



# Moreton Conservation Area

## Appraisal document



**Adopted Document**

**October 2015**

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# Introduction

## Background

1. This appraisal has been prepared for Moreton Conservation Area which was first designated on 24th November 1982.
2. Conservation areas are defined within the Planning (Listed Building and Conservation Areas) Act 1990 as:

*“areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance”.*
3. Conservation areas are designated to cover the streets and places in towns and villages which hold sufficient architectural and historic interest to warrant special consideration and conservation as part of the planning process. While bringing some added controls the object of designation is not to prohibit change but rather to manage its quality. The purpose of this appraisal is to provide an in depth analysis of the architectural and historic interest, character and appearance of the conservation area in order to both assist the planning process, and to promote careful management and enhancement.

## Planning policy framework

4. Conservation areas are designated by local authorities as a duty under section 69 of the Planning (Listed Building and Conservation Areas) Act 1990. Section 72 of the same Act makes it a duty for local authorities to consider the desirability of preserving or enhancing the character or appearance of conservation areas in exercising planning controls. The National Planning Policy Framework (NPPF) provides policy guidance, whilst at District level, policies within the Purbeck Local Plan are also relevant, and are supported by the District Design Guide Supplementary Planning Document.

## Development within a conservation area

5. Restrictions apply to the types of work you can carry out to properties within conservation areas, principal amongst which is the legal requirement to gain planning permission for carrying out ‘relevant’ demolition of unlisted buildings and structures. To find out more about restrictions see guidance on the Council’s website: [www.dorsetforyou.com](http://www.dorsetforyou.com). Where you are considering undertaking works within a conservation area that requires planning permission, the Council will be happy to provide you with pre-application advice. A charge is made for this service. See the Council’s website for details.

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6. New development should conserve or enhance the character or appearance of conservation areas. You should use this character appraisal to assist you in formulating appropriate designs for new development, and in making sensitive alterations to existing properties.

## Preparation and survey limitations

7. This document was researched, written and revised following public consultation by Benjamin Webb, Design and Conservation Officer. It was formally adopted by Purbeck District Council on 13th October 2015.
8. When you are reading or using this document it is important to note that its contents are not comprehensive. For instance, some aspects of the survey information are limited to areas which can be viewed from the public highway and other accessible land. You should not take failure to mention a particular element or detail to mean that it is of no importance, and thus of no relevance in the Council's assessment of planning applications.

## Community involvement

9. In line with the Council's Statement of Community Involvement a six week period of consultation was held on the draft boundary proposals and appraisal between 3rd March and 6th April 2014. Consultation materials were available online and at Westport House. A leaflet was posted to every property within the conservation area. Officers offered to attend a Parish meeting but were not invited. In view of the subsequent proposal arising from consultation to expand the conservation area, a further period of consultation was arranged to run between 2nd March and 10th April 2015. As previously, leaflets were posted to every property and materials were made available online and at Westport House. Offers again offered to attend a Parish meeting but were not invited. Consultation responses will be taken into account in preparation of the final version of this document.

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## Summary of special interest and significance

10. The purpose of the following paragraphs is to provide a brief (non exhaustive) summary of the special interest and significance of the conservation area, which forms the basis for its designation. A more detailed analysis of its historic and architectural character and appearance will follow in subsequent sections.

### Special historic interest

11. The conservation area retains the character of a small estate village, a significant proportion of which is of eighteenth/early nineteenth century date. These provide an interesting insight into contemporary improvement of the estate which included a planned extension of the village and extensive landscaping, set within the context of the inclosure of surrounding common land and heath. Continuity of ownership since the medieval period adds historic depth. Association of the village with important historic figures and events including James Frampton, prosecutor of the Tolpuddle Martyrs, Lawrence of Arabia, and World War II, provide further historic and social interest.



**FIG. 1:** *Moreton House c.1774. From the first edition of Hutchins. Compare with the view in FIG. 2, which shows little change. Whilst some artistic license must be allowed for, details such as the subdivision of the parkland with post and rail fencing and the generally open backdrop are of some interest in understanding past landscape character and management.*

### Special architectural interest

12. The conservation area contains a high proportion of listed buildings and structures, with one each at Grades I and II\* (Moreton House, and the parish church), and another which is scheduled (the obelisk). The middle-second half of the eighteenth

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century/early nineteenth century is particularly well represented. Carefully composed relationships between buildings within the context of the designed landscape of Moreton Park are of particular interest. Buildings encompass a wide range of types and classes, making use of a range of materials sourced from the broader locality. Works of the twentieth century artists Laurence Whistler and Eric Kennington add further interest.



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## Conservation area: site, situation and zoning

### Location and setting

13. Moreton stands on the River Frome, in open countryside eight miles east of Dorchester. The surrounding landscape comprises farmland, woodland and heath, within which there are scattered cottages.

### Socio-economic profile

14. The manor of Moreton has been in the hands of the Frampton family since the fourteenth century. Most of the land and the properties within the conservation area are let to tenants by the Moreton Estate. Rental values cover a wide range. In common with other villages, the twentieth century saw closure of the school and the post office, and whilst the church remains available for ceremonies, it no longer hosts regular services. The crossing over the Frome, the parish church and burial ground are all however well visited attractions, and help to sustain a tea rooms established in the old school. A thriving equestrian centre operates within the village and various open spaces within Zones 3 and 4 are used as paddocks. Moreton Gardens (formerly the kitchen gardens and most recently a nursery) is used as a venue for private functions. Therefore whilst a sense of decline affects some aspects of the character of the conservation area, this is balanced by vibrancy in others.

### Character zones

15. Whilst the conservation area must be thought of as a whole, for ease of appraisal it has been split between three character 'zones'. These relate to variations or transitions in character between different parts of the conservation area. These are shown on Map 2 and comprise:

**Zone 1:** The Street – historically 'Back Street', characterised by presence of small dwellings set close to the street frontage.

