



Directorate of Economy and Environment  
Director **Stuart Love**

# Ryde Conservation Area

## Conservation Area Appraisal

*Adopted  
April 2011*



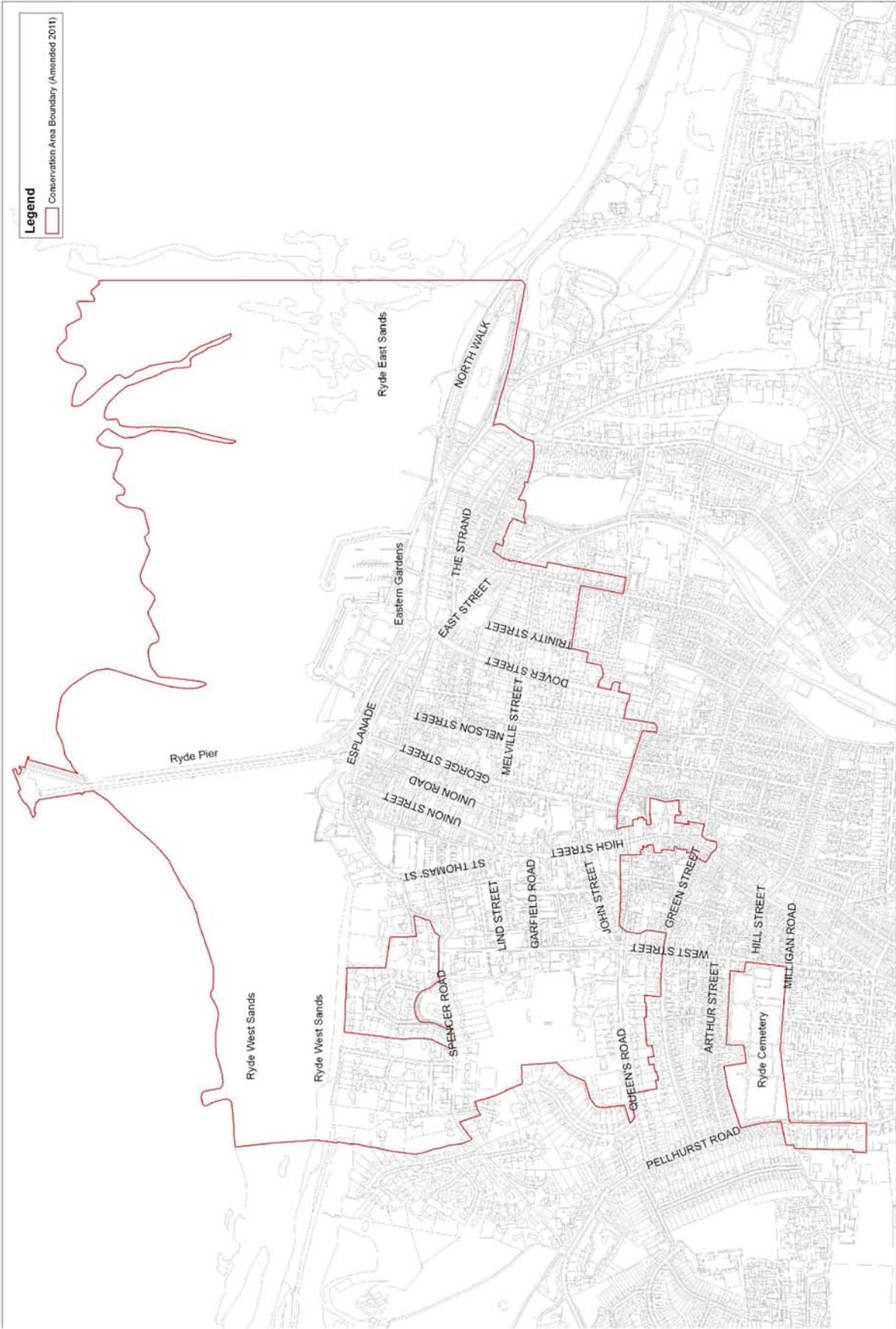
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**Legend**  
 Conservation Area Boundary (Amended 2011)

Ryde Conservation Area  
 Conservation Area Boundary



## 1 Introduction

1.1 The Isle of Wight Council recognises that a quality built environment is an essential element in creating distinctive, enjoyable and successful places in which to live and work. Our Ecoland Sustainable Community Strategy and Island Plan Core Strategy recognise that our historic environment assets attract investment and tourism, can provide a focus for successful regeneration and are highly valued by local communities.

1.2 As part of a rolling programme of conservation area designation and review, the Council designates parts of [insert name here] as a Conservation Area. Local Planning Authorities have a duty under The Planning (Listed Buildings and Conservation Areas) Act 1990 to designate as conservation areas any areas considered to be of special architectural or historic interest, the character or appearance of which it is desirable to conserve or enhance.

1.3 The legislation also makes provision for schemes to enhance the area. Therefore, the inclusion of areas of potential allows for schemes to be put forward that will improve the area, in keeping with its own individual character, and to a high standard. Further policy guidance and information for land and property owners can be found on page 42 of this document.

1.4 Designation **does not** mean that development cannot take place within the conservation area or within its setting. Designation means that special consideration will be given to applications within the conservation area to ensure that any demolition is fully justified and that schemes (which are acceptable on all other planning grounds) are of a suitable design, are high quality and appropriate to the special character. This additional level of consideration allows the Council to insist upon the best possible standards of design within a conservation area, and equally to refuse development proposals on the grounds of poor design or quality.

## 2 Ryde Conservation Area

2.1 The revised Ryde Conservation Area falls within the parish of Ryde and contains a previously designated conservation area. This was first designated in December 1969 and

extended in December 1999. The Ryde Conservation Area adjoins the St John's, Ryde Conservation Area, designated in December 1988.

2.2 This appraisal has been produced using information contained within Historic Environment Records (HER), the Historic Landscape Characterisation (HLC), the Historic Environment Action Plan (HEAP), and the Isle of Wight Records Office. It also refers to the information provided by the Conservation Studio as part of the Ryde Townscape Heritage Initiative Scheme Lottery bid in 2005. Information has also been obtained from the Isle of Wight Garden Trust (IWGT), Ryde Social Heritage Group and the Historic Ryde Society.

2.3 The special interest of the Ryde Conservation Area can be summarised as follows: it encompasses a large proportion of the town's built environment and a mile (1.6 km) of coastline: the sea, sands and foreshore are together designated a Site of Special Scientific Interest (SSSI). The area includes the historic core and commercial centre of Ryde which grew to prominence in the early 19<sup>th</sup> century and the residential areas east and west of this historic core, a collection of Regency and Victorian architecture which help to give Ryde a distinctive sense of place. Also included in the conservation area is Ryde Cemetery to the south west of the town.

## 3 Location, context and setting

3.1 The town of Ryde is situated on the north-east coast of the Island. The geology of the area is comprised of Bembridge Limestones along the shore, Bembridge clay rising to the ridge, alluvium deposits in the valley and Marine Gravel on the ridge: soils are mainly heavy and easily waterlogged clays with lighter soils over gravel. The area encompasses vernacular and designed architecture of the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries, 19<sup>th</sup> century industrial architecture, tourist related structures and 20<sup>th</sup> century suburban development.

3.2 From the Solent there are uninterrupted views of the town which clearly display its setting on rising land: a hill 50 metres above sea level (on which sits All Saints Church) falls northwards directly to the sea and, more gently, eastwards towards the valley of Monkton Mead Brook. On lower land to the



Fig.1—Unpublished OS Map 1793

east, the spire of Holy Trinity Church is prominent. From within the conservation area the town's coastal location is evident because the main thoroughfares of Union Street and George Street are aligned north-south affording downhill views across the Solent.

3.3 Ryde is connected to other parts of the Island by the A3054 and the A3055. Newport, the Isle of Wight's administrative centre is 11 km (7 miles) to the west. To the south is enclosed pastureland, to the east and west open country which separates the town from the small settlements of Binstead, Fishbourne, Havenstreet and Seaview. A regular Hovercraft service and a high speed pedestrian ferry service connects the town to the mainland and the town remains one of the principle gateways to the Island. A railway runs from Ryde Pierhead to Sandown and Shanklin, two resorts on the south east part of the Island. The pier is the fourth longest in the UK: it is also one of the oldest and is the only one known to allow access to vehicular traffic.

3.4 The town has two sandy beaches and most of the amenities of a modern seaside resort including cinema, theatre, ten pin bowling centre and swimming pool. Ryde Carnival, established in 1888 is a highlight of the year, attracting of thousands of people.

3.5 Almost a fifth of the Isle of Wight's population (c.30,000) live in and around the parish of Ryde. A significant number of the workforce is employed in the seasonal tourist sector although Ryde does not have a distinct hotels area as found in other resorts. Equally, as Newport emerged as the principal retailing centre, the commercial centre of Ryde has been affected. However, it does still attract both tourists and Islanders alike who are drawn by its unique and varied collection of retail units. Industrial growth within the town has been minimal and, as a consequence, many people commute to work in other Island towns, or to the mainland.

#### 4 Historic development of the area

4.1 In the 14<sup>th</sup> century 'La Ryde' was recorded as a fishing village and outlier of the medieval manor of Ashe, within the medieval parish of Newchurch. The word 'ryde' or 'rithe' means a small stream. By the late 18<sup>th</sup> century what had been essentially two separate medieval communities, Upper Ryde (top of the hill) and Lower Ryde (bottom of the hill, by the sea), had come together, united in 1780 by what would later be called Union Street (named after the 'Act of Union' with Ireland of 1800), although this thoroughfare is barely noticeable on the unpublished Ordnance Survey (OS) Map of 1793, Fig.1)



Fig.2—Brannon's engraving of Ryde showing the first pier (*Pictures of the Isle of Wight c. 1844* Project Gutenberg)

4.2 In 1341 Lower Ryde was one of the three ports by which you could enter and leave the Island. In 1574 a packway was built to move goods from the shore up the hill. Later a road led directly from the shore to the village green at Upper Ryde via what is today St Thomas's Street. Upper Ryde was a typical medieval open field system with farmsteads which, by the 16<sup>th</sup> century, were being divided and enclosed. There appears to be little actual growth until the early 18th century when Henry Player, a Hampshire brewer, bought the Manor of Ashe and Ryde from Sir John Dillington for £3,000 (1705). Thomas Player, Henry's son, took over the estate in 1711 and began to develop the village by allowing houses to be built between the farms of Upper Ryde. In 1719 he had a chapel built dedicated to St Thomas, adjacent to Upper Ryde's village green (what is now St Thomas's Square). As the town grew, this small chapel proved inadequate for the purpose and was replaced in 1827 by a new church designed by James Sanderson, a London based architect.

4.3 Thomas Player was succeeded by his son William and the village continued to grow as houses were built in the grounds of earlier dwellings. Around 1780 land was set aside for the building of new roads—these became Union Street, Church Lane, Union Road, George Street and Cross Street. By the early 19<sup>th</sup> century Ryde was beginning to attract wealthy visitors: in that regard the mainland

was instrumental in the development of Ryde, as the prestige of early patrons increased the town's social standing.

4.4 In 1810 Jane Player, William's widow obtained a private Act of Parliament which allowed her to grant long-term leases on her land. The establishment of Yelf's Hotel in 1810 (though the building is slightly older, dating from 1801-2 built by John Cooper, a local brewer) began the commercial life of Union Street. However, there was one major constraint to further development: the fact that visitors from the mainland had to be carried from ship in a wherry (a boat with a long overhanging bow) over Ryde's mud banks and then carried ashore by cart (a practice described by Henry Fielding in "*Journal of a voyage to Lisbon*", 1753).

4.5 Thus, fulfilling the need for a more suitable means of access, the first stone for the pier was laid in June 1813 and the pier was officially opened in 1814 at a cost of some £12,000. From this moment on the town expanded rapidly: it has been estimated that 300 houses were built between 1811 and 1831; between 1827 and 1832 the Town Hall, St Thomas's Church and Brigstocke Terrace were all built, designed by John Sanderson.

4.6 In 1829 The Ryde Improvement Act recognised Ryde as a town ("*Act of Parliament for Paving, Watching, Lighting, and Cleaning*").



Fig. 3—OS Map, 1st Survey 1863

the town of Ryde"). Taxes were raised on the people, the town boundaries corresponding to the boundaries of the Player estate.

4.7 By the 1840s all the streets of Ryde had been laid out except for the southern part of Dover Street (George Brannon's 1840 sketch of Ryde (Fig. 2, page 3) nicely illustrates the full extent of this development). Amongst these streets were areas that carried a degree of exclusivity and prestige (for example Vernon Square). Undoubtedly Ryde's popularity and prestige was heightened by its proximity to Osborne House, Queen Victoria's and Prince Albert's coastal retreat at East Cowes. Prince Albert even laid the foundation stone of the Royal Victoria Yacht Club in Ryde in 1846 (now the Prince Consort). From the 1850s the names of recent arrivals to the Island and descriptions of balls and soirees were published in the local paper, the *Isle of Wight Observer*, under the heading the '*Fashionable List*'. After Prince Albert's death in 1861 Queen Victoria retreated to Osborne House but she was still a frequent visitor to the town, Queens Road being named for her.

4.8 By the mid 1840s the population was approaching 6,000 and by the 1860s it had reached 10,000; in 1800 it was barely a thousand. A glance at the 1860s OS Map (Fig. 3) also shows the extent of Ryde's development in what was a relatively short period of time, especially when compared to the near barren map of 1793 (Fig.1, page 2). One consequence of this rapid growth in population was the need for an adequate burial ground: consequently, an acre of land was given to the town in 1840 by the then Lord of the Manor of Ryde, George Player.

4.9 Prior to the establishment of a burial ground, the majority of the deceased were either buried at Binstead or Newchurch as the burial ground at St Thomas's Chapel was severely limited. This may be illustrated by the fact that in 1782, following the sinking of the *Royal George* on 29th August at Spithead, the bodies washed ashore at Ryde were buried on the sandbanks in an area that was to become the Strand. It is not clear how many men were buried at Ryde: the death toll was nearly 900 but many of the dead would also have washed



Fig. 4—OS Map 2nd Edition, 1896, published 1898, superimposed over present day map

ashore at Portsmouth. A memorial garden commemorating this event was opened on the Strand in 1965 by Earl Mountbatten.

4.10 By the mid 19<sup>th</sup> century the Player Estate had been split and two families, the Linds and the Brigstockes, owned much of the town between them: Ryde essentially was designed and built by the Players, the Linds and the Brigstockes, who, by granting leases, controlled the way buildings appeared and how they were positioned (elevations had to be approved by the landlord in terms of height, distance from pavement, materials for construction, etc.).

4.11 In the 1860s the pier was widened to accommodate a pier tramway and in 1871 horse trams were running from the pier head to the railway station at St John's Road. By 1880 a railway was built alongside this tramway and a train service ran directly from the pier head through a tunnel to St John's Road station. During this time all traces of the natural coastline disappeared under road, sea wall and esplanade.

4.12 The development of the railway aided the growth of the town but, ironically, it may have also started the decline in its popularity as visitors were able to quickly and conveniently leave Ryde and travel to other Island resorts on the railway network. The 1890s OS Map (Fig. 4) has been superimposed over a current map and illustrates the development that occurred later in the 19<sup>th</sup> century and which continued into the 20<sup>th</sup> century.

4.13 In the first part of the twentieth century Ryde continued to establish itself as a seaside resort and main point of entry to the Isle of Wight. In 1936 the former Westfield House opened as Westfield Park Hotel and in 1937 a large new hotel was built in the Modernist style (The Royal York, on George Street). After the Second World War large numbers of summer holiday makers arrived on day trips or dispersed to other resorts throughout the Island. However, as the popularity of the car increased, Ryde, which did not have facilities for the unloading and loading of vehicles, saw visitor numbers decline: as foreign holidays became popular in the 1970s, this decreased

further. A new harbour was built in the late 1980s, together with recreation and parking facilities from reclaimed land. Despite this, at the start of the 21st century further changes in patterns of tourism and economic decline has led to a loss of the air of prosperity which characterised Ryde in the 19<sup>th</sup> century.

