



Pre-submission Consultation Version , July 2019

Version 3.2

Martock Village Design Statement



Eric Seeley, Hurst

Contents

1	Foreword	2
2	Location	3
3	The village setting	5
4	History	10
5	Buildings	13
6	The Conservation Area	23
7	Important buildings	24
8	Spaces and boundaries	26
9	A design guide for developers	30
10	Annexes	33
	Information sources	
	Supplementary documents	
	Using the Village Design Statement	

1 Foreword

This Design Statement has been prepared by a group of interested residents, who are also members of the Neighbourhood Plan Steering Group, following a detailed information gathering and consultation process within the village. It has been stimulated by a concern that houses built in the last half-century or so in the village have not done justice to the fine architectural tradition laid down over the centuries that has produced one of Somerset's most attractive villages.

This Design Statement describes the qualities of the village that the community regards highly and attempts to set out how these might be safeguarded and enhanced by future development.

Each chapter consists of a description and an analysis, supported by photographs, of key qualities that characterise the village. Each section also has a summary statement to provide guidance for action.

This Design Statement has a number of different functions.

- It provides a source of illustrated information about the village, its history, its physical characteristics and its architecture.
- It provides guidance for all prospective developers (ranging from individuals seeking to expand their own house through to large scale property development companies) on how to create buildings that complement and enhance the sense of place that we enjoy in Martock that has been handed down to us by the genius of past builders and architects.

- It provides a supplementary planning document to the Martock Neighbourhood Plan when adopted by South Somerset District Council. It can be used to assess the quality and appropriateness of any development requiring planning consent
- It provides a framework that will allow the community to assess proposed developments and to make recommendations for any improvements necessary.



2 Location

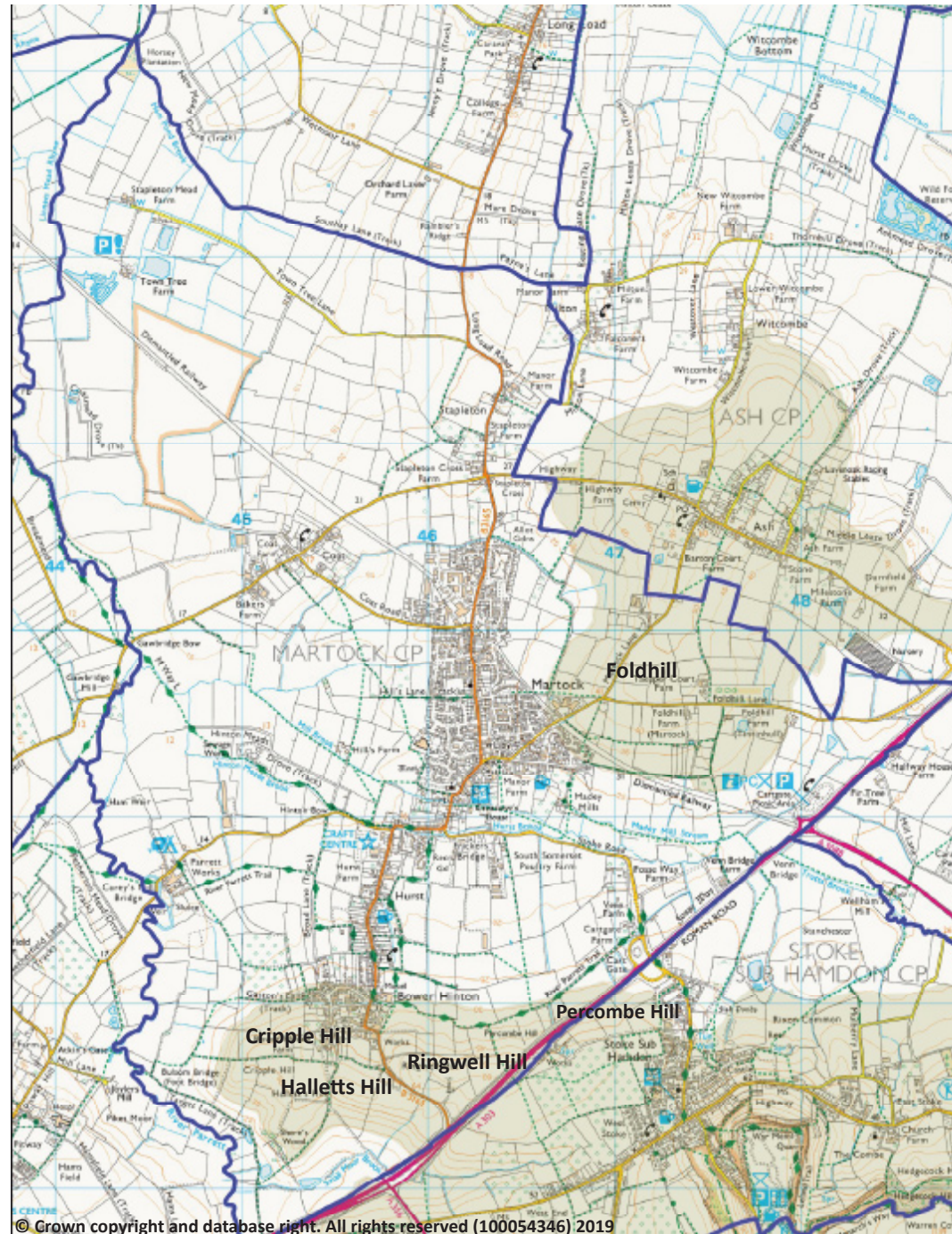
Martock lies at the centre of the West Country peninsular some 10km east of Yeovil. It is around 50km from the two coasts, the Bristol Channel and the English Channel and for centuries was an important staging post on the road between them. A Roman pavement, the Fosse Way from the channel port now Exeter to what is now Lincoln, runs just to the east of the village. The Roman fortress of Lindinis, now Ilchester, lies just to the north east and the village is overlooked by Ham Hill, a short walk to the south east, a fortified lookout post which has from the earliest times, controlled traffic and trade.

Most of the western boundary of the Parish of Martock is the formed by the river Parrett, a small river draining the hills to the south east of Martock down to the Bristol Channel. A tributary of the Parrett, known by various names but in the village as Hurst Brook, bisects both the Parish and the village.

The clay loam soils of the area, combined with the low-lying flat nature of the countryside, have ensured fertile land but also considerable seasonal flooding.

Most of the old village settlement is around 15m above mean sea level and nestles at the bottom of a horseshoe shaped range of low hills to the north east (Foldhill) and south (Cripple, Halletts, Ringwell and Percombe) that rise to around 50m. The north west of the village opens out onto the Moors, a large area of flat land around 10m above sea level.

Martock Parish. The south east boundary is the old Fosse Way, now the A303. The western boundary is the River Parrett (and, in the northern tip, Linnets Mead Rhyne). The higher land around the village shown shaded above 30m, gives way to the low-lying Moors in the north west



The Parish consists of six settlements, Coat, Stapleton, Martock, Hurst, Bower Hinton and Parrett Works. Three of these, Martock, Hurst and Bower Hinton have gradually coalesced into a single long village along the main road through the Parish, now the B3165. The whole is now known as Martock. In this document 'Martock' refers to all three settlements and 'old Martock' will be used when referring to the historic settlement.

Martock north



Location; design messages.

Any substantial new development outside the existing built area should be close to the centre expanding the village to the east and west.

Extensions should not intrude further onto the higher land to the north and south of the village

The rural separation between Martock and neighbouring villages must be respected and, as a general rule, should be at least two fields.

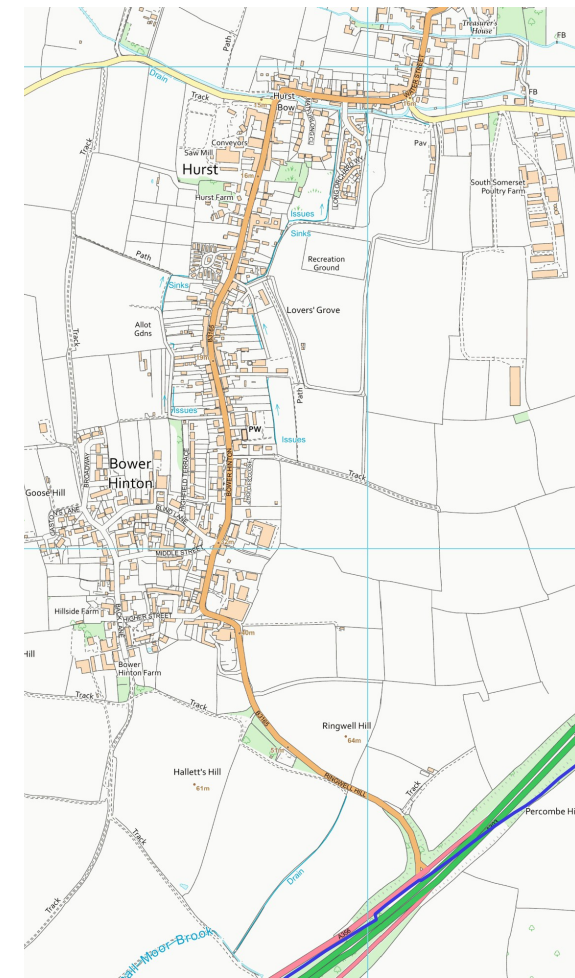
Development should avoid the low-lying land near the rivers that is flood-prone.

The old settlement of Martock consists of the streets in the lower part of this map, Water Street, Church Street and East Street.

The buildings in the top half, adjoining North Street, date mainly from Victorian times and later after development there was stimulated by the railway, closed in 1964, the track of which is still an obvious feature of the village.

Maps © Crown copyright and database right. All rights reserved (100054346) 2019

Martock south



Hurst and Bower Hinton, south of old Martock. The boundary is the river, Hurst Brook, seen across the top of this map. Bower Hinton was a collection of farms around a square road grid, on a level land that is some 20m higher than the rest of the village.

Ribbon infill, with long gardens down to the original field edge, joined Hurst to Bower Hinton in the 18th and 19th Century

The A303 is on the bottom right, roughly following the old Fosse Way

3 The village setting

The shape and character of Martock is determined by the landscape within which it has evolved. It lies on the southern fringe of the Somerset Moors at the point where the river Parrett and its tributary, Hurst Brook, leave the low hills of the Yeovil Scarpland. On the north bank of Hurst Brook is the oldest part of the settlement of Martock dominated by its particularly fine 16th century church and the 13th century hall of the Wells Diocese Treasurer's House.

South of Hurst Brook are the villages of Hurst and Bower Hinton. With the settlement of old Martock, the three now form now continuous ribbon settlement some 4 km long that is the present-day village of Martock. This Martock Village Design Statement covers all three settlements.

The landscape

The low flat land in the north west is around 10m above mean sea level on the moors and in the village valley bottom. This rises to around 50m along Foldhill to the north west and to 60m along Cripple, Halletts, Ringwell and Percome Hills to the south. These low hills, shown on the map on page 3, form a horseshoe of higher ground within which the village is set.

To the south east, just inside the neighbouring parish, is Ham Hill, an ancient Iron Age fortress, re-purposed by the Romans as a vantage point and now topped with a dominant war memorial. At 120m, it is twice as high as the lower hills around the village and offers one of the finest views in Somerset.



