

# Alton and Farley Conservation Area Appraisal



STAFFORDSHIRE  
**moorlands**  
DISTRICT COUNCIL

ACHIEVING · EXCELLENCE

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# Alton and Farley Conservation Area

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- Enclosure map for Alton (SRO)
- Tithe map for Alton (LRO)
- George Padbury's estate map of Alton, 1804 (D240/E(A)2/2)

## ACKNOWLEDGEMENTS

- Line drawings of building details are after R.W. Brunskill and R. Harris.
- Extract's from Yates' Map of Staffordshire reproduced by permission of Staffordshire Record Society.
- Line drawing of the Smithy and 'Miss Wilsons' courtesy of John Hallam Associates.
- Drawings of Farley Hall reproduced by permission of Staffordshire County Record Office.
- Fig. 5.4 is based on M. J. Fisher's diagram in Pugin Land p81.



# Alton and Farley *Conservation Area*

## Introduction

Alton and Farley Conservation Area was designated in 1971. The Town and Country Planning Act 1990 identifies a Conservation Area as 'an area of special architectural or historic interest the character of which it is desirable to preserve or enhance'. The act places specific duties on the local authority with regard to its management. These include the preparation of a Conservation Area Appraisal to inform both the general public and those involved at an official level, and as a basis for a subsequent management plan. Further details about the legislation and its implications are included in Appendix 1.

The Conservation Area consists of three main elements lying either side of the Churnet Valley. To the north is Farley Hall with its estate hamlet, in the centre is Alton Towers and its park, and to the south is the village of Alton with Alton Castle. Each area has its own distinctive character and history, influenced by changing patterns of ownership and use.

This document seeks to identify what makes this Conservation Area worthy of preservation, and aims to:

- Evaluate and record the historical significance of the Conservation Area
- Identify features of townscape and landscape importance
- Indicate what should be protected
- Serve as a basis for future policies of preservation and enhancement.

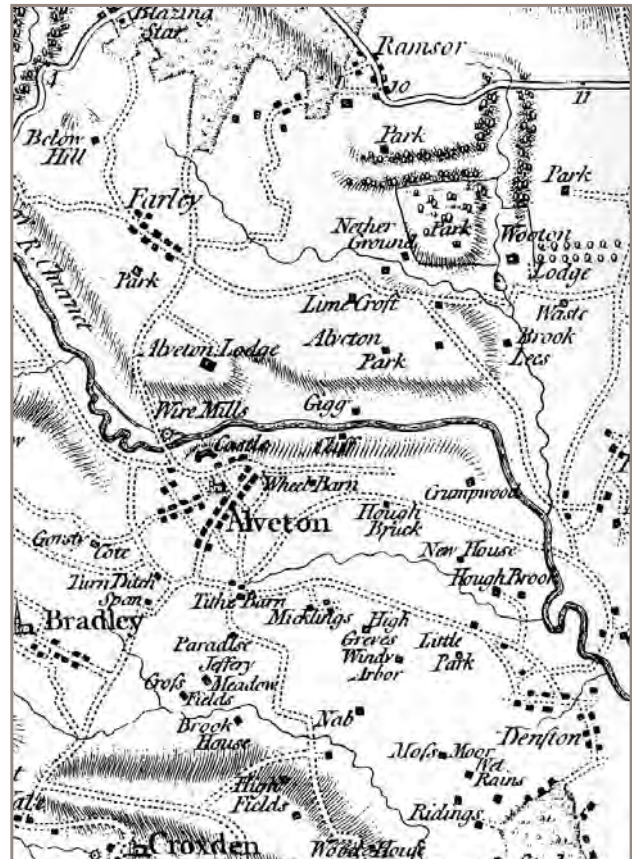


## 1.0 Location (Map 1)

1.1 The Conservation Area covers parts of the civil parishes of Alton and Farley. These lie to the south of the Weaver Hills, in the northern uplands of Staffordshire, where varied and uneven terrain gives dramatic views across the Churnet Valley. To the south of the River Churnet is Alton village, the major centre of population, and to the north-west is the estate village of Farley. Between them is Alton Park where the ruins of Alton Towers occupy the heart of an iron-age hill fort, with extensive gardens in the valley below.

Alton village lies on irregular ground near Castle Rock, where 12th century fortifications towered 100 metres above the river crossing, on the site now overlain by Alton Castle. Castle, parish church, and Town Head occupy a substantial plateau above the village centre. This grew up on uneven ground falling overall from northeast to southwest, within which are steep slopes and smaller plateaus.

Beyond the river, Alton Park and Farley occupy a broad ridge between the River Churnet and its tributary, the Hole Brook. Dipping from Beelow Hill at 260 metres to the River Churnet at 100 metres, and from west to east, the ridge rises from the Churnet Valley to include Bunbury Hill, topped at its highest point by the Flag Tower, and with Alton Towers on its lower slopes. To the east of the house, Slain Hollow shelters a spectacular steep sided garden, while the northeastern shoulder of the hill remains parkland. The estate village of Farley lies higher up on a south-facing slope at 200 metres with wide views out across its former parkland.



1.1 Alton and Farley as mapped by Yates in 1775. Moorland shown stippled.

## 2.0 Origins and development (Map 2)

### *Origins*

2.1 Alton and Farley are Anglo-Saxon names. Alton means Aelfa's settlement, and Farley refers to a clearing in the woods. The medieval parish of Alton contained 7,619 acres and consisted of four townships, Alton, Farley, Cotton, and Denstone, served by the parish church of St. Peter in Alton. In 1894 the civil parishes of Alton and Farley were created from the former townships, but were still served by the parish church of St. Peter in 1996.

### *Ownership*

2.2 The medieval castle was probably built in the late 12th century by Bertram de Verdun. The Verdun's held lands in England, Ireland and France, so Alton was one of many properties they held directly from the King. In 1176 Bertram founded the Cistercian abbey of Croxden two miles to the south (1.1). Bertram died in 1192, but his family held Alton until 1316 when Theobald de Verdun died at Alton Castle leaving three underage daughters. The eldest daughter, Joan, married Thomas Furnival whose main estates were around Sheffield and Worksop. Joan died in childbirth and was buried at Croxden with her infant son, the estates went to her husband's family. From the Furnival's it passed by marriage to John Talbot, created earl of Shrewsbury in 1442.

2.3 The Talbots lived elsewhere until the 19th century when Charles, 15th Earl of Shrewsbury, began to enlarge Alton Lodge, and lay out gardens and terraces in the Romantic style. The interests of John, the 16th earl, a wealthy land owner and a committed catholic, were critical to its later development, leading to his involvement with the architect A.W.N. Pugin, the final form of Alton Towers, and the complex of buildings that replaced the medieval castle.

2.4 Although the Shrewsburys remained the major landowner in both townships, some properties were freehold. In 1607 Richard Bill acquired property in Farley through marriage. In the following decade he purchased additional land to form the core of the present Farley estate. His descendants lived at Farley Hall until 1957, when the Hall and its estate became the property of Sir Anthony Bamford.

### *Population and development*

2.3 In 1086 Alton and Farley were described as 'waste', the Domesday wording for an area without value for taxation. Within a century Alton castle had been built, its supporting population served by a church first recorded in 1176.

By 1666 Alton had 43 households, around 215 people excluding those too poor to pay hearth tax. By 1801 the population was 818. Steady growth in the 19th century took the total to 1,227 by 1901, and 1,243 by 2001. This was exceptional growth for the Staffordshire Moorlands, second only to the silk town of Leek, and represents expansion from what was little more than a market village to semi-urban status in the 19th century, with renewed expansion in the 20th century

Farley had 32 household in 1666, around 160 people excluding the poor. Numbers doubled to 321 by 1801; rose to 490 in 1891; and fell to 431 in 1901; a contrast resulting from the presence of two large estates based on Alton Towers and Farley Hall. Numbers have continued to fall, and at 153 is now less than the mid-17th century total.

### *Settlement form*

- 2.5 Each element of the Conservation Area has its own form and character, reflecting its history, topography, and relative importance over time.

### *Medieval Alton*

- 2.6 The medieval lords held substantial demesne<sup>3</sup> in both Alton and Farley. Their castle dominated Alton, while their 800-acre deer-park was mainly in Farley. At first sight Alton village is a mass of small streets with no apparent plan. Closer inspection reveals three distinct elements: an irregular phase relating to early pastoral farming, the site of the past and present castles, and a planned extension to the village (**Map 2, Area 3**).

<sup>3</sup> *The demesne was the property held directly by the lord of the manor, as opposed to his tenants.*

Few defensive sites are more picturesque than Castle Cliffs at Alton, where sufficient survives of the medieval castle to indicate that it was as imposing as its successor (**2.1 and 5.23**). Here a precipitous cliff and a rock-cut ditch enclose the irregular site that forms the inner bailey of the castle. Too small for the needs of a permanent garrison, an outer bailey must once have existed between the cliffs and Castle Hill Road which provided a 'back lane' for the planned settlement to its south.

Planned settlements regularly accompany major castles, and Alton has all the expected features. Parallel to Castle Cliffs is the High Street (**2.2**) flanked by building plots (tofts) with long rear gardens (crofts) served from behind by 'back lanes'. The northern lane is Castle Hill (former Back Street) the southern one is still called Back Lane for part of its length. To the northwest, the High Street becomes Town Head, the standard name for one end of a planned settlement. Between the High Street and Castle Hill Road the church of St. Peter with its graveyard and glebe land was well placed to serve both town and garrison.



**2.1** *Alton castle with the medieval ruins in the foreground*



**2.2** *Densely packed housing in the planned area of Alton*



South of the High Street, an irregular leaf-shaped area bounded by Smithy Bank, Knight Lane, and Malthouse Road, is similar to those in early settlements like Bagnall, Endon, and Foxt. This suggests it was a small pastoral settlement pre-dating the medieval castle and the planned settlement.

At the head of the planned settlement the roads join to become Wheel Lane which leads out through the former arable land. This provided for the basic needs of the local community, and lay to the south and east. Here sinuous field boundaries indicate piecemeal enclosure of the medieval open field system by agreement between later tenants.

The 'ancient park of Alton' contained 800 acres, first documented in 1316. Eighty-eight acres were south of the River Churnet at Crumpwood, the remainder in Farley covering the area now occupied by Alton Park, where the 17th century Alveton Lodge forms the core of the great house.

### *Later developments in Alton*

- 2.7 By 1500 Alton was in decline, it had lost its market as the castle, though

garrisoned for Parliament in the Civil War, was of little importance in peacetime. The scarcity of early buildings in Alton suggests limited prosperity: few houses had more than one hearth in 1666. More buildings survive from the mid-18th century, suggesting an upturn in the local economy climaxing in the 19th century when the area became the principal home of its aristocratic owners.

Critical to Alton's later character were the interests of John Talbot, sixteenth Earl of Shrewsbury (1827-1852). His involvement with the Catholic Church and with the architect Pugin led to the redevelopment of the castle site and the creation of Alton Towers in the former deer-park.

A feature of Alton is the number of quarries. Eight are shown on a recent sketch map as Hollington Sandstone was won from the nearest available source. A quarry below the Malthouse contains the 18th century maltings, an abandoned quarry on Smithy Lane provided a central site for new buildings in the mid-19th century, while a quarry on New Road is home to The Lord Shrewsbury, also built in the 19th century.



**2.3 Alton Castle and Alton Mill**

### *The Churnet Valley*

- 2.8 The boundary between Alton and Farley is the River Churnet, whose steep-sided valley provides a backdrop of dramatic scenery and unspoilt countryside which is largely unsettled. To the north of the river is Alton Mill (2.3), already a corn mill by the 12th century. By 1775 it was a wire mill (1.1). In the early 19th century Thomas Patten made brass wire there, and by 1841 it was in the hands of James Mather, a paper manufacturer. To the south a small hamlet, connected to Alton by Horse Road, contains the Talbot Inn. Adjacent to this is Toothill, a rural area where a narrow lane leads out to Toothill farm.

### *From Alton Castle to Alton Park*

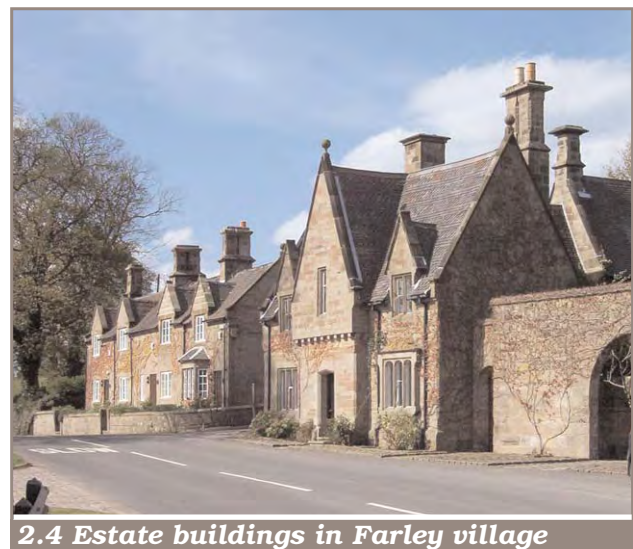
- 2.9 The residence for the medieval lords of Alton was the castle. When the Shrewsbury's attention returned to Alton in the 19th century the emphasis changed, and the deer park became the most important area. Here vast sums of money and a succession of architects and owners, changed a modest hunting lodge into Alton Towers, the largest private house in England and its surroundings into an outstanding garden. The castle site, no longer home to its owners, became a Catholic centre for which Pugin designed both church and convent, together with a dramatically placed house, the new 'Alton Castle'.

### *Farley Hall and its estate village*

- 2.10 The medieval settlement at Farley occupied a similar position to the present hamlet, but lay on both sides of the road (1.1). Vestiges of this arrangement survived until 1834, when the major landowners used the Parliamentary Enclosure Award to rationalize their holdings into ring-fenced estates.

This allowed the Bills to clear houses to the south of the road, and gain an unimpeded view towards Alton Towers. Their estate village nestles alongside the Hall, and only Home Farm straddles the road, with the farmhouse to the north and former farm buildings to the south. Later developments lie east of the Hall on the road to Alton.

Farley Hall is a substantial 17th century building, remodeled and extended in the 1780s, when a fine stable block and a series of attractive estate buildings were added (2.4).



*2.4 Estate buildings in Farley village*

### 3.0 Employment, land use and building types

#### **Alton**

- 3.1 The histories of Alton and Leek are in some ways similar: both are mentioned in Domesday, and both developed as planned settlements. Unlike Leek, Alton has no charter.<sup>4</sup> Despite this its holdings were called burgage plots,<sup>5</sup> and the tiny medieval town had a regular market. Each burgher in Leek had half an acre of land by his house, a share of the town's arable land and access to grazing, giving a dual income based on farming and commerce. Alton's arable covered a substantial area east of the town, and a long croft behind each house on the High Street, suggesting its economy worked in a similar way. If so the pattern has been lost. By 1500 the market had ceased, and by the mid-19th century the centre of the settlement was occupied by a mass of tenants in subdivided properties. Few still had access to their tofts,<sup>6</sup> and shopkeepers represented only 14% of the workforce.
- 3.2 By 1851 only two men owned farms in the village, although 25 were farm labourers. With 200 acres, John Fallows employed not only his son and daughters, but two agricultural labourers, two indoor and two outdoor labourers, and a house servant. With 35 acres, Charles Smith was both farmer and maltster employing three men. But pastoral farming, the principal occupation in rural North Staffordshire employed only 16% of the labour force.

<sup>4</sup> A legal document stating the size and extent of each holding, and the conditions of tenure.

<sup>5</sup> A town charter conferred a number of privileges. The townsfolk were known as burghers, and their holdings were called burgage plots.

By contrast, 22% were involved in the building trades, ranging from the master of works at Alton Towers to apprentices for a variety of trades: bricklaying, carpentry, joinery, painting, plumbing, glazing and stone masonry. The sheer number and concentration of this workforce reflects the scale and importance of the Shrewsburys' building plans in Alton, at Alton Towers, and further afield in Cheadle. By 1852 both Pugin and John Talbot, 16th earl of Shrewsbury were dead, so the 1851 figures reflect the final phase of their collaboration in the Earl's building works (see Appendix 5). Quarries abounded in Alton. No quarrymen are listed, so stone must have been cut by the masons, their labourers and apprentices, with the quarries acting as the masons' yards.

Women's employment was largely predictable: there were eleven housekeepers, twenty four house servants, seven dressmakers, a laundress and two nurses. In addition there were twelve lace workers (including one man) and three 'lace runners'.

Industrial employment for men was limited. Papermaking employed seven, and one was a paper sorter; four were wire drawers and two laboured at the wire mill. The self-employed included a nail maker, a miller and a blacksmith.

Education and religion occupied eight people. Tax collection, engraving, gardening, and inn-keeping are all listed, together with a railway porter, policeman, 'landed proprietor', four 'annuitants', two Chelsea pensioners, and two receiving parish relief.

<sup>6</sup> In the medieval period a house plot was known as a toft, and the long strip of land behind as a croft.

The overall picture is unusual for the area: a former market town, surviving as an extensive village, substantially dependent on a great estate for its employment, and all but divorced from its agricultural origins.

### *The buildings*

3.3 Only a minority of these activities required specialist buildings.

- A farm survives at Townhead, where the 18th century farmhouse has farm buildings flanking Castle Hill Road.
- The Malt House is an extensive structure with a granary adjacent to the house, and the main working areas below ground in cavernous brick and stone vaults. These house stone steeping tanks, a furnace, and extensive areas to lay out and store the grain (see section 4.6), and were still working in 1884 when Mrs. Eliza Burton was described as the maltster.
- The Churnet Valley Railway opened in 1849. The station and the station master's house (3.1) was built in the mid-19th century, and another small railway building survives behind Alton Mill.



3.1 The Station buildings and track

- By 1851 wire-making had ceased at Alton Mill (2.4), and the mill was in use for papermaking (see section 4.5).
- By the 19th century religion and education were catered for by an increasing number of buildings. These included the medieval church, Primitive Methodist, Wesleyan and Providence chapels, and a small school, but the principal impact was through the cluster of buildings adjacent to Alton Castle built by Pugin for the Earl of Shrewsbury (see sections 5.2-5.13).
- With the exception of the inns and the occasional shop, the remaining buildings were domestic. By the mid-19th century many houses were in multiple occupancy, the majority had lost their farmlands and their occupants found what employment they could.

*In summary:* the majority of inhabitants in 19th century Alton were employees rather than employers, many shared their properties and had occupations that had little visual impact on the surroundings. The exceptions were the masons, whose craft involved the extraction of stone and resulted in large numbers of quarries that subsequently became building sites. Coupled to allied trades theirs was the skill that implemented the grand ideas of the earls of Shrewsbury and their architects. Subsequent employment history has had little impact on the Conservation Area, other than the increasing tendency to travel to work by car and the related problems of parking.

### ***Alton Park and Alton Towers***

- 3.4 From the late 18th century the area around Alton Towers developed from parkland containing a small lodge and the occasional farmhouse to the setting for one of England's most important country houses. The arrival of the railway ensured that it was much visited in the 19th and early 20th centuries, and it is now the setting of one of England's major tourist attractions.

#### ***The buildings***

- 3.5 The great house was a major employer. In 1851 the resident indoor staff included the housekeeper, butler, two housemaids, scullery maid, usher of Hall, 'galliboy', steward's room boy, and groom of the chamber. Outdoor staff ran the stables and gardens and might be housed in the grounds in buildings like the Swiss Cottage (3.2) or the estate farm, or come in daily from the village or outlying farms.
- 3.6 The buildings and gardens are among the finest in Staffordshire and are dealt with in detail in section 5.

### ***Farley***

- 3.7 In 1851 the hamlet of Farley revolved round Farley Hall, much of it does today. Its owner, John Bill, was a barrister, and lived there with his wife Sarah, his daughter, two sons, and servants (cook, housemaid, laundry maid, kitchen maid, footman, and ladies maid).

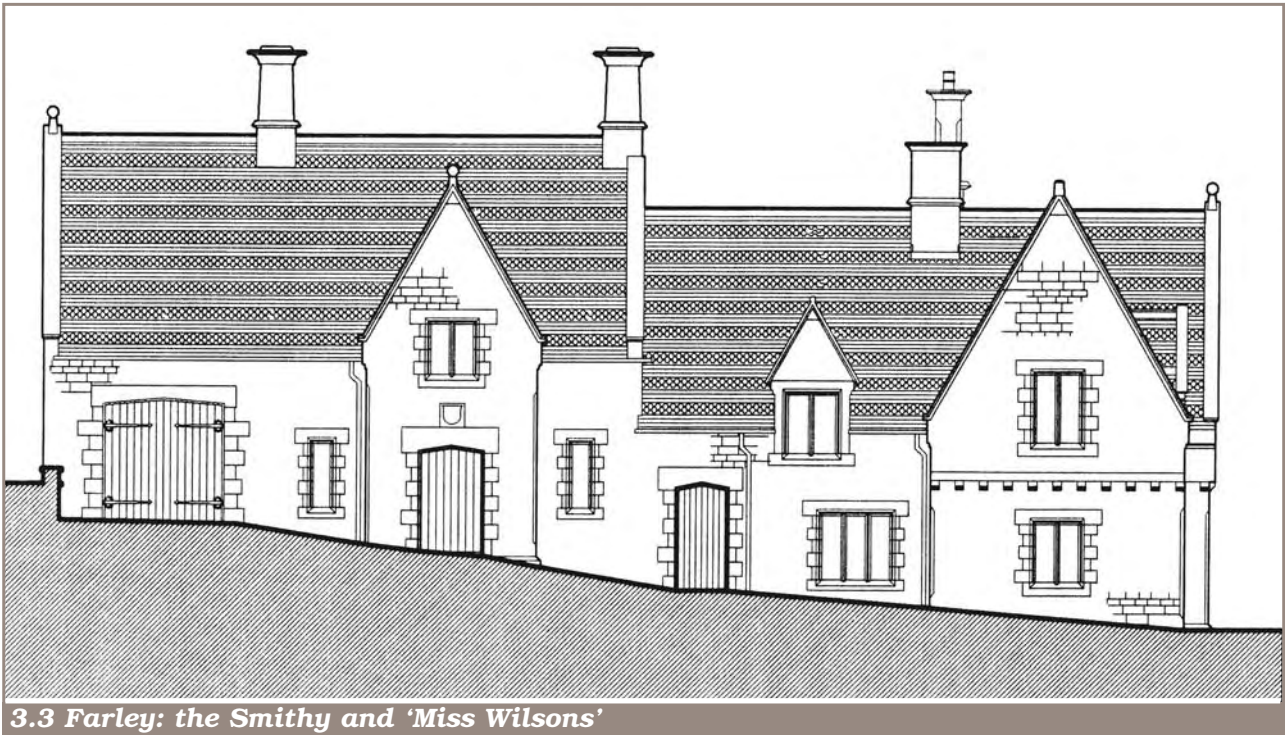
Farming employed most of those not directly serving John Bill (his land agent, gardener, and coachman). The village contained one farmer and butcher with 100 acres, and one innkeeper and farmer with 95 acres. The former had three labourers, four agricultural servants, and two domestic servants, the latter two labourers, three agricultural servants, and three house servants, both also employed family members. Other inhabitants of Farley were mainly agricultural labourers serving outlying farms.



