

# **CREWKERNE CONSERVATION AREA APPRAISAL**



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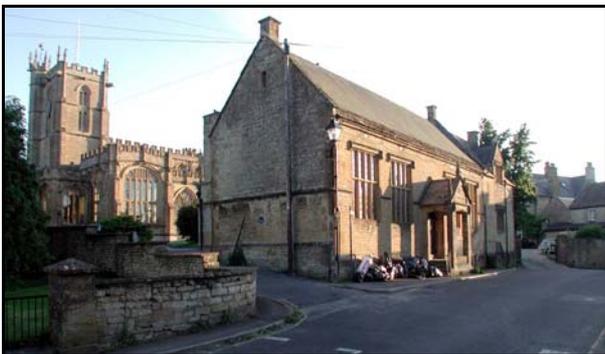
## Introduction

Conservation Areas are areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance. The Crewkerne Conservation Area was first designated in 1973. 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.

In order that designation is effective in conserving the special interest, planning decisions must be based on a thorough understanding of the Conservation Area's character. Appraisals are therefore essential tools for the planning process and to manage informed intervention. They will provide a sound basis, defensible on appeal, for the relevant development plan policies and development control decisions and will form the framework for effective management of change. The appraisal should provide the District Council and the local community with a clear idea of what features and details contribute to the character of the conservation area.

The appraisal document is prepared following advice from English Heritage. There is a summary of the planning policy context and an assessment of the special interest of the Conservation Area: landscape setting, historic development and archaeology and a more detailed description of the buildings, groups, building materials and architectural details, green elements and detrimental features.

Acknowledgements are given to the help from members of the Crewkerne ABCD Group in the production of the document.



**Parish Church and Church Hall**

## The Planning Policy Context

The Regional Spatial Strategy, the Somerset and Exmoor National Park Structure Plan Review 2000 and the South Somerset Local Plan (Adopted 2006) form the context for conservation area policies. The latter contains a number of planning policies relevant to the Crewkerne Conservation Area. Policy ST6 relates to the quality of development within the District, setting out eight design criteria covering important aspects such as context, scale, detailing and materials. Chapter 4, Historic and Built Environment, contains a number of policies directly relevant to the historic heritage:

- EH1, Conservation Areas;
- EH2, Demolition of Buildings in Conservation Areas;
- EH3, Change of Use of Listed Buildings and Alterations to Listed Buildings;
- EH4, Demolition of Listed Buildings;
- EH5, Development Proposals Affecting the Setting of Listed Buildings;
- EH12, Areas of High Archaeological Potential and Other Areas of Archaeological Interest.

There is also a policy, MC7, which is concerned with Design in Town Centres. The Plan also lists several Sites of Special Scientific Interest (SSSIs) and Sites of Nature Conservation Interest (SNCIs) on the fringes of the Conservation Area, which are part of its setting and there are also policies relating to other important assets, such as the Tree Preservation Orders (TPOs), within the Area.

## Summary of special interest – the area's key characteristics

- Large areas of green space and countryside adjoining the historic core to its north, west and east;
- Mature trees and tree groups within the town, on the prominent Bincombe Hill and on the green edges and corridors to the west and east of the town;
- A potentially rich archaeology, with evidence of Saxon and medieval layouts and features, post-medieval land uses and buildings and a later industrial heritage connected with products from the local flax industry, notably sailcloth, the making of webbing and shirts;

- Overall, a remarkably unspoilt and coherent historic townscape, with extensive groups of enjoyable buildings, boundaries, trees and details, with few modern intrusions or architectural detriments;
- Over 140 Listed Building entries, including one Grade I and eight Grade II\* structures, including a high status parish church, gentry houses of quality, vernacular cottages and specialised civic and industrial buildings;
- Over 40 unlisted buildings or groups of quality and character, complementing Listed buildings and forming parts of several coherent groups of particular interest, particularly on some of the radial routes such as South, Hermitage, West, North and East Streets;
- Distinctive local building materials, notably Inferior Oolite limestone, Ham Hill limestone ashlar, brick clays, tiles and pantiles, combined with building traditions, give a strong sense of place;
- Interesting details such as a large number of well designed C19 and early C20 shop fronts, a variety of C18 and C19 doorways, hanging signs, boundary walls, gate piers and a rich heritage of wrought and cast ironwork.

## Assessment of Special Interest

### Landscape Setting

Crewkerne is located about 8 miles (12 kilometres) SW of Yeovil and about the same distance east of Chard, in the western part of South Somerset District. The town is a route centre, with the A30 running more or less east-west; and the A356 running from the A303 (T) in the north to Maiden Newton and central Dorset to the SE. The B3165 runs SW to Lyme Regis. Crewkerne has a railway station, on the London Waterloo-Exeter main line about a mile (1.5 km) SE of the town centre.



**Parish Church from west**

The town is set on a fairly flat site to the west of the south-to-north course of the River Parrett, with the

Viney Brook, a tributary stream, running around and defining the eastern and southern boundaries of the settlement. On the western side, Gould's Brook runs to Pople's Well and to the former Whitford Mill. The SE approaches, along South Street, are level, leading to Market Street and Square, both at about 70m AOD but there is a pronounced higher ridge, Bincombe Hill, to the north rising to over 100m and a climb to over 100m to the south, up Hermitage Street. West Street climbs steadily, to about 90m and its extension, along Chard Road, runs dramatically through a cutting. Immediately to the west of the Parish Church, on Pople's Well, there is an area of more undulating ground, with short, sharp hills and small valleys. A narrow valley to the north, along the line of Gould's Brook, contains important areas of woodland, and green space flows southwards to West Street and below the elevated course of Barn Street.

There is a strong sense, especially in the approaches from the west and east, of a high quality landscape setting, characterised by hedges and small copses and individual trees. There are extensive views of rounded hills on the southern horizon, stretching over the Dorset border and the well-treed slopes of Bincombe Hill provide an attractive backdrop to views from the central area.

## Historic Development and Archaeology



**John Wood's Map of 1841**

Crewkerne's history is not, to date, well documented or studied. There is useful information in the *Victoria County History: Somerset* volumes published so far and the town has been the subject of an archaeological assessment by Somerset County Council, as part of English Heritage's *Extensive Urban Survey* programme (referred to

below as the EUS). The town is also deficient in early maps, with the earliest known being the 1772 Rectory Map of the Parish, a map dated 1841 by John Wood and a Tithe Map of 1844.

### Settlement pattern or shape

Aston and Leech (see bibliography) speculate that the core of the Saxon town was the approximate rectangle including the church and an area from Abbey Street, the Market Square and Church Street, with a contemporaneous or slightly later area related to Oxen Road and West Street. The position of the medieval manor house south of the church seems to have affected and inhibited development in this area. In the wider core, some regularity in road patterns and building plot layouts may suggest an element of planning.

The basic **plan form** is that of a markedly nucleated settlement, focused on the central space of the Market Square, where four routes meet, with a slightly offset route conjunction at the southern end of Market Street. The extensions to the linear radial routes over time have not diminished the importance of the centre. The Parish Church is rather hidden from the busy Market Street-North Street axis, set back in its own quieter precinct, surrounded by its churchyard and overlooking countryside to the west. The basic plan form has many interesting associated features such as varying plot layouts, road alignments and widths, edges and boundaries, open space or lack of it and the wider character or feel to specific areas. The various entry roads to the historic core and the streets within vary in their physical character, according to their relationship with topography, historic social and economic determinants and modern changes in land use or building scale and layout.



**The Market Square, the historic centre of the town**

Within the core, the historic town's compactness or density is greatest along Market, Church and North Streets and the western end of East Street. The density reduces beyond this area, as gentry houses set in larger plots provide more space in front of and around buildings. In the high density central

areas, building frontages are often situated at the back of the pavement, against the highway edge or set behind a small front area, defined by a wall or railings. Occasionally, building frontages have archways to rear yards or through passages to private entrances, rear properties and gardens. The larger, less dense land plots often have mature gardens providing a naturalness that is generally absent from the compact areas.

Also evident on North, West, South and Hermitage Streets are planned, regular terraces, parallel or end-on to the street, seen particularly well on South Street and the southern end of Hermitage Street. Modern development has introduced larger plot sizes, mainly in the back areas of historic streets, exemplified by Falkland Square, two supermarkets and areas of car parking to the east. On the whole, Crewkerne has been fortunate that new development has been modest in scale and height and, as in the example of The George Shopping Centre, has respected old boundaries and used them in a positive manner.



**The George Shopping Centre**

### Historical Summary

The West Saxon kings held Crewerne and the presence of a mint and a minster indicate the importance of the settlement. There is a mention of a market in Domesday and the post-Conquest town was granted to the Earls of Devon and governed by a manorial court. No borough was formally established until the creation of an Urban District Council in 1895. There may have been a small castle to the NW of the town, at Croft.

The original market area or green may have been sited immediately to the east of the Parish Church but seems to have been moved further to the east, to the present Market Square. There was some cloth manufacture in the medieval period but the principal trade was agricultural, related to the market and income generated by passing traffic on the London to Exeter road (in the mid-C18 there were 35 hostleries in the town). The medieval parish church has C13 elements but is almost

wholly a grand C15 and C16 structure, endowed by royal chaplains and local families. There are about six surviving medieval buildings in the historic core. A grammar school was founded in 1499 and the present Church Hall, to the north of the church, was a purpose-built school building of 1636. Almshouses were founded in West Street in 1631 and 1707. There are over twenty listed post-medieval buildings in the town centre.

The town developed a strong Puritan tradition and figured, in minor ways, in the Monmouth Rebellion in 1685. Large Nonconformist chapels were built in the town centre: a Unitarian Chapel of 1733 in Hermitage Street, a Baptist Chapel (1820 and later) in North Street, and other buildings in Hermitage, West (both Wesleyan Methodist), East (Gospel Hall) and South Streets. The market house was rebuilt in c.1742 and its related shambles (meat market) lasted until 1836. Market Street was the site of a sheep market. Modest prosperity in the C18 led to the refronting or redevelopment of many older houses and the building of a number of gentry houses in Market, East, South, Church and Abbey Streets. There are over one hundred C18-C19 listed buildings in the town centre.

The late Georgian and early C19 periods were characterised by varied industrial activity related to local flax growing, notably the production of sailcloth, webbing and clothing manufacture. Much of the early activity was in the form of cottage industry and outworking to small factories (there are records of girth-web weavers in 1698) but, in 1789, a larger webbing operation (Samuel Sparks) was established at Viney Bridge in South Street, with terraced housing provided for workers. By 1828, 27 sailcloth manufacturers were recorded and, in 1851, 22% of the local workforce was employed in this industry. The Coker Sail Cloth Works in North Street was run by the Hayward family, with 132 workers by 1851. In South Street, Robert Bird established a factory with 180 hands by 1850.

There are also a group of impressive factory blocks and owner's house related to a shirt factory in Abbey Street (1875 but with an earlier record of William French's factory in 1823) and extensive remains of two other shirt factories in North Street. The same street also has converted buildings from The Crewkerne United Brewery of 1853 and a tannery. The 1851 Census also records about 140 glovers, mainly female outworkers. A current restaurant in South Street uses the distinctive Victorian former County Mail office. To the west of Blacknell Lane was the site of the gas works, and the town's first hospital that was established in South Street in 1867 by Robert Bird. The Railway Station, in Misterton Parish, outside the

Conservation Area, retains a substantial part of its 1860 building, erected by the London and South Western Railway (LSWR).



