older traditions. The large mass of Debenhams forms a definite terminal feature to the space. The main part of St Alban St is, arguably, the most attractive ensemble of bowed and bayed buildings, towering over their narrow street, with views out at the junctions with East, New and St Mary Sts. St Edmund St is also of great quality: from the lower end of St Thomas St there is a vista east, framed by mainly good buildings, with a curved front to No. 18, a four way view at the junction with St Mary St (views north to the church and south to the Harbour and Trinity Rd and Terrace), a very sharp perspective view of the columns of the Guildhall, a walk under its portico, if desired, and the once splendid terminal feature of the Lombardic Romanesque façade of the Maiden Street Methodist Church. Again, there is a view north and south, up Maiden St and towards the Harbour, and a double right-angled dogleg leads into Mitchell St.

The main grid has a network of minor pedestrian lanes, such as Blockhouse and Governors Lanes and narrow passages off School St to Commercial Rd and Caroline Place, as well as Church Passage between St Mary and Maiden Sts and a parallel one through Brenda Dench House, that aid movement and take the walker through some of the hidden pleasures of the town.

New and East Sts and the part of Custom House Quay that is east of East St

There are several noticeable townscape effects:

- The sinuous progression of frontages along Custom House Quay, with views across the Harbour and glimpses into the sub-area up East St and into The Esplanade area via South Parade;
- The narrow defile up East St, with a sharp perspective of bows and bays and a curving building line which helps to stop the view;
- The narrow slot of Belle Vue, leading to the trees of the Alexandra Gardens and the curving Bank Buildings group;
- The St Alban St “slot”, with tall bows and bays and four way views at the junction with New St;
- A very narrow view of St Mary St down Blockhouse Lane;
- The two “surprises” when the narrow north-south streets meet the expanses of The Esplanade: at the northern end of New St and, more subtly, at the top end of East St, where bows and bays narrow the street width even further, a seeming dead end is reached and, suddenly, a corner is turned to reveal sea, cliffs and sky.

Parks, Gardens and Trees

In the Commercial Core and Custom House Quay green elements are confined to the trees in St Mary’s churchyard, several silver birch street trees in the pedestrianised area and planting on Commercial Road.

In New and East Sts and Part of Custom House Quay which is east of East St, green elements are conspicuous by their absence. There are glimpses of the trees and hedges of the Alexandra Gardens along Belle Vue, St Alban St and South Parade.

Views

Commercial Core and Custom House Quay

The main views are perspective ones along streets and views across the Harbour or onto The Esplanade at the extremities of the main streets of the grid. The view from Custom House Quay of the “cove” in front of Hope Square, backed by the former brewery skyline and the cliff edge development of Trinity Terrace and the Red Barracks is particularly intricate and unsullied. The western view down Lower St Alban St is terminated by the gasholder across the Inner Harbour.

There are good views into the grid from outside: across the Harbour up St Mary and East Sts (both show the effects of closure created by curving building lines); from North Quay and Westwey Rd across the Harbour to the cupola of St Mary’s Church; from The Esplanade down St Alban St and Bond St; down St Thomas St from the Frederick Place end and into St Thomas St and along Custom House Quay from the relative height of the Town Bridge.

New and East Sts and the part of Custom House Quay that is east of East St

Views out to the Harbour are to be had from East St and South Parade; to The Esplanade area from St Alban St, Belle Vue and the northern ends of East and New St (see the townscape description, above, of the subtlety of the former view). There are views of the cupola of St Mary’s Church, rising above roofs, across the Governor’s Lane car park and from South Parade. Views into the sub-area are best obtained from The Nothe Steps, off Barrack Rd, on the south side of the Harbour; similarly, but at a lower elevation, from Cove Row and Nothe Parade; and from the Alexandra Gardens area down Belle Vue and St Alban St.

Building Materials and Architectural Details

Commercial Core and Custom House Quay

Materials

There is a rich variety of building materials in the town centre. The oldest surviving buildings, such as the “White Hart”, “Black Dog” and the block from the “Duke of Cornwall” to “The Ship”, and the surviving ground floor of 21 St Alban St are built of large ashlar blocks of Portland limestone, with finely worked window and door details and bold gables, with moulded copings, shaped kneelers, hollow chamfered mullioned windows and moulded labels or drip moulds. C17 chimneys tend to be at gable ends, tall and with flat moulded caps. On “The Ship”, the stone is smoothly rendered. This tradition of building extended into the early C18 and Classicism only began to appear by the 1740s, when brick also began to be used. Portland Stone ashlar continued as a viable, rich tradition in the building of some “gentry” houses (68 St Thomas St) and an important pair of civic buildings: St Mary’s Church displays a rather severe, dignified simplicity; The Guildhall has a more virtuoso assembly of Classical vocabulary, with a portico, Ionic columns and capitals, ground floor rustication and pilasters. Stone ashlar was seen as a superior material by banks into the C20, exemplified by Natwest (Portland and Bath), HSBC (Portland and brick) and Lloyds TSB (Ham Hill). Other commercial buildings like 70 St Thomas St have beautifully crafted ashlar facades.

Most of the area’s buildings are of brick, mainly Flemish Bond, from local Westham and Chickerell clays, producing attractive reds and oranges. Into the C19, fashion demanded paler hues and browns, yellows and greys are seen, some from the Reading Beds of Broadmayne (Frederick Place) and others from the London Clay around Corfe Mullen and Wimborne. After the arrival of the railway in 1857, paler stock bricks from Essex were imported. Bricks were laid with great skill, in lime-based mortar with fine joints and “rubbed and gauged” work around doorways and window heads. The Custom House has diaper patterns created by darker bricks. The Victorians often combined brick colours to produce polychromatic patterns (bands, panels and diapers) and combined these with moulded brick or terracotta details (seen spectacularly on the west façade of the Maiden Street Methodist Church). In mid-century houses, like

those in Market St, a simple course of pale or dark blue brick is set against a contrasting background colour. There has been an unfortunate tendency to paint brickwork, destroying its colour and patterning.

Later Victorian and Edwardian buildings might combine materials to produce a rich effect: the Post Office has stone and orange brick in Baroque display and the original clients used a similar combination on the HSBC bank. The Arts Centre, on Commercial Road, also has a heady brew of brick and stone.

Many brick buildings (and even a few stone ones) are coated with a smooth, lime-based render or stucco. This was sometimes scribed to represent ashlar work and, as seen at No. 35 St Mary St (St Alban St elevation) and Nos. 84-86, the stucco could be deeply incised to mimic ashlar rustication. The use of stucco is seen to great effect on the temple front of the Masonic Hall, where it covers brick and is built up and moulded to convincingly suggest a masonry façade. More simply, and commonly, stucco forms moulded cornices and horizontal plat bands to many early C19 buildings. At 80 St Mary St, it has created a Roman Doric colonnade above the ground floor, two columns *in antis* at 74 St Thomas St, and a name panel and “Albion House” in incised letters at 34-5 St Mary St.

Victorian and Edwardian buildings also used more exotic materials, *faux* half timbering or shaped tiles in gables, *sgraffito* on render, and a remarkably late, 1924, example of the use of glazed tile or “Marmo” (in a characterful, nightmarish Gothic context) at No. 104 St Mary St.

Roofs are of Welsh slate, with modern clay or concrete tiles. Compass roofs, with gable ends, and mansards, with two distinct roof pitches are ubiquitous. Chimneystacks are of brick, apart from a few stone examples, with simple top mouldings or projecting courses, with some bold yellow and red clay pots and slip decoration.

Windows and Doors

Following on from the few C17 stone mullioned examples, windows were predominantly of vertical sashed form, with more or less glazing bars according to their Regency or later Victorian date. They usually have simple surrounds, with flat brick arches, but the 1850s saw a fashion for Italianate details, with moulded window surrounds and cornices or elaborate key stones over, in stucco and contrasting with brickwork. The symmetrical block, 33-35 St Thomas St has “marginal” glazing bars to the first floor sashes, typical of a 1840-ish building date. As the C19 progressed, moulded brick or terracotta enrichments and cambered arch or round heads became more evident. There are two, swagger round or oval Edwardian windows, enriched with mouldings and scrolls, at the Natwest Bank and “The Globe”. Some of the *fin-de siècle* Arts and Crafts buildings have idiosyncratic casements, with Tudor Revival (1908) mullions and leaded lights, as seen above “W.H. Smith” at 92 St Mary St.

The narrow streets have dozens of canted and segmental bay and bow windows, from one to three storeys, although most of the ground floor units have been removed to form shop fronts. No. 28 St Thomas St has all three storeys intact and some of the Frederick Place terrace has intact bows also. Bows and bays are enriched with moulded top cornices, sometimes with dentils, and original glazing on segmental units tends to be curved to follow the general plan. This tradition was carried on into the C20, with elaborate corner oriels at two of the Banks and a riot of oriels and other Art Nouveau details at 71 St Mary St, built in 1898 as the “Trocadero Restaurant”.

Dormer windows are a characteristic of the whole of Georgian and Victorian Weymouth. Apart from over-scaled modern examples, historic types have three varieties: a flat roof; a monopitch roof that relates to the gentler pitch of the upper roof slope of a mansard roof (the actual window set in the lower, steeper pitch); and Victorian gables with a roof ridge.

Although many doors and doorcases have been replaced along with older shop fronts, a large amount of good detailing has survived. Both St Mary’s Church and the Guildhall have large timber doors, mahogany in the case of the latter. There are many examples of enriched door surrounds, Georgian, Victorian and Baroque Revival, with fluting, reeding (9 Maiden St), with blocks (“Gibbs Surround”, seen at the Masonic Hall) and with columns or pilasters. The two restored doors to the former Melcombe Regis Rectory have elliptically arched heads with reeded pilaster surrounds and elaborate fanlights. There are two particularly

good Victorian examples: Lombardic Romanesque at the Melcombe Regis W.M.C. (1 Mitchell St, dated 1873) and full-blown "First Pointed" complete with carved capitals at 61 St Thomas St. Two of the banks, Natwest and HSBC, have excellent classically inspired enrichments, Natwest in particular being surmounted by a stone Atlas bearing the weight of a corner tower and two figures on the summit.

Georgian fanlights tend to be fairly simple, with radial bars (Frederick Place and "The Marlborough Restaurant" at the Town Bridge. Two at St Mary's Church have a more delicate enrichment of small circles and diamond shapes around a central circle and tangential curved bars. No. 28 St Thomas St has a pattern rather like a fully opened umbrella.