4.14 On a positive note, council led regeneration schemes, such as the Townscape Heritage Initiative, have focused upon Ryde's built heritage to drive regeneration of the town and investment into key areas.

## 5 Archaeological potential

5.1 Evidence in the area shows continuity of settlement from the Neolithic period onwards. Archaeological finds include a late Bronze Age urnfield (for the cremation and interment of ashes) at Swanmore, a hoard of 12 Bronze Age palstaves (a type of axe) found at St Johns, sherds of Roman or Iron Age pottery and evidence of a possible Roman cemetery (also at St Johns). Further information on the area can be obtained from the historic landscape characterisation (HLC) maps and descriptions.

5.2 This document does not identify all the known heritage assets within the conservation area, therefore any omission of any building, feature or space should not be taken to imply that it is of no interest.

## SPATIAL ANALYSIS

### 6 Character areas

6.1 The townscape of Ryde varies according to age, topography and usage. Road layout, building density, architectural details and the presence of open spaces are all characteristics derived from the area's historic development: the dense, closely knit area of the commercial centre (i.e., Union Street and High Street) contrasts markedly with residential areas such as Augusta Road and Melville Street (expansive villas set within spacious gardens); similarly, the seaside activities along the Esplanade contrast with the quiet leafy residential streets and semi-detached town houses around Vernon Square.

6.2 Based on this spatial analysis it is possible to discern 5 distinctive and discernible character areas within the conservation area (see map, Fig. 5, page 7). This spatial division

is visually apparent in the aerial photograph on page 8 (Fig. 6). The 5 character areas are:

- Area 1: Esplanade, Pier and Seafront
- Area 2: Historic core and commercial centre
- Area 3: Regency and Victorian Housing
- Area 4: Pelhamfield, Ryde School & All Saints Church
- Area 5: Ryde Cemetery

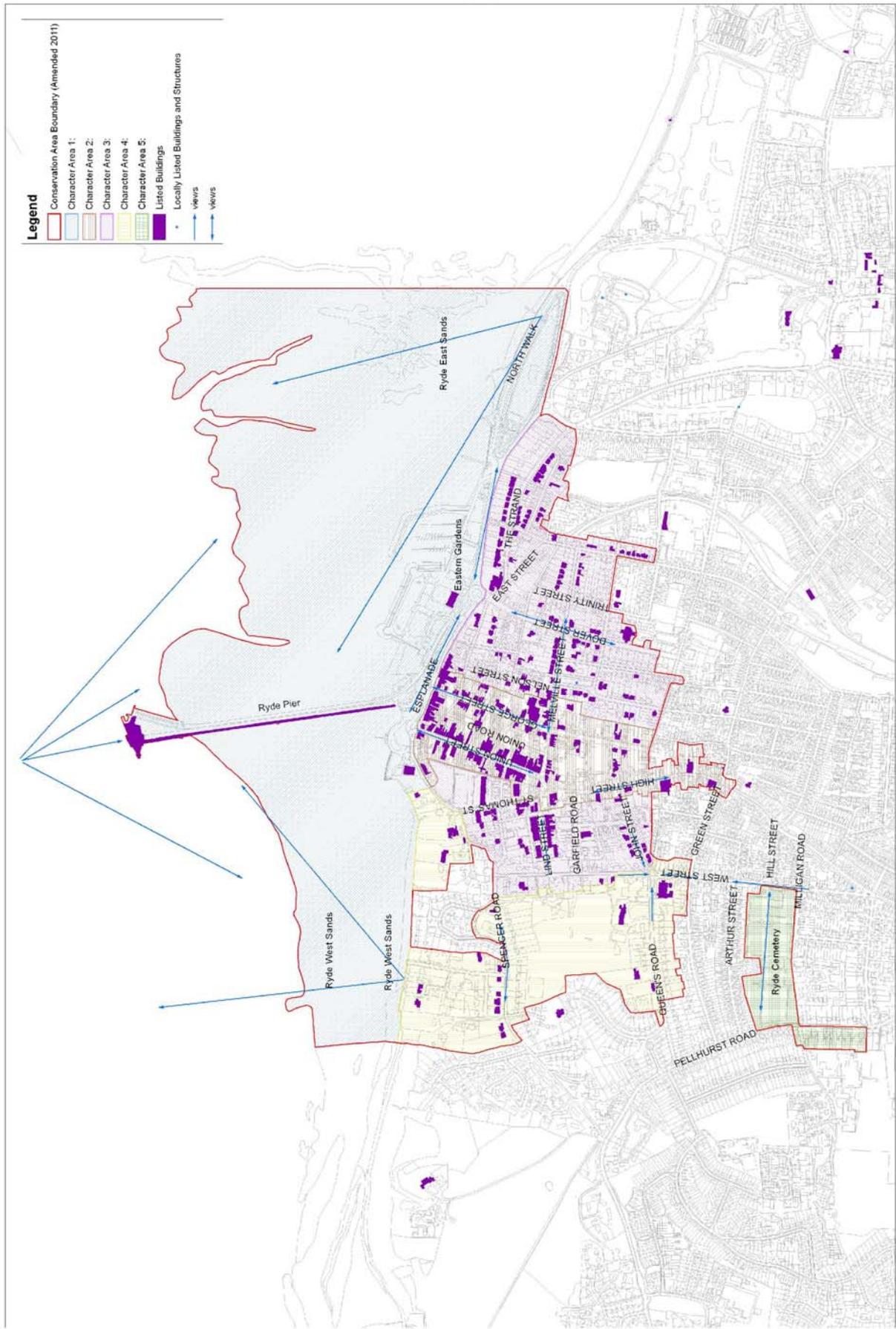
6.3 In coastal areas, the boundaries may follow the line of the mean low water mark, extending to include the whole of any pier, any part of which is within the mean low water mark which is the extent of the jurisdiction of the Council and so is used for consistency.

### 7 Key views and vistas

7.1 The most commanding views in the area are those northwards to the sea and to the mainland. Such views can be seen from Union Street and George Street and from the lower length of High Street (further up the High Street, the views are more obscured). Arguably the best views are from the pier and several churches provide local landmarks and focal points, most notably All Saints Church and Holy Trinity Church. The Town Hall clock tower on Lind Street is also highly visible (see map, Fig. 5, page 7).

## CHARACTER ANALYSIS

The analysis of the character of these individual areas is examined in depth in the following chapters.



Ryde Conservation Area  
Character Areas and Key Views

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Fig. 5—Character Areas & key views

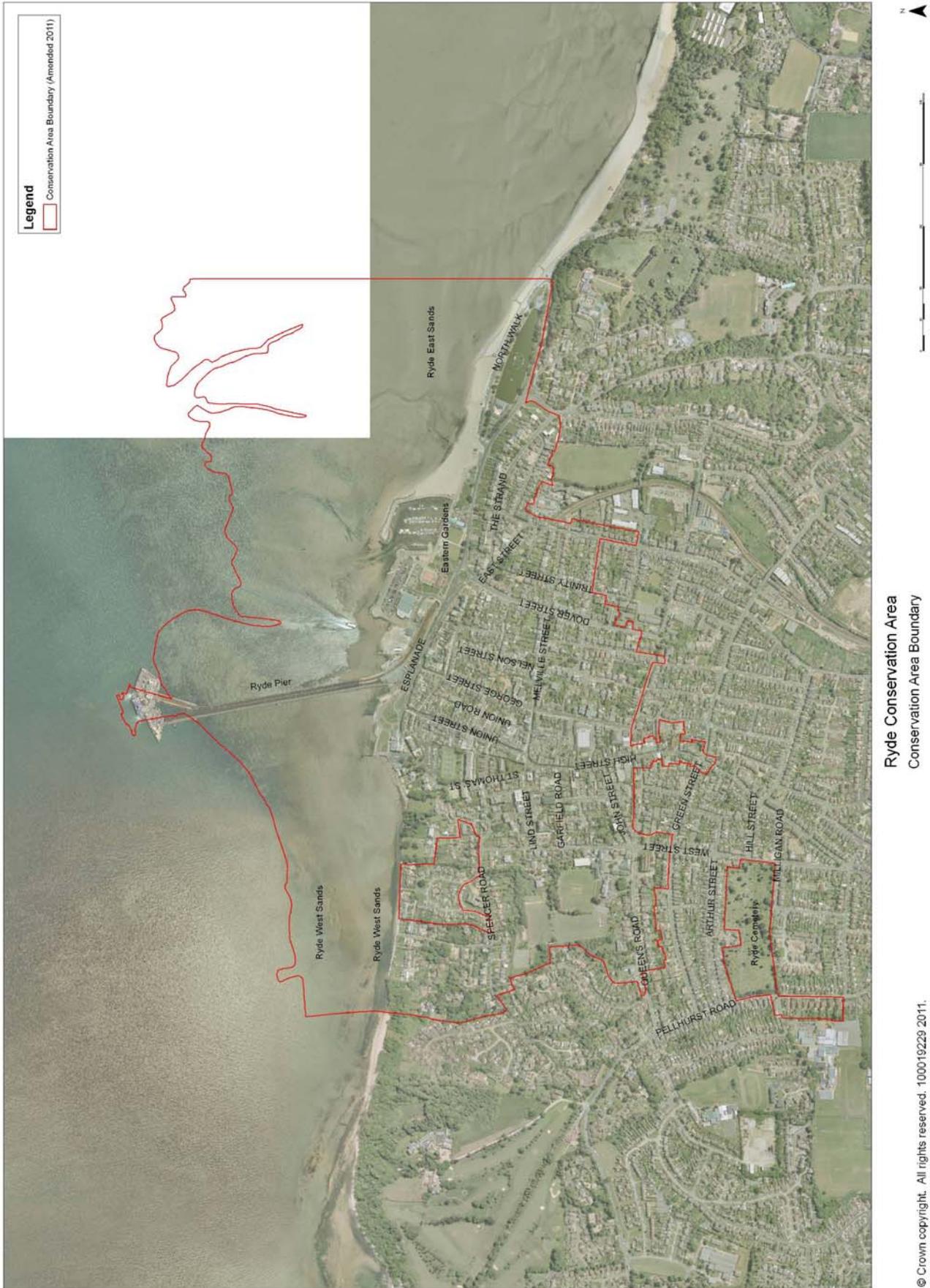
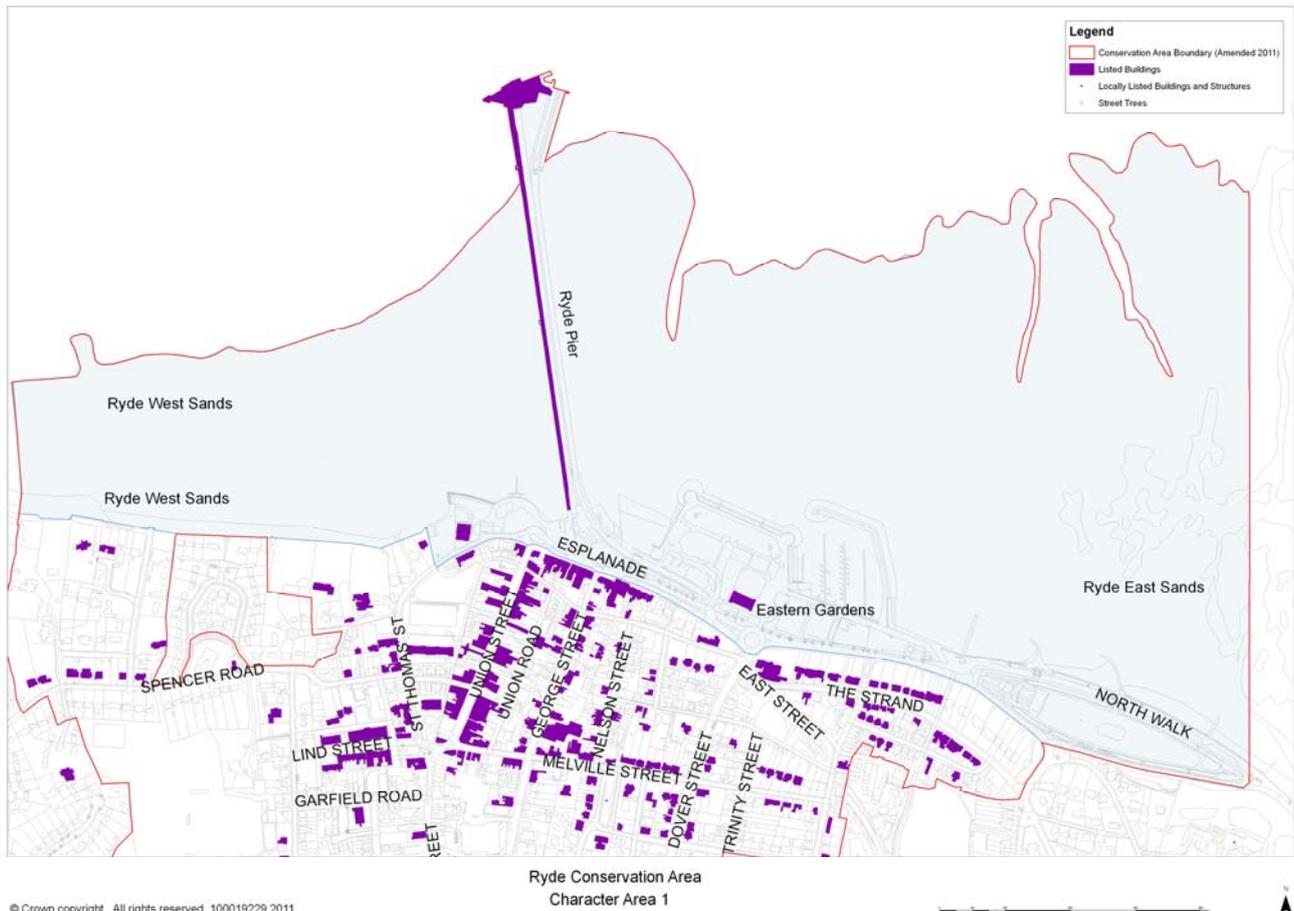


Fig. 6—Aerial photograph, 2005

**Character Area 1: Esplanade, Pier and Seafront**



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**Summary of special interest**

This is very much the face of Ryde, easily read from the seaward approach, in particular from the pier, as buildings rise up from the foreshore, prominent elevations tilted towards the sea. Views of the Pier, the Solent and the mainland are a permanent backdrop when viewed from the town. Along the Esplanade, the town’s origin as a traditional seaside resort and transport interchange is inherent in its architecture and landscaping. Here open space, public gardens, sandy beaches and seaside stalls meet the hustle and bustle of the transport interchange and merge to create a distinctive coastal resort which, during the summer months, is alive with visitors.



Fig. 7—Brannon's 1854 illustration (Dover Street)



Fig. 8—Postcard, 1911 (IOW Historic Postcards)

## 8 Esplanade, Pier and Seafront

8.1 The Esplanade, Pier and Seafront Character Area takes in the whole of the seafront from west of Augusta Road to east of Canoe Lake. The area is flat, partly developed from the original fishing village of Lower Ryde and partly from reclaimed land. The conservation area's northern boundary follows a meandering route along the line of 'mean low water' but also encompasses the pier.

## 9 Historic development

9.1 The building of the pier is central to Ryde's development and it is also central to this character area: the pier is the dominant landmark from both land and sea. It is almost half a mile in length, and extends from an area which is close to transportation links (the hovercraft, catamaran, bus and rail stations). From the pier the best panoramic views of the area can be gained: the Esplanade appears as a long continuous open space.

9.2 The first meeting of the Ryde Pier Company was held in July 1812, and the foundation stone was laid in just under a year. The pier, designed by John Kent of Southampton, opened in 1814, one of the first in the country. Extensions took the pier length to over 681m (2250ft) but the original structure, almost wholly constructed in timber, measured 527m (1740ft).