**Zone 2:** Station Road – historically 'Fore Street', and the public face of the village. The zone is chiefly characterised by the presence of large higher status buildings and cottages set within ample plots, including the large walled enclosures of Moreton Gardens.

**Zone 3:** The Common – a late eighteenth century planned extension of Moreton, at one time known as 'New Moreton', built as an incursion into Moreton Common. The zone is characterised by the presence of vernacular and other simply built cottages showing consistent orientation, but inconsistent placement within linear



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enclosures. Here the relationship of buildings to open space and boundaries is a crucial aspect of designed character.

**Zone 4:** Moreton Park and associated riverside landscaping. Boundaries correspond to the nineteenth century OS demarcation which remains little changed in landscape terms. The zone is characterised by a careful composition of buildings, structures, open space and woodland planting.

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# History of development

## Prehistoric

16. It has been suggested by Taylor in his book *Making of the English Landscape*, that the rising ground upon which the parish church is built may be a prehistoric burial mound (barrow). Whilst it was not uncommon for churches to be established in sites of pre-existing significance, the theory remains speculative in Moreton's case.

## Medieval

17. The name of the village probably makes reference to the landscape within which it was established, meaning roughly 'farmstead in moorland or marshy ground'. Located adjacent to the Frome and former heathlands, both meanings could apply to the village. The Domesday Book of 1086 records the presence of a mill and 30 acres of meadowland, highlighting the economic value of the riverside location. The location of the mill is unclear, though if not otherwise created to serve an ornamental purpose, the Broad could perhaps have supplied a head of water. It is not known when a church was first built in the village, though Hutchins (1774 edition) speculated that the predecessor of the current building had been constructed in 1410. The base of the medieval font stands in the church yard, and was at one time adapted for use as a sun dial.

## Sixteenth and seventeenth centuries

18. It is thought that No. 4 The Street (see FIG. 14) has seventeenth century origins, though the rest of the row has been dated to the eighteenth and early nineteenth centuries, indicating incremental development which contrasts with the more formal arrangement of late eighteenth century cottages in the village.

## Eighteenth century

19. Broompond Dairy has been dated to 1738, and though it bears some similarity to the pairs of cottages constructed in the village during the late eighteenth/early nineteenth centuries, has an irregular composition indicative of alteration over time.
20. The character of the conservation area owes much to developments undertaken during the mid-late eighteenth century. Many of the most socially significant buildings within the village were constructed at this time. Moreton House (see FIG. 2) was built to replace a house of c.1582 from 1742-45, with the east front added in 1779. Hutchins (1774 edition) records the eighteenth century house as having been constructed upon "almost the same spot" as the sixteenth century building, which had itself replaced an earlier house. Minor elements of the 1582 house are incorporated into the service wing of its eighteenth century replacement.
21. Amongst the other socially important buildings within the village, Glebe House, the former rectory, is dated 1750. The Manor House (FIG. 12), which was built in 1772, and formerly known as Moreton Farm, historically functioned as the estate's 'home farm', managing land directly on behalf of the landlord within the park. The parish church (see FIG. 2) was rebuilt in 1776, and prominently displays the initials

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and badges of its benefactor, James Frampton. The building originally incorporated stained glass window panels taken from its predecessor.

22. The landscape around Moreton House was designed to provide a then fashionable open parkland setting. This symbolically contrasted with the contemporary movement by landlords both here and elsewhere to 'inclose' open fields and common land, exerting greater control over both the land and tenants within their estates.
23. Extensive tree planting took place both within the park and surrounding landscape, providing the rich collection of mature trees which are currently an important feature of the conservation area.
24. The 1839 tithe map shows a fenced area to the south of the house which corresponds exactly to that currently maintained as pasture. This suggests that differential management of the landscape setting of Moreton House is a long established feature, albeit highlighted today by use of much of the 'outer' park for arable farming of maize, and loss of many specimen trees recorded on old maps from this area. The lack of hedgerows either side of the road through the park is consistent with the generally unenclosed character of parkland, and therefore is a historic feature. Hedges have however become established along some of the 1839 fence lines. An obelisk was erected on Fir Hill in 1783-6, providing a key vista across the park (see FIG. 9).



**FIG. 2:** *Moreton House and the parish church. Together with the obelisk on Fir Hill, key elements of the eighteenth century landscape design.*

25. Walled kitchen gardens, nursery and 'upper and lower gardens' were established to the west, and somewhat detached from the house, avoiding intrusion on the parkland setting. The current ornamental use of the waterway which flows through them appears to be a long established feature.

26. The mid-eighteenth century saw road building across the county, many new or formalised routes characterised by their straightness, particularly where laid over heathland. These included the route over Moreton Common (now known as Station Road) in 1751, and over the heaths from Moreton to Turnerspuddle in 1754.
27. The same period saw the beginnings of enclosure of heath and common land to the west of the village, and included the establishment of a cluster of cottages sat amongst linear enclosures at The Common. The significance of this as a planned development is underlined by its identification as 'New Moreton' on the 1811 First Edition OS map (see FIG. 3 below). Estate records of 1802 show the majority of leases here beginning 1795-1802, and record presence of a building set aside for occupation by 'paupers'. The 1839 tithe map (FIG. 3 below) shows that many of the New Moreton clearly illustrates a particular approach to formalisation of control over common land by the Framptons, reflecting the broader inclosure movement, whilst the increasing need to make special for paupers (partly in response to loss of the common land many cottagers depended upon), also reflects the broader establishment of workhouses.



**FIG. 3: 'New Moreton'.** Left 1811 1<sup>st</sup> Ed. OS (old series) shows the village and park carved from heathland. Note 'New Moreton'. Right: 1839 Tithe Map shows cottages at The Common (T/MTN courtesy of Dorset History Centre). Note the orientation of buildings and location within linear enclosures. The lane to Hurst Farm linking to Station Road to The Common was added by 1889, and The Common itself adopted its current form by 1902.

