



Derby Skyline Study Part Two (A) Historic Images of the City



In partnership with
Historic England



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Mel Morris Conservation for Derby City Council & Historic England

Melanie Morris Dip. Arch. Cons, IHBC, MRTPI
for Derby City Council and Historic England

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INTRODUCTION

As part of understanding the Derby Skyline over time, we have considered how the skyline and main views were appreciated over the centuries, and how the focus has changed. The most helpful way to understand this has been to consider the large body of painted and engraved images of Derby, which are contained within the Derby Museum and Art Gallery collection. Many of these paintings and engravings capture panoramas, long sweeping vistas and landscapes, which traditional (non-digital) photography cannot capture in the same way. They also convey much about the identity of Derby and its citizens and how these contribute to the collective impression of Derby. For this section of the study we have worked with the staff of Derby Museum and Art Gallery, the curators, to consider the catalogued collections of paintings, engravings and drawings, works which are both visible on the ArtUK website and those not generally visible, in museum stores. The process of investigating the catalogue resulted in a shortlist of types of view, locations of viewpoints and categories of skyline view, key viewing points and topics, where the subject matter was repeated and celebrated. To a lesser extent we also considered old photographs of Derby, many of which are displayed on the Picture the Past website. These proved to be less fruitful overall in understanding the skyline, as in general the subject matter is more immediate and contained within a viewing cone limited by the technology of the camera lens. Derby is relatively unusual in that there are a very large body of historic images of the town, largely a result of one man's vision to collect as many images of his town as possible - Alfred Goodey. He gifted his collection to the Museum in 1936.

As a result of undertaking this assessment of the Derby Skyline over time, we have been able to narrow down many of the iconic views, which have had longevity over time, which has helped in understanding the significance of present day views and how the setting of historic buildings has changed over time.

Part A concentrates on these images and this is followed by Part B (Historic Maps) and Part C (Visitor Accounts) which are self-explanatory and which, together with the images, provide a body of evidence for contributing to our understanding of the changing face of Derby and its skyline.

Acknowledgement:

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Mel Morris Conservation

67 Brookfields Road / Ipstones
Staffordshire / ST10 2LY

tel: 01538 266516
www.melmorrisconservation.co.uk



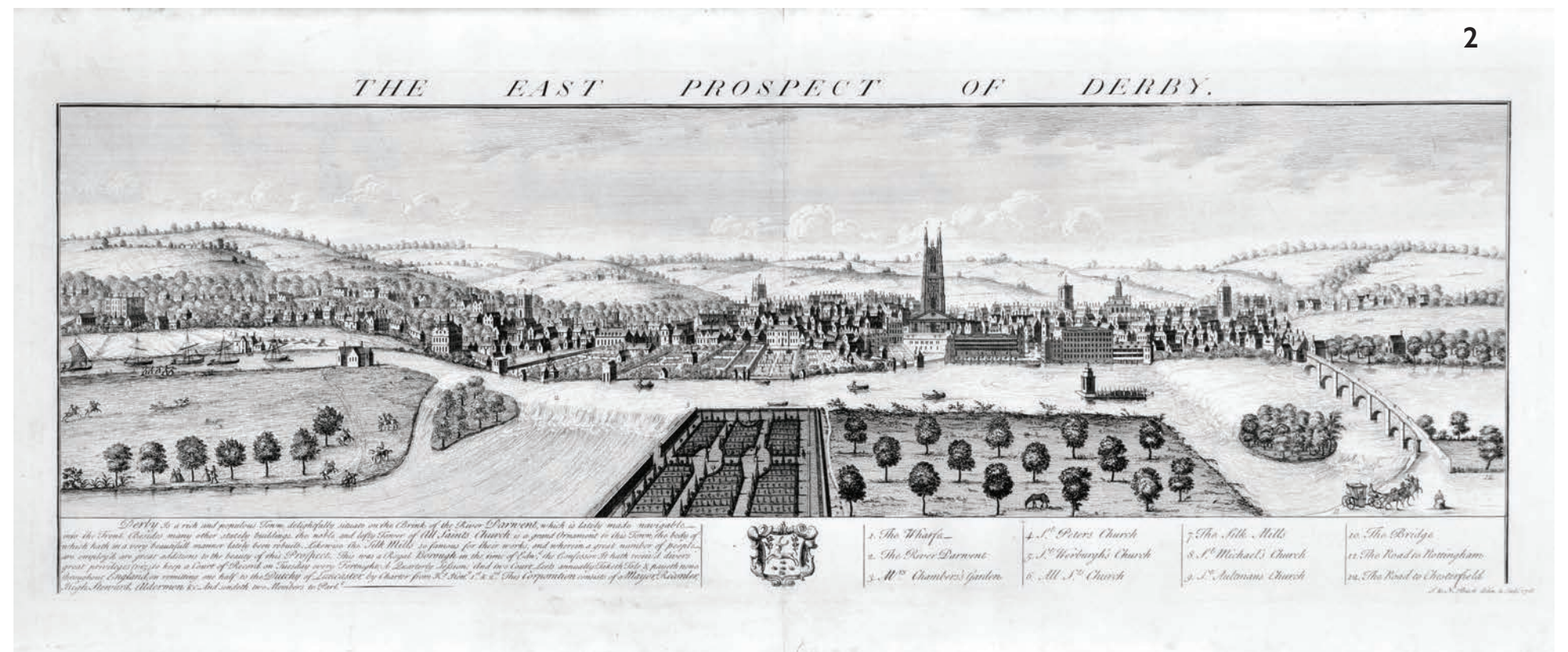
PROSPECT VIEWS OF DERBY FROM THE EAST

1: Prospect of Derby, ca.1700

Large oil painting 38 in x 80 in. The Museum description states that it is of Castlefields, although it is in fact from the east, not the south, and is the same prospect as the others illustrated on this page. It has the arms of Borrow impaling Burton top centre; artist unknown. It predates the laying out of Mrs Chambers' garden on the east bank of the river (after her marriage in 1700), and predates the construction of the silk mill (1718) but it still shows vessels or river barges, revealing that at least a large part of the river was navigable before the 1720 Navigation Act.

