

Appendix 1

Distinctive Architectural Details

MELBOURNE



Checklist of details

Boundary treatments

- Stone boundary walls with triangular chamfered copings
- Tall rubblestone or coursed stone boundaries, over 3 metres high
- Red brick boundary walls with ½ round brick copings
- Ornamental stone gatepiers
- Ornate wrought-iron railings & decorative wrought iron gates

Chimney stacks & pots

- Brick chimneys with plain red brick oversailing courses
- Decorative ashlar stone stacks

Doors, doorcases & porches

- Decorative pilastered doorcases, with scrolled console brackets
- Fanlights – various patterns
- Panelled doors with chamfered mouldings / bolection mouldings
- Panelled doors with scratch mouldings/ raised and fielded panels
- Plain vertically boarded doors with scratch mouldings or tongued & grooved

Lintels & cills

- wedge lintels of stone with incised and channelled blocks and dropped keystones, plain details or carved stone panels
- Segmental brick arched windows
- Stone cills & stone cill bands
- Moulded red brick cills or no cills

Paths, paving & steps

- Blue or red brick paving
- Stone paving flags

Roof types & details

- Thatch
- Raised coped brick gables
- Hipped slate roofs
- Corbelled & plain close brick verges
- Patterned slate roofs

Walls

- Timber box-framing & half-timbered Arts & Crafts gables
- Flemish bond brickwork & Flemish bond brickwork with contrasting headers
- Blue and buff polychromatic brickwork
- Terracotta
- Dentilled and “sawtooth” eaves brickwork
- Flush & rusticated stone quoins

Windows

- Traditional Georgian, Victorian & Edwardian shopfronts
- Gabled Arts & Crafts-style half-timbered dormers & gablets with bargeboards
- Timber casements with chamfered frames
- Vertical & horizontal sliding sashes
- Leaded-light windows with rectangular panes

Ephemera

- Enamelled advertisement signs & painted signs on walls
- Bootscrapers

BOUNDARY TREATMENTS

Gates & railings



Left & below - the screen at Melbourne Hall is one of the oldest examples of wrought ironwork in Melbourne (c1711) and illustrates how, in the hands of a master, wrought iron could transcend from a utilitarian function to a work of art.



Wrought iron was the only material used for gates and railings until cast iron started to be manufactured in the 18th century. Even then, it was many years before cast iron was used for a complete set of railings. Cast iron finials, which could be ordered from a catalogue of designs, were commonly used in association with wrought iron railings until the mid 19th century.



Left - ornate wrought iron gates at The Dower House, Church Close.

Whilst wrought iron could be highly decorative, incorporating flourishes and scrolls, most railings in 18th century towns were simple and slender, of square-section, each vertical bar fixed into an ashlar stone plinth. The best example of this in Melbourne is at 22-24 Market Place (below) - wrought iron square section railings with cast iron spear-headed finials and cast iron urns for the gateposts.





Left - wrought iron railings & gates at the beginning of Pool Road.

Below - decorative wrought iron gates to the former churchyard, Castle Street.



Melbourne has a long tradition of wrought ironwork.

The frontages to the churches and chapels were often embellished with a fine set of railings or gates. Although cast iron was widely available, most of the railings and gates in Melbourne were fabricated from wrought iron. It was often favoured by architects using Gothic Revival styles although for the smaller cottages by 1850 cast-iron had largely replaced wrought-iron because it lent itself to mass production.

During the second half of the 19th century, the Arts & Crafts movement came to the fore. It was largely a revolt against factory production & industrialisation. Wrought iron was the antithesis of industrialisation and the epitome of the work of the skilled artisan. The Thomas Cook Almshouses (right), with their splendid wrought iron railings running along High Street, and decorative flourishes to lanterns holders and brackets, demonstrate the renewed interest in old craftsmanship techniques.



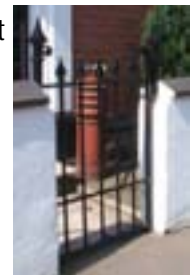


Above left - wrought iron railings at the Baptist Chapel, Chapel Street.

Above right - sombre wrought iron gates at the Catholic Church, Church Street, with a thorn motif.

Left - decorative wrought iron railings at the Methodist Church, Church Street (a lightweight design).