**3.2 The Swiss Cottage**

### *The buildings*

- 3.8 The hamlet is dominated by the Hall which is served by a stable block and an estate village largely rebuilt or remodeled in the late 18th or early 19th centuries **(3.3)**. These include the Home Farm, the Smithy and a series of cottages.



**3.3** Farley: the Smithy and 'Miss Wilsons'

## 4.0 Archaeology

4.1 The parishes of Alton and Farley have important archaeological remains, including seven Scheduled Ancient Monuments (SAM).

PARISH	MONUMENT TITLE	GRID REF
Alton	*Round House	SK072421
	*Castle	SK072424
	Bowl barrow at Rainroach Farm	SK061429
Farley	*Bunbury earthwork, Alton Towers	SK071431
	Bowl barrow, SW Three Lows Cottages	SK075463
	Bowl barrow, Three Lows	SK774463
	Moated site, Ribden	SK075471
	* in the Conservation Area	

### Prehistory

4.2 Prehistoric sites include burial mounds and a hill fort. Prehistoric pottery and flints have been found.

Place-names containing Low are common (Anglo-Saxon hlaw, a mound), and generally imply a barrow. Farley contains Ribden Low, Beelow and Three Lows; also Wardlow, where field walking in advance of quarrying has produced significant quantities of prehistoric pottery.<sup>7</sup>

- Burial mounds include a bowl barrow northwest of Rainroach Farm. Two of the barrows at Three Lows were excavated in the 19th century by Samuel Carrington; all are Scheduled Ancient Monuments.

- The remains of Bunbury hill fort (SAM) survive to the west of Alton Towers (*Maps 2 and 5*). In 1686 Robert Plot described it as 'Near Alveton ... upon a lofty situation ... near the Lodge ... of no regular figure encompassed with a double and sometimes treble trench according as the natural situation of the place seems to have required on the N, NW and NE sides, all the rest being naturally inaccessible, the whole including 1000 acres'. Only the western rampart was sufficiently well preserved to be mapped by the Ordnance Survey: the interior and the remaining ramparts having suffered from the development of Alton Towers and its gardens in the 19th century. Excavation in 1961 uncovered 'a rampart faced with a massive dry stone wall, close enough to the steep hillside to preclude the need for a ditch' and with 'well preserved timber lacing'. A new ride near the surviving section of rampart was preceded in 1999 by an archaeological survey.<sup>8</sup>

- There have been many individual finds, particularly near Rue Hill Farm, where systematic field walking produced clusters of prehistoric pottery and flint.

### The Anglo Saxons

4.3 The name Alton (Anglo Saxon for Aelfa's settlement) suggests a pre-Conquest origin for the village, as does Farley, which includes the Anglo-Saxon word 'leah', a woodland clearing.

<sup>7</sup> Field walking by David Walters near Rue Hill Farm.

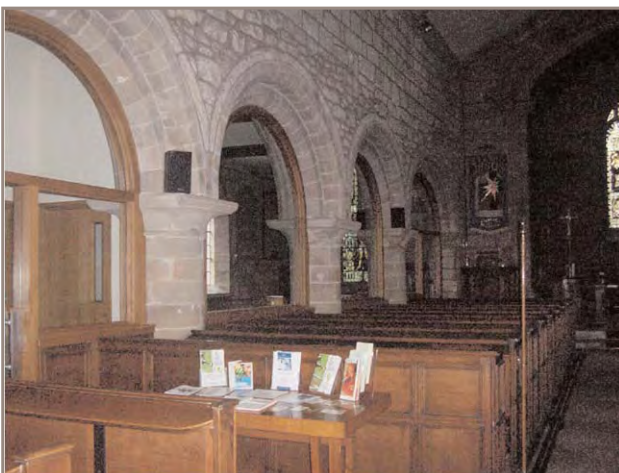
<sup>8</sup> For the SMDC

### *The medieval period*

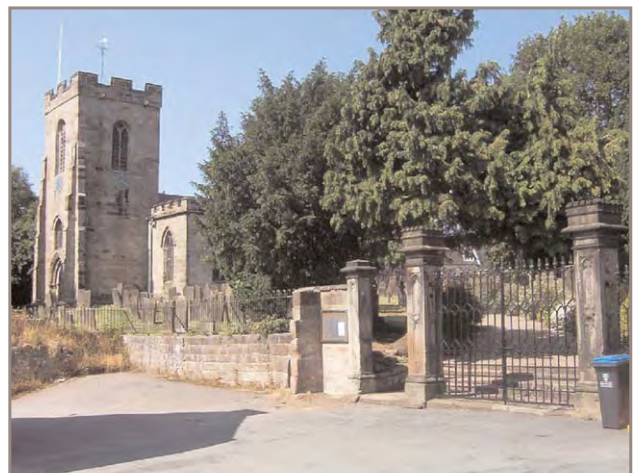
4.4 Medieval remains include a castle, church, field system, moated site, and deer park.

- The foundations of the medieval castle (SAM) survive around Pugin's neo-Gothic creation, and probably date from the first half of the 12th century when rival claimants fought over the English throne. Sited high above the Churnet Valley, it was guarded on one side by precipitous slopes and on the other by the rock-cut moat. The surviving portions **(2.1)** include the bastions of a gateway, a section of the curtain wall, a rock-cut ditch, and the chapel foundations which underlie its 19th century successor.
- The parish church lies to the south east of the castle. Dedication to St. Peter suggests an early parish, and the possibility of a predecessor. Part of a Norman arcade survived the 19th century restoration **(4.1)**. Its truncation by the 13th century tower indicates a longer nave and the possibility of foundations lying to the west of the existing building **(4.2)**.

- Platforms in fields adjacent to Town Head farm may represent early house sites or demolished farm buildings.
- A moated site at Ribden (outside the Conservation Area) is identifiable on the 6" Ordnance survey maps as a sub-rectangular platform surrounded on all sides by a moat, and on three sides by an external bank.
- The park documented in 1316 is presumably Alton Park, which lay mainly in Farley, then a township of the parish of Alton. Its 800 acres included the whole of present Alton Park, and land round Crumpwood.
- Farley is a shrunken settlement. Map evidence **(1.1)** indicates housing on both sides of the present through road. A map of 1834 shows the last vestiges of the southern crofts. The Enclosure Awards allowed rationalisation of the Shrewsbury and Bill estates and the removal of the remaining traces, leaving an area of unencumbered parkland.



**4.1** *St. Peter's church:  
the norman arcade*



**4.2** *St. Peter's church:  
the 13th century tower*



### *Industrial remains*

- 4.5 Alton Mill, north of the River Churnet, is the successor to a medieval corn mill (2.3). By 1775 it was in use as a wire mill, and was subsequently used for paper making (see section 3.3). It occupies an important riverside site in the valley below the castle.
- 4.6 The Malthouse (Listed II\*) has structures both above and below ground (4.3). Built into a former quarry, the earliest phase (17th century) consists of a stone vaulted cellar, lying below and predating the present house and granary. Added to this are a complex series of brick structures housing the underground malt kiln and associated structures. These include stone water tanks to soak grain fed by chutes from the granary above, a brick vaulted kiln which superseded the earlier structure, and a brick vaulted cellar where a raised platform acted as a couching floor where wet grain was laid to germinate.
- 4.7 The Trent and Mersey Canal Company's canal between Froghall-Uttoxeter began at Froghall in 1805, and reached Uttoxeter in 1811 passing through both Alton and Farley. Its line crossed the drive to Alton Abbey, and then fell via lock towards the Churnet Valley, where it squeezed between Alton Cliff and the leat serving Alton Mill. By 1846 its life was over, a victim of the greater efficiency of the railways. Much of its line is traceable although related structures have largely disappeared.
- 4.8 With such a concentration of features, particularly in the medieval settlement of Alton, many sites may be of archaeological significance and require either a watching brief, site recording, or excavation prior to or during development.



4.3 *The Malthouse and the entrance to its cellars*

## 5.0 Buildings

5.1 Buildings in the Conservation Area fall into five main categories:

- Buildings designed for the Earls of Shrewsbury
- Farley Hall and its estate buildings
- Alton parish church, and the non-conformist chapels
- Smaller historic buildings in and around Alton
- Miscellaneous structures

KEY: Listed buildings are underlined at each of the principal entries.

### Buildings designed for the Earls of Shrewsbury Maps 4 and 5

#### *John Talbot, 16th earl of Shrewsbury, and A.W.N. Pugin*

5.2 Dominating the northwestern approach to Alton is Alton Castle with the church and hospital of St. John. Across the valley is Alton Towers and its gardens. These and lesser buildings on the former Shrewsbury estate bear witness to the wealth of the earls of Shrewsbury, their commitment to catholicism, and the strength and beauty of A.W.N. Pugin's gothic revival designs. Thirteen buildings by Pugin (1812-1852) lie in and around Alton, where he also designed their fittings, including woodwork, stained glass and wall coverings. This concentration of work results from the patronage of John Talbot, 16th earl of Shrewsbury (1791-1852). As leading Catholic layman of his day he aimed to restore the glories of Catholic England in the wake of the Catholic Emancipation Act of 1829, and in Pugin he found an able and committed ally.

### *Alton Towers and the surrounding estate Map 5*

5.3 Even in its present ruined state Alton Towers is impressive, as are the grounds, which contains one of England's finest gardens. With Alton Park they contain no less than 30 listed structures ranging from the house itself to a series of garden features. Major items are mentioned in the text; all are included in Appendix Two and shown on **Map 4**.

5.4 Alton Towers, reputed to be the largest private house in Europe, developed over a period of 50 years, its name changing twice in the process.

- As Alton Lodge it was of little importance, a minor home on one of the many estates owned by the earls of Shrewsbury. Early in the nineteenth century the 15th earl, Charles Talbot, began its transformation into Alton Abbey after the family's principal residence had been destroyed by fire. His nephew John, who succeeded to the title in 1827, developed the house still further and it became known as Alton Towers. A series of architects were involved: William Lees, Thomas Hopper, William and Peter Hollins, Thomas Allason, Joseph Ireland, John Buanarotti Papworth, Thomas Fradgley, and from 1837, A.W.N. Pugin.

<sup>9</sup> A double pile house has a plan that is two rooms deep, while a single pile house is one room deep.

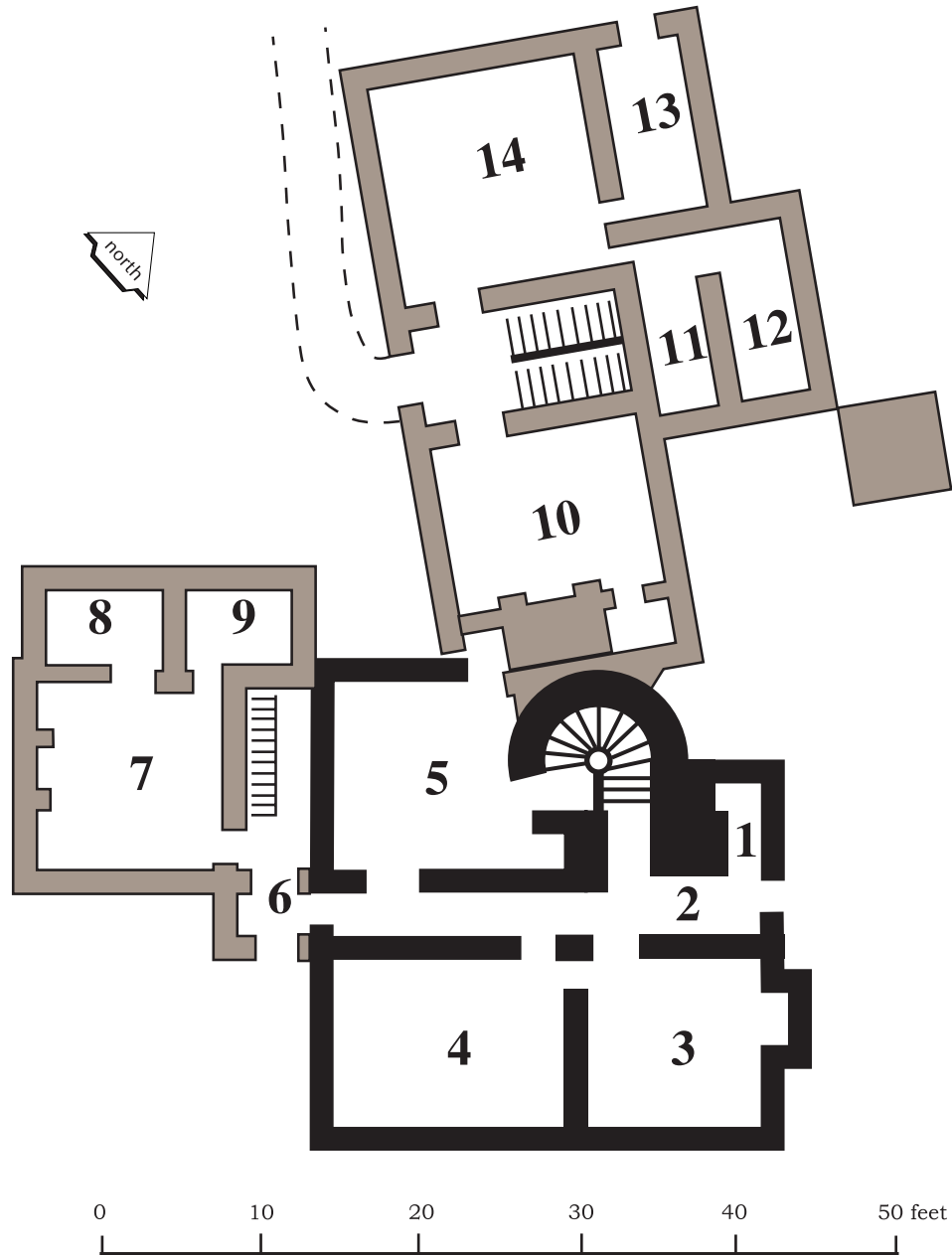
- In the medieval period the 800 acres of Alton Park served Alton Castle, and by the 17th century it contained a hunting Lodge. In 1804 'Alveton Lodge' was a double pile house<sup>9</sup> of irregular shape built round a massive circular tower that may have medieval origins (5.2). Two sets of service rooms had been added, one for the main house, the other as quarters for the steward. The tower, the lodge and the main service quarters survive as part of the present structure (5.2 and 5.3).



5.2 Alton Lodge as it is today



5.1 Alton Towers from the lake



**17th century lodge and earlier tower**

- 1. Privy
- 2. Vestibule
- 3. Little Parlour
- 4. Great Parlour
- 5. Housekeeper's Room

**Service rooms for the main house**

- 6. Back entrance
- 7. Kitchen
- 8. Scullery
- 9. Pantry

**Quarters rented to the home farmer**

- 10. Burton's Parlour
- 11. Burton's Dairy
- 12. Burton's Pantry
- 13. Burton's Brewhouse
- 14. Burton's Kitchen

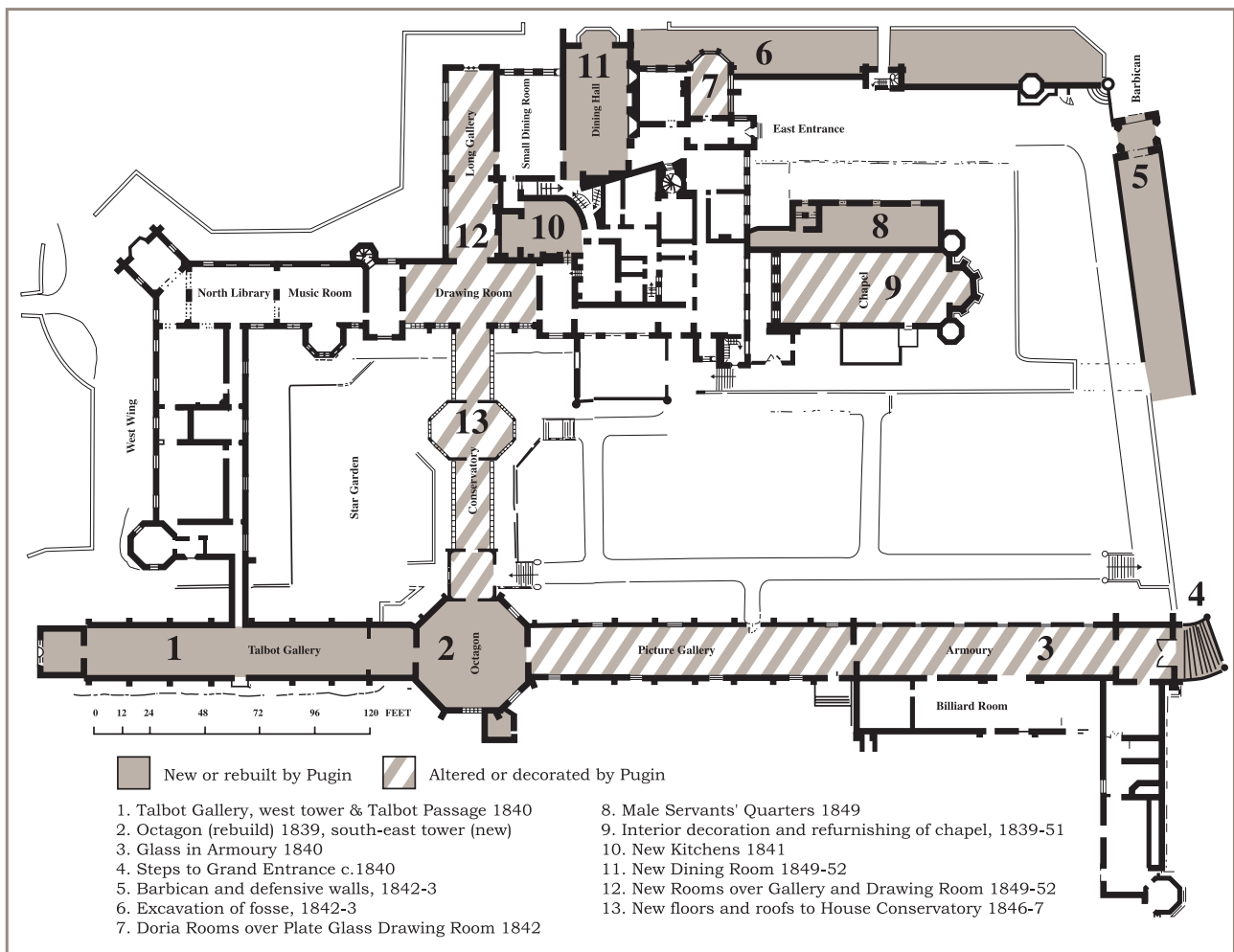
**5.3 Plan of Alveton Lodge in 1804**<sup>10</sup>

<sup>10</sup> Based on an estate map by George Padbury

- In the late 18th century the Shrewsburys used the lodge for occasional summer visits leaving the estate to be managed by a steward. When the 15th Earl had begun to improve the building, he was hampered by a lease to Charles Bill and his sub-tenants Joseph and John Burton. In 1807 he bought them out, paving the way for the first phase of expansion, begun by builder-architect William Lees.
- In 1811 minor alterations gave way to more ambitious plans. Within a year the accounts were referring to 'the Abbey', a fashionable conceit in the early 19th century when gentlemen's houses might contain copies of medieval features such as tombs,

niches, and statues. Great emphasis was placed on the past glories of the family, on battles fought, and on wealth and aristocratic pedigree.

- The transformation took ten years. The Burton's quarters were demolished, and their farm buildings replaced by stables on the far side of the lake. Additions to the house were in the Romantic 'abbey style', which aimed for irregularity in both plan and skyline (5.1). These fitted perfectly with the Lodge, which remained the Earl's accommodation as the building work progressed. Key elements were the chapel, a high gabled entrance hall, and a long gallery.