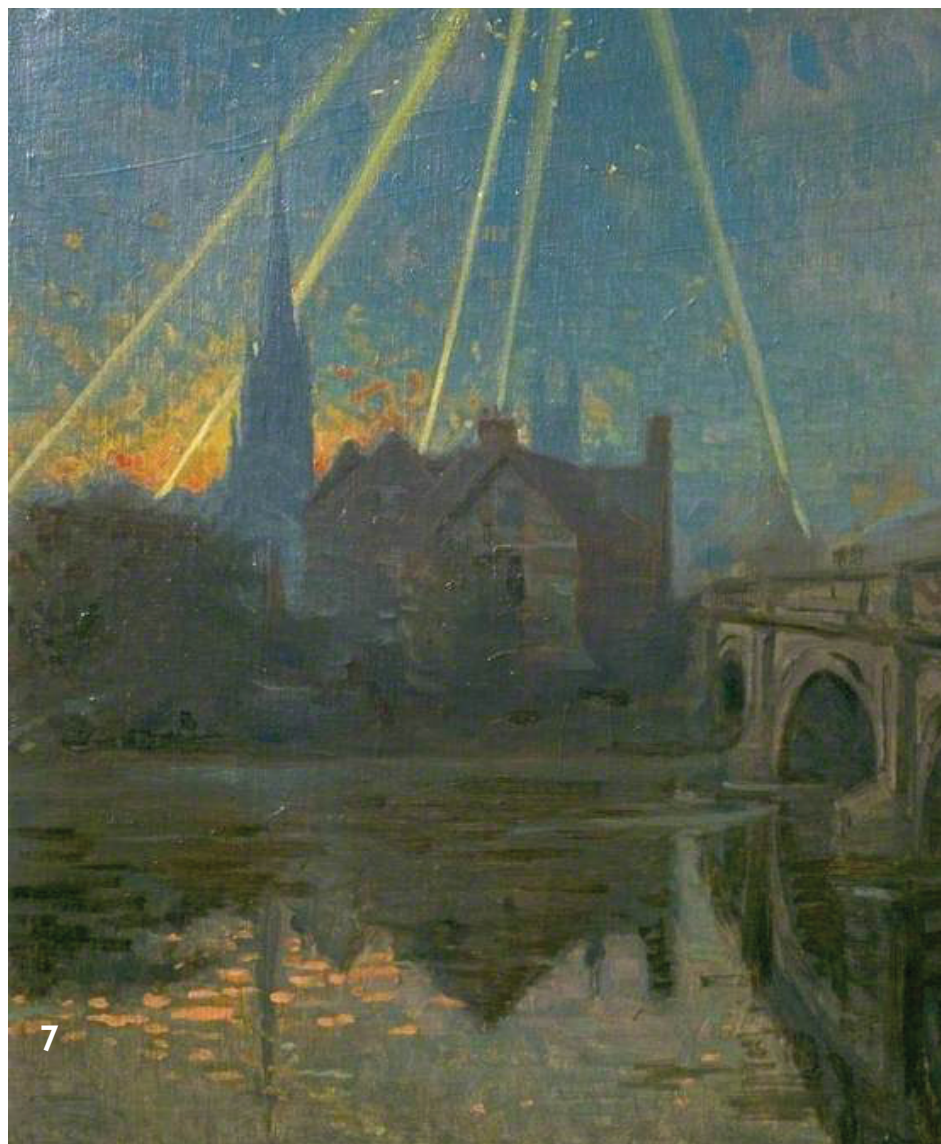
2: The East Prospect of Derby, print by Samuel and Nathaniel Buck, 1728

3: A Prospect of the City of Derby, c.1725, unknown artist. Compared with the Buck brothers engraving, this view gives almost equal prominence to the Doubling Shop as the Silk Mill, conveying a complex of significant massing, as well as an exaggerated silhouette of the west tower of All Saints Church, reaching far above the horizon.



Prospect images of Derby are found from 1700 up to ca. 1800. The land to the east bank of the river is depicted in views 2 and 3 as an orchard or a grove of trees and a large formal garden, with parterre and statues, developed for 'Mrs Chambers' (plates 2 and 3) and visible in a direct view from Exeter House, the Chambers' property, which led down to the water's edge. St. Mary's Bridge is depicted in these views as the narrow medieval bridge, with its seven arches, situated just above the large weir. In the far distance to the right of the image is the spire of All Saints Church, Mackworth. All prospects show large boats or river barges, some under sail, revealing that it was navigable as far as the upper weir prior to 1720, with the long wharf downstream of the lower weir. In addition to the major churches, which are easily identifiable, there are other local landmark turrets and cupolas.





VIEWS AT ST. MARY'S BRIDGE:

4: Plate from Hutton's "History of Derby From the Remote Ages of Antiquity to the Year MDCCXCI" (first edition 1791, version pub. in 1817) - view of Thomas Harrison's St. Mary's Bridge - "South View of the New Bridge"

5: Derby from Chester Close, c. 1800, by an unknown artist. This view up-river of the new St. Mary's Bridge illustrates the Silk Mills and was repeated by several artists before the embankment was built up with industrial buildings, such as City Road mills. It is now located on private land.

