Melbourne
Conservation Area
Character Statement

2011

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Introduction

This statement has been produced by Mel Morris Conservation for, and in association with, South Derbyshire District Council. It sets out the special historic and architectural interest that makes the character and appearance of Melbourne worthy of protection. It also assesses the degree of damage to that special interest and thus opportunities for future enhancement. This document will be used by the Council when making professional judgements on the merits of development applications.

The Melbourne Conservation Area was designated by Derbyshire County Council on 12th February 1969. It was extended by the District Council on 27th May 1976 to include more of Blanch Croft, again by the District Council on 10th October 1991 to take in four additional areas on the edges of the original designated area and once more by the District Council on 9th June 2011 (see Appendix 2).

Summary

Melbourne has a long and complex history. It started off in recorded history as a royal manor, visited on occasion by kings. In 1133 part of the royal manor was given to Adelulf, first Bishop of Carlisle, by King Henry I, as a place of refuge when the Scottish border was unsettled. At roughly the same time, the church was built. As far as we know the site of the bishop's palace was the same site that Melbourne Hall occupies today. The royal manor remained in the ownership of the Crown until 1604 and a castle was built at the bottom of Potter Street in 1311-22. Only a ruined fragment of the castle now survives, alongside an area of exposed foundations. The Coke family acquired the freehold of Melbourne Hall from the Bishop of Carlisle in 1704 and steadily continued to develop their estate. As the remainder of the freehold property belonging to the Lord of the Manor was eventually dispersed in the early 19th century, it set the scene for the development of the town during the late Georgian period.

Once a small rural settlement dominated by its church and castle, the settlement changed dramatically at the turn of the 19th century when industrial development within the East Midlands reached out to Melbourne and started the process of the transformation of a village into a Georgian town, with the development of factories, chapels, public buildings and housing. The industrial development was based around the finishing of textiles; worsted, silk and lace, but there were further spin-off industries, once a skilled working population was housed within the settlement. With the loss of these industries the town had a quiet period during the early 20th century but as it is within easy reach of several Midland towns and cities it is popular for commuters and has retained an affluent air.

The distinctive characteristics of Melbourne can be summarised as follows:

• 	very ancient origins as an important settlement, centred upon the church.

- one of the best-preserved historic settlements in Derbyshire.

- high architectural quality, with the highest concentration of listed buildings in the district.

- a scattering of high quality public and semi-public buildings built mostly in the 19th century on the principal streets of the town.

- one of the best preserved 18th century country house gardens in England, complemented by adjacent landscaped grounds including the former mill pool.

- streets of "working Georgian" character, dominated by red brick town houses, interspersed with factories and workshops.

- a series of distinct enclosed spaces framed by buildings and tight-knit, dense development, which contrast with a looser, spacious character and substantial gardens.

- a place of strong contrasts between the character of individual streets, varying from open, semi-rural streets near the church, Penn Lane and Blackwell Lane to hard-edged, urban, predominantly Georgian streets along Potter Street, Castle Street, Market Place and Derby Road.

- a diverse range of materials

- narrow lanes, without pavements, and brick-paved narrow passages.

- high boundary walls fronting gardens, over 3 metres high in places.

- it has a long market garden history, which is still apparent in the setting of the town.

Area of Archaeological Potential

An area of archaeological potential has been defined through an assessment of the known archaeological, documentary and plan-form evidence of the settlement. It has been carried out as part of the review of each conservation area in consultation with the County Archaeologist, the Development Control Archaeologist and the Sites and Monuments Record Officer at Derbyshire County Council.

An area of archaeological potential may encompass both statutory designations (including Scheduled Ancient Monuments and Registered Historic Parks and Gardens) and other non-statutory site information from the Derbyshire Sites and Monuments Record. It shows the probable extent of settlement and industrial activity during the medieval and/or post-medieval periods.

Within the area of archaeological potential there may be reasonable expectation that archaeological evidence relating to the medieval and/or post medieval periods may survive below ground.

Over the centuries, as settlements grow and develop, their focus may shift. Consequently, an area of archaeological potential need not necessarily coincide with the boundary of the conservation area.

Conservation Area Analysis

Historic Development

Melbourne sits south of Kings Newton, which is located immediately south of the River Trent and an ancient river crossing at Weston Cliff. It seems likely, based on archaeological evidence, that Kings Newton was established as a small village before Melbourne became a fully-fledged settlement. Kings Newton had a more strategic role, being on a primary transport route with a river crossing. Melbourne may have started out as a complex of buildings associated with the government of the royal manor, separate from the villagers' houses further north and conveniently placed for hunting in the woods. Domesday Book (1086) mentions a mill in Melbourne and indeed it is named after the mill stream (Old English "myln burna").

Melbourne was a royal manor before the Norman Conquest and it was visited by King John on several occasions. In the 12th century part of the Melbourne Estate was given by King Henry I to Adelulf, first Bishop of Carlisle , thus creating a "rectory manor" out of the royal manor. It was probably at this time that we see the establishment of the present parish church in Melbourne, which is Norman in origin, although it may not have been the first church in the area. Certain characteristics of the church suggest that it had a high status and was developed by either the Bishop of Carlisle or perhaps Henry I himself. The Church is very large for the size of the parish and has a two-storey west end and formerly had a two-storey chancel, suggesting two levels of worship and a high status.

Between 1311 and 1322 the manor house was transformed into a castle. A drawing of this building was made in 1561. The royal manor of Melbourne was eventually sold to the Earl of Huntingdon of Donington Hall in 1604 or 1605. The new owner (Henry Hastings, 5th Earl of Huntingdon) demolished the castle between about 1604 and 1630.

The original rectory, technically a palace because the Bishop sometimes resided there, became Melbourne Hall. The house was leased from the Bishop of Carlisle until 1704, when the freehold was acquired outright by the Rt. Hon. Thomas Coke (1674-1727), an ancestor of the present owner. Over time the successive owners of Melbourne Hall have increased their land ownership around the Hall and its garden in a piecemeal fashion, as opportunity arose, and created the park and gardens that we see today, but it was once a much smaller estate.

The gardens were laid out in 1704 by Thomas Coke. They are the best preserved gardens of their period in Derbyshire and arguably one of the best examples of an early 18th century garden in England. The house was tenanted for a long period in the 19th century and consequently little change occurred in the garden, with the result that they still hold a remarkable degree of the layout, planting and structures from the first half of the 18th century. The outlying estate, on the other hand, was greatly altered and improved in the 19th century.

The site of the mill by Melbourne Pool is one of the earliest parts of the settlement. A water mill was here in medieval times, although the present mill was probably constructed in c1632 (and later altered). The lake that we see today is a reduced version of the mill pond created in medieval times. The pond was re-shaped in 1842-7 during which time the two islands were created.

Melbourne Hall and Church Tower from Pool Road

The principal thoroughfares of the medieval village were Church Street, Potter Street, High Street, Pool Road and Castle Street. In the centre, the buildings are close-knit, with passages leading to back yards and further ancillary buildings and workshops. There are a number of alleys connecting the different streets and numerous glimpses of buildings viewed from the main streets.

Some of the oldest buildings in the town can be found in the vicinity of Castle Street, although some were demolished in the 20th century for "slum clearance" and others were bombed in 1940.

The enclosure of the parish took place between 1787 and 1791. At this time Melbourne began to change quite rapidly. This was helped by the decision of the Donington estate (the owners of the manor and site of the castle) to dispose of their land within the town in 1811/13. The effect was to create the opportunity for many new freeholders to acquire land and develop buildings and this has directly affected the rich character of the town and variety of buildings and materials. Housing was developed both speculatively, often as terraces, and by individual freeholders. The period between c1760 and 1870 represents the heyday of the prosperity of the town.

The road layout was changed in 1789, as part of the Enclosure process, to improve privacy for Melbourne Hall. The main road was re-directed along Derby Road and High Street. As a result, Castle Square began to stagnate and there was added impetus for growth at the

Market Place and the west end of the town. A market had been held at Castle Square following its establishment by royal grant in 1230, but it had long been discontinued and with the change in the road layout the site became less suitable.

Following Enclosure the town developed on the outskirts, with much new development primarily along Derby Road and High Street. New streets were laid out from 1777, with the construction of New Yard, now known as Thomas Cook Close (partly outside the conservation area), followed by Blanch Croft in 1783 and later by a network of streets between Derby Road and High Street. Elsewhere the older streets were re-developed, replacing many of the small timber-framed buildings with the tall Georgian buildings that we see today.

Melbourne market was eventually re-established in 1836 at the current market place, the new trading centre of the town, the lifeblood being the traffic that now ran along Derby Road and High Street.

The settlement was initially based around an agricultural economy. Evidence for this can still be seen in the form of fossilized farmsteads (farmhouses and associated farm buildings) at Castle Street, Church Close, Church Street, High Street and Penn Lane. These include the farm buildings of Chantry House running alongside Church Street and Penn Lane; the farm buildings north of (and formerly part of) the Dower House; the group of buildings north of The Close incorporating Melbourne Tackle

Church Street

and Gun and the Melbourne Estate Office; the Hermitage and Rose Cottage on Penn Lane; the Cruck Cottage on High Street, with the buildings lining the yard at the back; Castle House (formerly Castle Farm); and the former Home Farm buildings of Melbourne Hall (now the Visitor Centre). After Enclosure, outlying farms in the parish were expanded and redeveloped, assuming greater importance than they had before, and a few new ones were built. Most farm buildings within the village were gradually converted to other uses. Market gardening took hold in Melbourne during the mid 19th century. Some market garden premises had previously been ordinary farms; others were new Victorian premises which might equally be found either on the new streets of the town or along the peripheral roads. They are distinguished from ordinary houses only by the extensive outbuildings in their rear yards.

Unlike several other settlements in South Derbyshire, such as Stanton-by-Bridge, Swarkestone and Milton, Melbourne was not dominated by one or two landowning families, and this enabled the growth and investment in the town under a large number of small freeholders and is the main reason why it was established as a manufacturing town. Despite the loss of several important factories, many former manufacturing buildings still survive in the town today.

In fact, although Melbourne Hall has a presence in the town, it is not at first sight evident. Although its landscaped park and gardens are an integral component of the topography and character of the conservation area, the Melbourne Hall estate never owned more than about half of the land in the parish. Farms near the church, including Chantry House and the Dower House, were gradually acquired by the estate over the years as it grew, although they started out in private hands.

Within the East Midlands, towards the end of the 18ᵗʰ century, there was a developing framework knitting industry, largely dedicated to the production of hosiery, with individuals working on small "stocking frames" in rooms attached to houses or lofts, a true cottage industry. Melbourne became a satellite supplier of knitted hose for the larger wholesale companies in Derby and Nottingham. As well as knitted hose, the town specialised in the manufacture of worsted (also for hosiers), lace and silk. Nearby Derby was a silk manufacturing town and Nottingham had a similar relationship with lace and hosiery. However, as the hosiery industry became increasingly mechanised, by the mid 19ᵗʰ century the knitting frames in Melbourne were mainly being used to make silk gloves. Two families dominated local silk production – the Haimes and the Hemsleys. The Haimes family established a manufactory for flowered silk shawls and gloves and established their firm at Castle Mills on Castle Square in 1812. The Hemsley family started off as framework knitters but then diversified into lace making, specialising in lace gloves by 1842. They established two mills in the mid 19ᵗʰ century – Kendrick Mill, Chapel Street, and Victoria Mill, Derby Road. The Hemsley family also introduced the manufacture of boots and shoes into Melbourne, and there were a number of factories.