Shop fronts

Old photographs and postcard views show a delightful variety of Regency and Victorian shop fronts, with multi-paned segmental bows, flat bays with a central door and later curved glazing, topped by beautifully painted fascia boards, bevelled, gilt lettering within glass or applied type-faces. Decoration was focused on the panelled side pilasters, the brackets or volutes and, in elaborate moulding, around the usually canted fascia board. The latter was sometimes adorned with ironwork cresting. Even though the Victorians and Edwardians were responsible for some of the removals of ground floor bows and bays, or the replacement of earlier shop fascias, their shop fronts usually compensated for lost Regency details.

The C20 saw the piecemeal destruction of much of this detail and intricacy, introducing larger areas of glazing, the substitution of flush doorways for inset ones, and exotic materials, notably aluminium and plastics. Bright colours, national house styles, internally illuminated letters, flat fascia boards and a generally larger scale have all combined to affect the historic character of the central area. Frederick Place has seen the loss of some of its ground floor bows and the substitution with one richly moulded and well-mannered wooden shop front and several poor quality flush fronted metal and plastic examples, complete with garish colours and illumination. Security is an increasing concern and there is pressure for internal shutters and external grills.

Despite this litany of loss, there are a great number of survivors of earlier shop fronts or some elements of their detail: late Georgian bays, complete with glazing bars in 41 East St, 1 Governors Lane and St Alban St (an elegant double bowed example at No. 20, substantial remains at 8 and 9 and 25). Several simple timber fronts survive, exemplified by 23-5 Maiden St (still multi-paned), 6-7 Coburg Place, 59 St Mary St, 55 St Thomas St (double serpentine plan) and 21-22 St Edmund St. Nos. 84-5 St Mary St (Halifax Building Society) has its rusticated ground floor, with round-headed windows, elegantly adapted for modern use. Nos. 2-3 St Edmund St have substantial remains of a rusticated base, doorways and timber windows. Nos. 4-5 St Alban St, "Suttons", is an unlisted Victorian Italianate block, but it has a fine moulded fascia, big volutes and a rare example of bevelled, gilt letters under glass. No. 26 St Thomas St ("Battens") has, perhaps, the best Victorian fascia, with elaborate detail and ornament, including panelled pilasters, rich volutes, a heavily moulded fascia board, a cutout metal number and curved corners on the display windows. "Samuels", 19-21 St Mary St, has substantial remains of a rich Victorian front, with elaborate corner doorway and detail such as lion head masks and a later Art Deco projecting clock. No. 27 St Thomas St has a good late Victorian timber front, with pilasters, brackets and canted fascia board, details that can be seen in many other humble but valuable shop fronts (see, for example, 74-5 St Thomas St and the nearby premises of "Connells" (84) and "Real Directions" (12A) estate agents). The St Thomas St elevation of "New Look" (79-80) incorporates an attractive example of pilasters, ornamented brackets and moulded fascia boards, together with an excellent modern replica. "W. H. Smith" has retained 1908 Edwardian plaster detailing on its St Mary St entrance. There are one or two rare examples of historic commercial activity above ground floors, notably the iron or timber gallery above "Evans", 27-8 St Mary St, embellished with "Show Rooms" in Victorian lettering.

Good shop fronts are also seen outside the immediate commercial core: an early C19 one at 39 Maiden St and a particularly neat corner entrance example at "Chunes", 3 Mitchell St.

Several public houses retain pleasant wooden shop fronts, with arcading, at "Twenty" (4-5 Bond St), "The Bar on the Corner" (36 St Thomas St) and equally pleasant pilasters and moulding at "The Market Tavern" (37 Maiden St). "The Black Dog" has timber windows and fascia boards of the right scale and

detailing. “The Wellington” (13 St Alban St) has a handsome faience fascia, with some characteristic turn-of-the-century details. “The Sailor’s Return” and “Ship” are also noteworthy. “The Duke of Cornwall”, 1A St Edmund St, has a simple timber front, but has lost a magnificent, gilded lantern over its doorway. The nearby “Golden Lion” retains its C18 multiple sashes as its front, as well as the splendid lion over the main doorway. “The Globe”, 24 East St, has its Arts and Crafts fronts, corner entrance and lovely details, such as scrolled cartouches with contemporary lettering.

There are a number of sympathetically designed 1920s/30s timber fronts, with inset doors and curved or canted shop windows, such as “Snows”, 12 Frederick Place. Here, and at 58 St Thomas St and 21 St Thomas St, the top sections of main display windows have retained leaded lights. The Borough Council has a detailed design guide to shop fronts and there are several good examples of care and sensitivity (e.g. 74 St Thomas St).

Ironwork

There are simple spearheaded railings along part of the St Mary’s Church former graveyards. Here, also, are later Victorian examples with more elaborate, upturned flourishes to the spears. Frederick Place has spears with urned standards. The Guildhall has an iron screen across three blocked arches on its Lower St Mary St front. There is a continuous cast iron balcony at 2-3 St Edmund St, with a standard Regency anthemion and scrolled pattern. “Fish n’ Fritz”, 9 Market St, has a French-looking serpentine balcony on its corner splay. There are several remains of first and second floor window guards or crested finishes to shop fronts (a simple X-pattern at 59 St Mary St, Victorian frills at 9 Coburg Place (“Shoetrees”), 80 St Mary St and 28-9 Maiden St and a more elaborate frieze of pinnacles and wheel shapes at 26 St Thomas St).

There is a large oval “Type C” post box (with two posting slots, introduced in 1899, but this item is dated 1997) in the upper end of St Mary St.

Colours

Predominant ones are the whites and creams of smooth render and reds, browns and light greys of the various bricks. The pale yellows of Bath Stone and mid-Victorian brick are also noticeable. At eye level, the brighter colours of modern shop front materials and fascias are very evident.

New and East Sts and the part of Custom House Quay that is east of East St

Materials

Building materials, details and local building traditions reflect the wider area. Portland or Upwey limestone ashlar appears in the oldest buildings, including the backs of brick or render early 19th century houses. The predominant materials are local red, orange and brown brick (often painted), used in combinations on “The Deep Sea Adventure” and in diaper patterns on several Victorian houses. Brickwork is predominantly Flemish Bond, but header bond is used at 14 Custom House Quay, on the rounded corner.

Stucco is ubiquitous as a smooth coating to early-to-mid 19th century buildings. It is sometimes incised as rustication or used to provide quoins and door and window surrounds on brick buildings. Original roofs are of slate or plain tiles.

Windows, Shop fronts and Ironwork

There are many of the traditional Weymouth details in the sub-area: segmental and canted or splayed bow and oriel windows; simple door surrounds and fanlights; vertical sash windows; mansards with dormers; simple cornices and plat bands; and iron railings and grills to basement areas. There are two known examples of boot scrapers, one “H”-shaped example in Belle Vue and a semicircular type inset into a wall adjacent to the “Cutter” in St Alban St. There are several pleasant mid-19th century shop fronts, with pilasters and scroll brackets, in St Alban St and Bond St. The “Cutter” public house has two framed name cartouches, with bold *sans serif* capital letters.

Colours

These range from pale renders, through grey and yellow stones, to rich reds and more sober browns and grey brick colours. Non-historic render colours are used quite effectively in St Alban St, reflecting the “Civic Trust”-type approach to façade enhancement.

Key Listed Buildings

The contribution of buildings is a major feature of the sub-area, with about 137 Listed Buildings and a number of unlisted ones of character and quality. The small but significant underlay of C17 stone houses and the large number of simple but elegant late C18-earlyC19 brick and stucco buildings is further enhanced by some civic buildings of great character and distinction. The late C19 and Edwardian period also added several commercial buildings rich in materials and detail. Styles are varied, from full-blown Classical; simpler late Regency, in the Weymouth tradition of sashes, bows and stucco; Victorian Italianate and French Empire influences; Gothic Revival; Baroque and Arts and Crafts.

Statutory listing means that a building is of special architectural or historic interest as decided by Government in accordance with national criteria. However, some buildings are key to the conservation area either because of their location, size, architectural style, details or associations with noteworthy people or a combination of these factors.

The key listed buildings (the earliest substantial C17 survivors, one designed terrace and the main civic buildings) are:

- **St Mary’s Church**, (Grade I) by James Hamilton, 1815-17, a plain but dignified stone structure, whose cupola is seen from many parts of the town; the railings enclosing the spaces to the north and south are also of value;
- **Maiden St Methodist Church**, (Grade II*) 1866-70, by Foster & Wood, formerly a rich Italian Romanesque or Lombardic façade, with arcade and wheel window, tragically burnt in 2004; still of great significance in views up St Edmund St, grouping with the Guildhall and smaller historic neighbours, and capable of, at least, external restoration;
- **The Guildhall**, (Grade II*) a handsome Ionic Grecian building, 1836-7, attributed to Talbot Bury, of particular townscape value, grouping with the Maiden St Methodist Church;
- **1A St Edmund St—40 Maiden St**, a substantially C17 block, from the Duke of Cornwall to The Ship, on Custom House Quay, another valuable C17 survivor, of townscape value when viewed from the south side of the Harbour;
- **The White Hart**, (Grade II*) an important C17 town house, with stone newel staircase and internal plasterwork that more than holds its own against the modern neighbouring buildings;
- **The Custom House**, a late C18 former house of distinction, with good brickwork, bold twin bows and elaborate royal coat-of-arms; a pivotal building on Custom House Quay;
- **The Black Dog**, a C17 building of great interest, in terms of external details and remnants of its plan form (also included in The Esplanade appraisal);
- **The Masonic Hall and 1-12 Frederick Place**, the one designed set piece in the Sub-area, an important link between The Esplanade terraces and the original core, 1816 and 1834 (Masonic Hall) and 1834 (terrace);
- **14 Custom House Quay**, a very handsome, early 19th century, double bowed house, which turns a corner most successfully;

- **The Royal Dorset Yacht Club**, the former Sailor's Bethel, on **Custom House Quay**;
- **John Deheer's warehouse no. 9 Custom House Quay**, (now Sharkys) a splendid 19th century four storey brick warehouse;
- **19-22 East St**, a fine **group** of early 19th century houses; no. 19 has radial headed windows, no. 21 has a canted bay and no. 22 has a bow and a ground floor oriel;
- **3 East St**, a tall property with a full height bow window and its late 18th century near-neighbours, **42-45**; 45 has good spear-topped railings; these all form a **group** with the 1880 no.46;
- **21-24 St Alban's St**, part of a particularly attractive larger group of buildings, including the 16th century "Milton Arms" and two bowed properties;
- **3, 14-15 Bond St**, a group of early 19th-century bowed and bayed properties, which compose well with the former Westminster Bank, on The Esplanade and help to define the corners with New Street.