6: Engraved vignette from Brayley's 1806 map of Derby (the author's copy). Historic views of St. Mary's Bridge designed by Thomas Harrison in 1794, as seen from the east river bank, above the weir.

7: 'Searchlights and Shellfire', Ernest Townsend, 1941. Townsend returns to the familiar theme of St. Mary's Bridge in a dramatic evening image, seen in the context of warfare. The focus of the skyline is St. Alkmund's Church spire of 1846, with St. Mary's RC Church tower of 1839 cresting the ridge of the Bridge Chapel..





VIEWS SOUTH OF ST. MARY'S BRIDGE

8: Silk Mills and Church, Moses Griffiths, 1776. The weir was altered when the Derby Canal was created (see 10). This view includes the silk mills of c1719 and the earlier Thomas Cotchett's works of 1704 to the north. Compare this view with plate 21, a watercolour of 1809. This painting suggests that the silk mill was of six storeys, including the arched undercroft, whereas another image (plate 21) shows one fewer row of windows to this elevation.

9: Junction of River and Canal, 1854, Henry Lark Pratt. A gap in the trees, probably created by the artist, provides a glimpse of St. Michael's church tower whilst to the far right of the image are the chimneys of the Britannia Iron Foundry site along the west bank of the Derwent. The panorama successfully captures five churches, with All Saints to the left and the Bridge Chapel, partially masked by trees along the water's edge, and in the background St. Alkmund's Church (dem.), with its spire inspired by King's Sutton Church, Northamptonshire, and St. Mary's RC Church (1838-39).

10: St. Mary's Bridge, Derby, 1878, George Robert Vawser. This view can be compared with Plate 9. St. Michael's church tower has increased prominence in this view and industrial chimneys feature heavily. The pinky hues and softer lighting of the evening or dusk view of the skyline, was a favoured subject, captured by a number of artists (see also 11, 17, 23, 24 and 25).

The weir was moved in order to incorporate the Derby Canal cut, constructed in 1796, as seen in these two images of the Derwent from downstream of St. Mary's Bridge.





VIEWS OF DERBY FROM THE EAST - SHORT RANGE LOST VIEWS

11: William Corden, early C19 painting onto porcelain. From left to right: William Strutt's six-storey fire-proof Derby Mill (cotton mill), the Shot Tower and All Saints' Church - The Shot Tower was erected in 1809.

12: Derby from the Meadows with the Guildhall to the far left, with its new domed cap of 1842, and a view of Pugin's Convent (c.1845-46) to the far right, St. Alkmund's Church (1846) and St. Mary's Church (1838-39). This view appears to be celebrating these new landmarks following a period of growth. Attributed to Henry Lark Pratt, ca. 1850.



13: View of Derby from Nottingham Road, Henry Lark Pratt, c.1850

This is an elevated view above Nottingham Road, from Chaddesden Hill, with the canal bridge at Chequers Lane, before the canal diverted south.

14: Derby from Canal, Nottingham Road, watercolour by George RVawser (junior), c.1858. There were several canal bridges along this stretch of Nottingham Road, the one depicted in this image may be Pegg's Bridge, close to the foot of Chaddesden Hill, from which the vantage point must have been taken.





VIEWS FROM THE RIVER (VIEWS OF EXETER BRIDGE):

15: First Exeter Bridge, Robert Bradley, c.1838. This view predates the construction of St. Mary's Church and the flagpole of St. Michael's can just be seen above multi-storey steam-powered building, which is later known as Eastwood's Tannery.

16: River Derwent, unknown artist, c.1850. The view postdates the construction of the landmark St. Mary's Church of 1839 and St. Alkmund's of 1846. St. Michael's can just be seen and there is a glimpse of the chimney of the tannery. This view is painted when the bridge was still timber, with timber stilts, just before Exeter Bridge was constructed in masonry in 1852.

17: 'Second Exeter Bridge' - Ernest Townsend c.1900. The background incorporates the chimneys of the power station (Electric Light Works) and the spire of St. Alkmund's, all since demolished. The view predates the redevelopment of this part of Derby by C.H. Aslin, and the current Exeter Bridge designed in 1926 by C.A. Clews and L. G. Mouchel & Partners.

18: Porter porcelain tankard painted with a view of Exeter Bridge, All Saints' Church and the Shot Tower; Derby Museum collection (1825-1830).





VIEWS FROM THE RIVER (VIEWS FROM EXETER BRIDGE AND THE EAST BANK):

19: View of Derby Showing the Derwent, 1850-60, Henry Lark Pratt

This view is similar to a large number of Victorian photographs taken from the same viewpoint from the mid 19th century onwards, by established photographer R Keene and others. W.F.Austin painted a similar view in 1889. The steam-powered tannery with its broad floor plan and raised coped gable is a prominent landmark. The watercourse, with the tail race from the silk mill site, is a prominent feature of the view (repeated in 20), but this aspect of the river frontage has been considerably altered and the river narrowed, the channel part canalised and the embankments heightened. Exeter House is also picked out to the far left of the image, demolished in 1854.

20: Silk Mills from Exeter Bridge, Samuel Harry Hancock, 1896

The silk mill depicted in this watercolour was adapted and partially reconstructed in the first half of the 19th century (ca. 1835), after steam power was introduced in the 1820s, with a new hipped roof and a belvedere (bell-tower) to the stair tower (compare 21 with 22). This building was badly damaged by fire in 1910 and was largely rebuilt in the same form but with three storeys rather than five.

