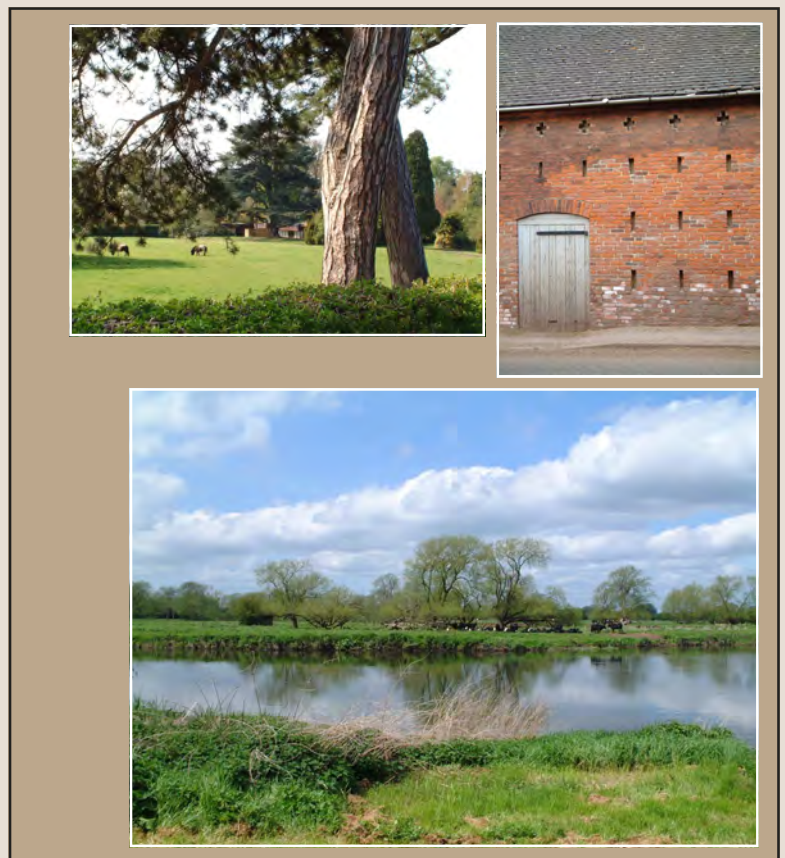


Newton Solney  
*Conservation Area*  
Character Statement



**2010**  
***CONSULTATION DRAFT***

**SOUTH DERBYSHIRE  
DISTRICT COUNCIL**

# Newton Solney *Conservation Area*

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# Newton Solney *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 Newton Solney 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 Newton Solney Conservation Area was designated by South Derbyshire District Council on 12th October 1978.

## Summary

Newton Solney sits on the south bank of the River Trent, at the confluence of the rivers Trent and Dove. Like many settlements that were established adjacent to the River, Newton Solney developed in association with a major crossing point, in this case a ford. Its predominant character as an agricultural settlement was changed in the 19<sup>th</sup> century to that of a highly select residential area for wealthy families from Burton-on-Trent. Its location overlooking the Trent valley provided opportunities for new houses with commanding views.

Newton Solney sits on the main road between Repton and Burton and it is dominated by a linear settlement pattern along this route. The village grew extensively in the late 18<sup>th</sup> and 19<sup>th</sup> centuries.

A complex pattern of land ownership and redistribution has influenced the appearance of the village. In the late 18<sup>th</sup> century, most land in the village belonged to Sir Edward Every of Egginton, lord of the manor of Newton Solney, but the majority of the land was gradually sold off to private freeholders from 1799 onwards, culminating in the 1870s with Sir Henry Every's sale of the manorial title and rights.

The village has an estate character, but this is not, as one might expect, derived from a local aristocratic family with a landed estate. In fact, the estate character derives from development by, and patronage of, new middle class families in the 19<sup>th</sup> century whose wealth was created from interests in Burton, particularly brewing. The estate character is derived from two main phases of development:

- 1799-c1836 (under the ownership of Abraham Hoskins)
- c1860-c1900 (under the Ratcliff family)

20<sup>th</sup> century development, although extensive, is largely hidden from view from the main streets within the conservation area. There has also been some infill development along Main Street, but this has not been to the detriment of the character of the conservation area.

The distinctive characteristics of Newton Solney can be summarised as follows:

- its appearance is dominated by two distinct areas of different character:
  - Newton Park; a heavily wooded, largely early 19<sup>th</sup> century designed landscape, incorporating modern housing, and
  - the village; an eclectic mix of early 19<sup>th</sup> century rendered villa and picturesque cottage orné housing, and 19<sup>th</sup> century and early 20<sup>th</sup> century largely brick-built housing
- individual and quirky buildings
- being very close to Burton-on-Trent, its development was highly influenced by “money” from Burton in the 19<sup>th</sup> century and it is distinguished by the former homes of several well-to-do Burton families, who had aspirations of enhancing their status through their buildings and land



## **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 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

There seems little doubt that the development of Newton Solney was related to its location by a ford at the confluence of two rivers – the Dove and the Trent. At certain times the Trent would have been navigable, but it was prone to massive seasonal variations. Unlike other South Derbyshire villages on the river (e.g. Swarkestone and Willington) there is no evidence that the village had any industries or wharves associated with the use of the river for transporting goods, and the pattern of development in the village is not obviously related to its waterfront location.

The name Newton Solney is derived from two sources. It was first recorded as Niwantune (an Old English word meaning New Farm). It had acquired the “Solney” suffix by around 1300, after the de Soleni family, who owned the manor. The family was of Norman descent (also later spelt Sulene, Solny, & Sulney).

The oldest building in the village is the church, which stands to the north of the village at the end of Church Lane, overlooking the Trent. It was originally a 12<sup>th</sup> century “chapel of ease”, one of eight such chapels owned by Repton Priory in 1271. A “chapel of ease” was one where parishioners could worship to save them from having to travel to the parish church. The Augustinian canons of Repton Priory would have taken services for each chapel.



Although the church seems at first removed from the rest of the village, it is important to remember that Trent Lane would have been an essential thoroughfare in the past, when crossing fords was a common experience for travellers on horseback. Moreover, Rock House almost certainly marks the site of the former Manor House or Hall. The 1758 survey suggests that the hall grounds covered some 8½ acres, probably in the area between Rock House and the main road. Intensive development would not, therefore, be expected in this area while the hall stood. The siting of the church is no surprise, as it is the norm in South Derbyshire to find medieval churches alongside the principal medieval house site of the settlement. In many cases, these churches were probably set up by the principal household in the first place.

The agricultural character of the village was fundamentally and permanently changed by the break-up of the Every estate there in 1799, when an Act of Parliament was passed in order to permit its sale. Abraham Hoskins of Burton-on-Trent, one of the Trustees for the sale of the Newton Solney estate, took first pick of the land on offer and set about creating a picturesque landscape as a setting for his new house there. Other wealthy gentlemen, employed outside the village, later took up residence at Newton Solney, both during and after Hoskins' lifetime.

There were also a number of typical local village trades supporting the community. The principal industry was brick-making, but this was quite small in its scale of operation - in 1871 John Marbrow, the local brick manufacturer, was employing 6 men and 1 boy at "Newton Brickyard", which his relative William Hopkins is said to have worked as a manufactory since 1811. Previously, it was worked by the Every family as part of their estate "in hand", and was the only property the Everys had kept after everything else was sold. The site is now occupied by the houses called Newton Hill and Newton House.



The history of Newton Solney's development, and hence its appearance today, is interwoven with a complex pattern of change in ownership, which it is useful to understand. In 1066 both Newton and Bretby were held jointly by one lord, Algar, but by 1204 the manor was split, probably by the Crown, with the Newton part being held by Alured de Solenneia.

During the medieval period the de Sulneys developed a deer-hunting park, which would have been surrounded by a fence or "pale". The location and extent of this park is not known and it does not appear on early County maps. The present Newton Park was created at the end of the 18<sup>th</sup> century, and there is no evidence that this was the location of the original hunting park.

The manor of Newton Solney was handed down through marriage to the Every family in the early 17<sup>th</sup> century, with a demonstrable unbroken line of descent of the manor from the de Solneys.

