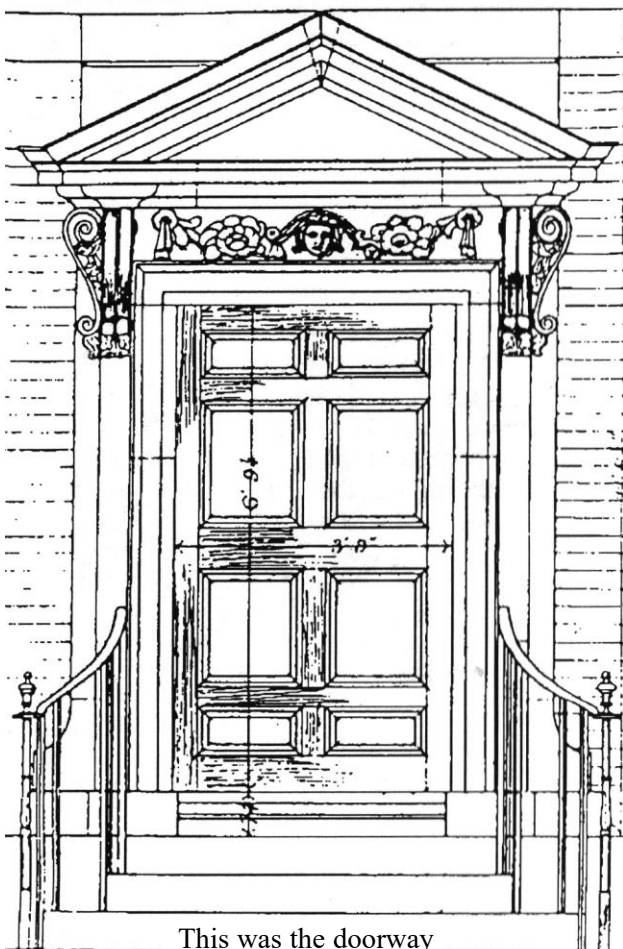


GEORGIAN WIMBORNE



This was the doorway to Borough House in West Borough in the 1930's to form the entrance to the Tivoli Cinema. Hopefully this will be restored to become once again one of the finest Georgian houses in the town. The other buildings in this leaflet are all to be seen making their contribution to the character of Wimborne.

Much of the charm and spatial harmony of our market towns are due to their expansion between 1700 and 1830.

The Classical style, born in Greece and reworked by Renaissance Italy, spread to England, and we see it first in our large county houses. Within a few years, by example and the use of the many pattern books, local craftsmen developed it into our GEORGIAN STYLE, so suitable to our climate and landscape, its harmonious proportions based upon the GOLDEN SECTION.

This relationship between one form and another can be most easily explained in this short space by using its arithmetical form: in the sequence

1, 1, 2, 3, 5, 8, 13, 21, to 34 etc.

Each new number is the sum of the two preceding numbers. The ratio of pairs of consecutive numbers e.g. 3 to 5, 5 to 8, 21 to 34 is approximately the same, at about 1 to 1.6

This GOLDEN RATIO can be found all over classical buildings sizes and spacing of window openings, proportions of door panels etc. This does not produce monotony, but gives an underlying order on which imagination and invention can flourish - just as an octave of eight notes can do in music!

With 2000 years of tradition, it is very easy to spot the discordant note when rules are ignored - non-standard metal windows, plastic porches, random drainpipes, garish hanging signs and shop fronts.

PEDIGREE



Classical Greece

Parthenon, Athen. 447 BC



Renaissance Italy

Foundling Hospital. Florence 1445



Classical Pamphill

Kingston Lacy 1663



Georgian Wimborne

Deans Court 1725

KINGSTON LACY is owned by the National Trust and open to the public.

DEANS COURT gardens are open regularly during the summer.

