

Kings Newton
Conservation Area
Character Statement



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CONSULTATION DRAFT

**SOUTH DERBYSHIRE
DISTRICT COUNCIL**

Kings Newton *Conservation Area*

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Kings Newton *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 Kings Newton 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 Kings Newton Conservation Area was designated by Derbyshire County Council on 12th February 1969, and was extended by South Derbyshire District Council on 12th July 1979 (see Appendix 2).

Summary

Kings Newton is located about 700 metres south of the River Trent, on the rising land above the flood plain and close to an ancient river crossing at Weston Cliff. It lies within a stone's throw from Melbourne, the market town and mother parish, and there was a strong relationship between the two settlements, although they are still physically separated by a few fields, predominantly in use for market gardening.

The village sits on an outcrop of sandstone (Chatsworth Grit). It is gently undulating as it follows the east-west ridge along Main Street. To its immediate east is a deep but narrow valley where the Ramsley Brook and Carr Brook join and find their course down to the River Trent. The valley is also marked by the route of the 1867 Midland Railway line, lying part within a cutting to the east of the village, now a Sustrans cycle path. The geology changes immediately at this point and the land to the east of the village, beyond the valley, rises gradually up to a sandstone bluff, covered in trees, prominent in views from Main Street and Trent Lane. The County boundary with Leicestershire lies just to the east of here at Donington Park.

The village is normally tranquil with little through traffic, even though it lies on one of the major approaches to East Midlands Airport. However, there are spates of heavy traffic and considerable noise from planes overhead, as the village lies on a flight path. On Sundays the road through Kings Newton sometimes becomes a "rat-run" for the Donington Park Motor Racing Circuit which lies 2 kilometres to the east of the village and also hosts a Sunday market and other events.

Kings Newton has a very old-fashioned character, set apart from most other local settlements by its particularly old historic identity. The village is dominated by timber-framed and stone buildings. The strong character is also emphasised by the "black-and-white" painted finishes that have been adopted throughout Main Street. Its economy historically depended entirely upon agriculture and was largely untouched by the industrial revolution, perhaps with the exception of brick making. There is little evidence of the 18th and 19th century growth and development that affected neighbouring Melbourne, with its

workers cottages and its more substantial Georgian houses. There are some houses of this period, but they fall in the minority. Within Kings Newton there are a large number of grand houses for the size of the settlement; the main character of the village is one of prosperous gentility and past grandeur.

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

- a strong sense of antiquity and its own unique identity
- well-preserved ranges of historic buildings, and particularly large and grand houses
- a place of strong contrasts between structures and spaces, building materials and the natural environment
- a strong architectural presence with picturesque groups of black and white timber-framed houses and white-painted brick and rendered houses running along the road frontage of Main Street
- Gables and tall chimneys punctuate the Main Street frontage
- long lengths of tall rubblestone boundary walls are predominant, finished with triangular, flat, and cock-and-hen stone copings
- a verdant and lush character – trees are interlaced with the buildings. Mature lime trees line sections of Main Street and pollarded limes run behind the wall to Kings Newton Hall, lining the edge of the park. Holly and yew are also prevalent
- consistent high quality views as the village unfolds
- long ranges of farm buildings that survive substantially unaltered, creating linear, L and U-shaped courtyards



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

It seems likely, based on archaeological evidence, that Kings Newton was established as a small village before Melbourne became a fully-fledged settlement. Kings Newton had a more strategic role, being on a primary transport route connecting the north and south sides of the Trent valley. The development along the road running north-south through the village, formed by the alignment of Trent Lane and Jawbone Lane, which leads down towards the river, therefore may pre-date the development along Main Street. Trent Lane follows a ridge overlooking the valley to the east. The Domesday population of the parish may well have been centred on Kings Newton rather than modern day Melbourne. An Anglo Saxon cremation cemetery was discovered in 1867 to the east of the village. There are now only a handful of old buildings still standing on Trent Lane, with extensive 20th century “infill” development. The oldest, No.32, is early 17th century in origin and was probably originally timber-framed. It was rebuilt in the 18th century.

Kings Newton was part of the manor of Melbourne and remains part of the parish of Melbourne. The main part of Kings Newton on Main Street, which dominates the village today, was laid out as a planned settlement probably in the 12th century, by the Lord of the Manor of Melbourne, on a new site, and the name “Neutona” was first mentioned in the reign of Henry II. “Newton” literally means new village. It acquired the prefix “Kings” (or suffix “Regis” in Latin documents) by the 13th century. Kings Newton was mentioned in 1231, when the Bishop of Carlisle obtained a market charter at Newton.

“Homesteads” or “tofts”, comprising houses, outbuildings, yards and gardens, lined the street on both sides. Behind them lay a series of crofts or small fields belonging to the homesteads. These were useful and handy, bearing in mind that most inhabitants made a

living from agriculture, with most of their land scattered in strips around the open fields. The crofts could be used as their owners pleased, free from the restraints of communal farming that was an essential part of the open field system. The crofts could be assessed without going through the homesteads, via narrow “back lanes”.

The back lane to the north of Main Street is preserved in the alignment of Sleepy Lane and the public footpath running through the park behind Kings Newton Hall. The back lane to the south of the village was linked to the main street by two narrow passages between Nos. 20 and 28 and Nos. 54 and 58. Each of these passages still terminates at the point where it met the back lane behind the homesteads or tofts. Beyond this back lane the crofts continued to the south. The back lane on this side of the street has disappeared and is now only marked by the walls and property boundaries. Some of the properties still have their tall stone boundary walls along the line of the former back lane.

The pattern of “tofts” and “crofts” lining a street, with back lanes approximately parallel to the street, is a familiar one in our region. However, on Main Street at Kings Newton the layout is particularly regular and uniform, despite many centuries of evolution and change, corroborating the idea of a planned settlement as the place name suggests.

Gaps within the Main Street frontage, where there are no houses or where there are 20th century houses, may reflect lack of comprehensive development of the village, up until the 20th century, rather than gaps formed by demolition of properties on the frontage. Even so, documentary and archaeological evidence proves that the village has shrunk and there is evidence that there were buildings lining Trent Lane and Jawbone Lane and on Main Street, which were demolished and never replaced. Hollow-ways and levelled platforms indicate deserted settlement on the slopes of the hill in Pingle Field below Elms Farm on the west side of Trent Lane, now ploughed out. There are also possible house platforms along the western end of Main Street, suggesting shrinkage of the village.

The stepped western boundary of the grounds of the Kings Newton Hall, with its series of right angled corners, may indicate the limits of crofts and tofts swallowed by the Hall grounds as they expanded. This boundary stands out very clearly on early maps of Melbourne made in 1787 and 1790. It is now masked from the public domain by a modern fence line, with a curved alignment, behind which lies a plantation and a thicket of bramble and scrub. It is very probable that there was a regular pattern of more evenly sized crofts and tofts all along the north side of Main Street before Kings Newton Hall developed as an important house during the 16th and 17th centuries.

The large size of many properties in Kings Newton was affected by the number of freeholders who were prepared to enlarge their houses and extend their domain, whenever the opportunity arose. In the 18th century the houses of four local gentry families dominated the village: the Hardinges (bought out in 1735 by the Melbourne Estate) at Kings Newton Hall, the Raggs at Chantry House, the Beresfords at Church House (later owned by the Cantrell family), and the Cantrells at Kings Newton House (and later of Cross House as well). There were other substantial freeholders including the Ratcliffes and Bucknalls, and the Rivet family of The Elms had been an important landowning family up to the middle of the 17th century.

The Melbourne Estate gradually acquired more land and property within the village and they began to make their mark on the village.

The largest land purchase came in 1735 when the Melbourne Estate purchased Kings Newton Hall. At the same time they also bought Elms Farm, The Orchard Yard (now the site of Nos.71-77 Main St and the land at their rear), No. 18 Main Street, Nos. 8-12 Main Street and No. 54 Main Street (once a public house called The Chequer). Prior to 1735 they owned The Limes (78 Main Street) and Four Gables, Main Street. Then in 1766 they acquired a farm from the Bucknalls (now the Hardinge Arms). The Melbourne Estate carried out extensive refurbishment of its property around 1900. Many of the cottages were re-roofed, the thatch replaced with red or blue clay tiles, the eaves and gables raised in brick and dormers added.

These were not the only buildings to be altered in such a way. Many other buildings within the village were heightened in brick, the eaves raised and re-roofed. Perhaps the Melbourne Estate had set a trend.

The pattern of ownership changed with the sale at auction of the Melbourne Estate and Cantrell Estate property in Kings Newton, in 1919 and 1921 respectively.

Since the 1920s there has been some “infill” housing along Main Street but the main concentration of new housing is along Trent Lane.

Historic Development of Kings Newton Hall

Kings Newton Hall was acquired by the Harding family in the mid 16th century, from the Newton family. At that time the Newton family had already given their name to the house, Newton Hall. The Harding family was responsible for the large early 17th century H-plan house that sat on the site until it was ruined by fire in 1859. They also carried out extensive improvements to the grounds, buying up adjacent plots and extending the gardens and parkland (mainly between 1649 and 1660). They maintained ownership of Kings Newton Hall and its grounds until 1735, by which time the structure of the gardens had reached its present extent. In the western corner of the park is a spring, which is marked by a stone well-head. Known as the Holy Well, the stone superstructure was originally built by Robert Hardinge in the 17th century. Melbourne Civic Society built a new well-head in 1984 following destruction of the original through vandalism in 1948.