9.3 The pier helped to establish Ryde as a fashionable seaside town and its expansion was rapid. In the Isle of Wight Observer's edition of 18<sup>th</sup> August 1855, the 'Fashionable List' published the following under the heading

'The Season':

*Ryde has at last assumed its wonted aspect; hotels and lodging-houses are exceedingly well filled; the roadstead is studded with yachts, and the Club-house is filled with visitors; the pier is thronged for its delights - sea breezes and marine and land views; coaches are crowded with tourists, while our excellent carriages are whirling about in all directions with pleasure parties who enjoy the rural scenes in our environs; bathing is resorted to as usual; while an air of activity pervades the whole town. On Monday next, too, the Theatre opens for general amusement. (HRS)*

9.4 Despite the establishment of a 'Season' it wasn't until 1855 that a plan for a formal Esplanade was laid out. Measuring 350m (1150ft) construction of the section between the George Street Slipway and the Cornwall Street Slipway cost £5,000 and reclaimed 20 acres of land from the sea: gradually the natural coastline disappeared (this is illustrated by comparing Brannon's 1840s illustration (Fig. 7) and the postcard dated 1911, (Fig 8). (The postcard also shows the railway line and tunnel. In May 1876, approval was given for the railway tunnel under Monkton Street. The original proposal for the Railway Company included the laying of a double line along the new Esplanade, through Cornwall Street across the Strand, Simeon Street and part of Monkton Street but this plan was opposed.)

9.5 The 1860s OS Map superimposed over a current map (Fig. 11) shows the extent of



Fig. 9—Postcard 1907 (Bartie's Postcards)



Fig. 10—As it appeared in 2010

reclamation. The area of beach at the point at which Monkton Mead Brook emerged had been deeper and wider in medieval times, separating Ryde from Appley but an 18<sup>th</sup> century sluice gate formed a lagoon behind the beach and created marshland along the brook.

9.6 Further along the coast, in 1870, Appley Tower was built by George Young who owned the Appley Towers Estate. There was a plan to extend the Esplanade all the way to Seaview but this never achieved public support. The Esplanade was extended from Cornwall Street to the Appley Slipway: this was completed in 1880, the same year as the construction of Canoe Lake and the opening of the third pier which provided a railway link to the pier-head from St John's station.

9.7 In 1895 a concert pavilion, known as the Seagull Pavilion, was constructed at the pier-head and, over a number of years, the original wooden piles of the pier were replaced by cast iron. In 1900, development of the western Esplanade was under way with the opening of the Western Enclosure. A bandstand was erected in 1926. In 1929 the Pier Hotel (a notable landmark at the time, Fig.

9) and other properties were demolished to make way for a road widening scheme (Fig. 10). Further improvements were made in the 1930s. On the eastern Esplanade, a permanent pavilion was erected in 1927 and in 1930 Ashley House was demolished to make way for a garden and a through way from Monkton Street.

9.8 In recent years, means of transportation have come to dominate the area: the western end of the Esplanade nearest the pier has developed into a transport interchange, servicing the bus station, train station and services to the mainland. What was once a small harbour and quay is now the Hovercraft Terminal. A large coach park has been laid out on an area of reclaimed land (adjacent to the Ice Skating Arena).

## 10 Qualities, materials and local details

10.1 Arguably part of the special interest of the Esplanade, Pier and Seafront Character Area is derived from the open space and the uninterrupted views along the coast. Equally, municipal horticulture and street trees have been an important part of its character.



Fig. 11—OS Map, 1st Survey 1863 superimposed over present day map



Fig. 12—Eastern Esplanade . . . 2010

Postcards and images of the 20<sup>th</sup> century often focus on the pleasure gardens and on the distinctive line of pollarded plane trees and, to the east, holm oaks, which line the northern side of the Esplanade. The Dover Street roundabout and the entrance to Eastern Gardens is a prominent area which still retains the essential character of an Edwardian pleasure gardens despite having one of the busiest roads on the Island passing through it (Fig.12).

10.2 In terms of architecture there are 3 significant structures all of which are listed buildings. One of these is the Pavilion (Grade II) constructed in 1926-7 by McFarlanes of Glasgow from a design by architects Vincent and West. The grandeur of this building is somewhat diminished by the addition of a bowling alley but the quality of the architecture is still apparent.

10.3 Decorative ironwork is a recurring theme of the area, present in the towers of the pavilion, in the balconies of some of the buildings along the seafront which form the backdrop to this area, and in the balustrades of the pier. The pier is another significant structure in the area (listed Grade II): architecturally, the most noteworthy aspect of the pier is the heavy Victorian ironwork but it also has historic significance in terms of its relationship to the development of Ryde. Extending almost half a mile it is a prominent landmark from both land and sea.

10.4 In other regards, buildings are intermittent with the area dominated by open space which affords clear views across the



Fig. 13—The hovercraft . . . 2010

Solent. The ice rink and bowling alley are large two storey buildings, purely functional with no reflection of the architectural style of the area. The relationship of Ryde to the beach, harbour and the Solent is critical and therefore the development of spaces along the northern side of the Esplanade should be resisted.

10.5 The Esplanade, Pier and Seafront is one area that changes significantly from day to night: the sights and sounds, even the smells (such as the intense seaweed smell when the tide is out) can alter. The Hovercraft is a sound that can be heard over a wide distance from early in the morning to late in the evening: at the point at which it lands it is the most intense. Whether this is a negative or positive noise is open to debate: it certainly attracts many bystanders and must be one of the most photographed objects on the Island (Fig. 13).

10.6 The pier, the pavilion and the Prince Consort (formerly the Royal Yacht House, an Italianate style building constructed in 1846 and a fine example of Ryde's Regency architecture) are the only listed buildings or structures within the area. However, various buildings in close proximity to the Esplanade, Pier and Seafront form the backdrop to this area and make a positive contribution to its character: these include Ryde Castle Hotel built in 1833-4, (Grade II listed); various buildings on the Strand and the Esplanade; and the Royal Esplanade Hotel, built in 1866-7 (Grade II listed).



Fig. 14—Aerial photograph, 2005 (extract from map Fig 6, page 8)

## 11 Public realm

11.1 The character of the street scene is greatly enhanced by historic street furniture and historic surfaces and this is often overlooked during development work and the installation of underground services. For the most part the surfaces are tarmac but within this character area there are original limestone kerbs and these should be retained. Equally, historic railings, benches, lampposts, drain covers, etc. should be retained where possible. In specific terms items of note include the gates to the Eastern Gardens and lampposts on the Dover roundabout and Esplanade.

## 12 Green spaces and biodiversity value

12.1 As mentioned previously, the openness of the Esplanade and Seafront is a special part of its character as is the ability to walk uninterrupted from one end to the other. The area includes the open space at the western end of the Esplanade, the open space of Eastern Gardens and Canoe Lake at the eastern end and Ryde Sands (Fig. 15 & 16, page 14).

12.2 Ryde Sands is part of Ryde Sands and Wootton Creek SSSI and is the most extensive area of sandflats in the Solent. It forms part of the Solent & Southampton Waters Special Protection Area (SPA), designated under the European Habitats Directive, and the Solent and Southampton Waters Ramsar site, a wetland of international importance under the Ramsar Convention. Ryde Sands support the most extensive areas of Eelgrass (*Zostera*) beds in the Solent. Eelgrass beds are a national priority habitat and are a food source

for wintering Brent geese. Ryde Sands supports important populations of wintering and passage waterfowl and waders. These birds use the intertidal areas for feeding and undisturbed beaches for roosting at high tide. They are susceptible to disturbance and it important that, during the sensitive winter months, currently relatively quiet and undisturbed stretches are maintained as such.

12.3 This partly reclaimed coastal area is one of on-going coastal change. Ryde Sands is an actively accreting coastline. Onshore easterly winds bring large quantities of sand onto the Esplanade and North Walk. This supply of sand would have fed the dunes, known as Ryde Dover, which were present along this coastline prior to the Victorian reclamation of the foreshore.

12.4 Ryde Canoe Lake (Fig. 16) is a Site of Interest for Nature Conservation (SINC C214A). The grassy banks of the boating lake, fed by windblown sand, support a rich and specialised sand dune flora containing nationally scarce plants and species characteristic of the previous Ryde Dover which was well recorded by the Victorian botanist Dr William Bromfield who resided in Monkton Street and wrote *Flora Vectensis*, published in 1856. Additionally, Canoe Lake supports the largest herd of mute swans on the Island and provides shelter for other waterfowl during the winter months.

12.5 Some of the trees in the area, the aforementioned plane and holm oak trees probably date from the beginning of the 20<sup>th</sup> century: both are tolerant to salt and would have thrived on the Esplanade. The boating



*Fig. 15—Ryde Sands*

lake is ringed by non-native pine trees and these were possibly introduced in the 1920s or 1930s.

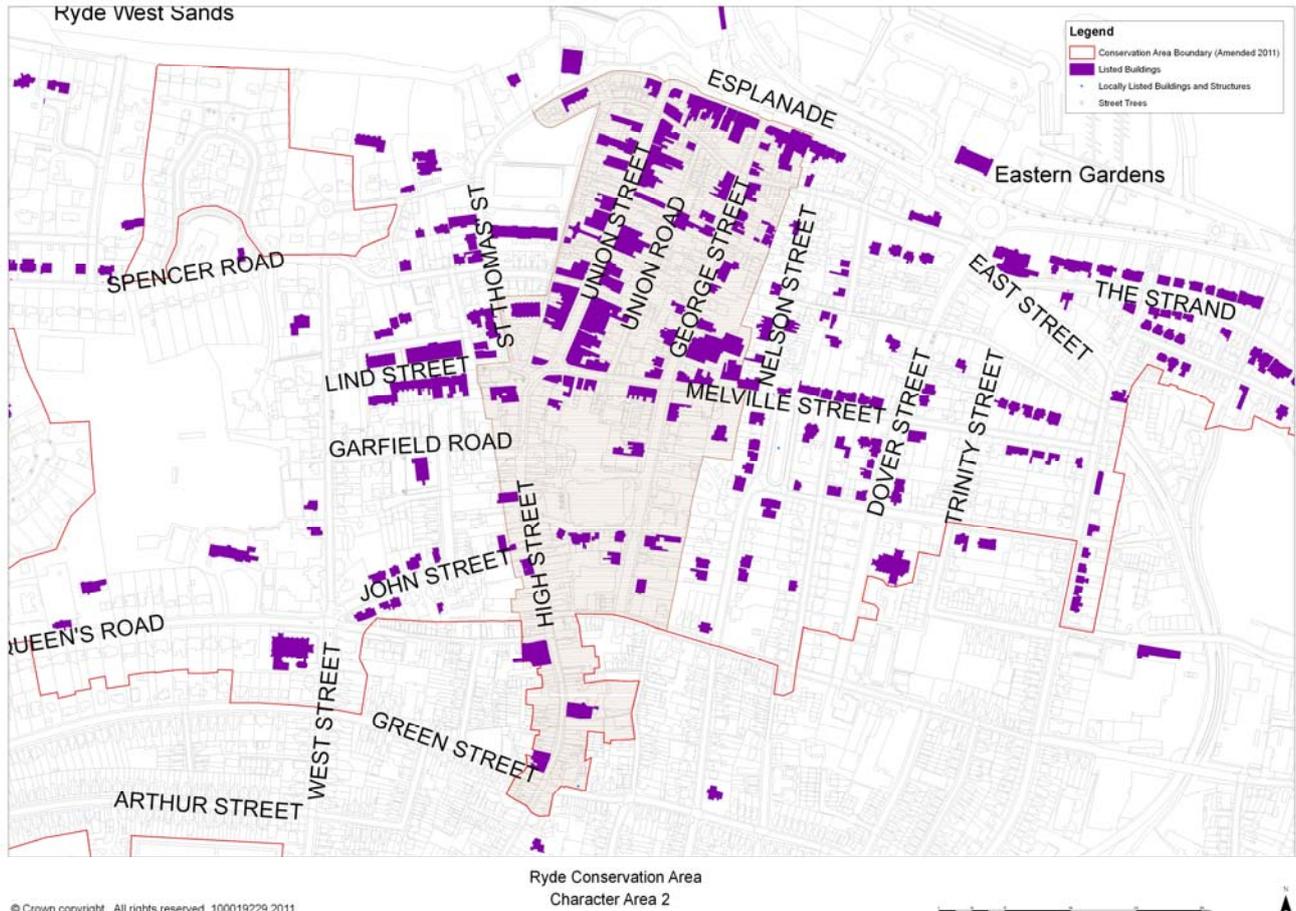
### **13 Key views and vistas**

13.1 Looking south from the seafront road, the Esplanade building frontages, with their scale, decorative stucco and traditional shop fronts dominate the area. Along the north-south aligned roads (such as George Street, Union Street and Dover Street) long views up into the town and down towards the Solent and mainland are possible (Fig. 12, page 13). However, arguably, the best views are from the pier with the spires of All Saints Church and Holy Trinity Church, Brigstocke Terrace and the Royal York Hotel clearly visible.



*Fig. 16—Canoe Lake*

**Character Area 2: Historic Core and Commercial Centre**



**Summary of special interest**

This is the historic core of Ryde: the main streets are the backbone of the town and contain vestiges of two historic settlements. There is unity in the architecture: Regency sits comfortably beside Victorian, creating a pleasing irregular skyline. The commercial centre with its historic shopfronts, merge at St Thomas's Square, the area's most notable public space. Glimpses of the sea are a constant reminder of its location as a seaside town.

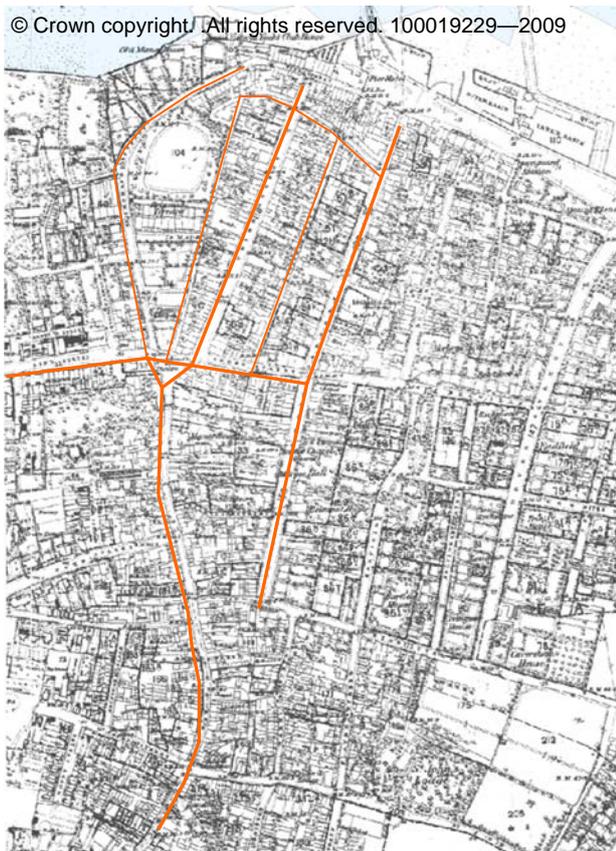


Fig.17—Notable streets marked on 1860s Map

## 14 Historic Core and Commercial Centre

14.1 The Historic Core and Commercial Centre Character Area is formed by Union Street, St Thomas's Square and the High Street. It also includes the parallel George Street and the commercial frontage of the Esplanade. The area has a range of uses but is predominantly commercial/retail with residential above ground floor level and contains almost all the town's shops and businesses: pubs, bar, restaurants, cafes and takeaways are scattered throughout. There are also a number of hotels and guesthouses. Residential areas (such as Castle Street) are on the periphery (Fig. 17).

