

Lullington *Conservation Area* Character Statement



2010
CONSULTATION DRAFT

**SOUTH DERBYSHIRE
DISTRICT COUNCIL**

Lullington *Conservation Area*

Contents

Introduction	1
Summary	1
Area of Archaeological Potential	2
Conservation Area Analysis	3
• Historic Development	3
• Approaches	9
• Views and Landmarks	10
• Landscape Quality	10
• Architectural Quality	12
• Buildings Materials and Details	13
Loss & Damage	17
Boundary Review	18
Conservation Area Map	
Appendix Distinctive architectural details	

Lullington *Conservation Area*

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 Lullington 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 Lullington Conservation Area was designated by South Derbyshire District Council on 24th November 1977.

Summary

Lullington is largely a 19th century estate village, developed by the Colville family from the late 1830s until the early 20th century.

The village lies to the south-west of the South Derbyshire Coalfield in a rolling agricultural landscape. The ridge that Lullington sits upon is made up of sand and gravel glacial deposits lying upon a bedrock of Mercia Mudstone. The River Mease runs between the two villages of Lullington and Clifton Campville. To the east of the village runs Seal Brook, which feeds into the River Mease at Mill Farm, Clifton Campville.

Although Lullington village is predominantly 19th century in character, the buildings lie upon a medieval settlement pattern that continued to exert an influence over the layout of the village throughout the 19th century. The nucleated and compact structure, with a series of short vistas, enhances its picturesque qualities. This ancient plan form was deliberately manipulated in the mid 19th century by retaining some of the older buildings on the street frontage and removing others, resulting in a picturesque informality typical of estate villages.

The distinctive characteristics of Lullington can be summarised as follows:

- a small rural settlement with a compact nucleated settlement pattern
- verdant character within the village and semi-wooded setting to outlying areas and fringes, derived from a combination of large evergreen shrubs and large trees within private gardens, mature parkland trees and outlying copses developed for game. The planting is lush with a mixture of deciduous and evergreen trees, dominated by 19th century planting; limes, yew and Scots pine, enhanced by 20th century planting of Redwoods and Norwegian spruce
- an estate character, which results from a high proportion of buildings dating from the mid 19th century, predominantly of red brick with tiled roofs and boundaries mainly of hedges and estate railings

- sharp bends and flat contours along the ridge provide a series of short vistas
- long views from the neighbouring villages where the tree-lined ridge and church spire are the main landmarks
- spacious setting to properties where detached and semi-detached houses are set within generous gardens

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

The origins of the name Lullington come from Lullitune (first mentioned in Domesday in 1086), which is derived from “Lulla’s farm”. During the 18th century there had been some consolidation of local farms to create a reduced number of farms with larger acreages in compact blocks. In the early 19th century one of the largest farms in Derbyshire, at 603 acres, was held by Mr Thomas Moore of Lullington (Farey Vol. 2 1813).

Lullington Church (All Saints) is medieval in origin, but was rebuilt in 1776-78 except the tower and spire, and largely rebuilt again and extended in 1861-2. The tower and spire are medieval but have been heavily restored over the years.

From the early 12th century until 1837 the Gresley family owned the manor of Lullington. Several younger sons of the Gresley family occupied the manor house during the 16th and 17th centuries but after about 1700 the family no longer resided in the village and the manor house was let out as a tenanted farm like the rest.

Sir Roger Gresley (lord of the Manor of Lullington & 8th Baronet of Drakelow) inherited the estate in 1808, at the age of nine. He sold off many of his estates to

finance his extravagant lifestyle and, when he died in October 1837, he had a number of outstanding debts. The 1,822-acre Lullington estate was sold to pay off some of his debts. It was bought by Charles Robert Colville, a local gentleman of only 22 years of age, the son of a Derbyshire family who lived at Duffield Hall (now the Derbyshire Building Society HQ).

There was a moated site in Lullington, although there has been much confusion over this and there are several accounts stating that it was located near Lullington Hall. A plan of 1824 clearly shows the moat as a T-shaped feature pertaining to the rectory or parsonage (now Lullington House). Did the moat once entirely surround a building platform or was it a fishpond? It was partially filled in when Lullington Court was built in 1964.

When Charles Robert Colville bought the estate from the Gresley family the old manor house had long since been no more than a superior farmhouse. It is generally accepted that it was the Colville family who began to build a new and imposing hall on the south side of the village near the present cricket ground. However, there appears to be no documentary evidence whatever to establish the date of this ambitious building project, which was abandoned at an early stage following the levelling of garden terraces and retaining walls. It is equally plausible that the Gresley family had planned the new house prior to Sir Roger



Gresley's sale of the estate in the late 1830s, which would explain its abandonment. The clearest clue to this possibility is the diversion of the road from Lullington to Edingale in 1832. The old route passed directly in front of the new house site, and would have severely compromised its privacy and amenity. A new stretch of road, the present route, was laid out past the church and the old route was closed. This may have been done simply to rationalise the road layout and make it more convenient, but it could also have been done in preparation for building the new house. Whatever the reason, the new house was abandoned and the Colvile family adapted the old hall on the north side of the village as their home instead.

Comparison of an 1824 Gresley estate survey with the 1880 Ordnance Survey confirms that the appearance of the village changed drastically during the 19th century when there was a systematic process of reconstruction and reinvestment in the village, most of it carried out by the Colvile family. This was rather perfunctorily summarised in Bagshaw's Trade Directory of 1846, as: "The village has been considerably improved within the last few years".