### Nineteenth century

28. Around 1800 a classically styled gate was commissioned to provide an entrance to the kitchen gardens (see FIG. 4 below). This survives in a much reconstructed form as the entrance to the new cemetery, and is one of the more eye catching structures in the conservation area.
29. The extent of heathland within the broader setting of the village continued to be reduced in area through enclosure, and improvement for agricultural use and plantations. The 1839 tithe map shows that at that time, and probably only for a very short period after, a finger of Moreton Heath still extended to fill the gap



between Station Road and the lane to Redbridge. This was subsequently occupied by Manor Farm (FIG. 16) and the Kennels.



**FIG. 4:** *Classically styled gate to the new cemetery. Originally constructed c.1800 as entrance to the kitchen garden, and moved here c.1950. The modern brick walls either side incorporate panels taken from the obelisk on Fir Hill.*

30. The school (FIG. 15) was present by 1839, though its fabric (exposed internally by the hacking of plaster from the walls) shows clear signs of extensive modification since construction. In 1841 the church was enlarged through addition of the north aisle, and the Bakery House and old post office are also likely to date to a similar period.
31. The Common remained the broad access shown on the 1811 map (FIG. 3 above), and most apparent on the 1889 OS, until the south western hedge line was added 1891-1902. The surviving open space between Beehive Cottage and Nursery Farm, and the open site on which the village hall stands recalls the former character and dimension of the lane. Laburnam Cottage, Oaktree Cottage, Acryse and its neighbour were all present by 1889.



**FIG. 5:** *OS map of the 1902 showing Moreton Park. The inner park immediately adjacent to the house is distinguished from the outer park as at present, though a greater number of specimen trees are shown within the latter.*

### Twentieth – twenty-first centuries

32. Truncation of The Street, which originally served as the main access to Glebe Farm, appears to have occurred early in the century. The same period also saw loss of the building which stood within the current 'green' on the south side of The Street.

33. The burial ground appears to have been established between the wars, with the first burials here dated to the 1930s. Two features distinguish the site: the gate (see FIG. 4 above), which was relocated here around 1950, and the grave of T.E. Lawrence ('Lawrence of Arabia'), whose memorial was carved by his friend, war artist and sculptor Eric Kennington (see FIG. 6 below).
34. During the Second World War the river crossing formed part of the Maiden Newton – Poole Harbour 'stop line'. This was designed in 1940 as a secondary defensive line following the Frome valley. Its function was to help repel or hinder a possible German invasion in the event that coastal defences were overrun. The partially overgrown concrete pill box on the north side of the ford (see FIG. 6 above) is one of a number of surviving fortifications of the line installed at the time. Whilst the pill box never saw action, the parish church was damaged by a stray German bomb which destroyed the north aisle and blew out the stained glass windows. The latter were replaced over an extended period by engraved glass panels produced by the artist Sir Laurence Whistler.



**FIG. 6:** *Twentieth century interest. Left: gravestone of T.E. Lawrence. Carving by Eric Kennington. Right: World War II pill box overlooking the Frome crossing.*

35. Twentieth century buildings generally lack architectural interest and sensitivity. Contributions include Cherry Tree Cottage, the village hall (soon to be replaced by a structure whose design disappointingly does little to reinforce local distinctiveness), Paddock House, Little Glebe and the 'urban' terrace incorporating Teal and Mallard House in The Street.
36. More recently land at The Manor (previously Moreton Farm) has been developed to serve equestrian use, and a large stable complex constructed. The latter is largely screened from view.

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# Townscape analysis

## Village structure

37. Most buildings within Zone 1 and 2 fall within a roughly square 'block', the northern side of which is formed by The Street, the southern and eastern sides Station Road, and west side the access track to Glebe Farm. All four sides historically connected, though The Street now ends abruptly (see FIG. 7 below). In terms of movement, the junction overlooked by the old school provides the key nodal point, however the village otherwise lacks any obvious 'centre' given the fragmented nature of development and street layout, and separation of elements such as the church and The Common from the main area of settlement.
38. With the exception of the Kennels, the majority of historic buildings in Zones 1 and 2 which lie within view of the highway, face it. Along The Street, the arrangement of Teal House and Mallard House is strikingly at odds with this general pattern, though their position overlooking open space does provide this with a village green-like character (even if not managed as such).



**FIG. 7:** *The Street. The road curves gently, ending abruptly with a row of plastic barrels and otherwise fizzling out into open space. The road historically continued to Glebe Farm. Note the attractive tree, one of many in the conservation area.*

39. Development within Zone 3 falls within and around a roughly triangular circuit of roads, forming a distinct unit within the village. Historic development from The Green east, is further distinctive in that, with the exception of Acryse and its neighbour (later additions), dwellings are constructed on the same axis facing south east. The reason for the orientation is unclear, though it appears to directly relate to the linear pattern of field enclosure. The pattern has been undermined somewhat by modern buildings including Cherry Tree Cottage, and which will include the new village hall, which adopt a different orientation.
40. Consistency in orientation is not matched by consistency in placement of buildings along The Common, as positioning within plots varies greatly relative to the road. It



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is worth noting however that prior to 1891-1902 The Common was much wider (see FIG. 3), addition of the south west hedge line appearing to push Fir Tree Cottage, Nursery Farm and Beehive Cottage further back than they were previously.

## Building density

41. Buildings are for the most part loosely dispersed throughout the conservation area, with the main concentration along The Street in Zone 1. Even here gaps of varying width separate buildings, and density is generally low. Whilst a few buildings along The Street directly front the highway, or have a narrow enclosed frontage strip, the majority of dwellings within the conservation area stand within enclosed plots whose size varies with status. This positioning means that in Zones 2 and 3 many houses, including Glebe House, the Manor House and Hedera, are hidden from view, and others partly so.