Here we take as an example the facade of the Job Centre in West Borough

It is the outcome of a complex interplay of relationships and shapes, and we try to identify some of them by taking any three of the ratios above - call them:

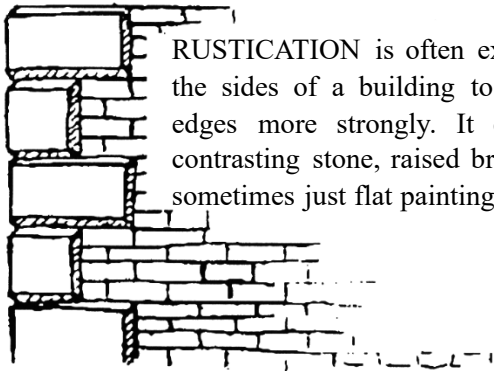
$$a = 3, b = 5, c = 8$$



and relate them to this facade.

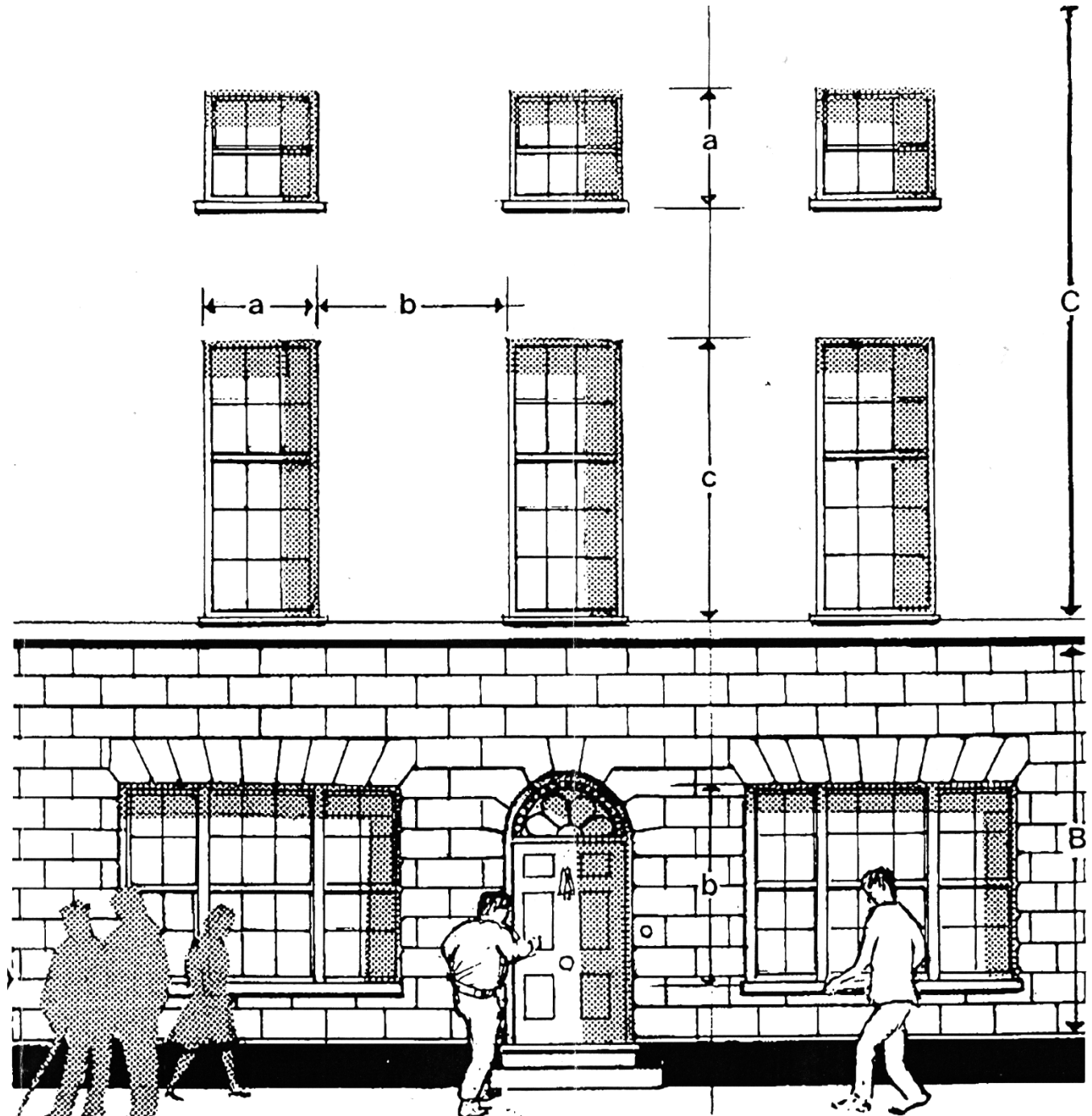
We can apply this to any other Georgian building the town.