Kings Newton Hall (pictured left) was a very large house but it was not a manor house and its status was like many other houses within the village – grand and impressive but enjoying no primacy. The creation of the park in the 17th century was carried out in order to enhance the status of the hall, but the relationship between the garden and the parkland was never truly developed. The Harding family

sold the estate soon afterwards, and the garden remained largely enclosed and separate from the park. From the time that it was created in the 17th century, the character of the parkland would have changed from ploughed open fields to one of grazed meadow. The prominent ridge and furrow earthworks of the medieval plough lines were therefore preserved and can still be seen today, especially in the northern half of the park. Substantial park walls run along the north side of Main Street and these appear to have been built at the time that the park was created. In places, the wall incorporates earlier structures. A grove of elm trees once sat behind the park wall, partially screening the park from Main Street. This has gone, although there are a few recently planted replacement parkland trees.

Kings Newton Hall was purchased by the Melbourne Estate in 1735 and it was then let to a long series of tenants. The hall fire in 1859 devastated the building and the building remained in a ruinous condition until it was purchased by Cecil Paget, General Superintendent of the Midland Railway, whereupon from 1910 he set about rebuilding the hall, and developing the gardens. Only the outer walls of the building had survived, but large areas of masonry were retained, and the plan form was retained to create a building that reflected its historic ancestor, although modern in facilities. The building remains the most imposing on the street.

Approaches

The road leading into Kings Newton from the west largely follows the ridge, with occasional glimpses over the hedgerows of the Trent valley to the north. The ridge road descends as it enters the village and the ground levels off at The Packhorse Inn. It then rises again as it winds its way through the village, and reaches a plateau at Four Gables before falling away again through the rest of the village. On entering the village, the walls of the parkland at Kings Newton Hall snake along the north side of the road. Behind them run a row of tall, pollarded lime trees for a good length, which give way to a dense plantation of yew. Combined together, walls, trees and verge flow together in a long linear form and make a striking and unusual first impression.



Approaching the village from Melbourne along Packhorse Road, there is no separate distinction between the settlements. Apart from the local school and the cemetery, the road is lined on both sides with houses along its entire length and the two settlements are seamless.



Approaching Kings Newton from the east end of Main Street, the metal corrugated storage unit at Ensonport Ltd. is unfortunately prominent, set within the former industrial site. As the road veers sharp left at the entrance to the industrial

site, it becomes much more enclosed and rural in character. This approach has the character of a hollowed-out old road, of ancient origins. The winding form and narrowness of the lane is accentuated by the high hedge to the south, which is set above a steep embankment, and by continuous stone boundary walls on the north side of the lane, which line the back of the pavement. The walls rise up and down, seamlessly absorbing several agricultural buildings in their wake.

A minor approach road into the village along Jawbone Lane reveals its market garden setting. The road is narrow and winding with views across the fields. The road becomes completely enclosed as it approaches the settlement, with rubble sandstone walls lining both sides of the lane. The walls rise up to envelop the former farm buildings at The Barns. This further channels the view and the focal point at the end of the confined space is Cross House.

Views

The gently curving road alignment of Main Street and the undulating landform give rise to a series of picturesque, short-range views as the village unfolds. Moving from west to east, as the ground falls away, the buildings frame long views of the far off hillside near Donington Park.



Moving from west to east, views unfold along Main Street

From Sleepy Lane likewise (pictured right), behind Main Street, looking east, there are long distance views gained from a similar height advantage, with views over the rooftops of buildings on Trent Lane.



Views along Trent Lane are influenced by the undulating ground, which falls away to the north. All along the length of Trent Lane, there are glimpses to the east, between the buildings, of the hillside beyond and from here there is a sense of the surprising elevation of the village.

There are a number of public footpaths crossing the park of Kings Newton Hall. From the west side of the park and stretching as far as Sleepy Lane there are wide views across the fields over the parkland to the north and beyond the conservation area, across the Trent valley. On a clear day you can see beyond Derby and as far as the limestone plateau of the

Peak District. As the land falls away gradually from south to north, ridge and furrow earthworks are very prominent. The ground is gently sloping away to the north and this provides each dwelling on the north side of Main Street with private views across this open landscape.

On the south side of the village, there are two public footpaths that run in narrow grooves between the buildings on Main Street and their back yards & outbuildings. There is another on the north side of the street. The narrow passages between the buildings frame views, which can be glimpsed on walking along the street. From these narrow passages looking back towards Main Street and outwards there are some surprising focal points, such as the giant gable dormer at Chantry House and Manor Oak Cottage.



Glimpses between buildings along the paths that lead off Main Street

There is a sharp contrast where these narrow passages open out, where they meet the fields, and there are long vistas out over Melbourne to the south and as far as Breedon-on-the-Hill. The church towers of both parish churches are prominent landmarks. The open character of the market gardens with their expanses of vegetables is in sharp contrast with the tight-knit form of the development behind Main Street.

Spaces

The parkland to Kings Newton Hall is criss-crossed with well-used public footpaths, from where there are expansive views north across the Trent valley. The space is important historically, as part of the extended setting of Kings Newton Hall. The relationship between the hall and the parkland, although never closely allied, has been further obscured by the introduction of a plantation around the perimeter walls of the hall and by the introduction of hedges along the top of the wall to the northernmost boundary of the hall. From this northern boundary there were once generous views that linked the hall grounds and parkland. The northern wall may have been



A "clairvoyee"

lowered in the 18th century, as low as the lawn, so that there would be unimpeded views. A “clairvoyee” (a dropped section of wall which, in this case, incorporates iron scrollwork) was created within the western wall of the garden, probably in the early 20th century, and from within the garden is the best place to now appreciate the private relationship between the hall, garden, parkland and landscape beyond (see picture on previous page).

The crofts to the south side of Sleepy Lane and to the north of Main Street, behind Nos. 71-81 Main Street, are an important open space, managed as a meadow. In 1840 this open space was still divided into two long, thin “crofts”, behind the built-up frontages, but had become one large undivided space by 1880 when it was used as an orchard. It still has the characteristic “croft and toft” grain of the medieval settlement pattern, even though it is outside the conservation area boundary. It adds considerably to the rural quality of Sleepy Lane.

Between No. 46 and No. 54 Main Street there is a long section of open space, a croft that remains undeveloped. Beyond the boundary wall lining Main Street, the old croft contributes to the character of the street by providing further contrast, an open foil to the dense, built-up enclosure on the opposite side of the road. The continuity of character and enclosure of the street frontage has been enabled through the presence of lime trees and a continuous stone boundary wall. The loss of trees in this location would have a major impact on the character of the whole of Main Street and succession planting needs to be considered.



The crossroads at the junction of Trent Lane, Jawbone Lane & Main Street is the focal point of the village (pictured right). The 20th century cross, mounted on its ancient steps, marks the historic centre where the original market would have once taken place. The space is dominated by the tall cross, erected to commemorate the accession to the throne of Edward VIII, the king who was never crowned (1936). The space is

enclosed by some of the tallest buildings within the village, placed on three corners, and this part of the village has a distinct Georgian character; particularly imposing are the three-storey Cross House and Kings Newton House.

Landscape Quality

The conservation area contains the parkland and gardens associated with Kings Newton Hall, which is described as a separate character area, Area 3. Throughout the village trees play an important part in contributing to the setting of the buildings.

In 1829 (Glover’s Directory) the village was noted for its concentration of thriving walnut trees. One survives in the grounds of Kings Newton Hall and trees in general



are still very important to the character of the settlement. Walnuts were often planted as parkland trees but equally they may have formed part of the large number of orchards that characterised the crofts in the first half of the 19th century.



Row of pollarded limes in the grounds of Kings Newton Hall

A row of lime trees were planted along Main Street in 1859 by the Melbourne Estate. These mainly line the south side and run in two rows; five lime trees still stand between Nos. 54 Main Street and Four Gables and three survive between No. 62 and No. 78 Main Street, supplemented by five trees, which have been recently planted to fill the gaps. There is also a pair of lime trees on the north side between Greenmantle and No. 79. These tall trees tower above the houses and form a striking contrast in views along Main Street.

Elsewhere, there are well-established and mature trees within gardens and former crofts; many contain yew trees and individual evergreen specimens, such as Araucaria (monkey puzzle). The oak tree in front of Manor Oak, off Sleepy Lane, was planted to replace an original ancient oak tree and in time it will again become an important focal point in this part of the conservation area.

Architectural Quality

Historic Buildings

The village has a high concentration of rather grand houses for its small size, most of which once belonged to the gentry. All of these properties are now listed buildings.

Kings Newton Hall (pictured right), with its many outbuildings and former farm buildings, occupies a very long frontage within the conservation area and dominates the village. It is distinct from other houses because it is set back from the road, within its own private forecourt, which sets it apart. It is a hybrid house - based on the footprint and large sections of the external walls that survived from the original H-plan house, but restored and heavily adapted in 1910. At this time a large kitchen wing was added to the east side of the building, a new stone slate roof was provided and new mullioned windows with small-paned casements were inserted. The Main Street elevation has a symmetrical frontage with large gable ends framing a recessed entrance. The west-facing elevation is the most dynamic and unusual because it incorporates two sets of statuesque, external chimney stacks, on either side of a narrow central gable. Each stack incorporates clusters of red brick flues set on a diagonal.