## Building height

42. A few one and a half storey cottages occur along The Street, whilst the former gardener's cottage in the grounds of Glebe House, and Beehive Cottage on The Common have a single storey. The majority of residential buildings within the conservation area however stand at two storeys. Moreton House, Glebe House and the Manor House all have additional attic rooms lit by dormers.

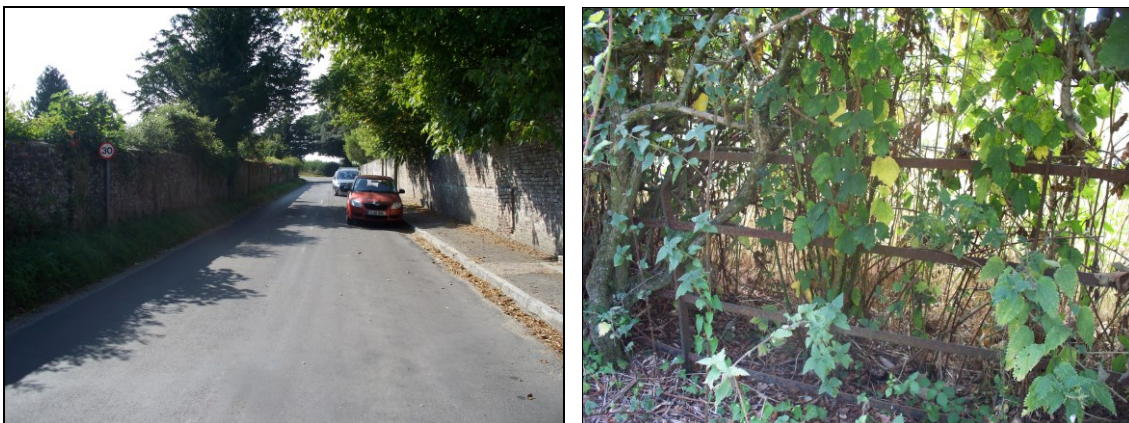
## Plan form and massing

43. There are clear similarities in the forms of the broadly contemporary Manor House, Glebe House and Moreton House (see FIGs. 3 and 11), all of which are arranged on a robust square plan which lends a bulky appearance. Most other historic buildings within the conservation area have (or in the case of Manor Farm – FIG. 16 – originally had) a rectangular plan form, with broad front and shallow depth. This provides some with a linear character, with impressions of general mass significantly influenced by height. Here the modest appearance of 2-5 The Street contrasts markedly with that of the more substantial terrace recently constructed to the west.
44. Paired cottages are a particular feature of Zones 2 and 3 (see for example FIG. 12), where they are clearly a formal product of late eighteenth century Estate development, albeit using vernacular materials within their designs.

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## Edges and enclosure

45. Hedges represent the typical means of plot enclosure within Zone 3, where they historically, and to some extent still do, connect with linear field boundaries.
46. For properties set back within larger plots within Zones 1 and 2 hedges represent the most common, and least formal boundary type, though high brick walls make the strongest impression upon character. These play a traditional role in enclosing the former kitchen gardens. The attached former head gardener's cottage and outbuildings are visible along Station Road. Octagonal gazebos are built into the walls on the south eastern and south western corners of the garden. Prominent brick walls of a similar height enclose both sides of the road between the old school and the fork in the road to Hurst (FIG. 8 below), the walls here marking the boundaries of Glebe House and Moreton Gardens. Walls elsewhere serve a more ornamental or retaining function, as seen in the very low banded brick and flint wall runs along the front of the open green in The Street, and the stone walls of the churchyard and school house.



**FIG. 8:** *Enclosure. Left: the funnelled view along Station Road between the high brick walls of Moreton Gardens and the Glebe House. Right: estate railings partly hidden by a hedge.*

47. Timber post and rail fencing historically played a role in providing enclosure, and helping to subdivide the open landscape of Moreton Park (Zone 4). Fencing of this type is clearly shown on the print of Moreton House from the 1774 edition of Hutchin's (see FIG. 1), and was extensively detailed 65 years later on the 1839 tithe map. Wrought iron estate fencing may have succeeded timber during the nineteenth century, intact sections of which are visible around the churchyard, and to the front and side of the old school and school house (where partially set between concrete posts). More fragmentary remains are hidden in hedges and undergrowth seen adjacent to the turning into Moreton Gardens, and elsewhere adjacent to Garden Cottage. Latterly, boundaries within the park have been demarcated with post and wire fencing, which has become overgrown with brambles and scrub along the road, and appears obtrusive where run alongside the churchyard railings.

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## Visual qualities

48. The visual relationship of Moreton House with the parish church (see FIG. 2) and obelisk on Fir House (see FIG. 9) are of particular importance in terms of the character of the eighteenth century design and layout of Zone 4. Views of Moreton House along these axes are likewise outstanding.
49. A particular highlight of the conservation area for summer visitors to the village is the ford across a remarkably broad, but shallow section of the Frome, crossed by a long narrow footbridge. Reflections in the river surface add to the quality of the scene (FIG. 9 below).



**FIG. 9:** *Visual quality. Left: The obelisk, viewed across Moreton Park. Right: Bridge on the Frome. The pill box shown in FIG. 6 stands on the bank in the undergrowth to the left of shot.*

## Landscape: trees and green spaces

50. The late eighteenth and nineteenth centuries saw a significant increase in the amount of forestry and tree planting around the village, as previously open heathland and common were enclosed forming regular fields (especially evident at The Common), plantations were established, new roads were laid out, and the setting of Moreton House was landscaped.
51. Many oak trees appear to have been planted at this time, and specimens of similar age occur throughout the conservation area, planted regularly along Station Road and lanes within the immediate setting of the conservation area. Many mature specimens are also visible along Dairy Walk, and along the boundaries of the park. The character of this planting is perhaps most clearly evident on the 1889 1st Edition OS, which marks individual trees.
52. Trees including oak, ash, chestnut and pine help to characterise the immediate setting of Moreton House (see FIG. 9 below). Some of these trees are of considerable age and height, and include some that are evidently dead. Fewer specimen trees now appear to exist within the outer park than are shown on historic maps, though notable belts and clumps remain, particularly at the edges



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and on Fir Hill. More ornamental planting is visible within Moreton Gardens, and this helps to provide a canopy over the road entering the village from south. Notable trees occurring outside the groups noted above include the large holm oaks and beech trees at the entrance to Glebe House which stand prominently at the fork of Station and Hurst Roads, and a rugged pine which provides an attractive back drop to the gravestone of TE Lawrence (see FIG. 10 below).