**5.4 Plan of Alton Towers showing alterations and additions made by A.W.N.Pugin. Reproduced by kind permission of Michael J Fisher.**

- Between 1811–1820 work on the house took priority over the grounds and involved the architects Thomas Hopper, William Hollins, and Thomas Allason. Owner and architects had frequent changes of mind, and the building developed piecemeal. Thomas Hopper was responsible for the Conservatory, William Hollins for alterations to the oldest parts of the house. Between 1818-19 Thomas Allason was commissioned to undertake extensive work on garden buildings, and both structural and decorative work for the Abbey.
  - The scale of Pugin's contribution to this vast Gothic mansion are best appreciated on plan (5.4). To the south they included new steps for the Grand Entrance, and stained glass for the armoury, followed by the remodeling of the Octagon and Conservatory. The addition of the Talbot Galley and west tower (5.5) made the principal axis over 500 feet long.
  - To the north rooms were built over the Gallery and Drawing Room, and the Doria Rooms were added above the Plate Glass Drawing Room. New kitchens were constructed in the Lodge service rooms, with stairs to a new Dining Hall. In addition the Chapel was remodeled (5.6), and male servants quarters built alongside it.
  - The end result was a massive complex built round two courtyards, accessed through Pugin's Barbican<sup>11</sup> and the Grand Entrance (5.4). The larger courtyard is bounded to the north by the house and Pugin's fosse,<sup>12</sup> to the east by the Barbican, and to the south by the Armoury and the Picture Gallery. The Octagon and the Conservatory link the north and south ranges and form the division between the courtyards. The inner courtyard, the Star Garden, forms a private space surrounded by the state apartments including the Talbot Gallery, which is connected to the North Library and Music Room by the West Wing. The interiors were richly furnished and decorated, a fact recorded in numerous contemporary illustrations and which were always intended for show.
  - Built deliberately to impress, the house has a long-standing history as a visitor attraction: the grounds were open to the public as early as the 19th century, made accessible by the local railway. Visitors to the interior found a building laid out on several main axis, to create extravagant promenades. Richly decorated, hung with armour and paintings by some of the world's greatest artists, they led to state apartments visited by Queen Victoria and Edward VII.
- 5.5 Earl John died childless. His intention was to pass the estate intact to a Catholic heir. He failed, and after a long and costly lawsuit his heir had no alternative but to empty the house of its moveable goods. In 1857 over 4,000 lots were sold at auction, including antique furniture and art treasures collected by the 15th and 16th earls. Among them were items specially designed for the house, which had remained unfitted. Never again was the house to be furnished in such a lavish way.

<sup>11</sup> Listed as Garden wall east of Alton Towers

<sup>12</sup> A dry moat, here constructed to Pugin's design



5.5 *The outer courtyard*



5.8 *The ruined Conservatory*



5.6 *The chapel*



5.7 *The last vestiges of grandeur*

5.6 Following the death of the 20th earl in 1924, the furniture was again auctioned, and the estate sold to a local businessman. In 1952, after a period of neglect, the surviving fittings were ripped out and sold, leaving the interior stripped of anything saleable (5.7). The final act of vandalism was the stripping of the Chapel. It took fifty years to transform the property into an estate of international renown, and less than fifty days to reduce it to a roofless ruin (5.8).

5.7 Today Alton Towers Ltd is part of the Merlin Entertainments Group. Much of the house is roofless, and parts re structurally unsound, but a management plan is being developed to allow systematic maintenance, and to explore the potential for beneficial reuse. The Chapel, Octagon and the House Conservatory have already been repaired. The company is committed to the restoration of the remainder of the House Conservatory, and have already stabilized the east front of the Lodge.

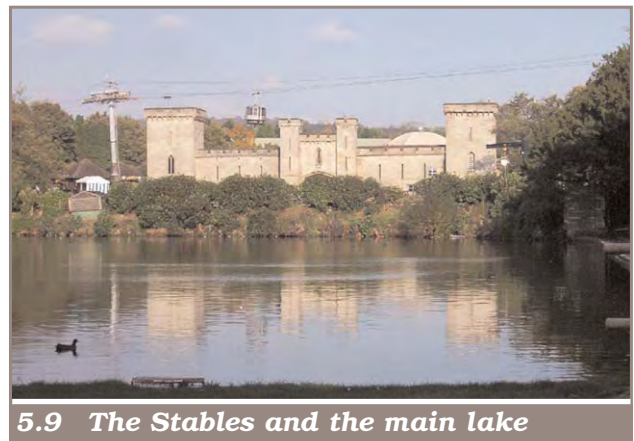
## The gardens

## Map 5

5.8 The layout of the gardens reflects the 15th earl's interest in the Picturesque movement fashionable in Regency England. This favoured irregular scenery and contrasting building styles. Garden architect, J.C.Louden, described 'the natural character ... of the country' as 'grand and picturesque, with a solitary and wild air, approaching the savage', which gave an ideal setting for the earl's extensive plans.

- The immediate surroundings of the house are relatively formal. Two courtyards set within the buildings. The inner courtyard contains the Star Garden called after its star-shaped fountain, while the outer courtyard set between the Armoury and the Chapel (5.5 and 5.6) is Her Ladyship's Garden.
- To the east of the house a dry valley leads to Slain Hollow. Here, between 1810 and 1827, Charles, 15th Earl of Shrewsbury, transformed a rocky wilderness into one of England's finest gardens. He consulted John Claudius Loudon, a celebrated landscape architect, and employed Robert Abraham and Thomas Allason as garden architects, but it was the Earl's views that mattered, and Loudon was to complain that his advice had been comprehensively ignored.
- The earl's views were influenced by the Picturesque movement, which prized spectacular landscape features, towering rocks, cascading streams and above all saw regularity as dull and uninteresting. The result is a constant series of surprises, a fascinating mixture of plants and buildings, richly deserving its Grade I status on the English Heritage Register of Historic Parks and Gardens.

- Water played a major part in the Earl's designs. Two miles of conduit was constructed to bring water from the Weaver Hills for lakes, fountains, waterfalls and canals, a function it still performs. The main lake lies between the Towers and its stables and is divided in two. Foursquare towers and mock battlements mirrored in the lake turn the Stable courtyard into a major piece of garden architecture (5.9).
- Despite the impact of the cable car, which allows visitors to gain an overhead glimpse of the gardens, the valley retains much of its hidden character.



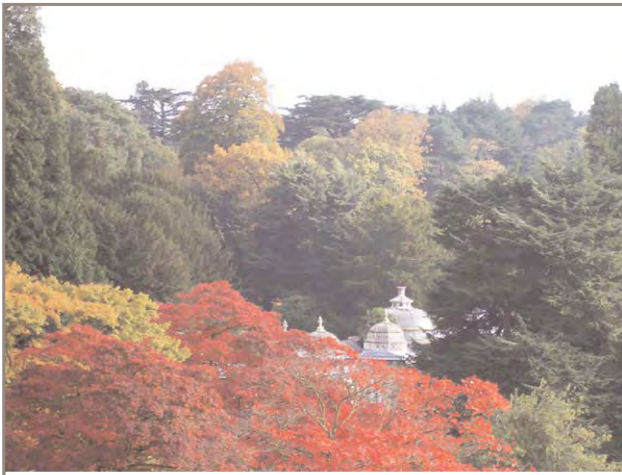
5.9 The Stables and the main lake

- 5.9 In any garden the planting schemes are of paramount importance.
- In the early garden the emphasis was on informality and on trees and shrubs (5.10). Between 1801 and 1807 two thousand acres were planted with thousands of trees: silver firs, spruce, beech, oak, ash and birch, larch, Scotch fir, Weymouth pines and sycamore. In 1804 alone 10,500 oaks were planted. Eighty years later, when garden fashions had changed, visitors saw the woods as Earl Charles' crowning achievement rather than the house or garden.



- By 1872 the gardens were considered to be out of control, and under the head gardener Thomas Rabone (1868-95) the formal style favoured for late Victorian gardens was introduced, with carpet bedding and ribbon borders in brilliant colours.

5.10 Since 1991 restoration work has been based on early descriptions of the Regency gardens, and a reversion to informal garden scenery. Since the 16th earl's garden has long since reached its maturity, many of the trees and shrubs have outgrown their site, raising difficult conservation issues (5.11) These need addressing through a conservation plan, to operate alongside the existing woodland management strategy.



5.10 Trees and shrubs surrounding the Grand Conservatory

5.11 Garden structures are many and various, and mainly grouped on the northern side of the valley garden where they catch the full sunlight.



5.11 Rare trees can outgrow their position

- The largest is the Grand Conservatory by Robert Abraham (5.12) Its seven domes with decorative cast iron glazing bars and pineapple finials were cast in 1824 at the Britannia Foundry in Derby. The large central dome carries an earl's coronet on its finial. West of the Conservatory is the Orangery<sup>13</sup>. Fronted by a circular Pool and Fountain, the Lion Cascade<sup>14</sup> and terraced gardens is in much need of restoration. Seen as a group with 'Stonehenge', these create a complex and bewildering mixture of styles (5.13).
- The garden structures include a Loggia<sup>15</sup> where statues have recently been replaced in their original position (5.14). These and many smaller structures form part of the current programme of restoration.<sup>16</sup>

<sup>13</sup> Also known as the Quarry Greenhouse. Farley 12/104

<sup>14</sup> Listed as Fountains, terrace walls. Farley 12/106.

<sup>15</sup> Also known as the Muses' Collonade.

<sup>16</sup> Alton Towers: a short history of the gardens by Peter Hayden (2001) provides the most recent account.



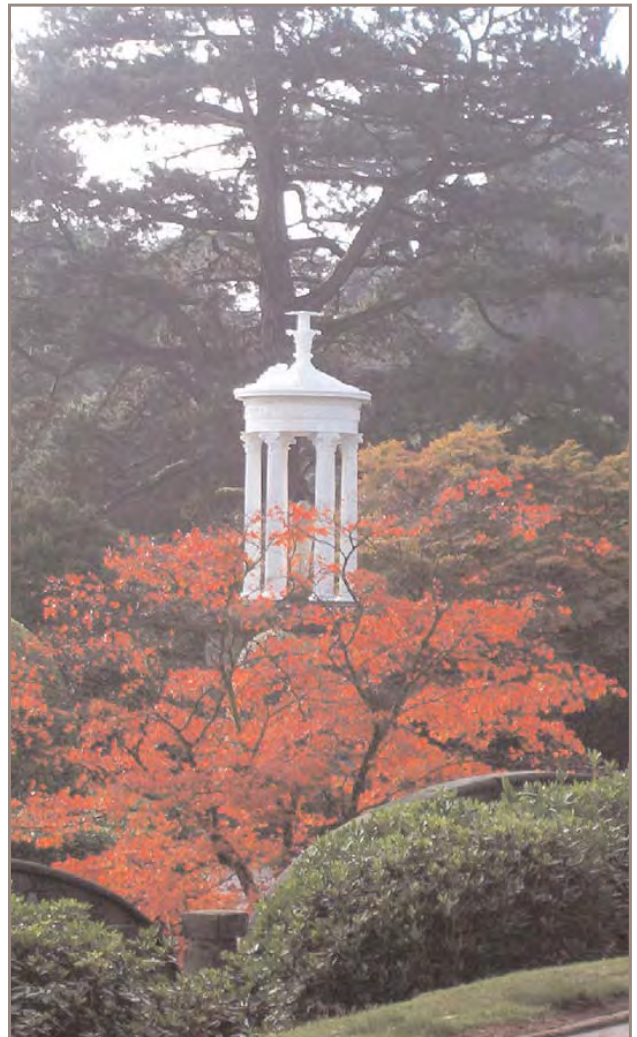
*5.12 The Grand Conservatory*



*5.14 The Loggia with its newly restored statuary*

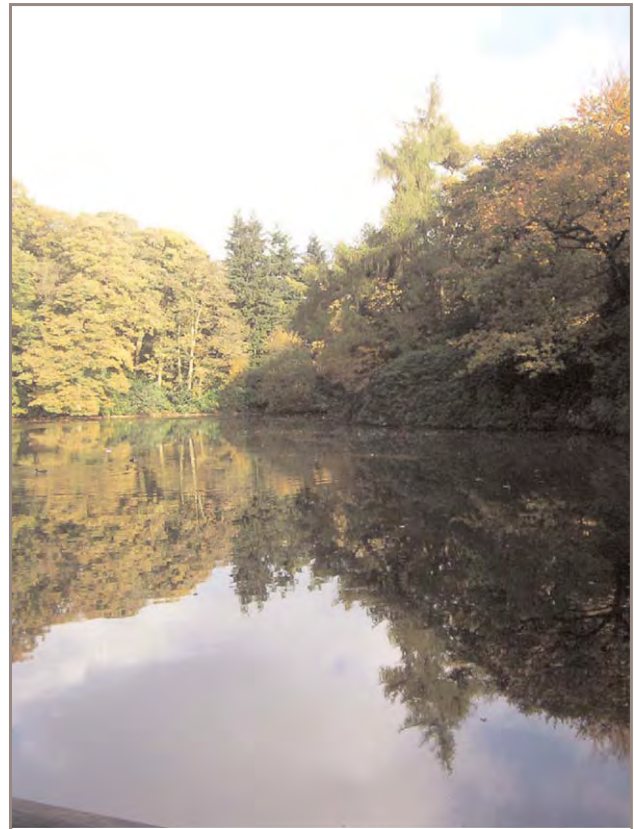


*5.13 The Lion Cascade and its neighbours*



*5.15 The memorial to the 15th earl of Shrewsbury*

- Freestanding structures include Stonehenge, (5.13) a flight of fancy in rusticated stonework, and the Swiss Cottage (3.2) by Thomas Fradgley, a brick house with striking gables and mullioned windows which may once have been thatched. The Birdcage, an octagonal gazebo, and Robert Abraham's Prospect Tower built of ashlar and cast iron, both echo the gothic style used for the house. In contrast the memorial to the 15th Earl of Shrewsbury, inscribed 'he made the desert smile' (5.15), the Summerhouse, and the Refuge all rely on classical details.
- Water plays a major part in all the gardens where lakes, canals, bridges and fountains provide life and stillness, reflection and movement as a foil for to plants and buildings (5.16 and 5.18). Robert Abraham's Pagoda Fountain, cast by the Coalbrookdale Company (5.17), provides an exotic touch to the valley floor, its delicacy in marked contrast to the sturdy stonework of the Corkscrew Fountain (5.19). No two fountains are alike, and each provides an element of surprise.



5.16 *The little lake*



5.17 *The Pagoda Fountain*



5.18 Reflections in a canal



5.19 The Corkscrew Fountain

## Outlying buildings

5.12 On such a great estate outlying buildings are inevitably found in or around the parkland providing entry points or dramatic features on the skyline.

- The most prominent is the Flag Tower (9.2), said to be designed by a local architect, Joseph Ireland. High on Bunbury Hill, its five storeys, topped by turrets and crenelations, form a landmark for miles around. Its prominence makes it a target for users of telecommunications aerials, and a balance needs to be struck between income required for its maintenance, and their adverse effect on the visual qualities of the building.
- On the western side of the Park decorative entrance gates and lodges give access from the road from Farley to Alton. Tudor Lodge (5.20) by A.W.N.Pugin gives access to the Park from the south, linking it to the Castle and the village.
- Close by and unrelated to the estate are the station buildings with waiting room and station master's house (3.1) built around 1849 to serve the short-lived Churnet Valley line. Their Italianate style is in marked contrast to the Gothic style preferred by both Pugin and his patron, and the architect is unknown. Also Italianate and outside the park boundary is Pink Lodge (5.21) which gave access to the southern parts of the Shrewsbury estates.

5.13 It is important to preserve and manage the site comprehensively and to avoid fragmentation, if this once great estate is to preserve its character



5.20 Tudor Lodge



5.21 Pink Lodge

*The Church and Hospital of  
St. John* *Map 3*

5.14 Alton Castle perches dramatically on a cliff-top above the River Churnet on the site of the medieval castle. Here, with Earl John's support, Pugin 'sought to demonstrate that Catholic art and Catholic charity could transform a village into something like the ideal community implied in his view of the medieval town of the mid-1400s.'<sup>17</sup>

<sup>17</sup> Michael Fisher, 2002, *Pugin-Land*, page 53.

5.15 Key to these aims was the Church and Hospital of St. John the Baptist (5.22). The dramatic topography appealed to Pugin and influenced his designs, since 'Viewed from the opposite hills, its turrets and crosses seem to form but one group with the venerable tower of the parochial church and the varied outline of the castle buildings' (2.3). Viewed now from the adjacent lane his vision is disturbed by the hard landscaping of a modern playground, and obtrusive fencing.

- Work began in 1840 on a multipurpose building arranged round three sides of a quadrangle, built from Hollington sandstone brought from a newly opened quarry at Counslow. For fine carving alabaster was brought from Fauld near Tutbury.
- The north side comprised chapel, school, and warden's lodging. Chapel and school doubled as parish church for the Catholics of Alton, the first warden being the Earl's chaplain. Outwardly the Church of St. John is typical of Pugin's small churches with basic nave, chancel and bellcote. Originally the nave functioned as the schoolroom, and the chapel lay beyond the chancel arch where large iron hinge-pins carried doors that were shut when the school was in use. When open the whole building could be used as a parish church. As doors were needed in the chancel arch the finely-carved rood screen was placed further east. This was removed to Birmingham in the 1960s: only the hanging crucifix remains in situ. North of the chancel is a richly decorated chapel for the Reservation of the Sacrament, and south is the sacristy with purpose built storage for vestments and vessels.

- Research by Father Michael Fisher<sup>18</sup> allows a detailed knowledge of the craftsmen and the materials that they used. From 1839-1856 the clerk of works was John Bunn Denny; under him were local stone masons and builders, John and Peter Bailey. Thomas Roddis of Sutton Coalfield carved the alabaster altar and reredos,<sup>19</sup> and internal decorations were by Lord Shrewsbury's painter and glazier, Thomas Kearns. The east window was made by Paul Woodroffe, and the rest by Thomas Willemont who also made glass for Alton Towers.



5.22 *The Hospital of St. John*

- The warden's lodging is south of the church and linked to the chapel, and has a three storey tower. A statue of St. John the Baptist is over the entrance, while carvings either side show the Earl and Countess of Shrewsbury. With the church they form the first phase of building at the Hospital.

<sup>18</sup> A full description of this fine collection of interior features is contained in *Pugin-Land*.

<sup>19</sup> A reredos is a carved screen behind the altar.

- The remainder of the Hospital, the east and south ranges, were intended for 'poor brethren' and retired catholic chaplains sharing a common dining room and library, with a single kitchen serving both communities. However, the popularity of the school intervened. The eastern range, intended for the 'poor brethren', eventually housed the Sisters of Mercy, while the southern range intended for the kitchen and service rooms and the Guildhall became the Upper School. Compared with the chapel interior they are plain, but all show Pugin's preoccupation with the Gothic style.
- Decent burial was important and the churchyard was meticulously planned to include a churchyard cross near the west door, and large wooden Calvary in the cemetery to the east. Substantial enclosure walls and an attached outbuilding were included in the plan and date to around 1840.
- The former schoolmaster's house is listed as the Priest's House. This modest 17th century building was remodeled and extended by Pugin around 1843, together with its garden walls and gate piers.

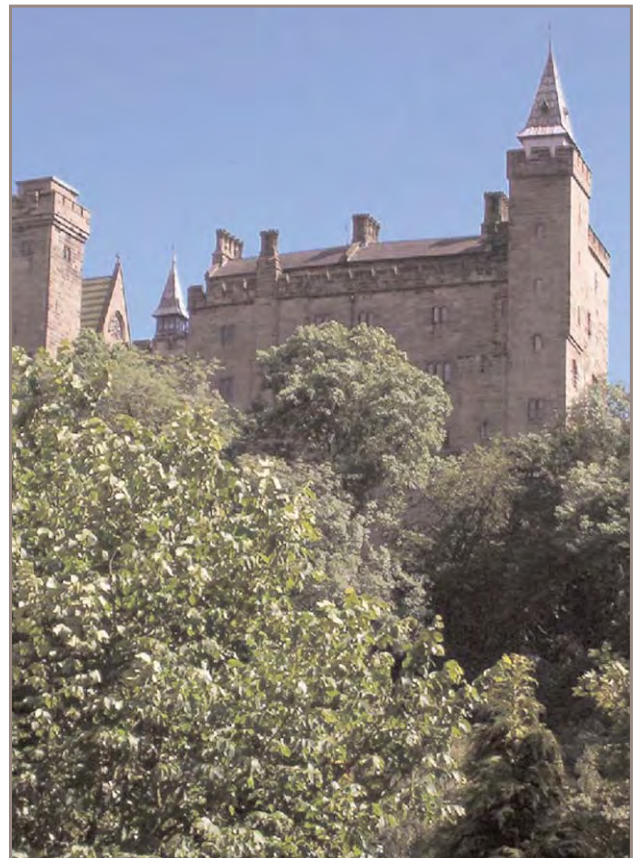
### *Alton Castle*

- 5.16 Alton Castle is separated from the rest of the site by a rock-cut ditch. With its dramatic cliff-top setting it is perhaps the most romantic and mysterious of Pugin's creations (5.23).
- Its plan is approximately L-shaped with wings running west and south of the chapel which stands at their junction,<sup>20</sup> and there is a marked contrast between the wings. The south wing is grand in style and noble in proportions, containing large rooms with elaborate details including an

oriel window in the largest first floor room, and fine hooded fireplaces. Presumably it was built either for the Earl John's cousin and heir, Bertram, or as a dower house for his mother, the countess.

- By contrast the west wing is plain to the point of gauntness: no decorated cornices, no grand chimney pieces, institutional rather than residential, rising to three storeys topped by a row of dormers, and with rows of identical windows (2.1). With cellars cut into the bedrock, and enormously thick walls, the layout includes pairs of identical rooms on the first and second storeys, and a row of garrets in the roof, intended to house 'decayed priests', presumably retired clergy in need of a home. Pugin wanted a more modest scale and an absence of dormers, but his patron insisted, resulting in an awkward junction between the two wings ... and an angry architect.
- The chapel was begun in 1843 and built directly over the medieval crypt (5.24). Its apsidal plan, high narrow shape, and tall windows are French in style, forming a marked contrast to St. Johns. Its steep roof is covered with brightly-coloured Minton tiles reminiscent of the 15th century almshouses at Beaune in France. There the chapel is an integral part of the great hall, a point echoed here as the chapel is undivided from a huge hallway rising through two storeys, with first floor galleries connecting the south and west wings. Shorn of its fittings the chapel now serves as a dining area.

- Its recent use as a Catholic youth centre has required the building of a large modern hall, its controversial character justified by exciting new uses providing challenging outlets for inner city children. Recent restoration work has done much to improve the site, but opportunities remain for further improvements.