In 1758, the village was detailed in a survey of the Every estate by Wyatt (DRO D5762/2). Although, sadly, the accompanying map is not known to exist, there are some interesting facts in the written document, which help to explain the village's current appearance.

Two islands "at the weir" are described, but these no longer exist. These islands existed for a long time and are shown on an estate map of 1836, between the two rivers. There was a ford crossing at this point between the two islands, probably downstream of the weir. The weir may have been designed to canalise the water upstream to make a navigable stretch of the Trent between Newton Solney and Burton, or perhaps to enable a controlled supply of water to power a mill downstream.

The ford gave access to the common pasture called The Hargate, on the north side of the river.

“Hall Orchard” and two separate pieces each called “Hall Yard” are listed in the 1758 survey in turn before the Church Yard. This is followed by “Hall Barn Yard with Barns & Rock Tower”. Rock Tower is the tower structure that is now incorporated into Rock House. A watercolour of circa 1789 in possession of Sir Henry Every shows the tower when it was still freestanding as a tall semi-castellated building on the banks of the Trent, with an oriel window.

The two Hall Yards had separate tenants in 1758, perhaps suggesting that the Hall itself had little status or had been demolished by this time. Given the long dominance of the Everys in the village by the 1750s, such a decline would not be surprising.

“Brickiln Yard” and “Brickiln Piece” are described in the 1758 survey, indicating that brick manufacture was taking place in the village during the mid 18<sup>th</sup> century. Brickyard Farm, to the south-east of the conservation area (now called Newton Hill), marks the site. It was identified as “Brick Works” on the first edition Ordnance Survey map, and the site was covered in buildings, with shallow clay pits to the west. It was also identified on early 19<sup>th</sup> century maps. By the time of the second edition OS map, this had stopped working. The site of the brickworks has been redeveloped and is now occupied by a large house (Newton House). There are some vestigial earthworks in the field to the west.

By the time that the nine-year-old 9<sup>th</sup> Baronet inherited the manor of Newton Solney in 1786, the estate was in financial difficulties. Abraham Hoskins, an attorney from Burton on Trent, was one of three legal guardians appointed to act on his behalf, including the sale of the Newton Solney estate. A large auction took place in December 1799, with further subsequent sales. By 1818 the property was all sold with just a few exceptions, including the brickworks and Rock House.

Abraham Hoskins took first pick of the estate, acquiring two large blocks of land adjoining each other in 1798 and 1800, which he landscaped as a new park to provide a setting for his new house. Hoskins’ original intention was to build his new house on Bladon Hill, to plans drawn by Jeffrey Wyatt, but for some reason this was not built and a folly and banqueting house was built there instead, later enlarged to become the house now known as Bladon Castle.

Having changed his plan, Hoskins bought an existing old farmhouse and buildings that he had been content to see included in the 1799 auction, and re-worked them as his new home. Fortunately they had not been sold at the auction, and were therefore available to Hoskins as part of his second acquisition in 1800. The farmbuildings were re-sited at the present Newton Park Farm in the mid 19<sup>th</sup> century, but Hoskins’ house still survives as the present Newton Park Hotel.

Abraham Hoskins laid out the essential framework of the gardens and landscape of Newton Park much as we see them today. Bladon Castle, on the hill, was probably built in 1805. West of the house were the lakes and sunken stream, with tufa-lined paths and ferns, and the walled kitchen garden. John Farey, in his *Agriculture and Minerals of Derbyshire* (1811-17), mentions a grotto, one of only five he lists in the county, but it has vanished. North of the house, the public road was re-aligned and sunk down to hide it, and an attractive prospect was created towards the river Trent. The extensive farm buildings lay immediately

south of the house.

Hoskins also developed a number of properties on the edge of the village, just within the Park, to provide an additional leasehold income; Beehive Cottage, Gretton House (54 Main Street), Cedar House and The Lodge.

In 1839 Abraham Hoskins' land, incorporating Newton Park, was sold to the Earl of Chesterfield<sup>1</sup> (whose country seat was at nearby Bretby Hall). The Sale Particulars of 1836 show the full extent of the estate (DRO D2293/1/1). The Earl of Chesterfield presumably wanted to consolidate his landholding but he apparently always intended to lease the house. Between 1840 and 1873 Newton Park was let to the Worthington family (a well-known brewing family). William Worthington stayed there until his death in 1871 and the last member of the Worthington family to reside at Newton Park was Calvert Worthington in 1873. Between 1874 and 1879 the place was vacant and in the 1879 Electoral Register Robert Ratcliff is listed as the freehold owner, although his place of abode was Stapenhill until 1882, when his family must have moved in.

The Ratcliff family came from a wealthy brewing pedigree (Bass, Ratcliff and Gretton Ltd). Their first involvement in the village was when Samuel Ratcliff built Cliff House in 1860 (now demolished), which overlooked the Trent on the brow of Bladon Hill to the west of Newton Park. This was then occupied by Frederick Ratcliff and his family. The Ratcliffs gradually increased their predominance in the local scene. By 1876 (Kelly's Directory) Robert Ratcliff had bought the lordship of the manor from Sir Henry Every. Then, Ratcliff bought Newton Park and Bladon Castle from the Earl of Chesterfield.

Between about 1860 and 1900 the Ratcliffs redeveloped parts of the village. 19<sup>th</sup> century photographs which belonged to the Ratcliff family (now in a private collection) show that the family recorded the appearance of the Park and buildings before carrying out major works, in particular repairing the lake (removing a large earthwork which separated the two sections of the lake for management of fish stocks, and constructing new retaining walls). A thatched rustic summerhouse is recorded in the photographs, with rustic timber posts supporting the open front. This had been designed in conjunction with some crenellated walls (part of which still stand) incorporating gothic arches as a freestanding picturesque ensemble. The small bridge over the stream recorded in the photograph still survives but the remainder was replaced in the early 20<sup>th</sup> century with a brick and stone traceried summerhouse (now a listed building).

There was a large amount of estate-type building going on in the village over the 40 years between 1860 and 1900. The common characteristics give the village an "estate" character, although who was responsible is not clear. It must have been either the Chesterfield estate or the Ratcliff family, as the Worthingtons never appear to have actually owned anything. Shared building details include; soft red brickwork, built in Flemish bond (with paler pink/buff headers), a distinctive band of dentilled and moulded brickwork, decorative tumbled brickwork, red clay tiles. These new "estate-type" properties include the West Lodge at the entrance to Newton Park and the stableblock and grooms accommodation as well as a number of properties in the village.

Nos. 6-10 Main Street and the village shop were one landholding in 1850 – a farmhouse and farmbuildings surrounding a small yard. They appear to have been redeveloped by one

<sup>1</sup> Abraham Hoskins (the attorney's son) was still on the electoral register as the owner of the freehold of Newton park in 1839



owner, using three different building styles but the same common bricks and details used on the Newton Park buildings. A terrace of three cottages between the post office and No. 8 (Ivydene) was demolished but was originally part of this group. The back of this site is now occupied by two modern properties; 10 and 12 Main Street. The Unicorn, on Main Street, also shares these common features, as does The Croft. We know that the Ratcliff family built the Village Hall, incorporating a rifle range, in 1932 and also the War Memorial Almshouses (Sunnyside) in 1950.



*The Unicorn Public House, Repton Road (?? Main Street)*

At an unknown date in the mid 19<sup>th</sup> century, a new model farm was built to the south of Newton Park, now known as Newton Park Farm. An existing lane off Main Street was extended to serve the new buildings. The new farm was created in order that the extensive farm buildings at Newton Park House could be removed, thereby severing the agricultural business from the house. This perhaps became necessary when the Earl of Chesterfield bought the estate around 1840, as he would no doubt find it easier to let a country house and a farm as separate concerns. Henry Stevens the Derby architect is rumoured to have worked at Newton Park, and it is quite possible that the new farm was the cause of his involvement. The Ratcliffs added further buildings at Newton Park Farm in 1890.

By 1880 all of the buildings to the south and west of the house had been replaced by a garden, and by 1900 the garden and park had been seamlessly joined together with a ha-ha, which still survives. By this time Robert Ratcliff had redeveloped the gardens within the park, building upon the infrastructure that already existed (walled garden, lake and trees). The family embellished it with salvaged architectural features; an arch from Burton bridge, a section of Burton Abbey, and some other odd decorative remnants from other buildings.