Important Listed Buildings

Important Listed Buildings are those of architectural value, due to minimal alteration, the survival of earlier shop fronts, particularly attractive details and a visible position, notably on the corners of building blocks and these are:

- **The Golden Lion**, C17 core, a distinguished main C18 elevation, with some good details;
- **The Globe**, a splendidly rich Arts and Crafts concoction, with elaborate plasterwork and lettering;
- **Fish Market, Custom House Quay**, a fine quality 1855 ashlar Italianate corner building, of architectural merit and townscape value; interesting technology expressed in the plan form;
- **The two stone warehouses at the western end of Custom House Quay (57 Commercial Rd)**, severe stone structures with architectural qualities, well converted to housing;
- **The Sailor's Return PH, 1&2 St Nicholas St**, a pleasant Victorian corner building with earlier core, good massing and details, groups well with the adjacent former warehouses;
- **Former "Royal Oak" PH, Custom House Quay**, neat corner building with angle quadrant; townscape feature;
- **The Post Office**, a 1900-ish Office of Works Baroque landmark, with giant pilasters and dominant cupola on an elaborate corner that is an important townscape element;
- **Natwest Bank**, a rich Edwardian Baroque composition, with good sculpture and carving, dominating its corner site;
- **HSBC Bank**, bankers' classicism (1923-4, by Whiney, Son and Austen Hall), with, again, a luxuriant corner entrance and cupola, shows up well in views up St Thomas St and down the narrow central part of Bond St;
- **Lloyds TSB Bank**, a more subdued Classical block, mid-Victorian on St Mary St and early C20 "Wrenaissance" on St Thomas St;
- **6-7 Coburg Place**, two storey with mansard roof, pretty early Victorian shop front, possible older core, foil to larger surrounding buildings;

- **26-8 St Thomas St**, three similar bow fronted early C19 units, with splendid shop front (26), simpler wooden example (27) and complete three storey bow (28);
- **36-7 St Thomas St**, two bowed units, corner block, with good pub front to No. 26;
- **74 St Thomas St**, former auction rooms, pilasters *in antis* and name panel, distinguished detailing;
- **The Old Rectory 81-2 St Mary St**, early C19, handsome brick front, set back from building line, restored ground floor;
- **19-21 St Mary St**, important corner and long frontage, with bows and good largely Victorian shop front, rich details, including Art Deco projecting clock;
- **34-5 St Mary St**, “Albion House”, corner block, early C19, rustication on side elevation and bold lettering;
- **84-6 St Mary St**, two early C19 buildings, on an important corner, both of some quality, pilasters, Corinthian capitals, rich cornice, substantial remnants of original ground floors (84, and side elevation of 86);
- **4-5 Bond St**, tall public house, early-mid C19, twin bows and arcaded pub frontage;
- **8-9 Bond St**, idiosyncratic Regency corner building, with blank arches and Ionic pilasters;
- **Sally Lunn’s**, 9 St Alban St, early C19, very visible mansard gable end at junction, canted bay and twin arcaded wooden shop fronts combined with corner doorway;
- **20 St Alban St**, early C19, corner building, bow and graceful rounded corner, wooden early Victorian shop fronts (part of the street was covered in The Esplanade appraisal);
- **39-41 East St**, three early C19 houses, with good brickwork, triple sashes, attractive detailing to door surrounds and good early shop fronts (41), an excellent introduction to St Alban St;
- **2-3 St Edmund St**, early C19 stuccoed corner block, pleasant shop front and cast iron balcony, an important part of a wider group;
- **Former Meeting House, Caroline Place**, 1869, Free Classical, stone and brick, with projecting central porch, railings; a surprising survival of an attractive little building;
- **9 Maiden St**, the town’s first free hospital, early C19, rusticated basement, good doorcase and inset door;
- **10 & 13 Custom House Quay**, two early-mid 19th century warehouses;
- **The Cutter PH in St Alban St**, mid-19th century, with good ground floor leaded-light glazing and bold raised name lettering;
- **5, 5A East St and 1B St Alban St**, with considerable remnants of an early 19th century shop front.

Important Local Buildings

The choice of Important Local Buildings relates to interesting design characteristics (mass, skyline, details) and materials; existing and former uses; and position relative to the wider setting, individual or groups of other buildings of value; or combinations of some or all of these factors:

- **Melcombe Regis WMC, 1 Mitchell St**, 1873, Lombardesque, with impressive enriched doorway, dominates street and relates well to the St Edmund St group; the plainer corner building to Maiden St has a strong mansard roof (the gable end had a particularly fine example of sign writing);
- **36-36A Maiden St**, two early-mid C19 former warehouses, much altered, but with some extant details, composing well with St Mary's Church;
- **20 Helen Lane and "The Preachers Loft" (corner of Helen Lane and Lower Maiden St)**, two strong Victorian brick, pilastered former warehouses, No. 20 having almost a pediment and Classical allusions; of group value;
- **23 East St**, another pilastered brick, ex-industrial building, the four storey remnant of Templeman's Mills, groups effectively with "Globe" PH and "Deep Sea Adventure" in East St;
- **The George PH, Custom House Quay**, 1884 Venetian, with contrasting brick, decent detailing, correct scale for the larger group;
- **Vaughan's, 6&7 Custom House Quay**, a much altered pair with warehouse elements and a canted bay on No. 7; solid part of a Harbourside group.
- **1 Governors Lane**, the only unspoilt building left in a badly altered group, good early C19 shop front;
- **9 Market St**, assured corner building, canted corner, mid C19, suave balcony and suitable shop front;
- **5-6 St Alban St**, mid Victorian Italianate Bath Stone and grey brick tall block, excellent shop front with rare fascia board details, part of group;
- **15-17A St Mary St**, two early C19 former town houses, good brickwork and ironwork details, hidden by projecting shop fronts of unsympathetic character, but of some quality;
- **71 St Mary St**, former "Trocadero Restaurant", splendid Arts and Crafts corner building, with oriels, bays, shaped gables, bold chimneys and moulded brick and plaster details;
- **88 St Mary St**, former V. H. Bennett store, Edwardian Tudor mixed with Baroque, entertaining details and faience shop front elements;
- **104 St Mary St**, surprising 1924 Gothic "Marmo" façade, complete with battlements, oriel and gargoyles;
- **Crown Hotel**, late Victorian and 1920's additions, a strong, exuberant building that closes the western vista along St Edmund St and dominates the Town Bridge approach;
- **16-20 St Thomas St**, former Victorian department store, strong corner block, canted bays and attractive polychromatic brick;
- **69 St Thomas St**, fine quality ashlar façade, late Victorian Classical, good details;
- **11 St Nicholas St**, (Courts former warehouse, corner of John St) a former stables or warehouse, with vitrified headers to the street frontage and a long side elevation with segmental arched openings and a hoist at first floor level;
- **47A-B Great George St**, 1920's sympathetic version of Regency tradition, unspoilt shop front;
- **Myrtle Cottage, School St**, Masonic Lodge's steward's house, mid-late C19, two coloured brick, sashes under cambered arches, round arched doorway, symmetrical and with bold end chimney stacks; unspoilt apart from front door; group value;

- **Weymouth Arts Centre (The Mulberry?)**, 1860, by Crickmay, entertaining Gothic/Tudor, with tall gables and central turret, important landmark on Commercial Rd, extended in 2005;
- **The modern marina offices and club house** on Commercial Rd is a neat and pleasant building, worthy of its marine setting;
- **18 East St**, an attractive Italianate, 1860-ish corner block (former “King’s Head” public house);
- **Banus, 2 Bond St**, the Victorian “Arts and Crafts” façade, with a bold oriel bay, ironwork and patterned brickwork;
- **9 & 10 East St**, a robust Victorian pair of Ruskinian Venetian Gothic houses;
- **The Harbour Tramway** lines are of historical and archaeological interest.

Besides Important Local Buildings identified above, there are other heritage assets that contribute to the Conservation Area and the significance of such buildings or structures should be assessed as part of any proposal to extend, alter or demolish such a building as part of the planning process.

Groups

There are a number of coherent **groups** of buildings: Frederick Place and the Masonic Hall and its continuation into School St, down to Myrtle Cottage; the western side of St Thomas St to the south: Nos. 77-88 (including the new New Look corner building); 23-28 St Thomas St; the whole of St Edmund St and the Maiden Street Methodist Church and from The Golden Lion to 61 St Mary St; another group of shops around the Bond St junction, 78-86 and 18-24 St Mary St (including HSBC Bank and the important corners of Samuels and 86); linked to this, the whole of Upper Bond St to The Esplanade; and the whole of St Alban St from Maiden St to The Esplanade. On the Harbourside, there is a good run of Listed and unlisted buildings from the former Royal Oak east to the Custom House, including the Fish Market, The Ship and The George. This group continues east along the Harbour frontage.

Condition of Buildings

Commercial Core and Custom House Quay

Generally, the condition appears to be good. It is possible that the upper floors and rears of some commercial buildings may require attention. Maiden St Methodist Church and about four other buildings are of particular concern. The Guildhall’s stonework may need attention in the near future.

New and East Sts and the part of Custom House Quay that is east of East St

The condition appears to be fine generally. Some properties in East St are in poor condition, as is the rear of a number of properties facing the Esplanade.

Detrimental Characteristics

Buildings and Structures

Matters of concern are:

- Maiden St Methodist Church is a Grade II* Building At Risk;
- Poor condition of a number of buildings and structures;

- A number of over-dominant shop fascias with aluminium frames, reflective materials, bright colours and a general lack of detailing;
- Painting of brickwork;
- Poor quality pub signs;
- Loss of architectural detail and poor detailing, exemplified by unsympathetic replacement and repair of bay and sash windows and doors, aluminium grills to basements and the loss of the large lamp outside the Duke of Cornwall;
- The *cumulative* loss of character due to window and door replacement and unsympathetic repairs;
- Post-War buildings of unsympathetic design;
- A utilitarian flank to a building on Commercial Rd;
- Poor state of building repair and a blank elevation to St Alban St;
- Generally poor condition of some School St buildings and a small number of unsightly backs to Frederick Place;
- Large expanses of bare wall at the side elevation of the New Bond St development, along the pedestrian passage to Commercial Road, with graffiti and fly posting;
- The east side of East St, demolitions and poor building improvements ;
- New St, rear service and parking areas creating gaps and eyesores along the whole length.

Street furniture

- NE corner of Bond and New Sts, traffic signs and street clutter;
- East and New Sts and South Parade, wirescapes.

