Building Details:

Chimneystacks:
Chimney stacks are prevalent on all buildings pre-1940 and are even to be found on some modern houses of the 1970s/80s & 90s. Stacks are constructed from stone or brickwork with some stacks being rendered.

Historic, and traditional chimney stacks were designed or built to suit the scale and proportions of the building they were on. This is an important characteristic of chimney stacks. The exception to this rule is where stacks were needed to be taller than generally required in order to achieve a ‘draw’. Similarly, stacks that became redundant, particularly in modern times, have been reduced and, therefore, can sometime look out of scale with the property.

In terms of architectural design there are many examples where the stacks have been designed to suit and compliment the design of the building. In other instances, particularly the vernacular scale cottages, the stacks are generally plain and unadorned.

As a general rule stonework to stacks was given a smooth or tooled finish up until the 1870s/80s when a preference for ‘pitched’ face stone became popular and widespread. A vast majority of stone stacks in the area are constructed from ‘pitched’ face stone.

Two examples of decorative stone chimney stacks from the mid-19th century

A relatively plain stone stack with finely tooled blocks

Where chimney stacks were not designed to make a visual and physical impression they were still given some architectural detail.

Brick stacks can be seen throughout the area, however, stone stacks are the predominant building material. It is possible that some brick stacks are later replacements for stone stacks.

A group of relatively large red brick stacks on a row of stone cottages on Church Street
Within the area there are a few examples of rendered chimneystacks. It is often difficult to know if these stacks began life as stone or brick stacks and were later rendered as a water-proofing agent.

**Roof Coverings:**
Many types of roof covering material are to be found within the area. These are – stone slate, Welsh slate, clay tile and concrete tile. Whilst no one roofing material predominates a large majority of the buildings have Welsh slate roofs.

The earliest type of roof covering, (apart from thatch of which the area has none, and possibly never had any) is stone slate. As an area abundant in sandstone the use of stone slate would have been prevalent up until the late 18th - early 19th century when Welsh slates became more widespread.

A few examples of stone slate roofs still survive. Part of the property at 3 Knowleston Place has a stone slate roof laid, as was the tradition, to diminishing courses. This roof also has stone ridge tiles.

Welsh slate and Westmoreland slate were both used in the 19th century. Welsh slate, being the most abundant, became the pre-dominant slate roofing material in the area.
Where slate was not used the only other roofing material traditionally used was clay tiles. These are a man-made rather than natural roof covering but have a long established tradition.

In the post war period two types of roof covering material have become prevalent. Both are formed from concrete. The first, and earliest, are the thin concrete tiles (usually ‘brown’ in colour) known as ‘Hardrow’ tiles.

In more recent times (1970s/80s) darker and thicker concrete tiles have been used. These are particularly austere and mechanical in appearance.

Roof verges -

The treatment of roof verges within the area is diverse and many examples can be found including plain, mortared, verges; stone-coped gables and decorative and plain barge boards. The former examples are the most common within the area. The latter types are less common. The following depict a few examples of verge treatment in the area.
Windows & Doors:

The earliest windows in the area are located on the oldest building – this is the west tower of the parish church dating to the 15th century. The stonework tracery to the west window of the tower is typical of the period (‘Perpendicular’). The glazing itself is 19th century.

A ground floor side window to the former Kings Head displays a stone mullioned window with ‘ovolo’ section mullions. The ‘ovolo’ section mullion was popular in the 16th and early 17th century and this may signify that parts of the former Kings Head are of late 16th or early 17th century date. The glazing to the window is modern.

Stone window frames remained the prevalent window type throughout most of the 17th century. Nos. 86-92 Church Street is a row of four cottages formed in the 1920s from a 17th century building on the site. The gable end of No. 92 retains (probably re-positioned) a three-light mullioned window. The window has simple chamfering to surround and mullions and gives it a mid-late 17th century date. The window frames are modern.

Wheatsheaf House is dated 1681 and its front elevation displays tall, mullioned and transomed windows. This type of window represents a high status building.
Towards the end of the 17th century the sash window began to be introduced (from France and the Netherlands). Its first recorded use in England is from the 1690s, however its initial use was on the large country houses. Within 20 years or so it became the prevalent window type for all houses, however, the traditional side-hung casement remained in use for small-scale vernacular cottages. There are no examples of early-mid 18th century sash windows in the area and it is possible that those properties of late 18th century date (with sash windows) contain replacement sash windows of the 19th century.