The road layout remained largely the same as it had been in the medieval period but the village and buildings we see today are largely a 19th century creation. There are one or two exceptions, dating possibly from the mid-late 18th century. The oldest and most prominent survivor of a previous era, which was demolished in 1964, was a row of eight timber-framed and thatched cottages adjacent to the Colvile Arms. These were probably typical of the 17th century cottages that would have once dominated the village. This row was replaced with the group of Council-owned cottages known as 1-4 Colvile Close.

Several of the properties identified on the 1824 survey survive today:

- the pair of cottages called Hazel Cottage & Amiandos on Dag Lane
- a rear wing of The Old Forge
- Lullington Hall
- the lower two-storey part of the Colvile Arms
- Lullington House, the former Parsonage. It was built in two phases, the eastern section, facing the road, is the earlier part (late C18) and the western part, of c1830, replaced two wings that can be seen on the 1824 plan. This later part was built in an Italianate Villa style.

New cottages were built between 1824 and 1880, such as the semi-detached pair on the north side of Dag Lane (Creamery Cottage and South View). Another example, Aubretia Cottage, Rose Cottage and Victoria Cottage, is a row of three dwellings built in 1831 by the Gresley Estate. They are built in a typical "cottage orné" style, where the identity of the three was disguised to look like one large cottage.



Creamery Cottage & South View, Dag Lane

There was also considerable demolition during this period. Three houses on the southern side of the main street had certainly been removed by 1880. The north side of Dag Lane had a characteristic encroachment plot and building, again removed by 1880.

During the 20th century there was further demolition. Woodcote, Yardley Cottage, Fenton Lodge and the four Council Houses on Main Street were built on the site of a number of much older properties.

Limes Farm is set back some distance from the main street frontage. In the first quarter of the 19th century the current site of Limes Farm was occupied by two farms, both situated off the main street. None of the buildings around Limes Farm that appear on the 1824 map now survive. Several ranges of the substantial and extensive former farm buildings were demolished only recently, between 1998 and 2002.

In the centre of the village, overlooking a green area dominated by a large lime, sits the south facing building known as The Grange. This building was formerly the stableblock and coach-house for Lullington Hall. The datestone on the pediment says 1802. This must be incorrect as it was not present on the 1824 estate map. Stylistically The Grange has details that are typical of c1840 and it appears to have been built at the same time as the buildings on either side, which frame its symmetrical front elevation.

Both the former Reading Room and Carriage House, to its east, and the Old Post Office to the west are set forward of The Grange. All three properties were built of brick with hipped tiled roofs, wide overhanging eaves and stone wedge lintels. The Grange was converted from a Stableblock in 1962. At that time it was still faced in brick and had sash windows, stone wedge lintels and a central arched entrance leading to the yard at the rear. This small range of buildings, and the Village Hall, located in the core of the village may have been built to relate to the new site of the proposed hall. The stable block is more classical than gothic in character and it is a plausible hypothesis that the proposed hall had a classical character too, but of course no designs survive. The location of the stable block may be explained by the proximity of Lullington Park.

The ancillary buildings of Lullington Hall are spread and interspersed through the village in an unusual manner. The public location of the stables is one example, to which might be added the walled gardens of the Hall, on the roadside at a distance from the Hall, and the private gasworks (later Creamery Farm) by the roadside on Dag Lane.

Bagshaw's Directory of 1846 states that "Lullington parish contains the townships of Lullington and Coton-in-the-Elms, which together have 2,919 acres of land, and 653 inhabitants". The population of the parish in 1801 was 245 and had more than doubled by 1831 to 548. The land was described in 1846 as "light but rich, particularly celebrated for the excellent quality of its cheese".



Haven Cottage & Cottage Two, 1847

In 1847 the semi-detached pair of estate cottages now known as Haven Cottage and Cottage Two were built. Another semi-detached pair, now called Ash Ley and The Hollies, was built around the same time.

In 1850 Charles Colvile married Katherine Russell and at around this time the family seem to have decided to extend the Hall.

By 1880 the individual plots of land (allotments) on the north side of Dag Lane had been largely replaced

by a gas works (now The Creamery) and another row of allotments further south had been halved with the frontage occupied by Gable Cottage. The gas works installed by the Colvile family were one of several new innovations that they introduced. The gas works served both the Hall and the village. The Colvile family also built a water tower to the north of Lullington Hall, which enabled a gravity-fed supply of piped water to the house and a plumbed system for baths and water closets.

The gas works suffered a terminal breakdown in 1903 and was replaced by a Creamery, utilising most of the same buildings. This opened c1906 and capitalised on the local cheese industry, which was very well established in this part of Derbyshire.



The Creamery, formerly the village gas works, Dag Lane

Opposite the Creamery, the Colviles were responsible for building the Wheelwright's shop (pictured below) and the Smithy which still bear the distinctive emblems of a square and compass and an upturned horseshoe laid in blue bricks in the gable ends.

In 1886 Charles Robert Colvile died and the estate passed to his son Henry. He became a general in the British Army and was in South Africa during the Boer Wars. His long service on the continent meant that he was an absentee landlord for much of the time. In 1902, 250 acres of the estate were put up for auction, then in 1907 Sir Henry Colvile died. The remainder of the estate stayed in the family but passed to the Society of



Merchant Venturers (Bristol) in 1950 and most recently to Mrs Thompson.