**Former Robert Bird & Co. webbing and weaving factory, South Street**

The 1844 Tithe Map shows a town closely related to its medieval and C18 core, with only industrial and modest residential development along North, Hermitage and South Streets. Gouldsbrook Terrace was laid out between 1819 and 1844 as an improvement linking Church Street to Chard Road. The latter replaced Lyewater as the main western approach. A local architect and entrepreneur of note, John Patch (1795-1871) designed a number of distinctive late Georgian-style houses, which are an important element of the townscape.

About 1850, the town seems to have been at the apogee of its prosperity, reflected in new buildings and businesses but, in the next fifty years, economic activity and population were reduced, with 5093 in 1891 and 3733 in 1921. The decline of the sailcloth and other cloth industries meant that the historic core was not subject to extensive late C19 and early C20 redevelopment, with the exceptions of late Victorian public buildings such as the Town Hall of 1899-1901 (incorporating parts of earlier market hall structures) and several schools, including a new site for the Grammar School on Mount Pleasant. Nearby is the impressive Townsend Cemetery, opened in 1874.

Despite these improvements, the Severalls Park estate, to the south of the town centre, was the first major expansion of the urban area in the 1920s. Post-war expansion to the south and north and new industries (following the establishment of the Blacknell Lane and Cropmead industrial estate) saw a population rise to 6542 in 1993 and a current population of about 7500.

The late C20 has seen the development of two shopping precincts in the historic core, Falkland Square on the east side of Market Street and the smaller George Shopping Centre nearby. These

two developments and a site near the South Street/Market Street junction represent the only major destructive elements to archaeological features and the presence of a large number of Listed Buildings and the Conservation Area is undoubtedly beneficial in terms of wider preservation. Architectural losses have also been limited to the Mary Davis Almshouses in West Street (a particularly sad loss in the early 1960s), three historic buildings on Market Street to create London House, a Market Street shop to create the entrance to Falkland Square and the former hospital building and William Bird Almshouses in South Street.



**Falkland Square**

The **archaeological issues** are:

- Lack of understanding of the overall resource, in topic areas such as early church archaeology; the Saxon manorial estate; and medieval and post-medieval development of central area plots;
- The need for wider research on historic building interiors and the development of plan forms; the current List descriptions contain some fairly detailed internal descriptions but are weak on many central area buildings;
- The potential value of research on the industrial history of the town and wider area, particularly the development of the various cloth and clothing industries; brewing; tanning and glove making and transport.

### **Introduction to Spatial Analysis**

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 town or village), there are unique progressions of spaces, with varying degrees of physical and psychological enclosure and exposure. These sensations depend upon the density and height of buildings, their position

relative to the highway, the character of boundaries and the dominance or dearth of trees, and views out to countryside or into the town or village core. The effects of topography further modify these factors – the rise, fall and alignment of roads and paths. These are all elements of **townscape** analysis, a method of giving visual coherence and organisation to the mixture of buildings, streets and spaces that make up the built 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.

### **Spatial Analysis**

There follows a wider spatial analysis of the whole Conservation Area and then a detailed character analysis of three component sub-areas. The various elements will be brought together in an assessment of the special interest of the Conservation Area and an overview of any detrimental features and priorities for management action. In this way, the value and character of the whole Conservation Area may be described.

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

Crewkerne has a complex and rich townscape, comprised of a large number of historic buildings, continuous street frontages, contrasting areas of gardens and open space, and the widening-out of street spaces at the Market Square and other road junctions. Other assets include views into the core from rural or suburban areas or out to countryside, important boundary walls, hedges and trees, colours of materials and the myriad of details that enliven views and provide interest and delight. To attempt to bring some of these interrelationships to life, a section across the overall Conservation Area will be described, attempting to summarise the essence of the historic town. The route cannot cover all aspects of the whole Conservation Area and focuses on the town centre but diversions off the main route will attempt to incorporate major townscape experiences from, for example, some of the radial routes into the centre that are not covered in the main transect.

A number of approaches to the town centre and routes may be taken, each with particular

characteristics, views, sequences of buildings and spaces but the chosen route runs from South Street, part of the way up Hermitage Street, a return downhill into West Street and uphill as far as Barn Street, back into Market Street to Market Square, up Church Street to the Parish Church, to Abbey Street (looking down onto Pople's Well) and then to the North Street junction, behind the Town Hall and, finally, into East Street.

### **South Street**

Starting by the Blacknell Lane industrial estate, long stone C19 terraces run along the north (right-hand) side, with larger Victorian houses and the former County Mail office providing a stylistic contrast. On the south (left), the frontage is more varied and broken, with a long row of pre-war houses and no continuous terrace until Furland Road is reached. Beyond, large coniferous trees extend into the road and the spire of the Methodist Church appears over roofs. The view westwards becomes a narrow funnel defined by terraces and small but telling curves in the road line add subtly changing perspectives of buildings and, towards the junction with Market Street, the southern side curves more sharply to the right, thus closing the view with buildings. On the northern side, there are two rows of terraces at right angles to the general building line and the slightly projecting end house to Bowditch Row breaks the generally smooth line of the frontage. The green spaces at Christ Church Court and around the Methodist Church and the set-back of its buildings provide contrast to the surrounding enclosure, as do The Elms, its garden and trees, further west. Opposite, a wide junction to the South Street car park behind Falkland Square is a further loosening of the previous corridor effect.



***Curving road lines and trees in South Street***

### **Hermitage Street**

Market Street is revealed as a widening of the road space and an oblique view of its buildings on the western side, with a glimpse of the pinnacles and upper stages of the Parish Church tower behind. Turning sharp left (south) away from the bustle of the commercial core, the junction with West and Hermitage Streets is strongly defined by buildings on three sides, with subtle townscape effects produced by the slight setting back of the frontage

of Nos. 22-24 Market Street and the breaking forward of the Hermitage Street corner building, No. 1 West Street. Hermitage Street runs uphill with a series of long curves creating high quality townscape, leading the eye along a long corridor of buildings, most tightly set on pavement edges. The changes in alignment produce a series of partial visual closures created by rows of buildings on the insides of the curves. There are occasional variations and eye-catchers, in the shape of the tall façade of the Unitarian Chapel on the east side, the adjacent former Wesleyan Methodist Chapel and the elevated blocks of The Hermitage and the Dairy House set above the road. On the west side, the projecting outside stair on the Royal Oak pub and the marked set-back of Hermitage Terrace provide focal points and, seemingly on the top of the hill (although the slope continues to rise for a considerable distance beyond), the strong shapes of the rising gable ends of Nos. 80-100 are very evident.

### **West Street**

The return along Hermitage Street towards the town centre again reveals the sinuous effects of the road line, with wide views over roofs of buildings and large trees to the north. Turning into West Street, the straighter corridor creates views of buildings in sharper perspective and it is necessary to walk up the long slope to see highlights like the almshouse group on the north side. At the Conservation Area boundary, there is a complex arrangement of road junctions, with Barn Street (rising up in a long curve back to the SW), Lyewater (dropping away below the level of the Chard Road) and Gouldsbrook Terrace (curving back NE towards the Church tower, virtually hidden amongst trees).



***Hermitage Street, looking north***

Back along West Street, there are two narrow routes to the north (left), Court Barton and Oxen Road, with mixtures of older and modern houses, terraced groups, long front gardens and a widening out of the Court Barton corridor towards the junctions with Gouldsbrook Terrace and Church Street. There are views of the Church tower to the east. Church Path is another narrower route directly

to the south flank of the Parish Church, with a tremendous view of the south porch.

### **Market Street and Market Square**

Returning to Market Street, there is a wide, linear space looking north towards the Church Street junction. No. 31, at the southern entry point, firmly marks one end of the space. Building lines waver slightly and the eastern side has an urbane Classical stone house (No. 17) followed by a break in development to reveal the right-angled space of Falkland Square. There are several small older courts off the main street, notably Red Lion Court and The George Shopping Centre. This is entered under an archway and reveals a dogleg lane, tightly enclosed by buildings at differing angles to the space. On the west side of Market Street, the grand Classical façade of Natwest Bank is a major asset. Church Street is heralded by a funnel-shaped junction and a glimpse of larger Georgian houses. Market Street then curves to the right (east) to Market Square, the transition marked by the projecting corner of No. 2 and the bold detailing of The George opposite.

Market Square has a strong character of being the central space, the focus of the town, being dominated by the busy *fin-de-siecle* detailing of the Town Hall facing south and a partially paved space in front. The importance of the space seems to be underlined by the canting of the continuous building lines at the SW and eastern corners. Views out of the Square are tightly constrained by buildings, with a narrow slot back to the Church Street/Market Street junction; a large Regency house and a projecting corner building at the junction of North and Abbey Streets effectively sealing off northern vistas; and the eastern exit along East Street narrowing down towards the projecting trees fronting Merefield House. East Street has a different character from the town centre, with glimpses of grand houses, high stone walls and gate piers, smaller cottages beyond, which curve round to the right and terminate views out, and masses of mature trees on the steep slope up Bincombe Hill. There is a complex composition of buildings, stone boundary walls and overhanging trees in the view back west to the Market Square.



### **View back into the Market Square from East Street**

#### **Church Street and the churchyard**

Returning to Church Street, the portico of the Swan Hotel projects on the northern side and a gradual climb and a narrowing of the road space herald a series of fine town houses. At the top end, Church Steps form a continuation to the churchyard, as a pedestrian route, still tightly bounded by older houses. The Church tower is very prominent above the roofs and steps, walls and railings lead into the grass space, dotted with tombs and a war memorial and the glorious golden mass of the Church. The southern flank, south porch and central tower lead to the turreted grandeur of the west front. Low stone walls and a footpath define the rectangular space, together with trees and individual houses, notably The Abbey and Church Hall to the north. A major surprise is a sudden transition on the western edge, beyond the boundary wall, with a narrow footpath falling away to water meadows and parkland.



**Church Steps and the churchyard**

#### **Abbey Street and Pople's Well**

Abbey Street is reached by the side of the Church Hall, with grand Classical and Jacobean Revival houses and rows of smaller cottages on the northern side and the projecting porch of the Hall and the partially hidden entry to The Abbey to the south. Walking westwards, there is a sharp descent to Pople's Well, with a good group of cottages set back on the north side, an L-shaped block of former industrial housing (Victoria Square) and views of large trees, larger detached houses and countryside. The return uphill reveals a nicely complex piece of townscape at the junction with Rose Lane, with rising levels, the elevated block of Nos. 28 and 28A rising fortress-like above the street, a sharp kink in Abbey Street, the obliquely set position of the Church Hall, high boundary walls and the Church tower all combining to give visual complexity and pleasure.



**Townscape effects: looking from Pople's Well to Abbey Street**

Abbey Street offers some other highlights, with a mixture of Victorian Tudor, smoother Regency and older house and cottages; a large tree at the entrance to the car park on the northern side projecting into the road; and an unexpected bit of industrial townscape in the former shirt factory group on the southern side. The road then falls and bends into the narrow slot of North Street and the series of spaces around the Town Hall.