Right - a simple gate at 63 Derby Road, one of the few examples incorporating off-the-peg cast iron spear-headed finials.



Below left - hand-forged railings in steel, fabricated in modern times to replicate the original wrought iron spear-headed pattern (15 Potter Street).

Below right - hand-forged railings in steel; a modern interpretation of wrought ironwork by David Tucker (11 Blanch Croft)



BOUNDARY TREATMENTS

Walls & copings



The earliest walls within the village are built from local stone. Sometimes for economy this was kept in place, whilst walls were heightened in red brick, as at Castle Street (above).

Random rubble was commonly used for the construction of the local walls, finished with triangular ashlar copings. Examples of this tradition can be seen at Blanch Croft, fronting the gardens to Chambers Row (right), where the original rubble walls appear to have been heightened in coursed, dressed stone, and alongside the graveyard at Castle Street (right below).





Above left - tall random rubble walls of local gritstone along Salsbury Lane



Above right - tall coursed gritstone walls at The Grange, Pack Horse Road (over 3 metres high)

Below left - tall random rubble walls of local gritstone behind 84 High Street



Below right - tall walls of red brick with an earlier stone wall used for footings at Chantry House, Church Street



Occasionally, walls were built from coursed and dressed stone, but this was quite unusual.

Even the walls to Melbourne Hall, running alongside Pool Road (left) were built from rubblestone with rubble copings, the main emphasis being the cloud-like yew hedges rising above the walls.



In several locations a plain wall was enhanced with decorative stone gatepiers, such as along Penn Lane and the examples at Chapel Street (left) and Derby Road (below).

Left - The Grange - chamfered ashlar stone copings and panel gatepiers, with pyramidal cappings

Below - brick wall with rusticated stone gatepier outside 56 Derby Road



Below - brick walls surrounding The Close, Church Square, with half-round brick copings and brick pier buttresses. 18th century brickwork with a random bond.



DOORS - Joinery



Boarded doors

Above - parish church door, boarded in oak with ornate strap hinges (detail below)

Above left - simple, painted fully boarded door of 1822 - chosen for its Picturesque Gothic style at the former National School



Boarded doors

Above left - Methodist Church, with ornate strap hinges. Above right - garden gate to Castle Farm, boarded with applied fillets

Right - simple, utilitarian, painted door at the Old Brewery. Far right - simple, painted door to a cottage on Blanch Croft.





Panelled doors

Above - Georgian six-panel doors at Castle Street, incorporating semi-circular fanlight. The "scratch" mouldings are kept deliberately simple and refined

Left - modern six-panel door based on a Georgian style, the upper panels glazed. The panels are "raised and fielded"

Far left - six-panel door, the upper panels glazed with modern "bull's-eye glass". The panels incorporate "double-chamfer" mouldings



Bottom left - six-panel Georgian door at 23 Market Place. The panels incorporate simple "scratch" (also known as bead-and-butt) mouldings

Bottom far left - six-panel Georgian door at 14 Potter Street with rectangular glazing bar fanlight. The panels incorporate "double-chamfer" mouldings



Panelled doors

Victorian doors tend to incorporate a much wider range of styles and mouldings.

Above left - Victorian five-panel door at 49 Derby Road, incorporating "bolection" mouldings. Above right - four-panel door with lavish, heavy mouldings, typical of the Victorian era - "raised and fielded" panels with "bolection" mouldings (12 Church Street).

Left - four-panel door at 63 Penn Lane, incorporating simple "scratch" mouldings. Note the original Victorian letterbox

Right - six-panel Victorian door at 7 South Street, with plain rectangular fanlight. Again, scratch mouldings are used but the door is more refined



DOORS - Doorcases, porches & fanlights



Doorcases

Georgian doorcases typically incorporate thin pilasters and an intricate moulded cornice. The example at Pennfield House (58 Penn Lane - left) is highly decorative with a deep, overhanging, articulated cornice, projecting pilasters and ashlar stone base that matches the profile of the timber pilasters.



Above right - the former Methodist Church on Church Street incorporates a central decorative door surround with rusticated pilasters and three-centred arch with keystone and impost blocks. It is loosely based on classical architecture.

Below left - the doorcase at 26 Market Place appears to be a later modification. It incorporates narrow pilasters and a cornice fixed to a pair of scrolled brackets. The blocked fanlight is unusual, a lattice pattern, possibly dating from the 1820s.