21: Watercolour painting by Matilda Heming of the Silk Mill, dated 1809. This honest painting of the Silk Mill from the east bank of the Derwent dates from before the construction of the 'belvedere' and the hipped roof.

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22



23



VIEWS OF DERBY FROM THE EAST - LONG RANGE LOST VIEWS

22: Derby from Breadsall Hilltop, George Bailey, 1909

This view, which is a glimpse of the Derby skyline, is now difficult to pinpoint as result of the development of housing at Breadsall Hilltop in the 1960s, the highway improvements, and the amount of tree cover along hedgerows and within the valley floor. It appears to be taken from a point along the Old Mansfield Road below Breadsall Hilltop. There is a view of the cathedral from further north at Glebe Farm, above Breadsall, but this is a focused view rather than a panorama. Bailey has chosen to depict the contrast between the urban industrial town, with copious tall smoking industrial chimneys, and its rural hinterland.

23: Derby and Racecourse from Borough Isolation Hospital, by A.J. Keene, 1913

This watercolour viewpoint is now completely engulfed in housing in the foreground, although there are still some views of the distant landmarks. The site of the isolation hospital, which is slightly north of this view, lies at Chatteris Drive along the 80-metre contours (AOD). The junction of Fincham Close and Chatteris Drive still contains a panoramic view of the cathedral, but the aspect has been transformed by both the development of industrial estates and the greening of the flood plain. Keene's observed detail, in the low light of the fog or smog, includes the spire of St. Alkmund's, St. Mary's tower, All Saints church tower, a cluster of industrial chimneys close to All Saints, and in the middle-ground a bulky Goods Shed alongside the trackbed of the Midland Railway, and a tall chimney behind it.

24



VIEWS OF DERBY FROM THE WEST - LONG RANGE LOST VIEWS

24: Derby from a field Adjoining Abbey Barns, Thomas Christopher Hofland, 1805-08.

Abbey Barns, a location close the inner ring road, is clearly depicted on Rogerson's 1819 map of Derby. This painting demonstrates the high density of the housing within the core of the medieval town and its dominant brick form, before its expansion to the west.

25: View of Derby from Burton Road, Charlotte Vawser, c.1865

Burton Road provided a major vantage point overlooking Derby and the views survived until the development of housing along the road frontage from the 1930s onwards. Private houses now enjoy these expansive views. Charlotte Vawser chose to paint a very romantic, jewel-like, image of Derby, in which there are no signs of industry. The high intensity of the sun and strong shadows create a dynamic view. The three main landmarks are picked out in white against the dark blue of the backdrop of hills at Breadsall and Little Eaton but the landscape to the north is exaggerated, perhaps to suggest the foothills of the peaks and the Derwent Valley.

26: Derby from Burton Road, Ernest Ellis Clark, 1922

Comparing this view with plate 24, by 1922 the west side of Derby had developed and the views of the cathedral and church spires had become more remote, although here they appear to be contained within a distinct bowl. Burton Road still provided a significant vantage point for views of the skyline.

25



26





VIEWS OF DERBY FROM THE WEST - LONG RANGE LOST VIEWS

27: Derby from Burton Road, James Stephen Gresley, 1861

In this view from Burton Road, a view which is now lost, the rural setting of Derby provides a complete contrast with the high density of terraced brick housing of factory workers. The closest view today to this image is a view from the Rykneld Recreation Ground.

28: A Distant View of Derby, T.C. Dibden, 1839

This long view of Derby is difficult to place. Creighton's large-scale plan of 1821 suggests the view may have been painted from Windmill Hill or Rowditch Gate. A long footpath winds its way towards Derby.

29: A view of Derby from Rowditch, 1852, Henry Lark Pratt. This unusual view incorporates a large cluster of buildings to the right of the view, possibly "The Militia Barracks" with the spire of Christ Church rising behind them. The land from which this vantage point was taken has since been developed for housing. In the distance can be seen the Shot Tower and the Guildhall and to the far left is a tall factory chimney from a steam-powered building, possibly a brickworks or Markeaton Mill.

30



VIEWS OF THE RIVER DOWNSTREAM - LOST VIEWS FROM THE SOUTH-EAST

30: Derby from the South-East, unknown artist, 1848

31: View of Derby from the Meadows, E.M. , 1823

This view is close to the earlier image of the ferryman's cottage (Ferry House on Brayley's map of 1806), which had been demolished by 1823. Holmes is located to the left of the image.

32: The Ferry near Holmes, unknown artist, c. 1800

The low-lying land of the floodplain provided wide open spaces with long vantage points and expansive views of the skyline, which were depicted in a number of works of art from the water meadows running along the riverbank. Views, such as plate 30, show the scouring effect of the river on the river banks, in conjunction with long-distance views of the cathedral. There were also a number of views painted from Holmes, where there was historically a ferry crossing point of the river and once an associated ferryman's cottage (plate 32). These views are now lost, largely as a result of the construction of flood defences in the form of large bunds running along the south-western embankment of the river, and the development of the inner ring road which has severed the connections of the direct experience between the river and cathedral at this point.

32



31





DERBY FROM THE NORTH

33: The River Derwent from the Great Northern Railway Bridge, Derby, Raymund Dearn, c. 1890

The industrial development of the east and west banks of the river upstream from St. Mary's Bridge is very clear from this rare view. Standing on the GNR Bridge today, which survives and is publicly accessible, the view is now transformed by the trees along the river banks and there is no longer a clear view of Derby.