The **colours** of the Conservation Area are predominantly a range of golds, buffs and yellows, related to local building stones, with occasional touches of white or cream render and orange/red brick. Roofs are the dark grey of Welsh slate, the dark browns of clay tiles and splashes of orange provided by pantiles. Floor surfaces are rare blue-greys of Blue Lias setts, the greys of tarmac and buff and grey paving blocks.

**Key views and vistas** are many and varied and include:

1. A long view across the Blacknell Lane industrial estate, off South Street, to DeCombe House and Bincombe Hill;
2. The narrow view from the western end of South Street into Market Street;
3. Views north and south along Market Street;
4. From the foot of Hermitage Street up the winding road line and from the upper slopes back down to the town centre;
5. From the West/ Barn Street/Lyewater junctions over the lower ground to the SW and NE along Gouldsbrook Terrace to the Church;
6. From the western end of Gouldsbrook Terrace north over undulating countryside to Bincombe House;
7. From the northern end of Gouldsbrook Terrace into Church Street where a distinctive late Georgian façade (No. 20) faces the sharp turn in the road line;
8. Views of the Church from narrow streets to the south, along Court Barton and Church Path;
9. A good view of the Church down Barn Street;

10. From The George Shopping Centre through its arch into Market Street;
11. Up and down Church Street;
12. From the northern end of Market Street into Market Square and the reverse view;
13. Up and down the steps from Church Street into the churchyard;
14. From the western edge of the churchyard;
15. From the end of Abbey Street over Pople's Well and back up the hill towards the Church Hall and Church;
16. Up and down Abbey Street;
17. From the North Street entry into Market Square;
18. From Market Square into East Street and the return view;
19. From Orchard Lane north to the gazebo and terraced garden of Merefield House;
20. From the Falkland Square car park (just outside the Conservation Area but closely related to it) north to the trees and slopes of Bincombe Hill;
21. From the slopes of Bincombe Hill south and SW over the whole of the historic town centre.

**Landmarks** are the Church tower; the former County Mail office in South Street; the Crewkerne Community Church in West Street; the frontages of the Natwest Bank in Market Street and The George in Market Square; Hilt House, No. 20 Church Street, terminating views from Court Barton; the Swan Hotel in Church Street and No. 31 Market Street (not so much for its architectural quality but more for its position at an important junction); the Town Hall; and the gates, piers, walls and frontage of Merefield House.



**A landmark building, Natwest in Market Street**

### **Character Analysis**

Crewkerne is a medium-sized town with an extensive Conservation Area and a large number of Listed Buildings and unlisted buildings of value. It would be difficult (and, probably, confusing for the reader) to attempt to describe the town as one entity without breaking it down into smaller units, which can be described in detail. There are obvious character areas within the larger designated area.

The following **sub-areas** will be described:

**AREA 1 - The church 'precinct' formed by Abbey Street, Church Street, Oxen Road, Court Barton and Gouldsbrook Terrace;**

**AREA 2 - The town centre commercial core of Market Street, Market Square and the western part of East Street;**

**AREA 3 - The radial routes, North, East, South, Hermitage, Barn and West Streets**

**Map One** shows the boundaries of the sub-areas.

### **AREA 1 - The church 'precinct'**

#### **Building Uses**

The sub-area has contained a limited range of uses over time and these have not changed markedly. The Parish Church remains the focal point of the area and the early C17 Grammar School building has become the Church Hall, still retaining a community use. The medieval manor house and its associated buildings have completely disappeared but The Abbey stands on the site of one of the medieval rectory houses. There are a number of larger gentry houses on Church and Abbey Streets, which have remained in residential use or, like No. 24 Abbey Street, have found new uses (as a school, in this case) that respect their historic character. Abbey Street has a characterful group of three buildings that were a late Victorian shirt factory and owner's house (recently Bonsoir clothing), a proximity more usual in the earlier woollen and cloth manufactories in the West Country. Other business uses included shops at No. 5 Abbey Street (now the Speedwell Club) and Nos. 10 and 11 Church Street. Whitford Mill, west of the Parish Church, is now in residential use.

Most of the smaller houses and cottages have not changed their use, some being amalgamated or subdivided and outbuildings, such as the former coach house to The Abbey, being converted to residential use. Victoria Square, in Pople's Well, was purpose-built as housing for an industrial workforce (related to a nearby water-powered mill for horse hair manufacturing) but now is in private ownerships.



*Former 'gentry' houses in Church Street*

#### **Building Types and Layouts**

There are many different building types and plan forms in the sub-area but several broad categories may be described:

- Specialised ecclesiastical or community buildings, notably the Parish Church, with nave, aisles, south porch, crossing tower, transepts and chancel (in complexity of plan, size and architectural quality, a good example of a late medieval town church of high status), and the Church Hall, a 1636 rebuild of a medieval building, consisting of a large, undivided former school room and a later two storey annex.
- Post-medieval houses, mainly much altered by later additions and refronting, but with C17 rear wings surviving at The Chimes, No. 20 Abbey Street and Kincora, No. 3 Church Street. No. 19 Church Street has a surviving through passage plan and both West Lodge and Pople's Well have features such as mullioned windows, casements and a thatched roof, retaining more of a rural cottage character than that of a town house;
- C18 and C19 gentry houses are well represented in the area, although some have been sub-divided or altered; they are typically set on street frontages or behind gardens, attached or completely detached, usually three to five bays, two or three storeys and, rarely, attics and displaying symmetrical arrangements of central doorway and windows; examples are plentiful, such as No. 26 Abbey Street (double depth), Nos. 28 and 28A; No. 9 Church Street (five bays); and No. 20 (good quality interior details). Gouldsbrook Terrace is a short, early Victorian regular terrace with very small rear yards. Victorian detached houses, such as The Rectory and The Abbey, tend to have less formal plans, with L-plans or consciously picturesque asymmetry; No. 24 Abbey Street, St Martin's School, has an L-plan and is a substantial rebuild of an older house;



**No. 26 Abbey Street and St Martin's School**

- Smaller cottages: C19 cottages show more obvious symmetry and central entrances; often casements and sashes are mixed and several houses have small shop fronts included or added. Nos. 1-9 Oxen Road, including the Listed Hinton Villa, are an interesting C19 terrace, with long front gardens but abutting directly onto properties in Court Barton, virtually creating back-to-backs.

### Key Buildings and Structures

There are over 60 Listed Building entries in the Sub-area, of which one is Grade I and two are Grade II\*. This total includes 14 C17-C19 chest tombs in the Parish Church graveyard. There are a number of **Key Buildings**, both Listed and unlisted, which have particular historical interest; architectural merit and/or are sited in conspicuous places. These include the Parish Church of St Bartholomew, an iconic building for the town and important townscape feature; the churchyard wall and steps and cast iron railings from Church Street; Nos. 3, 5 and 9 Church Street, good examples of C18 town houses; Church Hall, Abbey Street, the former Grammar School, important in the town's history; No. 26 Abbey Street, an imposing 1828 Classical house by John Patch; Gouldsbrook Terrace and the nearby Vicarage, of c.1840; Victoria Square, Pople's Well, an important survival of a particular building type; No. 3 Abbey Street and attached factory blocks, a major townscape feature and of value as building types.



**No. 3 Abbey Street and former clothing factory**

Others include Nos. 8-16 Abbey Street, a row of stone cottages, of group value; No. 18 Abbey Street, a large detached 1870-ish house with Tudor Revival details; Ye Shelle House, Court Barton, dated 1893, with a boldly projecting gabled wing and characterful detailing; No. 21 Court Barton, Jubilee Cottage, a symmetrical front with round arched door and carved name label, unspoilt, its neighbour, No. 19, has a spoked fanlight but has replacement uPVC windows; both of group value with Ye Shelle House; The Liberal Hall, Court Barton and the adjacent Nos. 4 and 6, set *en echelon* to the road line, providing a good foreground feature in the view north from Court Barton; Nos. 1-5 Oxen Road, Victorian coursed rubble with ashlar dressings, of group value; Roundham House, on Oxen Road, part of an industrial group; Canons Lodge, Abbey Street, a Tudor Revival building, attractive and visible in the northern entry to the churchyard; Whitford Mill, late C19 of two colours of brick with sashes and there are stone sheds with loading doors adjacent; important for its historical value as much as its architecture



**Key unlisted buildings, Court Barton**

The sub-area and the whole Conservation Area have a number of mainly C19 cottages of wider group value. They tend to be constructed of local stone or brick and may have virtues of simplicity and solidity or, in some cases, there may be decorative features such as contrasting materials and string courses. These unlisted properties have been subject to considerable alterations of details, notably the replacement of windows and doors, with varying degrees of character loss. Some smaller houses and cottages remain (at the time of survey) unaltered and individual ones are listed in each sub-area and placed in an appendix.

There are **groups** of high quality Listed and unlisted buildings, with particular coherence and continuity, on both sides of Church Street to the Parish Church and churchyard (including the boundary walling and steps) and on both sides of Abbey Street and Pople's Well.

### **Building Materials and Architectural Details**

The whole of the historic core of Crewkerne is characterised by the use of several **building materials** provided by the local geology. Rather than repeating descriptions of common materials in the other sub-areas, most detail will be given in this first sub-area and only materials and details that are particular to other areas will be highlighted thereafter.

The basic, most common, building stone is Inferior Oolite, an oolitic limestone from the Jurassic series, known locally as 'Crewkerne Stone'. It is buff or yellow in colour, fine grained and often reasonably free from fossils, which may be problematical if the stone was used as ashlar or worked stone. There were a number of local quarries on the north slopes of Bincombe Hill and off Lyewater. A liassic limestone, Junction Bed, also known as Marlstone, is seen occasionally. It is of similar colour to the Inferior Oolite but its surface texture consists of a marked swirl pattern. Another excellent local stone is the Upper Lias limestone from the nearby Ham Hill. Hamstone has a high reputation as an easily worked freestone of a striking and attractive appearance. It is *bioclastic* (consisting of broken shelly fragments), rather sandy in general character and a light gold to orange colour. It appears, in ashlar form, throughout the town in prestige buildings like the Parish Church and ashlar details are seen combined with Inferior Oolite walling. The Inferior Oolite seems to have been worked to squared and coursed rubble form on frontages and as more random rubble on building sides and rears. Hamstone usually appears as smooth, high quality ashlar on whole facades, as plinths or as doorcases, window surrounds and corner quoins.

No. 16 Church Street has a rusticated Hamstone ground floor with a grey stone above (possibly Inferior Oolite although the Ham Hill quarries had a bed of greyer stone). A number of front elevations are smooth rendered or stuccoed, probably over limestone rubble (Cheynes, No. 22 Church Path) and roughcast render is seen rarely (Nos. 22 and 24 Church Street). On No. 18 Church Street, the smooth render is scribed to represent ashlar. Unfortunately, some stone facades have been painted, such as No. 2 Court Barton and No. 11 Church Street.

A rich red brick is used on some later C18 and early C19 buildings, usually in Flemish Bond coursing and sometimes with Hamstone doorcases, plinths, quoins or details like projecting keystones (for example, No. 12 Church Street). It probably came from the Poulett Brickworks or the site on Brickyard Lane, off North Street. No. 7 Court Barton has Victorian brickwork in elaborate colour contrasts. Ye Shelle House, Nos. 11 and 13 Court Barton, has a Victorian use of hexagonal slate hanging as infill to its false half-timbered wing.

