

## Bothenhampton, Bradpole, Symondsburry & Walditch Conservation Area Appraisal

**Distribution list:**

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## Introduction & Executive Summary

Conservation Areas are areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance. The District Council is required by Section 71 of the Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990 to formulate and publish proposals for the preservation and enhancement of Conservation Areas. This can be achieved through Conservation Area Appraisals.

West Dorset has 79 Conservation Areas and the Council has agreed on a programme of character appraisals. Bothenhampton, Bradpole, Symondsbury and Walditch Conservation Areas form part of this appraisal work, grouped together because of their geographical proximity in and around Bridport.

The four Conservation Areas were designated as follows:

- Bothenhampton, February 1990; extended November 2008;
- Bradpole, August 1993;
- Symondsbury, July 1976;
- Walditch, February 1990.

In order that designation is effective in conserving the special interest, planning decisions must be based on a thorough understanding of the Conservation Areas' character. Appraisals are therefore essential tools for the planning process. They are also of prime importance for any enhancement works and may provide a longer-term basis for effective management of Conservation Areas.

The appraisal document is prepared following advice from English Heritage. There are **common core elements** (planning policy context, landscape setting, historic development and archaeology, introduction to the spatial analysis section, community involvement, general condition, local generic guidance, recommendations for management action and developing management proposals) that either relate to all the settlements or are linked by the need to provide a reasoned overview of the whole area, highlighting the broader characteristics. There are also more detailed **place specific descriptions** (character analysis and definition of the special interest of the Conservation Area), which concentrate on each Conservation Area, and will only be found within each individual chapter.

The appraisal, including initial ideas on management needs and priorities, was the subject of a public consultation (July-August 2007), during which, an information event was held in the villages, manned by district council officers. Following consultation, officers recommended a number of amendments to the appraisal and in December 2007, the district council adopted the appraisal as a technical document supporting policies in the West Dorset District Local Plan (Adopted 2006).

The public consultation in 2007 raised the possibility of extending the Bothenhampton Conservation Area to include an area south of Main Street. A public consultation on this was held (May-July 2008), and following consultation, the district council designated the Bothenhampton conservation area extension in November 2008. Details of the extension have been incorporated into this conservation area appraisal (see Appendix A).

The **Executive Summary** sets out the key characteristics of each village and any issues associated with them:

### **Bothenhampton**

The key points of quality analysis (also refer to Appendix A) are:

- High hills, hedges and trees to the east, NE and SE of the Conservation Area;
- Groups of trees and hedges on Hollow Way, in the two churchyards, around The Old Rectory and along Quarry Lane;
- 15 Listed Building entries, including a Grade II\* New Church in assured Arts and Crafts Gothic by ES Prior, an attractive remnant of the Old Church, several C16 and C17 farmhouses, early C19 stone and brick houses and smaller cottages;
- About a dozen unlisted buildings of quality, character and group value, including several thatched cottages, a Victorian rectory, early C19 farm buildings and a K6 telephone box;
- A coherent group of buildings on Main Street;
- Strong local building traditions, employing Forest Marble stone and local brick clays, with thatch, plain tile and pantiles;
- Some attractive details, such as ironwork, stone paving and walling.

Detrimental features include poles and wires on Main Street, the insensitive alteration of a number of unlisted buildings of interest, and the poor condition of an unlisted farmhouse and its surrounds on a key site on Main Street.

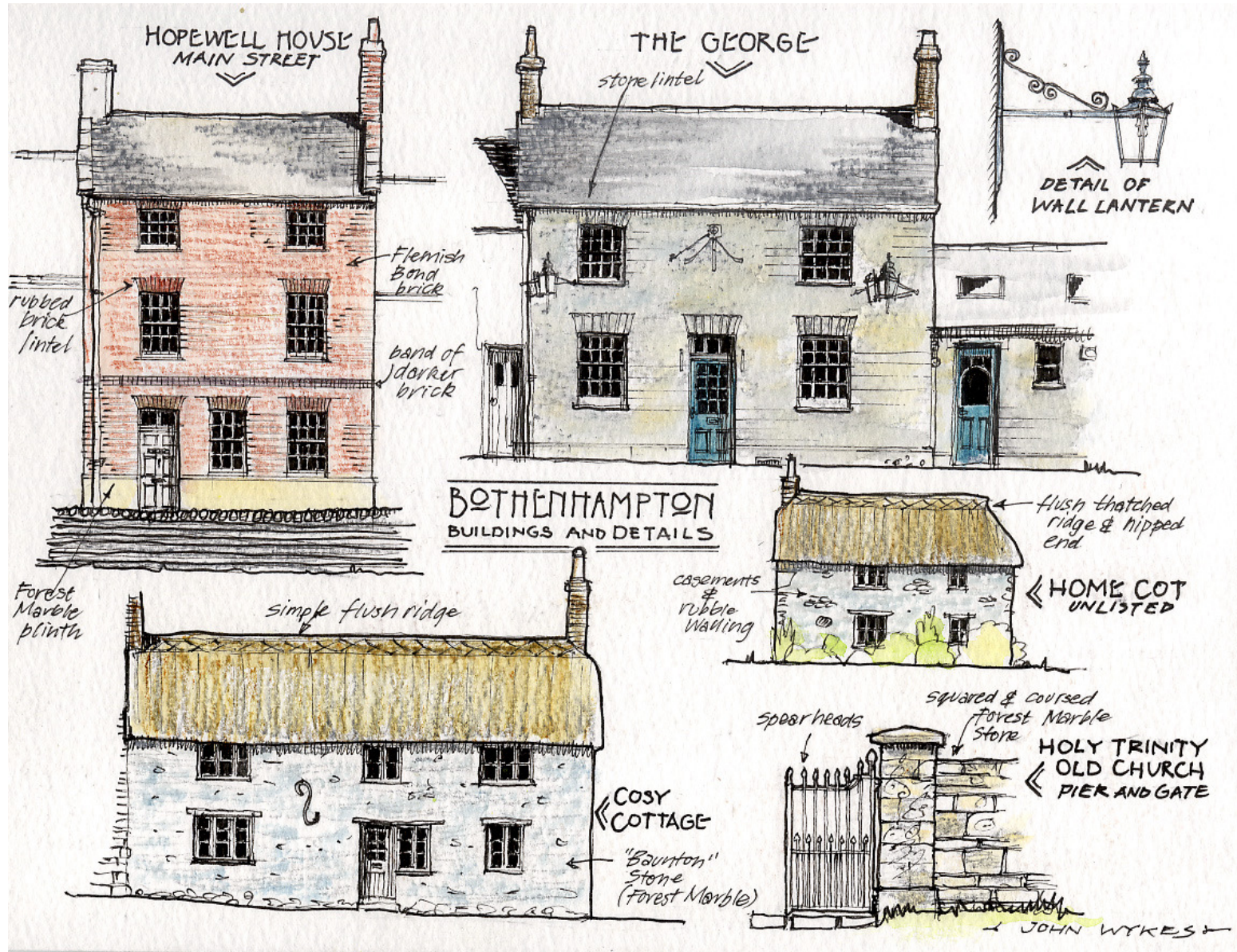


Fig 1. Buildings & details of Bothenhampton

## **Bradpole**

The particular qualities of the whole Conservation Area are:

- An attractive wider setting, within the Dorset AONB, with low rounded hills and hedges to the north and east and a wide green corridor along the river to the east and SE;
- Important individual trees and tree groups within the village, particularly in the grounds of St James' Nursing Home and on the lower part of Higher Street;
- A reasonably intact historic plan focused on the raised churchyard and a rectangle of lanes;
- Ten Listed Building entries, including a spired Victorian Parish Church, table tombs and two large gentry houses;
- Seventeen unlisted buildings or groups of character and quality and/or of group and townscape value, including the former school, Forster Memorial Institute, two large gentry houses and a number of C19 cottages and terraced houses;
- Several coherent groups of good quality buildings, linked by stone walls, hedges and trees;
- Attractive details, such as distinctive local building materials (Inferior Oolite, Forest Marble and brick clays), stone walls, pavements, cast iron railings and gates and plaques.

Detrimental features include poles and wires, several untidy sites and loss of detail on several unlisted buildings of quality and group value.

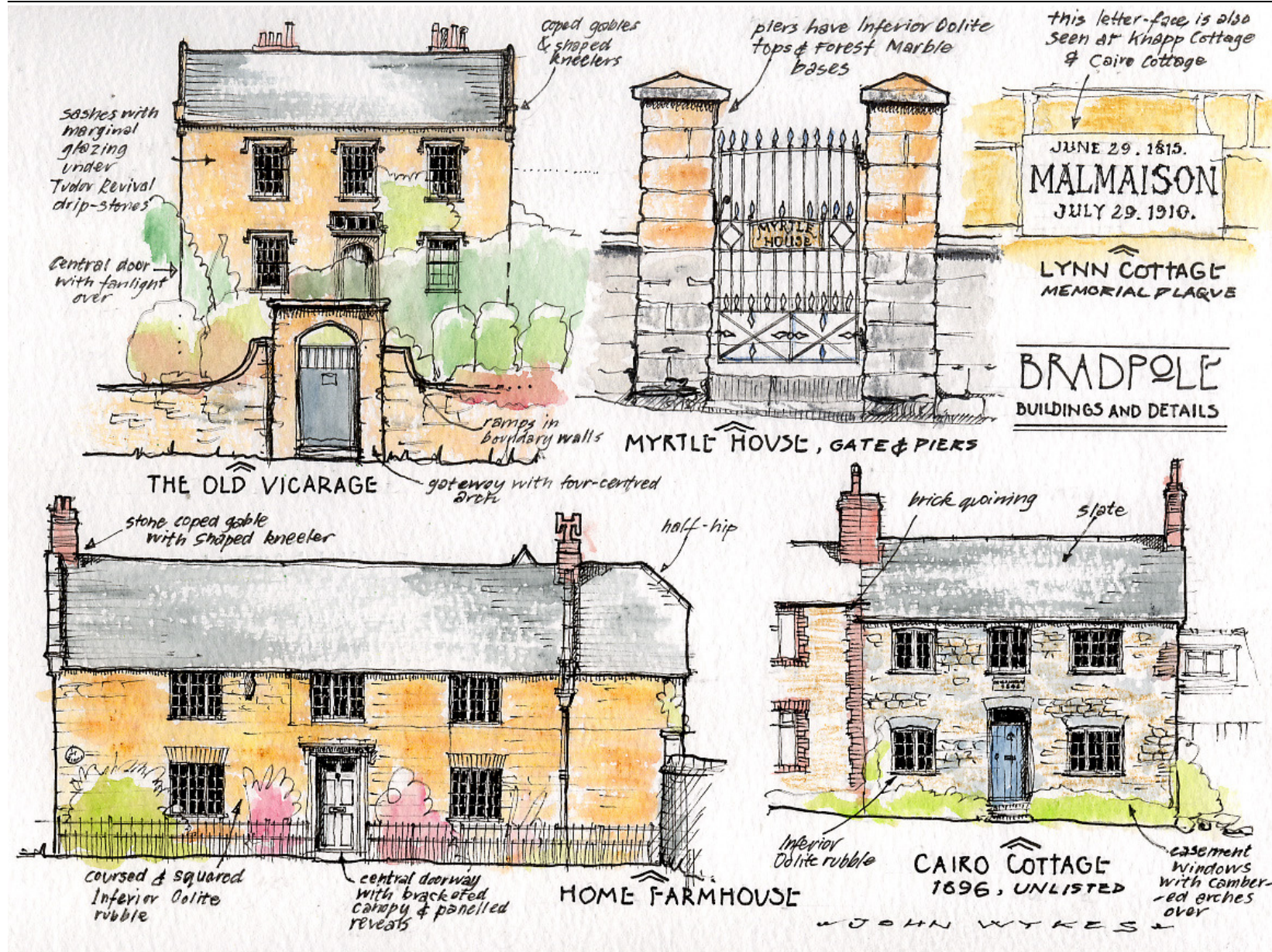


Fig 2. Buildings & details of Bradpole



**Symondsbury**

- A high quality landscape setting, in the Dorset AONB, characterised by high rounded hills capped with woodland, narrow valleys and wide views, from higher ground, of Bridport and the coast;
- A major contribution made by groups of mature trees, hedges and gardens;
- A village carefully stewarded by a private estate, with overall visual coherence and few detriments;
- An intact village plan with limited modern additions or alterations;
- 17 Listed Building entries, including the Grade II\* Parish Church, The Old Rectory and Ilchester Arms and Grade II gentry houses, estate cottages, farm buildings and a Victorian School;
- Six unlisted buildings or groups of visual and group merit, notably C19 and early C20 estate cottages;
- A consistent use of local Inferior Oolite and Forest marble building stones, creating a characteristic mix of honeyed orange and blue-greys, with ashlar and coursed rubble, boundary walls and paving;
- Other local building details, such as thatching, plain tiles and pantiles, gate piers, steps and brickwork, iron gates and railings.

Detrimental features include some poles and wires, harsh repointing of stonework, a group of Listed Buildings in poor condition and at risk and UPVC replacement windows to unlisted properties in Duck Street and Billets Mead.

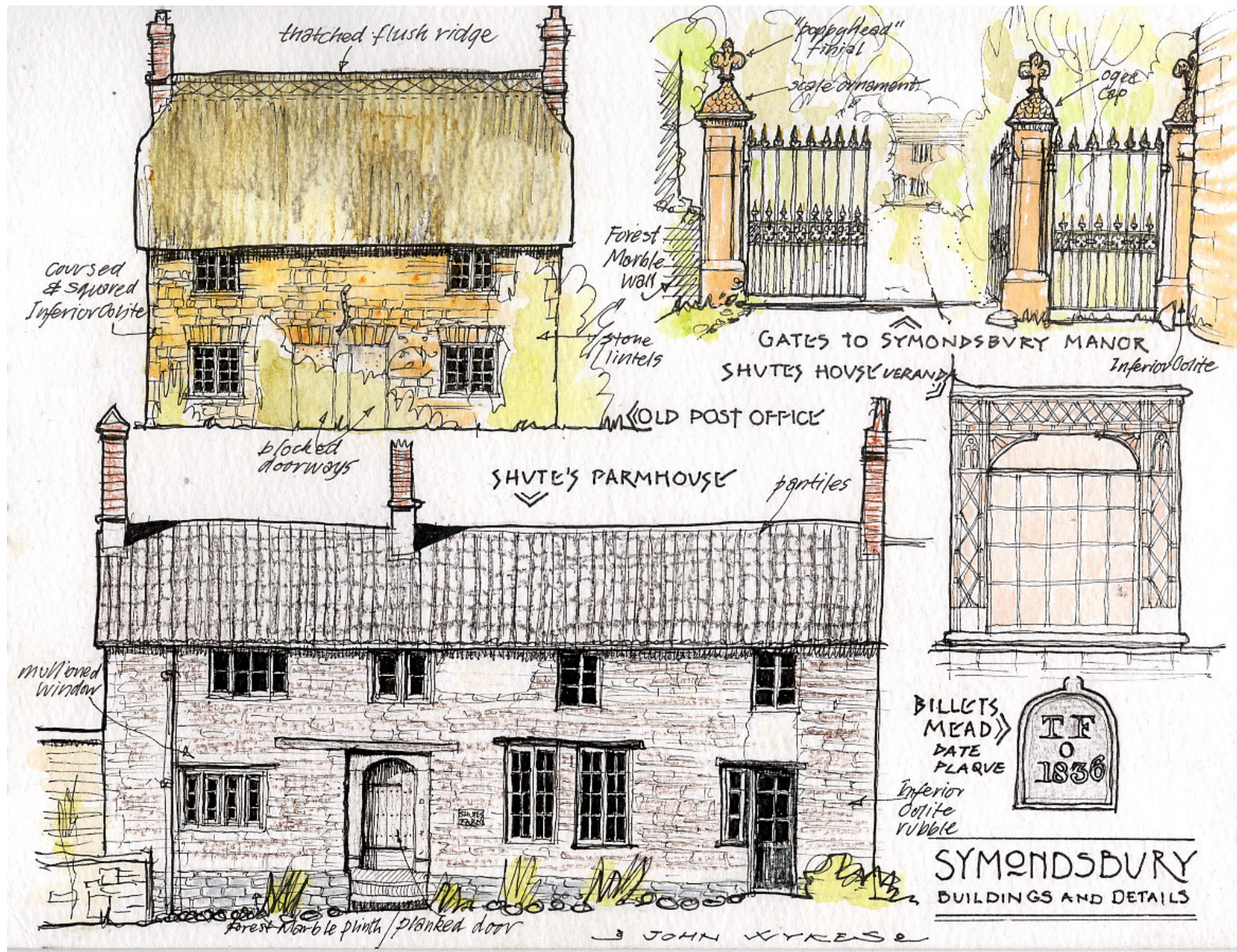


Fig 3. Buildings & details of Symondsburry

**Walditch**

- A dramatic setting within the Dorset AONB, set on the slopes of higher ground above Bridport and backed by high wooded hills;
- The Hyde is an important Victorian country house with an interesting garden history, whose parkland setting is a key component of the Conservation Area;
- 13 Listed Building entries including a Grade II\* former longhouse, an attractive mid-Victorian church, The Hyde, the Real Tennis Court (a rare building type), a C17 former Manor House and several early C19 farmhouses and estate cottages;
- 15 Important local buildings of visual or group value, including the Victorian former school, several vernacular cottages and farm buildings, Victorian larger houses and a K6 telephone box;
- Two coherent groups of Listed and unlisted buildings at the western and eastern entries to the village;
- The use of local Inferior Oolite building stone provides good quality building details and a reasonable consistency of colour and texture through parts of the village;
- Other characterful building materials and details, notably the use of thatch, clay plain tiles and pantiles, cob and render, cast and wrought ironwork.

Detrimental features include a wirescape on Walditch Road, some examples of unsympathetic alterations to unlisted properties of value; and the introduction of a building stone that does not match older development in the village.