34: Derby from Darley Park, George Bailey, 1901, showing All Saints', St Alkmund's and St Mary's church towers.

The orientation of this view from the north is difficult to establish today and there may have been some artistic licence in depicting the church towers across the river.

DERBY FROM THE SOUTH

35: Morledge, Derby, at Fairtime, Claude Thomas Stanfield Moore, 1882

This view incorporates the Guildhall and the Shot Tower and has changed completely, although the viewpoint survives, dominated by the bus station.

36: View of Derby from Green Lane, unknown artist, c. 1850

This view is located close to the Municipal Technical College where the steep incline levels out. The view survives today.



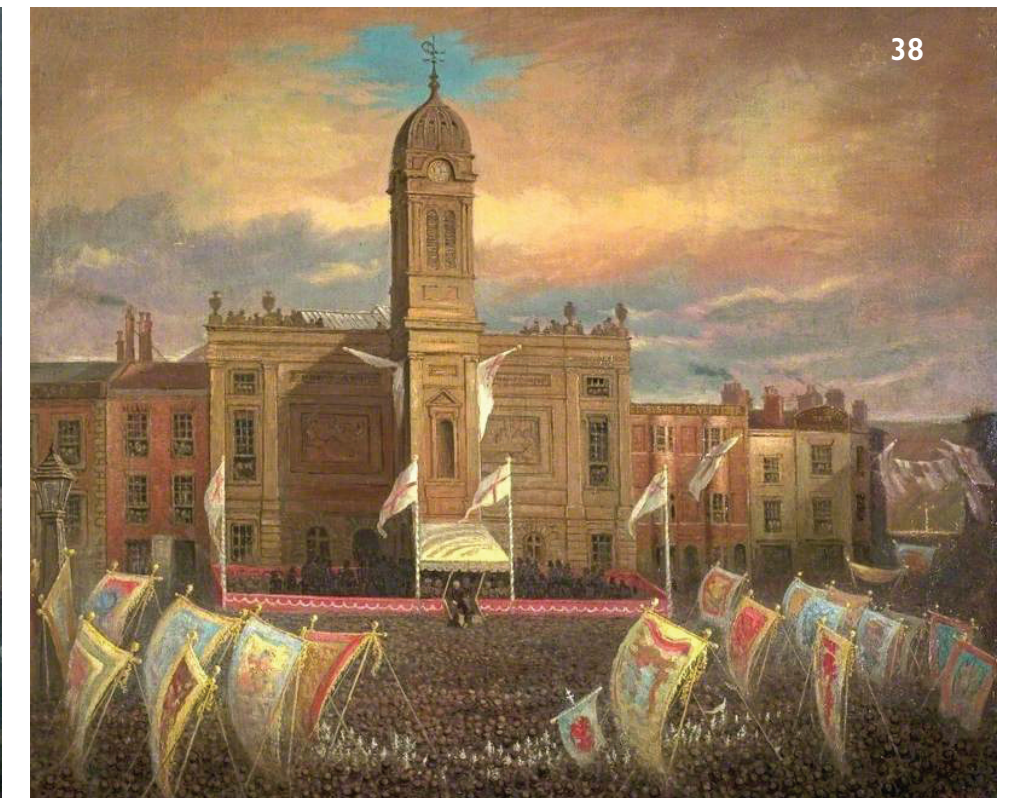
VIEWS OF THE MARKET PLACE & GUILDHALL

37: Fish Market Derby, Ernest Townsend, c. 1929

38: The presentation of addresses to M.T. Bass Esq, M.P., Frederick Francis Foottet, c. 1890

39: View of the Market Place, Henry Lark Pratt, 1865

These views of the Market Place are all taken from high vantage points from other buildings around the Market Place, not from pedestrian level and suggest that the Market Place is much larger than it is in reality. The Guildhall, formerly the centre of local government, is the focal point of these views and has the highest status, symbolic of its civic role. Its cupola, which was designed to be appreciated as a distinct landmark, and its campanile / clock tower surmount an attached tower which is oddly proportioned, much taller than is proportionate to the building, and clearly deliberately designed to be seen as a town landmark, with high visibility as an orientation marker from within the surrounding townscape.





VIEWS OF THE CATHEDRAL & QUEEN STREET

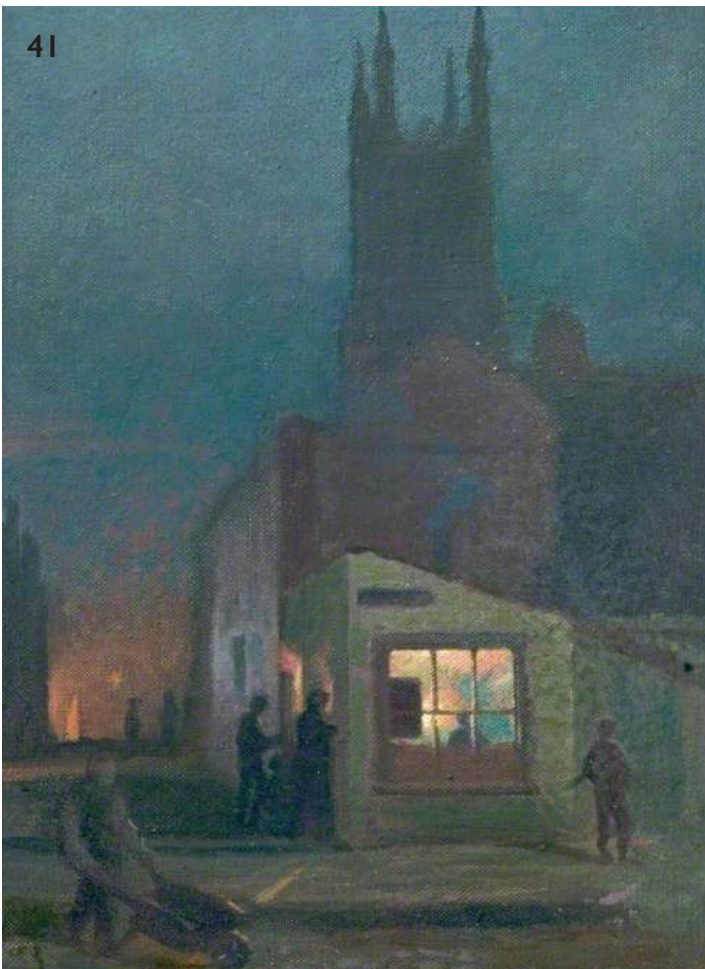
40: All Saints Church Tower, Queen Street, James Eyre, 1837