**Boundary walls** are usually of Inferior Oolite, with rough coursing and flat, rounded or chamfered copings. Vertical stones and "cock-and-hen" coping are seen less commonly but, notably, on the western side of the churchyard. Areas like Pople's Well have long stretches of tall boundary walls, with retaining walls on the corner into Rose Lane, where the tunnel effect of high walls on both sides is evident. These run into the central section of the Lane, with an interesting blocked window opposite No. 34. Gate piers are a distinctive feature, usually ashlar, with details like sunk panels, corniced tops, domed, semi-circular or more elaborate ball or pineapple finials.

**Roofs** are normally of ridged type, with stone coped gable ends on Post-medieval and Victorian Gothic and Tudor Revival buildings or wooden bargeboards. Roof materials seem to be predominantly of C19 Welsh slate throughout the Conservation Area but a few buildings have clay plain tiles, sometimes with stone tiles on the lowest courses above the eaves. Double Roman or V-section *zig-zag* tiles appear even less frequently, often on smaller cottages, such as Victoria Square, or rear outbuildings. C19 photographs and prints indicate a wide use of thatch but slate seems to have been the preferred replacement material, probably because of concerns about fire risks. There is one known thatched building, with traditional flush ridges (West Lodge). Stone gablets, projecting into main roof slopes for dormer

windows, are evident, again, normally stone coped. Hips are also seen. **Dormer windows** are uncommon but No. 9 Church Street has a gabled dormer. No. 3 has alternating triangular and segmental pediments on its row of dormers. **Chimney stacks** are of stone, rendered or of brick, either fairly plain or with corbelled courses but often tall and forming a definite skyline feature. Pots are very varied, usually round red or yellow clay or tapering square section (with inset panels) and, at St Margarets, No. 22 Abbey Street, of terracotta, Tudor Revival, with a raised lozenge pattern and a moulded top.

**Windows** are richly varied, according to building age and status, from the Perpendicular tracery of the Church (worthy of its detailed description in the excellent guide); genuine Tudor and Tudor Revival hollow or chamfered mullioned types with drip moulds and labels over (Church Hall and The Abbey); a horizontal oval light, a Somerset speciality, at The Chimes; and square and canted bays on Victorian revivalist buildings, such as No. 24 Abbey Street, St Martin's School and No. 3A Church Street; examples of horizontal iron and wooden casements, the metal types often having rectangular or lozenge pattern leaded lights; and wooden vertically-hung sashes. The latter show a progression in detail throughout the C18 into the mid and late C19, from thick glazing bars and shallow reveals, to thinner bars and deeper reveals, marginal glazing of the 1840s and 50s and larger sheets of glazing with fewer glazing bars after 1850. Earlier sashes also tend to have exposed sash boxes and later ones have much thinner timber surrounds with the sash mechanism largely hidden behind the stone surround. Church Street shows all these variations. There are some elegant examples of tripartite Venetian windows at, for example, No. 9 Church Street.



**Varied windows, sash, casements and marginally-glazed sash, Oxen Road**

**Doors** are equally varied, with four-centred arches at the Church Hall, many elegant C18 and early C19 moulded, pilastered, corniced or pedimented

stone Classical doorcases. Regency and early Victorian surrounds have, typically, round arched fanlights below open pediments or set directly into the wall face, with only a thin ashlar surround (The Chimes in Abbey Street and Gouldsbrook Terrace are good examples of this detailing). The Church Hall has a three-way stone porch raised on steps. There are, rarely, Doric or Tuscan porticoes on the fronts of grander houses (or commercial premises, such as the Swan Hotel). No. 22 Abbey Street, St Margarets, has an attractive trellised porch with a swept roof. Holly Cottage, on Church Path, has a porch constructed of monolithic stone slabs. There is a flat canopy supported by decorative iron brackets at Wellsway, No. 28 Abbey Street. Doors vary from vertically planked timber, reinforced with battens and studs; six panelled Georgian types with flush, sunk or fielded panels; and later five and four panelled examples. Fanlights may be square or semi-circular, with spoked and swagged bars. No. 20 Church Street has an elegant ensemble of a rusticated ground floor, a round arched doorway and a spoked fanlight.

Windows and doors usually have straight heads. Lintels are either made of one large stone or of several, sometimes with raised keystones. Arches of a very flat curve appear on some early C19 buildings. There may be stone architraves, plain or moulded. Brick facades have rubbed and gauged lintels or Hamstone ashlar and some smaller cottages have wooden lintels.

There are a small number of attractive C19 **shop fronts**, usually consisting of moulded fascias, thin colonnettes or pilasters and central or offset entrances, seen at Nos. 5 and 10 Abbey Street, No. 13 Church Street (a barber) and No. 12 Court Barton the NE end of Church Street. **(see drawing sheet at end of document)**



**Trellis porch and ironwork, Abbey Street**

There are many interesting **details** that add much to the character of the sub-area, including the table

or chest tombs and other memorials in the churchyard; the steps up from Church Street; York stone slabs and Blue Lias setts in Church Steps; stable blocks in front of the former Bonsoir factory in Abbey Street and at the entrance to The Abbey; stone paving to No. 16 Church Street; carved names and inscriptions on buildings (such as Ye Shelle House and its date); the sign written Victoria Square name; the chamber well at Pople's Well; a VR wall post-box at the top of Pople's Well; and a wealth of wrought and cast ironwork ranging from railings and gates, the enclosures to some of the churchyard tombs, boot scrapers and door knockers of varied designs. Crewkerne is fortunate in its C18 and C19 ironwork, with spear-headed rails and urn standards, more elaborate swags, rope pattern, scrolls and three-pronged finials at No. 26 Abbey Street. No. 12 Church Street has railings with trefoil heads and openwork trellised supports. Hinton Villa, on Oxen Road, has pineapple finials to its gate. The steps from Church Street into the churchyard have vase-type newel posts. Gates often have elegant dipped top rails and larger gates to side yards are sometimes an impressive concoction of scrolls, spikes and trellis or Gothic quatrefoils (No. 16 Church Street). Kelly's Directories of 1841 and 1852 show that Giles Hayward of East Street was an iron founder, the probable owner of the works in Hermitage Street. Sibley was a later C19 founder.

### **Parks, Gardens and Trees**

The most important green space is the churchyard, with its grass and peripheral trees. Gardens enhance some of the larger houses at the west end of Abbey Street and on Pople's Well. Trees give definition to the churchyard and enhance the meadows and countryside to the west, along Pople's Well. The whole of Bincombe valley flows around Whitford Mill along the northern side of Chard Road and southwards in a deep defile below Barn Street. Much of the remainder of the sub-area is urban in character but there is one particularly important coniferous tree on the north side of Abbey Street that projects into the road line and is an effective foil to the buildings (its value is recognised by its protection with a Tree Preservation Order, TPO).



*The green space of the churchyard*

## **AREA 2 - The town centre commercial core**

### **Building Uses**

The sub-area has been the central commercial area for all or most of the town's history, with shops, market and licensed premises and a civic focus in the market hall, later the Town Hall. There were also a number of town houses and smaller houses and cottages, along Market Street, but these have been converted to office or commercial uses. There are modern conversions of former yard buildings to The George and The Red Lion and a larger breaking-through of the eastern Market Street frontage to create Falkland Square. Red Lion Court has some well-designed modern housing. The sub-area includes two modern supermarkets and a third will be built on the adjacent South Street car park, with an additional deck of parking, using the opportunity created by the falling topography.

### **Building Types and Layouts**

The sub-area contains a fascinating range of types and layouts. There are a number of broad categories:

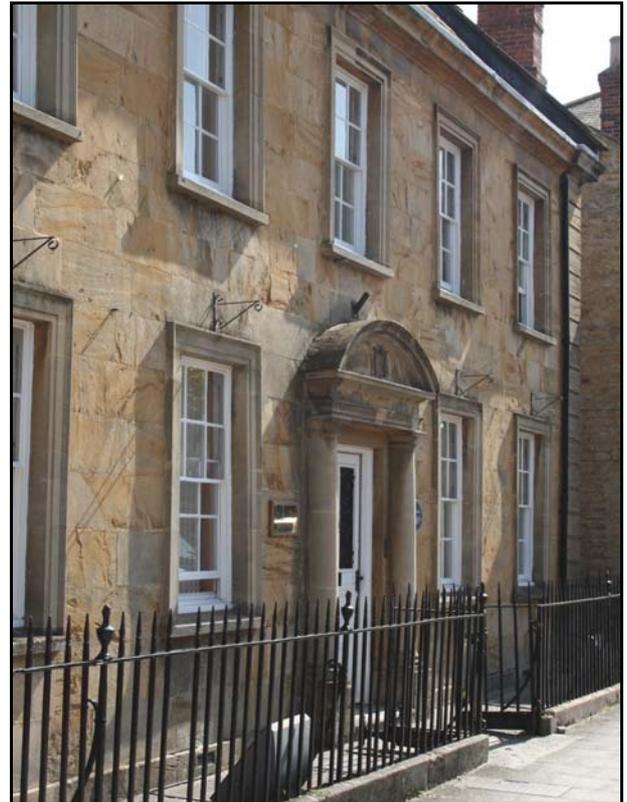
- Late medieval inns, such as Oscars Wine Bar and the White Hart, the former with the remains of a three rooms in line plan and a through passage, reflected in the plan of the extensive cellar;
- Former houses, along both sides of Market Street and the south side of Market Square, most seemingly C18 and early C19, two storeys, the occasional cellar, double pile plans and rear wings, characterised by symmetrical three or five bay fronts and central entrances; some front older structures (such as the Museum and Heritage Centre, with a C16 rear wing); many former houses have had shop fronts inserted;

- Purpose-built commercial premises, including several C18 inns and hotels with symmetrical fronts, entrances to rear stable yards and public rooms, notably The George and the Kings Arms and, from the early C19 onwards, other structures, exemplified by the three storey Stuckey's Bank (Natwest); a mid-Victorian former bank (No. 5) and The Nag's Head on the western side of Market Square and later Victorian shops of up to three storeys plus attics (Nos. 31 and 33 Market Square);
- Civic buildings, notably the Town Hall, with remnants of its previous open arcades, but with smaller rooms on the ground floor and a large public hall upstairs.

### Key Buildings and Structures

There are over 40 Listed Building entries in the Sub-area, all Grade II apart from one Grade II\* entry. The **Key Buildings** are No. 2 Market Street, Natwest Bank, built in 1838 as Stuckey's Bank, of Classical grandeur and a dominating presence amongst a good group of buildings; also important as one of the first purpose-built bank buildings; No. 4 Market Street adjoining, a painted brick and Hamstone early C19 façade, of refined details; The White Hart, early C16, with an impressive grouping of mullioned and arch-headed windows and internal features.

### Commercial and civic buildings, Market Square



**Key Listed Building, No. 17 Market Street**

Nos. 9 and 11 Market Square, a symmetrical Classical block; Nos. 13 & 15 Market Square, Oscars, early C16 and later, interesting plan and an elaborate late C19 shop front; No. 17 Market Square, Cornhill House, an effective Regency frontage; The Kings Arms adjoining, a vigorous C18 front, grouping well with its neighbours; the George Hotel, an imposing mid-C18 five bay building; the Museum and Heritage Centre, with a rear C17 wing and an urbane façade; Lloyds Bank, Market Square, a five bay C18-style front, grouping effectively with The George; No. 17 Market Street, a handsome mid-C18 ashlar façade, with Blake family associations; Town Hall, 1900, by Thomas Benson of Yeovil, replacing and incorporating older buildings; a heady architectural brew of Classical and Renaissance details but of great presence in its space and an important community building.