The next major phase of development came in the 1960s, when substantial new developments were laid out off Blacksmith's Lane (the "Riverside Development") and in the grounds of Newton Park, together amounting to nearly ninety houses. During the same period, Newton Park House opened as an hotel.

## Approaches

The approach into Newton Solney from Repton is distinguished by a late 18<sup>th</sup> century farmhouse facing east. This was once slightly removed from the rest of the village, but now defines the limits of the built framework of the village. Behind this to the west is modern housing development lining both sides of the street, characterised by well-kept broad verges. The boundary of the conservation area lies at the end of this modern housing.

In this approach, the conservation area has a distinctive entrance formed by a clump of tall Scots Pine (to the south) and a large sycamore (to the north) and the long brick farmbuildings of Trent Farm and Grange Farm, which line both sides of the road, creating a

narrow entrance into the village. These buildings work effectively as a gateway into the village as the taller buildings sit at the eastern end of each range. The lack of windows or doors, and the plain blank elevations is an important foil to the open character of the conservation area that follows. The eastern part of Main Street is enclosed on the south side by a coursed sandstone wall softened by a hedge and wide grass verge, lining the frontage to Grange Farm. The road gradually sweeps southwards creating a broad space where it meets the triangular grassy junction with Bretby Lane.



*Eastern approach to conservation area where farm groups form a gateway*

From Burton the road descends from the brow of Bladon Hill, with broad views up to the ridge on the right and down to the River on the left, which is only spoilt by views of Willington power station in the distance. The heavily wooded setting of Newton Park to the south of the B5008 is enriched by the mixture of 19<sup>th</sup> century evergreen and broadleaved planting, providing year-round cover and interest. A statuesque Cedar of Lebanon sits alongside large-leaved limes and specimen trees, such as Araucaria. This is a foil to the open meadow landscape to the north of the B5008, leading down to the River. The development within Newton Park grounds is largely hidden.

From Bretby the road drops down from the ridge and follows hedgerows until it reaches the brow of the hill near Newton Hill, a substantial mid 19<sup>th</sup> century house. From here there are extensive views across the whole Trent valley to the Peak District in the distance. The road then descends into the village along a deep cutting embanked to the east by a brick then a sandstone wall, both topped by hedges and to the west by a largely hedge-lined embankment.

## 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.



*View of Bladon Castle from Newton Park*

One of the characteristics that distinguishes Newton Solney from other conservation areas in the district is the importance of long views from outside the conservation area across the village and long distance views from the village to far horizons.

In this wide context the major landmarks are Bladon Castle, the tree-covered ridgeline and the River Trent.

There are long views of Newton Solney from Repton to the east across the fields. The village nestles (unlike other ridge-line settlements to the south of the Trent) in a low-lying valley on land that sits just above the River Trent, reflecting its agricultural origins, rather than a strategic location. The tree-lined ridge behind the village, Bladon Hill, forms the backdrop for a dramatic folly, Bladon Castle. Here there is a break in the trees in which the red brick castellated folly sits making the most of its picturesque roofline. The trees sweep up on either side in the foreground to frame the building.

From Burton, arriving in the other direction, there are long expansive views down into the village from the saddle of Bladon Hill. Here its rural setting is most evident, with a panorama of mature trees, many evergreen and specimen trees, within Newton Park. To the north the open meadow gradually falls away to the River, which is prominent as it bends where it meets the Dove. A glimpse of Rock House, which sits at the water's edge, can just be seen in the distance through the trees.

From Newton Park the long views of Bladon Castle are extremely important although the impact of the brick castellations has been partially obscured by later tree growth and creepers. As a result, some of the originally conceived views towards the building may now be obscured. Views within the park are important as the more natural style of landscape gardening incorporated a number of features within the landscape, and in Newton Solney this was extended to the small cottage orné. The original view of the ornamental Gretton House, with its verandah linking the building with the landscape, would have been more prominent than today, on moving through the park.



The most intimate and enduring view within the village is that of the church and its spire along Church Lane framed between two clusters of sycamores and an avenue of pollarded limes.

## Building Materials and Details

Local geology and availability of building materials directly influenced the form and appearance of Newton Solney. The range of materials and the way in which they were used in local building details is intricately linked with local identity. Appendix I 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.

### Brickwork

There are two distinctive characteristics in the local brickwork:

- a fairly uniform deep red/ orange colour, mellowed with age
- difference in colour gives the buildings relief and added interest
- Paler brickwork in Flemish bond, where the contrasting colours of the headers emphasise the bonding pattern

A good illustration of the different coloured brickwork can be seen at 16-18 Main Street, which has been re-fronted. This is quite obvious on the gable ends where the later brickwork has been keyed-in, slightly clumsily, at the front and back.

The Village Hall, designed by the architect Arthur Eaton and built in 1932, is a one-off design incorporating four different colours of brickwork, which gives it a unique character and surface pattern.



*Village Hall*

As well as local red and pink bricks, during the mid to late 19<sup>th</sup> century blue bricks started to be introduced into Newton Solney. These were only used in small quantities, where a harder and more durable brick was required and they were brought into Burton by road or rail from the “potteries”. They can be found used for cills, as a plinth or damp proof course, low “dwarf” boundary walls, for copings and nosings, banding on chimney stacks and in combination with other coloured bricks in polychromatic brickwork (e.g. The “Higgott” Almshouses and Bretby Cottages, Bretby Lane).



*The “Higgott” Almshouse, Main Street*

Brickwork is used for structural details such as corbelled eaves, some plain with several courses of brick projecting one above the other or dentilled brickwork (e.g. The Old Vicarage and 15-31 Main Street), where the alternating header bricks project to create a decorative effect, or sawtoothed brickwork (2-4 Main Street and Rose Cottage, Repton Road), where the bricks are laid diagonally. In the later 19<sup>th</sup> century brickwork was used more creatively and in Newton Solney bricks are used for many decorative details such as corbelled and dentilled verges, “tumbled” in brickwork for chimney stacks and porches, and decorative bands. There are many examples of these details (see appendix).

Another detail emulated in later 19<sup>th</sup> century buildings is the use of a stepped brick verge, as can be found at No. 26 Main Street (The Retreat). This is used in the outbuildings to The Unicorn and the group of cottages 3, 4 and 5 Trent Lane.

There are two types of brick arch used above the windows and doors in Newton Solney:

- the segmental brick arch, used on the majority of cottages and the simplest and

easiest to construct as the taper was confined to the joints. In some cases the bricks have a “false” incised joint to create the illusion of a joint

- the gauged brick arch (with a flat soffit) used on more substantial houses. It required special bricks and a skilled bricklayer to “rub” the bricks together

Segmental arches (of a single header course of brickwork) used over ground floor doors and windows, in association with timber lintels at first floor level under eaves can be found at The Brickmakers Arms & the attached terrace of workers cottages - 15-31 Main Street, Rose Cottage – Repton Road, Hillside Cottage - The End, and The Forge - Blacksmith’s Lane. On the uppermost floor there was often no need for a brick lintel as the wall-plate could be carried over the window, sometimes supplemented by a simple timber lintel, providing the support required.

Segmental lintels are also used at Hollyshade - 1 Trent Lane, and Nos. 3 and 4 The Square, disguised by render.

Other buildings of a similar date appear to have lost their original lintels, probably replaced in timber, concrete or steel. Many of these have also been rendered in recent years;

- Green Bank Cottage, Bretby Lane
- The Old Bakehouse, Main Street
- Vine Cottage and Holly Cottage, Trent Lane, and
- 7 Main Street.

Interestingly, the general form and orientation of Vine Cottage suggests that it may be encasing a much earlier structure.

5 Main Street (Mercia) has gauged brick lintels, although the window openings have been enlarged. Gauged brick was generally reserved for use for the grander houses, as can be seen in places like Ticknall and Repton.

In combination with the brick arches, stone cills were not normally used, relying on the simple weathering properties of the brickwork, even on the more substantial properties. There are a few instances of the use of blue chamfered brick, e.g. The Retreat and Hillside Cottage - The End, both of which are probably later modifications.