Spaces

- On the boundary of the sub-area, Governor's Lane car park creates a hole in the townscape, exacerbated by some unsightly rear elevations to neighbouring buildings and wires, signs and a variety of lighting and CCTV fittings. The car park's bleak appearance and poor boundary materials have a significant detrimental effect. This extends to the adjoining streets as a consequence of the traffic generated by the car park's presence in the historic core of Melcombe Regis.
-
- Overhead strings of light-bulbs, particularly in St Mary St;
- Large lamp posts on Custom House Quay;
- Fly-posting on walls and street furniture (W&PBC regularly steam clean paving and fly-postered walls, but this is a constant problem, the various public utility junction boxes seem to be an easier target for fly-posting and are particularly untidy);

- Bleak, unlandscaped character of some Commercial Road car parks; efforts have been made to introduce edge definition of the main “timber yard” car park, with railings and trees, but others have little or no walling or hedging and are characterised by crude timber posts;
- The New Bond Street central space suffers from a lack of planting, seating and visual interest; it would benefit from some fairly bold groups of street furniture, trees and public art;
- St Nicholas St is fragmented and untidy with a mixture of building character and materials (the area was badly bombed and has been redeveloped with a mixture of uses); the improvement of boundaries would be beneficial, and the improvement of the boundary and landscaping of the Lakeside Superbowl car park would have a particularly beneficial effect;
- Parked cars along most of the frontage of Custom House Quay, blocking views of buildings and discouraging walkers along the Harbour edge;
- St Thomas St's paved area has a serpentine carriageway and a surfeit of bollards that fight against the simple linearity of the space; a redesign, at some stage, could possibly further calm traffic by removing the carriageway and kerbs.

Neutral Areas

Custom House Quay, which has potential for some redesign of hard surfaces, barriers, lighting and the introduction of sitting-out areas.

Sub-Area Park St

(Please also refer to the assets map and detriments map)

Historic Importance

The whole area has an early to mid-19th century character, being developed from the 1830's onwards. Originally planned as Hamilton's abortive West Parade, the building of the Park Wall in 1834 revived hopes that the area would gain a higher social status. By 1840, there were 33 properties in Park Street and 35 in the original West Parade. King St began as a break between the Georgian terraces of Gloucester Row and Royal Crescent and became a more formal link from The Esplanade to the Park Wall. In 1841, development began to occur on the side streets: Quebec Place, Carter's Cottages, Bath and Edward Sts and further infilling occurred in Gloucester Mews (1842), Wesley St (1852), Turton St (1860), Clifton Place (1861) and Gloucester Terrace (1862). In 1857, the coming of the railway produced a station building, large goods shed and associated structures, designed by Brunel. It set the seal on high-density development. King's St was widened, at its Esplanade end towards the end of the 19th century (possibly related to the erection of the Jubilee Clock, with which it is axially aligned, in 1888). Westham Rd, on the southern boundary, was laid out in the mid-century and was widened and partly redeveloped before the Second World War. At the rear of 13 Turton St, there was a large shed built by the Weymouth Soda Water Company and used as a studio by the noted local photographer, Edwin Seward.

The western edge was given over to large timber curing ponds, linked to the Harbour Tramway, built in 1865, which ran along Commercial Rd. The Southern National bus garage was built (1927) in the angle of King Street and Commercial Rd, and rebuilt after War damage. Commercial Rd was the boundary with Radipole Lake until the lower part of Radipole Lake was embanked when Westham Bridge was built in 1921. A bowling green and Gardens were laid out and the Borough Council's greenhouses erected. The main Railway Station was rebuilt in 1986 and Melcombe Regis Station (on the Portland Branch) demolished in 1966. The demolition of the Portland Branch railway bridge and the erection of a road bridge over the Lake have changed the western end of King St.

Building Uses

Uses were traditionally varied, with housing, businesses and churches intermingled and this character continues, ranging from residential, public houses, small shops and other businesses, the Bus and Railway Stations, large car parks, a garden centre (in the former greenhouses) and public amenity space.

Building Types and Layouts

Building types and layouts reflect this heterogeneity. The typical house is the narrow fronted terrace-type, with minimal or no front garden, two and three storeys and a back yard accessed by a lane or a through passage. Modern apartment development tends to be freestanding, set in landscaped grounds, north of the former greenhouses, or infill, on the site of the Gloucester St Congregational Church (1864-1971), or on the site of the Royal Mews (latterly a cinema), at the rear of Gloucester Lodge.

The two large Victorian churches have gone, but the former Eye Infirmary (1862) became the British Legion Club and is now a public house. Public houses on King St are large and showy "gin palaces", on the main route between the railway and the seafront, but, in Park St, they are small, sited on street junctions. Shops often have living accommodation above. Westham Rd has a larger department store, formerly the Co-op, now Wilkinson's. It also has the Salvation Army Citadel. The former greenhouses are large iron, wood and glass structures, and the Bus Garage is a steel framed structure with large spans and the necessary height to accommodate double-decker buses, making it, now, the largest structure in the sub-area.

Spaces

The Railway Station forecourt is outside the Conservation area but abuts it and it affects the character and appearance of the area. It creates a focus for taxis and pedestrians, but its limited or immature planting emphasises its bleaker characteristics. Additional tree planting on the corner with Queen St would undoubtedly help to better define the space.

The Commercial Road car parks are large and lay either side of the road. They create a leaking-away of space, but recent introduction of boundary railings and trees on the timber pond site has had a limited beneficial effect.

The Swannery lakeside walkway, bowling green and play area are pleasant, but would benefit from an urban design enhancement scheme including additional planting.

Townscape Effects

Townscape effects appear in the view up King St to the Jubilee Clock and The Esplanade; in Gloucester St, with its narrow carriageway and rhythm of tall bay windows; and the view east along Westham Rd to the “roundhouse” at the end of St Thomas St.

Parks, Gardens and Trees

Green elements are confined to the linear space along The Backwater, although the character and quality of the area has been compromised by car parks. The roadside trees, on the west side of Commercial Rd, are of particular value.



Various assets, Park St

Top left, continuation of Georgian traditions, Bath & Wesley Sts; top centre, Portland stone and Broadmayne brick, park St; top right, local Rodwell or Westham red brick; middle left, Broadmayne Brick, Commercial Rd; middle centre, rusticated stucco, Park St/Turton St; middle right, smooth render, Star PH, Hartford Terrace; bottom left, Gothic details, Gloucester St; bottom centre, Edwardian Baroque, Somerset Hotel, King St; bottom right upper, cut out sign, Park St; bottom right lower, glazed tiled street name



Key Listed Buildings, Park St

Top left, Carter's Cottages, 1835 "Gothick"; top right, Turton Villa, 1771 "Tudor"; middle left, bowed oriels on Commercial Rd

Important Local Buildings, Park St

Middle centre, Italianate row on Park St; middle right, 1 Turton St; bottom left, Gloucester St's vertical rhythm; centre, left and right, turn of the century PHs, The Somerset and The Sun, King St; bottom right, south side of King St, including former Eye Infirmary

Views

Views out of the area include up King St to the sea, a long vista down the full length of Park St, the view north up Radipole Lake from Westham Bridge and down Westham Rd to Westham Bridge and Westham.

Views into the sub-area may be had from Westham roundabout and the road bridge.

Building Materials and Architectural Details

Materials

There is extensive use of local red and brown speckled brick (with diaper and banded patterns on later Victorian houses); yellow brick; stucco, rusticated and smooth; Portland and Bath Stone ashlar walling and details on individual buildings, rock-faced at the former Eye Infirmary; terracotta moulded and glazed tile detailing on some commercial premises.

The traditions of good brickwork and carving of elaborate details in Portland Stone (particularly on the Somerset PH and the former electricity offices) are also evident.

Windows

Details perpetuate some of the earlier, Georgian traditions, notably simple cornices, segmental bow and canted bay windows and round or segmental-headed doorways. Later terraces tend to have more elaborately moulded bays, diaper brickwork and Gothic details.

Shop fronts

There are several pleasant timber shop fronts in Park St, with canted fascia boards and pilasters with brackets or finials.

Signs

There is an excellent cut-out metal lettering sign on the curved corner entrance of the “Dolphin”, Park St. There is an unusual street sign, in individual tiled letters, in Great George St.

Paving

There are remnants of Blue Lias sett paving in Clifton Place.

Colours

Colours are varied, with pale renders, red and speckled brown brick, pale grey Portland Stone and Yellow Bath Stone, patterns of blue brick against a red or brown background, and modern, brighter paint colours on render or directly onto brick.

Key Listed Buildings

The contribution of buildings is significant, with a largely intact 19th century townscape and the survival of many original details, in spite of modern demolitions and property “improvement”. There are about 78 Grade II Listed Buildings in the sub-area.

Statutory listing means that a building is of special architectural or historic interest as decided by Government in accordance with national criteria. However, some buildings are key to the conservation area either because of their location, size, architectural style, details or associations with noteworthy people or a combination of these factors.

The key listed buildings are:

- **Turton Villa** in Turton St, an early 19th century ashlar and rubble Tudoresque “villa”;
- **Carter’s Cottages** almshouses in Turton St, 1835 stone “Gothick”;

- **Bath and Wesley Sts and the return elevations on Commercial Rd** show continuity with Georgian architectural detailing, notably bow and bay windows, vertical sashes and round and segmental headed doorways, some with decorative fanlights;
- **The Duke of Albany, Prince of Wales, Star and Dolphin** all in Park Street; and **the Star** on the corner of Park St and Gloucester St are a group of handsome 'corner' public houses, all in a simplified Georgian style, with attractive entrance fronts and lettering (surprisingly the Dolphin is not listed but is part of this group).

Important Listed Buildings

- **12, 13, 14 & 15 King St**, on the south side of the street between Park St and Commercial Rd, are examples of Georgian traditions carried on into the 1850s;
- **Park St (32,34, 43, 45, 60 to 70 even) and (4, 5 & 7) Albert St**, a short terrace off Park St also have some good examples of this kind of modest, but crisply detailed buildings. These mainly two storey houses give Park St a "village" character;
- **23-24 Great George St** is another unspoilt survivor, employing this same architectural vocabulary;

Important Local Buildings

There are many unlisted buildings that make a positive contribution:

- **The Sun** (G. L. Crickmay, 1903) and **The Somerset** PHs, in King St;
- **3-6 King St**, a mixed group, including the Italianate former "Half Moon" pub and the stern Gothic British Legion club (originally the Eye Infirmary);
- **2-10 Commercial Road and the former pub**: a terrace which turns the corner into King St, suffers from the installation of modern windows, but still retain their architectural proportions and with some remaining details;
- **28-30 Park St**, a handsome pair of three storey, sashed brick houses, mid-19th century;
- **38-54 Park St**, a well-detailed Italianate terrace, with some good original shop fronts and a rounded corner to Clifton Place;
- **Hartford Terrace**, off Park St is another example of Georgian traditions carried on into the 1850s;
- **16 to 19 King St**, a visually coherent Victorian terrace with canted bay, oriel windows on the first floor;
- **1-10 Gloucester St and the continuation of 29-30 Great George St**, Mid-Victorian, with bold bays and some whimsical details, such as foliated capitals and label stops in the form of portrait heads;
- **1-5 Wooperton St**, of group value and with a Thomas Hardy connection;
- **Melcombe Villa, 1 Turton St**, which is an important corner building, but which has been affected by door and window replacement and large dormers;
- **The former electricity offices** on Westham Rd has finely ashlar 1920's Neo-Classicism, with an attractive sunburst motif on a corner splay;
- **The Salvation Army Citadel**, of 1903, in Westham Rd, embattled red brick, adds to this area;

- **Finn's PH**, re-War, on Westham Rd, turns a corner well and has some decent timbering and roof detailing;
- **The Queen's Hotel**, on the junction of King and Park Sts, has some good "Moderne" details, notably the corner drum and metalwork;
- **The remains of the Harbour Tramway**, particularly the track, are of historical and archaeological interest and might be used again in any future tourism-related transportation project;
- **Turton St** has a bay windowed terrace, but only a minority of the properties have their original, handsome bay windows unspoilt, whilst others have seen the whole bay structure replaced in aluminium or uPVC or the timber carcass retained and the glazed areas renewed.