**Listed and Key Unlisted Buildings, East Street**

Others include Nos. 1 and 3 East Street, a rendered early C19 façade with sashes, of group value; No. 7 East Street, stone and altered sashes and with two round headed doors, of group value; No. 11 East Street, the former Post Office building of 1902, Tudor Revival, of architectural merit and group value; The Masonic Hall, at the SE entry into Market Street from South Street, dated 1933 but seemingly late C19, stone with debased Classical details, of group value; on Bincombe Lane, the former bakery buildings converted to housing; and the Victoria Shopping Mews, Market Square, a varied collection of former industrial and storage buildings, of group value.

Good **groups** are the whole of Market Street and the whole of the Market Square, including the Town Hall, into the beginning of East Street.

### **Building Materials and Architectural Details**

Much of the information on **local building stones** in sub-area a. above is relevant to this area. The Inferior Oolite stone is ubiquitous, often with Ham Hill stone dressings. On Nos. 9 and 11 Market Square and on the front elevation of The George, the ashlar has worn badly, with much spalling, suggesting the use of wrongly bedded stone (face-bedded, set in upright blocks at right angles to the natural horizontal position). The HSBC Bank, in the Market Square, has a Guiting limestone façade, very similar in colour to Hamstone (it was used in restoration work at Montacute House). The Victoria Shopping Mews, by the side of the Kings Arms has a setted Blue Lias floor (possibly from Keinton Mandeville) in two lines, with a modern tegula block centre and there is a good area of setts under The George's arched entrance. The recently paved area in front of the Town Hall has Pennant Stone slabs.

No. 13 Market Square, Oscars, has a stucco façade, no doubt covering older material. Early C19 stucco is also seen on No. 27A Market Square, the Red Lion Hotel and at No. 4 Market Street. The latter has a thin door surround and quoins in contrasting Hamstone. Brick is evident, in No. 21 Market Square, as Flemish Bond, and at No. 23, unfortunately painted.



### ***Hamstone coursed and squared rubble and ashlar, Market Square***

**Boundary walls** include the visually important lengths on Orchard Lane to the South Street car park.

**Roofs** are predominantly plain ridge type of C19 slate with a few examples of plain tiles, plain tiles with stone tile verges or pantiles. Nearly all of the C18 and early C19 buildings have plain parapets but gables, sometimes stone coped, and gablets are more evident on some of the purpose-built later C19 commercial premises on Market Street. No. 41 Market Square has a 1905 Dutch gable, balustrade and ball finials. Nos. 31 and 33 Market Square also have gables and busy skylines. Dormer windows are uncommon, with a Venetian window-type combination of central arch and flat side units at No. 27 Market Street and a hipped type at No. 14. A few buildings have C18 lead hopper heads, with a date of 1795 on Boots, in Market Street. **Dormer windows** are generally uncommon. **Chimney stacks** are of stone, rendered or of brick, either plain or with corbelled courses but often forming a definite skyline feature. Pots are very varied; round red or yellow clay or tapering square section.



### ***Contrasting silhouettes, Market Square***

**Windows** include mullioned types with arched lights at The White Hart, on East Street. The great majority of buildings have vertical sash windows, often with Georgian and Regency examples replaced by later C19 sashes, with only the horizontal meeting rails with typical horned reinforcement. Late C19 fronts may have sashes with glazing bars in the top light only and plate glass below. Typically, there are moulded architraves around windows and raised keystones on Classical buildings of status. No. 17 Market Square, Cornhill House, has a wooden first floor bow window of a very flat section.

**Doors and doorways** are also very varied, with moulded and pilastered Classical doorcases, corniced or with pediments over (there are two

elegant examples on the west side of Market Street, adjacent to Boots); plain straight lintels or round-headed doorways (Ayres House, in East Street has a Gibbs Surround-raised blocks on a round arch).

The central area has many **shop fronts** of good quality and detailing. The basic vocabulary is a moulded flat or canted fascia board, volutes or side brackets, side pilasters or colonnettes, vertical, thin mullions and simple stone or rendered stall risers below projecting window cills. Good examples include No. 5 Market Square (elaborate consoles on Ionic pilasters); a similar one on Nos. 13 and 15; a moulded cornice and thin colonnettes on No. 29; a similar mixture on No. 9 Market Street; rich turn-of-the-century details on Nos. 31 and 33 Market Square; and some delightful Art Nouveau spandrel details on No. 23 Market Square. There is vigorous Edwardian butcher's shop tiling and characterful 1930's fan-pattern leaded lights, both on the east side of Market Street. Plans may vary from one window and a side door separate or under one fascia or the more common twin windows with inset central door. This may have side splays to the shop windows either side of the entrance. *(see drawing sheets at end of document)*



**Shop fronts, Market Square**

The sub-area has a great richness of **details**, ranging from good sign writing; mosaic thresholds with former shop names; signs on wrought iron brackets; and two K6 telephone boxes by the Town Hall. There is a doorway with fanlight from a demolished building on the northern side of the junction between Abbey Street and North Street and two *trompe l'oeil* sash windows on the flank of the same building. The North Street flank of No. 17 Market Square, Cornhill House, has an example of a pre or post-war traffic sign post. There is an astonishing variety of cast and wrought iron railings, gates, boot scrapers and balconies. Railings are usually set on dwarf walls and show spear and urned heads, scrolls, circles, honeysuckle ornament and Greek Key patterns.

Nos. 2 and 4 Market Street both have rare examples of dog gates on their entrances. The gate into the Victoria Shopping Mews is Victorian Gothic (in need of repair).



**Mosaic threshold, Market Street**

### **Parks, Gardens and Trees**

The sub-area has few green elements, apart from the trees on the South Street car park to the east of the Conservation Area boundary (with two large beeches by the Library) and recent street tree planting on Market Street. The trees on Bincombe Hill, seen in views from Market Street and the south side of Market Square, are, however, a major asset.

### **AREA 3 - The radial routes**

The sub-area has several separate streets that are not connected but share common characteristics related to history, land uses and relationship with the commercial core. North and South Streets are historic routes that attracted linear development, particularly with the onset of early and mid-C19 industries. West and Hermitage Streets are also part of the historic plan and have a mixture of larger houses, cottages and public buildings. Barn Street is mainly residential in character. East Street is rather the exception, in that it has a definite cluster of gentry houses but it also has a linear extension of smaller houses and cottages and its lack of commercial uses gives it a very different character to the town centre.

Where appropriate, different streets will be given their own sub-sections, to provide a clearer framework for this sub-area.

### **Building Uses**

The sub-area had and has a variety of uses, ranging from large gentry houses in East and South Streets, residual farmhouses on Hermitage Street and the remnant of a large Tithe Barn in Barn Street, inns, three blocks of almshouses in South and West Streets (of which, only one survives), Nonconformist chapels and industrial uses (particularly in South and North Streets). South, West and Hermitage Streets have later C19 terraces of workers' houses associated with the cloth industries. Two former schools in West Street

have been converted to a youth club and a community church. The Palace Cinema was opened in West Street in 1922 but was replaced by housing at the beginning of the C21.



**Former Baptist Church and manse, North Street**



**Merefield House, East Street**

### Building Types and Layouts

The sub-area has a variety of types and plans:

- C16 and C17 smaller houses, with three rooms in line and cross passages, exemplified by Candle Cottage in East Street;
- C18 and early C19 gentry houses, with symmetrical and double pile plans, central entries or, in the case of Merefield House, an amalgamation of several blocks of differing ages;
- Smaller C19 cottages and terraces, either of individual layout and detailing or built as a unified block; original plans were very basic with a single room to the street and another behind in Bowditch Row and two rooms in a line with rear services in an outshut elsewhere, such as in the mid-C19 terraces in South Street; there are several one-and-a-half and two-and-a-half storey units with the half storey created by a gablet or dormer;
- Almshouses in blocks of small residential units, single storey at the demolished Mary Davis building in West Street and two storey at Chubb's Almshouses, where a Victorian block replicates the C17 unit;
- Places of worship, notably the large Nonconformist chapels in Hermitage and North Streets, with gable ends to the street, front entrances and large interior spaces with galleries; there are separate manses, school rooms and meeting rooms adjacent;
- Industrial buildings, including former sail cloth, webbing, brewery and tannery sites, usually in the form of large two and three storey sheds and related single storey structures.

### Key Buildings and Structures

There are nearly 40 Listed Building entries in the Sub-area, all Grade II apart from the Grade II\* Merefield House, gazebo, garden structure and boundary walls and gates and Candle Cottage, all in East Street. The **key Buildings** are:

#### East Street

Merefield House, with a wing dated 1661 and 1679 (displaying typical vernacular details like gables and stone mullioned windows), a central block of c.1820, and a c.1900 wing; the associated C18 garden, notably terracing, steps, high quality wrought iron gate and railings, boundary walls and piers and an attractive gazebo; Richmond House next door, early C19 Classical; Candle Cottage, a late medieval priests' house, with the three room plan intact and contemporary internal features; Nos. 16-20 East Street, a late C16/early C17 refronting of a medieval house; Ramus House, now The Orchards, an imposing c.1840 Regency-style house, with Greek Revival details and first-class cast ironwork gate piers and railings and gate; No. 31A, a typical John Patch house; Nos. 19-25, a row of Victorian cottages and small houses east of Merefield House, the group curves with the road line and forms a good closure to the eastern end of the Conservation Area; Nos. 33 and 35 and Nos. 37-41, unspoilt late Victorian; No. 43, Sunnyside, an assured Victorian villa, there is a thatched rustic summer house in the garden.

#### Orchard Lane

Orchard House, an early C19 front and an earlier interior; Cossin's Cottage, stone, 1815 date stone; a former coach house (?) and two gate piers adjacent to the Orchard Lane Dental Practice.

#### South Street

The Elms, a five bay detached C18-early C19 town house of architectural quality; No. 145, the former

newspaper office, Classical details, a landmark building; Nos. 89-127 South Street, a long row dated 1864, related to the adjacent former Robert Bird factory, all windows replaced but of historical and townscape value; a row of small terraced houses on the east side of Henhayes Lane, of group value; The Linen Yard, the former Bird factory complex, which is partly within the Conservation Area, a handsome group of C19 buildings, two and three storeys, red brick chimney, nicely converted to new uses; of historical and townscape value; the joint Methodist and Roman Catholic church, a spired Decorated Gothic Revival building, set in a pleasant green space and of architectural and townscape value and Viney Bridge Mills, a multi-period textile industry complex.



