



Wingfield Station Level 3 Historic Building Record

for Derbyshire Historic Building Trust

8th October 2021

Mel Morris Conservation
67 Brookfields Road
Ipstones
Staffordshire
ST10 2LY

Melanie Lloyd Morris,
Dip. Arch. Cons, IHBC, MRTPI

mel morris
conservation



Wingfield Station, North Midland Railway, by Samuel Russell after original drawings by Francis Thompson, Architect, 1840, (The Inception of the World's Railroads. Kress Collection of Business and Economics, Baker Library, Harvard Business School)

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Florian Hoffmann / / CC BY-SA (<https://creativecommons.org/licenses/by-sa/3.0>)*

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Non-Technical Summary

In 1835 George Stephenson (1781-1848) began surveying the line of the North Midland Railway and he was appointed Chief Engineer with his son Robert Stephenson (1803-59). The North Midland Railway was incorporated under act of 4th July 1836 and Wingfield Station opened in 1840, one of a range of individual railway stations erected along the new North Midland Railway, which linked Derby with Leeds. Wingfield Station is the only original station along this line to survive. The architect for the station was Francis Thompson, who was approached directly by Robert Stephenson, even though Thompson was working in Canada in 1836. A series of lithographs of stations along the North Midland Railway were undertaken by Samuel Russell in around 1840, based on drawings prepared by Thompson, and the station achieved international recognition as a major work of architecture.

Wingfield Station was last used as a railway station in 1967 and after that the platform was removed and the building was leased for several years as a workshop for manufacturing / fitting out conveyor belts for the nearby coal industry before being sold by British Rail in 1979 to a private individual.

The building continued to deteriorate and has had no active use from 1979 to the present day. Despite some limited works of repair, the building is now in a very poor and critical condition.

On 21st April 2015, following a review by the listing team at English Heritage, the station building was upgraded to grade II*. The list description produced as part of this review was more extensive, but rather dismissive of the interiors. Our analytical assessment and research of the building challenges some of the statements made in the revised list description and has sought to clarify the evidence about the level of survival of the interiors and the level of authenticity of the building fabric.

Wingfield Station was acquired by Compulsory Purchase Order by Amber Valley Borough Council in 2019 and was passed on by agreement to the Derbyshire Historic Buildings Trust, who are the present owners.

Recording started in April 2020 during 'lockdown' 2020. This involved a series of accompanied visits to the building during the late spring and summer of 2020. At that time, the building was little understood and there had been no investigation of fabric and limited site photography. The visits undertaken by Mel Morris aimed to provide a comprehensive photographic coverage of the building, in a rapid response, given the extent of deterioration of the roof and the dangerous and deteriorating condition of the building.

Initially, all rooms were recorded and photographs were cross-referenced to sketch floor plans prepared by the architect. As the weeks went by, it was possible to request further opening up of the building, to reveal the windows and doors by removing security shutters. During these periods it was possible to take further photographs of architectural detail to inform the analysis.

In addition to the site photography, the record was accompanied by a full written building inventory. This inventory evolved and was updated, as the building was gradually better understood, and is produced in Appendix 4.

In the summer of 2020, an internal and external scaffold was erected, and it was possible to examine the roof structure, chimney pots, eaves and roof finishes in great detail and at close-hand. A separate visit was made with the paint researcher, Catherine Hassall. During the visit we compared notes, observations on documentary records, and identified the scope of the examination, and discussed the

research questions to which we wanted answers. Extensive paint samples were taken. The detailed paint analysis has informed both our 'archaeological' understanding of the building and our understanding of the aesthetic decisions made by the architect and subsequent generations.

Acknowledgements

We gratefully acknowledge the assistance of the following people in developing an understanding of the building, all of whom share an interest in railway architecture and the future of Wingfield Station: Colin Morris, Phil and Julie Cheetham, Clarence Hill, John Minnis, Robert Thorne, Richard Pollard, Emily Mosher, Carol Brown, Nick Wheat and Dave Harris.

Methodology

The recording has been undertaken to a Level 3 Historic England survey. This is set out in the Historic England publication of 2016 - 'Understanding Historic Buildings: A Guide to Good Recording Practice'. This comprises a systematic account of the building's origins, development and use and an account of the evidence on which the analyses is based, allowing the validity of the record to be re-examined in detail. It also includes drawn and photographic records.

Analytical Descriptive Record

The analysis includes a high degree of analytical assessment, utilising comparative examples, where appropriate, to put the building into context, both nationally and internationally, given the context of the development of railways worldwide.

Building investigation involves a detailed examination of the structure, and evidence of phasing, architectural styles, plan elements and decorative schemes, fixtures and fittings.

The assessment includes map regression to assist in determining the phasing of the buildings and associated structures. This includes the Ordnance Survey records from the 19th and early 20th century, the Tithe map, estate maps for the Strelley estate, and railway maps, which are deposited in various archives, including RailTrack archives and the Midland Railway Study Centre.

The assessment also investigates British Newspaper Archive records of incidents on the line and advertisements for the opening of the line, and census records, to expand on an understanding of development and the use of the buildings at different dates.

The following sources were consulted:

- Howard County Department of Recreation and Parks, Maryland USA
- Alan Baxter Ltd.
- York Railway Museum and Kidderminster Railway Museum Trust
- RIBA Library records of railway architecture and images at RIBApix
- Baker Library, Harvard Business School – original Samuel Russell lithographs
- Midland Railway Study Centre
- Midland Railway Society – published reports
- Network Rail Archives
- Historic England Archive
- CIBSE Heritage Group
- Derbyshire Historic Environment Record
- Derbyshire Record Office – maps and plans and railway records, including Quarter Sessions
- Amber Valley Borough Council planning archive
- Science Museum Group – archives and photographs – online catalogue
- Local residents in the railway cottages

- South Wingfield Local History Group
- John Minnis – authority on railway architecture,
- Richard Pollard, author of the definitive published Midland Mainline Statement of History and Significance, for Network Rail 2014.

Photography

The purpose of internal recording is to record both original details and any subsequent phases of work, including the alterations carried out over the life of the building.

All external elevations are photographed where appropriate accompanied with a steel 2-metre ranging survey pole in order to enable accurate measurements to be taken. Internal elevations are extensively photographed, to record the general appearance of rooms and any details of significance. Survey poles are used only against flat / vertical or horizontal surfaces, where accurate measurements can be understood from the photographs. Where there are any historic details, such as fireplaces or internal doors, these have been photographed using a steel 30-cm rule where feasible.

All photographs have been taken using a Canon EOS 5D Mark II, at the highest resolution for the DSLR camera settings in JPEG format, at 21.1 megapixels. Elevational photographs were taken using a tripod and the camera was mounted at an average height of 1.6 metres, unless photographs were obtained from the scaffold. All photographs have been saved as digital images, at the highest resolution, and these have been uploaded to the OASIS database at the highest permissible file size.

There are 145 record photographs. All of these are included in the ADS Easy database and the location of each image is identified on pages 50-55 of this survey report. We have reproduced 68 of these images in this report, in order to capture all of the spaces, the exterior and the setting of the building. The full archive of digital photographs is included in the photographic archive, which is submitted to OASIS (the Archaeology Data Service).

Measured Survey

The record is accompanied by a detailed measured survey, undertaken by James Brennan Associates and dated July 2020, of plans, elevations and sections of both the Station and the adjacent Railway Goods Warehouse. This includes a topographical survey of the immediate surroundings of the building and all land within the ownership boundary. This is included with this report as separate PDF files.

Archive Deposition

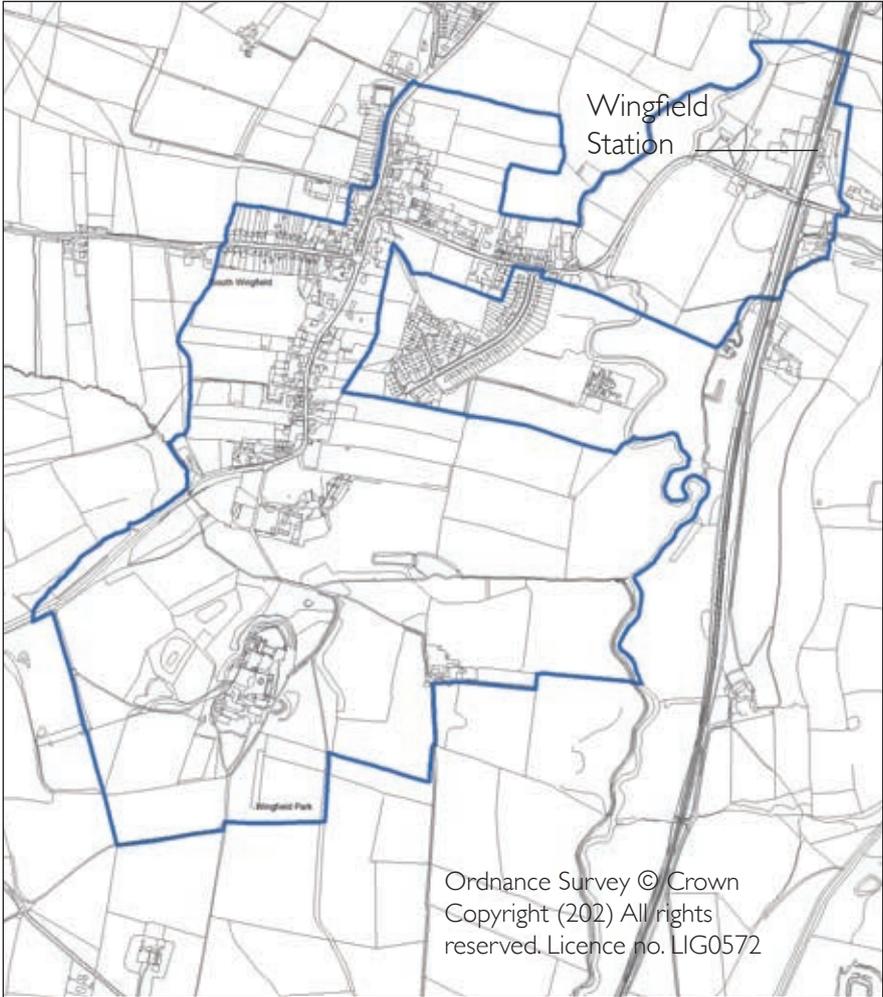
A full digital copy of the archive, including all digital photographs, can be found at OASIS (via ADS Easy) – project ID. 20009865

A digital copy of the report can be found in the Midland Railway Study Centre.

A printed copy of the report can be found in the Derbyshire Record Office.



2 Wingfield Station - regional location



3 South Wingfield Conservation Area - boundary

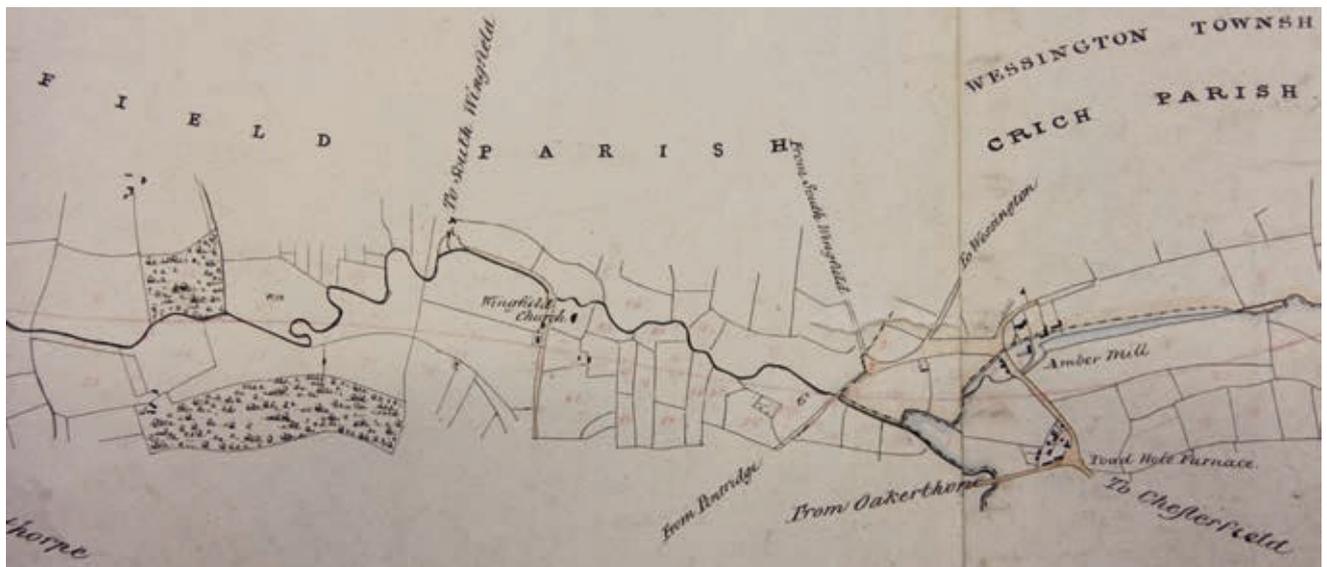
The Historic Context

The North Midland Railway

Wingfield Station is the only original station to survive along the whole of the route of the North Midland Railway of 1840, stretching from Derby to Leeds. It is both a rare example of the early pioneering railway stations and of international importance for the role it played in promoting the aesthetic value of railways in opening up the countryside to a wide audience in England, the USA, Europe and Canada; this was in part a result of J. C. Loudon's popular publication on architecture promoting Thompson's station designs, but whether Wingfield Station set any specific precedent for a building type is less clear-cut and it is distinctive for its differences, as much as its common traits.

Although railroads and tramways existed at the end of the eighteenth century and in the early nineteenth century, serving the interests of industrial enterprise, it was the Stockton and Darlington Railway, designed by the engineer George Stephenson (1781-1848), which trail-blazed as the world's first public railway to use steam locomotives. Established in 1825 to serve collieries, it is renowned as the earliest, pioneer-line steam locomotive railway in England. It carried passengers initially by horse-drawn carriage along the rails, but in 1833 they were transported by steam locomotive. The earliest full passenger railway in England was also built by the engineer George Stephenson, running from Liverpool (Crown Street) to Manchester in 1830 and the Leicester and Swannington Railway of 1832-3 was the first in the Midlands to carry passengers as well as freight. A large number of railways followed during the 1830s and many of these are summarised in the 'Table of Surviving Stations' on pages 44-45.

Surveys for the North Midland line were first undertaken by George Stephenson in 1835 with Frederick Swanwick (1810-85) who made more detailed surveys subsequently. George Stephenson was appointed Chief Engineer with his son Robert Stephenson (1803-59) and Swanwick was appointed resident engineer and was largely responsible for the design of the bridges and large engineered structures. Robert Stephenson organised the appointment of Francis Thompson, a little-known but talented English architect, living in Canada, to design the stations along the route and the terminus at Derby, the Trijunct station, railway workshops and later the Midland Hotel and railway village in Derby. The North Midland Railway was incorporated under act of 4th July 1836.



4 The first survey in 1835 of the NMR illustrates a different alignment for the railway, running closer to the River Amber (Quarter Sessions plan of 1835 - Derbyshire Record Office Q/RP/2/160/1)

The North Midland Railway was one of four early railways which opened in July 1840. The other three were:

- the York and North Midland Railway, for which George Stephenson was the engineer, and which had a series of temporary station buildings; this connected York with the Leeds and Selby Railway, extended in 1840 to meet the NMR in Leeds under the chairmanship of George Hudson.
- the Midland Counties Railway; and
- the Hull and Selby Railway.

The North Midland Railway was one of a group of three railways planned to meet at Derby, of which two were designed by Robert Stephenson. These were:

- the North Midland Railway, which operated between Derby and Chesterfield and onwards to Rotherham and Leeds, was pre-eminently the work of George Stephenson (1781-1848) and Robert Stephenson (1803-1859). The NMR was the only railway which intended to base its headquarters in Derby.
- the Midland Counties Railway, which ran between Derby and Nottingham to Leicester and on to Rugby, was surveyed by Charles Blacker Vignoles (1793-1875) and resident engineer Thomas J. Woodhouse. The original 1839 station at Borrowash (now a house) is the only surviving station, a simple, two-storey domestic style stucco building.
- the Birmingham & Derby Junction Railway – Robert Stephenson, 1839.

The purpose of the venture in Derby was to co-ordinate the resources and connections of the three new railway companies and three lines, at the appropriately named “Trijunct Station”, which was to be built by the NMR, but for which the other two companies would contribute towards construction costs and pay a proportionate rent.

The railways did not yield the expected profits, partly because of the fierce competition between them, and austerity measures in 1842, in response to low share returns, led to job cuts and protests. Ultimately, this led to the three companies merging by an act of 10th May 1844, into the Midland Railway Company, which constituted the first, large-scale railway amalgamation. In 1922 the Midland Railway Company was amalgamated into London Midland and Scottish Railway Company under North Western Midland and West Scottish Group Amalgamation Scheme, dated 30th December 1922. On 1st January 1948 British Railways was created under a nationalisation scheme.

Promoted as part of a strategy to link Leeds with London and undertaken in two phases, the first phase of the North Midland Railway was represented by the opening of the line between Derby and Sheffield on 11th May 1840, and the northern route between Sheffield and Leeds, the industrial heartland of West Yorkshire, was opened officially on 30th June 1840. Robert Thorne¹ explains that the promoters of the railway were mainly interested in its potential freight traffic and that there is little evidence that the landowners forced the company to mitigate the visual impact of the railway, with the exception of perhaps the line through Belper, although this may have been as much about their concern of the impact on the River Derwent, water management and the floodplain as their aesthetic sensibilities.

The May 1840 advertisements of passenger fares lists 9 stations along the route, including both Masbro and Sheffield. The Sheffield Independent of 29th May 1841 described the 15 stations along the line between Masbro and Derby:

¹ Thorne, R. “Studies in the History of Construction: 20-21 March 2015 – Railway Engineering and the Picturesque”, p. 105-120

- *Masbro Station, for Rotherham and Sheffield
- Treeton Station
- Woodhouse Mill Station
- Beighton Station
- Killamarsh Station
- *Eckington Station, the station for Worksop
- Staveley Station
- *Chesterfield Station
- *Clay Cross Station
- Smithy Moor Station
- *Wingfield Station, for Alfretton and Mansfield
- *Ambergate Station, for Matlock
- *Belper Station
- Duffield Station
- *Derby Station

By 1842 there were 28 stations on the line between Derby and Leeds (cf. Glover's Directory of Derbyshire). It is not clear whether some of these stations were in fact simply stopping points (halts) or had shelters in makeshift or temporary buildings and whether some were added to the original stations which had been built by 1840 when the line first opened. According to various commentators, there were sixteen original stations, but if so, not all of these were illustrated in Samuel Russell's lithographs, which illustrated the eleven best designs by Thompson, all identified here (and below) with an asterisk. The MRS Journal (no. 44 - 2010) has an article which explains this in more detail and identifies a couple of small stations by Thompson, including Darfield, which does not appear in the engravings, but which was photographed and resembles the stripped down classicism of Wingfield. Along the route between Sheffield and Leeds there were stations at: *Oakenshaw (for Wakefield), *Barnsley, and *Swinton (for Doncaster).

Professor Carroll L.V. Meeks² explains how the early stations were conceived in a similar way to the turnpike coaching inns or relay stations, with terminals and restaurants, and how the stations along the North Midland Railway were 'one-sided', a type which became defunct by 1855 because of the increased traffic; the number of journeys was limited when they were first conceived (seven in each direction on a weekday in 1840). A single line of track is shown on the 1845 Tithe map but the 1856 plan shows double track, (originally planned according to the Baxter report) and a small shelter on the opposing platform.

Wingfield Station – A Picturesque Pioneer

The sense of the railway journey as a Picturesque experience is described by contemporary commentators. Wingfield Station was an 'incident' along this journey, as were the other very different stations designed by Francis Thompson. The first journey along the railway line, described on 12th May 1840 was expressed in terms of both timings and the length of the journey, at a rate of 2 minutes per mile (up to 30 mph), and the various delays while some teething problems were ironed out including a short stoppage in the tunnel at Clay Cross above which Mr Stephenson's voice could be heard, "identified by his Northumbrian dialect (for he could not be seen)."

Moving north...

"10 ½ minutes past two o'clock..... 12th mile. Across a valley called Wingfield Park, the ruins of South Wingfield Manor is here an object of peculiar attraction.

2

Meeks, Carroll, L.V. "The Railroad Station: An Architectural History", pub. 1956, re-print 1995

13 ½ minutes.....An additional engine here joined us.
 15 minutes 13th mile
 17 minutes 14th mile. South Wingfield Station; took in water.
 26 minutes Started from thence
 (Sheffield Iris, Tuesday 12th May 1840)

The first official journey, when the full line was opened, was attended by journalists and 600 invited guests and is described from Renishaw to Wingfield as follows:

“Within the Park is the Eckington station, which is distinguished above the rest by the beauty and elegance of its architecture. This will be the station most convenient for that aristocratic portion of Nottinghamshire that surrounds Worksop, near which place are the residences of the Dukes of Newcastle and Portland, and the manor House.... now devoted to demolition. ...Leaving Renishaw... Chesterfield, here the elegant station house, built in the Elizabethan style, had been adorned with flags, evergreens, and flowers.... We are now approaching the head of the Rother valley, and the scenery becomes yet more bold, though this part of Derbyshire is by no means equal in romantic wildness to many other parts. Near the Clay Cross tunnel, a zig-zag railway comes down to the line from the colliery on the hill above. The coal waggons, bearing the initials “G. S. & Co.,” and loaded with excellent coal, were seen upon the line..... On a wooded hill to the right are the remains of South Wingfield manor, a monastic building, which was for some time the prison of the Queen of Scots....”
 (Sheffield and Rotherham Independent, July 4th 1840)

The Yorkshire Gazette simply phrases the experience of the line as:

“the recommendation of passing through a highly beautiful country. Running along several of the luxuriant valleys of Yorkshire, and down two of the romantic valleys of Derbyshire, its scenery is exceedingly attractive,- more so, we believe, than that of any other railway in the kingdom, excepting the Whitby and Pickering. Most of the railways possess very few attractions of this kind; indeed, the very principle of finding the nearest approach to a level makes it almost inevitable that most railways should be monotonous in their scenery. But the North Midland is a splendid exception to the rule. The journey from Leeds to Derby, along the valleys of the Aire, the Calder, the Dearne, the Dun, the Rother, the Amber and the Derwent – affording views of the beautiful parks of Temple Newsam, Methley, Walton, Woolley, Thribergh, Wentworth, Renishaw, and Wingerworth, with the noble ruin of South Wingfield Manor, and many other gentlemen’s seats and grounds, - skirted nearly the whole distance with wooded hills, and immediately bordered with fertile meadows and pastures, - is an almost uninterrupted and very charming picture. And we may add that the works of the railway itself, comprising magnificent viaducts, aqueducts, and bridges, and station-houses of tasteful architecture, contribute to the admiration and delight of the traveller....”

After passing a deep and extensive cutting, opened out into the romantic valley of the Amber, where the wretched mud huts of the peasantry formed a striking contrast with the beauty of the scenery. We arrived at the South Wingfield station at eighteen minutes past twelve, and after a brief stoppage, we again were on our journey, amidst the beautiful scenery of Derbyshire. The next object which attracted attention was the extensive ruins of South Wingfield manor, a monastic building, where Mary Queen of Scots was confined for a time: the old turrets and gables mantled with ivy, make it a noble and interesting object. The manor belongs to the Rev. Mr Halton. On the distant hills to the right is the column called Crich Stand, where Mr. Stephenson has purchased a considerable extent of land for the purpose of quarrying the mountain limestone, and from which he expects to bring about 2000 tons along the line into Yorkshire weekly. The valley



5 and 6 Lithographs of Wingfield Station (above) and Eckington Station (below), North Midland Railway, by Samuel Russell after original drawings by Francis Thompson, Architect, 1840, (*The Inception of the World's Railroads*. Kress Collection of Business and Economics, Baker Library, Harvard Business School)



alternately opens and closes, changing the scenery rapidly as you pass....."
(Yorkshire Gazette, Saturday 4th July 1840)

The sights along the railway included the impressive vision of Wingfield Manor, which crowns the skyline above the River Amber, and later the journey through the Derwent Valley. This journey, and the route of the railway, which ran through both the 'Little Park' and 'Great Park' at Wingfield Manor, gives a sense of the dramatic scale of the manor, perched on a rocky spur, from the valley bottom, which is much closer in experience to how it was designed to be appreciated by noblemen than the views from the present road network.

The picturesque experience was 'enhanced' by the very different style of stations along the route of the North Midland Railway as part of the journey. Rather than create a single house-style, the architect Francis Thompson may have responded to the landscape setting of the railway. This was very different to the house style he adopted at his later stations for both the Chester and Holyhead Railway (1848) and the Canadian Grand Trunk Railway (1852-58 - Midland Railway Society Journal no. 44). It was the South Eastern Railway that established a unified house style in 1842. The classical composition may have been intended to reflect the status of South Wingfield or perhaps to make a loose association with the noble seat of Wingfield Manor. Wingfield was the station serving both Alfreton and Mansfield, according to the railway timetable of 1841, so although it is a rural station, it had a more strategic role. Some commentators consider that by adopting a familiar, quasi-domestic style of architecture, the station was intended to reassure the timid traveller. A villa of comparable form is J.M.W. Turner's house at Sandycombe Lodge, Twickenham, of 1813, which incorporates a central pavilion and two wings. Edensor, which Thompson probably knew from living in Derby, provides an example of the range of architectural forms which were being exploited from 1839-40, although Edensor was designed from 1838 (Hitchcock, 449).

By the early nineteenth century Wingfield Manor was an acknowledged site of immense historical interest, which had been popularised for its association with Mary Queen of Scots, more so than its association with Ralph Lord Cromwell. Places associated with Mary Queen of Scots became popular tourist destinations during the early nineteenth century³. The station provided an opportunity to visit and walk around the outskirts of the manor.

The picturesque nature of the buildings along the North Midland Railway is described in detail by

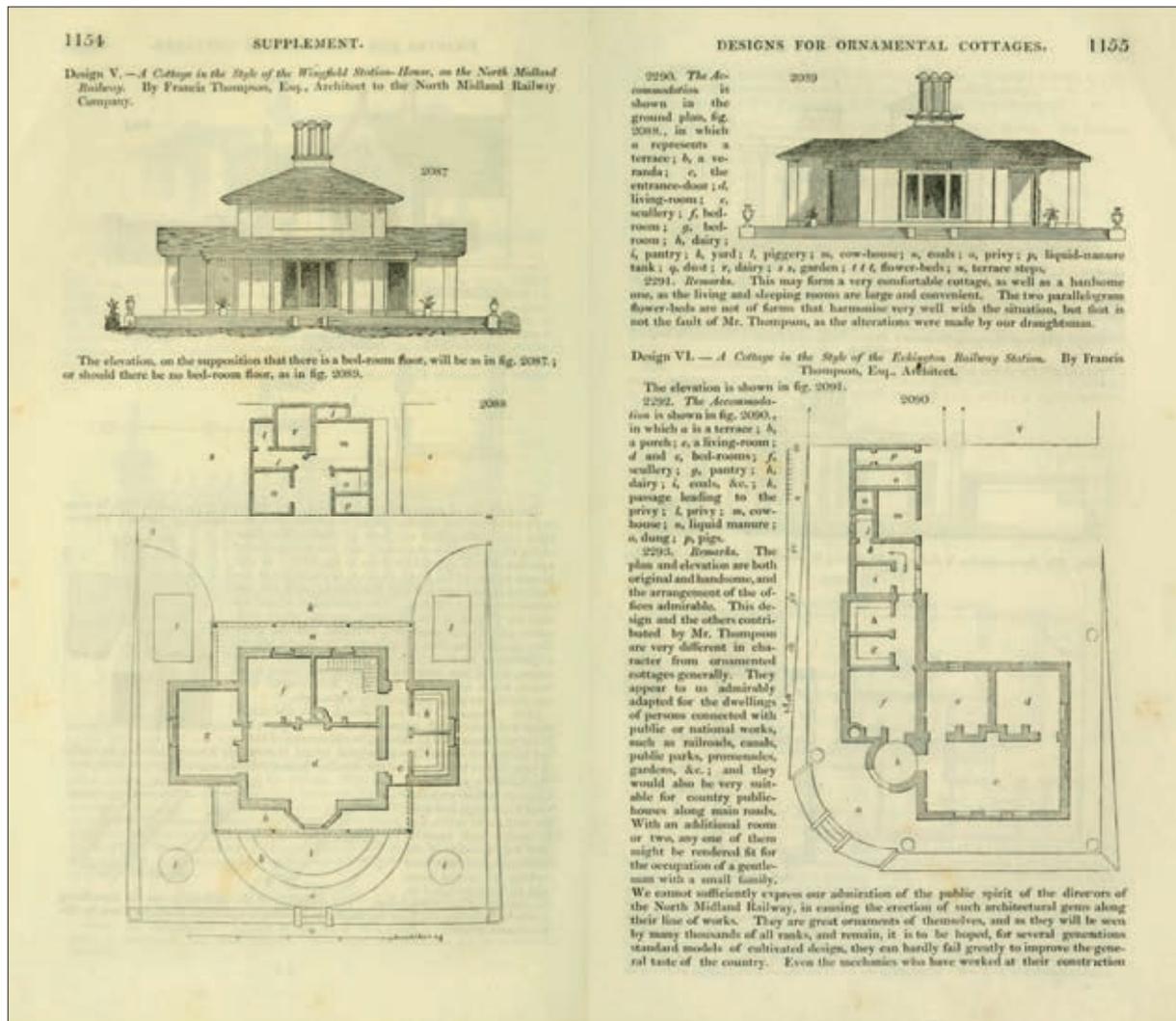
³ In 1793 the history of Wingfield Manor and the Manor House was comprehensively recorded and described by Thomas Blore. His description of the building provides a clear indication of its significance at this time, when the Picturesque movement was at its height:

"Its situation has not those Romantic features by which Derbyshire landscapes are generally distinguished, is bold and majestic, with the advantage of beautiful prospects in almost every direction. The distant approach to it from the north, when assisted by a sun nearly sunk into the horizon, has a most affecting air of grandeur. Here imagination eagerly plunges onto the fascinating scenes of antiquity, and the mental eye gazes in rapture on the splendid and hospitable revels of the days of Chivalry:

Where throngs of Knights and Barons bold
In weeds of peace high triumphs hold,
With store of ladies, whose bright eyes,
Rain influence, and judge the prize
Of wit, and arms; while both contend
To win her grace, whom all commend. (Milton's L'Allegro)"

Edmund Burke's *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* was published in 1757 and William Gilpin introduced the Picturesque concept in 1782 in *Observations on the River Wye, and Several Parts of South Wales, etc. Relative Chiefly to Picturesque Beauty; made in the Summer of the Year 1770*

Robert Thorne in his article for *Studies in Construction History*⁴, when he says: “beyond ..issues of utility and politics lay two other less tangible concerns, how the railway would be seen in the landscape and how it would be experienced by people who took the train. In dealing with those concerns those pioneer engineers could look to another kind of precedent, the well-established traditions of picturesque landscape design and picturesque travel”.



7 Drawings of a villa, either two storey or single storey, in the style of Wingfield Station by Francis Thompson in J C Loudon's *Encyclopaedia of Cottage Farm and Villa Architecture*, Vol. 2, published edition. 1846

In Derbyshire, the landscape artist Thomas Smith, whose mid eighteenth century works were an acknowledged source of inspiration for contemplating the pictorial qualities of the landscape, had already painted Wingfield Manor in 1744. During the late eighteenth century and early nineteenth century many artists came to paint and sketch the romantic ruins, including JMW Turner (1794-97).

As the North Midland Railway line skirted the Little Park and Great Park at South Wingfield, there may have been inevitably some sensitivity to the impact on the setting of the Manor. Its impact is clearly illustrated on the 1845 Tithe map, which names the Little Park and the Great Park, and which shows little other disruption to the landscape at this time.

The lithographs produced for the 'line' commissioned by Francis Thompson from Samuel Russell

4 *Studies in Construction History: The proceedings – Railway Engineering and the Picturesque*, R Thorne, Alan Baxter and Associates, p 105.

(which directly followed the example set by John Cooke Bourne for the London and Birmingham Railway published in 1838 and “Views on the Newcastle and Carlisle Railway” 1838, by J.W. Carmichael) need to be seen in the context of the time. They were intended, in the tradition of Gilpin’s travel books, to be understood as a sequence of experiences, which were managed for the traveller. The Russell lithograph of Wingfield Station is the earliest image we have of the building. The extent to which it is an accurate depiction, and the extent to which there is any artistic licence is open to debate, but many of the depicted details can still be appreciated, including the window types and eaves details, even if the whole building is not identical to the building we now see.

The stations appear (in a heavily modified form in the case of Wingfield Station) in J.C. Loudon’s 1842 revised edition of his popular *Encyclopaedia of Cottage, Farm and Villa Architecture*, first published in 1833 (see plate 9). It appears that Thompson was asked by Loudon to provide drawings of villas for the 1842 supplement based on his stations. Loudon asserts that the Russell drawings were based on a book made by express commission for the Directors of the North-Midland Railway, (9 plates, London 1841). This was clearly planned as in 1840 Stephen Glover was advertising for subscription to a railway guide using lithographic views from ‘the beautiful and accurate drawings of Francis Thompson Esq. architect of the whole Line, to whose kindness and liberality the Author is highly indebted’ (*Derby Mercury*, 20th May 1840) but Thorne says that this was never published, and that this was attested by the minutes of the Board.

Industries and the Role of Wingfield Station

1791-1856

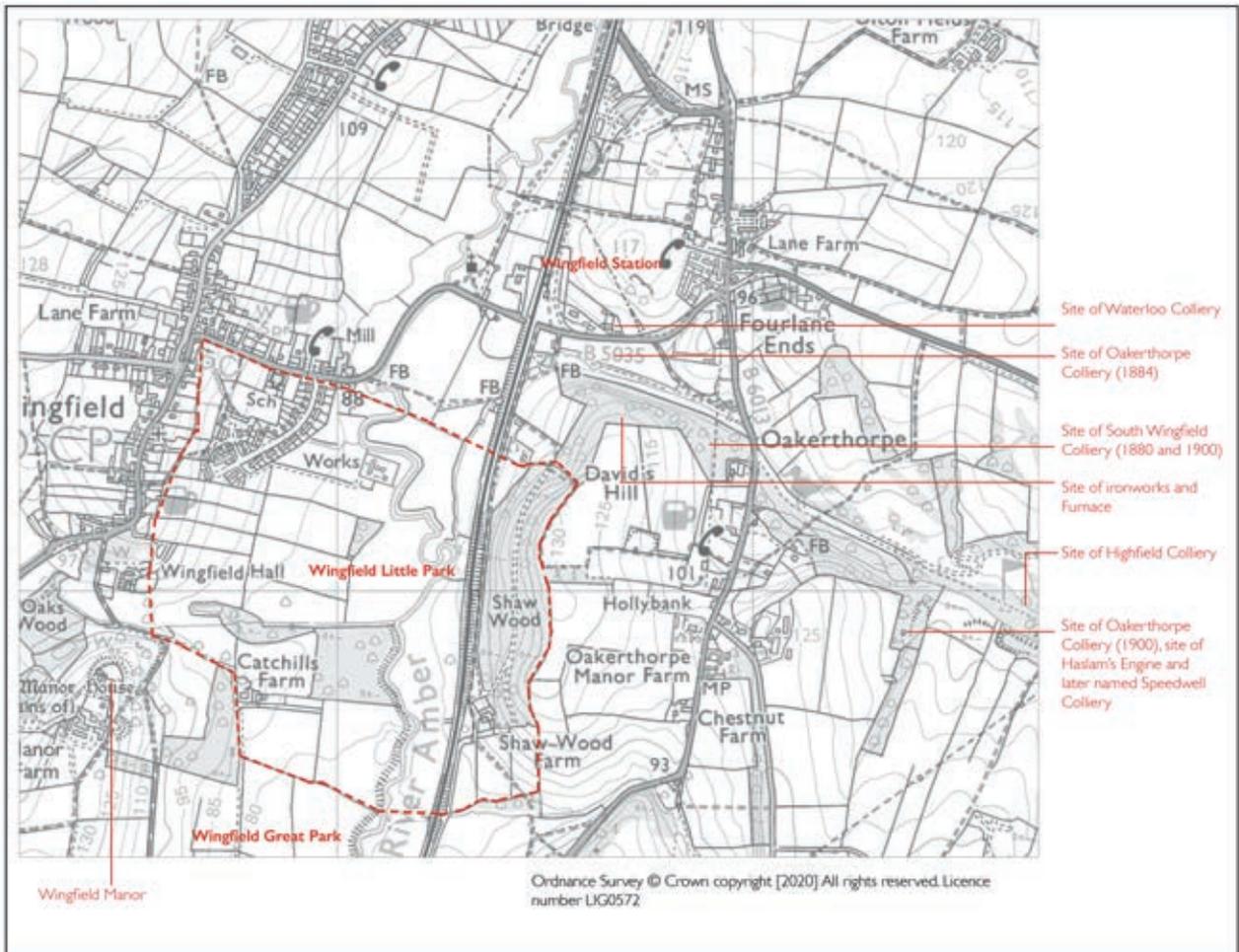
Coal was mined on the eastern side of the parish, in and around the valley of the Oakerthorpe Brook. The Strelley family who owned the land across which Wingfield Station was built, had various industrial interests. To the north of the Oakerthorpe Brook, Benjamin Strelley was mining coal on his estate in the early nineteenth century (see Sanderson map – Figure 1). The Sanderson map of 1835 clearly shows both “Haslams Engine”, a steam pumping engine designed by another Francis Thompson, which was installed in 1791 at Oakerthorpe Colliery (and is now in the Science Museum) and “Strelley engine” to the east of Oakerthorpe. In 1842 Benjamin Strelley’s son Richard was managing the family’s colliery (*Children’s Employment Commission*, (Parl. Papers, 1842 [382] xviii), 251, 322-3).

The Strelley family also built a brickworks in the mid nineteenth century on the north side of Holme Lane and east of the Midland railway, close to the Oakerthorpe Brook, all trace of which had disappeared by 1875 (OS map) – Riden, VCH. P.113.

1856-1900

Coal mining developed between Oakerthorpe and the River Amber; and a plan of 1856 and a legal agreement between the Midland Railway (George Newton Browne company secretary) and the landowner and owner of Oakerthorpe Colliery (Richard Clayton Strelley) and the leaseholders of the mines (John Tempest and John Hopkinson⁵) of Wingfield Colliery which was located on Revd. Immanuel Halton’s land, shows how the railway company negotiated with the landowners and tenants to provide new railway sidings to serve the mines, whilst at the same time protecting the route of the railway from being undermined through paying Royalties per acre in lieu of coal extraction. They also maintained access to these sidings for their own purposes on occasion.

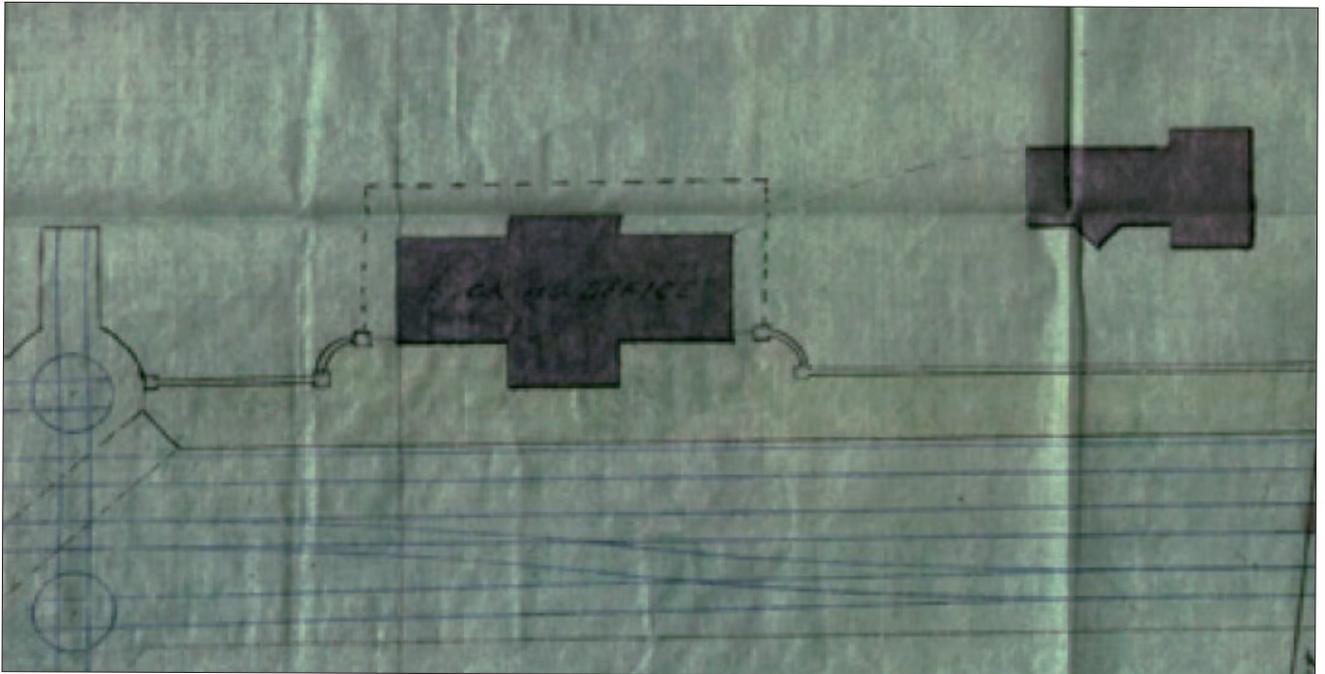
⁵ A plan of Waterloo Colliery can be seen on Aditnow. South Wingfield Colliery is the only recorded colliery in the 1896 H.M. Inspector of Mines report.



8 Ordnance Survey plan showing the location of historic industrial sites and Wingfield Park



9 1880-1889 Ordnance Survey map of South Wingfield illustrating the multiple sets of sidings added to serve the various collieries and industrial interests (Derbyshire Record Office).



10 Extract from the title deeds plan of 1856, between The Midland Railway Company and R.C. Strelley, and Messrs Tempest and Hopkinson, showing the station 'BOOKING OFFICE', with its curved platform walls, the detached cottages to the south and the former turntables (Network Rail Archive - MID10348_D383498) .

It is clear from the diagram in this legal document that the Goods Warehouse, named in a drawing of ca.1900 - Midland Railway Study Centre – 99-0144, did not exist in 1856. It first appears on the 1876 survey drawing - plates 37-38.

Riden (VCH) states that a tramway existed off the Midland Mainline in the 1840s (DLSL DD 6311) but there are no sidings illustrated on either the 1845 Tithe map or the 1856 Midland Railway map. The first indication of a siding for the collieries is the one agreed in 1856, which lies to the north of the road bridge on Holme Lane. The later, southerly sidings, which left the mainline to the south of the Holme Lane railway bridge, appears on the first edition OS map of 1880; this followed an easier curve into the Oakerthorpe valley than the earlier line (which was out of use by the 1870s), possibly to facilitate locomotive haulage (Riden, VCH, 103).

The date 1856 therefore represents a significant change in the setting of Wingfield Station. From this date onwards the collieries and local industry dominate the approaches to the station and in due course colliery spoil tips at South Wingfield Colliery formed a backdrop to views from the station.

In 1895 Bulmer's Directory of Derbyshire stated that (687) the workable coal in the parish was exhausted although the Oakerthorpe Colliery Company was mining to a small extent. In 1896 only South Wingfield Colliery was named in the government inspection, but this appears to be the over-arching company name for the sites of Wingfield Manor Colliery, west of the Derby road, Oakerthorpe (or Speedwell) colliery higher up the valley, and Highfield colliery further east again (VCH, 104). Wingfield Manor Colliery was vested in the National Coal Board in 1947 but closed in 1964 and the surface structures were later cleared (VCH, 106).

The area was also associated with ironworking on Strelley's land. An ironworks, incorporating three blast furnaces and an engine house, was built on the south side of Holme Lane, close to the railway sidings alongside the Derby road, later planted as Furnace Plantation (VCH, 110). It was probably directly as a result of the 1856 agreement between the Midland Railway and the landowners that this was able to flourish. In 1858 R.C. Strelley granted a lease for 21 years from 1856 to Isaac Marshall,

Edwin Marshall and George Marshall of South Wingfield of ironstone, clay and coal and in the same year the company put a furnace into blast to produce pig iron. The following year, when a second furnace was built, they incorporated the business as the Oakerthorpe Iron & Coal Co. Ltd. and by 1860 a third blast furnace had been erected (VCH, 109). The collieries and ironworks were run together during the 1860s and 1870s leased by various companies.

The Twentieth Century

1900-1967

There is little recorded activity at the station between 1900 and 1967. The usual changes in handovers between Station Masters was recorded in the press and there were still a number of accidents on the line and fatalities. During this latter period a large number of photographs were taken of the station and it was recorded photographically by the RCHME.

Post Closure 1967 – 2019

In 1962 the station closed to passenger traffic and on 2nd January 1967 (MRS, 44, 12) Wingfield Station closed completely.

In April 1971 Derbyshire County Council served a Building Preservation Notice on Wingfield Station, the stationmaster's house, and the wall between the two, whilst they were still owned by British Railways. This was in direct response to the demolition of Ambergate station by BR and the potential imminent threat to Wingfield, which even then was acknowledged to be a special building, "in an unaltered state". At that time the building was roofed in Welsh slate with lead rolls to the hips. By April 1973 the building had been re-roofed using Welsh slate with clay hip and ridge tiles (Kidderminster Railway Museum Trust – Photo 019233).

Initially, in around 1973-1975, Wingfield Station was leased from British Rail by Clarence Hill, who owned a company manufacturing pit belting, special conveyor belts for use under-ground, for approximately 2 years (pers. comm. C. Hill). During this period the timber floors, which were suffering from dry rot, were lifted and replaced in concrete.

On 24th September 1979 British Railways Board sold the freehold of Wingfield Station to Mr Paul Gibbons with some associated land, including the forecourt and embanked land through which the public footpath runs. Mr Gibbons eventually obtained planning permission for residential conversion of the station in 1986. (AVA/LB/286/148) but this was not implemented.

The deteriorating condition of Wingfield Station was never out of the press. An article in Country Life dated March 1983 identified the station as 'approaching ruination and possible total demolition'.

As a result of the deteriorating condition of the station for over 30 years, Amber Valley Borough Council served an Urgent Works Notice, and eventually served a Compulsory Purchase Order in March 2017 which was approved by the Secretary of State in December 2019. The Derbyshire Historic Buildings Trust was the 'back-to-back' partner in agreeing to rescue the building.



11 Photograph from the Historic England Archive (dated 1950s - ref. OP01479)



12 Wingfield Station - Science and Society Picture Library (dated 1951 - ref. I0707028)

TIMELINE

1841 Census

“South Winfield [sic] Station House” is occupied by William Bancroft (aged 30) Nightwatch

1851 Census

Frederick Summerton Plate Layer on Railway

Two houses uninhabited

John Taylor (aged 17) Railway Porter living at home with a family of framework knitters.

Samuel Buxton (aged 29) Railway Porter – living in a sep. dwelling (probably Station Houses)

Charles Giles (aged 38) Railway Clerk – living in a sep. dwelling (probably Station Houses)

James Hawksley (aged 43) Rail W. Lab. – living in a sep. dwelling

A variety of railway-associated workers, but no mention of a Station Master.