Chantry House was bought by Henry Orton in 1848 and was probably given its present name when it was remodelled in 1851. The original house had been a two-storey stone building with some mullioned windows and some moulded architrave surrounds. The transformation of this house involved the alteration of the windows to stone cruciform windows, incorporating casements, the addition of the stone porch and bay window and the addition of the large gables in a Gothic Revival style that run along the front elevation. Henry Stevens, the well-known Derby architect, was employed to prepare the plans.

An asymmetrical front elevation was desirable at this time and Chantry House was deliberately manipulated to display this asymmetry. The roof was heightened to accommodate a more generous attic storey. A few of the old window surrounds were left in-situ or moved, possibly for economy, or to retain some sense of its age. The brickwork of the west elevation was probably initially rendered, to eliminate the sharp contrast between the junction of the stone and the brick, but much of this render has been removed and the brickwork exposed, leaving it as an obvious old façade with something much newer behind. The plan form is shallow and the back of the building is very modest, built in rubble gritstone, with some small ad-hoc additions. As well as the large gables, the building has four large stone chimneys with moulded cornices that also punctuate Main Street. This is a building which vies for attention, all the effort expended on creating a “showy” and flamboyant front elevation.



Church House is unusual as it represents two different types of building tradition. It is also the only house to project so far forward of the predominant building line, almost as far as the road (a later wing at The Hardinge Arms also does this). The front elevation is quite different from the sides and rear, even though they were built at the same time. It was described as “new-built” in 1708, at a time when architectural ideas, heavily influenced by



the continent, were filtering down to more remote settlements. The front elevation was formerly rendered or lime-washed and remnants are still stuck to the stone. The uniform wall finish, in combination with the triangular pediments and stone architraves surrounding each window, the circular steps, tall plinth and moulded cornice, would have given the building a formal, classical character, heavily influenced by the palaces of the Italian Renaissance, and aspirational for its time. The plan form,

with a central chimney stack, reveals a much older vernacular building style and tradition. Once the building was an elegant work of architecture that was locally at the height of fashion in 1708, but the loss of crisp clarity to the front elevation means that the building has lost some of its sense of grandeur. The once distinct architectural details are now slightly lost amidst the rough texture of the rubblestone.

Kings Newton House is more convincingly classical in character, largely because it retains its rendered finish. Even so, it does not have convincing proportions for a classical or Georgian building, as the windows are very small compared with the wall surface area. It was probably built in the second half of the 17th century, and this part of the building is predominantly stone, but was substantially modernised, probably in 1802-04. It was probably at this time that



it was rendered and the roof was raised and changed to a large, hipped slate roof, with wide overhanging eaves, in the traditional form for an Italian villa. One of the main ways that the grand status of the house is expressed is in the giant and rather grandiose early 19th century rusticated gatepiers that frame the entrance at the corner of Jawbone Lane and Main Street. Joseph Cantrell, who owned the property from 1794 to 1836, almost certainly enlarged and modernised the house and then pulled down the old farm buildings and built the stable yard. The remaining outbuildings run south and east of the house, and are built onto the stone wall that bounds Jawbone Lane. Most have been converted into residential use. Running from north to south, they originally consisted of a coach house, pigsties, stable, grain barn, and sheds.

Elms Farm, c1802-04, and **78 Main Street (The Limes)**, 1813, are both roughly contemporary brick houses, built in Flemish bond brickwork using segmental brick arches (those at The Limes have been mostly replaced with flat soldier-course lintels), and narrow entrance doors with tall fanlights. The six-panelled front doors are almost identical with double-chamfer mouldings. They were both owned by the Melbourne Estate.

Cross House (pictured right) was built circa 1805 and has the typical character of a Georgian town house, incorporating three storeys, with a shallow attic storey, a symmetrical façade and central classical doorcase with pilasters and a fanlight.



Cofton House is not quite symmetrical and within the front elevation there are two distinct types of brick. It is an old house that was completely rebuilt piecemeal in the Georgian period, leaving nothing of the original.

Farmhouses, cottages and farm buildings

The contrast in scale between the grand houses and the farmhouses and cottages is one of the most marked characteristics of the village but it would have been even greater over a hundred years ago. The small timber-framed houses were typically built as single storey with a low attic storey within the roof space. Without exception, these buildings have been heightened over the centuries; the eaves raised and dormers added. Brickwork has replaced wattle and daub and bricks have been added to stonework.

Four Gables and **The Hardinge Arms**, which make a bold group, were originally two neighbouring farmsteads with land both close at hand and scattered in the former open

fields. Other former farmsteads include **The Limes, Cofton House** and **Elms Farm**. All of these farmhouses had associated ranges of farm buildings within their curtilage, some of which still stand to this day. The grander houses were also farms in origin, and important groups of former farm buildings survive at Kings Newton Hall, Chantry House and Kings Newton House.

63-67 Main Street was once two adjoining farmhouses possibly of medieval origin, later subdivided into cottages. They were formerly timber-framed but the outer walls have gradually been rebuilt in brick. The cottages were re-roofed as a whole, probably in the 1920s, when the eaves were raised. No. 65 is contained on its east and west sides by cruck trusses.

Many of the farm buildings belonging to the smaller farmhouses are long, low, single-storey ranges, built in rubble sandstone. These old stone ranges generally ran parallel with the alignment of the croft, at right angles



to the road, rather than across the width of the croft. This

form would have provided the easiest access to the croft at the back of the buildings. This footprint was often followed when the buildings were rebuilt at a later date in brick e.g. the barns to the rear of Kings Newton House built in the early 19th century, running alongside Jawbone Lane, buildings to the rear of 54 Main Street (built in 1910 for William Astle) and Chantry Stables. The same sort of pattern was followed along Trent Lane, most clearly evident on the 1840 parish plan.



Some of the 18th century farm buildings belonging to the largest houses run parallel with the street and make an exception to the dominant building form, e.g. Chantry Barn & the large barn at Kings Newton Hall (pictured right). This latter building forms an important focal point on Main Street and dominates the centre of the village. It is probably an 18th century rebuilding of a former barn on the same spot. It is the principal non-domestic building in the conservation area, at the highest point in the village, and it is built largely from mellow red brick, with very few apertures, all factors which makes its character very striking. It is now in use as offices.



The farm buildings create private spaces and courtyards behind the main buildings. These are largely unobserved but are nevertheless an important part of the historic settlement pattern, its grain and agricultural character.

Building Materials & Details

Local geology and availability of building materials directly influenced the form and

appearance of Kings Newton. Both the range of available materials and the way in which they were employed are factors intricately linked with local identity. The special and typical traditional building details encountered within the conservation area are summarised in Appendix I, which is supplemented by photographs, to provide a snapshot of the local vernacular details.

Boundary walls

The vast majority of boundary walls within the village are built from local rubble gritstone, using stone from nearby quarries. The stone was not dressed, with the exception of rough quoins and the copings. A large variety of sizes were incorporated into the walls, which were all mortared. The boundaries to the fields, separating the crofts from the agricultural land, are generally rubblestone and many are tall, approximately 1.5 metres high with cock-and-hen copings, or occasionally flat stone copings. The more formal boundaries to the dwellings and to the park at the hall have triangular copings or large, dressed flat stone copings.



There are a handful of brick walls, built during the 18th and 19th centuries. In general these tend to be tall and prominent and make a bold statement.

Timber-frame

Kings Newton is the best place within South Derbyshire to appreciate the vernacular timber frame tradition of the area. There are four complete oak timber-framed buildings and several further buildings where fragments of timber frame can be found.

The form of timber frame construction that can be seen at Broadways, Four Gables, 54 & 58 Main Street is known as small box framing, a combination of posts and short horizontal



The main timber-framed buildings of Kings Newton

rails. These are generally thought to date from the 16th and 17th century but none have been accurately dated. The walls are divided into panels of square form, with bracing in the upper corners of the outer panels of each bay (room) linking the post with the wall-plate. In the case of Four Gables a cross wing was built of three panels high to incorporate a full two storeys. The other cottages are generally only of two panels high, which would have thrust a room in the thatched roof space, with an eyebrow dormer window within the thatch.

A cruck truss can be seen in the gable end of No. 54 Main Street and there are two other cruck trusses hidden inside it. There are two further cruck trusses hidden within Nos. 63-67 Main Street and there may be others in the village as yet undiscovered. Cruck trusses were a type of building construction that often existed in tandem with small box-framing. The surviving examples are thought to be 16th century.

A number of buildings have been embellished with pseudo timber frame details, in the spirit of the original timber frame construction – e.g. the small front gable at the Hardinge Arms and the gable dormers at 18 Main Street (pictured right). This latter example incorporates braces, mimicking traditional timber frame, and tall, attenuated timber finials. This dormer detail may have been designed by the Melbourne estate architects Messrs. Evans and Jolley of Nottingham. Other examples include the “painting on” of black timbers at Broadways and 54 Main Street and the timbers added to the raised front wall at April Cottage (58 Main Street).