5.23 Alton Castle from the Churnet Valley



5.24 The south wing and the chapel

<sup>20</sup> Floor plans are published on page 67 of *Pugin-Land*, Thomas Kearns.

## Farley Hall and its estate buildings

Map 6 and 7

### *Farley Hall*

5.17 Farley Hall is set back from the road, fronted by a prominent terrace which acts as a ha-ha,<sup>21</sup> giving sweeping views out towards Alton and the surrounding countryside.

- Drawings of 1781-2 show a substantial three-bay building (5.26) with an irregular façade. The ground floor was of stone, the upper floor and attics timber-framed. The main entrance was off-centre and the parlour windows lay on a gable end. A lobby-entrance plan house<sup>22</sup> it was typical of the houses built by major yeoman/minor gentry in the middle of the 17th century, with a central hall flanked by service rooms to the left, and a parlour wing to the right.
- Mullioned windows to the rear suggest it was a double pile house<sup>23</sup> with the major staircase behind the hall, and a lesser staircase in the servants' wing.<sup>24</sup> The gabled attics had 3-light mullioned windows arranged in a triangle.

- By 1781-2 it was considered old fashioned, and a classical face-lift was suggested. Less drastic plans were implemented leaving the outline of the building in tact (5.26), but adding a pair of 2-storey bay windows and a central doorway with a classical pediment. The architect's plans show the gables and 3-light mullion windows untouched, although sash windows are now in place.
- In 1782 plans for a two-storey extension met with approval, providing a study and an additional bedroom. Other changes include the addition of a billiard room (1866) and a fine semi-circular greenhouse, a revised main entrance and application of timber work. Otherwise the exterior remains substantially as it was at the end of the 18th century (5.25).



5.25 Farley Hall as it is today

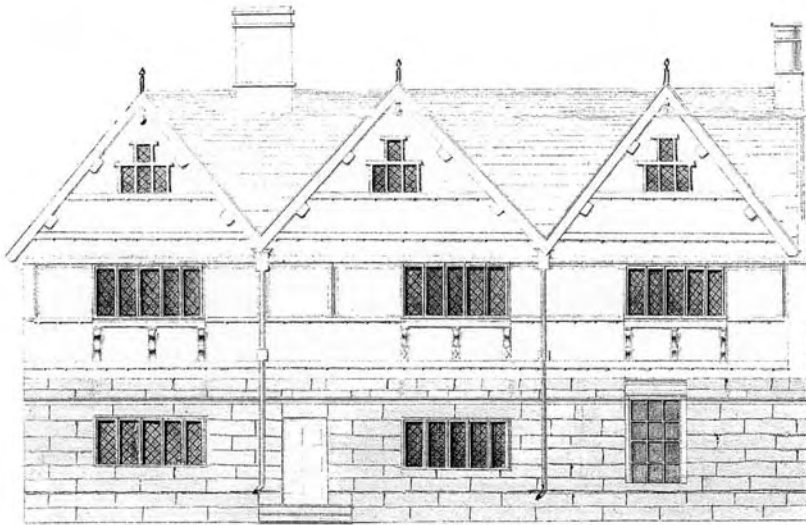
<sup>21</sup> A ha-ha is a revetment wall and ditch edging the lawn of a gentleman's house, allows clear views while keeping livestock out of the garden. Here the ditch is replaced by a roadway, several feet below the level of the lawn.

<sup>22</sup> See 7.45.

<sup>23</sup> A double-pile house is two rooms deep in plan, a single pile house is one room deep.

<sup>24</sup> A similar plan to Horton Hall.



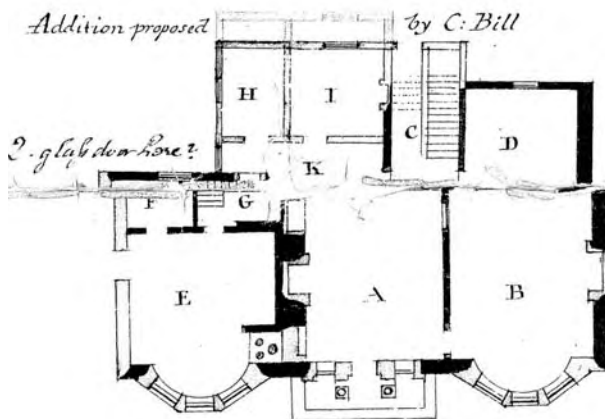


58 Feet long.



Finacles added by T. Ward.

ELEVATION.



	Feet	1/2 feet
A Dining Room.....	19½	+ 16
B Tea Room.....	25	+ 17
C Best Stair case.....	17½	+ 8
<del>Kitchen.....</del>	<del>18</del>	<del>+ 18</del>
<del>Scullery.....</del>	<del>8</del>	<del>+ 7</del>
G Back Stair case.....	4	.....
H Glass & China Closet.....	10½	+ 6½
I Servant's Room.....	11	+ 10½
K Passage Room.....	.....	.....

GROUND PLAN.

Note. I propose to make the Rooms H. E. 3 foot or 3½ larger. C.B.

The Red Shade is the alteration.

5.26 (above) The 17th century house prior to alteration  
(below) The alterations proposed in the 1780s

### *The estate buildings*

5.18 The estate buildings are variable in period and style. Some date to the 17th century and are contemporary with the first phase of the Hall, others date to the late 18th or early 19th century and provided additional accommodation for the Bill's growing estate and its workers. Most cluster to the northwest of the house and along Smithy Lane.

- The Stable block lies forward of the main house (5.27), carries the initials of Charles Bill, and dates to 1780. It is a large, plainly rendered block, with circular pitching holes and a classical pediment topped by a handsome bell turret with clock and weather vane.
- Home Farm dates to the 17th century. Stone-mullioned windows survive on the ground floor and the chimneys have the cylindrical columns typical of surviving 17th century stacks, although their number suggests a later rebuilding to include additional fireplaces and their flues. The varied heights and dimensions of the windows represent a long history of change. Its main agricultural buildings have been converted to housing and flank two sides of the former farmyard, and are on the opposite side of the road.
- An L-shaped group of two cottages and 'the Smithy' at the junction of Wootton Lane and Smithy Lane date to the 1780s but were remodeled in 1849. They are an attractively irregular group of architect designed buildings, united by the use of soft pink and beige stonework with herringbone tooling, steep gables and dormer windows with hog-backed copings, fish-scale tiled roofs, and tall mullioned windows, (3.3 and 5.28). The stable to the northwest of the Smithy and smaller stable to the north east are similar in style. Both

were remodeled in the mid-19th century. The Old School consists of a small two storey house attached to a single storey school room and was built by Charles Bill in 1860. It too has fish-scale tiling, but is simpler in style and vernacular in its proportions.

- Cliffe Cottages lacks the stylized feel of its neighbours, as its roof has plain tiles, and despite its dormers, has proportions that are typical of the local vernacular (5.28). The remaining cottage to the north of the Smithy is a simple 18th century building.
- Photographs of the estate buildings a few decades ago show them poorly maintained, and largely unoccupied. Now, with sound roofs, most are occupied, or in process of refurbishment.



5.27 *The stable block*



5.28 *'Miss Wilson's' and Cliffe Cottage*

## The village of Alton and its places of worship      Map 3 and 4

### *Alton village*

5.19 Buildings in Alton village are diverse in character, date and spacing. This reflects the historic development of the settlement, the topography, and piecemeal construction by numerous owners in a variety of materials. Hollington sandstone jostles handmade brick, and render sits adjacent to painted surfaces, masking a variety of phases and walling materials.

- No medieval houses survive in the Conservation Area, but the remains of a 16th century cruck building is concealed behind the decorative 18th century façade of 28-29 Horse Road (5.32). Several houses date to the 17th or early 18th centuries and are identifiable through the survival of one or more stone mullioned windows. These include the Priest's House (see 5.12), Nos. 9 and 11 High Street, Rock Cottage on Malthouse Road and Red Lion Cottage on Smithy Lane. Nos. 22-23 Townhead has lost most of its mullions but retains a length of dripmould that is equally characteristic of 17th century work. Other stone cottages, like the Stone House on Moorlands Road, have less obvious traces of 17th century detailing, a reminder that this was a major period of rebuilding throughout the Moorlands. These and later stone cottages are generally small in scale, tend to be long and low, and may be part of a terrace.



5.29 *The Old Coffee Tavern and Grove Cottage*



5.30 *The White House*

- The larger buildings date to the 18th or early 19th centuries, and are mainly of brick, although stone quarrying continued in Alton throughout the 19th century. These include the Old Coffee Tavern on Smithy Lane (5.29) the Malthouse in Malthouse Lane (4.3) rendered and painted White House on New Road (5.30). Below the rest in a former quarry accessed from New Road is the 19th century Lord Shrewsbury Inn. All are relatively modest in relationship to the grander buildings produced for the Shrewsburys.

5.20 Each part of the village has its own particular character.

- The level top of Castle Rock was ideal for its original purpose and has remained the site for the most prestigious buildings. Defensible cliffs reinforced by a rock-cut ditch provided the medieval castle with an inner bailey, and level ground to the west allowed for an outer bailey, both overlain in the 19th century by the expansive designs of A.W.N. Pugin for the Earl of Shrewsbury (see 5.9-5.11). St Peter's Church occupies the rest of the level ground, surrounded by a fine 19th century wall and gates (5.31). These enclose both the churchyard and the former glebe land<sup>25</sup> where the Police Station (now Moot House) and the School House were built around 1845.



5.31 The churchyard gates and chapel

- As befitted its status, the planned settlement occupied less even ground to the south of the castle. Close-packed houses occupy the best position to the north of the High Street, with narrow burgage plots<sup>26</sup> to the rear. The steep northwest facing slope south of the High Street was less desirable. A small cluster of small cottages opposite the church lie gable end to the High Street, otherwise only The Bull's Head Inn and Vyse House front the street. The irregular scatter of buildings lying up slope are relatively late in date and include two 19th century chapels.
- Where High Street and Town Head meet the planned settlement ends, historic buildings thin out, and the roads funnel together, entering the fields as a single lane. Here key buildings include those of Town Head farm with its fine three-storey 18th century farmhouse and detached barns (mostly converted), and Nos. 22-23 Town Head, a small 17th century lobby-entrance house (now cottages). Clear views towards the farm and of building platforms that edge that space to the north are available across the surviving fields.

<sup>25</sup> Church land belonging to the rectory which provided, once used as either garden or farmland.

<sup>26</sup> Holdings allocated to the occupants of the planned settlement (see p.7).

- Southwest of the High Street a large leaf-shaped area surrounded by lanes and divided by a narrow footpath with high stone walls suggests an early pastoral enclosure with a long-standing internal division. The impression is bolstered by the most important historic buildings, Red Lion Cottage on Smithy Bank dating to 1657, and White House, a fine early 19th century house with mature gardens occupying the junction of Smithy Bank and New Road (5.30). Red Lion Cottage is a typical two-bay 17th century yeoman farmhouse, and retains blocked mullioned windows on its gable. A scatter of 18th and 19th century terraced housing suggests a continuing process of subdivision, whose last phase is a modest collection of 20th century housing that blends unobtrusively into its historic setting.
- Outside the leaf-shaped enclosure the pattern is equally diffuse. A cluster of houses on the eastern side of Smithy Bank including the Old Coffee Tavern and Grove Cottage (5.29) read as outliers of the High Street. Otherwise the scatter of historic housing, including Rock House, postdates 19th century quarrying, as does the Lord Shrewsbury on New Road.
- The attractive 19th century 'Gothick' façade of Nos. 28-29 Horse Road conceals a 16th century cruck building and the remnants of its thatched roof (5.32). Horse Road, formerly the main road up from the Churnet Valley, passes the entrance to the maltings. On the hillside above the 18th century Malthouse (4.2), a fine brick house flanked by its granary, looks down on the lawn that

conceals the later phases of the maltings. Further up Malthouse Road the 17th century Rock Cottage, a modest one-and-half storey stone building, represents a major step up from the inconvenience of the earlier cruck-framed houses (see 7.7).



5.32 The 'gothick' façade conceals a cruck frame

- The rusticated stonework of the Round House marks the entrance to Dimble Lane where an attractive row of cottages lines the western side of the lane (9.3). Beyond them mature grounds surround the Old Vicarage, a fine house dating to circa 1800, well-preserved both internally and externally.
- Knight Lane drops sharply to the lower part of the Conservation Area, past the Hemp Butt, a long stone house of quiet dignity and restrained detailing. Below this a long terrace contains the Royal Oak, one of several east-facing terraces in the south of the village where evidence for 19th century expansion is mainly in the form of detached houses. Marking the southern end of the Conservation area is 'The Nook' and its former barn, a fine unlisted 17th or early 18th century stone house with an interesting porch.

## Alton parish church and the non-conformist chapels

5.21 Places of worship in Alton include the medieval Church of St. Peter (Anglican), the Church of St. John and the chapel of Alton Castle (Roman Catholic), and three non-conformist chapels (now used for other purposes).

### *The Church of St. Peter*

The church dates from the 11th century but was substantially rebuilt and enlarged circa 1830, with further extensions by J. R. Naylor in 1884-5. All are of Hollington stone. The oldest part of the building is the north arcade where five semicircular arches are supported by Norman columns (4.1). A sixth arch was truncated when the tower was built, suggesting the original building may have been considerably larger.

- Externally it reads as a 19th century building, with the exception of the tower which dates to the 13th century and 14th centuries and was largely untouched by 19th century restoration. Nave and tower are well proportioned and in balance with each other, but the overall proportions are disturbed by the height of J.R. Naylor's new chancel of 1884-5 (4.2). Inside the 19th century work was equally drastic, and included the destruction of the medieval roof and parts of the north aisle, the re-cutting of the font, the addition of a south aisle, and the rebuilding of the chancel arch to accommodate the additional height of the new chancel. The introduction of the present roof vault was the unhappiest of these changes.

- The churchyard is substantial with fine walls, gate piers and gates dating to circa 1840 (5.31). The walls enclose both the churchyard and the former glebe land which of major interest are a series of 18th and 19th century chest tombs. The most elaborate is the Gilbert memorial with its pedimented top. The Clark and Sutton, Elizabeth Smith and Thomas Lovatt memorials are simpler with over sailing tops.

### *The non-conformist chapels*

- The Wesleyan Methodist chapel (5.31) is a simple stone building dating to 1859 with a slate roof, well detailed 'gothic' windows, with simply tracery at each end and single lancets on the side walls. It occupies part of the street frontage opposite the parish church. It closed in 1959 and is now use as a club house.
- On the hillside above is the former Providence Chapel, a handsome brick building with rendered and painted detailing emphasizing its pediment, window heads and wall plaque. It is now a private house but retains much of its original character.
- Primitive Methodism existed in Alton by 1812 when the registration of Grove House as a place of worship for 'Protestant Dissenters', was witnessed by Hugh Bourne, one of the founders of the movement. In 1826 a simple brick chapel was built on New Road, with an attached house intended for the use of the minister. The chapel remains in use.

## The bridge hamlet, mill and outlying areas

### *Alton Bridge and the adjacent hamlet*

5.22 From the village, New Road winds down to Alton Bridge, whose fine stonework and balustrades forms a visual link between the two halves of the Shrewsbury estate. South of the bridge is the Talbot Inn, the only building to exist when Yates' map of 1775 was surveyed **(1.1)**, a three-storey house of ashlar set at the back of a courtyard whose western side has the former outbuildings (now the Alton Bridge Hotel).

Around 1800 a group of buildings were erected to the west of the Talbot. These include Glenrock, a fine double pile house with an interesting mixture of traditional sashes included some with 'gothic' glazing bars, a detail echoed in smaller buildings in the hamlet.

New buildings are generally of pleasant design and appropriate scale and materials, but great care needs to be exercised where buildings are prominently sited as the impact can be considerable.

The setting of Alton Bridge has been marred by a proliferation of surfacing and parking, erection of random buildings and structures and bank reinforcing which are a major intrusion on the open pasture.

### *The mill and the outlying areas*

5.23 Travelers approaching Alton from Farley are presented with a dramatic view of Alton Castle set high up on Castle Rock, with Alton Mill at its foot **(2.3)**. A significant part of Alton's history, its impact on the setting of the castle is considerable.

5.24 Given the hilly nature of the area, and the importance of distant views, the inclusion in the Conservation Area of key stretches of the Churnet Valley on either side of Alton Village are of particular importance. The major area lies to the east below Alton Cliff, and another to the west of where Toothill Lane leads out past Toothill with its small 18th century stone farmhouse.

### *Miscellaneous*

5.25 A number of structures fall outside the main categories. The Round House **(9.3)** forms a focal point at the junction of Dimble Lane and Smithy Bank. Listed as 'the lock up', it is a fine rusticated building with an ashlar dome, and is a Scheduled Ancient Monument. In addition there is the village pump and trough, also on Dimble Lane.

5.26 In a category of its own is a small pill-box near the bridge above Alton station, carefully disguised as a small vernacular building.

5.27 Hidden from sight but extremely important is the two-mile long culvert that brings water down from Beelow Hill through Farley to serve the fountains and pools in the gardens of Alton Towers.

## 6.0 Open spaces, trees and boundaries

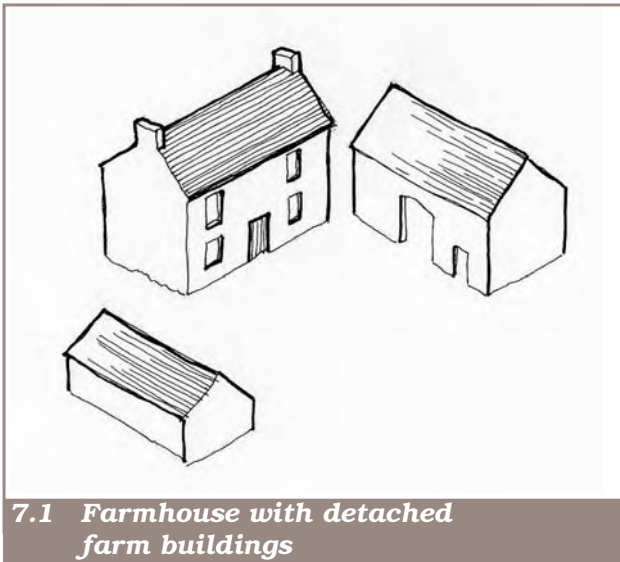
- 6.1 The Conservation Area spans a dramatic section of the Churnet Valley. Here wooded slopes form a key element of the landscape, and tree planting by the earls of Shrewsbury has left an outstanding legacy. In addition the Registered Garden contains fine specimen trees, as do the gardens of Farley Hall. Trees form an important element within the settlement at Alton, particularly in the area between Dimble Lane and Cheadle Road, and tree lined roads enter Farley to the north, and follow the western edge of Alton Park.
- 6.2 Sections of pasture in Alton Park and on the fringes of the settlements have been included in the Conservation Area to help maintain the general setting. These are of particular importance on the northwest of Alton Park where unaltered parkland leaves views of Bunbury Hill and Alton Towers in a near perfect state of preservation.
- 6.3 Green space in Alton village is limited to a field adjacent to Townhead farm, and a playing field set between Hurstons Lane and Lime Kiln Lane. The former helping to preserve a sense of isolation for the former farmhouse and its farm buildings, the latter providing a public open space whose northern fringe provides fine views out towards Alton Castle. The triangle of land below the Malthouse (4.3) is also important to the setting of the surrounding buildings.
- 6.4 Boundary treatment was affected by the presence of two major landowners, which has led to great variety of materials and approaches. Architect designed walls are a major feature in the gardens and entrances at Alton Towers, and round Alton Castle and the Hospital of St. John; a stone ha-ha divides the northern part of Alton Park from the immediate grounds of Alton Towers. The parish church was given new enclosure walls as part of the restoration and development of its churchyard and glebe land in the 19th century.
- 6.5 In the outlying countryside boundaries may be hedged with native species, be of simple drystone walling, or be a combination of the two. Drystone walling features within both Alton and Farley villages.
- 6.6 The distinction between the drystone walling associated with the simpler buildings, and the sophisticated walling and grand entrances of the gentry house is of particular importance. The essential character of the smaller buildings is all too easily lost through the creation of over-large entrances features, particularly mass-produced catalogue products that are all too often inappropriate in a rural setting.



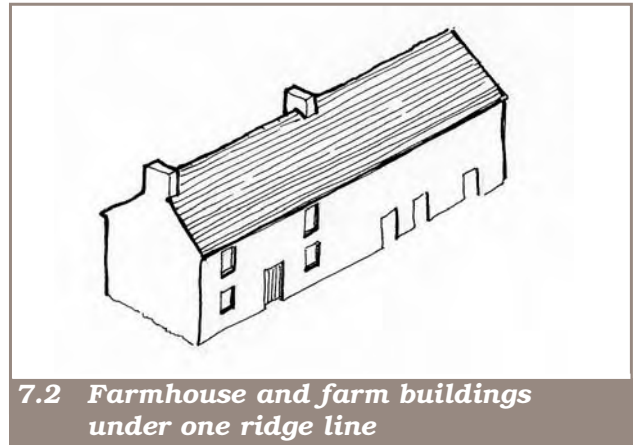
## 7.0 Local details

### *Form and siting*

- 7.1 Traditional farmsteads in North Staffordshire consist of a detached house and one or more detached outbuildings serving a variety of functions (7.1). There is no set pattern to their arrangement, which is designed to fit the lie of the land. On steep slopes large buildings will lie along the contours, on gentler ground they may be arranged round a farmyard. In both Alton and Farley the surviving sets of farm buildings have a detached farmhouse with farm buildings split either side of the adjacent road.
- 7.2 Farmsteads with farmhouse and barn under one roof were cheaper to construct, and are found mainly in areas of late enclosure where smallholders were struggling to make ends meet (7.2). They are rare in village centres or on the older farmsteads.