1861 Census

Station Houses (1) – Sydney Jelley – Railway Station Master

Station Houses (1) – William Hipwell – Railway Night Porter

There were also two other railway porters, young local employees in cottages, and a Railway Plate Layer.

9th April 1869 – Derbyshire Advertiser and Journal: Sydney Jelley was presented with a gold watch and chain on his removal to another station “as a token of the respect and esteem in which he has been held during the 12 years he has been at Wingfield Station”.

1871 Census

There are a number of employees who were railway labourers and porters, suggesting a significant increase in the activity along the branchline and sidings serving the collieries.

Two Railway Signalman – first time this role is specified in the parish, one living at the cottage

Other specific trades include three Railway Wagon Builders and a number of railway labourers and porters.

Suggests an expansion of the railway and sidings in the 1860s.

Railway Station Master – William Neaver? (Lever?), he has a boarder who is a locomotive engine fitter.

Railway Signalman in the second cottage – George Longley

Sheffield Daily Telegraph – 21st February 1873: “..... was charged with assaulting Wm Philip Lever, station master South Wingfield Station”.

Sheffield Daily Telegraph - 23rd June 1873 – major accident near South Wingfield at Bump Mill Lane – resulting in 5 deaths.

1881 Census

Samuel Haynes (Railway Labourer) / Samuel M Bramley, Station Master

1891 Census

Station Cottages 1 – George S. Cunnington, Station Master,

Station Cottages 2 - Samuel Haynes, Platelayers gauger

1901 Census

George S. Cunnington, Railway Station Master

1911 Census

Station Houses – Thomas Selby (Foreman Platelayer), Thomas Robinson (Railway Station Master)

1919-1932 – William Watts Station Master (BNA)

1932 ff – A. C. Yiend Station Mater (BNA)

1955 – William Barlow Station Master (BNA)

Description

This part of the analytical record is informed by a number of pieces of work and surveys. They include:

- Map Regression (Appendix 1) and archival research using both online sources and the Derbyshire Record Office;
- examination of twentieth century photographs held by various archives;
- a Building Inventory (Appendix 4) and Photographic Survey;
- Architectural Paint Analysis (APA - Appendix 5);
- Topographical Survey, Measured Survey;
- Plaster Assessment;
- investigation of both primary and secondary sources.

A full list of references and primary sources is included in Appendix 2 and a Bibliography is included in Appendix 3. A full inventory of each room is included in Appendix 4.

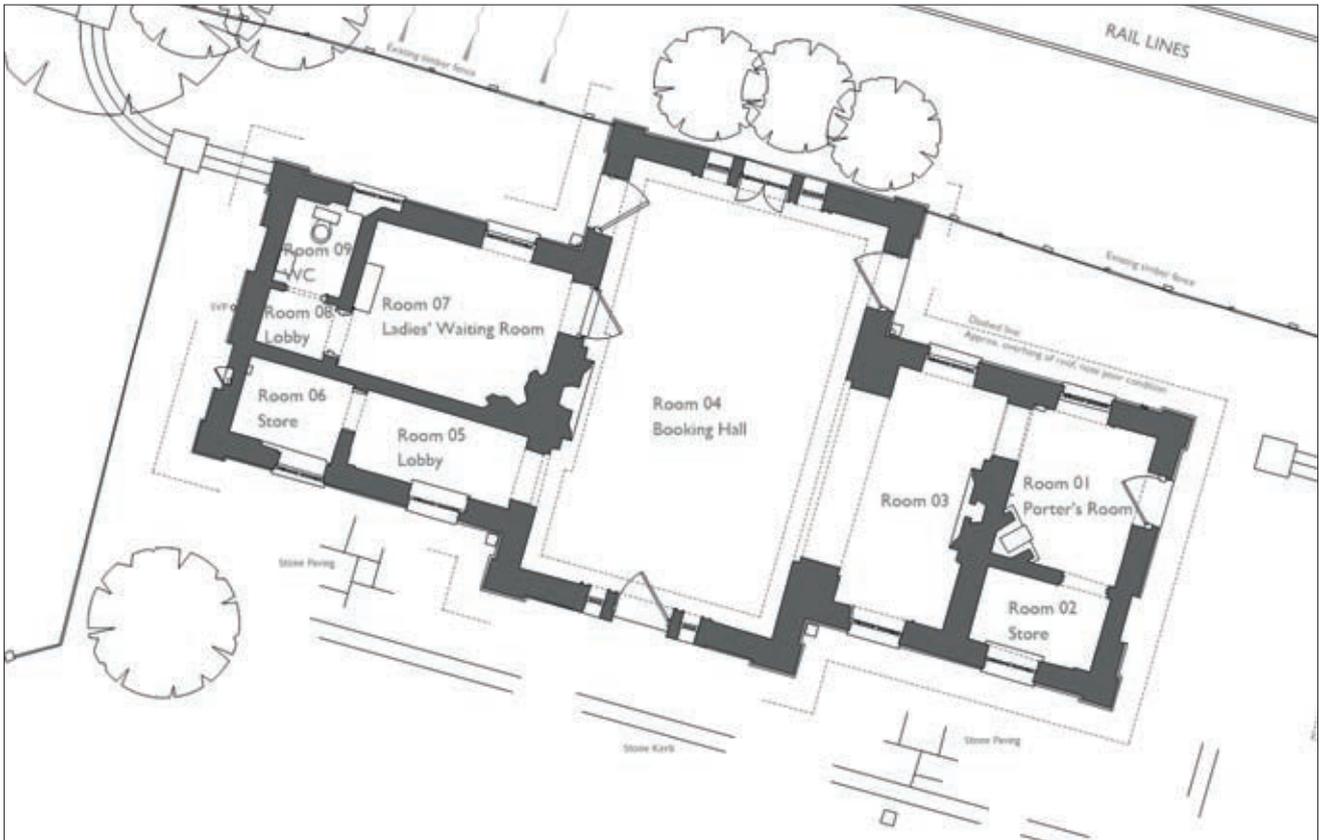
Following a detailed and comprehensive analysis of paint, plaster, render and joinery, we have had to revise our understanding of the authentic details and the alterations that Wingfield Station has undergone. Wingfield Station was clearly valued for many generations as for most of the nineteenth century the original decoration was repeated many times.

An extensive programme of repairs, replicating many of the details, was undertaken to the building in several phases before the station closed. There is widespread evidence that these were intended to be sympathetic repairs, even where some of the authentic materials were removed; for example, there were at least two different phases of repair to the high eaves soffits; the original scheme was a lime-based render onto lathes, the first repair was a more dense concrete / stucco render repair onto lathes, and the second repair was removal of lathe-and-render and replacement with thin sheet material held in place with triangular timber beads. The same level of detail and alteration appears to have taken place to the roof coverings; the first scheme, of which there is only pictorial evidence, is of a mitred graduated slate, the second is of slate with lead roll mouldings, and the third, post closure, is Welsh slate with clay hip tiles.

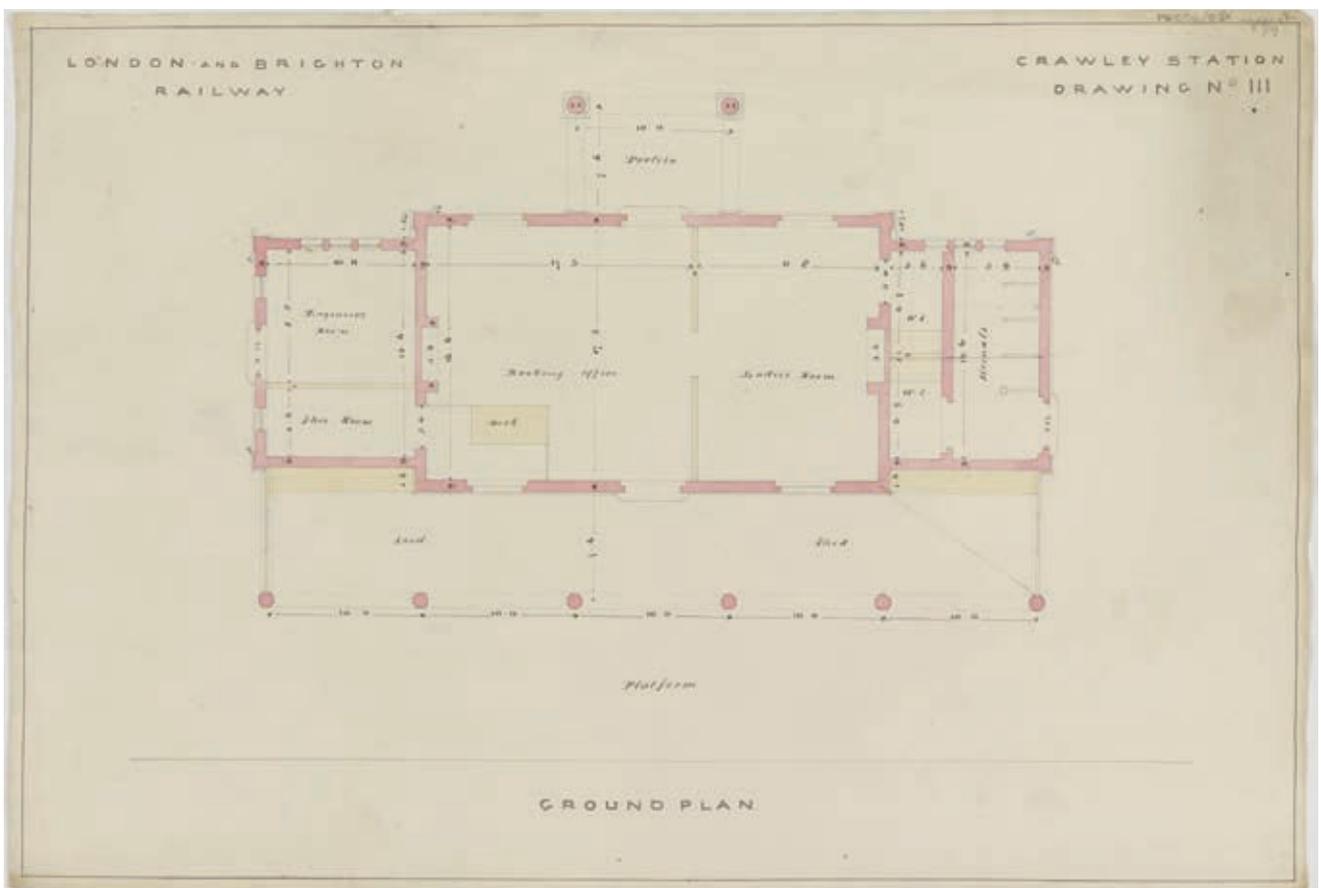
Description of the Interior Plan Form

The layout of Wingfield Station has not changed. We do know, on the basis of examination of original lime plaster and the paint stratigraphy, that all of the internal walls are built in their original location and that the plan form has not changed. However, a full understanding of the use of each space is not fully understood. There are few precedents for intermediate stations built in 1840, as most stations were built either as a terminus or as temporary structures; of the large number of stations on the North Midland Railway only the most substantial were recorded by lithograph. Elsewhere, many of the intermediate stations which survive from the pioneer phase (1825-1841) have a low-key domestic appearance, which Wingfield Station and the others along the NMR do not share. Wingfield Station was different from the grander classical compositions on the NMR line at Wakefield and Barnsley. It was more intimate, like Eckington Station, both designed as lodges with distinctive silhouettes.

The closest examples of small-scale station plans which survive from this date are David Mocatta's designs for Horley Station for the London, Brighton and South Coast Railway of 1835-41 (RIBA95643) and Three Bridges of 1840 (Crawley – RIBA95654). These incorporate a Booking



13 Floor Plan and room names of Wingfield Station (James Boon Architects)



14 Plan of Crawley Station of 1840, designed by David Mocatta and later named Three Bridges (© RIBA95654). There are strong similarities in the layout, with similar room functions, as the building type develops.

Office, a Ladies Room, an internal W.C. for ladies, a separate Engineer's Room and a Store Room. Gentlemen's urinals and water-closet are incorporated into the plan but approached from outside the building.

The plan form adopts what became a fairly standardised arrangement of a central Booking Office / Waiting Hall, with one separate waiting room and at least one indoor water closet. By way of comparison, the later and larger plan of Thorp Arch Station (1847 – G.T. Andrews) designed for the York and North Midland Railway is an example of a well-preserved plan with three waiting rooms: 'Ladies', 'Gentlemen's', & 'General' (Biddle, 427).

The naming of rooms has been arrived at by informed analysis of the interiors, using an archaeological approach of Architectural Paint Analysis and using the later station plans of the period 1830s to 1842. To some extent this is also informed by the hierarchy of passengers based on types of tickets purchased, and the plan form and function of the building.

The main Booking Hall is an impressive space, with high ceiling (4.4 metres high) and relates directly to the Ticket Office, with which it shared a common decorative scheme. The name "Booking Office" is found on the 1856 plan. The segmental arch which separates this space from the ticket office, and the view through, is an integral part of the unified classical design and the soffit incorporates three classical coffered panels with the same rebated panels and deeply chamfered mouldings (here in lime plaster) as found elsewhere. This was altered with the insertion of a screen and door, using sawn softwood and hardboard cladding (probably in the 1930s) and this was intended to create a separate, secure ticket office space.

The main Booking Hall has a raised plastered ceiling with moulded cornice, which has an extended flat soffit and delicate secondary roll moulding; this creates the impression of a higher status cornice, reflecting the volume and high impact of the space. The ceiling plaster and cornice show few signs of having been repaired, which is a testament to the quality of the original materials and skilled craftsmen. The Ladies Waiting Room has a moulded cornice which shares the same detail as the Ticket Office. The other remaining spaces did not have cornices.

Both the main spaces and the secondary spaces share common details, in a comprehensive suite of internal fixtures and fittings, which once unified the interiors. The "delicacy" of detail which is identified by various commentators about Francis Thompson's stations, is exemplified in these interiors. The joinery was finished in a light grained oak effect. Contrary to the list description, which states that "Little of the joinery, fixtures, fittings, plasterwork or finishes survive", there are copious examples throughout the building of the original fixtures and fittings, albeit in a very grave condition and incomplete. The main exception to this is the seven internal doors, which are all missing (presumed to be 6-panelled with flush-bead mouldings), and the floors, which were all replaced in concrete in the late 1960s or thereabouts, whilst the redundant station was being rented out.

After World War II, using paints based on titanium dioxide white, both the Booking Hall and Ticket Office were repainted, and for the first time in the history of the Station, they were painted differently.

The only spaces which stand out in terms of decorative treatment are the Ladies Waiting Room, which was wallpapered and given deep moulded skirtings which were fashionable in 1839/40, and the adjoining two rooms, which may have also had wallpaper. The existing skirting is a replacement, probably based on the original profile, and the other walls are missing their deep skirting, but there

are fragments of wallpaper surviving on the wall, onto the original plaster, and no evidence of paint finishes to the lime plaster, which reveals that the Ladies Waiting Room was wall-papered until relatively recently in its history, during the early 20th century.

Many of the walls were fitted with timber rails, some incorporating a scratch moulding, which were added in several phases, the majority around 1900-1910. It is unclear what purpose these rails had because none of the original rails survive in the Booking Hall. The paint analysis suggests that the rails were being painted at the same time as the walls in subsequent decorative schemes, so if the rails in the main Booking Hall were originally intended to support wooden information boards, timetables, and public information, etc., then this was short-lived, as they were being decorated in subsequent decades.

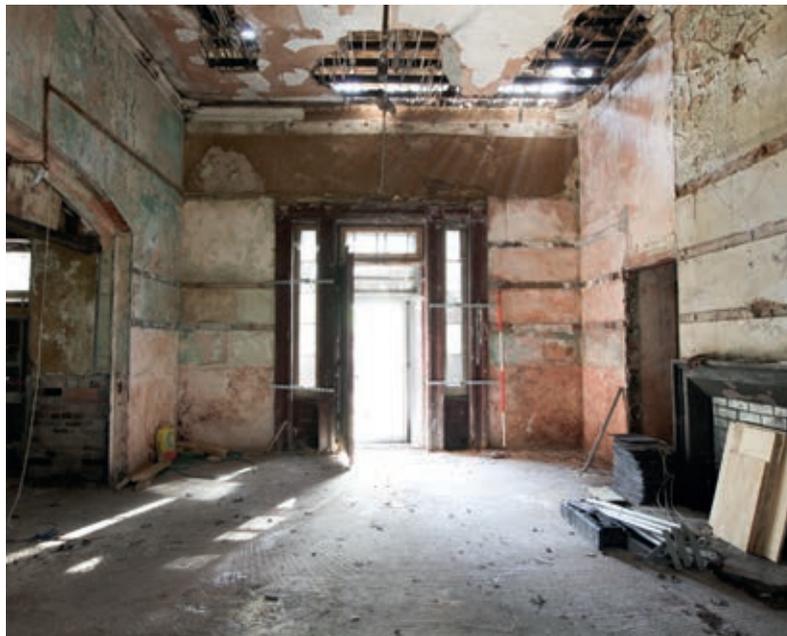
All of the original fireplace surrounds are still in-situ, with the paired splayed stone fireplaces to the main Booking Hall and the Ticket Office being 'sister-fireplaces'; originally these were painted a cream colour and finished in either a marbling or grained effect, rather than left in a natural stone state; the brick inserts to these fireplaces are later, and probably replaced splayed cast-iron firegrates or large register grates. The corner fireplaces which are found within the Ladies Waiting Room and the Porter's Room share similar details, but are not identical; the Waiting Room hearth was intended to heat the occupants and the 'Rumfordian' splayed cast-iron register grate is of the period (c1840) and was built in conjunction with the recessed fire-back; the hearth to the Porter's Room was constructed differently, and appears to have always been designed to contain a stove for heating and cooking.

The projecting outer corners to the chimney breasts and the segmental archway share elegant timber roll-mouldings and the adjoining plaster is precisely undercut / chamfered to create a pronounced shadow, which emphasises the detail.

Throughout the spaces there are sections or fragments of panelled dados, which line sections of the walls in the Booking Hall, the Ticket Office, the Porter's Room, the cloakroom / pantry, the lobby to the second WC and the Water Closet (Room 06) itself. The details of these dados are identical, and they were originally grained to simulate oak with a light-touch, with no differentiation between the rooms; the result would have been very elegant and seamless enabling a common visual language in views from one space into another; each dado rail incorporates a pair of bead (scratch) mouldings one at the bottom and one at the top, fitted flush with the plaster above, below this are narrow framed panels, all with delicate flush-bead mouldings, and at the base of each panel is a skirting, also fitted flush with the same bead moulding.

The principal rooms also had full-length window architraves and square window reveals, with panelled aprons under each window incorporating broad chamfered mouldings; the same mouldings appear on the backs of the doors; several of the windows have been modified and the architraves truncated or removed, and the panelled aprons replaced with plain plaster. Window and door linings all appear to have been plain; the windows of course could not have shutters as they were inward opening but the effect would have been more decorative when all of these panelled linings were grained.

The most impressive windows are those to the Booking Hall which are complete to both the east and the west and contain heavy, hollow-moulded, full-length architraves to both the outer frame and the inner 'mullions', emphasising the tri-partite character of the window, blocked along the head, with raised and fielded square mouldings.



SAMPLE B13
Air vent in arch

The first scheme on the vent is the first of a series of browns used in this room – compare B34 below

lead-based brown paint

SAMPLE B34
Safe

post-WW2 paints

1st scheme on vent [see above]

Comparing this with B3 below we can see that in the early years the safe was painted the same as the wood work.

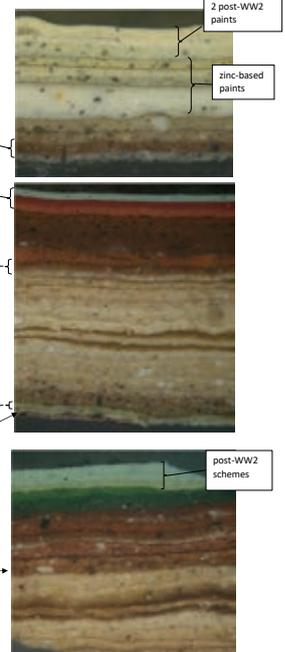
1840 scheme

proprietary brown

SAMPLE B3
Upper rail of dado panelling

Original scheme missing in this fragment, but all later layers present.

Showing the change from lighter tones to browns around the turn of the century



15 Top left - the Booking Hall with ghosted lines of former rails added to the walls in the early twentieth century, deeply chamfered stone fireplace to the right (originally finished with a paint effect) and red sand / lime plaster to the ceiling.

16 Top right - paint research photomicrographs showing the complex history of decorating (Catherine Hassall).

17 Left - exposed section of original wood graining to an architrave.

There are a series of small spaces at Wingfield, at least one of which was a water closet (the ladies WC off the Ladies Waiting Room) and others of which may have changed use to become water closets. The presence of Water Closets is more unusual for this early period and these were usually separate for ladies and gentlemen. There is evidence that gentlemen had to use the urinals and single Water Closet at the far southern end of the platform, which does lead us to consider whether the water closets within the main station were both in use in 1840. The Ladies had their own Waiting Room, and this was rather refined and finished with wallpaper, a plastered cornice and a deep skirting. The floor plans reveal that the window was skewed in order to maintain the external symmetry. The Ladies had an independent water closet off their waiting room. The other small room (Room 06) had a water closet by the time that the 'zig-zag' windows were installed (in the early twentieth century) but may have had a different original purpose, or may have originally been a water closet for railway staff. The adjoining lobby (Room 05) has evidence of both a stove pipe and shelves. Was this the Lamp Room or could it have been a Passenger Baggage room or an earlier parcel store? When the North Midland Railway was first established there were three types of ticket (and passenger) – first, second and third. This may have also influenced the layout.

The railway porter or nightwatchman had a separate heated space (Room 01), with direct independent access to the platform, via his own door and gate. The porter would have needed to be able to warm food and provide a hot drink, hence the provision of a stove to his room only. 'The Nelson' stove is in-situ and the scalloped edge miniature cast-iron fender may also be contemporary; i.e. of 1840. Room 02, which was initially thought to be the Lamp Room, off the Porter's Room, may

have been simply a cloakroom and a pantry or small kitchen with a piped water supply. Until quite recently, it contained a suite of former fittings, including a shelf around the upper walls, a form of shaped dresser, with shelves, and probably low-level cupboards to the south wall, and a peg rail / coat rack, which survives, in-situ. There are no indications that this was a WC. Despite its condition, this and the adjoining Porter's Room have the most complete set of evidence of original fittings in-situ.

The original use of the two spaces which we have labelled as Rooms 05 and 06 is not fully understood. There is evidence of early shelving along the upper west walls of Room 05, which suggests a confined space, with a practical purpose, perhaps a baggage room or a parcel store, not a separate waiting room, as at first thought, and if it was a parcel store it would have been displaced by the later Goods Warehouse. Room 06 was later used as a WC but may have been used as the Lamp Room in the original layout. Original lime plaster survives throughout Rooms 07 and 08, but there is less to Rooms 05 and 06.

The Ladies Waiting Room (Room 07) has lost its original window architrave and skirtings, but most of the plaster to the south, east and north walls is original and in relatively good condition. Fragments of wallpapers survive and were found underneath the applied rails (see APA report). Four wallpaper schemes are evident, with the original being a classical, block-printed pattern, using waterleaf and acanthus leaves, and later schemes being floral.

Thompson's plan form at South Wingfield adopts certain elements which are repeated in later stations that he designed for the Canadian railways, including the use of side entrances from the platform, a feature which may have been incorporated to reduce draughts and to manage circulation patterns. The broad extended eaves was both a classical detail and a practical solution for providing some limited protection for passengers from the rain. This was later developed in stations with much deeper, cantilevered, bracketed projecting roofs, and in time this evolved into the cast-iron station canopies which are more familiar to us.

Paint Analysis and Contribution to Understanding Significance and Plan Form

As part of the development of the Conservation Plan for Wingfield Station, the DHBT commissioned Architectural Paint Analysis (APA) from Catherine Hassall. The early use of APA has informed a greater understanding of the significance of the building, the fixtures and fittings from different phases, and the plan form, and has enabled us to also have a greater appreciation for how this early pioneer railway station was decorated.

The brief for APA (see Appendix 5) identified a series of questions, to tease out a better understanding of phases and the level of authenticity of the fixtures, fittings and plasterwork, and the decorative schemes.

There have been a number of surprising findings:

- Architectural Paint Analysis confirms that there were two main phases of minor internal alterations and repairs:
 - 1) Circa 1900-1910 - horizontal rails were fitted to the walls in the Booking Hall and the archway between the Booking Hall and Ticket Office was partly infilled with a partition. Rails were added to the walls in the Ladies Waiting Room and a door architrave was added to Room 08.
 - 2) Inter-War years - Zig-zag windows were installed in the Water Closets and the soffits of the eaves were repaired in cement. There was extensive internal re-plastering.

- The original colour scheme was unified to the interior spaces, where original joinery is found to survive, and was a 'light graining scheme' to joinery, 'buff distemper' to plastered walls and 'greyed-white' distemper to ceilings and cornices; all fireplaces were also painted with a decorative treatment, possibly marbled or grained; in fact this scheme persisted for the most of the nineteenth century, with some slight variations and a gradual change and darkening of colours and change from graining to solid colours towards the end of the century. The original use of a lacquer or varnish to the joinery, and the creation of a high sheen or gloss finish, may reflect recognition of the need to address future problems of wear-and-tear. The lack of significant change to the colour scheme may indicate a general reluctance to change the 'famous' Francis Thompson building. The original decoration from Francis Thompson's scheme is well recorded and was repeated many times through the nineteenth century. Rooms 01, 02, 03, 04, 05 and 06 were all decorated the same, with a light graining scheme applied to all woodwork, including dado panels and window and door architraves, apart from the window casements which were painted a cream colour. The upper walls were painted with a buff-coloured distemper. Room 07 had printed wallpaper down to a skirting. Rooms 08 and 09 did not have panelled dados so they may also have had wallpapers to match Room 07, but if so, none has survived. The fireplaces were all being painted in 1840. The early layers on most of the fireplaces were in poor condition, and so difficult to interpret, but the fireplace in 01 was certainly being either grained to match the dado in that room or marbled. This 'economy' may be reflected in the company's reluctance to spend money on 'marble chimney pieces or radiating grates' (Carter, 215). The ceilings and cornices were painted with a greyed white distemper.
- The dark red 'Midland livery' paint inside the buildings, which now seems to unify the interior, and the red of the two-tone window frames and eaves cornice was in fact applied for the first time around 1900-1910, not before, and then a coat of red paint was applied just twice after World War Two; some areas were touched up in red paint in the 1980s.
- The exterior joinery and rainwater goods were unified in a cream painted finish; this meant that lead rainwater downpipes were painted cream, along with the shaped eaves brackets, soffits and moulded cornice and flat fascia. There was no evidence of a two-tone red/ brown and cream colour scheme, which we still see on the windows and window frames and the cornice (fascia and moulded section) until the turn of the twentieth century.
- The safe within the depth of the wall is an original fitting and was in fact grained to match the joinery. This confirms that the increased depth of the wall was in-part designed to accommodate the safe.

There is a clear design rationale for both the interior and the exterior of the building, which is simple, subtle, but light in appearance. The greater part of the original Francis Thompson design can be clearly understood. This is rare in international terms. Furthermore, the internal decorative schemes provide a complete picture of different phases and colour schemes for the full sequence of Midland Railway and British Railways colours up until closure.

As explained in the Alan Baxter Ltd report on Kettering Station for Network Rail, February 2020 (unpublished report), "*The branding, through colours schemes, of the various railway companies was formalised over the second half of the nineteenth century as they consolidated their operations and competition between the companies increased.*" Before the corporate branding, the colour scheme was chosen by Francis Thompson, the architect. The colour scheme for St. Pancras Station, for example, where pale blue was later chosen for roof trusses to reflect the sky, reflects the importance

that was placed on decorative schemes, on understanding and appreciating visual impacts, and aesthetic and practical considerations.

The Alan Baxter Ltd report on Kettering Station explains that *“an effective end date, when looking specifically at Midland Railway colour schemes, is 1923. This was when the 1921 Railways Act, which amalgamated the MR into the London, Midland & Scottish Railway, came into force.”*

Wallpaper Analysis

James Caverhill was commissioned in 2020 to remove and conserve the remaining samples of wallpaper which were found in the Ladies Waiting Room (Room 07). He found 4 different papers. The top layer is a yellow floral pattern and beneath that are two different blue floral designs on a white background. The fourth layer, which is attached to the wall and is the original scheme, is a pinky /orange floral design on a paler pink/ orange ground. Each of the layers were separated and have been conserved within the DHBT site archive.



18 Wallpaper samples conserved



20-21 Above and above right - scheme 3 - blue floral print on white ground

22 Right - scheme 2 - blue floral design on white ground

19 Left - scheme 1 - 1840 design of block-print with pinky orange classical design using waterleaf and acanthus leaves on a pale orange ground.



23 Left - scheme 4 - yellow floral pattern

24 Left - scheme 3 - blue floral pattern



25 Left - scheme 4 - yellow floral pattern

Description of the Exterior

Francis Thompson's station adopts a stripped, pared-down, classicism. Finely-jointed pink Derbyshire gritstone ashlar is used for the stone dressings, with very-finely cut and dressed pink gritstone with herringbone-tooled masonry for the main walls.

Each elevation, including the lower ranges, has corner strip pilasters, and the main Booking Hall has a continuous raised stone 'eaves' band. The two-bay flanking ranges, or wings, have plinths and simple flush window openings to east and west elevations, with flush stone lintels and projecting stone cills supported by simple rounded rectangular console brackets. The return walls to the north and south have pairs of rebated symmetrical false doorways, with one original door to the Porter's Room, which has a 6-panel door with narrow flush-bead mouldings. It is highly likely that this 6-panel pattern was repeated on the missing internal doors, for architectural consistency.

The central part of the station comprises the tall Booking Hall, which now has a hipped Welsh slate roof, flanking walls to the north and south with two opposing symmetrical pairs of octagonal carved stone chimney pots on stone bases, with a stone oversailing band, the pair to the south true stacks and the pair to the north false stacks, one of which may have been provided for ventilation. This central bay is advanced to both the former platform and the forecourt, but further advanced to the former platform side, to incorporate returns for a pair of side doorways, for incoming and outgoing passengers (or perhaps even first and second / third class passengers). These doors had little canopies, an extension of each lower hipped roof supported by pairs of decorative scrolled cantilevered brackets, set within slots in the masonry.

The central bay to the forecourt has a central tri-partite entrance doorway, with raised, flat-faced ashlar plinth, jambs / mullions, lintels and cills, with deeply recessed, tall and narrow, five-pane, fixed flanking lights. The central door now has four panels, with broad chamfered mouldings to the bottom panels and beaded mouldings to the upper panels and a rectangular fanlight with margin glazing bars but the evidence indicates that this door has been extensively modified and was probably originally identical to the platform doors, direct-glazed with margin-lights. This would be easy to investigate once the door has been taken to the workshop and partially dismantled. The central window to the former platform side also has a raised ashlar surround and shares the tri-partite form but it is more generous, with a narrower central bay, with a central casement window (inward-opening French style), of five panes per casement, with margin-lights, and slightly wider fixed lights to the side windows, the same glazing bar detail as on the forecourt side. Over this 'platform' window is an ornamental carved stone cartouche with a central roundel for a clock (missing); the cartouche contains carved leaf forms and acanthus leaves, with a shell at the apex; the ghosted outline and fixing pegs for the station name in capital letters is visible on the stonework to either side of the cartouche. At one time the station name was apparently carved in gilt lettering above (Historic England list description – source not cited) but we have not been able to corroborate this and there is no obvious space above the cartouche.

The remaining rooms are contained within lower flanking ranges, or wings, each with a hipped slate roof (now felt), that to the north with a ridge stack comprising a pair of octagonal stone chimney pots on stone bases.

All of the roofs have wide extended eaves, those to the main roof are bracketed with decorative scrolled timber supports, cantilevered and set within slots in the masonry band; the remains of panelled soffits, one between each scrolled bracket, within a timber framed panel, timber cyma

reversa mouldings at the junction with the stone band, and the same mouldings continued around each of the scrolled brackets. The panels were originally rebated and rendered onto lathes, but some have been replaced in the twentieth century with a thin hardboard panel fixed with simple chamfered beads to each rebated panel. These triangular beads are all later alterations. The lower roofs have hidden timber struts creating the extended eaves, with applied scotia timber mouldings at the junction with the masonry; the southern wing to the 'trackside' elevation has the remains of the timber frame panels and lathes for a lathe-and-plaster soffit lining; the lathes run longitudinally, rather than transversely, suggesting that the soffit was very simply rebated to the lower eaves and there is no evidence of subdivision of the panelled soffit, which corresponds with the Russell lithograph.



26 *Elegant lead hopper (formerly painted cream) and cream-painted eaves bracket, in-situ.*

The original main roof had long, lead-lined gutters to east and west elevations, with short returns to the north and south eaves, with a fascia and cornice created from one solid piece of timber, and there are ornate decorative lead hoppers to both the main roof and the lower wings, of which one of four survives at high level and one of four survives at low level. There are also fragments of lead rainwater pipes and some later substantial cast-iron pipes, none of which were in original use on the main station. The historic photographs show four identical decorative high-level hopper-heads, with swan-neck lead downpipes. Photographic evidence shows the use of lead, rather than cast-iron throughout, for both lining the eaves gutters and the majority of the downpipes, and this is confirmed by APA.

Lead rainwater pipes, of part swan-neck shape, fixed with lead lugs, discharged rainwater from these hoppers, by-passing the lower roofs, and terminating in secondary hoppers and pipes which ran down the internal angles of the lower ranges; the lower ranges also had lead gutters which discharged rainwater in the same location and terminated in the same pipes. Many of these pipes have been replaced in cementitious-based pipe, with some later cast-iron sections remaining and some fragments of beaded hollow-roll lead pipe above and below the lower eaves. A supplementary cast-iron pipe is found on the southern wall of the lower range, a soil-vent pipe, serving the toilets. The later Goods Warehouse, however, may have originally started out with cast-iron gutters and swan-neck, cast-iron rainwater pipes.

Masonry

The masonry is reminiscent of the work of Sir John Soane, in the simple but raised ashlar of the elongated door surround, which create deep shadow lines, ashlar jambs and lintels to the principal forecourt entrance and the shallow different planes of pilaster and wall. The tower pavilion form may have been influenced by Soane's Dulwich Gallery (1811-14) and there is an emphasis on verticality which Thompson's design for Eckington Railway Station shared.

The 1842 description of the station in the North Midland Railway Guide records that Radford of



27 Platform elevation, with elegant cartouche to the former clock-face and pure precise masonry (ALSP photograph).



28 Octagonal carved stone chimney pots.

Alfreton was the local builder. There are initials (W.J.E.) carved into at least one chimney pot by the stone mason. The design incorporates a fine smooth ashlar for the pilaster strips and the ashlar door and window surrounds and a contrasting, but extremely precise, herringbone pattern of tooling with very fine joints for the principal masonry walls. Mouldings have been avoided for the masonry, with the exception of the stone carved octagonal chimney pots, and the simple projecting corbels at the base of each window. Instead, Thompson used timber to create the mouldings around the pilasters, along the soffits of the overhanging eaves, and for the decorative brackets to the main eaves.

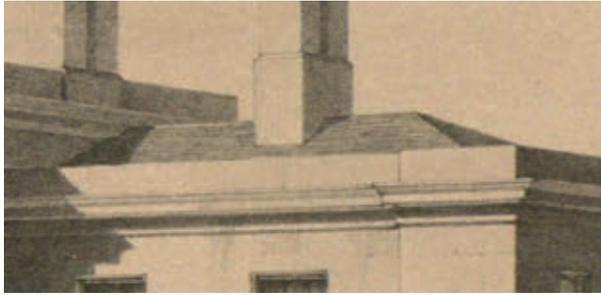
The villa style is one which was prevalent at this time, with Loudon's first edition in 1833 of his seminal publication on villa architecture, but the building is in truth less of a villa and more of a lodge, as you would find at a gateway to an estate.

Roofs

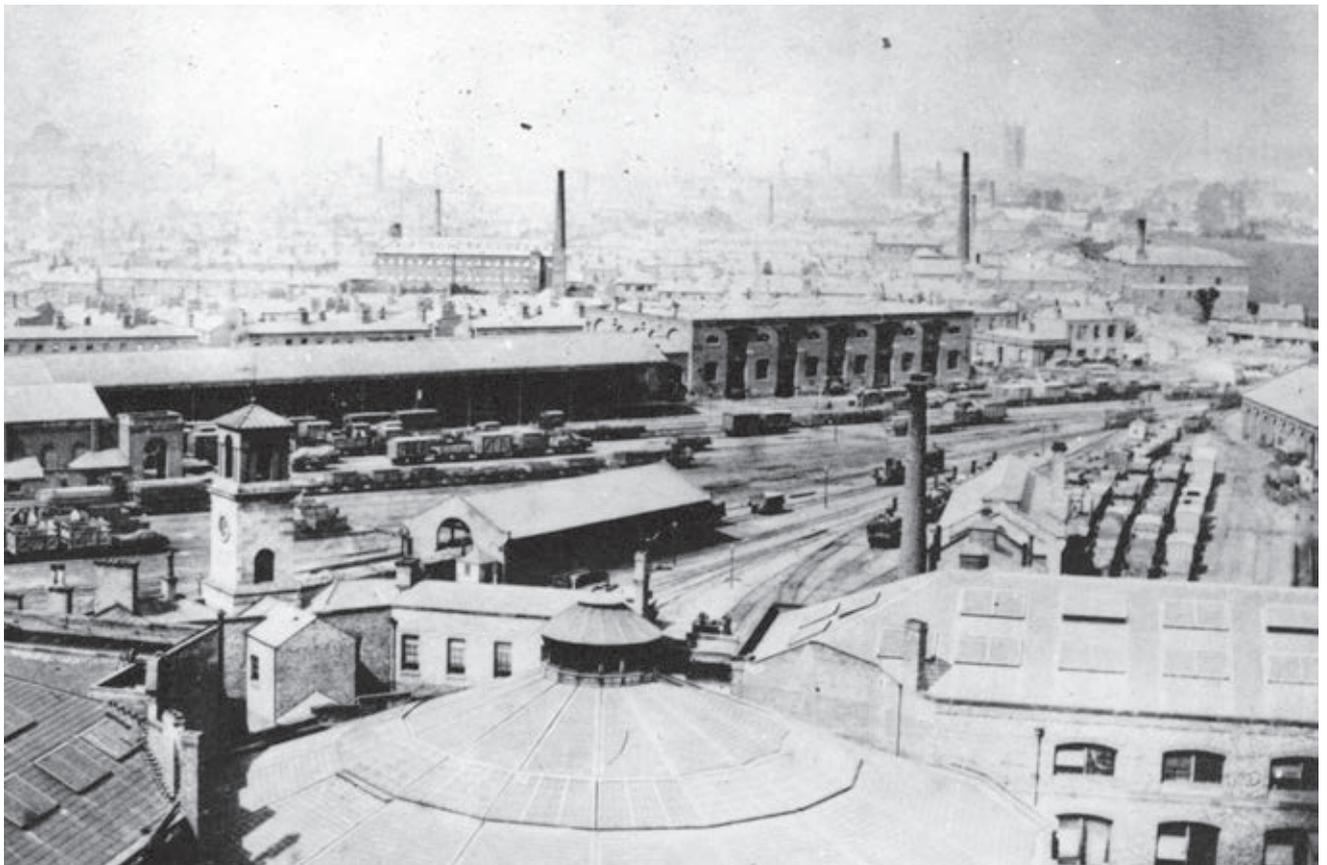
The present roof to the central 'pavilion' is Welsh slate, laid in even courses, with blue clay hip and ridge tiles. These are not the original finish. Photographs show clearly that the previous hip and ridge details were lead-covered, wood-cored rolls. By 1973 the lead-covered rolls on the hipped roofs had been replaced with clay tiles. The clay tiles are a relatively crude detail for a very refined classical building.

The Russell lithograph suggests that the hips were probably originally close-mitred, and this is what one would expect to see on a late Georgian building which is particularly refined and sophisticated. At this period, the use of close-mitred, hipped slate roofs was a common detail. At this date (1839/40), it is most likely that the slates were graduated, as suggested in the lithograph. A roofscape photograph of the contemporary railway buildings at Derby Station dating from ca. 1865, including the Roundhouse, reveals that the three principal buildings, the roundhouse and the engine fitting shops to either side, all established by 1844 and part of Thompson's buildings, were all roofed in graduated slate.

The use of Welsh slate in large format (known as Queens or Tons) has precedence at this date and



29-30 Slate roofs (as seen in the Samuel Russell lithographs) at Barnsley (29 - left) and Clay Cross (30 - right).



31 View of Derby Station and the Roundhouse, ca. 1865, (reproduced by permission Midland Railway Study Centre). The NMR goods warehouse, to the right of the linear station canopy, was burned down in June 1868, so this image dates from before that event. This image clearly shows graduated slate roofs to both the NMR 'Engine Shops' building, to the left of the image, which was built before 1844, and the Roundhouse. By the time of the LMS photos of the buildings (post 1922), the roofs were all Welsh slate and evenly coursed.

from the 1790s (pers. comm. Terry Hughes) where it was shipped from the local ports, such as Port Penrhyn, to Liverpool and the Trent and Mersey Canal at Runcorn, as a lighter and cheaper substitute for the Cumbrian slates.

The Russell lithograph also illustrates a pair of stone chimneys / pots on the southern lower range as seen from the station platform side; there is no evidence for this second pair of lower pots in the form of additional masonry support or any evidence of changes to the plan form, so it seems likely that this is artistic licence which was added to enhance the picturesque character of the scene, and provide additional punctuation, as this is the actual arrangement as seen from the station forecourt.

The detail of the eaves and gutter was intended to replicate a traditional cornice; the fascia and cornice were made from a single section of timber, the fascia being plain, with the moulded part of

the cornice being decorative, over which the lead gutter was dressed. Many of the old photographs illustrate a white or pale painted fascia in conjunction with the pale painted soffit and brackets whilst the moulded part of the 'cornice' is painted a dark reddish colour. This is a much later two-tone paint scheme introduced at the turn of the twentieth century. There is a surviving fragment of the decorative, moulded cornice and fascia combination on the northern flank eaves to the high-level roof. This detail is visible in conjunction with oversailing slate, which is a detail recorded in the Historic England photograph (OP01479) dated ca. 1960 and earlier images. Originally, the moulded fascia and cornice continued around the building but the lead gutter did not; instead, for long lengths of the north/ south roofs, the rainwater discharged straight onto the lower roof from the oversailing slate. Only the sections of roof where rainwater could fall onto passengers were provided with gutters and these were lead-clad, raked so that they fell to an internal outlet which dropped through the back of the eaves into a hopper against the wall. By 1951 photographic evidence reveals that ogee-moulded cast-iron gutters (the brackets survive) were added to the original cornice to both north and south flank eaves.

Chimneys

The station has a number of large, stone-carved octagonal chimney pots. The main roof has two pairs of chimney pots: those to the south are true stacks serving the main fireplace to the Booking Hall and the Ladies Waiting Room; the other pair are false stacks, as they do not relate to fireplaces. The masonry along the internal wall of the station at this point is substantial and seems to have been deliberately increased in mass to support these stacks. These were built off corbelled brickwork which sat in-part on the wall-plate. The 'safe' contained within the mass masonry of the eastern wall, is part of the original building, as determined by APA. It is possible that the other stack had another function related to a supplementary ventilation system for vitiated air, as this was prevalent at the time, but this will only become clear on removal of the lower plaster to find evidence for a brick flue.

Windows

The original windows were inward-opening French-style casements, all of them designed with margin-light glazing and slender lambs-tongue glazing bars. There are a number of original windows which still survive from Thompson's building, including those to the Porter's Room (Room 01) and adjoining space (Room 02), those to the Ticket Office (although one is altered with a hopper), and the fixed lights to the Booking Hall. The other windows are probably quite faithful copies, although window w13 has been modified. The use of French casement windows (with an inward-opening, bolted mechanism) is highly distinctive and unusual and was adopted by Thompson for all of his later stations along the Grand Trunk Railway in Canada, although they were full-length French windows. Only one of these French windows (w13) has been altered, by adapting it for an inward-opening hopper. It is possible that this was done when gas lighting was added to increase ventilation, the pipes of which survive throughout the building.

The windows to the two toilets, with their zig-zag ventilators, are relatively modern; i.e. early twentieth century. They were in-situ in 1951, when the station was still operating. APA suggest that the zig-zags are of two phases and that the lower part may be earlier. This has been incorporated into a remodelled frame, so it is possible that we are looking at the original fixed lights, which were re-used in a modified window in order to introduce some natural ventilation. Looking at the Russell engraving, it is possible that these fixed lights are those illustrated. The internal embrasures to these two 'zig-zag' windows were originally plastered to contain a splay, probably to increase light levels, but have been built out at a later date with a lathe-and-plaster finish.

Doors

The external doors are all intact and those to the platform are as originally designed, with fixed panels below the lock rail and upper panels of margin light glazing with diminished stiles. The use of margin-light glazing is sophisticated and is found in London town houses in the 1830s and has been adopted throughout the building, including the platform doors and the fanlight over the main entrance, which ties together the whole design.

Ancillary Buildings and Structures

The Goods Warehouse

To the north of the station is a small single-storey, hipped-roof Goods Warehouse built after 1856. It is constructed of coursed and tooled ashlar pink gritstone and has a shallow slate-clad roof, clay hip tiles, and wide-spreading eaves. On the east side is a large double-leaf, six-panelled door; on the west a framed and boarded double-leaf door. The interior consists of a single space with two king-post trusses with purlins, stone-flagged floor, and walls of exposed stone, with a bracketed shelf, with four decorative wrought iron scrolled brackets to the length of the south wall supporting a parcel shelf.

The Goods Warehouse (as it was named ca. 1900) was built after 1856 and before 1876, probably ca. 1858-60. Architectural Paint Analysis indicates that the doors were grained, so this would place it probably in the late 1850s or 1860s, but the evidence is not conclusive. The roof is hipped, to match the station, but the photographic evidence suggests that this was roofed with slate and lead-covered wood-cored rolls to the hips, later replaced with clay hip tiles. This building probably originally had a Welsh slate roof as by the 1850s Welsh slate was readily available supplied from the rail network and the Midland Railway was using Penrhyn slate on all of its buildings. There are no surviving original fascia boards or gutters, so the evidence is missing. It is probable that by this date the gutters were cast-iron, rather than lead. Photographs suggest the presence of swan-neck cast-iron gutters by 1950.



32 Goods Warehouse hipped roof, 33 parcel shelf decorative scrolled bracket, 34 panelled door (formerly wood-grained).

Attached to the north-west corner of the building is a short length of coped ashlar wall, running parallel to the track. At the end of the wall is a stone pier, which once had a large moulded ashlar coping supporting a central lamp with gaslight, which is now set aside on the ground.

The building was a single space, with opposing doors, a pair onto the platform and a pair of panelled doors facing the entrance yard. The doors to the yard were treated in the same way as those to

the station (grained) and the side wall was also articulated with blind, recessed masonry panels; both features indicating a conscious desire to be sympathetic to the main station.

The warehouse has been listed grade II*, along with the Station, perhaps on the assumption that it was designed by Francis Thompson.