Lullington Park

Lullington Park was created in the 19th century by removing hedgerows from former agricultural land. The earliest part of the park, on the south side of the road to Edingale, was laid out to form a setting for the proposed new hall in the 1830s, but the building project was abandoned in its early stages.



The Colville family, who bought Lullington in 1837, made their home at the Old Hall further north in the village, but the farmland west of their house was not converted into parkland until the late 19th century. The early phase of the park did not revert to agriculture. Instead, it became an adjunct of the late 19th century parkland adjoining it to the north side. The result was a somewhat disjointed parkland straddling both sides of the road to Edingale, and also extending northwards to straddle both sides of Coton Lane. The maximum extent of the park is shown on the 1923 Ordnance Survey. It took within its boundary several large fields previously known as the Great Woollen, Middle Woollen and Lower Woollen, whose names live on in the name of Woollens Plantation.

The large walled kitchen garden in the southern part of the conservation area (pictured left) represents another phase in the creation of the park. A dated brick in the outer walls of the walled garden reads “1854, CRC”. Today the southern part of the park is dominated by the cricket pitch that was first founded as Lullington Park Cricket Club and established on this site in 1881. It currently lies outside the conservation area (see section on Boundary Review).

A series of terraces exist to the west of the cricket pavilion, with a coursed stone wall separating them from the open countryside and parkland beyond. The structure of these terraces indicates an ambitious scheme for a terraced garden, designed to sit beyond the building platform for a new house, which would overlook the panoramic views to the south-west.

The entire park was created simply by enclosing land that had been part of the open agricultural landscape and by some judicious tree and shrub planting, creating shelter belts and forming screens to hide several farms from the main vistas from the



Terraces and earthworks within Lullington Park



proposed new hall as well as the walled kitchen garden and the main part of the village.

The park once extended beyond the existing boundary of the cricket pitch to the fields to the south-west, outside the suggested conservation area extension. Here, during the 19th century, hedges were removed, hedgerow trees were left to mature and several trees were planted to stand as individual specimens, protected by a pale fence.

The graveyard that lies to the south side of the Edingale road is an extension, and took out a small slice of parkland. The land was given to the church by Sir Henry Colville and consecrated in 1904. With its frontage of second-hand iron railings from the churchyard at Thorpe Constantine, it now relates to the churchyard opposite.

Lullington Hall

The core of Lullington Hall is a tall two and a half storey brick-built house of the early 18th century. The original plan form survives, but has been enveloped by a number of later 19th century additions. The 18th century house had a deep, double-pile plan and originally faced east, set back from and overlooking the road. This house was substantial and was larger than the average farmhouse when it was first built. It would have been built with a straight eaves or brick parapet running along the east-facing elevation (the front of the house), with a symmetrical frontage and a central doorway. It had raised, coped brick gables to the north and south. In the north-west corner is a contemporary early 18th century two-storey service wing. During the late 18th century the house appears to have been extended with another two and a half storey service wing at the south-west corner and a lower range to its immediate west. To the north of this building was a large range of outbuildings, the original farmyard buildings. An L-shaped range was completely removed during the mid 19th century, as was a detached building to the north-west of the house. A large block near to the road had also been removed by 1880. Of these outbuildings, only the existing stableblock is a remnant of the original farmyard complex and this appears to be contemporary with the house (i.e. early 18th century).

The Colville family clearly found the original farmhouse too small for their residence. The principal rooms at the front of the house were extended by a few feet, and the whole of this elevation was brought forward and finished with three gables, one for each bay. The northern gable is older than the other two and may predate the Colville's ownership.

It was again extended, with another gabled three-storey addition, in the second half of the 19th century and this and part of the 18th century wing were demolished in 1968. Only one bay of this wing still stands. Further buildings were erected in the service courtyard in the early years of the 20th century; one was used as a ballroom and was lined with panelling.

There are several wells. One of these sits to the west of the lime avenue, part contained



within a late 19th century well-house, where the water was once pumped. A stationary beam engine within the well-house pumped this water straight to a water tower, which stood to the north-west of the Hall. Another well is situated adjacent to a former laundry, within the service courtyard.

Approaches

Four principal roads converge on the ridgeline and the heart of the village approaching roughly from the north, south, east and west through a landscape of arable fields. With the exception of the church spire, there are no views of the buildings and the presence of the village is only hinted at by large blocks of trees planted within the gardens and parkland that follow the ridge.

On the approach from Coton-in-the-Elms, to the north of Lullington, the spire of Lullington church, locally known as “Lullington Spud”, can be seen for almost half a mile rising above a densely planted, dark understorey of mature deciduous and coniferous trees that follow the ridge within the village. The road is wide with a broad grassy verge and native hedgerows lining the road. Mature copses, planted as game cover, are interspersed with fields along the northern edge of the road.

The approach from Edingale to the west is the most dramatic and best illustrates the topography. The spire of the church can be seen from a mile away and is a distinct feature of the landscape, rising above the horizontal line of trees that crown and crowd along the ridge. The open expanse of large unfenced fields in the foreground (part of the formal parkland) provide a strong contrast with the dense planting above, which distinguishes the village from the surrounding countryside.