## 15 Historic development

15.1 Union Street was created in 1780, to join the two villages of Upper and Lower Ryde, its width apparently determined by the need to turn a horse and cart. Although Yelf's Hotel was not established until 1810, parts of the building are believed to date from the 1780s. However, most buildings in this character area date from the first half of the 19<sup>th</sup> century: for example, nos. 12, 34/35, 67 and 70 (The Royal Squadron Hotel). There are also many mid-

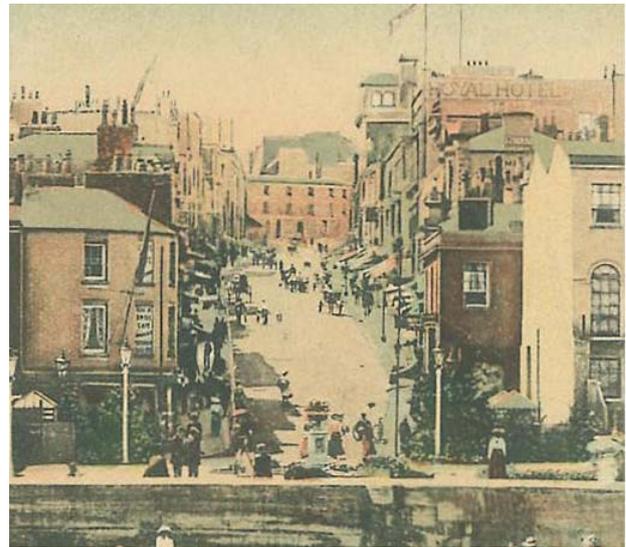


Fig.18—View of Union St, 1907(Bartie's Postcards)

Victorian buildings such as nos. 51/52, 53 and 60 (one of the tallest buildings dating from 1865). Many of the buildings were originally houses and not the commercial premises they are today. These additional shopfronts are of significant historic interest. The postcard in Fig. 18 shows how it appeared in 1907.

15.2 St Thomas's Square was once the site of medieval Upper Ryde's 'village green'. Today it is the intersection of the town's busiest streets: Union Street, High Street, Lind Street and Cross Street.

15.3 The High Street is the continuation of Ryde's commercial 'spine'. In contrast to Union Street it is narrow and curves as it follows a much earlier route, one that formed the centre of medieval Upper Ryde. Henry Fielding visited here in 1753 and a few 18th century buildings remain (nos. 162/163 and 174). The OS map of the 1860s, a time when the population of Ryde was approaching 10,000, shows that the street was established and built up on both sides (it is still possible to see some of the remaining architectural details by looking up above the modern shop fronts, for example on no. 44 High Street, the former Eagle Hotel). The Church of St Mary was built in 1845 and forms a local landmark towards the upper reaches of the High Street.

15.4 George Street was laid out in 1805 and runs parallel with Union Street. Early buildings were constructed as detached dwellings on large plots and there are some fine examples dating from the 1830s (No.38 Temple House, No.62, Denbigh House as well as pairs such as nos. 19 & 21).



Fig.19—20<sup>th</sup> Century Modernist Movement

15.5 George Street rises up from the Esplanade in distinct lengths. The upper length does not have sea views but there are some buildings of high quality with period features. The middle length has a number of historic buildings (nos. 46/48 may be amongst the oldest dating from c. 1780). The shortest length, nearest the seafront, is narrower and less ordered and may be part of a previous alignment. George Street also has some 20<sup>th</sup> century buildings most of which are unremarkable. However, there is one building of note: The Royal York Hotel (listed Grade II), built in 1938–9 by Harrison & Gilkes to replace an earlier Georgian building (Fig. 19).

15.6 Union Road was created to service the eastern side of Union Street: the road once contained a brewery, a warehouse (no. 13, listed Grade II, constructed in 1875 for a firm of wine importers), workshops and small vernacular cottages. Church Lane, servicing the western side of Union Street, appears to follow a field boundary on the 1793 map (Fig. 1, page 2).

15.7 Castle Street, with its narrow width and 'dog-leg' curve is one of Lower Ryde's earliest streets, pre-dating Union Street. The street falls and rises as it crosses George Street, giving prominence to No.17 George Street in views from its western end. Castle House (no. 41) is a building of architectural merit in an important corner location. Beside it is a pair of pebble-dashed cottages. No. 40 has a plaque to commemorate William Carey's visit in 1793. Opposite these cottages is a row of single storey garages and an open cobbled yard which is below the level of Castle Street.



Fig.20—Vectis Hall

15.8 Cross Street is a wide commercial street aligned east-west to join Union Street and George Street. The street contains mainly early 19<sup>th</sup> century buildings including a row of five houses, each with bay windows (nos. 13–17, listed, Grade II). The north side is uniformly three storey but the height of the south side's buildings vary slightly. Union Road descends northwards from the street's midpoint and there is an uninviting alley leading south to the supermarket car park. There are views westwards to the Town Hall and eastwards along Melville Street to the leafy suburbs around Vernon Square.

15.9 Part of Melville Street, the continuation eastwards from Cross Street, has buildings dating from the mid 19<sup>th</sup> century date and whilst some on the north side are of considerable interest (including nos. 9 & 10 Melville Street); Rose Court on the south side (replacing a non-conformist chapel) is modern and out of character. Vectis Hall (Fig. 20), set back behind a low stone wall, is a low stone building under a slate roof, also at odds with the character of the street but originally the first free school in Ryde (dating from 1812) and a building of considerable historic interest. Also of note is the Victorian shop front to no. 2 Melville Street.

15.10 The buildings of the Esplanade and the lower end of St Thomas Street face the sea making a gently curving arc between the Jacobean style terrace at the foot of St Thomas Street c1840 (listed, Grade II) and the Royal Esplanade Hotel, opened in 1868 (also listed, Grade II).



Fig. 21—Stone built cottages in Union Road

## 16 Qualities, materials and local details

16.1 Ryde's expansion at the start of the 19<sup>th</sup> century coincides with the Regency period (1811-1820) when George, Prince of Wales was Prince Regent. Regency architectural style lasted longer, extending from the 1790s to about 1840. The style is characterised by stucco facades, large rounded, bay windows and shallow pitched slate roofs set behind parapets. Decorative ironwork in railings, balconies and porches is a particularly characteristic feature of the period and can be seen on many buildings. Timber vertical sliding sash windows with thin glazing bars set in recessed openings are the rule. Classical details (for example, columns, pilasters, pillars, pediments, wreaths and friezes) are used effectively as decoration. All these features can be seen in various buildings in the area.

16.2 There are also examples of small scale two storey vernacular cottages: in Union Road (a row of workers' cottages (Fig. 21), in Anglesea Street, 29-41 George Street and a pair of mid-18th century cottages at 162/3 High Street (listed, Grade II); all these make a valuable contribution to the area's diversity and character.

16.3 There is a strong sense of architectural cohesion throughout the area: building frontages on Union Street are adjacent to wide pavements and follow a uniform line although roof heights vary. The predominant facing material is stucco but brick is the main "hidden" construction material. Stucco was the 19<sup>th</sup> century equivalent of render applied to look



Fig. 22—No. 60 Union Street

like stone: it is common throughout Union Street and George Street.

16.4 More recognisably Victorian buildings appear in the area from the 1860s. Brick begins to replace stucco and architectural details become less refined and more substantial. Red brick was more associated with industrial buildings and workers' cottages, so was not used for frontages. For that reason, no. 80 Union Street is unusual as it is an early 19<sup>th</sup> century red brick building in Flemish bond with grey headers; similarly, no. 46/48 George Street, dating from c1780.

16.5 Yellow or buff coloured brick was the fashionable alternative to red brick and is used to great effect. No. 60 Union Street (Fig. 22) dates from 1865 and is built in the Italianate style found at Osborne House; it even has an 'Osborne tower'. Also known as a 'belvedere' tower (meaning, literally 'fair view') an 'Osborne tower' was an architectural feature considered to be an essential element of the Italianate style. No. 60 is also taller than other buildings; three storeys are more usual. No. 6 Anglesea and no. 1 St Thomas' Street are good examples, also unusual in the area, of late Victorian polychrome (coloured) brickwork. Good quality brickwork can also be found in much less prestigious locations (for example, in a row of cottages in 6-8 Union Road) but elsewhere it is used as a basic walling material faced with stucco.

16.6 On Union Street shops and businesses occupy ground floors and although many traditional shop fronts have been lost, there are still many examples of traditional detailing



Fig. 23—No. 24f (Joe's)

such as fluted and reeded pilasters, decorative consols, fascias and some curved glass windows. The majority of shop fronts are well proportioned with stallrisers and framed by pilasters and fascias. Recessed entrances are common on older buildings and often contain decorative tiles. These are of particular interest as they create a 3 dimensional feel to the frontages, as well as providing practical cover to shoppers during inclement weather.

16.7 Hanging signs appear to be a long standing tradition and there are remnants of canopies in their discreetly located blind boxes incorporated into the fascias. Canopies/blinds were an historic trait although the majority of these were associated with historic shop fronts which have now been replaced. Examples of good quality shop fronts are nos. 11, 24, 24b, 24f (Joe's, Fig. 23), 26, 27, 34, 38, 44, 45 and 62 Union Street. No. 53 (Black Sheep Bar) and no. 54 (Yelf's Hotel) are also noted as high quality frontages.

16.8 There are also remnants of original advertisements applied to buildings: for example 60 Union Street the sign for Hughes and Mullins, late 19<sup>th</sup> century photographers still remains (Fig. 22). This traditional technique was to maximise publicity.

16.9 Above ground floors residential use prevails. Whilst some single use dwellings remain, the majority of upper floors have been converted into flats/apartments. This has put pressure upon exteriors with extracts/services terminating through some facades. In most cases the separate entrances to the upper storeys has been retained and these form an



Fig. 24—Bravinger's Arcade

important part of the ground floor frontages.

16.10 Union Street also contains two fine examples of arcades. In particular the Royal Victoria Arcade (listed Grade II\*) constructed in 1835/6 is a dominant stuccoed building that contains numerous business and residential units. With the exception of the façade which suffered the removal of the original columns at the main entrance shortly after construction, the rest of the building is almost complete. Restoration works facilitated through the Ryde Townscape Heritage Initiative Scheme are taking place to return the lost windows from the front elevation and repair and enhance the whole building. Benefiting from dual access from Union Street and Church Lane it is an important building offering linkages into Union Street from the principle car on St Thomas's Street.

16.11 Bravinger's Arcade was once believed to originally have been the entrance to either an arcade or a market but it is documented in 1869 as being the "Claredon Vaults" with a long bar on the left side internally. By 1900 it had become Sidney (S J) Bishop's wine shop. Its distinctive façade forms a valuable component on Union Street (Fig. 24).

16.12 Cross Street and St Thomas's Square intersects Union Street and High Street. Cross Street is enclosed with three and four storey buildings either side creating a sense of enclosure and channelling views towards Melville Street and Lind Street. The junction of Union Road is the exception where views of the Solent and mainland can be gained.



*Fig. 25—71 George Street*

16.13 Upper floors of Cross Street are mainly residential above the commercial ground floors which retain significant traditional detailing, even where some shop fronts have been changed, pilasters, fascias, etc., tend to remain. Key shop fronts of interest are nos. 5, 7, 11, 12 Cross Street and 71 George Street (Fig. 25) which forms part of Cross Street visually. Upper floors incorporate well proportioned windows, with a good number of timber sliding sash windows retained. Architectural language/decoration is restrained but effective.

16.14 St Thomas's Square is effectively the centre of the commercial centre, with access to all principle streets. Views towards the mainland can be gained and whilst generally busy with vehicular traffic the open space is welcoming, aided by the enhanced Square. Architectural style is varied with the Crown Hotel (Fig. 26), one of the earlier buildings in Ryde dating from the 1830s, the 1960s NatWest bank and the early 20<sup>th</sup> century frontages, notably nos. 2 and 4 St Thomas's Square.

16.15 The High Street differs from Union Street due to the narrowness of the street: the height of the buildings, occasionally four storeys, makes the area appear more enclosed. The High Street's architectural and historic qualities are not as prevalent as Union and George Street's (as mentioned previously, it is only by looking above first floor level that the historic architectural details can be seen, such as traditionally proportioned windows, timber oriel windows with some original sashes and curved glass bay windows and parapets).



*Fig. 26—The Crown Hotel*

Brick, as opposed to stucco is more common, indicating that the upper part of the High Street re-developed from the 1850s onwards (the Brick Tax introduced in 1784 to help pay for the wars in the American Colonies was abolished in 1850). Unusually, No 174 High Street is faced with mathematical tiles, a form of tile hanging, devised to look like brick popular around 1750-1830.

16.16 Key buildings of interest are no. 153 (HR Turner & Co), no. 40 the Star public house, the Crown Hotel, the first and second floor of nos. 170-172 (Boots the Chemist) and the Church of St Mary's which dominates the southern end of the High Street (Fig. 27, page 21).

16.17 Although there were stone quarries in nearby Binstead, the use of stone in domestic buildings is not common: some notable exceptions are in the workers cottages nos. 18-20 Union Road (Fig. 21, page 18), Vectis Hall in Melville Street (Fig. 20, page 17) and No. 61 George Street (The Roundhouse Hotel). No. 53 Union Street and Nos. 11 and 18 Esplanade are of coursed local stone with rendered rusticated quoins. It may be that local stone was not of sufficient quality to build in ashlar, that other stone was too expensive to import or simply that the early 19<sup>th</sup> century fashion was for stucco.

16.18 The Church of St Thomas was constructed in Binstead stone as were the boundary walls along Church Lane (which runs parallel with Union Street). The boundary walls here are a distinctive feature (Fig. 28, page 21). This gives a sense of enclosure along its



Fig. 27—St Mary's Church

length broken only by the car park at the lower end. Interestingly, Brigstocke Terrace, a notable landmark from the sea and pier, is barely noticeable from this area. No. 30 Church Lane (listed, Grade II) is a former Keeper's house, associated with the Royal Victoria Arcade which has an exit into Church Lane.

16.19 George Street has a mix of styles and materials; 18<sup>th</sup>, 19<sup>th</sup> & 20<sup>th</sup> century buildings sit side by side, from vernacular cottages to detached villas, to hotels and modern flats. The Roundhouse, 84 George Street and the Royal York Hotel (Fig 19, page 17) are all listed buildings, listed for their architectural interest representing different styles from different periods.

16.20 The Esplanade properties are collectively very important, representing the face of Ryde when viewed from the north along the Pier and when exiting the interchange. Key buildings of interest are no. 4, no. 15 (the Marine Hotel) and the Esplanade Hotel (a fine example of the High Victorian Style) but, with the exception of Number 2 (The King Lud), all the buildings of the Esplanade from Union Street to no. 20 are listed, Grade II. Typical Regency details such as bay windows, parapets with moulded cornices, classical detailing and balustraded first floor balconies are present but some original detailing especially timber sliding sash windows have been lost. No. 4 has a late Victorian shopfront which is of interest but most are later. Nos. 10-13 Esplanade have been restored through the Ryde Townscape Initiative Scheme and now resemble the 19<sup>th</sup>



Fig. 28—Boundary wall, Church Lane

century frontages.

16.21 Apart from the Royal York Hotel and the NatWest Bank most other 20<sup>th</sup> century buildings are unremarkable and in some instances, detract from the historic character and appearance of the area. However, there are a number of 20<sup>th</sup> century shop fronts / bank frontages that are of interest. Whilst contrasting with their 19<sup>th</sup> century counterparts and often the upper storeys of the host building, they are high quality, well proportioned and excellent examples of early 20<sup>th</sup> century architectural fashion.

16.22 Ranging from classical detailed Banks to 1920s and 30s Art Deco to the very early 20<sup>th</sup> century (possibly very late 19<sup>th</sup> century) shop fronts which incorporate elements of bronze, nickel, copper and vitrolite, leaded light decorations at higher level and decoratively tiled entrances. They form an interesting part of the commercial centre: in particular nos. 3, 8, 25, 38, 40, 51 and 52 Union Street. Nos. 2 and 4 St Thomas's Square, no. 64, 143 and 188 High Street.

16.23 The number of listed building in the Historic Core and Commercial Centre Character Area are too numerous to mention: some have been mentioned for special distinction or because they are representative of certain architectural elements; the omission of any building does not indicate that the building is not of interest—in fact, the sheer weight of numbers is an indication of how special (architecturally and historically) the area is as a whole. Equally, a number of unlisted buildings are worthy of mention



Fig. 29—Royal Victoria Arcade

because they contribute to the town's distinctive historic townscape and make a contribution to the character of the conservation area. All of the buildings listed are Grade II except for the Royal Victoria Arcade on Union Street, Grade II\* listed, built in 1835-36 by William Westmacott (Fig. 29) which opened with great ceremony on 1<sup>st</sup> July 1836.