The largest and most visually dominant silk factories in Melbourne have been demolished – Victoria Mill on Derby Road, Kendrick Mill on Chapel Street and (most recently) Castle Mills on Castle Street. But a surprising number of smaller boot, shoe and textile factories and workshops survive, enmeshed within groupings of residential property where they continue to make an important contribution to the character of the conservation area. Examples include the buildings attached to Pennfield House on Penn Lane, Mill House behind the Cruck Cottage on High Street, Doves Garage on High Street, the factory adjacent to nos. 24 and 26, Derby Road and the factories opposite Castle Mills on Castle Street and opposite the end of Queensway on Derby Road.

The rapid growth of the local economy through these industries led to the laying out of new streets and a large increase in the number of terraced cottages to house the new working population.

The geology of the town also led to the development of local stone quarries. It expanded at a similar time as the textile industry, although it has older roots. Melbourne shares its geology with Stanton-by-Bridge; they both sit upon high ground, on an outcrop of Derbyshire Millstone Grit, the southernmost location for this stone, which is mostly associated with the north of the County. Evidence for stone quarrying at Melbourne is largely to the south of the conservation area, mostly contained within what was Melbourne Common. As well as building stone, the quarries produced whetstones for shaping scythes.

In 1908, Melbourne was described as a "curious medley, of which part is as distressingly commonplace as any newly-built country town. This we may ignore. The other half, including the church, the Hall and the great pool, is altogether charming".

However, both parts of the town are associated with important figures in Victorian history.

Thomas Cook the travel pioneer was born in a humble cottage on Quick Close, now demolished, in 1808 and spent his childhood and teenage years in Melbourne. He opened the new Melbourne railway station in 1868.

The Hall was the secondary seat of Lord Melbourne, Queen Victoria's first Prime Minister, who spent part of his retirement there in the 1840s supervising the remodelling of Melbourne Pool and other improvements. The Hall was later inherited by his sister Emily, whose husband Lord Palmerston was another of Victoria's Prime Ministers, and who laid the foundation stone of the Melbourne Athenaeum in 1853.

Approaches

Melbourne does not at first appear to be a major town, as it seems to be slightly off the beaten track and not located on one of the main roads through South Derbyshire. This has, in recent years, been a saving grace for the town, as the streets are quite narrow and not suited to heavy traffic.

The current approach into Melbourne from the B587 to the north, via Stanton by Bridge, is rather disjointed as it meanders and follows several sharp bends. The sense of arrival in the town from this direction is rather understated. The junction of Cockshut Lane with Derby Road marks the start of suburban housing development. The road is initially lined with high quality coursed sandstone boundary walls and 20th century houses set back from the street frontage in well-proportioned front gardens. As the road progresses into the town centre, these are followed by largely Victorian and Edwardian properties, mainly brick-built, again with front gardens, although these are smaller. By the time that one enters the conservation area, the frontage is narrower still, with small front gardens. The enclosure tightens as the street progresses into the centre, channelling the vista, with the narrowest part of the street where Nos. 51-53 sit opposite No. 32 Derby Road.

There are two other routes into Melbourne from the north, one at each end of King's Newton; Packhorse Road and Station Road. These earlier routes from the north appear more natural and direct, that along Station Road tracking the contours of the Carr Brook valley.

From Packhorse Road, the approach into Melbourne from Kings Newton has been developed with so much housing during the 20th century that the two settlements almost merge into one another. In this approach, the start of the conservation area is marked by a massive beech tree and long length of garden wall, which hide the grounds of The Grange from the onlooker's gaze. The large stone and brick walls are unusually tall for the grounds they serve, over three metres high in places.

The extent of modern housing on the north side of Melbourne is so great that the historic core of the town has been severed from its rural context of this side.

From the south-east end of King's Newton, the entrance into Melbourne along Station Road is marked by a long terrace of brick housing, built from 1843. The end of the terrace (50-52 Station Road) is a focal point and was at one time a shop. Beyond this terrace are three tall trees in the centre of the road junction, on a green that marks the original limit of the settlement.

From the east, Melbourne is approached via Wilson, which falls just within Leicestershire. The land falls away gradually down towards the Blackwell Brook, and Blackwell Lane passes

over a small arched bridge. Between the wooded sides of the road, which are partly formed by the parkland belonging to Melbourne Hall, the land opens out to the north with long views across the unfenced field towards Castle Street. To the south, the walls of Melbourne Hall gardens form an impressive backdrop and sweep around the bend leading the visitor into the town. Picturesque views unfold of the cottages on the north side of the street.

Looking west along Blackwell Lane

The southern approach from Staunton Harold is marked by The Melbourne Arms (outside the conservation area), which stands on the brow of the hill and is the main landmark on entering the town. The east side of the road is lined with hedges and there are views into the conservation area across the hedges and former Melbourne Common to the estate parkland. The west side of the road is lined with mainly Victorian houses. The entrance into the conservation area is pronounced, marked by the terraced row of cottages at the end of Penn Lane and the late 18th century house nos. 106-108 High Street opposite, which is set on an angle to the street. Together they frame the entrance to the conservation area.

Views

Every conservation area has a multitude of changing views, both close-range and more expansive, too numerous to cover comprehensively in a document of this scope. This section describes a selection of general and more specific views that are likely to impress themselves most strongly in a visitor's experience of the conservation area. Some of the viewpoints referred to are included in the conservation area map included in this document.

There are few significant views from the outlying parts of the town approaching Melbourne. Perhaps the most important view in approaching Melbourne is that from the east, from the eastern slope of Blackwell Brook. The view looking north-west across the open expanse of

the cornfield and allotments (once known as Castle Orchard) towards the old site of the castle (a scheduled ancient monument), is perhaps the only place where the strategic importance and status of the castle in the history of Melbourne can be appreciated. Looking in the other direction along Blackwell Lane, there is an equally important view out of the conservation area.

Another view from the outskirts of the town on Ashby Road leads between estate plantations of Melbourne Hall and over the former water meadows towards Melbourne Pool. Further along this road, near the farm drive to Melbourne Common Farm, there is a long view, looking north, of the town.

View of Melbourne from The Pool

There are several panoramic, defining views within Melbourne looking across Melbourne Pool. One of the most surprising views within Melbourne is that found cornering Pool Road, where the narrow enclosed space, emphasised by the tall boundary walls and gateway separating Church Square from Pool Road, opens out to reveal quite suddenly the panorama of the lake and the fields beyond and the beautiful garden setting of the Hall, glimpsed over the garden walls. Looking south from the front of Melbourne Hall, this view incorporates Pool Cottage, at one time the miller's house, the elevation here being deliberately Picturesque – with decorative scalloped bargeboards, Gothic glazing and door. By comparison, the other elevations of the building are quite plain.

From the south side of Melbourne Pool, in front of King's Field and within The Intake woodland, around the perimeter of the lake, there are views looking back towards the town, where the church tower and the Hall are prominent landmarks. Again, these are some of the most memorable views within Melbourne, probably best known to the residents.

The Bay Tree from Derby Road

From within Melbourne Hall gardens, there are a web of views created along long axes, the most memorable being the exchange of views between the Hall and The Birdcage, Robert Bakewell's rather extraordinary wrought iron garden focal point.

The principal defining views within Melbourne are those within the centre of the town, at the intersection of several streets, which open out to create public spaces;

- at Castle Square
- at The Market Place
- where Church Square meets Church Street

Elsewhere, views are confined by the narrow streets with terraced frontages and pinchpoints. The shallow curves within Potter Street and Church Street, and the pronounced bends within Penn Lane, Castle Street and Blackwell Lane create some interesting and memorable views as the road changes direction and the townscape unfolds.

Athenaeum tower from the Market Place

Church from Church Street

High Street from passageway

Glimpsed views - The town has an extremely dense settlement pattern. There is a complex network of footpaths and old narrow roads running through Melbourne (such as Dunnicliffe Lane, Turnbarrel, Blanch Croft and Salsbury Lane). The intensive development of cottage industries and workers housing during the industrial revolution also led to the creation of a large number of narrow passages between the buildings leading to yards and buildings at the rear, some public but most private, offering glimpsed views between buildings. There are too many to identify each one individually, but a selection of the most memorable are illustrated by photographs. In particular, Potter Street and High Street have narrow confined views both between the terraced buildings and through openings within the building themselves, cart entrances and pedestrian jitties.

As a result of the dense settlement pattern, and the topography, with land generally falling away from west to east, several landmarks appear in glimpsed views from the surrounding town. The main landmarks are the church tower and the clock tower of the former Athenaeum on Potter Street.

From Penn Lane to Church Square

Blanchcroft

Between 16 - 18 Potter Street

High Street

Open Spaces

Melbourne has a number of important open spaces, reflecting the richness of its history. There are three principal public spaces;

The Market Place - This was formerly called the Greenhill, suggesting it was located on the outskirts of the village. It is now entirely surrounded by terraced buildings, creating an almost continuous enclosure. The land falls away to the east on a significant slope, which is hard landscaped with natural paving flags. The centre of the space contains a market cross built in 1889, to which a shelter was added in 1953, making it a natural gathering place. It is now a Grade II listed building.

Church Square - This was located on the original main road through the town running along Castle Street to Melbourne Pool. It has a semi-rural character with grass verges, central green spaces and no pavements.

View of landmark campanile, Market Street

Castle Square - the open space in front of the former castle, at the junction of Castle Street and Potter Street, formerly known as the Castle Green. This was the original market place and was on the line of the original main road through the town, until 1789 when it was diverted to Derby Road and High Street. The space has a strong, hard character.

Interestingly, the original focus of the town is also emphasised by the way that the side roads (Potter Street and Church Street) seem to lead down naturally to Castle Square and Church Square, where they open out, whilst the junction of Potter Street and the Market Place seems relatively enclosed and cramped as a result of formerly insignificant lanes being pressed into service as the main route through the town.

Other important open spaces are large private green spaces that contribute to the quality of the views and the setting of important historic buildings:

- Melbourne Pool and the watermeadows
- Castle Orchard (the allotment gardens and cornfield alongside Blackwell Lane and behind Castle Street)
- The enclosed gardens of Melbourne Hall, Chantry House and the Dower House
- The Old Churchyard on Castle Street
- The two grass triangles between the Grange and the terrace nos. 20-52 Station Road, which are relics of a former common called the Pinfold Leys.

There are many smaller private green spaces that help to define the character of the town. Many former orchards and gardens have been developed for housing during the 20th century but there are a few places where the space survives and these provide relief within the dense settlement pattern and open up views across the town, and glimpses of the main landmarks.

Architectural Quality

A high proportion of the buildings within Melbourne conservation area is well preserved, helped by restoration projects under successive grant schemes. The townscape is of exceptional quality.

Many of the ordinary Georgian town houses and cottages were embellished with decorative stone lintels and many used the decorative type of brick walling - Flemish bond. There was an increasingly self-conscious approach to the design of new buildings, springing from an awareness that Melbourne was becoming a trading town that could express its new status through its architecture. Buildings such as Nos. 55-61 Castle Street (1824), four houses architect-designed to look like a pair of town houses, are typical of the quality of Georgian architecture. They are extremely elegant, incorporating a Venetian-style entrance door arrangement.

There is a rich variety of building materials and building types reflecting the long history of the town and its many guises and changes in fortune and emphasis, as buildings changed use, character and status. This evolution, clearly expressed within the buildings, is highly picturesque.

Building Types

The predominant character of Melbourne is that of a late Georgian town, with a large amount of red brick housing, most with stone wedge-lintels, lining the streets.

Many of these properties are three-storey, particularly in the centre of the town. The scale of the buildings changes further out of the town and occasional three-storey houses may be found amongst predominantly two-storey Georgian terraces and detached houses, especially along Castle Street and Derby Road.