In approaching the village along the Edingale road, dark trees and evergreen shrubs, rhododendron and laurel, within the gardens of Lullington House and Lullington Court, crowd over the road and form a tunnel-like vista, the focal point of which is the former village school (now the Village Hall), built by C. R. Colvile in 1843. Its siting was quite deliberate, placed for maximum impact and dramatic effect.



The eastern approach from Netherseal follows narrow, winding lanes with occasional glimpses of the church spire from afar, vying for attention with the spire of St. Andrew's Church at Clifton Campville to its south.

The southern approach from Clifton Campville is gently undulating with the River Mease forming a natural divide between the two settlements in the valley bottom. To the north of the river the approach is heavily wooded to the east side of the road, with occasional glimpses of the church spire. Closer to the village the red brick houses within the walled garden are visible with the church tower and spire behind and a backdrop of mature trees.

Views and Landmarks

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.

The principal distant views are those from the cricket pitch overlooking the lowland landscape of the Trent valley to the south-west. This area is currently outside the conservation area, although it is a recommendation of this statement that the boundary be altered. Views from afar are also important, particularly the sight of "Lullington Spud", the church spire and principal village landmark, protruding above the tree cover, which is visible in long views from the east and west.

Views within the village are restricted by the nucleated plan form to a series of short, picturesque vistas. Although a small settlement, the streetscene regularly changes owing to the sharp bends and changes in direction along the lanes. The former school is a landmark and focal point in the approach from Edingale, and the views across the triangular space north east of the church are also of particular importance.

Landscape Quality

Lullington Park is a substantial part of the conservation area, with a distinctive character and extensive views to the west over the Trent valley.

During the mid 19th century parks commonly contained native hardwoods with occasional clumps of tall firs and pines and the odd exotic variety of tree, such as Cedar of Lebanon, added for dynamic interest. Parkland trees were often sparsely planted in clumps or small

plantations with serpentine edges to create interest and soft naturalistic planting. Several of these tree clumps and more sculptural trees still survive in the outlying fields and there are belts of 19th century planting along the Edingale Road and between the parkland and the walled garden.



Within the field immediately to the south-west of the cricket pitch stands a mature statuesque Cedar of Lebanon, planted for its dramatic silhouette and one of a handful of remaining parkland trees that survive within this field. The oldest trees within the park are sweet chestnuts - a number have been felled and there is one poor specimen still standing as well as a newly planted sweet chestnut. Other parkland trees that are dotted about the park include horse chestnut, oak, copper beech, sycamore and an old grafted walnut tree, at the entrance to the park, which still has a 19th century wrought iron seat encircling it. The wrought iron estate fence to the west is a later alteration of the original boundary line, which was once more fluid.

On the north side of the road to Edingale the parkland is now predominantly used as pasture and a block of trees (Woollens Plantation) planted in the early 20th century forms a distinct edge to the character of the parkland, blocking views of Lullington Hall and other buildings from the west, although this was not always the case, as the early OS maps indicate. To the south of the road, the parkland has evolved in recent years and a woodland planting scheme undertaken in 1998 with a National Forest grant has consolidated and extended the areas of tree-planting to the south-east of the park with large areas of new broadleaved woodland increasing the density of planting between the long established woodland and the walled garden. In this area an old water feature survives in the form of a long pond, its original purpose obscure.

In the western half of the conservation area, running behind Lullington House and Lullington Hall there is a dramatic avenue of limes that was planted in the late 19th century. This was designed to provide a new and more formal approach to the Hall from the roads at each end of it. The southern entrance is marked by a galvanised field gate and the northern entrance is marked by imposing gatepiers and an iron gate that was brought here by the current owner of Lullington Hall, salvaged from the entrance to George Orton Sons and Spooner Ltd's carriage works in Burton-on-Trent.

The gardens of Lullington Hall have planting that is complementary to that around Lullington Park. Yew plantations and hedges have been supplemented in recent years with Norwegian spruce to provide a dark and exotic character, typical of 19th century planting.

During this period the houses of gentlemen were kept secluded and the creation of a large yew hedge to the east of Lullington Hall along the roadside boundary was probably designed to enhance this sense of separateness. The yew tree in the garden beyond the

hedge has been clipped over the years in an unusual way to form a short hedge skirt flowing over the lawn.

Tall conifers, such as the Redwoods planted to commemorate important events in late 20th century British history continue to imbue the village with an estate character.

Architectural Quality

Historic Buildings

There is no architect associated with the construction of the 19th century estate buildings in Lullington but they nevertheless have a cohesive quality, derived from the use of similar materials and details. With the advent of pattern books on small-scale architecture, any local landowner could indulge in creating an estate village without the need for an architect.

The 1880 Ordnance Survey map of the village shows how the new semi-detached cottages were spaced well apart, within generous gardens. At this time during the first half of the 19th century air was encouraged to circulate freely between properties and uninterrupted views were important. Cottages were commonly designed in a symmetrical form and examples can be seen at:

- Creamery Cottage and South View;
- Aubretia Cottage, Rose Cottage and Victoria Cottage;
- Haven Cottage and Cottage Two; and
- Ash Ley and The Hollies.

Doors would often be placed on the side walls so that the immediate impression was of one large cottage, rather than two, and so that the locals would not be seen at first glance going about their business. The later fashion for an asymmetrical appearance can be seen in the extension to the Colville Arms.