16.24 The area also includes several churches: St Thomas's Church (1827-8) built by James Sanderson, missing its spire since 1951. The area around the church (including the churchyard) has been re-landscaped (Fig. 30). St Mary's Church at the top of the High Street designed by Joseph Hansom (1846-8) in a gothic style (the area around this church has also been redesigned, Fig 31, page 23) (the conservation area includes the landscaped garden and the school building on Warwick Street), and the Baptist Church on George Street designed by Francis Newman (1862).

## 17 Public realm

17.1 The character of the street scene is greatly enhanced by historic street furniture and historic surfaces and this is often overlooked during development work and the installation of underground services. In specific terms, there are roadside kerbs and gulleys of local limestone and these add to the historic character and appearance of the area. However, their presence is occasional, often mixed with modern concrete kerbs or red brick pavers. To the rear of properties in George Street and elsewhere there are historic



Fig. 30—re-landscaped area of St Thomas's

cobblestone paving and/or stone paving slabs: for example, nos. 6-8 and 50 George Street and Warwick Place, off the High Street.

17.2 Historic railings, benches, lampposts, drain covers, etc. should be retained where possible. Again, in specific terms, an historic lighting column stands outside Suffolk House in George Street. However, most street lighting is modern and some are copies of a Victorian style but those in the High Street are out of scale with the street's buildings.

## 18 Green spaces and biodiversity value

18.1 There is little open space in this heavily built up area (see aerial photograph, Fig. 6, page 8). St Thomas's Square, including the churchyard of St Thomas's Church is the most significant open space: here there are trees, shrubs and flowers which, together with nearby historic buildings make a positive contribution to the character and appearance of the conservation area (Fig. 28, page 21 & Fig. 30). The gardens beside St Mary's Church, Upper High Street, also provides a welcome open space along the otherwise enclosed terrace of the upper High Street (Fig. 31, page 23).

18.2 A public open space in front of the supermarket, off Anglesea Street, is overlooked by a stone arch relocated from the Royal County Hospital in 1996: the area is occasionally used for an outdoor market. In contrast, on the west side of George Street there are some well tended private gardens which give the area a more spacious feel than the main shopping streets.



*Fig. 31—landscaped area of St Mary's*



*Fig. 32—Views across the Solent*

18.3 As this is primarily an urban commercial area, there are not many trees but those that are present make a significant and positive contribution. As mentioned above, of particular note are the trees in St Thomas's Square and churchyard and also trees in the gardens of George Street, front and back. It has not been possible to identify every notable tree and lack of a specific reference does not imply that it must not be of value.

## **19 Key views and vistas**

19.1 The most commanding views in the area are those southwards to the sea and to the mainland. Such views can be seen from Union Street and George Street (Fig. 32) and from the lower length of High Street (further up the High Street, the views are more obscured).

19.2 There are a number of buildings within the Historic Core and Commercial Centre Character Area that provide a focal point and stand out in the town centre's varied townscape: No. 60 Union Street, the Royal Esplanade Hotel and the Royal York Hotel (although this is out of character with its surroundings). The Star and The Castle are two 19<sup>th</sup> century buildings that have been designed to make the most of their corner locations at the High Street's junction with Star Street and Newport Street, respectively, and the spire of St Mary's Church attracts the eye up through the High Street.

**Character Area 3: Regency and Victorian Housing**



**Summary of special interest**

This area incorporates an eclectic mix of finely proportioned Regency and Victorian housing, mainly two or three storey in height, mainly constructed in stone or buff coloured brick or rendered in stucco. Classically fronted Regency terraces sit beside Italianate style facades, sited within generous gardens which contribute to the overall feeling of openness. The unifying linear street pattern enables clear views across Ryde with occasional glimpses of the sea.



Fig. 34—Town Hall & St James Church, Lind St



Fig. 35—Coastguard Cottages

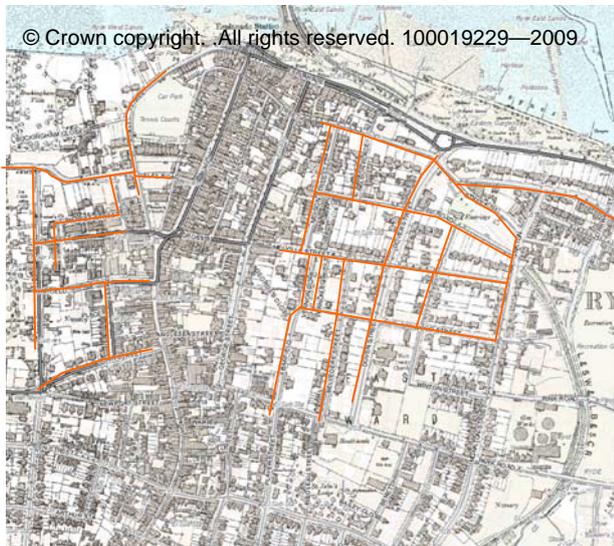


Fig. 33— Notable streets marked on 1890s Map

## 20 Regency and Victorian Housing

20.1 The Regency and Victorian Housing Character Area is in two parts, divided by the Historic Core and Commercial Centre. To the east, the focal point of the area is the Church of the Holy Trinity on Dover Street and includes the area bound by George Street, Monkton Street, the Strand and Simeon Street. To the west, the focus is on the Town Hall and includes John Street, Victoria Street, West Street, Lind Street, Market Street, Buckingham Close, Buckingham Road and most of St Thomas's Street (Fig. 33)

## 21 Historic development

21.1 The residential buildings in both parts of this character area date from between the early and the late 19<sup>th</sup> century. They were built in response to the growing popularity of Ryde

and its continued rapid expansion outwards from beyond the historic core, a process that was almost complete by the 1840s (as illustrated by the fact that, along Melville Street, most of the houses as far as Dover Street were built by 1836 and past Dover Street the houses are more 1840s). Farther out there are examples of late Victorian/Edwardian properties. In other areas there are examples of 20<sup>th</sup> century development, either as singular infill development or small scale redevelopment.

21.2 The remodelling of one area of Ryde often assisted the remodelling of another. For example, the cutting and levelling of Lind Street for development in the late 1820s provided material that was deposited along the Dover to produce drier ground. This, coupled with the successful drainage of the Monkton Marshes, meant that Thomas Dashwood (1788-1861), a local master builder, could develop land east along the shore in what was to become the Strand.

21.3 Both areas (east and west of the historic core) include many fine examples of buildings important to Ryde's history and character. Notable examples to the west are Brigstocke Terrace, St James's Church and the Town Hall on Lind Street (Fig 34). Notable examples to the east are properties on Melville Street, Dover Street and the Strand and the Church of the Holy Trinity, built 1844-6: the spire of this church is a notable landmark and is highly visible for miles around.

21.4 Also of interest are Coastguard Cottages (Fig. 35). Now addressed as 24 and



*Fig. 36—Brigstocke Terrace*

25 The Esplanade and the Haven on Nelson Lane, these buildings date from the early-mid 19<sup>th</sup> century. Although unclear as to whether or not they were built as a Coastguard Station they developed in response to the perceived threat of illegal trade and tax evasion. They were also involved in sea rescue. As a result of their significance they were added to the Local List of Buildings, Structures, Parks and Gardens in February 2011.

## **22 Qualities, materials and local details**

22.1 There is a mixed variety of house types within both parts of this character area, the majority of which are Regency or Victorian. This mixed variety has been unified by the formal 19<sup>th</sup> century street pattern and by the similarity in overall quality of the architecture, a feat made remarkable by the fact that there were so few known architects involved in the development of Ryde. Many of its numerous early 19<sup>th</sup> century buildings were largely designed by speculative local builders. A distinctive, local tradition developed for simple classical frontages. It was only later, by the mid 19<sup>th</sup> century that the design of houses in Ryde followed national fashions rather than specifically local traditions.

22.2 In the main, the area is characterised by either large two or three storey detached houses with gardens front and back, built in buff brick or stucco interspersed with local limestone. To a lesser extent there are a number of semi-detached or terraced properties of varying age and detail.



*Fig. 37—Close up of no. 2 John Street*

22.3 There are examples of Regency terraces with stucco frontages under low pitched slate roofs often (but not always) concealed behind parapets. There are several fine examples along Melville Street (the east side) and Lind Street (the west side): the ground floor is often raised above street level approached by stone steps above a semi-basement. Classically proportioned sliding sash timber windows with original glass are common and many buildings retain their original boundary of stone wall or railings.

22.4 A fine example of a Regency terrace built on a grand scale, is Brigstocke Terrace (listed, Grade II) (Fig. 36). It was designed by James Sanderson and built by Thomas Dashwood between 1826-9. It is five storeys (including attic and basement) and consists of 27 bays under a low pitched roof; the exterior is rendered. Another example, on a lesser scale is St James' Terrace, c.1836 (nos. 19-22) on Lind Street. Although this terrace is set back from other properties, nos. 5-22 Lind Street are considered to form a group and are all listed, Grade II: they were built between the 1830s and the 1840s - the exceptions are no. 5 built 1866-7 for the YMCA, and no. 10, built as an assembly room in 1853-4: these were both built by the architect Thomas Dashwood (1822-1907) son of Thomas Dashwood Senior.

22.5 John Street was laid out in 1831 (the road has a very gentle curve) and it contains a number of villas which show an early Italianate influence, most of which are listed (nos. 2-7 form a group). The most notable is no. 2 John Street (Fig. 37), constructed in stone (coursed to look like brick) with rendered dressings and



Fig. 38—29 Melville St, designed by Hellyer

decorative details (including dentil cornice and full length round headed windows on the first floor which are flanked by Doric pilasters).

22.6 The northern end of West Street drops steeply to the coast and also contains a number of notable villas, particularly no. 83 (Oxford Lodge), no. 85 (Westhill House) and no. 94/94a (Saxonbury House), all listed, Grade II. The houses are similar in that they are stuccoed, date from the 1830s and contain neo-classical details but after that their style varies greatly. No 83 has a large curved bay the whole height of the building and is more restrained in its architectural detail than no 84 which has a variety of decorative features. One notable exception to the 19<sup>th</sup> century properties on West Street is no. 12 which is gothic in style, possessing decorative barge boards, arched windows and high gables.

22.7 To the east, on Melville Street, past the stucco Regency villas and on across Dover Street, there are fine examples of two storey early Victorian villas, all fairly restrained in terms of architectural detail. One notable exception is no. 29 Melville Street (Fig. 38) which was designed and occupied by Thomas Hellyer, one of the few known local architects. It is a mid-Victorian villa but stands out because of some quite individual decorative elements; it is two storey, in yellow brick with red, white and green brick dressings. Hellyer and his family moved into the house in 1855. Later in life they moved to Elmwood on Queen's Road, a more modest property.

22.8 Still on the eastern side, Vernon Square, situated north of Melville Street, is the



Fig. 39—4 & 5 Vernon Square

only landscaped residential square on the Island. The garden was first planted in 1836 and was restored in 1988-9 (it is included on the Local List of Buildings, Structures, Parks and Gardens, listed May 2001). The buildings around the park are either single or semi-detached paired villas: for example, nos. 4 & 5 are a semi-detached pair, dating from c. 1840; they have stuccoed curved fronts with three windows each in moulded surrounds and a pair of recessed doorways reached by seven steps (Fig. 39). Similar properties can be found on Barfield Road.

22.9 The villas along the Strand (the backs of which line the Esplanade) differ from the villas on the eastern side of Belvedere Street (the backs of which line the upper part of Dover Street) but they are often a variant of the local tradition: brick, stuccoed or faced in rough stone, two to three storeys in height, large windows, possibly bow, with classical details.

22.10 Dover Street as a whole, however, has an eclectic mix of properties, ranging from the mid 19<sup>th</sup> century to the late 20<sup>th</sup> century. At the southern end, close to Holy Trinity Church which dominates the area, are Victorian villas dating from the 1850s. Northwards, towards the roundabout that faces Eastern Gardens, there are fine examples of detached and semi-detached Edwardian properties. Tucked away in one area are a number of more modest artisan houses.

22.11 There are other examples of more modest housing in other parts of this character area, both east and west. To the east, Simeon



Fig. 40—Simeon Street

Street, Monkton Street and the western parts of Bellvue Road and Nelson Place have many two or three storey semi-detached properties in a mix of red brick, yellow brick, stucco and stone (Fig. 40).

22.12 To the west, Garfield Street and Victoria Street also have a mix of red brick, yellow brick, stucco and stone. Yelf's Road, located between Union Street and St Thomas's Street has a series of typical Edwardian terraces, built circa 1890, with many surviving original features (Fig. 41) (there are also several modern replicas). These more modest late Victorian and Edwardian houses, whilst differing in appearance, contribute positively to the character and appearance of the area.

22.13 The number of listed building in the Regency and Victorian Character Area are too numerous to mention: where some buildings have been mentioned it is because they are distinctive or representative and the omission of any building does not indicate that it is of no interest. In some streets almost all of the buildings are listed: for example most of the properties along the Strand and a large proportion of the properties on Simeon Street and Melville Street.

22.14 There are examples of decorative ironwork on the Regency terraces of Lind Street and on the villas of the Strand, some of which can be traced back to the iron foundries of Scotland (notably the Carron Foundry and Saracen Foundry – Saracen was the foundry used by McFarlanes who manufactured and constructed Ryde Pavilion). Some of the



Fig. 41—Yelf's Road

designs can be found in other towns and cities around the country (for example, in parts of Southsea and in Cheltenham).

22.15 The Regency and Victorian Housing Character area, as its name suggests, is predominantly residential but there are non-residential buildings of note. The Town Hall (1829-31 (listed, Grade II) is an impressive classical building with public rooms and space for a market on the ground floor. The original building was designed by James Sanderson but it was enlarged in 1867 (with contributions to the design by Francis Newman, the town surveyor, and Thomas Dashwood Jnr). The classical design of this building fits comfortably with the Regency style terrace of Lind Street as does the Colonnade (also believed to be by Sanderson).

22.16 Ryde Castle Hotel dates from the 1840s and was originally a private residence. Built in a crenellated style of stone rubble construction with ashlar quoins, it differs significantly in appearance from other buildings in the area.

22.17 There are also several churches in this character area: St James Church on Lind Street, to the west of the Town Hall, was opened as a chapel in 1827 (the same year that St Thomas's Church was replaced). The original building was by Greenway Robins of Walworth, London but over the years it has undergone external alteration (it has lost a turret and much of its external decoration).

22.18 Holy Trinity Church on Dover Street dates from 1844-6 and is by Thomas Hellyer



Fig. 42— Close-up of Holy Trinity Church

(and, once again, built by Thomas Dashwood Snr). It is a landmark building, in the Early English style with ragstone rubble walls and ashlar dressings. It is visible from many areas within Ryde and also from the sea: it has a distinctive tall tower with narrow triple lancet windows, corner buttresses and capped with a fine steeple (Fig. 42)

22.19 The Methodist Church on Garfield Road is by Charles Bell and dates from 1883. It has an interesting front elevation (the central window has elaborate tracery) (Fig. 43). A smaller church hall is adjacent.

22.20 Stone walls are a distinctive feature of this character area, both east and west, contributing to the character and appearance of the area (in some instances they are a reminder of Ryde’s rural past). Rendered boundary walls, often with a neo-classical detail, also appear in this character area as do cast iron railings. Around Vernon Square there is a pleasing mix of iron railings and stone walls (Fig. 44 and 45, page 30).

### 23 Public realm

23.1 The character of the street scene is greatly enhanced by historic street furniture and historic surfaces and this is often overlooked during development work and the installation of underground services. In specific terms there are notable public realm features throughout the area, including stone paving around the former Town Hall in Lind Street. In other areas there are lengths of limestone kerbs and gulleys: these add to the historic character and appearance of the area and they



Fig. 43—Methodist Church, Garfield Road

should be retained. However, their presence is occasional, often mixed with modern concrete kerbs or red brick pavers.

23.2 Equally, historic railings, benches, lampposts, drain covers, etc. should be retained where possible. Again, in specific terms, two historic lighting column stands outside the Town Hall. However, most street lighting is modern and some are copies of a Victorian style but those in the High Street are out of scale with the street’s buildings.