Some of these Georgian buildings have been re-fronted or heightened, adapting older buildings into a more up to date appearance, but the majority were purpose-built during this period. There are several examples of Georgian townscape where a group of roughly contemporary buildings creates an important, long elevation in the street, including:

The Market Place

- Nos. 55-71 Castle Street
- Nos. 33-53 Derby Road
- Nos. 14-25 Market Place
- Nos. 14-26 Potter Street

There are also two long Victorian terraces that were built in an old fashioned Georgian style, but still have a major impact on the main approaches into the town;

- Nos. 8-18 High Street

- Nos. 20-50 Station Road

There are a number of very well-preserved terraced rows of two-storey artisan cottages that were built for the working population. The best examples are 20-50 Station Road (1843 and later), 14-32 Chambers Row, Blanch Croft (c.1800), 45-57 Club Row, Blanch Croft (1795), 38-48 Potter Street (mid 19th century) and 38-48 Derby Road (mid 19th century).

38 - 48 Derby Road

Another important building type is the timber-framed houses of the pre-industrial era, three of which retain their thatched roofs. These cottages are generally two-storey and lower than the Georgian town houses, and are redolent of the older rural character of the settlement. The small box-framing tradition is the type we see most commonly, although a cruck frame survives on High Street (dated to 1530).

A particular building type found in Melbourne, which has its roots in the early 19th century industrial development of the town, is the presence of a large number of chapels, (several converted into other uses). Chapels formed by congregations of believers, with the focus of worship around the sermon, provided a sense of community, a comfortable extension of the working environment. Most of the separate non-conformist denominations were represented in Melbourne. All of these buildings stand out from the surrounding townscape :–

- Two are designed with a triangular pediment in a diluted classical style; the Baptist Chapel and Sunday School on Chapel Street (1749, 1832 and 1852) and the former Methodist Chapel (1826), now Haynes Furnishers on Church Street.

- Some are full-blown examples of the Gothic Revival: Melbourne Methodist Church on Church Street (1869); Catholic Church on Church Street (1907); The United Reformed Church on High Street (1871-2); The New Jerusalem Church (1863-64, now 1-5 Church Mews, Derby Road). Apart from the Catholic Church, these have frontages of rock-faced local stone.

Another building type, the 19th century manufactory, is represented by Doncasters (c1869) and Picture of Health Fitness Studio on Derby Road (c1900), both red brick with rows of windows providing a light and airy workspace. These are two of the surviving industrial factory buildings, both used for the production of boots and shoes. They are not landmarks in the sense of buildings visible from afar, but they are a distinctive part of the rich townscape. Other industrial buildings of the late 18th / early 19th centuries exist, sometimes hidden behind the main road frontages – such as the factories at 35 and 52 Derby Road, 21 High Street and 33-37 Castle Street. These would have housed machinery that was too big to be used in the home. Former woolstapling premises at No. 12, Church Street were converted in 1851 to Hair's Brewery, which operated until 1954. The rendered Church Street elevation has large openings on the top storey, originally louvred, which remain a prominent feature.

Other signs of the lace and framework knitting industries can be found within some of the residential buildings, such as the cottages built by The Sick Club in 1795 at the top of Blanch Croft. These have small workshops within the rear lean-tos to accommodate the small frames for the cottage industry of framework knitting. The "stockingers" windows, horizontal rows of leaded-light windows (many now boarded up), provided good daylight for the stocking frames.

Melbourne's growing prosperity produced a sense of civic pride and a number of large public buildings were erected, as well as the Market Place Monument of 1889 designed for Queen Victoria's Golden Jubilee. These include The Athenaeum (1853, now Wesley Hall) on Potter Street, the chapels, the Liberal Club (1889) on Derby Road, the Board School on High Street (1897), designed in the Arts and Crafts style, the national School (1821-22) on Penn lane and the former Infants School on Salsbury Lane (1884/1894).

There are a number of key buildings that stand out from the rest, particularly the clock tower of the Athenaeum, the Church of St. Michael, Melbourne Hall, the Thomas Cook Almshouses and the Board School (now the Leisure Centre).

The Athenaeum (now called Wesley Hall) was built in 1853. It was built in a monumental style known as the "palazzo" style, derived from the Italian Renaissance Revival. In the early Victorian period architects used the palazzo style for large public buildings. It was also a favourite style for the new gentlemen's clubs of this era. The name Athenaeum comes from the ancient institution of learning. The Melbourne Athenaeum was built as a Mechanics Institute (incorporating a library on the first floor) and Infants School on the ground floor. It is very different from other buildings in the town, being much closer in inspiration to classical architecture, employing striking Flemish bond red brick and contrasting rusticated ashlar quoins and a "campanile" or clock tower, which is a major landmark in the town, although it never contained a clock.

The Church of St. Michael and St. Mary is of a monumental scale for the space in which it sits and has been described as "one of the most ambitious Norman parish churches of England". The twin towers at the west end are a unique occurrence in parish churches, a detail more typical of a cathedral. Although it has seen some alterations over the centuries, the main body of the church is Norman, and it is this solid, robust, imposing character that dominates Church Square. The massing of the tall walls, wide aisled nave and two-storey transepts makes it the most imposing building in Melbourne. The massing of the Norman architecture is epitomised by its west end, which has few details, the main decoration being the large central semi-circular 12th century doorcase with chevron mouldings, much restored. The impact of the building is softened by the mellow sandstone. The crossing tower was heightened to accommodate a belfry and this is the main landmark that is visible from afar.

Melbourne Hall has evolved over several hundred years to its present appearance. A small country house, it has several distinct elevations which face areas of different character. The north and west facing elevations front mainly private working courtyards. The north elevation is irregular, with an external chimney stack and some stone mullioned

Melbourne Hall

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windows. The west elevation is asymmetric and lights the kitchen and service rooms. The other elevations are symmetrical "show fronts". The east elevation, overlooking the garden, was built in 1744 by William Smith. It is a classical elevation, incorporating a triangular pediment with a carved cartouche. The south elevation, overlooking Melbourne Pool, is U-shaped with east and west wings and a central courtyard filled with a conservatory-style Billiard Room. The west wing of the house was remodelled in 1725 by the architect-builder Francis Smith of Warwick and the east wing was remodelled in 1744 by his son William. The south front is now rubblestone with ashlar dressings but was originally stuccoed.

The Thomas Cook Almshouses of 1890-1891, provided by the famous travel pioneer, were built to provide accommodation for deserving poor persons connected with the Baptist Chapel or residing within a 25-mile radius. They stand in a U-shape facing High Street. The design of this range is typical of the Arts and Crafts movement showing the hand of an architect of national repute in its design, in this case Edward Burgess of Leicester and London (1850-1929). The style is exemplified by the use of tile-hanging, tall chimneys, headed windows, moulded brickwork, English bond brickwork (with alternate rows of "headers" and "stretchers") and half-timbered jetties, which fill the centre of the range.

The former Board School (now the Leisure Centre) on High Street was built between 1895 and 1897 by the Melbourne School Board to designs provided by Henry Beck of Burton on Trent. The basic form of the school was recommended by the education authorities of the time, comprising a central hall with classrooms all round it. However, the building has a wealth of refinement and rich Arts and Crafts detail, including stone banding and carved stone dressings, copper domes, terracotta vents, leaded windows and moulded brickwork.

During this period the Arts and Crafts movement crusaded to make towns beautiful and the use of timber-frame in combination with other materials on the main approaches into towns was common. The Post Office on Derby Road (1907) is one example of this movement and 29 Derby Road (1889) is another and there are several instances where town centre buildings were embellished with Arts and Crafts inspired additions (e.g. dormer windows at 28-29 Market Place). Towards the end of the 19th century there was a spate of rebuilding by the Melbourne estate and a number of their buildings were updated with half-timbered dormer windows (e.g. 65 Church Street, Melbourne Hotel, 1 Potter Street and 1-2 Blackwell Lane). This adds to the townscape a familiar estate detail.

Elsewhere within the town, where space and opportunity would permit, there were more individual buildings. These include:

- the "cottage orné"
- Cliff Cottage on Penn Lane (1862), incorporating decorative fretted bargeboards and a tiled roof with alternating bands of beaver-tail and fish-scale tiles
- the Gothick designed National School of 1822 on Penn Lane, with cast iron windows
- the "cottage orne" front façade of Pool Cottage (1839).

Landmarks and Focal Points

Melbourne has a series of minor landmarks within the individual streets. The parish church, Melbourne Hall and the clock tower of the Athenaeum are the main landmarks. Elsewhere prominent features include the tall brick chimney at Doncasters (formerly a joinery works and then a boot and shoe factory) and the spire of the United Reformed Church. The Methodist Church on Church Street lost its dramatic landmark spire in 1953.

Within the street scene, corner buildings form local landmarks and focal points within more restricted views, as at the Spar shop on the Derby Road / Chapel Street corner and 52, Station Road. At several road junctions the corner buildings front two streets with a splay or curve on the corner, and the corner situation was often exploited by shops. Examples include 8, South Street, the Bay Tree Restaurant at the top of Potter Street, South Street Cottages on the junction with Derby Road, and 56, High Street.

The Spar Shop, Derby Road

Some buildings attract attention by their exposed strategic siting within restricted views, such as the monument and shelter in the Market Place, the long terrace nos. 20-50 Station Road, and the early 19th century terraced row at the Penn Lane / High Street junction.

Other buildings attract additional attention through sudden surprise encounters along narrow approaches. These include Vale House on Penn Lane, which owes its strong presence as much to its location as its architecture, the Tithe Barn and parish church as viewed on the western approach by the "Dark Entry" from Penn Lane, and the imposing National School raised up by the junction of Salsbury Lane and Penn Lane, among tall stone walls.

The National School, Penn Lane (left) and Vale House, 100 Penn Lane (right)

Building Materials and Details

Local geology and availability of building materials directly influenced the form and appearance of Melbourne. The range of materials and the way in which they were used in local building details is intricately linked with local identity. Appendix 1 lists the special and typical traditional building details encountered within the conservation area, and is supplemented by photographs, which provides a snapshot of the local vernacular details.

Although Melbourne had a number of local stone quarries, it lies within part of the Trent valley that had a long tradition of timber-framed building and brick manufacture.

Some of the earliest materials were timber-frame with wattle-and-daub panels sitting upon a stone plinth, and finished with a "long straw" thatch roof. There is plenty of photographic evidence of this form of thatched roof within Melbourne. There are no surviving examples of "long straw" thatch left in Melbourne. This has the appearance of being poured onto the roof and gives a lovely soft finish to eaves, "eyebrow" dormers and verges. Today the surviving thatched roofs are all 20th century replacements in water reed.

Walling materials and details

Stone was the main walling material used for the ancient buildings around the church, including the Hall, the tithe barn and of course the church itself.

There was a good supply of building stone from the local quarries, using the outcrop of millstone grit which Melbourne shares with Stanton-by-Bridge. In the mediaeval period its use was exclusive to the most important buildings, but it was in general use from the mid 18th to mid 19th centuries for rubble walling in buildings and boundaries. It was also capable of being worked into fine ashlar blocks and was therefore used for buildings of all classes. It enjoyed a reputation beyond the immediate locality and was exported from Melbourne via the Trent Navigation.

Stone rubble, being less well-regarded than brick in the Georgian period, was commonly used for side and/or rear walls, while brick was used for fronts. The many examples include Rock House (Penn Lane), 53 Derby Road, 24-26 Potter Street and nos. 9 and 23-25 Blanch Croft. Chambers Row on Blanch Croft is unusual for having a front elevation built of coursed rubble stone.

More refined examples of local stone usage may be found in the fronts of 15, Potter Street, Pool Cottage, the Dower House and nos. 51-57 Penn Lane, and in its use for plinths, lintels, sill, quoins and moulded eaves in numerous cases throughout the conservation area.

Brick is the predominant material. Even the timber-frame buildings now have brick panels, generally painted white, e.g. 56 Potter Street. The bricks in all likelihood replaced earlier wattle and daub panels when they were repaired, or possibly when the buildings were transported from other sites.