The Colville Arms - picturesque Victorian Gothic extension with stone mullioned windows

A great deal of the picturesque character of the village would have derived from the juxtaposition of new brick-built semi-detached cottages, set back from the road frontage, and the older timber-framed buildings butting up to the road or pavement. This deliberately composed fluidity was a common characteristic of estate villages although as a result of the considerable amount of demolition and infill development that has

taken place during the 20th century it is now more difficult to appreciate the spatial quality of the mid 19th century village, and its imposed picturesque character.

Informal grouping and the creation of a village green were main elements of an estate village. The small lawned area at the road junction, on which stands a tall lime tree and the telephone box, appears to have been created as a village green sometime between 1824 and 1880. To the east of this space the village was remodelled so that the properties on the south side of the lane were removed and probably at the same time replaced with cottages on the north side of the lane. The plots on the south then served in part as allotment gardens for the cottages opposite. Allotment gardens were provided throughout the village, best illustrated on the Ordnance Survey map of 1901. The Grange (formerly the coach-house and stables), which fronts this village green, and the cottages deliberately placed to its east, all contribute to making this section of the conservation area one of the most picturesque parts of the village. 19th century photographs of the local hunt were commonly posed using this green space in front of the coach-house and stables.

The cottages built by the Colvile estate were quite simple, compared with other estate cottages in local villages, and avoided the use of many expensive embellishments, such as rustic porches and ornate timberwork. The Village Hall (pictured below) is exceptional and beautifully detailed with carved stonework and was probably designed by an architect.



Building Materials and Details

Local geology and availability of building materials directly influenced the form and appearance of Lullington. Both the range of available materials and the way in which they were employed are factors intricately linked with local identity. The Appendix lists the special and typical traditional building details encountered within the conservation area, and is supplemented by photographs, to provide a snapshot of the local vernacular details.

Brick & Stone

Within this area of the Trent valley there was a strong tradition of timber-frame and brick building. Field names give evidence of brick kilns in two separate locations at Lullington in the 1824 survey, a short distance from the village at approximate grid references SK 252117 and SK 234131. Bricks at that time would have been made in temporary clamp kilns.

The only stone buildings standing are the Church of All Saints and the former village school of 1843 and both of these would have been built with stone from further afield. Use of rubblestone in the village may once have been more extensive, used as a footing for timber-frame buildings. Stone can be occasionally seen as a shallow plinth boundary wall, such as that along the east end of Dag Lane.

In the 18th and 19th centuries, when transportation of heavy goods radically improved, stone was brought into the village but principally reserved for dressings, such as window and door lintels and cills. Its use, however, is very limited. Examples can be seen at Lullington Hall, the Colvile Arms, Gable Cottage and The Hollies.

Brickwork was used in the 18th and early 19th century for structural details such as corbelled eaves, some plain with several courses of brick projecting one above the other or “dentilled” brickwork, where each alternate header brick projects to create a decorative effect. An example of dentilled brick eaves can be seen at The Colvile Arms. At Lullington Hall the bricks at eaves level were corbelled out and laid diagonally to produce a “sawtooth” pattern, a pattern also repeated on one of the outbuildings. The same outbuilding incorporates a decorative stepped brick verge on the gable end.



The Colvile Arms (above and right) - 18th century brickwork incorporating dentilled eaves



The Gresley estate property (Aubretia Cottage, Rose Cottage and Victoria Cottage) incorporates decorative red brickwork, laid in a sawtooth pattern along the verges, in a reinterpretation of the vernacular buildings.

“Polychromy”, or the use of multiple colours of brick to create decorative effects, was popular in the Victorian age. This can be seen at Lullington Hall, where the mid 19th

century window surrounds were emphasised with contrasting red and buff bricks.

Blue brick was used extensively by the Colville family on their estate buildings in combination with red brick, to great decorative effect. The most obvious examples are the Gas Works building, the Wheelwright's shop and the Smithy, all situated at the west end of Dag Lane. Together they form an important group of purpose-built utilitarian estate buildings. In addition to the motifs of the carpenter's square and compass and the horseshoe, blue bricks were laid to create ventilation patterns and as a plinth.



Blue bricks were laid to form a “string course”, a decorative horizontal band on the front of the contemporary pair of cottages on Dag Lane and were incorporated as oversailing courses on many of the chimneys within the village and occasionally as a coping, as at the kitchen garden walls.

Boundaries

There are very few historic boundary walls within the village. Simple iron estate railings skirted the Lullington Hall Estate and these are quite widespread within the village. Five-bar horizontal railings with simple iron posts at regular intervals were a common historic boundary treatment in the 19th century, but in general few of them have been maintained and they are becoming a rare sight. Traditional wrought iron railings can be found running along the edge of the graveyard opposite the church, brought here second-hand in the early 20th century. Handsome, robust Gothic-style cast-iron panel railings were adopted for the frontage of the village school in 1843, in combination with coursed sandstone.

Many of the smaller traditional domestic properties have hedges forming the boundary, mainly of yew, holly and privet and native hawthorn hedgerows. Elsewhere, a number of cottages are without well-defined front boundaries. There are a number of forecourts and areas where there was considerable local activity, such as the yards in front of The Creamery. These spaces tend to have informal frontages, where the enclosure is formed by the buildings themselves.

Most of the brick and stone walls are 20th century, but there are a few exceptions, such as the late 19th century coursed stone retaining wall to the churchyard, the tall brick 19th century kitchen garden walls and the walls to the south of the Colville Arms.