Left - deep canopy over a door at 21 Blanch Croft - the simple profile of the cornice and curved brackets partially conceals a decorative quatrefoil pattern in the door lintel.



Above - Victorian doorcase, incorporating decorative scrolled console brackets and projecting cornice (49 Derby Road).

Above left - a grander Victorian villa property at 65 Derby Road, incorporating further decorative flourishes. The scrolled brackets have acanthus leaf mouldings and the pilasters have applied "dogtooth" mouldings.



Left - the estate office to Melbourne Hall was adapted and up-dated in the early 20th century, along with a number of estate properties, using Arts & Crafts timber-frame details. The oak porch with arched braces is typical of this style.



Fanlights were used to light a hallway, which was otherwise unlit, and became common when house plans changed to incorporate a central hallway with a staircase in the Georgian period. Until then, doors generally opened onto a small lobby or directly into a room and there was no need for the additional light source.

Fanlights were positioned above the door, retaining the solid joinery of the door, and it was only in the mid to late 19th century that glass was inserted into the door itself.

The earliest fanlights in Melbourne incorporate semi-circular (or "lunette") designs, echoing the designs of Robert Adam (top right - 59-61 Castle Street). An alternative was the rectangular fanlight, with a gothic glazing pattern (The Close, Church Square - top left).



Left - later fanlights were much plainer (as used at 14 Potter Street and tended to be rectangular and sub-divided by narrow vertical glazing bars.



By the late 19th century fanlights were plainer still, without glazing bars, as at 73 Castle Street (bottom left).

EPHEMERA



Above & left - painted, carved and enamelled advertisements

On this page are examples of the kinds of historic ephemera that are all too easily lost, which make a place like Melbourne distinctive.



Below - clockwise ; bootscrapers, pub signs, pumps, name plaques & datestones



PATHS, PAVING & STEPS



Brick paving

Top left - red brick paving laid in even courses as an apron in front of a terrace of cottages, High Street Left - red brick paving laid at 45 degrees to the road at 46 High Street.

Above right - blue brick paving laid in even courses as an apron to cottages at Chambers Row Right - red brick paving laid as a footpath to the front door, Market Place



Bottom left - blue bricks with high sheen are laid on the passage next to 5 Church Street. Below - red brick paving with later repairs in blue brick, 42 High Street.





Limestone setts

Left - setts laid as a private cart entrance at 27 Potter Street (modern concrete bollards)

Gritstone steps

Below - simple flights of gritstone steps at Church Street



ROOF TYPES & DETAILS



Raised coped gable in brick with a brick-on-edge coping at the old tithe barn, Church Square (above). The roof exhibits the full range of traditional clay tiles found in Melbourne. The canal brought Staffordshire blue clay tiles into the area (central panel of tiles). Before the arrival of these tiles, handmade red clay tiles were prevalent (left panel of tiles). Towards the end of the 19th century red plain clay tiles were being machine made (right panel) and were favoured for their vernacular origins, although they lack the texture of the handmade tiles.

Right - raised coped brick gable

Below - thatch in combed wheat reed with block ridge





Left - Welsh slate was favoured for shallow pitches but can still be found on the steeper roofs of the Gothic Revival chapels.

Hipped Welsh slate roofs with pronounced overhanging eaves, and hips cloaked with lead flashings, used at The Athenaeum (left - in the distance).

Below - Welsh slate incorporating bands of patterned slate at the United Reform Church.



Left - the most common roof type used for the majority of small cottages is the pitched roof with a plain close verge (left top). Occasionally the verge has a simple corbelled band of brickwork (immediate left).

Right - brick chimney stack with multiple bands of brick oversailing courses and buff clay chimney pots.

Far right - stone stacks set on a diagonal. In the 19th century stacks became quite decorative and the multiple flues were often expressed, aping the style of Tudor chimneys (The Vicarage).



SHOPFRONTS



Above - the Welcome Café, with its decorative glazed tiled stall riser & pilasters, is one of the best known historic shopfronts in Derbyshire.

Below left - highly refined shopfront incorporating a dentilled moulding and raised and fielded panelled door at 16 Potter Street. Below right - early shop windows were often simply enlarged domestic style sash windows (60 High Street).





Left - refined projecting shopfront with intricate cornice, dentilled moulding & plate glass windows.