An early example of brickwork can be seen at The Close (Church Close). The original brickwork of the late 17th century, with vitrified blue headers, can be seen on the rear walls and gable ends. This was raised and re-fronted in brick in the late 18th century.

Other examples of 17th century brickwork survive at the White Swan (1682, now rendered over) and Castle House (probably about 1690). Documentary evidence shows that brick manufacture became much more prolific in the area after about 1700. 65 Castle Street is

another good example, with gable parapets and string courses, probably dating from the early 18th century.

There is some evidence that the best bricks were sorted for use on front elevations in early brick buildings. However, by the late Georgian period it was customary to use smooth machine-moulded bricks of good quality on fronts, with "commons" of altogether inferior quality elsewhere. Good examples of this include Conery House on Derby Road (1830s), nos. 58-60 Potter Street and 37 Castle Street.

During the late 19th century there was an additional emphasis on brick as a material for detailing as well as for plain walling. Lintels, eaves and string courses, which might previously have been of stone, were made of brick instead, often coloured or ornamented. Nos. 17-23 South Street incorporate blue, buff and red brickwork and dentilled eaves. The Nat West Bank on the Market Place is another example, and plainer examples of blue brick decoration include nos. 73-77 Castle Street and the Old Bakery at 6, Potter Street.

Brickwork was used for structural details such as corbelled eaves. Sometimes, these are plain with several courses of brick projecting one above the other. Sometimes they incorporate "dentilled" brickwork, where each alternate header brick projects to create a decorative effect. In some other cases the header bricks are laid diagonally to produce a "sawtooth" pattern. Other more unusual details survive, such as the moulded coved brick eaves at 21 Castle Street and 18th century moulded brick eaves at 84-88 High Street.

<u>Render</u> can be found in Melbourne but its historic use was quite limited. Examples of smooth-faced and self-coloured render, lined-out to imitate ashlar, can still be seen at The Baptist Chapel (Chapel Street) and The Old Brewery (Church Street). Examples of smooth render, painted over, can be seen at 49 Church Street, the White Swan and Cliff Cottage (Penn Lane).

Lintels and cills
There are several types of traditional brick arch used above the windows and doors in Melbourne:

- the segmental brick arch, used mostly on cottages and early industrial buildings and the simplest and easiest to construct as the taper was accommodated wholly in the mortar joints, without the need to cut the bricks, e.g. 58c Penn Lane (the former lace factory), 11-15 and 67-75 High Street and 16-18 Market Place

- the gauged brick arch, with a flat soffit. Unlike its neighbouring villages, there are few examples of gauged brick lintels In Melbourne (e.g. 16-18 Potter Street)

- the cambered arch of rubbed bricks, with a flat top. This was the most technically difficult to construct, used at 84 High Street (Close House)

- the pointed brick arch (The National School)

Segmental lintels were commonplace during the 18th and early 19th centuries. Numbers 1 and 3 Blanch Croft have been rendered but the form of the curved segmental lintels constructed in brick is still evident. Many of the workers cottages had a single header course (e.g. the street elevations of 7 Blanch Croft and 21-29 Blanch Croft).

On the uppermost floor there was often no need for a brick lintel as the wall-plate could be carried over the window, occasionally supplemented by a simple timber lintel, providing the support required. Sometimes there was no external lintel at all, relying on the strength of the window frame to carry the brick eaves, as at 19 Church Street, 67-71 Castle Street, and 7, 21, 23 and 25 Blanch Croft.

During the first half of the 19th century wedge lintels were commonly used in Melbourne, of which there were a large number of permutations. Introduced towards the end of the 18th century, the use of wedge lintels had largely died out in Melbourne by around 1860. Many of these are dateable and illustrate subtle changes in fashion. They include the lintel composed of single blocks of stone with incised channels and a raised keystone, the carved lintels with raised and fielded panels and keystone with cornice and the wedge lintels with a plain face except for a lightweight incised keystone and a shallow curved bottom edge.

Roofs

Three thatched roofs remain in the conservation area, but all of them lost their historic layers in the 1960s and '70s and have been replaced with water reed instead of straw. There are a number of examples where the form of the steeply pitched 17th and 18th century tiled roofs survive, although in most cases the original tiles have been replaced. In this region it was common to find a parapet at each gable-end, commonly referred to as a "raised coped gable". The copings are usually of brick. At this time the roof pitches were typically 45-50 degrees, a requirement of the material, and are generally steeper than the tiled roofs of 19th century buildings.

The native clay roofing tiles of Melbourne were red, with a characteristic curved profile. Surviving examples include the Grade II listed boathouse on the edge of Melbourne Pool, 84 High Street and 23-25 Blanch Croft (elevation to car park).

After the opening of the Trent and Mersey Canal in 1777, it became easier to import durable blue clay tiles from the Staffordshire Potteries into the South Derbyshire area. As old red tiled roofs required re-tiling, the red tiles were commonly replaced with blue ones. New buildings used roofs of blue tiles or Welsh slate from the start. 18th and 19th century handmade blue tiles often vary in colour and texture while modern examples are more bland and uniform in their appearance.

The introduction of Welsh slate into the area during the late 18th century had a profound effect on the form of roofs. Slate roofs were often laid at a lower pitch than tiled ones, meaning that the roofscape of slated buildings is often less dominant than that of tiled buildings, changing the proportions of the building. Examples include 43-57 Blanch Croft (1795), 20-52 Station Road, 58-60 Potter Street, 38-48 Derby Road and 38-48 Potter Street. Welsh slate was also the common choice of architects when designing public buildings, such as the United Reformed, Methodist and New Jerusalem churches, and the Athenaeum.

The popularity of slate with architects declined a little during the Arts and Crafts era, when clay tiles were favoured again, particularly red ones. Strict adherents of the Arts and Crafts movement would have preferred to use hand made tiles, but in Melbourne the change in taste manifested itself in the use of machine made, bright red tiles. Examples include the Catholic Church and Presbytery (1907-8), the Thomas Cook Memorial Cottages (1890-91), The Board School (now the Leisure Centre, 1895-7), the former school on Salsbury Lane (1884 and 1894), the Post Office (1907), Blackwell House (1897), the Chemists on Potter Street (1885) and no. 45 Potter Street (1892).

There are a few slate roofs that pre-date the introduction of Welsh slate, but these tend to belong to important buildings of high quality. Before Welsh slate became common, slate was imported from Westmoreland or from a more local source at Swithland in Leicestershire. Westmoreland slate and Swithland slate were often laid in "diminishing courses", using the largest ones at the eaves and the smallest at the ridge. Examples include Melbourne Hall, the Muniment Room at Melbourne Hall, Huntingdon House on Penn Lane and no. 65 Castle Street.

The vast majority of pitched gable roofs in Melbourne are finished with a plain close verge, where the tiles or slate simply overlap the brickwork. A detail that is also commonly found in Melbourne is the use of a raised brick band on the gable end of brick houses. This follows the verge, to provide a drip, and continues level with the base of the chimney stack, e.g. Lilypool House, Castle Street, 5 Church Street. The south–facing gable-end of 2 Blanch Croft ("Ruskins") still retains this detail, although the former chimney stack has been removed.

Hipped roofs are less common. They were usually reserved for the larger and more imposing buildings, such as Melbourne Hall, and it was a roof type often found in the late Georgian and early Victorian period, on buildings imitating Italianate villas, where they employed a wide overhanging eaves (e.g. 37 Chapel Street - The Grange, 62 Derby Road, 72 Penn Lane – Huntingdon House, 65 Derby Road, The Dower House and The Athenaeum of 1853).

Conservation Area Description

AREA 1 - The Church of St Michael and St Mary, Melbourne Hall, Park and Gardens

Area 1 includes Melbourne Hall, its gardens and landscaped parkland and the private houses that overlook the Pool and relate to the early history of Melbourne Hall and the church. With the exceptions of Pennfield House, the Church, Vicarage and National School, all the property in Area 1 once belonged to Melbourne Hall.

Melbourne Hall and the Church of St. Michael and St. Mary are closely related. The relationship is closer than most country houses with their parish church, given the original use of a building on this site as a "palace" of the Bishop of Carlisle. Today, in the view from Melbourne Pool, the two buildings are seen together in the landscape. The church is a major landmark from several locations within the lower area of the town, but the Hall is less obvious and has a private, quiet character.

The Hall has an intimate relationship with its immediate gardens to the east, laid out by William Cooke (gardener) and Thomas Coke (owner, with advice from the Royal gardeners London and Wise. It was created between 1704 and 1710, and enclosed within high walls - a private inward-looking space, which is now largely unconnected with the outside parkland, although it did have more connections that have been severed. This is quite unlike many country houses where the gardens were re-landscaped in the later 18th century to make a more direct picturesque link between the house and its parkland. There are few gardens in the country that survive in a complete form from this date, and it is of national significance for this reason.

The gardens are sheltered, a calm, tranquil environment with large trees providing a windbreak and the main movement being the ripples of water from simple fountain jets falling into round or geometrically shaped ponds. The gardens comprise a series of long vistas that are laid out on a series of straight axes, with wide, intersecting paths. They are laid out in two main areas;

- a large open space that relates to the east front of the Hall, which is enclosed by tall brick walls, concealed by yew hedges

- a grove to the south of this main garden, within which are a series of separate axial avenues and garden spaces, incorporating kitchen gardens and pollarded lime avenues

The main open space provides a long vista from the Hall stepping down a series of broad terraced lawns and grassed banks to a Great Basin of water, with a wrought iron domed structure at the end of the view, called The Birdcage. This is the principal focal point in the gardens. The rest of the gardens are laid out as separate narrow spaces, confined by yew hedges and tall trees, many of which were introduced at a later date, and create a very lush, exotic appearance, such as the tall Swamp Cypress. The paths are hidden from each other by continuous yew hedges, which are clipped into organic, cloud-like mounds. The long vistas are often softened by the use of long stretches of lawn, rather than a gravel path. At intervals along each vista and at the intersection of each path is placed either an ornamental classical feature or a pool with a simple fountain jet. One of the principal paths is covered by a long yew tunnel.

Melbourne Hall from The Birdcage

The gardens also contain a nationally important collection of Grade 1 listed lead statuary, including classical and mythological figures, as well as urns and arbours, many of which are placed as focal points along the vistas.

The levels within the gardens are quite complex as they contain the original mill tailrace from the corn mill alongside Melbourne Pool, but the topography is not really evident from within the site, disguised by the subtle tree planting. The water from the lake provides the supply to the southern fountains.

There are only a handful of places where the garden is not inward looking; from the south elevation of the Hall there is a long view over Melbourne Pool and from the east elevation there is a gap in the tree cover behind the Birdcage, which is further framed by an avenue of limes in the field known as Crow Park, beyond the walled garden, which was planted on the rising ground. The addition of a long vista to an enclosed garden was a common practice in the early 18th century, and is probably part of the original design. It would have been visible from the house, if not from within the garden. There is also a long vista from the Four Seasons Monument looking to Chestnut Park, an avenue of beech trees replacing older sweet chestnuts, in the far distance. There is an important view from the garden overlooking the wrought iron screen on the south side of the Hall to Melbourne Pool. The additional height provided by the view from above the wall provides a dramatic panoramic view.

From the town, the gardens are largely hidden behind a continuous boundary wall, which varies in height from over 6 metres in places alongside Blackwell Lane to 3 metres high alongside Pool Road. The wall is hidden by a thick plantation along the route of the Blackwell Brook to the south and east. The walls themselves are prominent in the street scene along Blackwell Lane and Pool Road, with trees and clipped hedges visible over the tops, offering a foretaste of the gardens inside.