On the perimeter of the conservation area, hedgerows and small plantations of trees form field boundaries.

Lintels and cills

The most common types of lintel within Lullington are:

- the segmental brick arch; it is generally found in the 18th and early 19th century. This was the simplest and easiest lintel to construct as the taper was accommodated wholly in

the mortar joints, without the need to cut the bricks.

- the soldier course of brickwork with flat stone hood mould above, found on a handful of cottages
- the chamfered and moulded stone lintels; in the 19th century moulded stone was often deeply chamfered to reflect Gothic styles of architecture; examples can be seen at The Colvile Arms and Gable Cottage
- the wedge stone lintel, introduced during the first half of the 19th century

In combination with the segmental brick arches, stone cills were not normally used, relying on the simple weathering properties of the brickwork, and the window joinery was placed directly onto the brickwork.

Stone cills were used in conjunction with stone lintels at Gable Cottage, Corner Cottage and The Colvile Arms and used in conjunction with hood moulds at The Hollies. Stone cills were customarily used in conjunction with stone wedge lintels, although the windows at Lullington Hall form an unusual exception to this rule.

There are now few traditional joinery examples within the village. The pattern that survived in 19th century photographs was the small-paned six-light timber casement window, set within a chamfered frame. Small-paned timber casements survive at a few properties and there are a few examples where small-paned sash windows survive.

Roofs

The earliest roofs in Lullington would have been either thatched or tiled. No examples of thatch survive although examples have been recorded at The Forge and the demolished row of cottages next to The Colvile Arms.

From the late 18th century Staffordshire blue clay tiles were imported into the area along the canal from the Potteries. These are extremely durable tiles and many survive. Examples of “beaver-tail” patterned Staffordshire blue clay tiles survive at Ash Ley & The Hollies and “fish-scale” tiles survive at the Village Hall. Patterns made by laying contrasting red and blue clay tiles were also incorporated into the church roof in the mid 19th century.

Original handmade blue clay tiles incorporate subtle fluctuations in colour, which are not found in the new Staffordshire blue clay tiles being manufactured today, so it is important to preserve original examples. (There are a few instances of machine-made tiles).

The pitched gable roofs were generally either finished with a plain close verge, where the tiles simply overlap the brickwork, or projected and oversailed the wall and were finished with a bargeboard. The bargeboards that survive within the village are all quite plain but it is possible that there were once decorative bargeboards, replaced at a later date.

During the 17th and 18th century the pitched roofs often had “coped gables”, where a parapet was added at each gable-end and finished with brick or stone. This roof type survives at Lullington Hall and The Forge. Where stone was in short supply these parapets were simply finished in brickwork laid on edge.

A number of roofs in Lullington are hipped and tiled with bonnet tiles, as at The Grange and The Old Post Office (pictured right). Another hipped roof at Lullington House was finished in Welsh slate, the only example of its use.



A common characteristic of estate cottages is the tall decorative chimney stack. The Colvile family appear to have introduced the pairs of square brick chimneys set on a diagonal as well as the square chimneys with multiple engaged flues, although many original examples have been replaced. Diagonal stacks existed at the row of timber-frame cottages (demolished) and can still be seen on the Colvile Arms and Hazel Cottage and Amiandos. The multiple engaged flues were adopted at Gable Cottage (replaced) and Ash Ley and The Hollies.

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 Lullington, some of the undesirable changes described below predate the designation of the conservation area in 1977. 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.

New development

New “infill” and replacement development has taken place throughout the 20th century. Without a strongly defined building line, the village has sustained considerable 20th century development without alteration to the original street pattern. However, there are few opportunities for further development without changing the character of the village, losing its spatial quality, and creating an imbalance between new and old.

The arrangement of the council houses forming 1-4 Colvile Close set back from the lane on an L-shaped plan with a large expanse of front lawn running down to the road is particularly alien to the intimate character of the settlement.

Whilst most of the 20th century buildings have been built in red brick with tiled roofs, there are a few instances where the choice or introduction of bricks does not relate to the predominant character of the conservation area, such as those at Lullington Court and the brick boundary walls at Lullington Hall.

Loss of building details

Generally speaking the loss of building details in Lullington has been limited to historic window and door designs, although this has been quite comprehensive. One disfiguring alteration that has occurred is the rendering of brickwork, the most obvious example being at The Grange.

Some original “estate-type” windows have been remodelled and enlarged, removing the stone hood mould (Ash Ley and Cottage Two).

Some of the smallest terraced or semi-detached estate cottages have been enlarged during the 20th century with extensions that almost double the size of the original building. This has occasionally diluted the historic estate identity.

Through accumulated alterations and extensions to individual properties and infill development there has been a gradual erosion and dilution of the picturesque estate character.

Since conservation area designation, a serious loss of the stock of historic buildings in the conservation area has resulted from the demolition of extensive ranges of traditional farm buildings at Limes Farm in 1998 and the years following.

Boundary Review

The west side of the conservation area boundary currently includes a section of parkland landscape to the west of Lullington Hall, incorporating Woollens Plantation, but excludes a triangular section of parkland, which is part of the setting of the Hall and was historically always part of the park. It is proposed, therefore, that the boundary be extended to include the parkland as far as the pond in the north-west corner of the field and to run along the northern edge of the lane (see conservation area map).