Martock sits at the edge of the Somerset Moors and Levels, a former wetland now largely drained, lying below the 10m contour. This is a morning view from the Moors looking south east across Coat and Martock to Ham Hill which, at 125m, is the highest point in the area.

From the raised land around the village, and from the flat Moors, the far horizons are formed by the larger and more distant hill ranges of the Quantocks, Poldens and Mendips to the north and, in the south, the Blackdowns. The view west looks across the Moors with its characteristic landmarks such as Burrow Hill topped with its single tree and, here and there, straight rows of mature Lombardy Poplars often grown to provide shelter for the orchards.

The landscape around the village has been formed by agriculture. The fertile land has ensured that little of the old natural woodland has survived. The higher land has always been mainly arable and the area next to the river was used mainly for hay and summer grazing.



The view of the village from Ham Hill looking north west towards the Moors. Most of the buildings are hidden in Hurst Brook valley but the Church tower can be seen in the centre. More distant church towers are the only visible elements of other settlements that dot the Moors.

Immediately around the village there are the remains of many smallholdings and orchards, typically long thin fields radiating out from the settlement. Further out the fields are larger, often defined by hedges. Many of the grass fields further out from the village show ancient ridge and furrow structures.



Looking north across the village from Ringwell Hill in the south. The whole village is within this view, but is largely hidden in Hurst Brook valley; the church tower is just visible to the left of the row of poplars which crosses the recreation ground. The characteristic hedged fields on the higher land surrounding the village are an important feature of Ringwell Hill in the foreground and, behind the village, Foldhill. The Poldens form the higher, distant horizon.

land and are crossed by numerous footbridges, many still the original hamstone arches.

The village grew on a pinch point in the flood plain formed by slightly raised land on the sides of the two streams. The two bridges over the streams are linked by Water Street named because of a long history of flooding. This area is the old village centre containing some of the finest buildings including the thirteenth century Treasurer's Houses (Wells diocese, now National Trust) the Chantry (the residence, dating to the fourteenth century, of the chaplain to a chantry in Martock church), the old Schoolhouse, a former coaching inn

A characteristic landscape feature around the village are the old field access lanes, wide paths often edged with ditches and hedges which are now often rows of trees, not long ago spectacular elms. These form important elements of the views from the village as they cross the hills which are largely still free of any built form save the occasional farm.

Two streams flow quite close to each other east to west through the centre of the village; Hurst Brook and Madey Mill stream. The Millstream was diverted from the main river, Hurst Brook and once powered a water mill, Madey Mill. Both streams flow under the main road joining again further downstream. These are fed by a network of rhynes that drain the lower lying



Old farm paths like this on Halletts Hill, many of them old pre-enclosure access lanes, radiate from the village. Their high hedges are a distinguishing feature of countryside



A network of old rhynes drains the low-lying land. Many of the old hamstone arched bridges across them survive. This one takes an old access track over Hinton Meads Brook, west of the village.



The grade 2 listed Hurst Bow Bridge from the Martock side. Made in 1843 in cast iron by Edward Murch, an ironfounder in Bridgwater. The other side of the bridge is Hurst.

3 The village setting



A row of seventeenth to nineteenth century ham-stone houses and, in the far left, a former coach house, line the medieval market place in the village centre. The Church can be seen behind. This is a view that has changed little in the last century



and the fine medieval Church. These are surrounded by a score of other buildings, all listed and forming a particularly notable village centre.

Three villages into one

The old settlement of Martock is on the north bank of the river. Over time its expansion radiated generally northwards; its architectural styles changing from that typical of the eighteenth century gradually through

to twentieth century estates and industrial buildings. A particularly significant influence was the advent of the railway when a station was built just north of the village.

Crossing the fine nineteenth century cast iron Hurst Bow Bridge southwards from the old centre and you are in Hurst, a much smaller settlement always dependent on its neighbour to the north. It has a number of fine large buildings from all periods with smaller infil.

Bower Hinton, being further south and higher up the hill, has traditionally been much less economically dependent on Martock and grew separately from it. It is characterised by three architectural styles, the mainly artisan terraces dating from the C18 to C20, the fine larger houses linked to farms around the small grid of streets at the higher level in the south, and the down-to-earth functional Victorian buildings linked directly or indirectly to Sparrows Works, a foundry, which, for a century from 1850 dominated the economy, and much of the architecture, of Bower Hinton and Martock generally.

The Martock Peripheral Landscape Study

A comprehensive evaluation of the landscape around Martock was carried out by the Conservation and Design Unit of South Somerset District Council in 2008.

The visual sensitivity map shown below (page 8) is taken from this study. The dotted lines to the north and the south of the village mark the line of visual containment, the visual barrier to external view from within the village formed by the low hills to the north and south.



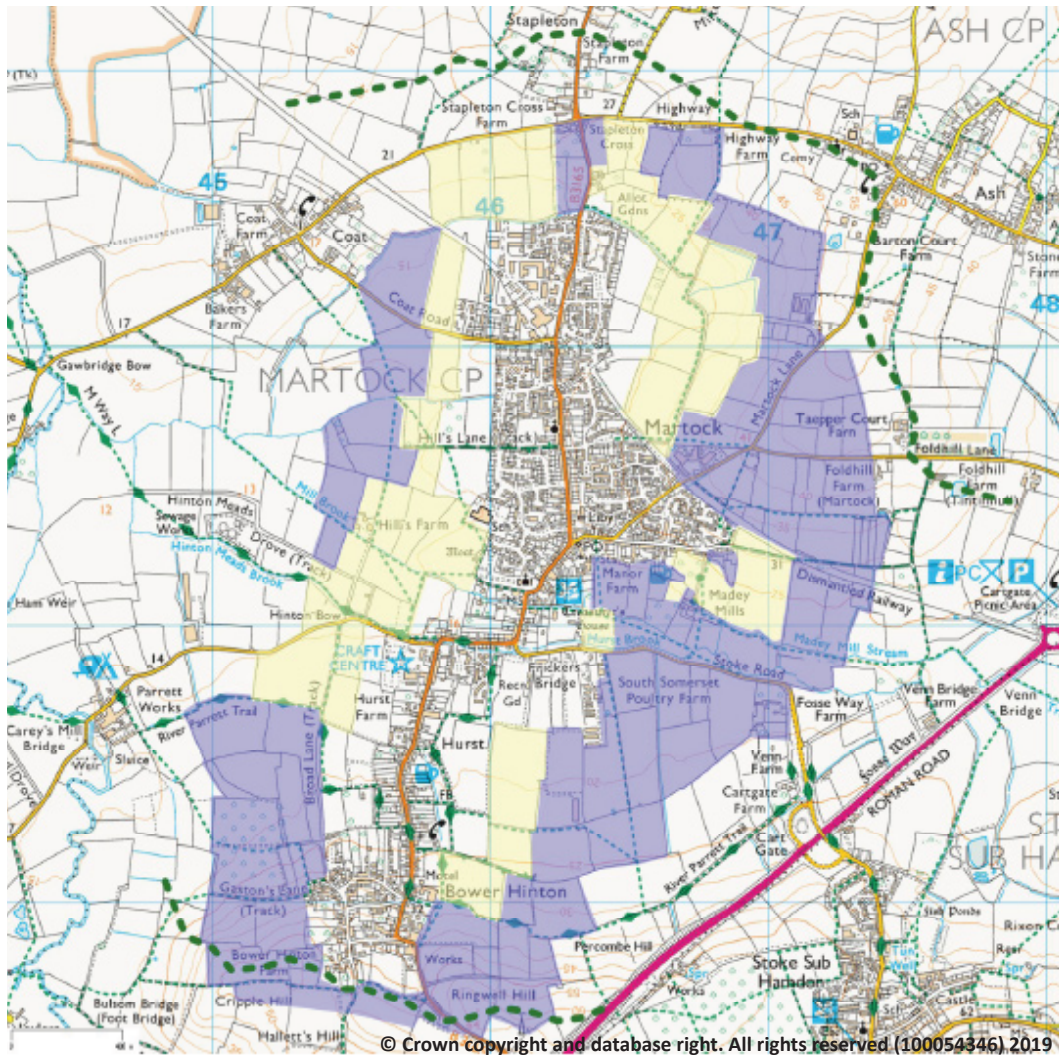
This is the barn and dovecote of Bower Hinton Farm. It is a typical functional nineteenth century Martock building. The cast iron window frames, segmental arched brick doors and window lintels and the pulley wheel in the apex to drive external machinery, all betray the Sparrows Foundry influence that pervades Bower Hinton.

This industrial influence can be seen also underfoot; in the drain covers and the many iron footbridges.



Bulsom Bridge over the Parrett near Bower Hinton and below, 'W SPARROW - MARTOCK'





Map showing the line of visual containment around the village and the areas of landscape visual sensitivity

Legend

Landscape visual sensitivity

- High sensitivity
- Moderate sensitivity
- Line of visual containment

These same hills mask the view of the village from the higher land around it. From Foldhill to the north and Ringwell Hill from the south, little can be seen of the village centre save a few rooftops, mainly on the higher ground in Bower Hinton, and the Church tower. The well-known view from Ham Hill in the south

east shows the whole settlement but, even from there, tree cover and the higher land at the edge of the village masks all but the most obvious buildings on higher ground.

The village buildings have traditionally clustered tightly in the valley bottom and, partly because of the many orchard and garden trees that have become quite large. This has contributed to making the greater part of the 2,000 or so houses in the village largely invisible from outside it.

The visible landscape around the village between the built boundary and the line of visual containment is largely free of built form with the exception of the occasional outlying farm building. The landscape study recognised the importance of conserving these areas of high visual sensitivity leading to the important conclusion that the village built development should only take place in the areas, white in the map, where the building will not intrude into the sensitive areas of the landscape.

Extending the village boundary

The map below (page 9) shows the current built up area boundary. This is a planning tool, not a legal boundary. The Neighbourhood Plan policies only support building outside this boundary if no equivalent and acceptable site is available within it and then only if the site meets a number of stringent criteria related to sustainable access and the environment. An important policy is that building on the areas of high and moderate landscape sensitivity on the landscape map will be opposed on the grounds of harm to the village setting.

