

Appendix 4 - Description and Room Inventories

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Description of The Exterior

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. The Brief for the paint analysis was intended to draw out a better understanding of the building archaeology, original and later fittings, and a series of questions were asked to understand stratigraphic sequences. The paint report by Catherine Hassall is included in Appendix 6. 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.

Francis Thompson's station adopts a stripped, pared-down, classicism which is reminiscent of the work of Sir John Soane. 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, although the door recorded in the previous condition survey of 2015 is missing from the interior.

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.

The original main roof had long, lead-lined gutters, with a fascia and cornice created from one solid piece of timber, and there are ornate 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. 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.

Alterations

Hipped roofs:

The current detail of the hipped roofs is a rather clumsy use of blue clay ridge tiles to all hips and ridges. These were added after 1971, post station closure, and before that they shared a common detail of wood-cored rolls, with lead flashings, as seen in many of the historic photographs. However, this is unlikely to be the original detail. At this period, the use of close-mitred, hipped slate roofs was a common detail and was much more refined (the 'Derby Hip' mitred detail - pers. comm. Richard Jordan). This is strongly suggested in the 1842 Russell lithograph, which illustrates clean-cut lines, and mitred hips, rather than the use of lead. The use of Welsh slate in large format (known as Queens or Tons) has precedence at this date and 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. Both sources were graduated, although we have not positive proof which source was chosen.

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. In the early twentieth century ogee-moulded cast-iron gutters (the brackets survive) were added to the original cornice to both north and south flank eaves.

Windows:

The original windows were inward-opening French-style casements. 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.

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 is 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 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. 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. Only one window (w13) has been altered in a detrimental way, by adapting it for an inward-

opening hopper, and this is reversible. It is possible that this was done when gas lighting was added to increase ventilation, the pipes of which survive throughout the building.

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 flank wall to the south repeats the 'blind' rebated doorways, as found on the main station.

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. Turning at right angles to the east of the wall the Historic England description suggests that there is a short flight of stone steps, much overgrown. However, there is no sign of this; instead there is a large metal plate laid on the ground creating a shelf above the end of the sidings. Anecdotal evidence suggests that cattle may have been loaded onto wagons from this platform. The list description states that this provided access to the raised loading area but this whole area is very overgrown and needs further investigation.

Description of the Interiors

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.

During the majority of the 19th century the interiors were given slight variations on the original decorative scheme, but 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.

All stations had a Booking Office and all stations purportedly had a Lamp Room, although this is more elusive to identify at Wingfield. Many had a Porter's Room and nearly all stations had one or more fully-enclosed Waiting Rooms, where passengers were warmed by a fire. The name "Booking Office" is found on the 1856 plan.

The Porter, who also had a night-watch presence, had separate access to the platform through his own doorway, which survives unaltered, and there is a recorded incident when in 1841 he was attacked and had to raise the alarm using the station 'bell'. It seems likely that the bell was mounted externally on the building outside the porter's room, perhaps with a pull mechanism inside. Photographs provided by South Wingfield Local History Group illustrate the twentieth century bell. 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 adjoining small room, off the Porter's Room, was initially thought to be a Lamp Room, but the evidence of a suite of former fittings, including a shelf around the upper walls, a form of shaped dresser, with shelves, and a peg rail / coat rack, suggests a small kitchen or perhaps pantry and cloakroom and we might expect to find a piped water supply to this space. The peg rail for the hats and coats of railway staff is original and still in-situ.

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 plan form of the building remains unaltered, as it was originally designed, even though the use of each space is not absolutely understood. This combined with the evidence from the paint analysis provides a very clear understanding of the design rationale of the interiors and the relationship between spaces, light and function. Even though the station platform is missing and the design is therefore incomplete enough survives to understand the atmosphere and appearance of the station.

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 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. The later alteration of this, probably in the early twentieth century, with sawn softwood and hardboard cladding (1930s?) to create a separate, secure ticket office space was highly detrimental to the original design and its aesthetic value.

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.

Using paints based on titanium dioxide white, after World War Two both rooms were repainted, and for the first time in the history of the Station, they were painted differently. 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 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 for the storage and manufacture of colliery drive belts to Clarence Hill. The only spaces which stands out in terms of decorative treatment are the Ladies Waiting Room and this has 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 or warming food, important when the porter would have spent long periods waiting for trains; the existing cast-iron stove, 'The Nelson', and the scalloped edge miniature cast-iron fender may also be contemporary; i.e. of 1840 (to be confirmed with the Science Museum / National Railway Museum). 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.

Room Inventories

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:	Fragments of lime-plastered walls 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. 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. North wall: re-plastered in gypsum plaster to door rebate. 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.	
Doors:	D08 – only one small section of architrave survives to the door head, otherwise a plain plastered reveal (modern gypsum). D09 – door missing but plain timber lining in-situ; architrave missing.	
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.