On the south side of the Edingale road, the boundary includes the area of woodland lying between the kitchen garden and the park. It excludes the cricket pitch and the greater part of the park created in the 19th century. The park was significant to the history and development of the village during the 19th century and the role of the Colvile family in the village. There are extensive earthworks surviving forming garden terraces and possible building platforms, mature parkland trees planted during the 19th century, both conifers and deciduous trees, and features such as the estate fencing and the wrought iron garden seat that encircles a walnut tree at the entrance to the park. In view of these factors, it is proposed that the boundary be extended to include an additional part of Lullington Park and the cricket ground (see conservation area map).

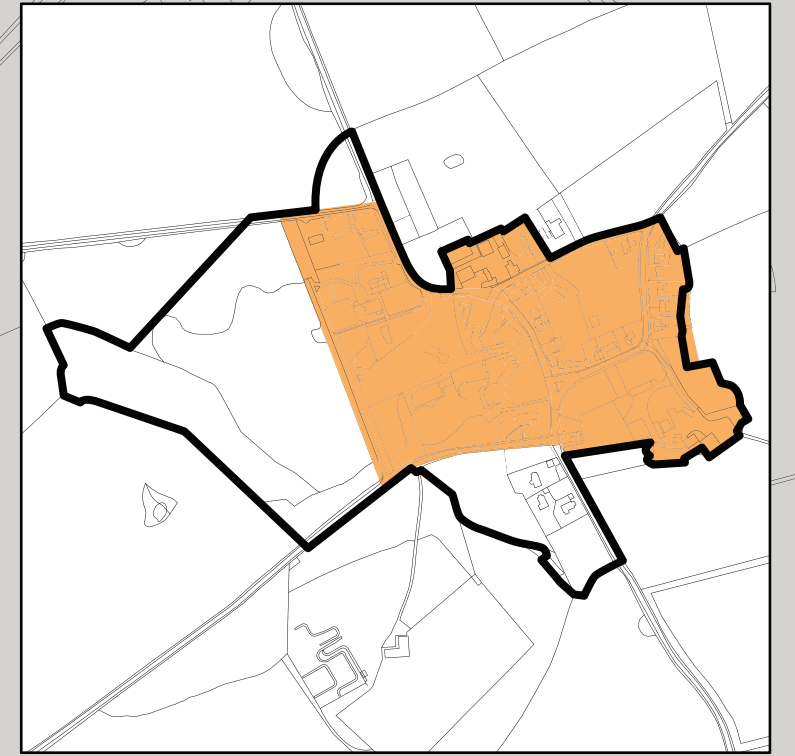
Lullington Conservation Area

Designated : 24th November 1977

TO COTON IN THE ELMS



TO NETHERSEAL



WOOLLENS PLANTATION



LULLINGTON HALL

LULLINGTON HOUSE



KITCHEN GARDEN

LIMES FARM

TO EDINGALE



CRICKET GROUND

TO CLIFTON CAMPVILLE

- Conservation Area boundary
- Proposed extended boundary
- Open spaces
- Principal views
- Architectural landmarks & focal points
- Listed buildings
- Other buildings which contribute positively to the special architectural or historic character
- Areas of high archaeological potential

This map is reproduced from Ordnance Survey material with the permission of Ordnance Survey on behalf of the Controller of Her Majesty's Stationery Office Crown copyright. Unauthorised reproduction infringes Crown copyright and may lead to prosecution or civil proceedings. South Derbyshire District Council. LA 100019461.2006

Appendix

Distinctive Architectural Details

LULLINGTON



Checklist of details

The details in this appendix illustrate those building elements that help to define Lullington'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

- Wrought iron five-bar estate railings
- Low brick walls with triangular blue clay copings
- Walls with blue brick weatherings and copings
- Cast iron railings

Roof types and details

- Pitched roofs with raised brick-coped gables
- Pitched roofs with plain bargeboards
- Pitched roofs with stepped verges
- Staffordshire blue clay tiles, plain and with fish-scale and beaver-tail patterns
- Hipped plain tiled roofs with wide overhanging eaves & bonnet tiles

Chimney stacks and pots

- Brick chimneys with moulded stone bands
- Oversailing courses of blue engineering bricks
- Square brick chimneys set on a diagonal
- Brick chimneys with engaged flues

Walls

- Red brickwork with blue bricks used for contrasting motifs and panels
- Red brickwork with stone dressings – lintels, cills window surrounds and hood moulds
- Sawtooth and dentilled brick eaves
- Datestones and personal initials

Windows

- Multi pane casement windows
- Multi-paned timber casements
- Small-paned vertically sliding sash windows
- Metal casements in stone frames

Lintels and cills

- Segmental brick arched windows in red or blue engineering brick
- Brickwork without cills or with moulded brick cills
- Stone wedge lintels and stone cills
- Stone chamfered and moulded lintels & cills
- Hood moulds with header courses of brickwork forming a lintel

Street furniture

- Wooden finger post
- Cast iron letter box
- Cast iron bench
- K6 telephone box

BOUNDARY TREATMENTS

Walls and railings



The introduction of cast-iron enabled railings to be produced more cheaply in panels and the amount of ornamentation increased. By 1830 cast-iron had largely replaced wrought-iron because it lent itself to mass production.

Above - cast iron railings of 1843 fixed in large panels with scalloped cresting and gothic style finials (Village Hall).