**Methodist/RC church in South Street**

### **Hermitage Street**

No. 67 Hermitage Street, Dairy House, a late C17 former farmhouse, altered c.1820, important position above the road; interior features; The Hermitage, Hermitage Street, a detached C18 house with a high gable end to the street, a focal point; Tudor Cottage, on Pullman's Lane, an attractive C17 cottage; No. 89, C17 frontage of some distinction, set in large front garden; The Unitarian Chapel, first built in 1733 and altered up to the end of the C19, along with the former school room and early C19 manse, an important group; Chapel House, the former Wesleyan Methodist chapel, with a gabled Classical front to the street; Foundry Court, Hermitage Street, another good residential conversion, of historical and visual interest; Hermitage Terrace, a row of four three storey houses of 1879, Classical details and a stucco front, with bold slab serif name and date; No. 52A Hermitage Street, adjacent to the Royal Oak, canted arches to ground floor openings, former stable yard entry, loading door above; Nos. 73-87, labelled Hermitage Higher Terrace, of 1883, a handsome terrace, altered by window and door replacements, but still with group value, No. 81 retains its original details.



**Hermitage Terrace**

### **Barn Street**

The Old Parsonage, No. 59 Barn Street, an important former farmhouse with a C16 rear wing.

### **West Street**

Chubb's Almshouses, early C17 and mid-C19 alteration and new build, a very conspicuous group and the surviving example of a relatively rare building type; The Crewkerne Community Church, a characterful Gothic Revival building, a landmark; good gate piers and railings; The former National School in West Street, now a youth club, dating from 1847 and showing some typical Tudor Revival details; No. 2, sashes and unspoilt; No. 8, Megazone, sashes and a small but attractive shop front; No. 21, a three storey block with coped gables and kneelers, and the next door Pejay's Fish and Chip Shop, a low, painted rubble and pantiled building; both structures probably have an interesting building history.



**Chubb's Almshouses, West Street**

### **North Street**

The Baptist Church and manse, early C19 and a major dated rebuild of 1880, a very bold façade and the manse is a contrasting John Patch-type frontage; good gate piers, walls and railings and gates to both buildings; Tannery Court and Gouldsbrook View, conversions of C19 industrial

buildings, but both reflecting the former overall shape and character of the original structures.

The Antelope pub has been completely altered by uPVC windows. It retains some visual and architectural interest but cannot be listed as "special" in any way.

Good **groups** are the whole of East Street to the end of the Conservation Area boundary, extending into Mount Pleasant and the south side of South Street from Viney Bridge to the entrance to the South Street car park, with small rows on the north side, all dominated by stone mid/late C19 terraces, with some larger Victorian semis and highlights like the former County Mail office. Part of Hermitage Street, from the Dairy House north to the former Methodist Chapel and, on the western side, from No. 127 to the Royal Oak also has coherence, as has the western end of West Street, from the junction with Middle Path to the Barn Street junction and from the Chubb's Almshouse group to the junction with Gouldsbrook Terrace on the northern side.

#### **Building Materials and Architectural Details**

The sub-area shares many of the **materials** and details of the remainder of the Conservation Area. Brick is a feature of later C19 houses, sometimes with polychromy provided by contrasting brick colours or stone dressings (seen, in particular) in Hermitage Street). The nearby Belle Vue Terrace has a rich interplay of orange and grey brick. Yellow brick makes a rare appearance at Nos. 43 and 43A East Street.

There are some impressive long stretches of boundary walling by The Hermitage in Hermitage Street, with tall gate piers and bold ramping to accommodate changes in level. Merefield House's **gate piers** have spectacular vase and pineapple finials and the North Street Baptist Church and manse have semi-circular caps.

**Roofs** are of predominantly ridge type of slate but plain tile appears occasionally. The Royal Oak, in Hermitage Street, has stone tiles at the verge. Double Roman pantiles are seen in some older cottages, such as Nos. 16-20 and 40 East Street, on some of the Hermitage Street cottages, individual cottages in Barn Street and in a group on the south side of Orchard Lane. No. 20 East Street has V-shaped pantiles. Brick **chimneys** are typical; the tall examples at Nos. 23 and 25 East Street are particularly notable.

**Windows** include C16 and C17 stone mullioned types with drip moulds on older properties like Candle Cottage, The Old Parsonage and Tudor

House and on vernacular architecture right up to the end of the C17 (Merefield House). Wooden vertical sashes appear throughout the area. Wooden casements are seen in some of the smaller cottages in East, Hermitage and Barn Streets.

**Doors** show equal variety, with four-centred arches to C16 and Tudor Revival buildings, columned porches to grander houses or stone doorcases with flat cornices or pediments. Merefield House's central block has 1820's columns *in antis*. The mid-C19 house, such as the manse in North Street and No. 31A East Street, tends to have relatively plain round-headed doorways with spoked fanlights over the door. No. 39 North Street, otherwise comprehensively altered, has a very attractive wooden trellised porch complete with coloured and etched glass. Similarly, the iron porch and railings on No. 3 Mount Pleasant are valuable survivors.

**Shopfronts** are uncommon in these streets, with simple but effective details at the 'Unitarian School Room' in Hermitage Street, a similar wooden example at Nos. 1-3 West Street; and other fronts at No. 3A North Street and No. 8 West Street.



**Walls, gate piers and ironwork, North Street**

The sub-area has a rich collection of **details**, ranging from the remnants of a painted sign (Drayton's Temperance Hotel) at Nos. 1 and 3 West Street; a painted trade sign at the nearby No. 11; the rounded splay on the corner of The Hermitage; and the stone paving in front of Nos. 80-84 Hermitage Street. There is a good variety of wrought and cast ironwork, ranging from spear and urn railings, the ornate heraldic gates at Merefield House and the trellised gate piers at The Orchards. Railings and gates are of interest right up to the end of the C19, on grand and more modest properties and a walk along East Street to Mount

Pleasant is particularly instructive. **(See drawing sheets at end of document)**

### **Parks, Gardens and Trees**

Front gardens only appear sporadically where larger properties are fronted by trees and shrubs, such as Merefield House in East Street (which also has a high hedge), The Elms in South Street and The Hermitage in Hermitage Street. Some of these gardens have fine specimen trees, such as large cedars in front of The Elms and the Christ Church Court site in South Street. Trees act as foils to building groups and terminate or frame wider views. The trees on Bincombe Hill and others in the grounds of Merefield House and The Orchards are important assets in East Street, acting as a backdrop in views from Market Square and Orchard Lane. They also show in views across North Street and from wider vistas, such as that from the slopes of Hermitage Street. There are a number of Tree Preservation Orders (TPOs) in the sub-area, on Bincombe Hill, in the grounds of Merefield House and The Orchards, on Orchard Lane, behind The Elms, around Christ Church Court and on the extremities of East Street and Barn Street.

### **Community Involvement**

The appraisal will be the subject to the scrutiny of the ABCD Group and to wider public consultation and a public exhibition.

### **General Condition**

The overall condition of buildings and other features appears to be good. The town is obviously well managed and there is considerable local pride in its history and heritage. Several buildings, however, appear to be awaiting new uses (such as, inevitably, empty shop units in Market Square and Street) and individual Listed Buildings such as The Elms and the North Street Baptist Chapel are currently the subjects of proposals for new uses or internal alterations. Some rear or ancillary buildings, such as those associated with The George, have maintenance problems. The former coach house to Merefield House seems to require repair. No. 8 West Street is also in poor condition.

There are examples of Listed Buildings that have lost details or have been treated unsympathetically over a period of time, exemplified by the replacement of windows, reduction of chimney stacks (Church Path) and painting of stone and changes to bay windows (Court Barton). Many unlisted buildings of group value retain original features but others have been affected by

replacement windows and doors, plastic rainwater goods, insensitive repointing and alterations to boundary walls. These are all matters relating to permitted development and can only be addressed by design guidance or amendments to permitted development rights.

### **Area 1 – Specific opportunities for beneficial change**

- Poles and wires in Rose Lane and Court Barton;
- A bare garage forecourt on Church Path;
- The insensitive extension to the Church Hall, overlooking the churchyard.

### **Area 2 – Specific opportunities for beneficial change**

- Several empty shops on the east side of Market Street and the north and west sides of Market Square with related temporary problems of, at least, cosmetic condition;
- A small number of shop fronts that have poor quality detailing out-of-scale fascias or bright colours and reflective materials;
- Loss of detail and visual interest on the Red Lion façade;
- The Town Hall has the remnants of a missing balcony on its front elevation;
- Some poor quality modern development, such as the flat and long façade of London House; the Library and the two supermarkets;
- The South Street car park, although on the boundary of the Conservation Area, is important in visitor perceptions of the town; it has some modern buildings of varied quality around it: the Aqua Centre and the new Day Centre are good modern structures, the Library is rather brutal in character and the nearby Telephone Exchange is very basic, with a poor wooden fence; there is also a very bleak service yard, with some temporary looking buildings, rows of garages, broken walling and barbed wire and clutter from parked cars and vans; some of this will change with the building of the new car park and supermarket but it is important that, in particular, the overall quality of the area is enhanced and links to Market Street are a positive visual and environmental experience.



**Service area between Market Street and car park – Area 2**

### **Area 3 – Specific opportunities for beneficial change**

- Some examples of unsympathetic repair or conversion to Listed or formerly Listed buildings, such as the Tithe Barn in Barn Street and No. 32 South Street;
- The loss of window and door details and the addition of inappropriate features like diamond leaded lights, false fanlights set into doors and shutters to a number of unlisted houses of group value;
- The West Street car park creates a hole in the townscape and its entrance would benefit from firmer definition;
- The car park adjoining the King William pub in Barn Street is particularly bare and lacks any form of boundary to the street;
- The electricity sub-station, next to No. 26 East Street and behind an old façade, requires renovation;
- An obtrusive metal barrier at the edge of the car park behind Cornhill House is evident.

## **Summary of Issues and Proposed Actions**

**Summary of opportunities for beneficial change** relating to the Conservation Area are:

- Addressing any problems of condition and maintenance of Listed Buildings;
- The impacts of traffic on the town centre, particularly in Market Street, around the Market Square and along the radial routes such as South, North and East Streets;
- Associated visual impacts provided by traffic management measures, such as signage, bollards, pedestrian refuges and road markings;
- General clutter created by street furniture, redundant structures and signs and public utility fittings, many poorly positioned, requiring maintenance or redundant.

- Street lighting provision requires a comprehensive review.
- Overhead poles and wires in some areas such as Court Barton and Rose Lane;
- The use of tarmac and the ubiquitous use of cast blocks elsewhere, at odds with local paving materials and detailing; there are also examples of poor repairs to paving and to features like gullies and utility service covers;
- The loss of traditional window and door details on some of the unlisted buildings and other problems of detail like painting stone and brickwork and satellite dishes on front elevations;
- The introduction of a small number of brightly coloured, reflective fascias in the commercial core, in an area of otherwise excellent traditional and modern shop fronts;
- The large number of unlisted buildings of quality and group value that may be subject to small but telling changes, which may erode their character;
- The need for a long term landscape management and improvement strategy, backed with resources, to maintain and enhance the setting of the town, its boundaries and its various internal spaces.

A **Table of Issues and Actions** is set out in the appendix, summarising some of the generic issues and the potential lead agencies and partners.



**Poles and wires in Rose Lane**

### **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

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

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.

## References and Further Reading

*Understanding Place*, Guidance on conservation area appraisals, English Heritage, August 2005.

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*Planning Policy Guidance 15: Planning & The Historic Environment*, Department of the Environment & Department of National Heritage, September 1994.

*Planning Policy Guidance 16: Archaeology & Planning*, Department of the Environment, November 1990.