53. Moreton Park itself is the most significant open green space in the conservation area. Its openness and boundaries, and the visual connection between the house and its landscape setting are readily apparent travelling through park when crops are low.
54. The openness of the park has been eroded by the growth of self-set trees and shrubs of various, mainly 'weed' species, along fence lines. Some of this growth appears to be historic, though that either side of the road passing through the park seems to be largely recent, and has created an informal 'hedge' which severs views and breaks up the openness of the space. Recent tree planting along the road will have a similar effect, and cut the visual connection between house and obelisk. Such tree planting is inconsistent with the historic landscape design.



**FIG. 10:** *Notable trees. Left: pine tree standing behind the gravestone of TE Lawrence. Right: mature oak and dead tree in Moreton Park.*

55. Open green spaces, now largely used as horse paddocks, are also of significance at The Common (Zone 3), where the relationship of enclosures with cottages is a defining aspect of planned character. This character has been undermined by removal of hedgerows and subdivision of spaces by fence lines which run counter to the historic grid.

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## Public realm

### Groundscape

56. A tarmac pavement exists to the front of the Glebe House, but pavements are otherwise absent from the conservation area. The original purpose of this pavement is unclear, though it currently serves as a convenient drop off point.

### Street furniture

57. A red K6 telephone kiosk stands adjacent to the old post office. This is a 'jubilee' model of 1935 design, apparently installed in 1958. Whilst the village does not have a free standing posting box, an interesting George V (1910-36) box with enamel sign is built into the wall of the old post office (see FIG. 11 below). A finger post stands adjacent to the old school, the top and possibly the centre post of which appears to be original (early twentieth century), though the fingers themselves have been replaced.



**FIG. 11:** Letter box and telephone kiosk. Archetypal twentieth century street furniture. The enamel plaque lends interest to the post box, whilst the kiosk would benefit from renovation which might in turn encourage its use.

### Lighting and wiring

58. Consistent with its rural character, the conservation area contains no street lighting. Overhead wires are quite prominent along The Street and Station Road where they clutter views.

### Public space

59. The conservation area is dominated by large private spaces, with formal public space currently limited to burial grounds. Of these, even the churchyard to some extent merges with the parkland of Moreton House beyond, given the use of estate railings and kissing gate which formerly allowed direct access to the grounds.
60. The field opposite the village hall, adjacent to The Green, has been used as a playing field in the past and is the planned site of the new village hall.

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61. Whilst not a public space, the river crossing is a very popular spot with visitors and young families, and in good weather people often picnic on the banks, or bring dogs and children to paddle. As the gravel beds are a spawning ground for various species of fish (including game species), and important element of the River Frome SSSI, use of the crossing by people, animals and vehicles alike may create some disturbance, whilst gives rise to conflict in terms of its management for game fishing.

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## Building style and details

### Architectural style

62. The majority of properties within the conservation area either show clear application of an architectural style, or evidence of formal design, albeit often using materials typical of the 'vernacular' (i.e. construction according to tradition). This appears to be a reflection of age, most of the dwellings within the conservation area built under the direction of the estate during the late eighteenth century or later. Nos. 2-5 The Street collectively show irregularities in composition and materials typical of earlier vernacular construction, which is partly due the fact that buildings within the row are of different dates, whilst cob cottages on The Common probably closely recall aspects the earlier vernacular tradition. Late eighteenth and nineteenth century cottages generally have a regular composition and are frequently built as pairs.
63. The estate's mid-late eighteenth century building programme otherwise endowed the village with several good examples of late Georgian country house architecture, and in the church, an outstanding example of early Gothic revival. Modest classical influence is evident in the west front of Moreton House, whose pediment above a projecting central bay brings interest to the elevation (see FIG. 2). More bold and surprising however is the classically styled gate positioned outside the new cemetery (see FIG. 4). This contrasts markedly in style with other structures in the conservation area, though shares an affinity with the obelisk on the south side of Moreton Park. There is a notable similarity in style and detailing between the old school and Garden Cottage (see FIG. 15).



**FIG. 12:** *Style and status. Left: the Manor House. Right: Manor Farm Cottages. Both properties have a formal composition, though aside from differences in their plan form and size, fixtures and materials help to differentiate status.*



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## Walls

### Stone

64. The use of Portland stone in buildings is a feature of Moreton, though is unusual in Purbeck. This probably reflects a combination of the geographic position of the estate, and eighteenth century fashion. Portland stone is seen at its best in Moreton House and the parish church, which both make use of finely jointed ashlar (straight edged) blocks. The finish is also used at the Manor House, whilst in southern wing of Manor Farm it contrasts with the rubble construction of the original building. Historic use of stone rubble also occurs at Hedera and The Kennels, though the latter is entirely hidden from view by vegetation.

### Brick

65. Use of brick is common within the conservation area. Various brickworks would have operated on the estate during the eighteenth and nineteenth centuries, and are likely to have provided the bricks used within the conservation area. Amongst these, a brick kiln is known to have existed in Oker's Wood in 1770, and brickworks were established in Briantspuddle and at Blackhill in Turnerspuddle during the nineteenth century. Whilst the village itself lies entirely upon deposits of the Poole Formation, all the above brickworks made use of Reading clay. Around much of the conservation area brick has been obscured by heavy lichen growth (see FIG. 17), but where visible the colour tends to vary between medium red and purple, often with dark blotches visible within the brick (see FIG. 13 below). The latter are a typical feature of Reading clay bricks, whilst variations in the colour and quality relate to conditions during firing.