Houses

Peter Billson⁶ records that at almost every intermediate station there were clerks and porters houses, although along the line we have only found one other potential station house at Chesterfield, and possibly Belper (?).

The two cottages to the south of the station we have called the 'Station Master's cottage' and the 'Porter's cottage' for the purposes of this study, although they both had different employees at different times. They appear to have been built as a pair of cottages, not a single dwelling, and designed by Francis Thompson using a house-plan type which incorporated two cottages, with the second perpendicular to the first and projecting beyond the wall plane, slightly increasing the picturesque nature of the grouping. They were quite small, of the same footprint with shallow hipped roofs, with a triangular porch to the house facing the platform, which enabled the occupier to look both up and down the line from the comfort of his own home. The walls incorporate bands of heavily-chased gritstone ashlar, broached tooling, a detail not found on the station, and perhaps intended to emphasise the more rustic character of the cottages. The house facing the platform was later extended to the rear and became the Station Master's House from the 1860s. The original plain elevation to the southern flank wall of the second cottage (also banded masonry), with a simple, central stone door canopy, is certainly a very unusual arrangement but there are precedents along railways. The ground floor windows facing the railway were originally provided with external shutters, which would have helped reduce noise. The plan of both can be seen on both the 1845 Tithe map, shortly after construction, with the integral triangular-shaped porch to the Stationmaster's House, and on the 1856 Midland Railway plan. This type of double-cottage was influenced by the designs of Robert Lugar, John Nash and John Dobson.



35 Left - Station Master's Cottage of ca. 1840, with triangular porch, and 36 right - gentlemen's urinals of 1840

6 Billson, P: "Derby and the Midland Railway", 1996

The houses at South Wingfield were not fully occupied during the life of the railway and have a range of different railway employees recorded in the census returns. In 1841 South Winfield Station House – was occupied by William Bancroft - “Nightwatch”. It was probably Bancroft who was assaulted in April 1841, and who lost three fingers as a result of his injuries. The newspaper reports comment that he managed to ring a bell to raise an alarm, which was located on the station building – this may be the purpose of the sockets indicating a plate fixed to the wall above the porter’s door. As there is only one entry in the census, it is possible that a second house was added between 1841 and 1845, although the layout and construction details would indicate otherwise and the formal door canopy to the south suggests a separate dwelling, with shared stacks at this date.

Platforms and Buildings

At South Wingfield the station was built with curved flanking walls and piers to either side, framing the building, as seen from the platform - that to the south survives, that to the north modified during the later construction of the Goods Warehouse. Cappings to gatepiers may have been later embellished with lanterns. The Russell engraving suggests a building set within an undulating landscape and framed by generous trees. This is in contrast with the other station drawings which have a more open setting.

There were associated buildings: a detached platform building to the south of the cottages at the end of the platform (gentlemen’s water closet and urinals) and a small structure isolated to the north of the station, on the opposite side of the track, which may have been a water tower, as it is recorded that engines took on water here. The Sheffield and Rotherham Independent of 1840 explained that several stations have “small stationary engines for raising the water to supply the locomotives and boilers to heat the water, in order that the trains may have no loss of time in getting up the steam”. If this had been a formal water tower and tank with pumping engine and stack, it is possible that it would have been illustrated in the Russell engraving, as others were.

The layout is typical of wayside stations from the late 1830s to about 1850, with staggered platforms. To the north of the station there were a pair of turntables (1856 plan - Figure 10). The use of wagon turntables, both to access sidings and short-end loading bays that could accommodate horse boxes and carriage trucks (to convey the carriages of the gentry) is to be found at the majority of stations of this period. (pers. comm. John Minnis).

As described by Meeks⁷, “since the first cars were short, light and single-trucked, they could be moved by manpower alone without switching engines; hence early stations were equipped with two devices – the turntable and the traversing frame- which had to be given up as cars increased in weight. The first device, taken over from mining practice, was the earlier one, and primitive station plans are adorned by numerous circles representing them.”

By 1856 (and possibly originally) there was a staggered second (west) platform, with a covered lightweight waiting room (both demolished). There was also a secondary cast iron urinal (probably by Macfarlane’s of Glasgow) at the north end of this platform. After 1856 a detached signal box south of the main railway bridge was built to serve the junction with the new sidings. The first signal box is illustrated on the 1900 Estate Plan. The signal box which survived at this location until 1969 dated from 5th July 1903 and its dimensions were 20’ long by 12’ wide. The box, identified in 1969 was a Midland Type 3a or 4a box (since demolished); the census returns reveal that railway signalmen

7 The Railroad Station, An Architectural History, Carroll L.V. Meeks, 1956, p.29)

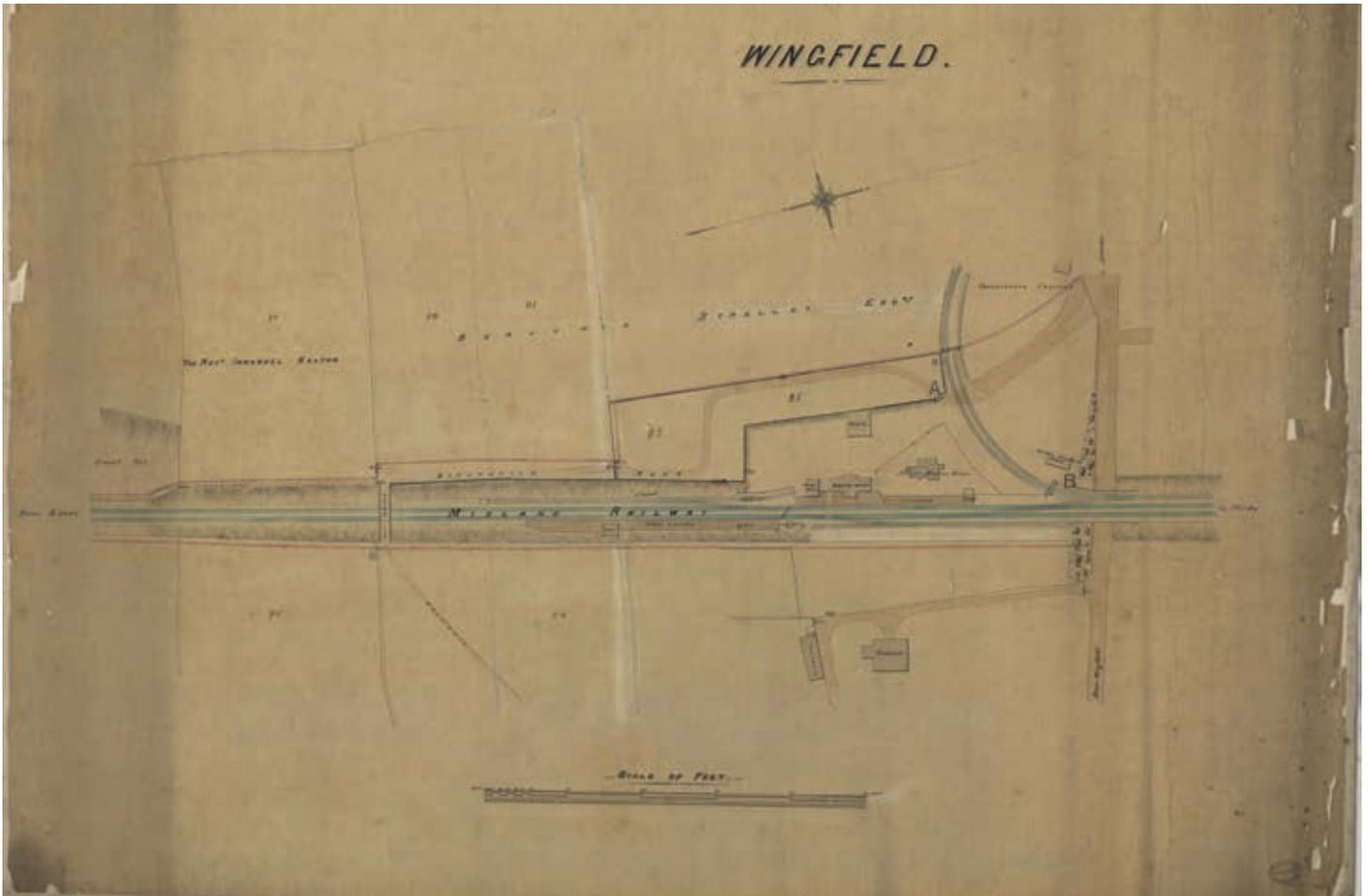
were employed at South Wingfield in 1871, indicating that a signal box was probably first erected in the 1860s.

The turntable was replaced on the east side of the track by a short sidings and buffer with a crane and loading area, and a detached cattle pen, probably simply a fenced enclosure. To the east of the station, the forecourt evolved from a carriage drive, with a fence line to the east, to (from 1856) a drive bisected by railway sidings / tramway forming a spur line serving both the Waterloo Colliery, for a short period, and the South Wingfield Colliery and probably the others to the east of the Alfreton / Oakerthorpe road (Highfield and Speedwell Colliery), extending across Holme Lane.

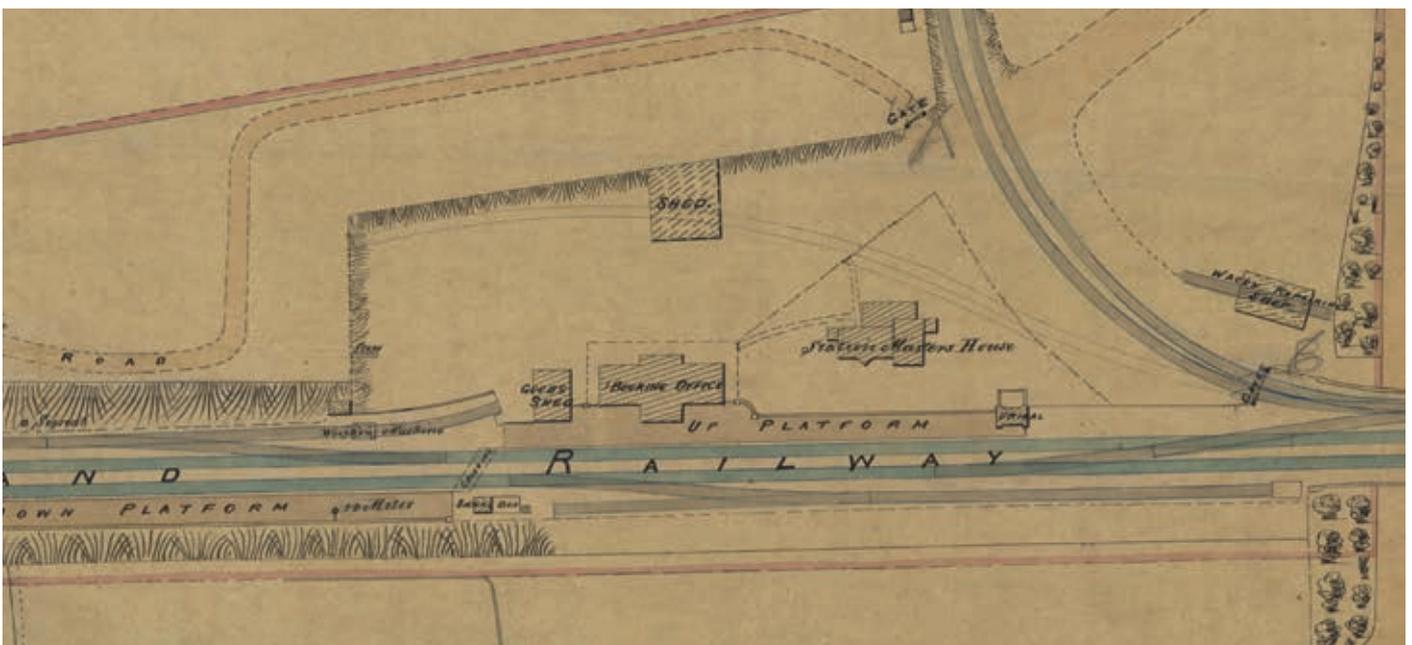
By 1880 Waterloo Colliery was no longer operating and a new spur line to South Wingfield Colliery had been added south of Holme Lane but the track of the old sidings was retained for practical reasons through the station yard. For a short time, a detached building (marked 'Shed' in 1876) was built just to the east of Station Approach. This had disappeared by 1900.

There is a separate building, originally accessed from the southern end of the station platform, close to the porter's cottage. This detached structure appears on both the 1845 and 1856 plans and is the remains of a gentlemen's combined water closet and urinal. The survey drawing of 1876 shows this quite clearly, whilst the Midland Railway Estate's Department land plan of ca. 1900 illustrates this as a detached building, square on plan, with three conjoined privies to the north (additions intended for the cottages). The urinal and WC was built with extremely finely-tooled herringbone masonry and ashlar joints, as found on the station building. It shares a common rear wall with the later privies, in fine ashlar and coping stones and also has the fragmentary remains of an integral window, which would have looked to the east. This appears to be the remnants of a tiny platform waiting room, perhaps just for gentlemen. At a later date, this was removed, the window blocked up, and the lean-to built to serve the station cottages, with broad broached tooling, which matches that on the cottages.

The railway itself ran through the Little Park at South Wingfield, but it largely skirted the northern section of this park. The current line sits in a deep cutting along the western flank of Shaw Wood, perhaps intended to be largely hidden from view at this point. The original line of the railway which was depicted on the 1835 NMR plan (DRO – QRP/2/160/1), was much further to the west, through the centre of the park with multiple crossings of the River Amber. It is interesting to hypothesise whether this was moved further east to reduce impact on the park and the setting of Wingfield Manor and the parish church, but equally this may have been for practical reasons, to detach it from the river and reduce the number of bridges. South of Shaw Wood the railway is embanked above the flanking fields but by this time Wingfield Manor is no longer in full view. It is, therefore, unclear whether the location of the railway in the deep cutting was simply an effort to find sufficient material to embank the construction to the north and south of Shaw Wood, or whether it was deliberate concealment. The Alan Baxter report states that the Stephensons, when faced with difficult terrain, sought a solution which moulded the railway to the land, but they also suggest that it appears to have been based on a strong aesthetic sense of the railway as a feature in the picturesque landscape. The sections of the Midland Main Line that were completed later had no similar aesthetic aspirations.



37 Survey drawing of Wingfield Station stamped 27th April 1876 (reproduced by permission Midland Railway Study Centre). The series consists of eight plans at a scale of 2 chains to 1 inch drawn by the Midland Railway in 1876 of the former North Midland Railway line on both sides of Wingfield station. This shows the range of ancillary buildings and structures which were erected around the station by this date and include: a forge, platform waiting room, weighing machine, signal box, a separate large 'shed' within the station forecourt. The gents urinal appears with a privacy screen in the form of an attached screen wall around it to the garden side.



38 Detail of survey drawing of Wingfield Station stamped 27th April 1876 (reproduced by permission Midland Railway Study Centre).

International Context

Historic England guidance⁸ explains that “most pre-1850 buildings will often be of international significance as being among the earliest railway structures in the world, and even partial survivals need to be assessed carefully. Great care should be taken in seeking out work of this date because it is often hidden by later alterations and extensions.”

There is no doubt that even though Wingfield Station is not the earliest railway station to survive from the pioneering railroad and railways stations of England, Europe and the USA, along with Bristol Temple-Meads Station, it is one of the least altered examples to survive worldwide from this early pioneering phase of railway development and is therefore of exceptional importance.

Alan Baxter Ltd in their conclusions about the significance of the Midland Main Line railway, summarised the significance of the North Midland Railway as follows:

Evidential value: as primary evidence (i.e. where little or no other record exists) the North Midland is exceptionally significant as a total engineering achievement which can only be experienced as a physical entity, especially in the way the line relates to the landscape. It benefits from the amount of archival material (company minutes, drawings etc.) which have survived, enabling the physical asset to be assessed alongside the records of its creation. None of the other lines have survived in such a complete state, nor indeed have other elements of the former North Midland or other routes engineered by the Stephenson.

Historical value: the North Midland line provides an excellent illustration of the ‘pioneering phase’ of railway building. designed by George and Robert Stephenson, two of the most outstanding engineers of their time: other lines for which they were responsible (including the stretch of the North Midland north of Chesterfield) are now far less historically complete. The lines developed by the Midland Counties Railway and the Midland Railway are of less historical value because they were the work of less highly-regarded engineers and they have been far more altered.

Aesthetic value: the North Midland line is of exceptional aesthetic interest because of the quality of its engineering structures and the efforts that were made to integrate them with the landscape, through the design of the route and the location of structures. The structures were commissioned and conceived by men conditioned by the experience, speed and visibility of travelling by horse and by carriage; in other words, in the expectation that passengers would have the opportunity and inclination to take delight in the structures along the route. In this, the North Midland makes an instructive comparison with the Midland Railway, especially in the later nineteenth century. Above all other companies, by this date the Midland recognised that investment should be targeted at impressive and efficient stations and comfortable carriage interiors, because trains were now so fast, and the railways so grimy and largely devoid of glamour, that money spent on bridges, viaducts and tunnels would do little to attract and retain custom.

However, the Alan Baxter Ltd. conclusions about Wingfield Station in their Gazetteer do not reflect the exceptional international importance of the building and its setting. Wingfield Station is a rare and virtually complete example of a pioneer railway station, designed by one of the most renowned of railway architects in the world.

8 Historic England Designation Listing Selection Guide (Transport Buildings – December 2017)

Wingfield Station was recognised in its early life as a work of considerable architectural importance, promulgated in part by J.C. Loudon, whose *'Encyclopaedia of Cottage, Farm and Villa Architecture'* was circulated in America, influencing the work of the US architects Henry Austin and Richard Upjohn in the 1840s and 50s, and was also promoted in the USA by A. J. Downing whose *"Treatise on the Theory and Practice of landscape Gardening Adapted to North America"* (1841) alludes to Thompson's influence and whose later publication *"Rural Essays"* of 1853, in preaching the Picturesque to an American audience, describes English stations as follows:

"The larger stations are erected in so expensive and solid a manner as to have greatly impaired the profits of some of the roads. But the smaller ones are almost always built in the style of the cottage ornee – and, indeed, are some of the prettiest and most picturesque rural buildings that I have seen in England. They all have their little flower-gardens, generally a parterre lying open quite to the edge of the rail, and looking like a gay carpet thrown on the green sward."
 (Letter from England, 1850 – in *Rural Essays*, A.J. Downing
www.archive.org/details/ruralessays00down)

A J Downing's simplification of the villa style derived in part from the Italian villa and in part from the Swiss chalet was the "Bracketed Mode", a projecting bracketed eaves, offering protection from sun and rain, later adopted by the Pennsylvania railroad, and many other railroads in the USA. His Design V, "A Cottage Villa in the Bracketed Mode" owes much to the synthesis of villa and railway architecture.

In the twentieth century again internationally recognised experts in architectural history, Christian Barman, Carroll Meeks and Henry Russell Hitchcock, identified Wingfield Station as a major work of architectural importance.

The original floor plan is complete and there has been minimal alteration and no extension. Despite the suggestion in the list description that there are few interior fittings, we have found the building to have evidence of original fittings and decorative schemes throughout the interior, with a few exceptions; i.e. primarily concrete floors and missing internal doors. It is perhaps the evidence of later minor refurbishments, most of which have been subsequently removed, which has distorted the sense that little survives.

The first surviving example of a railway station in the world is the former Liverpool Road railway station (and station master's house), Manchester, of 1830 (listed Grade I), designed by George Stephenson and resembling a terrace of smart town houses. This is contemporary with Ellicott City Station, Maryland, which claims the same title but was not originally intended for passengers. Both of these stations have been heavily restored and altered in the intervening years. The comparative analysis we have made of Wingfield Station, looking at international examples, suggests that it is a rare building type, because of the commercial nature of changing transport infrastructure. There are only two good examples in Germany of comparable date (Vienenburg and Flörsheim - Main) and they have been very heavily restored and altered, perhaps because of their longevity in use as stations. Elsewhere in Europe there are no surviving stations we have been able to identify dating from before 1840 but further research is required to be definitive. In the USA, apart from Ellicott City, there is only one station we have identified dating from 1839, Warren Passenger Depot, a small wayside station, significantly altered and in residential use. In England there are a relatively large number of contemporary small railway stations that survive. The main difference is that these are more vernacular in character and do not share the level of sophistication that Wingfield holds. Wingfield was not significantly altered after it closed in 1967 and this has given us much information about its appearance, despite its condition.

Ellicott City Station of 1830, Howard County, Maryland, part of the Baltimore and Ohio Railroad:

39 View of the Station from the neighbouring square, with goods unloading / warehousing, revealing how it was designed as a depot station.

40 View of the restored Ladies Waiting Room of the 1880s, Ellicott City Station.

41 Turn of the century view from the platform showing the remodelled station canopy of the 1880s, after it opened for passenger traffic in 1857.

(all images provided by Emily Mosher, Howard County Department of Recreation and Parks)



The International Development of Railway Stations

In the United States in the 1830s and 1840s, the railroads linked port cities on the east coast to outlying areas. There were a large number of railways built in the 1830s in the USA. Just as in England, there was a competitive rush to dominate the transport infrastructure. Britain developed an international business in railways and the North American railroads were initially reliant on British steam locomotives, supplied by the Stephenson Works. Even rails were largely imported from England until the Civil War (1861).

The development of railway architecture evolved in a symbiotic way with truly international collaboration based on commercial interests. Thompson is considered to be one of the first 'international' architects. The stations designed by I K Brunel for the GWR, for example (Bridgend – 1850, Charlbury - 1853 and Pantyffynon - 1857) have direct parallels in the stations of the North American railroads of the 1840s and 1850s. However, the widespread use of cast-iron canopies in the UK is not generally found in North America. There are, however, striking parallels in the use of moulded horizontal bearers, forming an integral canopy, that at Pantyffynon extending around all sides, as in the contemporary American examples.

Europe

In Europe there were also a number of early railways, developed in the 1830s. In Germany, development of railways was at least 5 years behind England⁹ and although railways were mooted in the early 1830s, these lacked the ambition to connect major cities. The "Ludwigs- Eisenbahn" (Bavarian Ludwig Railway) linking Nuremberg and Fürth, was the first steam hauled railway to open in Germany in December 1835, using a steam engine and a driver supplied by the Stephenson's works. Both Fürth and Nuremberg stations were demolished in the twentieth century.

The first state railway connected Braunschweig with the Harz mountains - Duchy of Brunswick State Railway of 1838 (30 km). On 31 October 1841 the line to Bad Harzburg via Vienenburg was completed. The Vienenburg station opened in 1840 on Hanover territory and is today the oldest railway station in Germany which is still in use. Built from 1838 to 1840, the entrance building consists of an elongated, approximately rectangular building (the central section is slightly set back from the building line) with two storeys and a tiled hip roof. The stone building has 13 window bays and two central doorways on the ground floor, which give access from the station forecourt via the waiting room to the main platform.



42 Vienenburg Station, 24th April 2011
https://commons.wikimedia.org/wiki/File:Bahnhof_Vienenburg.JPG

All the other railways connected nearby cities:

Berlin and Potsdam of 1835-38 (25 km),
 Leipzig and Dresden of 1838-39 (120 km).

The original stations, of which there were few, were either replaced or re-located as economics demanded, and there are none surviving. Taunus Railway (Frankfurt/Main to Wiesbaden) of 1839 (40 km), which contains the original 1839 Station building at Flörsheim (Main) station, designed by the architect Ignaz Opfermann but this has been significantly altered.

Dusseldorf and Elberfeld (Wuppertal) of 1838-41 (30 km),
 Munich - Augsburg of 1840 (70 km),
 Magdeburg - Leipzig of 1838-1840 (110 km),
 Mannheim and Heidelberg (20 km),
 Cologne - Aachen of 1841 (70 km),
 Hamburg and Bergedorf of 1842 (20 km).

Florian Hoffmann // CC BY-SA (<https://creativecommons.org/licenses/by-sa/3.0>)

In Austria – the Emperor Ferdinand Northern Railway was started in 1837 from Floridsdorf to Deutsch Wagram. Wien to Ganserndorf was undertaken in 1838, Ganserndorf to Lundenberg in 1839 and Lundenberg to Brunn in 1839.

Belgium was the second country in Europe to open a railway and produce locomotives. Unlike England, the state took the initiative in Belgium. The first line, between the cities of Brussels and

⁹ 'The Development of the German Railroad System', G. Wolfgang Heinze, Heinrich H. Kill, 1988, in *The Development of ~Large Technical Systems*. (Schriften des Max-Planck-Instituts für Gesellschaftsforschung Köln ; 2). Frankfurt am Main: Campus Verlag. pp. 105-134.

Mechelen, opened in 1835 and George Stephenson travelled on the first train and the Stephenson Works provided the first three locomotives. There are no surviving original stations on this route. More study is needed to determine whether there are any early surviving stations pre 1842 in Belgium.

In France, although the first railway was established to move coal from the fields around St. Etienne, it was only from 1842 when the government agreed under the Thiers Plan to contribute to a national railway system that railways really developed meaningfully. The first line to be built specifically for passenger traffic, and the first to serve the capital, was the Paris – St Germain, which opened in 1837. In 1842 Britain had 1,900 miles of railways in operation; France only 300.¹⁰

The USA

In the USA, the Baltimore and Ohio Railroad was the first passenger and freight railway line established in 1827, the first section of which opened in 1830, a 13-mile railroad from Mount Clare, Baltimore, to Ellicott's Mills (now Ellicott City). In August of that year the first American locomotive 'Tom Thumb' made its debut run on the same route taking one hour 15 minutes.

Ellicott City Station in Howard County, Maryland, (1830) is the oldest surviving rural railroad station erected for the Baltimore and Ohio Railroad¹¹. It has been preserved as a working museum. The structure changed over time. The building was originally designed as a depot station (not intended for passengers), with a simple granite block and may have had a projecting canopy to the platform but was embellished during two phases of remodelling in 1857 and the 1880s, when it was adapted for passengers. It was in the 1880s that the elaborate scrolled bracketed eaves were added along with decorative margin-light glazing. The building was also re-designed internally to accommodate a Ladies Waiting Room (pers. comm. E. Mosher, Howard County Department of Recreation and Parks, Columbia, Maryland). <https://www.howardcountymd.gov/Baltimore-Ohio-Station-at-Ellicott-City>

The United States Dept of the Interior – National Register of Historic Places – states that, "Some early American stations were extremely plain and essentially astylistic, but as early as the 1830s and 1840s, many were being built in a variety of popular, picturesque, and exotic styles. The reason for the choice of "exotic" styles seems to have been to give railroad buildings more than a utilitarian appearance and to create a picturesque effect in the landscape" (West Brookfield, Massachusetts)

The rural stations of the USA share common themes: usually single-storey, often timber and boarded (vertical and horizontal), with broad, overhanging eaves, supported by angled brackets, occasionally tilted eaves, with shallower profiles to the overhang, and an overhang around the whole building, to weather-protect travellers. The same details appear on the stations across the USA and Canada and have that pioneer spirit and temporary nature. From the earliest surviving building of the early 1830s to the buildings of the 1840s, which share the same family of details, there is a strong unified form.

During the 1830s other railroads began operating at several locations in the eastern United States. 1835 marked the inauguration of New England's first railroad service. In that year, three railroads

¹⁰ Georges. Lefranc, "The French Railroads, 1823-1842", *Journal of Business and Economic History* (1929–30)

¹¹ Mount Clare Station has claimed to be the oldest railroad station in the United States, as identified by Professor Meeks in 1956, but that title in fact belongs to Ellicott City. The station building at Mount Clare, which has a Georgian simplicity, with polygonal elevation and projecting eaves cornice (considered to be a pioneering design), has been surrounded by later railway development, so its setting has been significantly altered. However, a recent discovery puts the date of the station to 1851 when it was described as a "small passengers lodge", not 1830. This article also explains that the original roof covering was tin and that it had bracketed eaves (Herbert J Harwood 'Railroad History', No. 139 (Autumn 1978) pp. 39-53).

began establishing routes between Boston and other important towns. The first was the Boston & Lowell Railroad. The first Boston and Lowell Railroad Station at Lowell Street, Boston (dem), was built to look like a Greek temple, a two-storey pavilion, with ground floor arcade and a gable-fronted bracketed eaves with central chimney stack, heavily influenced by classical Georgian architecture. It had similarities with town halls and market halls of the period. From 1830 adaptations of the classical temple form of Greek architecture appealed to Americans, who associated it with the democratic ideals of Ancient Greece.

It was quickly followed by the Boston & Providence and the Boston & Worcester railroads. In 1835, the Boston & Worcester had begun service with engines built in England by Robert Stephenson, since domestically made locomotives were not yet available. Before any of these first three New England railroads were put into service, planning was underway for another line to connect Worcester, Massachusetts, and Albany, New York. A survey of the route of the new line was carried out between 1836 and 1837, with George W. Whistler, the first superintendent and chief engineer of the railroad, as one of the surveyors. Construction on the line was begun in 1837. Part of the route, including the West Brookfield segment, was opened in 1839 to the Connecticut River. None of the original West Brookfield Station buildings of 1839 survive. The description of the buildings designed in 1839 for the new line from the newspaper advertisement refers to:

“A Portico 8 ft. wide is to be connected with each of the Passenger buildings, the roof to project sufficiently to cover the same and to be supported by square pillars 10-ft. apart. At Springfield, Wilbraham, Palmer, South Brookfield, Charlton and Worcester, the Portico will be confined to the south side of the building, at West Brookfield, it will extend around the entire building, and at Warren and Clappville it will be placed at the south side and at one end. At Springfield and Worcester two rooms will be constructed in each Passenger building, at West Brookfield three rooms, and at all the remaining passenger houses, a single partition will be required. All the above rooms to be lathed and plastered, and to be furnished with a chimney and fire place each.”

Although there is no depiction of West Brookfield's first passenger depot, the above description suggests that its general appearance was inspired by the Greek Revival style. An illustration of the Washington Square Station in Worcester of 1839 shows a Greek Revival extensive canopy with Doric columns supporting the canopy and a plain, linear timber-clad building. This has a distinct colonial New England style. The same report describes how these stations had designed settings in the late C19, influenced by the 'movement for beautiful stations', and the landscape architect Frederick Law Olmsted, after he travelled to England in 1850.

(United States Dept. of the Interior – National Park Service – National Register of Historic Places)
<http://westbrookfield.org/wp-content/uploads/2015/04/NHR-Center-Historic-District-Expansion.pdf>

A summary of surviving early pioneer Railway Stations is set out in the following table:

Table 1 - 1825-1841 – Surviving Pioneer Railway Stations

Date	Railway Company	Location	Architect	Notes
1825	Stockton and Darlington Rwy	Bridge Road, Stockton		Booking office, looks like a canal toll cottage
c.1827	Stockton and Darlington Rwy	Heighington Station	John Carter (?)	Combined station and inn, now a pub. Biddle p. 359 The oldest building at an operational station.
1827	Stockton and Darlington Rwy	The Railway Tavern, Northgate, Darlington		Purpose-built for the accommodation of railway passengers
1830	Baltimore and Ohio Railroad	Elicott City, Maryland, USA -		Originally a depot station, adapted for passenger traffic in 1857. Canopy with scrolled brackets adapted in 1880. Altered.
1830	Liverpool & Manchester Rwy	Liverpool Road Station, Manchester		The world's oldest <u>passenger</u> railway station. Now the Museum of Science and Industry. Rusticated stucco with first and second class entrances and shelter on platform added in 1834. 1980s – largely rebuilt (R Pollard).
1833-38	Newcastle & Carlisle Rwy	Hexham Station		II Heavily altered
1833-39	Newcastle & Carlisle Rwy	Gilsland Station		1833, Biddle p. 375 One of Britain's earliest mainline railways and the first to cross the country from east to west
1833-39	Newcastle & Carlisle Rwy	Greenhead Station		Biddle p. 375
1833-39	Newcastle & Carlisle Rwy	Low Row Station		Biddle p. 375
1833-39	Newcastle & Carlisle Rwy	Riding Mill Station		extended
1833	Stockton & Darlington rwy	Merchandise Station, Darl'ton	Thomas Storey	II, Biddle p. 354 Clock tower added in 1839/40, extended
1834	Leeds and Selby Rwy	Selby Old Station	James Walter & George Smith	Biddle p.420 Relatively well preserved – industrial character
1835-40	Liverpool and Manchester Railway	Earlestown Station, Newton-le-Willows		II, Biddle p. 530 Tudor style, early, its future undecided; echoes of Ambergate station. Extensively rebuilt (R Pollard)
1836	Liverpool and Manchester Railway	Edgehill Station, Liverpool	Joseph Franklin and Thomas Haig	II*, Biddle p. 525 The oldest station still in use. 1850s remodelled (R Pollard).
1837	London and Birmingham Railway	Watford Old Station	G Aitchison	Biddle, p. 89 Single-storey, pitched roof with gable parapets and string course to resemble pediments. Large areas of reconstruction
1838	London and Birmingham Railway	Curzon Street Station, Birmingham	Philip Hardwick	II, Biddle, p. 332-333 Very important monumental 3-st. railway bldg.
1839	Birmingham and Derby Junction Railway	Hampton-in-Arden Similar style to a toll-house	unknown	II, Biddle p. 336
1839	London and Southampton Railway	Winchester Station	Sir William Tite	II, Biddle p. 84 Restored in 1988, with later extensions
1839	Taunus Railway, Germany	Flörsheim (Main) Station	Ignaz Oplermann	Heavily altered

Date	Railway Company	Location	Architect	Notes
1839		Warren Passenger Depot		Now a dwelling
1839/40	North Midland Railway	Wingfield Station	Francis Thompson	II*, Biddle p.
1838/40	Duchy of Brunswick State Railway, Germany	Vienenberg Station		Large stucco / rendered building with 13 window bays.
1840	Hull and Selby Rwy	Howden Station	James Walker	Private house Biddle p. 400
1840	Midland Counties Rwy	Borrowash station	unknown	Plain stucco with domestic style details Private house Biddle p. 244
1840	Birmingham and Gloucester Railway	Cheltenham Spa Stn	S. W. Dawkes	Unlisted, heavily altered Biddle, p. 295
1840	London and Southampton Railway	Micheldever Station	Sir William Tite	II, Biddle p. 80 Two-storey, domestic in appearance, hipped roof
1840	London and Southampton Railway	Southampton Terminus Station	Sir William Tite	II, Biddle p. 82 Three-storey, stucco, Italianate, enlarged.
1840	GWR	Temple Meads Station, Bristol	I K Brunel	I, Biddle p. 128 Outstanding, surviving in its original state so exceptional
1840	GWR	Bath Spa Station	I K Brunel	II*, Biddle, p. 164 2-storey with later wings
1841	London & Brighton Railway	Brighton Station	D. Mocatta	II*, Biddle, p. 111 Palladian frontage, stucco, with extensions and porte cochere canopy masking the original design.
1841	GWR	Cirencester Station	I K Brunel	II, heavily altered, Biddle, p.296
1841	GWR	Bridgwater Station	I K Brunel	II*, Biddle, p. 167 Large cantilevered awning added to the forecourt but otherwise unaltered
1841	Bristol & Exeter Rwy	Yatton Station	I K Brunel	II, Biddle p. 175 Some alterations
1841	Northern and Eastern Railway	Roydon Station	unknown	II, Biddle p. 206
1841	York & North Midland Railway	York: old station at Toft Green	G T Andrews	II* Offices Biddle p. 429
1841	Great North of England Railway	Cowton Station	John Green Junior	Biddle p. 409
1841	London and South Western Railway	Eastleigh Station	Sir William Tite	II, Biddle, p. 76 Stucco with hipped roof, extended and altered
1841	London and South Western Railway	Fareham original station	Sir William Tite	Unlisted, Biddle p. 78 A modest yellow brick ss. bldg attached to the later buildings
1841	London and South Western Railway	Gosport Old Station	Sir William Tite	II*, Biddle p. 78 A ruined shell now
1842	North Eastern Rwy	North Road Station, Darlington	John Harris	II* Biddle p. 353 2-storey block (orig. s.s.) Extended single-storey wings, shallow hipped roofs
1842	Leipzig and Dresden Railway	Niederau station		Significantly altered

Francis Thompson Architect (1808-1895)

Francis Thompson was born on 25th July 1808 at Woodbridge, Suffolk. His grandfather Jacob Thompson was a builder, while his father was a builder and County Surveyor of Suffolk. Both his uncle and first cousin were architects. In 1830 he married and sailed for Canada to work for John Wells (1789-1864) in Montréal. Wells, from Norfolk, had also arrived in Montréal that same year, so it is likely they knew each other in England. An important commission was the St. Ann's Market Hall. His wife died in 1831, shortly after a son, Francis Jacob, was born. In January 1832 Thompson and Wells entered into a partnership but this was dissolved in October of that year and Francis continued on his own as an architect-surveyor, and in February 1834 he took H. B Parry into partnership. Commissions included court house and prison facilities, and the governor's house at Lachine.

Precisely how Thompson came into contact with Robert Stephenson is unclear but it was in 1836 that the Stephenson Works supplied a steam locomotive for the first Canadian steam railway, the Champlain and St. Lawrence and a working relationship was purported before Thompson arrived in England in 1839 (Carter, 214) when Francis Thompson was appointed by Robert Stephenson as architect for the North Midland Railway on a salary of £400 pa. Thompson's partnership with H.B. Parry was dissolved before he returned to England (Montréal Gazette – 17th October 1837).

Barman in "An Introduction to Railway Architecture" (1950) described Wingfield Station as "the most perfect of all station houses". Henry-Russell Hitchcock in "Early Victorian Architecture in Britain" (1954, 502) described Francis Thompson as "less well known than that prominent City figure, Tite, but a far better architect. He was once as famous, moreover, for his modest rural stations, hardly more than gatekeepers' lodges, as for his larger works." Oliver Carter calls Wingfield Station "a gem of early Victorian architecture" (1995).

Alan Baxter Ltd describes Francis Thompson (1808-95) as:

"along with G.T. Andrews and William Tite.... one of the most important architects of the first railway age. Heworked with Robert Stephenson more any other engineer. Aside from the stations on the North Midland, he designed many of the contemporary railway buildings at Derby. Stephenson recruited him again on the Chester & Holyhead Railway (1845-50), not just for the design of stations but also for the architectural details of the Conway and Britannia Bridges. Thompson returned to Canada in 1853, where - along with Alexander Ross - he was on hand to help with Robert's great Victoria Bridge at Montreal (1853-9)."

The significance of the railway station as a picturesque building within the landscape was first mooted as long ago as 1956 in Professor Carroll L.V. Meeks seminal publication '*The Railroad Station – An Architectural History*', which is still in print. In this he described the station as an example of the 'aesthetic doctrine of picturesque eclecticism' and he cites Francis Thompson as the archetypal exponent of the Picturesque Aesthetic. His acknowledgement of the quality of Francis Thompson's designs is at the core of the book and his argument. Meeks puts this into an international context in writing about the railroad station as a phenomenon and providing examples in Europe and the U.S.A. where the pioneers were first established.

Comparison of Wingfield Station with other intermediate stations of the pioneer phases reveals that the majority were quite plain and modest in their design, and usually domestic in character. Wingfield Station is elegant and has a level of sophistication that few other stations achieved at this time. The use of French windows and margin-light glazing, for example, can be found in contemporary high-class London housing. The quality of original ceiling plasterwork is exceptional and has survived the ravages

of time, a testament to its quality.

Francis Thompson's best-known architecture is focussed at two locations: the Derby railway terraces around Derby station including the Midland Hotel and the Engineering Workshops, and the stations along the Chester to Holyhead Railway. The table of Francis Thompson's surviving work in England (Table 2) identifies all known buildings by him, but time has not permitted us to visit them.

Thompson moved from Derby to London from where he designed dwellings at Trafalgar Square, Peckham (Carter, 215) and then went on to design with Robert Stephenson the buildings of the Chester and Holyhead Railway. These originally had margin-light glazing, as found at Wingfield Station, but passengers benefitted from integral canopies which stretched between short wings.

Thompson's Work in Canada

Francis Thompson moved back to Canada (part of the British Empire) in 1853 with his third wife, returning to England permanently in 1859. The purpose of the move was probably as chief architect for the Grand Trunk Railway (GTR) for a British-based company, as this was incorporated in London in 1852, and he was working here from about late 1853 to 1858. He is credited with designing their terminal building in Portland, Maine, and a complex at Island Pond, Vermont.¹² The GTR ran from Montreal to Toronto and they took over other lines. He designed thirty four stations for the GTR (five in addition) in a new 'house-style', a simple single pavilion, with side entrances, a broad extended and cantilevered timber eaves, forming a shallow canopy to the station platform and main entrance.

The stations on the Grand Trunk Railway all share a common detail of full-length French windows. We see the use of French windows (not full-length) at South Wingfield and the broad extended eaves with a hidden lead gutter, ensuring that the travellers would be sheltered from rain, as well as side entrances. The plans of these stations incorporated a ticket office in the centre with a waiting room at one end and a baggage room at the other.

Wingfield Station can be seen as an early prototype on which the later Canadian station evolved, although there are greater similarities with Belper (demolished) and Joseph Paxton's design for Rowsley Station of 1849, with which Thompson would have been familiar. Ten of these Canadian stations still survive, nine in Ontario province (Prescott, Kingston, Ernestown, Napanee, Belleville, Brighton, Port Hope, Georgetown, St. Marys Junction – the only one with its French windows intact) and one in Port Huron, and are protected under preservation legislation, although most have been heavily altered and have lost their original chimneys. Wingfield Station is remarkably well-preserved by comparison.

¹² Dianne Newell and Ralph Greenhill, *Survivals: Aspects Of Industrial Archaeology In Ontario* (Erin, Ontario: Boston Mills Press, 1989), p. 52.

Table 2 - Francis Thompson – other stations and buildings

Date	Railway Company	Location	Notes
1840	NMR	Chesterfield Station House, Corporation Street, Chesterfield	Biddle, p. 246 II In use as offices North Midland House
1840	NMR	Ambergate Railway Goods Shed	In use as storage
1840	NMR	Roundhouse, Derby Carriage shop Office Block and clock-tower (II)	II* Biddle p. 252
1841	NMR	Midland Hotel, Derby	Biddle p. 250 II
1841	NMR	Railway Terraces triangle, Derby	Biddle p. 251 II
1845	Eastern Counties Railway	12 stations and 'lodges' from Cambridge to Wendon. Cambridge (restored), described by the Pictorial Times on 2 nd August 1845 as "extremely chaste and elegant in its proportions" Ely (minor alterations) Great Chesterford Audley End - Wendon	All grade II, Biddle p. 191-198
1848	Syston & Peterborough Railway	Oakham Station	
1848	Chester & Holyhead Railway	Chester Station (II*) Flint Station (II) Holywell Jcn Station (II*) Mostyn Station (II) Old Station, Prestatyn (II) Aber Station Bangor Station (II) Bodorgan Station (II) Valley Station (II)	
1852-1858	Canada Grand Trunk Railway	Ten stations survive: Prescott, Kingston, Ernestown, Napanee, Belleville, Brighton, Port Hope, Georgetown, St. Mary's Junction, Port Huron	
1855	St. Lawrence and Atlantic Railway	Portland Station, Maine?	