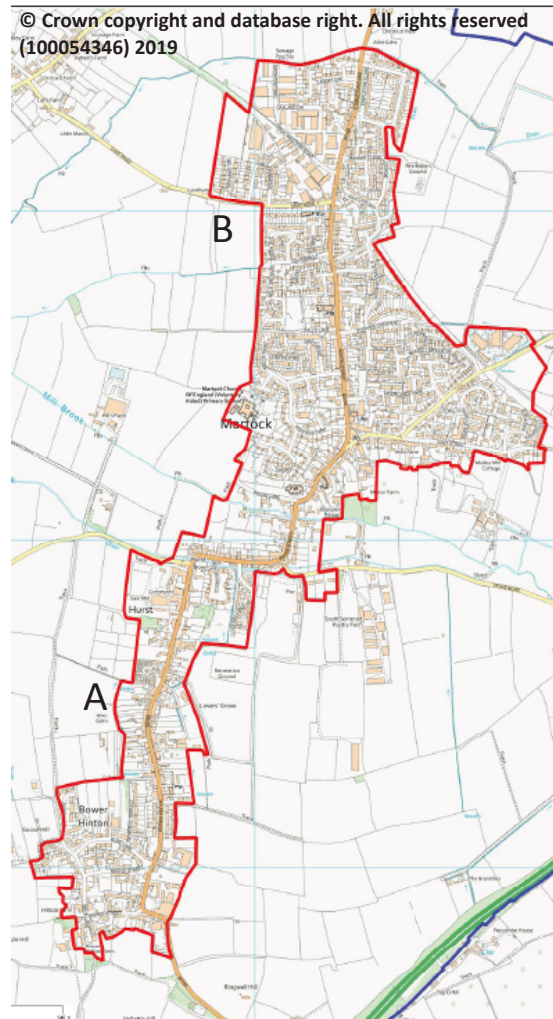
A significant influence on village expansion has always been field boundaries; new building has progressed field by field. In early expansions this has often resulted in long gardens down to the field boundary; later expansions have involved new roads within the field and gardens have been smaller. Importantly, original hedgerows have, by and large, been retained forming a new village boundary and also masking the impact of the new building on the rural environment.



Hurst village boundary at point A on the map. The old field boundary is now mature trees. Allotments are in the foreground. The roofs of few of the 1930s houses can just be seen.



The boundary of this 1960s estate (B on the map) is a field hedge but less well established than the earlier one at Hurst (above). Planning consent was given (2015) on this field and it is important the hedges are retained and that the view across the village of the church and of Ham Hill behind, which define the setting, are maintained.



Martock Built-up Area Boundary, 2018. This includes garden plots that have long been associated with houses and has been drawn up with reference to historic maps showing plot boundaries. The letters refer to the photographs (left)

This should continue to be a key principle of expansion; it not only softens the visual impact of the new development, it also retains biodiversity corridors.

A second principle of village expansion enshrined in Neighbourhood Plan policies is that development should not take place in isolated areas of countryside but should be contiguous with the current development boundary.

A third principle of village expansion is that the existing separations between the village and the close-by neighbouring settlements to the north, Ash, Stapleton and Coat, should not be compromised.

The village setting; design messages

Developments should maintain the essential rural quality of the villages.

Development should not intrude into the visually sensitive landscape around the villages that is now free of built form other than the occasional farm building.

Development should take design references from the styles typical of the buildings nearby

Further development should not take place in the open rural floodplain near the village centre. Although some of these areas may be classified as flood-free, the classification is often unreliable as it is not based on actual flow-rate measurements

Existing important views should not be compromised by development either by blocking the viewpoint or by harming the viewed landscape.

Where development takes place outside the built area boundary, attention should be given to the integrity and appropriateness of the new boundary to ensure that it blends with the old.

Development should not involve the removal of significant landscape and environmental features such as trees and continuous important hedges, particularly those that mark the route of ancient tracks.

Development should not block or culvert ditches and rhynes

4 History

By the time of the Domesday Book of 1086, nine settlements were under the dominion of the Manor of Martock. At the end of the nineteenth century the Ancient Parish was reduced to five of these settlements with 3,816 acres. Coat and Stapleton today remain detached settlements, but the building line of Martock, Hurst and Bower Hinton was joined up by the end of the nineteenth century.

Three main factors have led to a sound built heritage in the area: freehold ownership, a robust economy and good stone.

On ownership; the feudal manor of Martock began to dissolve from early mediaeval times, partly by gift, partly by sale. By 1650 much of the Parish was owned by freeholders. They had a better long term interest in building houses, and had more money to do it with when not paying rents.

On the economy; this part of Somerset was at its zenith of prosperity in the sixteenth century, and we get a glimpse of the good economy of Martock in the writings of Thomas Gerard (1593-1633), who singled out the “wealthy and substantial men” of Martock for special mention. He wrote that the freeholders worked hard, kept themselves fit, did well with arable crops and accumulated large amounts of money.

And on the stone; one mile from Martock are the famous Ham Hill quarries. Hamstone is an iron-rich shelly limestone cemented together in a warm sea. It is thus a strong stone, easily worked as a freestone, and a most attractive warm colour. Although many early buildings were cob, by the sixteenth century tools, technology and wealth made it possible to build entirely with Hamstone.

The wealthy yeoman freeholders of Martock were able to build substantial and good quality houses, a great deal of which were built during Martock’s heyday around 1600. These houses were so well built that many of them survive to this day with relatively little change. Each one accommodated extended families and their workers until the nineteenth century.

From the eighteenth century, as part of a national trend well-documented by Cobbett in his ‘Rural Rides’, separate cottages were built for artisan workers by early and local ‘property developers’ in semi-detached form or more often short terraces of three or four dwellings. In

this century also, from around 1750, a number of substantial high quality houses were built by a new class of wealthy clothiers. These further add to the strong impression of quality in the townscape.

The main traditional roofing material for houses in Martock has been locally grown wheat thatch giving the roofs a characteristics steep pitch with raised gables topped with fine Hamstone coping stones. Since the 18th-century, however, bricks and, in particular, tiles have been made in nearby Bridgwater and the Bridgwater Double Roman tile came to dominate the roofing in the 19th century.



Many of the old yeoman’s houses did not survive the twentieth century. The fine old Bower Hinton long farmhouse above, is now a post-war housing estate. The foldyard buildings of Holly Tree farm on the right are still there, however, but are now residential and no longer thatched.



The Railway Hotel built opposite the station declined after the railway closed but has recently been sensitively restored providing a mix of business and housing. Grade 2 listed, original architect unknown. Note the attractive symmetry about the vertical axis on both sides.

At this time also slates were imported from Wales. These more durable materials gradually replaced the thatch although the tell-tale steep pitches and raised gables remain.

In 1853 the first trains ran on the new Yeovil to Taunton line through Martock station. This stimulated much growth on the northern side of the village, both industrial and housing. The village acquired a gas lighting network when gas was made near the station. Martock station was axed in 1964 and the line to Yeovil subsequently became a road.

A dominant force in the history and the architecture of the village has been Sparrows Works. Ironfounder William Sparrow moved from Parrett Works Foundry to a new site in the south east corner of Bower Hinton in 1868. He not

only built many fine functional industrial buildings but also influenced much of the village architecture, particularly in Bower Hinton.

From the end of the nineteenth century, philanthropic groups and individuals stimulated the



A Sparrows letterhead probably from the 1920s. Most of the buildings still exist except for the foundry itself and its chimney. Sadly though the buildings are now unused awaiting redevelopment



Sparrows Works in its heyday, making WW1 artillery wheels. This building was part of a more modern complex on the north side of the road, still in use.

growth of good housing for ordinary people. The role of the private developer was gradually taken over by the newly formed town councils and, by 1909, by far-sighted rural councils such as Yeovil District. Over 100 terraced homes were built in a vernacular style, owing much in their design to the Arts and Crafts movement. This trend was given a significant boost by the Addison Act at the end of the Great War to create 'Homes for Heroes' with internal sanitation and long gardens for small livestock as well as vegetables.

Since the Second War the village expansion has been stimulated by the rise in commuting and by the change of use of the station area to an industrial area following the closure of the railway and its conversion to a fast road link to Yeovil. The standard of building design dropped substantially, although the occasional effort has been made recently to increase the aesthetic quality of new houses on a tight budget. The main issues have been partly economic ones, the rising costs of development land and of Hamstone, both of which leave the builder

unable to create a quality commensurate with the widely recognised and applauded built heritage of Martock. A second issue is, sadly, the decline in the appreciation of the value of good design and architectural flair, leading to universally dull and crude designs that reflect little of the environment in which they are built.

Another marked feature of the twentieth century in the village has been the decline of the retail outlet. The number of hotels and public houses has declined from around ten to just four and the number of shops from over 70, spread throughout the three villages, to just a handful now all in Martock centre.

A second feature of recent decades is the movement of industry from the centres of all three villages into peripheral business parks and the conversion of the former business space mainly to housing. The area south of Steppes Crescent on the aerial photograph, which once manufactured twine and canvas is now the village car park, a shopping centre and a modern housing estate. The last of the famous Martock glove factories, in the village centre at the bot-

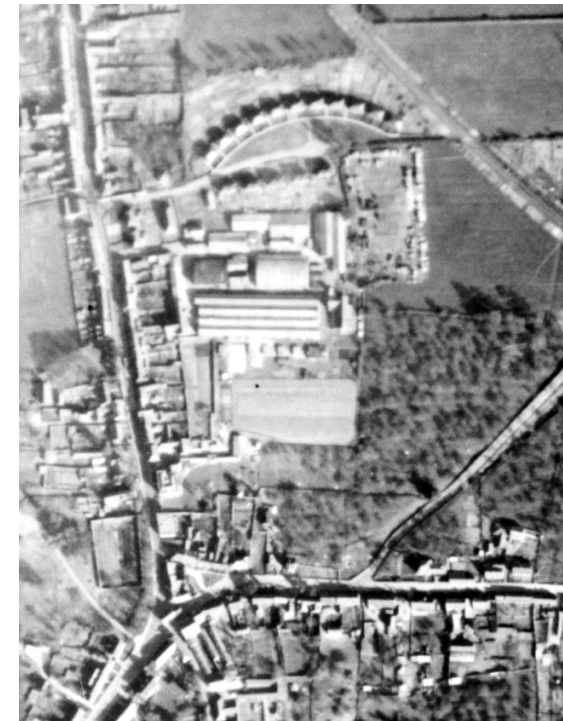


History in the streets. Next to the old Market House is this watering trough, once at the station, dedicated to the horses that perished in the Second South African War



'Homes for the Heroes'. The 1920s Council built houses, Steppes Crescent, for the men who returned from the war. Built of Hamstone, they were attractively set in a crescent of 22 houses with a south aspect fronting a green. The main entrances in these early Council Houses was to the side giving a uniquely still uninterrupted frontage facing the green uncorrupted by the ubiquitous porch.

tom of the aerial view, received planning permission for the replacement by small housing estate in 2019.



This aerial OS photograph of 1948 shows Steppes crescent top centre and the area of common green land in front and the good sized gardens behind. The railway line is just to the east and North Street is to the west.

History; design messages

The fine redundant commercial buildings that have reached the end of their useful life should be converted to alternative uses in a way that conserves their design and history

New buildings within or near historical areas of the village should be of a design that reflects the historical features of the earlier houses around them and does not detract from them.

Housing design should not only reflect and complement the architectural features of historical house design but also the wider features of the old settlement; the spaces, the gardens and the way houses relate to each other.

5 Buildings

Sir Nikolaus Pevsner characterised Martock as “A small town with particularly good buildings of Hamstone....a linear village of 19th century terraces interspersed with substantial 17th century houses...it continues without a division”¹

Martock today is still be defined by the well-proportioned Hamstone houses constructed following a linear development principally along the main thoroughfare through the village—now designated as the B3165. This development is mainly large houses with terraced properties between and the buildings range from 13th to 21st Century, the oldest, the Great Hall of the Treasurer’s House (1293), being possibly the oldest lived-in building in Somerset after the Bishop’s Palace in Wells.