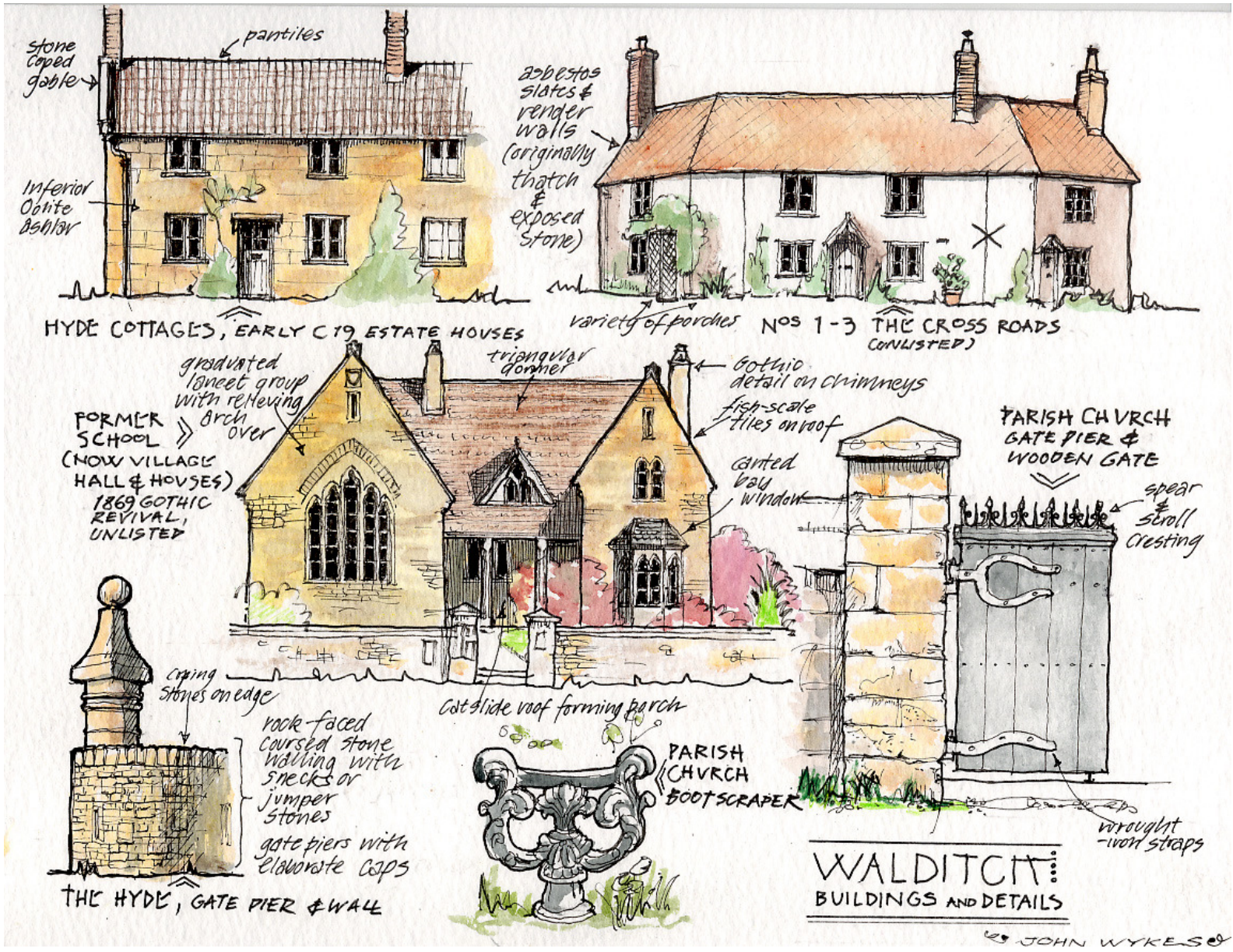


Fig 4. Buildings & details of Walditch

**Common issues**

- The pressures for infill housing development in Bothenhampton, Walditch and Bradpole with potential loss of green wedges, views, gardens and boundaries;
- The importance of details in repairing or maintaining structures: respecting local building traditions, choosing replacement windows and doors that copy or are mindful of local details, taking care in the detailing of porches, side additions and boundary alterations, avoiding gentrification, using lime mortar for pointing repairs and avoiding strap pointing or other projecting types; and not painting brick or stonework;
- The problems of sourcing materials where local quarries have closed and the care needed in matching colours and textures of available sources;
- About fifty important local buildings in the villages, most of which have group value and some of which have definite visual qualities and may be potential additions to the Statutory List of Buildings of Special Architectural or Historical Interest;
- Several Listed and Important local buildings in poor condition;
- The importance of trees, green wedges and gaps and the wider landscape setting of the conservation areas;
- The gaps in archaeological knowledge, particularly vernacular houses and industrial archaeology;
- The potential for improving design standards in the public realm, notably the reduction of the clutter created by wires and poles.

## The Planning Policy Context

Contained within the **West Dorset District Local Plan (Adopted 2006)**, there are a number of planning policies relevant to one or more of the settlements:

- *Safeguarding Assets*, Policy SA1 seeks to protect the natural beauty of the Dorset Area of outstanding Natural Beauty (AONB); development must be in keeping with the landscape character of the area (SA3); protection is given to areas of Land of Local Landscape Importance (SA6); Policies SA9, SA10 and SA13 seek to protect natural environment assets, particularly Sites of Special Scientific Importance, Sites of Nature Conservation Interest and Regionally Important Geological/Geomorphological Sites; SA16 seeks to protect Historic Parks & Gardens of International and National Importance; SA18, 19 and 20 cover the demolition, alterations to, and the settings of Listed Buildings; SA21 seeks to protect the character or appearance of Conservation Areas; SA22 is concerned with demolition within a Conservation Area; and SA23 relates to the protection of sites of national archaeological significance.
- *Avoiding Hazards*: Policies AH1 and AH9 relate to restrictions on development in Flood Risk Zones and Development Consultation Zones due to unpleasant emissions from existing sewage handling facilities respectively;
- *Settlement Policy*: Policy SS1 relates to development within Defined Development Boundaries (DDB); SS3 relates to development outside the DDBs; Bothenhampton and Bradpole have retained their DDBs;
- *Housing, Employment and Tourism, Community Issues, and Transport and Infrastructure*: there are a number of general policies relating to these issues and associated land use;
- *Design and Amenity*: a specific chapter contains several policies regarding design and amenity considerations, including Policy DA1, relating to retention of woodland, trees and hedgerows and other important landscape features.

**West Dorset 2000, a Survey of the Built and Natural Environment of West Dorset**, provides a description of archaeological and built environment assets and it includes bullet points on broad generic characteristics (related to 22 Landscape Character Areas). The District Council adopted it as Supplementary Planning Guidance in February 2002. It is a useful reference for this current document.

The **Framework for the Future of the Dorset Area of Outstanding Natural Beauty Management Plan 2004-2009** contains a number of relevant policies relating to the **Historic Environment** (historic landscapes, archaeology, historic parks and gardens) in Policy Objectives H1-9; the **Built Environment** (historic buildings, Conservation Areas and other developed areas) in Policy Objectives BE1-9; and **Landscape** in Policy Objectives L1-14.

Three parishes have produced local studies of value: **The Symondsburry Parish Plan (2004)**, the **Bothenhampton Village Design Statement and Village Plan** and the **Walditch (an historic Dorset village in the 21<sup>st</sup> century) Design Statement and Parish Plan**.

The West Dorset District Local Plan and West Dorset 2000 are available at district council offices, whilst the Framework for the Future of the Dorset Area of Outstanding Natural Beauty Management Plan is available from Dorset County Council. The documents, including the Village Design Statements can be viewed on [www.dorsetforyou.com](http://www.dorsetforyou.com) and main libraries will hold relevant printed copies. Information on Listed Buildings and Conservation Areas is also available on [www.dorsetforyou.com](http://www.dorsetforyou.com)

## **Assessment of Special Interest**

This includes two common core elements: location and setting; and historic development and archaeology; and a series of individual settlement descriptions of spatial and character analysis, providing detail on topics such as spaces within the developed areas, important edges, key views and vistas and a whole range of character components, such as land uses, building plan forms and types, the architectural and historic qualities of the buildings and structures, local details and building materials, the contribution made by greenery and the extent of loss, intrusion or damage.

### **A. Location and Setting**

The four settlements are situated in the western part of the District, closely related to Bridport. Bothenhampton is just over a kilometre SE of the town centre, to the east of Sea Road South, part of the A35 (T) bypass around the town. The village is virtually surrounded by modern suburban development to its west, north and south but projects into open countryside to the east in a valley between Hyde and North Hills, which rise to 124 and 115m respectively. Bradpole is also effectively part of the larger structure of Bridport, lying two kilometres NNE of the centre, east of the A 3066 Beaminster road, above the flood plain of the River Asker and Mangerton Water (which meet just to the east of the village), about 30m AOD, on an undulating site. It is the northern extremity of the town, with open countryside to the village's north and east.

Symondsburry is about two kilometres west of the town centre, connected to the A 35 (T), at Miles Cross, and to West Road to the south by lanes. The village is positioned in a valley between hills, notably the dramatic conical Colmer's Hill, which rises to over 110m AOD to the NW and Sloes Hill to the south. To the east is the broader flood plain of the River Simene. Walditch lies two kilometres east of the town centre, south of the A35 (T), connected to the road by two access points. The village is positioned on the northern slopes of Hyde and Bronscombe Hills (which rise to over 120m) at about the 50m contour, overlooking a small tributary of the River Brit and the trunk road.

All four villages lie within the Dorset Area of Outstanding Natural Beauty (AONB) and the varied landscapes of hills, river valleys and flood plains, woodland and hedges is of importance to their setting, even though suburban development has abutted the historic cores of two of the settlements.

### **B. Historic development and archaeology**

The settlements have an interesting archaeology, with over 50 recorded sites or finds on the Dorset Sites and Monuments Record of which five are Scheduled Ancient Monuments. There are Bronze Age barrows at Bradpole and Symondsburry. The A35 (T) generally follows the alignment of a known Roman road from Dorchester to Exeter and there is a Roman settlement site at Eype's Mouth, in Symondsburry Parish. The medieval period has a number of earthwork lynchet groups (between Walditch and Bothenhampton and on Watton Hill in Bradpole); churches at Symondsburry and Holy Trinity Old Church at Bothenhampton; a deer park to the north of Symondsburry village; and other features such as hollow ways and hedge boundaries. Post-medieval archaeology includes a signal station on Thorncombe Beacon (Symondsburry); limekilns at Wanderwell, Walditch Knapp, West Cliff and Down House Farm; hemp growing for the rope industry around Symondsburry; and the extensive evidence of the flax processing industries (notably rope and netting) at Pymore in Bradpole Parish. There was a substantial amount of out-working to local villages, notably Bothenhampton.



Fig 5. Location map  
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Symondsburry Manor House, Berry Farm, Walditch (a C16 long house) and Laurel and Manor Farms, Bothenhampton, are examples of C16-C18 gentry and farm houses and Symondsburry House and Shutes House, The Old Vicarage, Myrtle and Brad Houses (all Bradpole) are substantial late C18-early C19 large houses. There is a large C16 barn at Manor Farm, Symondsburry and a number of smaller C18-C19 farm buildings adjacent and at Bradpole and Walditch. All four villages have good examples of vernacular cottages, which employed local materials and building traditions.

The Victorian era left a number of buildings and other archaeological evidence: Parish Churches at Bradpole; Bothenhampton (particularly important because of its architect and constructional detail) and Walditch, where there also remains the country house of the Bridport Gundry family at The Hyde. The Wilts, Somerset and Weymouth Railway, subsumed into the GWR, opened a branch line from Maiden Newton to Bridport in 1857, subsequently extended to Bridport Harbour (West Bay) in 1888. The line fringed the southern edge of Bradpole and the extension crossed Hollow Way, to the west of Bothenhampton. There are some remains of the track bed and a restored level crossing at Bradpole but the route has been used for a modern road, Sea Road South, at Bothenhampton.

Bradpole had an important C19 brickworks at Hammitts Pit and Bothenhampton had a brick and tile works on Long (or Pottery) Lane, an example of a large Hoffmann kiln. Also at Bothenhampton, Wanderwell Quarry is an accessible site, well interpreted, that represents the many quarries around Bridport that provided good quality building stone. Symondsburry has Second World War pill boxes.

There is little detailed information available on building plans, interiors or historical development. List descriptions are generally short and focused on external features.

The **archaeological issues** are:

- Lack of understanding of the overall resource;
- The potential for detailed research into vernacular house types and specialised buildings, particularly their plans and development;
- The possibilities of research on the building history of The Hyde and its garden development and the Symondsburry Estate's landscape history.



## C Spatial and character analysis of each village

Each settlement differs in its relationships between buildings, public space, gardens and open countryside and it is very difficult to generalise. Within Conservation Areas (usually the historic core of the village), there are unique progressions of spaces, with varying degrees of enclosure and exposure, depending upon the density and height of buildings, their position relative to the highway, the character of boundaries and the dominance or scarcity of trees, views out to countryside or into the village core, and the effects of topographical levels – the rise and fall and alignment of roads and paths. These are all elements of **townscape**, a method of giving visual coherence and organisation to the mixture of buildings, streets and spaces that make up the village environment. Townscape enables places to be described, using three elements:

- The sequence of views obtained in passing through an area, depending upon road alignment, positions of buildings, views etc. The chain of events is usefully termed *serial vision*;
- The feelings of relative exposure and enclosure depending upon the size and shape of spaces and buildings;
- Content: colour, texture, scale, style, personality and the many little details of materials, street furniture, signs and other local distinctiveness characteristics.

### C1 Bothenhampton (refer also to Appendix A)

It is proposed to describe the settlement as one character area, reflecting the small size of the Conservation Area and its basic linear plan form.

#### Spatial Analysis

##### The character and interrelationship of spaces within the Conservation Area

Historic development has been confined to the length of Main Street, between the junction with Crock Lane on the west and the junction with Old Church Road, Long Lane and Quarry Lane to the east, with sporadic development along these three routes and, south of Main Street, down Duck Street. Of these lanes, Old Church Road was the most significant, with the Old Church at its end and the School, May Cottage, Church Hayes House and Cottages and a late C19 row, Greenbank, Tremithousa and The Rockery. The 1889 Ordnance Survey sheet shows only three properties at the west end of Long Lane and one house on Quarry Lane, as well as the entrance to the then Vicarage (now The Old Rectory), set in the angle between Long and Quarry Lanes, in extensive grounds. The same map shows only Spring Farm Cottage and Primrose Cottages down Duck Street. In contrast, the core of the village is a high density, almost continuous, row of cottages from Crock Lane (and, after 1889, the new Holy Trinity Church) to Cosy Cottage on the north side of Main Street and a lower density, more scattered collection of detached cottages and larger farmhouses on the southern side.

The northern plots are very regular in size and rectilinear, suggesting an element of planning. They are shown on the 1845 Tithe Map and the 1811 OS sheet shows development here (albeit on a very small scale). Isaac Taylor's 1765 map seems to show little or no development on the north side but includes the farmhouses on the south side. It is possible that the northern plots are a product of late C18 planning and development. The buildings are all early-mid C19, possibly supporting the idea of deliberate development away from the older focus around the Old Church. Sunnyside, a terrace of seven houses, has a known date of 1868 and there is a date stone of 1869 on Clematis Cottage.



Fig 6. Old Church Rd

The parish's population was fairly stable from 1801 (334) to 1901 (423). The 1931 OS sheet shows very little change to the historic core but there is development adjacent to the south side of Hollow Way and infill along Crock Lane. Extensive development to the west and along Sea Road South resulted in significant population growth (1900) by the year 2000. The historic core has or had a variety of uses, including those essential to village life along the length of Main Street and its continuation into Old Church Road. These included the two churches (at either extremity of the developed area), school, two public houses, village hall (from 1915), at least one shop and Post Office. There was a mixture of smaller cottages, a larger house, pubs and shop on the north side of Main Street and individual houses and at least four farmhouses, Home, Homestead, Laurel and Manor, on the south. Church Farm, to the west of the Old Church, seems to be a later introduction to the plan. The village had (and still has, despite the major residential development on three sides) a linear **plan form**, with no obvious thickening of the plan. Besides the large areas of modern housing in the wider surrounds of the village, there has been infill within the older development ribbon, at the eastern end of Main Street and in Old Church Road, in the angle between Old Church Road and Long Lane and on the south side of Main Street.

These many townscape elements may be brought to life by describing the Conservation Area by means of a walk from Hollow Way to Holy Trinity Old Church. A route from east to west would be equally useful and opportunities will be taken to consider views east and west, as well as wider views out of the Conservation Area.

Starting at the Hollow Way entry, suburbia is left behind when entering a deep, narrow lane, overhung with high hedges and trees and with a raised pavement on the north side. The route climbs uphill and suddenly the space expands to reveal large modern houses on the right and a high, grassy bank on the left (north). This is revealed to be the churchyard of Holy Trinity New church, heralded by a swagger wood and tile lych gate, raised on steps, at the corner of Main Street and Crock Lane. The churchyard path climbs diagonally to the Arts and Crafts masterpiece, from whose capacious south porch there are extensive views over the western end of the village and the wider landscape to the south, towards the coast.

Main Street has a marked change in character created by the fall of levels from north to south. The north side of the street is raised about three metres above the south side, necessitating a high pavement and a sturdy stone retaining wall. The lower buildings on the south, in turn, stand above the continued slope down to a narrow valley. The high pavement provides a good platform for wider views. A tight, continuous row of buildings subtly meanders, the building line breaking forward, receding, curving out again and bending back round, as well as falling down towards the junctions with the three eastern lanes. The long row is seen in sharp perspective, with chimneys, gable ends or roof slopes visible and the occasional projection beyond the general uniformity of the building line, in the form of the lamp brackets of the former George Inn and the slight, but telling, break forward of the Royal Oak Cottage block. There are five sets of steps down to road level and the elevated route gives views of the top of a K6 telephone box and the upper parts of the buildings on the south side, as well as an uninterrupted view down Duck Street to the valley bottom.

By Cosy Cottage, the pavement falls to the road and the building line follows the road in a deflection to the right. There are framed views to the junction, with the long range of Manor Farm to the right and modern terraces, of a sympathetic architectural character, to the left. At the junction, there are stern gate piers and fine quality stone walling at the Old Rectory entrance and a screen of trees down Quarry Lane. Long Lane is also a narrow slot, enclosed by a bank for part of its length and leading to a group of large, modern detached houses.



Fig 7. Lych Gate, New Holy Trinity



Fig 8. High pavement, Main St

The Old Church Road entry has a steep rise away from the junction, with a mixture of thatched cottages, Victorian brick and modern infill. It curves round to the right, the gable end and gate piers of Old School House project to the road and then the space opens out to the modern buildings of Church Farm, with green slopes behind and a final flourish in the form of Holy Trinity Old Church. The churchyard is heralded by stone gate piers, good quality stone walling and the low tower of the church. The attractive churchyard, with old yews, has wider views to the north and east, to undeveloped countryside.

The return west can be done on the road level of Main Street, giving closer views of the farmhouses and individual cottages and fuller views of the row on the north side, towering above the retaining wall and parked cars. Duck Street is a steep path down to the thatched picturesqueness of Spring Farm Cottage and a return climb back up to Main Street, where the brick façade of Hopewell House terminates the view.

**Key views and vistas** are the green tunnel up and down Hollow Way; the view of the New Church from the lych gate; the views from the New Church's garden; the long sequence of buildings along the high pavement of Main Street and the longer views south and east; the view from the eastern end of Old Church Road west over the Main Street junction; the framed view of the churchyard and Old Church tower from the top of Old Church Road; the views of countryside from the Old Church graveyard; and the view down Duck Street.

The obvious **landmarks** are the New Church on its elevated churchyard; the elevated pavement, retaining walls and steps; and the bracketed lamps and sign of The George.