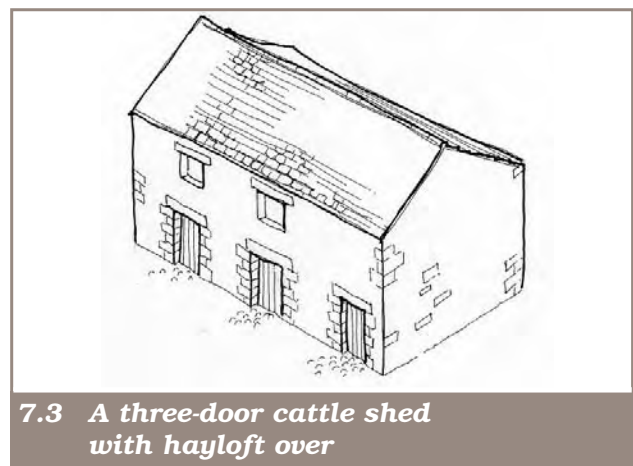


**7.1** *Farmhouse with detached farm buildings*

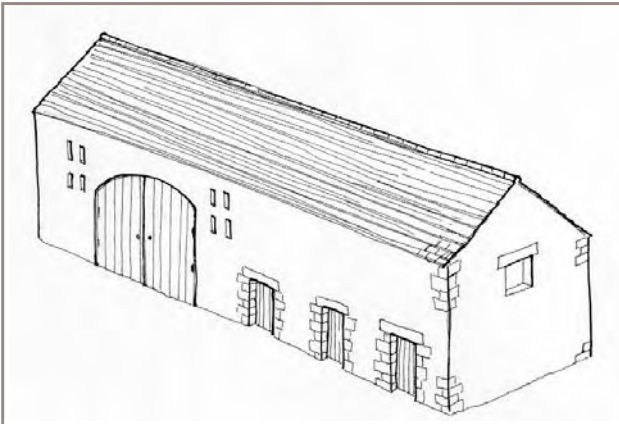


**7.2** *Farmhouse and farm buildings under one ridge line*

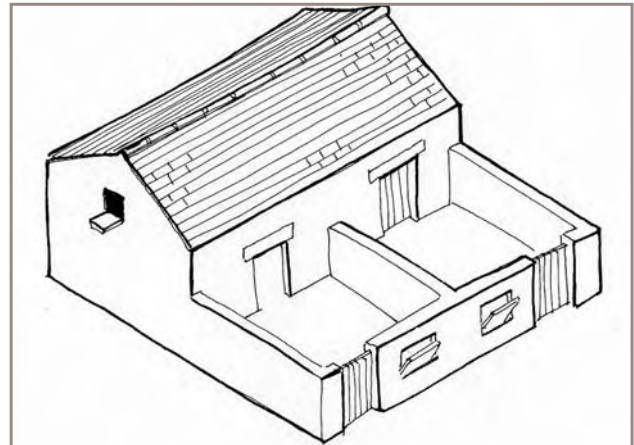
- 7.3 Large outbuildings may be called barns, irrespective of function. They may be cattle sheds with three or five smaller entrances and have haylofts with pitching holes (7.3), or threshing barns with a cart arch and threshing floor flanked by full-height storage space for grain crops and have narrow ventilation slits, or a combination of the two (7.4). Some have a granary on an upper floor accessed by an external staircase. The surviving buildings at Townhead farm appear to be mainly cowhouses.



**7.3** *A three-door cattle shed with hayloft over*

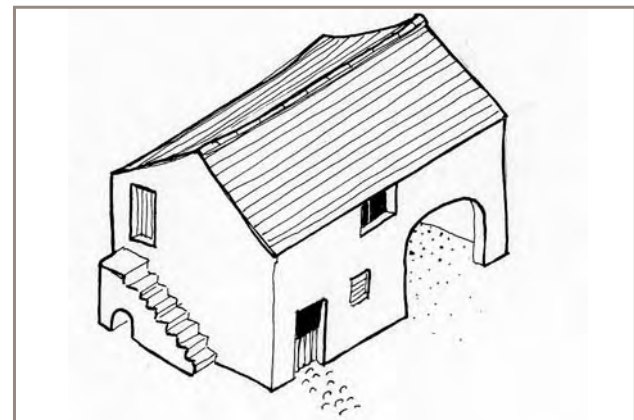


**7.4 A threshing barn and cowhouse combined**

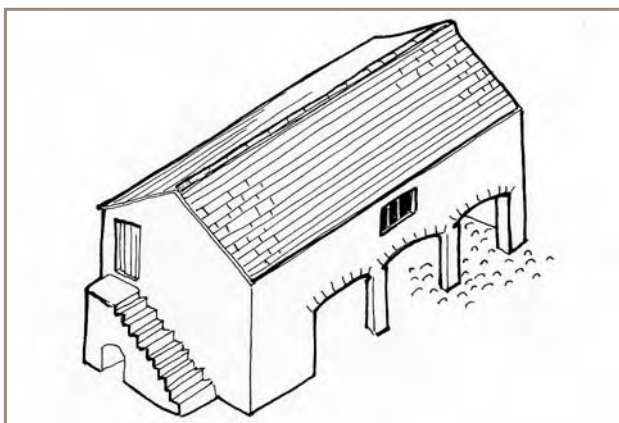


**7.6 Pigsties with hen house over**

7.4 Smaller outbuildings may include a granary over a cart shed (7.5), a stable, a shelter shed, or a pig-sty with a hen house above (7.6). The stable will generally be near the house, have a larger door than the cowhouse, and have a window adjacent to the door (7.7). Farley has an exceptional collection built as part of the Bill's estate village (see p6), but these are atypical, architect designed buildings that lie outside the local norm.



**7.7 Hackney stable with granary over**

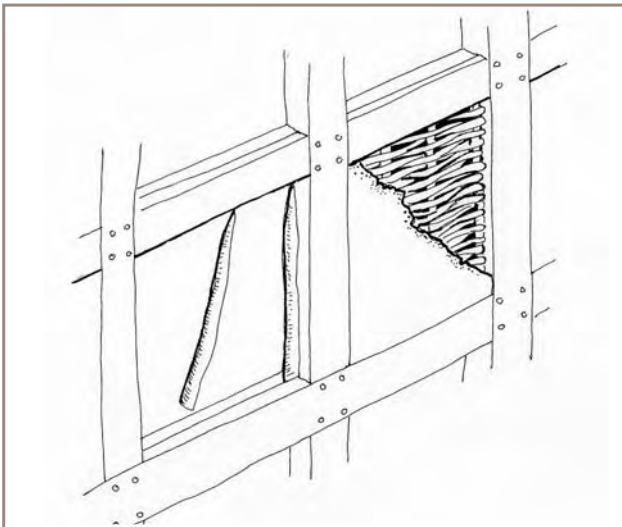


**7.5 A shelter shed with granary over**

## Building materials

### Timber

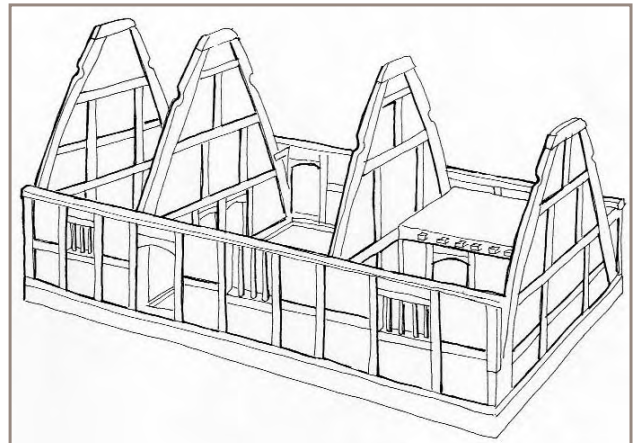
- 7.5 Oak was the main building material in the Middle Ages, except for high status buildings like churches where stone was more common. Where good building stone was absent, timber houses continued to be built well into the 17th century. Fine building stone was readily available in both Alton and Farley, but Farley Hall and 28-29 Horse Road, Alton were originally of timber.
- 7.6 Walling consisted of either square framing with wattle and daub, or close-studding with split laths and plaster. Interior walls in stone buildings continued to be built in this way until the 18th century and can be expected in the earlier vernacular houses in Alton.(7.8)
- 7.7 Small buildings were often cruck framed with little or no headroom in the upper storey (7.9). An example survives at 28-29 Horse Road, where sections of wattle and daub also survive.
- 7.8 Larger houses were box-framed and had greater headroom (7.10), allowing full use of an upper floor. Late 18th century drawings show Farley Hall with timber-framed upper storeys of this type (5.26). Vestigial external timber-work suggests sections of the original building may survive inside.



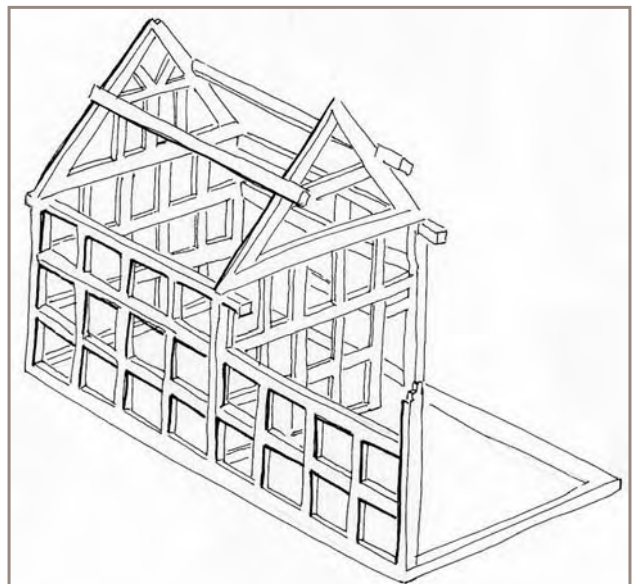
7.8 Square framing with wattle and daub



7.8 Close studding with split laths and plaster



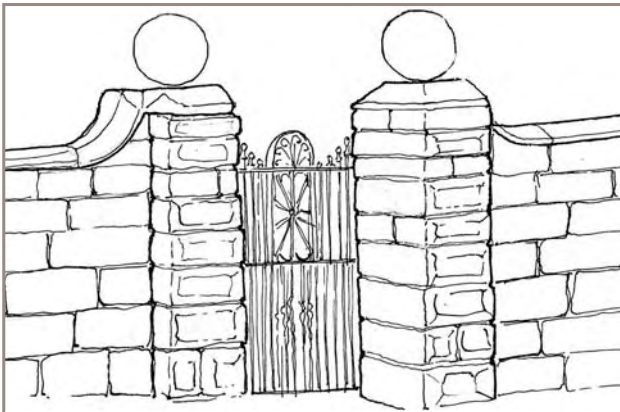
7.9 Cruck construction



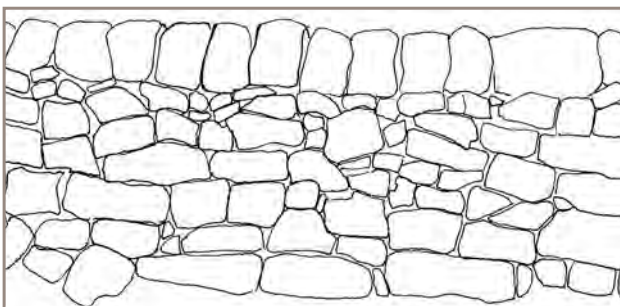
7.10 Box-framing

## Stone

- 7.9 Between Alton and Farley the River Churnet cuts down through successive layers of the Sherwood Sandstone group, leaving substantial cliffs and steep hillsides. Here Hollington Sandstones overlie the Hawksmoor Formation as in the cliffs below Alton Castle, Bunbury Hill above Alton Towers, and the steep slopes leading up to Farley.
- 7.10 East of Alton, the broad ridge that held its medieval arable fields is part of the Denstone Formation, one of the Mercian Mudstones, finer grained rocks with a preponderance of mudstones and siltstones over sandstones, which is the reverse sequence in the Sherwood Sandstone group. Elsewhere in Farley parish are heavily quarried outcrops of Carboniferous Limestone. Each type contributes its share to the local scene, through the varied nature of local walling and building materials. Hollington Sandstone provides the bulk of the better building materials. These are fine-grained sandstones ranging in colour from a creamy white to various shades of pinkish brown.
- 7.11 Stone came into general use by around 1600 and remained the main building material for farms and farm buildings well into the 19th century. This is evidenced in Alton by a number of small 17th century houses, and a succession of later buildings including the grand architect designed structures built for the earls of Shrewsbury.
- 7.12 In most areas ashlar (smoothly dressed stone) was the preserve of the gentry. Given the quality of the local stone, ashlar was widely used for all types of buildings, with matching stone used for mullions, quoins, eaves and copings. As a consequence coursed rubble (roughly dressed stone) is relatively rare, as is the use of contrasting materials for walling and detailing. The Talbot Inn and Townhead farmhouse provide examples of ashlar used in a vernacular context but examples can be found throughout the Conservation Area.
- 7.13 The status of a house and its owner were mirrored in the garden and boundary walls. Coursed walling with well-tooled capping stones and decorative gateposts might be provided for gentry houses (7.11), and drystone walls with simple capping stones for the boundary walls for farmhouses and cottages. (7.12). With major estates included in the Conservation Area, boundary walls, both listed and unlisted are of major significance. Architect designed examples are scattered liberally around Alton Towers in its gardens and park, and form key features near Pugin's buildings in Alton village. Good design rather than flamboyance are their hallmarks, true also for the boundary walls of the churchyard in Alton, and the revetment wall of the terrace at Farley. In consequence the contrast between these and the drystone walling provided for humbler areas is crucial to the character of the Conservation Area.



7.11 High status walling and gateposts



7.12 Drystone walling with the traditional half-round of coping stones

### Brick

7.14 By the early 18th century the gentry were using brick. By the mid-18th century it was in regular use in urban areas, and became widely used in the 19th century. With plentiful access to local stone both the earls of Shrewsbury, and the Bills continued to build in stone, but a substantial scatter of Alton's vernacular buildings are of brick, particularly in the lower part of the High Street. Some like No. 1 have stone gables, and stone ground floor with brick above suggesting radical alteration of an early building, others, like the Old Police Station (now Moot House) and the Old School House, are purpose built brick buildings of the mid-19th century with stone dressings. Most are of softly coloured handmade brick, of variegated shades of mellow orange to red, although later examples may be of mass produced brick, harsher in colour and lacking the

character of the earlier examples. Brick plays a relatively small part at Alton Towers apart from The Swiss Cottage and the less important facades of the Stable Block.

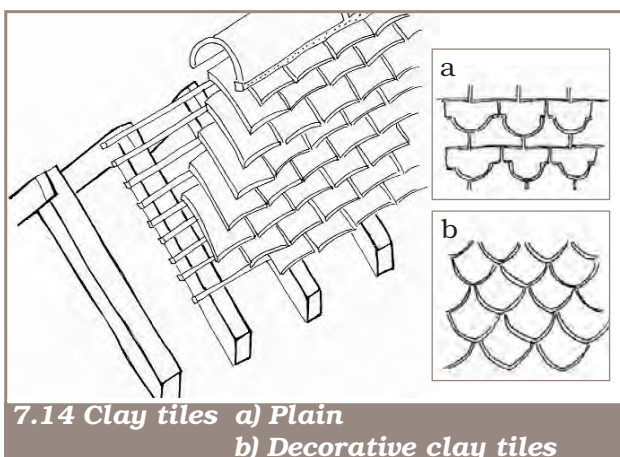
### Roofs and roofing materials

- 7.15 Until the 19th century many roofs in both town and country were of thatch. Surviving examples are rare, but 28-29 Horse Road retains thatch at the rear below the later roof covering. The thatch was thick and on stone houses contained within raised copings at the end of each gable.
- 7.16 Coping stones were either hog-backed (17th century) or flat (18th and 19th centuries), and shaped to throw water onto the roof and towards the guttering system. If a roof of this type was extended, the coping would be removed and replaced on the gable end of the extensions. Both types appear on 17th and 18th century buildings in Alton village, and the steep roofed 19th century estate buildings at Farley rejoice in fine hog-backed gables with ball-finials.



7.13 Coping stones and kneelers

- 7.17 The characteristic roof pitch for thatch was around 40% and a mixture of straw and rushes was used. When thatching was abandoned, the side-walls might be raised by to give greater headroom in the attics, leaving the gable walls unaltered.
- 7.18 Stone slates were used on the better quality housing. These are now relatively rare, but may survive as a few courses at eaves level with tiles or welsh slate above. Where there is no sign of the long walls having been raised, and no great depth below the coping, stone slates are likely to have been the original roofing material.
- 7.19 The 19th century saw the expansion of the Potteries coupled to new and better forms of transport. With these came the mass production and distribution of the clay roofing tiles, now regarded as the typical local roofing material. The majority are plain rectangular tiles, but 19th century roofs may have alternate bands of plain and fish-scale or acorn tiles. All were handmade and have an irregularity that cannot be simulated by modern machine made tiles. Decorative tiles are a major feature of the Farley estate buildings, and glazed tiles grace the roof of the chapel at Alton Castle (5.24).
- 7.20 Slate is less common, though with improved transport Welsh slate became available, and is particularly in evidence in 19th century town houses.
- 7.21 Dormers rarely feature on vernacular buildings in North Staffordshire. By 1700 they are present on a small number of high status houses, set on the wall line and continuing the stone upwards to a small stone gable, or well inside the wall line to give lighting to a central attic space. Later, architect designed buildings such as estate cottages may include dormers, and a fine collection are to be found on the Farley estate buildings (5.28 and 2.4). Pugin used them reluctantly on Alton Castle (2.1), but regarded them as a positive contribution on the main façade of the Hospital of St. John. They are rarely found on traditional farm-houses and are not characteristic of early housing in this area, although examples can be found on the later buildings in Alton High Street (2.2).

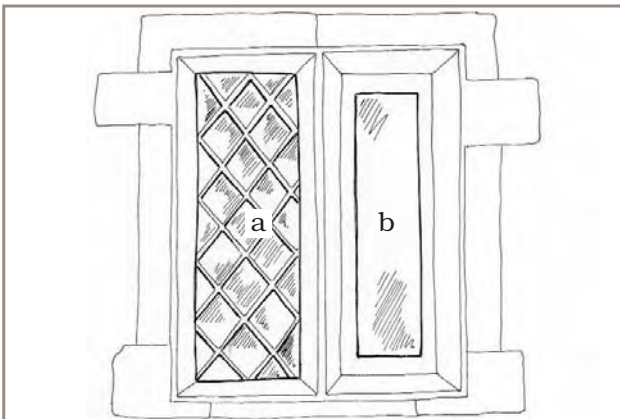


## Windows and window surrounds

- 7.22 A window consists of three major elements: the window surround whose structural elements form the opening; the frame that is inserted into that opening; and the glass.
- 7.23 Early windows tend to be small, but over time alternative means of construction were developed and the openings changed shape, acquiring a vertical rather than a horizontal emphasis and greater size.

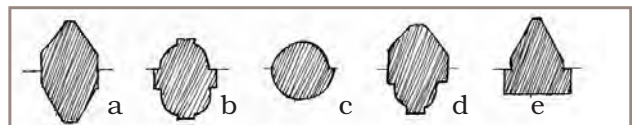
### Mullioned windows

- 7.24 In the earliest houses glazing was applied straight into the structural surround, without recourse to a wooden window frame. As a result, modern window-frames sit uneasily in 17th or early 18th century window openings, blocking the light and appearing clumsy, an effect compounded by the addition of double-glazing (7.15).



7.15 Mullioned windows: traditional and non-traditional methods of glazing  
 a) leading with diamond panes  
 b) wooden frame with single pane

- 7.25 The structural elements consist of a stone surround chamfered to match the mullions, which carried split lintels and divide the windows into separate lights. Early mullions were chamfered both inside and outside to a variety of designs. By 1650 diamond shaped mullions were being mass produced at the quarries and had become standard for the smaller houses. Seventeenth century houses in Alton all had chamfered mullions: the blocked windows on the gable of Red Lion Cottage on Smithy Bank are a good example.
- 7.26 By 1750 a simpler version had appeared, with straight-cut masonry on the exterior and including 'block' mullions with a flat outer face (7.16) as at Townhead.



7.16 Mullions: changing styles

- a) chamfered      d) chamfered and ovolo  
 b) ovolo          e) block mullion  
 c) rounded

- 7.27 The Victorians revived the earlier version but on a grander scale and with single blocks for lintels and sills, technically impossible in an earlier age. In all cases the window surrounds were keyed into the surrounding masonry, a far cry from the mass-produced square or rectangle used in the cruder forms of modern 'restoration' work. Numerous examples are to be found among the architect designed buildings in both Alton and Farley, ranging from relatively simple hood-moulded windows on the later range of the Priest's House to more complex designs on the various buildings designed by Pugin, and including the delightful estate buildings at Farley.

- 7.28 All were glazed with leaded lights. Diamond shaped panes gave way to rectangular panes in the early 18th century. Both used simple, clear, hand-made glass, stained glass being reserved for churches and high status gentry houses. By contrast, the Victorians loved elaboration, using complicated leading patterns and stained glass with a cheerful abandon, of which the modern applied leading and coloured glass provide no more than a pale pastiche. Alton Towers in its hey-day contained many examples of stained glass, some of which are being restored, while fine examples survive elsewhere in the Pugin buildings.
- 7.29 It is rare for 17th century glass to survive, and rarer still for it to be in its original lead work. Most mullioned windows contain replacements, either single sheets of glass set straight into the stonework, set in a metal surround, or set in a wooden surround, with or without a casement. Surviving fragments are therefore of particular importance, both for their intrinsic value and as a guide to restoration.
- 7.30 As glass became cheaper windows became larger, and stone surrounds gave way to plain or decorative lintels and projecting sills for windows with a vertical emphasis. These were designed to take wooden frames with side-hung casements or vertical sliding sashes. Early 18th century casements might still be given leaded lights set in metal frames, but later examples generally had separate panes of glass divided by glazing bars (7.17).
- 7.31 Casement windows are much in evidence in Alton village. There are good examples of 'cottage bar' casements with a single horizontal glazing bar at Vyse House (High Street), and with two glazing bars at the Hempbutt (Knight Lane). Small-pane casements survive on the upper floors of Ash House and Stansmore House (New Road), and on the house adjoining Dimble Cottage (Dimble Lane). 28-29 Horse Road has a delightful combination of 'cottage bar' casements under pointed arches filled with elaborate late 18th century tracery (5.32).
- 7.32 The bars are slender and incapable of supporting double-glazing, making double glazed windows inappropriate in a historic building because of the clumsy nature of the glazing bars needed to support it.