The overwhelming “black and white” character of parts of Kings Newton is largely an introduced character, which has gained its own momentum. This new tradition has a certain charismatic quality, which unites the place, even though it is a relatively recent innovation. The tradition of painting timber-framed buildings “black and white” was started in the north in the 17th century but had become widespread by the 19th century. It has



become the accepted norm and it has evolved within Kings Newton so that most of the brick or rendered houses on Main Street have been painted in white paint, with windows picked out in black or white, or a combination of both. In recent years properties have been rendered and painted to conform to this predominant appearance (e.g. North View, Park View and Nos. 10-12 Main Street). In many cases the render hides the texture, bond and pattern of old brickwork and stonework.

Stone

Kings Newton sits on top of the Millstone Grit, one of the most southerly outcrops in Derbyshire. Within both Melbourne and nearby Stanton-by-Bridge there was a busy quarrying industry, working the local Millstone Grit and this has influenced the character and form of the settlements within this immediate area of the Trent valley.

Whilst timber-framed buildings are generally thought of as the earliest type of vernacular building within the village, there was a contemporary tradition of stone building for the wealthier customers. The earliest standing stone buildings within the village are difficult to date because they have few architectural features. Medieval construction may still survive

within the property boundaries and within the older farm buildings.

There are rich variations in the local stone; some has iron-staining and is a golden-brown colour, as found at Manor Oak Cottage and 32 Trent Lane. Some is more consistent in colour and a brown-green hue. The majority of stone building uses large rounded blocks of gritstone and the construction technique is known as random rubble. The main exception to this is Chantry House, which incorporates squared coursed stone, most tooled in a herringbone pattern. There are a handful of other local examples of coursed stonework.

The rough rendered finish on the stone barn adjacent to Cofton House is indicative of how some random rubble buildings were once finished. Although Kings Newton lies on the gritstone and lies within a stone quarrying area there is little evidence of a tradition of skilled masonry.

Kings Newton Hall, Chantry House, Kings Newton House (now partly rendered) and Church House are the four main stone houses within the village.

Of the smaller cottages, 17th century stonework is evident at 8 Main Street, which is essentially a complete stone cottage, with brick additions. It incorporates a rounded rubble stone that is distinctly “pockmarked” in appearance, almost like pumice, and greeny-brown in colour. The window and door surrounds were finished with more care and tooled with deeply chamfered stone reveals, typical of the 17th century. The original stone mullions have been removed. Other complete stone buildings include Manor Oak Cottage and Chantry Cottage (60 Main Street). Many of the outbuildings incorporate rubble stone, such as those at Cross House, The Hardinge Arms and Cofton House.

Many other buildings incorporate stone remains, such as 32 Trent Lane, North View (28 Main Street), and 54 Main Street.

Brickwork

Within this area of the Trent valley there was a strong tradition of brick building. The oldest known examples within Kings Newton are 18th century and the bricks may have come from Melbourne where the brick-manufacturing industry flowered circa 1700. Kings Newton had its own brickworks in the second half of the 19th century, using clay from a pit located just to the east of the village.



Church House, although formerly coated with limewash or render over stone, was framed on either side by brick walls rising to over 2.5 metres in height. It is one of the most overt uses of brickwork. The easternmost wall was built in Flemish bond brickwork and it formed the front elevation of an old house. The ghosted outlines of bricked-up windows and the front door can still be seen, before it was adapted as a garden wall. The two farmhouses built in the early 19th century at The Limes & Elms Farm were also faced in Flemish bond brickwork, a bond reserved for the front elevation of more decorative Georgian buildings. Elsewhere bricks often replaced panels of wattle and daub and may have been originally left in their natural state or painted with limewash but, now that they have been over-painted, it is often hard to tell which.

Bricks were commonly used for the farm buildings, where they were the practical choice in the 18th and 19th centuries. The most obvious place to see this is at Kings Newton Hall and Chantry House. Other examples can be seen alongside Jawbone Lane and alongside Sleepy Lane. During the late 18th and 19th centuries there were many new innovations in agriculture and farm buildings were adapted and remodelled to provide up-to-date facilities. Brickwork was commonly used in conjunction with rubblestone to square window and door surrounds, to level the eaves and verge and to provide a segmental-arched lintel.

Brickwork was used in the 18th and 19th centuries for structural details. Much of the brickwork is detailed with a corbelled verge and corbelled eaves. Sometimes, these are plain with several courses of brick projecting one above the other. Sometimes they incorporate “dentilled” brickwork, where each alternate header brick projects to create a decorative effect (e.g. The Barns on Jawbone Lane). In a number of cases the header bricks are laid diagonally to produce a “sawtooth” pattern (e.g. 24 Main Street). There are examples of each of these fashions within Kings Newton.

Projecting brick bands corresponding to internal floor levels can be found on a few properties. These bands are a decorative detail originally derived from the creation of internal ledges to receive joist ends, and are found in the 18th century. There are examples at the Coach House at Kings Newton Hall, 32 Trent Lane and The Packhorse Inn.

Estate Details

The small gables running down Main Street, brick-built with overhanging eaves and fascia boards, and sometimes drop finials, are a distinct characteristic of the streetscene and one of its most memorable features. The windows in these dormers either break the eaves line or sit just above the eaves line. Unusually, they have a common triangular form and were built without the more usual “cheeks”. Four Gables, The Hardinge Arms, Chantry House, Nos. 8 and 54-62 Main Street, Broadways and 79 Main Street were all embellished with these small gables. They were added around the turn of the 20th century, most as part of a programme of refurbishment undertaken by the Melbourne Estate. This was in association with the estate’s policy to remove the thatch from its properties and replace it with machine-made clay tiles. At the same time the eaves and roofs were raised and chimneys rebuilt with heavily corbelled brickwork.



Other types of dormer window, added by individuals rather than the Melbourne estate, make their own contribution to the village. These include the stone slate dormers at Kings Newton Hall and the more traditional dormers, with “cheeks”, at The Packhorse Inn and 32 Trent Lane. The Melbourne estate also adopted dormers for Park View, based on a model probably designed by the estate architects.

Lintels & cills

There are several types of traditional lintel used above the windows and doors in Kings Newton:

- the segmental brick arch, used mostly on cottages and farm buildings and the simplest and easiest to construct as the taper was accommodated wholly in the mortar joints,

without the need to cut the bricks. This is found throughout the village on buildings such as The Elms, 24-26 and 63-65 Main Street

- the wedge stone lintel. During the first half of the 19th century wedge lintels were commonly used in South Derbyshire although they had generally died out by around 1860. There are examples of single blocks of stone with incised channels at Cofton House and plain examples at The Olde Ale House on Packhorse Road
- squared stone architraves and lintels - examples can be seen at Church House and Chantry House
- chamfered stone window and door surrounds, as found at Kings Newton Hall and Chantry House

Very few of the timber-framed buildings have separate lintels as most of the wall loadings were borne by the frame itself. Window and door frames were generally strong enough to carry a few courses of brickwork above them without a lintel, where necessary.

Stone or brick cills were not normally used, relying on the simple weathering properties of the brickwork, even on the more substantial properties, such as Elms Farm. Generally, the substantial houses and farmhouses that have stone lintels also have dressed stone cills (e.g. Cofton House and Chantry House).

Porches

Little gable-fronted open timber porches can be found on a number of properties. Even though these have been added during the 20th century they have become a feature of the village.

Roofs

Thatch was once commonplace but the only surviving example of a thatched roof within the village is at Manor Oak Cottage. Even here the thatch is a replacement, modern “combed wheat reed” thatch and not the local, traditional form of “long straw” thatch.

The majority of roofs within the conservation area today are clay tiled. Although Staffordshire blue clay tiles were common within the region, being easily imported into the area after the local stretch of the Trent and Mersey canal was opened in 1777, there is a great variety of colour, texture and age of plain clay tiled roofs within Kings Newton.

Early hand-made red clay tiles still survive in places, such as on the barn to Kings Newton Hall and some of the barns on Jawbone Lane. These tiles are not flat but have characteristic cambers, giving life and movement to the roof slopes.

Many of the local tiled roofs were tiled in the late 19th and early 20th century using red clay “Rosemaries” or brindled tiles to replace thatch. As well as most of the Melbourne Estate properties, machine-made red clay tiles were also used at The Olde Packhorse Inn and The Olde Ale House.

Staffordshire blue clay tiles were adopted for Elms Farm and The Limes, as one might expect for their early 19th century date of construction, but at the same time Welsh slate was becoming more common and examples can be found at Kings Newton House, Cofton House, and some of the barns on Sleepy Lane.

Stone slate was adopted for Kings Newton Hall in the early 20th century but this is the only instance of its use.

As a result of so much re-roofing undertaken at the turn of the 20th century, there are only a few examples where the original, steeply pitched 17th and 18th century roofs survive, although in most cases the original tiles have been replaced. In this region it was common to find a parapet added at each gable-end, commonly referred to as a “raised coped gable”. Examples of stone coped gables with plain, squared copings and raised kneelers survive at Church House and examples of both a stone coped gable and a brick coped gable can be seen at the large brick barn belonging to Kings Newton Hall that fronts Main Street. The moulded stone coped gables at Kings Newton Hall are 20th century. Where roofs were re-roofed, the traditional steep roof pitches have been maintained and the verges follow an angle of typically 45-50 degrees.

There are a few exceptions where hipped roofs can be found on outbuildings as well as the more obvious example of Kings Newton House.