The boundary of the conservation area extends to include the landscaped grounds around Melbourne Hall gardens. Melbourne Pool takes up the greater part, laid out with a serpentine-edged bank and two islands. The southern perimeter of the lake is enshrouded within a deep plantation, called The Intake, and the western side is edged with a low-lying meadow. The buildings and landscape are intimately

Melbourne Hall

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connected, embraced in the main views. On the south bank of the lake, there is a field between The Intake and Pool Road. From the field there is a long view towards the Church, which is enhanced with exotic planting incorporating statuesque Cedar of Lebanon. It is one of the best defining views in Melbourne. From the perimeter of the lake, walking through the plantation, there are occasional gaps in the trees and glimpses of the lake, with a long view across to the far bank.

The area immediately to the north and west of Melbourne Hall, between Blackwell Lane and Church Square contains a series of private courtyards for ancillary functions and farm use. The buildings are packed together in a tight and constricted space, behind high walls, often built abutting the walls, and the views from the surrounding public spaces are dominated by glimpses of roofs.

Church Square has something of the character of a cathedral precinct – buildings edge and protrude into the space, and there is little separation of road from private space. It is defined by its ancient buildings, with soft, worn stone and mellow red brick, and a wide range of historic roof materials, the only open green spaces being the skirt surrounding the east end of the church and the lawn in front of The Close, which also contains the granite cross war memorial. The old barn at the west end of the church, with its eroded stone, is quite ancient and its small gable-fronted wing is a focal point. The patina of age and the various alterations undertaken over the years are very interesting.

On the south side of Penn Lane, and on the south side of Church Street east of Salsbury Lane, are a number of large prestigious houses and ancillary buildings, mostly set within large landscaped gardens. Some of these were developed and aggrandised in the 19th century to take advantage of the glorious south-facing aspect and landscaped parkland setting overlooking Melbourne Pool. The character of this part of the conservation area is spacious, with high status houses set within large gardens, often contained behind high walls.

AREA 2

This area includes the main part of the medieval village and the streets radiating out from this core that developed from the late 18th century. The conservation area can be seen as a series of streets of very different character and this is how it has been described below.

It includes the following streets; Church Street, Blackwell Lane, Castle Street, Potter Street, High Street, Market Place, Penn Lane and Derby Road and the streets and alleys that lead off High Street and Derby Road.

Church Street
Church Street is wide in places, distinguished from other streets in the town by its semi-rural character. The early character of Church Street as a series of separate farmsteads along the south side, from Salsbury Lane up to and including Melbourne Hall, can still be recognised. Many of the farm buildings that surrounded the farm complexes still survive, even where converted to other uses.

Church Street has an open spacious character between connected groups of buildings. It has a higgledy piggledy nature, with an irregular building line and a variety of building heights. Modern 20th century housing built within the kitchen garden of Chantry House

(Bishops Court) and housing on the north side of the street (Chantry Close) in a former orchard is set well back and the historic boundary structures have been retained.

The semi-rural character is reinforced by having no pavement for a long length of the street along its southern edge. A long grass verge provides a soft foreground to Chantry House. Tall pines and yews within the gardens of Chantry House add a lush quality to the views.

There is a great deal of movement in the pattern of development and enclosure as Church Street fluctuates from wide spaces, with houses set up above road level and wide grass verges, to narrow confined spaces, where the buildings on both sides of the street meet the pavement and form a pinchpoint. Tall stone boundary walls are a strong feature, such as the front wall of the former National Infants' school and the former kitchen garden to Chantry House. Chantry House is the pivotal building within the street. Although its main façade looks away from the road, it occupies a deep plot and the elevations facing Church Street are very tall.

Looking west from Chantry House, No. 12 Church Street forms a pinchpoint with Haynes Furnishers and encloses the west end of the street. The strong sense of enclosure, formed by buildings lining the pavement edge, makes the market place quite separate and distinct. The mixture of horizontal eaves and gable frontages running along the north pavement edge is striking. The strong enclosure once continued further down Church Street but several cottages were demolished and replaced with the bungalow "Gaybank", which is alien to the character of the street. The former infants school, the Roman Catholic Church and the Presbytery are high quality late 19th / early 20th century buildings and as semi-public buildings make a dramatic contrast with the smaller domestic buildings.

The Blue Bell Inn and 51 Church Street form a pinchpoint with Chantry Cottage. The view of these buildings from the Castle Street junction is memorable.

A glimpsed view - Salsbury Lane   *… and Penn Lane*

From Church Street there are interesting glimpsed views up Penn Lane and Salsbury Lane, and a view alongside The Forge towards the Tithe Barn. The passages lead between high rubblestone and soft red brick walls, enclosing and lining the street and framing and directing the views.

The street has a rich mix of materials with a number of rendered and pebble-dashed buildings, disguising brick and stone. Here and there repeated details, such as tall gables fronting the street, or a huddle of pitched roofs makes a picturesque grouping.

Along this length of road the church tower and the cluster of roofs at Melbourne Hall are landmarks, glimpsed above the rooftops.

The street opens out near the church, although the space is not a formal square. It was evidently a major space at one time, when the main route ran from Castle Street to the church. Buildings are grouped around the entrance to Church Square. The estate offices and single-storey buildings running between the church and Church Street draw the visitor into the space around the church. The space is overlooked by Pump House, No.65 Church Street, on its northern side and "The Close" on its western side. On the opposite side of the square, the space is edged by a large ashlar wall of the late Georgian period, behind which lie further estate buildings, including an aisled medieval barn.

Blackwell Lane
Blackwell Lane is a continuation of Church Street and has similar characteristics - picturesque groups of buildings and high boundary walls.

Looking east along Blackwell Lane

There is a sharp contrast between the strong unbroken line of the walls enclosing and surrounding Melbourne Hall, which sweep along the edge of the road in a shallow, graceful curve (at over 6 metres high in places), and the small and intimate scale of the red brick cottages and low stone boundary walls running along the north side of Blackwell Lane.

Between the cottages and their gardens, there is a spacious, open character to this part of the village, with long views towards the brook and between the houses towards the allotments and site of the castle.

The silhouettes of the huge Cedar of Lebanon, within the grounds of Melbourne Hall, with their wide, spreading, dark green canopy provide a sharp contrast with the high, weathered boundary walls beneath. The foliage is exotic and a striking foil with the tall Lombardy poplars lining the edge of the open, unfenced cornfield. These juxtapositions provide some of the most memorable and unusual scenes within the town. Blackwell Lane has changed little as historic photographs from the late 19th century show quite clearly.

The new development of Castle Mews blends into the townscape very effectively, borrowing details from the local vernacular, particularly in views looking into Melbourne from the east.

Castle Street
At the junction of Potter Street and Castle Street the old castle square is still an important, wide, open space, although reduced in status from its medieval role as the market place, to a car park. An old memorial built to celebrate the Electoral Reform Act of 1832, and topped with the present lantern after it was removed here from the Market Place, stands surrounded by parked cars. An engraved panel still says "Market Re-opened July 30 1836" in reference to its previous location, a curious and confusing anomaly. From this point the views up Potter Street are particularly striking.

The buildings that edge the west side of Castle Street follow a tapered alignment, framing the entrance to Potter Street. The prominent gable-end of the White Swan is the main landmark in approaching from the south. It stands out, as it appears always to have done.

The White Swan and the two-storey houses alongside are characterised by the soft colours of painted brick and render, warm local stone and thatch. The soft colours continue to the north of Potter Street. Further along Castle Street, to the north, the later buildings stand out for their Georgian urban character and strong red brickwork – continuous straight eaves and roofs with shallow pitches in slate. The three-storey frontage of 55-63 Castle Street is particularly prominent; the crisp and precise detail of the façade with its central Palladian doorways is very elegant. Looking north along Castle Street the façade of No. 74 Lilypool House is a prominent focal point.

Lilypool House, 74 Castle Street

Beyond No. 85 the character of the conservation area changes. On the west side of the street there is a 1960s housing development, with designs and layout unrelated to Melbourne.

On the east side of the street single storey farm buildings serving Castle House, formerly Castle Farm line the pavement edge with occasional gaps providing views of the taller farm buildings at the rear. On the north side of these is a modern residential and office development (The Stackyard) which has taken its design inspiration from the historic farm buildings. To the north of the Stackyard are the Fire Station and a former shoe factory, now an office block. These mundane buildings lie outside the conservation area but have a major impact on its character.

A stone boundary wall and large trees within the garden of Castle House behind have become the focal point from Potter Street. Alongside this wall, the rendered and brick houses, known as Castle Mills, once the site of a huge red brick silk mill, have little relationship with the character of the town and have diluted the character of the conservation area. From the road in front of these buildings there is a glimpse of Melbourne Hall.

Looking south from Castle Square, the red brick two-storey cottages lining the pavement (both modern and 19th century) lead the eye down the street. They were once part of a continuous terrace of old cottages leading almost all the way to Church Street. The gap between The White Swan and these cottages is occupied by an old red brick mill. It was once typical of the mills within the town and shared its hard architectural presence with Castle Mills opposite. The factory building was hidden behind a very old house on the street frontage, demolished under slum clearance measures in the 1960s, and it was never intended to be as prominent as it is now.

The south part of Castle Street has a more open character. The former graveyard to the parish church sits discreetly behind a wall and was in use until 1860. It was first established here in association with a second church in Melbourne, demolished at the Reformation.

Along the opposite side of the street there has been a significant loss of enclosure with the demolition of the terraced rows of cottages and a large Georgian town house fronting Church Street. Their sites were landscaped as a bowling green and gardens, for the Community Centre. As a result there are now clear views opened up of the church.

Potter Street

Potter Street is mainly Georgian in character. The gentle topography and curve of the street has created a continual unfolding view of buildings, forming a tight enclosure, with few interruptions. The main exceptions are 15 Exchange House and the former Athenaeum (Wesley Hall), both of which were set back behind railings. The original railings are gone, but there are modern replacements at Exchange House.

The Post Office from Potter Street

The mixture of red brick, painted brick and render creates subtle differences and movement within a largely homogenous streetscene.

Between the buildings, through archways and narrow pedestrian gaps, there are occasional glimpses of backyards, houses and outbuildings behind, particularly on the south side of the street, with more generous gaps on the north side of the street. The scale of buildings in the street reduces approaching the junction with Castle Street, where the buildings are mainly two-storey and there is a change from the predominantly brick urban character of the Georgian town to a more rustic, rural character as views open out where it meets Castle Street.

High Street

Before the 19th century, the land between Penn Lane and High Street was occupied only by a few farms, situated on the edge of the town, approaching the common. Nos.11-15 High Street started life as a farmhouse, with a detached barn to the west, running at right angles to the road. The farmhouse was later subdivided into several cottages and the barn (Numbers 23 and 27) converted into two cottages, and later extended with a three-storey factory built in 1845.

The north and south sides of High Street are very different in character. Development on the south side comprises a number of key buildings, mostly Victorian, on large plots, namely the United Reformed Church, the Leisure Centre, the Cruck Cottage and its former farm buildings, and the Thomas Cook Memorial Cottages and Mission Hall. At the west end of the street, a terrace of cottages ("Lord Melbourne's Row") was built across the junction of Penn Lane and High Street in the first decade of the 19th

67 - 75 High Street

century, to take advantage of the corner plot.

On the north side of the street development was much denser. The historic landholdings here were gradually broken down into smaller units, developed independently of one another. The character of this side of the street is predominantly domestic, with many examples of the locally distinctive stone wedge lintels. The entrance to Thomas Cook Close, framed by splayed corners incorporating old shopfronts, is a focal point on this side. Unfortunately its promise of an interesting side street is now unfulfilled, as the houses beyond were mostly demolished in the 1960s.