### 24 Green spaces and biodiversity value

24.1 This character area has a more open feel than the neighbouring Historic Core and Commercial Centre. This is partly due to the number of large gardens (both front and back) which contain specimen trees and shrubs. In addition, Vernon Square (Figs. 44 & 45, page 30), a small enclosed park with lawn, shrubs and trees, is an attractive open space.

24.2 The aerial photograph on page 8 (Fig. 6) shows the extent of the contribution that individual gardens make to the area (and its comparison to the historic core is quite revealing). In some instances, they affect the character and appearance of neighbouring area. For example, the properties along the Strand back onto the Esplanade and their rear gardens soften the area between the open space and residential development. This also applies to the public garden at the end of the Strand, opposite Canoe Lake.

24.3 The wider streets in some parts of the



*Fig. 44—Vernon Square*



*Fig. 45—Garden in Vernon Square*

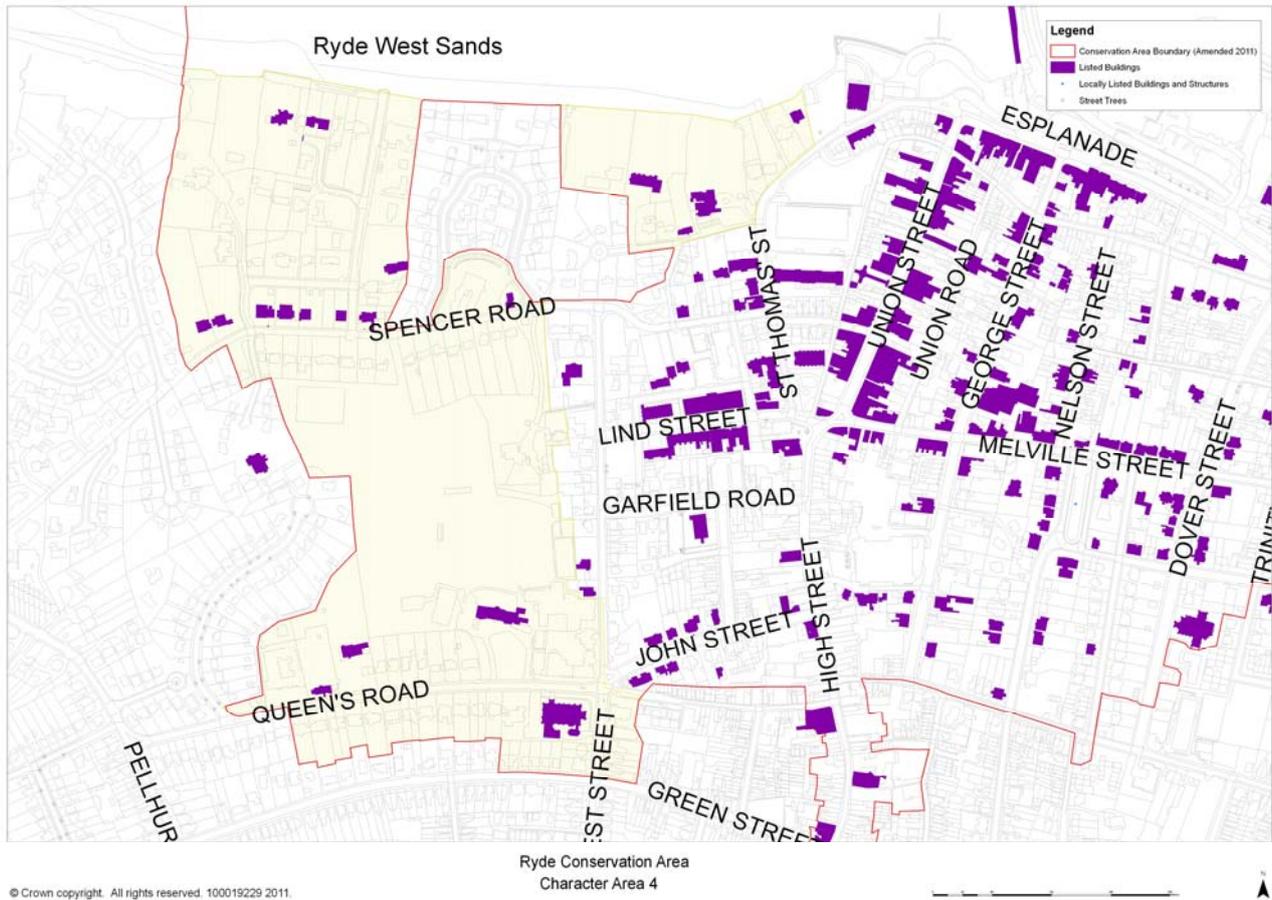
area also contribute to the feeling of openness, particularly along Dover Street, the lower part of which is lined with trees (albeit small varieties). In contrast parts of St Thomas's Street are quite narrow, the road only widening towards the north. At this point the open space of the car park also contributes to the sudden feeling of openness, assisted by the trees which surround the boundary of both the car park and the tennis court. Further to the north, the trees in Lind Street soften what is a busy thoroughfare.

## **25 Key views and vistas**

25.1 There are a number of buildings in this the Regency and Victorian Housing Character Area which act as a focal point within the landscape. They include the ensemble buildings in Lind Street (the Town Hall's clock tower is a notable landmark) and Holy Trinity Church on Dover Street, not only a local landmark but highly visible throughout Ryde and beyond.

25.2 The grid pattern of streets enables good long views along straight leafy roads: a particularly pleasant view is gained eastwards along Melville Street as the land slopes toward Monktonmead Brook. Again, the most commanding views are those northwards to the sea and to the mainland. In particular, the wide road to the lower part of Dover Street enables expansive views.

**Character Area 4: Pelhamfield, Ryde School and All Saints Church**



**Summary of special interest**

This is a pleasant, quiet area, with some fine examples of early to mid 19<sup>th</sup> century detached villas, set within spacious gardens facing the sea. The style of architecture is mixed: white painted stucco is common but local stone and brick is also present. The original street pattern remains and through traffic is restricted, giving the area an almost semi-rural feel, assisted by the presence of stone boundary walls and hedges.

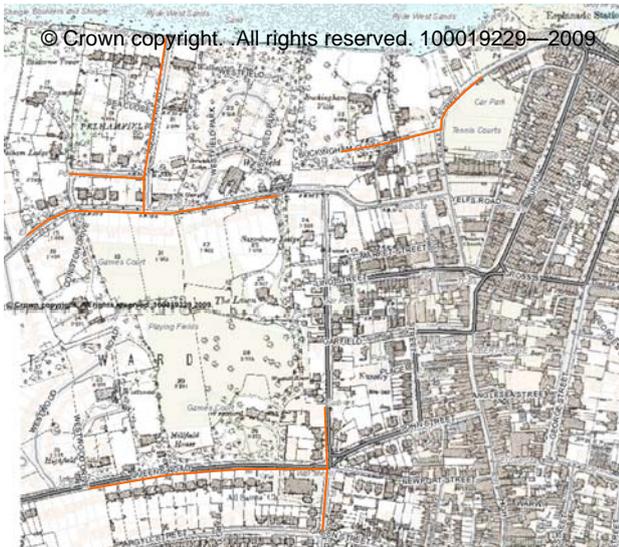


Fig.46—Notable streets marked on 1890s Map

## 26 Pelhamfield, Ryde School & All Saints Church

26.1 The Pelhamfield, Ryde School and All Saints Church Character Area is located to the west of the town centre. It is bound by Queens Road to the south, parts of West Street and lower St Thomas's Street to the east, shoreline to the north and a former field boundary and former estate boundary to the west. It is an area that contains the substantial villas of Pelhamfield, the buildings and grounds of Ryde School (formerly known as Westmont), All Saints Church and some of the properties on Queen's Road (Fig. 46).

## 27 Historic development

27.1 Houses in this area date from no earlier than the turn of the 18<sup>th</sup> century as the OS Map of 1793 (Fig 1, page2) shows only fields and trees (save for one building close to the shoreline). Further to this, a comparison of the 1860s and the 1890s maps (Figs. 46 & 47) shows that not much development took place after the mid-19<sup>th</sup> century. Further to this, a close-up of the 1890s OS Map superimposed over a present day map shows that most of these houses are still in existence today (Fig. 48).

27.2 There are a number of what appear to be large country houses situated in what would have been sizeable landscaped grounds. One of the most notable, Westfield House (what is now Westfield Park) dates from 1811 built for the 2<sup>nd</sup> Earl Spencer (after whom Spencer Road is named). The house was enlarged and an 'Osborne tower' added for Sir Augustus Clifford by Thomas Hellyer in 1855 (Clifford

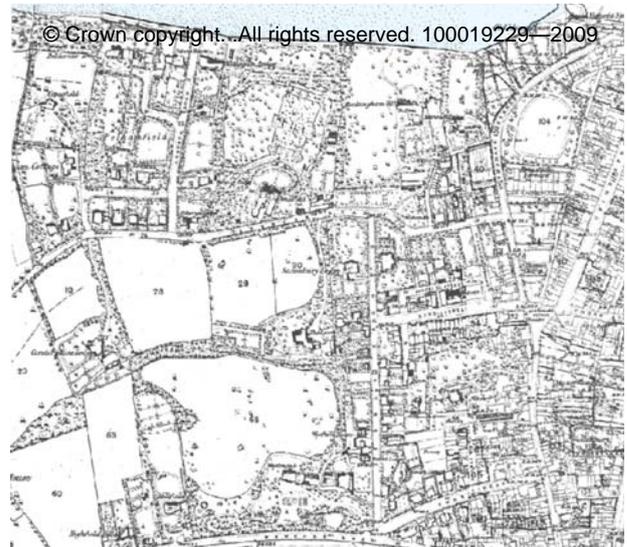


Fig.47—Close-up of Pelhamfield, 1860s Map

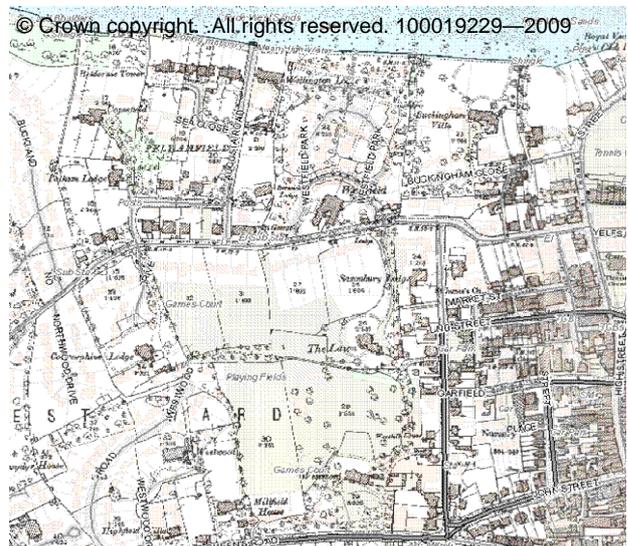


Fig.48—Close-up of Pelhamfield, 1890s Map

also added the triumphal arch gateway in 1864 to bear the statue of a reclining stag which came from the Great Exhibition of 1851.) The wealth and prestige of the area is indicated by an item in the Isle of Wight Observer's edition of 28<sup>th</sup> August 1858 entitled 'Promenade at Westfield Gardens'.

*Last week we had the pleasure of recording a great gathering of the aristocracy in these grounds, and this week we have even more pleasure in stating that on Sunday evening the grounds were again thrown open by Sir Augustus Clifford to the plebians. This is the second time in the present year that this kind consideration has been carried into effect, and Sir Augustus has the hearty thanks of the town for it. . . . One thing was, however, anything*



Fig. 49—Former Westmont, now Ryde School

*but complimentary to the People; namely, the necessity - gained from former experience - which existed for placing placards about with the admonitory words "You are requested not to touch the flowers." (HRS)*

27.3 Westfield House was converted into a hotel in the 1930s and is now residential apartments.

27.4 Two other notable buildings (both of which are listed, Grade II) are Buckingham Villa (built for the 1<sup>st</sup> Marquis of Buckingham in 1812 -13) and Westmont (built for Dr John Lind in 1819-21), now Ryde School (Fig. 49). These two houses, along with Westfield House, are amongst the earliest buildings in the area and they are generously sited to afford the best views of the Solent. Also of interest is the fact that, at one point, relatives of George Player, the then Lord of the Manor, all lived within a short distance of one another at Westmont, the Lawns, Corstorphine Lodge and Westwood.

27.5 The majority of the other buildings in the area, the area known as Pelhamfield, date from between 1820 and 1860. The name Pelhamfield is derived from Charles Anderson Worsley Pelham, son of the 1<sup>st</sup> Earl of Yarborough, who took out a lease on an area of land in order to build a country residence. No building took place, however, due to the death of his father in 1846 which meant he took up residence at Appuldurcombe as the 2<sup>nd</sup> Earl of Yarborough. The lease was turned in and George Player allowed properties to be built in what was essentially the first suburb of Ryde. Plans had to be submitted to



Fig. 50—All Saints Church

Commissioners for approval and the quality of the buildings is indicated by the fact that a large number of them are now listed.

27.6 It appears that the closer they are to the sea the older the buildings are). They include Ashby (1820-30) (listed); Yarborough House (1835), (listed); Beldornie Tower (1840) (listed); and Berwick Lodge (1850) (listed). Nos. 40, 44, 50-54 and 58-60 (listed as a group) are on the north side of Spencer Road and date from the 1850s.

27.7 Outside of the Pelhamfield area, post-1960s developments have eroded the area's original open nature and spacious layout. Westfield Park and part of Buckingham Close have been omitted from the conservation area for this reason. However, within the Pelhamfield area, the original street pattern remains and the cul-de-sac nature of many of the lanes means the area is impermeable to traffic and retains its air of exclusivity and tranquillity. Equally, the infill development within the area has been relatively low-key and/or respectful.

27.8 Also in this character area is the landmark building of All Saints Church (Fig. 50), one of the Island's most architecturally important churches (listed Grade II\*, one of only two Grade II\* buildings in Ryde), sited at a fivefold road junction opposite Westmont/Ryde School. It was designed by George Gilbert Scott and built between 1868-72. The tower and spire were added between 1881-2 by J Oldrid Scott. Further west from All Saints Church, along Queens Road, are series of late 19<sup>th</sup> century villas (the exception being nos. 29



*Fig. 51—Yarborough House*

and 31 which date from 1800, both listed). To the south along West Street is an unusual building (Welby), a gothic building of 1874.

## **28 Qualities, materials and local details**

28.1 This area is awash with prestigious villas set within substantial spacious gardens. The most notable buildings, ones in the Pelhamfield area, date from the first half of the 19<sup>th</sup> century and are set in landscaped grounds facing north to exploit sea views, some with a double aspect. Stucco is common but local stone and brick is also present and boundary walls of stone or evergreen hedge are characteristic. In other words the area is an eclectic mix of properties of exceptional quality: this is evidenced by the fact that a high number of them are listed (Grade II).

28.2 Ashby (1820-30) is a stuccoed two storey L-shaped house in a gothic style; Yarborough House (1835), a detached finely proportioned Regency stuccoed villa (Fig. 51); Beldornie Tower (1840) neo-Jacobean in style, rendered and painted; the divided St Anne's and St Anne's Lodge (1843), in rough stone; and Berwick Lodge (1850), a stone rubble construction Gothic in style with a square tower of variegated stone; nos. 40, 44, 50–54 and 58–60 are on the north side of Spencer Road, a select group with many neo-classical architectural features (porches, pediments and belvedere towers).

28.3 Outside of the Pelhamfield area, Buckingham Villa (1812-13) is a long low villa, stuccoed under a slate roof, set facing the sea



*Fig. 52—Buckingham Villa*

(Fig. 52).

28.4 The main building of Ryde School, the former Westmont (Fig. 49, page 33) is of two storeys (wide overhanging eaves into the attic) with a tetrastyle Ionic portico with dentilled pediment. Wings have been added on other side of the original house to accommodate the school but its original grandeur is still evident, setting it apart from other properties in Ryde. It is sited in a prominent location and would have been highly visible from the sea.

28.5 Opposite Westmont is All Saints Church (Fig. 50, page 33). It is built in rough Swanage stone in the High Victorian style with elaborate geometrical window tracery. The north porch is highly decorative with large pinnacles, statues and deeply moulded doorway. According to Pevsner & Lloyd this decorative treatment was paid for by the Royal Victoria Yacht Squadron in memory of Prince Albert.