Conservation Area Description

The character of Kings Newton divides into three areas that have a distinct character; the first two of these areas are the dominant and vibrant character of Main Street and the less well-known and developed areas along Trent Lane and Sleepy Lane. The gardens and parkland of Kings Newton Hall are historic green spaces that are described as a separate area.

The village is best described as an area of strong contrasts and it is these contrasts that make it so special and picturesque. Wide grassy verges and mature trees provide a lush green foreground and setting to the striking buildings. Buildings incorporate very different colours, textures and scales; blocks of different coloured buildings form focal points and punctuate the street; concentrations of red brick, or stone or timber-frame and white-painted finishes are interspersed with gaps in the frontages. There are striking changes in scale between small single-storey ranges of farm buildings and large barns, between small cottages and large, prominent stone houses. There are contrasting textures and finishes in the uniform, stark appearance of brilliant white painted walls and the rustic, irregular character of mortared rubblestone.



Area I

This includes Main Street and Jawbone Lane.

Main Street is very wide and this width is rather typical of higher status streets laid out in

the late medieval period. It is wide enough to include both a pavement, on one side of the street, and a broad verge on the other, as well as a shallow private frontage in many locations. The pavement, with its wide gritstone kerb, was probably added in the 18th or 19th century and may have replaced a grass verge. The variation in treatment, which fluctuates along the length of the street, creates a soft, rural character, with regular counterpoint and contrast. Lime trees, planted at the back of the verge, tower over the buildings. A broad verge in front of the stone boundary walls to the park and garden at Kings Newton Hall softens the western approach into the village. It is over 4 metres wide at the edge of the road where it butts up to the garden wall at Kings Newton Hall. The broad pavement running along the opposite side of the street, particularly the tarmac path in front of Broadways, where it becomes very wide indeed, is a stark contrast.



“Four Gables”, Main Street

Main Street also incorporates a gently curving alignment, another characteristic of some medieval settlements where the layout was overlaid onto the former open field pattern. The gently undulating road layout of Main Street accentuates the series of shallow curves to the frontages. The land rises to a high point at Four Gables. This creates a series of interesting vistas along the street with views often framed by the walls of buildings lining the back of the pavement. Views along Main Street are punctuated by the small

gables running along the southern side. Buildings follow a similar alignment, whether they sit at the back of the pavement, as on the north side of the street, or behind a deep verge, which distinguishes the greater part of the south side of the street.

The greatest variety in the frontage is along the southern side of Main Street, which fluctuates between wide grass verge and very wide pavement, and a narrow pavement frontage in front of Church House. Many of the shallow private frontages that face Main Street have been treated in a simple manner. A high stone kerb/ dwarf wall, in the case of both Kings Newton House and Chantry House, separates the pavement from the main house wall, backfilled in gravel. Elsewhere, less appropriate rows of white-painted, tapered concrete bollards linked with black chain have been adopted during the 20th century as a



Main Street - gentle curving alignment and variation between wide and narrow sections and changes in height and spaces create continually interesting views

standard pattern, delineating the private frontage. Most of the spaces behind the bollards have been backfilled with crazy paving or concrete. In one instance blue brick paving has been adopted for the private frontage, probably a late 19th century alteration.

The north side of Main Street has two substantial houses in the form of Kings Newton Hall and Chantry House. These were historically able to take advantage of their enhanced views across the Trent valley and their gardens seem to have developed to take advantage of this.

As a result of the long crofts, modern development on the northern side of Main Street is generally hidden within large front gardens, masked by tall hedges and boundary walls which minimise their impact on the character of the street.

Modern houses on the south side of Main Street sit behind tall, substantially built rubblestone walls with flat stone copings. They are on the whole individually designed and set well back from the highway edge. They are therefore not significantly damaging to the character of the village.

Main Street visibly narrows at its east end as it approaches the cross. The enclosure is emphasised as the buildings get progressively taller and the pavement narrows. The corner of Jawbone Lane is completely enclosed, lined with tall, coursed and random rubble gritstone walls, the verge reduced to a sliver.

Church House quite noticeably projects into the street and stands several metres in front of Kings Newton House. It is the principal building to encroach onto the street in this way. Two former houses on the same alignment, on either side of Church House, have been demolished and it is therefore more prominent than it would have been in the early 19th century. The semi-circular steps rising up to Church House encroach heavily onto the pavement. The tiny brick bakehouse on the opposite side of the road is also a focal point, built with roadside access for practical reasons.

At the far west end of Main Street the pair of buildings that form the Packhorse Inn, built largely in brick, are a prominent focal point in views looking west. Squeezed between the road and the fields behind, these “encroachments” front the street and lead the eye up Packhorse Road.

Area 2 Trent Lane and Sleepy Lane

The upper section of Trent Lane is dominated by 20th century houses that lie outside the conservation area. A group of old farm buildings that once served Cofton House (now



partly contained within 7 Trent Lane) abut the road (pictured below left). They are a prominent focal point and define the historic building line. Modern development is set back behind this old building line.



Views along Sleepy Lane, showing striking and contrasting character

Where Sleepy Lane leads off to the west, Trent Lane drops away, the change in level made up by a wide grass bank. The lack of pavement on this side of the road and the grass verge emphasise its rural character. The views across the open countryside to the east reinforce this connection.

As the land falls away to the north, the character of the street becomes more rural, with a deep grass verge defining the western edge of the lane and a pavement along the east edge. No. 32, which faces south, gable-end abutting the lane, is the only obvious sign of an old settlement on this side of the street and its semi-isolated character contributes to the rural quality of Trent Lane. The farm complex at Elms Farm is largely set apart from the rest of the street within its own large private courtyard. Both this and the other buildings on the western side of the lane are set up high above road level, standing picturesquely in the landscape setting of the lane.

The character of Sleepy Lane is dominated by the single-storey stone and brick farm buildings that run along its northern edge. Long, low eaves, stepping up the hill, bright red brickwork and intermittent panels of rubblestone form a strong contrast with the open space and hedgerow on the south side of the lane. Grass verges and lack of pavement preserve its rural character.

Sleepy Lane leads to the open forecourt in front of Manor Oak Cottage, which was once a well-defined open space, dominated by its ancient oak tree. The public footpath from Main Street and one of the footpaths that crosses the park both converge on this point. From here there are panoramic views across the Trent valley.

Area 3 **The gardens and parkland of Kings Newton Hall**

Gardens at Kings Newton Hall

The gardens at Kings Newton Hall are privately owned. They are the most important and best-preserved historic gardens within the village and take up a large area. The gardens are subdivided into a series of compartments with distinct, separate identities. At their heart is a walled garden, formerly a kitchen garden, adjoining the north east corner of the house.

The majority of the spaces are enclosed by tall, rubble sandstone boundary walls, which incorporate triangular copings. Large quantities of these walls are 17th century or possibly even earlier. There are several sections of wall with more substantial details; a triangular coping of two courses incorporating a weathering and dressed chamfered plinths. These more decorative walls generally sit closest to the hall.

Within the southern wall is a faceted niche with the remains of a doorway and remnants of lime plaster. The outer face of this reveals it to be a 17th century or earlier garden structure, possibly an ornamental gateway or a pavilion.

There are two very substantial trees that each dominate the north and west sides of the house. To the north is a very large and magnificent evergreen Cork Oak, which may have been planted in the early 20th century. It stands just beyond the north wall of the house and its canopy stretches for many metres. The west lawn has a Cedar. It takes pride of place in the centre of the lawn but yew trees have encroached and the branches of the cedar now merge with the neighbouring yew trees, on either side.

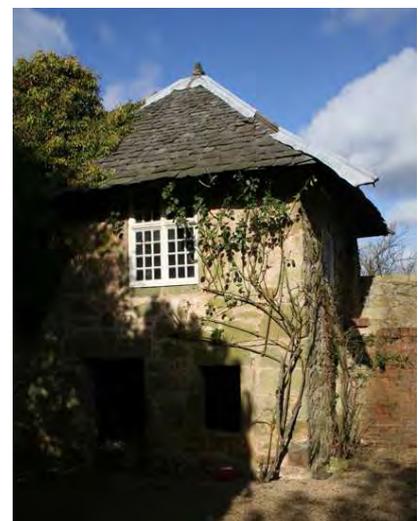
A dense yew plantation screens the formal part of the garden to the west of the hall from the road and the eastern part of the garden is hidden by the tall brick boundary walls forming the northern boundary of the service courtyard to the east of the hall. Set deep within the old crofts, behind the service buildings and farm buildings that front Main Street, the gardens are largely enclosed, private and inward looking.

The formal gardens to Kings Newton Hall lie mainly to the north and west of the main house. Beyond the gardens lies the parkland created in the 17th century. The basic structure of the gardens and park represent the form they had reached by the end of the 17th century.

The gardens have been created over several centuries from the former divisions of the land into “crofts”, long regular parcels of land laid out behind each of the frontage properties. There are several places where the alignment of the former crofts can be identified from the tall and long sections of rubblestone walls that run north to south. One of these divides the old tennis courts from the neighbouring garden at Chantry House and another runs parallel to it forming the eastern wall of the walled garden. These striking walls have been heightened over the years and have had so many adaptations that it is difficult to piece together their history. This is part of their charm and historic character. The rubblestone chosen for these primary walls is quite massive in places but was clearly intended to be mortared and not laid dry. Large blocks were laid with small pieces of stone added for structural strength. The standing walls may be part medieval in origin.