This section considers the characteristics of the different styles of building that have evolved over time in the village; characteristics which today define the sense of place of the village. The section will look at:

- Houses before 1700
- Larger houses of the eighteenth and nineteenth centuries
- The Martock terraces
- Twentieth Century Council Houses
- Twentieth and twenty first century houses

Houses before 1700

The use of Hamstone is a dominant feature of the construction of the houses in Martock. The stone is predominantly of fine cut and coursed



stone (ashlar) on front elevations with coarser Hamstone of an inferior quality to the sides and rear. The buildings are well proportioned with restrained detail.

Before around 1750 houses were built with their flank to the street giving a wide frontage. They were mainly one room deep (under 5m). After the 1750’s houses were more often two rooms deep, yet with the width (street frontage) still being greater than the depth.

Roofing was predominantly thatch contained by the raised gables with stone copings with a high pitch around 50° or more. In most cases this has now been replaced by slate or tiles. The original stone slates on the eaves line, which enabled effective guttering below the thatch have sometimes been retained.

Typical seventeenth century ashlar Hamstone cross-passage house, originally one room deep. which defined Martock in its heyday

Once thatched, it has raised gables and stone copings and retained stone roof slates near the gutter. The fireplace is central with later added fireplaces at the ends and with extended brick chimneys. The rear lean-to extension is later. The landscape proportioned windows are stone mullioned with decorative stone drip mould. It faces the road and has a small front garden with a low wall and wrought iron gate.

Note the proud stone course marking the ground floor ceiling level, a feature of many older houses in the village.



Detail. A seventeenth century hamstone mullioned window. Two single leaded panels, one opening, with an iron frame, the other set straight into the stone. All stonework finely finished.

¹ The Buildings of England, Somerset South and West, 1958. Revised by Julian Orbach 2014



These houses are found throughout all the settlements in the Parish. Originally they were built some distance apart providing easy access to gardens, orchards and farmyards behind. Many of the gaps were subsequently filled with terraces, shops and additional agricultural buildings.

Chimneys give life to the roof lines. The original large stone chimneys have often been rebuilt taller and less substantially in brick. Early houses typically have a central one often with the front door slightly to one side of indicating a cross-passage house with a single central fireplace backing onto, and warming, the passage. Chimneys were often added at the ends of roofs as more rooms were heated.

A characteristic feature of the roofing in the area is the undulating roof line and surfaces formed because the timbers supporting them are made of elm which twists and warps with age.

A common feature throughout the village, is small front gardens enclosed by characteristic wrought iron railings set in a Hamstone base.

The windows are typically wider than tall, divided by finely dressed narrow mullions sometimes into three or four panes. They are placed symmetrically giving a pleasingly balanced frontage. They were sometimes topped by a decorative corbels. Lintels and sills were stone

This terrace in North Street illustrates the excellent proportions of the historic properties typical of the Parish. They are all wider than high, and have a lively roofline. The right-hand building is the end of an earlier traditional three room cross-passage house originally thatched house, with mullioned windows. The main two are early 19th century with Welsh slate roofs of lower pitch. The left of the two has an offset front door with the parlour on the left, the right one has a central hall and landing window. Note the attractive recessed doorways.

The bay windows are additions which are in place of the small-paned sash windows which are still on the first floor. Stone copings to gables rising above roofline, and a variety of large chimneys give the skyline life. All the properties have maintained their front garden walls, mostly still with original wrought iron railings.

and the glass was often glazed directly onto the stone with some wrought iron opening casements.

Many of these houses had extensions added later at the back, particularly when internal plumbing was introduced. Catslide roofs are common, extending the slope from the ridge down to the bottom storey, often at a lower pitch to maximise floor area.

Eighteenth century; design messages

Very particular attention should be paid to the design of any buildings and extensions in or near the old collections of buildings from this era along Church Street and East Street.

The same considerations that govern modifications and repairs to listed buildings should also apply to all building within these areas, where the majority are listed.

New building design in these areas should respect and complement the sense of place created by the dominant architectural styles of neighbouring buildings. This should apply to all aspects of the building including the fine details of street frontages and landscaping.

Designs should reflect important references in the finest neighbouring buildings. Important detail include:

- Proportion; wide street frontage greater than eight and depth
- Massing; buildings close together or terraced
- Window and door styles; narrow stone mullions with single panels in groups of two or three. Stone sills and corbels. No protruding porches
- Roof styles; steep pitch indicating former thatch, now some welsh slate and tile; raised gables with stone copings. Stone or brick chimneys
- Roadside spaces; small front gardens retained by railings
- Materials and colours; ashlar Hamstone; no rendering; cast iron rainwater details
- Decorations; decorative stone drip moulds, raised stonework, original door and window furniture
- Occasional gaps or archways giving access to, and views of, the rear

Larger houses, C18 and C19

In this period, we begin to see sash windows on the front elevation, with the now less fashionable Hamstone mullions continuing to side and back. The houses still flank the street and early roofs were steep and thatched contained by raised gables. Lower pitch roofs (around 40°) of tile or stone emerged at this time.

The central fireplace and chimney characteristic of the earlier houses has been largely replaced by chimneys at either side of the house, many of them housing multiple flues as heating in more than one room became more common.

Houses of this period were typically double pile with three or four downstairs rooms, the extra width being allowed by the lower roof pitch. More prominent houses typically have the front door opening into a hall with a dominant straight central staircase. These typically have a central front door and landing window immediately above it.

Windows

The sash windows are an obvious characteristic element in houses of this period. Most of are double hung, earlier ones consisting of typically 16 small panes. In the 19th century the panes became larger with two or four panes making a window. These vertically proportioned windows placed symmetrically about the door balanced the horizontal proportions of the house creating the kind of pleasing facade shown on the previous page. Some later Victorian houses have variations on this theme; sashed bay windows downstairs and, occasionally, adjacent pairs of sash windows close together opening into the room above. The pleasing underlying symmetry is still retained.

Most of these windows are recessed into the walls typically by about 10cm. In some cases, particularly in the Victorian houses, the sash boxes are often recessed behind the outer wall skin so little of them can be seen from the outside. This strategy, together with the use of slender glazing bars, creates windows that have a delicate and light feel about them. This is in marked contrast to the crude thick-framed plastic double glazing units that have, sadly, replaced many of them.

The importance of original glass

The glass in the windows is an important characteristic feature of this period. The multiple panes, each set slightly differently, break up the reflection of light when the windows looked at from the outside.

Further, the ways of manufacturing period glass often left slight imperfections that add interest and variety to the reflections from the panes. Crown glass gave curved imperfections and the later cylinder glass, a series of slight parallel lines. This interest has sadly gradually been lost through manufacturing improvements throughout this period. This has culminated in the typically dreary perfection of the double glazed unit that has now replaced so many.



A six panel door typical of the late eighteenth and nineteenth century. It is recessed with hidden jambs and lintel and typically decorated with the heavy knocker and brass knob.

Fortunately, many of these houses are listed and double glazing has been secondary leaving the exterior panes untouched.

Doors and porches

The front doors of this period were typically panel doors, most usually six panels some of which were glazed, particularly in the 19th century when recessed doorways or internal porches, often tiled, became common. The six panel door became popular because the structure gave a rigidity to the door and minimised change of overall dimensions due to humidity changes ensuring a good all-weather fit.

External porches are, in the main, recent additions, often rather unsympathetic. Many houses, however had a protruding stone portico over the front door to give some protection from the weather.

The largest houses

The nineteenth century began a period of architectural individuality in the village. There are a number of large houses, all individual but incorporating many similar, but elaborated, design elements characteristic of the age as the two examples below show.



Hurst Manor, above, with its curious mix or roof styles, as it was in the fifties when a Youth Hostel. It dates from the 1820s



Bridge house, a fine prominent nineteenth century extravaganza in Water street. Mullioned windows, sash windows and curved palladian windows all at once.

The nineteenth century terraces

Terraces are a strong characteristic feature of Martock vernacular architecture. They are built to a high quality, typically three to four houses long and some date back to the 18th century. They were artisan and workers cottages built of Hamstone with varied roof materials, notably double Roman Bridgewater tiles. A few were originally thatched.

A notable feature of most of these is their particularly fine ashlar frontages with very thin mortar joints. Because each terrace was individual and only a few houses long, placing them close together, gave rise to interesting and varied roof heights, lines and pitches.

Now and then the line is broken by a gap, or sometimes an arch, giving access to, and importantly a glimpse of, the land behind and countryside in the distance. This land behind typically was divided into long narrow gardens (reflecting the geography of the fields on which they were built) used for growing vegetables, fruit trees and small animals, and, in the past,



Variations in roof materials and lines, chimneys, window type and shape, add interest and variety to the Bower Hinton terraced street scene. The terraces are in small groups of 2 to 4 houses, some one, others two rooms wide. All have important common features, Hamstone, similar dimensions, a small front garden edged by a hamstone wall or railings, and

accommodating the external toilet. A right of way typically still links the gardens immediately behind the houses.

Over time, additional buildings, often agricultural or commercial but sometimes additional houses, have been built around gaps in the terraces.

The small gardens in front of the terraces, often finished by a low wall or a wrought iron fence, form a particularly important characteristic of the village street scenes.

The terraced houses were typically one, or more rarely two, rooms wide and two rooms deep. Small extensions were built out from the back of most of them with the advent of internal plumbing.

periodic gaps giving a glimpse of countryside behind. The slight bend in the road is an important element of the character and view. The overhead cables are unfortunate later additions, as are all the porches and, sadly, the unbalanced modern plastic double glazing that in many cases replaced the older symmetri-



A finely proportioned set of three houses built at the end of the nineteenth century for employees at Sparrows Ironworks. Note the lightly curved brick lintels and the slightly offset front doors giving entry directly into the living room. The parlour for 'best' is a separate room and the narrow stairs curve round the back. Small front and long rear gardens

A particularly attractive element of these terraced streets is their length, often ending with a landmark building, or a gentle curve with a dominant building on the outer side of the bend. This attracts the eye on down the street. Car parking space behind, off the road, greatly improves the impact though sadly, even when it exists, it is not well-used.



Two groups of four houses on Coat Road, brick built probably before the First War by architects Petter and Warren with a clear Arts and Crafts influence. The forward facing gables add interest as does the complex roof line with its characteristic dominant chimneys. The roof has an attractive variation in pitch just above the gutter and extends down to the first floor at the back.

In this period, house building made little attempt to integrate new styles with those that had emerged earlier to define the village. Most twentieth century developments were parachuted into the village with little regard for what was already there. A few, however, introduced interesting stylistic elements of their own that complemented the Martock sense of place, either by accident or, occasionally, by design. One such was Council building.

The Yeovil Rural District Council influence

The 19th-century expansion of towns and cities during the years of industrialisation gave rise to squalid urban housing conditions, particularly in inner city areas, and unplanned and unregulated building. This stimulated a response first from philanthropic organisations, then from some employers and eventually from city councils, to provide healthy living conditions at a low rent. Architects rose to this challenge and were influenced, particularly, by the ideas of the Arts and Crafts movement which recognised that basic healthy and sanitary housing could also be well-designed housing.

A succession of housing acts at the end of the nineteenth century gave powers to urban councils to build houses using rates and long-term loans. This was not extended to rural districts until the 1909 Act on housing for the working classes. Even then very few rural councils took up the challenge. Yeovil Rural District Council, however, was a notable exception and the local architectural firm Petter and Warren produced a succession of simple and elegant designs for council housing from 1912 onwards for nearly 60 years.