Besides Important Local Buildings identified above, there are other heritage assets that contribute to the Conservation Area and the significance of such buildings and structures should be assessed as part of any proposal to extend, alter or demolish such a building as part of the planning process.

Groups

King St, from Park St to The Esplanade, forms a reasonable **group**. Most of Park St, from King St to the junction with Gloucester St, has a unity of scale and details. Bath and Wesley Sts also have obvious group value. Gloucester St, Turton St and the west side of Great George St are comprised of terraces of Victorian bayed windows and have a consistent rhythm of details.

Condition of Buildings

Although condition is good generally, there are varying degrees of maintenance or repair problems and loss of historic details.

Detrimental Characteristics

There are problems related to the loss of boundary walls and gardens to form parking spaces. Other loss of boundary wall and poor quality garages and extensions has major visual impacts.

The Bus Station creates major physical intrusions particularly due to the gap site on King St, the large garage front on Commercial Rd and the smaller intrusion on Park St.

The Commercial Road car parks have a detrimental effect on the character and appearance of the whole conservation area with large, bleak areas of tarmac and poor boundary treatments. The Railway Station forecourt and car park in King Street should be enhanced further. Gloucester Mews has a bleak car park with poor bollards and signs.

Great George, Park, Wesley and Bath Sts have wirescapes and to the rear of Garnet Court is a conspicuous garage court that is visible from Park St.

Sub-Area Northern and Southern Greenhill, including Westerhall Rd

(Please also refer to the assets map and detriments map)

Historic Importance

Northern Greenhill

A number of large villas had been built on the curve of the Bay in the 1820s and 30s, at the same time as The Esplanade was extended from Brunswick Terrace northwards. The area had a definite social quality, as the current Greenhill Hotel had been originally built for the Duke of Somerset. The erection of St John's Church in 1854 and the Grammar School (later Weymouth College) in 1864 are indicators of growth northwards. In the 1870s, Sir Frederic Johnstone MP gave land at Greenhill to be laid out as gardens for the benefit of the town's inhabitants. Greenhill itself was improved from a hitherto rough track to Preston to a properly laid out road with development plots on the western side. From Westerhall northwards, a number of large individual houses were developed in the 1880s and 90s, in a variety of late Victorian styles: Gothic, Tudor, French Empire and Arts and Crafts. The Gardens were improved after the Great War and the impressive Esplanade chalets and the two terraces up to the Sluice Gardens were developed either side of the War period.

Large individual plots were developed in the 20s and 30s up to the Melcombe Ave junction, in contrasting Tudor Revival, Georgian and "Moderne" styles. There has been some recent redevelopment of three of these into apartment blocks (one before and two after the Conservation Area was designated) and the conversion of most of the older houses into flats, with extensive new development on the Melcombe Ave frontage.

The Greenhill area is important because of its historical and physical links to Georgian Weymouth and its display of grand Victorian and Edwardian individual houses, related to the Gardens. The two terraces north of the Esplanade (Nos. 34-44 & 46-62), beyond the Gardens chalet blocks, have echoes of the earlier Esplanade development, in its scale and its creation of a continuous façade of development to the Bay. The later houses also have considerable presence and some attractive details.

Southern Greenhill including Westerhall

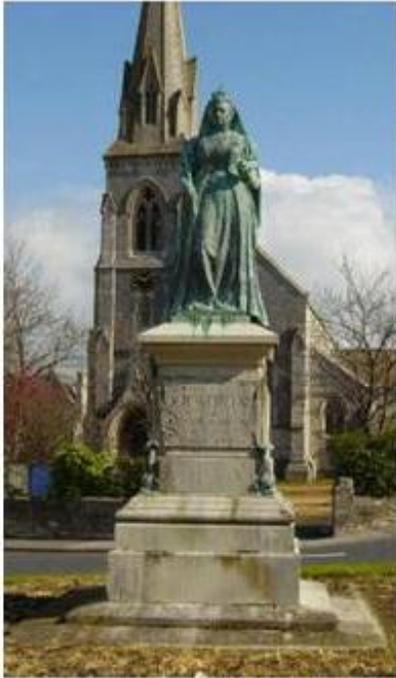
This northern extremity lies to the south of the Greenhill Gardens and runs along the curve of the Bay to Brunswick Terrace. It runs inland along Westerhall Rd to Dorchester Rd and south to the beginning of Waterloo Place. The road system embraces St John's Church, in a large traffic island.

The area was waste, known as Greenhill Common, with a tollhouse on the Dorchester Rd, until it was developed in the early 19th century, up to the 1870's. The adjoining Waterloo Place was completed about 1835. Large villas, such as Greenhill House (later "The Grand Hotel"), were constructed in the late 1820s/early 1830s and The Esplanade was extended north from Brunswick Terrace in 1840. St John's Church was built in 1850-4. Large detached houses were laid out along Westerhall and Dorchester Rds, contemporary with the establishment of Weymouth College in 1864. In the late 1870s, Sir Frederic Johnstone MP gave land to create Greenhill Gardens. The smaller St John's Gardens were laid out in 1904. The whole area has a comfortable Victorian atmosphere and is, as observed by Pevsner, redolent of North Oxford.



Various Assets, Northern & Southern Greenhill

Top left, Greenhill Gardens; top right, Bowling Green from south; middle left, Chalets; middle centre, rock-faced Portland and Bath stone; middle right upper, stucco on late Regency buildings; middle right lower, Portland and Bath ashlar stone; bottom left, polychrome brick, Dorchester Rd; bottom centre, Bath stone and grey brick; bottom right, pale grey and buff brick and stucco details



Key & Important Listed Buildings, Southern Greenhill & Westerhall

Top left, St John's Church and Queen Victoria Statue; top right, The Grand; middle left, Regency details, Greenhill Hotel

Important Local Buildings, Southern Greenhill & Westerhall

Middle right, Victorian Gothic, 1 Westerhall Rd; bottom left, Victorian reworking of terrace form, 1-33 Dorchester Rd; bottom centre, 1-33 Dorchester Rd railing details; bottom right, 11-12 Greenhill

Building Uses

Northern Greenhill

The large houses were built originally for family use, as were the later detached and terraced types. They have been subsequently converted for a variety of uses: hotel and bed and breakfast accommodation, a Conservative Club (now apartments), a care home and the “Trimar” hospice/day centre. Some of the Greenhill individual plots have remained as individual houses and some have become apartments, with three completely redeveloped sites and several examples of major extensions to older buildings. Some of the seafront terraced units have remained as single accommodation, but there is a trend towards conversion and extension into apartments.

Southern Greenhill including Westerhall

Originally, uses were residential with public buildings being the church and nearby St John’s Schools. Many of the houses are now subdivided into flats with some examples of new-build redevelopment or infill. Several of the seafront houses have become hotels and on Westerhall Rd, there are smaller hotels and guesthouses plus a restaurant. A conversion to offices is immediately to the north of the church.

Building Types and Layouts

Northern Greenhill

The older large houses (Nos. 7-11, 13 & 15) are detached, with varied, complex layouts and remains of attached or detached domestic offices, including a large greenhouse. They are invariably two storeys, with a third storey in the form of dormers or gable end rooms. There is one full three-storey bay at No. 13. There are often central porches, with main living and reception rooms either side of a central hall and staircase. Main bedrooms would be on the first floor with, originally, servants’ rooms in the second floor gables and dormers. The more modern detached houses tend to be smaller, but still with roof space dormers and, at the northern end, a basement or garage space, utilising a slope in the road level (No. 33). Several 1920s/30s houses appear to have symmetrical layouts, with central entrances (Nos. 19, 21 & 25). No. 25 has an asymmetrical plan, with a bold angled corner bay and a side entrance. The detached houses all sit in large to medium sized plots, set back from the road, with gardens or driveways, with a consistent building line. The Victorian house plots originally extended through to Melcombe Ave, but modern apartments have been built on the Ave frontage. The four modern apartment developments have been in the form of a major extension to the original house at No. 33; and new blocks at Nos. 31 (“Waves”), 17 (“Garden Court”) and 11A (infill in the grounds of an older building).

The two terraces at Nos. 34-62 are two storeys with gable rooms and/or roof dormers, dating from 1902 to the immediate post-Great War period. They have very regular plots, facing the sea, with front gardens and a rear entry yard onto the main road (with garages and storage sheds of varying dates and styles).

There are two long groups of bathing chalets fronting the northern part of the Gardens: a two-storey iron framed group to the south, and a single storey group by the bowling club. The former includes a café and toilets. The Gardens have a shelter at the southern entry and a nearby row of chalets and, at the other end, a modern bowling clubroom.

Southern Greenhill including Westerhall

These vary between large detached villas (Greenhill House and “The Grand”), large semi-detached pairs (28 & 30 Greenhill), and purpose-built, modern apartment blocks. The older houses were surrounded by gardens, which still exist along the seaward front, but the pressures for parking have resulted in the loss of gardens elsewhere. The seafront houses were, and are, provided with carriage and car facilities from the main road. There is one long terrace, on the west side of Dorchester Road, with railed enclosures to basements, three storeys plus attics. There is a walled back yard to each unit.

Spaces

The Greenhill Gardens are the main space, effectively linking the Esplanade to the Greenhill roadway. The Gardens, with its shelters and chalets, carpet bedding, floral clock, structural planting and varying levels, is on the boundary of the sub-area, but is of prime importance in defining the “superior” character of the area.