### **Casements and sashes**

- 7.30 As glass became cheaper windows became larger, and stone surrounds gave way to plain or decorative lintels and projecting sills for windows with a vertical emphasis. These were designed to take wooden frames with side-hung casements or vertical sliding sashes. Early 18th century casements might still be given leaded lights set in metal frames, but later examples generally had separate panes of glass divided by glazing bars (7.17).



**7.17 Casement windows**



**a) 18th century metal casement**



**b) 19th century wooden casement**

7.33 Top-hung casements and bulky ‘storm-proof’ casements are a creation of the 20th century and unsuitable in traditional buildings.

7.34 Vertical sliding sashes come in many forms. The earliest were set on the outer edge of the wall with the sash boxes visible, as in the three sashes surviving at the Old Coffee Tavern (Smithy Bank). Later sashes occupied purpose built window openings with brick or stonework designed to mask the external face of the sash boxes (**7.18**).

7.35 As a rule of thumb, the earlier the sash the more panes of glass were used. Thus 6 over 6 or 8 over 8 panes were usual in the 18th century, the former can be seen at the Malthouse (**4.3**), and a number of variants are to be seen on Alton High Street. By the 19th century glass manufacturers could produce large sheets of glass at a reasonable cost, and 2 over 2 panes, or even 1 over 1 became possible. A delightful variant with flanking sashes and variable pane sizes graces the White House (**5.30**).

7.36 Horizontal sliding sashes known often ‘Yorkshire’ sliding sashes are less common, and generally have a series of 4 or 6 panes.



**7.18 Vertical sliding sashes**

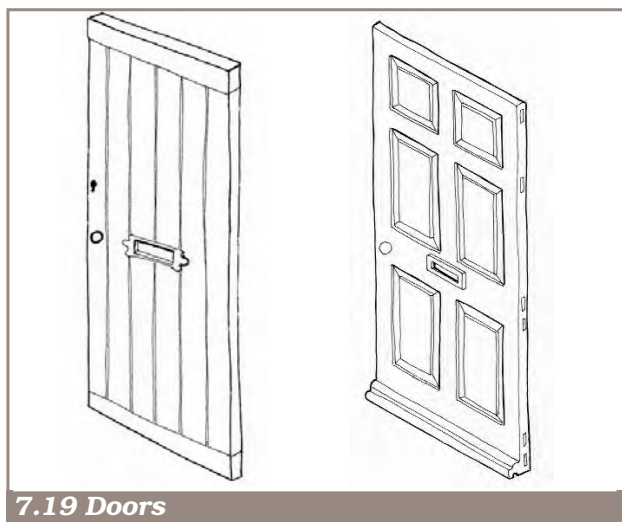
**a) 18th century, exposed sash boxes, 6 over 6 panes**

**b) 19th century, concealed sash boxes, 8 over 8 panes**

**c) 19th century, concealed sash boxes, 2 over 2 panes**

## *Doors*

7.37 Door styles also vary. The simpler buildings in both town and country had vertically boarded doors, as did farm buildings and most ecclesiastical buildings. Farm buildings might include stable doors with an upper section which could be fixed open while the lower section remained closed. Panelled doors are common both inside and outside in high status buildings, and were often used for the front door of a farmhouse in contrast to plank doors at the rear or in the interior. Sturdy examples of vertically boarded doors are a major feature of the estate buildings at Farley, while the White House (New Road, Alton) has a fine paneled front door. While other examples survive, too many have been replaced with inferior 20th century designs that detract from the general character of the houses.



**7.19 Doors**

## *Chimneys and porches*

7.38 Chimneys were rare in medieval houses, but became general from the 17th century onwards. The number and position of the chimneys is an essential feature in historic housing, reflecting the interior design, and the relative wealth of the owner. Three quarters of all 17th century houses in the Staffordshire Moorlands had only one hearth, burning wood or turf, and only one chimney. This includes many of the yeoman farmhouses, where additional chimneys and chimney-breasts are an important part of their development.

7.39 By the mid-18th century wood was becoming scarce and coal more accessible. Smaller houses began to have more heated rooms, each with a chimney-breast for a coal fire, and served by gable end chimneys.

7.40 Seventeenth century style chimneys form a major feature of Farley's estate houses. At Home Farm they probably represent 19th century rebuilding of the original 17th century chimneys.

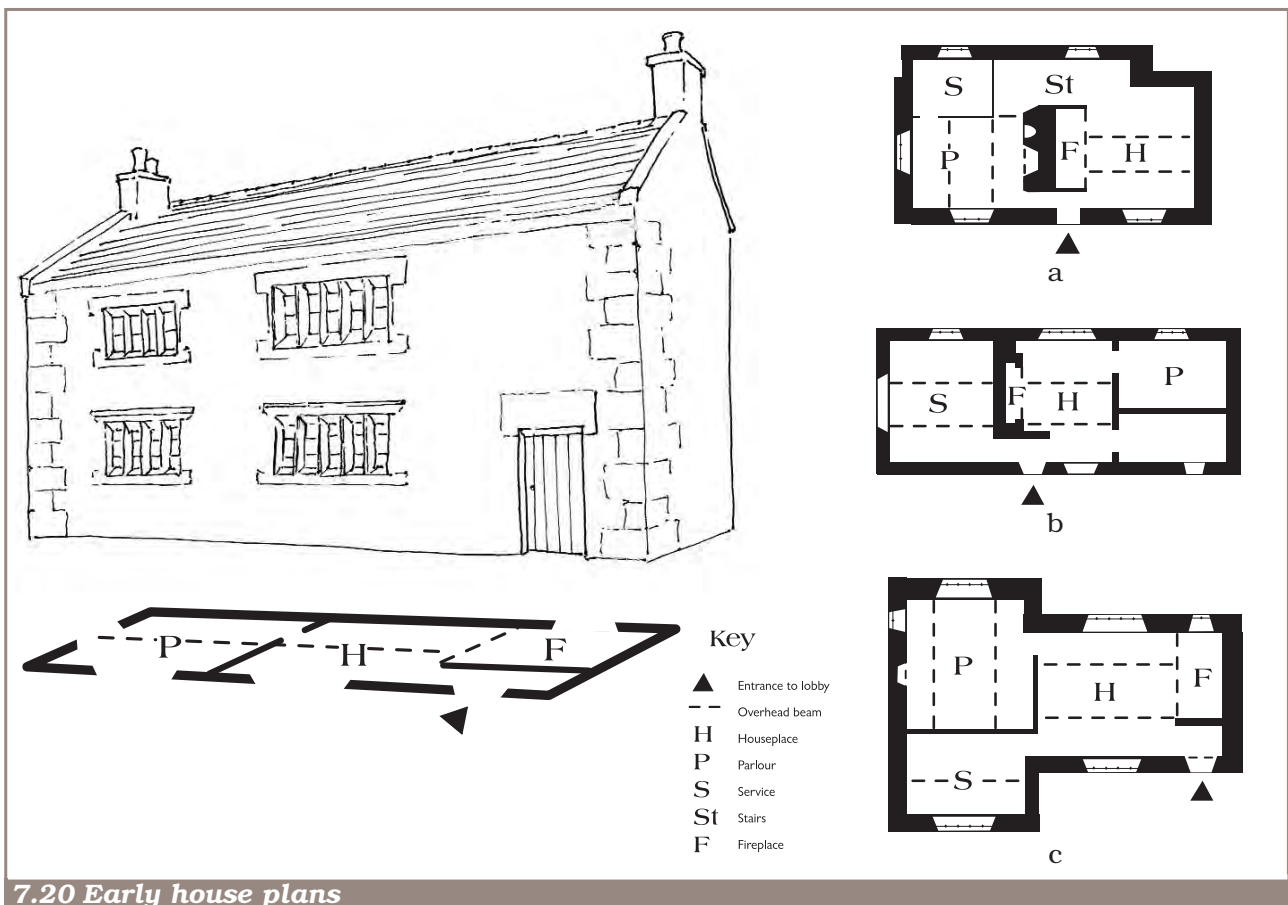
7.41 Porches were a status symbol for the wealthy in the 17th and 18th centuries: farmhouses or cottages had internal lobbies instead (see below 'Plans'). Forward additions of any kind have a major impact, including porches, and may well be inappropriate on a vernacular building although often included in later architect designed houses.

## Plans

7.42 Just as exterior details changed over time so did house plans. The earlier buildings are single pile buildings, one room deep, to which one or more cross wing might be added to form a larger house (7.20 c). Alternatively there might be a rear extension to provide a kitchen. The Hempbutt (Knight Lane) is the best example in Alton as it retains its linear shape with little or no modification.

7.43 Double pile houses, two rooms deep, under separate roofs with a valley between, or under a single roof span were rare in the 17th century, but became increasingly used for the more substantial houses. Glen Rock, in the Bridge hamlet, is a double pile house with a valley, and the White House (New Road) is a fine example of a double pile house under a single shallow roof span (5.30).

7.44 Each had a characteristic arrangement of rooms and windows. In the earlier houses you can read exactly how the house worked from the placing of the doors and windows. In later houses a polite façade tends to mask the internal working of the house. Each plan is characteristic of a period and part of the essential character of the house.



7.45 In the early 17th century houses were still being built to the cross-passage plan characteristic of medieval houses. By 1600 new plans were becoming fashionable which included a lobby entrance between the doorway and the fireplace. This was usually the only entrance, and acted as an internal porch to reduce draughts. On the opposite side of the building a small fire window was introduced to light what estate agents know as the 'ingle nook' (one survives at Red Lion Cottage, Smithy Lane).

Other windows were kept to a minimum, one to a room, so that the internal arrangements are clear from the outside of the building.

7.46 By the mid-18th century symmetrical facades were in fashion with a central doorway flanked by one or more windows, to a two or three storey house, which in the larger examples would be a double pile house. Mid-18th and 19th century examples in brick were the fashionable houses of their day, and particularly in evidence in the towns and larger villages like Alton, where the Old Coffee Tavern provides a prominent example (5.29). Quieter stone equivalents include Town Head farmhouse (Townhead) and the Talbot Inn (Station Road).

## 8.0 The setting of the Conservation Area

### *Boundaries and topography*

#### *Map 1*

- 8.1 Alton and Farley lie on uneven ground to the south of the Weaver Hills, in the northern uplands of Staffordshire where prominently sited buildings can be seen over wide areas of countryside.

To the north the approach road falls 60 metres from former moorland near the exposed summit of Beelow Hill into Farley village, which occupies a sheltered, southwest facing site, with expansive views over Farley Park towards Bunbury Hill and the fantastic skyline of Alton Towers.

In the centre of the Conservation Area is Alton Park containing Alton Towers, bounded to the north by Wootton Lane, to the west by Farley Lane, and the east by the Wootton / Farley parish boundary, part of the historic boundary of Alton Park. To the south-east the boundary stops short of the River Churnet and is defined by the extent of the woodland.

From Farley the road falls steadily past Alton Park and its historic entrances, emerging suddenly by Tudor Lodge to a dramatic view of Alton Castle set high up on Castle Rock with Alton Mill at its foot (2.3). Here the River Churnet makes a natural division between the central and southern parts of the Conservation Area.

Standing on Alton Bridge there is a clear view of the Bridge hamlet, nestling against the base of the rock: a fine view compromised by a prominently placed modern house on the hill-side above. From the hamlet the road climbs steeply towards the lower parts of the village via either Horse Road or New Road (1.1). While some areas of the historic village look inwards, constant changes of level allow fine views of Alton Castle (5.23), of hillsides inside the Conservation Area, and out to the surrounding countryside (Map 8).

On the plateau above the major 19th century buildings overlie the site of the medieval castle, where access to the Roman Catholic church of St. John allows visitors to enjoy the exterior of Alton Castle, and views out across the Churnet Valley.

## 8.2 Footpaths

### *Map 8*

Alton village has numerous lanes and footpaths flanked by drystone walling or the more sophisticated walling of the major 19th century buildings. Footpaths between Alton and Farley allow repeated views of Alton Towers and the Flag Tower, and Farley Hall with its estate village. Walks along the adjacent ridges allow long-range views of Bunbury Hill and Alton Park, while paths from Dimmingdale to Alton, either high up via Alton Common, or following the River Churnet through National Trust land at Toothill, provide eye-catching views of Alton Castle, and distant views of Farley.

The wooded hillsides of the Churnet Valley and Bunbury Hill can be accessed via the disused railway track, which passes the former station and station master's house below the Castle. From there a footpath runs through Alton Park where, once past the hotel and the car parks there are views out towards unaltered stretches of parkland, the next ridge and the parkland of Wootton Lodge. Paths and tracks on the southern slopes to the north of Alton Park give broad views back towards Bunbury Hill and the range of features that occupy it.

### 8.3 Natural features

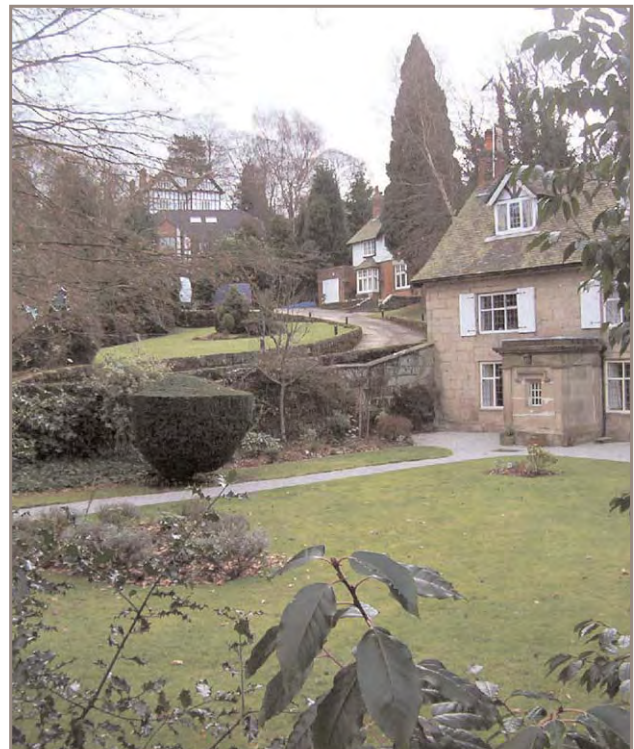
The contribution of natural features is inestimable. Alton Towers contains one of the country's finest gardens, which is on English Heritage's Historic Parks and Gardens Register. The surrounding parkland was planted by the earls of Shrewsbury and remains heavily wooded with numerous fine stands of trees and parkland specimens. Trees form an important part of the setting in Farley where the Hall has fine specimen trees, the surrounding lanes have either deliberately planted trees or mature hedgerow trees. In and around the village of Alton there are steep slopes that still retain a substantial amount of woodland, making a major contribution to an area which is still substantially rural in character.

### 8.4 Spacing

Alton. The scattered nature of all but the planned element of the early settlement allows the majority of houses in Alton village to be separated by gardens, or in the case of the terraces to retain considerable space at the rear. The Pugin buildings retain most of their original curtilage, with one major addition in the

form of a new hall, giving generous space in keeping with their scale.

Later development is either well-concealed (housing between Smithy Lane and Malthouse Road), or generously spaced (development east of the Cheadle Road) (8.1), maintaining a similar balance to that reached in the 19th century between the natural and built elements of the 'villagescape'. This allows plenty of open space, and important views within the Conservation Area where dramatic changes of level allow considerable inter-visibility.



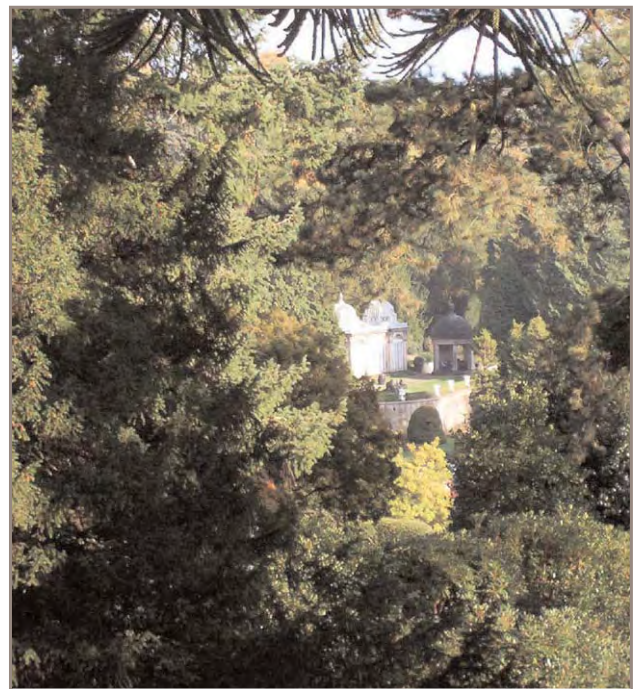
8.1 East of Cheadle Road

Space is particularly important to the White House, whose garden makes a major contribution to the scene. The well-vegetated slopes around and to the west of the Old Vicarage are critical to the maintenance of the spacing and internal views that help to maintain the semi-rural character of this area.

Open space in terms of grassland is limited. The field adjacent to Townhead Farm allows it to maintain a vestige of the isolated character of the 18th century farmhouse and its former farm buildings. Otherwise the only major open space now forms a playing field. Here the former fields have been encroached along Hurstons Lane by the village hall and by a series of 20th century house. While building to the east of this area has no impact on the historic core of the Conservation area, it does impact on fine views out the north-west where it is intervisible with the Castle, sounding a warning note against an automatic assumption of further development in this area.

Alton Towers. Alton Park is full of contrasts (**8.2 and 8.3**). Some areas of the Park are crowded with people, the rides they have come to enjoy, restaurants, shops, sideshows and essential services such as car parks. Elsewhere, there is unspoilt parkland, while to the south are substantial areas of woodland that have seen nothing more radical than continued growth since their aristocratic owners departed. In the valley garden the sense of peace is largely maintained, protected at least in part from the noise of the white-knuckle rides by the trees and the topography. The house is huge, its immediate gardens spacious, and the sizeable lakes maintain much of their original character despite the invasion of huge numbers of visitors and a series of aquatic activities.

Farley. With a shrinking population Farley has seen little in the way of development. The main cluster of estate housing is to the north-west of the Hall. A further scatter of housing lies between the Hall and the road junction housing the main entrance to Alton Towers, much of it back from the road and well-screened by vegetation and drystone walling.



**8.2** *Peace in the garden*



**8.3** *... and crowds by the rides*

## 9.0 Loss, intrusion and damage

### *Alton Towers – the theme park - benefits and drawbacks*

- 9.1 The presence of a highly successful theme park within the Conservation Area has both benefits and drawbacks. It is the most important tourist attraction in Staffordshire, bringing in large numbers of visitors to the area for much of the year, and is a major employer. The outstanding heritage is the backdrop to the theme park, and forms a part of the attraction requiring regular maintenance. Increasingly finance is being set aside by the owners to fund consolidation and restoration works to the Towers and gardens. With more emphasis on broadening the attraction base of the theme park, and with hotel visitors throughout the year, there is an increasing incentive for the owners to invest in the heritage. Significant steps remain to be made to stem the deterioration of the Tower ruins and reverse the decline of the gardens which require significant investment. Major advances are only likely to be made when new complementary uses are found for the Tower ruins, and when ways are found to attract separate paying visitors to the gardens. These are currently a vastly underused resource and a liability.
- 9.2 Inevitably the impact of the theme park on the heritage is considerable, and Supplementary Planning Guidance is in place to help ensure that theme park development is directed towards less sensitive areas of the estate. Within the Park large areas are given over to white-knuckle rides, additional attractions on and around the lakes, commercial outlets and other facilities including restaurants, ticket offices and toilet blocks. Permanent structures **(9.1)** are massed in a single large area, including the interior of the stable block. Impermanent features spill out between the house and the lake, and round the main entrance to the house, which provides access to one of the rides. It is important that the theme park is allowed to develop new rides and attractions in order to maintain its market share, but due to the sensitivity of its environment proposals require careful consideration. The Supplementary Planning Guidance will be reviewed by the District Council and the site owners are preparing a Conservation Plan to manage the site in a holistic manner.
- 9.3 From the exterior of Alton Park the main impact is noise generated by the rides, and traffic, coupled with the visual effect of the monorail and telecommunication masts from the countryside to the north, and on the Flag Tower of a variety of communications equipment **(9.2)**.

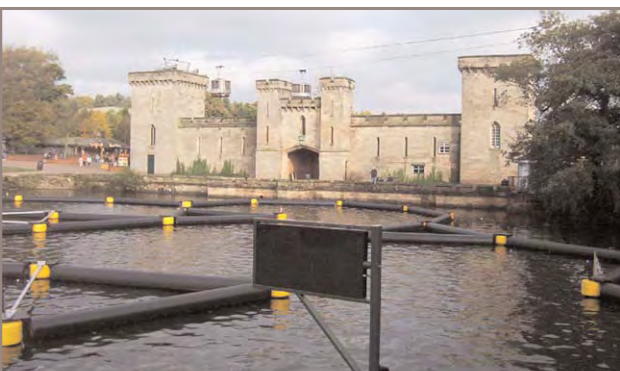




9.1 One of the noisiest and most exciting rides



9.2 The Flag Tower and its attachments



9.3 The lake and the monorail

### *Farley*

- 9.4 Farley is affected not only by the traffic to Alton Towers, but a large electricity sub-station requiring access for enormous vehicles that appear to represent a hazard to both the buildings and the people who live in them. If the sub-station becomes redundant a change of use will promote a more sympathetic and appropriate use for this site.