28.6 Along the south side of Queens Road is a series of fine late 19<sup>th</sup> century detached villas, situated within large gardens, set back from the road. On the north side, there are two listed buildings no 29 (Millfield House) is a good example of an early Italianate style villa. No. 31 is older, dating from 1800, originally a mill house. It is two storeys, rendered and painted.

28.7 Other buildings of note include Gloucester House on St Thomas's Street, west of the former Royal Victoria Yacht Club and nos. 40-44 across the road built in a Neo-Jacobean style in 1874.



*Fig. 53—Unpaved roads, Pelhamfield*

28.8 Stone boundary walls are a distinctive feature of this character area, particularly in the Pelhamfield area (for example, St George’s Road and parts of Spencer Road). In other instances (notably on Augusta Road and, again, parts of Spencer Road), hedges are the prevalent form of boundary treatment (Fig.53, page 35).

## 29 Public realm

29.1 The character of the street scene is greatly enhanced by historic street furniture and historic surfaces and this is often overlooked during development work and the installation of underground services. Lengths of limestone kerbs and gulleys add to the historic character and appearance of the area and these should be retained. However, their presence is occasional, often mixed with modern concrete kerbs or red brick pavers. Some of the roads in the Pelhamfield area are unpaved and unkerbed giving a less urbanised feel. Equally, one road, Copsefield Drive, is laid with pebbles appropriate for its location.

## 30 Green spaces and biodiversity value

30.1 The further out from the historic core the more open and rural Ryde appears and the main contributing factor to the openness of this character area is the remnants of 19<sup>th</sup> century gardens and estates. The aerial photograph (Fig. 6, page 8) shows the large gardens of Pelhamfield, the extensive garden of Buckingham Villa and the significant contribution that the playing fields of Ryde School makes. Mature and growing trees, hedgerows and other garden greenery all add



*Fig. 54—Views from the shore*

to the character of the area.

## 31 Key views and vistas

31.1 The main focal point of the area is All Saints Church, visible from most locations in Ryde, from the Solent and from the mainland. There are also good views of the church from its five connecting roads. Another from the coastline reveal how green and lush the area is (Fig. 54)

**Character Area 5: Ryde Cemetery****Summary of special interest**

Within the confines of Ryde Cemetery a wealth of social history is contained within the memorials of the people that lived and worked in Ryde. This reserved space, once open pastureland, is now home to a wide variety of flora and fauna, an enclosed and intimate environment that benefits the wider surroundings and the current inhabitants of the town.



Fig. 55—The original chapel on West Street

## 32 Ryde Cemetery

32.1 Ryde Cemetery is located in the south-west of Ryde. At one point it would have been at the outer reaches but continuous development has resulted in the cemetery sitting neatly in the middle of suburban residential settlement. The cemetery developed from one acre of donated land and is bordered by West Street to the east, Adelaide Place to the south, Pellhurst Road to the west and Arthur Street to the north. It is the oldest of the municipal cemeteries and pre-dates the Burial Act of 1853 by over 10 years. The Ryde Cemetery Character Area incorporates the cemetery (including chapels and lodge) and a row of Edwardian houses to the south west on Pellhurst Road.

## 33 Historic development

33.1 In the early 19<sup>th</sup> century Ryde still formed part of the parish of Newchurch. As the population grew a simultaneous demand for burial space grew with it. The original chapel of St Thomas had been built in 1719: it had a graveyard but space was limited (the graveyard was finally closed in 1857 but it may have only been for the wealthy and well-connected—in the main people tended to be buried at Binstead).

33.2 In September 1840 George Player, Lord of the Manor of Ryde, offered Newchurch Parish one acre of free land: the offer was accepted and a rate was raised for enclosing the land (the cemetery was laid out on the site of an old sand pit). The earliest internment seems to have been in 1841 and the cemetery was officially opened in 1842 when the chapel



Fig. 56—One of the pair of identical chapels

was consecrated. The chapel (on West Street, Fig. 55) was dedicated to St Paul in 1848 but its use was short-lived. In 1860 the Ryde Town Commissioners became a constitutional burial board and took over the running of the cemetery. In 1861 new chapels were erected, an identical pair, one Church of England and the other Non Conformist (Fig. 56) These chapels were designed by the Ryde architect/surveyor Francis Newman. The original chapel became the town mortuary.

33.3 The cemetery was enlarged in 1862 (over 3 acres were purchased from the Player estate at a cost of £750) and a portion was set apart for the burial of Roman Catholics. In 1863 the lodge was built (also by Newman) to house the Superintendent. Further enquiries were made about purchasing another 9 acres of land but only 4 were available (although even this was opposed by the inhabitants of Arthur Street to the north).

33.4 The cemetery was enlarged again in 1881 extending it to Pellhurst Road: the extension is at a slight angle due to the existence of property boundaries; one of the conditions of the new extension was that a 25 ft (7.5 m) strip of land should be planted with trees to provide screening. This extended layout, with roads and paths, was also by Newman. The cemetery now covered 12 acres of land (and interestingly, with reference to the remodelling of Ryde, soil from the cemetery was deposited on land near the Esplanade to help raise ground levels).

33.5 The 1860s OS Map (Fig. 3, page 4) shows that roads had already been laid out to



*Fig. 57—Cemetery railings on Pellhurst Rd*



*Fig. 58—Houses on Pellhurst Road*

the north of the cemetery but houses had not yet been built. The 1860s OS Map also shows a central drive running west from the main entrance in West Street (then known as Cemetery Street) to the opposite side of the cemetery. A turning circle is shown at the western end of the drive. The 1890s OS Map also shows the belt of conifers that are still present (Fig. 57). By the 1890s houses had been built on 3 sides of the cemetery but land to the south was still occupied by allotments and nurseries.

33.6 Ryde Cemetery was administered by Ryde Borough Council from 1868 till 1974 and by Medina Borough Council from 1974 to 1995. It is now administered by the Isle of Wight Council. The cemetery is full except for a few existing burial rights. In 2006 the Isle of Wight Council was successful in its bid for grant funding from the Heritage Lottery Fund (HLF) and a programme of restoration began. The chapels and boundaries walls/railings have been restored and attention is now directed to the restoration and long term maintenance of the memorials.

33.7 Also within this character area are a series of houses to the south-west of the Cemetery on Pellhurst Road. They are a fine example of Ryde's continuing suburban expansion. Some of these late Victorian/Edwardian villas appear on the 1896 (published 1898) OS 2nd Edition Map (Fig. 4, page 5).

### 34 Qualities, materials and local details

34.1 The Ryde Cemetery Character Area is not like other areas in the conservation area. Although buildings (residential houses and chapels) have been included, the dominant character of the area is the cemetery itself, with standing memorials and burial plots located within a large open space.

34.2 In terms of architecture the later chapels and lodge (recently restored) are constructed in a familiar style and in the traditional materials (stone with brick quoins and dressings, and slate roof) typical of the mid-19<sup>th</sup> century. The first chapel (1840s) has a door of Early English style with dog tooth/chevron decoration. Above the door is a lancet window with quatrefoil tracery. The two central chapels (a matching pair) are linked by a slate roof porch with decorative wooden gables.

34.3 The entrance gate on West Street is Gothic in style and dates from the 1860s, matching the paired chapels in its decorative red and black brick detailing. The entrance on Pellhurst Road has newly installed railings (appropriate for the period) on top of a low brick wall (Fig. 57). In other parts, the cemetery is partly surrounded by a wall of made of Binstead stone.

34.4 On Pellhurst Road many of the late Victorian/Edwardian properties retain their original features (clay tiled roof with finials and decorative ridge tiles, timber sash windows) (Fig. 58).



Fig. 59— Maybrick’s tomb—before (inset) & after

There are currently no listed buildings within the Character Area. Ryde Cemetery was included on the Local List of Buildings, Structures, Parks and Gardens (listed August 2010) because of its significance to the history and development of Ryde, to the people that lived and worked, and died here. These people are connected to the major and minor events of Ryde history: Michael Maybrick, Mayor five times from 1900 (Fig. 59); Thomas Dashwood Sr.; George Robert Brigstocke, the last Lord of the Manor of Ashe and Ryde who in died 1956; Thomas Hellyer, the local architect, whose name appears many times in this appraisal, responsible for Holy Trinity Church, the Church of St John the Baptist, Appley Towers, and the laying out St John’s Park (Fig. 57).

34.5 Of course, the graves of the noteworthy lie along side the builders, carpenters, the fruiterers, the hoteliers of Ryde: Fowlers, owners of the department store on Union Street; Valvona, scrap merchants. There are also Commonwealth War Graves from both world wars. It is hard to quantify these in terms of heritage assets: in a sense they encompass intangible assets, a link to the past. In other senses, it is clearly tangible: the symbolism and imagery used in the monuments (rope chains and anchors, broken columns and prayer books) signify attitudes, and changing attitudes to death. Some of these monuments are also fine examples of the arts and craft skills of the people who made them and are worth listing in their own right.



Fig. 60—Monument to Thomas Hellyer

### 35 Public realm

35.1 As stated previously, a key opportunity for improvements will be the Council’s Highways PFI project involving renewal and ‘like for like’ replacement across the Island from 2013: this is to include road surfacing, street furniture, road signs and lighting, although original features (historic railings, benches, lampposts, drain covers, etc.) should be retained where possible.

### 36 Green spaces and biodiversity value

36.1 Ryde Cemetery was enclosed from traditional pastureland in the mid 19th century. In 1999 the Isle of Wight Gardens Trust carried out a survey of the trees and shrubs in the cemetery. The 1860s map shows there was a dense planting of trees along major pathways: however, the number of trees seems to have been reduced and the symmetry has been lost. The most common species of tree is the Irish Yew (traditionally yews were planted in cemeteries as a symbol of rebirth). At the western end is found the line of conifer trees used for screening. There are also a number of large cedars and some common limes around the perimeter.

36.2 Certain tree types and shrubs have tended to take over, particular self-seeded ash trees. In open areas this isn’t considered to be a problem (although some management would be appropriate) and some self-seeded trees have grown into interesting features. In other instances, though, such uninhibited growth has caused damage to the monuments and gravestones. However, many of the



*Fig. 61— View towards All Saint Church*

monuments are being repaired and the uninhibited growth is to be checked.

36.3 The site is not a Local Nature Reserve but the recently developed management plan for the cemetery as part of the HLF project now includes a nature conservation section and a new dedicated nature area. Located in the old parish cemetery quarter, the area is developing as a wildlife haven within the town. Much of the grassland is flower-rich and characteristic of the traditional unimproved clay pastures which have largely disappeared from our landscape today. Once maintained by regular and intensive mowing, current management of the cemetery is more relaxed and allows the grass to grow longer and the wild flowers to appear. This in turn attracts a range of butterflies and other insects. Informative wildlife trails are being set up, wild orchids bloom in the grassland and blue butterflies breed in the bird's foot trefoil.

36.4 The houses on Pellhurst Road also contribute to the open space in the area by being situated in large plots with large back gardens (see aerial photograph, Fig. 6, page 8).

### **37 Key views and vistas**

37.1 A clear view across the cemetery, down the main avenue and through the linked central chapels is possible from the Gothic entrance on West Street. Views along West Street and internally across to Pellhurst Road are particularly pleasing (Figs. 61 & 62). However, internally the cemetery appears enclosed with views restricted by development.



*Fig. 62—Internal views across to Pellhurst Rd*

## CONDITION ANALYSIS

The preceding paragraphs and headings have defined the character of Ryde Conservation Area and listed a host of positive elements that are essential for its continued existence as an area of special interest. However there are recognised factors that can have a cumulative negative affect.

### Problems, pressures and the capacity for change

P1 Poor quality public realm. Although there are examples of limestone kerbs and gulleys which add to the character and appearance of the area, this is interspersed with concrete kerbs. Equally, poor road surfaces and ill matched materials have a negative impact on the character and appearance of the area. In other areas, where there is no paving (for example, in the Pelhamfield, Ryde School and All Saints Character Area) this should be retained to prevent urbanisation. Poorly located and uncoordinated street furniture can make an area appeared cluttered. Equally, road signs can be a visual intrusion.

P2 Parking. The creation of hardstandings for vehicles within gardens can result in the loss of green space and historic boundary treatments. It can also lead to the loss of habitats and biodiversity. In particular parking contained within the forecourts of the larger multi-occupancy properties impacts visually on the character of the area.

P3 Through traffic. Through traffic dominates the area making the roads difficult to cross. During school time, congestion increases at the junction of All Saints Church; on-street parking can also add to this congestion. Equally, the Esplanade interchange, the meeting point of the railway, the catamaran, the Hovercraft and the bus station is heavily trafficked by vehicles and people and severs the town from the beach.

P4 Development and redevelopment. Pressure for development and redevelopment may result in applications for inappropriate infill dwellings and inappropriate extensions to buildings of local interest which fail to respect the size, scale and materials of the original buildings. Such applications will not be supported.

P5 Replacement window and doors. The loss of traditional windows and doors is gaining momentum. Care should be taken to retain existing windows and doors and where replacements are required consideration should be given to the type, design and profile of any replacements.

P6 Shopfronts and signage. Within the Historic Core and Commercial Centre poorly designed shopfronts can detract from the character and appearance of the area. Equally, poorly designed commercial signs (especially corporate signs and logos) can dilute the unique character of an area.

P7 Increased clutter from multi-occupancy residence. For example, dustbins, letter boxes, utility provision, car parking spaces, etc are often insensitively sited. Equally, overhead cables, satellite dishes and television aerials can have a negative impact.

P8 Trees. Trees are important across the conservation area and should be maintained.

P9 Environmental. Given the location of the area there are numerous environmental pressures from climate change including erosion and flooding, either tidal or from Monkton Mead Brook. See Shoreline Management Plan (SMP2) for a full assessment.

### Potential for enhancements

E1 A key opportunity for improvements will be the Council's Highways PFI project involving renewal and like for like replacement across the Island from 2013 and to include road surfacing, street furniture, road signs and lighting. This is an opportunity to safeguard the local distinctiveness through improving the poor aesthetics of the public realm, in particular the cluttered streetscape and mismatched surface finishes in the historic core. Poorly sighted, mismatched or decrepit signs, bins, road markings and bollards should be removed. The general approach to all highways works throughout the conservation area will follow the less-is-more principle and an audit of the public realm should be undertaken to inform decision making. Detailed guidance is contained in the Council's Guidance for Works on Highways and the Public Realm document. Existing limestone kerbs and historic surface finishes will be retained and carefully repaired. Where cost

savings permit, natural or traditional materials will be sought, stretches of historic material re-laid and specific local designs replicated in order to sustain important local character.

E2. Outside of the PFI project, the Council will work in partnership to secure sensitive public realm enhancement schemes in the conservation area. We will work with the Town Council to identify public realm improvement projects which will sustain the historic interest and local distinctiveness of the conservation area.

E3 The Council will continually seek improvements to both vehicle and pedestrian movements whilst respecting the character of Ryde.

E4 Within the designated conservation area boundaries, the Council will apply strict policies and tight controls on all types of development, paying particular attention to the need to sustain and enhance the character of the conservation area in line with PPS5 and to consider its setting and its seascape (Policy DM13). Where new designs are proposed in the conservation area or its setting, the LPA will seek to encourage ingenuity and quality in design, appropriate to its particular historic context. The need to sustain various characteristics such as the historic plan form, views, traditional materials and relationships between buildings will be key considerations in determining applications within the designated area. Proposals which lack quality materials or applications which are poorly detailed will not be supported. Key information on the external finishes, profiles and fenestration detailing will be sought as part of the application in order that the effect of a proposal on the character of the conservation area can be determined.

E5 In line with English Heritage guidance on sustaining and enhancing the character of a conservation area, residential dwellings will be subject to an Article 4 Direction to remove certain permitted development rights. This will control certain types of development and prevent the loss of original material. Where loss is acceptable steps should be taken to control the type, design and profile of certain features (for example, replacement windows).