Greenhill road itself is a regular linear space, bounded by property walls and fences and a long hedge and shrub barrier to the Gardens. It only opens up at its junctions with Westerhall and Melcombe Avenue. The Esplanade is a significant linear space, with steps down to the beach and slopes up into the Gardens. There are four lanes inland, between The Esplanade and Greenhill: between the two terraces; at the northern end of the Gardens between the putting green and tennis courts; and between the courts and bowling green (the latter two up steps); and at the southern entry into the Gardens, by No. 32 Greenhill. The beach is an extension of The Esplanade, with the pebbles and shingle being a large public space. There are various entertainment and amenity features, including chalets, two cafes, a sand pit and paddling pool at the Sluice Gardens, and public toilets.

The small St John’s Gardens create a green space at the junction of Dorchester, Westerhall and Grange Rds and Carlton Road South. The triangular green space around St John’s Church is also important, the hedges and trees providing some visual relief from the stress of the one-way traffic system.

Townscape Effects

Northern Greenhill

Townscape effects are characterised by two contrasting contexts: the long northward and southward vistas along the length of The Esplanade (the two terraces, the chalet blocks and the Greenhill larger properties), with building blocks in sharp perspective and one adjacent landmark feature in the spire of St John’s Church; and intimate views of the beach and sea down the narrow lanes at right angles to The Esplanade. These contrast markedly with the large expanses of Bay and coastline. The linearity of the area and the consistent building lines create no obvious enclosure or partial closure.

The only subtlety to one of the perspective views is provided by a slight rise and fall in levels on Greenhill road, which means that not all of the individual properties are seen at one time and the visual progression is effectively divided into two parts, from the lower north and south ends to the high point in the middle and back down to lower ground. Levels, too, create views of the roofs and chimneys of the large Greenhill properties up the slope of the Gardens, above shrubs and hedges.

Southern Greenhill including Westerhall

The main townscape effect is the dominance of the church spire in views north from the Esplanade and in views from Dorchester Rd and Greenhill itself. The spire rises above rooflines and moves, as the viewer changes position. The convex curve of the long terrace when viewed from the north gradually opens up to the trees and spire of the church. The progression of large buildings, from Greenhill Gardens south to the beginning of Brunswick Terrace, creates an interesting grouping with individual older buildings contrasting and relating to modern blocks.

Parks, Gardens and Trees

In Northern Greenhill, the main green space is that of the Greenhill Gardens, a 100x40m mixture of mixed borders, bedding plants, grass, seating and a café. There are another 200m of putting greens, tennis courts and a bowling green, the latter two being supported by the decks over the Esplanade chalets. The Gardens are well used by residents and visitors and they effectively link The Esplanade with the grander houses of Greenhill. They provide the properties with a fine outlook, with views over the Bay and wider

coast. Front gardens tend to consist of grass, hard surfaces and small shrubs and summer colour that do not form major visual elements.

Trees are very minor elements, probably due to unsuitable soils and exposure to winds and salt. There is an overhanging small tree at the side lane by No. 34, which frames a view to the sea. One group of mature trees, on the boundary of the Conservation Area, at the Greenhill/Melcombe Ave junction, by Beach Court, is a welcome foil to buildings and open space.

Southern Greenhill, including Westerhall, green elements are the two Gardens, the churchyard's trees and hedges and the seafront gardens of the 30 Greenhill-Greenhill Hotel group. These latter are contained by high stone and brick walls, but taller plants can be seen from The Esplanade.

Views

Northern Greenhill

There are also good views of Greenhill from the Dorset Coast Path, from the north, at Furzy Cliff, near Bowleaze, and, to the south, from the Nothe headland, across the Harbour and main part of The Esplanade. From the Esplanade itself, north of the remains of the Pier Bandstand, there are good views to the edge of the Gardens, the two chalet blocks, the two terraces and the low hill above Overcombe Corner. There are also some good views out of the study area: south across the Bay to The Nothe and northeast to the superb progression of coastal scenery as far as Durlston Head.

Southern Greenhill including Westerhall

Views out include superb vistas south onto The Esplanade terraces and east and northeast across Greenhill Gardens to the wider Bay and the cliffs of the World Heritage Jurassic Coast of eastern Dorset. St John's spire is very evident in long distance views into the sub-area, notably from Preston Beach Rd, the Nothe and Weymouth Way, to the NW of Radipole Lake.

Building Materials and Architectural Details

Northern Greenhill

Materials

The older houses show a variety of materials, often in horizontal bands: with smooth or rock-faced Portland Stone walling, yellow brickwork (from the Bagshot Beds near Poole or imported from the Thames Basin) and brown speckled Broadmayne or red Chickerell bricks providing contrasting panels or bands. Moulded brick or terracotta provides swagged ornament at No. 9. Many of the ashlar window and door surrounds are of Bath Stone, as are a number of decorative date, initial letter, sunburst and sundial panels (No. 13). Nos. 15 "Purbeck House" and 9 "Trimar" both have stone porches with round arches and luxurious foliated capitals. Clay tile hanging, usually scalloped, is sometimes used on gables without windows. No. 7, "Johnstone Court", has diagonal stone chequering on one gable.

Roofs are of slate and chimneys of brick. Boundary walls are important in defining space and vary from two colour brick examples with sunk panels; plain brick with brick-on-edge coping; and Portland Stone squared rubble, brought to courses (notably on the two Esplanade terraces). The piers of No. 11, "Stanton Court", have moulded caps. This property also has an impressive wood and glass greenhouse. The modern infill development at No. 11A has piers with a corbelled top and an incurving walled entry to the entrance.

The two terraces also show an attractive mixture of materials, with brown and pale yellow or grey brick bands, render, false panelling, moulding and corbelling on gable ends, and timber detailing, including an arcaded porch and verandah rails with typical "Arts and Crafts" flat caps on the posts. The 1920s/30s detached houses have a differing palette: red brick, red brick quoining on brown brick, tile hanging, rough

cast and smooth render, one contrasting Portland Stone corner bay (No. 23) and areas of fake half timbering. This is combined with herringbone brick “nogging” at No. 33. Roofs are of clay plain tiles, with a vivid green glazed pantile used at No. 21. Some of the Victorian houses have ridge tiles with spiked or looped decoration. Some gable ends have spiked finials. Lead is also used for roofing a small number of dormers. Modern apartments, including those in Melcombe Avenue, use some traditional and new materials: brown brick and Bath Stone (or a cast equivalent?) at No. 11A; Portland Stone, brick, concrete tile hanging and roof at No. 17, “Garden Court”; concrete render over blockwork and a steel sub structure at No. 31, “Waves”. The two chalet blocks employ *in situ* concrete with cast iron structural columns and spandrels.

Windows

Windows in the older houses are of the vertical sliding sash form, rebated into a wooden frame behind the wall face, of large panes of plate glass and minimal glazing bars. Sash panes are curved in some instances, relating to a curved bay form. No. 7 has multiple paned casements and sashes. In the “Tudor” or “Gothic” houses, windows have stone frames and vertical dividing mullions or colonettes, and may be in the form of side hung casements. There are round arched examples at Nos. 9 and 11. Dormer windows tend to have elaborate gabled roofs with bargeboards.

There are some good examples of bay and oriel windows, projecting from wall planes and giving animation and modelling to facades. There are semicircular stone projections (No. 11), an octagonal three storey stone tower at No. 13, a bold rectangular bay splayed out at a corner (No. 9), canted stone ones, a semi-octagonal stone corner bay at No. 23, and tile-hung canted bays at some of the more modern individual houses. No.21 has metal Crittal-type casements. A number of properties have modern uPVC replacement windows that do not accord with the detailing of the originals.

Ironwork

The Sub-area has some echoes of The Esplanade further to the south, with octagonal, pyramidal topped bollards and remnants of the attractive Edwardian cast iron lampposts, originally with scrolled spandrels and drop lights, but now displaying a variety of replacement lamp fittings, some inappropriate and temporary looking. The chalet blocks have a rhythm of round columns, with simple capital and decorated spandrels with wheel ornamentation. The upper decks have original angled posts with more modern metal balustrading. No. 11, “Stanton Court” has decorative iron balustrading on a roof ridge and scroll finials on various gable ends.

The Gardens have an attractive and historically significant memorial to a local airman (Lt G. H. Stainforth AFC, who established a world speed record of 406.92 mph in the 1931 Schneider Trophy races), in the form of a weathervane with an aeroplane that was a predecessor of the Supermarine Spitfire.

Paving

Pavements are of modern concrete slabs and cast “Tegula”-type blocks and the main Esplanade is of a rolled red bitumen surface.

Colours

Colour makes a significant contribution to the appearance and character of an area. Traditional materials produce a range of characteristic colours, with a predominance of pale grey Portland Stone and buff brick, warmer pale yellows of Bath Stone and brick, and richer reds and oranges of brick, tile hanging and terracotta. The Esplanade chalets’ surrounding structure introduces large areas of cream-coloured render. The wooden chalets in the Gardens have a range of bright seaside colours, which relate to the hot colours of bedding plants and shrubs. Summer also introduces transient patterns and colours from awnings, wind breaks and beach towels.

The Borough Council’s house-style mid-blue appears on iron posts, railings and lighting. At night, the Gardens and Esplanade are dark, with only the strings of festoon lighting.

Southern Greenhill including Westerhall

Materials

Materials range from stucco, red and brown brick (with some polychromy, banded and diapered with blue or red brick). Later Victorian brick tends to be very pale grey, almost white. Stucco is combined with the pale brick, on Classical details, such as architraves, stringcourses, window aprons and pilasters. Portland Stone appears as ashlar at the Church and Vicarage, with Bath Stone dressings. It is rock-faced at 1 Westerhall Rd. Boundary walls along the seafront buildings are of brick, squared and random rubble.

Modern apartment blocks are built of red and brown brick or smooth render.

Roofs are of Welsh Slate, a green slate (Cornish) at St John's Church, and concrete tiles in modern alterations.

Traditions include the continuation of the Regency segmental bow window and sliding sash (with marginal glazing bars after 1840), the use of Portland Stone ashlar, and the development of the long terrace, with a basement area, splayed bays and decorative details like railings.

Windows

These were predominantly of vertical sashed form with more or less glazing bars according to their Regency or later Victorian date. Modern replacement windows and doors tend to be uPVC, particularly on unlisted buildings. Even those replacements that follow historical proportions lack the detailing of the originals.

Shop fronts

There is a good shop front at 1 Dorchester Rd (Greenhill Dental Practice).

Ironwork

There are spearheaded railings along Dorchester Rd and ironwork originally surrounded Queen Victoria's statue and St John's Gardens.

Colours

Predominant ones are the whites and creams of smooth render and reds, browns and light greys of the various bricks. The pale yellows of Bath Stone and mid-Victorian brick are also noticeable.