Market Place

The Market Place, paved with riven sandstone slabs and tightly lined with two and three storey shops and houses, stands on one of the steepest parts of the settlement. The slope of the hill descending into Church Street creates an interesting skyline as the eaves and roofs drop down the street. Nos. 14-26 are particularly notable for their prominent roofscape. The buildings lining the west side of the space sit on the highest ground and tower above the Market Place terminating the view from Church Street but perhaps the most prominent building is the Co-op

Market Place

building of 1912, which stands out for its buff terracotta façade and central triangular pediment. This is most prominent in views looking across the Market Place from High Street. The roofs of buildings on Potter Street and the clock tower of the Athenaeum stand out on the skyline.

From all directions the buildings surrounding the Market Place enclose the views and line the streets. The adjacent streets, Derby Road and Church Street, are both approached via a narrow neck, which has the effect of making the market place appear intimate and smaller than it really is.

As it climbs High Street the sense of enclosure is broken by the garage forecourt of the former H Wall and Son garage and the public toilet block set back alongside. These and the front elevation of No.33 (Elle) are the only disruptive elements within the Market Place.

Penn Lane

Penn Lane has three areas of different character.

At the east end of Penn Lane, beyond Salsbury Lane, the road bends sharply, creating continual interest around each corner. The road is sandwiched between several large private gardens, edged by gritstone walls. Only one side of the street has a pavement, which emphasises its rural character. The symmetrical frontage of Vale House is the main focal point travelling east. Travelling in the other direction, the former National School with its prominent gable frontage is the main focal point. The large gardens are mainly hidden behind stone boundary walls - rubblestone with formalised entrances framed in

28

coursed stone with large gateposts, although more recent development has avoided the use of stone gateposts. The area is dominated by large trees within the gardens; cedar, horse chestnut, yew and massive pine.

The middle section of Penn Lane follows a straight route from Salsbury Lane towards Ashby Road. Views from the west are dominated by a huddle of roofs along the north side of the street, framed by two gable ends aligned with the road frontage and, between these, cottages set back with small front gardens. In contrast, there is a continuous walled enclosure opposite formed by the three-storey Pennfield House and its attached three-storey former lace factory.

The west section of Penn Lane is dominated by modern housing. The character has been largely eroded with the loss of enclosure along the street frontage, although there is an old cottage on the north side of the street, No. 7, set within a spacious garden, which is the relic of an old farmstead and relates to the historic rural character of the lane.

Derby Road
The narrow character of Derby Road, where it enters the centre of Melbourne, is one of its most distinctive characteristics. There are several pinch points along its length, one of which was so tight, next to The Baptist Chapel graveyard, that several buildings were eventually demolished in 1964 and 1970 to make way for road widening. Its status changed from a secondary and rather minor route, to a much more important road by the beginning of the 19th century. Not all the streets share this character. In fact, although the main thoroughfare through the town, in places it is one of the narrowest streets. The constricted views mean that there are only a few focal points along its length.

Corner buildings that straddle street corners are, therefore, important features along this street. These were usually designed as shops, to catch passing trade. In particular, No. 6 The Spar Shop, at the junction of Chapel Street and Derby Road, No. 29 and No. 61 at the end of South Street, all have well-defined, splayed corners.

As the street narrows and approaches the centre of town there are more three-storey buildings, particularly lining the west side of the street. The row of red brick properties between numbers 31 and 53 Derby Road command the attention of the passer-by. They have a strong cohesive identity even though they have evolved piecemeal.

The housing is quite sophisticated along this major 19th century route. North of the junction with South Street are several double fronted houses, detached or semi-detached; they have slate roofs (some hipped), generous overhanging eaves, wedge-shaped lintels, sash windows, and boundary walls with shaped copings.

No. 62 Conery House is a major three-storey house on this street, although its presence is now slightly lost behind a hedge. It had a stronger identity when the boundary was edged with railings and the sash windows were intact. Nevertheless, it combines with the equally imposing three storey former shoe factory opposite (now Picture of Health Studio), to herald the approach to the historic core of Melbourne.

The east side of the road is more spacious in character with more gardens visible from the street. The burial ground of the Baptist Chapel is an important green space. The Baptist Chapel actually fronts **Chapel Street**. At one time this chapel, the Sunday School next door and the silk mill beyond (demolished and replaced with modern industrial units) were the main buildings on this street and overlooked fields. Although the industrial units of

Seymour House are not in keeping with the local materials, they still occupy a similar footprint and provide one of the few locations where there is a continuity with the town's industrial past.

The west side of Derby Road has more side streets; Dunnicliffe Lane, South Street and Blanch Croft.

Blanch Croft, laid out in 1783, is the only intact survivor of several new streets laid out in Melbourne during the late Georgian period. Its narrow width, only twelve feet, accounts for the irregular building pattern; houses were placed at right angles to the street, or with their backs to the street, or placed behind front gardens, to preserve open aspects as the street was gradually developed. Examples include the two distinctive terraced rows, nos. 45-57 (Club Row) built of brick and slate in 1795, and nos. 14-32 (Chambers Row) built of brick and tile around 1800. Blanch Croft is notable for the number of framework knitters houses that survive there, distinguished by generous glazing. The Club Row houses each had a knitting shop, and other examples survive at nos. 7, 11 and 19.

To the west of Derby Road lies **South Street**, developed from the 1850s. This street contains continuous rows of red brick artisan houses that are typical of Melbourne, a subtle mix of dates and styles with a blend of decorative wedge-lintels and polychromatic and moulded brickwork. The former shop on the corner of South Street and Alma Street is a local landmark and, with its original shutters, a rare survival.

2 South Street Cottages

Proposed Alterations to the Boundary

Proposed extension - South Street
The conservation area currently includes Nos. 3-23 South Street and the corner shop opposite, No.8. However, the neighbouring properties, as far as No. 37 and No. 28 opposite fall outside the boundary. These houses are similar, with good quality Flemish bond brickwork and stone wedge lintels. In view of the fact that this section of South Street is seen as a whole, it is recommended that these houses be included within the boundary.

Proposed extension – Blanch Croft
Part of the north west side of Blanch Croft is currently excluded from the conservation area boundary. Blanch Croft, however, is a strong historic entity, and the excluded area includes no. 52 which is one of the oldest houses on the street. It was built in the 1780s by Thomas Allen, one of the original developers of Blanch Croft, and comprises a well-preserved historic house and knitting shop, which contributes greatly to the ambiance of the street. Nos. 36-44 are a modern redevelopment of previously developed land. Their detailing and materials are not in harmony with the prevailing characteristics of the street, but the overall form and massing have taken inspiration from the overall context. No. 46 is a modern house built on the garden of no. 52, and retains the old stone boundary wall alongside the road.

Proposed extension – 1-4 Stable Court, Beech Avenue
This courtyard of substantial early 19th century stone buildings has been converted to

residential use and is now approached by a modern housing development outside the conservation area, known as Beech Avenue. However, the buildings are historically associated with the Grange at the bottom of Chapel Street, and are still seen in conjunction with the house from that side. It is considered that their materials and massing, and their composition in relation to the Grange, make them worthy of inclusion within the conservation area boundary.

Loss and Damage

The concept of conservation areas was introduced by the Civic Amenities Act 1967, as an acknowledgement of the need to conserve the "cherished local scene" in the face of accelerated change following the Second World War. It was not intended that development should be prevented, but rather that settlements should develop over time in a way that reflects and strengthens their special character. At Melbourne, some of the undesirable changes described below predate the designation of the conservation area in 1969. The designation was put in place as a safeguard against further harmful development, so far as this could be achieved by the need for planning permission.

In defining the character of the conservation area we can also identify instances where the village has suffered alterations or losses that either individually or cumulatively have diluted this character. It is hoped that identifying these will help householders, designers and the planning authority to reverse some of the damaging alterations and to avoid the same mistakes in the future.

Loss of building details

Joinery is the most vulnerable element of any building. Within Melbourne there are many instances where the original historic joinery has been removed and replaced with a modern alternative. The loss of historic joinery is most noticeable in terraced rows, such as 38-48 Derby Road, 14-32 Chambers Row, 20-50 Station Road and 8-18 High Street, where the loss of joinery to just one or two cottages affects the appearance of the whole row.

The covering up of stone or brick with render appears to have been a common alteration. There are many instances of pebbledash or roughcast, which has disguised historic detail.

31

A few of the historic houses in the town have had some disfiguring alterations, where both the original window openings and wall finishes have been altered, and they stand out from the crowd. They are;

- 8 Potter Street
- 71 and 73 High Street
- 74 Castle Street
- 32 Derby Road
- 67 Derby Road
- 33 Market Place (Elle of Melbourne)
- 5 Chapel Street
- 16 Church Street
- The Blue Bell Inn, 53 Church Street
- 46 High Street
- 64 High Street
- 27 High Street

The loss of the original elevation of the Liberal Club, 50 Derby Road, and its unsympathetic replacement has deprived the town of an important, landmark public building.

New Development

There have been numerous cases of infill development in Melbourne from the 1970s onwards. Some of these, including Castle Mews and The Mews on Potter Street, have successfully added a new dimension to the character and appearance of the conservation area. Others, such as The Lilypool, Chantry Close and the extensive 1990s extension of Jubilee Close, may be considered to have had a neutral effect.

There are, however, a number of cases of new development, whether infill, conversion or redevelopment, that have been harmful in some measure to the special character and appearance of the conservation area.

Examples include:

Castle Mills on Castle Square, replacing an early and mid 19th century silk glove and hosiery factory, was built in the early 1990s. Its design is extremely mundane, with little regard for spatial quality, materials or design detail.

Nos. 23-25 Castle Street, opposite, are satisfactory in their massing and siting, but are let down by a poor choice of materials and unsatisfactory detailing, which is particularly unfortunate in such a prominent location.

Magnolia House, in a sensitive location on the corner of Salsbury Lane and Penn Lane, does not reflect or enhance the historic character of its location either in terms of its design or materials. A stronger boundary could help to integrate it with its neighbours.

Alterations to building line

Victoria Mews on Derby Road is another prominent

terrace. Again, the choice of building materials is poor, and the effect is worsened by poor elevational proportions and detailing.

87-119 Castle Street replaced a development of very different character, chiefly comprising rows and clusters of cottages, partly built to the street edge, partly set back behind stone frontage walls and partly accessed by a side track. The new development of the mid 1960s is of unsympathetic form and materials, and the absence of any boundary treatment to the pavement edge was a particularly alien feature. This has since been remedied to some extent by the planting of a copper beech hedge in the 1990s.

15-37 Penn Lane falls into the same category as 87-119 Castle Street, although this site was not developed previously. The alien form and materials, and absence of demarcation of the front boundary, result in a development that appears out of place.

8-12 Thomas Cook Close are set back in defiance of the strong building line dictated by nos. 4 and 6 to one side and no. 59 Blanch Croft to the other. The impact of the unsuitable form and materials is again exaggerated by the lack of strong boundary demarcation to the pavement edge. In this instance the effect is worsened by the prominent gable ends of the adjacent properties, made good when the previous properties were demolished. At no. 6 the gable was made good by an applied skin of mismatching brickwork. At no. 59 Blanch Croft the exposed gable was simply rendered.

Gap Sites

The programme of "slum clearance" and other demolitions in Melbourne during the period c1957-72 left the conservation area with a series of important gap sites on most of the principal streets, including Potter Street, Castle Street, Church Street, High Street and Derby Road.

In some cases (e.g. 22-36 High Street and 16-22 Derby Road) the sites remained untidy for many years, and a site at the rear of 56-60 High Street still falls into this category.

In other cases redevelopment has a sparse or incidental appearance which still leaves the impression of a gap site. The best example is the Senior Citizens Centre on Church Street, which occupies the site of several houses fronting Castle Street and Church Street, bombed in 1940. Built in 1965, the Centre has a temporary and unsubstantial appearance. Another important gap site on Church Street, being the sites of No's. 27 - 35 demolished in the 1960s, was redeveloped with a bungalow, but is currently (2011) being redeveloped with housing of a more appropriate scale, detail and density.