The nineteenth century; design messages

Nineteenth century buildings set the style for North Street, Water Street and most of Hurst and Bower Hinton although, all these places have older landmark buildings whose wider setting must be respected.

New building design in these areas should respect and complement the sense of place created by the dominant architectural styles of the main buildings. This should apply to all aspects of the building including street frontages and landscaping

Designs should reflect important references in the finest neighbouring buildings. Important detail include:

- Proportion and massing; terraced blocks of three or four houses creating a wide street frontage for each building, greater than the depth and height.
- Ashlar hamstone interspersed with some local brick. Brick ornamentation such as window and door jambs, often slightly curved.
- Slate or tile roofs, some steep indicating past thatch, most shallower. Brick chimneys.
- Mainly double-hung sash windows; pane size increasing over the period. Delicate glazing bars, windows recessed often with recessed invisible sash boxes so that little is seen other than glass. Some bay windows often later additions.
- Front doors recessed with no external porches (where they exist they are later additions often intruding on the fine frontage)
- Symmetrical overall frontage design sometimes with a slightly offset front door in smaller double fronted houses indicating an entry directly into a main living room.
- Small front garden with railings and low stone wall
- Larger later houses with much individual elaborate ornamentation

The twentieth century

In the late nineteenth century, the design of houses in the village began to reflect national rather than local trends and designs largely fail to relate to the streetscape of earlier times. A few important elements, such as the Hamstone material, have survived to give a certain local flavour but paradoxically these often serve only to emphasise disparities.

One important trend was the nineteenth century national movement to improve the housing of working people which led directly to large numbers of Council-built houses between the wars. The second trend was the rise in owner-occupancy facilitated by the mortgage market which led to the emergence of several Martock estates in the second half of the twentieth century.

The landmark 1919 Housing Act, the Addison Act (brought forward by Dr Christopher Addison, interestingly, the Health Minister) promoted houses with internal sanitation, a linen cupboard and substantial gardens, about 10 houses to the acre, “strikingly different from housing the majority of the working class are accustomed to”. The houses became known as Addison Houses.

By the time of this Act, however, the Council designs had been simplified mainly for reasons of cost. Dormers and other projections were lost and houses relied, for their appeal, on simplicity of design, fine articulation and elegant proportions.

We see these Addison houses in their many forms in all parts of Martock. Their common genesis remained clear for fifty years. Their proportions have remained similar; they have retained the dominant roof and eaves. The upper windows are somewhat less deep than the lower ones and are immediately under the eaves. The doors are at the front (earlier ones had doors at the sides) often with a simple stone portico. They were usually built in groups of two or four.



The Horseshoe. Probably the earliest Petter and Warren Council design dating from around 1912; two groups of six houses in a terrace with long gardens behind. The dominant hipped roofs with dormers and quite deeply overlapping eaves and substantial shared chimneys are a Petter and Warren Arts and Crafts trademarks. They are built out of Hamstone.

The attractive gently curved downstairs window lintels and the stone porticos are also characteristic of this design and of the time. The original windows, small-pane casements, have sadly been lost to modernisation; some can still be seen in East Coker where they have been protected by the Conservation Area.

Most early Council building clustered near the Station in what became known as Newtown. The Station entrance is in the right foreground. The Railway Hotel is now listed and restored. This row of well-proportioned stone Council houses dates from the twenties and is immediately opposite the two groups shown above. Note the dominant hipped roofs, large chimneys behind the ridge and the overhanging eaves.

The row shown on page 12, Steppes Crescent, is a very similar design, possibly slightly earlier, having the main door at the side rather than in front





This pair of stone Petter and Warren houses is one of many in groups of two, three or four, built in Bower Hinton between the wars.

It is remarkable that so many of these houses remain much as they were when they were built. Few attics have been opened to disrupt roof lines, side front doors have deterred the cancerous growth of porches. Some of the fine chimneys are being lost however, a desecration that seems particularly popular with housing associations. And heavy plastic double glazed windows degrade frontages, as a comparison of the Horseshoe houses (page 17) with identical sets protected by the West Coker Conservation area shows clearly.



This is a set of the last of the Petter and Warren genre dating probably from the fifties. They have retained the interesting forward facing gables and have a central passage to the back doors to avoid the issue of a right of way under the garden-facing windows. Otherwise they retain all the characteristic features of those built a generation earlier except that by this date, the gardens, though large by more recent standards, had become noticeably smaller.

Council houses; design messages.

A coherent Arts and Crafts legacy, with some of the more expensive finer details abandoned over time but the basic principles retained:

Stone or brick well-proportioned terraces that emulate the existing ones

Dominant hipped roof, prominent chimneys, overhanging eaves. Roofs down to the lower floor in the early ones

Double or triple pane windows emulating the earlier mullioned geometry, lower floor deeper than upper ones which are immediately under the eaves. Dormer windows in the earliest, lowering the roof line.

Simple stone door portico, no porch

Some have gables at front, breaking the monotony of an over-long terrace

Away from the street line with quite wide gardens in front and large gardens at the rear for vegetables and small livestock.

Coherent estate designs with attention to the street line and often common open space in front.

Recent house building

The majority of houses built since the middle of the twentieth century have been for the open market. Until very recently little or no attention was paid to the characteristics of the existing built environment or to any concept of village sense of place. Development took the form of estates of uniform houses with little or no obvious overall vision for the estate itself and with few breaks in the pattern to create recreational space, off-road amenities or viewpoints. A common building material was synthetic stone which has aged to a finish that, in contrast to the lively patina of weathered Hamstone, remains dull and lifeless.

This trend began to change towards the close of the century when greater attention was paid to the village built heritage as outlined in the Conservation Area Appraisal and through the national listing of around 200 of the finest buildings in the Parish.

Following this, developers and planners began to attempt to create buildings that drew some inspiration from the older built environment. Hamstone was used once again but mainly only on the public faces of buildings.



A modern terrace (2008). Well built with hamstone cladding and slate and tile mixed roof; it takes the eye round the corner. But the protruding window surrounds are crude heavy synthetic stone. The wooden double glazing frames cannot be as slender as the nineteenth century ones they are trying to match, but could still be far more elegant than these. Omitting the mullions, recessing the frames and painting them darker are simple ways of addressing these issues.

The roof is disproportionately large because the houses are deeper than the early terraces and hence the ridge higher. It also accommodates a third storey.

The front garden is still present but exceedingly narrow, and the frontage is dominated unnecessarily by a sea of dark asphalt.

Modern terraces imitating the past run the risk of pastiche. Accommodating modern building rules and techniques while imitating past styles can lead to unfortunate results particularly when synthetic materials—such as reconstituted stone or synthetic roof tiles—replace traditional ones. Particularly difficult appears to be accommodating heavy double glazed units often made of brilliant white plastic. Builders, also, often do not want to ‘waste’ expensive land by creating front gardens bounded by walls or railings.

Another issue was that of proportion. The desire to maximise the floor space within a given building area led to the creation of houses of markedly different massing and proportions. The market preference for detached houses and the need for increased garage and car parking space were all influential. The result was individual houses that were disproportionately high, with high roof ridges because they were required to span a much greater built depth separated by a one-wheelybin gap. Front gardens were often lost under a mass of asphalt and when they existed, expensive railings and walls were often abandoned.

These difficulties are not insoluble; the use of more appropriate materials, better design, chimneys or some other feature to break the tedium of the roof line, the use of Hamstone mortar pointing and even a more diligent choice of paint colour to complement the Hamstone can solve most. Porous surfaces and even green surfaces can accommodate cars. These are apparently small issues but are important, and must be prioritised.

This is an issue that has been wisely addressed by those concerned with rural design and a distillation of some of their recommendations that apply to Martock appears in Chapter 9.



Architectural Allsorts. Curved walls, straight walls, sash windows, casement windows, bay windows (just round the corner) pitched roof porches, flat roof porches, plastic porticos, tiled roofs, synthetic slate roofs, normal or raised gables, multi-coloured bricks, synthetic stone.

The attractiveness of Martock streets typify the fine balance between unity, which defines the place, and diversity, which adds interest. Too much of the former becomes monotonous, too much of the latter creates chaos. One sadly unifying factor here is the unrelenting asphalt; the footpaths at least, could have been paving or cobbles.



Some diversity within an overall uniformity. A modern estate with a mix of terraces and larger houses. The row is designed to face an existing rhyne (though part culverted) with a porous hoggin road surface that gives the message is that it belongs to the pedestrian; cars are guests. Front gardens, sadly, have been almost lost but many owners make up for this with large pots.



Balance. The symmetry of openings about a central axis gives a visual presence and is a strong feature of the village terraces. The central axis is lost in the second house; the random openings both in size and position give an unbalanced impact

Recent house building; design messages

Spaces

New developments should create enclosed human-sized spaces such as greens, alleys and courts that are visually appealing and create a sense of place. They should not just create roads bordered by houses.

Spaces should be a central core of a development design and not a bit left over in an otherwise unbuildable wet corner to contain a play area or a drainage pond. Houses should enclose and define the space; Hills Lane space is a good example.

New estate buildings should be 'urban' in character; close together in terraces and squares, characteristic of our finest streets, so that the buildings themselves define the living space. This will also the land available for sympathetic communal and private space

New street layouts should encourage cycling and walking and surfaces should be permeable.

Multipurpose areas should be indicated by special surfaces. Avoid pavements and curbs in areas where pedestrians dominate and choose a surface material, such as sets or hoggin, for surfaces, limiting the use of asphalt only to curbed roads. Tight spaces should be paved or cobbled.

New residential areas should identify a central core around which buildings will cluster and from which streets will radiate. The core may have community facilities such as a small tree and grass park, a playground, seats and possibly communal buildings

Houses should front onto public open space, not back onto them. A through road or footpath should separate the buildings from the space and this should not become a parking lot as parked cars can be visually very intrusive and impair safety. The road should be seen as an integral part of the space.

Key views and existing landmark buildings should be identified, identify points where new key buildings are desirable, such as to limit the visual length of a street or on the outside of a curve in the street, and design them appropriately. Respect significant distant views such as of the church tower or Ham Hill memorial.

Use tree planting to enhance the sense of place and views. Use native deciduous trees to vary light and views through the year. Use native evergreens to conceal ugly features. Consider the size that trees will eventually reach. Use trees such as bird cherry, rowan, hazel and crab apple to provide winter food. Bear in mind that some trees, such as beech, will not permit significant undergrowth and use them appropriately.

Facades

Balance is a crucial element of the pleasing facades in Martock. Any design element that generates a design imbalance should be used with care.

Horizontally proportioned houses are balanced by portrait windows. Random mixtures of portrait and landscape windows seldom create a balanced facade.

Windows should be symmetrically balanced about a vertical axis

The door is a prominent central design feature and windows on one side of a central door should balance those on the other. First floor windows should balance those below.

Garage or large patio doors tend to upset the facade design balance

Avoid unnecessarily dominant door or window surrounds. Lintels should be (or appear to be) just adequate to support the brickwork and the solidity of window sides can be expressed simply by exposing the brickwork in a window recessed by just a few centimetres.