Key Listed buildings

Statutory listing means that a building is of special architectural or historic interest as decided by Government in accordance with national criteria. However, some buildings are key to the conservation area either because of their location, size, architectural style, details or associations with noteworthy people or a combination of these factors.

Southern Greenhill

The contribution of buildings is a major feature. The late Regency/early Victorian houses impart grandeur, whilst the later Victorian church, houses and terrace provide equally grand, but perhaps, more sober character. Styles tend to change from full-blown Classical; simpler late Regency, in the Weymouth tradition of sashes, bows and stucco; Victorian Italianate and French Empire influences and Gothic Revival. There are twelve Listed Buildings, all listed Grade II, with the exception of St John's Church, which is Grade II*. The key Listed Buildings are:

- **St John's Church and former vicarage**, 1850-4, by Talbot Bury, a fine, broach-spired example of "Middle Pointed" Gothic Revival; the spire is a particularly important focal point to views north up The Esplanade;

- **Queen Victoria's statue**, which groups attractively with the church, commemorating her life and reign (date 1902);
- **The Grand**, formerly Greenhill House, with a large Ionic portico to the east front and a Doric porch and Venetian window to the west (road) front, the interior was remodelled by Sir Aston Webb c.1900.

Important Listed Buildings

Important Listed Buildings are those of architectural value, due to minimal alteration, the survival of earlier shop fronts, particularly attractive details and a visible position, notably on the corners of building blocks and these are:

- **The Greenhill Hotel**, c. 1840, built for the Duke of Somerset, with a good quality stone and wrought iron staircase and recently converted to flats;
- **Nos. 14,16 & 18 Greenhill**, c. 1830, with good proportions and two bows and, ironwork on the east front of No. 18;
- **28-30 Greenhill**, formerly Gordon Place, a pair of houses with arched details on the seaward front;
- **Beach Chalets, Greenhill Gardens**, 1923 with later C20 alterations. Constructed of concrete with iron columns and railings and some glazed timber panelling.

Important Local Buildings

The contribution of unlisted buildings to the character and appearance of Greenhill is significant. Many are considered Important Local Buildings because of their location relative to the wider setting and individual or groups of buildings of value, own characteristics, mass, skyline, architectural style, materials and details and existing or former uses and may have a single such factor or a combination of them.

The Important Local Buildings are:

Northern Greenhill

- **7, Johnstone Court**, c.1905, a twin gabled house with porch and definite Arts and Crafts character, a good entry into the area north of Westerhall Road, very visible on the junction, with the southern side elevation displaying an attractive oriel and porch;
- **9, Trimar**, an extremely busy eclectic mix of bays, a corner tower and arched porch, with stone, two brick colours and terracotta, a large and attractive 1890-ish house;
- **11, Stanton Court**, perhaps the centrepiece of a varied group of impressive buildings, French Empire, stone, slate, lead and ironwork, with a bold curved front bay, some round headed widows and dormers, hipped and gabled roofs piled up in a complex interplay, with an elaborate Bath Stone side porch; the stone boundary wall, gate piers and detached greenhouse all add to the building's quality;
- **13, Greenhill**, 1890 date stone, late Gothic/Tudor Arts and Crafts, Portland Stone with Bath Stone details, three storey octagonal corner tower, curved front bay and panels with initials and a rayed sun, as well as a sundial;
- **15, Purbeck House**, gabled, canted bay, large dormers, stone and two coloured brick panels and bands and a round arched porch; rather like No. 9 in general style, without the excesses of scale and details;
- **34-44 and 46-62 Greenhill**, two Edwardian (started 1902) terraces, facing directly onto The Esplanade and following the slight curve; with attractive materials and detailing: stone dressings, contrasting brick

colours, false half timber and render, arranged as wide fronted units, each with two bold canted bays, linked by an arched pent-roofed porch and with a small gable over each bay; the end elevations have more elaboration, with panels and corbels and the south end of No. 46 has been extended complete with a replica or reuse of this detail; Nos. 76-82 are three storey, with no dormers, but with otherwise identical details; the front boundary walls are of squared and coursed rubble, ramped up to the gates; the rear elevations are more varied through alteration and extension, but some have attractive leaded lights on large staircase windows, tile hanging within gables and cambered arches over windows;

- **21, Greenhill**, a smooth “Moderne” house of the 1930s, with rounded corners to twin bays flanking a balcony of similar profile and metal-framed windows and a green pantiled roof: a good, unspoiled example of a house of the pre-War period, looking very much part of the seaside environment;
- **23, Greenhill**, a brick cube with a dramatic Portland Stone part-octagonal corner tower; with its hipped roof, the house is prominent from the south;
- **19, Greenhill**, (twin bays with central balcony); **25** (stripped-down Georgian with Cubist porch); **27** (Tudoresque, with a lantern and tall chimneys); **29** (false half-timber and render); and **33** (bayed and balconied, dormers and brick nogging in false half-timber, successfully extended) all have individual qualities;
- **Ten wooden chalets** in the Gardens have a simple pattern of repetitive gables and an arcaded front, enhanced by the use of colour. At the southern entrance, there is a **wooden shelter** with attractive details, such as a rock faced stone base, wooden glazing bars and scalloped roof tiles. The nearby **modern café** with stone flanks, mono pitch roof and overhung servery is a positive example of post-Festival of Britain leisure buildings.
- The **Stainforth Memorial** is of historical interest and an adornment to the Gardens. **Stone retaining and boundary walls** within the Gardens provide visual foils to plants and grass.

Southern Greenhill including Westerhall

- **1 Westerhall Rd**, a Victorian Gothic corner building, of great presence, currently being carefully extended and converted into flats;
- **Westers (5 Westerhall Rd)**, a later Victorian detached villa, with French Empire detailing; **the three detached houses to the east (nos. 2, 3 & 4 Westerhall Rd)**, of varying styles and materials;
- **The Greenhill Dental Practice**, (with an attractive shop front) and the whole terrace, to the north, **3-33 Dorchester Rd**;
- **11-12 Greenhill**, (a sombre “French Empire” pair, built of pale brick and Bath Stone);
- **Nos. 1-5 Westerhall Rd**, form a coherent group of buildings;
- **1-33 Dorchester Rd**, is a complete Victorian terrace.

Besides Important Local Buildings identified above, there are other heritage assets that contribute to the Conservation Area and the significance of such buildings and structures should be assessed as part of any proposal to extend, alter or demolish such a building as part of the planning process.

Groups

St John’s Church and the Queen Victoria Statue form a coherent group. The seafront buildings are interspersed by several large new blocks of apartments that weaken their coherence as a group.

Nos 7-15, including the modern brick Tudorish No 11A (with a prominent balustrade), form a significant group.

Condition of Buildings

The condition of the building stock in Northern Greenhill appears generally to be good, with many buildings recently refurbished or converted. No. 35 has fundamental structural problems and has planning consent for redevelopment.

In Southern Greenhill and Westerhall, the condition of buildings appears to be good with several conversions of older buildings into new accommodation. There is some variation in surface appearance and quality of replacement details on Dorchester Rd.

Detrimental Characteristics

In Northern Greenhill matters of concern are:

- Unsympathetic contemporary development;
- A mixture of styles and materials to some of the rear garaging, storage and boundaries;
- *Cumulative* loss of details with a variety of uPVC windows and doors;
- The boundary fencing, which extends the length of Greenhill Gardens and adjoining the tennis courts affects the quality of the views towards Weymouth Bay.

In Southern Greenhill including Westerhall matters of concern are:

- Varying standards of maintenance and some poor sheds and walling to rear yards;
- The loss of garden and front boundary walls to car parking;
- Poorly designed and detailed modern dormer windows.
- Traffic sign clutter, bare grassed areas on islands with some over-large lighting columns.
- Impermanent looking chain-link fencing around the St John's Gardens;
- Barbed wire on the Esplanade boundaries of two properties;
- There are neutral areas that are grass triangles fronting the Victoria Statue and at the Greenhill/Westerhall Rd junction.

Conservation Area Boundary

On the whole, the current boundary appears to be logically drawn. There seems, however, to be a number of small anomalies on the southernmost part as a consequence of demolition and redevelopment in the latter part of 20th century. In view of the potential for further changes in these small areas it is not intended to suggest any amendments to the conservation area boundary at this time.

Recommended Actions

It is not intended, at this stage, to produce a conservation area detailed management plan. It is intended to identify priorities, after a consultative exercise with stakeholders. It is, however, feasible to suggest some broad priorities related to particular objectives.

Objective	Priorities for action
Improve condition of buildings	Undertake detailed condition survey of selected Listed Buildings and key unlisted buildings seen to be “at risk” Target resources to obvious needs
Restore architectural character & details	<ul style="list-style-type: none"> • Repair/replace sash windows, doors and railings • Produce colour guidance for rendered elevations • Consider stronger controls in place of current Permitted Development for unlisted buildings, particularly in respect of window and door replacement, rainwater goods, repointing and the painting of stone or brick • Develop gap sites, where this will restore lost frontages, strengthen building lines and enhance the setting of Listed Buildings • Update Shop fronts and Advertisements SPG • Consider enforcement review of unauthorised works to buildings
Undertake audit of structures & street furniture	<ul style="list-style-type: none"> • Remove obvious redundant features • Have a zero-tolerance approach to fly-posting • Remove or redesign traffic signs • Improve barriers, signs and lighting
Improve visual quality and enjoyment of spaces	<ul style="list-style-type: none"> • Improve Custom House Quay as part of wider Harbour-side scheme e.g. reduce car parking and provide sitting-out areas • Aim for improved materials (use of local stone and other natural materials) in future hard landscaping and traffic management schemes

	<ul style="list-style-type: none"> • Have a zero-tolerance approach to litter and chewing gum • Improve lighting, as part of wider scheme (for safety as well as amenity) • Encourage additional landscaping at the Nothe Gardens and Chapelhay Heights • Continue car park boundary and landscaping improvements • Provide interpretation on history & architecture • Sponsor public art
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Conclusions

The Conservation Area is a key component of an outstanding historic town and one of the prime assets for the future development of Weymouth as a high quality tourism destination and a focus for inward investment. The Esplanade is of national significance in the history of the seaside resort and in terms of social history. Its older buildings and layout plan are an important example of late Georgian architecture and town planning. The Medieval core of Melcombe Regis has a virtually intact grid plan and there are many attractive Georgian and Victorian buildings. The Park and King St areas are good examples of mid-19th century planning and infill, with some fine public buildings, as well as quieter terraced housing. Greenhill displays changing architectural fashion in the mid-19th century, compared to the sobriety and rationality of earlier 19th century elements.