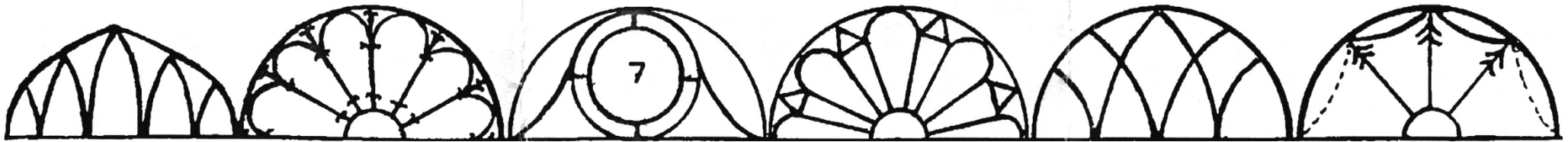
Here the material is brick, rendered with stucco, rusticated for the ground floor, to give it solidity and weight, then smooth stucco and taller windoys to give lightness and elegance, and finishing squar above, with a thin cornice to cap it off and hide the pitched roof and gutters.



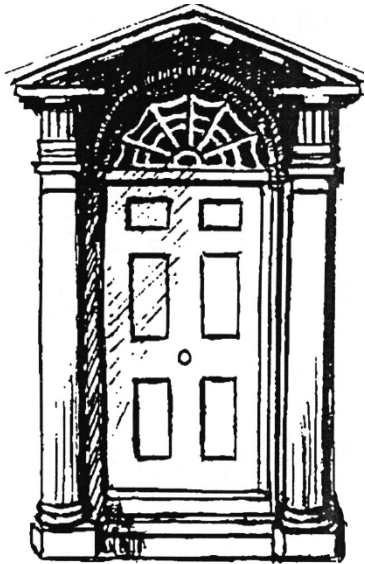
RUSTICATION is often extended up the sides of a building to define its edges more strongly. It can be in contrasting stone, raised brickwork, or sometimes just flat painting.

HUMAN SCALE. Because these proportions can be traced throughout the animal and botanical world, and that includes man, we can find these buildings (in the original state) are easy to relate to and comfortable to be in - heights of rooms, windows, doors, mantelpieces etc.





FANLIGHTS



These are a special feature of Georgian architecture that give great scope to the designer.

Fanlights usually are set over a front door to light the passage behind



If the design of the porch leaves no room for a fanlight, then the top two panels of the six-panelled door are replaced with glass.

FANLIGHTS WERE NEVER PLACED IN THE TOPS OF RECTANGULAR DOORS

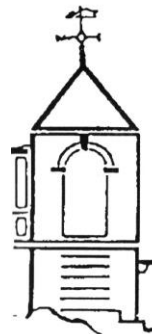


ALLENDALE

A fine Regency house in stucco, built in 1823 when designers were looking back to the original Greek styles.



So the porch has four sturdy Doric columns holding up a straight entablature.



A GEORGIAN RESTORATION



These before and after photographs are of the upstairs door into the 18th Century GAZEBO which looks out over the Redcotts footpath to the playing field.

It is now a useful addition to the needs of the town instead of being a roofless brick hulk. These little buildings are often a corner feature of garden walls around larger 18th Century houses. In this case what is now the Tivoli Cinema in West Borough.