41: Darley Lane and Bridge Gate Corner, Ernest Townsend

42: All Saints' Church tower, Queen Street, James Eyre (after)

43: Queen Street, Derby, during widening, Ernest Townsend, 1926

The roads which meet at All Saints provide immediate and striking views of the west tower of 1520-32. The relationship between All Saints Church and the other churches which fall along the ridge and are roughly aligned is highly influential on the skyline as can be seen in Plate 43, which is a view from alongside All Saints looking north, where St. Alkmund's and St. Michael's are viewed very close together.



Derby Skyline Study

Part Two (B) - Historic Maps of the City



HISTORIC MAPS

44: E.W. Brayley's map of Derby, 1806 (source - the author's collection).

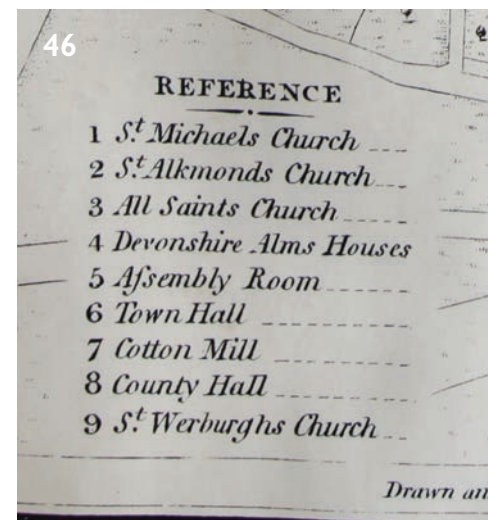
The map clearly identifies all of the major landmarks of the town, which defined the Derby skyline in 1806.



45



47



46

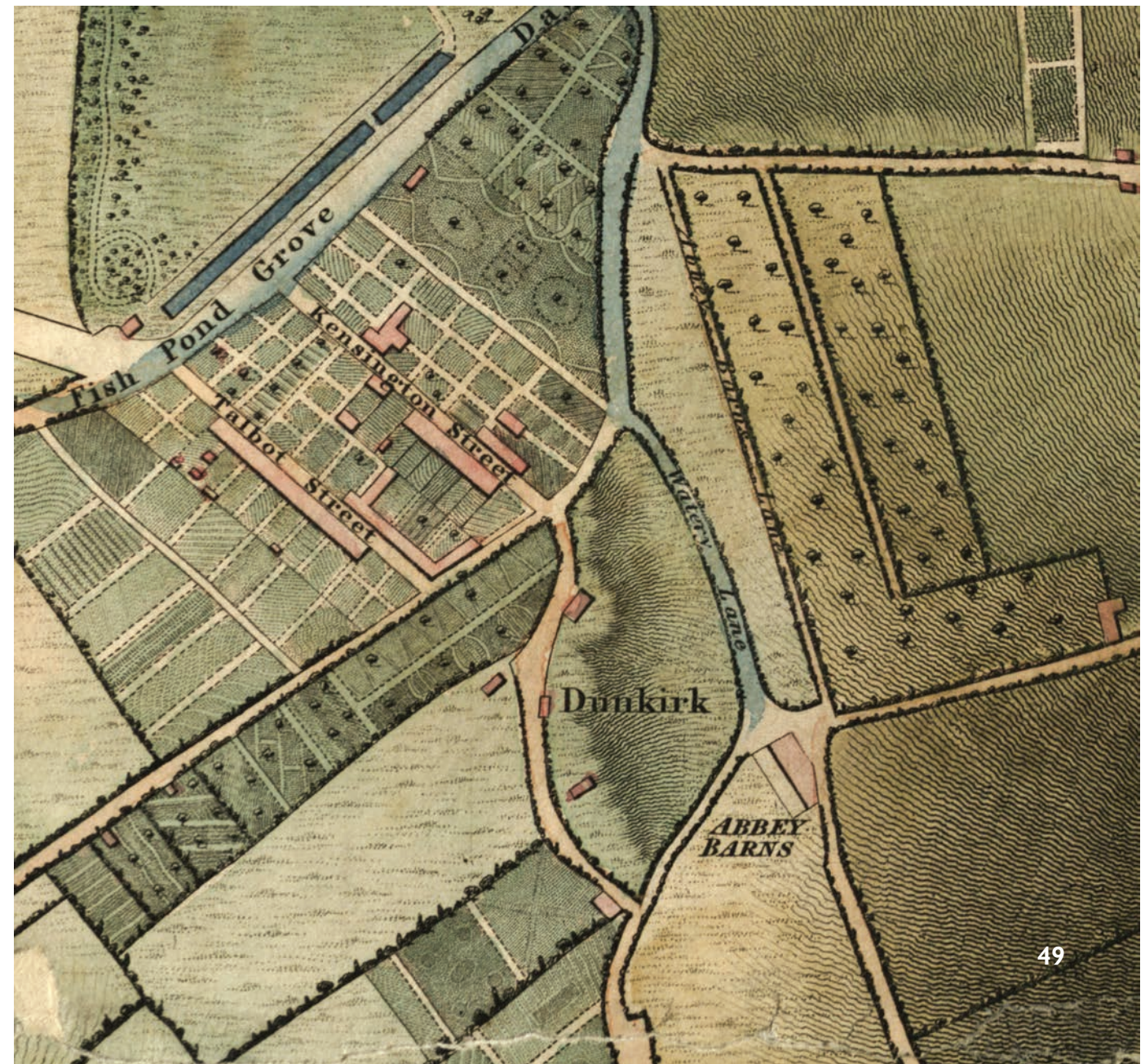
45: E.W Brayley's plan of Derby, published to accompany 'The Beauties of England and Wales', 1806 (source - the author's collection). Since the 1791 Moneypenny map of Derby was produced, a new landmark had been added to the Derby skyline, circled in red on the Brayley map, William Strutt's six-storey fireproof North Mill, numbered 7 on the map. Another major landmark, also circled red, is The Long Bridge, the raised towpath which crossed the River Derwent above the lower weir, connecting the two sides of the Derby Canal of 1796 across the River.