Right & above - 10 Market Place & 20 Potter Street - small "side street" shopfronts of the mid 19th century incorporating similar details; narrow pilasters, truncated at the base, a simple cornice and frieze rail and windows with glazing bars. The example at 20 Potter Street still retains its giant sash window.



Below - tiled stall risers at 46 High Street & 7 Derby Road (bottom).



Above - the classic corner shop straddling South Street & Alma Street - the shop is now redundant but retains its historic shutters. Even the front door has its own separate shutter.





Left - late Victorian pair of identical shopfronts at 8-10 Derby Road. Heavily-moulded panelled pilasters, a bold cornice with console brackets and shop doors with fanlights. The shopfronts retain the original ventilation grilles and timber spandrels, but No. 8 has lost its central glazing mullion.



Left - Edwardian shopfronts at 31-32 Market Place, originally designed as two of three matching shopfronts. The pilasters were made from moulded red bricks (terracotta) and incorporate chamfers. The fascia and cornice was designed as one continuous run. The original style clerestory glazing survives at No. 32 (Birds).

Right - Victorian shopfront at 38 High Street with brown glazed brick stall riser, decorative fluted pilasters with raised console brackets, recessed shop doorway, cornice and fascia.



WALLS - Brickwork details



Dentilled brick band (left)
at 65 Church Street.

"Sawtooth" brick band at
63 Penn Lane (below left).

Below right - penny-struck
pointing. The fresh lime
mortar joints are incised
with a penny, rolled in the
surface to create a crisp
appearance.



Flemish bond brickwork of the late 17th
century (below) with "flared" or burnt
blue headers at The Close, Church
Square. Flemish bond brickwork of the
mid 19th century (right) with contrasting
soft pink headers at 40 High Street.





Left - polychromatic brickwork (the use of several colours of brick to create decorative patterns) used at 21 South Street (far left) & at 77 Castle Street (immediate left).

Below - bespoke buff architectural terracotta at the Co-op. The use of terracotta blossomed at the end of the 19th century.



Below left - off-the-peg red terracotta tiles, with a pattern based on a flower, used to modify the windows at the former Methodist Chapel.

Below right - moulded red bricks used to create a roll-moulding for the window mullion and jambs. The same moulding continues in the stone lintel.



WALLS - Eaves & verge details



There are several types of decorative brick eaves. The earliest used brick corbelled out in a "dentilled" or "sawtooth" pattern. Above & left - corbelled & dentilled brick eaves. In the 19th century the eaves became even more decorative, some with shaped or moulded brick "modillions" in blue or buff coloured bricks (below) or in moulded red terracotta (bottom right). Left - simplified "dentilled" brick eaves using a blue brick.



In many cases, gutters were of cast-iron ogee form and had a square base which sat on top of the projecting eaves, avoiding the need for any visible brackets (below left & right). The gutter profile thus became an integral part of the architecture of the building.





Left - hipped roof with pronounced overhanging timber eaves. Occasionally a more decorative timber eaves was used on the 19th century villas (above).

Below - modillion eaves in moulded red bricks continues along the verge to emphasise the triangular pediment at the former Methodist Chapel (Haynes Furnishers).

Bottom - moulded terracotta verge



Above - raised coped brick gable. These were generally used on the higher status buildings during the mid-late 18th century.



Below - raised coped gable with stepped brick verge



WALLS - Timber-frame



Up until the 18th century, the principal building materials for the smaller houses were timber, with panels of wattle-and-daub. The type of timber-frame used in Melbourne is known as small box-framing - a combination of posts and short horizontal rails. Braces are used in the construction, near the corners, to prevent outward movement, as at 49 & 56 Potter Street (left & below).

Half-timbering (below)

In the late 19th century, there was a revival of interest in vernacular materials. The Arts & Crafts movement reintroduced timber-frame particularly for its picturesque qualities & its appealing surface decoration. It is found used for the half-timbered gables, in combination with brick & render, at the Post Office, 3 & 5 Derby Road (below) as well as the small dormer windows often added to buildings by the Melbourne Estate.



WALLS

Render, stucco & limewash



Left & below - brickwork was often historically limewashed to provide a "sacrificial" weatherproof coating. Small traces of limewash are still visible in sheltered places, such as under eaves and on agricultural buildings. The practice of limewashing has now died out.