Photographs

Mel Morris Conservation
67 Brookfields Road
Ipstones
Staffordshire
ST10 2LY

author: Melanie Lloyd Morris,
Dip. Arch. Cons, IHBC, MRTPI

mel morris
conservation

SCHEDULE of PHOTOGRAPHS with KEY PLAN

Interiors

Room 01 - Porter's Room

- 01_1 - general view Porter's Room
- 01_2 - view of internal wall and missing door to ticket office
- 01_3 - general view Porter's Room
- 01_4 - detail dado panelling Porter's Room
- 01_5 - detail dado rail and plaster
- d04_1 - external panelled door IS
- d04_2 - external panelled door IS - rear view
- d05_1 - view of missing door and doorway to store
- fp_01_1 - general view of hearth with stove
- fp_01_2 - detail of C19 cast iron stove
- w11_1 - trackside window
- w11_2 - trackside window without security shutters
- w11_3 - detail of window joinery

Room 02 - Store

- 02_1 - general view of store with hanging rail
- 02_2 - view of store with ghosted shelving
- 02_3 - general view of store with dado panel remnants
- 02_4 - detail of ghosted shelving
- 02_5 - detail of profile to former shelves
- 02_6 - detail of peg rail and red distemper
- w12_1 - window of 1840 IS



Room 03 - Ticket Office

- 03_1 - Ticket Office view looking east
- 03_2 - Ticket Office view looking west
- 03_3 - fireplace detail
- 03_4 - detail of safe in corner
- 03_5 - arch west embrasure
- 03_6 - arch east embrasure
- 03_7 - coffered soffit to arch_1
- 03_8 - coffered soffit to arch_2
- d06_1 - doorway to Porter's Room
- fp_03_1 - projecting fireplace and plaster detail
- w10_02 - trackside window joinery 1840 IS
- w13_1 - forecourt window
- w13_2 - forecourt window hopper detail



Room 04 - Booking Hall

04_1_1 - east entrance door open
 04_1_2 - east entrance door closed
 04_2 - south internal elevation
 04_3 - west window elevation
 04_4 - north internal elevation with arch
 04_5 - south-east corner
 04_6 - north-east corner
 04_7 - south-west corner with dado panel IS
 04_8 - north-west corner
 04_9 - arch detail
 04_10 - mouldings to arch
 cornice_01 - cornice to south wall
 cornice_02 - cornice to south wall
 cornice_03 - cornice to south wall
 cornice_04 - cornice to south wall

d01_1 - entrance doorway internal elevation
 d01_2 - entrance doorway detail
 d01_3 - entrance doorway panel
 d02_1 - south platform doorway IS
 d03_1 - north platform doorway IS
 fp_04_1 - fireplace detail
 fp_04_2 - moulding to chimney breast
 fp_04_3 - moulding detail
 w08_1 - west window detail
 w08_2 - west window joinery IS
 w08_3 - panel apron to west window
 w08_4 - central french window detail
 w08_5 - french window bolts
 w08_6 - central french window detail
 w09_01 - fixed window detail



Room 05

05_1 - north internal elevation
 05_2 - south internal elevation
 05_3 - dado rail piece and plaster
 05_3 - door architrave
 w03_1 - window east wall

Room 06 - WC

06_1 - dado panel
 06_2 - north elevation doorway
 d09_1 - door architrave detail
 w04_1 - Z-window east wall

Room 07 - Ladies Waiting Room

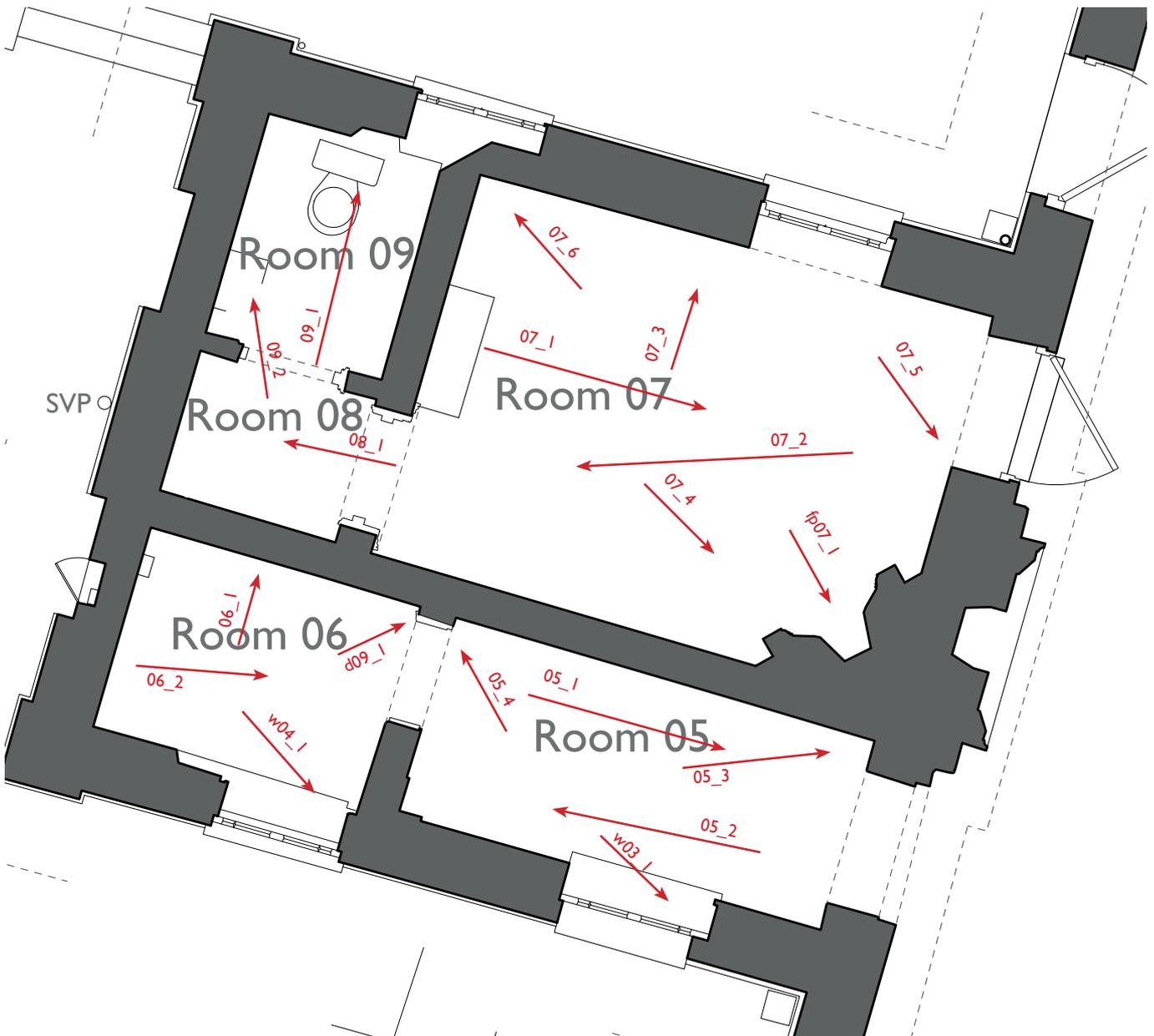
07_1 - north internal elevation
 07_2 - south internal elevation
 07_3 - west wall
 07_4 - floor detail
 07_5 - skirting detail
 07_6 - cornice detail
 fp07_1 - fireplace

Room 08

08_1 - general view

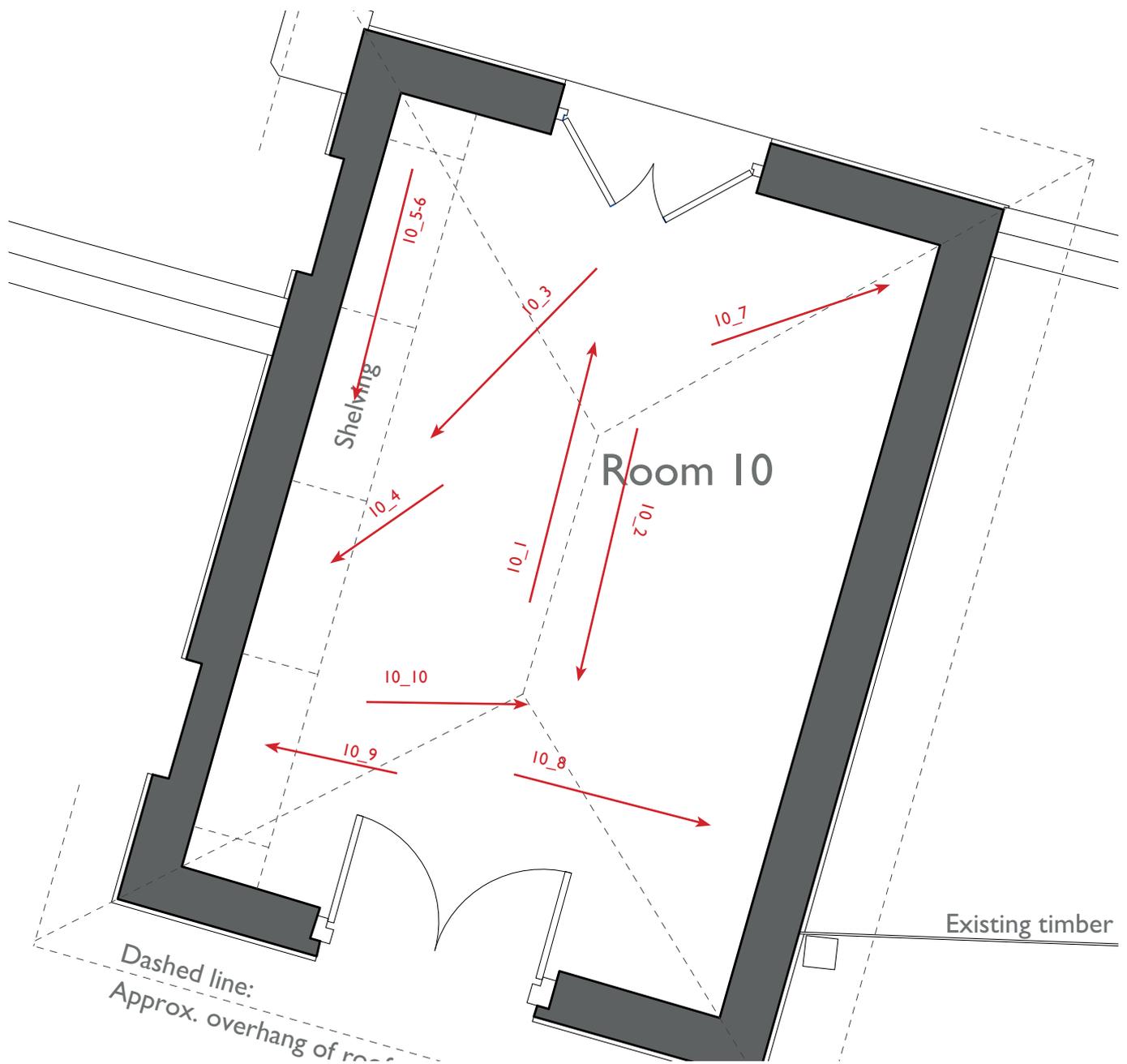
Room 09

09_1 - view west wall and Z-window
 09_2 - sink



Railway Goods Warehouse

- 10_1 - west elevation to platform
- 10_2 - east elevation to yard
- 10_3 - parcel shelf
- 10_4 - detail of roof
- 10_5 - parcel shelf detail
- 10_6 - parcel shelf bracket
- 10_7 - north-west corner masonry
- 10_8 - north elevation
- 10_9 - door ex situ
- 10_10 - detail of paving flags

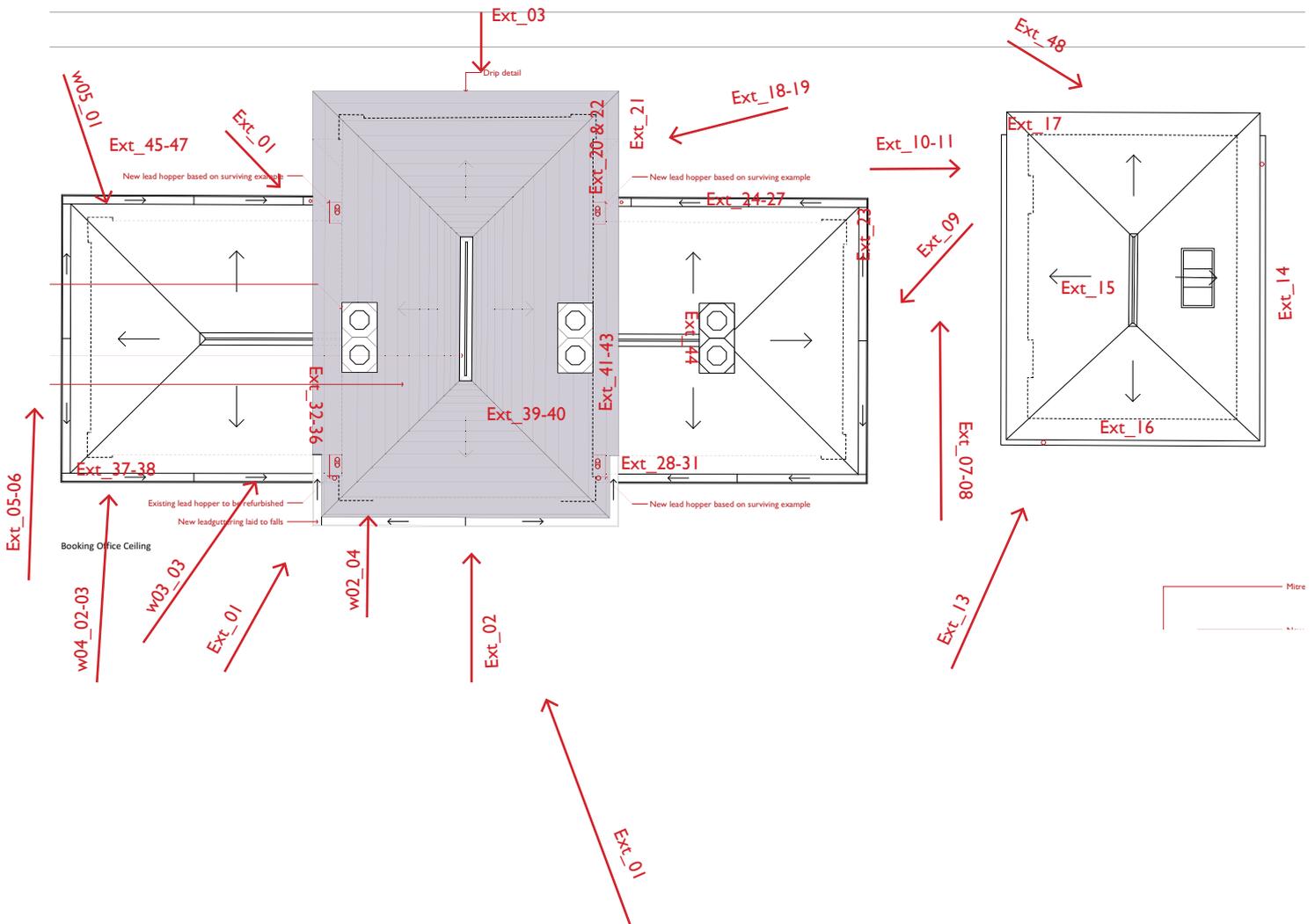


Exterior Photos

- Ext_01 - station w. long view
- Ext_02 - station pavilion
- Ext_03 - trackside view
- Ext_04 - main eaves east
- Ext_05 - south elevation
- Ext_06 - s side platform wall
- Ext_07 - n side view
- Ext_08 - n side platform wall
- Ext_09 - north elevation
- Ext_10 - warehouse s elev
- Ext_11 - warehouse platform
- Ext_12 - gatepost
- Ext_13 - warehouse east
- Ext_14 - warehouse north
- Ext_15 - warehouse roof
- Ext_16 - warehouse eaves sw
- Ext_17 - warehouse eaves ne
- Ext_18 - platform n side
- Ext_19 - platform n side elev
- Ext_20 - main eaves north
- Ext_21 - platform door n
- Ext_22 - main eaves north

- Ext_23 - fixing for gate n
- Ext_24 - lower eaves nw
- Ext_25 - lower eaves nw
- Ext_26 - lower eaves nw
- Ext_27 - detail window nw
- Ext_28 - main eaves ne
- Ext_29 - low eaves ne
- Ext_30 - lead shoe ne
- Ext_31 - ghosted rwp ne
- Ext_32 - main eaves south
- Ext_33 - ghosted rwp se
- Ext_34 - main eaves south
- Ext_35 - lead hopper south
- Ext_36 - low eaves se
- Ext_37 - low eaves se
- Ext_38 - low eaves se
- Ext_39 - main roof slate
- Ext_40 - main roof north side
- Ext_41 - timber cornice n side
- Ext_42 - north eaves
- Ext_43 - pots main roof
- Ext_44 - chimney pots wing
- Ext_45 - south platform

- Ext_46 - lead hopper detail
- Ext_47 - platform door south
- w02_04 - fixed window east
- w03_03 - french window s.east
- w04_02 - zigzag window east
- w04_03 - zigzag window east
- w05_1 - zigzag window west
- Ext_48 - warehouse track view





Ext_01 Station east elevation of pavilion with wings



Ext_02 Main pavilion forecourt (east) elevation



Ext_03 pavilion west elevation to track - cartouche and former clock over tripartite window with French window and sidelights



Ext_07 gap between station and goods warehouse to north, with gatepost and altered platform wall



Ext_18 platform elevation to north, with north wing



Ext_19 north wing to platform



Ext_45 platform elevation to south, with south wing



Ext_46 detail of lead hopper and timber bracket to door canopy to south-west corner - platform side south wing



w03_03 French window to south wing - east elevation



w04_03 zigzag window to south wing - east elevation



Ext_42 - detail of northern eaves to main roof, with oversailing slate



Ext_41 detail of northern eaves to main roof, timber solid cornice, timber bracket, IS



Ext_43 octagonal pots to main roof (north pair)



Ext_44 octagonal carved stone pots to north wing



Ext_22 eaves to main roof north soffit, with timber panels IS, missing lathe-and-plaster infill to soffit



Ext_47 platform door to south with margin lights IS



Ext_39 main roof - replacement Welsh slate and clay hip tiles



Ext_30 lead 'collar' to rainwater pipe - north east side of main roof- the sleeve is slotted through the slate roof of the lower wing



Ext_26 eaves soffit to northern wing, with original scotia moulding and later triangular beads; lathe-and-plaster missing



Ext_35 Eaves detail to main pavilion roof - decorative lead hopper and timber eaves bracket, IS, both originally painted cream



Ext_13 Goods Warehouse - Elevations to east and south



Ext_10 Goods Warehouse - south elevation with blind panels



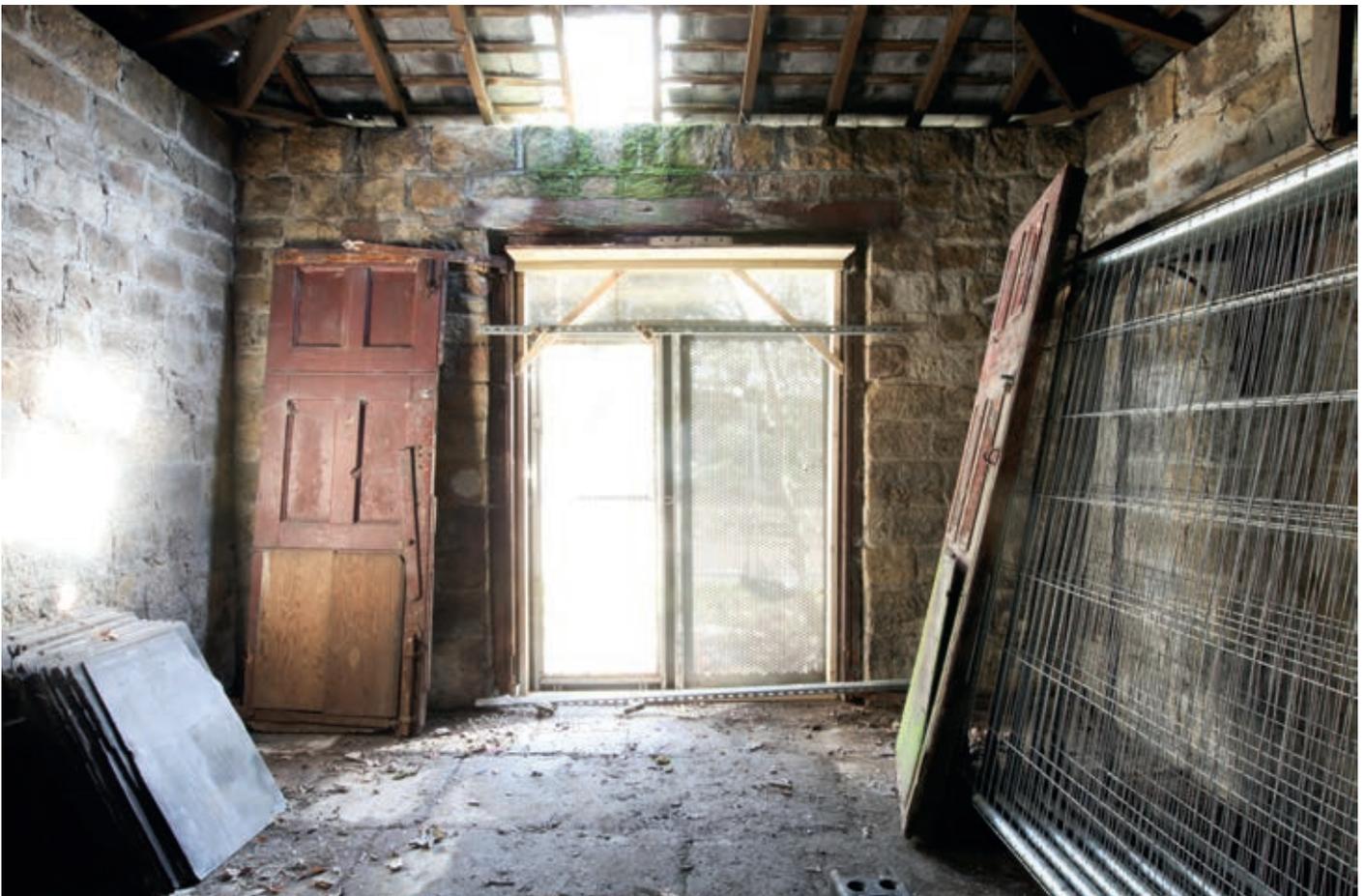
Ext_15 hipped slate roof with clay hip tiles



Ext_48 elevation to platform and track side



I0_1 internal elevation to platform (west) with boarded doors IS



I0_2 internal elevation to forecourt (east) with panelled doors ES



10_10 stone flags to floor of goods warehouse



10_5 parcel shelf with multiple brackets



10_6 parcel shelf - detail of wrought iron bracket



04_I_1 internal east elevation to Booking Hall - main entrance



w08_2 Booking Hall - west window to platform with all joinery features of 1840 IS



04_2 internal south elevation to Booking Hall



04_4 internal north elevation to Booking Hall



fp04_1 main hearth to Booking Hall - chamfered stone with masons mitre and later brick infill



cornice_01 cornice to Booking Hall at chimney breast



04_5 south east corner to forecourt, dado panels replaced in gypsum plaster, early C20 rails missing



04_6 north east corner to forecourt, dado panels replaced in gypsum plaster, early C20 rails missing



04_7 south west corner to platform, dado panels flush IS



04_8 north west corner to platform, dado panels replaced with paint effect



d01_2 entrance door, with diminished stiles, margin lights removed



d03_1 - platform door to north, margin light glazing IS



d01_1 Entrance door to Booking Hall with architrave, panellled apron, fixed side lights, and fanlight with margin-lights IS



w09_01 window to platform with fixed light, later reeded glass, paneled lining, apron and architrave IS



w08_4 lower section of French window to platform with margin lights IS



03_1 eastern part of ticket office, altered French window, stone hearth with later brick infill, cornice IS



03_2 - western part of ticket office, French window with panelled apron, dado panel missing, cornice IS



03_3 stone surround to Ticket office fireplace, chamfered with masons mitres and later brick infill to hearth



03_7 soffit of arch with coffered lime plaster panels, later infill panel to arch in softwood and hardboard



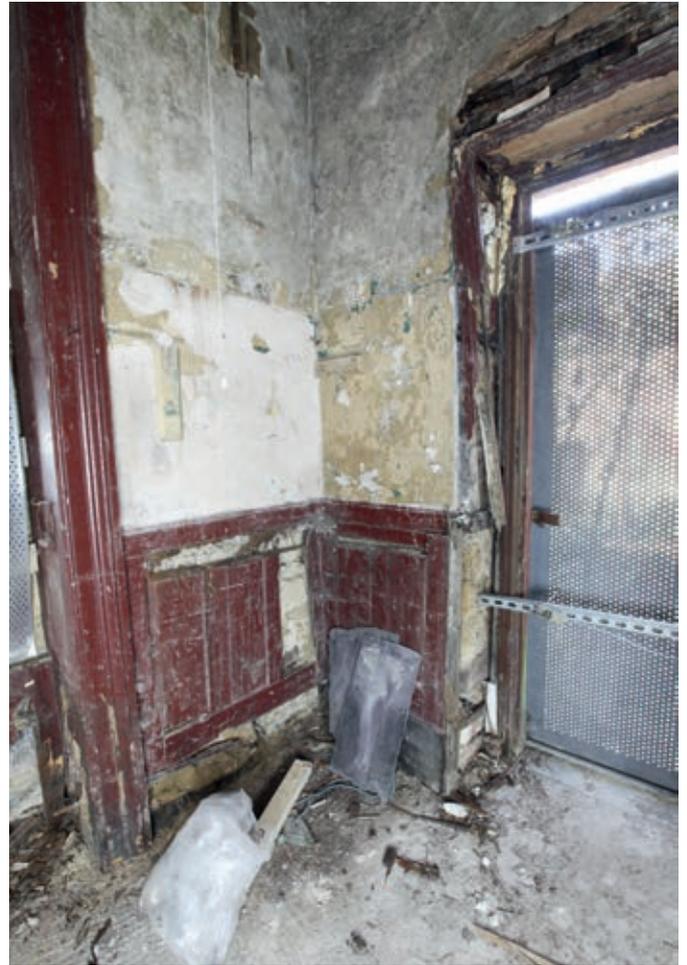
03_4 safe IS and altered French window with hopper



w10_02 French window to platform side of Ticket Office area and cornice, fragments of panelled apron and dado panelling



01_1 Porter's room east elevation with corner chimney breast, stone surround to hearth and dado panel IS



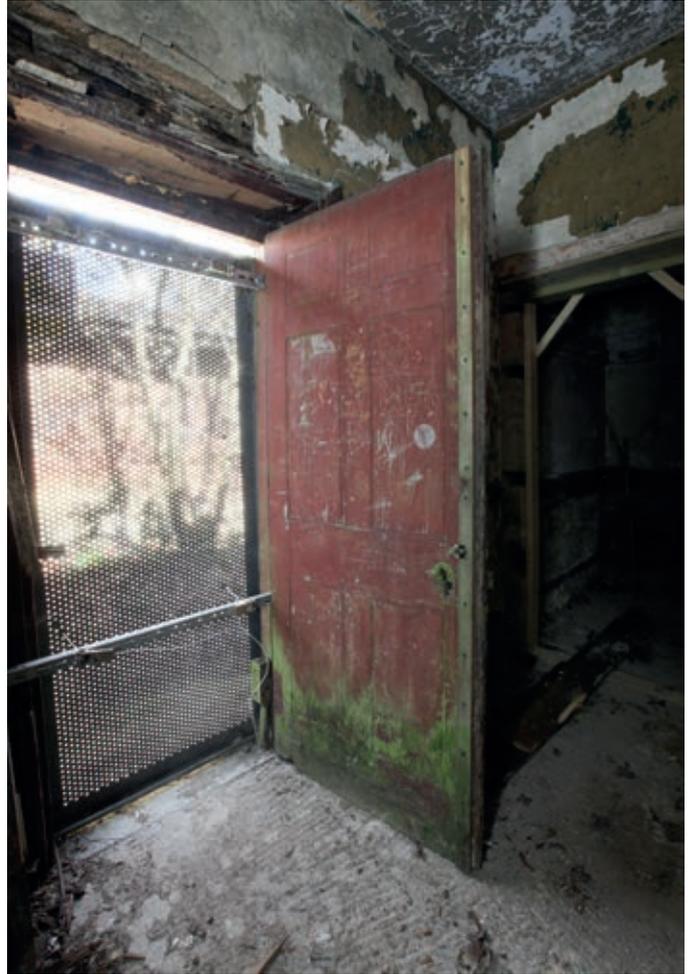
01_4 north-west corner dado panelling IS



fp_01_2 stone surround, cast-iron 'Nelson' stove and scallop-edged fender



w11_2 window to Porter's room with French windows, architrave and remains of panelled apron IS



d04_1 6-panel door IS to Porter's room, with flush bead-and-butt or scratch mouldings to each panel



d04_2 external door IS, rear view of 6-panels, with broad mouldings



02_3 north elevation with peg rail and dado panelling IS



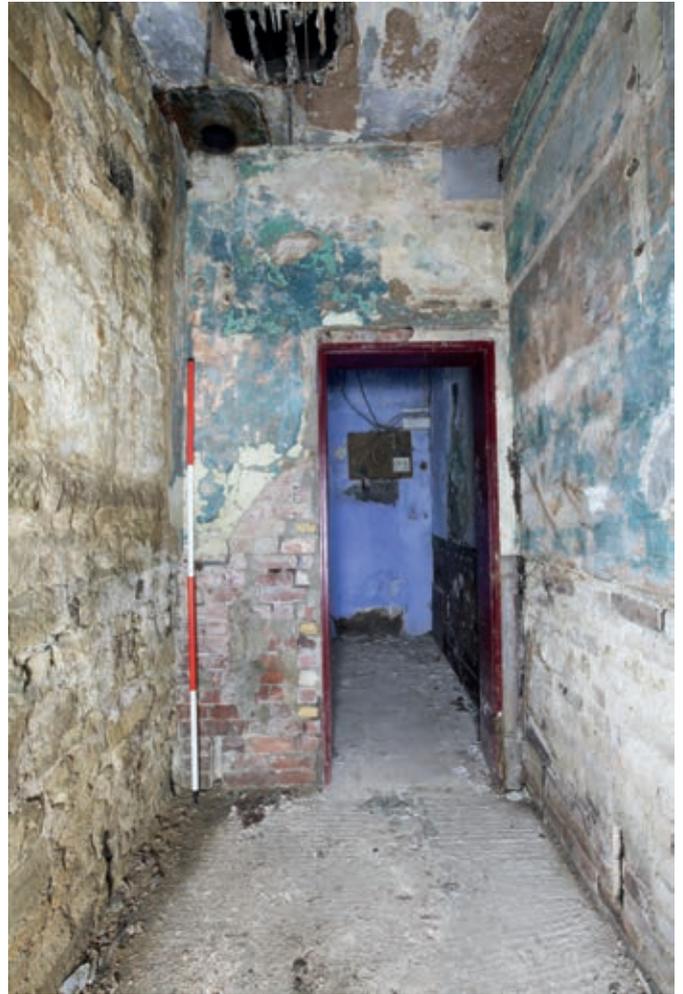
02_5 Ghosted profile of former shelves with cornice



02_6 store or pantry with detail of peg rail, red distemper and remains of dado panelling IS, all of 1840



05_1 Lobby / store to south-east wing with remnants of dado to the left



05_2 south internal elevation with door architrave IS



06_1 WC to south-east wing with dado panelling in-situ



07_I Ladies Waiting Room, north internal elevation. The walls were originally wallpapered from the skirting to the cornice.



fp07_I Stone surround and mantelshelf to hearth, with inserted splayed-back cast-iron register grate of c.1840



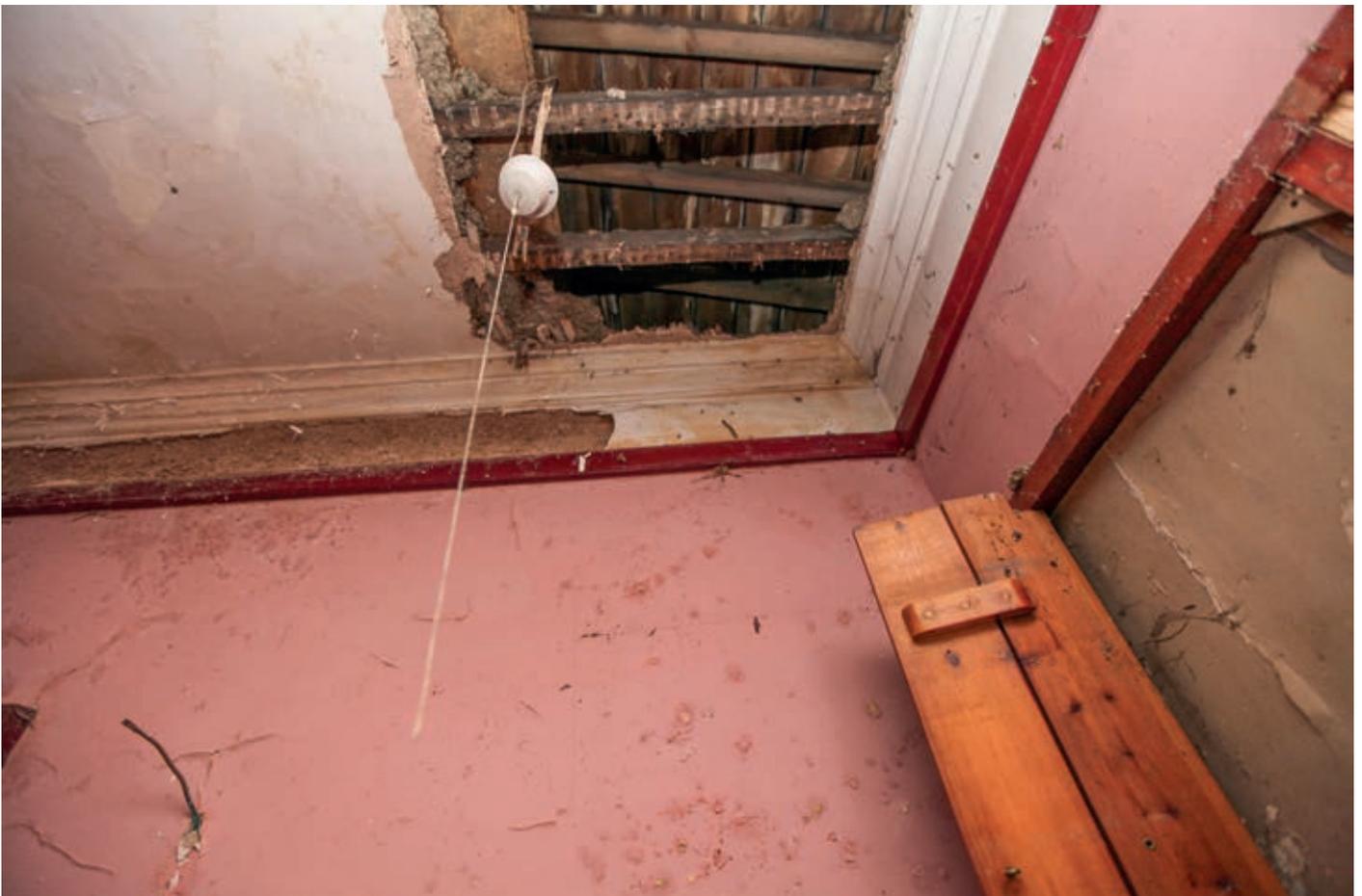
07_2 Ladies Waiting Room south elevation with east wall. Door architrave is a replacement. Early C20 rails and late C20 pine



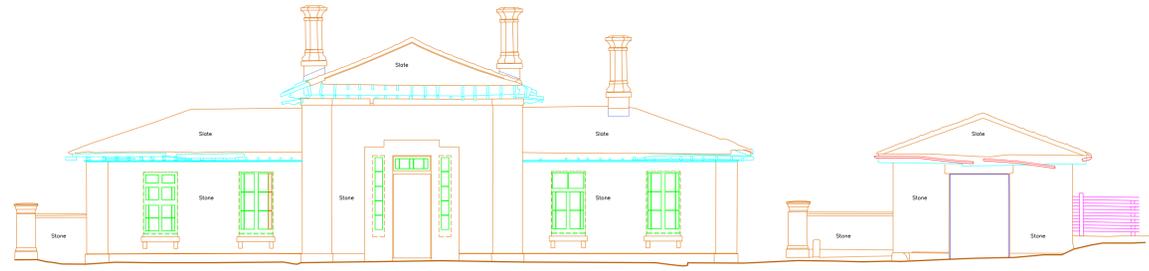
07_3 Ladies Waiting Room west internal elevation, with modified window reveal and later battens and late C20 panelling



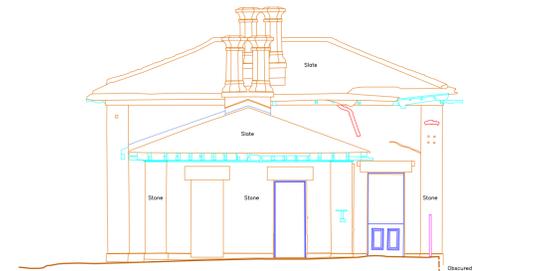
07_4 Ladies Waiting Room floor in concrete with cable channels, ca. 1970. The skirting is a replacement, based on the original size.



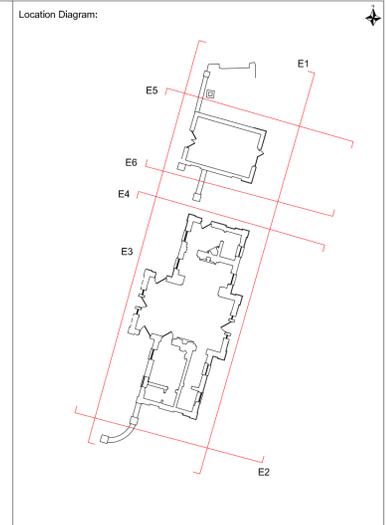
07_6 Ladies Waiting Room detail of cornice. The rails along the walls are 20th century.



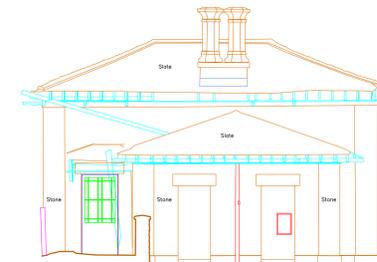
87.00m Above Ordnance Datum



87.00m Above Ordnance Datum

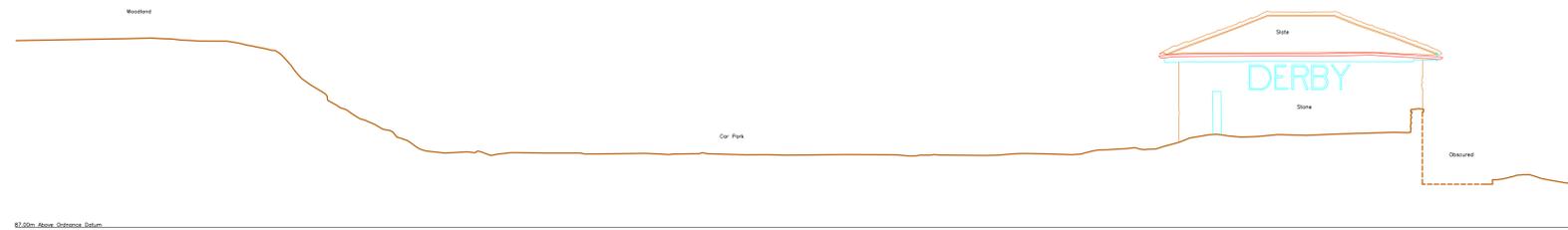


87.00m Above Ordnance Datum

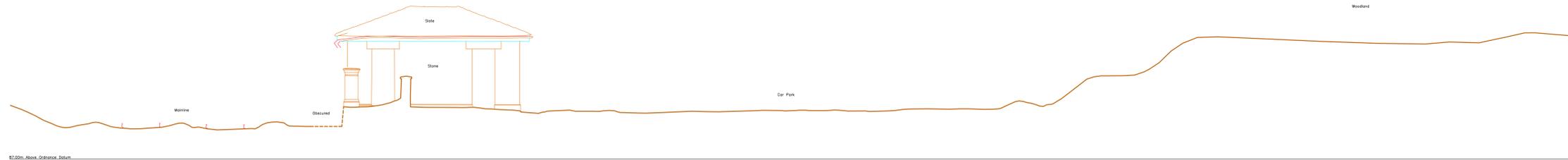


Wallline

87.00m Above Ordnance Datum



87.00m Above Ordnance Datum



87.00m Above Ordnance Datum

Legend:

	Stair/ slope arrows point up
	Direction of floor boards
	Direction of roof slope (up)
	Floor to Ceiling Height

Notes:
THIS SURVEY HAS BEEN CARRIED OUT WITH AN ACCURACY CONSISTENT WITH A SCALE OF 1:50
INTERROGATED DIMENSIONS WILL BE WITHIN THE TOLERANCE ASSOCIATED WITH THIS AND SMALLER SCALES ONLY.
ALL LEVELS ARE IN METRES, RELATED TO ORDNANCE SURVEY DATUM ESTABLISHED BY RTK GPS OBSERVATIONS.
UNITS ARE METRES.

Key:

AL	Arch height
BL	Beam level
CL	Ceiling level
EGS	Electrical Switch Gear
HL	Window head level
RWP	Rain Water Pipe
SH	Arch spring height
SL	Window sill level
sh	Sill to window head height

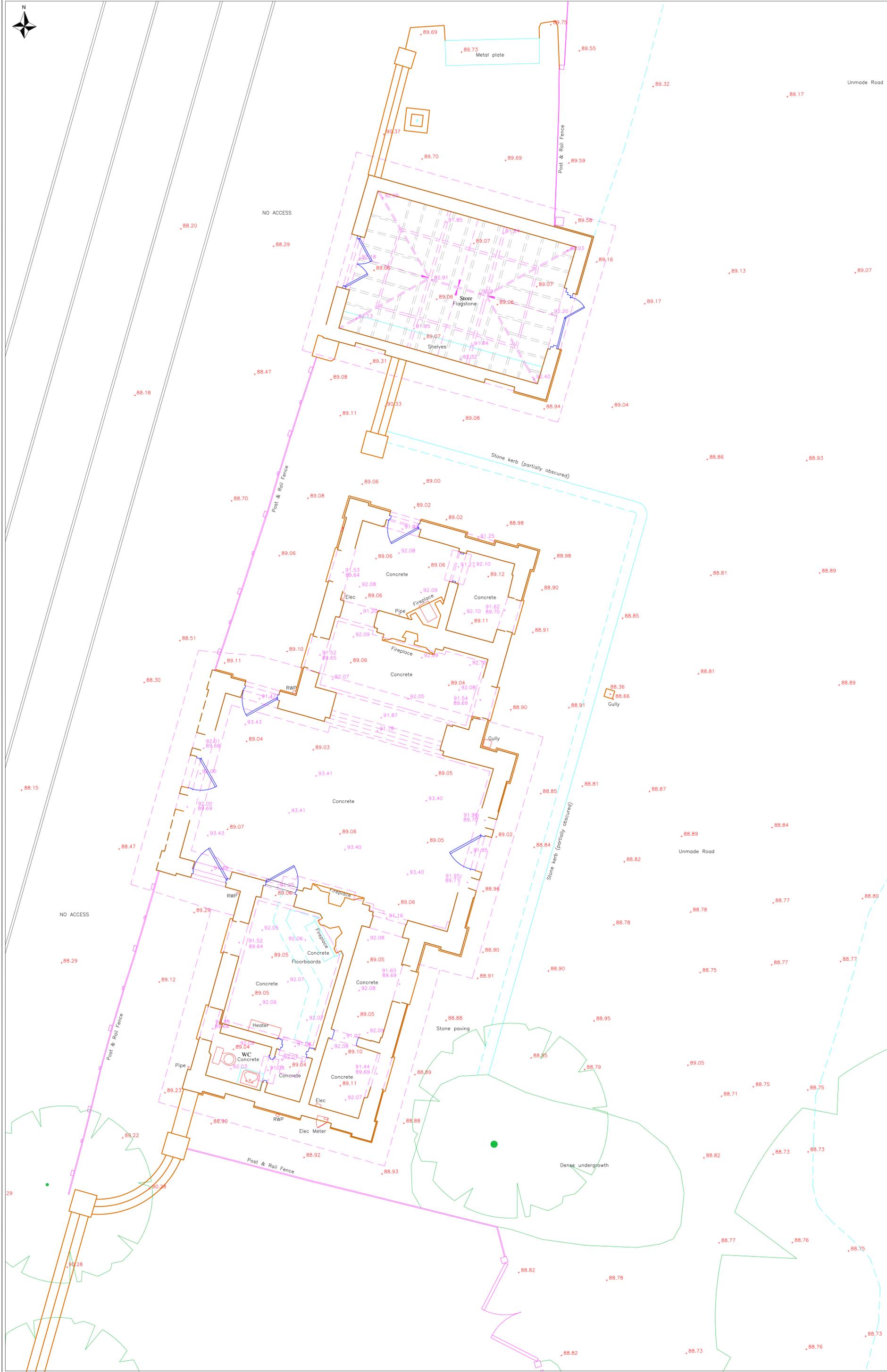
SOUTH WINGFIELD STATION EXTERNAL ELEVATIONS

James Brennan Associates
Chartered Surveyors
www.jbrennanassociates.co.uk
UNIT 6 WARREN HOUSE,
DEEPPALE BUSINESS PARK
ASHFORD RD, BAKEWELL DE45 1GT
TEL: 01629 934654
EMAIL: mail@jbrennanassociates.co.uk

Architects:
James Boon Architects
Cromford Creative,
Cromford Mills,
Mill Lane,
Cromford,
Derbyshire
DE4 3RQ

Client:
Derbyshire Historic Building Trust
1-3 Greenhill,
Wirksworth,
Matlock
DE4 4EN

Drawing no. 20-053-EL-01
Issue date July 2020
Issue status A
Scale 1:100 @ A1



Drawing no. 20-053-FP
Issue date July 2020
Issue status
Scale 1:50 @ A1

Client: Derbyshire Historic Building Trust
 L-3 Greenhill,
 Wirksworth,
 Mallock
 DE4 4EN

Architects: James Boon Architects
 Cromford Creative,
 Cromford Mills,
 Mill Lane,
 Cromford,
 Derbyshire
 DE4 3RQ

James Brennan Associates
 Chartered Surveyors
 www.jamesbrennanassociates.co.uk
 UNIT 6 WARREN HOUSE,
 DEEPDALE BUSINESS PARK,
 SHIFORD ROAD, WAKEWELL DE15 1GT
 EMAIL: mail@jamesbrennanassociates.co.uk

**SOUTH WINGFIELD STATION
 FLOOR PLAN**

10.00 metres
 5.00
 4.00
 3.00
 2.00
 1.00
 0.00

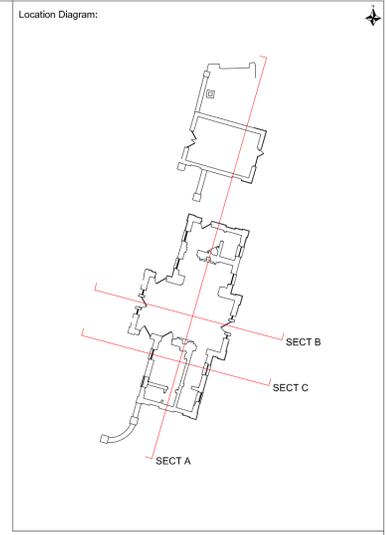
Key:

- AL Arch height
- BL Beam level
- EL Electrical level
- EGS Elevation of Sill/Gear
- HL Window head level
- RWP Rain Water Pipe
- SH Work surface height
- SH Work surface height
- sh Sill to window head height

NOTES:
 THIS SURVEY HAS BEEN CARRIED OUT WITH AN ACCURACY CONSISTENT WITH A
 INTERMEDIATE SURVEY. DIMENSIONS WILL BE WITHIN THE TOLERANCE
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 ALL LEVELS ARE IN METRES, RELATED TO ORDNANCE SURVEY DATUM
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 UNITS ARE METRES.

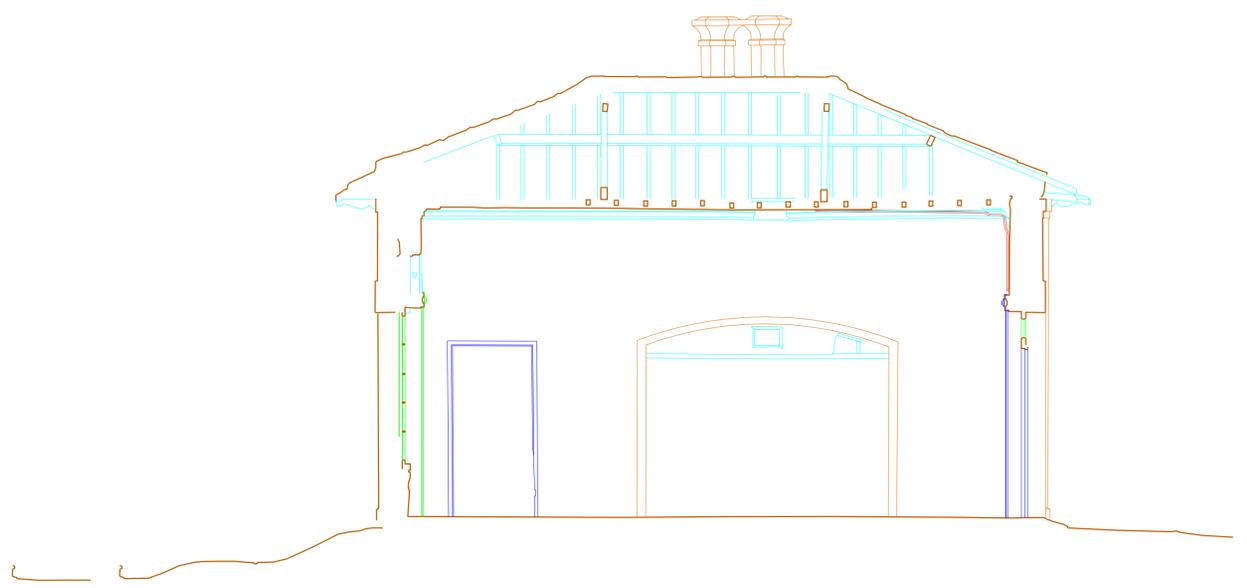
Legend:

- Stair slope arrows point up
- Direction of floor boards
- Direction of roof slope (up)
- Floor to Ceiling Height



87.00m Above Ordnance Datum

SECTION A



87.00m Above Ordnance Datum

SECTION B



87.00m Above Ordnance Datum

SECTION C

Legend:

	Stair/ slope arrows point up
	Direction of floor boards
	Direction of roof slope (up)
	Floor to Ceiling Height

Notes:
THIS SURVEY HAS BEEN CARRIED OUT WITH AN ACCURACY CONSISTENT WITH A SCALE OF 1:50. INTERROGATED DIMENSIONS WILL BE WITHIN THE TOLERANCE ASSOCIATED WITH THIS AND SMALLER SCALES ONLY. ALL LEVELS ARE IN METRES, RELATED TO ORDNANCE SURVEY DATUM ESTABLISHED BY RTK GPS OBSERVATIONS.
UNITS ARE METRES.