Much of the quality and character of The Esplanade and the four other sub-areas have survived and it is possible to envision the restoration of lost details, better standards of upkeep, less clutter, more sympathetic lighting and occasional drama from floodlighting and better understanding and enjoyment of the areas' history by concerted action from the many stakeholders and the allocation of adequate resources to undertake the necessary work.

The Medieval core of Melcombe Regis has a virtually intact grid plan and there are many attractive Georgian and Victorian buildings. The Harbour is a prime focus for recreation and living and has many high-quality buildings and structures. Chapelhay has areas of character, despite wartime bombing and redevelopment, The Nothe is a valuable green space, with a Victorian fort of national significance.

Much quality and character have survived and it is possible to envision the restoration of lost details, better standards of upkeep, less clutter, more sympathetic lighting and occasional drama from floodlighting. Better understanding and enjoyment of the areas may be had by concerted action from the many stakeholders and by the allocation of adequate resources to undertake the necessary work.

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Maps

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APPENDIX ONE - ESPLANADE TERRACES AND NEW NUMBERING

Modern numbering	Original terrace name
1 – 6 The Esplanade	Devonshire Buildings
7 - 15	Pulteney Buildings
17 and Edward Court	Bank Buildings
19 - 30	Clarence Buildings
31 - 34	Grosvenor Place
35 - 40	Augusta Place
41 - 47	Victoria and Weymouth Hotels
47A - 51	Charlotte Row
53 - 57	York Buildings
59	Chesterfield Place
65 - 66	Johnstone Row
68 - 84	Royal Terrace
85	Gloucester Lodge/Hotel
86 - 89	Gloucester Row (1 – 4)
90 - 91	Royal Hotel
92 - 99	Gloucester Row (7 – 14)
101- 115	Royal Crescent
116 - 131	Belvidere
132 - 138	Victoria Terrace (1 – 7)
139	Hotel Prince Regent
140 - 146	Victoria Terrace (8 – 14)

APPENDIX TWO - GLOSSARY

Anthemion: Greek honeysuckle ornament

Apron: raised panel below a window-sill

Architrave: the lowest of the three parts of a Classical *entablature*, or a moulded frame around a door or window

Art Deco: streamlined “Jazz Age” architecture of the 1920s and 30s

Art Nouveau: international design movement, from c. 1880-1910, characterised by flowing, flame-like or naturalistic forms

Arts and Crafts: British design movement, from last quarter of 19th century, associated with William Morris, characterised by “honesty” in materials, construction and avoidance of excess decoration

Ashlar: stone blocks of the highest quality, with even faces and square edges, laid in regular courses and with even joints

Auditory box: a Georgian church or chapel designed around the pulpit, the focus of the Ministry of the Word

Balconette: small, decorative balcony, projecting from a windowsill

Bargeboard: board covering ends of roof timbers, following the angle of a roof, usually at a gable end

Bay: a vertical division of a building, marked by window or door openings or a distinct change in building line or roof configuration

Bay/bow window: an angular or curved projection of a building front, carrying windows or a door; *canted* bay has angled sides; bow is curved in plan; if projecting from upper floor only, called an *oriel*

Boot or shoe scraper: cast iron, horizontal bar, with freestanding frame set into paving by entrance door, or bracketed from building, usually decorated, 18th-early 19th centuries, to enable street dirt to be removed

Bracket: small stone, timber or metal support, to support a projecting weight

Brick: walling material made from fired clay:

header bond is where the short end of the brick appears in the face of the wall;

stretcher bond where the long side appears;

English bond is where there are alternating courses of headers and stretchers on a wall face;

Flemish bond is where headers and stretchers alternate in the same course;

Headers may sometimes be burnt for longer periods in a kiln to produce darker (*vitrified*) bricks, which may have an additional sparkle and which may be used to form patterns;

different coloured or textured bricks may create *banded* or *diapered* (repetitive lozenges or squares) patterns;

Bricks may also be formed into elaborate decoration by using *moulded* or *cut* material or may be abraded to a very fine finish in *rubbed and gauged work*

Cambered arch: very shallow, almost flat, arch

Capital: head of a column; *foliated* is carved or moulded to represent a flower or plant form

Cartouche: decorative tablet or frame for inscriptions

Casement: timber or metal window hinged vertically

Chamfer: a pared-off right angle in a wall, window or door corner

Colonnade: row of columns carrying an entablature or row of arches

Colonnette: a small column

Compass roof: roof with a ridge in the middle

Conservation Area: area of special architectural or historical interest, the character or appearance of which is desirable to preserve or enhance, designated by local authorities under the Planning (Listed Buildings and Conservation Areas) Act 1990

Console: ornamental bracket of curved outline

Coping: flat covering to the top of a wall, designed to throw-off water

Corbel: projecting block supporting a parapet or beam

Cornice: the top, projecting section of a Classical *entablature*

Crittall window: metal casement window, used in pre and post-War buildings

Cruck truss: roof made of pairs of timbers from the same cut, joined together at the apex

Dentil: small square block used to support overhanging element of a Classical *cornice*

Diaper: surface decoration with repetitive diamonds or squares

Doric: one of the Greek/Roman Classical Orders, characterised by simple cushion *capitals* on the column;

Ionic has scrolled, usually outward curving capitals;

Corinthian has greater elaboration, with upright leaf form capitals;

Composite is a mixture of Ionic and Corinthian

Dormer window: small window set vertically into roof slope, with a small roof of its own

Drip mould (label): horizontal projection over a window or door designed to throw-off water

Entablature: upper part of a Classical Order, comprising *architrave*, *frieze* and *cornice*

Faience: glazed earthenware

Fanlight: rectangular or semicircular opening over a Georgian or Regency door

Fascia: plain horizontal surface, sometimes surrounded by mouldings, seen in shop fronts and often used for business name

Fielded panel: panel with raised centre

First Pointed: Gothic Revival style based on Early English or lancet-style

Flute: shallow, concave groove on a column or *pilaster*

Free Classical/Renaissance: an eclectic late Victorian style, using Classical and other details with flexibility

Frieze: middle division of a Classical *entablature*

French Chateau and Empire styles: Victorian revival of 16th century French domestic and adaptation of mid-19th century French Classical styles

Gable end: building elevation with cross-section of roof slopes

Gablet: small ornamental gable

Glazing bar: wooden or stone division of a window, (also known as a rail) which divide it into lights, either vertical (*mullion*) or horizontal (*transom*);

Marginal is a Victorian variant where a mullion is close to a window edge, leaving a larger series of lights in the middle;

Radial bars spring from a common centre, often associated with a round headed window and curved bars

Gothic Revival: 19th century redefinition of Medieval “pointed” architecture;

Middle Pointed is the Decorated style of c.1260-1350

“**Gothick**”: a late 18th-early 19th century precursor to the true *Gothic Revival*, often light-hearted and non-academic in detail

Herringbone: brick or stone laid aslant, rather than flat, to create zigzag patterns

Hip roof: with two sloping roof pitches meeting

In antis: set in flush with flanking walls

Ionic: graceful, feminine Classical order, with distinctive spiral ends to capitals

Italianate: Victorian revival of Italian early Renaissance architectural style

Jetty: in timber framed buildings, an overhanging upper floor supported on projecting beams or joists

Keystone: central stone of an arch, often carved or emphasised

Kneeler: horizontal projecting bracket at the base of a C16 and C17 gable

Lime mortar: a mixture of slaked (hydrated) lime, sand and water, traditionally used in masonry and brickwork

Listed Building: a building or structure of special architectural or historic interest, Grade 1, 2* or 2 (of outstanding national or regional or local value), designated by English Heritage

Lombardic Romanesque: a Victorian revival style based upon C11-C13 Northern Italian buildings

Lucam: projecting timber structure on industrial buildings containing a hoist

Mansard roof: with a double slope, the lower being longer and of steeper pitch

Moderne: 1930's International Modern style with a politer British moderation

Monopitch roof: having only one slope

Mullion: stone or timber vertical division of a window

Neo-classical: a revival of “pure” Greek and Roman architecture, from the 1750s onwards, relating to the original canons, as interpreted by Antonio Palladio

Nogging: brickwork in a wooden frame

Pilaster: a shallow rectangular column

Plank and muntin: simple timber door made of vertical frame and attached planks

Plat band: an unmoulded, projecting *string course*

Polychromy: the use of materials of differing colours to create pattern and decoration

Portico: porch, usually with columns

Quadrant: part of a circle

Quoin: dressed stone at a wall corner, often laid in alternating large and small faces

Ramping/ramped up: a slope that connects two different levels, rather than a step

Reeding: moulding consisting of small beads

Relieving arch: placed above a window or door opening to lessen the stresses created by the upper wall

Roman cement: a hard, smooth wall covering or render

Roughcast: wall render with pieces of aggregate and small stones

Rubble: rough stone walling, uncoursed or “brought to courses” by the partial dressing of the stones and the use of occasional squared stones to establish a firm horizontal joint line

Rustication: masonry cut into large blocks separated by deep joints, or incised *stucco* to create the same effect of a bold and rich texture

Rock-faced: masonry with a textured “rough” face

Ruskinian Venetian: Victorian revival style based on the writings and drawings of John Ruskin, related to Romanesque and early Gothic buildings of Venice

Sans serif: lettering style without any flourishes at the ends of individual letters

Sash window: introduced in the late 17th century, sashes consist of two window units hung vertically by pulleys, one (normally the top section) sliding in front of the other

Scalloped: ornament representing a scallop shell or a fish scale

Sgraffito: shallow scratch-work decoration

Shaped gable: triangular upper portion of a wall at the end of a pitched roof, with multi-curved sides

Slate hanging: wall covering of overlapping slates hung on a timber framework

Spandrel: triangular space at the side of an arch or between two adjoining arches

Standard: main structural member in an iron railing

Strapwork: decoration with raised bands

Stringcourse: horizontal band projecting from a wall and usually moulded

Stucco: (normally) smooth plaster or render

Swag: festoon decoration in the form of flowers or fruit

Terracotta: fired clay used as a wall covering or moulded as decorative details

Townscape; a method of describing the particular dynamic character of places, focusing on *optics* (the experience of moving through, with a sensation of *serial vision*); *place* (the sensations of exposure and enclosure according to size and scale of buildings and spaces); and *content* (the physical fabric, local distinctiveness, details etc.)

“Tudoresque”: Elizabethan revival style

Valance: a vertical fringe or edging

Venetian window: of three units, the centre being larger and arched, compared to the two outer rectangular elements

Volute: spiral scroll or helix

Weatherboarding: timber horizontal cladding

Weathering: inclination on wall surfaces to throw off water

Wirescape: a visually obtrusive tangle of electricity or telephone poles and wires

Wrenaissance: Classical style based on that of Sir Christopher Wren, late C17-early C18 (unofficial, modern term)



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