**FIG. 13:** *Typical building materials. Left: brick. Note the variations in the tone of red reflecting variable conditions during firing. Right: finely jointed blocks of Portland stone (termed 'ashlar').*

### Rendered cob

66. Nos. 1 and 2-5 The Street are substantially constructed from cob, as are several of the original cottages at The Common. Amongst the latter concrete blockwork has in some cases been used to replace or 'repair' the original walls. Use of cob reflects the important role this played in eighteenth century and earlier cottage

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construction in the locality, and here as elsewhere its use is clearly linked to status. Cob buildings are commonly rendered to provide protection.

## Roofs

### Roof forms

67. Due to the roadside positions of the new cemetery gate, old school and Garden Cottage (see FIGs. 4 and 14), simple pitched roofs are particularly noticeable driving through the village. Hipped and half hipped roof forms are however the most frequent within the conservation area. These are used in conjunction with all the principle roofing materials. Amongst the most interesting, though least visible roof forms are those of Moreton House, The Manor House and Glebe House. Though appearing simply hipped from ground level, a more complex series of inner roof slopes which drain into valleys is visible from above. The octagonal roofs of gazebos in Moreton Gardens are again of interest, but not open to general view.

### Roofing materials

68. Amongst eighteenth century buildings there is a general correlation between the type of materials used, and the status of building. Stone tiles are used on the church and mansion, clay tiles on the former rectory (Glebe House) and home farm (Manor House), and thatch on cottages both large and small.
69. Use of stone tiles on Moreton House and the parish church follows the pattern generally seen in parts of Purbeck that lie at a distance from the quarries. This normally sees stone roof tiles reserved for prestige buildings. Even on Moreton House however, stone is only used to dress the outer roof slopes, as the inner slopes are covered with clay tiles.
65. Use of plain clay tiles with stone tile eaves course is seen at the roughly contemporary Glebe House, Manor House and buildings associated with the latter (see detail in FIG. 12). Whilst serving the practical function of helping the roof to shed water, particularly where gutters were absent, this also appears to have been a fashionable roof treatment within the broader area during the second half of the eighteenth century (e.g. frequent in Wareham which was extensively rebuilt at this time).
70. Use of materials on nineteenth century properties appears to be more mixed, with clay tiles and slate increasingly in general use, and in some cases possibly introduced as a replacement for earlier materials. The slate roof of Vine Cottage (amongst the otherwise thatched cottages shown on the 1839 tithe map) and 'tin' roof of Laburnum Cottage, are likely to fall into the latter category. This mixed pattern continues to the present and includes thatch.
71. Thatched roofing is a feature of cottages within Zones 1, 2 and 3 and represents the vernacular in the broader area. Wheat straw appears to have been used

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traditionally, though the historic presence of heathland in the vicinity might have provided materials such as heather. Historic properties within the conservation area have been finished with traditional flush ridges, though the ornamental block ridges of Nursery Farm and modern Yew Tree Cottage are at odds.



**FIG. 14:** *Thatched roofs of Nos. 2-5 The Street.*

### Chimneys

72. With the exception of the Manor House and Moreton House which each have stacks constructed of stone ashlar, chimney stacks are generally brick built and simply detailed. The highly ornate Tudor style stacks of Lilac Cottage and Santa Maria are again exceptional. A variety of terracotta and buff pots is used.

### Windows and doors

73. As a high proportion of properties within the conservation area are listed, they either retain original, or other traditionally constructed windows and doors. The majority of unlisted buildings however carry plastic windows. This is particularly noticeable in Zone 3, and at Manor Farm. Plastic windows detract from the traditional architectural character of the buildings into which they have been installed, and the contribution the former make to the character and appearance of the conservation area.
74. As is typically the case, window type tends to vary according to the status and style of the historic buildings concerned. Vertically sliding timber sash windows occur within those buildings in the village of higher status, whilst casements in either steel or timber, occur in those of lower status. The latticework casements of the old school and Garden Cottage are a notable feature of these two stylistically similar buildings (see FIG. 15 below).





**FIG. 15:** *The old school and Garden Cottage. These two stylistically similar buildings are the most noticeable to drivers passing through the village due to their roadside positions. Note similarities in form materials and details including pitched roofs, lattice casements and arch designs.*

75. Pitched roof dormers are a specific architectural feature in the design of Moreton House, the Manor House and Glebe House, but are not otherwise noted within the conservation area.
76. Simple segmental brick arches are a repeated feature of brick built cottages, and are embellished with a raised keystone design at the old school, Garden Cottage and used on one of the windows of Bakery House. In common with the church, the windows of Manor Farm (FIG. 16) carry hood moulds which add visual interest.
77. Small open fronted porches with pitched roofs are a repeated feature around the conservation area. These are generally constructed from brick or timber or a combination of the two.

## Important unlisted buildings and structures

78. Unlisted buildings and structures which make a 'positive' contribution to the historic or architectural character or appearance of the conservation area are detailed on Map 3. Alongside listed buildings, these should form a focus for conservation, and where applicable, may provide inspiration for new development. Key examples are provided below.
  - *Norcon Pillbox Type CP/6/40/111*: a cylindrical non-reinforced concrete pipe pillbox with six loopholes, fitted with a concrete sectioned roof with brick finish. Installed on the north side of the ford and partly obscured by vegetation (see FIG. 6).

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- *Manor Farm*: An attractive farmhouse which appears to have been built in two phases during the nineteenth century on land that was previously part of Moreton Heath (see FIG. 16 below).



**FIG. 16:** *Manor Farm. The original house is the range to the right, and probably dates to the early nineteenth century. The range to the left and centre is a large extension probably added later that century. The quality of construction and retention of many original windows is notable. Reflecting the different dates of the two parts of the property, the windows on the older range have exposed sash boxes, whilst those on the later range are recessed.*

- *Cottages on The Common*: Vine Cottage and Appletree Cottage both appear to be shown present on the 1839 tithe map. Vine Cottage has clearly been subject to alteration and appears likely to have been originally thatched.