## Character Analysis

### Building Uses

The 1889 Ordnance Survey sheet shows a linear village that is separated from Bridport by the newly opened West Bay railway, open fields and water meadows. The Church, Vicarage, several farms, a school and The George Inn are also shown. To the south of the village, at Wanderwell and further east, a large area of quarries and lime kilns (some then disused) related to the winning of local building materials. The brick and tile works was to the east of the village, along Long or Pottery Lane. According to locally-produced village histories, there were ten working farms in the village (parish?) up to the Second World War but only three survive, one of which is in the Conservation Area. At the eastern end of Main Street, several former barns related to Manor Farm have been demolished and replaced by modern housing that adheres to the idea of vernacular buildings. The church owned the Village Hall previously. There were also a shop, a Post Office and two public houses, all of which have now been converted to residential use. The Post Office has migrated from No. 6 Sunnyside to Laurel Farmhouse to The Old Post Office and, finally before closure, to the garden of Green Pastures. The Board School was established in 1872, possibly using part of the former Poor House, but due to falling pupil numbers, closed in 1928. Holy Trinity Old Church was, after the opening of the New Church in 1889, truncated and used as a mortuary chapel but it is now vested in The Churches' Conservation Trust, is used for Rogation Sunday and funerals and is open to the public.

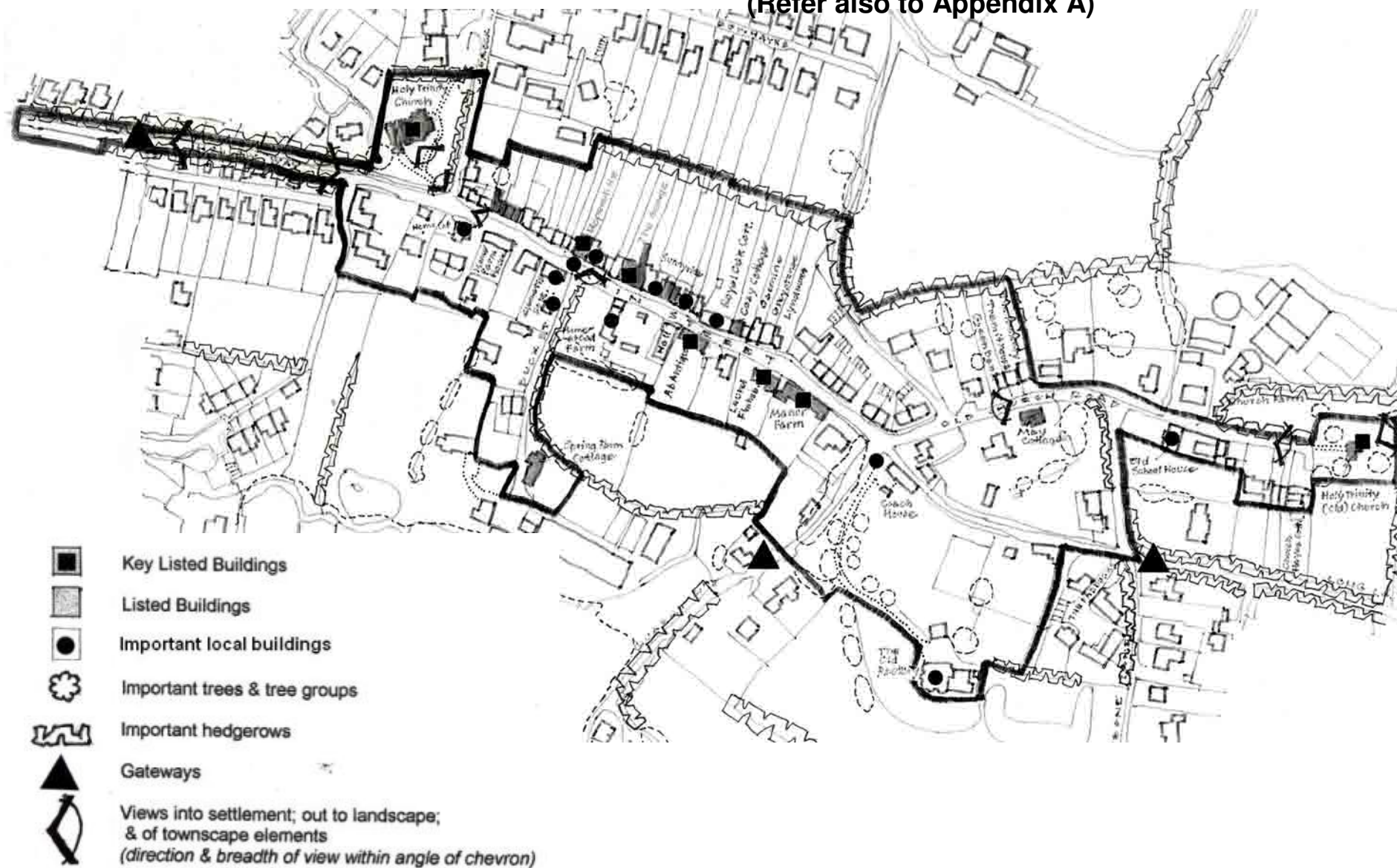


Fig 9. Duck St



Fig 10. Holy Trinity Old Church

**Map 1: setting & assets of Bothenhampton  
(Refer also to Appendix A)**



### Building Types and Layouts

The village has a range of types and layouts, reflecting historical activities, adaptation and growth. The Old Church had a fairly unusual plan, with a C14 and C15 nave and chancel and south tower, the tower being positioned at the east end of the nave, attached to the side of the chancel. The nave's demolition has left an L-shape of tower and small chancel. The New Church is completely different in its size, volume and massing, with a nave, chancel, south porch and a bell cote at the east end of the nave. Its steeply pitched roofs, deep buttressing and the internal structural system of transverse arches gives an overall sense of verticality and neatness.

Most of the cottages and houses in the Conservation Area fall into two categories:

- Vernacular detached larger farmhouses, C16 and C17, of one and one-and-a-half storeys, mostly thatched and with several units in a row, with no obvious planning or symmetry, notably Ab Antiquo; Laurel Farmhouse; and Spring Farm Cottage (early C17, with dormer and half dormer and short projecting wing);
- C18 and early C19 houses and cottages: there is an evident recognition of regular or symmetrical arrangements of windows with central entrances, on both thatched stone and rendered slate buildings, exemplified by detached houses such as May Cottage, larger attached buildings (The George – fig 1) and smaller cottages in a row (Cosy Cottage (fig 1), Nos. 5, 7, 9, 11, 13 and 15 Main Street and Nos. 1-7 Sunnyside, Main Street). Hopewell House (fig 1) is a three storey example of polite architecture, with a brick façade and sashes.



Fig 11. Homestead Farm



Fig 12. Cottages in Main St

### Key Listed Buildings and Structures

There are 15 Listed Building entries in the Conservation Area, all Grade II apart from the Grade II\* Holy Trinity Parish Church. The key Listed Buildings are:

- Holy Trinity New Church, designed in 1887 by the leading Arts and Crafts architect E S Prior, with glass by Christopher Whall and internal fittings by William Lethaby; with a remarkable structure formed by three large transverse arches, related to Prior's later church of St Andrew's, Roker; of national significance and a major visual component of the Conservation Area, elevated at its western entry point;
- Holy Trinity Old Church, part of the medieval church in the form of the tower, chancel and a fragment of the nave, C14-15, with early C18 chancel fittings and some good C18 and C19 graveyard memorials;
- Laurel Farmhouse, C16 open hall with inserted C17 floor, jointed cruck construction, internal fittings;
- Ab Antiquo, C17, internal spiral stair and external bread oven (much altered internally and with steel roof structure inserted but still of value externally);
- Manor Farmhouse, mid C19 slate, long row of buildings; this and the previous two buildings are very visible in the centre of the village and form a good group;
- George Inn (fig 1), early C19 stone and slate former public house, sashes and symmetrical front, good ironwork sign bracket and two projecting wall lamps;
- Hopewell House (fig 1), c. 1800 Flemish Bond brick house, with rubbed and gauged window heads, a landmark in the long row.

### Important Local Buildings

The contribution made by important local buildings is important and there are a number of individually attractive and interesting unlisted buildings, most of which contribute to the value of larger groups:

- Homestead Farm, C19 roadside barn and house at right angles, stepping downhill in two blocks with lean-to, render over rubble, slate and pantile, casements; an interesting group in its own right and of wider group value;
- Home Cottage (fig 1), Main Street, early C19, thatch and stone, casements; unspoilt and of group value;
- Home Farm House, stone and slate, porch, setted threshold to street, radically altered and gentrified but retaining group value;
- Royal Oak Cottage, early C19 thatch and stone, replacement wooden windows have reduced visual interest but still of group value;
- Nos. 35 and 37 Main Street, stone and slate early-mid C19 pair, in a row, No. 35 has original casements and No. 37 has replacements but still of group value;
- Nos. 2, 5 and 6 Sunnyside, a late 1860s row, originally all with scribed render and sashes, of group value with the Listed Nos. 3 and 4;
- Clematis Cottage and shed down Duck Street; the house has an 1869 date on the gable end, stone and slate, extended and altered on the west end; the shed is a simple single storey building, on the steep slope of Duck Street; both of group value;
- The Old Rectory, the entrance gate piers and boundary wall to Quarry Lane are important features in the Conservation Area; the house is a large 1860-ish building of stone and slate, with round-headed windows and canted bays; of some architectural quality and refinement;
- K6 telephone box on Main Street, opposite the Duck Street junction;
- The Old School House, Old Church Road, appears to be c. 1840, predating its school use, Tudor Revival with porch and four-centred arch to doorway, stone coped gables, bold gate piers with ball finials; much altered but of group value.



Fig 13. The Old Rectory



Fig 14. Clematis Cottage

### Buildings Groups

The best group is the whole of Main Street, from Holy Trinity New Church to Lyndhurst on the north side and from Home Cottage to Manor Farm on the south (Hillcrest is a stylistic intrusion but the wider group still has coherence).

### Building Materials and Architectural Details

The majority of the older buildings in the village are built of Forest Marble, a very hard grey/blue shelly limestone, with crystalline calcite cement, in beds up to four metres thick. Its low porosity gives it good weathering and damp resistant qualities but the presence of many fossils makes it hard to work as ashlar. It is more commonly seen as squared and worked rubble. There are fourteen known quarries in the Parish, clustered to the south and east of the village, on the slopes of Wych Hill, the most significant being at Wanderwell. This was worked until the 1930s. The Old Church's chancel and tower are built of the stone, as is the whole of the Victorian New Church. The stone is seen in buildings and boundary walls and it was also used for paving (in front of Home Farmhouse and a short remnant at the eastern end of Old Church Road). It is used in rubble form for the high retaining walls on the north side of Main Street. The associated steps are of large pieces of the local stone.

Boundary walls are of random or roughly coursed rubble with either cock-and-hen vertical coping or vertical stones of equal heights. The old churchyard has carefully squared and coursed walls that appear to be unmortared but they may be in need of pointing. Gate piers are of worked stone, with pyramidal caps (Old Rectory and entrance to old churchyard).

There was also a source of Inferior Oolite limestone on Hyde and Bronscombe Hills, north of the village and this more easily worked material is seen as ashlar windows and a doorway on the Old Church. Here, also, Ham Hill stone is seen in ashlar form on several windows. Manor Farm has casement windows with Inferior Oolite lintels, set in a Forest Marble wall.

At the eastern end of the Parish, Oxbridge Clay provided a good supply for a brickworks, whose products are seen in the village, at Burton Bradstock and, more extensively, in and around Bridport. The Bridport Terra Cotta, Brick, Tile, Pipe and Pottery Works operated from 1889 to 1952. The brick is bright orange (for example, on the Village Hall) but has a reputation for poor quality, with a tendency to crumble. The brick also appears in the northern Main Street row and in Greenbank-Tremithousa-The Rockery row (as window and door surrounds and banding, along with stonework).

There are a number of smooth rendered properties, notably on the northern side of Main Street and one within a group, No. 6 Sunnyside, has had render removed, revealing stone rubble and brick dressings.

Roofs vary from slate, plain and pantiles and thatch. The latter is usually of Dorset rounded, soft forms, with hips or half hips, flowing eaves, eyebrow dormers and flush ridges. Laurel Farmhouse has a blocky, decorative ridge, which is a modern alteration. The plain tiles and pantiles probably originated from local manufacturers. Gables sometimes are coped (Nos. 9-15 Main Street, Old School House) with shaped kneelers. The New Church has graded stone tiles, possibly from the local quarry, as Forest Marble could be worked into suitable roofing material.

Windows vary between wooden and iron casements (west end of Manor Farmhouse), with differing arrangements of glazing bars and hence panes, with C19 houses tending to have multiple panes. Spring Farm Cottage has pegged wooden frames and wooden lintels. C19 houses of status tend to have vertical wooden sashes, with glazing bars, exemplified by Hopewell House and the former George Inn. Lintels may be wooden, vertical stone pieces (either flat or in a cambered arch, the most common detail) or of brick. Hopewell House has rubbed and gauged brickwork and there are examples of later C19 brick quoins and lintels.

Doors range from simple planked types on the older cottages, often with lights at the top, and panelled with two top lights (May Cottage, Nos. 3 and 4 Main Street). There are several thatched porches on wooden posts (Ab Antiquo) and thatched canopies on wooden brackets (Laurel Farmhouse). The Old School House has a stone gabled porch.

There are a number of other interesting details in the Conservation Area: the raised pavements with stone retaining walls on Hollow Way and Main Street; the five sets of stone steps down from the high pavement to the road; spear-headed cast iron gates to the Old Church and 101 Crook Lane; the twin lamps and brackets and sign on The George; tethering rings on the pavement in front of The Royal Oak; a boot scraper with knopped finials to the uprights at the Old Church and a plainer bar and curved, splayed feet at the New Church; and the Millennium wooden bench in the New Church yard.

### Parks, Gardens and Trees

The green spaces along the stream below Main Street and the hill slopes west and east of Duck Street (particularly below Homestead Farmhouse) and the open countryside north and east of Old Church Road are all of great importance to the setting of the village.



Fig 15. Manor Farmhouse



Fig 16. Old Rectory grounds

The village has few large, ornamental gardens, apart from the extensive grounds of The Old Rectory, but is enhanced by a number of small cottage gardens, in front spaces (Home Cot and May Cottages). The two churchyards are important green spaces, with grass and trees (yews at the Old Church). Trees and hedges are particularly visible on Hollow Way; on the rear boundary of the north Main Street group; north of Church Rise; on the angle between Old Church Road and Marrowbone Lane; in the grounds of The Old Rectory; and down Quarry Lane.

#### Detrimental Features

There are a few problems in the Conservation Area:

- A wirescape along Main Street;
- Some insensitive alterations and repairs to good quality unlisted buildings, in the form of excessive gentrification (stained woodwork and rustic porches), the use of standard timber casements with minimal detailing, the introduction of historically incorrect, off-the-peg timber doors (including the type with a fanlight in the door) and a large number of uPVC casement and sash windows with applied glazing bars;
- Homestead Farmhouse (important local building) seems to be in a poor state of repair and its surrounds are untidy;
- The handrails down the five sets of steps in Main Street are of crude metal pole sections and lack subtlety.



Fig 17. Hollow Way

#### **Definition of the Special Interest of the Conservation Area (refer also to Appendix A)**

The key points of quality analysis are:

- High hills, hedges and trees to the east, NE and SE of the Conservation Area;
- Groups of trees and hedges on Hollow Way, in the two churchyards, around The Old Rectory and along Quarry Lane;
- 15 Listed Building entries, including a Grade II\* New Church in assured Arts and Crafts Gothic by ES Prior, an attractive remnant of the Old Church, several C16 and C17 farmhouses, early C19 stone and brick houses and smaller cottages;
- About a dozen unlisted buildings of quality, character and group value, including several thatched cottages, a Victorian rectory, early C19 farm buildings and a K6 telephone box;
- A coherent group of buildings on Main Street;
- Strong local building traditions, employing Forest Marble stone and local brick clays, with thatch, plain tile and pantiles;
- Some attractive details, such as ironwork, stone paving and walling.



## C2 Bradpole

Bradpole has a fairly small historic core with a number of historic buildings along a complex of radial routes and around a central space. There are no dramatic changes in character or building use and it is proposed to describe the Conservation Area as a whole without recourse to sub-areas.

### Spatial Analysis

Bradpole is sited on the northern bank of the River Asker on a slope down to the river from the NW. The Church stands on the highest ground, elevated above the junction between Village Road and Middle Street, which is itself incised in a cutting below the raised churchyard. Both Middle Street and Higher Street fall fairly consistently towards the river, whilst Village Road and Forsters Lane are relatively level, the former only falling more steeply to Higher Street in the last 100m towards the junction.

It appears that, before the creation of a stretch of new turnpike road from the western end of Village Road to Gore Cross (originally Red Cross) in the mid C18, the main Bridport-Beaminster road was routed through the village along Village Road and Higher Street. C19 maps (notably a Parish Map of 1837 and a Tithe map of 1845) show a compact settlement based around the four streets, with only one terrace west of the Parish Church on Village Road and one outlier at the north end of Higher Street, at Newfoundland (an adopted road). The core of the village is similar in layout to the modern village, apart from some infilling on the west side of Forsters Lane and behind the former Bishops Farm and in the grounds of The Knapp (St James' Nursing Home). There is also some infill on both sides of Middle Street, evidenced by late Victorian terraced houses.

In terms of **plan form**, Bradpole is a nucleated village, focused on the rectangle of lanes created by Middle Street, Forsters Lane, Higher Street and Village Road, with the Church and former manor house and school on the latter and other significant uses, such as the Vicarage and Hall nearby, on Higher Street, near the junction with Village Road. The medieval manor house stood near this junction, east of the Parish Church site, at Court Close. Its successor was sited in the eastern angle of Village Road and Middle Street at The Knapp. There are three large detached houses at the east end of Higher Street and the north end of Forsters Lane and Home Farmhouse and buildings at the junction of Forsters Lane and Middle Street but there is a more significant concentration of key building uses on Village Road and Higher Street.

A short walk, covering topography, buildings, the spaces between and around them, colours and details and trees and other landscape features, may describe the character and interrelationship of spaces. It is possible to start from any of the entry points and pass through the village but a progression from the west to the east has been chosen, to highlight some of the key features of the village. This choice avoids the entries with large areas of modern development, which would lessen the effects of historic assets.

Starting from Village Road, there is a marked contrast between large areas of modern suburbia and the edge of the historic village, from Tunis Terrace towards the Parish Church. The Terrace has a mixture of rendered and golden stone houses. Across the road, there is a view of the twin Tudor Revival gables of the Old School House with the Church spire behind. The road and pavement levels perform some amazing tricks, the road falling and curving round to the left, with the junction with Middle Street in the centre of the curve. Middle Street falls also towards the river. On the other hand, the churchyard is



Fig 18. Higher St



Fig 19. Middle St

situated on a high mound, with its southern side falling to the road. All this complexity of contours necessitates some sound engineering and skilful masonry, with a high retaining wall to the churchyard and raised pavements on the pavement down into Middle Street and a stone buttressed island in the middle of the junction. The Great War memorial enhances the retaining wall as does a plaque to William Forster (an eminent Victorian politician and reformer, who is best remembered for his introduction of the 1870 Education Act) and the wrought iron cross to the fallen of the Second World War on top of the parapet.

Taking the high road through the churchyard, there are some well-lettered table tombs and a comprehensive view down Middle Street above rooftops to low hills and countryside in the distance. There are tall, densely planted trees immediately opposite, around St James' Nursing Home, with a glimpse of a modern extension and the late C19 gables and chimneys of the original house. There is a zigzag path down to the road and a short walk to the Higher Street junction in a deep cutting, bounded by high stone walls and overhanging trees. An alternative is to walk through to the NE side of the churchyard, over the hill crest, down to Higher Street. This gives a good view of The Old Vicarage, with its front wall and arched entrance, and the skyline cottages and houses of Newfoundland, running towards the prominent tumulus on Barrow Hill.