Right - estate railings of five-bar horizontal rails with simple posts, in wrought iron or steel, can be found surrounding sections of the old Colvile parkland estate.



Tall, brick wall with chamfered moulded blue brick copings and weatherings at the kitchen garden (above), Clifton Road.



ROOF TYPES AND DETAILS

Decorative tiles were favoured for their picturesque character in many estate villages. A Staffordshire blue clay tiled roof with decorative fish-scale tiles was chosen for the Village Hall (top right) and beaver-tail tiles were used at Ash Ley (bottom right). Below - the porch at Lullington Hall exemplifies all of the mid 19th century characteristics of an estate building - a steeply pitched roof, with ornamental bargeboards and a band of decorative fish-scale tiles.



Below left and right - steep pitched roofs with overhanging verges and plain bargeboards, at Colvile Arms (left) and Haven Cottage (right).





Above - sawtooth and corbelled brick eaves and verge creates a dramatic, detailed profile at Rose Cottage.

Below - decorative scrolled bargeboards and tile-hung walls at the late 19th century well-house at Lullington Hall.



Left - one of the oldest surviving roof types is the pitched roof with stepped brick verge, at Lullington Hall, a detail that is also found in nearby villages.



Above - another old roof type is the raised coped brick gable, also found at Lullington Hall.

Left - hipped tiled roof with pronounced overhanging eaves, and hips cloaked with bonnet tiles.

CHIMNEY STACKS AND POTS



Chimney stacks set on a diagonal (top left) and engaged stacks with individual flues (top right) are amongst the oldest surviving styles of chimney, used on the “estate” cottages.



Later chimney stacks also adopted the same pattern of diagonal set flues (Colvile Arms - bottom right) and many incorporate blue brick oversailing courses (left, bottom left and right).



WALLS - Brickwork details



Left - decorative recessed panels of brickwork, with corbelled, "sawtooth" verges and eaves (Aubretia Cottage of 1831).

Below - blue bricks were used to emphasise ventilation holes at The Wheelwright.



Blue bricks - both a durable and a decorative material, were used to enrich buildings.

Above - blue brick band and chamfered moulded brick weathering (South View and Creamery Cottage).

Below - chamfered blue bricks form an offset (Creamery Farm).

Right - blue bricks create a "square and compass" at The Wheelwright .





Above left - segmental blue brick arch, with blue brick reveals and moulded brick cill at The Creamery.



Above right - blue bricks with rounded moulded bricks adopted for the corners, where there was greatest potential for wear, at The Creamery.

Below left - horseshoe and buttress in blue bricks at the former forge and below right - moulded blue bricks were used for the plinth and pier at The Creamery.



WALLS - datestones and carvings



Above - coat of Arms and monogram of C R Colvile at the former village school.

Right - 19th century datestones on buildings erected by the Gresley and Colvile families.



WALLS - eaves details

Left - Colvile Arms; dentilled brick eaves. There are several types of decorative brick eaves within the village. Some of the earliest used brick corbelled out in a "dentilled" or "sawtooth" pattern.

WINDOWS



Above - side-hinged timber casements recessed within chamfered frames at Creamery Cottage.



Metal casements at the Village Hall (right) and Colvile Arms (below).



During the 19th century metal casements were often used as they could be made with narrow frames and sat neatly within stone mullioned windows.

Large panes of glass were a desirable commodity, as the production of cylinder glass improved. The examples illustrated on this page are typical of their mid 19th century period. It was only much later in the 19th century that small-paned leaded-lights had a revival.



Above - multi paned timber casements at the Colvile Arms. Casements are fitted flush with the frame, which is fixed about 30mm from the face of the brickwork. There are no cills, relying instead on the weathering properties of the brickwork.

LINTELS & CILLS

Where economy was important, lintels were simple in form. A segmental brick arch was commonly used, particularly for utilitarian buildings. The segmental arches at The Creamery (top right) and Creamery Cottage (bottom right) were formed from two courses of “header” bricks.



During the 19th century, imported stone was commonly used for lintels and cills. Stone was moulded with chamfers (above left - Gable Cottage) and hood moulds (above right - The Hollies).



Wedge-shaped stone lintels started to appear in the first half of the 19th century, as at The Old Post Office (left) but by 1860 wedge lintels had largely disappeared from general use.

Cills

Many of the smaller cottages had no cill but later in the 19th century moulded blue clay bricks were used to create a more weatherproof detail (right).

Many of the buildings that incorporate moulded stone lintels also have stone cills (see examples above).



STREET FURNITURE

Right - Wooden fingerpost sign with wrought iron rods for supporting hanging signs. Square section tapered post with chamfered corners and flat carved pointed fingers on the corner of the Edingale Road, with the Main Street adjacent to the graveyard.

(grid ref. N 425, 014 / E 312, 922)



Left - Rare Edward VII Ludlow type timber and cast iron wall-mounted letter box with enamelled lettered plate located on side wall of The Old Post Office.

(grid ref. N 425, 018 E 312, 999)



Above - cast iron and timber rustic bench, commissioned and erected by R Cooper (20th century) at entrance to Limes Farm.

(grid ref. N 425, 129 / E 313, 018)



Above - K6 telephone box (unlisted), original design by Sir Giles Gilbert Scott on village green opposite The Grange.

(grid ref. N 425, 025 / E 312, 980)