Brick or stone detailing of structural elements is common in the village but should not be overdone. Heavy synthetic stone mullions and jambs, for example introduce an unsympathetic crudity in the facade.

Complex buildings should be composed of a principal element to which subsidiary elements are added which should be of a similar overall shape. Discordant elements such as flat roofed extensions or lean-to porches should be avoided.

Roofs and spans

Roof pitches should span the narrowest plan dimension and should be around 40° (in line with most of the unthatched Martock buildings)

Single span deep-plan (more than about 5m) buildings should be avoided as it creates an uneconomically large roof space, a disproportionately high roof, a disproportionately large roof area, and inappropriately large gable ends. If the roof span is larger than this strategies will be needed to address these issues.

- The use of short projecting gables at right angles to the main building breaks the monotony of a large roof. This can be used particularly effectively at the ends and if the building forms part of a corner as this allows for a satisfactory window design taking the building round the corner.
- Lowering the eaves in a large roof span to utilise the roof space can be used but long or high dormers can become over dominant. Small, less dominant dormers, either at eaves level or higher can be used with care. Roof lights can be used at the rear.
- Catslide roofs are common throughout the village but the pitch is usually the same on both sides which limits the height of parts of the rear rooms. Dormer or roof light rear windows can offset this.

Chimneystacks humanise buildings. They are significant elements of the vernacular buildings; they punctuate roof lines and provide visual interest. Faux plastic chimneys can be avoided by replacing traditional flues with central heating flues and soil pipe vents that would otherwise clutter the roof. Chimneystack position is important; they are best at the point of a gable or central on the ridge in hipped roofs

Raised gable ends topped with stone copings are characteristic of the village can punctuate roof lines in the same way as chimneys. They can be used to break the monotony of longer terraces or where the terrace is on more than one elevation.

Building materials

Hamstone is the dominant vernacular building material of the village. It has gradually been replaced in the most recent buildings mainly because of expense and alternatives are needed for visible as well as out-of-sight elements of buildings.

Hamstone should continue as the material for new landmark buildings that define views.

Synthetic Hamstone is not acceptable as a replacement for Hamstone either in whole buildings or decorations such as window surrounds. This is because it weathers very differently and does not develop the soft patina that characterises weathered Hamstone. It cannot be finely dressed

Buildings which are filling gaps in older street lines should be faced in Hamstone in a manner that matches the setting.

An important characteristic of Martock Hamstone is that it blends well with the village environment and views. Any alternative materials should blend similarly. Wood such as unstained cedar or chestnut blends well when used carefully used and is sustainable. Render needs constant maintenance and is usually painted too bright to blend well.

When a mix of materials is used, its use should not be arbitrary. The different materials should emphasise different elements of the building; a wooden faced gable or a rendered side.

Modern roofing materials should blend with the old and weather similarly. Few modern plasticised materials do so and should be avoided in visible areas.

The finish and appearance of roofs is important; they should look like the collection of individual tiles or stones that they are, and not like a perfect jigsaw of precisely engineered identical elements. If slate is used, it should not be too dark. Ceramic double roman Bridgewater tiles are the traditional choice.

Mortars.

Hamstone has traditionally been used with lime mortar where the lime has been made from the Hamstone itself and has Hamstone dust is mixed in it. It sets to a hard but permeable material with the same colour and thermal and permeability properties as the stone.

Modern mortars containing cement differ from Hamstone in all these respects; they look incongruous and, because they are impermeable and so can trap water, often lead quickly to excessive weathering of adjacent stone and decay of adjacent woodwork. They should not be used for pointing old buildings.

When cement mortar is used in new Hamstone buildings, locally available 'ginger' building sand should be used in the mix to ensure that the mortar sets to an unobtrusive colour.

6 The Conservation Area

The Martock Conservation Area was designated in 1971 in order to conserve the historic centres of the three villages, Martock, Hurst and Bower Hinton. Coat has a separate Conservation Area. The Martock Conservation Area is currently (2019) being revised.

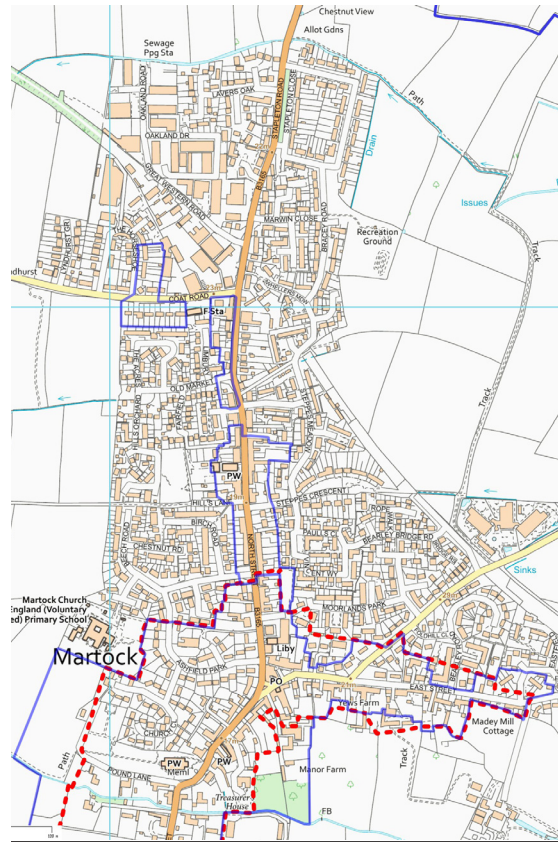
The maps show the extent of both the 1971 area (red dashes) and the proposed revision (blue). The proposed extension includes some of the finest nineteenth and twentieth century frontages.

The 1971 designation was accompanied by an appraisal¹ which provided a list of conditions that potential developments within the area had to meet. The list embraced building styles, finishes, external features, materials, frontages such as walls and footpaths, and mature trees.

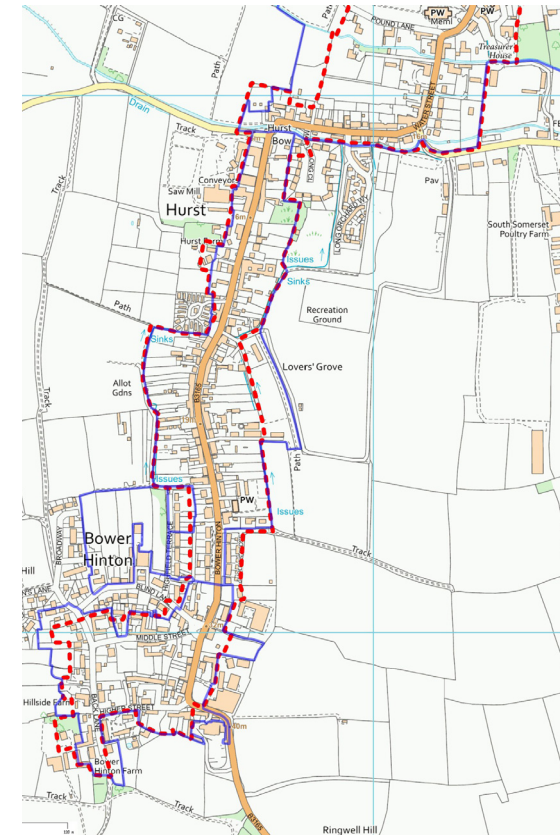
The Conservation Area Appraisal, although not a statutory planning document, has been influential in guiding architects seeking to build within the area and planners giving advice. It has been somewhat less influential in guiding citizens seeking to modify, in smaller ways, their street frontage. Original street-front window and door styles and principles have been copied by architects but less so by double glazing specialists and those erecting satellite dishes.

When changes are proposed to a building within the Conservation Area, consideration must always be given to original plans, materials and styles which would normally take precedence over the value and appearance of any subsequent revision.

Available online at <http://www.martockplan.org.uk/Documents/Martock/Conservation%20area%20statement%201971.pdf>



Conservation Area, Martock North
1971 Conservation Area, red dashed line
2019 Conservation Area Revision, blue solid line



Conservation Area, Hurst and Bower Hinton
Maps by Parish Online. Crown copyright, All rights reserved (100054346) 2019

7 Important buildings

Listed buildings

Martock Parish has 200 buildings listed by Historic England. Only three parishes in Somerset have more and they are all substantial towns, Bridgwater (211), Taunton (341) and Shepton Mallet (222).

Of the 200, 37 are outside the village and 35 are graveyard or other monuments or walls, leaving 128 listed habitations. We have an important obligation to ensure they can be enjoyed and appreciated by future generations; the whole village is their setting.

Of the 128 listed buildings within Martock village, two are Grade 1 (the Church and the Treasurer's House), and four are Grade 2* (Ashlar House, Court House, The Chantry and Madey Mill). All of these, except Madey Mill, congregate around the Church

Details of all the buildings can be found online¹

Conserving the setting of important buildings.

As part of the revision of the Conservation Area, the production of a list of locally significant heritage assets will be produced to complement the national list. This will afford them an extra degree of protection in the planning process.

This list will allow the recognition not only of individual buildings but important groups of buildings such as significant rows or terraces.

¹ <https://britishlistedbuildings.co.uk/england/martock-south-somerset-somerset#.XluMb9Hgoo8>



The fifteenth century Court House, one of a collection of grade 1 and 2* listed buildings grouped around the Church. The inset is above the door and shows the coat of arms of William Stode, Lord of the Manor, who converted it into a school in 1661 to teach Latin, Greek and Hebrew.

There are two mottos in the carving, the Stode family one being (in Latin) 'Beware, God is watching you' and the School motto 'Neglect not thy opportunities'. The latter has been adopted by Martock Parish Council.



Also included will be buildings that form an important part of our industrial heritage and also the many smaller structures such as milestones, turnpike boundary stones, old bridges and finger posts and the village stocks which are on the far right of the photograph above.

The list will include details of the historic context and character and will, where appropriate, define its curtilage and the extent of its setting.

The National Planning Policy Framework defines the setting of an important building as the surroundings in which it is experienced. The extent of the surroundings is not fixed and their impact on the asset may have changed over time. Some elements of the setting may make a positive contribution to the asset while others may detract from it. It follows that conserving the setting of an important building is a complex issue that involves the following sequential steps, a process detailed by Historic England¹.

¹ The Setting of Heritage Assets, Historic England, 2015

- A careful listing and assessment of all the essential elements that make up the setting
- An analysis of how each of these elements might be impacted by any development near the building.
- An exploration of possible ways, if they exist, of minimising any impact on the asset or even enhancing it.

How this sequence has been put into practice is illustrated by two case studies that have been the subject of recent planning appeal judgements.



Case Study. Small field next to the listed thatched Hirsts Farm, Bower Hinton

This is a small field in the centre of old Bower Hinton, surrounded by a number of former farm houses and their outbuildings. The two nearest the field are listed and are typical cross-passage houses dating from the seventeenth century. One, shown in the photograph, is thatched.

The essential elements of the setting are:

- the field has always been part of the village
- the tranquillity of a traditional central green space
- the unimpeded view of Hirsts farmhouse afforded by the field
- this part of Bower Hinton is characterised by large farmhouses with open spaces around them, once fields or orchards. This is the last surviving example of such a space.