There are a number of vernacular brick buildings within the village that are painted, a practice that originated in limewashing to provide additional weather protection.

## **Stonework**

There is no evidence that stone was a common building material. Any evidence that stone was used as a plinth or in combination with timber-framed buildings has been removed. The only complete stone building that survives is the church.

Stone can be found in the boundary walls, particularly those retaining the fields on Bretby Lane and Farm Lane, the rubblestone low boundary walls to properties on Trent Lane and forming the revetment walls running along the B5008 at Newton Park, but these have very different characteristics, which may indicate several quarry sources.

The predominant character of the local stone boundary walls is thinly-bedded and coursed

reddish brown sandstone, such as those running along the eastern side of Farm Lane, and the walls on either side of the B5008 road at Newton Park. The boundary walls running along the southern side of Main Street that runs into Bretby Lane and those on Bretby Lane are also coursed but a paler grey-brown sandstone and larger blocks, and appear to be a later introduction, although it is closer in character to the stone used for the early part of the church. The End, off Bretby Lane, has some walls of semi-coursed grey sandstone rubble, again probably a later introduction.

Buildings erected during the late 19<sup>th</sup> century tend to all have stone lintels, most chamfered and many combined with chamfered brick reveals and stone cills (e.g. 6-8 Main St, 3, 4 and 5 Trent Lane, West Lodge, Rock House and The Unicorn). By the 20<sup>th</sup> century, and under the influence of the Arts and Crafts movement, houses such as 1 Main Street were being built with tiled window cills.

## **Render**

The instances of textured renders, incorporating pebbledash or wet-dash, are modern (e.g. The Old Vicarage, Vine Cottage and Trent Cottage – Trent Lane), and are covering up brickwork, which was intended to be seen, or, in the case of Vine Cottage, possibly timber-framing or a combination of materials. There are a large number of smooth rendered buildings, a more authentic traditional finish. Much of this seems to post-date the in-vogue introduction of stucco and render by Abraham Hoskins into his Regency buildings in Newton Park.

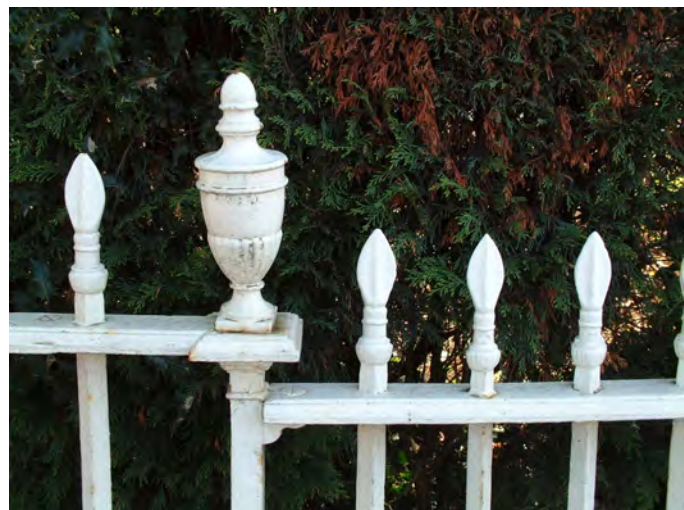
## **Roofing Materials**

Staffordshire blue clay tiles were easily imported into the area after the Trent and Mersey canal opened in 1777. These are common in Newton Solney. There is at least one instance of traditional hand-made red clay tiles surviving on the rear roof slope of the terrace 15-31 Main Street. Red clay tiles are used on a number of the late 19<sup>th</sup> century properties.

The roof pitches associated with clay tiles vary between 35 and 45 degrees, a requirement of the material. Original handmade blue clay tiles also incorporate subtle fluctuations in colour, which is not found in the new Staffordshire blue clay tiles being manufactured today, so it is important to preserve these examples as well as the other more rare examples.

## **Railings**

Unlike neighbouring Repton, Newton Solney has many original railings surviving in-situ. It is not clear why one settlement should have survived with so many railings in tact and other places had such losses, but it may be a result of local landownership. Some of these railings relate to the early 19<sup>th</sup> century houses, and combine wrought-iron railings with cast-iron finials (The Old Vicarage, Cedar House and The Lodge). A most



unusual example of railings exists at Mercia (5 Main Street). The practice of providing railings on top of a low plinth wall continued into the later 19<sup>th</sup> century, the best surviving example being at the Higgot Almshouses. Some areas of the village also have an estate character maintained by the use of estate-type railings and gates to field boundaries, as in Church Lane.



*Railings at Mercia, 5 Main Street*

## Joinery

With the exception of the listed buildings, there is very little surviving traditional joinery in the village. For instance, in the terraced row Nos. 15-31 Main Street, only Amber Cottage (27 Main Street) has a surviving pegged frame, part of a former casement window. There are only a handful of traditional doors surviving from the 19<sup>th</sup> century, with the exception of the listed buildings. The main surviving doors are panelled, mostly found on the late 19<sup>th</sup> century buildings, incorporating simple bead mouldings, and there are several permutations of this pattern. Terraces like the brickmakers' cottages may have started off life with simple plank doors, of which one example survives providing access to a rear yard.

## Conservation Area Description

### AREA I – Newton Park

**This area contains Bladon Castle and the majority of Newton Park, incorporating housing development of the 1960s, built partly within the former kitchen garden, and some more recent housing to the south-east.**

The Newton Park estate was eventually broken up around 1960, with the house and its immediate grounds becoming an hotel. Part of the parkland was sold to a housing developer, and the remainder was sold as farming land. Bladon Castle remained Ratcliff property until its sale by auction in 1972 following the death of Mrs. O. M. Ratcliff. This division in land ownership remains more-or-less the same today. The fields to the south, west and north have been retained as pasture by a local farmer. The house is now under the ownership of the Ramada Hotel Group, and also contains the immediate gardens to the south and west. The remainder of the garden has been sub-divided into a private housing development, built c1966-67, which is now managed by Newton Park Residents Association. There are also several conversions of the late 19<sup>th</sup> century stable-block, coach-house, and gardener's and gamekeeper's buildings.

Bladon Castle stands on Bladon Hill overlooking Newton Park to the east, and sits on the conservation area boundary. It was built, probably in 1805, as a folly, an "eye-catcher", to be seen in long views from within the park and the village, and shortly afterwards it was converted into a house. The building incorporates square mock towers and a castellated parapet running along the skyline, and it is this sheer length and size, most of which is a curtain wall forming a stage set, that created a large impact in long views. It is still a

prominent landmark today. Its tiny lodge with cast-iron Gothic windows sits on the top of the ridge next to the road. This lodge served only Bladon Castle. Eventually the castle was supplemented with other buildings and cottages and became completely self-contained from the rest of Newton Park. It became the residence of a succession of prominent Burton families.

To the east and south, the perimeter of the Park is defined by rows of late 19<sup>th</sup> century Scots Pine, providing a shelter-belt and well-defined edge.



The principal entrance to the Park was by a sweeping drive north-east of the house, in the same location as it is today, serving the hotel. Originally, it continued around to a coach-house range of buildings, to the west of the house (now demolished). The house was enshrouded in trees and shrubberies, so that the front elevation and nothing more was visible in direct view from the coach road (B5008). The expansion of the hotel has involved the removal of much shrub planting and the construction of a rendered accommodation block to the north-east of the main elevation, which is very plain and prominent in views from the approach drive and has diluted the impact and exuberant character of the original villa.

The second entrance, now closed, had a long straight drive and was adjacent to the West Lodge. By 1880 this building controlled access. The location of this entrance is indicated by the unusual wedge-like shape of the wall in front of this building. West Lodge stands largely unaltered, built in the pale red Flemish bond brickwork of the late 19<sup>th</sup> century, with a brick dentilled band and stone dressings.

The modern housing development in the park has two entrances from the B5008, one of which was an original minor access track and another, which is new, inserted just to the east of West Lodge. Both are quite elegant and have been designed so that the retaining



walls continue from the main road, with no change in character.