## Maps

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## Unspoilt Unlisted Buildings

The main report includes key buildings that have architectural and/or townscape value but there are other unlisted buildings which are worthy of note because of their visual and group value:

- No. 28 Court Barton;
- Gouldsbrook House in Rose Lane;
- A long group of late C19 terraces and detached houses on South Street, from the edge of the Conservation Area, including Nos. 129; 129B (the stone canted block is a strong visual feature); 131; 133-9 (two colour brick and canted bay windows); 141 (dated 1907, with an attractive trellised porch); Nos. 151-7 are an 1879 stone, gabled row with a veranda on iron columns and gate piers and railings; Nos. 159 and 161 have gablets and decorative bargeboards; 165-171 are of brick and stone; and 173 is a detached stone house with decorative gate and railings;
- Individual buildings in Hermitage Street, with original glazing and doors intact: Nos. 6; 41; 51; 60; 61; 82;
- Nos. 5; 13; 25-27; and 53-55 Barn Street;
- Nos. 7, 9 and 13 Lyewater;
- Nos. 45 West Street;
- Nos. 23 and 33 North Street;
- South View on East Street

## Glossary of Architectural Terms

**Architrave:** a moulded lintel or surround

**Art Nouveau:** a decorative style, from the end of the C19

**Ashlar:** best quality masonry with smooth face and narrow joints

**Balustrade:** railing protecting roof edges, stairs etc.

**Barge board:** board under overhanging tiles on a roof slope

**Batter:** (usually) sloping-in base of a wall

**Bay, square and canted:** window projecting from wall, either square in plan or with angled sides

**Camber:** slightly curved arch

**Canted:** splayed

**Casement window:** hinged at one side to open outwards

**Chamfer:** surface obtained from cutting across a right-angled block

**Cock-and-hen:** wall capping with alternate long and short horizontal stones

**Colonnade:** row of columns supporting a horizontal entablature (moulded lintel)

**Colonnette:** small column

**Console:** decorated bracket

**Coping/coped:** flat capping of a wall or gable

**Cornice:** a moulded projection in classical architecture

**Cross passage:** house plan with an entry corridor that runs through to the rear

**Dipped rail:** top of gate with a curve down to the centre from the hinged side

**Doorcase:** frame surrounding the door

**Doric:** classical order or style characterised by sturdiness and simple capitals (tops of columns)

**Dormer:** window placed in a sloping roof

**Double pile plan:** two rooms depth behind frontage

**Double Roman:** a clay tile with an S-shaped profile

**Drip mould and label:** projecting horizontal moulding to throw off rain and the decorative end stops (commonly seen in Tudor and early C17 buildings)

**Dutch gable:** roof end with decorative curves

**Fanlight:** glazed panel, rectangular or semi-circular, above a door

**Fascia/board:** shop name board

**Fielded panel:** panel with raised centre part

**Fin-de-siecle:** literally 'end of the century' (C19)

**Finial:** ornament on the apex of an architectural feature

**Flemish bond:** alternate (narrow) and stretcher (wide) bricks in a course or row

**Flush ridge:** thatched roof with simple, non-projecting top

**Freestone:** any stone that can be worked

**Four-centred arch:** Tudor arch of flattened profile

**Gablet:** small gable

**Gibbs Surround:** moulded surround to window or door with large projecting blocks at intervals

**Glazing bar:** wooden division between window panes

**Greek key:** classical ornament with rectangular fret pattern

**Hip:** angle between two roof slopes

**Hopper head:** box at top of drain pipe to collect water from gutter or other pipes

**In antis:** classical columns set between corner pilasters on a porch or building front

**Ionic:** classical order or style characterised by capital with inturned spirals

**Keystone:** central part of arch or lintel, sometimes raised above adjoining stones or bricks

**Kneeler:** the lowest part of a gable marked by moulded or carved stones prevent the higher coping stones from slipping down

**Light:** window division

**Marginal glazing:** early Victorian glazing bar pattern where panes nearest the edges are narrower than the central ones

**Meeting rail:** horizontal top or bottom frame of sash that meets the other sliding unit in the middle of the window

**Mullion:** vertical bar dividing window lights

**Newel post:** principal post in a stair or railing

**Oolitic:** relating to limestone made up of tiny grains of calcium carbonate

**Outshut:** a (usually) single storey extension to a building

**Oversailing courses:** projecting courses of brick or stone, especially on chimney stack tops

**Pantile:** an S-shaped clay roof tile

**Parapet:** top of wall, usually projecting above lower slope of a roof

**Pediment:** triangular, low-pitched gable end on a Classical building

**Pentice:** a lean-to structure, against a main building

**Perpendicular:** last phase of Gothic architecture (c.1340-1540) characterised by vertical mouldings and panelled window tracery

**Pilaster:** flat column, often attached to a wall

**Plain tile:** clay flat tile

**Portico:** projecting porch, usually with columns

**Quatrefoil:** Gothic four-lobed opening or decoration

**Quoin:** corner stone, usually in block form

**Rain water goods:** guttering and drain pipes

**Ramping:** a slope that connects two different levels (of wall)

**Reveal:** the visible depth of a door or window opening

**Revival, Greek, Gothic, Tudor, Jacobean etc.:** C17-C19 copying of historic styles of architecture

**Roughcast:** wall render composed of small stones

**Rubbed and gauged:** fine quality brickwork details on lintels

**Rubble:** stonework of undressed or roughly dressed stones, may be laid in courses or random; *coursed and squared* is higher quality work, tooled and cut to a regular rectangular shape and laid in well-defined courses

**Rusticated:** ashlar stonework or stucco where the joints are emphasised with channels or grooves

**Sash:** window with two opening units, hung from top, to enable sliding action

**Sash box:** frame and hidden sliding mechanism in which sash windows are fixed

**Segmental:** an arch which is part of a semi-circle

**Sett:** rectangular stone paving block

**Slab serif:** lettering with heavy, broad terminations

**Slate hanging:** pieces of slate hung vertically on a timber sub-frame

**Spalling:** flaking or laminating of a stone face

**Spandrel:** triangular space between an arch and a rectangular frame

**Stable blocks:** square stone blocks, small setts

**Stall riser:** area below a shop window  
**String course:** horizontal projection in a wall face  
**Stucco:** smooth, lime-based render or plaster  
**Sunk panel:** rectangle with recessed centre  
**Swag:** a garland-style ornament  
**Swept roof:** curved, sloping canopy to a porch  
**Terracotta:** fired clay used in decorative wall finishes  
**Through passage plan:** see cross passage plan  
**Transom (e):** horizontal rail or window bar  
**Trefoil:** three lobed motif  
**Tripartite:** three part division  
**Trompe l'oeil:** (*French*), a visual trick such as a painted architectural detail simulating a three-dimensional model  
**Tuscan:** a simple classical style, A Roman version of Doric  
**Venetian window:** a three part window with an arched centre and rectangular side pieces  
**Vernacular:** buildings of local materials and details, as opposed to fashionable, national styles  
**Volute:** the spiral termination to an Ionic capital

## **Annex Review of the Conservation Area Boundary**

The existing boundary was drawn up before designation in 1973. It would appear that it was drawn fairly tightly around the main groups of Listed Buildings in the historic core and along parts of the radial routes. The obvious green elements, such as Bincombe Hill, Henhayes and the countryside NW of Pople's Well, were not included. Large areas of C19 terraces and some of the major areas of industrial archaeological interest were also left out of the designated area.

There are a number of potential extensions and alterations:

- The slopes of Bincombe Hill up to the skyline apparent from the town centre, including important tree groups;
- Part of Mount Pleasant, on the eastern boundary, to include De Combe House (the former Grammar School) and, possibly, Crewkerne Cemetery;
- A large area of attractive countryside to the north of the Chard Road and west of the Parish Church, following hedgerows and tree groups, to the apparent skyline when looking west from the churchyard or from the Pople's Well;
- A smaller extension on the north side of Pople's Well up Westover Lane, to include part of the wider view from adjacent higher ground;
- An area of C19 houses on Lyme Road, at Chard's House, south of the current boundary at the end of Hermitage Street;
- The inclusion of Belle Vue Terrace off Hermitage Street and the Hospital site and an adjacent John Patch Listed house on Middle Path;

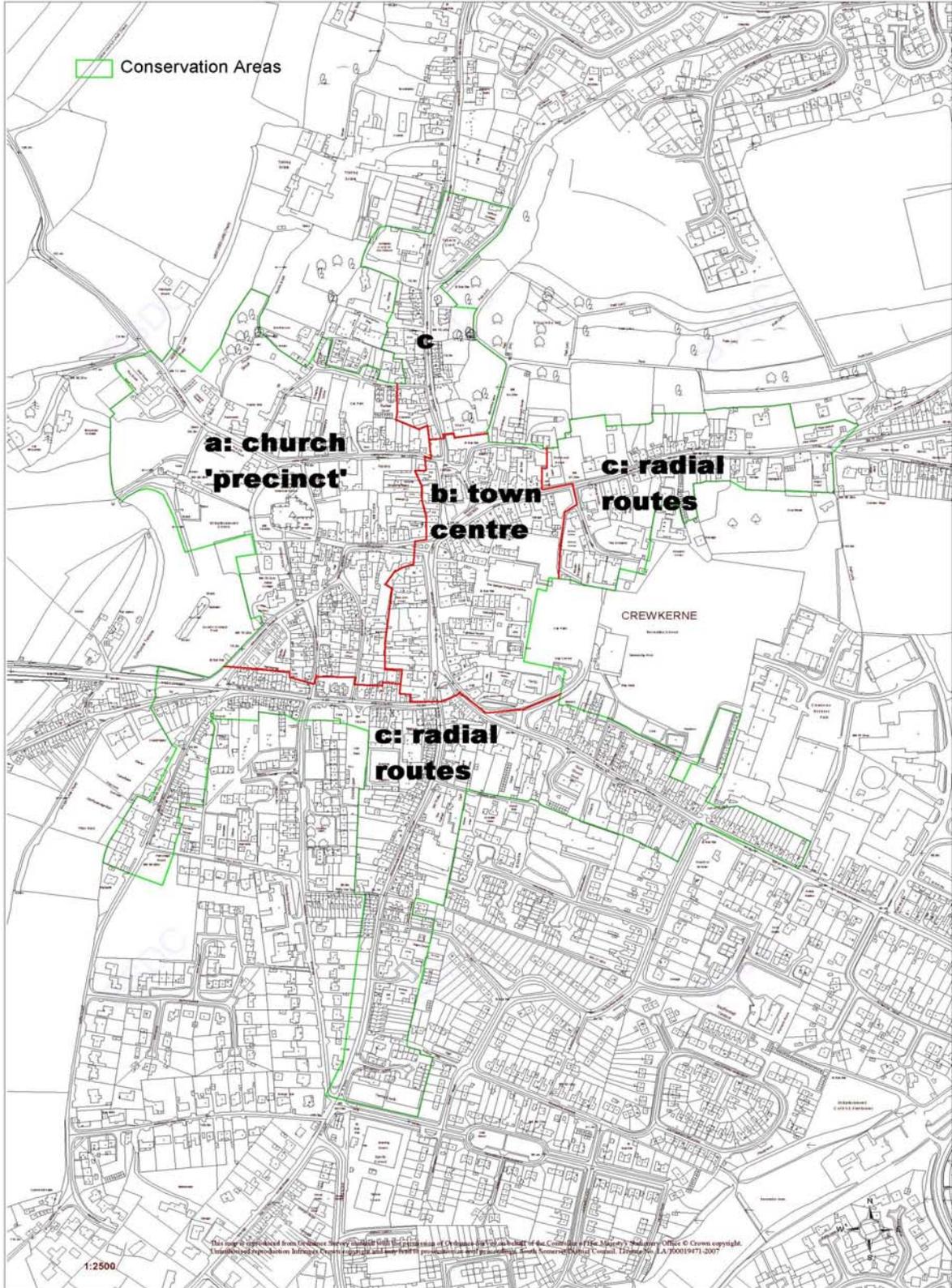
- A small extension into the western end of Tower Hill Road to include a good group of unlisted cottages;
- A major extension along South Street, on the northern side to Viney Bridge and including the industrial buildings and adjacent terrace on the south.
- An extension to include Lyewater.