E6 Where appropriate the LPA will work with owners and the Town Council to ensure that development (including advertisements)

within the Historic Core and Commercial Centre reflect the existing unique character, seeking improvements and taking enforcement action where appropriate.

E7 Stricter control on multi-occupancy, including the possible use of Article 4 Directions. Consideration should be given to design solutions for the siting of shared utilities (to avoid clutter) and landscaping.

E8 The Council will monitor applications which affect the amenity value of trees (measuring over 750mm radius at 1.5m above ground level) in the designated area. It will continue to promote good tree management to ensure that trees are retained and the special arboreal characters of the three areas are sustained.

E9 The Council will continue to work with relevant bodies and organisations on the environmental issues regarding the Harbour and the coastal defences in line with the Council's commitment to the SMP2

## GENERAL GUIDANCE

In recognition of the fact that the historic environment makes a very real contribution to our quality of life and the quality of our places, the **Government Statement on the Historic Environment for England**, (DCMS, 2010) established this vision :

*That the value of the historic environment is recognised by all who have the power to shape it; that Government gives it proper recognition and that it is managed intelligently and in a way that fully realises its contribution to the economic, social and cultural life of the nation.* The historic environment should be seen as a vital contributor to improving the quality of place, and quality of life, for all. By supplying a focus for civic activity and offering opportunities for learning and recreation the historic environment can also be the foundation for more engaged and active communities. At its most basic, in providing distinctive local features and a tangible link to the past, the historic environment is often central to local identity in both urban and rural areas. Conserving the historic environment resource for future generations also accords with the principles of sustainable development.

These wider objectives for the historic environment are reflected in **Planning Policy Statement 1: Delivering Sustainable Development**, (ODPM 2005) which says that, *... planning should facilitate and promote sustainable and inclusive patterns of urban and rural development by [amongst other things] protecting and enhancing the natural and historic environment, the quality and character of countryside, and existing communities.* The Council appreciate that our historic built environment is an essential element in creating distinctive, enjoyable and successful places in which to live and work. Our **Eco Island** vision and **Local Development Framework Core Strategy** recognizes that our natural and built environment attracts investment and tourism, provides a focus for successful regeneration and is highly valued by Island communities.

### Managing change

It is acknowledged that change is inevitable. While it is right to provide protection and support for our past, this must be managed intelligently, with an appropriate balance of priorities and an understanding of what could be gained or lost. *"In shaping places,*

*Government at all levels must give priority to creating high quality environments for those who use them, developing and implementing policies which seek to retain local distinctiveness and give due weight to the obligation to protect, enhance and promote the historic environment."* (The Government Statement on the Historic Environment for England, (DCMS, 2010))

Recent revisions to national planning policy guidance are informed by the known public benefits provided by the historic environment. **Planning Policy Statement 5** (Planning for the Historic Environment, CLG, 2010) was introduced in March 2010 to replace PPG15 and PPG16. The PPS does not change existing legal framework for the designation of scheduled monuments, listed buildings, conservation areas etc and existing law sets out the basis on which the various consents or licenses may be required.

The new PPS employs the term heritage asset in relation to conservation areas, listed buildings, locally listed features, historic landscapes, all sites on the Historic Environment Record (HER) including old buildings and archaeology, whether designated or not. PPS5 states that *"once lost, heritage assets cannot be replaced and their loss has a cultural, environmental, economic and social impact. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting."*

This approach governs how change is managed in a Conservation Area. Large scale change requires "clear and convincing justification" (HE9) for loss of significance affecting any designated asset, particularly with regards proposals incorporating substantial harm to a building or feature of significance within a Conservation Area. This justification needs to consider the various public benefits as outlined above and include marketing and other reasonable endeavours to secure the continued conservation of a heritage asset. PPS5 Policy HE7 defines the process of place-shaping as one where the desirability of enhancing or better revealing the significance of the conservation area is a key consideration, including, where appropriate, through sensitive development of elements which do not contribute to the significance of the designated area. In these circumstances,

LPAs are encouraged to support design which is appropriate for its context and which makes a positive contribution to the appearance, character, quality and local distinctiveness of the historic environment and makes a positive contribution to economic vitality and sustainable communities. This additional level of consideration allows members and officers of the Council to insist upon the best possible standards of design for new developments within a conservation area or affecting its setting. Small scale changes are considered in Policy HE4 which specifically requires local authorities to consider whether the exercise of permitted development rights would undermine the aims for the historic environment, thereby supporting the use of Article 4 Directions in conservation areas.

For all proposals in a conservation area or affecting its setting, Policy HE6 now requires that an authority only validate applications which provide sufficient information regarding a) the significance of any heritage asset and b) the proposed impact to it/them. Further detail on what information to provide is available at our website [www.iwight.com/conservation](http://www.iwight.com/conservation) or please call 01983 823552 in office hours.

Applicants are also advised to contact the Archaeology Service at [archaeology@iow.gov.uk](mailto:archaeology@iow.gov.uk) or phone 01983 823810 for access to the Council's Historic Environment Record (HER).

## Windows

The Council will always encourage the repair and refurbishment of original windows in Conservation Areas. The fabric of an original window i.e. timber, historic glass and fixtures and fittings are an important part of the historic interest of the window which itself forms an integral part of both the character and the appearance of a property.

It is also important to note that the Council's commitment to Ecoland priorities includes measures to support sustainability and therefore the re-use of traditional buildings and the harnessing of their embodied energy is eminently sustainable. For the same reasons, it is also preferable to retain historic windows as opposed to installing new, industrially manufactured windows of plastic materials such as UPVC. As such, the local planning authority supports the preservation of original timber or metal windows in buildings of historical or architectural value. When original

timber or metal windows are beyond repair and this has been fully justified by the submission of a detailed specialist report, the preference will be for the like for like replacement of the decayed windows, incorporating the retained glazing and fixtures and fittings, where possible.

Replacement with alternative windows, in terms of design or materials, will generally only be considered when the existing windows are of an inappropriate design, e.g. not contemporary with the architectural style of the building. Sensitive upgrading can be undertaken to improve the thermal performance of a historic building, most commonly this is through sash refurbishment, hidden draughtproofing, upgrading loft insulation and installing secondary glazing. Further ways to achieve a reduction in energy loss can be found in English Heritage's advisory note *Energy Conservation in Traditional Buildings* (2008).

Improvements to later or modern replacement windows will be sought where the units are poorly detailed, of inappropriate material and fail to enhance the character and qualities of the conservation area.

## Changes requiring planning permission

At the time of writing, ordinary unlisted dwellings do not require planning permission for the changing of windows. However, if a property contains flats or incorporates a commercial element, planning permission is likely to be required.

When a conservation area is designated, alterations to Permitted Development Rights come into effect whether an Article 4 Direction is designated or not. Detailed advice should be obtained from the Council's planning office or via the Planning Portal website. General advice regarding the most common issues within a conservation area is as follows. Please note this advice is correct at the time of writing.

## Extensions and alterations to dwellings

At the time of writing, the determination as to whether an extension requires planning permission is primarily determined by virtue of the location, ground coverage and dimensions of the alteration. The materials employed on any alteration or extension should be of similar

appearance to the existing. Any roof extension or addition which would materially alter the shape of the roof (including dormers on any elevation) will require planning permission. Cladding any part of the exterior of a dwelling house within a conservation area (e.g. in artificial stone, timber or tiles) requires planning permission.

### **Garages and outbuildings**

At the time of writing, planning permission is usually required for garages and outbuildings, particularly if they would be situated on land forward of or between the side elevation of a dwelling and boundary of the curtilage of the dwellinghouse.

### **Satellite dishes**

At the time of writing, a satellite dish is not permitted on a chimney, wall or roof slope which faces onto and is visible from a highway or on a building which exceeds 15 metres in height.

### **Solar panels and micro generation**

At the time of writing, the erection of solar panels on a non listed building is permitted where the installation, so far as is practicable, is sited to minimise the effect on the external appearance of the building and the amenity of the area.

Up to date advice relating to other types of proposals can be obtained from the Council's planning office or via the Planning Portal website.

### **Design of new development**

PPS5 policies HE7, HE9 and HE10 require attention to the extent to which design contributes positively to the character, distinctiveness and significance of the historic environment. Irrespective of architectural style, a building will fit into its context if it observes the conventions of scale, height, building line, alignment, and materials that have been used previously in the conservation area. Further guidance can be found in Building in Context (CABE) and New Development in Historic Areas (English Heritage).

### **Archaeology**

Most settlements contain archaeological evidence which helps to explain their origins and the way of life of former inhabitants.

However, the historically diverse nature of settlement within the proposed conservation area makes it difficult to define specific areas of archaeological potential. The likelihood of the occurrence of archaeological material is related specifically to previous land usage.

Archaeological remains of any period could be found within the proposed conservation area and therefore proposals to carry out works which include ground disturbance may require an archaeological evaluation or assessment. The results of a preliminary archaeological evaluation may indicate that the impact of the proposed development on archaeological remains is inappropriate or needs to be modified.

### **Demolition of structures**

At the time of writing, conservation area consent must be obtained for any proposal to totally demolish a building with a cubic content greater than 115 cubic metres or a structure such as a wall if it is higher than 1 metre adjacent a highway and 2 metres elsewhere. Where total loss of (or substantial harm to) the significance of a heritage asset is proposed, a case should be made on the grounds that the proposal is necessary to deliver substantial public benefits and that for example, no alternative location or design will achieve this appropriately.

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## Maps—Ordnance Survey:

1st Survey	1863, published 1863
2nd Edition	1896, published 1898
3rd Edition	1907, published 1908
4th Edition	1939, published 1939

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## Appendix A—Boundary description

### Part one – character areas 1, 2, 3 and 4.

- Start at the junction of North Walk and Canoe Lake Road, east of Canoe Lake.
  - Head west along Canoe Lake Road past the traffic island to the junction of the Esplanade and Appley Rise.
  - Turn south along Appley Rise and continue to the junction of the Strand, Appley Rise, East Hill Road and West Hill Road.
  - Turn west and follow the boundary between no. 1 West Hill Road and Stone Cottage and Salsette Court on the Strand.
  - Continue west along the rear boundary of properties on Simeon Street (including Brook Cottages on Marymead Close).
  - At the junction of Simeon Street and Monkton Street, turn south and continue along the rear boundaries of properties on Monkton Street until no. 26 Monkton Street.
  - Turn west and continue along the southern boundary of no. 26 Monkton Street.
  - Turn north and continue along Monkton Street until the junction at Wood Street.
  - Turn west on Wood Street (to include properties on the north side of the road) and continue to Tredegar House.
  - Turn south and continue along Trinity Street to northern boundary of no. 28 Trinity Street.
  - Turn west and continue along northern boundary of no. 28 Trinity Street.
  - Turn south and continue along the eastern boundary of Holy Trinity Church.
  - Turn west and continue along the southern boundary of Holy Trinity Church.
  - At Dover Street, turn south and continue until no. 45 Dover Street.
  - Turn east, then south, then west to include no. 45 Dover Street.
  - Turn south and continue along Dover Street until level with the rear of no. 24 Belvedere Street (on west side of Dover Street).
  - Turn west and cross Dover Street, continue west following the southern boundary of no. 24 Belvedere Street.
  - Meet Belvedere Street and turn south, continue south to meet Park Road.
  - Continue south and follow the eastern boundary of nos. 66 Park Road.
  - Turn west and follow the southern boundaries of nos. 66 and 67 Park Road.
  - Meet Riboleau Street and turn north to meet Park Road.
  - Turn west and continue along Park Road, then Star Road.
  - At the junction of Star Road and High Street turn south and continue along the rear boundaries of properties on High Street.
  - At St. Mary's Church turn west along the northern boundary to Warwick Street.
  - Turn south and continue along Warwick Street to the northern boundary of no. 38 Warwick Street.
  - Turn west and continue along the northern boundary of no. 38 Warwick Street.
  - Turn north and continue along eastern boundary of nos. 3, 4 and 5 St Mary's Passage.
  - Turn west and continue along southern boundary of St. Mary's Church Garden
  - Turn south and continue along the rear boundaries of properties on High Street.
  - Continue south across St John's Road along the rear boundaries of properties on High Street until no. 75 High Street.
  - Turn west across High Street and follow the southern boundary of 122 High Street.
  - Turn north and follow the rear boundaries of properties on High Street (cross St John's Road).
  - Continue north to no. 153 High Street.
  - Turn west and continue in a straight line (excluding properties on Newport Road) to meet the rear boundary of no. 33 John Street.
  - Turn south and follow the rear boundaries of properties on West Street to meet Green Street.
  - Turn west after no. 18 West Street.
  - Continue west along Green Street, across West Street and along Argyll Street.
  - Turn north at no. 12 Argyll Street and follow the western boundary of 12 Argyll Street.
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- Turn west and follow the rear boundaries of properties on Queens Road until no. 26 Queens Road.
- Turn north and follow the western boundary of 26 Queens Road.
- Cross Queens Road and turn west and continue past Westwood Lodge.
- Turn north west and follow the western boundary of Westwood Lodge.
- Turn east and follow the northern boundary of Westwood Lodge.
- Turn north and follow the rear boundaries of the excluded properties on Westwood Road.
- Meet the western boundary of Ryde School and turn north, then west, then north west.
- Meet the southern (rear) boundary of properties on Spencer Road, between nos. 53 and 55.
- Turn west and continue along the southern (rear) boundaries of properties on Spencer Road until no. 61 Spencer Road.
- Turn north, north west and follow the western boundary of no. 61 Spencer Road.
- Turn south west and continue along Spencer Road until no. 60 Spencer Road.
- Turn north west and follow the western boundary of 60 Spencer Road, then the western boundaries of Copsefield House and Copsefield Lodge.
- Continue north to the shoreline and out to the mean low water mark.
- Turn east and follow the mean low water mark until the pier.
- Turn north, then east, then south to include the pier.
- Turn east and follow the mean low water mark until level with the start point of the junction of North Walk and Canoe Lake Road, east of Canoe Lake.
- Turn south to meet start point.

#### Excluded area (not within Conservation Area)

- Start at the junction of Westfield Park and Spencer Road, south of no. 28 Westfield Park.
- Turn north and follow the rear boundaries of properties on Westfield Park until the shoreline.
- Turn east and follow the shoreline until no. 30 Westfield Park.
- Turn south and follow the rear boundaries of properties on Westfield Park until no. 7 Westfield Park.
- Turn east and follow the southern boundary of Buckingham House until the boundary of Buckingham Villa.
- Turn south and continue to meet Buckingham Close.
- Turn east and continue along Buckingham Close until the junction with Buckingham Road.
- Turn south and continue along Buckingham Road until no. Buckingham Road.
- Turn south west and follow the northern boundary of no. 15 Buckingham Road until Spencer Road.
- Turn west and continue along Spencer Road until the junction of Spencer Road, West Street and Westfield Park.
- Turn north west and continue along Westfield Park, following the boundary of Westfield Park House around to the south west until meeting Spencer Road.
- Turn west and continue to the junction of Westfield Park and Spencer Road, south of no. 28 Westfield Park.

#### Part Two – character area 5

- Start at the junction of Ratcliffe Avenue and Pellhurst Road, in front of no. 90 Pellhurst Road.
  - Turn north and follow the front boundaries of properties on the west side of Pellhurst Road until no. 72 Pellhurst Road.
  - Turn east and follow the southern boundary of Ryde Cemetery across to West Street.
  - Turn north and continue along West Street until no. 63 West Street.
  - Turn west along the north boundary of no. 63 West Street to meet the eastern boundary of Ryde Cemetery.
  - Turn north and follow the eastern boundary of Ryde Cemetery until meeting the north boundary of Ryde Cemetery.
  - Turn west and follow the northern boundary of Ryde Cemetery (circumventing the development on King Arthur Close) until meeting Pellhurst Road.
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- Turn south and follow the western boundary of Ryde Cemetery until meeting no. 70 Pellhurst Road.
- Turn west and follow the northern boundary of no. 70 Pellhurst Road until meeting the rear boundary.
- Turn south and follow the rear boundary of the properties on Pellhurst Road until no. 90 Pellhurst Road.
- Turn east and continue to the start point of the junction of Ratcliffe Avenue and Pellhurst Road, in front of no. 90 Pellhurst Road.