Walking NW up Higher Street, the Forster Memorial Institute adds a bright splash of red brick, with some exuberant detailing and then the lane, rising steadily, passes a pair of late Victorian cottages and a longer stone row, which have the honeyed colour of the local Inferior Oolite. The western side of the lane has a steep green bank, topped by incongruous modern development. There is a sharp right turn in the lane, marked by a neat, four-square stone house (Greenclose Cottage) right on the corner, visible from a distance downhill. Higher Street continues to rise to the junction with the lane to Mangerton and new road links to Gore Cross, its character created by mixtures of rural hedges and modern houses, with the stone cottages and brick houses of Newfoundland and a final flourish in Gore Terrace on the eastern side.

Returning back down Higher Street, there is a long perspective view of the stone terrace, the red gables of the Institute and the brown stone of The Old Vicarage (fig 2), as well as the spire across the elevated churchyard. The junction with Village Road has Dove Cottage raised up at an angle to the two road lines and the solid stone and brick block of Well Cottage on the downhill side. There is a long vista down Higher Street, with a mixed group of a former gate lodge to The Knapp, converted farm buildings and new build on the right (south) and a bit of raised pavement, hedges and stone boundary walls to the left. Carrying on downhill, the thatched block of Myrtle House provides one of the visual highlights of the route, followed by the twin stone gable ends and smooth white front façade of Brad House. The route continues past the rather mixed group of Metz Farm to a hedged lane and a bridge over the Mangerton River. Trees and wide rural views over fields and hills provide a complete contrast to the initial approach along Village Road through suburbia.

Turning round and turning left into Forsters Lane, the rural, village character is maintained, with high stone walls and trees. The gable end of Forsters projects to the edge of the road and there is a glimpse, through stone-piered gates of a garden and countryside beyond. The lane curves constantly to the south, next revealing a golden stone cottage with mullioned windows (No. 3) and then a modern stone house whose gable juts towards the lane. On the other side of the lane, a grassed bank and trees front modern individual houses. Looking back to the north, there is a memorable view of a curving road, walls, trees and the horizontality of No. 3 backed by the higher block of Forsters.



Fig 20. View of parish church from Higher St



Fig 21. Forsters Lane

Concrete block farm buildings and an ill-defined space on the other side at the back of the village shop announce the junction with Middle Street. The quality is restored rapidly by the long elevation of Home Farmhouse (fig 2) on the left, fronted by iron railings and a piece of setted pavement. Caley Way runs past the stone boundary walls of the farm into suburbia on one side and green space towards the river on the other. In the angle between Caley Way and Middle Street is a pleasant garden, with small trees and shrubs. Middle Street begins with a C19 stone row to the right, running at an angle past small gardens to eventually join up with the road edge, and a short terrace at right angles to the road on the left, with the village butchers and a bare car park in front. The street is tightly edged by Victorian terraces and then begins to curve, open out and climb past more modern houses set in gardens. There is another portion of raised pavement to the right and the climb uphill increases to the junction with Village Road. Here the bulk of the churchyard wall and the Church are very visible, partly framed by the big trees of St James' Nursing Home.

**Key Views and Vistas** are the view north up Middle Street to the churchyard retaining wall and the Church behind and above it; the view of the graveyard and Church from the entrance on Higher Street; the views south and east over the village and to Boarsbarrow from the churchyard; the full view of the front façade of Brad House from Forsters Lane; views up and down Higher Street; and views out to open countryside, to Waddon Hill and its surrounds, from the river bridge east of Metz Farm. From the high ground adjoining the northeast side of the conservation area, there are important views across the conservation area, also taking in Newfoundland and the distant Boarsbarrow.

Obvious **landmarks** are the tower and spire of Holy Trinity Church, from many parts of the village; the churchyard retaining wall and raised pavement from Village Road and Middle Street; Home Farmhouse from Caley Way, Middle Street and Forsters Lane; the trees around St James' Nursing Home and the modern part of the building from the upper part of Middle Street; and the Newfoundland houses from the churchyard and Higher Street.

## Character Analysis

### Building Uses

Both the 1888 and 1903 Ordnance Survey maps show a compact village, centred on the Parish Church. A vicarage, several farms, the King's Head Inn, a village school and smithy in the main village and a cluster of Post Office, pub and Liberal Club is shown at the Dodham's Lane crossroad on the main Beaminster road. The 1938 OS sheet shows that the Post Office had moved to Fishweir and to a second shop in Middle Street. The Boot and Shoe Inn existed on St Andrew's Road until 1976, when it was replaced by housing development. The Knapp Inn was sited at the junction of Village Road and Middle Street. The Victorian vicarage and manor house (The Knapp) became the St James' Secretarial College and is now a nursing home. The Forster Scientific and Literary Institute in Higher Street was originally founded as a reading room. The School has closed and has become two houses. Of the village farms, all have either been converted to houses (Bishops Farm and its barns and sheds) or have become a base for other businesses or smallholdings (Home and Metz Farms). There remain two village shops, a Post Office and general stores and a butcher's, both in Middle Street.

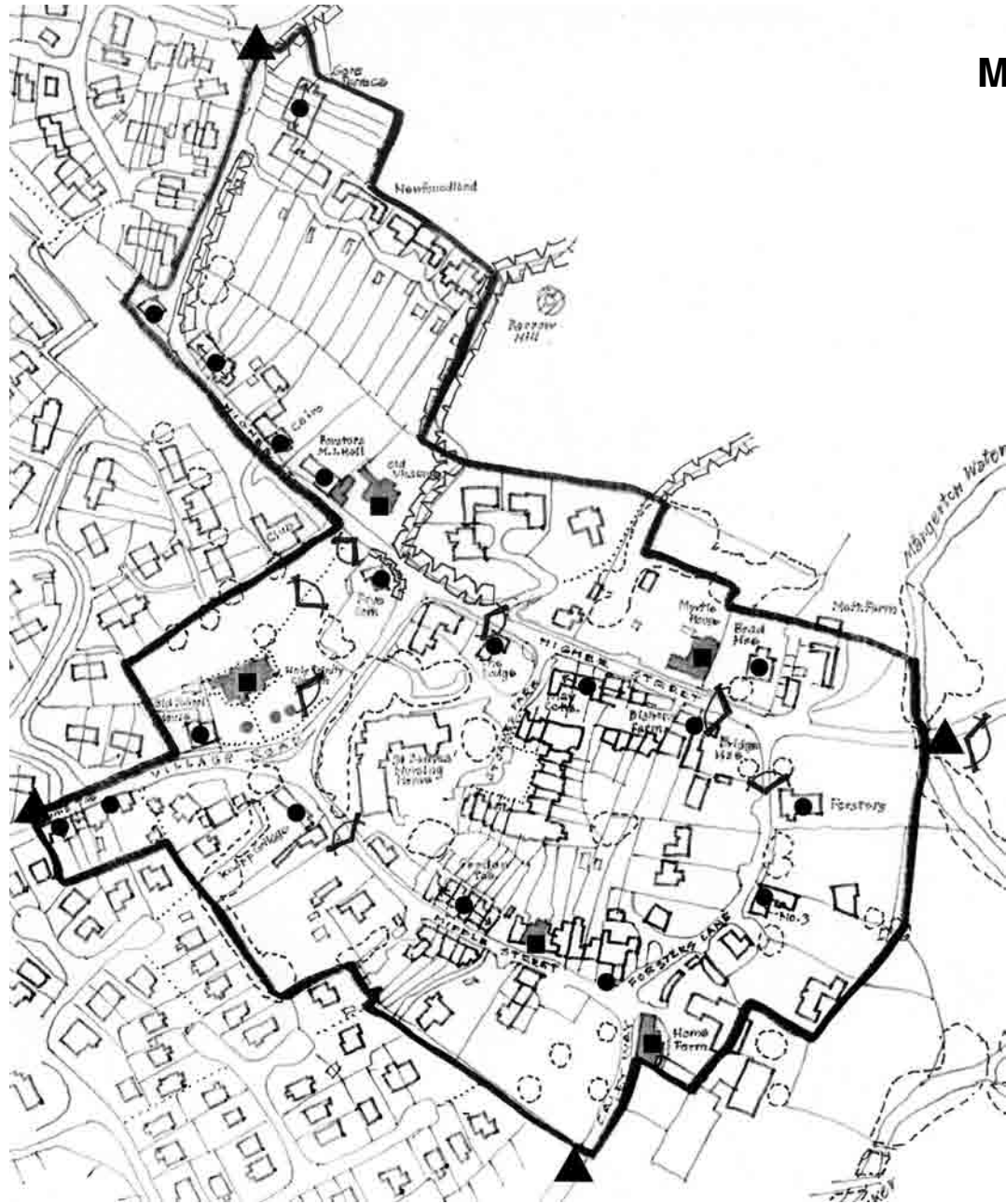


Fig 22. View of Boarsbarrow from Higher St



Fig 23. View from the churchyard over Middle St

**Map 2: setting & assets of Bradpole**



-  Key Listed Buildings
-  Listed Buildings
-  Important local buildings
-  Important trees & tree groups
-  Important hedgerows
-  Gateways
-  Views into settlement; out to landscape;  
& of townscape elements  
(direction & breadth of view within angle of chevron)

### Building Types and Layouts

The Parish Church replaced a medieval structure and is a complete rebuild of 1845-6, with a spired west tower, nave, north aisle, south porch, chancel and later NE vestry. The former School appears to be an 1840-ish Tudor Revival twin-gabled block, presumably consisting of two main classrooms. The Forster Institute is a late C19 purpose-built hall, single storey with an annex.

The houses and cottages may be divided between several types:

- Larger detached houses and farmhouses, mainly late C18 and early C19 that show evidence of polite architecture, in terms of regular planning and disposition of doors and windows (a centrally placed doorway is often an initial indication); Myrtle House has a late C18 regular front to an older house behind; The Old Vicarage (fig 2) is a double-pile house of 1845 with an attached two storey wing; Brad House is slightly earlier, with a double-pile plan and rear wing; Home Farm also has a central doorway and symmetry; all these are sited parallel or on the road edge but Forsters is at right angles to its lane and has a less regular façade; originally, The Knapp (St James' Nursing Home) was a late C19 detached house with one main block and an attached service wing, seemingly informal and deliberately picturesque in its plan and architectural forms; Greenclose Cottage is an example of a smaller detached early C19 house with a perfectly regular front;
- Smaller vernacular cottages, C17-late C18, with irregular plans, offset doorways and single pile plans and rear outshuts, exemplified by No. 3 Forsters Lane (possibly, originally, one or one-and-a-half storeys and with a substantial rear wing) and Knapp Cottage, an amalgamation of three smaller units;
- Smaller examples of polite architecture in cottage form, terraced or semi-detached, including Lynn Cottage in Middle Street with an 1815 date and part of a row of cottages of mixed date and character; May Cottages (mid C19); Nos. 1-5 Higher Street (shown on 1837 Tithe Map); Bishops Farm Cottage and Bridge House (a pair of later C19 semi-detached houses) and the two short terraces, later C19, Gordon Terrace in Middle Street and Gore Terrace at the north end of Higher Street.

Originally, Newfoundland was two short early C19 terraces and related to the Pymore Mill Company. The gardens are laid out in long strips south of the access lane. There are other specialised buildings relating to domestic or farming uses. The Old Vicarage has a two storey stable, the upper floor being a hay loft. The Lodge is the former entrance cottage to The Knapp and is late C19 and L-shaped. Home Farm has a rear yard of one and two storey barns and sheds, C19 and modern, whilst Bishops Farm had its buildings mainly attached along the road frontage. Metz Farm's house is at right angles to the lane and its buildings in a rear yard, the most notable survivor being a large stone barn with projecting cart entrances.

### Key Listed Buildings and Structures

There are ten Listed Building entries in the Conservation Area, all Grade II. The key Listed Buildings are:

- Holy Trinity Parish Church, showing various Victorian rebuildings and extensions: a main body of 1845-6, a spire of 1863 and a 1897 NE chapel and vestry by C E Ponting; some attractive interior fittings and, externally, a good grouping of building elements that shows up well across the village;
- Myrtle House, a handsome, large presence in Higher Street, thatched and with some refined late C18 details; good stone boundary wall and gate piers;
- Home Farmhouse, another major element, with a symmetrical front and bracketed door canopy, iron railings, ramped-up boundary wall to the south;



Fig 24. Nos 1 – 5 Higher St



Fig 25. Old Vicarage stables

- The Old Vicarage (fig 2), c. 1845 Tudor revival with sashes under drip moulds, quality ashlar front and arched gateway; conspicuous from the churchyard and in upper part of Higher Street;
- Lynn Cottage, 1815 commemorative date stone, neat dressed stone façade with sashes; highlight building in a long row.

### Important Local Buildings

- Old School House, c. 1840 Tudor Revival with twin stone coped gables, shield set into a rectangular recess, some remaining mullioned windows and former four-centre arched doorways and a string course that performs some amazing changes in level; of some architectural merit and of group value;
- Dove Cottage mid C19 former pair of cottages, the higher and larger of stone and pantiles and the lower unit of stone and slate, casements; of townscape value, elevated on its prominent corner site, pleasant details;
- Forster Memorial Institute, red brick and Inferior Oolite window lintels, brick coped gables, round arches to windows, deep buttresses, bold ramps to brick boundary wall; an eye-catcher because of its colour and detailing and, surprisingly, it groups well with the stable block, boundary walls and house at The Old Vicarage;
- Cairo (fig 2), Higher Street, one of a 1896 pair, this unspoilt and with refined details, stone, slate and brick in end gable, casements; of group value;
- Nos. 1-5 Higher Street, early-mid C19 squared and coursed stone rubble and slate, stone lintels; extended and altered but of group value;
- Greenclose Cottage, a detached early C19 house, stone and slate, symmetrical and a gabled porch canopy, modern windows but of townscape and group value on the sharp bend on Higher Street;
- Gore Terrace, an early C20 short terrace, stone and copious brick dressings, sashes, unspoilt apart from one modern door; a good entry feature from the north;
- The Lodge, Higher Street, late C19 former cottage to The Knapp, with a high stone flank to the road and a surprising stone and brick gable ends with strapwork, corbelling, lozenges and bold brick chimneys; of visual and group value;
- May Cottage-Bishops Farm, a long C19 row of differing heights and volumes, May Cottages having symmetry and large casements with cambered heads and the buildings to the east being lower and more varied with a half-hipped termination, showing substantial remains of farm buildings; of group value;
- Bishops Farm Cottage and Bridge House, a pair of late C19 stone and slate houses, substantial and solid, with stone lintelled large casements; unspoilt and of group value;
- Brad House, an urbane rendered front with stone flanks, double pile, sashes to first floor and tripartite sashes to ground, flanking an elementary pedimented and columned doorcase and a door with semi-circular spoked fanlight, remains of iron supports for veranda and stone piers and iron gate; of great architectural and group value;
- Forsters, Forsters Lane stone and slate with brick edging to lane gable end, early C19 (?) casements with wood lintels, stone coped gable, on a house of some pretensions, good gate piers and gates; of townscape and group value;
- No. 3 Forsters Lane, a stone cottage with two C17 mullioned windows with drip moulds to the ground floor (and another replica or addition); of historic interest and group value;
- The K6 telephone box by the Post Office at the junction of Middle Street and Forsters Lane;
- Nos. 1-6 Middle Street, Gordon Terrace, a stone and brick late C19 terrace, relatively unspoilt and of group value;



Fig 26. Old School House



Fig 27. Gore Terrace

- Six red brick houses at Newfoundland 1918-21, built by the Pymore Mill Company for mill workers; of historical and social value;
- Knapp Cottage, an amalgamation of three cottages, stone and pantiles, various casements and Victorian name plaque, looks early C19 but could be older; of townscape value when seen from the high pavement of Village Road and the churchyard;
- Nos. 1-2 and 5 Tunis Terrace, mid C19 stone and slate with casements (Nos. 1 and 2) and painted stone (No. 5), a decent entry feature from the west and retaining original details.

### Building Groups

Good groups are the Old School House, churchyard retaining walls and raised pavements; Knapp Cottage, trees around St James' Nursing Home, Dove Cottage, The Old Vicarage, Forster Memorial Institute and Cairo Cottage; and, in the eastern part of Higher Street, from Myrtle House and Brad House on the north side and from The Lodge to Bridge House on the south, turning into Forsters Lane with the high stone boundary walls, piers and house at Forsters.

### Building Materials and Architectural Details

Bradpole stands upon an outcrop of Junction Bed limestone but local Inferior Oolite, a Middle Jurassic iron-stained micritic limestone with relatively few fossils, making it suitable for working into ashlar as well as squared, coursed rubble, is commonly used in the older buildings. The sources were, locally, at Watton Hill and from the surrounding area, at quarries such as Mangerton and Warren Hill. The orange stone is seen usually in the form of coursed squared rubble or random rubble but ashlar stone is used in door and window heads or, less commonly as complete elevations (The Old Vicarage (fig 2), Myrtle House and the Parish Church).

Boundary walls are constructed of both Inferior Oolite and the harder, less porous Forest Marble from Bothenhampton and other local quarries. The Bothenhampton or *Baunton* stone is blue/grey in colour and is usually dressed or roughly squared and coursed in boundary walls and foundations, as well as retaining walls for raised pavements, steps and paving, usually in the form of setts. It is evident in the churchyard retaining walls, the raised pavements by the Old School House and west of Myrtle House in Higher Street, in the boundary walls and lower part of the gate piers in Myrtle House (the upper parts are of Inferior Oolite and there is a good colour contrast), the base of The Lodge's road elevation and in Greycoat in Middle Street and the setted area in front of Home Farmhouse.

The various boundary walls may be of random rubble or may be carefully squared and coursed, as at Myrtle Cottage. Copings are in the form of cock-and-hen vertical stones, a more rustic version of this with stones roughly grouped and mortared, a rounded cement top, carefully worked flat copings or a chamfered stone finish. The latter is seen particularly well at Home Farmhouse, where the wall also has several quadrant ramps where the height changes. The Old Vicarage has an arched entrance gate with coped walls sweeping up either side by curved ramps. There are some simple worked stone or ashlar gate piers, exemplified by The Old Vicarage (fig 2), churchyard entrances, Myrtle (fig 2) and Brad Houses and Forsters, all with slightly projecting caps and pyramidal tops.

The Bridport area was rich in clays suitable for brick making, with seven yards producing bricks from three different clays. Bradpole had a yard at Hammitts Pit in St Andrew's Road, first mentioned in 1843 and probably closed by the 1880s. The



Fig 28. Forsters



Fig 29. Myrtle House

Down Cliff Clay is a blue, sandy material producing an orange-red brick. It often appears as window, door or wall quoins in C19 buildings, such as Gore and Gordon Terraces and Honeysuckle Cottage. The Forster Memorial Institute is mainly of this red brick, with Inferior Oolite window heads. The Institute has corbelled and coped brick boundary walls that sweep up via two ramps to the east. The Lodge has two gable ends with brick decoration, including corbelling and moulded courses. Smooth render is used on the front elevation of Brad House and a number of gable ends, presumably on top of rubble. Stone has occasionally been painted or colour washed.