The open field west of the village and on the north side of the B5008 still retains prominent ridge and furrow earthworks, an important survival of the mediaeval open field system which survived until the 18<sup>th</sup> century. Ridge and furrow frequently survives where arable land was converted to grassland in the creation of Georgian parklands, because it was not smoothed by subsequent ploughing.

The main road on the north side of the house used to run close up to the front elevation, but in 1809 it was moved further away. To make it still less intrusive it was sunk in a cutting, lined with retaining walls of thinly-bedded brown sandstone. One small section has been lowered to improve visibility for farm traffic.

Newton Park House itself was probably built as a good quality, spacious farmhouse by Abraham Hoskins upon his purchase of it in 1800. Very soon afterwards, however, Hoskins enlarged and remodelled it for his own occupation, with stucco work and curved wing walls to lengthen the frontage. The main block of the present Hotel, five bays wide and three storeys high, is still the same building, but was radically overhauled and altered both inside and out by Robert Ratcliff around 1880.

Ratcliff entirely covered the south side of the original house with a new two-storey extension, enhanced with a decorative cast iron verandah which still survives. This new south elevation overlooks a formal garden created on the site of the former farm buildings, with more distant views across a ha-ha into parkland. Views are currently curtailed to some extent by rhododendrons which have been allowed to grow to an excessive size.

Immediately north-west of the house is a plantation, with many of the trees set on a long, man-made mound. This “mound planting” may have been intentional, designed to display the trees to better advantage, as exemplified by J. C. Loudon’s Derby Arboretum of 1840. It may also have been intended simply to provide a more effective screen.

West of the house, the lake, stream, trees and garden walls still provide the basic structural form of the 1960s housing development that has overlain them. On the north side of the kitchen garden is a Victorian coach house range, now converted to residential use. A little distance to the east of it is the former gardener’s house now known as “Museum Cottage”, so named from the collection of fossils and other items kept there by the Ratcliff family. The building has a strong Victorian character but is in fact a re-working of an 18<sup>th</sup> century village farmhouse, which stood on the Main Street prior to the diversion of the road in 1809. Its former appearance is recorded in photographs taken by the Ratcliff family.

The Newton Park Estate, within and around the former kitchen gardens, is largely hidden from public view. It was designed by Nottingham architects Bestwick Bowler Hogg in 1965 and, for its time, shows a remarkable level of deference and sensitivity to the landscape setting.

The buildings contained within the private estate (24 new houses) are designed with a uniform palette of materials and colours. They are, with one exception, single storey, with flat roofs, horizontal eaves level cedar timber cladding and mellow buff brickwork. They all have an irregular plan form, which creates different shapes. This has provided considerable flexibility in adapting the house plans to work around the landscape, trees and important historic parkland features.

All the surviving original buildings were retained in the development, which makes use of the walled kitchen garden to screen it from the road and surrounding parkland.

The majority of all four walls of the kitchen garden still stand. The buttressed walls to the east are particularly impressive and reflected in views across the lake. The kitchen garden originally had a pinery and hot-houses described in 1836. These were located on the south side of the north wall. On the north side of this wall there were potting sheds, the heating system and water supply. Most of this lean-to range has been demolished, although some fragments survive. To the south of the walled kitchen garden was an orchard enclosed by a metal “estate” fence, now occupied by housing (numbers 8-13 Newton Park).



In addition to the kitchen garden and lake there was a series of fishponds to the west (now filled in), used in the 19<sup>th</sup> century as a fishery, and a gamekeepers house. In addition to the gamekeeper’s house, there is now a modern house near the road. These are the most prominent houses within the Park from public vantage points.

Several park buildings face the visitor on entering the village from the west. Most noticeable is Gretton House. Hoskins appears to have built this, along with The Cedars and The Lodge, to provide an additional leasehold income. These all tend to be typical of their period but once had names more indicative of their architectural roots. The Villa (now Cedar House) and the Lodge (circa 1810), which still stands on the corner of Farm Lane, were built in a Regency style with symmetrical elevations, classical proportions and details (such as the Doric porch to The Villa), a deep overhanging eaves, rendered walls “lined-



*Gretton House, Main Street*

out” to imitate ashlar, and sash windows. The Villa was described in 1836 as “suited to a sporting man”. These two properties emulated the character of the main house. By contrast, other houses on Hoskins’ estate were inspired by vernacular architecture, which gave rise to the style of building known as cottage orne. These include Gretton House (formerly known as Evergreen Cottage and now as the Cottage, 54 Main Street) and Beehive Cottage on Church Lane. Another tiny cottage, with shaped gables and ogee windows like those of Beehive Cottage, is

included in the Ratcliff family photos of the 1870s. Its location is not certain, but it appears to have stood at the western entrance drive to Newton Park House, where the semi-detached cottages known as West Lodge now stand.

These styles of building were adopted because they complemented the landscape and the picturesque qualities that Hoskins was trying to create within the park. This involved creating interesting and irregular compositions of buildings in their landscape setting, using strong contrasts of light and shadow, with overhanging eaves and broken eaves lines. The classical Regency style was suited to the large principal buildings, while the cottage orne style was more suited to small cottages, but both styles could equally achieve a bold architectural statement.

### **Area 2 - The Village**

#### **This area contains the earliest part of the settlement along Trent Lane, Church Lane, Bretby Lane and Main Street**

The village is mainly concentrated on Main Street, which runs roughly east-west parallel with the river. From here there are two roads that run towards the river, the principal one being Trent Lane, which was the original route down to the former ford crossing. Church Lane terminates in front of the church of St. Mary the Virgin and the entrance drive to Rock House, which is not visible from public viewpoints.

Blacksmith's Lane has become more prominent than it was, as this area has seen the main expansion of the village in the 1960s and 70s. Apart from the important east-west route between Burton and Repton, the only other important strategic route was that along Bretby Lane.

The humble vernacular character of the cottages has been largely overlain by alterations and redevelopment in the 19<sup>th</sup> century, which incorporate both classical and gothic building styles. A number of early 20<sup>th</sup> century houses have been built which add another "Arts and Crafts" dimension to the character of the village. These include the semi-detached pairs 1 Main Street and The Green and 33-35 Main Street (circa 1910) that share an eclectic mix of render and brick.

There are two distinct areas of workers' housing, which still retain the local vernacular character; the painted brick terrace attached to The Brickmaker's Arms (Numbers 15-31 Main Street), and The Square (originally a long L-shaped range of 6 cottages that ran from the main street southwards). Of The Square only three houses survive. Five cottages attached to the Brickmaker's Arms were owned by John Marbrow in 1850, the owner of the Newton Brickyard, and were built circa 1840. They were evidently extended by another four cottages within a short time. In 1850 the Brickmaker's Arms was a house and shop. In view of the ownership, this terrace must have provided housing for people working in local brick manufacture.

The two working farms at the east end of the conservation area have a particularly strong character. Not only do they line the road frontage and form a long enclosed space, defining the historic entrance to the village from the east, but they also exhibit two entirely different phases of farm building evolution. The farmsteads were both designed around courtyards or "stack yards", with most of the activities hidden from the road behind long low ranges of buildings. The farmhouse at Trent Farm was demolished and replaced with a modern farmhouse. The farmhouse at Grange Farm was also demolished and replaced with The



*View along Repton Road between the outbuildings of Grange and Trent Farms*

Grange, which was built circa 1890. Eventually this was split off from the rest of the farm and the current modern farmhouse was built to the west of the stack yard.

Trent Farm, to the north, is the earlier complex, built probably in the late 18<sup>th</sup> century. The large barn running alongside the road is a traditional hay barn, with multiple levels of ventilation and a band of unusual “cross” ventilators at the top of the roadside wall. The gable-ends are raised above the roofline in a “raised coped gable”, finished with a brick coping. This is a typical 18<sup>th</sup> century building detail. The long low range is

a cowhouse. The farmyard also includes a number of buildings of a similar date to the barn, including a small stable building with a dovecote above, the gable-end punctuated with slots or flight holes and brick ledges, for the birds to stand upon. The brickwork is a mellow red brick, hand-made with a lovely patina. The brick boundary walls to the road are finished with red brick copings (an early to mid 19<sup>th</sup> century detail).