Key:

AL	Arch height
BL	Beam level
CL	Ceiling level
EGS	Electrical Switch Gear
HL	Window head level
RWP	Rain Water Pipe
SH	Arch spring height
SL	Window sill level
sh	Sill to window head height

SOUTH WINGFIELD STATION SECTIONAL ELEVATIONS



James Brennan Associates
Chartered Surveyors
www.jbrennanassociates.co.uk
UNIT 6 WARREN HOUSE,
DEEPPALE BUSINESS PARK
ASHFORD RD, BAKEWELL DE45 1GT
TEL: 01629 814654
EMAIL: mail@jbrennanassociates.co.uk

Architects:
James Boon Architects
Cromford Creative,
Cromford Mills,
Mill Lane,
Cromford,
Derbyshire
DE4 3RQ

Client:
Derbyshire Historic Building Trust
1-3 Greenhill,
Wirksworth,
Matlock
DE4 4EN



Drawing no.	20-053-SECT
Issue date	August 2020
Issue status	A
Scale	1:50 @ A1



Legend:

- Stair slope arrows point up
- Direction of floor boards
- Direction of roof slope (up)
- Floor or Ceiling Height

Notes:

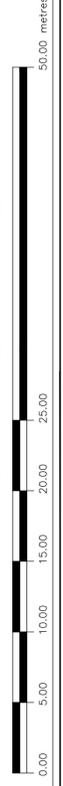
- THIS SURVEY HAS BEEN CARRIED OUT WITH AN ACCURACY CONSISTENT WITH A
- REGISTERED SURVEYING PRACTICE.
- ALL DIMENSIONS WILL BE WITHIN THE TOLERANCE
- ASSOCIATED WITH THIS AND SMALLER SCALES ONLY.
- ALL LEVELS ARE IN METRES, RELATED TO ORDNANCE SURVEY DATUM
- ESTABLISHED BY RTK GPS OBSERVATIONS.

UNITS ARE METRES

Key:

- AL Arch height
- BL Beam level
- CS Ceiling level
- ECS External Ceiling level
- HL Window head level
- RWP Rain Water Pipe
- WH Window height
- SH Sill to window head height

SOUTH WINGFIELD STATION TOPOGRAPHICAL SURVEY



James Brennan Associates
Chartered Surveyors
www.jamesbrennanassociates.co.uk
UNIT 6 WARREN HOUSE,
ASHFORD RD, BAKEWELL DEHS 1GT
Derbyshire
EMAIL: mail@jamesbrennanassociates.co.uk

Architects:
James Boon Architects
Creative
Cromford Mills,
Mill Lane,
Cromford,
Derbyshire
DE4 3RQ

Client:

Drawing no. 20-053-TOPO
Issue date March 2021
Issue status A
Scale 1:250 @ A1



Appendices

Mel Morris Conservation
67 Brookfields Road
Ipstones
Staffordshire
ST10 2LY

author: Melanie Lloyd Morris,
Dip. Arch. Cons, IHBC, MRTPI

mel morris
conservation

Appendix I

Figures - Map Regression

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Fig. 1 Sanderson map of 1835 (published version), prior to the construction of the North Midland Railway

Note the named Strelly Engine and Haslams Engine to the east of Oakerthorpe.



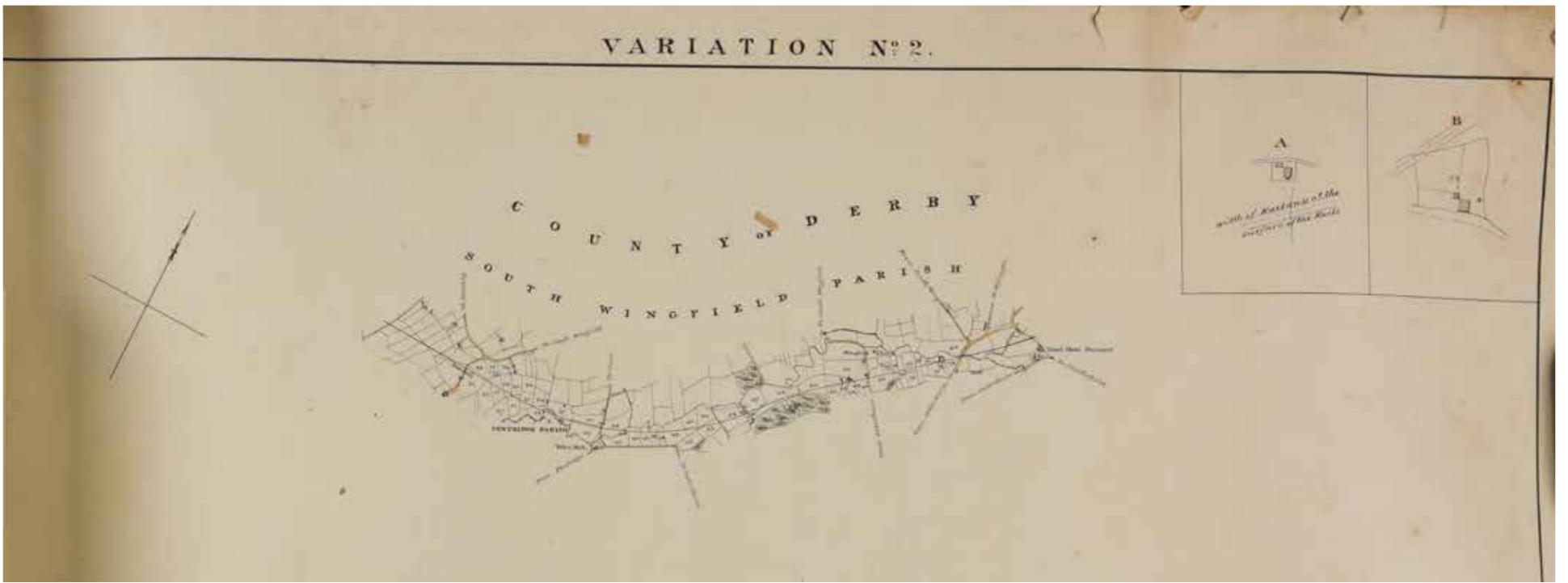


Fig. 2 North Midland Railway deposited plan 1836 – Derbyshire Record Office - Quarter Sessions Q/RP/2/59/A - b) variation at South Wingfield

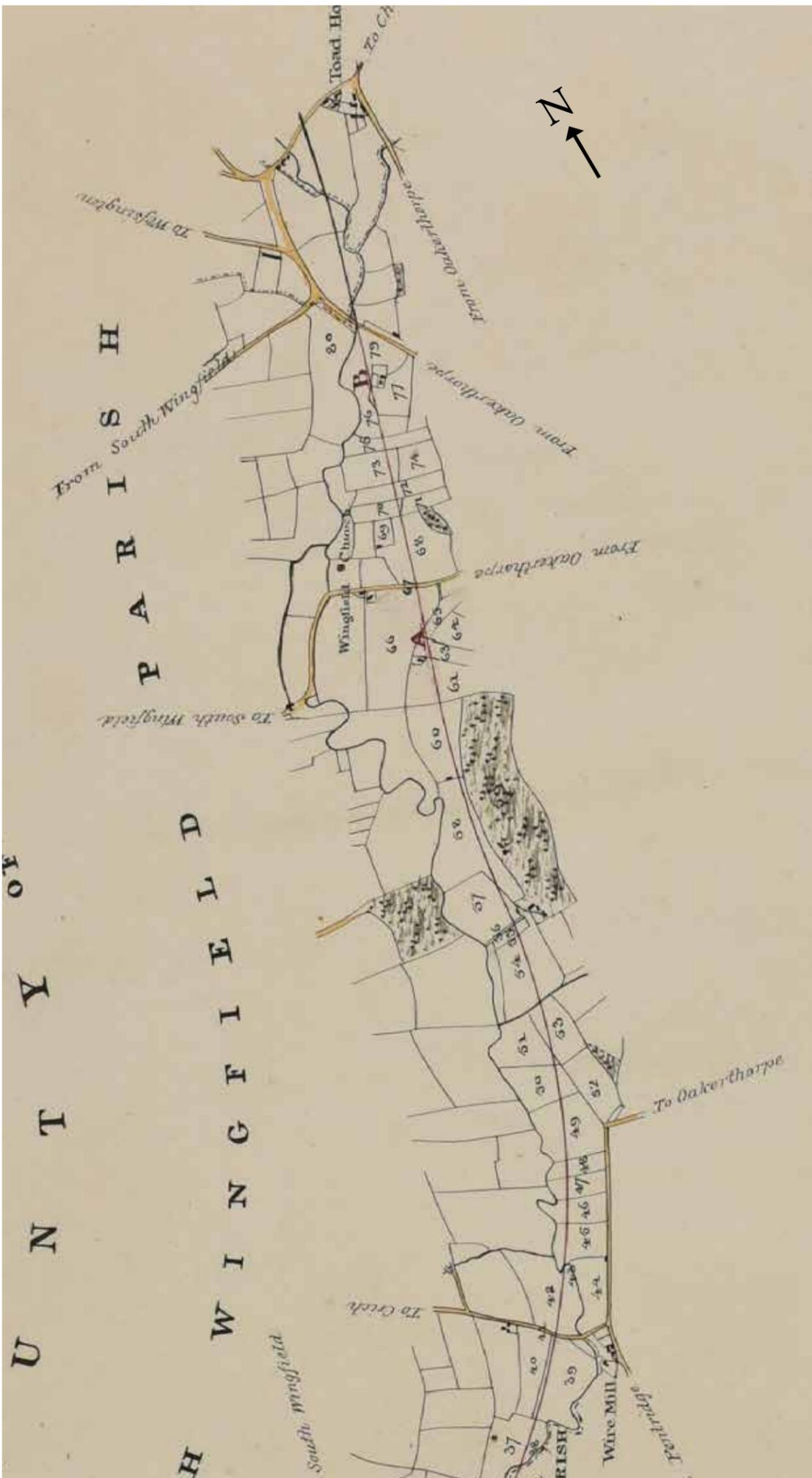
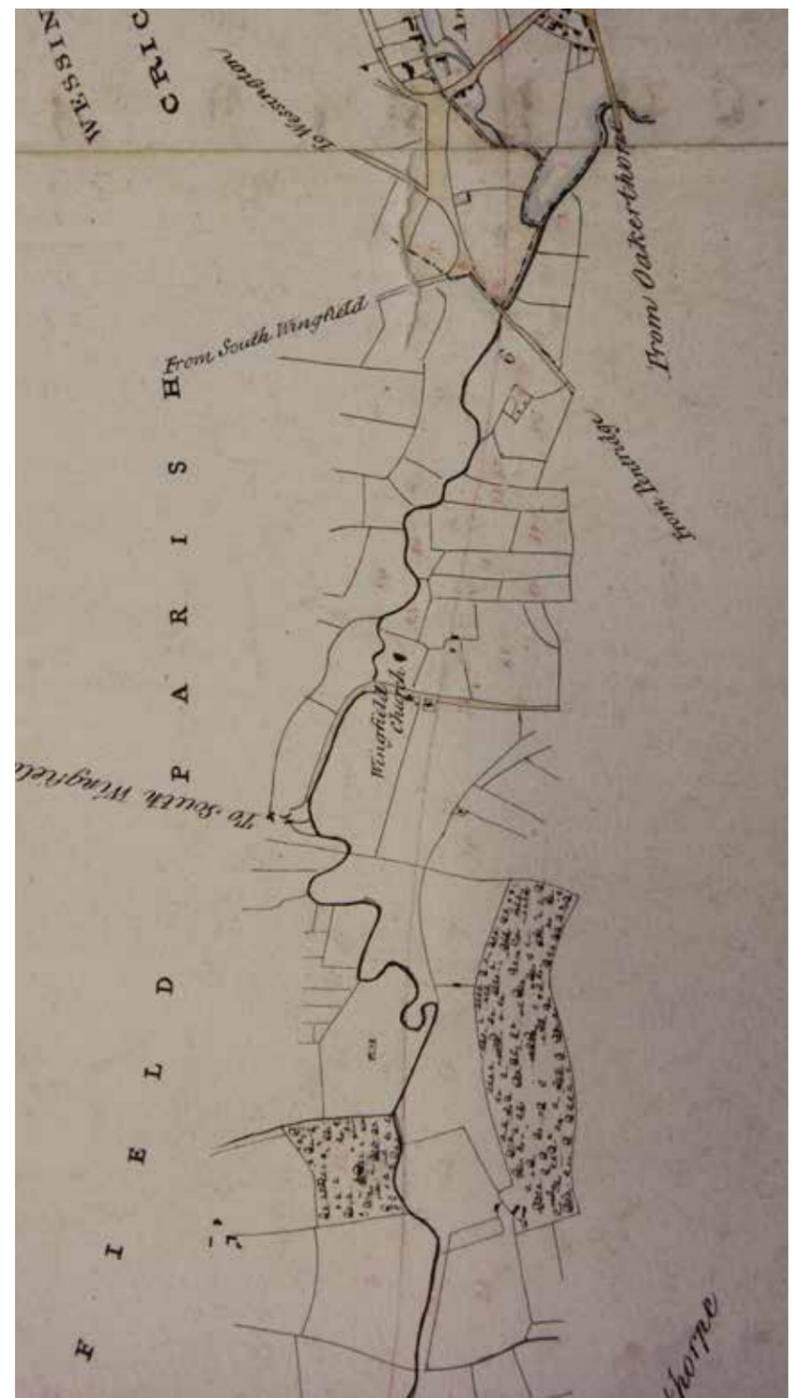


Fig. 3 (left)
Detail of the North Midland Railway deposited plan 1836 – Quarter Sessions Q/RP/2/59/A - b) variations at South Wingfield (Derbyshire Record Office). The revised alignment chosen, as depicted here, moved further east, closer to Shaw Wood.

Fig. 4 (below) - the 1835 Quarter Sessions plan of the NMR illustrates a different alignment for the railway, running closer to the River Amber (Q/RP/2/160/1)



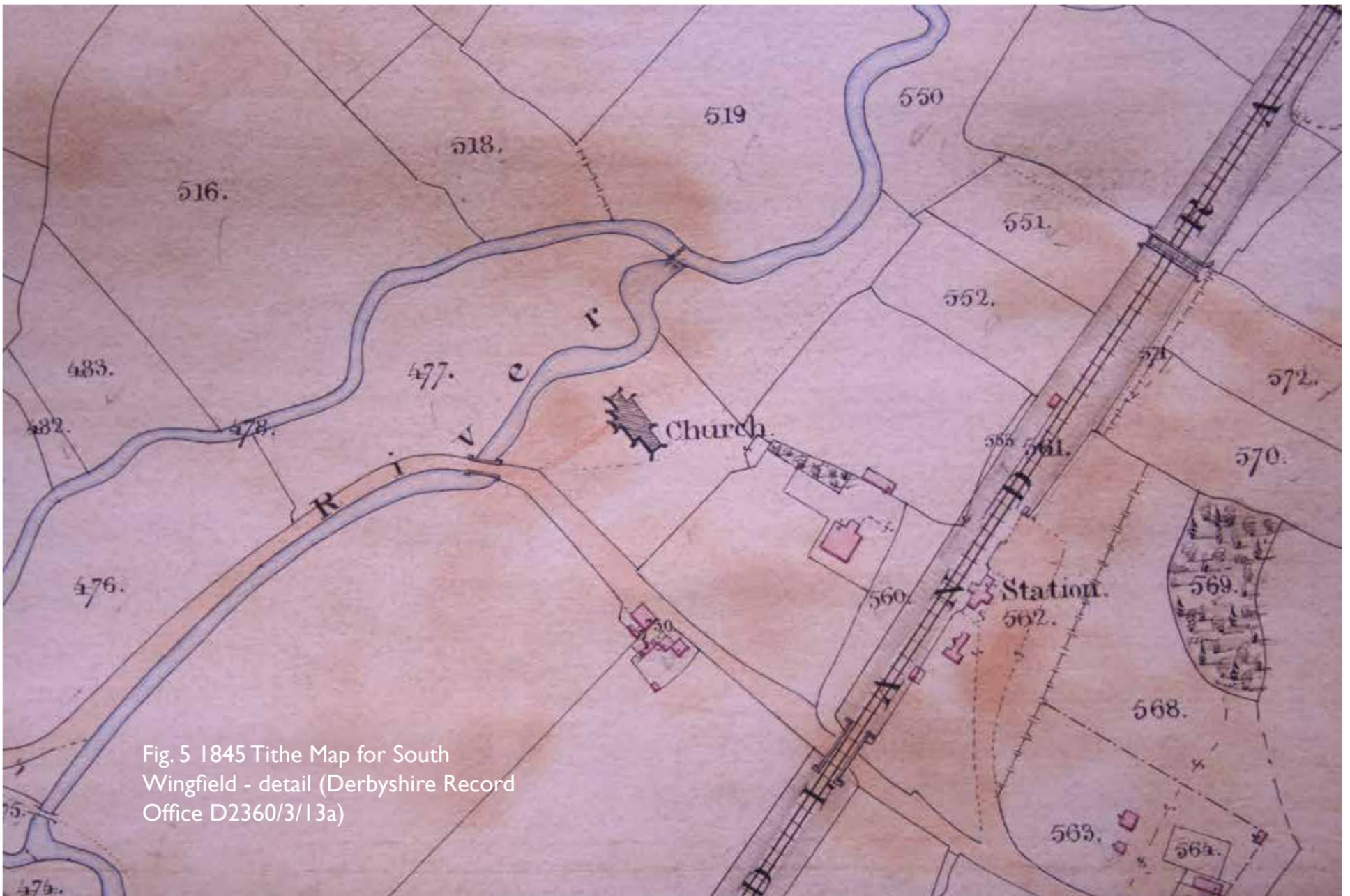


Fig. 5 1845 Tithe Map for South Wingfield - detail (Derbyshire Record Office D2360/3/13a)

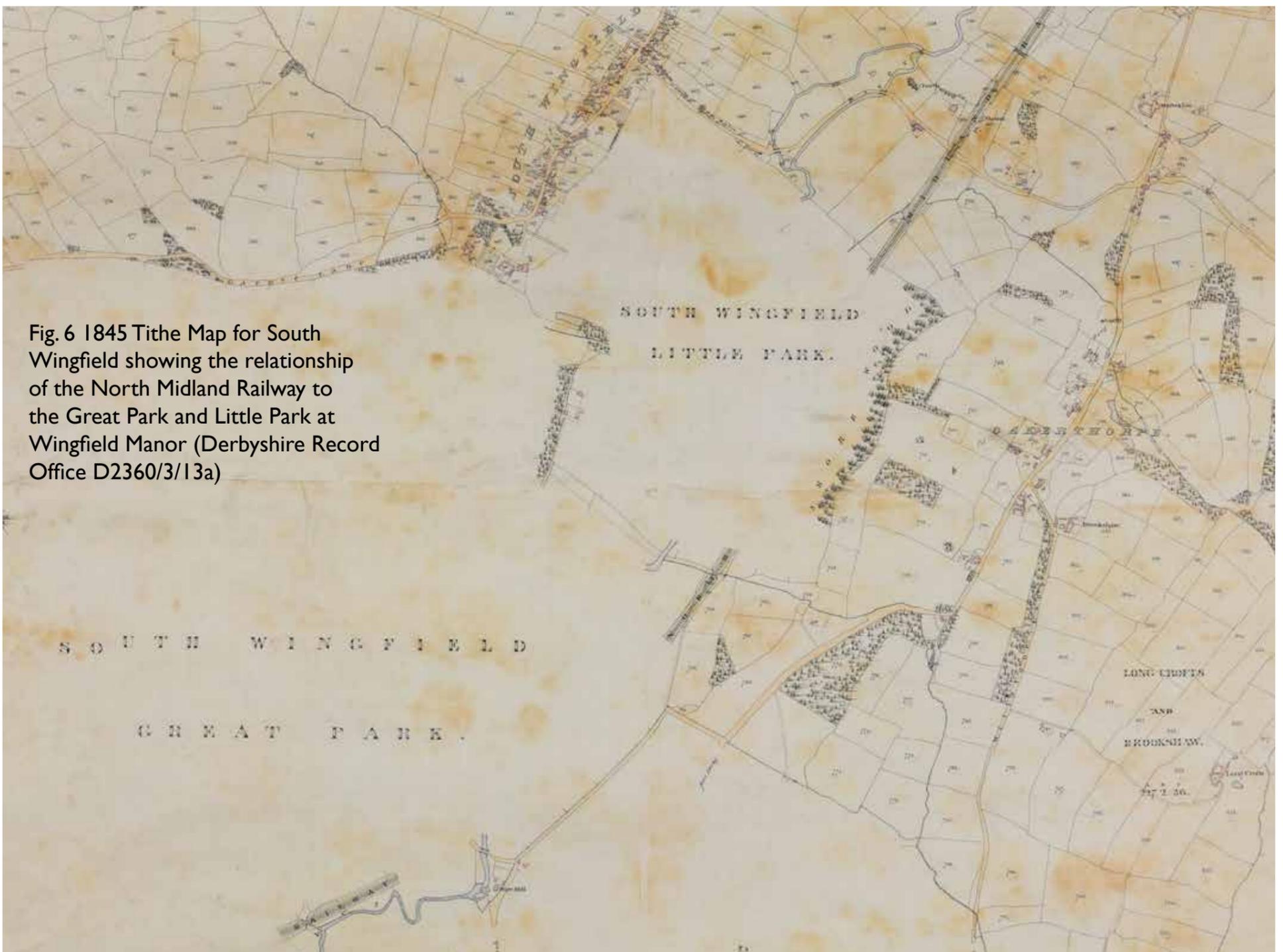


Fig. 6 1845 Tithe Map for South Wingfield showing the relationship of the North Midland Railway to the Great Park and Little Park at Wingfield Manor (Derbyshire Record Office D2360/3/13a)

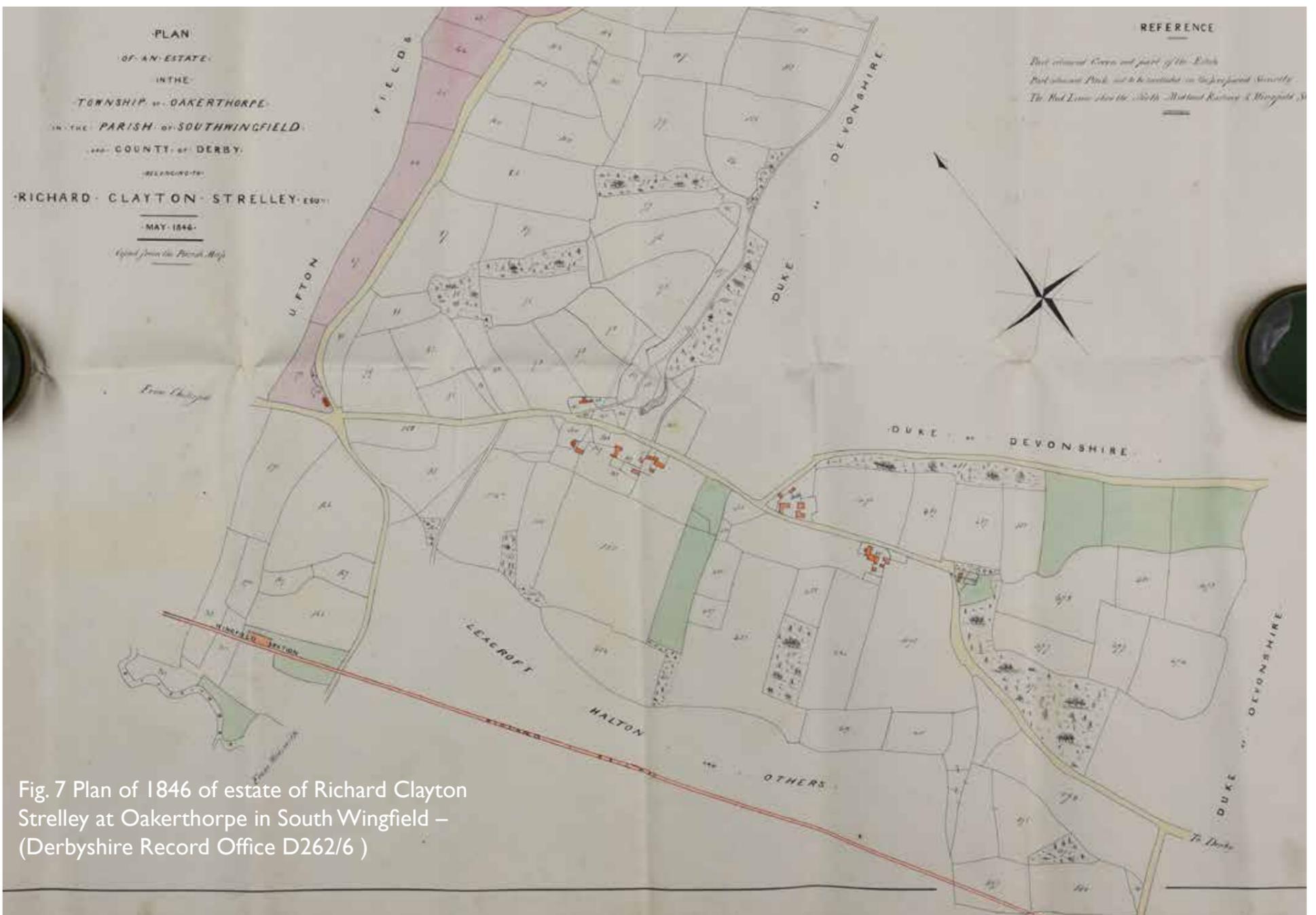
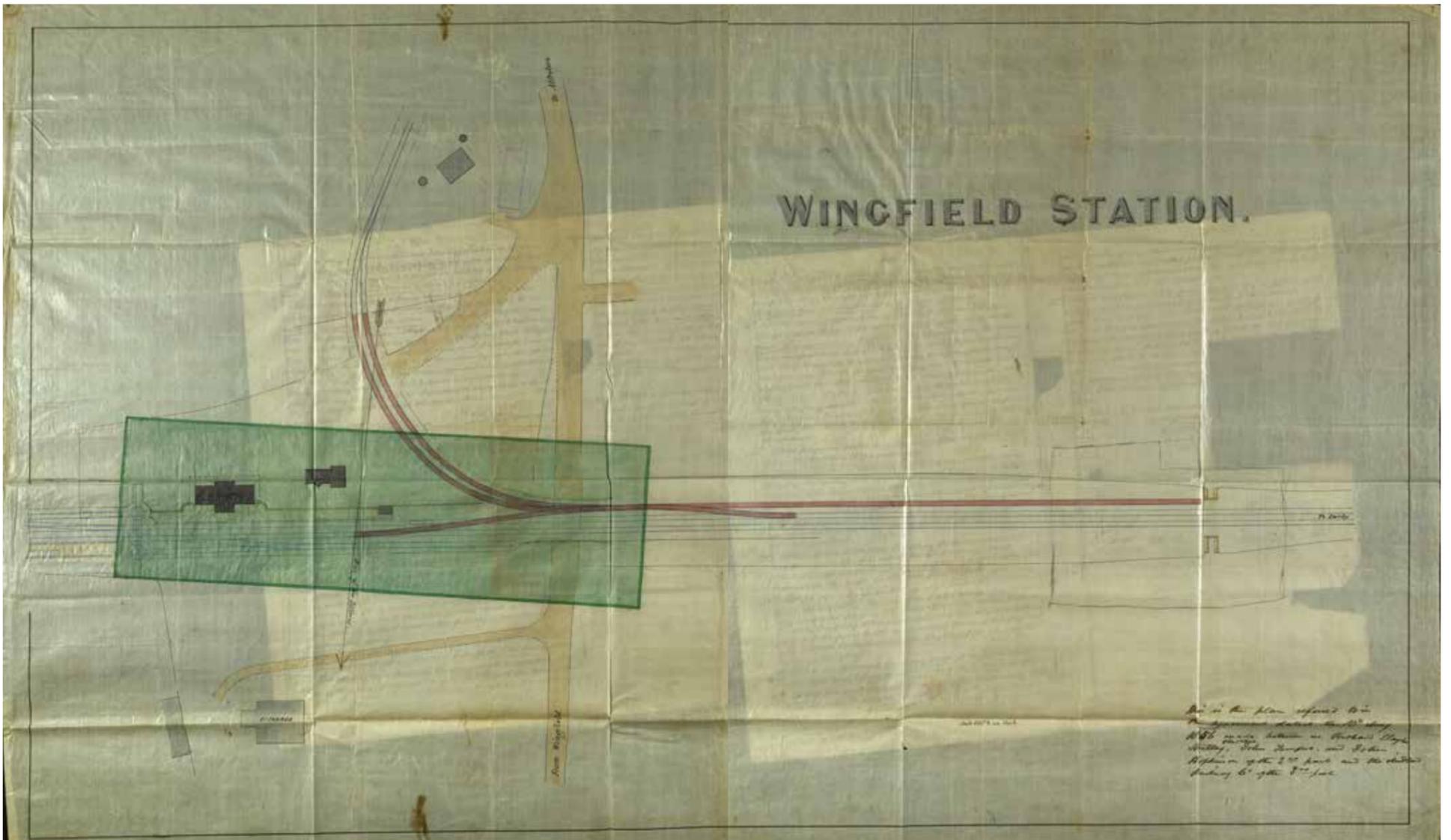


Fig. 7 Plan of 1846 of estate of Richard Clayton Strelley at Oakerthorpe in South Wingfield – (Derbyshire Record Office D262/6)

Fig. 8 1856 (British Railways plan - deed dated 10th May 1856 - (MID10348_D383498)

In 1856 the Midland Railway agreed to pay the owners of the land (and lessors of the mines and mineral rights) royalties at a right of 90 pounds per acre, in exchange for an agreement not to extract coal from the area shaded green underneath the railway. This applied to Richard Clayton Strelley for his mineral rights and John Tempest and John Hopkinson who were leasing the mineral rights from the landowner Immanuel Halton. They all agreed to indemnify for ever the railway company from all claims and received in exchange the free use of the railway sidings to be constructed joining the main line of the railway, coloured pink. The railway company was to maintain the sidings and reserved the right to alter or vary the position of the sidings provided that they substituted these with new sidings with at least an equal extent.



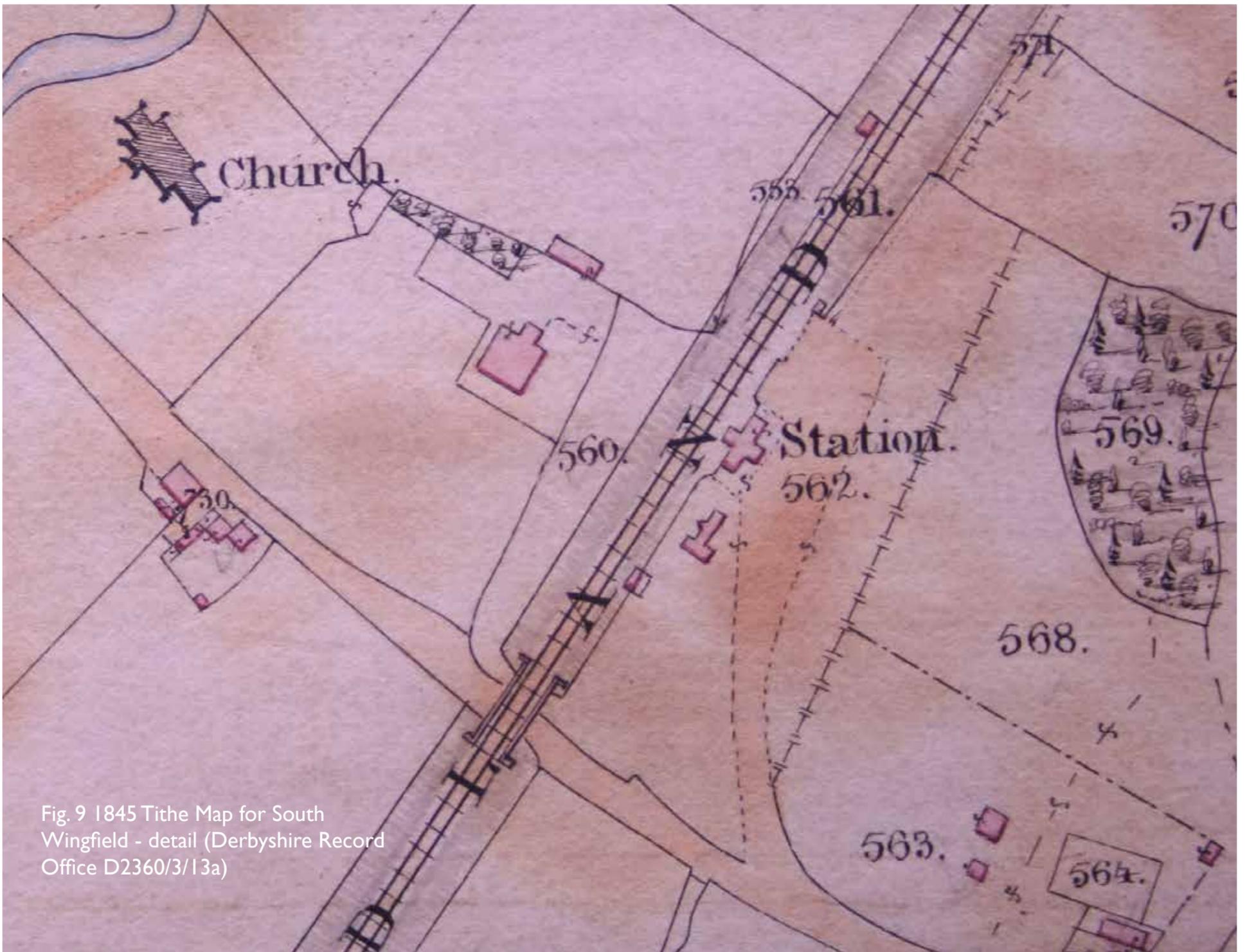


Fig. 9 1845 Tithe Map for South Wingfield - detail (Derbyshire Record Office D2360/3/13a)

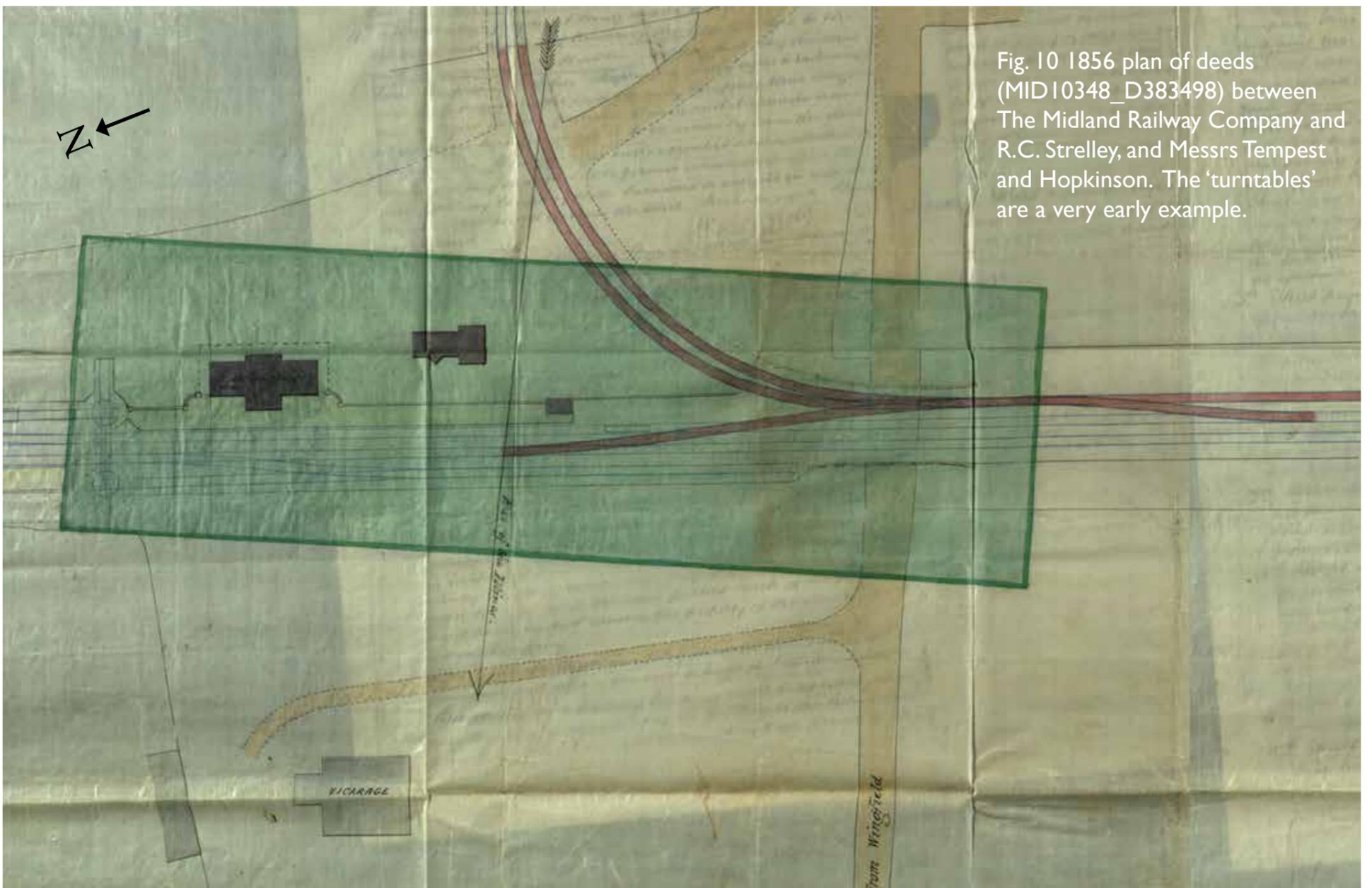
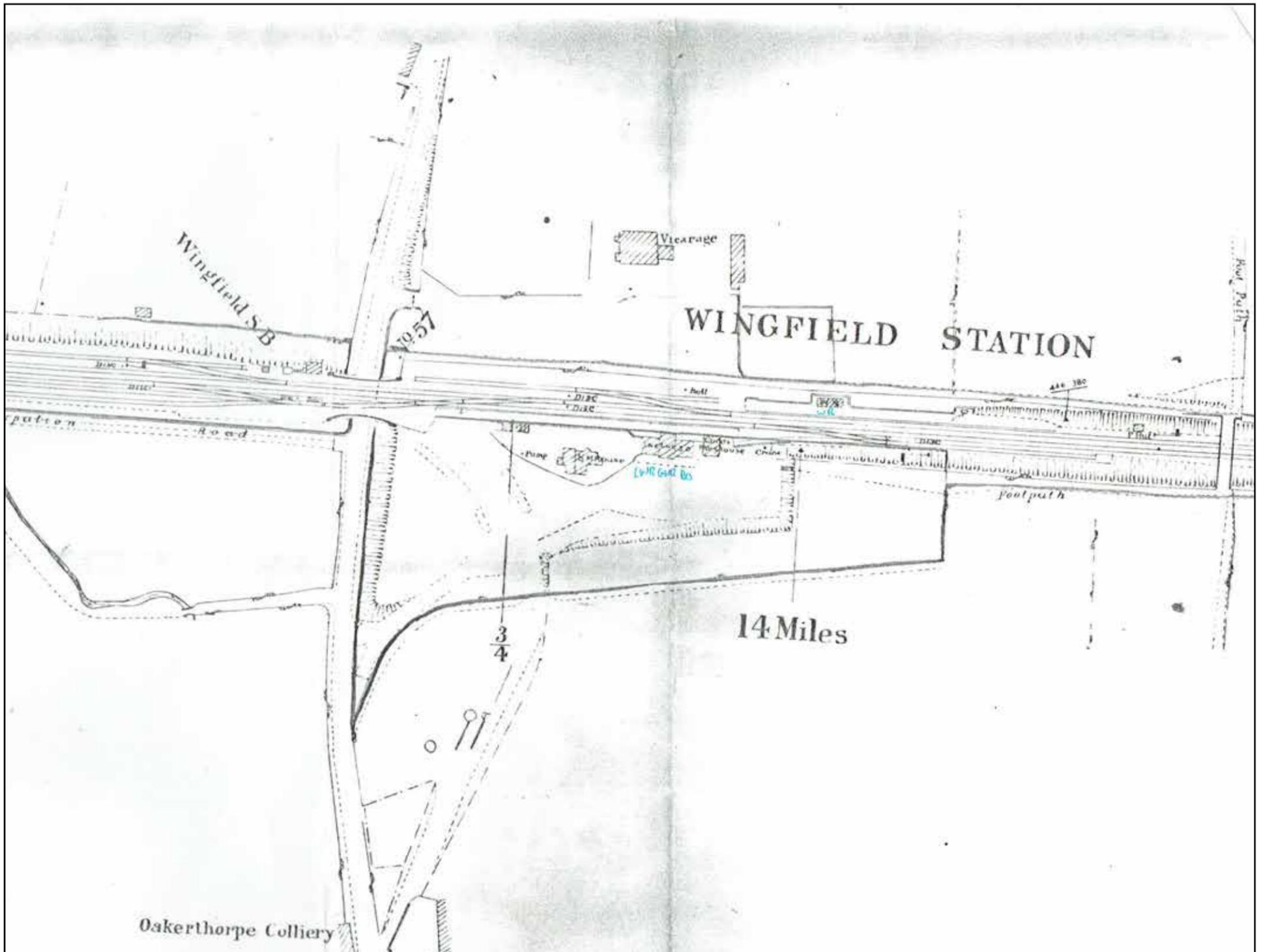


Fig. 10 1856 plan of deeds (MID10348_D383498) between The Midland Railway Company and R.C. Strelley, and Messrs Tempest and Hopkinson. The 'turntables' are a very early example.