Roofs are of slate, plain tiles, flat pantiles and, rarely, of thatch. The latter is found at Myrtle House, where there is a raised decorative ridge, possibly a modern alteration from traditional detailing, which usually consists of flush ridges. There are a number of stone coped gables, with decorative kneelers or simpler blocks, particularly on C19 buildings, hips and half hips, gablets and gablets. Chimneys stacks tend to be plain, of stone, render or brick.

Windows vary according to building date and status, ranging from genuine C17 stone mullions and drip moulds at No. 3 Forsters Lane, a possible mullioned survivor in the gable end of Well Cottage and Tudor Revival versions at the Old School House; and interesting early Victorian drip moulds over sashes at The Old Vicarage. Brad House has vertical sashes with thin glazing bars (tripartite on the ground floor). Lynn Cottage has eight over eight panes in the outer windows and six over six in the central upper window. Later C19 houses may have sashes with only two panes of glass above and below the meeting rail or one thin mullion dividing the panes. The most common window type is the wooden casement, with varying numbers and patterns of glazing bars and hence panes. Thicker mullions of C19 examples establish two or three unit composites. Lintels may be of wood, vertical worked stones or brick, either straight headed or in cambered arch form.

Porches vary from enclosed stone or wooden types with gabled or flat roofs, a wooden trellis at Greycoat in Middle Street, wooden flat canopies on shaped brackets (Myrtle House and Home Farmhouse) and a rudimentary classical doorcase, with rounded columns at Brad House. The latter also has a semi-circular spoked fanlight and Home Farmhouse has a panelled recess either side of the main door. The Old Vicarage has glazed lights over an arched door and a drip mould. Doors may be vertically planked or panelled (flush and fielded), often with a glazed light or lights at the top. The Forster Memorial Institute has elaborate strap hinges with scrolled ends on its planked door.

There is some decent wrought and cast ironwork in the Conservation Area, with simple spikes at Home Farmhouse, spear heads and saltire crosses on the gate at the Myrtle House, spears and urn standards on Bridge House, fleur-de-lis on the churchyard gates and scrolls on the remains of Brad House's veranda (the entrance gateway also has a lamp overthrow). There are hollow, iron gate piers with running vine leaves by Forsters. The Second World War Memorial at the churchyard is also formed from scrollwork. There are simpler wrought iron upright stanchions and horizontal rails outside the Old School House, as a safety feature by a substantial change in level between the pavement and road.

Other details include a Forster memorial stone and elaborate classical Great War memorial in the churchyard wall, the name of the Forster Memorial Institute round the entrance arch, several Victorian house and terrace names and the Malmaison plaque on Lynn Cottage (fig 2). Some of the churchyard graves, both table tombs and headstones, have good C18 and early C19 lettering. The raised pavements in front of the Old School House, churchyard, west of Myrtle House and Dunlop Cottage are very important assets to the village.



Fig 30. Lynn Cottage



Fig 31. Forster Memorial Institute



### Parks, Gardens and Trees

The most significant green spaces are those along the course of the river, to the east of the Conservation Area. The extensive graveyard, the ridge of Barrow Hill to the north of Higher Street, the trees and garden in front of Sunnyside, at the Caley Way and Middle Street junction and the former allotments west and south of Greenclose Cottage (which are linked to the old Gore Lane route) are all important public and private areas. There are attractive private gardens at Myrtle and Brad Houses and The Old Vicarage and a number of smaller, planted front spaces against the road line. The distinctive, long gardens at Newfoundland have amenity value. Trees are important, particularly in the centre of the Conservation Area, around St James' Nursing Home, where there are a number of Tree Preservation Orders (TPOs); west of Knapp Cottage; on both sides of Forsters Lane; east of St James Park; behind The Old Vicarage down to Metz Farm and along the course of the River.

### Detrimental features

There are a number of problems in the Conservation Area:

- Poles and wires on Higher and Middle Streets;
- Overgrown former allotments north of the Social Club, which may be partly developed with social housing;
- The poor quality extensions to the Social Club, with blockwork walling;
- Some insensitive alterations to good quality unlisted buildings, notably the prominent repointing and replacement windows of The Old School House, other rubble walling repairs, replacement windows and doors.

### **Definition of the special interest of the Conservation Area**

The particular qualities of the whole Conservation Area are:

- An attractive wider setting, within the Dorset AONB, with low rounded hills and hedges to the north and east and a wide green corridor along the river to the east and SE;
- Important individual trees and tree groups within the village, particularly in the grounds of St James' Nursing Home and on the lower part of Higher Street;
- A reasonably intact historic plan focused on the raised churchyard and a rectangle of lanes;
- Ten Listed Building entries, including a spired Victorian Parish Church, table tombs and two large gentry houses;
- Seventeen unlisted buildings or groups of character and quality and/or of group and townscape value, including the former school, Forster Memorial Institute, two large gentry houses and a number of C19 cottages and terraced houses;
- Several coherent groups of good quality buildings, linked by stone walls, hedges and trees;
- Attractive details, such as distinctive local building materials (Inferior Oolite, Forest Marble and brick clays), stone walls, pavements, cast iron railings and gates and plaques.



Fig 32. Trees near St James' Nursing Home



Fig 33. River from bridge east of Metz Farm

### **C3 Symondsburry**

The Conservation Area is large but the village is fairly homogenous and it is proposed to describe it as a whole, without recourse to sub-areas.

#### **Spatial Analysis**

##### **The character and interrelationship of spaces within the Conservation Area**

Symondsburry is almost hidden between two large hills, Sloes and Colmer's Hills, in a tributary valley of the River Simene. It is developed around a conjunction of a number of lanes: Leggs Hill and Duck Street from the south, running either side of Sloes Hill to West Road, the B3162 and thence the A 35 (T); Shutes Lane from the NW, from the slopes of Colmer's Hill; and Mill Lane from Broadoak to the east. Shutes Lane and Leggs Hill run in a continuous line on the western side of the village and Duck Street meets Mill Lane at a right-angled junction on the eastern side. West of this junction, a short east-west lane links Mill Lane to the western lanes. The Parish Church is elevated above this link and the School is situated on the southern boundary. In a very small radius from the Church (which seems to be at the geographical centre of the village), there are five gentry houses, including the Manor and two former Rectories, and The Ilchester Arms. Manor Farm and Shutes Farm were closely related to this significant group of buildings and there is even a very small village green at the junction of the Mill Lane link to Shutes Lane and Leggs Hill. The village has a very definite nucleated **plan form**.

Smaller cottages extend in small ribbons along Duck Street, Leggs Hill and Mill Lane. There is very limited modern development: small building conversions and new build north of Shutes Farm and the Shear Plot close at the eastern end of the village. These additions are discretely sited and do not alter the basic layout of the village. Most of the larger gentry houses are positioned in gardens, back from the lanes, as are the School and The Old Post Office. Manor Farm is formed around a large yard, off Mill Lane, but Shutes Farm has its former house and cottages on the road edge, with the former yard behind. Apart from a paved path along the northern boundary of the School and the raised path along part of the churchyard boundary, the village has no formal pavements.

To better understand the form of the village and the various townscape elements, it may be useful to describe a route through, or transect, which brings together building groups, spaces, the effects of topography and road alignments, wall, hedges and trees, views in and out and the host of small but significant details that characterise Symondsburry. The chosen route is from SE to NW, from Duck Street, Mill Lane, south to Leggs Hill and back up Shutes Lane. Other routes would be equally rewarding and, where appropriate, views back will be included, rather than just a strict progression in one direction.

Starting in Duck Street, a hedged, meandering lane leads to the playing fields on the right (north) and the thatched gable end of Nos. 1, 2 and 3. Nos. 4, 5 and 6 project further into the curving road line, sat on the inside of the deflection in alignment. Opposite is a relatively wider green space in the form of The Old Post Office's garden. Ahead is a narrow tunnel, defined by cottages on the road edge, walls and hedges, with glimpses of the upstanding Church tower, large trees and the impressive backdrop of Colmer's Hill. The lane has a spring on its western side and the entrance to Symondsburry House on the other, with gate piers, low stone walls and railings and a partial view of white Regency stucco and a well-stocked garden. A stone gable end opposite leads to the short terrace of Billets Mead, fronted by a garage and access space. The lane becomes narrow and confined again, with only a glimpse of Manor Cottages' gable end behind trees and hedges. Opposite, a fine stone boundary wall to the House leads up to the junction with Mill Lane.



Fig 34. View past Ilchester Arms towards parish church



Fig 35. Sloes Hill from Shutes Lane

Here, there are varied visual experiences and pleasures. Ahead is the narrow entrance to the Manor House, flanked by high stone walls with rounded angles leading to the elaborate gate piers and iron gates and a drive framed by vegetation. There is a very limited view of the brick wing of the House in the distance. To the right (east) there are the thatched sheds and barns of Manor Farm set hard on the lane, with a variety of building stones and colours. A short walk up Mill Lane reveals the large space of the farmyard and the large bulk of the Tithe Barn to the north and then two C19 cottage groups re-establishing the narrow funnel effect on the lane, Barton Cottages positioned slightly above and Nos. 1 and 2 set right on the south side of the road. Further east, Manor Farm Cottages are seen perched above the lane, behind a hedge so that there is only a glimpse of thatch and brickwork. Beyond, the lane is in deep cutting, with rock faces exposed, and then it emerges into open countryside.

Returning west, there is a long view downhill past the junction with Duck Street to the junction with Shutes Lane. This is the visual focus of the village, with the Church dominating the north side, raised above the road on a raised, stone revetted pavement and behind a high stone boundary wall to the churchyard. The Church is on the highest part and the tall central tower further emphasises its presence. There are yew trees and a war memorial, and stone steps sweeping out into the road line in an ellipse with gate piers and gates announce the main entrance. Looking left (south) at the junction with Duck Street, the white block of Symondsburry House is seen between trees and Duck Street curves away between walls and hedges. The hill and woodland of Sloes Hill provides an attractive termination to the view.

Opposite the Church is the other main architectural element in the form of the School's Gothic gables and windows, with a thatched shelter and large tree in the playground, another stone boundary wall, fronted by a setted pavement and a decorative iron archway at the entrance. Ahead is another great asset in the form of a tall lime tree on a small triangular green at the road junction. Beyond this are further trees behind Oakhayes.

At the western junction, there are excellent vistas in three directions. The first is south downhill to The Ilchester Arms and the wooded eminence of Sloes Hill, then to a curve and rise in Leggs Hill, past the long, stepping-up of The Buildings, to a hedged lane out of the village. A walk to this high point reveals a fine view back northwards over the School, Church, Rectory Cottage and Oakhayes, all dominated by Colmer's and Old Warren Hills, framed by The Buildings and a hedge to the west side of the lane. The second vista is back east past the raised churchyard up Mill Lane, where Church tower, walls and steps, trees and the School all play their part. The third view is northwards up Shutes Lane, with a curving, rising route bounded by the dense hedge and trees of Oakhayes to the left and the yews of the churchyard to the right. The gable end of Shutes House projects into the outside of the curve, at a height above its stone boundary walls. It is answered modestly by the row consisting of Shutes Farmhouse and Cottages on the left, which unfold gradually as the lane is climbed. The lane rises up into a narrow cutting, overhung with trees and entirely rural in character.

There is a final flourish in the view back south towards the pub and The Buildings, where the effects of the valley, curving road alignments and the tracery (in winter) of the lime's branches netting the view all add enjoyment.

**Key views and vistas** are the framed views up Duck Street to the Church and landscape backdrop; at the junction between Duck Street and Mill Lane through the gates of the Manor, west past the churchyard and School, and south back to Sloes Hill; at the eastern end of Mill Lane through the rocky defile to open countryside; from the churchyard over the village towards Sloes Hill; at the junction between Mill Lane and Shutes Lane and Leggs Hill with the three way views south, north



Fig 36. Duck St



Fig 37. Colmers Hill from Duck St

and east; from the higher parts of the southern route by Symses Cottage north over the village; and from the higher parts of Shutes Lane south down towards The Ilchester Arms and Leggs Hill. Most of these views show the superb interplay between attractive buildings, boundary walls, vegetation and dramatic topography.

The **landmarks** are the three neighbouring hills, two wooded and the other crowned with a small but striking group of trees; the Church tower; Symondsbury House; the School; Shutes House and The Ilchester Arms.

## Character Analysis

### Building Uses

The Symondsbury Estate owns many of the village properties. The Estate has managed its properties over a long period of time and many of the former and current uses relate to estate activities and land management.

The 1888 Ordnance Survey sheet shows the Church, Rectory, Symondsbury and Shute's Farms, the Manor House, the Ilchester Arms, a village school and a few cottages on the south and east approaches. The School was founded in 1868, endowed by the then Rector Raymond's Charity, on the site of a row of cottages and The Anchor pub. It superseded a Dame School at Barton Cottages. It has been skilfully extended recently and continues to provide a real focus for the village. The Rectory was at Oakhayes (The Old Rectory) until 1951 when it moved to Shutes House, opposite further up Shutes Lane. In 1983, a new Rectory was built just to the south. The village also had a Curate's house (Rose/Rectory Cottage), now a private house. Symses Cottage, on Leggs Hill, was the home of the village carpenter and coffin maker and the adjacent barn was the mortuary. The Ilchester Arms also had multiple uses (butchers and coal merchant), as well as licensed premises in the latter part of the C19. In Duck Street, there was the village pound (partially intact) and the Post Office (The Old Post Office), which moved in 1927 from Billets Mead and closed in the late 1980s. Billets Mead was originally a malt house and must have been converted to houses in the late C19-early C20.

The larger gentry houses, Symondsbury Manor, Symondsbury House, Oakhayes and Shutes House have remained as large, private houses. Oakhayes has a former coach house in its grounds. The stables at Shutes House have been converted to a separate dwelling. Manor and Shutes Farms are no longer active working businesses, the former's buildings now comprising a largely unused Tithe Barn, a pottery, carpenters' workshop and herb nursery and the latter being wholly converted to private residential and holiday cottage uses. There are extant examples of estate workers' housing in a long terrace at The Buildings and on Leggs Hill, Mill Lane and Duck Street.

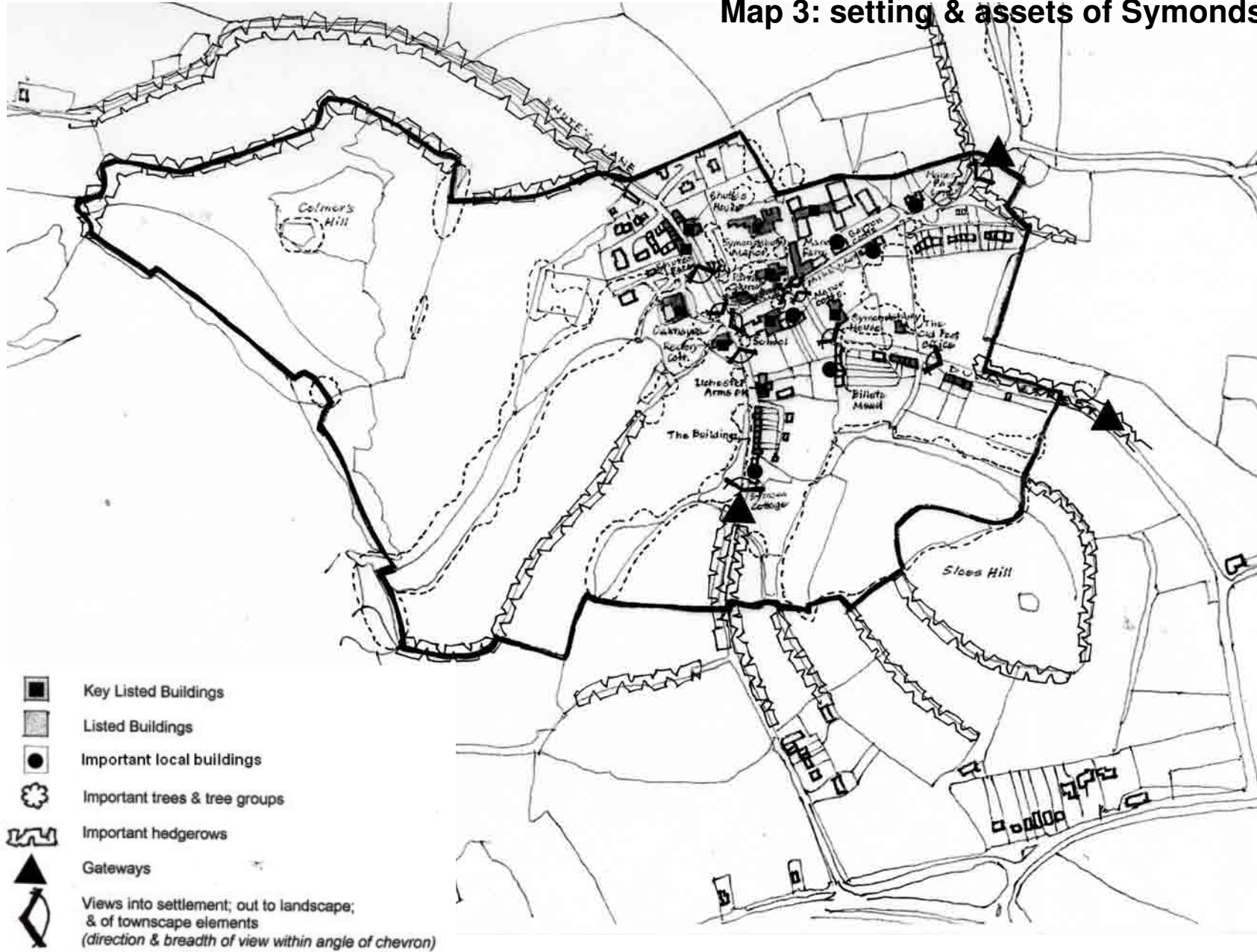


Fig 38. Oakhayes



Fig 39. Symondsbury House

Map 3: setting & assets of Symondsburry



### Building Types and Layouts

The Church has various additions and alterations from the C14 (main body), C15 (south porch) and C17 (chancel). The plan is fairly unusual, with a tall tower at the central crossing, transepts and a nave without aisles.

The gentry houses are varied in their dates and character. The Manor is basically a mid C17 U-planned block, two storeys with attics and with a central hall; there is a later C17 south wing and a C18 east wing, in brick. Oakhayes is a good example of early and later C18 medium-sized polite architecture, with a three storey central block and two storey wings, symmetrically designed, with a central hall and a staircase rising the full height of the house. Symondsburry House is later, c. 1830, two storeys with a central doorway. Shutes House is late C18 with a symmetrical three bay south front but with its main entrance via steps and a porch on the side elevation to the lane. Rectory Cottage is a small c. 1840 detached villa, with a central entrance.

Older and humbler buildings tend to largely ignore polite architectural conventions and are influenced by vernacular building traditions. Shutes Farmhouse (fig 3) was a C15 open hall with jointed cruck trusses with arch braces, ceiled in the C16, and with a cross passage with a large fireplace built against it. The Ilchester Arms also had an open hall that was later ceiled and has a gable end cross passage. Nos. 1, 2 and 3 Duck Street have evidence of cruck frame construction.