*Flight holes for dovecote (left) and ventilation holes in barn (right) at Trent Farm*

By contrast the farm buildings opposite at Grange Farm were rebuilt almost a hundred years later, in the late 19<sup>th</sup> century date. They comprise buildings with similar functions to those at Trent Farm but they look slightly different. The barn on the roadside also incorporates ventilation holes, expressed as chamfered stone lintels and cills with blue-painted timber louvres. By this time it was common to incorporate ventilation into many more agricultural buildings, such as animal sheds, and this was probably its original purpose.

The brickwork is a softer pale red colour, verging on pink, but it is a more regular machine-made brick. The brickwork also incorporates some decorative details, but these are

incorporated mainly for effect, such as the multiple layers of dentilled brick corbelled at the verges.

**Blacksmith's Lane** on the north side of Main Street was a small access road, which originally led to two farmhouses, but which now leads to a large modern housing estate. One of the farmhouses, "Waterside", still survives among the modern houses. The housing is outside the conservation area. It is, however, discreet behind the main historic frontage and, as the road has not been widened at the junction with Main Street, its impact on the character of the conservation area is limited.



**Bretby Lane** is defined by its boundary treatments, its high hedgerows and retaining walls. The sunken character of the lane suggests an early north-south route, coming down from the ridge to the river. This was originally wider and more important than at present, but with encroachment, houses have reduced the width of the lane (a wider entrance at the junction with Main Street is still evident on the first edition OS map). All of the cottages and gardens along Bretby Lane were built onto the "Waste" land. This sort of opportunistic development is sometimes called "squatter" encroachment.

Of this "squatter" housing, Green Bank Cottage and Hillside Cottage were the first cottages to be built (1850 Tithe map), and in their current form, date from the early 19<sup>th</sup> century. Nos. 1 and 2 and Hillbank were built circa 1855. Nos. 1 and 2 Bretby Cottages, a distinctive semi-detached pair of houses, were built on one of these plots for Robert Ratcliff in 1873. The architects were Messrs. Thompson and Young of Derby and the design was borrowed from a pair of award-winning labourers' cottages at Sudbury (Derbyshire). Like the Higgot Almshouses, they incorporate polychromatic (multi-coloured) brickwork and are the only other example of this technique within the village.

### Trent Lane

The character of Trent Lane falls into two distinct areas. The south end of the lane is light and airy in character, although well developed, and the northern section is a dark, sunken rural track. The eastern side of the southern section is lined by low rubble sandstone boundary walls, with some later brick walling, and cottages are set back behind small front gardens, unified by largely white-painted brick and render. The character of Trent Lane changes after the junction with Blacksmith's Lane, as it drops down dramatically to the river, plunging between steep embanked verges, covered with trees. This leads down to an open unfenced area of land at the water's edge, immediately opposite the confluence of the Rivers Dove and Trent, with long



open views across the flood plain to Willington. The extreme change in level between Trent Lane and the surrounding paddocks and land is most obvious opposite the modern estate road, Blacksmith’s Lane. Here the footpath to the church continues at high level up a steep flight of stone steps.

The open paddocks between Trent Lane and Church Lane were completely undeveloped until the construction of the school in 1860 followed by Trent Cottage circa 1870 and the Almshouses in 1876. The gap in the north frontage of Main Street has been developed, but behind this frontage the intimate character of the paddocks remains and these are an important open space within the village, important to the setting of the church.

Bretby Lane and Trent Lane formed the main thoroughfare from the ridge down to the Trent River, providing launch points and ford crossing. The Hoskins estate map of 1836 (Sale Particulars – DRO D2293/1/1) clearly shows this ford crossing at the confluence of the two rivers, just outside the conservation area boundary.

**Church Lane**

The land on both sides of Church Lane, and between Church Lane and Trent Lane, is currently in use as paddocks, and retains some 19<sup>th</sup> century “estate-type” fencing and gates. This is a distinctive open area of the village with a quiet, undeveloped character and is crossed with a footpath, which provides a variety of views, enabled by the use of estate fencing rather than masonry walls. It is unusual to find so many original 19<sup>th</sup> century gates and fences in such a concentrated area. The church is the focal point, at the end of a row of pollarded limes, which provide the main structural element in this open area.

Although Rock House has a commanding position overlooking the Trent, this aspect is only evident to the public in a long view of the River from Bladon Hill, where the earliest part of Rock House, the tower, can be seen through the trees at the water’s edge. It is hidden from Church Lane by mature tree planting.



*Above - St Marys Church  
Below - Rock House*

**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 Newton Solney, some of the undesirable changes described below predate the designation of the conservation area in 1978. 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 making the same mistakes in the future.

## Boundary treatments

Whilst there are many instances where original railings survive, there are a number of places where front boundaries have simply been left unfenced or have been replaced in unsympathetic materials – breezeblock, concrete blocks, or timber panel fencing. Modern railings have been used at 4 Trent Lane, in a sympathetic style.

## Loss of building details

The village has suffered from the loss of window joinery and replacement in modern materials, such as stained hardwood and Upvc. This has affected the uniform character and rhythm of terraces and particularly the “estate” character of the village. The brickmakers’ cottages, for example, no longer have an identifiable original window or door pattern, although when built as a terrace they would have been unified by one pattern. There are a few modern bow windows inserted into historic buildings. Most of the late 19<sup>th</sup> century cottages had small-paned casement windows or sash windows, but only a few examples still survive (see appendix for details).