The MINSTER is too ancient to be included here, but it contains a fine collection of wall monuments tracing the development of the Classical style through Baroque to Regency, and all dated of course!



They echo, in a somewhat more elaborate form, the shapes and details of doorcase, window frame and pediment seen throughout the town.

THE ODDFELLOWS HALL, NOW THE HERITAGE CENTRE

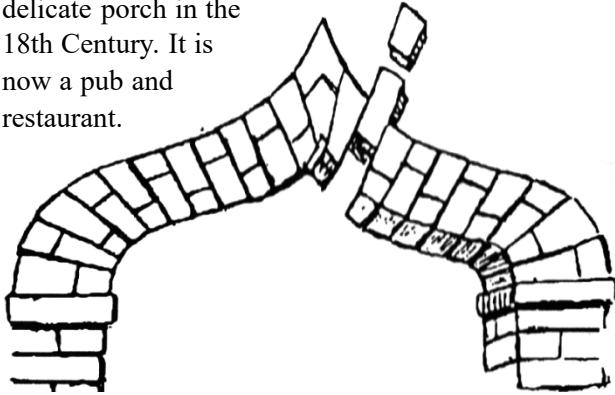
has a good example of that popular 18th. century import, the Dutch gable, and a fine Venetian window. It forms an important part of the Cornmarket - the original town square. There are five more genuine Venetian windows and two good revivals in the town.



CAN YOU FIND THEM ALL?

Modern additions can fit in very well if they are designed with tact and discretion. How many good examples can you find in the town

THE DORMERS has a mediaeval core and as so often happened, the front was rebuilt with this delicate porch in the 18th Century. It is now a pub and restaurant.



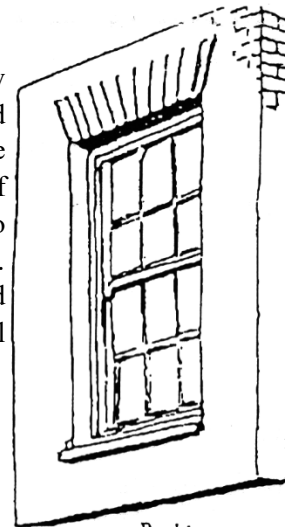
The GAUGED BRICK ARCHES to windows and doors are made with 'red rubbers', finely grained bricks cut wedge - shaped and then rubbed together to a very fine fit and joined with lime mortar no thicker than a penny!

LOCAL HANDMADE CLAY BRICKS

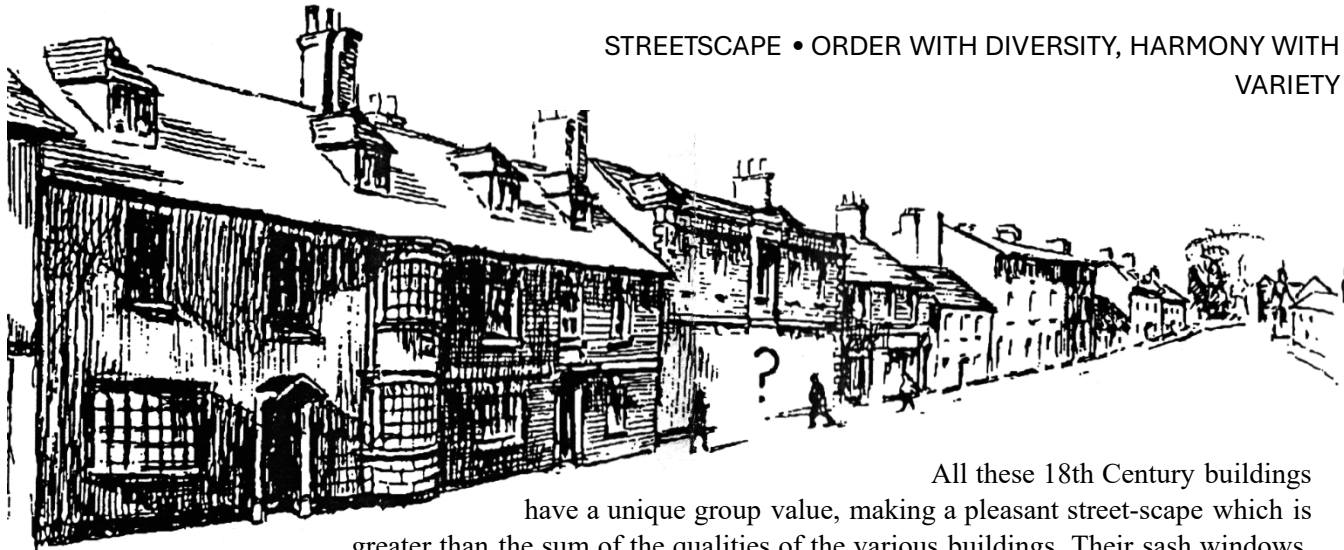
Wimborne used to be surrounded by clay pits with brickworks turning out the warm red bricks and roofing tiles for the expansion of the town to the north in the 18th. Century. They produced the generous proportions of West Borough and what now remains of East Borough. Many houses were rebuilt in the older parts of the town sadly often now ruined by colour - washing or savage repointing