In a corner of the western lawns is a small, two-storey stone-built **summerhouse** (pictured right), with a graduated Westmoreland slate roof, built to command views over the park. Described as a summerhouse in the 18th century, this square, stone structure was approached via a flight of steps.

The gardens contain a considerable quantity of **ironwork**, which is a particularly charming and important element. This was all added to the gardens in the early 20th century.



The **gates** (pictured right) facing Main Street and a **garden screen** with gates that separate the front courtyard from the garden beyond both appear to have been added to the hall in the early 20th century. They were designed in an early 18th century style, paying homage to the best-known and loved local artist-blacksmith Robert Bakewell, who was responsible for the delightful ironwork at Melbourne Hall. They were also painted in the soft powder blue colour associated with ironwork of this date, with details picked out in gold.



Within the westernmost wall of the garden there is a **clairvoyée**, made from scrolled wrought iron, which is an open-work grille permitting a view of the landscape beyond. A section of the old wall was lowered to permit this device.

The park

The park to the north and west of Kings Newton Hall was first developed in association with the hall in the 17th century. By the 19th century the parkland was quite open in character, with a concentration of trees at the southern end, closest to Main Street. There are now relatively few old trees surviving; most follow the western and northern boundary of the park. Two large lime trees still stand alongside the northern wall of the garden, just within the park. An avenue of trees to the west of the hall had been removed by 1900. In this area there was also a grove of English elms that have disappeared in recent years. Most of the trees that now stand within the park date from the 20th century.

The western boundary of the conservation area is demarcated by a long row of poplars, which were planted on the bank above Holywell Lane. They are a prominent screen and landmark. Within the open space of the park there is an immature clump of Scots Pine with a Cedrus Atlantica, which breaks up the open space, and there is one old parkland lime still standing on its own. Of the row of 20 pollarded lime trees that run behind Main Street, at the back of the park wall, many are gnarled with hollowed out stumps, still vigorous when in leaf. These may date from the early-mid 19th century. A further 12 pollarded limes continue within the garden.



View across "ridge and furrow" within the park

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 Kings Newton, some of the undesirable

changes described below predate the designation of the conservation area in 1969. The designation was put in place as a safeguard against further harmful development, so far as this could be achieved by the need for planning permission.

In defining the character of the conservation area we can 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

Modern frontage development within or adjacent to the conservation area boundary occurs on Main Street at No's 44 - 46, 67 - 74 and 71 - 73. The impact of these houses on the prevailing historic character of the village has been mitigated by the frequent retention of old boundary walls on the highway edge.

There are several instances, however, where modern development has an overbearing presence and impact on the street scene. Nos. 15 - 21 Trent Lane, for instance, were built in the 1960s to replace a short terrace of frontage properties pulled down in 1961. They are elevated, a long way back from the road and the street frontage is now dominated by the garages and driveways, located at the front of each property. These are outside the conservation area, but the form of development has a particularly negative impact on its character and setting.



In the 1960s, the setting of the Hardinge Arms was damaged by the construction of a large, flat roofed rear extension, built of unsympathetic materials, and by the hard surfacing of the former orchard behind it to create a large car park. In 2004 the car park and extension were removed, making way for a new housing development known as Newton Wonder Court. A larger development than the District Council might normally permit was allowed here in the interests of effecting improvements to the setting of the Grade II listed building and views into the site from the street. The new houses are built with the massing of large agricultural buildings, using traditional materials and details.

The site of Ensonport Ltd. with its large corrugated storage unit, set within the former industrial site, is prominent on approaching the village from the east. It spoils the setting of the village from this approach, even though it lies outside the conservation area. It has its origins through a combination of former market gardening use and through the dumping of rubbish in the former "brick hole" left by clay extraction in the 19th century.

Boundaries

In a few instances the inappropriate or alien treatment of a boundary creates a jarring note,

such as the tall metal, green-painted security fence lining the west side of the public footpath between 67 Main Street and Park Lodge (pictured below left).



The northern fenced boundary to Kings Newton Hall grounds has partially collapsed and is in poor condition (pictured above right). It incorporates concrete stanchions, timber posts and rails and timber cladding, all repaired in barbed wire. The unkempt appearance detracts from the rest of the park and garden.

Loss of building details

There has been a localised loss of historic window and door joinery within Kings Newton. As many of the buildings are listed, this loss mostly concerns those that are unlisted. In many instances stained hardwood or uPVC has replaced traditional timber joinery. UPVC windows and a central uPVC door inserted within the 17th century chamfered stone surrounds at 8 Main Street look particularly out of place.

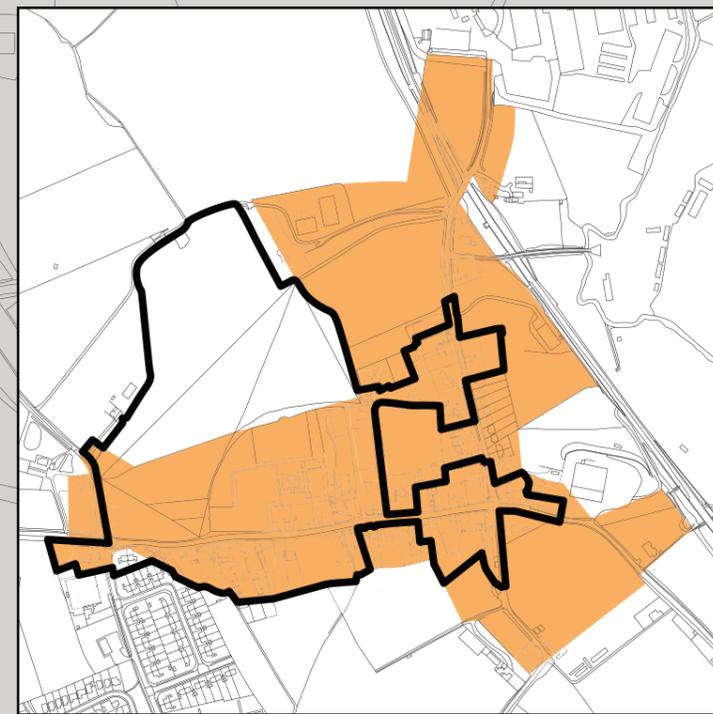
The original proportions of windows on some of the cottages have occasionally been altered with the creation of long “picture” windows, such as at The Limes (78 Main Street), pictured right, where the original segmental brick arches have been removed and replaced with soldier courses of brickwork.



A number of the grander houses have lost their original iron railings, which were set on a shallow ashlar plinth; railings have disappeared at Cross House, Cofton House and Chantry House.

Kings Newton Conservation Area

Designated : 12th February 1969
and 12th July 1979



THE PARK

PINGLE FIELD

②

③

TRENT LANE

MAIN STREET

JAMBONE LANE



①

- ① Character Areas
- Conservation Area boundary
- - - Sub-area (numbered)
- ☆ Open spaces
- 👤 Principal views
- ⊕ Architectural landmarks & focal points
- Listed buildings
- Buildings which contribute positively to the special architectural or historic character
- Areas of high archaeological potential

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APPENDIX I

Distinctive Architectural Details

KINGS NEWTON



Checklist of details

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

- Rubble gritstone with squared flat copings, chamfered triangular copings and "cock-and-hen" copings
- Brick walls with ashlar copings
- Ashlar dwarf walls
- Giant gate piers and decorative wrought iron gates

Roof types and details

- Steeply pitched tiled roofs of Staffordshire blue clay and red clay with plain close verges
- Pitched roofs and overhanging verges, gables finished with exposed rafters or bargeboards
- Repeated small gables on front elevations
- Corbelled verges
- Raised coped gables finished with brick or stone copings
- Hipped Welsh slate roofs

Chimney stacks and pots

- Tall brick chimneys with heavily corbelled oversailing courses
- Ashlar stone stacks
- Plain brick stacks

Walls

- Timber frame - small box framing
- Stone plinths with chamfered weathering
- Stone with moulded stone apertures for windows and doors
- Corbelled eaves, with "sawtooth" or dentilled brickwork
- 18th century dentilled brick bands

Windows

- Small-paned vertically sliding sash windows
- Leaded-light 20th century casements
- Multi-paned side-hinged timber casements, within flush or chamfered moulded frames
- "Yorkshire" (horizontally sliding) sashes

Doors

- Georgian doorcases
- 6-panel doors with fanlights
- Boarded door with gothic arched top rail
- Open timber porches

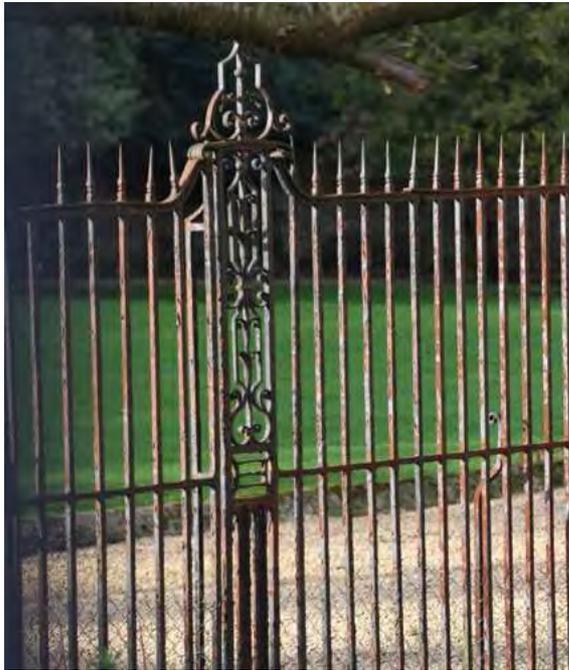
Lintels and cills

- Segmental brick arched windows, in header or stretcher bricks
- Moulded stone surrounds
- Stone wedge lintels and narrow stone cills
- Brickwork without cills

Street furniture

Historic paved surfaces

BOUNDARY TREATMENTS



The largest houses were given the grandest entrances. The stone gatepiers at The Hall (above) have carved panels, classically moulded cappings and ball finials. The wrought iron gates and the wrought iron screen (above left) were early 20th century additions emulating the style of Robert Bakewell, the local master craftsman ironsmith of the 18th century.