## New development

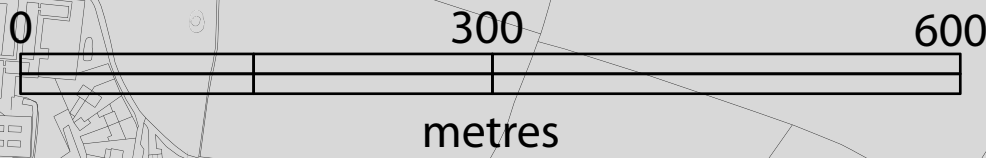
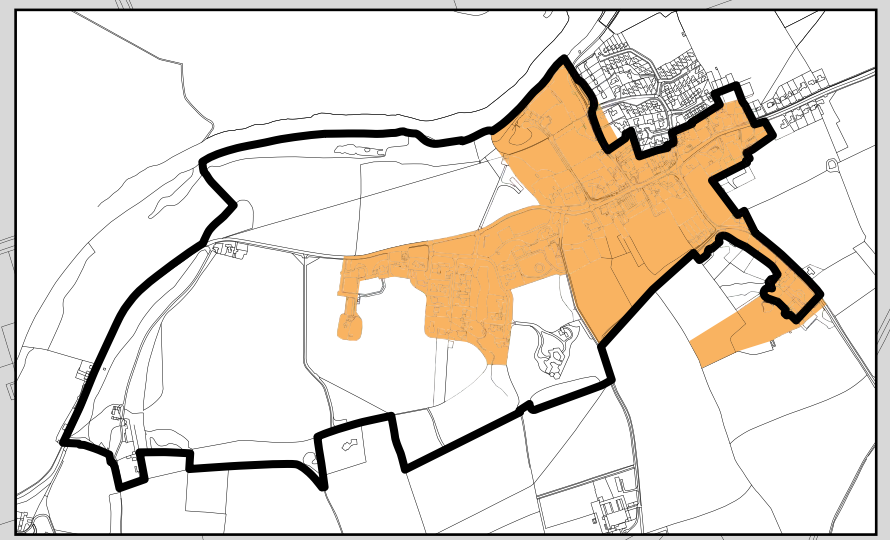
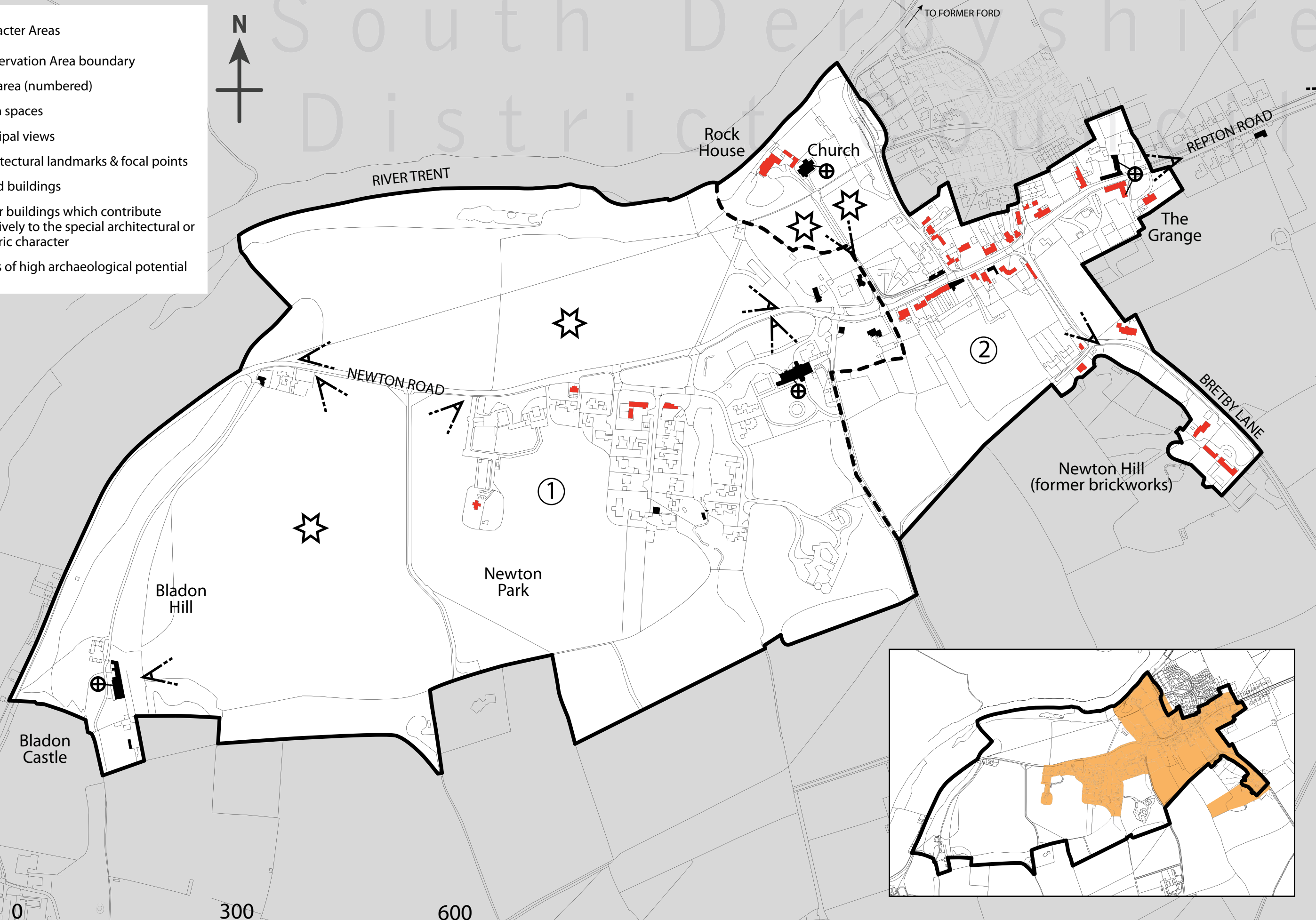
Although there has been widespread development within Newton Solney in the 20<sup>th</sup> century, this has had limited impact on the character and setting of the conservation area. However, individual “infill” plots have been less successful. The scale of new houses along Main Street appears to have been deliberately kept low (single-storey), but the resulting size of each house and plot is over-sized compared with the traditional housing. Although there are some references to local building details, in the brickwork, there is little relationship between the new buildings and the old.

There have been a few cases where large extensions have started to dominate the small cottages, with the risk of losing the traditional scale and character of the estate properties. For example, Green Bank Cottage on Bretby Lane is totally overshadowed by the extension to the council house above on The End.



South Derbyshire  
District Council

- ① Character Areas
- Conservation Area boundary
- - - Sub-area (numbered)
- ☆ 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



**Newton Solney Conservation Area**  
Designated : 12th October 1978

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# Appendix

## Distinctive Architectural Details

### NEWTON SOLNEY



## Checklist of details

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

- Coursed sandstone rubble boundary walls
- Red brick boundary walls with triangular red clay, half-round red brick and triangular blue clay copings
- Decorative metal (cast and wrought iron) railings and fences
- Estate-type iron railings

### Chimney stacks & pots

- Decorative pots with heavily corbelled brick stacks
- Simple brick stacks with a few plain oversailing courses in blue brick

### Doors

- Panelled doors

### Lintels and cills

- Chamfered stone lintels and cills
- Segmental brick arched windows

### Roof types and details

- Pitched roofs with decorative and plain bargeboards
- Hipped roofs
- Raised coped brick gables

### Walls

- Flemish bond brickwork
- Blue bricks used as low boundary walls, cills, damp-proof-courses, bands in chimney stacks, and in combination with other coloured bricks
- Polychromatic brickwork
- Painted brickwork
- Lined-out smooth render and stucco
- Decorative corbelled verges
- Dentilled bands of brickwork
- Courses of "tumbled" brickwork
- Dentilled & sawtooth eaves brickwork

### Windows

- Multi-paned casement windows
- Cottage orné casement windows

## BOUNDARY TREATMENTS - Walls and copings



Brickwork is used for boundary walls from the 18th century to the late 19th century, English bond being quite common during the Gothic Revival (bottom left and right). The brick walls (left) at Farm Lane were added to the Newton Park estate when the model farm was built.

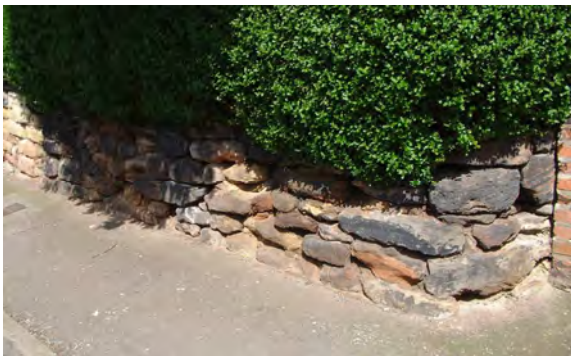


Within Newton Solney there are a large variety of brick boundary walls in a small area. Most brick walls are finished with specially-manufactured blue or red clay copings; chamfered (below left), triangular (below right and bottom left and right), and rounded (above right).





Many of the walls around the Newton Park estate were built in an evenly coursed pinkish sandstone (as at Farm Lane - above).



Early boundary walls were constructed from rubble sandstone, as in the example at Trent Lane (above).

The coursed sandstone walls outside Grange Farm (right) may have been erected by the highway authority in association with road widening, during the 20th century. They are very different in character & probably came from a quarry in central Derbyshire.



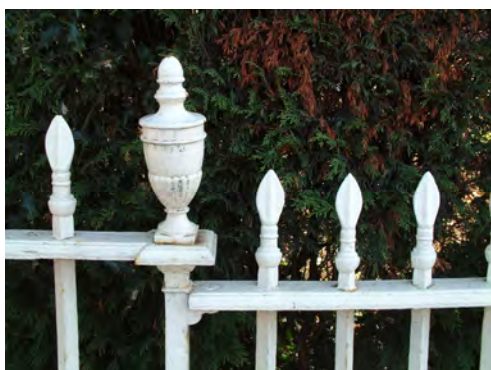
## BOUNDARY TREATMENTS

### Gates and railings



Newton Solney has many frontages embellished with a fine set of railings. A large proportion are early 19th century and are constructed from the new, fashionable material cast iron, but still incorporate the old design characteristics of wrought iron, such as square-section bars. The railings at 5 Main Street (above) are a very unusual survival.

The examples at Newton Park Hotel (below) combine diamond-set railings with cast iron spear-headed finials and urns.



Wrought iron railings of the late 19th century (above - 22 Main Street).



The introduction of cast-iron enabled railings to be produced more cheaply and the amount of ornamentation increased. The gate entrance to Newton Park (above) uses some Gothic motifs but still adopts the earlier square section balusters. By 1850 cast-iron had largely replaced wrought-iron because it lent itself to mass production. At the almshouses (below) cast iron balusters had round bars, with cast-iron finials and cast horizontal rails.