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## Ecology and biodiversity

79. Moreton conservation area is particularly rich in different habitat types. These include woodland containing some dead trees, scrub dominated by berry rich brambles, rough grassland, and waterways with marshy margins. Substantial garden spaces also provide variety for wildlife, whilst former agricultural buildings provide important nesting places for swallows and other birds.
80. The River Frome has been designated as a Site of Special Scientific Interest (SSSI), as the most westerly example of a major chalk stream with species rich aquatic and bankside vegetation, and rare aquatic invertebrates. Salmon, Sea Trout and other species span on the river gravels. Natural England report the condition of the SSSI within the conservation area as 'unfavourable' due to a variety of factors including poor water quality.
81. The visual character of the conservation area is considerably softened by growth of lichens (see FIGs. 13 and 17) which in places entirely covers brick surfaces.



**FIG. 17:** *Lichen on brickwork along Station Road.*

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## Issues and opportunities

### Problem areas

82. The attachment of satellite dishes to the front or road facing elevations of properties within the conservation area is a recurrent problem. Properties affected include several listed buildings, where listed building consent would normally be required to install a dish. In both these and most other cases, planning permission would normally also be required. The dishes clutter and spoil the appearance of the properties affected, and the contribution they make to the visual character of the conservation area.
83. Replacement plastic windows are a noticeable issue for unlisted buildings, where they again spoil the traditional character and appearance of the properties affected, and the contribution they make to the visual character of the conservation area.
84. Zone 2 sees a considerable amount of on-road parking, particularly during the summer. Whilst some pulling off spaces are provided, specific provision of parking for visitors is generally limited leading to some spill over into the lanes. This can sometimes detract from visual character, and as the road bends, parking and traffic combine to create safety hazards for pedestrians, particularly when large buses are manoeuvring.

### Evaluation of condition

85. There is an air of slow decline along The Street, many buildings here appearing to be in need of maintenance. The walls and paintwork of a number of properties show signs of damage and deterioration, as too the telephone kiosk. The pill box is in generally good condition though is partially covered with ivy. If left unchecked ivy growth is likely to cause some damage to the brickwork. Buildings elsewhere, where visible, appear to be in generally good repair, though the parish church is missing the arm of its sun dial.

### Buildings at risk

86. Listed buildings and structures are termed 'at risk' where aspects of their condition, use or context threaten those features which provide special historic or architectural interest. In Moreton Conservation Area none of the accessible or visible listed buildings appears to be at risk. The telephone kiosk does not appear to be in optimum condition and railings around the churchyard would benefit from protective repainting.



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## Threats, pressures, challenges

87. There is pressure from BT to remove the telephone service from the kiosk in the village. The kiosk itself cannot be removed however, as it is listed.
88. As many of the mature oak trees which characterise planting along roads, lanes and within the park are of similar age, loss may eventually occur at a similar time. In the long term therefore these notable features may be lost.
89. The most significant change in the short term will be development of the replacement village hall. This will be an important community asset, though aspects of the design, including the palette of materials, may not relate well to the character of its setting.

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## Actions and recommendations

### Boundary redefinition

90. As originally designated in 1982 the conservation area included only the principal part of the village and a small portion of Moreton Park. It also included some peripheral land. Changes were made to the conservation area boundary during 2015 to ensure that the designation was fit for purpose in line with its statutory definition, and paragraph 127 of the NPPF. Boundaries were changed in the following ways:

- *Those parts of Moreton Park, including Fir Hill, not already within the designation.*  
Added. The original designation included only those parts of the park forming the immediate setting of Moreton Park, rather than park as a whole. Whilst this reflected differences in land management still apparent today, it didn't take into account evidence that this has long been a feature of both this and other farmed, but nonetheless formal designed landscapes. The essential continuity of open space, definition of space by boundary planting (including many notable trees), and the visual relationship of Moreton House with the obelisk, combine to create a clearly identifiable designed landscape. The quality of the park has recently been recognised by the Dorset Gardens Trust with their Local List. Whilst there appears evidence that some formal landscaping extended beyond the park boundaries shown on early OS maps, the latter were used to inform the assessment and definition of the land included in 2014.
- *Houses and land either side of and between the Common and Station Road.*  
Added. The settlement here holds significant interest as a planned eighteenth century extension to the village. This was recognised in an architectural context in 1984 by the listing of seven buildings here. The relationship of buildings to open space and boundaries are particularly important aspects of the layout, which also includes many notable trees.
- *The ménage, rough land and small area of woodland east of the stables at Manor Farm.*  
Removed. A peripheral and unattractive feature, the ménage is heavily screened, and though use of the facility can be easily overheard, the contribution made to the character and appearance of the conservation area is limited. The remainder of the land is again peripheral, and though sometimes used for parking, is distinct from the developed area of Manor Farm.

### Management and enhancement

91. The character and appearance of the conservation area can be preserved and

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enhanced by the efforts of all who have an interest in the land and property within it. Maintaining those buildings, structures and aspects of which make a 'positive' contribution to the special architectural or historic character or appearance of the conservation area (see Map 2) should be a key priority. On the other hand, buildings, structures and aspects which have marked 'negative' impact upon the character or appearance of the conservation area (see Map 2) provide a focus for positive change. Buildings marked 'neutral' on Map 2 are a diverse and harmless group which lack importance. Whilst improvements or change here may deliver benefits, these are unlikely to be as significant as for those marked negative. Use of this appraisal to inform the design and assessment of planning proposals helps to ensure that conservation objectives are achieved through the planning process.

92. The list below provides a summary of potential areas for action, implementation of which will depend upon opportunity, priorities and funding, and may involve or be achieved by a range of different stakeholders.