Left - massive, rusticated gatepiers at Kings Newton House. The squared cappings are finished with a pyramidal weathering. This monumental classical style was fashionable in the early 19th century and is contemporary with the major alterations to the house.



During the 19th century several frontages of the middle-sized houses were given a dwarf wall, in ashlar, with a chamfered coping, surmounted by a set of ornate iron railings. Both examples at Cofton House (above) and Chantry House (left) have lost their original railings.

Brick walls - there are relatively few brick walls within the village. Examples of 18th century walls (below) incorporate swept, moulded stone copings. The kitchen garden at The Hall (right and bottom left) was probably created in the late 18th century, at which time brick was both the fashionable utilitarian choice.





The majority of walls within the village are built from local rubble gritstone.

Above - coursed gritstone boundary wall on Trent Lane, finished with flat stone copings.

Below - in more rural settings, a less formal, "cock-and-hen" coping was adopted for the gritstone boundaries.



Above - a triangular chamfered coping of 2 courses and a chamfered plinth were adopted for the rubble gritstone walls surrounding a large part of The Hall grounds. These large, formal boundary walls are typical of the 17th century.



Left and far left - tall, mortared rubble gritstone walls fronting Main Street incorporate either triangular, chamfered or flat copings.

ROOF TYPES AND DETAILS



Raised coped gables are a common local feature.

Left - raised coped gable in stone with squared stone copings and kneelers at 82 Main St.

Below left - raised brick gable with oversailing course and copings of red brick laid on edge.

Below - raised coped gable with moulded stone copings and moulded kneeler at The Hall.



Right - Welsh slate hipped roof with leaded hip rolls (Kings Newton House).





Left - stone slate roof, laid in graduated courses at The Hall. This roof was added to the house when it was rebuilt in the early 20th century. It is the only stone slate roof in the village.

There are occasional, decorative rainwater collection features, such as the lead hopper dated 1560 (erected in the early 20th century) at The Hall (below left) and the cast iron hopper at The Hall (below right).





Left - along Main Street there are many examples where small gables with overhanging eaves and fascia boards were added, when the buildings were re-roofed around the turn of the 20th century. The tiled roofs replaced thatch. The only example of a thatched roof is at Manor Oak Cottage (above). The eyebrow dormer within the thatch has much softer lines than the tiled gables.

CHIMNEY STACKS AND POTS

Below left - 19th century chimney at 58 Main Street, incorporating heavily corbelled brickwork and single projecting band. This is one of several chimneys that were rebuilt by the Melbourne estate around the turn of the 20th century. Below right - brick stack at The Hall .



Left - red brick chimney stacks, set diagonally, with moulded stone cappings (The Hall). These chimneys were rebuilt in their original 17th century form, when the Hall was restored c1910. They are unique in the village.



Left - unusual brick stack at Manor Oak Cottage. The flat capping and squared ventilated flues has an Arts and Crafts character and appears to have been rebuilt in the early 20th century.

Below left - 19th century stone chimney stack incorporating twin engaged flues, weathering and classically moulded capping at Chantry House.

Below right - the tall chimney at the old bakehouse (54 Main Street) is a late 19th century reconstruction by the Melbourne estate, incorporating "tumbling courses" of brickwork and heavy corbelling.



Left - A typical gable end chimney (Elms Farm, Trent Lane, 1801-3) with plain oversailing courses at the top. Note how the projecting string course under the tiles on the roof verges is carried across the base of the chimneystack.

WALLS - Timber frame



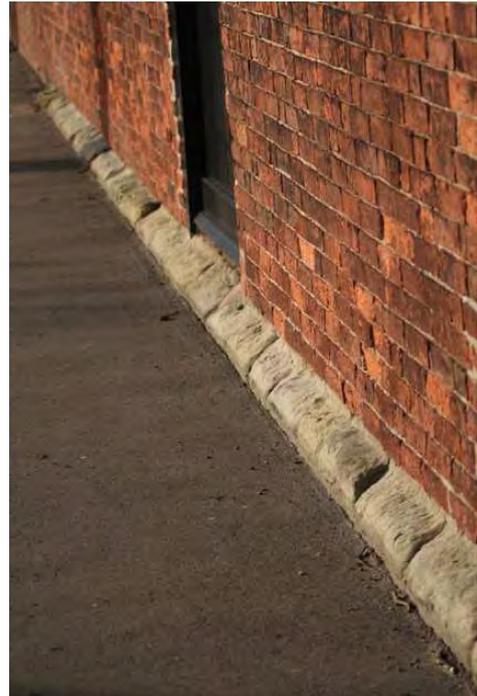
Until the 18th century the two principal building materials within the village were stone or timber-frame with panels of wattle and daub. The examples of timber frame found at Kings Newton are predominantly small box-framing; squared panels made up of posts and short horizontal rails. These commonly sit upon shallow stone plinths. The original wattle and daub has usually been replaced with “brick nogging”. Examples can be found at 54 Main Street (top left), 58 Main Street (left) and 79 Main St (bottom right).



Cruck framed construction can be found at 54 Main Street (bottom left); a pair of cruck trusses is still visible in the gable end, which runs alongside the footpath.



WALLS - Stone details



Left and above - stone was often adopted as a plinth, with a chamfered weathering, during the late 17th and early 18th centuries (32 Trent Lane, top left, Church House, Main Street left, & barn at The Hall, above).

Right - a stone shield, a mid 19th century embellishment, at Chantry House. This was probably introduced in order to provide a place for a datestone or initials, but the opportunity was never taken up by the owner and it was left plain.



Below left and right - single-storey rubblestone buildings, raised in brickwork to two storeys. The gable ends still reveal their historic origins & evolution.



WALLS - Verge details



Verge finished with pair of exposed rafters, supported on wall plate and purlin ends, 12 Main Street (above left). Corbelled verges at 78 Main Street (above right).

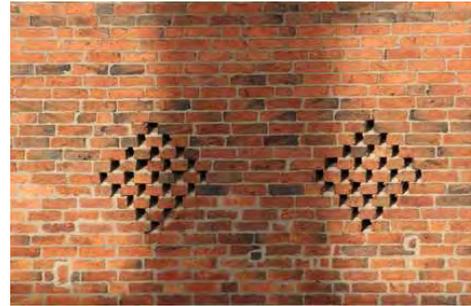
WALLS - Eaves details



There are several types of decorative brick eaves within the village. Some incorporate brick corbelled out in a “dentilled” or “sawtooth” pattern

Left and above left - sawtooth eaves at 24 Main Street and 25 Sleepy Lane.
Above right - dentilled eaves at The Barns, Jawbone Lane.

WALLS - Brickwork details



Barns needed ventilation and the diamond pattern ventilation holes adopted at Chantry Barn (above) and at Jawbone Lane (top left) were decorative as well as functional. The long, narrow slits (below) at The Hall were a simple, practical alternative.

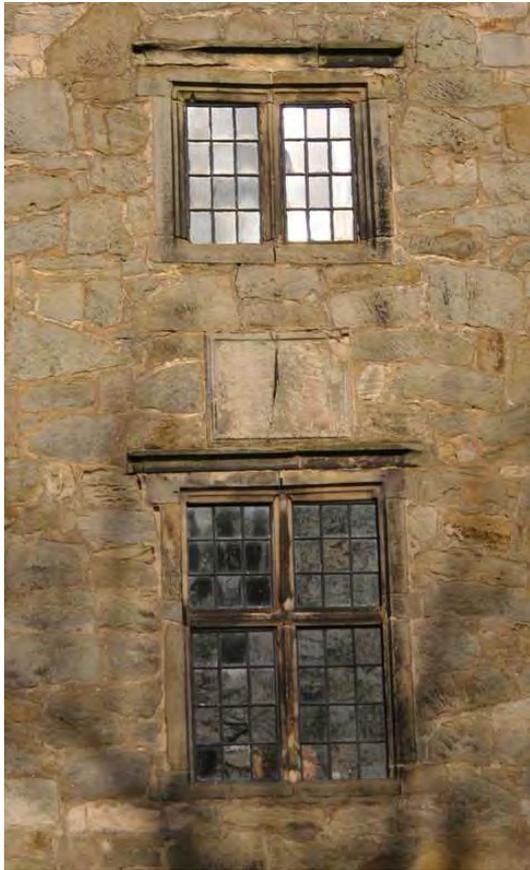


Above centre - raised brick band with “dentilled” bricks, and stone quoins, at 32 Trent Lane. Above - 18th century raised horizontal brick band (the stableblock to The Hall).