Above - the use of render became highly fashionable during the Regency period although it is seldom found in Melbourne. It was used to create a refined appearance where stone was prohibitively expensive. During this period, render was often "lined-out" (incised) to imitate dressed ashlar walls (e.g. 49 Church Street - above). The walls at the Old Brewery (right) were rendered & lined-out in the 20th century.

WALLS

Stone details



Above left - stone plinth with unusual chiselled tooling.



Above right - rubblestone with chamfered dressed window and door surrounds of the 17th century.

Below left - flush dressed stone quoins with brick walls at 85 Castle Street

Below right - flush dressed stone quoins at Pool Cottage. The quoins were dressed in herringbone tooling with drafted margins. This is a highly decorative technique where the face of the stone was quartered and then each quarter separately tooled to create a herringbone pattern.



WINDOWS



Above - cast iron windows designed in a Gothic style at the former National School of 1822, Penn Lane. Only four tiny panes of glass were designed to open.

Top left - leaded-light windows restored "stockingers" windows at Blanch Croft. By the 18th century, glass quarries were usually rectangular in shape.



Left - leaded-light windows enjoyed a revival under the Arts and Crafts movement at the end of the 19th century (the Post Office, 5 Derby Road).

Below - timber casements at the former lace factory on Penn Lane. The central upper lights were designed to pivot.

Above - side-hinged timber casements. Left - flush fitting opening casements of two and four panes. Right - recessed six-paned casements within chamfered frames.





As glass production evolved, the small-paned vertically-sliding sash windows of Georgian England (above) gave way to larger panes of glass, separated by single vertical glazing bars. The sash windows at 6 High Street (above right) replaced earlier, small-paned sash windows.

Horizontally sliding sash windows (right) are a common feature of the Midlands, often reserved for the less important elevations or small vernacular buildings. At 48-54 High Street (below) horizontal sashes were squeezed into the top floor.



WINDOWS - Dormer windows



Whilst dormer windows are largely a late 19th century fashion in the town, there is an example of hipped dormer windows at 6 High Street from the first half of the 19th century (above left).



Half-dormers or gablets were introduced into the town towards the end of the 19th century (left & above) during the Gothic Revival.



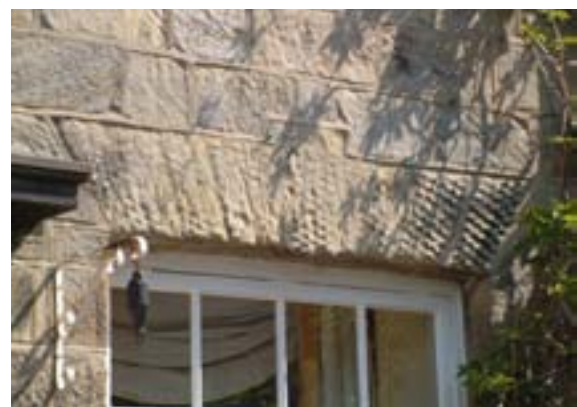
Below & right - at the turn of the 20th century the Melbourne estate used dormer windows extensively, in a timber-frame Arts & Crafts vernacular revival style using bargeboards & arched braces.



WINDOWS - Lintels & cills



At the end of the 18th century and during the first half of the 19th century, locally quarried stone was commonly used for lintels and cills. Wedge-shaped stone lintels started to appear, sometimes incised to look like separate pieces of stone, and sometimes carved. A large variety of patterns can be found within the town (right & below). By 1860 the wedge lintels had largely disappeared, to be replaced by squared stone lintels, although they are uncommon. The example at 4-6 High Street (above) dates from the 18th century.



Left - stone wedge lintel at High Street designed to look like panelled timber with raised and fielded panels. Above - unusual example of tooling at 55 Penn Lane.



Left - where economy was important, lintels were simpler in form; a segmental arch formed by "stretcher & header" bricks.

Cills

Many of the smaller cottages had no cill (below). Occasionally specially shaped bricks were used as a cill, finished flush with the brickwork (bottom left). Later in the 19th century moulded red clay bricks were used as a later adaptation to create a more weatherproof detail (bottom right).

Many of the larger, grander buildings had stone cills.



Above - in places, a stone cill was used as a cill band, which runs across a whole elevation or multiple buildings, at 10-18 High Street.