Fig. 11 1880-1889 Ordnance Survey map at 1:2500 (35/14) Derbyshire Record Office

Fig. 12 Estates Map of ca. 1900. The “Goods Warehouse” is named at this date.
(image provided by Midland Railways Study Centre - 99-0144)



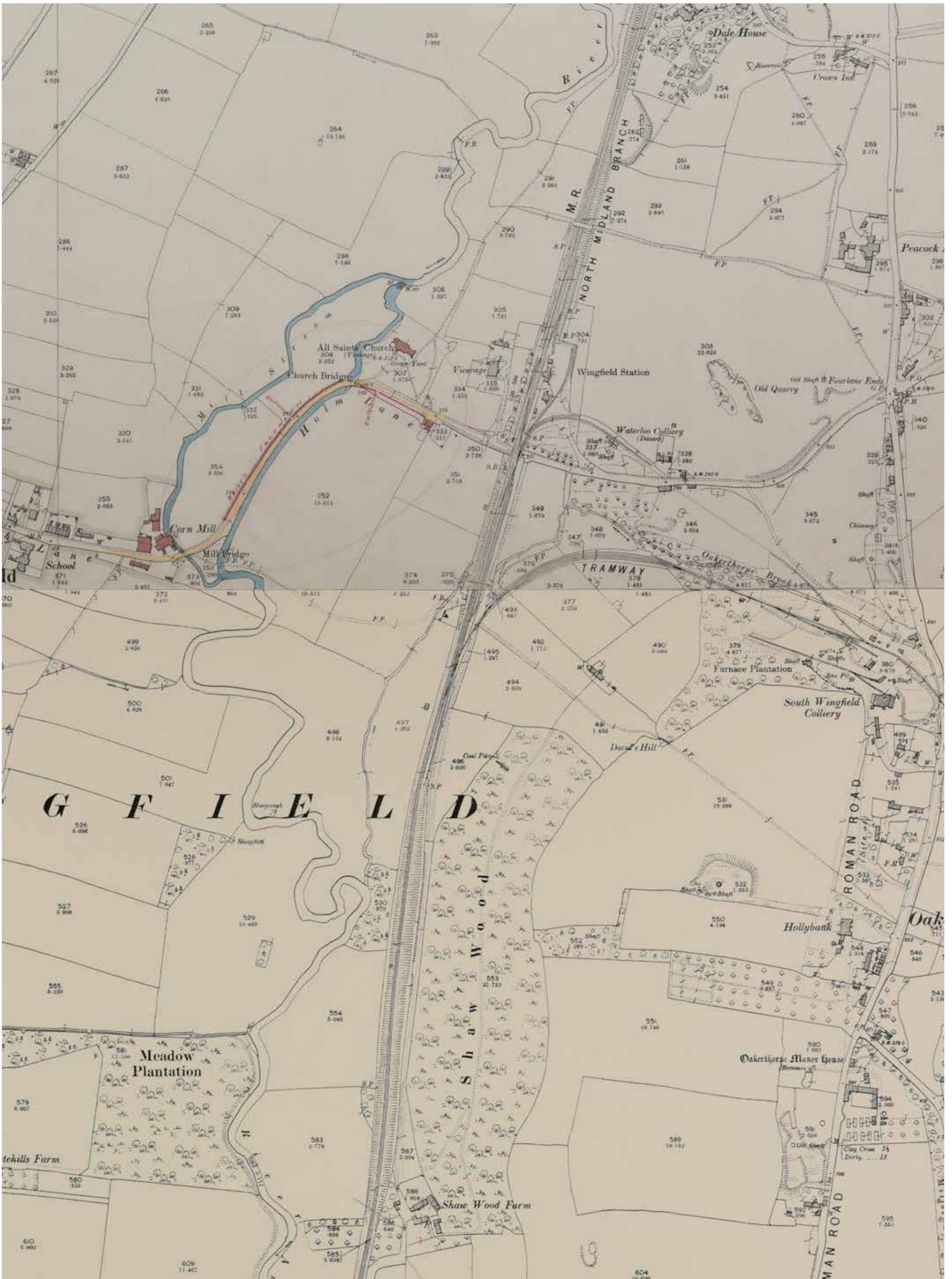


Fig. 13 1899-1900 Ordnance Survey map at 1:2500 (35/14) Derbyshire Record Office

Fig. 14 Plan of 1908 – plan of Oakerthorpe Estate (freehold residence) including South Wingfield Colliery, seams of coal all in Oakerthorpe – Derbyshire Record Office D247/ES/319

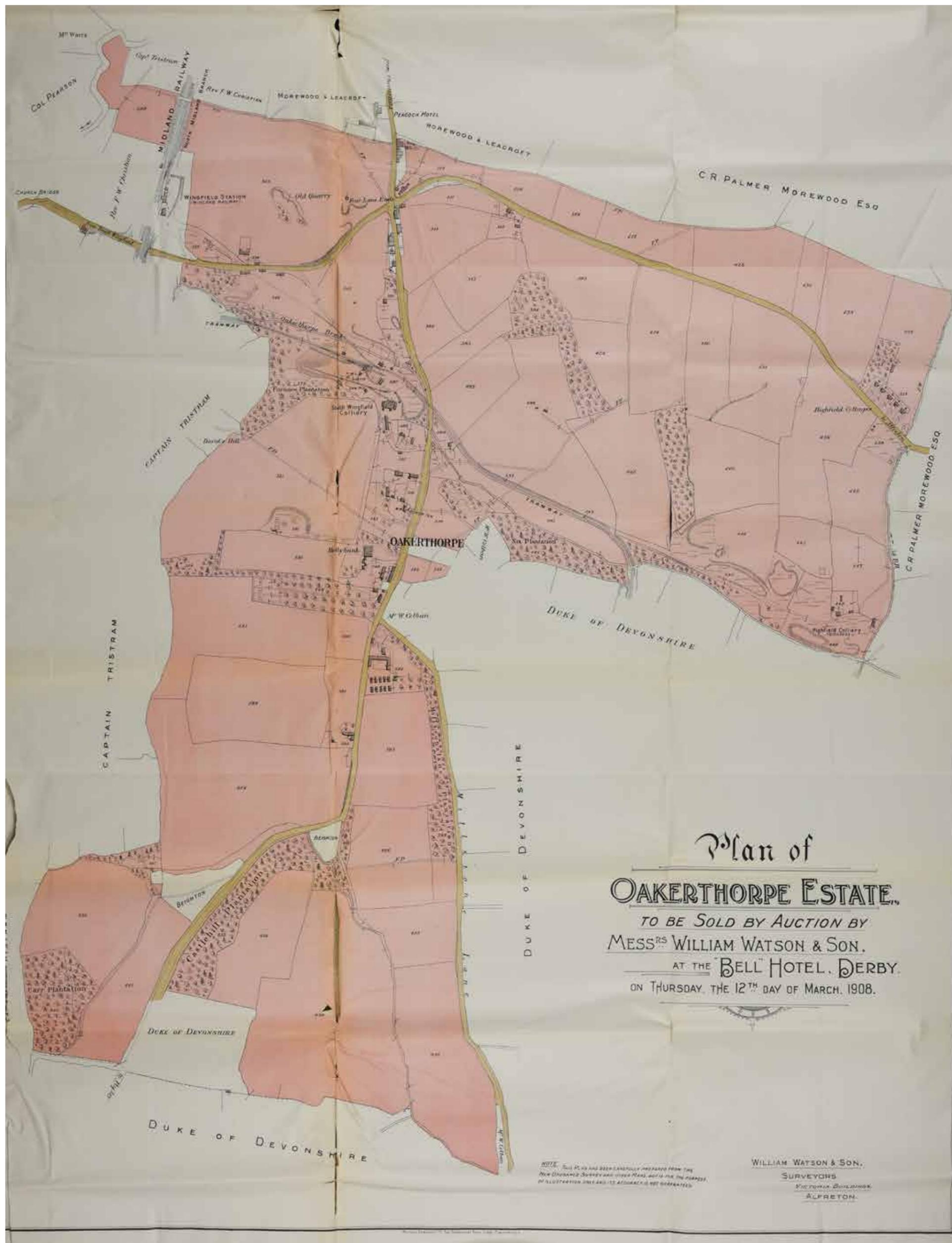




Fig. 15 Plan of 1908 – detail
Oakerthorpe Estate (freehold residence) including South Wingfield Colliery, seams of coal all in Oakerthorpe – Derbyshire Record Office D247/ES/319

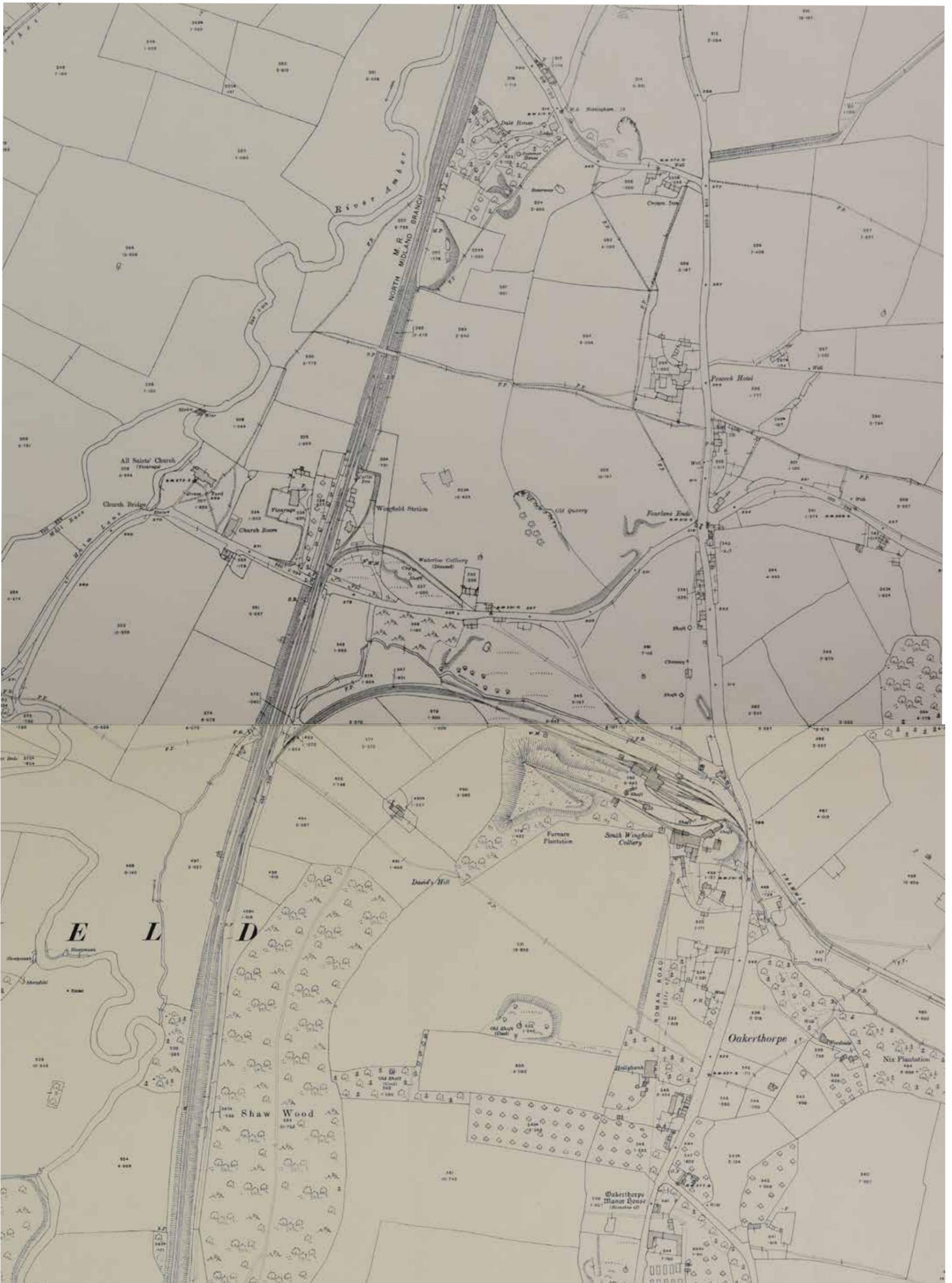


Fig. 16 1916-1917 Ordnance Survey map at 1:2500 (35/14) Derbyshire Record Office

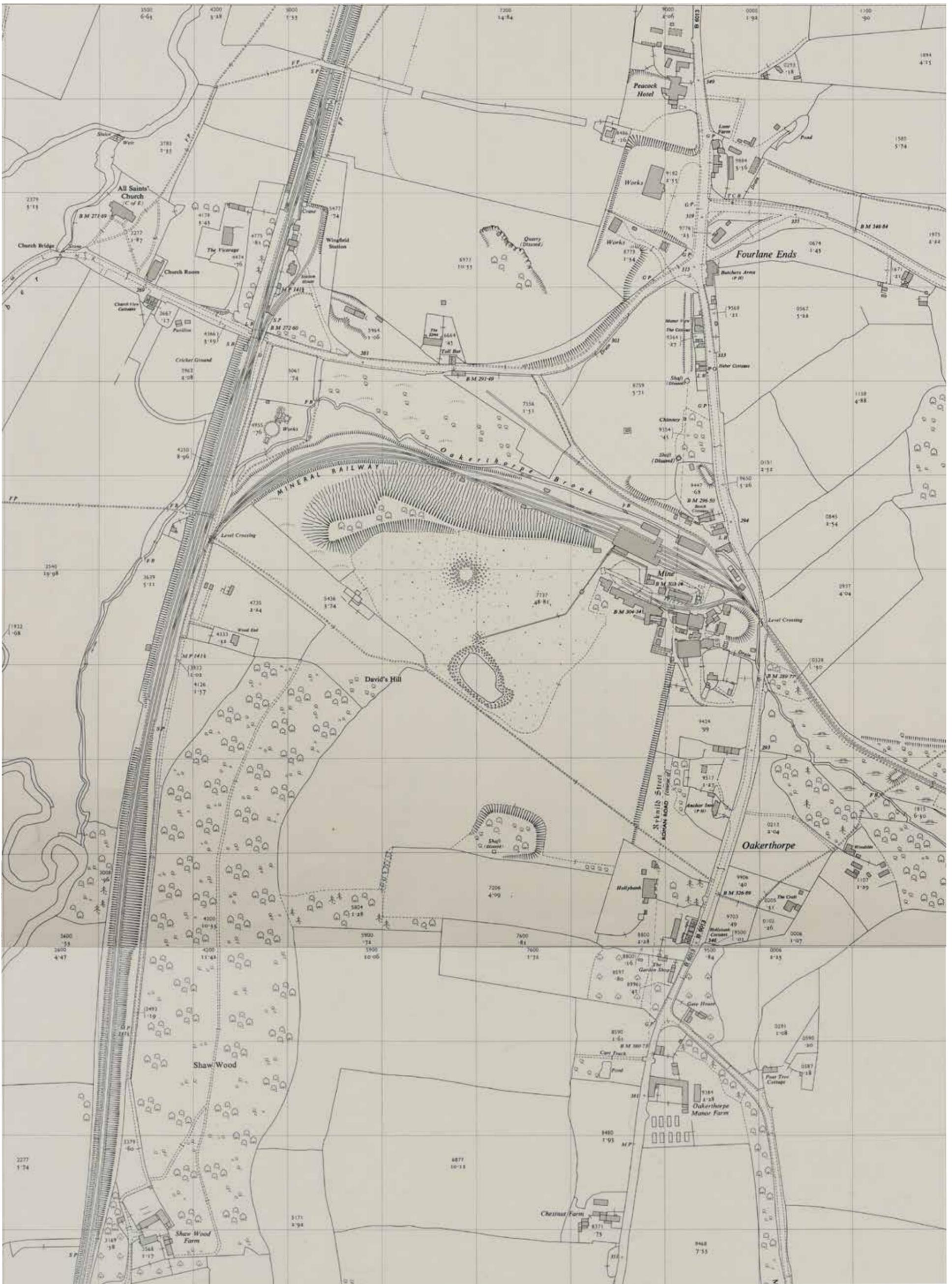


Fig. 17 1961-1962 Ordnance Survey map at 1:2500 (SK3854-3954) Derbyshire Record Office

Appendix 2 References

Newspaper Articles

Friday 1st May 1840 – Hull Advertiser and Exchange Gazette
North Midland Railway advertisement – notification that the railway will be OPENED to the Public for the conveyance of passengers and parcels between Derby and Sheffield on Monday 11th May.

Derbyshire Courier, 9th May 1840
Advertisement of train journeys on new line – 5 trains per day in both directions

Leeds Mercury, 9th May 1840
Advanced notice of opening of the railway

Sheffield Independent, 9th May 1840
Advertisement for the NMR and table of passenger fares between Derby and Sheffield – lists 9 stations, including Sheffield and Derby

Morning Chronicle, 11th May 1840
Advertisement of opening of the railway

Sheffield Iris, Tuesday 12th May 1840
Detailed description of the first journey from Derby to Sheffield

Sheffield Independent, 12th June 1840
Opening Ceremony description – detailed description

The Sun (London), 29th June 1840
Advertisement for the opening of the entire line

Derby Mercury, Wednesday 1st July 1840
Short description of the opening

Sheffield Independent, 4th July 1840
Description of the railway journey and ceremony

Derbyshire Courier, 4th July 1840
Short description of the opening

Manchester Courier and Lancashire General Advertiser, 4th July 1840
Detailed description of the official opening ceremony for the whole line

York Herald, 4th July 1840
Description of the railway journey and ceremony

Yorkshire Gazette, 4th July 1840
Description of the railway journey and ceremony

Derby Mercury, 2nd December 1840

Man jumps from one of the carriages at South Wingfield

Derby Mercury, 20th May 1840

Advertisement – “The Guide to the North Midland, York and North Midland, Birmingham and Derby Junction, and Midland Counties Railways is now preparing for publication by Stephen Glover. The work will contain. Fine Lithographic Views of the Various Stations on the North Midland Railway, are transferred from the beautiful and accurate drawings of Francis Thompson Esq. architect of the whole line, to whose kindness and liberality the author is highly indebted.” Price to Subscribers. Five shillings.

Sheffield and Rotherham Independent, Saturday 4th July 1840

Detailed description of the Official Opening

Yorkshire Gazette, Saturday 4th July 1840

Detailed description of the journey and banquet

Bury and Norwich Post, 26th August 1840

Incident when ladies dress set on fire by a spark from the engine

Derbyshire Courier, 26th September 1840

Conviction of lad for placing an iron chair on the rails near Wingfield

Morning Post, 1st April 1841

Sanguinary Outrage- Assault on night watchman at Wingfield Station

Monmouthshire Merlin, 10th April 1841

Sanguinary Outrage- Assault on night watchman at Wingfield Station

Sheffield Independent, 29th May 1841

Description of the journey along the NMR

Derbyshire Courier, 16th October 1841

Report of an accident near Wingfield Station – coal waggon axle gave way

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(i) Alphabetical index to stations, junctions and sidings (7 pages). Dated January 1886
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(iii) Diagrammatic railway maps, showing distances from St Pancras
RAIL 1030/122

'Midland Railway. Map of Lines and Stations 1891': showing railway lines owned by the company, jointly-owned lines, and other lines over which the company operates. Reference notes on colliery lines, line ownership and working arrangements. Scale: 1 inch to 10 miles. Compass star. Lithographed by Bemrose & Sons, Derby and London. Insets: enlarged maps of Derby and District and London St Pancras and District, both to scale: 1 inch to 4 miles.

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Appendix 4 - Room Inventories (09.11.2020)

Room 01 Station Porter's room: heated private space with immediate platform / trackside access.		
Element	Description	Notes
Ceiling:	Plain plastered soffit to ceiling (no cornice), lathe-and-lime plaster IS.	
Floor:	modern concrete finish of c.1968, with flush stone hearth	
Walls:	<p>Upper walls, largely above head height, lime plaster; lower walls re-plastered in gypsum; remains of dado panel and rail to walls, with fragments in poor condition or missing sections of panel. The dado panels and rails are flush with the plasterwork above, with evidence of timber noggins to the brick walls for fixing dado rails. Both panels and rails incorporate scratch (flush-bead) mouldings, rails, frames and panels are all flush.</p> <p>North wall: to the right of the doorway - dado rail with flush bead moulding and small fragments of panel; to the left of the doorway – dado rail and flush panelled dado in-situ, with two flush panels and remains of skirting in-situ.</p> <p>West wall: to the right of the window – remains of three flush panels in-situ, with dado rail (skirting missing); to the left of the window – dado rail in-situ, but panel lining and skirting missing.</p> <p>South wall: no dado or panelling surviving but removed recently (exposed brickwork with flush horizontal timber embedded as fixing for horizontal dado rails and panels, and vertical timbers at the base of the wall for fixing skirting.</p> <p>East wall: to the left of the fireplace – section of panelled dado (3 narrow panels), with flush dado rail and flush skirting, painted black.</p>	
Fireplace / fittings:	<p>Splayed comer fireplace with black-painted masonry over stone, with plain jambs, with shaped rebated moulding to the internal jambs, plain mantel and simple moulded shelf. Cast-iron lining to the soffit. Small cast-iron portable range / stove to hearth (model 'The Nelson') for cooking / warming food and heating, missing a cast-iron panel to the hot plate and missing the front door to the 'oven'. Cast-iron scallop-edged fender in-situ. Probably a mid 19th century stove – investigate.</p> <p>Remains of pipework for gas fittings and ceiling light.</p> <p>APA results reveal that the fireplace was painted from the start. The first scheme on the fireplace is in very poor condition as it has been broken up by salts, but it was certainly a pale colour, either marbling or graining, as used on the dado.</p>	<p>Note: the Science Museum Group has a Great Northern Railway stove named "The Nelson" from Fletton Yard (object no. 1988-7341).</p> <p>CIBSE contacted for an opinion.</p>
Doors:	<p>D05 – lining, architrave and door missing</p> <p>D04 – 6-panel door with to the outer face narrow beaded mouldings with flush panels, rails and stiles; inner face with broad chamfered mouldings which match those on the panelled aprons to the windows. Remnants of plain lining and architrave in poor condition, fragments of architrave to right and lintel. Original door in-situ, originally grained a light oak effect.</p> <p>D06 - lining, architrave and door mainly missing, with small section of lining to the soffit and architrave in-situ</p>	
Windows:	<p>Window (w11): full-length window reveal, with full-length architrave and plain panelled lining; remnants of panelled apron, with broad chamfered moulding, matching the rear panels to the door; inward-opening French window, three panes high with margin lights to full height and slender lamb's tongue glazing bars; ironmongery bolts to enable internal opening. Originally grained architrave and panels, with cream painted casements.</p>	<p>The linings to the windows are plain (i.e. not panelled). As these were also grained, it reveals a level of ornamentation.</p>

Room 02**Station Porter's Cloakroom or possible Small kitchen, or pantry, or Lamp Room (?)**

Element	Description	Notes
Ceiling:	Plain plastered soffit, original lathe-and-plaster (lime), no mouldings.	
Floor:	modern concrete finish of c.1968	
Walls:	<p>Lime plaster to upper walls throughout, IS, timber horizontal noggin in-situ throughout as a fixing for a dado rail.</p> <p>North wall: lime plastered wall to northern end, with remains of dado rail and fragment of dado panel; pegged painted timber coat rack of 1840, IS, with flush-bead mouldings (one original peg remaining), the return section to the east wall missing but ghosted evidence; panel to dado missing to north wall; this wall also has evidence of dark red distemper at low level; there is evidence of a former rail at high level.</p> <p>East wall: section of timber 3-panel dado, with integral flush-bead mouldings, surviving to east wall.</p> <p>South and west walls: no panelling or dado surviving, but timber noggin indicates fixing for dado and panelling; there is also the ghosted evidence of a fixed cupboard with shaped profile to the upper section and upper shelves. Was this the Lamp Room, or a cloakroom with additional shelves and cupboards for storage, or a small pantry / kitchen for preparing food?</p>	
Doors:	<p>Door to Room 01:</p> <p>Door missing, architrave and lining missing.</p>	
Windows:	<p>Window (w12):</p> <p>Window with internal timber cill; inward-opening original French window, IS, three panes high with margin lights to full height; very poor condition, with glazing bars missing to one casement and some glass panes missing to opposite casement.</p>	

Room 03**Ticket Office, integrated with the Booking Hall**

Element	Description	Notes
Ceiling:	<p>Flat plastered soffit, lathe-and-plaster, with moulded lime plaster cornice, run in-situ and matching the cornice in Room 07.</p> <p>Soffit to segmental arch is coffered with three deeply rebated panels with lime-plastered mouldings, similar to the joinery details. IS 1840.</p>	
Floor:	Modern concrete of c.1968	
Walls:	<p>Upper walls largely re-plastered but some sections of original lime plaster on north wall; lower walls largely plastered after WW2 in gypsum-based plaster, with painted 'dado' in green and fictive line in black, painted onto the plaster, with fragments of original dado rail in poor condition and missing sections of panel, with exposed brickwork below plaster.</p> <p>Timber roll-mouldings (approx. 1-inch) to outer corners of chimney breast and archway into Booking Hall to dado level. Undercut / chamfered plaster, to create a pronounced shadow, which emphasises the detail.</p>	
Fireplace / fittings:	<p>Large stone fireplace surround with deep splayed angles and mason's mitre to the lintel, with moulded stone surround and deep chamfered profile. No separate mantelshelf. Modern (20th century) brick infill to hearth with small square opening. Red-painted masonry over gritstone, originally painted cream and either grained or marbled.</p> <p>Original safe to internal wall with Booking Hall, with cast-iron rebated panel door (now painted green, but original light-grained scheme underneath). Both sides of the arch have been re-plastered at low level, but possibility of former flue to west wall.</p> <p>Inserted softwood frame to the segmental arch, with long transom, ventilator and finished in hardboard. Probably inserted in the 1930s or 1950s to create a secure Ticket Office; door jamb for former doorway (see HE measured drawing section for previous appearance).</p>	
Doors:	D06 – see room 01.	
Windows:	<p>Window (w10): full-length window reveal with original full-length architrave (small section missing) and plain panelled lining; remnants of panelled apron, with broad chamfered moulding, matching the mouldings to the door panels; original French casement window, with ironmongery bolts to enable internal opening; three panes high with additional margin-light glazing.</p> <p>Window (w13): full-length window reveal, with truncated moulded architrave, section to the right window reveal missing; remnants of plain timber lining; panelled apron missing; French casement window with large panes and margin lights, with ironmongery bolts to enable internal opening, altered, with inserted 20th century modified hopper light.</p>	

Room 04 Booking Hall		
Element	Description	Notes
Ceiling:	Flat plastered soffit, lathe-and-plaster, with broad moulded lime plaster cornice, and extended raised section of plaster soffit, with roll moulding, all run in-situ. Pink sand used for floating coat, lime-plaster coat. IS, with minor repairs.	Gas pipe and central ceiling rose fitting IS, with long drop pendant set aside.
Floor:	Modern concrete, of c.1968, section of raised but damaged stone hearth	
Walls:	<p>Lime plaster to upper walls, and two phases of re-plastering in gypsum. Lime plaster to chimney breast with timber rolls (approx. 1-inch) to the outer arrises; the same rolls to the segmental arch. Extensive repair in gypsum-based plaster.</p> <p>Lower walls a mixture of a few sections of original panelled timber dado (now painted red but originally grained with a light-oak, brushed, wood grain effect), in-situ, with flush-bead mouldings, flush panels and flush dado rail and skirtings, all with flush bead mouldings, and later gypsum plaster to replace missing section of panelling, painted with red after WW2, onto the plaster to dado height to match the fixed timber panels.</p> <p>South wall: central projecting chimney breast to the south wall. Doorways to either side, that to the Ladies Waiting Room has lost its architrave and appears at first impression to be taller but is in fact the same height as the doorway to Room 05, which retains only the architrave and lining to the lintel. 3rd doorway to the platform much taller and wider. Evidence of former dado panel and rail on either side of the fireplace.</p> <p>North wall: large rebated segmental-arched opening to the ticket office; timber roll-mouldings to both the outer arch and the rebated inner arch; remains of arch corner beads, the timber rolls finish short of the former dado rail and panel below (both missing), plaster probably re-skimmed in gypsum finishing coat to this wall; inserted softwood timber with hardboard cladding, with remains of a door frame to the western part of arch, suggesting a makeshift doorway and screen were inserted here ca. 1930s. Panel has a rectangular timber-lined opening and ventilator (1930s or 1950s?). The detail of this is recorded in the 1970 sectional drawing (Historic England NMR) although in many other respects the drawings contain errors.</p> <p>West wall: lime plaster to upper walls; to left of window, section of dado panel, dado rail and skirting, in-situ, and returning onto south wall in a single panel to the right of the platform doorway; 4 narrow panels to the left of the window, with flush-bead mouldings, all framed, with flush bead mouldings to the top and bottom of the dado rail, and flush skirting with bead; all panelling is finished flush with the lime plaster above; to the right of the window a painted red 'dado' effect. Large hole in the upper wall and the evidence for the remains of the location of the station clock, which would have had a clock face both inside and outside the station.</p> <p>East wall: lime plaster, with extensive gypsum repair (dado panels and skirting missing). Large section of cornice missing.</p> <p>Ghosted lines of former rails added in the early 20th century. The purpose of the rails is unclear but some are at high level. Were they intended to provide a framework for notice-boards? They were painted many times over, after they were installed, so if they were intended for boards this was short-lived. Because there are no surviving rails we cannot be sure but there is no evidence that they supported shelves.</p>	<p>Note: Parissien (2014, 6) explains that the railway station was increasingly identified by communities as the point at which time was calibrated. The standardised time shown on the station clock at GMT was first set by the GWR in November 1840 but this was only rolled out across the country from 1847, becoming a legal requirement in 1880.</p>
Fireplace / fittings:	Large stone fireplace surround with deep splayed angles and mason's mitre to the lintel, with moulded stone surround and deeply chamfered profile. No separate mantelshelf. Very distinctive design and massing. Later 19 th century) brick infill to hearth with small arched opening. Black-painted masonry over a gritstone, painted in either marbles or grained effect.	Investigate original surface finish of chimney piece to see if there are any signs of painted graining or marbling.

<p>Doors:</p>	<p>D01 – 4-panel entrance door, IS, 1840, altered, with deep chamfered mouldings to the bottom panels, diminished stiles, upper section was previously glazed and probably identical margin-light glazing as the platform doors. This will become clearer on removal and partial dismantling of the upper panels and beads; central muntin is off-centre and not the same dimension as the muntin below, suggesting a major modification, now panel infill; rear lower panels are rebated with broad chamfered mouldings, possibly replacements; fanlight over door with margin-light fixed panes.</p> <p>D02 – platform doorway IS, 1840, with margin-light glazing to upper panels and fixed panels below lock rail. Lining in-situ, architrave missing. Door frame with roll-moulding to frame.</p> <p>D03 – platform doorway IS, 1840, with margin-light glazing to upper panels and fixed panels below lock rail. Lining in-situ, architrave missing. Door frame with roll-moulding to frame.</p> <p>D08 – lining and frame missing to jambs, architrave missing throughout</p> <p>D10 – modern raised lining, architrave and door missing.</p>	
<p>Windows:</p>	<p>The architrave to the east and west tri-partite windows is bold and different, using deep mouldings, and blocking to the window head, with raised and fielded square mouldings. Windows IS, 1840, with central French window to the west wall.</p> <p>W08: full-length tri-partite window IS, 1840, with full-length architraves to jambs and 'mullions'; heavily-moulded architraves, with recessed hollow mouldings; central window a pair of side-hinged casements of five panes high with additional margin light glazing, French style opening inwards, fixed lights to side windows of five panes, with fine lambs tongue moulded glazing bars; all windows have an apron with rebated timber panel and broad chamfered moulding.</p> <p>W01 and W02: full-length architraves to jambs and 'mullions'; heavily-moulded, with recessed hollow mouldings to vertical elements and head; fixed lights to side windows of five panes, IS, 1840, with fine lambs tongue moulded glazing bars; both windows have an apron with rebated timber panel and broad chamfered moulding and flush bead skirting.</p>	<p>Some reeded glass to lower panes has been removed when security hoardings were added. Probably twentieth century refurbishment, as they are contemporary with the zig-zag windows. Check with V&A Museum – glass department.</p>

Room 05**Lobby to WC, or possibly store room, Baggage Room, Parcel Store or Lamp Room**

Element	Description	Notes
Ceiling:	Flat plaster soffit (lathe-and-plaster), no cornice; metal flue pipe and metal panel to soffit of ceiling for possible former free-standing stove or for ventilation purposes.	
Floor:	Concrete of c.1968	
Walls:	<p>Fragments of lime-plastered walls</p> <p>West wall: only the upper section with lime plaster; lower section panelling missing, but timber noggin flush in wall and small remnant of beaded flush dado rail in-situ. Evidence of former shelf brackets to the upper wall face.</p> <p>East wall: external wall to the east has no sign of a dado and to the left of the window is plastered to the full height, probably $\frac{3}{4}$ re-plastered; to the right of the window no plaster remaining.</p> <p>North wall: re-plastered in gypsum plaster to door rebate.</p> <p>South wall: small fragments of lime plaster to upper wall; small fragment of dado panel, with rail and skirting to right of door frame in-situ, all flush with plaster, with flush bead mouldings.</p>	
Doors:	<p>D08 – only one small section of architrave survives to the door head, otherwise a plain plastered reveal (modern gypsum).</p> <p>D09 – door missing but plain timber lining in-situ; architrave missing.</p>	
Windows:	Window (w03): Window with internal timber cill (rotten); inward-opening French window, three panes high with margin lights to full height and slender lamb's tongue glazing bars; bottom two panes with reeded glass; replacement steel lintel; no ironmongery; no internal lining or architrave.	

Room 06
Water Closet

Element	Description	Notes
Ceiling:	flat plaster soffit, lathe-and-plaster IS lime.	
Floor:	Concrete of c. 1968	
Walls:	<p>West wall: Upper wall of lime plaster; lower wall with dado panel, dado rail and skirting in-situ, all flush with plaster; 8 narrow panels with flush-bead moulding, all framed, and low-level section of applied timber covering former location of built-in water closet seat.</p> <p>North wall: gypsum plaster; no signs of panelling</p> <p>East wall: re-plastered full height, modified window opening with extended cill and lowered lintel.</p>	
Doors:	Door (D09) – door missing; lining in-situ and one section of architrave to the WC face in-situ but this is a modern replacement architrave.	
Windows:	<p>Window (w04): Timber cill, shallow timber architrave. Tilted 'zig-zag' privacy window with fixed bottom panel, central glazed mullion and two large panes of reeded glass with margin lights, also reeded glass, and a top section with angled 'zig-zag' glazing, the top two 'panes' filled with a wire mesh for ventilation and the lower glazed 'tilted' windows with margin lights and reeded 'obscure' glass. The top angled ventilators do not have margin lights, as these would not be clearly visible at a distance but also defeat the purpose of having fixed ventilation. Purpose-designed this way to ventilate the WC, as side-hinged casements were impractical. APA confirms that the whole window was inserted in one phase in the early twentieth century, but the tilted lower part is probably a re-used older window. This may have been part of the original fixed light.</p>	<p>Note - there are examples of 'zig-zag' glazing in factory buildings and warehouses, which were inserted to provide additional light, but these are usually cast-iron and tend to be mid 19th century in date.</p>

Room 07 Ladies Waiting Room		
Element	Description	Notes
Ceiling:	Lime plaster ceiling (lathe-and-plaster), with moulded cornice to match that in the Ticket Office, in-situ and original.	
Floor:	Concrete, of c.1968, with flush stone hearth in-situ	
Walls:	<p>Plain plastered walls throughout, with deep moulded skirting to the east and north walls. This skirting is probably a replacement for the original skirting, to the same height.</p> <p>The original lime plaster is present on the south wall, the east wall and the diagonal north wall, including the chimney breast. Some has also survived on the west wall, above window level. Printed wallpaper was originally applied to these plastered walls. Samples were revealed when one of the later horizontal rails was removed.</p> <p>Horizontal timber rails were added in the early 20th century to all of the walls – the purpose of these is unclear. Colin Morris mentions panelling, although there are no obvious fixings.</p> <p>South wall: Modern late C20 vertical t&g boarding over plaster.</p> <p>West wall: remains of modern late C20 t&g over-boarding and an earlier phase of plaster repair of ca. 1900 perhaps replacing a piece of furniture. evidence of former deep skirting boards.</p>	<p>Wallpaper samples are very fragile and advice on removal and conservation is required.</p> <p>Possibility of removing layers for conservation and display interpretation in the future.</p>
Fireplace / fittings:	<p>Fireplace:</p> <p>Corner fireplace with black-painted masonry, over Ashover gritstone; plain jambs, with ogee-moulded profile to the inside rebate which returns along the lintel. Otherwise a plain lintel and simple moulded mantelshelf. Cast-iron splayed lining, with fleur-de-lys corner motifs, small register grate with turned central bar (example of a comparable splayed grate in Loudon's Supplement to Villa...p fig. no. 2298). This fireplace / hearth is not identical to that in the Porter's Room, as the brick construction is different; it indicates that this was purpose-built with a decorative, room warming purpose, whilst that to the Porter's Room appears to have always been intended to contain a stove, for warming / cooking food.</p> <p>There is no evidence of the original finish to the fireplace surround, although it is assumed that this was probably grained or marbled like the others.</p>	<p>Note: Thompson would be aware of Count Rumford's innovations to fireplaces and the use of bevelled sides, "covings", and "slanted back" above the fireback, and smooth materials and this may pay from further investigation. The fireplace may have been 'Rumfordised'; i.e. influenced but not a slavish copy of his specification.</p>
Doors:	<p>D10 – modern 'raised' architrave, plaster lining, no door</p> <p>D11 – early C20 architrave to the room side, with timber lining. Door missing.</p>	
Windows:	<p>W06 – plain plastered reveals & re-plastered surround in 20thC. No surviving architrave; inward-opening French window is a modern replica but note the frame is different, three panes high with margin lights to full height and slender lamb's tongue glazing bars. Probably a replica of the original.</p>	<p>Altered frame-restore original details</p>

Room 08 Lobby to Ladies water closet		
Element	Description	Notes
	No features, all lime plaster IS. APA suggests lack of paint stratigraphy suggests that this space and the adjoining WC were wall-papered with the Ladies Waiting Room.	

Room 09		
Ladies water closet		
Element	Description	Notes
Ceiling:	plain plastered soffit, lime plaster	
Floor:	concrete of c.1968	
Walls:	Plain lime plaster. Lack of paint suggests formerly wallpapered throughout	
Doors:	Doorway propped – no features	
Windows:	<p>Window (w05):</p> <p>For symmetry this window is to the platform side a full fixed window, with the same proportions as the adjacent window to the Ladies Waiting Room, but a different window, a fixed-light, 'zig-zag' ventilator inserted in the early 20th century.</p> <p>On plan, it is very typically late Georgian, with a skewed window to the WC. This skew arrangement is clearly as originally designed, as the adjoining room has a complete cornice to the party wall overlapping the window and the plastered walls are on their original alignment and retain lime plaster.</p> <p>The internal window reveal to the WC was modified, as rebated masonry is clearly expressed and the lining may have a later lathe-and-plaster fill, as found in w04. The former window may have been a fixed-light, as an inward opening French window is unlikely to be feasible with this skewed arrangement; the structural window head is slightly higher than the window frame and the jamb is curved on plan; these together frame an inset rebated panel of masonry, which replaced a splayed embrasure, which one made a more emphatic use of borrowed light.</p> <p>This window and w04 were inserted in the early 20th century, although the bottom section is possibly earlier. They share the same arrangement of a fixed panel, with central glazed mullion and two large panes of reeded (or fluted) glass with margin lights and a top section with angled 'zig-zag' glazing, the top two 'panes' filled originally with a wire mesh (or similar) panel, for ventilation (now part glazed to w05), and the bottom two panels glazed, with margin lights. The top angled ventilators do not have margin lights, as these would not be clearly visible at a distance but also defeat the purpose of having fixed ventilation. It is noticeable that although the whole window appears to be complete, with spindle-moulded profiles, the APA suggests that the upper part is a later phase and that the lower fixed panel is earlier and has been re-used in this modified frame and tilted.</p>	Investigate original opening mechanism of former window.

Brief for Phase 1 - Architectural Paint Analysis
Wingfield Station, South Wingfield, Derbyshire



Derbyshire Historic Building Trust

Brief for Phase 1 - Architectural Paint Analysis – Wingfield Station, South Wingfield, Derbyshire

Melanie Lloyd Morris 30.4.2020

Introduction:

Wingfield Station was formally acquired by the Derbyshire Historic Buildings Trust in December 2019 following compulsory purchase by the local authority. The Derbyshire Historic Buildings Trust has been awarded National Lottery Heritage Fund development funding for the 'Repair and Restoration of Wingfield Station Buildings' under the Heritage Enterprise programme. As part of this phase Mel Morris Conservation is preparing an outline Conservation Plan and a project design team is developing a scheme for conversion of the buildings into offices, with associated interpretation and community involvement.

The station is small but it is redundant and is in grave condition. It was closed in 1967, listed grade II in 1971 and upgraded to grade II* in 2015, and it is the last surviving example of Francis Thompson's stations on the North Midland Railway line, built in 1839/40, and is a particularly early example of a railway station. The principal engineer for the line was Robert Stephenson. Alongside the station is a detached railway goods warehouse, which was built sometime after 1856.

Mel Morris Conservation has undertaken a photographic survey of the interiors and has produced a written inventory and a short description.

These can be found on the following Dropbox link:

<https://www.dropbox.com/home/Mel%20Morris%20Conservation%20Wingfield%20Station%20April%202020%20onwards/Level%203%20Survey%20Photos%20MMC>

The survey has found a high number of fixtures and fittings in-situ, albeit in a very poor and incomplete condition. There appear to have been no / few internal alterations since 1967. The internal fittings are highly consistent in detail and suggest a common and relatively simple approach to the decorative scheme, and perhaps few changes, but we would like to establish whether this is the case.

A full list of archive sources and illustrations will be made available as part of the commission.

Objectives:

The purpose of this first phase of APA is to a) inform the Conservation Plan and b) enable us confidently programme a suite of works of 'authentic restoration' of the decorative schemes both inside and outside the main Station Building and the later Goods Warehouse. We will need to consider the various decorative schemes and whether we restore to the first scheme, the North Midland Railway phase (1839/40), as designed by the architect / company, or to a later phase. We are interested in understanding substrates as well as decorative schemes as this will help to inform our approach to the repair of the building, in particular the fireplaces and the wall-plaster. Once we have a better understanding of the building archaeology and the extent to which the fixtures and fittings are either part of the

original phase, or later alterations, we will then commission (Phase 2) more detailed sampling to refine the scheme.

The APA should take sufficient samples to be able to provide an overview of the decorative schemes inside and outside the building and to answer as many of the following specific questions as possible, so that we can understand the building archaeology:

- What was the original decorative scheme/s of 1839/40 for both the exterior of the station building and the interior of the building? What were the later phases / colour schemes, in summary?
- What type of paint was applied to the original wall-plaster and ceiling-plaster?
- Were the fireplace surrounds (4 no.) originally un-painted or did they have another finish?
- Can we be confident that all of the plaster cornices in Rooms 03, 04 and 07 are contemporary? Is the coffered plaster soffit of the archway between the Booking Hall and the Ticket Office part of the original decorative scheme?
- What is the approximate date / phasing of the green painted scheme for the Ticket Office?
- At what period was the safe installed in the Ticket Office? Is it a later addition?
- Were all the French windows with margin lights part of the first phase from 1839/40?
- Are the WC windows to Rooms 06 and 09, with the unusual fixed ventilators, part of the original design, or are these later additions?
- What was the original decorative scheme for the Ladies Waiting Room (no dado)? Are the current horizontal rails part of a decorative 'scheme' or are they associated with fittings, and when they were added?
- Can we establish the purpose of the horizontal rails (now ghosted outlines) to the Booking Hall and Ticket Office, and when were these fittings added?
- Main Roof - Scrolled brackets to the eaves of the main roof – what colour were these originally painted and what was the original decorative treatment of the cornice / gutters fascia, and when were the lead hoppers painted?
- Lower roofs - Soffit panels and mouldings to the lower eaves of the wings – can we identify the decorative scheme and any unusual substrates or materials from the surviving fragments?

We expect samples will need to be taken from,

internally: wall plaster (rooms 01, 03, 04 and 07), ceiling plaster and cornice to the three principal rooms with cornices (03, 04 and 07), joinery (inward-opening windows), doors, door frames, architraves and panelled aprons (01, 03, 04, 05/06), panelled dados, skirting, or dado rails (01, 02, 03, 04, 05, 06) skirting (07). The aim is to identify consistency of finish and colour, or any significant variations.

externally: doors to the Station, doors to the Railway Goods Warehouse, French windows and 'ventilator' windows to the station, eaves brackets, panelled soffit, and mouldings to the main station pavilion, and soffits and mouldings to the lower wings; the paintwork to the lead hopper.

Access:

Wingfield Station is currently closed and the site is secured. The building has been secured externally and light levels are therefore low. Please bring your own powerful torches. Access will be made available and the specialist researcher will be met on site by the heritage consultant. Access will be made available externally by way of a tower scaffold. Please indicate whether you will require additional ladder access. Access internally will be restricted to those parts that can be reached from the ground and ladder. Please identify if you consider you need an internal mobile access tower scaffold to meet this brief.

Health and safety:

Suitable PPE shall be worn at all times when working on this building. It is assumed that you have full public liability insurance up to £5 million and have a company Health and Safety Policy. Please confirm this in your submission.

Output:

The output will be a fully-illustrated report setting out the key findings and including samples of photo-micrographs of cross-sections to understand paint stratigraphy.

Submission:

Please provide in your submission a detailed breakdown of the costs for APA for Phase 1 – understanding, including all expenses.

Please identify any projects you have been involved with of the same period or the same building type which you consider may be particularly relevant to understanding Wingfield Station. Your quotation should provide an indication of the numbers of samples you will be analysing in order to address our specific questions, and a response to the brief identifying the scope of the assessment.

WINGFIELD STATION

SOUTH WINGFIELD, DERBYSHIRE



The Station, designed by Francis Thomson, was built in 1840 for the North Midland Railway. It was closed in 1967 and sold in 1979. Paint samples were taken from interior and exterior surfaces to find out how it was decorated originally, and how it was treated in the years that followed.

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SUMMARY

Some rooms were painted more frequently than others. The Booking Hall and Ticket Office were decorated most often, with up to eighteen sets of paint layers to cover the period between 1840 and the Second World War. Those two rooms must therefore have been painted approximately every six or seven years.

While it was possible to count the oil paints used, the sequence of distempers used for the upper walls in the nineteenth century was a lot less clear: distempers are fragile, and tend to get washed off between episodes of re-painting so the full set was never present. Connecting the colours used in the later nineteenth century on the upper walls with those used on the lower walls could therefore only be done in very general terms.

INTERIOR

Original decoration

Rooms 01, 02, 03, 04, 05 and 06 were all decorated the same, with a light graining scheme applied to all woodwork, apart from the window casements which were painted a cream colour. The upper walls were painted with a buff-coloured distemper.

Room 07 had printed wall paper down to a skirting. Rooms 08 and 09 did not have panelled dados so they may also have had wall papers to match Room 07, but if so, none has survived

The fireplaces were all being painted in 1840. The early layers on most of the fireplaces were in poor condition, and so difficult to interpret, but the fireplace in 01 was being painted with a scheme that involved a light coloured ground and a varnish.

The ceilings and cornices were painted with a greyed white distemper

Rest of nineteenth century

The original decoration was repeated many times. The paints used on the joinery was sometimes a graining, sometimes a plain buff colour. As the century progressed the tone became darker, with some paints used on the woodwork being almost a light brown.

Distempers continued to be used on the plaster walls. Initially these were ochres or buff colours, but in later years different colours were introduced. Pinks and blues were used in the Booking Hall, blues and greens were used in Rooms 05 and 06, and a series of dark browns used for walls of Room 02

The distempers used on the ceilings and cornices changed during this period from greyed white to a series of pale blues, all tinted with particles of French ultramarine.

Room 07 continued to be wall papered.

Turn of twentieth century?

It must have been around the end of the century that there was a change to much darker tones, with the first of a series of red/browns used for most of the woodwork. The windows continued a cream colour, and in the Ticket Office, at least, the panelling below the window also remained painted in pale tones.

The fireplaces were now all being painted black. Distempers continued to be used on the plaster walls and on the cornices and ceilings.

Red/brown and cream was now also introduced for the exterior of the building.

Work carried out [in circa 1910?]

Horizontal rails were fitted to the walls of the Booking Hall, and the archway between the Booking Hall and the Ticket Office was filled, or partly filled, with a partition.

Changes were made to Room 07: horizontal rails were fitted to the walls, and some skirtings and door architraves appear to have been replaced.

Some work was done on the lower part of the windows in Rooms 05 and 06.

Lead paints and distempers were still being used when this work was carried out, and continued to be used on the next two occasions. A dark red/brown colour was employed for the woodwork and for the safe in the Ticket Office. Cream paints were employed for the windows and the plaster walls

Inter-War years

A lot of local re-plastering was carried out, followed by the use of paints based on zinc white, a pigment commonly used for house paints in the early twentieth century and rarely after circa 1950. Three lots of zinc paint were found in most rooms.

At the same time as the re-plastering, work was carried out on the two windows at the south of the building, and the zigzag upper parts of these windows appear to have been installed at this time.

Following this work, the appearance of the interior was completely changed, with dark green introduced for all woodwork. In Room 02 the same green paint was even used on the plaster walls.

The door architraves were painted with the green, but the doors themselves continued to be painted brown. The windows were painted a cream colour.

After the Second World War

Using paints based on titanium dioxide white, a pigment first used widely for house paints in the late 1950s/early 60s, the interior of the Station has been painted just twice.

The first occasion followed more plastering, for instance on the lower walls of the Booking Hall and Ticket Office where panelling must have been removed. For the first time the Booking Hall and Ticket Office were painted differently: green in the Ticket Office and red in the Booking Hall.

The paint scheme seen today appears to have been carried out on two separate occasions because the red paint used for woodwork in Rooms 01, 02, and 04 was a different quality to the red used in Rooms 06 and 07. In Room 07 the repainting was preceded by replastering of the window reveals and some very thorough paint stripping of the woodwork, perhaps carried out after 1980. Similar paint stripping took place in Room 06.

EXTERIOR

The exterior has been painted at least twenty two times. Both sides of the building have always been painted the same.

Original decoration

A greyed white paint was used for the brackets and the soffits, for the rain pipes and the hoppers. The doors had a light graining, similar to the graining used for the interior joinery. The windows were painted a cream colour.

Rest of the nineteenth century

As the century progressed the colours became darker, with buff tones used for the windows and the roof joinery and dark grainings or varnished browns used for the doors.

Turn of the twentieth century

It was probably around the turn of the century that a red/brown colour was introduced for rain pipes, hoppers, brackets, door frames, doors and window frames. It was also used for the mouldings on the fascia boards. A cream colour was used for the render and timber soffits under the eaves, for the vertical parts of the fascia boards and for windows.

First half of twentieth century

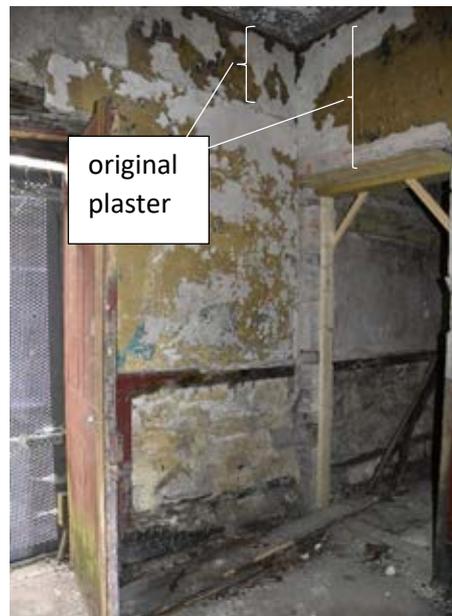
The red/brown and cream scheme was repeated many times. On just one occasion, probably coinciding with the change to green on the interior, a dark green was also used for the roof timbers and rain water goods. The scheme was not repeated and the next time the Station was painted there was a return to brown and cream.

After the Second World War

Using paints based on titanium dioxide white, the roof timbers and the windows and doors on the west side have been painted just once. On the east side, some windows have been painted three times.

ROOM 01

At low level, the walls have been re-plastered using gypsum plaster, but original lime plaster has survived in patches above head height, on all four walls.



Original decoration

The woodwork of the window architraves, the door, the door architraves, and the dado panelling, was all grained.

The graining was not comb graining, and the grain pattern appears to have been applied with a brush, rather than with a comb, but the pattern was more loosely applied than in standard nineteenth-century graining technique.

The graining involved a cream-coloured ground layer, very thin brown glaze for the 'grain' pattern and a clear varnish [Sample F1, p.24]



In this room, bits of skirting board have survived, and the samples show that this too was grained.

The window casement were painted a cream colour. The paint looks similar to the ground layer for the graining.

The walls were painted with a buff-coloured distemper. The same distemper was also found used in Rooms 02, 03, 04, 05 and 06.

The fireplace was certainly painted from the start. It has never been stripped and the cross-sections shows the same number of paint layers as found on the joinery.