Later C18 and C19 cottages are either in the form of short terraces (Nos. 4, 5, 6 and 7 Duck Street, The Buildings, Manor Cottages and Billets Mead, the latter a conversion from a malt house) or semi-detached pairs (Barton Cottages and Nos. 1 and 2 Mill Lane). There is a further sub-division between vernacular cottages, with no formal planning and irregular dispositions of windows and doors, with single pile plans and rear outshuts (The Buildings and Nos. 1 and 2 Mill Lane) and designed estate cottages with identical plans and obvious architectural organisation. The latter is seen at Manor and Barton Cottages, which are undoubtedly Estate houses. Nos. 4, 5, 6 and 7 Duck Street have a rhythm of door and window openings. The Old Post Office (fig 3) has a regular front elevation, originally with two entrance doors in the centre, suggesting a regularly planned semi-detached unit. This cottage is understood to be the quarry master's and Nos 4-7 Duck Street may have been for quarrymen.

The School is a large combination of classrooms, hall and teacher's house, its high quality possibly reflecting the original financial endowment. It has been skilfully extended with a single storey wing. The village has a number of former farm buildings: the Tithe Barn (possibly a misnomer as it was manorial rather than ecclesiastical) is a large c. 1500 stone building with, originally, raised cruck posts attached to the side walls, and, thus, an internal space untrammelled by posts or other divisions. There are through barn doors on either long side with the remains of projecting piers and pentice roofs. There are single storey C19 cowsheds projecting at right angles to the south. These define the eastern side of a rectangular yard, with C18 stables and a cart shed forming the western and southern sides. The stables have a hayloft over and the shed has an open front supported by wooden posts. The former stables to Shutes House also seem, through the existence of a window in the gable, to have had a loft over the original stalls below. There are a C19 former barn and cart shed, now housing or holiday cottages, to the rear of Shutes Farmhouse, both single storey with lofts over.

### Key Listed Buildings and Structures

There are 17 Listed Building entries, all Grade II, apart from the Grade I Parish Church and the Grade II\* Oakhayes and the Ilchester Arms. The key Listed Buildings are:



Fig 40. Ilchester Arms



Fig 41. Parish church

- The Parish Church, C15-C17, with a high central tower; rather harshly treated in the 1920s, when the plaster was stripped from the walls but there are remnants of C18 fittings and a notable window by Lethaby; a key building in its elevated position in the middle of the village, treed and walled churchyard with an impressive stepped main entrance from Mill Lane;
- Oakhayes (The Old Rectory), early and late C18 former Rectory with a urbane façade towards the lane and some refined internal details;
- The Ilchester Arms, C15 core and C17 and later alterations, arch-braced collar beam roof and remnants of open hall, cross passage and good internal features; an attractive thatched building that is very visible from Shutes Lane and the western end of Mill Lane;
- Symondsbury Manor House, C17 and C18, Tudor survival and later brick detailing, some good internal features; difficult to see from within the village but the entrance piers and gates have an impact on Mill Lane;
- Abbey Barn, C15 large structure with remnants of cruck posts and one remaining set of barn doors and a separate arched entrance; altered but an impressive structure and with great potential for sympathetic reuse;
- Symondsbury barn and implement shed;
- Shutes House, neat late C18 box with an attractive arched veranda on the southern façade, dominates views up Shutes Lane;
- Shutes Farmhouse (fig 3), a rare 1449 survival, with remnants of open hall and cross passage, good external and internal details;
- Symondsbury House. 1830-ish white stucco block, details around doorway; stands up well, with its Listed boundary wall, in the centre of the village;
- Rectory Cottage, dated 1834, a neat villa with fine ashlar and a rear veranda; notable boundary wall, very visible at the western crossroads;
- Symondsbury Primary School and the former School House, the School built in 1868 and of *High Victorian fervour* (Pevsner) and the house built in 1881 and incorporating a C17 window from a previous cottage on the site; bold Gothic details, competent massing of roofs, gables and chimneys; with the Church, in the centre of the village.



Fig 42. Billets Mead



Fig 43. Symes Cottage &amp; barn

#### Important Local Buildings

- Billets Mead; Duck Street, a long terraced, two storey, stone row, with stone coped gables, sashes and 1836 date plaque; altered but of group and historical value;
- Sheepwash, brick and stone, adjacent to the conservation area, NE of the graveyard in Mill Lane, historic structure of Symondsbury Estate;
- Manor Cottages, four units in a row adjacent to the School, mid-Victorian stone and slate (with Estate shield on the eastern flank), Gables and casement windows, Tudor Revival; a handsome block that groups well with the School, particularly in views from Sloes Hill;
- Symes Cottage and barn, Leggs Hill, mid C19 rubble and slate (asbestos on barn), the house is detached, with a fully-hipped roof and wide eaves and casements (replaced), the barn is single storey; of historical and group value, composing well with The Buildings and Ilchester Arms;
- Barton Cottages, Mill Lane, stone, render and brick end elevations, hipped ends, mid C19 estate cottages, intact casements; of group value when seen with the Manor Farm buildings and along Mill Lane;

- Nos. 1 and 2 Mill Lane, a long stone and brick (window surrounds, chimneys and ends) row, mid C19, with a variety of windows facing Mill Lane, of group value;
- Nos. 1 and 2 Manor Farm Cottages, brick and thatch, casements, 1920s (?) estate cottages in a picturesque *cottage ornee* style; of group value.

### Building Groups

The whole of the village core creates one good group of buildings. There are no obvious breaks in the historic pattern, consistently high architectural quality and few detriments.

### Building Materials and Architectural Details

Most of the older buildings in the village are of Inferior Oolite, a Middle Jurassic iron-stained micritic limestone with relatively few fossils, making it suitable for working into ashlar as well as squared and coursed rubble. The stone probably originated from Sloes Hill in the Parish, or from Chideock and Allington quarries. The use of ashlar is seen on larger and public buildings, such as the Parish Church, Oakhayes, Rectory Cottage (with particularly precise blocks and thin joints), Manor House and the School, and rubble, squared and brought to courses, is seen in smaller houses and agricultural buildings (The Old Post Office, Shutes Farm and Billets Mead). The Manor, Ilchester Arms, School and Church have ashlar window and door dressings. Billets Mead has monolithic stone pieces around its windows and doorways.

The harder, less porous, blue/grey Forest Marble, from West Cliff or Bothenhampton, is seen as foundations for Inferior Oolite buildings (for example, the barns on the road front of Manor Farm, Shutes House and Billets Mead). This use may relate to foundations on the softer, more friable Bridport Sands rather than the harder Junction Bed, which underlies other parts of the village (seen particularly well on the deeply incised Shutes Lane). Many boundary walls, the setted pavement by the School and in front of The Stables and the entrance to the Church are of Forest Marble or Junction Bed stone.

There are some interesting juxtapositions of materials: Shutes House has a deep Forest Marble plinth, up to two metres high and a contrasting Inferior Oolite porch against a rendered gable end above and a wholly Forest Marble boundary wall and The Stables are of the same grey stone; at the Duck Street/Mill Lane junction, the retaining wall to the churchyard and the wall around the garden of Symondsburry House are Forest Marble, squared and brought to courses, whilst the boundary wall to the School is Inferior Oolite, as are the Church and School behind the boundaries. The walls to the Manor Farm barns, stables and implement shed fronting Mill Lane, start with an ashlar Inferior Oolite curved corner and continue in rubble, with a rich mixture of Inferior Oolite, Forest Marble and pieces of a very dark grey stone. To complete the ensemble, there is a stretch of setted Forest Marble running in front of the School wall and the elegant flight of steps up to the churchyard entrance, the retaining wall to the elevated pavement and the churchyard wall are all of Forest Marble.

Boundary walls have a variety of copings: cock-and-hen long and short vertical stones; vertical stones of one height; and shaped, chamfered caps around the churchyard, where there are quadrant curves or ramps to accommodate changes in level. There are some impressive gate piers, usually in ashlar or worked stone, with pyramidal (Symondsburry House and churchyard) or ball caps (Oakhayes). The Mill Lane entrance to the Manor has elaborate ashlar piers with plinths and projecting panels, ogee caps with fish-scale ornament and poppy head finials (fig 3).



Fig 44. Barton Cottages



Fig 45. Nos 1 & 2 Mill Lane



Brick, probably from the local brick clays, is seen at The Manor House east wing, with English Bond walls. It also appears in a number of C19 rubble stone cottages in the form of window, door and wall angle quoins or end walls (Nos. 1 and 2 Mill Lane and Barton Cottages). Manor Farm Cottages are wholly of a red brick, in stretcher bond. Smooth render or stucco over rubble is evident at The Ilchester Arms, Symondsbury House and parts of Shutes House. Nos 1, 2 and 3 Duck Street are cob cottages under render. The northern gable end of The Ilchester Arms is slate-hung.

Roofs vary between plain tiles, pantiles, slate (with a stone verge at the Parish Church) and thatch. The latter displays typical traditional Dorset forms, rounded and flowing shapes and profiles and simple flush ridges, seen on Nos. 1, 2 and 3 and 4, 5 and 6 Duck Street, The Old Post Office (fig 3) and The Buildings. Manor Farm Cottages have a pair of wide eyebrows each sweeping over two windows (a C20 detail); Nos. 1, 2 and 3 Duck Street have more traditional fully swept eyebrows over dormers; and the adjacent Nos. 4, 5 and 6 have subtle rises and falls of the eaves line over first floor windows. The Ilchester Arms has a more decorative, blocked ridge. Gable ends often have stone copings with shaped kneelers, as seen at The Ilchester Arms, The Tithe Barn and Symondsbury Manor. Hips and half-hips are also evident, in slate, tile and thatch. There are stone coped gablets at the Manor. Dormer windows are seen in flat roofed form at Shutes House and with tiled, hipped roofs at the Manor.

There are stone chimney stacks with corniced tops at the Manor, render and brick ones, the latter reaching impressive heights at Nos. 1 and 2 Mill Lane and Manor Farm Cottages. The school and Manor Cottages have prominent stacks. Pots include a handsome round clay type with moulded top at Nos. 1 and 2 Mill Lane, a tapered square model at Shutes House and some very tall round examples at the Manor.

Windows vary with the age and status of the building, from genuine stone mullions (ovolo moulded on the ground floor and cavetto above) encasing leaded lights at the Manor and one ovolo moulded window at Shutes Farmhouse; C19 replicas at The Ilchester Arms; Victorian Gothic plate tracery in pointed windows and openings with shouldered arches at the School; many varieties of wooden casements with few or multiple glazing bars and some leaded lights; and wooden vertical sashes with thin glazing bars at Oakhayes, Shutes House and Symondsbury House. Oakhayes shows some interesting variations, with the c. 1730 central block having sashes almost flush with the wall plane, the later C18 side wings with deeper reveals and tripartite sashes set in semi-circular headed, recessed openings. Symondsbury House has a circular-headed sash with radial glazing bars and there are circular bulls-eye windows at The Stables and at the Manor Farm barns. Lintels are of stone (both local types), with occasional projecting keys, brick with cambered arches and wood.

Doors range from the solid planked type at Shutes Farmhouse, complete with iron spear-ended strap hinges and an arched door surround; other planked models with one or more lights at the upper part; and four or six panelled C18 and C19 examples, either solid or with two or more glazed lights. Oakhayes and Symondsbury House both have spoked fanlights over their main entrances. Porches are not common, with wooden gabled ones on the north elevation of Barton Cottages and a shared porch with a hipped roof on the southern, Mill Lane elevation. Oakhayes has a C19 stone Roman Doric porch.

There are two examples of early C19 wooden verandas, on the south front of Oakhayes, trelliswork supporting a flared pentice roof; and at Shutes House (fig 3), where there are elliptical arches between the posts and spoked and Gothick detailing.



Fig 46. Manor Cottages



Fig 47. School playground shelter

The village has many delightful details, ranging from stone plaques on Billets Mead (fig 3) and the churchyard wall and the incised name of The Ilchester Arms on its porch; a commemorative plaque by the village green ash tree; a lozenge pattern of pigeon holes on the Tithe Barn; a water source in Duck Street and a stone arched opening to the watercourse by Billets Mead; the thatched shelter in the School playground; many fine examples of wrought and cast iron: (Victorian gates to the churchyard and Church porch with thick bars, saltire crosses and, in the porch, radial bars in the arch head, the richly decorated spears and scrolled panels on the entrance to the Manor, simpler spear-headed railings on top of boundary walls at Symondsbury House, with urn-headed standards, and the churchyard, and the 1902 Coronation round arch complete with scrolls, date and crown at the School entrance); and a Sun fire assurance plaque in Duck Street.

### Parks, Gardens and Trees

The wider setting of Symondsbury has park-like aspects, even though there is no large country house in the immediate vicinity. This may relate to the management of the land by the Symondsbury Estate. There are very visible small woods on Sloes Hill and Old Warren Hill and the immediate village is adorned with fine trees. The Scots Pines on Colmer's Hill are a landmark feature over much of the Bridport area.

The village has some attractive gardens, several of which are visible from the public realm. Notable are those of Rectory Cottage and Symondsbury House. The Manor, Oakhayes and Shutes House are rather hidden away behind trees and hedges or boundary walls.

Trees are a particular feature of the Conservation Area, particularly in the churchyard (yews); School grounds; the junction of Mill Lane and the western lanes; west of Oakhayes and Rectory Cottage; in the grounds of the Manor and Shutes House; south and east of Symondsbury House; on the eastern end of Mill Lane; and on Sloes Hill. The only Tree Preservation Order (TPO) relates to the trees on the summit of Colmer's Hill. Amongst the individual trees of note, there is a magnificent lime tree on the small, triangular village green, on the junction between Mill and Shutes Lanes and Leggs Hill. David Colfox planted it in 1913. Hedgerows also make their contribution, at the top of Shutes Lane; on the north side of Duck Street; on the eastern boundary of the village, around and near the burial ground; and on the slopes of Colmer's Hill.

There is a restored one-acre cider orchard at Willy Tuck's on Duck Street, with a number of traditional apple varieties. Besides its amenity value, the site is an educational and wildlife asset.

### Detrimental Features

The village has few detriments apart from the following:

- Some poles and wires in Duck Street and Mill Lane (the central part of the village is notably free of clutter);
- Some examples of repointing in raised hard cement, compromising the visual qualities of random rubble walling;
- Damage to the iron railings in front of Symondsbury House;
- The poor structural condition of the Listed barns and implement sheds on the Mill Lane side of Manor Farm, evidenced by the current use of props and sheeting and identifying them as 'at risk'; Abbey Barn itself seems to be underused and there are some modern farm buildings to the east that have been stripped of their cladding; it is understood that the Symondsbury Estate have previously undertaken emergency repairs and wish to secure a positive future for these buildings;
- The redundant scout hut to the north of Shutes Lane;



Fig 48. Rectory Cottage



Fig 49. Sloes Hill

- Car parking congestion at peak times during school term;
- UPVC replacement windows to unlisted properties in Duck Street and Billets Mead;

### Definition of the Special Interest of the Conservation Area

- A high quality landscape setting, in the Dorset AONB, characterised by high rounded hills capped with woodland, narrow valleys and wide views, from higher ground, of Bridport and the coast;
- A major contribution made by groups of mature trees, hedges and gardens;
- A village carefully stewarded by a private estate, with overall visual coherence and few detriments;
- An intact village plan with limited modern additions or alterations;
- 17 Listed Building entries, including the Grade I Parish Church, The Old Rectory and Ilchester Arms and Grade II gentry houses, estate cottages, farm buildings and a Victorian School;
- Six unlisted buildings or groups of visual and group merit, notably C19 and early C20 estate cottages;
- A consistent use of local Inferior Oolite and Forest marble building stones, creating a characteristic mix of honeyed orange and blue-greys, with ashlar and coursed rubble, boundary walls and paving;
- Other local building details, such as thatching, plain tiles and pantiles, gate piers, steps and brickwork, iron gates and railings.

### C4 Walditch

Walditch is a small village with a readily definable linear plan and it is proposed to describe the Conservation Area as a single entity.

### Spatial Analysis

#### The character and interrelationship of spaces within the Conservation Area

The village lies at the foot of a prominent escarpment, on a bench above a river valley. It is strung along Walditch Road, on a general east-west axis, with a northern spur of development up Lower Walditch Lane, which swings back by a right angle to meet Walditch Road just to the west of the Old Manor House. Most of the historic development occurs along Walditch Road, from The Hyde and Hyde Farm east to the Parish Church, several larger gentry and farmhouses, former estate cottages and an eastern group of older buildings at Manor Farm and The Old Manor House. The area of the green is the focus of community life having the parish church and village hall, whilst the big house, smaller cottages, farmhouses and manor house are strung along Walditch Road, generally in one plot's depth from the lane.

There are historic routes to the east, Firch Lane and Spinners Lane, to Shipton Gorge and the modest spur north up Lower Walditch Lane but there is no obvious thickening of the plan at these junctions, apart from the one exception, between Lower Walditch Lane and Walditch Road, at Uplands, where a Pre-War cul-de-sac of villas and bungalows has been introduced. The Green, a small modern space opposite the Church, is a minor focus, with the additional facility of the Village Hall (former school). The village has a markedly linear **plan form**. Most houses and cottages are sited on the road edge or behind a small front garden. The exceptions are several larger detached houses that sit in larger plots, separated from the road by boundary walls or hedges. Most properties run parallel to the road lines, often in short rows but some at right angles to the street (with their gable ends facing the road), provide visual punctuation marks.



Fig 50. The Green

The many elements of the village, which contribute to townscape assets and the overall character, may be brought together by describing a walk through the core, highlighting the progression of spaces, views in and out, the position of buildings and groups, green elements and the myriad of details that make Walditch special. Starting from the east end of the village (where possible, views in both directions will be described), there are views of a high green ridge with strip lynchets to the east and an entry into the village up a hedged lane to an area of modern bungalows and houses. Carey Cottage presents a white flank and its smooth front, with sashes and round-headed doorway contrasts with the orange stone horizontality of its neighbour, Long Cottage. The road is tightly bounded by a progression of stone cottages: Springfield and Manor Farmhouse and Manor Farm Court to the left (south) and Highfield, Landfall, Manor Cottage and Old Manor House to the right. Springfield leads to Spinners' Lane, a narrow defile bounded by walls and cottages, running to woodland and hill slopes. Back On Walditch Road, a slight deflection in the road line to the left adds to the general feeling of tightness and enclosure, revealing the fine frontage of Manor Cottage and Old Manor House in perspective. The funnel effect is continued by stone walling and a shed to the south and the long frontage of Broadstone Farmhouse to the north.



Fig 51. Walditch Rd

Suddenly, the road kinks right and, in the outside angle, a large late C19 house, Shute Haye, is revealed behind high entrance walls. Buildings on the road line and boundary walls continue to define the route until the junction with Lower Walditch Lane, where a wider triangular space is evident, firmly fronted by the white, canted facades of Nos. 1-3 The Cross Roads on the NW angle, the hedge and trees of Corner Cottage to the NW and Barnsfield and Orchard Cottage to the south, both hard on the road edge. A short foray up Lower Walditch Lane shows a high bank and retaining walls to the west side, topped with the former old forge and modern properties and, in complete contrast, views out over a steep little valley to the east, followed by the long form of Berry Farm and a final descent and turn of the lane into a rock cutting, overhung with trees and other vegetation,



Fig 52. The Hyde

Returning to the junction, the western view into Walditch Road shows a complex arrangement of a rising, curving road, the large bulk of Beverley dominating the middle ground and the softer, lower Many Sparrows-Little Thatch row behind, both building blocks thrown into prominence by the rising levels and the curve to the left. There is a good view back east to the narrow, curving funnel to Broadstone Farmhouse and the gable end of Old Manor House.