Late 19th century slender steel railings, with hooped tops (entrance to Grange Farm - below). By the late 19th century, steel railings could be fabricated in thinner sections with similar properties to wrought iron.



Estate-type fencing and gates. These examples on Church Lane (right) were probably erected by the Every estate. They were simple to fabricate, and could be produced by a local blacksmith, although the cast-iron gateposts would have been ordered from a catalogue of stock items.

The railings found at The Grange (bottom) at the other end of the village were erected by a private individual but also lend the village an estate character.



## CHIMNEY STACKS AND POTS



Chimneys are on the whole quite plain - red brick with a few oversailing courses in red brick. In the second half of the 19th century blue bricks were occasionally used as an oversailing course, where a stronger and more durable brick was required (pictured left and above left).

Above left - red brick stack with multiple oversailing courses in blue brick and red clay pots. Moulded bricks were used to add relief by accentuating the different flues, in a Gothic Revival style.

Above right - red brick stack with moulded red clay copings and highly decorative clay pots (now painted).



## DOORS AND DOORCASES



### Panelled doors -

Top left - 6-panel door with bead mouldings and traditional doorcase with triangular pediment, pilasters & fanlight



Top centre - 6-panel door with double-chamfered panels

Top right - late 19th century 6-panel door with bead mouldings

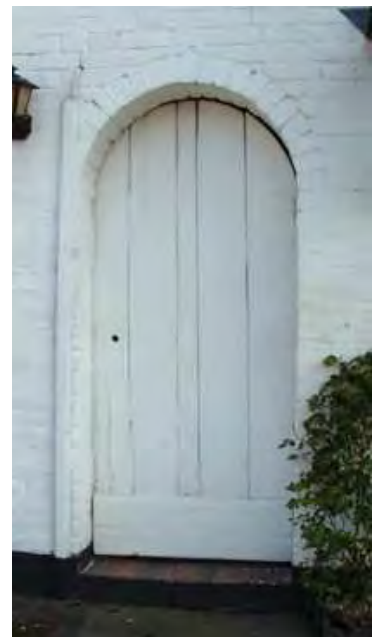
Above centre - Edwardian panelled door with stained glass window

Above right - 4-panel door with bead mouldings



**Doorcase** (left) - traditional timber doorcase with console brackets, pilasters & cornice. The doorcase is a later alteration to the public house, The Brickmakers Arms. These were sometimes added to emphasise the entrance.

**Boarded door** (right) - a rare surviving example of an early 19th century frameless, boarded plank door serving a back alley to terraced cottages on Main Street.

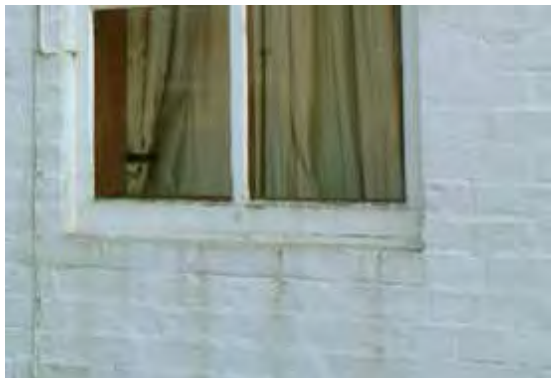


## LINTELS AND CILLS



### Lintels

The earliest surviving buildings in Newton Solney had brick segmental arches (right - top). By the first half of the 19<sup>th</sup> century, the use of stone was much more widespread, and wedge-shaped stone lintels were introduced (above). By the late 19<sup>th</sup> century, there was a renewed interest in the craft of the bricklayer and polychromatic and moulded bricks can be found (right).



### Cills

Many of the smaller cottages had no cill (left). Elsewhere some of the cottages had a cill added at a later date in the 19<sup>th</sup> century, usually in blue brick (bottom left). The larger, grander buildings and those built in the later 19<sup>th</sup> century had stone cills (below - stone cill with chamfered weathering & moulded drip).



## ROOF TYPES AND DETAILS



**Pitched roofs** - verges emphasised with shaped timber bargeboards and finials (above).



**Hipped roofs** -  
Above - hipped red clay tiled roof with lead flashings

Right (from top) - graduated,  
Westmoreland slate, hipped roof with lead flashings

Half-hip in Staffordshire blue clay tiles  
with clay angle ridges

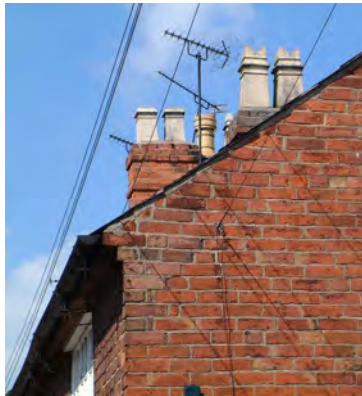
Hipped roof in red clay tiles with bonnet  
hip tiles

Welsh slate hipped roof with lead  
flashings





Raised coped brick gable (left) and decorative clay tiles (below) incorporating bands of plain and beaver tail tiles



Pitched roof with plain verge (left)

## WALLS - Decorative brickwork details



An influx of late 19th century, picturesque, estate-type buildings within the village has left a legacy of intricate brickwork details. During the last decades of the 19<sup>th</sup> century, there was a new interest in the craft of the bricklayer. By the 1880s moulded bricks had become

fashionable and were incorporated within dentilled bands (far left). Decoration was achieved with moulded and rubbed bricks, “tumbled” brickwork (left) and polychromy (the use of different colours of brick - below).



Ventilation slots (above and left) incorporated into agricultural buildings in the 18th (above) and 19th century (left).



Herringbone brickwork was introduced in early 20th century Arts & Crafts inspired buildings (above). Flemish bond brickwork (left and far left) is used for its decorative effect by incorporating coloured “headers” picked out in subtle contrasting shades.



## WALLS - Render



### Render

The use of render became highly fashionable during the Regency period, when it was known as “stucco”. It was used to create a refined appearance as an alternative to stone. It often covered up rubblestone or brickwork of poor quality. During this period, render was often “lined-out” (incised) to imitate dressed ashlar walls as at The Lodge (above and below).

Render fell out of favour during the High Victorian period, as it was regarded as dishonest but it regained a fashionable foothold throughout the country at the end of the 19<sup>th</sup> century, largely influenced by the architecture of Charles Voysey. After about 1910, roughcast render became fashionable throughout the country (above) and is found on a number of houses in the village.



## WALLS - Verge & eaves details



### Brick verge details

Pitched roofs with decorative brick verges (above). A raised brick band on the gable end of brick houses follows the verge, to provide a drip moulding -

- a double band of red and blue bricks forms a distinctive corbelled verge (centre)
- a stepped verge (centre - top)
- a corbelled and stepped verge (top left)
- double rows of stepped brickwork, painted white (top right)
- corbelled bands of brick painted white (above right)
- a half-hipped roof with corbelled & dentilled rows of bricks (above left)

**Brick eaves details** - dentilled and corbelled eaves (below left)  
sawtooth and corbelled eaves (below right).



## WINDOWS - Joinery



### Casement windows (above)

Top - transomed and mullioned window with recessed casements

Above left - cottage orné style casement window; ogee arch with diamond lattice cast iron casements

Above right - timber flush casement with two horizontal glazing bars

### Sash window (right)

Most of the large houses in Georgian England had large sash windows subdivided into small panes. The 8-over-8 sash window (right) emulates the style of sash window of the first half of the 19th century, but is in fact a replacement incorporating "horns", which were added later in the 19th century when glass panes increased in size, to increase the strength and rigidity of the sash frame.



### Casement windows (above)

Top - cottage orné style Y-shaped casement window with pointed arched casements and diamond leaded-lights

Above - timber flush multi-paned casement window with single 6-paned opening light





## STREET FURNITURE

Right - Cast iron fingerpost sign with three fingers:

- B5008 Repton 1 1/2
- Burton 3 B5008
- Bretby 3

(with original timber pointing finger)

Location:

At junction of main Street with Bretby Lane and Repton Road