SASH WINDOWS

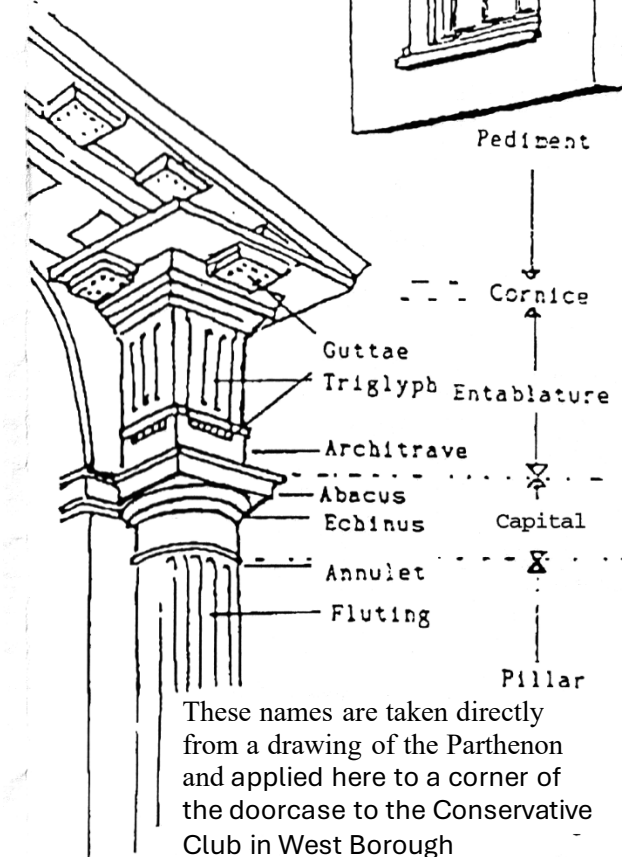
With their delicate yellow pine glazing bars and standard panes of glass, these windows give an air of harmony and dignity to whole districts of our towns. They are usually painted white which contrasts well with the red brick walls.



STREETSCAPE • ORDER WITH DIVERSITY, HARMONY WITH VARIETY



All these 18th Century buildings have a unique group value, making a pleasant street-scene which is greater than the sum of the qualities of the various buildings. Their sash windows, the chimneys and the roof heights and pitches all do their bit to make the character of the place. Nothing is discordant except some of the 20th Century additions, imposed by traffic lights and signs.



These names are taken directly from a drawing of the Parthenon and applied here to a corner of the doorcase to the Conservative Club in West Borough



HELP PROTECT YOUR HERITAGE - JOIN YOUR CIVIC SOCIETY



Produced by
WIMBORNE CIVIC SOCIETY