### *Alton village*

- 9.5 Intervisibility is a major factor in the village due to the hilly nature of the site and the importance of views. As a result few parts of the Conservation Area are without impact on others, and ill-considered developments can have a major impact.

- 9.6 It is particularly important that existing contrasts are maintained. Each is the result of its historical development, and represents a key characteristic of the Conservation Area. Where densely packed housing exists, as on the north side of the High Street, it needs to remain unbroken. Where housing is dispersed it is important to maintain the present loose formation: applicable, for example, to the southern side of the High Street, and the south of the Conservation Area, where further in-filling is likely to be damaging. So far this balance has largely been maintained.

- 9.7 Each area has its own scale of housing, in some cases associated with a particular type of building. Particularly vulnerable are the rows of small terraced houses, whose nature is essentially linear. Given the nature of the terrain these are generally visible from both sides, making the provision of rear extensions a matter of concern.

## General issues

9.8 The following have a detrimental impact on the Conservation Area

- heavy traffic flow through the centre of Alton and Farley villages which is both hazardous and disruptive for the local residents and boundary walls.
- traffic impacting on buildings and boundary walls is a serious problem, and both pollution and vibration are potentially damaging.
- the congestion and visual impact of parked cars in the centre of Alton **(2.2 and 9.3)**.
- poles carrying electricity and telephone wires, particularly between Alton Castle and Alton Mill **(2.3)**, and in the estate village at Farley.
- the presence of wheely bins at the roadside
- the bland repetitive nature of modern catalogue windows and doors
- the use of UPVC and applied leading in windows and doors
- the loss of chimney stacks and chimney pots
- the loss of drystone walling and replacement by modern materials
- areas of hard standing made of unattractive materials
- the absence of traditional materials for kerbs and pavements
- injudicious use of conifers, hedging and fencing
- the design and placing of street lights
- the presence of satellite dishes
- the loss of front gardens and boundary walls to car parking
- the empty premises, particularly Alton Mill which has a major impact on the setting of the Castle **(2.3 and 9.4)**.

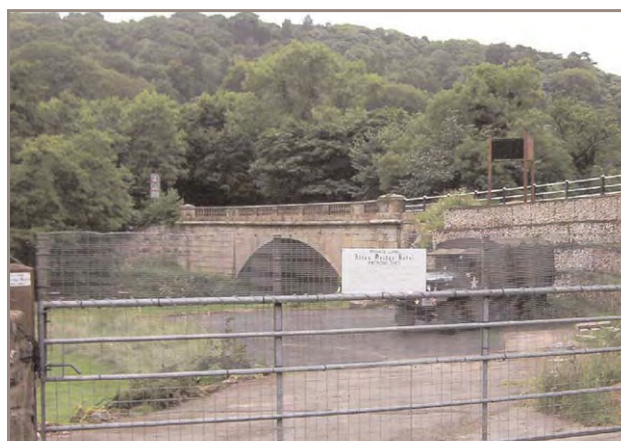
- the setting of Alton Bridge has been marred by a series of features which are a major intrusion on the open pasture **(9.5)**.



9.3 The Round House and Dimble Lane



9.4 Alton Mill



9.5 Alton Bridge

## *Solutions*

- 9.9 Some items allow a ready solution, others require long-term liaison with the necessary authorities; others could be solved by increasing planning controls.
- There is no easy solution to the traffic problem. Constructing a relief road would have environmental benefits in removing traffic from Alton, but would also be likely to impose environmental costs elsewhere.
  - Parking is a serious problem in those areas of Alton village where houses are densely packed, such as the High Street, where off-street parking or garaging is not readily available. Parking for residents only would help cut the problem in the tourist season if space could be found elsewhere for a public car park.
  - Liaison with the authorities providing electricity and lighting could achieve more appropriate solutions to the siting of poles and wiring when renewal of these facilities comes under consideration. Underground ducts would be the ideal solution.
- 9.10 Some problems are relatively minor in their impact. For example, there are occasional examples of over prominent leylandii, but wheely bins are rarely in sight for any length of time as most properties have plenty of space for storage and self-respecting owners.
- 9.11 Of major concern are the detrimental effects of the loss of historic detail through the replacement of historic windows and doors by poorly designed modern alternatives. For Listed Buildings and buildings in Conservation Areas there is specific exemption from Part L of the Buildings Regulations, a relaxation designed to allow the fundamental character of the historic buildings to be maintained, thus Listed buildings are protected against unsuitable alterations.
- 9.12 For other buildings the Local Planning Authority could consider making an Article 4(2) direction under The Town and Country Planning (General Permitted Development) Order 1995. With this in place, and with the specific inclusion of doors and windows, planning permission would be needed for replacements. This would be a major step towards preserving this fine Conservation Area.

# APPENDIX ONE: The Planning Policy framework

Under the Planning (Listed Buildings and Conservation Area) Act 1990 Local Planning Authorities (LPAs) are required to determine which parts of their area are “areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance” and to designate them as Conservation Areas. From time to time authorities are required to review these areas and publish proposals for their preservation and enhancement. This Conservation Area Appraisal forms part of that review.

Staffordshire Moorlands District Council has 14 Conservation Areas, with a further 20 within the overlapping area of the Peak District National Park Authority. Government guidance requires each Conservation Area to have a character appraisal to provide a basis for making sustainable decisions about their future through the development of management proposals.

**This appraisal aims to interpret and expand on policies in the Staffordshire Moorlands Local Plan, County Structure Plan and emerging Local Development Framework. It has also been prepared with regard to current government guidelines, policy and legislation and advice of English Heritage.**

## *Implications of Designation*

- Designation seeks to preserve and enhance the character and appearance of Conservation Areas by imposing additional controls over:
  - The location and design of new development
  - The size of extensions for which Planning Permission is needed
  - Certain minor works (e.g roof alterations, cladding, satellite dishes)
  - Demolitions of buildings, gates, walls, fences and railings
  - Work to trees
  - Advertisements

Planning Permission will only be granted for development which preserves or enhances the character or appearance of the Conservation Area in accordance with the policies in the Local Plan. It is always advisable to contact the Development Control Section for advice and clarification on any particular proposal you may have. More detailed design guidance notes and technical publications are also available to assist those specifying work affecting historic buildings.

Where the Council considers that the appearance of an area is being harmed by unsympathetic alterations to houses in Conservation Areas it may serve an Article 4(2) Direction on selected properties requiring that certain external alterations to a building will need Planning Permission, such as new doors, windows, painting or rendering of the exterior and the demolitions of boundaries.

Conservation Area status also means that the Council can offer grant aid for the repair and enhancement of buildings or areas. As funds become available it will prepare enhancement schemes for those areas where this is considered necessary.

Public consultation will be undertaken for any proposals to enhance an area or to introduce additional controls.

# APPENDIX TWO

## LIST OF BUILDINGS OF SPECIAL ARCHITECTURAL OR HISTORIC INTEREST COMPILED UNDER THE PLANNING (LISTED BUILDINGS AND CONSERVATION AREAS) ACT 1990

The entire building is Listed, including all internal and external features irrespective of whether they are mentioned in the List description, and includes curtilage buildings that formed part of the property up to 1948. The descriptions were designed to identify the building, and provide the Secretary of State with sufficient detail to justify the recommendation by English Heritage that the building should be Listed. They do not provide a definitive description of all the historic features.

### *CIVIL PARISH OF ALTON - Listed buildings in the Conservation Area*

#### *ALTON, CASTLE HILL ROAD (North-west side)*

#### *The Priest's House and attached garden walls and gate piers (Formerly listed as "The Presbytery")*

*Grade II*

Former schoolmaster's house, walls and gate piers. C17 extended and remodelled by A.W.N. Pugin circa 1843. Ashlar with herringbone tooling, some edged; plain tile roof with crested ridge tiles and coped verges; ashlar external end stack and lateral external stack. Aligned north-west/south-east facing south-west; the extension is in a Vernacular Revival style to match the original house. C17 house to the left. C19 extension to the right with a higher ridge. C17 house: 2 storeys, 2 bays, chamfer mullioned windows, those to the ground floor have a continuous hood mould; central gabled porch with stone slate roof and blocked doorway with cambered arch. C19 extension: 2 storeys, irregular facade, windows to ground and first floors left have three 4-centred arch lights beneath a square head, sunken spandrels and returned hood moulds, similar single-light window to ground floor right; central gabled porch with stone slate roof, 4-centred doorway with panelled spandrels and half-glazed door; lateral chimney stack to right of centre. Coped garden walls enclose gardens to the front and rear; a pair of gate piers at the south east angle of the front garden lead to the Hospital of St. John (q.v.), The Castle (q.v.), and St. Johns Preparatory School (q.v.). They are made of rusticated rock-faced ashlar and have pyramidal caps.

*ALTON. CASTLE HILL ROAD (North side)*

*Hospital of St. John (Formerly listed as "The Hospital and School") Grade II\**

Hospital, now convent and school. 1840 to circa 1847. By A.W.N. Pugin. Ashlar with edged herringbone tooling; shaped tile roofs with plain tile bands and crested ridge tiles; ashlar ridge stacks with octagonal shafts and crenellated caps. 3 attached ranges grouped around a roughly square courtyard, entrance (east) range aligned north-south facing west, north and south ranges aligned east-west, projecting to the west, warden's house attached to the west end of the north range linking it with the Chapel, now the R.C. Church of St. John the Baptist (q.v.). Entrance range: central 2 storey gabled porch with diagonal buttresses, the right hand side of the range has 2 storeys and an attic with storey bands, the left hand side has one storey and attic and single-storey lean-to gallery; 7 bays marked by buttresses, square-headed ground-floor windows with one to three cinquefoil-headed lights, first floor and attic windows to the right are mullioned and of 2 lights, cambered attic windows to left with 2 cinquefoil headed lights, all attic windows within gabled dormers; central pointed door and oriel window above. Left hand range: one storey, 3-bay range with 3-light windows and buttresses at the bay divisions, terminated to the left by the 3-storey tower of the warden's house; the tower has 2 storey buttresses to left and right flanking a central 4-centred doorway. The Chapel, now the R.C. Church of St. John the Baptist (q.v.) is set back to the left. Right hand range: main block of 2 storeys and attic and; 6 bays with a slightly lower 2-storey bay attached to the left and a 2-storey gabled tower attached to the right, surmounted by a bellcote, with pyramidal steeple; the bay divisions are marked by buttresses, the ground floor windows of the main block are of 3 ogee-headed lights with short supermullions rising to a flat arch, the 2-light first-floor windows are of a similar character but have cambered arches, hipped attic dormers. The Hospital of St. John is part of an important complex of buildings designed by Pugin for the 16th Earl of Shrewsbury.

B.O.E. pp. 59-60; C.L. November 24, 1960, pp. 1226-1229.

*ALTON, CASTLE HILL ROAD (North-west side)*  
*Catholic Church of St. John the Baptist*

*Grade II\**

Roman Catholic Church. Circa 1840. By A.W.N. Pugin. Ashlar with edged herringbone tooling; plain tile roof with crested ridge tiles. Perpendicular style; 4-bay nave, 3-bay chancel, north-east oratory, south-east chapel, buttresses at each bay division, diagonal buttresses to each corner. Nave: pointed west doorway with moulded surround and hood mould terminating in foliated stops; 4-centred west window above with wave moulded surround, 2 lights to each side of a central blind arch with nodding ogee over a statue of a bishop, hood mould terminating in heads, a king and a bishop; octagonal bellcote with scaled pointed stone roof surmounted by a cross; square-headed north and south windows of 3 cinquefoil headed lights with sunken spandrels. Chancel: pointed east window of 3 cinquefoil headed lights and Perpendicular tracery, hood mould terminating in angels bearing shields; pointed windows of 2 cinquefoil headed lights with short supermullions above and deeply hollowed surrounds. North-east oratory: North window has trefoil-headed lights; lean-to roof with stone tiles. Interior: sumptuously decorated including much painted decoration. High pointed chancel arch with moulded surround; nave roof has 2 pairs of purlins, a ridge piece and collar with curved struts extending to the principals, 3 tiers of paired curved wind braces; chancel roof has arch braced collars, the braces are moulded and spring from octagonal posts with capitals which stand on corbels carved as angels bearing shields, one pair of purlins and ridge piece, 2 tiers of paired curved windbraces, wall plate and purlins are brattished; oratory to north of chancel entered by a pointed doorway to the west with nook shafts, 4-centred arch to the east; chapel to the south of chancel entered by a 4-centred doorway with panelled spandrels; 4-centred arch to the east matching that on the north side. Fittings: octagonal stone font; pulpit in south-east corner of nave, quarter octagon on corbels; 4 brass chandeliers in nave; benches with elaborate poppy heads and backs decorated with openwork tracery; elaborately carved crucifix suspended over the sanctuary; marble altar of 5 bays, with cusped heads, the central and outer ones slim, the other 2 wide, the central niche contains a figure of the Virgin, the outer niches figures of 2 of the Apostles, the others contain figures of angels; 9-bay alabaster reredos, trefoiled ogee arch niches containing figures, except the central one in front of which the cross stands; niches to each side of the east window, each containing a figure, cusped arches with nodding ogee over; piscina to right of altar with trefoil ogee arch. Monuments: brasses to the sixteenth and seventeenth Earls of Shrewsbury died 1852 and 1856, one to each side of the altar. Stained glass good throughout especially the east window by Thomas Willement depicting the Madonna and Child and John the Baptist. Pugin's screen has been removed to the Birmingham Museum. The R.C. Church of St. John the Baptist was built as the chapel to the Hospital of St. John (q.v.) and is attached to its north-western angle; it forms part of an important group of buildings by Pugin built during the 1840's for the Sixteenth Earl of Shrewsbury. B.O.E. p. 60.

***ALTON, CASTLE HILL ROAD (North-west side)***  
***Cross approximately 10 yards east of***  
***Catholic Church of St. John the Baptist***

***Grade II***

Churchyard cross. Circa 1840. Ashlar. Square plan base. 3 steps to a pedestal with quatrefoil panels containing the symbols of the Evangelists; shaft with chamfered corners and a shield to each face: elaborate head with canopied panels surmounted by a foliated cross.

***ALTON, CASTLE HILL ROAD (North-west side)***  
***Wall and attached outbuilding enclosing north and west sides***  
***of churchyard of Catholic Church of St. John the Baptist***

***Grade II***

Wall and outbuilding. Circa 1840. Ashlar with herringbone tooling. Approximately 150 yard length of coped wall with small gabled out-building aligned north-south immediately north of the chancel and approached from the west by a flight of stone steps; the wall is terminated at the east end by a rectangular shaped pier. Included for group value.



*ALTON, CASTLE HILL ROAD (North-west side)*  
*The Castle*

*Grade I*

Castle remains. A castle was in existence here by 1176, some of remains are late C12 and there are additions of the first quarter of the C13. Ashlar with diagonal tooling and rubble core. The castle is situated on a hill overlooking the Churnet Valley. It was protected to the north by a precipitous cliff and to the south by a rock-cut ditch and curtain wall which enclosed an irregularly shaped site on an east-west axis; the gatehouse lay towards the west end of the south curtain and there were two wall towers towards the centre. The South Curtain: mainly late C12. The remains of the wall stretch from the south-east angle of St. John's preparatory School (q.v.) to the western apex of the site being interrupted by the eastern wall tower; towards the east end of the curtain is a pilaster buttress, at the western apex immediately north of the gatehouse is the base of a square buttress or turret. The parapet has been destroyed but its height and position are to be discerned on the west side of the eastern wall tower (see below). The Eastern Wall Tower: late C12 and bonded into the curtain wall. Square open backed tower with a battered base and a string course at the ground level of the castle enclosure; a blind pointed arch springs from the string course and indicates the position of a barrel vaulted chamber entered from the enclosure; above this is a central arrow loop of circa 1190 with cross slit and fishtail shaped base, to the rear of the loop is a round arched embrasure; from the level of this loop upwards the corners of the tower are chamfered. The left hand side of the tower has a rectangular loop set high up immediately in front of the former south curtain parapet, the position of which is indicated by a break in the ashlar work. On the right hand side of the tower corbelling spans the angle between tower and curtain at parapet level. The Western Wall Tower: early C13. D-shaped. Foundations only. The tower was served by a newel staircase situated in its north-west angle. The Gatehouse: early C13. Twin D-shaped towers survive to a height of approximately 10 feet, the eastern tower has a battered and offset plinth. Originally the towers flanked a central gate passage with a portcullis at its outer (southern) end, the lower part of a portcullis groove of square section survives on the east side of the passage. A mural staircase entered from a door on the west side of the passage gave access to the upper parts of the gatehouse (now destroyed). Below the level of the former gate passage and between the 2 towers is a sally-port with round arch, it gives access to a central corridor beneath the gate passage, at the north end of which a segmental-headed doorway to the west leads to the basement of the west tower and to a doorway in the north wall which probably communicated with the castle enclosure via a mural staircase. There is no indication as to how the basement of the east tower was entered, it may have been from a trap in the floor of the room above. A short length of wall extends from the front of the western tower and probably terminated the rock-cut ditch to the west and flanked one side of the former approach road. The gatehouse was under-going consolidation work at the time the survey (June 1985) and was partly obscured by scaffolding.

Derek Renn "Norman Castles in Britain" (1973) p. 352. Scheduled as an Ancient Monument.

*ALTON, CASTLE HILL ROAD (North side)*

*St. John's Preparatory School (Formerly listed as "The Convent")      Grade II\**

House now school. 1847. By A.W.N. Pugin for the 16th Earl of Shrewsbury. Ashlar with edged herringbone tooling; plain tile roofs with crested ridge tiles; ashlar ridge stacks and integral end stacks with octagonal shafts and crenellated caps. Castellated style with Gothic details; L-shaped plan house, chapel attached to the east end to make a T-shaped plan; principal alignment east-west, 2 courtyards to the south. North front: 3-storey, 5-bay main house to the right and 2-storey, 3-bay wing to the left, 4 storey projecting corner towers to left and right, the latter has a pyramidal spire; mainly 2-light mullioned windows to the house, the towers have mainly single-light rectangular loops, the main house has 2-storey bay window to the right and to left of centre; crenellated parapets throughout; chapel set-back to the left of the house. South front: main house to left of 3 storeys and attic on basement with projecting 4-storey left hand corner tower and 2-storey right hand porch, projecting wing attached to the right, single set-back bay to the far right linking the house to the chapel which it partly obscured. Main house: 2:4 bays, transomed windows, those to ground floor have cambered arches, those to first and second floor have flat arches, all have trefoil-headed lights, gabled attic dormers to principal range with paired Caernarvon arch lights; the porch has a pointed door and block stopped hood mould, shield above bearing a rampant lion, first floor window of 2 cinquefoil headed and transomed lights under a square head; crenellated parapets throughout. Right hand wing: 2 storeys on basement; about 6 bays, the east and west sides have square headed transomed windows with cinquefoil headed lights, except those to ground floor west which are 4-centred arch windows of 2 cinquefoil headed lights; the south gable has a corbelled out oriel window to the right with brattished band to a hipped roof, and single-light stair windows to the left, the south-west corner is capped by a turret (Pugin's "look out tower") with pyramidal roof and openings of two 4-centred lights with panelled spandrels. Chapel: taller 2-bay chancel with semi-octagonal east end and moulded eaves cornice to a brightly coloured fishscale tile roof, hipped towards the east; tall slim pointed windows of 2-lights with encircled quatrefoil in the head. Interior: rib-vaulted roof, the ribs springing from wall shafts supported on corbels carved as angels. St. John's Preparatory School is part of an important complex of buildings designed by Pugin for the 16th Earl of Shrewsbury; its site on the edge of a cliff overlooking the Churnet Valley, and its architectural style are reminiscent of the castles' of the Rhine which may have provided a source of inspiration.

Buildings of England p. 59; C.L. November 24, 1960, pp. 1226-1229.

*ALTON, CHEADLE ROAD (west side) Corner Cottage*

*Grade II*

House. Early to mid-C18 with later alterations and additions. Red brick with ashlar quoins of unequal length; plain tile roof; brick integral end stacks. 2-cell baffle-entry plan; aligned east-west facing south with extensions to west and north; 3 windows, casements, those to ground floor have segmental heads; central door with segmental head. Low single bay ashlar extension to the left with coped verge. Interior: stopped ceiling beams; large open fireplace to the west wall with chamfered and stopped bresummer; screen in front of door forming a baffle.

*ALTON, CHEADLE ROAD (west side) Rock Well*

*Grade II*

Well. Early C19. Ashlar. Ogee headed opening with hood mould to square plan well shaft now filled in.

*ALTON, DIMBLE LANE (West side) The Lock Up*

*Grade II*

Shown on OS Map as Round House.

Lock-up. 1819. Rock faced ashlar with ashlar dome and cupola. Circular plan. One-storey with hemispherical dome surmounted by a cupola with ball finial; door to the north (A.M.). B.O.E. p. 55.

*ALTON, DIMBLE LANE (West side) Fair View*

*Grade II*

House. Probably C17 with later alterations. Ashlar with herringbone tooling; plain tile roof with coped verges; brick ridge stack. Aligned east-west facing north. 2 storeys on basement; 3 windows, casements; basement door to right, ground floor door to left approached by flight of stone steps. Included for group value.

*ALTON, DIMBLE LANE (West side) Nos. 1, 2 and 3 Vicarage Row*

*Grade II*

Row of 3 cottages. C18 with later alterations. Painted brick, except one ashlar bay to the north end; plain tile roof; brick integral end stack and ridge stacks. Aligned north-south facing east. 2 storeys with chamfered eaves band; 5-window front, casements, those to ground floor right of centre, left of centre and left have segmental heads; No.1 to the right is of 2 bays, the left hand bay with a storey band, door to the left; No.2 in the centre has a door to the right; No.3 to the left has a central door.