Suddenly the general sense of enclosure and the visual tension is released by the presence of a long row of modern houses to the left, with set-back building lines and no great height to the front boundary walls. Their white stone makes them unduly visible and there are only minor compensations on the north side in the form of a red telephone box and two older stone cottages. Then, two gable ends either side of the road restore coherence and enclosure (The Chantry and Parsonage Cottage) and the route breaks out into a surprisingly large green space, The Green, with grass, trees and an informal layout of more modern Portland Stone houses. The roadway sweeps round in a half-circle, past the particularly attractive group of former School and Church. The Battiscombe obelisk appears above the churchyard wall. The churchyard is a linked green space, well-maintained and adorned with trees and shrubs and backed by the treed slopes of Walditch Knap.

Following the constantly curving road line, the massive gable end of the Real Tennis Court rears up, on an elevated plateau to the left and a long row of former estate cottages (Hyde Cottages) is seen in sharp perspective on the other side of the road. The road swings left again, falling into a steep valley and then rises up to the right, providing grand views of the sheds and barns of Hyde farm topped by an impressive skyline of chimneys and gables of The Hyde, backed by the slopes of Hyde Hill and its copious planting. At the top of the slope, there is a good view back east of the Real tennis Court and Hyde

Cottages and the almost secret entrance into The Green. Facing west again, there is a glimpse of the service buildings of The Hyde, behind hedges and walls and a real skyline feature in the shape of the exaggerated shapes of gate piers and curving boundary walls.

A sharp left reveals the entrance drive to The Hyde, the distant view of the house's gables, bays, porch and chimneys and many fine parkland trees set in rolling grassland, which sweeps up to the southern ridges and thicker woodland. Right are spectacular views over Bridport, Allington and the wider Brit Valley. Walditch Road falls and curves towards the town, marked by a splendid avenue of sycamore. This avenue provides a suitably fine entry feature when approaching Walditch from the west, where parkland, house, Tennis Court, The Green, junction and funnel are experienced in travelling through.

**The key views and vistas** are:

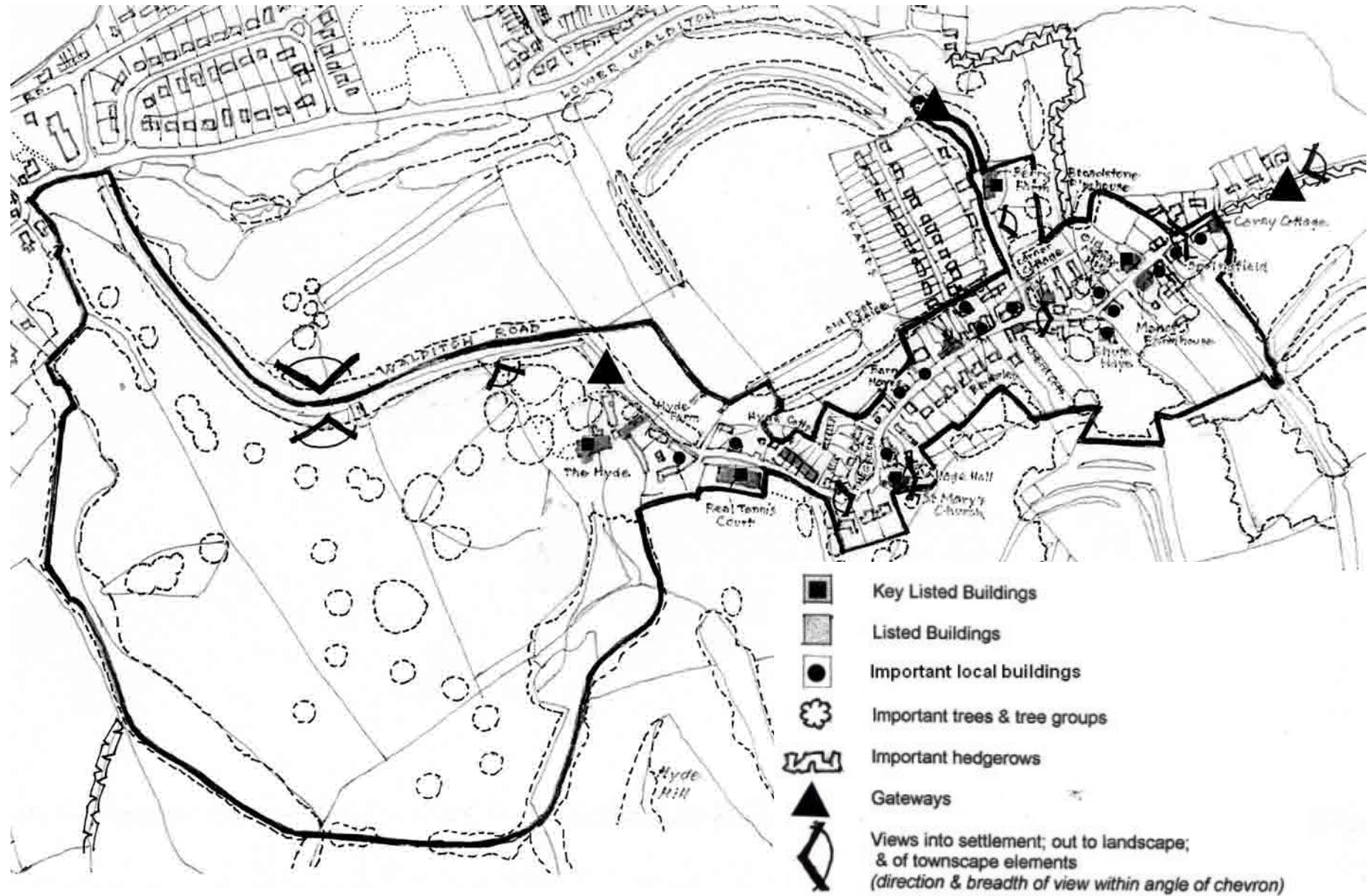
- The views out of the village to higher ground, at the eastern entry point; on the east side of Lower Walditch Lane; south and SW across The Green; from the churchyard across to The Hyde;
- At the top of the hill by the main entrances into The Hyde, across the parkland and over Bridport and its setting;
- The townscape progression from the eastern entry to the junction with Lower Walditch Lane.

**Landmarks** are Manor Cottage/Old Manor House; The Cross Roads row on the junction; the Beverley block; the Church and former School on The Green (especially when approaching from the west); the Real Tennis Court; and The Hyde, from views from the east and from the lowest part of Walditch Road, where the house is seen in its wider parkland context.



Fig 53. View from churchyard towards The Hyde

### Map 4: setting & assets of Walditch



## Character Analysis

### Building Uses

The 1889 Ordnance Survey sheet shows the Church, The Hyde, Hyde, Manor, Berry and Broadstone Farms, Vicarage, a village school and a smithy. A workhouse existed until the 1834 Poor Law Amendment Act resulted in the creation of a larger poor law union based upon Bridport. There was a reading room at Stonecot. Three farmhouses, Broadstone, Old Manor and Berry have become private residences and the barn at Broadstone has been similarly converted. The buildings of Manor Farm have been converted and rebuilt to become Manor Farm Court.

The buildings of Hyde Farm are no longer used for agricultural purposes and one unit has been converted to form Hyde Barn Cottage. Hyde Cottages were pre 1845 estate cottages but are now private houses. The former School and Schoolhouse have been converted to Bournemouth Churches Housing Trust properties and the Village Hall. A village shop has migrated between No. 2 The Cross Roads and Stonecot and has subsequently closed. The Hyde has become a residential home. The Real Tennis Court suffered some years of neglect and disuse but was refurbished and put back into its original use in 1996.

### Building Types and Layouts

The village has a number of building types, ranging from post-medieval gentry and farm houses (Old Manor House, Berry, Manor, Broadstone and Hyde Farmhouses), smaller vernacular cottages (Corner Cottage, an amalgamation of two attached units, Long Cottage and the Many Sparrows-Little Thatch row), Victorian Gundry estate additions (School, rebuilt Church and Real Tennis Court) and late C19 short terrace (Beverley) and a detached house (Shute Haye).

Starting with the C19 specialised buildings, the Church is a small mid-Victorian rebuild, comprising chancel, north aisle and south porch, in the late C13 Early English style. The adjacent former School appears to be a Gothic Revival H-plan, with two gabled cross wings and a central entrance and hall. The plan presumably represents a division between infants and juniors or the right-hand (west) wing may be the former School House, as its canted bay seems to be more domestic in scale and detail. The first floor dormer may have illuminated the hall. The Real Tennis Court is a large nine bay progression, of impressive height and span, with windows high up in each bay, reflecting the need for internal space and viewing galleries. The Hyde is a large mid-Victorian country house, of two storeys with attics, loosely planned, in a consciously picturesque manner, presumably with a range of formal rooms for day use, reception of guests, family activities, business and first floor bedrooms and attic servants' quarters. The extensive outbuildings may have been associated with estate services, staff housing and a gate lodge.

The older buildings are characterised by informal planning and little or no acknowledgement of polite, fashionable architecture. The Old Manor House has a reasonably ordered arrangement of front façade windows, four lights on the ground floor and three above, but the original front entrance is offset to the right of centre. The farmhouses all have varying sizes and positions of windows with offset doors or, in the case of Manor Farmhouse, a gable end entrance. Berry Farmhouse is a particularly interesting older, C16 longhouse with an attached one storey byre, now converted to residential use. Most of the former farmhouses have sheds and barns attached, in a row along the street at Manor Farm, at right angles at Hyde Farm, and with separate buildings set around a definite yard, at Hyde and Broadstone Farms. The least altered group of farm buildings is at Hyde Farm, with a varied collection of barns and sheds, single and two storeys, with stalls (cow byres), upper haylofts and other C19 examples of specialised use. The Old Dairy House is a double pile (two parallel ridges)



Fig 54. Hyde farm



Fig 55. Real Tennis Court

mid C19 building of some status, with a detached milking parlour. There is a good example of a small, simple, single storey field barn or shelter west of The Old Dairy House, with a monopitched roof and, possibly, later infill to the open front.

The vernacular cottages follow the informality of the larger houses, with no obvious symmetry or planning. Corner Cottage is one-and-a-half storeys, with an offset doorway; Many Sparrows-Little Thatch are a row of four cottages, two storeys with raised eaves, with doorways offset and in gable ends or attached outshuts. Orchard Cottage remains one and half storey, small, thatched cottage with two windows to the street and a gable end entrance.

The early C19 provided two examples of more obvious planning: the Hyde Cottages (fig 4) row of five two storey cottages, each with a central doorway and a symmetrical arrangement of windows; and Carey and Applewood Cottages, with Regency detailing, a designed arrangement of sash windows and doorways, seemingly more related to Bridport rather than a village.

The late C19 Beverley row appears to be composed of three identical units, two storeys with attics, with offset entrance halls and stairs against the party walls, front parlour, back dining room and with services to the rear. Shute Haye is a large detached house with entrance porch and hall in the middle of one elevation.



Fig 56. Carey Cottage

#### Key Listed Buildings

There are 13 Listed building entries, all Grade II, apart from the Grade II\* Berry Farmhouse. The key Listed Buildings are:

- St Mary's Parish Church, rebuilt in 1863, chancel, nave, north aisle and south porch and a western sanctus bell-cote; with an outstanding Arts and Crafts style Lethaby and Prior memorial window commissioned by the Udall family; all-of-a-piece Victorian church with good, simple interior;
- Berry Farmhouse, C16 longhouse with byre; jointed cruck roof and bread oven;
- Old Manor House and Manor Cottage, mid C17, with typical details such as stone copings and mullioned windows;
- The Real Tennis Court, circa 1886 Tudor/Gothic style (built, apparently, to entertain the Prince of Wales), a large presence in the village, looking like a cross between a tithe barn and a railway building; a rare building type splendidly restored with the help of substantial Heritage Lottery Fund input;
- The Hyde, built in 1853 for the Gundry family, in Tudor Revival style, with an elaborate skyline of gables and chimneys, set in parkland, a very definite landmark when approaching the village from the west and in views from the churchyard; the stone former coach house and stables are more eclectic in style, with round windows and unusual diagonal marginal glazing in other windows (not shown as Listed and not included in the list description but possibly in the curtilage of the Listed main house and other service wing; worthy of separate note).



Fig 57. Springfield

#### Important Local Buildings

- The Old School and School House (now the Village Hall and housing), 1859 stone and clay tile roof (with scallops and fish-scales), two prominent gable ends to The Green, the left with five graduated Gothic lancets and the right with a canted bay window, separated by an inset porch created by the continuation of the main steeply pitched roof; triangular Gothic dormer above and large decorated stone chimney stacks; a very attractive, competent building, grouping well with the contemporary Parish Church (fig 4);
- Long Cottage, Springfield and Nos. 1 and 2 Manor Farm Court, on the eastern entry, all stone, with wooden (and some uPVC casements); Long Cottage and the Manor Farm Court cottages are one-and-a-half storeys with large modern dormers and Springfield consists of two two storey units, stepping down to Spinners' Lane, where an



- impressive side elevation of gable end and various stone sheds and walls is exposed; all early C19 and of group value with the Listed Manor Farmhouse and Old Manor House;
- Broadstone Farmhouse, early-mid C19 stone and tile, casements with wooden lintels, central door with bracketed stone canopy; of some architectural value and group value with the Old Manor House;
  - Stone shed east of Shute Haye, single storey with blocked window, with brick lintel, in west gable end; of group value;
  - Shute Haye, an 1862 large detached house, Tudor and eclectic styling influences, rock-faced stone, ashlar dressings, twin gables with tile hanging, segmental relieving arches over ground floor windows, large timber, stone and tile porch with segmental headed fanlight and glazed sides, chimneys set diagonally; of visual merit and prominent in townscape sequence; a former house on the road has a dove cote set in the gable end;
  - Nos. 1-3 The Cross Roads (fig 4), a mid C19 white rendered row, with casements and tow wood gabled porches and one gabled canopy on brackets, double cant on building line; unspoilt and an important position on the junction with Lower Walditch Lane; an early C20 photo shows the group to be thatched with unrendered, rubble walling; in the late C19 the properties became the Walditch Reading Room, initially for village children;
  - Nos. 1-3 Beverley, large c. 1900 block, stone and brick, three gablets, pentice roof over ground floor canted bays (leaded lights), conservatory with leaded lights to side of No. 1, Arts and Crafts-inspired front railings, strong gable ends and chimneys; could be seen as a large visual intrusion in its context but, alternatively, the block has real presence, is unspoilt and has some refined details;
  - Hill Cottage, on the access to Uplands, 1879 date plaque, Inferior Oolite walls and Forest Marble boundary walls, symmetrical front with central gabled porch, replacement casements but of some visual and historic value;
  - K6 telephone box by Little Hayes;
  - Barn Hayes, mid C19 symmetrical front with large square blocks of stone, replacement windows but of group value;
  - The Old Dairy House, C19, twin gable ends to the road, bracketed soffits, replacement windows but of group value with the Real Tennis Court and Hyde Cottages;
  - Hyde Farm buildings, a courtyard of C19 stone and slate buildings, sheds, barns and byres, with details like quarter hip gable ends and a variety of heights, door and windows; may be Listed by virtue of being in the curtilage of the Listed farmhouse but it is not described in the schedule and, as Hyde Barn Cottage is a separate property, the buildings may not now relate to Hyde Farmhouse; worthy of separate note.



Fig 58. Broadstone Farmhouse



Fig 59. Shute Haye

### Building Groups

Good groups are, on the eastern approach, from Carey and Applewood Cottages, Long Cottage, Springfield, Manor Farm Court, Manor Farmhouse, Highfield and Landfall, Manor Cottage and Old Manor House; at the western end, The Hyde and outbuildings, boundary walls and gate piers, Hyde Farmhouse and farm buildings and boundary walls, The Old Dairy House, Hyde Cottages and the Real Tennis Court.

### Building Materials and Architectural Details

All the older buildings in the village are of Inferior Oolite, a Middle Jurassic iron-stained micritic limestone with relatively few fossils, making it suitable for working into ashlar as well as squared and coursed rubble. There were three known quarries: at Broadstone Farm for older buildings (such as Broadstone and Berry Farms); Bonscombe Hill; and, in the later C19, Hyde Hill (The Hyde, the New Church and the Real Tennis Court). The stone is seen as ashlar dressings on the Church and former school and the Old Manor House, rock-faced ashlar on some Victorian buildings such as the Real Tennis Court and Shute

Haye (also on some of the boundary walling on The Hyde), as large squared blocks on Barn Hayes, coursed and squared rubble at the Old Manor House and random rubble on many smaller and agricultural buildings. Some modern houses are built of a grey Purbeck stone, alien in colour to the historic buildings of the village. The Chantry is a modern stone building that has, in one source, been described as being of Ham Hill stone but local residents have related that the source was a demolished Drill Hall in Barrack Street, Bridport. It is thus likely that the stone is the local Inferior Oolite.

Some boundary walling appears to be built of the blue/grey Forest Marble from Bothenhampton, a harder, less porous material that may also be used for foundations and paving. Hill Cottage shows the use of Inferior Oolite for the house and Forest Marble for boundary walling.

Berry Farmhouse has cob walling and Nos. 1-3 The Cross Roads have roughcast render over rubble. Carey Cottage is a good example of Regency smooth render, providing a suitably urbane context for the sashes and round-headed doorway. Some of The Hyde's outbuildings are rendered, contrasting with the orange stone of the main house.

An orange late C19 brick is evident at Nos. 1-3 Beverley (with stone rubble walling) and in a boundary wall by Little Shute, where the friable nature of the brick is seen in extensive spalling. Several Victorian buildings have small areas of clay tile hanging, typically in gables, contrasting with stone walling.

Boundary walls vary between random rubble with cock-and-hen copings, more disciplined worked vertical stones and pantile caps. Gate piers include simple pyramidal caps at the Church and massive round ashlar types with mouldings and shaped tops (rather like outsize chess pieces) at The Hyde.

Roofs vary between clay tile (with fancy scallops at The Old School House), pantiles, concrete tiles and pantiles, slate, stone tiles on the Church and thatch. The latter usually has Dorset detailing: rounded forms, undulating eaves lines and simple flush ridges. Old Manor House had a thatched roof until the 1930s. Corner Cottage has full eyebrow dormers whilst the Little Thatch-Many Sparrows row has very subtle raising of the eaves line above first floor windows. Roof forms include full gables, half and quarter hips and full hips and gablets. Some older cottages and Victorian Tudor Revival examples have stone coped gables and shaped kneelers (particularly shapely at the Real Tennis Court). Chimney stacks are of brick, with little adornment apart from oversailing courses at the top, with the exceptions of a group of Victorian buildings-former School, The Hyde, Shute Hayes and Nos. 1-3 Beverley - where stacks are more elaborate, employing revivalist details and creating elaborate skylines. Of these, the School has stone stacks with triangular smoke outlets, suitably Gothic; Shute Haye has Elizabethan Revival tall brick stacks; and The Hyde has a truly spectacular assemblage of tall octagonal stone stacks and pots, consciously echoing C16 types at some of the prodigy houses of that period. Barn Hayes has handsome octagonal pots on its western chimney stack.