The characteristics of sash windows before about 1850 are the small window panes, narrow meeting rails and the lack of ‘horns’. Glazing bars were originally quite thick (in the late 17th/early 18th century) but these became progressively thinner and finer throughout the 19th century.

As the 19th century progressed, and a tax on glass was lifted, window panes became larger. A favourite design emerged in the mid/late 19th century incorporating ‘margin’ panes to the sash.
In the later 19th century, and into the 20th century, the 2 over 2 and the 1 over 1 sash window became prevalent.

An example of a 1 over 1 sash window – circa. 1900. Note the subtle, unequal size of the sashes.

Within the area there are a number of windows that have individual characteristics which contribute to the diversity of historic design.

An elegant sash window with Gothic motif of c. 1850, and a vernacular cast-iron window (with square mullion) of c. 1850

Two examples of semi-circular headed windows from the mid 19th century

Towards the end of the 19th century there was a retrospective fashion for buildings of the 17th century (the ‘old English’ style). This led to the design of buildings incorporating stone windows. The following examples depict the revival in style.
No.89 & 91 Matlock Green were constructed circa. 1930. The fine metal windows with the strong horizontal emphasis are a typical motif of that period.

Dormers -

Roof dormers are a rare and uncommon architectural element within the area, however, a few examples do exist.

Doors:

The area has a diverse range of doorcases or surrounds being an architectural element of the buildings. These range from the robust vernacular to the polite and elegant. The following examples depict the type and variety.
The elegant projecting door canopy at 15 Knowleston Place. The six-panelled door and decorative fanlight are original features.

Two similar stone doorcases dating from the early 19th century. The door on the left is upvc.

A simple stone door canopy supported by a robust stone bracket – 1868

No. 40 Matlock Green – the decorative stone porch protects the original panelled door.

Two stone doorcases of the early 19th century. The right hand door displays ‘reeding’ a typical motif of c. 1800-20. The nine-panelled door and fanlight may be original.

On the left the Gothic doorcase and original door to the former Primary School (1864). On the right the projecting doorcase and original door to the Almsbouses (1898)
Porches:

The ‘porch’ has no significant architectural precedent on vernacular houses. A traditional characteristic of vernacular buildings is the fact that they did not have porches and the doorways are therefore a fundamental part of their elevations. Occasionally the door would have a horizontal stone canopy (perhaps supported by stone brackets) to provide some protection against rainfall and as an architectural element of the building façade.

Houses built with porches, as an integral part of their design, are first seen towards the end of the 19th century, however, they remained a rare occurrence. These can be of stone construction but more commonly they are of painted timber – perhaps a small canopy with, or without, timber lattice sides. In their general size and form they were diminutive elements on a façade and appeared visually ephemeral.

The addition of porches to traditional buildings appears to have increased dramatically in the latter part of the 20th century. Many of these are of stone construction or are of timber and glass creating an enclosed porch. Many of these, consequently, appear over-large to the building they are attached to and diminish the traditional character and appearance of the building and the Conservation Area. The later 20th century introduction of UPVC for such elements represents a material that has no traditional precedent.

Conservatories:

Historically, conservatories were the preserve of country houses being used for the purpose of growing exotic plant species and flowers and for pleasure. In terms of their size, shape and form they could vary considerably. Their transition to small domestic houses is a phenomenon which began in the 1980s with the production and easy availability of upvc conservatories. Rather than serving the purposes of horticulture they were added to houses as a way of providing an extra room to a property. In this regard, and as a consequence of their construction material, they became modular and ubiquitous in form, shape and appearance. Many examples trying to reflect a ‘Victorian’ or ‘Edwardian’ style but in reality providing a poor and unconvincing pastiche.

‘Off the peg’ modular conservatories (in upvc and in painted timber) represent a building form that has no traditional or historical precedent for domestic vernacular properties. To this end, attempts to integrate such a building element onto such properties often results in disharmony in proportion and context and leads to unfortunate junctions and detailing with the host building. Consequently, the physical and visual impact of
such an addition can also severely harm the character and appearance of a property.

In conclusion, and based on the above analysis, the introduction of conservatories can significantly alter the character and appearance of the property and, consequently, diminish the special character and appearance of the Conservation Area.

**Shopfronts:**

The area retains a number of historic shopfronts, however, some have disappeared and others altered in modern times.