An application to build a substantial house on this space was turned down partly on the grounds that it obscured the view of the thatched farmhouse but also because the field itself was regarded as an asset, essential to the settings of all the old buildings and former outbuildings in the vicinity, which would be lost if it became an infill site.



Case Study. Old foundry building, Sparrows Works, Bower Hinton

This is the historic forge building at Sparrows Works, Bower Hinton, now disused. It is not listed but is of local importance as part of a collection that formed the foundry in the nineteenth century.

The essential elements of the setting are

- its relationship to past industry
- the open working space in front of the building
- its relationship with similar buildings nearby
- the views from nearby paths of this and all the buildings in the group
- the local materials and design elements

Conserving the setting of this building will almost inevitably involve change of use to residential accommodation. Retaining its significant architectural features, including the space around the building, is important to ensure that its relationship with the past is maintained. A crucial element of any such development must be to ensure that any new elements in the environment remain subservient to the industrial buildings allowing them to determine the ambience which any new structures should enhance.

Conservation area and important buildings; design messages

Development should not be allowed if it harms the setting of important buildings.

Important buildings may include locally important assets as well as nationally listed buildings.

Use nationally published guidance and that in the guidance in the Conservation Area Appraisal in the design new builds and conversions in the most sensitive areas.

Conserve irreplaceable elements, such as old glass and window frames. Use secondary double glazing so that the outer original remains.

Replacements and reconstructions should be in identical materials and design. Faux stick-on window glazing bars, even made from wood, for example, do not emulate the originals.

Extensions should match the original building in design elements and materials.

Conserve details such as mortar, window and door structures and materials, roofing materials, rainings and gates.

Remove overhead power and telephone lines.

No external additions such as aerials should be added to the street scene.

Outside spaces should be conserved—front gardens, railings, walls and trees—according to guidelines.

Lost elements of the original design should be restored where the opportunity arises.

8 Spaces and boundaries



Trees and hedges

Martock village is largely invisible from outside it, even from the higher ground. One reason for this is that the buildings cluster in the lower part of the valley which cannot easily be seen from any distance. But the second reason is that it is a village full of trees. Few are particularly ancient and few are on public land, but over the years trees have been planted in gardens and on garden boundaries which have now matured. Substantial trees are now a part of almost every view within the village.



Invisible Martock. This is the view of the village from a drove one field to the west of Hurst. The only sign of habitation is not houses but the sheds on the allotments. The trees are in the bottoms of the gardens of the houses of Hurst and Bower Hinton. A few hidden rooflines can just be made out. The horizon behind is Ham Hill.

Many of the field boundaries remain the same as they have been for many centuries where fields have remain grassland with stockproof hedges. These are charted on the 1823 tithe map of the village (page 29) and, because of village expansion, have become incorporated into garden boundaries. These are protected under the Hedgerow Act and should be respected by builders

Because the earlier houses in the village tended to be close together along the roads, gardens were long and thin behind the houses. Traditionally these would have been productive, growing vegetables and small animals and, particularly characteristically for Somerset, ap-

Substantial garden trees are very much part of the village scene. This view is the from road outside the Moorlands shopping centre. It illustrates two tree problems however; the evergreen that dominates this scene (behind the lampost) is still only about quarter of its mature height and large trees, particularly evergreens, can harm or obscure the setting of a listed building

ple orchards. These gardens often gave onto former common land now evident as ridge and furrow fields. These backs were typically accessed via wide tracks bordered by ditches and hedges which are very often now visible as double rows of trees at various places marking the village edge.

The importance of the tradition of cider making in the village is shown by the 1823 tithe map (page 29). It has left a legacy of old orchards sadly now disappearing as the trees reach their natural span. A number of new ones have replaced them, however, as the craft is still alive. One conspicuous characteristic of these orchards are the rows of tall windbreak trees grown along the field edges to protect the trees and the pollinators in spring. Often these are poplar typically, like many of the apples, laden with mistletoe. Straight rows of



The Hallett Oaks. Four landmark oak trees atop Halletts Hill, once part of a hedge. They can be seen from all around the village. A flock of Redwing above them.

Visible whatever the weather.



Lombardy Poplar are a distinguishing feature of many the views of the village indicating a former orchard (page 6).

Specific trees have emerged as landmark features of some of the views around the village. The well known lone tree on top of Burrow Hill far to the west can be seen from the higher land all around the village. Nearer are the four old Hallett Oaks, once part of a hedge, across the top of Halletts Hill just south of the village.

While the older parts of the village are often bounded by trees that were originally garden boundaries or old track hedgerows, the newer estates do not have these natural edges. More recently, the greater attention given to landscaping boundaries is welcomed

Pavements

Pavements throughout the village were traditionally made from large blue lias stone slabs. Weathering, damage and wanton removal have replaced most of these with ubiquitous



The ragged unfinished northern boundary of the village viewed from Stapleton. Landscaping with indigenous species was not a planning priority in the 1980s. The row of old trees is now protected but the rear side of the built form of the estate that is bounded by only a drainage ditch is very visible.

ugly asphalt. In some parts, particularly Bower Hinton, however, many of the pavements were raised above the road level on hamstone walls because of the nature of the land. Many of these walls still exist although the pavement itself may now be asphalt. Each house had steps down from the pavement to the road; some still exist.



The blue lias raised pavement of Bower Hinton in the 1930s. The walls still exist and are an important village feature but the tops are now mainly asphalt and the individual house access steps have sadly largely been sacrificed to the car.

Entrances

Wrought iron railings are a common boundary feature of the older village and, in larger houses with carriage entrances, so are the wrought iron gates often hanging from finely carved hamstone gateposts.

Sadly, over time, some of these have fallen into disrepair and have not been restored or replaced, even on listed buildings. They are a very obvious and important element of the old street scenes.

Another characteristic form of village entrance is the gateway underneath the hayloft, originally a highly functional way of storing hay accessibly. Now that most of the farmyards have been converted into housing these have be-



The coach entrance to Church Lodge, Church Street, now the entrance to the rear of the Old Coach House, now a dwelling. The smaller gate in the foreground is one of two sensitively restored at the front of the building.



A typical entrance through an old farm building. Arched entrances attract the eye and so what lies behind is important; here a thoughtful and attractive conversion.

come attractive entrances to farmyard developments. A number of the many coaching inns in the village have been similarly converted and so access to houses through an archway is a common feature of developments. The best of these have recognised the importance of a good view through an archway in contributing to a characteristic sense of place. Sadly, however, some of these surprise views are of up-and-over garages or wheelybin parks.



Pair Trees, Bower Hinton, below, as it was in 1902, a small but important bit of common land on a road junction. The Scots Pines have been replaced by younger ones and the farm behind rebuilt but in its essential character, Pair Trees remains the same today as a century ago.

Green spaces and footpaths

Although Martock sadly lacks a substantial central village green it does have, scattered throughout the built area, a number of public green spaces. These are recognised in the Neighbourhood Plan and range from two recreation grounds and the fine quiet churchyard to small planned areas near to housing estates such as the areas in front of Steppes Crescent (page 12) and Stapleton Road. For generations they have provided a safe meeting and playing area for children. These are important spaces, much appreciated and used.



Martock does not have a Village Green in the traditional sense. This small triangle of common land is 'The Green'. It is surrounded by typical varied terrace of fine Hamstone buildings with their small front gardens with railings. It contains an attractive and popular wrought iron seat, our one telephone box (a K6, our only Giles Gilbert Scott structure), and a hideous looking street light.



Next to the Market House (now the Parish Office) is this horse trough, once a functional one at the railway station. One purpose is indicated by its inscription, 'in memory of the 150,000 horses killed in the South African War'

The village has a well mapped and well used network of footpaths, ancient in its origins often crossing the rhyne on old stone bridges (page 6). Traffic congestion in narrow village streets has increased the importance of this network and ways are being sought to extend it within the village particularly to allow alternative access routes to the centre of the village for walkers, cyclists, wheelchairs and mobility scooters.

Here and there the streets bear witness to past events and eras either by accident or design. The village stocks (listed grade 2) remain outside the Church; a hamstone horse trough that once watered horses at the station is now outside the Market House next to the Pinnacle, a Market Cross with sundials and weathervane from 1741 much reconstructed, particularly after an encounter with a lorry in 1982.

Several hamstone milestones and toll boundary stones still remain as does what appears to be a Victorian cast iron sewer stink pipe in Bower Hinton.

More recently, early this century, seven Mar-tock name stones were donated, made and erected by a local company at the entrances to the village



One of seven name stones put up recently by the local company to mark the village entrances.



Part of the tithe map of 1823 showing the extent of the orchards (indicated by rows of trees) and the hedge boundaries, a great many of which still exist now as garden boundaries. The heavy line marks the Martock and Hurst tithe boundary

Spaces and boundaries; design messages

The small structures and spaces, private and public, that lend individual character to the village are very important; they should be conserved and enhanced

New developments should include safe, attractive communal spaces uncluttered by cars and central, with houses fronting onto them.

Existing open spaces within the built area are often a valued element of the setting of nearby buildings, even if they may not be directly accessible.

Existing pathway networks should be extended and improved to give safe and inclusive access both to the centre and to green areas.

The spaces between buildings and the views through them, may be as important as the buildings themselves.

New entrances and road junctions provide opportunities for creating attractive views and vistas.

The village boundaries are important; changes should be well thought out and designed.

Landmark hedges and trees should be respected and conserved. New ones can be created.

Seating and resting places for walkers and those with impaired mobility are important, particularly if they access a fine view.

The nature and colour of a road surface can be an important determinant of how it is viewed and used and how safe it is. Around open spaces, the interest of pedestrians and children should come before the car.

9 A design guide for developers

This summary guide reproduces those in the boxes in each chapter. It is an attempt to address a general failure in the last decades of house designers in Martock to create new developments that draw inspiration from the fine architecture of the past. Further, they have largely failed to create developments that have within them any significant sense of place and community. They have designed just streets with houses.

The list attempts to analyse to the key architectural elements that characterise the best of Martock building. From these the guide synthesises a set of guidelines for current and future designers.

Location

- Any substantial new development outside the existing built area should be close to the centre expanding the village to the east and west.
- Extensions should not intrude further onto the higher land to the north and south of the village
- The rural separation between Martock and neighbouring villages must be respected and, as a general rule, should be at least two fields.
- Development should avoid the low-lying land near the rivers that is flood-prone.

The village setting

- Developments should maintain the essential rural quality of the villages.
- Development should not intrude into the visually sensitive landscape around the villages that is now free of built form other than the occasional farm building.
- Development should take design references from the styles typical of the buildings nearby
- Further development should not take place in the open rural floodplain near the village centre. Although

some of these areas may be classified as flood-free, the classification is often unreliable as it is not based on actual flow-rate measurements

- Existing important views should not be compromised by development either by blocking the viewpoint or by harming the viewed landscape.
- Where development takes place outside the built area boundary, attention should be given to the integrity and appropriateness of the new boundary to ensure that it blends with the old.
- Development should not involve the removal of significant landscape and environmental features such as trees and continuous important hedges, particularly those that mark the route of ancient tracks.
- Development should not block or culvert ditches and rhynes

History

- The fine redundant commercial buildings that have reached the end of their useful life should be converted to alternative uses in a way that conserves their design and history
- New buildings within or near historical areas of the village should be of a design that reflects the historical features of the earlier houses around them and does not detract from them.
- Housing design should not only reflect and complement the architectural features of historical house design but also the wider features of the old settlement; the spaces, the gardens and the way houses relate to each other.