Right - dentilled brickwork and a round “pitching eye” is used to create a pediment and embellish the gable of the dovecot at Jawbone Lane. Although a utilitarian building, these elements give it a loosely classical character.



WINDOWS



Above - moulded mullioned windows with leaded-light casements at The Hall.

Early windows were made from diamond-shaped glass “quarries” separated by lead cames. The examples at The Hall are reproduction, dating from c1910, but they are based on old styles of leaded-light windows.

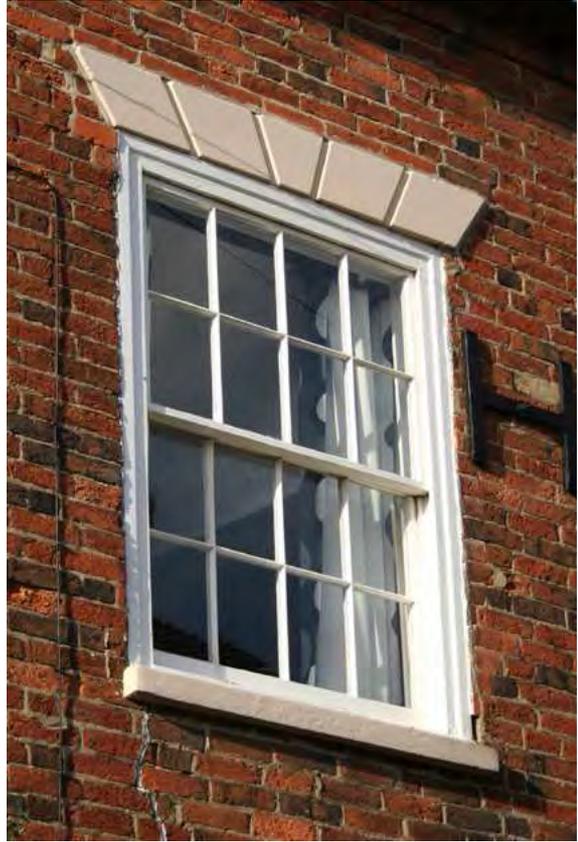
Bay windows and bow windows were often added during the 19th century to earlier buildings to update them, as in the example on the right.



Above - bay window at Chantry House, a 19th century addition, incorporating chamfered mullions and transom, plain casements and parapet with moulded cornice.

Below - Restored bow window at Kings Newton House, an early 19th century addition, incorporating a tri-partite sash framed by pilasters & moulded entablature.





Sash windows

Most of the formal town houses in Georgian England had large sash windows. The example at Cofton House (above right) dates from the first half of the 19th century. As glass production evolved and the size of panels of glass increased, the small-paned sash windows of Georgian England gave way to larger panes of glass. The examples of small-paned, vertically sliding sash windows above incorporate exposed sash boxes, fixed so that they finish flush with the wall.

Below - horizontally sliding sash windows (also known as “Yorkshire” casements) are a common feature of the Midlands, often reserved for the less important elevations or smaller cottages; 65 Main Street (below left) and Chantry House stableblock (below right).





Casements evolved in response to the need to provide ventilation. Casements were initially made from wrought iron or bronze, but by the 18th century timber casements were becoming more common.

Left - example of a three-light casement window that formerly incorporated leaded-lights at 78 Main Street. The middle, hinged opening casement is made from wrought iron and is hung from the timber frame.

Casements - side-hinged, timber casements are also commonplace. Examples include those recessed within a frame, which has chamfered mullions (Hardinge Arms - below), multi-paned side-hinged casements (bottom left and right), and the variation at The Elms (right), which has one horizontal glazing bar and multi-paned fixed lights above.



DOORS, DOORCASES AND PORCHES



Doorcases - fashionable, Georgian Doric doorcases built in timber at Cross House (above left), with a plain entablature, and Cotton House (above right), with mouldings of triglyphs, metopes and mutules. Ornate sunburst and rectangular fanlights became common in the Georgian period, when house plans changed to incorporate a central hallway with a staircase.



Left - Church House (pre 1708), triangular stone pediment over a moulded architrave.

Right - Chantry House. The door surround has an early C18 chamfered & moulded stone architrave and keystone. The door is probably 19th century, 6-panel, with double-chamfers.





Far left - 18th century boarded door with a panelled frame applied to the face (stableblock at The Hall).

Left and below - double-chamfered 6-panel doors at The Limes and The Elms, with bead-moulded frames and rectangular fanlights.



Left - panelled door with pair of flush bottom panels incorporating bead mouldings and three glazed panels separated by muntins (54 Main St).



19th century and later open porches are becoming a more common sight within the village. These incorporate an open truss with braces, square posts and tiled pitched roofs.

LINTELS AND CILLS



Many of the larger, more imposing stone buildings have moulded stone window surrounds.

Left - ornate stone lintel incorporating a moulded architrave and triangular pediment at 82 Main St.

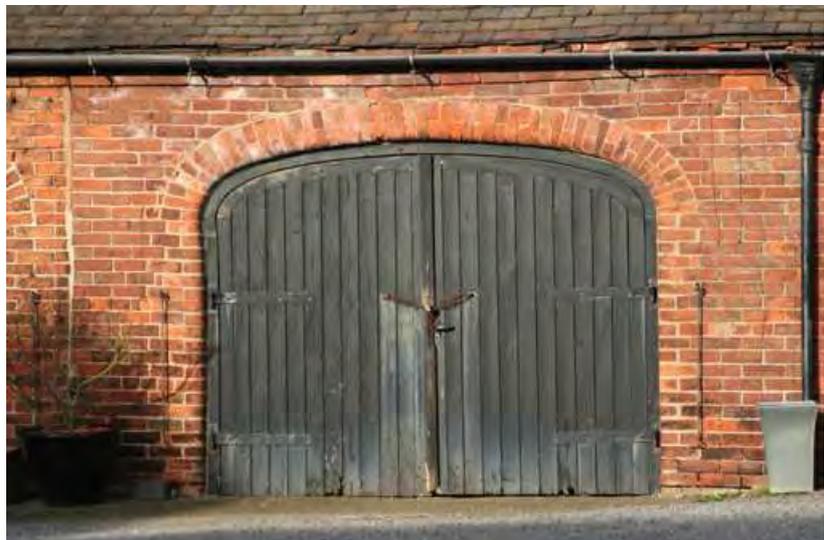
Wedge stone lintels were very popular in the first half of the 19th century. Below left - wedge stone lintel with incised channels at Cofton House.



Where economy was important, and for utilitarian buildings, lintels were often simpler in form, incorporating segmental brick arches.

Above right - a segmental arch at The Elms. Alternate stretcher bricks were incised with a scratched horizontal line to emulate a narrow joint of lime putty. Over the years, whilst the real joints have been re-pointed, these false joints have been left and the original intention of this detail is now barely visible.

Right - 19th century cart or carriage shed, an addition to the courtyard at The Hall. This incorporates a three-centred arch made with rounded, moulded bricks.



Cills

Buildings that incorporate stone lintels often have stone cills. Stone cills were more common in the mid-late 19th century, although many are now painted.

Right - narrow stone cill, carefully built in to the brickwork to align with the courses of brickwork, at Cofton House.



Right - stone cill band at Cross House, Trent Lane.

Many of the smaller brick & stone cottages had no cill, relying instead on the weathering properties of the masonry, and the window joinery was often positioned close to the face of the wall (see examples below).



A piece of lead has sometimes been added to protect the brickwork beneath (left and bottom left - 63 Main Street and stables at The Hall).

Below - rendered walls at Kings Newton House are without cills.



HISTORIC PAVED SURFACES



Above left - Wide gritstone kerb - 110 metres on south side of Main Street. Length runs between 18 Main Street and Four Gables

(grid ref. N 438, 681 / E 326, 168 to N438,788 / E326,178)

Above middle - Wide gritstone kerb - 70 metres on south side of Main Street. Length runs between 78 Main Street and as far as the corner of Jawbone Lane

(grid ref. N 438, 973 / E 326, 202 to N439,066 / E326,214)

Above right - Wide gritstone kerb - 290 metres on north side of Main Street. Length is continuous running from the west side of Kings Newton Hall as far as the corner with Trent Lane

(grid ref. N 438, 973 / E 326, 202 to N439,066 / E326,214)



Above left - Blue brick paving, laid in regular brick bond, forming a narrow apron less than a metre wide to several cottages - 18 metres on the footpath running in front of 24 and 26 Main Street. May be classed as private frontage (not known) (grid ref. N 438, 718 / E 326, 158)

Above middle - Section of yorkstone paving flags within the pavement - short section of paving in front of the entrance gates to Kings Newton Hall (grid ref. N 438, 804 / E 326, 186)

Above right - Red brick paving, laid in regular brick bond, laid within the pavement in the 1850s; significant as the house which this paving fronts belonged to the owner of the local brickworks - 26 metres of brick paving on the north side of Main Street, in front of Chantry House (grid ref. N 438, 879 / E 326, 198)

STREET FURNITURE

Right - wall mounted red letter box (GR for George Rex), circa 1950

Mounted in wall adjacent to the Hardinge Arms Public House, Main Street

(grid ref. N 438,750 / E 326, 176)



Kings Newton Conservation Area Phases of Designation

-  12th February 1969
-  12th July 1979