The first scheme on the fireplace is in very poor condition as it has been broken up by salts, but it was certainly a pale colour and a layer of varnish was involved. It may have been a graining, as used on the dado into which the fireplace is set, or it might have been a type of marbling.

Where later layers have flaked off a powdery pale paint scheme can be seen on the stone. This is the remains of the original scheme [Sample F6, p.24].



Later nineteenth-century decorations

This room was very regularly repainted, and the next nine times that redecoration took place, the appearance remained very similar to the original scheme.

Sometimes the paints used for the woodwork were plain buff colours other times they were certainly grainings [Sample F1, p.24].

Very little evidence was found for the treatment of the plaster walls. Distempers probably continued to be used and were washed off when it came to using oil paints in the twentieth century.

Early twentieth century

It must have been towards the turn of the century there was a change to solid red/brown for the woodwork. This was also when the fireplace started to be painted black.

There were four brown schemes used on the woodwork, each containing some lead white. The first two browns were a mid red/brown. The third was dark red brown and the fourth, which was applied over a dark grey undercoat was a very dark brown.

Early twentieth-century re-plastering

Using gypsum plaster, the lower part of the walls were largely re-plastered. Similar replastering also took place in the adjoining Ticket Office

Change of colour scheme to green and cream

Following the plastering, there was a change of decoration: a dark green was used for the dado, and cream for the upper wall. The paints used contained zinc white.

A second scheme with green dado and cream upper walls followed the previous one. The paints still involved zinc white.

Mid and later twentieth century decorations

The penultimate time that the room was decorated, the woodwork was painted dark red and the walls a cream colour.

The cream paint still contains zinc white so is unlikely to be any later than circa 1950. The red involved an unusual undercoat containing metallic flakes. No identifiable white pigment was found.

The dark red seen today is over a pinkish undercoat containing some titanium dioxide white, so this was certainly have been applied after the 1950s/early 60s.

ROOM 02

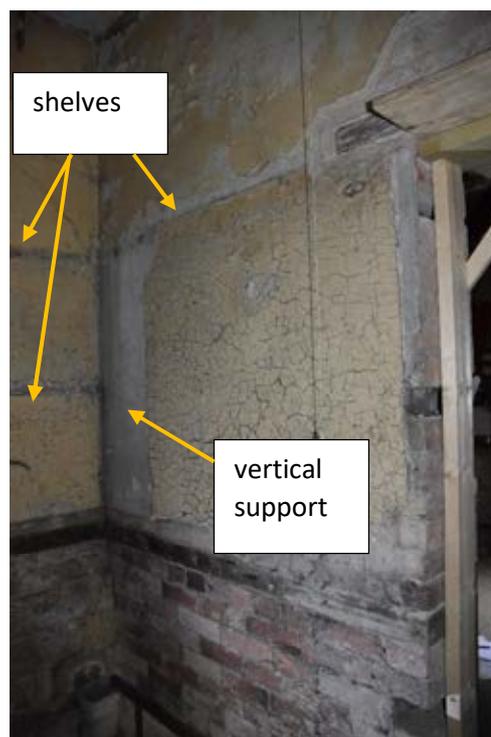
This room has had less refurbishment work done to it than the other rooms in the building: it has original plaster on all four walls and none of the woodwork has been stripped.

The coat peg rail on the north wall is an original fitting.

Original decoration

The room had some kind of shelving system which extended all around the room, and was installed before any painting took place. The marks where those fittings were located can be seen today as bare plaster.

The shelves had vertical supports set against the east and west walls at the south end.



The woodwork of the window and the dado was grained. The graining was not found on the coat rail which had a white proprietary finish when it was acquired.

The plaster walls were painted with a buff-coloured distemper similar to that used in Rooms 01, 03, 04, 05 and 06.

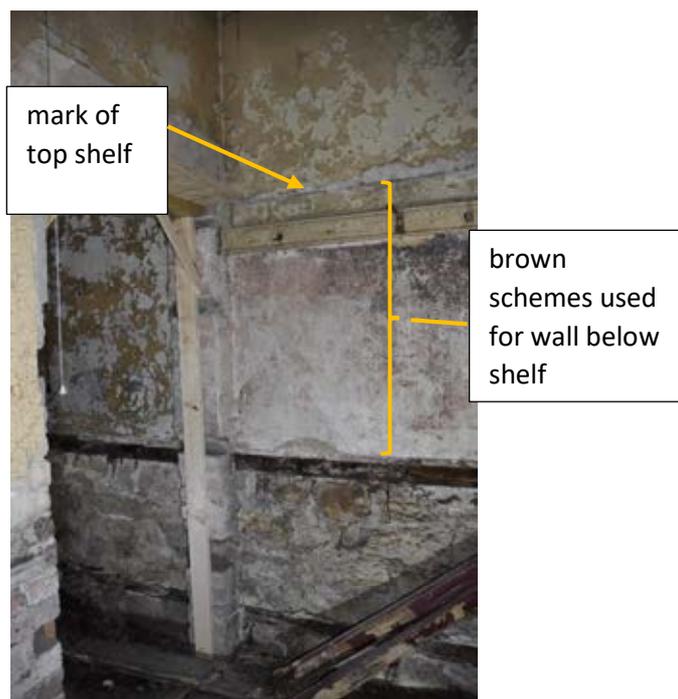
Later decorations

The woodwork continued to be grained and the walls painted a brown colour [Sample G5, p.25].

The sixth time that the room was painted, perhaps in the last quarter of nineteenth century, there was a change to dark red brown for the joinery and the same paint was used for the walls up to the level of the top shelf. It seems likely that the shelves too were now being painted brown.

Above the top shelf the walls ceased to be painted.

We can see today, where later layers have flaked off, how those dark brown schemes on the walls extend only up as the shelf mark



A similar brown paint scheme was used at least seven times.

The final lead-based scheme, which must date to the first half of the twentieth century, saw a change to dark green for all the woodwork, and also for the plaster walls. On this occasion the green was also applied above the top shelf and the walls were dark green from floor to ceiling [Sample G8, p.25].

The final two paint schemes applied before the Second World War, saw a change to lighter tones: green was used for the dado, but the walls above dado level were now being painted a cream colour. These paints were based on zinc white. Comparing these samples with those from the adjacent Room 01, it seems that the change from brown to green took place first in Room 02.

Mid and later twentieth century

Like Room 01, this room was painted twice with red/brown on the woodwork and cream on the upper walls. The cream paints were based on titanium dioxide white, and so the work will have taken place after the Second World War.

The last time that the room was decorated, the shelving system was still in place because the paint respects the position of the shelves on the plaster walls. The shelving must therefore have been removed after the Station was decommissioned in 1967.

TICKET OFFICE & BOOKING HALL

[ROOMS 03 & 04]

In the Ticket Office, original plaster has survived in some areas on the north wall. The other walls have been largely re-plastered. In the Booking Hall original plaster has survived above the original dado at the south end of the west wall, as well as on the chimney breast.

In both rooms the cornice and ceiling plaster are mostly original, but there have been areas of repair.

The rooms were painted sixteen times before the Second World War, which is approximately once every six years.

Original decoration

A form of graining was used on all woodwork apart from the window casements. The graining was found on the dado panelling, the door and window architraves and on the inner faces of the three doors in the Booking Hall. It was also used on the safe [Sample B34, p.28]. The graining pattern was done with a brush, rather than a comb, and was quite loosely applied. The varnish which is the final layer of the graining was quite thinly applied in most areas, but it provided a glossy finish.

A buff-coloured distemper was used on plaster walls above dado level.

A greyed white distemper was used on the cornice and ceiling and on the coffered soffit of the arch [Sample A21, p.31].

Later nineteenth-century decorations

The next five times that the rooms were repainted, the general effect was repeated. The main difference was that the paints used for the joinery and the walls became darker in tone. The woodwork was sometimes grained, and sometimes simply painted a light brown and given a coat of varnish.

Buff coloured distempers continued to be used for the walls, a couple of them had some red ochre added to them which gave them a pinkish tone [Sample A1, p.29].

The full sequence of wall paints was not picked up, and the walls must have been partly cleaned down before episodes of repainting, so the late nineteenth-century schemes can only be described in general terms. It seems that oil paints started to be introduced and the cross-sections show alternate oil paints and distemper. The first of these oil paints was a pink colour, tinted with red ochre. It was followed by a return to distempers.

It must have been towards the end of the century there was a change in the colour scheme, and the woodwork of the doors, windows and panelling was now all painted a solid red/brown colour. Distempers of unknown colour must have been used for the walls. On the cornice and ceiling the distempers used were a now a pale blue colour tinted with French ultramarine.

Refurbishment of Booking Hall & Ticket Office [first years of the twentieth century?]

Rails were applied to the Booking Hall walls, and the archway was partly, or completely, enclosed.

Rails fitted

The rails must have been removed after 1967, but on the west wall of the Booking Hall, in the grooves where they once were fixed, we can see the pale blue/grey oil paint of eleventh paint scheme.



[see Samples A1 & A7, p.29]

Changes to the Arch

An air vent set into the upper part of the opening suggests the archway was filled in.



The paints used for this vent, were not ones used on the walls, so there is no direct colour comparison with other features, but it has just three lots of lead-based paint on it [Sample B13, p.28], and the insertion of the rails was followed by three lots of lead-based paint on the walls [Sample A1, p.29]. Following the changes, the rooms were repainted.

The joinery continued to be painted a solid red/brown colour.

In the Booking Hall the upper walls were painted with a light green oil paint based on lead white and tinted with chrome yellow and some Prussian blue. Samples taken from the walls of the Ticket Office were missing the later nineteenth-century layers, so it is not known if they were painted the same.

The vent was painted a buff colour.

First half of twentieth century

On the next two occasions that the rooms were painted, no further structural work took place, and the colour scheme with green walls and red/brown joinery was repeated. The paints used were still based on lead white.

Two episodes of replastering

Plastering work took place on two separate occasions.

The first lot of replastering involved work on parts of the east and south walls of the Booking Hall and some of the rails, such as the one seen at the west end of the south wall, were replaced. The second lot of replastering involved work on the chimney breast in the Ticket Office.



The first lot of plastering work was followed by a change of colour scheme. The woodwork was now all painted a dark green, apart from the horizontal rails which were still painted brown. The doors were also painted brown. The plaster walls were painted a light green.

The last two occasions before the Second World War that the rooms were repainted, the joinery continued dark green and the upper walls, including the rails, were painted first yellow and then cream. The paints used contained zinc white so the work must have taken place before circa 1950 at the latest.

After the Second World War

In the second half of the twentieth century there have been two occasions when repainting has taken place.

The first followed more re-plastering at low level, where dado panelling must have been removed. For instance, to the left of the window in the Ticket Office.



Using paints based on titanium dioxide white, both rooms were repainted, and for the first time in the history of the Station, the rooms were painted differently.

In the Ticket Office the joinery was painted dark green, and the same green was used to paint a fictive dado on the fresh plasterwork. In the Booking Hall the joinery was painted dark red, using the same paint that was used in Room 01.

The final time that the rooms were painted, which may have been after 1980, the work does not appear to have followed any repairs or replastering. The Ticket Office was once more painted green and white, and the Booking Hall red and white.

ROOM 05

Original lime plaster has survived on the west and south walls, but none of the joinery appears to be original.

Original decoration

It seems likely that the walls had a panelled dado as in the adjacent Room 06 and that the woodwork was grained as it was in the rest of the building.

The first paint scheme on the walls was a buff-colour distemper similar to that used in the Ticket Office, the Booking Hall, Room 01 and Room 02 [Sample D3, p.32]

Later nineteenth-century decorations

At least three more buff-coloured distempers were found used on the walls in some fragments [see Sample D4, p.]. Some of these were quite dark in tone and might be described as light brown.

The buff-coloured schemes were eventually replaced by a bluish green distemper, applied over a pale grey undercoat. Prussian blue and an iron oxide yellow were used as tinting pigments

Patches of this bluish green can be seen today under later, darker green paints



The same distinctive green distemper paint scheme was also found used in Room 06 and the two rooms were clearly being decorated as a pair.

Refurbishment in the early twentieth century

The window casement appears to have been replaced. The wood of the window was very thoroughly stripped at some point in the later twentieth century, so the evidence is poor, but traces of a lead-based paint were found in some samples. That paint looks similar to the first paint scheme found on the horizontal rails in the Ladies' Waiting Room, therefore the two areas may have been refurbished around the same time.

Some re-plastering took place and then the walls were painted with oil paints based on zinc white.

The scheme involved dark green paint on the dado and light green paint above. The same decoration was applied in most of the other rooms



Early twentieth-century schemes

The scheme with green-painted dado was followed by two lots of cream paint, both containing zinc white and so likely to have been applied before circa 1950.

Later twentieth-century scheme

The off-white emulsion paint seen today in some areas is based on titanium dioxide white and so will have been applied after the Second World War.

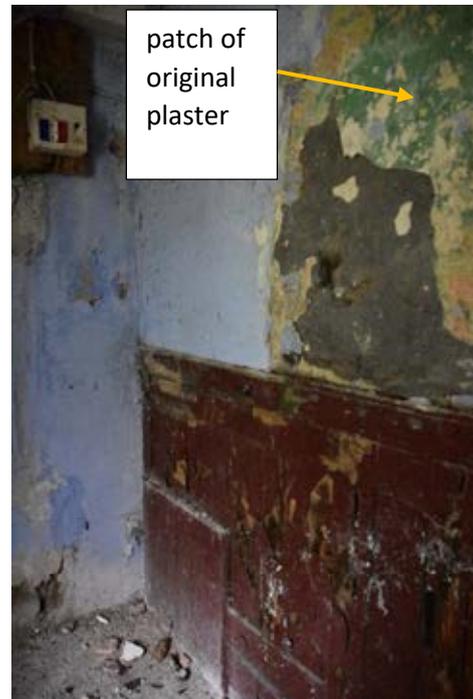
ROOM 06

Original plaster was found on the north wall, either side of the doorway, and in patches on the west wall.

The same plaster was also found over lathes used to create the rebate on the window.

A section of the original dado has survived on the west wall, and it has never been stripped.

The door architraves and the woodwork of the window, on the other hand, were very thoroughly stripped in the later twentieth century.



Original decoration

This was the same as in most other rooms in the station, i.e. grained woodwork and buff-coloured distemper on the plaster walls.

Later nineteenth-century decoration

The woodwork was painted the same as elsewhere on the Station, i.e. with graining schemes and buff colours, then a change to red/brown around the end of the century, and finally green in the early twentieth century.

Very little paint has survived on the upper walls, and the distempers that were used must have been washed off when the change came to using emulsion paints and oil paints.

Refurbishment in the early twentieth century

The change from brown to green took place just before a lot of dado panelling was removed and the lower walls were replastered, and a fictive green dado painted onto the new plaster. The paints used were now based on zinc white.

The upper part of the window, with its zigzag shape, appears to have been introduced at the same time. The paint was thoroughly stripped off the last time the room was decorated, but remains of a cream coloured zinc-based paint were found as a first scheme on the wood in one sample [Sample E4,p.33]



Pre-World War Two schemes

Following the second green scheme there was a return to brown paint on the dado and cream paint on the upper walls.

The brown scheme did not last and on the next occasion the room was painted green and cream once more. The paints were based on zinc white and so will have been applied before the Second World War.

Later twentieth century

Since the Second World War, and the introduction of paints based on titanium dioxide white, the room has been painted twice.

The first occasion saw a repeat of the green and cream scheme.

The second occasion followed radical paint stripping of the windows and the door architraves and may have taken place after the Station was bought in 1979. The room was then painted with blue emulsion paint on the walls, and red gloss paint on the woodwork. Exactly the same red gloss paint was used in Room 07, where similar vigorous paint stripping also took place.

ROOM 07

The original lime plaster is present on the south wall, the east wall and the diagonal north wall, including the chimney breast. Some has also survived on the west wall, above window level.

The plaster of the ceiling and the cornice is also original

The skirtings, and the architraves to Room 08, may be original, but it is difficult to be certain of this because the wood was stripped very thoroughly in the second half of the twentieth century.

Original decoration

Printed wall paper was applied to the plaster walls. This was revealed when one of the later horizontal rails was removed.



The paper used was very thin, and glued directly to the plaster instead of to lining paper. It has now almost completely degraded, making it impossible to lift off a section. The paper was given a ground based on chalk which acted as the white background colour, followed by a floral motif executed in browns and yellows based on iron oxide pigments mixed with more chalk [Sample C21, p.34].

On the east wall the original plaster extends down to the skirting, so there was no dado, and the paper will have covered the whole wall from skirting to cornice.

The cornice and ceiling were painted with a white distemper containing a few particles of carbon black to create a slightly greyish tone.

Because of later paint stripping, the treatment of the fireplace is not known.

Later nineteenth-century decorations

The original wall paper was followed by two more, and there may have been others which were removed. So papers probably lasted until at least the last quarter of the century.

During this time there was a change in the treatment of the ceiling and cornice. They were still painted with distempers, but some ultramarine blue was added to create a pale blue colour.

Refurbishment of the room – [early C20th?]

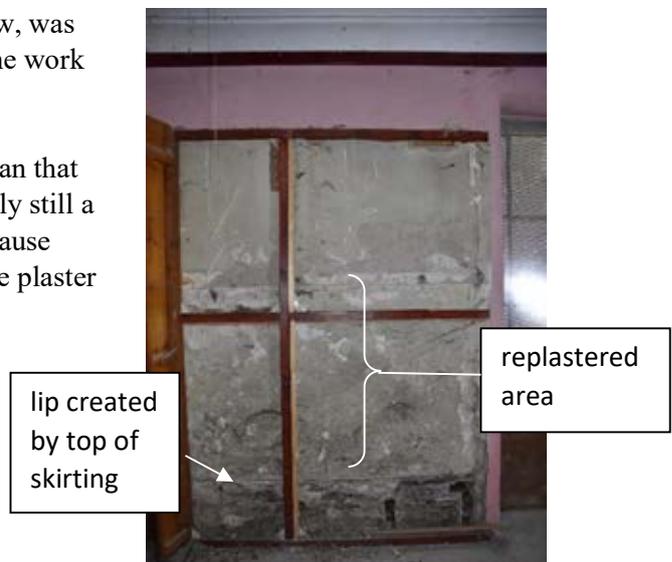
Horizontal rails were fitted to the walls and possibly a new door architrave was applied to the entrance to Room 08.

The wood of these features has since been stripped, but traces of lead-based paint were found. In one sample the paint also contained particles of red lead [Sample C3, p.34]



The lower part of the west wall, south of the window, was replastered as seen today, using gypsum plaster. The work suggests that something had been removed

The plastering was not well finished which may mean that wall papers were still being used. There was certainly still a skirting in place when this work was concluded because splashes of joinery paint were found on the lip in the plaster formed by the upper edge of the skirting.



The date of this work is difficult to establish as the woodwork in the room has been very thoroughly stripped and only tiny traces of old layers remain., but the fact that gypsum plaster was used, yet the paints used for the joinery were still lead-based suggests a date of around the turn of the twentieth century. In one fragment the first paint on the wood looks quite similar to a paint scheme used in the Ticket Office at about this time.

Following the refurbishment, the walls were painted an off-white and the rails a cream colour. The treatment of the skirtings is not known.

Early twentieth-century paint schemes

The next three times that the room was decorated, the paints used contained zinc white, a pigment widely used in house paints before the Second World War, and rarely after circa 1950.

Off-whites or cream colours were used for the plaster walls. Because of the later paint stripping the treatment of the joinery is not known.

By this time the fireplace was being painted black.

Most recent decoration

The window reveals and the reveals of the north doorway were re-plastered. The same plaster was also used for the north end of the west wall.



This was also when the present tongue and groove panelling was fitted to the south wall, and some kind of cupboard built at the south end of the west wall.



On completion of the work the plaster was painted with pink emulsion paint. The paint was based on titanium dioxide white, so this refurbishment took place after the Second World War.

ROOMS 08 & 09

There is original lime plaster on all four walls of Room 08, but no nineteenth-century paint layers have survived. In Room 09 the walls have been largely replastered, apart from a patch above the door, and the joinery of the window has been stripped.

EXTERIOR

Original decoration

The doors had a light graining, probably similar to the graining used for the interior joinery [Sample Door.3, p.36].

The windows were painted a cream colour [Sample W7, p.35].

All the roof timbers were painted a greyed white, or very pale grey [Sample Ex4, p.37]. The same paint was also used for the rain pipes and hoppers.

Rest of the nineteenth century

As the century progressed the colours became darker, with buff tones used for the roof joinery and dark grainings or varnished browns used for the doors.

Introduction of red/brown [in circa 1900?]

It was probably around the turn of the century that two-tone scheme was introduced: red/brown and a dark cream colour.

The red/brown was used for rain pipes, for lead hoppers, for the brackets, for door frames and for window frames. It was also used for the mouldings on the fascia boards.

The dark cream colour was used for the soffits under the eaves, for the vertical part of the fascia boards and for the window casements.



A very similar shade of brown started to be used for the woodwork inside the building at this time. When the change in colour scheme occurred, a cast iron gutter was fixed, using iron brackets, to the roof fascia board at the north end of the building, because part of this board stopped being painted [Samples Ex11 & Ex12, p.38].



Early twentieth century colours.

The doors continued brown. The windows continued with red/brown frames and cream casements.

The scrolled brackets and moulded cornice continued red/brown and cream, with just a couple of occasions when they were painted solidly red/brown.

The rain pipes and the hopper were only ever painted red/brown.

Dark green was used just once for the roof timbers and for doors, but it was followed immediately by a return to red/brown and cream.

Work done on south windows in the early twentieth century

The windows at the south end of the building were worked on. The casements were stripped, and the zigzag upper part was either made new, or completely stripped because no trace of early paint was found.

The first paint found on the zigzag shaped upper part of these windows was based on zinc white, a pigment widely used in the inter-war period, and rarely after 1950 [Sample W2, p.35].



The same zinc-based paint used on the zigzag part of the south windows, was also the first paint scheme on the cement used in the soffits under the eaves. Here it was applied over a thin skim of gypsum plaster.



That zinc-based paint was followed by another zinc paint which is also likely to have been applied before the Second World War.

Second half of twentieth century

Since the Second World War, and the introduction of paints based on titanium dioxide white, some doors and windows on the east side of the building have been painted three times. The roof timbers have been painted just once.

WAREHOUSE

This building was constructed at some point after 1856. Only three features were examined.

The front door was painted in a similar fashion to the front door on the Station i.e. sometimes grained, and sometimes plain brown, but it was not possible to compare the schemes directly, particularly as there appear to have been times in the later years when the Warehouse was being painted more frequently than the Station.

The west door was painted less often than the front door, and it was always painted plain brown. The graining schemes used on the front door were not employed for this inner door.

The iron brackets on the south wall were only ever painted three times, always with a dark cream colour [Sample WH5, p.38]. The paints used were all lead-based, so the brackets stopped being painted before the Second World War.

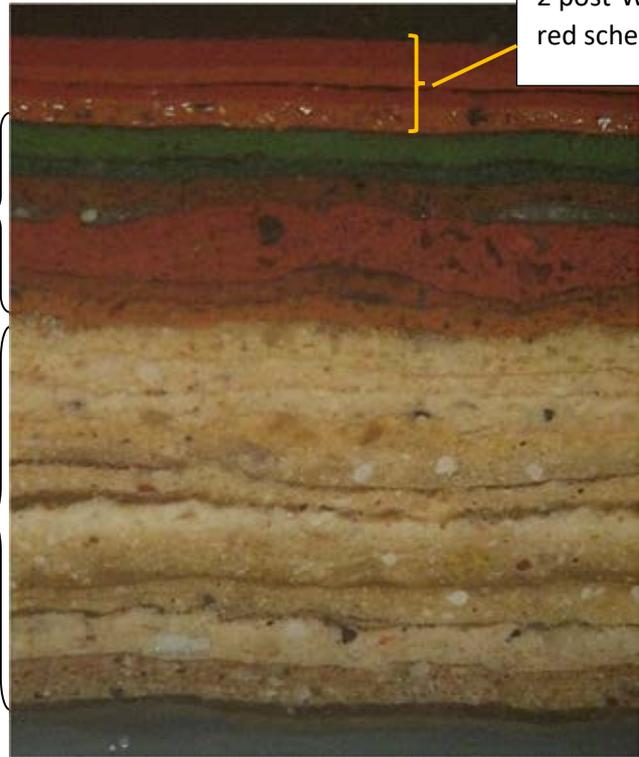
ROOM 01

SAMPLE F1
Window architrave

Fragment (i)
Upper layers

early C20th
browns & greens

C19th buff colours
& grainings



2 post-WW2
red schemes

Fragment (ii)
wood & first scheme

1840 graining



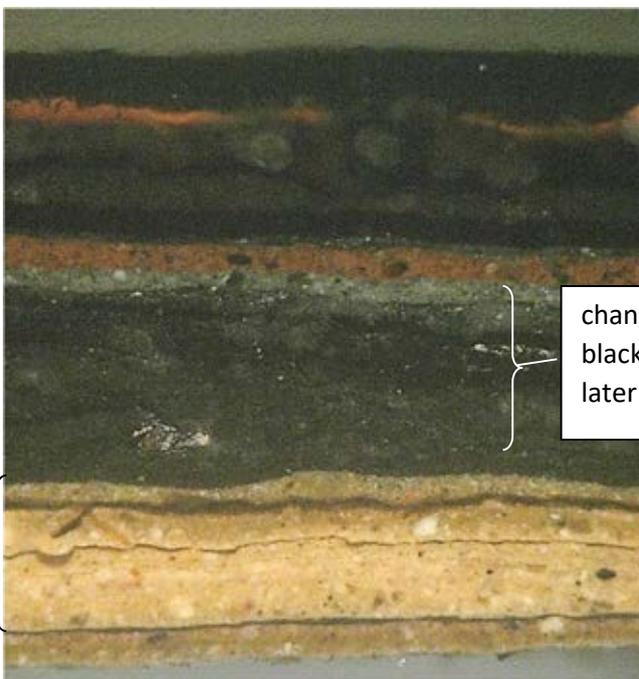
SAMPLE F6
Fireplace

Fragment (i)
Upper layers

Comparing this with F1 above
we can see that in the early years it
was painted like the woodwork

early graining schemes

change
blacks in
later C19th



Fragment (ii)
First layers

The paint is damaged, but we can see a coat
of varnish over it which suggests graining,
or possibly marbling



SAMPLE G5

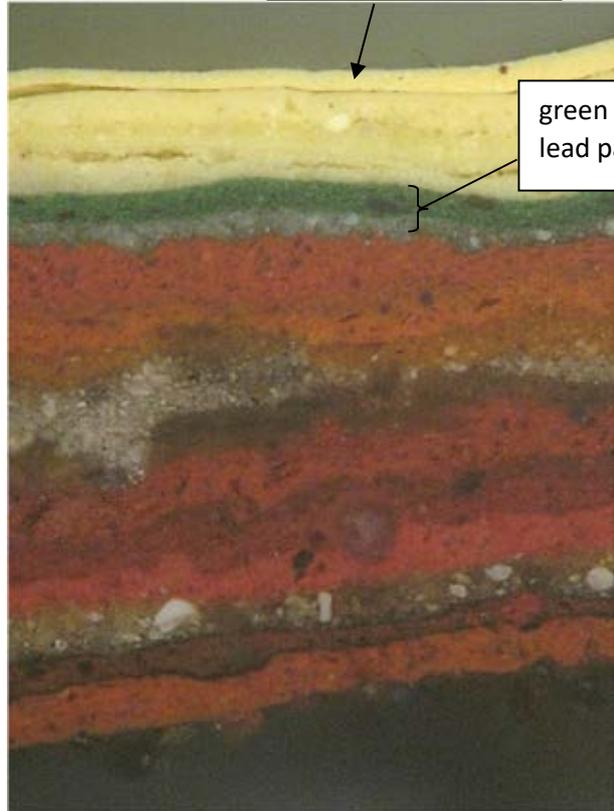
South wall – plaster below top shelf

Fragment (i)
Upper layers

two zinc-based
paints

one of two later
C20th schemes

green is last
lead paint



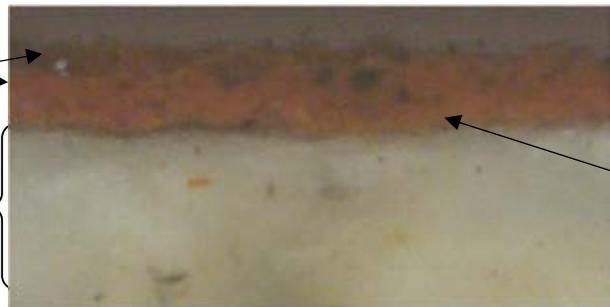
Showing that the walls were painted brown through the C19th and into the C20th. The browns were followed by a green before a change to pale tones before WW2

Fragment (ii)
lower layers & plaster

remains of two brown schemes

plaster

trace of a buff distemper



SAMPLE G8

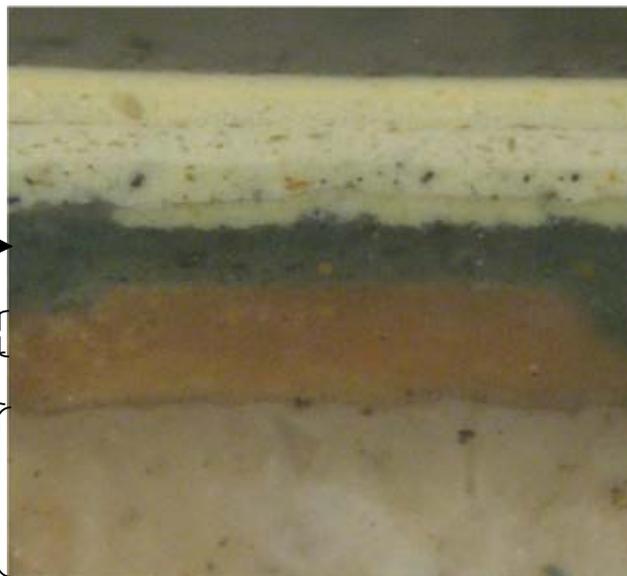
North wall – plaster above top shelf

Comparing this with G5 above, we can see that the upper part of the wall was painted less often, and never with the browns.

green

two buff distemper schemes

plaster



SAMPLE G7
Dado panelling

Fragment (i)
all layers

change to brown in
?late C19th →



2 post-
WW2 reds

Fragment (ii)
Wood & first layers

2nd graining
1840 graining

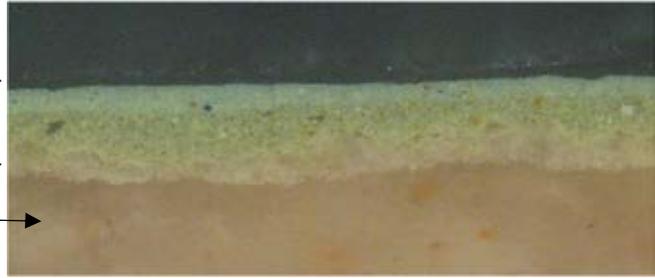


TICKET OFFICE - ROOM 03

SAMPLE B7

Green painted dado on plaster

x2 post-WW2 greens
 gypsum plaster

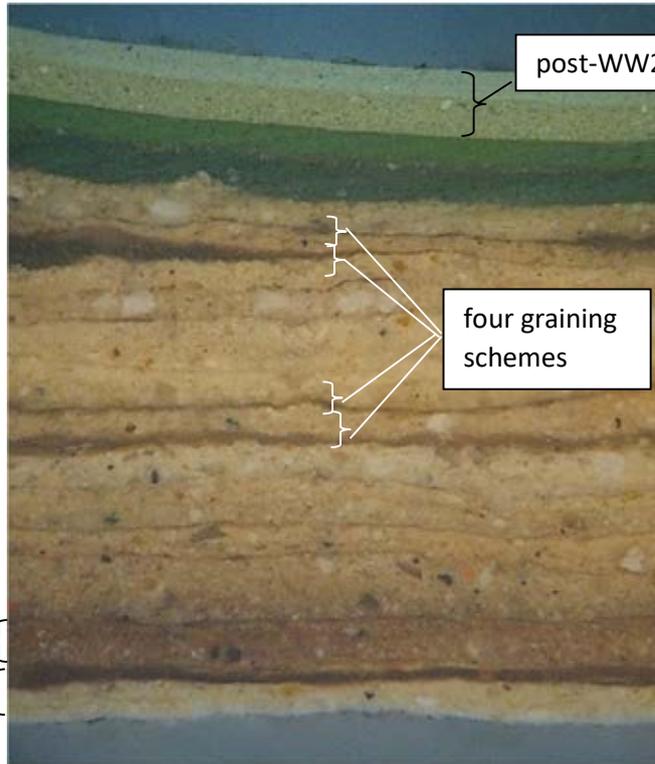


SAMPLE B11

Panelling below window

The early C20th brown schemes are missing in this sample [compare B3 on next page], but it shows the buff schemes and graining schemes very clearly

brown of 2nd scheme
 1840 graining



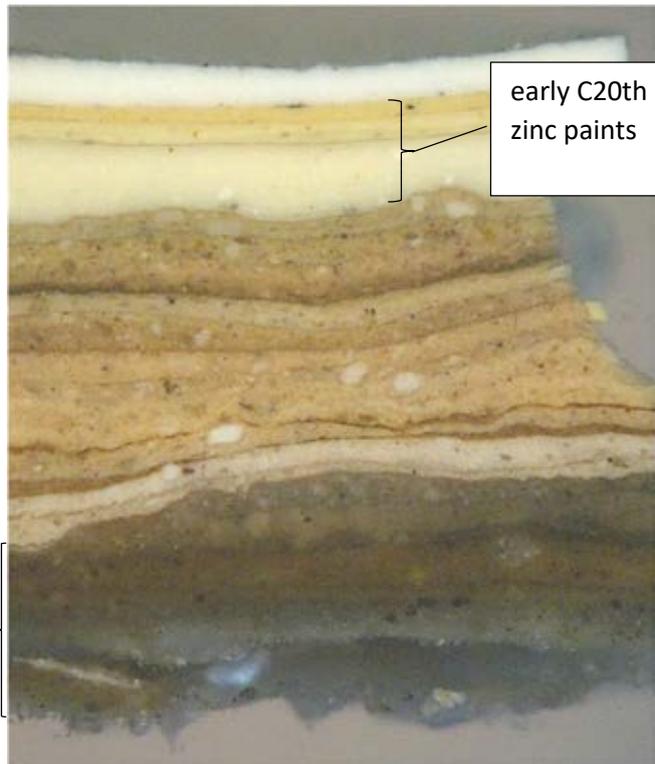
post-WW2
 four graining schemes

SAMPLE B12

Coffering on arch

Early layers are distempers, as used on the walls, but later the coffering was painted like the woodwork. Since the early C20th, it was painted once again like the walls

same paints as on joinery
 early distempers

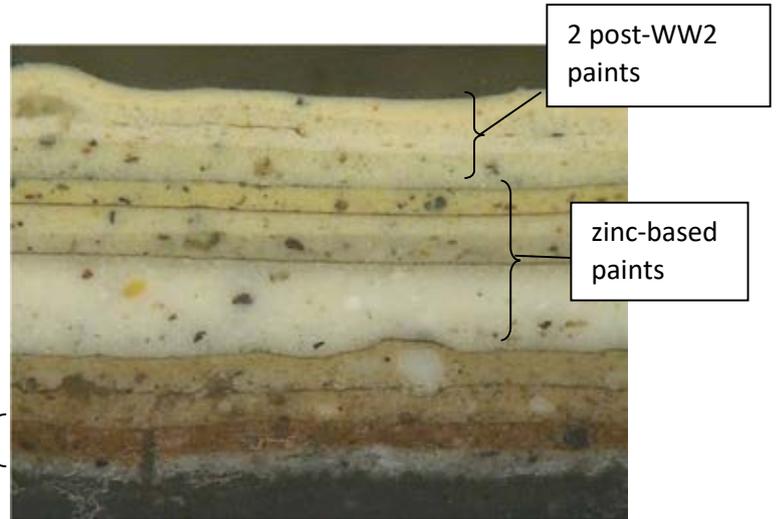


early C20th zinc paints

SAMPLE B13

Air vent in arch

The first scheme on the vent is the first of a series of browns used in this room – compare B34 below



SAMPLE B34

Safe

post-WW2 paints

1st scheme on vent [see above]

Comparing this with B3 below we can see that in the early years the safe was painted the same as the wood work.

1840 scheme
proprietary brown



SAMPLE B3

Upper rail of dado panelling

Original scheme missing in this fragment, but all later layers present.

Showing the change from lighter tones to browns around the turn of the century



SAMPLE A1

West wall above mark of top rail

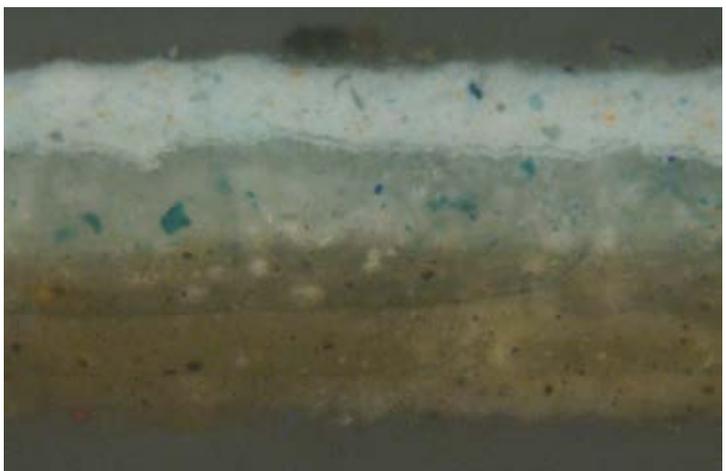
first zinc-based paint
last lead paint
blue oil paint [?circa 1910]
blue distemper
some of the
C19th buff & light
brown distempers



SAMPLE A7

Mark on wall where rail removed

Showing the layers under the rail.
The sequence stops with the
pale blue oil paint



SAMPLE A16

Replastered east wall

Showing only the last five paint schemes
seen in A1 above.

gypsum plaster →



SAMPLE A4

Mark on architrave where rail removed

Showing just a few of the early paint schemes.

original graining
with varnish over it



SAMPLE A5

Window architrave

The early C20th brown schemes are missing in this fragment, but it clearly shows the graining schemes used in the C19th

varnish layers
associated with grainings



Wood and first layers

original graining



SAMPLE A21

Ceiling – north side, centre

Showing at least ten lots of distemper: the early ones pale grey, the later ones pale blue

greys
plaster



SAMPLE A22

South wall cornice

Fewer layers than in A21 above, but the same change from greys to pale blues

The pigment in the blue is ultramarine



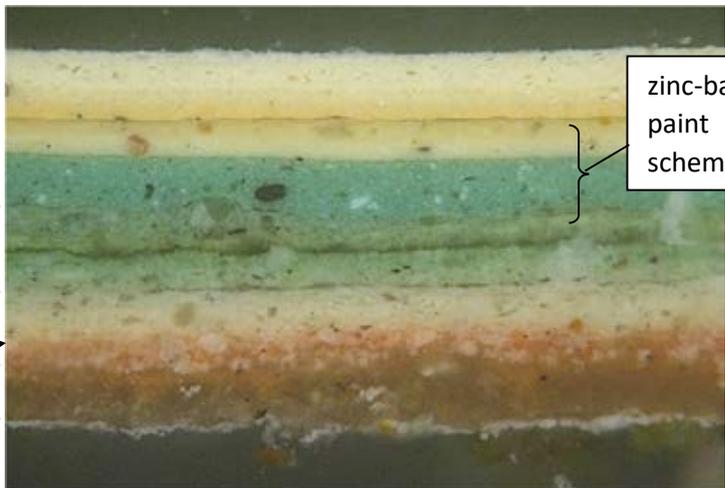
SAMPLE A23

Chimney breast high up

The original buff distemper is present under later oils

3 lead-based pale green oil paints
pale blue
two lots of buff distemper

zinc-based paint schemes

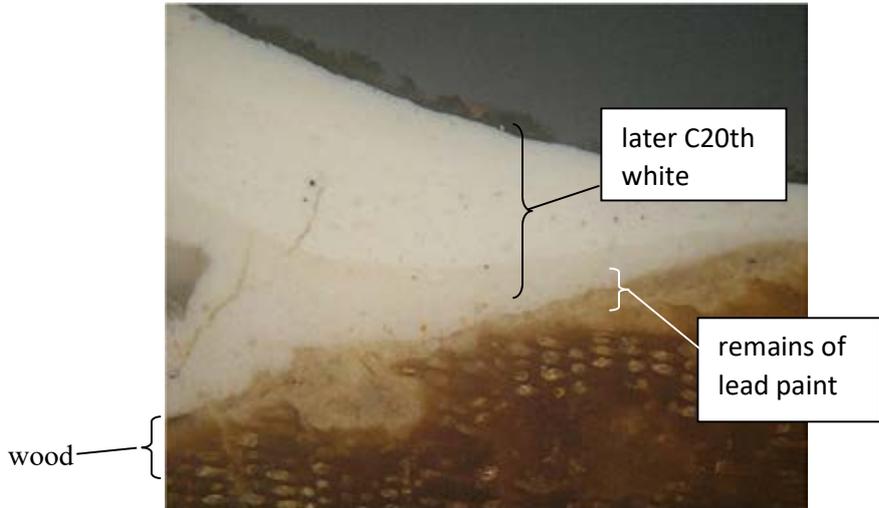


SAMPLE D1

Window casement

Showing traces of lead paint
under later C20th white paint

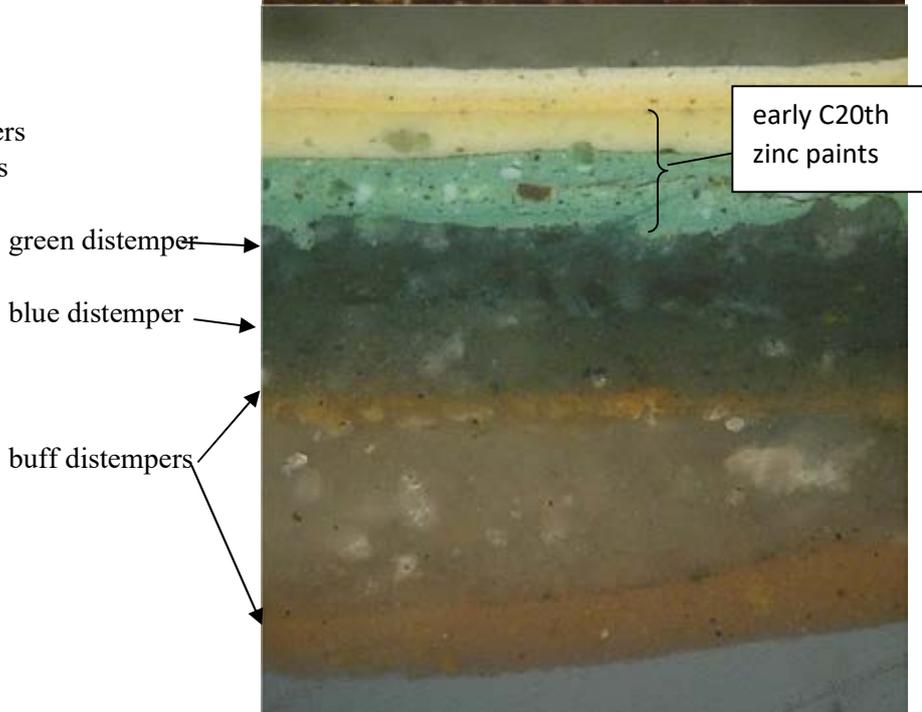
The window was stripped the
last time the room was
decorated



SAMPLE D3

South wall

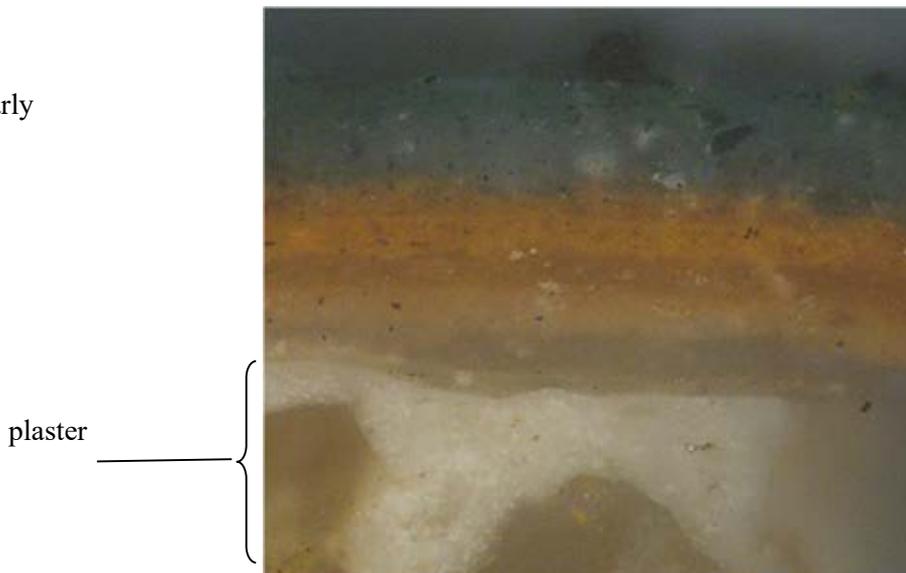
Showing early distempers
under most recent layers



SAMPLE D4

West wall

Showing more of the early
buff distempers



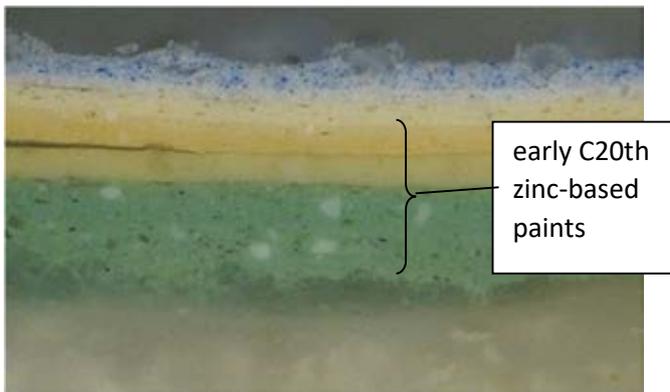
ROOM 06

SAMPLE E8

North wall above dado

An area re-plastered with gypsum plaster. Only C20th paint present.