46: The key to Brayley's map lists all the major landmarks in the town. This is the only time that William Strutt's Cotton Mill is described as a landmark - here it is "7. Cotton Mill".

47: W.M. Rogerson's plan of of 1819 (Derby maps no. 15 - reproduced with permission, Derby Local Studies and Family History Library). By this date a new and dominant landmark had been added to the Derby skyline, the Shot Tower, circled red in this extract from Rogerson's map, on the north side of Morledge. William Strutt's Mill is also circled red, showing its proximity.



48: W. M. Rogerson's plan of 1819 (Derby maps no. 15 - reproduced with permission, Derby Local Studies and Family History Library). The east bank of the River is in a state of transition following the construction of the Derby Canal. Derwent Foundry lies between two weirs on the east bank, with rows of cottages along Exeter Street and cottagers garden allotments. Exeter Bridge is also evident and at this date was a timber structure.



49: Detail from W. M. Rogerson's plan of 1819 (Derby maps no. 15 - reproduced with permission, Derby Local Studies and Family History Library). This land to the west of Derby is close to the present alignment of the inner ring road. Abbey Barns is marked on the map - see plate 24 for a panoramic view of the skyline from Abbey Barns.



Part Two (C) - Visitor Accounts

Celia Fiennes (1685-c.1712)

"Darby town lies down in a bottom built all of brick or for the most part, in it are 5 Churches built of stone the biggest of which I was in (All Saints) the tower was finely carv'd full of niches and pedistals whereon statues had been set....; the River Derwent runs by the town and turns many mills and the water engine which turns the water into the pipes that serves the town, the same wheele grinds also, but they do it for half penny a strike which is the same measure as our bushel, at this Engine they can grind if its never so high a flood which hinders all the other from working, at the flood they are quite choaked up, but this they can set higher or lower just as the water is.....; there is also a fine stone Cunduite in the Market place which is very spacious well pitch'd, a good Market Cross;..."

Daniel Defoe "A tour thro' the whole island of Great Britain, divided into circuits or jourmies", 1724-1727 (reprinted London, 1927)

This is a fine, beautiful, and pleasant town;

The town of Derby is situated on the west bank of the Derwent, over which it has a very fine bridge, well built, but antient, and a chapel upon the bridge, now converted into a dwelling-house. Here is a curiosity in trade worth observing, as being the only one of its kind in England, namely, a throwing or throwster's mill, which performs by a wheel turn'd by the water; and though it cannot perform the doubling part of a throwster's work, which can only be done by a handwheel, yet it turns the other work, and performs the labour of many hands.This work was erected by one Soracule, a man expert in making mill-work, especially for raising water to supply towns for family use.....

The Torrington Diaries

Containing the Tours Through England and Wales of the Hon. John Byng between the years 1781 and 1794, vol. 2

"1789

I hence, pass'd thro' Longley and Markworth, below which in a vale is Mr Mundy's seat at Markeaton....Derby looks well in the approach, especially the steeple of All Saints Church; and the entering street is handsome.... In the evening we took the town survey. The great church of heavy Gre-

cian architecture, attach'd to the fine old Gothic steeple.....The silk mills quite bewildered me; such rattlings and twistings! Such heat, and stinks! That I was glad to get out: we shou'd be full as happy, if silk worms had never been. This town is over run by the drunken militia:I accompanied P to the porcelain manufactory, where, being denied seeing the process....At our return from the China shew, and having paid our bill, we left Derby by the old bridge (Soon to be rebuilt) and passing over a hill, whence is a pleasant view adown the vale of Bradsol"

1790

June 9th - Afterwards I toured around the town, and long attended to the building of the new bridge over the Derwent; then return'd to see the roll calling of the militia (no remark necessary) and hear their noisy, useless music, and drummings.