Buildings

The eighteenth century

- Very particular attention should be paid to the design of any buildings and extensions in or near the old collections of buildings from this era along Church Street and East Street.
- The same considerations that govern modifications and repairs to listed buildings should also apply to all building within these areas, where the majority are listed.

- New building design in these areas should respect and complement the sense of place created by the dominant architectural styles of neighbouring buildings. This should apply to all aspects of the building including the fine details of street frontages and landscaping.
- Designs should reflect important references in the finest neighbouring buildings. Important detail include:
- Proportion; wide street frontage greater than eight and depth
- Massing; buildings close together or terraced
- Window and door styles; narrow stone mullions with single panels in groups of two or three. Stone sills and corbels. No protruding porches
- Roof styles; steep pitch indicating former thatch, now some Welsh slate and tile; raised gables with stone copings. Stone or brick chimneys
- Roadside spaces; small front gardens retained by railings
- Materials and colours; ashlar Hamstone; no rendering; cast iron rainwater details
- Decorations; decorative stone drip moulds, raised stonework, original door and window furniture
- Occasional gaps or archways giving access to, and views of, the rear

The nineteenth century

- Nineteenth century buildings set the style for North Street, Water Street and most of Hurst and Bower Hinton although, all these places have older landmark buildings whose wider setting must be respected.
- New building design in these areas should respect and complement the sense of place created by the dominant architectural styles of the main buildings. This should apply to all aspects of the building including street frontages and landscaping
- Designs should reflect important references in the finest neighbouring buildings. Important detail include:
- Proportion and massing; terraced blocks of three or four houses creating a wide street frontage for each building, greater than the depth and height.
- Ashlar hamstone interspersed with some local brick. Brick ornamentation such as window and door jambs, often slightly curved.
- Slate or tile roofs, some steep indicating past thatch, most shallower. Brick chimneys.

- Mainly double-hung sash windows; pane size increasing over the period. Delicate glazing bars, windows recessed often with recessed invisible sash boxes so that little is seen other than glass. Some bay windows often later additions.
- Front doors recessed with no external porches (where they exist they are later additions often intruding on the fine frontage)
- Symmetrical overall frontage design sometimes with a slightly offset front door in smaller double fronted houses indicating an entry directly into a main living room.
- Small front garden with railings and low stone wall
- Larger later houses with much individual elaborate ornamentation

Council houses

- A coherent Arts and Crafts legacy, with some of the more expensive finer details abandoned over time but the basic principles retained:
- Stone or brick well-proportioned terraces that emulate the existing ones
- Dominant hipped roof, prominent chimneys, overhanging eaves. Roofs down to the lower floor in the early ones
- Double or triple pane windows emulating the earlier mullioned geometry, lower floor deeper than upper ones which are immediately under the eaves. Dormer windows in the earliest, lowering the roof line.
- Simple stone door portico, no porch
- Some have gables at front, breaking the monotony of an over-long terrace
- Away from the street line with quite wide gardens in front and large gardens at the rear for vegetables and small livestock.
- Coherent estate designs with attention to the street line and often common open space in front.

Conservation area and important buildings

- Development should not be allowed if it harms the setting of important buildings.
- Important buildings may include locally important assets as well as nationally listed buildings.
- Use nationally published guidance and that in the the

guidance in the Conservation Area Appraisal in the design new builds and conversions in the most sensitive areas.

- Conserve irreplaceable elements, such as old glass and window frames. Use secondary double glazing so that the outer original remains.
- Replacements and reconstructions should be in identical materials and design. Faux stick-on window glazing bars, even made from wood, for example, do not emulate the originals.
- Extensions should match the original building in design elements and materials.
- Conserve details such as mortar, window and door structures and materials, roofing materials, rainings and gates.
- Remove overhead power and telephone lines.
- No external additions such as aeriels should be added to the street scene.
- Outside spaces should be conserved—front gardens, railings, walls and trees—according to guidelines.
- Lost elements of the original design should be restored where the opportunity arises.

Spaces and boundaries

- The small structures and spaces, private and public, that lend individual character to the village are very important; they should be conserved and enhanced
- New developments should include safe, attractive communal spaces uncluttered by cars and central, with houses fronting onto them.
- Existing open spaces within the built area are often a valued element of the setting of nearby buildings, even if they may not be directly accessible.
- Existing pathway networks should be extended and improved to give safe and inclusive access both to the centre and to green areas.
- The spaces between buildings and the views through them, may be as important as the buildings themselves.
- New entrances and road junctions provide opportunities for creating attractive views and vistas.
- The village boundaries are important; changes should be well thought out and designed.
- Landmark hedges and trees should be respected and conserved. New ones can be created.
- Seating and resting places for walkers and those with

impaired mobility are important, particularly if they access a fine view.

- The nature and colour of a road surface can be an important determinant of how it is viewed and used and how safe it is. Around open spaces, the interest of pedestrians and children should come before the car.

Recent house building

This section uses the analysis of design messages from the past to synthesis guidelines for the present and future.

Spaces

- New developments should create enclosed human-sized spaces such as greens, alleys and courts that are visually appealing and create a sense of place. They should not just create roads bordered by houses.
- Spaces should be a central core of a development design and not a bit left over in an otherwise unbuildable wet corner to contain a play area or a drainage pond. Houses should enclose and define the space; Hills Lane space is a good example.
- New estate buildings should be 'urban' in character; close together in terraces and squares, characteristic of our finest streets, so that the buildings themselves define the living space. This will also the land available for sympathetic communal and private space
- New street layouts should encourage cycling and walking and surfaces should be permeable.
- Multipurpose areas should be indicated by special surfaces. Avoid pavements and curbs in areas where pedestrians dominate and choose a surface material, such as sets or hoggins, for surfaces, limiting the use of asphalt only to curbed roads. Tight spaces should be paved or cobbled.
- New residential areas should identify a central core around which buildings will cluster and from which streets will radiate. The core may have community facilities such as a small tree and grass park, a playground, seats and possibly communal buildings
- Houses should front onto public open space, not back onto them. A through road or footpath should separate the buildings from the space and this should not become a parking lot as parked cars can be visually very intrusive and impair safety. The road should be seen as an integral part of the space.

- Key views and existing landmark buildings should be identified, Identify points where new key buildings are desirable, such as to limit the visual length of a street or on the outside of a curve in the street, and design them appropriately. Respect significant distant views such as of the church tower or Ham Hill memorial.
- Use tree planting to enhance the sense of place and views. Use native deciduous trees to vary light and views through the year. Use native evergreens to conceal ugly features. Consider the size that trees will eventually reach. Use trees such as bird cherry, rowan, hazel and crab apple to provide winter food. Bear in mind that some trees, such as beech, will not permit significant undergrowth and use them appropriately.

Facades

- Balance is a crucial element of the pleasing facades in Martock. Any design element that generates a design imbalance should be used with care.
- Horizontally proportioned houses are balanced by portrait windows. Random mixtures of portrait and landscape windows seldom create a balanced facade.
- Windows should be symmetrically balanced about a vertical axis
- The door is a prominent central design feature and windows on one side of a central door should balance those on the other. First floor windows should balance those below.
- Garage or large patio doors tend to upset the facade design balance
- Avoid unnecessarily dominant door or window surrounds. Lintels should be (or appear to be) just adequate to support the brickwork and the solidity of window sides can expressed simply by exposing the brickwork in a window recessed by just a few centimetres.
- Brick or stone detailing of structural elements is common in the village but should not be overdone. Heavy synthetic stone mullions and jambs, for example introduce an unsympathetic crudity in the facade.
- Complex buildings should be composed of a principal element to which subsidiary elements are added which should be of a similar overall shape. Discordant elements such as flat roofed extensions or lean-to porches should be avoided.

Roofs and spans

- Roof pitches should span the narrowest plan dimension and should be around 40° (in line with most of the unthatched Martock buildings)
- Single span deep-plan (more than about 5m) buildings should be avoided as it creates an uneconomically large roof space, a disproportionately high roof, a disproportionately large roof area, and inappropriately large gable ends. If the roof span is larger than this strategies will be needed to address these issues.
- The use of short projecting gables at right angles to the main building breaks the monotony of a large roof. This can be used particularly effectively at the ends and if the building forms part of a corner as this allows for a satisfactory window design taking the building round the corner.
- Lowering the eaves in a large roof span to utilise the roof space can be used but long or high dormers can become over dominant. Small, less dominant dormers, either at eaves level or higher can be used with care. Roof lights can be used at the rear.
- Catslide roofs are common throughout the village but the pitch is usually the same on both sides which limits the height of parts of the rear rooms. Dormer or rooflight rear windows can offset this.
- Chimneystacks humanise buildings. They are significant elements of the vernacular buildings; they punctuate rooflines and provide visual interest. Faux plastic chimneys can be avoided by replacing traditional flues with central heating flues and soil pipe vents that would otherwise clutter the roof. Chimneystack position is important; they are best at the point of a gable or central on the ridge in hipped roofs
- Raised gable ends topped with stone copings are characteristic of the village can punctuate rooflines in the same way as chimneys. They can be used to break the monotony of longer terraces or where the terrace is on more than one elevation.

Building materials

- Hamstone is the dominant vernacular building material of the village. It has gradually been replaced in the most recent buildings mainly because of expense and alternatives are needed for visible as well as out-of-sight elements of buildings.
- Hamstone should continue as the material for new landmark buildings that define views.

- Synthetic Hamstone is not acceptable as a replacement for hamstone either in whole buildings or decorations such as window surrounds. This is because it weathers very differently and does not develop the soft patina that characterises weathered hamstone. It cannot be finely dressed
- Buildings which are filling gaps in older street lines should be faced in Hamstone in a manner that matches the setting.
- An important characteristic of Martock Hamstone is that it blends well with the village environment and views. Any alternative materials should blend similarly. Wood such as unstained cedar or chestnut blends well when used carefully used and is sustainable. Render needs constant maintenance and is usually painted too bright to blend well.
- When a mix of materials is used, its use should not be arbitrary. The different materials should emphasise different elements of the building; a wooden faced gable or a rendered side.
- Modern roofing materials should blend with the old and weather similarly. Few modern plasticised materials do so and should be avoided in visible areas.
- The finish and appearance of roofs is important; they should look like the collection of individual tiles or stones that they are, and not like a perfect jigsaw of precisely engineered identical elements. If slate is used, it should not be too dark. Ceramic double roman Bridgewater tiles are the traditional choice.

Mortars

- Hamstone has traditionally been used with lime mortar where the lime has been made from the Hamstone itself and has Hamstone dust is mixed in it. It sets to a hard but permeable material with the same colour and thermal and permeability properties as the stone.
- Modern mortars containing cement differ from Hamstone in all these respects; they look incongruous and, because they are impermeable and so can trap water, often lead quickly to excessive weathering of adjacent stone and decay of adjacent woodwork. They should not be used for pointing old buildings.
- When cement mortar is used in new Hamstone buildings, locally available 'ginger' building sand should be used in the mix to ensure that the mortar sets to an unobtrusive colour.

To be completed