Lesser examples of gap sites that have been redeveloped in a sparse or incidental fashion include the forecourts of Dove's Garage and the former Wall's Garage, both of which occupy the sites of substantial buildings that adjoined the highway edge.

N

CASTLE STREET

DERBY ROAD

CHAPEL STREET

②

POTTER STREET

CASTLE STREET

CHURCH STREET

HIGH STREET

MELBOURNE HALL

CHURCH

①
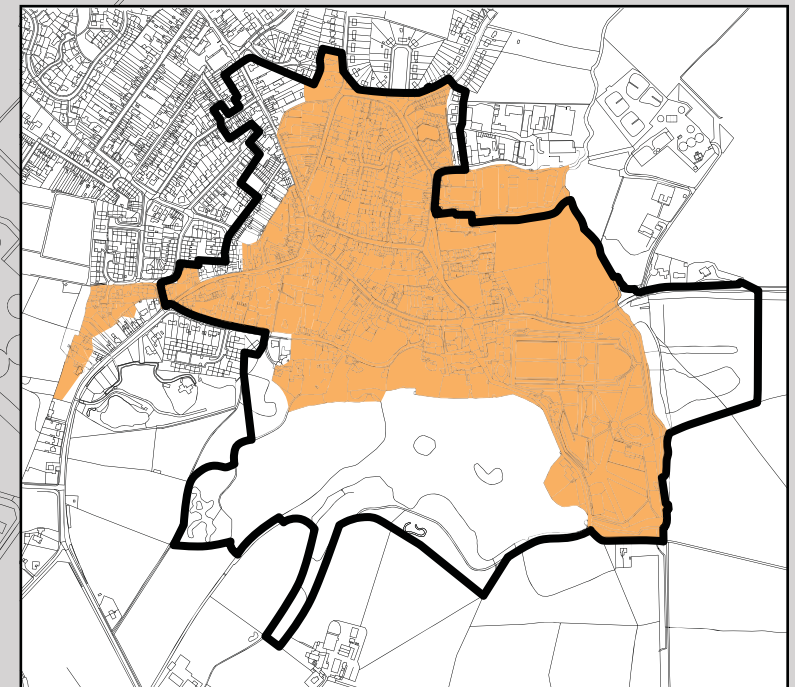
MELBOURNE POOL

Melbourne Conservation Area

Designated : 12th February 1969,
27th May 1976, 10th October 1991,
9th June 2011 and 22nd August 2013

0   350   700

metres
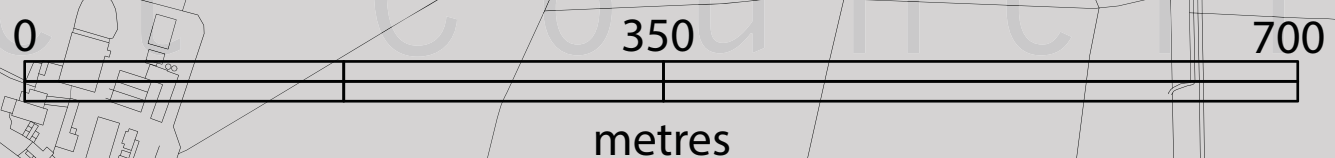
① Character Areas

—— Conservation Area boundary

- - - Character Area Boundary

✩ Open spaces

Principal views

⊕ Architectural landmarks & focal points

■ Listed buildings (NB listed walls and statuary etc. are not identified on this plan)

■ Other buildings which contribute positively to the special architectural or historic character

⬡ Scheduled Ancient Monuments

Parks and gardens on the English Heritage register

Areas of high archaeological potential
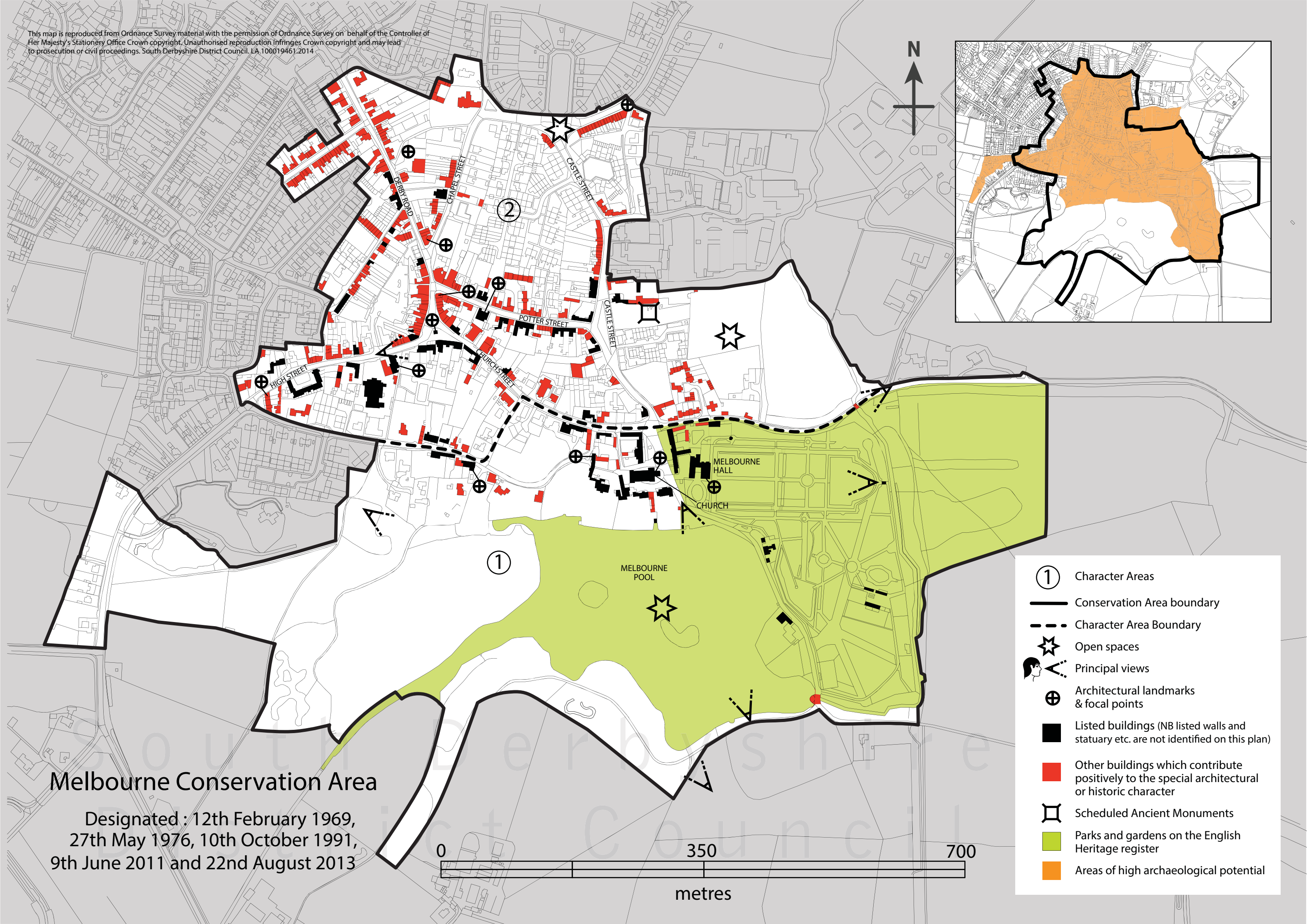
Appendix 1

Distinctive Architectural Details

MELBOURNE

Checklist of details

The details in this appendix illustrate those building elements that help to define Melbourne's particular character. These may be common everyday vernacular details found repeatedly throughout the conservation area or may be more exceptional, consciously designed features.

This appendix may prove useful in providing inspiration for new development, whether traditional or contemporary, if used with care. Paradoxically, the outstanding architectural details of a conservation area may not be the ones that are most typical of the area. They often belong to the important key buildings of a village and may look out of place on smaller buildings in subordinate locations. The majority of buildings in the conservation areas of South Derbyshire are plainly and simply detailed.

Boundary treatments
- Stone boundary walls with triangular chamfered copings and flat 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 and decorative wrought iron gates

Chimney stacks and pots
- Brick chimneys with plain red brick oversailing courses
- Decorative ashlar stone stacks
- Melbourne Estate chimneys
- Chimney stacks without pots

Doors, doorcases and 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

Ephemera
- Enamelled advertisement signs and painted signs on walls
- Bootscrapers

Lintels and 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 and stone cill bands
- Chamfered red brick cills or no cills

Paths, paving and steps
- Blue or red brick paving
- Stone paving flags
- White limestone setts

Roof types and details
- Thatch
- Raised coped brick gables
- Hipped slate roofs
- Corbelled and plain close brick verges
- Patterned slate roofs
- Red and blue plain clay tiles, hand and machine made

Checklist of details (continued)

Street furniture
- Cannon-type bollards
- Floor and wall mounted letter boxes
- Cast iron street name plates
- Painted street names on brickwork
- Street lighting column

Walls
- Timber box-framing and half-timbered Arts & Crafts gables
- Flemish bond brickwork and Flemish bond brickwork with contrasting headers
- Blue and buff polychromatic brickwork
- Terracotta
- Dentilled and "sawtooth" eaves brickwork
- Flush and rusticated stone quoins
- Stone: rubble, coursed and ashlar
- Smooth render, sometimes painted and sometimes "lined out"

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

BOUNDARY TREATMENTS
Walls and 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 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).
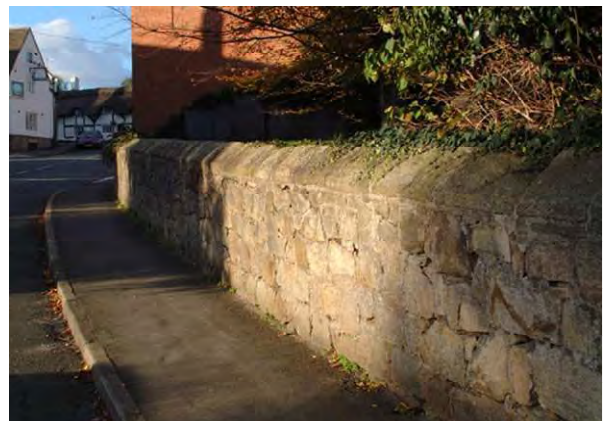
Above left - tall random rubble walls of local gritstone along Salsbury Lane

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.

BOUNDARY TREATMENTS
Gates and railings

Left and 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 metal 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 a 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. These date from c1830.

Left - wrought iron railings and 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 public buildings were often embellished with a fine set of railings or gates. By 1850 cast-iron had largely replaced wrought-iron because it lent itself to mass production.

The Thomas Cook Almshouses (below), with splendid iron railings running along High Street, and decorative flourishes to lantern holders and brackets.

Above left - iron railings at the Baptist Chapel, Chapel Street (1898).

Above right - sombre iron gates at the Catholic Church, Church Street, with a thorn motif (1907).

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

Right - a simple gate at 63 Derby Road, one of the few surviving examples using off-the-peg cast iron components.

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)

CHIMNEY STACKS AND POTS

Right - brick chimney stack with multiple bands of brick oversailing courses and buff clay chimney pots.
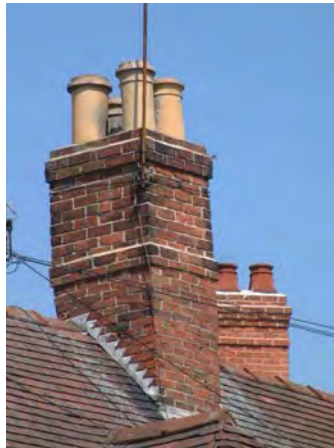
Far right - stone stacks set on a diagonal. In the 19th century stacks became quite decorative and the multiple flues were often expressed, aping the style of Tudor chimneys (The Vicarage).