The History of Derby From the Remote Ages of Antiquity to the Year MDCCXC

Describing Its Situation, Air, Soil, Water, Streets, Buildings, and Government... By W. Hutton, F.A.S.S., (1817 – second edition)

"Situation:

Derby lies in an open valley, low but not flat. Most of the town is situated upon a peninsula formed by the junction of two rivers, the Derwent and Markeaton brook. Friar-gate, Wardwick, Peter-gate, Baglane, and part of Morledge, are nearly all the parts which extent beyond. ...From each river the land rises to the centre, perhaps sixteen feet, which forms a summit, or ridge, upon which stand three churches in a line, All Saints, St. Michael's, and St. Alkmund's. The remainder of the town beyond the brook, upon which stands St. Peter's, rises about the same height.....The lordship is nearly circular, is two miles in diameter, and contains more than two thousand acres. The town stands, and the Derwent runs, nearly in the centre..... Most of the East side of the town is common lands for the use of the burgesses as Bradshaw Hays, the Siddalls, the Holmes, the old Meadows, the Checker Closes, Cowsley Field, and the New Pasture.....

Public Roads:

Eight roads proceed from Derby to the adjacent places, all turnpike:

To Nottingham....16 miles

Mansfield22

Worksworth13

Ashborn13

Uttoxeter19

Burton11

Ashby-de-la-Zouch ..14

Loughborough17

Water:

Is never scarce, but is sometimes too plentiful. Floods abound. ...I have known these hills produce an inundation, without a drop of rain, at Derby.

Antiquity:

....The five churches are another proof of its great antiquity. Derby never was larger than at present, yet is overstocked with churches; it follows, it could not have been much smaller, or there would have been no need of five.....The confined state of some of the principal streets, as Iron-gate, Sadler-gate, Market-head, is another proof of its antiquity...

Public Buildings:

Bridges:

As the Derwent runs by, rather than through Derby, one bridge is sufficient, to which all the Eastern roads point. But as Markeaton brook passes through the place, the communication was preserved by ten; four paltry ones of stones, and six, more paltry, of timber: none of them passable in a flood.... All the Authors that ever wrote upon Derby are lavish with encomiums upon the beauty and elegance of St. Mary's Bridge, which is a proof they never saw it.....Its praise arises from its extraordinary elevation, which is one of its greatest defects: It is an arch upon arches; a mountain erected upon a river.....There is no evil without its good; if the stranger travels with difficulty to the summit of this bridge, he is well paid for his journey: the prospect is most charming; surprise and pleasure possess his mind; which, being ingrossed by the view, pass unobserved. Above the bridge the river gently winds, and moves on in solemn majesty; below he is delighted with the expansion, the rustic island, the cascades, formed by the wears, as if art meant to confine this vast mass of water; but it spurns the confinement with dignity, and, like man, rejoices in liberty. The garden of evergreens in the centre of the stream, the verdant meadows on the left, bounded by distant woods; the superb appearance of the Silk-Mills, All Saints, and other capital buildings, terminated by a varied and extensive prospect, please his eye, and engage his mind. He views, and would still view, but that he has a life to guard, in continual danger from the carriages, owing to the narrowness of the bridge.

Churches:

The stately All Saints, attended by four diminutive churches, viewed at a distance, brings to mind a hen and chickens: but if the simile should be thought too groveling, we can present one more elevated, in the moon attended by four little stars.

....

All Saints:

The stranger, who wanders though Derby in quest of objects worthy of remark, will find some defects, and more beauties: but when he arrives at All Saints' he arrives at the chief excellence – the pride of the place. It stands as a prince among subjects; a giant among dwarfs. Viewed at any distance, or in any attitude, the associated ideas of taste, grandeur and beauty, fascinate the mind; the eye is captivated, and continually turns to its object, but never tires."

...

This beautiful Gothic building is 178 feet high; the most superb in that part of the kingdom. I am told there is but one higher in England, Boston. I saw a dog fall from the top, and was surprized at the length of time he took in his descent, owing to his beating the air in his struggles to rise.



Silk Mill:

This ponderous building stands upon huge piles of oak, from sixteen to twenty feet long.. Over this solid mass of timber is a foundation of stone.. Since then eleven mills have been erected in Derby and silk is now the staple trade of the place.....but they are all upon a diminutive scale compared to this.”

Tour Through Northern Counties of England, Revd. Richard Warner, 1802

“Lichfield to Derby

On reaching Derby, its manufactures claimed our first attention.They consistent of the silk manufactory; the porcelain ditto; and the marble and spar works. Of the first there are six in Derby...

Derby, independently of the different objects of curiosity we have described, is in itself worth seeing, from the beauty of its situation on the Derwent, and the pleasing scenery of its environs...”

A Walk Through Derby containing an account of the Public Buildings in the Town, 1827

“The vicinity of Derby affords a number of pleasing prospects and agreeable walks. On Windmill hill, the spectator is gratified by a beautiful and extensive view of the adjacent country; and if viewed from the prospect house erected there by S. Richardson, Esq. the scene is still more extensive. Two or three situations on the way to Littleover, afford a very pleasing view of the Town extended through the valley below. Following the banks of the Derwent northwardly, the vale presents some very picturesque scenes.

.....

The stranger; who wanders though Derby in quest of objects worthy of remark, will find some defects, and more beauties: but when he arrives at All Saints' he arrives at the chief excellence – the pride of the place. It stands as a prince among subjects; a giant among dwarfs. Viewed at any distance, or in any attitude, the associated ideas of taste, grandeur and beauty, fascinate the mind; the eye is captivated, and continually turns to its object, but never tires. The present tower, which is a most beautiful piece of Gothic Architecture, is supposed to have been erected in the reign of Henry VII. It is about 180 feet high, exclusive of the four pinnacles and vanes, each of which is 36 feet from the roof of the tower to the top of the vane.

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