### **Satellite dishes**

93. Where satellite dishes have been attached to the front elevations of properties without the appropriate consents (i.e. listed building consent, and/or planning permission), it would be beneficial to seek their removal/repositioning in less visually obtrusive locations.

### **Overhead wires**

94. Wires and poles are noticeable around the conservation area, and in particular in views along The Street (see FIG. 7) and Station Road (see FIG. 15). The undergrounding of cables could greatly enhance the appearance of the conservation area.

### **Potential listing**

95. Notable unlisted buildings and structures should be investigated for their potential for listing.

### **Public awareness of the heritage resource**

96. Heritage currently provides a key reason for people to venture off the beaten track to visit Moreton. An information board is provided at the church, though Lawrence of Arabia clearly dominates. There could be scope to provide more information about the history of village itself as this is also of great interest. More generally it is important to raise awareness amongst the public of both the existence of the conservation area, and the important role they play as property owners/tenants in preserving and enhancing its character and appearance.

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# Appendix

## Appendix A – Further information and advice

### Legislation, guidance and policy

- *Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990.*
- *National Planning Policy Framework.* DCLG, 2012.
- *Purbeck Local Plan Part 1.* Purbeck District Council, 2012.
- *Understanding Place: Conservation Area Designation, Appraisal and Management.* English Heritage, 2011.

### Design

- *District Design Guide Supplementary Planning Document.* Purbeck District Council, 2014.

### Historical development, archaeology and architecture

- *Dorset (Pevsner Buildings of England).* Newman and Pevsner, 1972.
- *Making of the English Landscape.* Taylor, 1974.
- *National Heritage List.* [www.historicengland.org.uk](http://www.historicengland.org.uk).
- *Place Names of Dorset Volume I.* English Place Name Society.

### General

- *A Stitch in Time: Maintaining your Property Makes Good Sense.* SPAB and IHBC.

### Further enquires

Enquiries regarding this appraisal should be addressed to:

Design and Conservation Officer  
Purbeck District Council, Worgret Road  
Wareham BH20 4PP  
Tel: 01923 557388  
[conservation@purbeck-dc.gov.uk](mailto:conservation@purbeck-dc.gov.uk)

Enquiries regarding archaeology and the County Historic Environment Record should be addressed to:

Environmental Services Directorate  
Dorset County Council, Colliton Park  
Dorchester DT1 1XJ  
Tel: 01305 224921  
[www.dorsetforyou.com](http://www.dorsetforyou.com)



## Appendix B – Listed buildings

Listed Buildings within the conservation area are shown in the table below. For further information on these buildings see the National Heritage List (searchable online at [www.historicengland.org.uk](http://www.historicengland.org.uk)).

Please note: The table does not include ancillary structures or those within the curtilage of named buildings which are also likely to be covered by the listing where pre-dating 1948. Names of properties given below are those recorded at the time of listing and thus under which they are officially listed. It is possible that some names may have changed. This does not affect the listing itself.

| Address  | Grade | Historic England reference No. |
|--|-------|--------------------------------|
| K6 telephone kiosk outside post office (No. 462746), The Street.     | II    | 1120339                        |
| Broompond Dairy  | II    | 1120442                        |
| Lilac Cottage and Santa Maria, The Avenue                            | II    | 1120443                        |
| Primrose Cottage, The Common   | II    | 1120444                        |
| Summer Cottage (now Nursery Farm), The Common                        | II    | 1120445                        |
| The Green, Station Road  | II    | 1120447                        |
| Rose Cottages, 1 and 2, Station Road.                                | II    | 1120448                        |
| Manor Farm Cottages, 1 and 2, Station Road.                          | II    | 1152036                        |
| Beehive Cottage, The Common  | II    | 1323351                        |
| Honeysuckle Cottage, The Common                                      | II    | 1323352                        |
| East Cottage, 1 And 2, Station Road                                  | II    | 1323353                        |
| Hedera Cottage, Station Road.  | II    | 1323354                        |
| Glebe house, station road  | II    | 1323355                        |
| Stables and coach house at Glebe House, Station Road.                | II    | 1152048                        |
| Gardener's cottage at Glebe House, Station Road.                     | II    | 1120449                        |
| Garden Cottage, Station Road.  | II    | 1120450                        |
| Wall and gazebos at rear of former gardener's cottage, Station Road. | II    | 1152055                        |
| Manor House, Station Road.   | II    | 1323356                        |
| Stable building at Manor House, Station Road.                        | II    | 1120451                        |
| Granary at Manor House now in separate ownership.                    | II    | 1304961                        |
| Boundary wall to road path of Manor House, Station Road.             | II    | 1152067                        |
| The post office, Station Road.                                       | II    | 1323357                        |
| Cottage adjoining the post office, The                               | II    | 1120452                        |

|   |     |         |
|---|-----|---------|
| Street.   |     |         |
| Lych gate to new cemetery (formerly entrance to kitchen garden of Moreton House). | II  | 1120485 |
| Grave of TE Lawrence (Lawrence of Arabia) in new cemetery.                        | II  | 1152004 |
| 2, 3, 4 and 5, The Street.  | II  | 1152086 |
| 1, The Street.  | II  | 1152094 |
| Old school and school house, Station Road.  | II  | 1304948 |
| Parish church of SS Magnus the Martyr and Nicholas of Myra.                       | II* | 1172650 |
| Boundary wall and fence to churchyard.  | II  | 1323329 |
| Moreton House.  | I   | 1305008 |

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## Appendix C – Scheduled ancient monuments

A Scheduled Ancient Monument is defined in the Ancient Monuments and Archaeological Areas Act 1979 and the National Heritage Act 1983 as a protected archaeological site or historic building of national importance. The scheduling of a monument means that permission is required for works affecting that monument. The Secretary of State, in consultation with Historic England, assesses each case individually to ensure that damage to protected sites is kept to a minimum.

| Description         | Historic England reference No. |
|---------------------|--------------------------------|
| Obelisk on Fir Hill | 1002425                        |