Right - late 19th Century Melbourne Estate chimney stack at 19 Potter Street.

Below - chimney stack without pots at the Roebuck Inn with the "midfeathers" (i.e. the wall separating the flues) extended one course above the chimney top, once a familiar detail.

DOORS -
Doorcases, porches and 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 stone plinths.

Above right - the former Methodist Church (1826) 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 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 curved brackets partially conceals a decorative quatrefoil pattern in the door lintel. The brackets are plain modern replacements of the originals, which had a more decorative profile.

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 "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 (The Close, Church Square, top left, with a gothic glazing pattern).

Left - Fanlights were often plain (as used here 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).

DOORS - Joinery
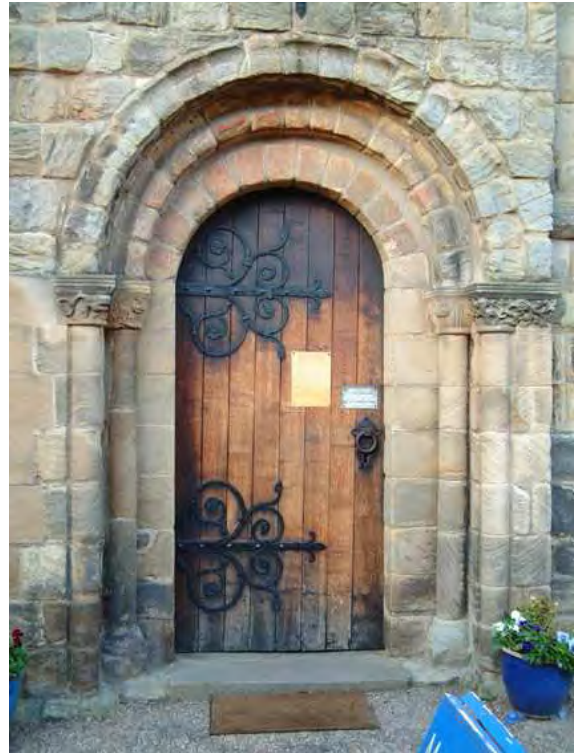
Boarded doors

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 Gothick style at the former National School
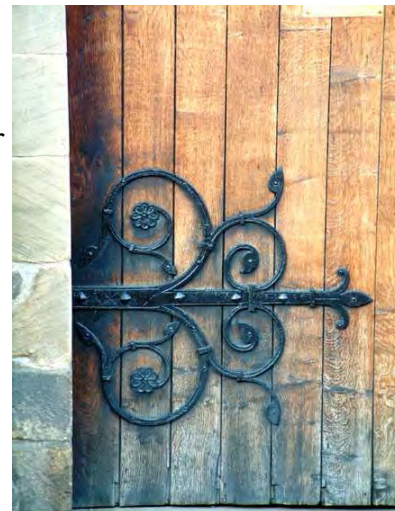
Boarded doors

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 marred by modern "bull's-eye glass". The panels incorporate "double-chamfer" mouldings (1 Chapel Street)

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 - Georgian four-panelled external door at 58 Penn Lane. This pattern of door was once more common than it is now, as many examples have disappeared. The door furniture is new.

Above right - Mid 19th century four panelled door at 38, Station Road. This is a commonly found pattern, where the top two panels are deliberately more heavily ornamented than the plain lower panels.

Left - four-panel door at 63 Penn Lane, incorporating simple "scratch" mouldings.

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

EPHEMERA

▲1 Chapel Street

▲ 60 High Street

▲ Old Constabulary, Station Road

▲ 56 High Street

▲12 Church Street

Above and left - painted, carved and enamelled advertisements

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

▲26 Market Place

▲Thomas Cook Memorial Cottages, High Street

▲20 Station Road

▲ White Swan, Castle Square

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

▲21 Blanch Croft

▲48 Potter Street

▲35 Derby Road

▲19 Church Street

LINTELS AND 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 and below).

After about 1860, plain square-ended lintels become more popular than wedge lintels, which had become old-fashioned.
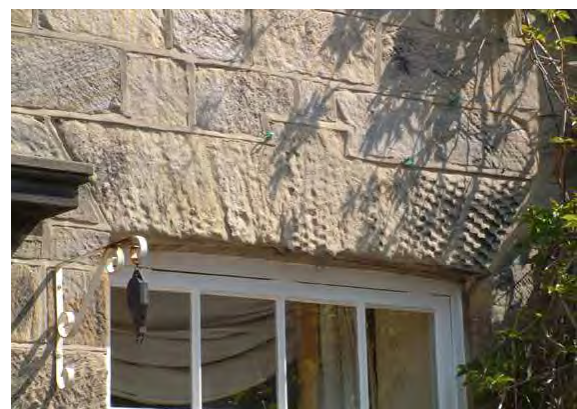
Left - stone wedge lintel at High Street designed to look like panelled timber with raised and fielded panels. Above - (top to bottom) 15 Potter Street; 7 Potter Street; Close House; 55 Penn Lane.

Left - where economy was important, lintels were simpler in form; a segmental arch formed by "stretcher and header" bricks (18 Market Place).

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.
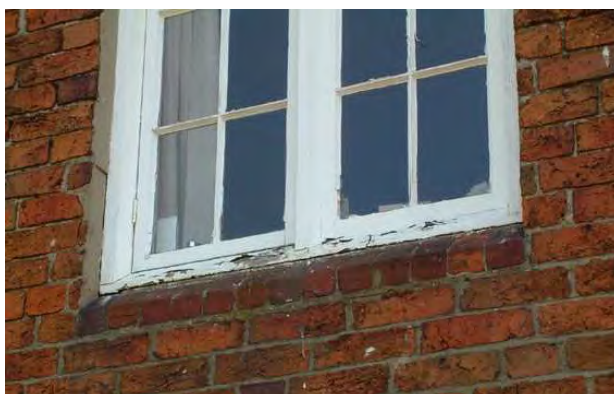
PATHS, PAVING AND STEPS

Brick paving

Top left: Brick paving in front of no. 3 Chapel Street. This is an example of a short length of paving remaining in front of a particular house, from the days when owners provided their own paving in front of their own houses.

Above right - blue brick paving laid in 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.

Bottom right - red brick paving with later repairs in blue brick, 42 High Street.
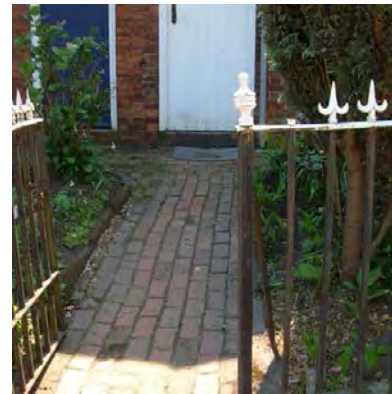
Limestone setts
Left - setts laid as a private cart entrance at 27 Potter Street (modern concrete bollards)

Gritstone steps
Right - simple flights of gritstone steps at 14 Market Place and 12 Church Street.

ROOF TYPES AND 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. It has been retiled since this photograph was taken, using handmade reds on this side. 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, both blue and red plain clay tiles were being machine made (right panel).

Below right - raised coped brick gable 19 Church Street

Below - thatch in combed water reed with block ridge (47-51 Potter Street). Historically the thatched roofs in Melbourne were of long straw with flush ridges, but all of these have now disappeared.

Left - Welsh slate allowed for shallow pitches but can also 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 Reformed 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). Often the verge has a simple corbelled band of brickwork (immediate left).

STREET FURNITURE

Left and far left - Pair of cannon-type bollards with horizontal bands

Chapel Street at entrance to footpath   Derby Road at entrance to footpath

Left - Floor-mounted letter box (ER). Castle Street, on wall of Castle Farm.

Right - Wall-mounted letter box (GR). Blackwell Lane, on north wall of Melbourne Hall estate yard

Left - Wall-mounted letter box (giant - ER). On wall of Post Office, Market Place

Right - Wall-mounted post box (VR) 50 Staion Road

Street name plates
Cast iron name with raised letters and raised band with scalloped corners

◀
High Street, on stone boundary wall in front of 67 High

"Castle Street"
On gable end of No. 65 Church Street

"Blanch Croft"
Gable end of No. 2 Ruskins

"Blanch Croft"
Fixed to No. 57

◀
Church Street, on front wall of Old Brewery

"Potter Street"
Attached to No. 64 Stonelea

"Castle Street"
On front wall of 157 Castle Street

◀
Chapel Street, attached to 1 Chapel Street

"Pack Horse Road"
On garden wall of The Grange

"Penn Lane"
Attached to 125 Penn Lane

◀
Dunnicliffe Lane, on gable end of No. 55 Derby Road

"South Street"
Attached to 61 Derby Road

"Church Street"
Attached to the Melbourne Estate Office, 64 Church Street

◀
Potter Street, attached to the Melbourne Hotel

Right - Painted street name on brickwork

"Castle Street", on 65 Church Street
There are several other examples, now nearly
illegible or overlain by metal name plates

Right
Street lighting column
Cast iron tapered column with fluted shaft and
acanthus leaf to base.
Wrought iron lantern holder, designed to fit
1830 stone monument.

Located at Castle Square

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) and 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 and verge details

There are several types of decorative brick eaves. The earliest used brick corbelled out in a "dentilled" or "sawtooth" pattern. Above and 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 and 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
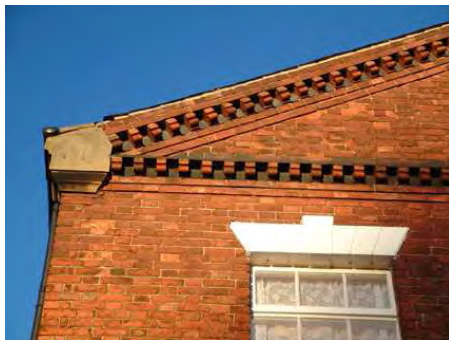
Above - raised coped brick gable. These were generally used on the higher status buildings during the mid-late 18th century.

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 keep the frame square, as at 49 and 56 Potter Street (left and below). There is still one house in Melbourne of earlier, "cruck" construction, on High Street, tree-ring dated to 1530.

Half-timbering (below)

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

WALLS
Render, stucco and limewash

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 exterior limewashing has now died out.

Left: 10 The Mews, Potter Street

Below: Chantry House, Church Street

Above - the use of render became highly fashionable during the Regency period. It was used by architects to create a refined appearance where stone was prohibitively expensive, but in Melbourne its main use was as a unifying coating on buildings that had been altered. Render was often "lined-out" (incised) to imitate ashlar walls (e.g. 49 Church Street - above). The walls at the Old Brewery (right) were rendered and lined-out in the 20th century.

WALLS
Stone details

Above left - stone plinth with unusual chiselled tooling (51-57 Penn Lane).

Above right - rubblestone with chamfered dressed window and door surrounds of the 17th century (Stone House, Church Close).

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 Gothick style at the former National School of 1822, Penn Lane. Only four tiny panes of glass were designed to open.

Top left - leaded-light "stockingers" window at Blanch Croft (1795). 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, 1-3 Derby Road, built 1907).

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 as at 73 Castle Street (above right).

Horizontally sliding sash windows (right and below 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.

Right: Melbourne Hall outbuildings
Below right: 16 Market Place

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 18th or first half of the 19th century (above left).

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

Below and right - at the turn of the 20th century the Melbourne estate used dormer windows extensively, in a timber-frame Arts and Crafts vernacular revival style using bargeboards and arched braces.
Right: Melbourne Hotel (1885)
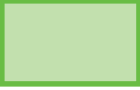Below left: 65 Church Street (1887)
Below right: Chantry House

APPENDIX 2

Melbourne Conservation Area
Phases of Designation

12th February 1969
27th May 1976
10th October 1991
9th June 2011
22nd August 2013

N

0   350   700

metres