Windows reflect the age and status of buildings. Old Manor House has genuine C16 and early C17 stone mullioned windows with drip moulds over; most houses and cottages have wooden horizontal casements with varying numbers and patterns of glazing bars (opening lights may be iron, with leaded light panes); sash windows are confined to the early C19 Carey Cottage. The major Victorian buildings contributed Gothic cusped lancets and canted bays on the former School; rectangular casements on Shute Haye; Tudor Revival mullioned windows on The Hyde (with transoms as well as mullions, canted bays and bold gablets and dormers) and The Real Tennis Court (although the latter has a touch of Gothic in its carved capitals on



Fig 59. Beverley



Fig 60. Old Manor House

each mullion) and casements and ground floor canted bays on Nos. 1-3 Beverley. The Hyde's outbuildings have circular *oeil de boeuf* windows. Window lintels show some variety, with vertical stones, straight or in a canted arch form; one stone piece (with an edge chamfer) at Manor Farmhouse; wood and brick. Many cottage facades have a variety of casement sizes and shapes, with varying stone and wood lintels.

Doors also show variety, from planked examples on cottages, sometimes with a single glazed light; Victorian Revival plank and muntin types at the former School and The Hyde; and a six-panelled door on Carey Cottage. The wooden gates to the churchyard (fig 4) have elaborate Gothic Revival hinges in the form of a horseshoe and a sinuous single strap. There is a wide range of porch types, from simple wooden posts and sides with flat canopies or gables; bracketed canopies (Hyde Cottages); the large wood, stone and tile example at Shute Hays; and porches created by either a bracketed pentice roof (Nos. 1-3 Beverley) or a continuation of the main roof slope (former School). Hyde Farmhouse has a large porch, gabled with ornamental barge-boards.

The village has a number of pleasing details, notably iron railings in front of Nos. 1-3 Beverley (where there are also attractive leaded lights in windows and a conservatory); the early Victorian railings around the Battiscombe monument in the churchyard; a floriated boot scraper by the church porch (fig 4); and the elaborate gate piers and wrought iron gates to The Hyde (fig 4). There is also a skilfully designed cut-out metal sign to Hyde Farmhouse.

#### Parks, Gardens and Trees

The village's three large common fields were enclosed in 1810, to create the mixture of enclosed fields and parkland that exist today. There are remains of strip fields behind Shute Hayes.

The grounds of The Hyde are of great importance in terms of landscape and garden history. The acquisition of the property by Joseph Gundry in 1810 led to the creation of a walled kitchen garden and extensive pleasure grounds that extended to the surrounding high quality landscape of Hyde Hill. There were formal flowerbeds, a croquet lawn, pergola, a glade garden, water features such as waterfalls, rills and a large pond and the introduction of unusual and rare trees. The house was substantially rebuilt in 1853 and a fire destroyed most of the older portions of the house in 1927. Wartime use as military hospital and subsequent neglect led to the virtual abandonment of the garden until work began in the mid 1990s to clear and restore its many features.

The Green has importance in the immediate village context, providing a pleasant setting for the Church and former School and the consciously grouped modern houses. It is a registered Village Green. The churchyard is another important green space, enhanced with trees and shrubs. Elsewhere, there are a number of small cottage gardens, with shrubs and climbers but these have a limited impact due to the height of boundary walls.

The whole village is dominated by the extensive belts of trees and woodlands on Hyde Hill and Walditch Knap, forming a more or less continuous skyline to the south of the village. The trees run down to the rear of Manor Farm, at the side of Spinners' Lane. There is a particularly attractive approach to the village from the west, up Walditch Road, through a splendid avenue of trees with iron, park fencing, which undulates along with the contours and follows the changes in road alignment. From this road, there are views into the parkland, with individual specimen trees and a backdrop of woodland on the higher slopes. The northern parts of Lower Walditch Lane are thickly planted with overgrown hedges and trees, which, combined



Fig 62. Setting east of village



Fig 63. Avenue in Walditch Rd

with the cuttings of the lane into rock, produces an exotic corridor. Hedgerows are important on the east side of Lower Walditch Lane, south of Berry Farm, where there is a small valley with hedges on the return slopes. There are notable individual trees on or near The Green, with a horse chestnut on it and a pear to the east. Tree Preservation orders (TPOs) are limited to a large area at Hyde Plantation, on the slopes above the parkland.

The management of the sycamore avenue and the parkland trees has been the subject of considerable discussion and negotiation between landowners and the local planning authority. There appears to be continuing concern amongst local residents and the Parish Council about tree health and longer-term stewardship.

#### Detrimental Features

The village is surprisingly unspoilt, given its proximity to Bridport and the many pressures, over time, for development. There are, however, a few detriments: a wirescape on Walditch Road, with poles and ugly angle brackets; some examples of unsympathetic conversions and additions to unlisted buildings of some quality and character, in the form of replacement uPVC windows (with obviously false glazing bars, whereas a simple casement form with plain glazing would be preferable), bow windows, utilitarian garages, the creation of unenclosed accesses and car standings (seen on some modern properties); raised cement pointing on rubble stone; the use of white Purbeck Stone in an Inferior Oolite village, in modern infill developments. The poor condition of the iron park fencing by the roadside avenue at The Hyde is also evident.

#### **Definition of the Special Interest of the Conservation Area**

- A dramatic setting within the Dorset AONB, set on the slopes of higher ground above Bridport and backed by high wooded hills;
- The Hyde is an important Victorian country house with an interesting garden history, whose parkland setting is a key component of the Conservation Area;
- 13 Listed Building entries including a Grade II\* former longhouse, an attractive mid-Victorian church, The Hyde, the Real Tennis Court (a rare building type), a C17 former Manor House and several early C19 farmhouses and estate cottages;
- 15 Important local buildings of visual or group value, including the Victorian former school, several vernacular cottages and farm buildings, Victorian larger houses and a K6 telephone box;
- Two coherent groups of Listed and unlisted buildings at the western and eastern entries to the village;
- The use of local Inferior Oolite building stone provides good quality building details and a reasonable consistency of colour and texture through parts of the village;
- Other characterful building materials and details, notably the use of thatch, clay plain tiles and pantiles, cob and render, cast and wrought ironwork.

## Community involvement

The local community, Parish Councils, district councillors and statutory authorities were consulted on the appraisal during July – August 2007 and on the Bothenhampton conservation area extension during May-July 2008. Comments received helped finalize the appraisal, which was adopted by the district council in December 2007, and finalize the Bothenhampton extension, which was agreed by the district council in November 2008.

## Review of the Conservation Area boundaries

In previous Conservation Area Appraisals, boundary reviews have rarely been undertaken, unless there are obvious anomalies or other compelling reasons to consider extensions or other variations. The boundaries in Walditch, Bradpole and Symondsbury seem to be logical and there are no apparent major anomalies. In 2007, public consultation on this Conservation Area Appraisal raised the matter of extending the Bothenhampton Conservation Area to include an area south of Main Street. Following further public consultation, the district council approved the Bothenhampton Conservation Area extension in November 2008. Appendix A (page 57) provides details of the conservation area extension.

## General condition

The villages are characterised by a general good condition of the building stock, boundaries and the public realm. The exceptions are the Manor Farm barns group and The Buildings in Symondsbury and Homestead Farm in Bothenhampton.

## Summary of Issues and Proposed Actions

CONSERVATION AREA ISSUE	PROPOSED ACTION/S	LEAD PARTNER	OTHER PARTNERS
Standards & methods of repair and maintenance of historic buildings and structures	Upon request provide advice	WDDC	
Sourcing local materials & continuation of building traditions	Upon request provide advice on known sources & building traditions	WDDC	
Design standards in the public realm (overhead cables, traffic signs, road space with amenity value & use).	Identify opportunities to enhance & consider traffic management	DCC (Highway Authority), WDDC	Parish Councils

The contribution of trees & the landscape setting to the character & appearance of the conservation areas	Contribution to be perpetuated as far as possible & support suitable planting schemes through availability of Countryside & Conservation Grant	WDDC	DCC, Parish Councils
A number of unlisted buildings have architectural & historic interest	Additions to the Statutory List of Buildings of Special Architectural and Historic Interest should be considered	WDDC	
Exchange of archaeological information	Consider how to assist Dorset Historic Environment Record and local heritage projects	WDDC, DCC	English Heritage

## Developing Management Proposals

Based on the Summary of Issues & Proposed Actions, the following objectives might be set out as the basis of a long-term management plan:

- The contribution of the landscape setting and trees to the conservation areas to be perpetuated using all means possible. Suitable schemes could qualify for the Council's Countryside and Conservation Grant Scheme (offers limited financial support subject to criteria and availability). Details available on [www.dorsetforyou.com](http://www.dorsetforyou.com) website;
- Consider additional buildings for listing;
- Provide the Dorset Historic Environment Record with relevant information as available;
- Small-scale improvements could qualify for the Council's Countryside and Conservation Grant Scheme (see above).

## Advice

The District Council can advise on the need for Listed Building Consent or any planning permission that may be required, and can provide advice on matters such as methods of maintenance and repair, shop fronts, alterations and extensions to Listed Buildings and suitable materials. Contact details are provided below.

## Useful information and contact details

### Criteria used for assessing the contribution made by unlisted buildings

In line with English Heritage guidance, an "important local building" is one that makes a positive contribution to the special interest of a conservation area, and where this is the case, the building will be included in a local list within the conservation area appraisal. Two basic criteria were used; the actual design characteristics, such as mass, skyline, interesting details, materials and existing or former use; and position relative to the wider setting, individual or groups of Listed Buildings.

**Contacts:** West Dorset District Council, Design & Conservation Officer (01305 251010) or e-mail [planning@westdorset-dc.gov.uk](mailto:planning@westdorset-dc.gov.uk)

## References and further reading

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## Maps

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## Appendix A Bothenhampton Conservation Area Extension

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**Appendix A**

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## Appendix A

### Introduction

In 2007, public consultation on the Bothenhampton, Bradpole, Symondsburly and Walditch Conservation Area Appraisal raised the matter of extending the Bothenhampton Conservation Area to include an area south of Main Street (fig i). Following further public consultation, the district council approved the Bothenhampton Conservation Area extension in November 2008. This Appendix briefly appraises the Conservation Area extension. A Conservation Area, which is an area of special architectural or historic interest, is given planning protection because it is desirable to preserve or enhance its character or appearance.

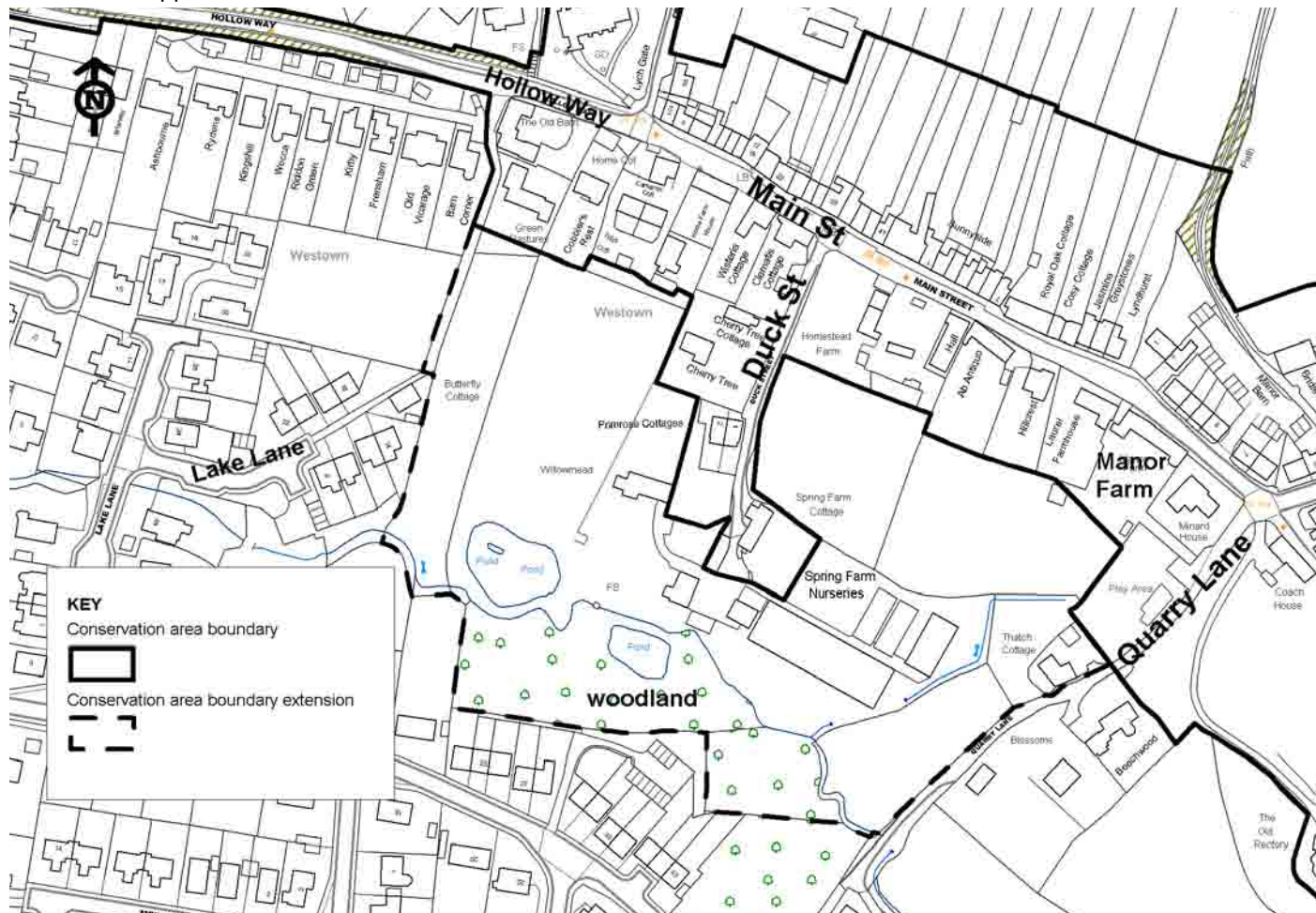


Fig i. Map showing the new Bothenhampton conservation area extension

## Appendix A

### Inclusion of Land on the South Side of Main Street in the Conservation Area

On the south side of Main Street, between the public footpath (W5/20) off Hollow Way and Quarry Lane, existing land plots, together with an area of adjacent woodland (fig i) are included within the conservation area.

The conservation area boundary now includes the larger land plots on the south side of Main Street (fig i), the more irregular of which, are associated with the former Manor Farm. The plots are particularly distinctive on the 1903 Ordnance Survey map (fig ii) and their farming connection is evident today (fig iii), preserving the village's rural legacy and retaining continuity with the past. Mature hedgerows and stone walls define some of the plot boundaries (figs iii & iv).

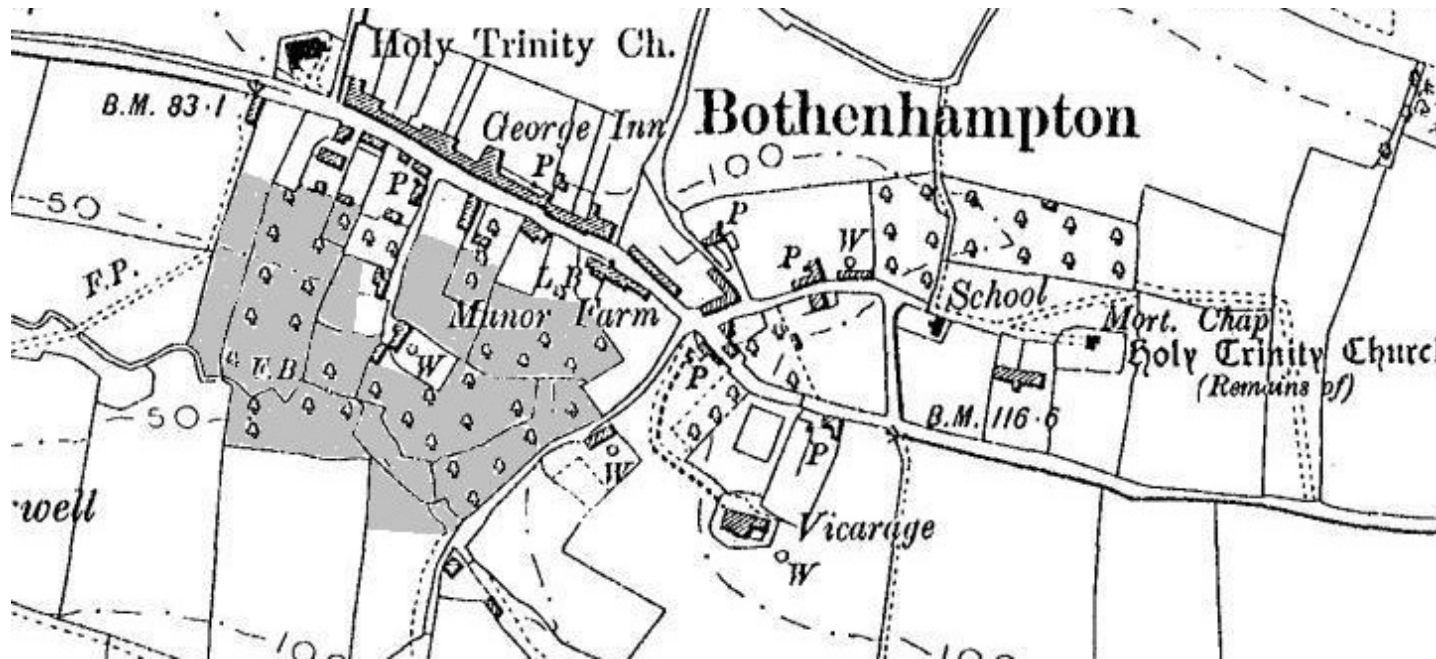


Fig ii. Extract from OS Map 1903 – shaded area indicates the land that is newly included in the conservation area

Existing land plots on the north side of Main Street were included in the conservation area, therefore, the inclusion of plots on the south side recognises the overall plan form of the village which is known to date back to early medieval times.

The woodland (fig i), adjacent to the land plots on the south side of Main Street, firmly defines the village's boundary and provides important visual containment and amenity. The public footpath, W5/20, (fig iii) which connects Hollow Way to Lake Lane, and Quarry Lane (fig iv) provide attractive views over the land plots towards the woodland. The woodland is also clearly visible from the raised pavement in Main Street (fig v).



Fig iii. View southwards from footpath W5/20



Fig iv. View southwards from Quarry Lane



Fig v. View from raised pavement and down Duck Street

## **Appendix A**

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### **Contacts**

West Dorset District Council, Design & Conservation Officer (01305 251010) or e-mail [planning@westdorset-dc.gov.uk](mailto:planning@westdorset-dc.gov.uk)

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