gypsum plaster

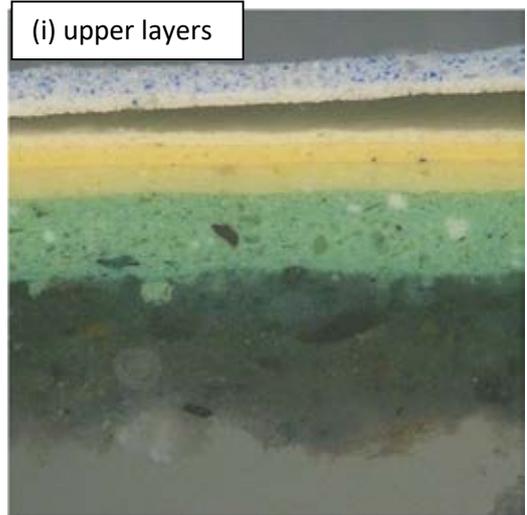


SAMPLE E10

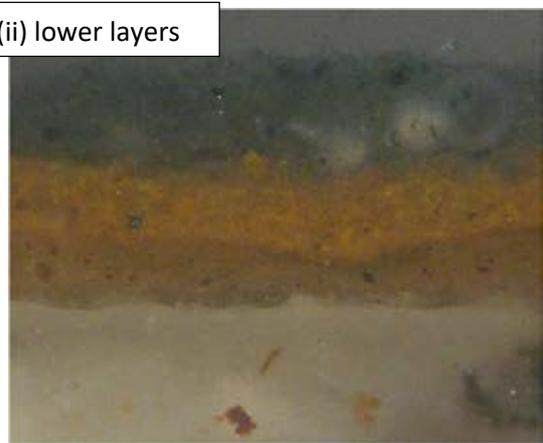
North wall, left of architrave

Showing early distempers

(i) upper layers



(ii) lower layers



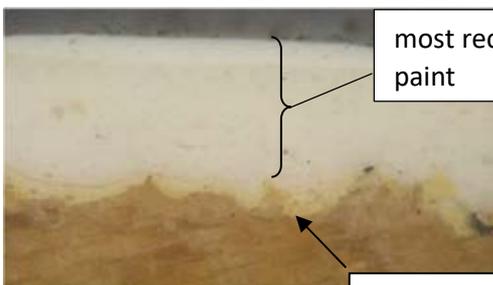
SAMPLE E5 – West wall panelling

SAMPLE E4

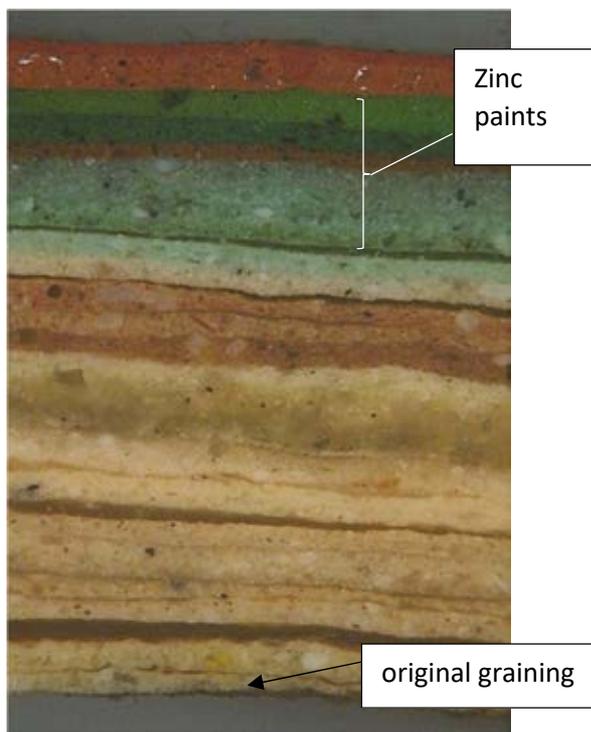
zigzag upper window

Stripped the last time the room was decorated but traces of original early C20th zinc paint remain

most recent paint



cream-coloured, zinc based paint, on wood



SAMPLE C21

Wall paper on south wall

paper
original lime
plaster

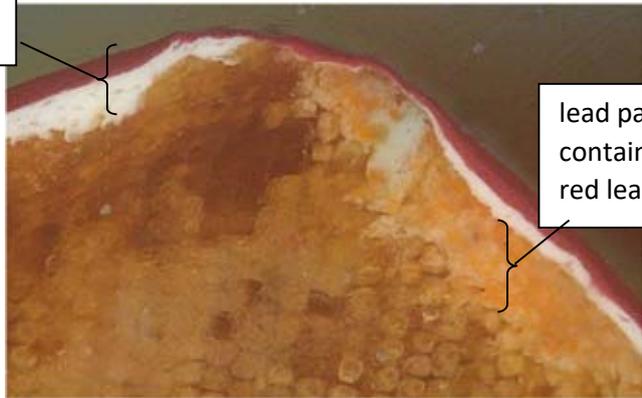


SAMPLE C3

Rail on east wall

Stripped the last time the room was decorated, but traces of a buff oil paint can be seen on the wood

post-WW2
scheme



lead paint
containing some
red lead

SAMPLE C8

Architrave in south wall

Stripped the last time that the room was decorated, but remains of a lead-based paint were found on the wood



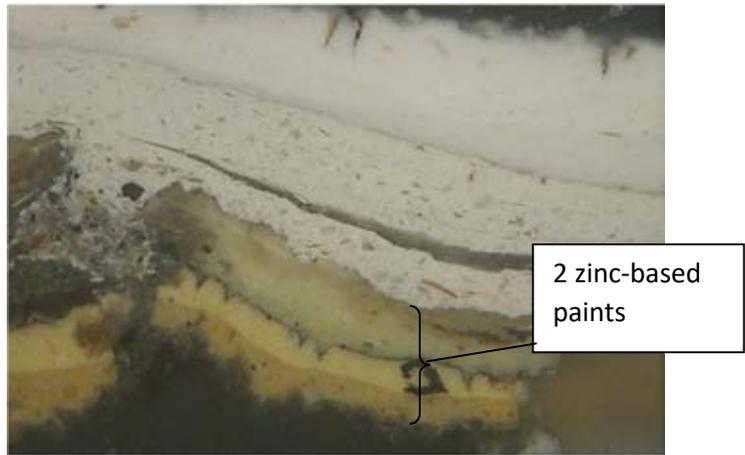
WINDOWS - EXTERIOR

SAMPLE Ex15
Putty on casement, [Room 06]

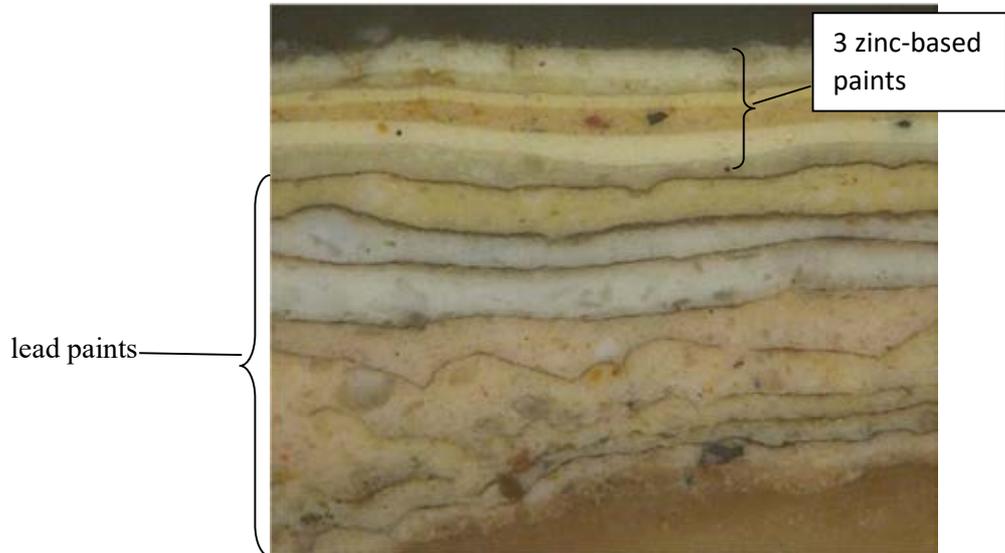


SAMPLE W2
Zigzag part of window [Room 06]

Later C20th paint over remains
of early C20th zinc-based paints



SAMPLE W7
Casement – Room 01



SAMPLE W8
Window frame – Room 01

Fragment (i)
upper layers.

present red/brown →

Showing browns introduced for the
frames around the end of the century



Fragment (ii)
Wood and first layers

Early schemes were a light tone



SAMPLE D3

Front door

Showing that the door has sometimes been painted a plain brown, and sometimes grained.



Detail of the two earliest schemes
both of them grainings

2nd graining

original graining

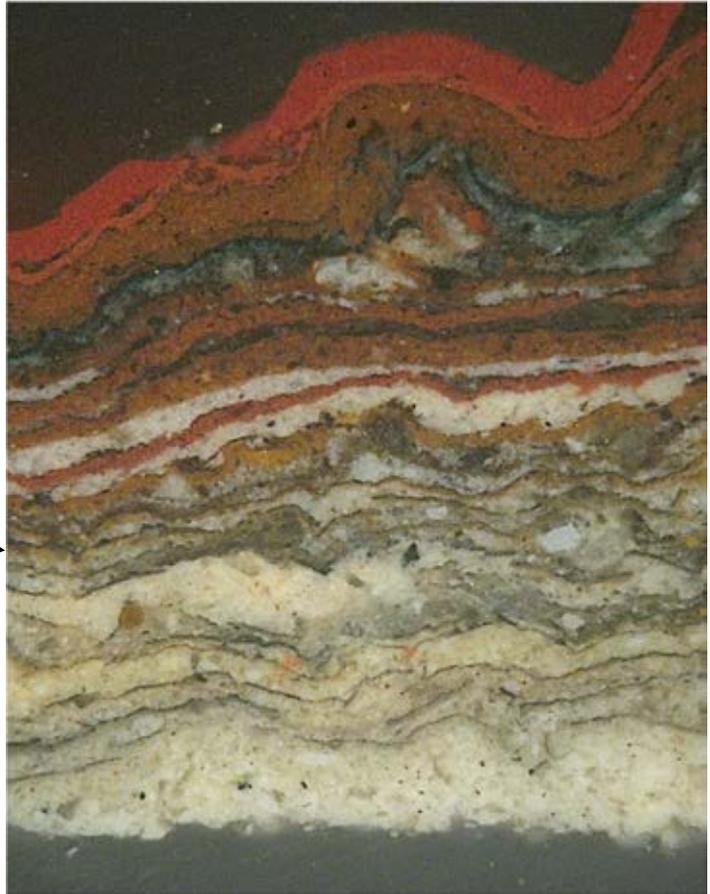


SAMPLE Ex.4

Moulding above fascia board

Showing how it was a pale tone in the early years and changed to brown towards the end of the C19th.

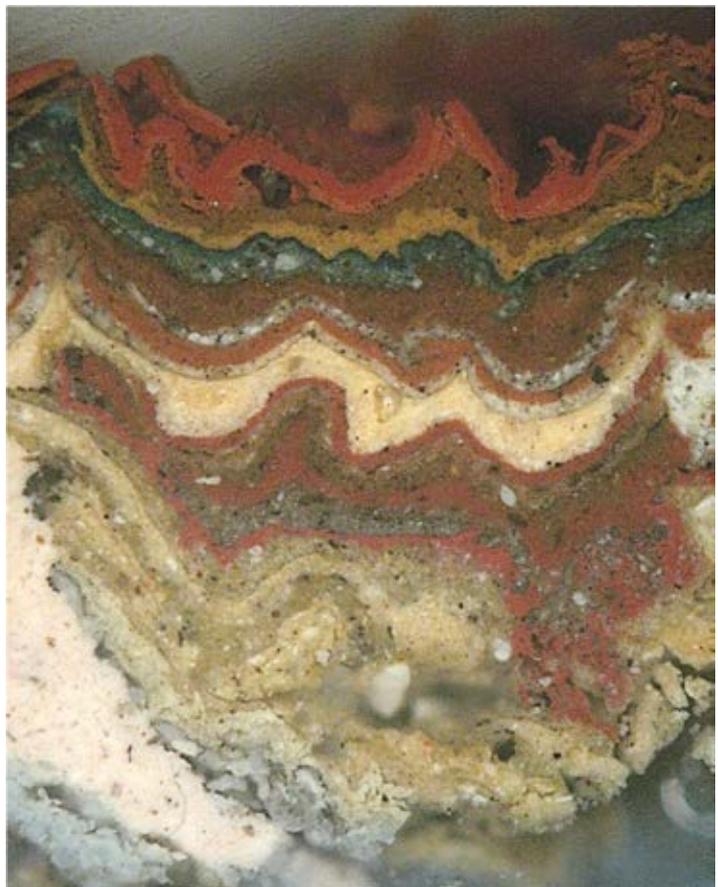
1st brown scheme over white undercoat →



SAMPLE Ex7

Lead hopper

The layers are distorted, partly as a result of lead salts, but comparing this with Ex4 above, we can see that the hopper has been painted as often as the fascia board, and with the same paints.



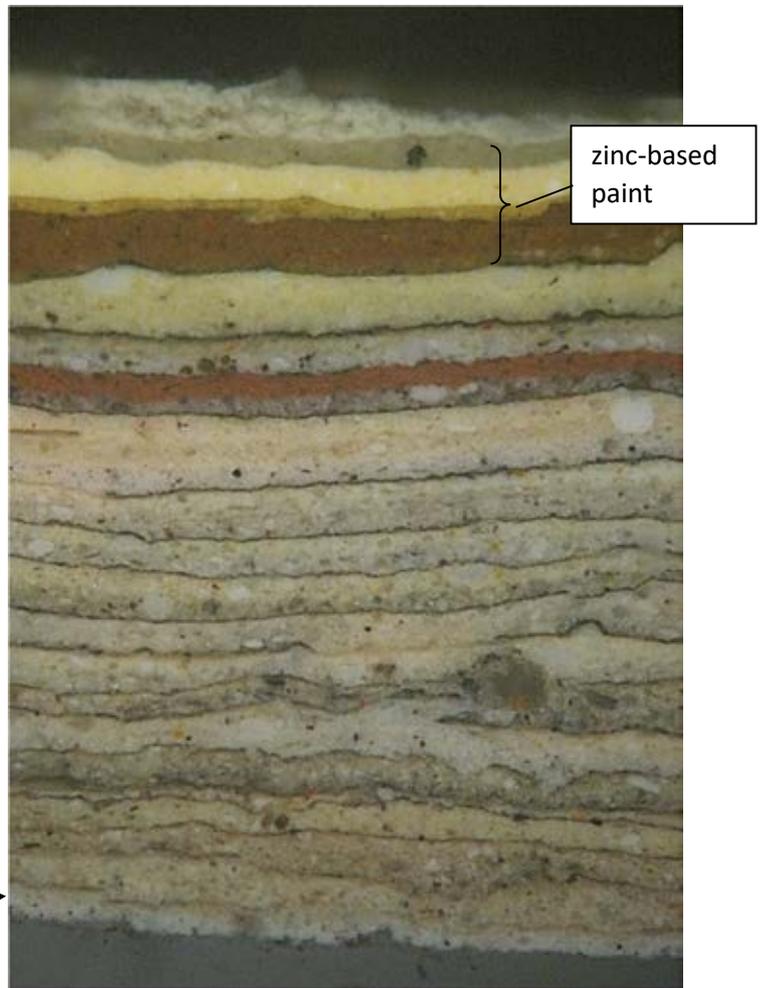
SAMPLE Ex.12

North elevation fascia board – east end

The east end of this board has the full complement of layers

Sample 11 stops here →

original pale grey →



SAMPLE Ex.11

North fascia board - middle

The later layers seen in Sample 12 above are missing.

C20th yellow paint



WAREHOUSE

SAMPLE WH5

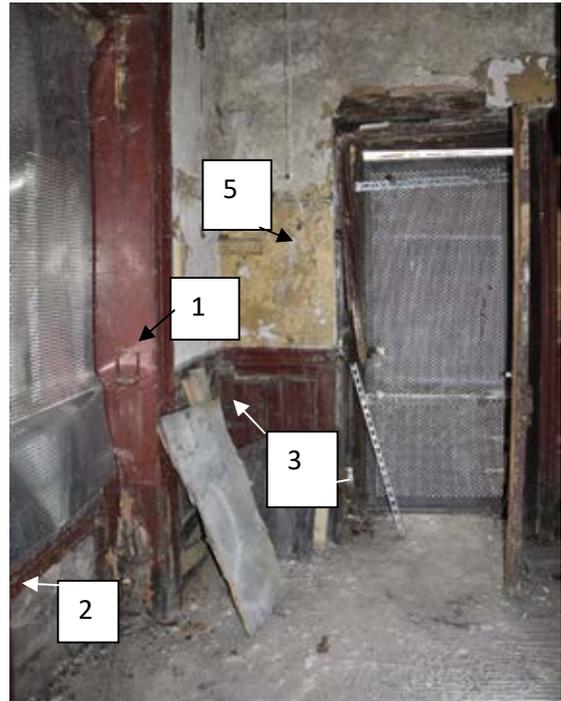
Iron bracket

Painted just three times.



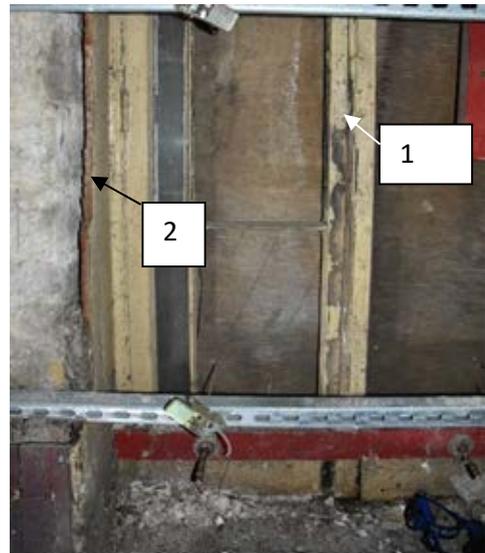
ROOM 01

- F1 window architrave
- F2 panelling under window
- F3 dado panelling on north wall
- F4 skirting, north wall
- F5 wall above dado
- F6 fireplace

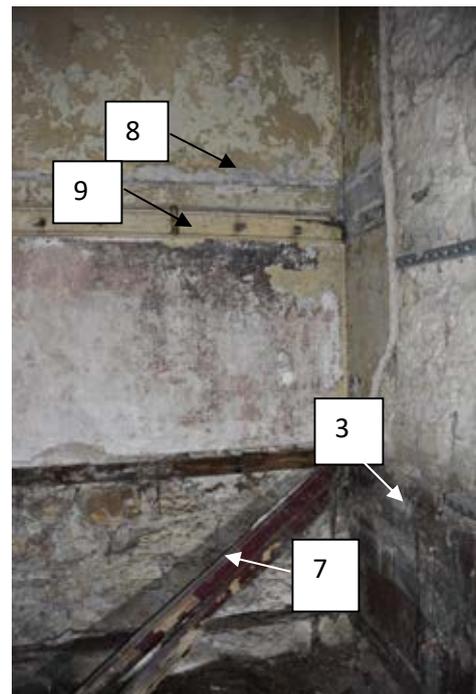
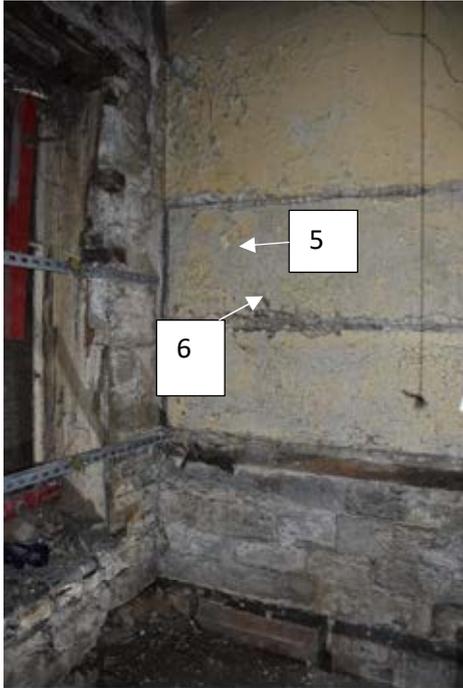


ROOM 02

- G1 window casement
- G2 panelled window lining



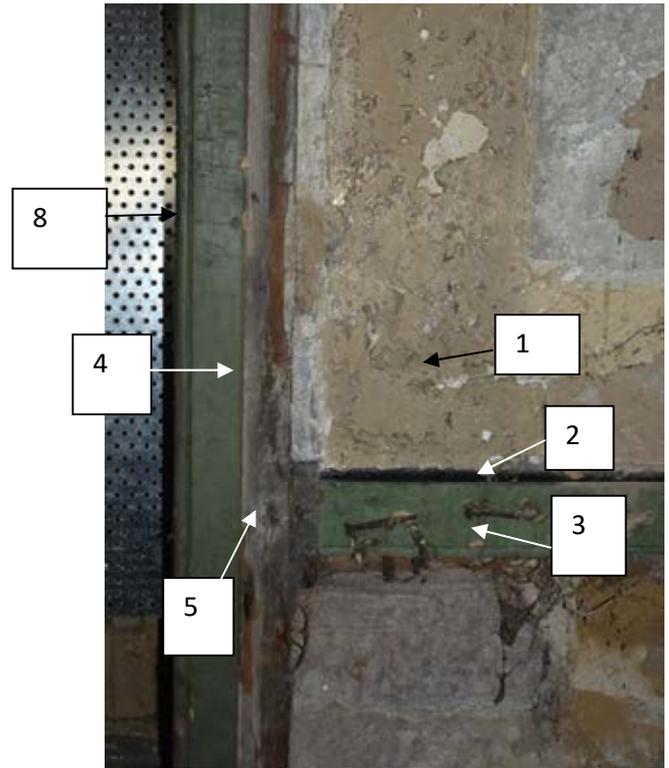
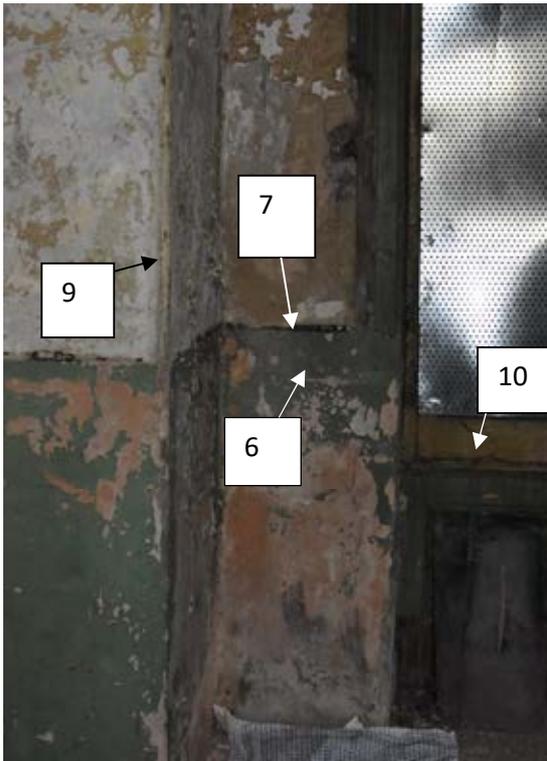
- G4 west wall plaster
- G5 south wall – thick paint layers
- G6 south wall paint at edge of ‘shelf’ mark
- G3&7 panelled dado on east wall
- G8 north wall – above coat pegs
- G9 rail with coat pegs



ROOM 03 - TICKET OFFICE

West wall – north of window

- B1 wall above dado rail
- B2 upper moulding on dado rail
- B3 middle of dado rail
- B4 window architrave
- B5 limewashes visible where architrave edge removed.
- B8 bead at corner of window surround
- B11 panelling below window

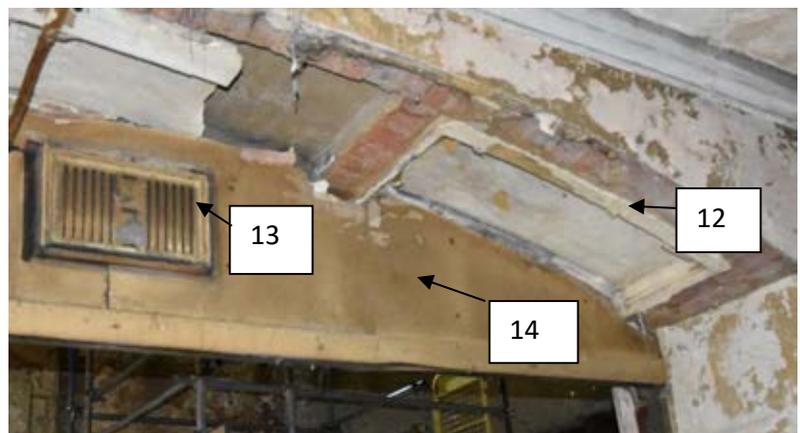


South of window

- B6 green paint on plaster dado
- B7 black line above dado
- B9 on corner of arch
- B10 bottom of window

Arch between Booking Hall & Ticket Office

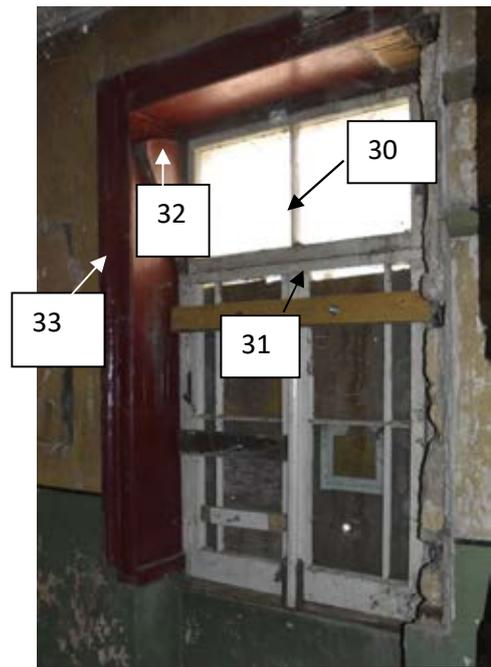
- B12 coffering on west side
- B13 vent in centre
- B14 plywood



- B15 architrave on BH side
- B17 frame of vent on BH side



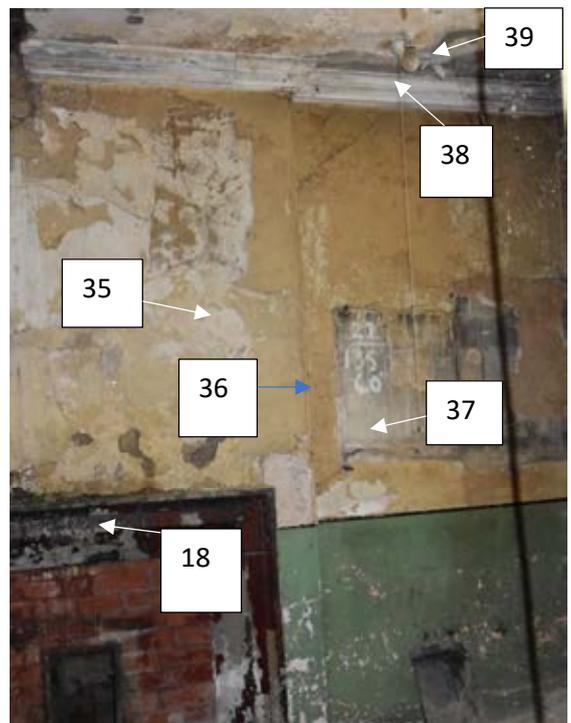
- East wall window
- B30 hinged upper section
- B31 casement
- B32 angled wooden fitting
- B33 window architrave



- B34 safe



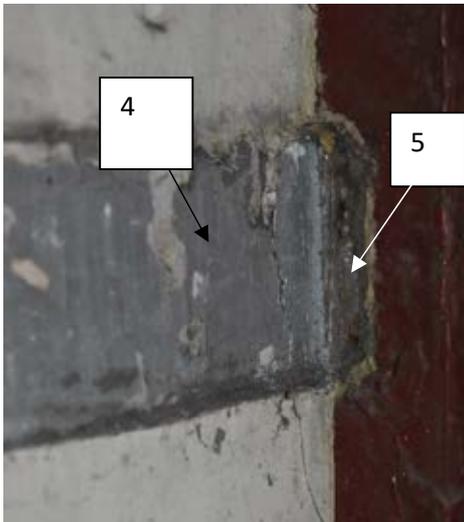
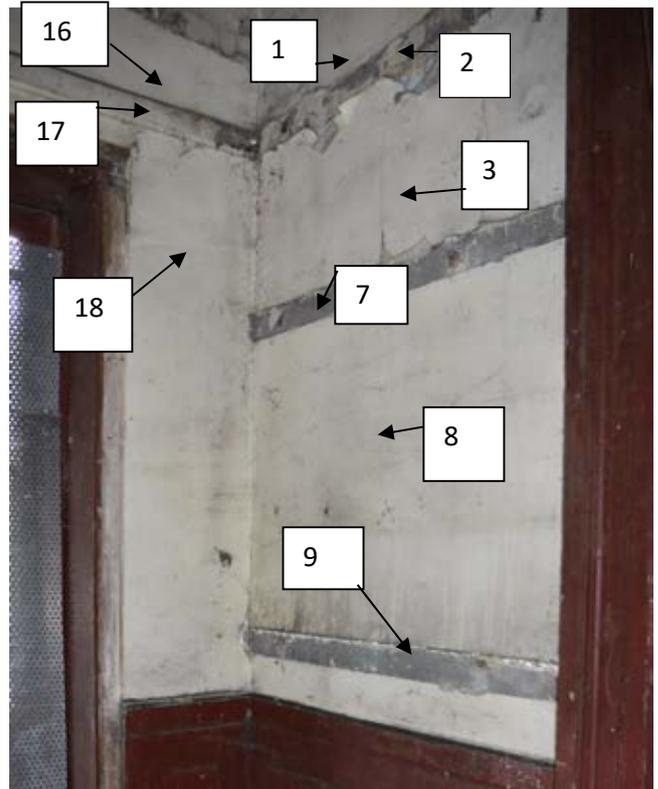
- North wall
- B18 paints on fireplace
- B35 chimneybreast
- B36 bead at corner of chimneybreast
- B37 wall to east of chimneybreast – grey patch
- B38 cornice
- B39 ceiling



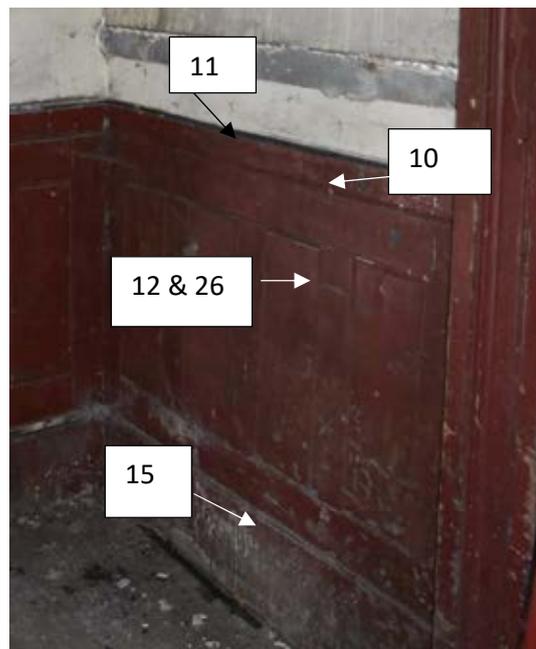
ROOM 04 - BOOKING HALL

- West wall – south end
- A1 level with top of window
 - A2 where top rail removed
 - A3 wall below top rail
 - A4 mark on architrave where rail removed
 - A5 window architrave
 - A6 more from wall below rail
 - A7 where middle rail removed
 - A8 wall below middle rail
 - A9 where bottom rail removed

- South wall – west end
- A16 plaster above rail
 - A17 rail
 - A18 cement rendered wall below rail



- A10 dado rail
- A11 black top edge of dado rail
- A12+26 dado panel
- A15 skirting board



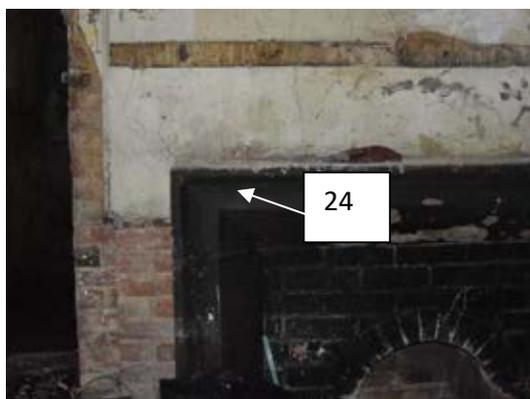
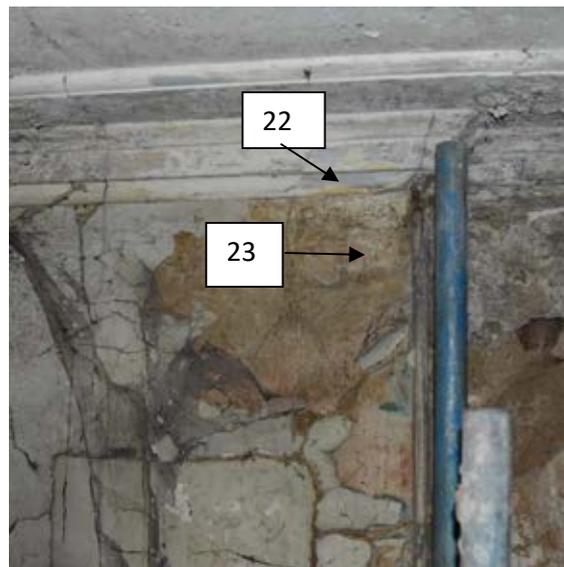
- A19 East wall - south end
wall below mark of bottom rail
- A20 wall between bottom and middle rails



- A21 ceiling – north side, centre
ceiling
- A21B cornice
- A27 ceiling in centre of room



- South wall
- A22 south wall cornice
- A23 chimney breast high up
- A24 fireplace



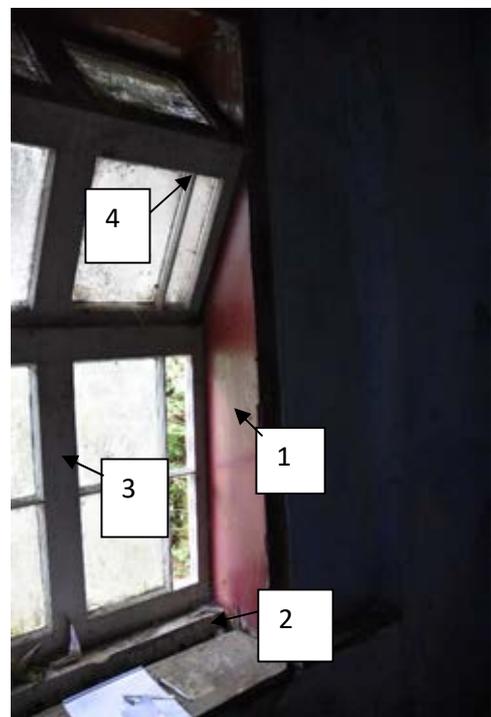
ROOM 05

- D1 window casement
- D2 window frame
- D3 south wall plaster
- D4 west wall plaster



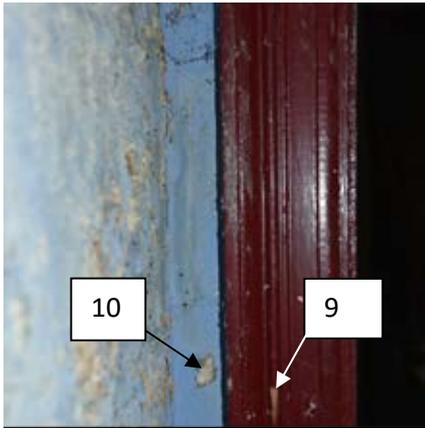
ROOM 06

- E1 window lining
- E2 window sill
- E3 window casement
- E4 zig zag window



- West wall
- E5 dado panelling
- E6 wall above panelling

- North wall
- E7 green paint at dado level [not shown]
- E8 wall above dado level [not shown]
- E9 architrave of doorway
- E10 wall to left of architrave

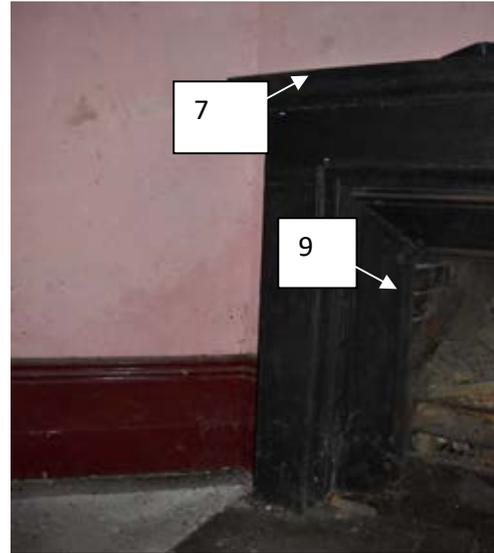


ROOM 07 - LADIES' WAITING ROOM

- East Wall
- C1 cornice
- C2 wall below cornice
- C3 upper horizontal rail
- C4 wall between rails
- C5 lower horizontal rail
- C6 skirting
- C8 architrave of doorway south

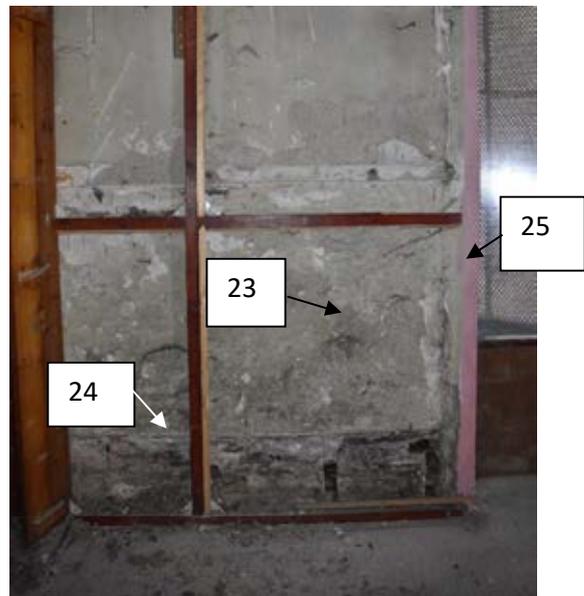


- C7 fireplace surround
- C9 grate



- South wall
- C21 1st wall paper behind rail
- C22 later papers

- West wall – south of window
- C23 area re-plastered
- C24 lip of plaster above location of skirting
- C25 recent plastering of window reveal



ROOM 08

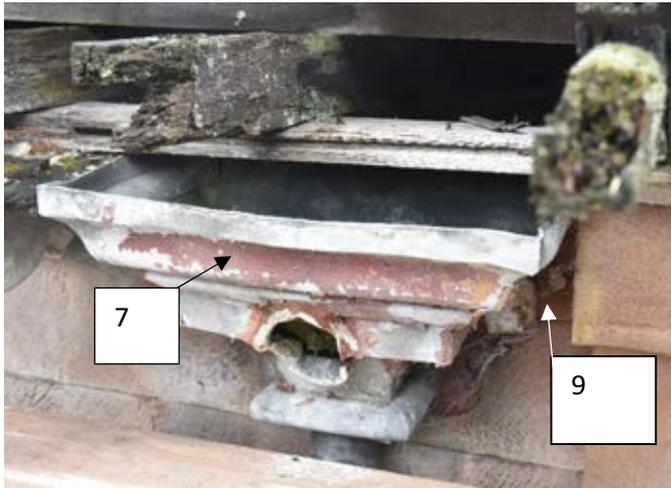
- 08.1 east wall – high level
- 08.2 east wall – low level



ROOF

South elevation

- Ex1 rain water pipe [not shown]
- Ex6 pipe below lead hopper
- Ex7 lead hopper
- Ex8 bracket
- Ex9 wood behind hopper



- East elevation
- Ex13 soffit boards towards north end of building [not shown]
- Ex.23 upper moulding of fascia
- Ex.24 vertical fascia board

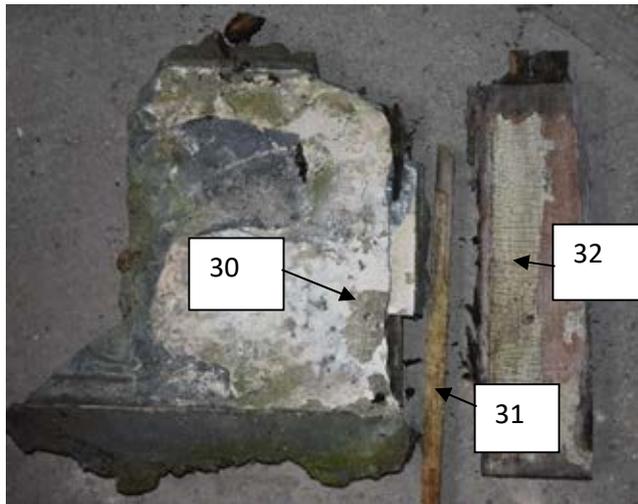


Ex.21 bead moulding



Loose pieces from underside of roof

- Ex30 layers on cement
- Ex31 bead
- Ex32 board

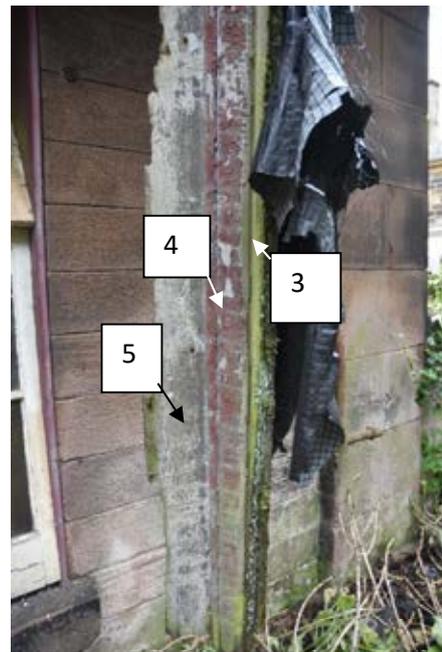


West elevation

Ex2 rain water pipe [not shown]

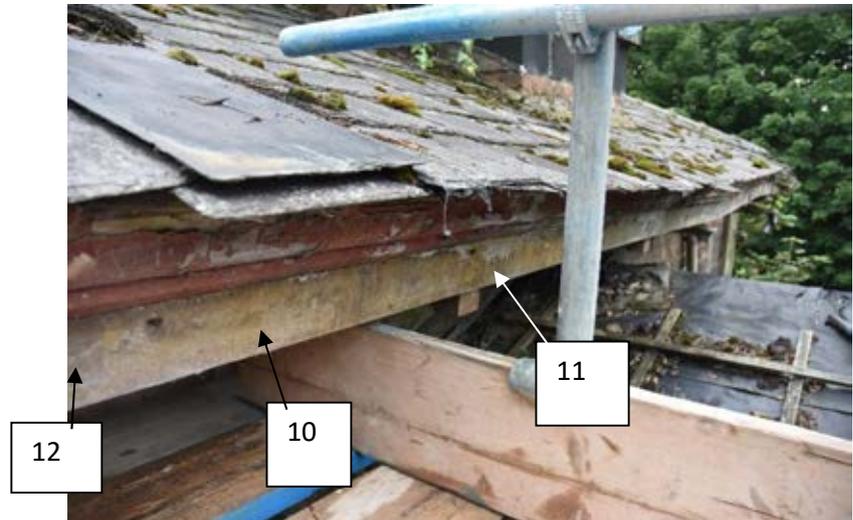
Loose section of cornice

- Ex3 top red moulding
- Ex4 bottom red moulding
- Ex5 white vertical section



North elevation fascia board

- Ex10 approx. 150cm from east end [yellow paint]
 Ex11 approx. 3m from east end – beyond position of hopper
 east end [grey paint]

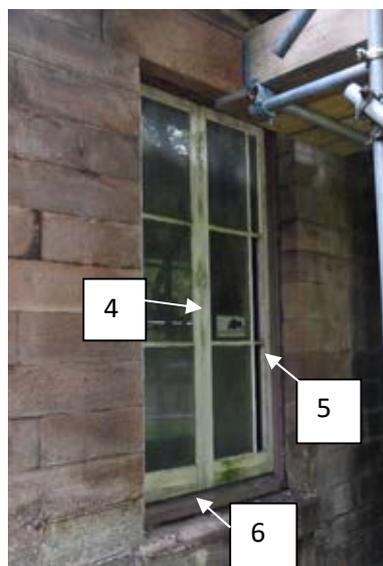


WINDOWS

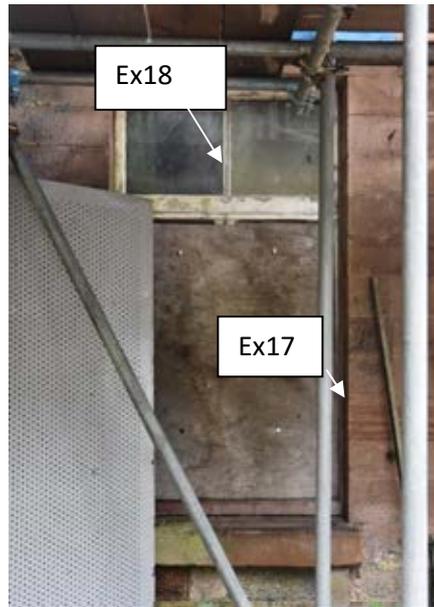
East elevation

- Window to Room 06
 W1 casement
 W2 zig zag upper part
 W3 frame

- Window to Room 05
 W4 casement
 W5 frame
 W6 sill

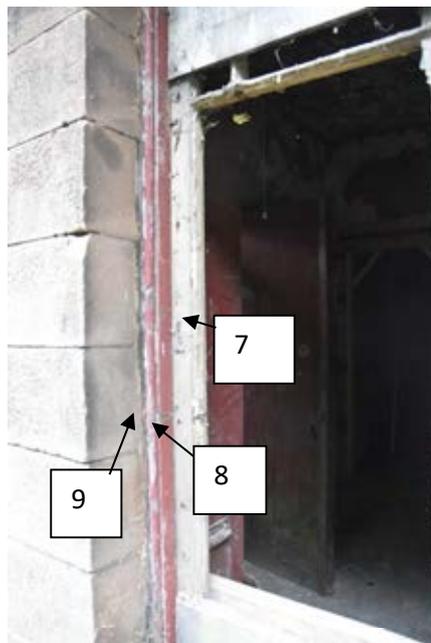


Ticket Office window
 Ex17 frame
 Ex18 casement

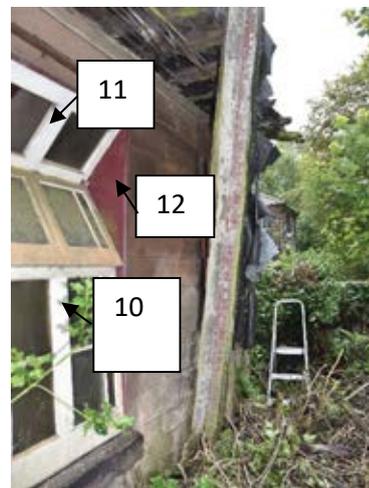


West elevation

Room 01 window
 9W7 casement
 W8 frame
 W9 splashes on wall



Room 09
 W10 casement
 W11 zig zag
 W12 frame



Room 07 [no photograph]
 W14 casement
 W15 frame

DOORS

West elevation

South door of Booking Hall

- D1 door – ext.
- D2 frame – ext.
- D10 door – int



North door of Booking Hall

- D3&7 door – ext.
- D4 frame – ext.
- D5&9 door – int.



front door

- D6 inner face
- D8 outer face
- Ex20 exterior
- Ex21 exterior



WAREHOUSE

- WH1 front door inner face
- WH2 front door outer face
- WH2 front door inner door frame
- WH4 west doors
- WH5 iron brackets on south wall

Examination procedure The samples were examined under low magnification and then the pieces were mounted in cold-setting polyester resin to be cut and polished as cross-sections. The sections were compared at high magnification. Material from key layers was dispersed on glass slides and the pigments identified using a polarising light microscope. A chemical test for lead was carried out on representative cross-sections.