***Extension of boundary to Viney Bridge***

There are other, smaller, potential alterations, such as the inclusion of Belle Vue Terrace off Hermitage Street and a number of adjustments to the current boundary where it appears to follow no apparent physical feature or arbitrarily cuts through terraces. The opportunity could also be taken, in the light of the redevelopment of the South Street car park, to tidy the boundary.

**MAP ONE: SUB-AREAS**



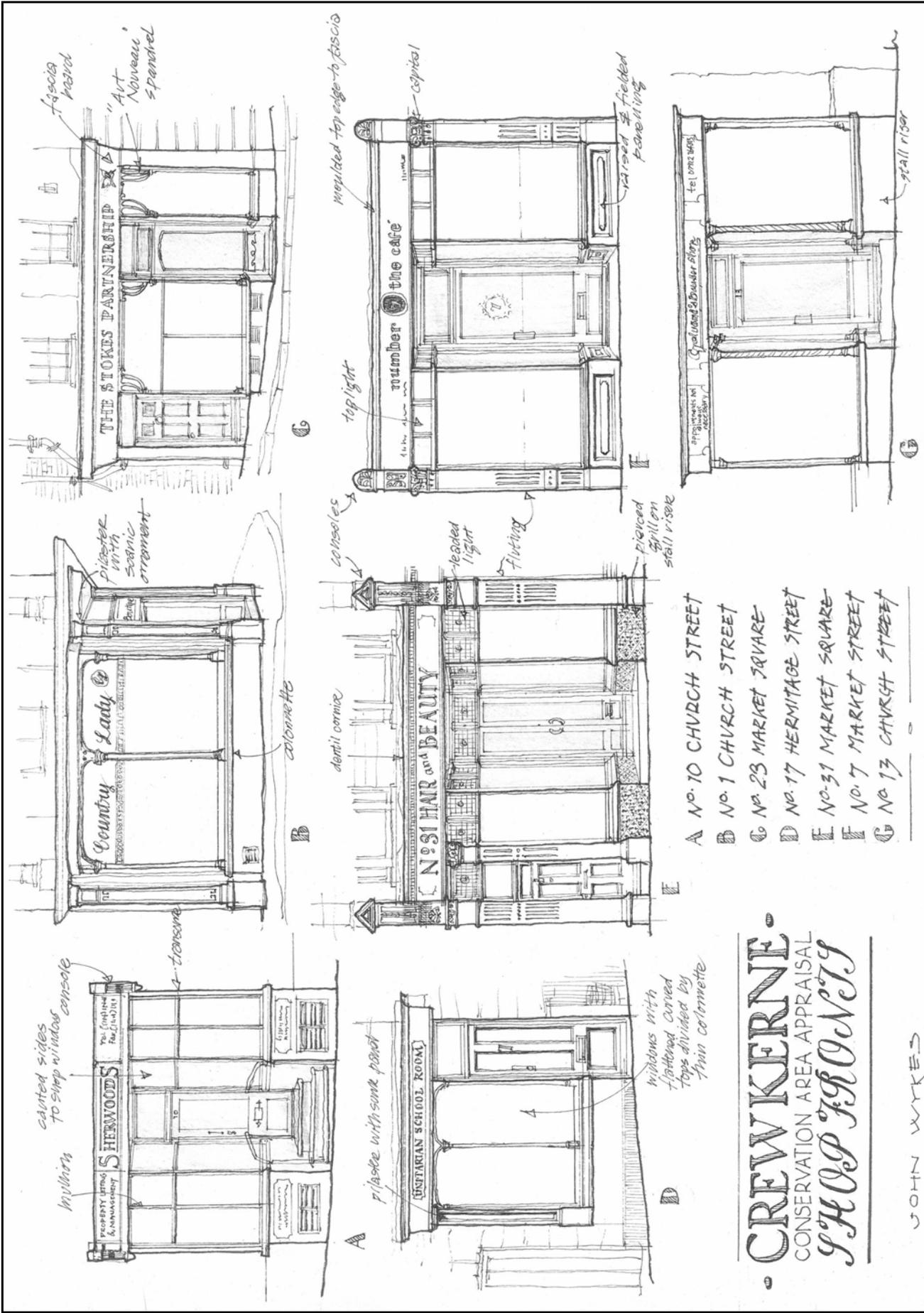
## APPENDICES

***Table of issues and 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	SSDC	ABCD Group
Sourcing local materials & continuation of building traditions	Upon request provide advice on known sources & building traditions	SSDC	
Traffic management and calming	Agree measures compatible with historic and environmental quality	SCC	SSDC; ABCD Group
Design standards in the public realm (overhead cables, traffic signs, paving or repaving of pedestrian spaces, road space with amenity value & use, lighting); reducing clutter	Identify opportunities to enhance & consider traffic management	SCC (Highway Authority), SSDC	Crewkerne TC; ABCD Group
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 grant	SSDC	CTC
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	SSDC	
Exchange of archaeological information	Consider how to assist Somerset Historic Environmental Record	SSDC, SCC	English Heritage; Crewkerne Museum
Amendments to Conservation Area boundary	Consider potential extensions	SSDC	CTC

ACKNOWLEDGEMENTS TO MR SIMON ANDREW AND TO THE CREWKERNE CIVIC SOCIETY FOR THE USE OF SOME OF THE PHOTOGRAPHS IN THIS DOCUMENT

MAP ON PAGE 2 COURTESY OF CREWKERNE MUSEUM AND HERITAGE CENTRE

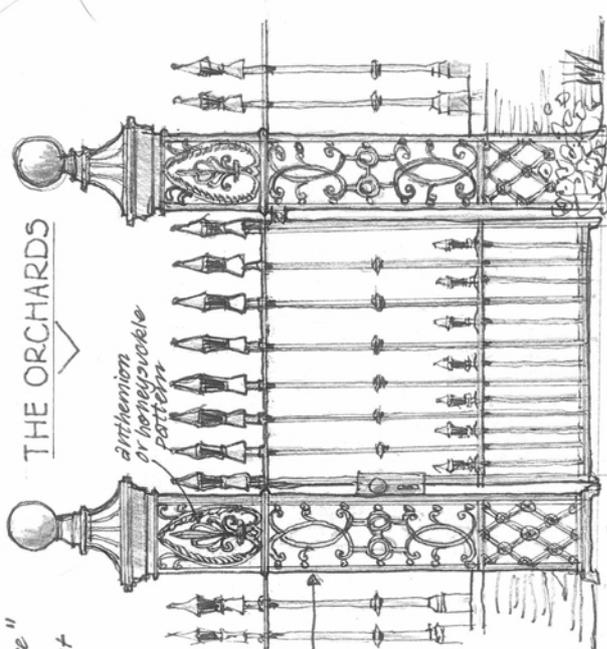


- A N° 10 CHURCH STREET
- B N° 1 CHURCH STREET
- C N° 23 MARKET SQUARE
- D N° 17 HERMITAGE STREET
- E N° 31 MARKET SQUARE
- F N° 7 MARKET STREET
- G N° 13 CHURCH STREET

CREWKERNE  
 CONSERVATION AREA APPRAISAL  
 SHOP FRONT

JOHN WYKES

THE ORCHARDS



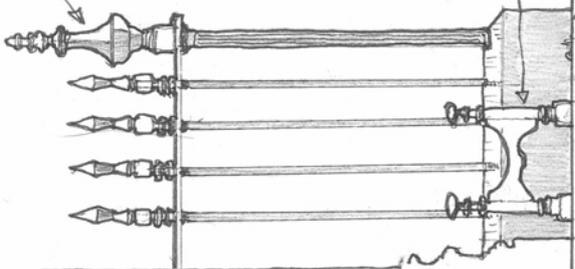
"chess piece" finial to corner post

anthemion or honeysuckle pattern

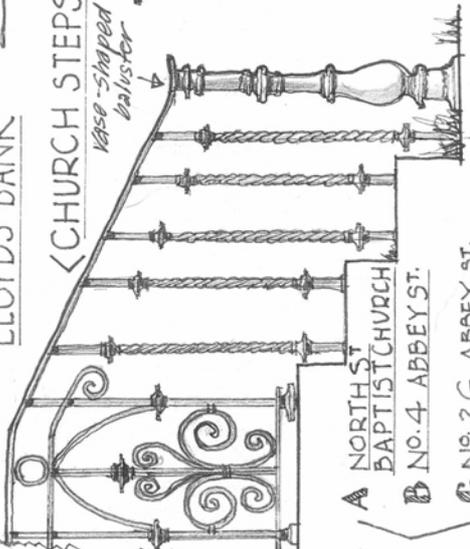
trellis work piers

boot scraper

LLOYD'S BANK



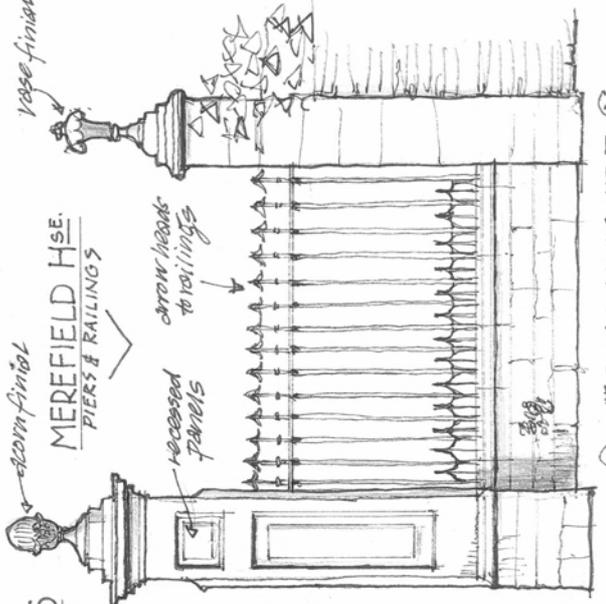
CHURCH STEPS



vase-shaped baluster

A NORTH ST BAPTIST CHURCH  
B No. 4 ABBEY ST.  
C No. 26 ABBEY ST.

MEREFIELD HSE.



down finial

arrow heads to railings

recessed panels



dipped top rail to gate

spiked finial

festoons or swags



spiked finial

festoons or swags

CREWKERNE  
CONSERVATION AREA APPRAISAL  
SEREN WOODS

JOHN WYKES