*ALTON, DIMBLE LANE (West side)*

*Dimble Cottage (Formerly listed as "3 cottages adjoining*

*No.1, 2 and 3 to the south and opposite public hall, Vicarage Road")* *Grade II*

Pair of houses. Early C19 with later alterations. Ashlar with herring-bone tooling; plain tile roof with coped verges; brick central stack. Aligned north-south facing east. 2 storeys with coved eaves; 4 windows, C20 casements; C20 boarded doors to left and right, the latter within an older opening.

*ALTON, DIMBLE LANE (West side)*

*No. 3 House adjoining Dimble Cottage to the south*

*Grade II*

House. Early C19. Ashlar with edged herringbone tooling; plain tile roof with coped verges; brick integral end stack; 2 storeys with coved eaves; 2 windows, glazing bar casements; central C20 gabled porch with glazed door. Included for group value.

*ALTON, DIMBLE LANE (West side)*

*No. 4 (Formerly listed as "2 Cottages at south end of the row immediately south of Lock Up, Vicarage Road")*

*Grade II*

House. Early c18 with later alterations. Ashlar with herringbone tooling; plain tile roof; brick ridge stack. 2-cell plan, aligned north-south facing east, entrance to the south end of the east front opening in the smaller of the two bays. 2 storeys with coved eaves; 3 windows, C20 casements, some in C18 frames; C20 gabled porch to left with glazed door.

*ALTON, DIMBLE LANE (West side)*

*No. 5 (Formerly listed as 2 cottages at south end of the row immediately south of Lock Up, Vicarage Road")*

*Grade II*

House. Early C18 with later alterations. Ashlar with herringbone tooling; plain tile roof with coped verge; brick ridge stack. 2-cell plan; aligned north-south facing east; entrance to the south end of the east front opening into the smaller of 2 bays. 2 storeys with cyma reversa moulded eaves; 3 windows, C20 casements; C20 glazed door to the left. Interior: chamfered and stopped spine beam to the large north bay, south bay largely occupied by the stairs which extend up the back of the chimney stack.

*ALTON, DIMBLE LANE (West side)*

*Village pump and attached-trough.*

*Grade II*

Water pump and trough. Late C19. Cast iron pump and stone trough. Cylindrical shaft with enlarged head; curved spout and handle.

*HIGH STREET (North-west side) No.1*

*Grade II*

House. Dated 1771 with later alterations. Red brick with ashlar plinth and quoins of unequal length; plain tile roof with coped verges; brick integral end stacks. Aligned north-east/south-west facing south-east. 2 storeys; 2 windows, glazing bar casements with wedge lintels, large C20 window to ground floor left with cornice hood; half-glazed door to left of centre replacing a blocked doorway immediately to the right of it with lintel inscribed  
G

I E

1771

No.1 High Street occupies a prominent corner position at the junction with New Road and is included for group value.

*HIGH STREET (North-west side)*

*No. 11 (Village Fayre) and No.9 (Formerly listed as Llewellyn Stores) Grade II*

House now divided into 2. C17 with later alterations. Ashlar with roughcast front; plain tile roof with coped verges; brick ridge stack and integral end stack. Aligned north-east/south-west facing south-east with canted porch projection to centre of south-east front. 3 storeys. 3 bays, 3-light flat-face mullioned windows except those to ground floor right with chamfered mullions and ground floor left with wooden chamfered mullions, the window lights contain, on the ground floor plate glass sashes, on the first floor casements, on the second floor fixed lights with lead comes; central 2-storey porch with half-glazed door and C20 bow windows to ground floor left and right canted sides.

*ALTON, HIGH STREET (North-west side) The White Hart Inn*

*Grade II*

House now inn. C18 with later alterations. Ashlar with herringbone tooing painted white; plain tile roof with coped verge to the right; brick integral end stacks. Aligned north-east/south-west facing south-east. 2 storeys, the right hand bay slightly taller and with projecting plinth; 3 bays, casements; door to right of centre.

*ALTON, HIGH STREET (North-west side) Church of St. Peter*

*Grade II\**

Parish Church. C12 core with C13 and c18 additions, restored and enlarged 1831 and extended 1884-5 by J.R. Naylor. Mainly C19 ashlar with edged herringbone tooling and C13 coursed and squared sandstone blocks; slate and plain tile roofs with coped verges. West tower, with angle buttresses, 5-bay nave and aisles, single-bay chancel, south vestry. West tower: C13 with later alterations; 3 stages with crenellated parapets; pointed west door of 2 main roll and fillet moulded orders springing from cylindrical shafts with palmette capitals and water holding bases; second stage has a late C14 pointed west window of 3 cinquefoil-headed lights with hood mould terminating in heads, segmental pointed belfry openings of 3 trefoil-headed lights with Perpendicular tracery over; gargoyles to north and south. North aisle: pointed windows. South aisle: 1830. Pointed windows with Y-tracery and returned hood moulds, blind lancet with returned hood mould over a Tudor arch doorway with roll and hollow mouldings and hood mould terminating in square blocks; coved eaves and crenellated parapet. Chancel: 1884-5; north window of 3 lights with cinquefoiled heads under a segmental arch, pointed east window of 3 cinquefoil-headed lights with Perpendicular tracery and a returned hood mould. Vestry: south window of 3 lights with cinquefoiled heads under a segmental arch. Interior: C12 north arcade, restored, cylindrical columns, square abaci and double chamfered semi-circular arches; south arcade c. 1830, stilted round arches springing from tall cylindrical columns with octagonal abaci to the capitals. C19 wide 4-centred chancel arch springing from engaged cylindrical columns with moulded capitals and bases, outer roll and fillet moulding; tall pointed tower arch with 2 massive wave-moulded orders; nave has a plaster ceiling, north aisle has a plaster ceiling with beams, one dated "G. W. 1743". Fittings: font probably C15 but recut, octagonal with panelled and traceried sides; late C19 wooden pulpit, semi-octagonal, heavily carved; painting of the interior of the church of c. 1830 before the restoration and enlargement; plaque commemorating restoration and enlargement of church in 1831. Monuments: Bill family memorial of 1782, marble wall plaque. Wall painting: above the north arcade remnants of a late C14 painting depicting the story of the Three Quick and the Three Dead. B.O.E. p. 55.

*ALTON, HIGH STREET (North-west side)*  
*Churchyard wall gate piers and gates of Church of St . Peter* *Grade II*

Wall, gate piers and gates. c. 1840. Ashlar with herringbone tooling. The wall encloses the north-west, north-east and south east sides of the churchyard, gate piers to the south and west angles. 3 Gothic style gatepiers to the south angle, 2 with crenellated caps, containing cast iron gates, 2 square section gatepiers to the west angle with moulded caps and cast iron gates; the wall has shaped coping and is stepped down the hillside to the north-west.

*ALTON, HIGH STREET (North-west side)*  
*Sundial approximately 20 yards south*  
*of south aisle of Church of St. Peter* *Grade II*

Sundial. C18. Gritstone. Cylindrical shaft with moulded head and copper dial and gnomon.

*ALTON, HIGH STREET (North-west side)*  
*Gilbert family memorial approximately 4 yards south*  
*of the south door of Church of St. Peter* *Grade II*

Chest tomb. c. 1741. Ashlar. Rectangular plan. Chamfered base, panelled sides, panelled corner pilasters and fluted frieze, pediment to both sides flanked by acroteria.

*ALTON, HIGH STREET (North-west side)*  
*Clarke and Sutton family memorial approximately 15 yards*  
*south-west of west tower of Church of St. Peter* *Grade II*

Triple chest tomb. Early C19. Ashlar. Square plan. Panelled sides, caps with moulded edges. John Clarke died 1823, Lydia Clarke died 1851, Anne Clarke died 1814, Richard Sutton died 1872, Richard Sutton died 1797, Mary Sutton died 1832.

*ALTON, HIGH STREET (North-west side)*  
*Elizabeth Smith Memorial approximately 10 yards east of chancel*  
*of Church of St. Peter* *Grade II*

Chest tomb. Elizabeth Smith died 1836. Ashlar. Rectangular plan. Panelled sides and oversailing cap with moulded edge.

*ALTON, HIGH STREET (North-west side)*  
*Thomas Lovatt memorial approximately 20 yards north-east*  
*of chancel of Church of St. Peter* *Grade II*

Chest tomb. Thomas Lovatt died 1813. Ashlar. Rectangular plan. Panelled sides and oversailing cap with moulded edge.

*ALTON, HIGH STREET (North-west side) Old Police Station*

*Grade II*

House. Circa 1845 with later alterations. Red brick; plain tile roof with shaped tile bands and coped verges; brick with ashlar ridge stacks. L-shaped plan. main range aligned north-east/south-west facing south-east. wing aligned north-west/south-east projecting south-east. One storey and attic. roughly 2:1 bays, projecting gabled wing to the right and single-storey lean-to bay within the angle between wing and main house, mainly C20 casements in original chamfered surrounds. central gabled dormer with 2-light chamfer mullioned windows; door to left of centre with cambered arch and chamfered surround. The Old Police Station occupies a prominent and elevated position at the head of the High Street close to the Church of St. Peter (qv) and the former National School (qv). Included for group value.

*ALTON, HIGH STREET (North-west side) The Old School House*

*Grade II*

Former school, now house. Dated "Alton National School/ A.D. /1845". Red brick with ashlar dressings; plain tile roof with shaped tile bands; brick integral end stack. Aligned north-west/south-east facing south-west. 2 storeys with first floor band; 1:1:1 bays. central gabled porch with small fixed light window to ground floor. datestone to first floor with a square panel over containing a heraldic shield. slim rectangular loop above chamfer mullioned windows to left and right which are of 3 lights containing small-pane fixed light windows in chamfered and rebated surrounds. The right-hand return of the central porch has a Tudor arch door. Alton National School occupies a prominent position at the south-east corner of the churchyard of the Church of St. Peter (q.v.).

*ALTON, HIGH STREET (North-west side) The Rock Cottage*

*Grade II*

House, now 2 dwellings. C17 with later alterations and additions. Ashlar, some with herringbone tooling; plain tile roof with coped verges on shaped kneelers; brick ridge stack. 3-cell baffle-entry plan; aligned north-south facing east, with extensions to the west. One storey and attic with chamfered eaves band; 3 bays, C20 bowed glazing bar casements to left and centre, 2-light chamfer mullioned window with straight hood mould to right, C20 gabled dormer to right of centre; original door to left of centre with massive lintel, C20 inserted door to left on the site of a former window with straight hood mould. North gable: 3-light chamfer mullioned window to ground floor right, casement to first floor centre in C17 frame with straight hood mould. Interior: timber framed (square panels) partition wall between central and north bays; chamfered and stopped ceiling beams.

*HIGH STREET (South-east side) The Bull's Head Inn*

*Grade II*

House now inn. Early C18 with later alterations and additions. Red brick with ashlar plinth and quoins of unequal length; plain tile roof with coped verges; brick integral end stacks. Aligned north-east/south-west facing north-west with extensions to the south-east. 2 storeys and gable-lit attic with storey band and caved eaves; 3 windows, casements with segmental heads, those to the ground floor have been widened, 4 small C20 attic windows; central C20 door with C18 bracketed segmental arched hood. Interior: chamfered and stopped ceiling beams.

***ALTON, HIGH STREET (South-east side) Vysehouse***

***Grade II***

House. Early c18 with later alterations. Roughcast; plain tile roof; brick integral end stack and ridge stack. 3-cell lobby-entry plan, aligned north-east/south-west facing north-west. 2 storeys; 3 windows, casements with segmental heads; 6-panelled door, the upper 2 panels glazed with mid-C19 latticed porch; fretted eaves fringe. Interior: noted as having a staircase with turned or splat balusters to the rear of the central bay.

***HORSE ROAD (East side) The Cottage***

***Grade II***

House. C18. Ashlar with herringbone tooling and smooth-faced ashlar dressings; plain tile roof; brick central stack. 2-cell house aligned east-west facing south. 2 storeys with chamfered eaves band; 2 bays, 2-light chamfer mullioned windows containing casements; door to right of centre opening directly into the right hand room.

***HORSE ROAD (South-west side) No.28 and 29***

***Grade II***

Pair of houses. Early C19. Painted brick on ashlar plinth; plain tile roof; brick integral end stacks and central stack. Aligned north-west/south-east facing north-east. 2 storeys with toothed eaves; 3 bays, casements with pointed heads and Gothic glazing bars, inserted casement to the right at a mezzanine level; gabled glazed porch to the left, half-glazed door to right of centre, 2 doorways to the right, the right hand one blocked.

***KNIGHT LANE (South-east side) The Hempbutt***

***Grade II***

House. Mid to late c18 with early C19 alterations and additions. Ashlar with herringbone tooling, some edged; plain tile roof with coped verges; brick integral end stack and ridge stack. Aligned north-south facing east, extended to the south in the C19. 2 storeys with coved eaves band; 6 bays, casements; the 3 right hand bays comprised the C18 house, it has a central door and central blind window, both with 4-centred head and chamfered surround. Included as a complete example.

***MALTHOUSE ROAD (North-west side) The Stone House***

***Grade II***

House. C18 with later alterations. Ashlar with herringbone tooling; plain tile roof; brick integral end stack. Aligned north-east/south-west facing south-east. 2 storeys; 4 bays, mainly casements, those to ground floor left have C18 chamfered surrounds; gabled porch to right of centre.

***MALTHOUSE ROAD (North-west side)***

***Stable approximately 15 yards north-west of The Stone House***

***Grade II***

Stable. c18. Ashlar with herringbone tooling; plain tile roof with coped verges on kneelers. Aligned north-west/south-east. One storey and loft; 2 bays, door to right, the rest of the front of the building is partly obscured by a later addition (not of interest). Right hand gable has stone tallet steps leading to a loft door. Left hand gable has a square pitching hole. Interior: pegged open timber roof.



House with attached granary, and underground malkiln and cellars. Late C 17. raised and remodelled c1805-1810, with early C19, mid C19 and C20 alterations and additions. Ashlar and red brick, with ashlar dressings. Slate and plain tile roofs.

House, 2 storeys plus basement and garrets: 3 window range. First floor sill band. Dentillated eaves. coped gables. 2 gable and single ridge stacks. Central stone Tuscan portico with early C19 6-panel door with 2 glazed panels. Flanked by single windows, and above, 3 windows, one renewed. These windows are glazing bar sashes with splayed lintels and keystones. Across the frontage, a stone terrace with 3 segmental cellar openings, the central opening hidden by steps. At the rear, a large glazing bar sash in a wooden surround, and above, 2 C19 2-light casements. To the right. a single bay projection, raised early C19, with a ridge stack. North side has C20 casement, and above, early C19 3-light casement. In the return angle, early C19 6-panel door and overlight. Left gable has a small first floor window, and at garret level, a round arched doorway and a smaller window with leaded glazing. The projection has a stone external stair leading to a 4-panel door, and a blocked opening in the gable. At the NW end, a gabled outbuilding, single storey, single bay, supporting the malkiln flue. NW gable has small openings, formerly pigeonholes, and a round stone finial. C20 lean-to addition to SW, linked to C19 gabled privy and stone trough. Board door and C19 3-light casement on NE side. Adjoining granary, 2 storeys plus basement, 2 bays, has an acutely angled corner to right, defined by quoins, and rebated eaves. To left, a large segmental opening with keystone, now blocked, flanked by square buttresses. Above, an opening blocked with an early C19 fireback. Above again, 2 small glazing bar lights, and above again, an early C19 3-light casement. At the rear, a door with ventilation slits, and above it a renewed door reached by a C19 external stone stair. Above again, an early C19 3-light casement. Gable end has segment headed openings on the upper floors. Outside, enclosing the rear yard, a stone boundary wall, mid C19, with 3 square piers with pyramidal caps.

INTERIOR: House has a crosswise corridor with moulded cornice and elliptical arch. Principal room to left has original 6-panel door and C20 panelling. Late C19 fireplace flanked by elliptical-arched recesses. Principal room to right has early C19 cornice with fleurons. Off-centre cross passage has exposed spine beams, one with lambstongue stops. Rear projection has stone and brick structure covering a cellar opening. Plain stairs to first floor, with mainly C20 partitions, and plain early C19 fire surround. Round arched opening into garrets, with double-purlin roof, partly ceiled.

Granary, largely remodelled late C20, has exposed structural timbers and double purlin roof with kingpost truss. Outbuilding has single purlin roof, and contains copper and thrawl. Cellars have brick vaulted entrance at SE end, with stone steps to the lower levels. Alongside the steps, brick and stone tanks with grain chutes in the vault above. Under the house, a stone barrel vaulted cellar, with inserted floor, C19, forming a malkiln. At the SE end, brick round arches and the remains of the furnace. At the NW end, the kiln floor with tiles carried on a wrought iron grid supported on brick arches, and a rock-cut stairway with brick barrel vault, adapted as a flue and leading to a stack at ground level. Brick vaulted cross passages give access to the furnace and the kiln floor. Parallel to the stone cellar, and on a lower level, a larger cellar with brick barrel vault. At the SE end, steps leading to a ground level entrance, and a square of kiln tiles defining a couching floor. On the SW side, 3 segmental vents, and a narrow barrel vaulted entrance passage containing a structure similar to a mounting block. At the NW end, a broad cross passage. This leads to a smaller barrel vaulted cellar sloping down to a ground level entrance on the nearby Horse Road.

*ALTON, NEW ROAD Alton Bridge (that part in Alton Parish)*

*Grade II*

Road bridge. Early C19. Ashlar with edged parallel tooling and rock faced outer abutments. Single segmental arch spanning the River Churnet; inner abutments with channeled rustication sweep round to massive pilasters with paneled and pyramidal caps; roll moulded parapet string and balustraded parapet.

*ALTON, NEW ROAD (North-east side) Ash House*

*Grade II*

House. Early C18 remodelled early to mid-C19. Ashlar with herringbone tooling; plain tile roof with coped verge; ashlar integral end stack. Aligned north-west/south-east facing south-west. 2 storeys with chamfered eaves band; 2 bays, 2-light chamfer mullioned windows to first floor containing casements, 3-light chamfer mullioned window to ground floor right, casement to ground floor left within the C19 surround of a former mullioned window. Entrance to the left hand gable. Ash House adjoins Stansmore House (q.v.) to the left.

*ALTON, NEW ROAD (North-east side) Stansmore House*

*Grade II*

House. Early C18 remodelled early to mid-C19. Ashlar with herringbone tooling; plain tile roof with coped verges; ashlar integral end stacks. Aligned north-west/south-east facing south-west. 2 storeys with chamfered eaves band; two 2-light chamfer mullioned windows containing casements to first floor, 3 casements to ground floor retaining C19 surrounds and the stubs of former mullions; door to right with massive lintel.

*ALTON, NEW ROAD (West side) The White House*

*Grade II*

House. Early C19. Stucco lined as ashlar; hipped slate roof; brick integral end stacks. Aligned north-west/south-east facing north-east. 2 storeys; 3 windows, 3-light flat-face mullioned windows containing casements, the central light wider; central half-glazed door with Tuscan porch.

*ALTON, NEW ROAD (South-west side)*

*Stable and attached wall south and east of the White House*

*Grade II*

Stable and wall. Circa 1840. Ashlar with edged herringbone tooling; hipped slate roof. Stable aligned east-west facing north, an approximately 30 yard length of wall extends northwards from its north-east corner and encloses the rear yard and front garden of The White House (q.v.) the wall is interrupted towards its southern end by a gateway. 2 bay stable with pitching eyes to left and right; door to ground floor right, lean-to extension to left and centre with garage doors. Included for group value.

*ALTON, SMITHY BANK (East side) The Old Coffee Tavern and shop  
attached to north (formerly listed as The Old Coffee Tavern)*

*Grade II*

House and shop. Mid to late c18 with early to mid-C19 addition. Red brick painted red on ashlar plinth painted white; plain tile roof; brick integral end stacks. Aligned north-south facing west with shop extension to the north. House to the right, shop to the left. House: 3 storeys and gable-lit attic on cellar with cavetto and ovolo-moulded eaves band; 3 bays, large windows to left and right with wedge lintels grooved as voussoirs and triple keystones, casements to ground floor right and to second floor, the latter have been reduced in width, twin sashes with horns to ground floor left and to first floor, the upper lights have glazing bars, the lower plate glass, round-headed window to first floor centre with bracketed sill; pilastered jambs and raised keystone, blind keyed oval oculus to second floor centre with moulded surround; central 6-panelled door with bracketed pediment, approached by a flight of stone steps with wrought iron balustrade. Shop: 3 storeys; one bay, glazing bar sashes with horns and wedge lintels; shop window to ground floor left and door to right.

*ALTON, SMITHY BANK (East side)  
Old Grove Cottage (Formerly listed as "Two cottages attached  
to the Old Coffee Tavern on S.")*

*Grade II*

Pair of houses, now one. C18 remodelled mid-C19. Ashlar with herring-bone tooling; plain tile roof; brick integral end stack and ridge stack. Aligned east-west facing south. 2 storeys and gable-lit attic on basement. 3 ground-floor windows, 2 first-floor windows, casements, 2-light chamfer mullioned window to basement left; half-glazed door to left approached by concrete steps. West gable: ground floor, first floor and attic windows have straight hood moulds; basement, ground-floor and first-floor windows are casements, C18 two-light chamfer mullioned window to attic. Included for group value.

*ALTON, SMITHY BANK (East side) Rock House and Rose Cottage* *Grade II*

Pair of semi-detached houses. Circa 1840. Ashlar with edged herring-bone tooling and smooth faced ashlar dressings; slate roofs with coped verges; brick integral end stacks and ashlar integral end stack. Tudor Gothic style; aligned north-south facing west, Rock House to the north projecting west. Rose Cottage to the south. Rock House to the left. Rose cottage set back to the right. Rock House: 2 storeys with boldly projecting eaves cornice; 2 bays, 2-light chamfer mullioned windows in rebated frames; central blind doorway with 4-centred head containing a window. Rose Cottage: 2 storeys with boldly projecting eaves cornice; 2 bays, 2-light chamfer mullioned windows in rebated frames; central doorway with 4-centred head.

*ALTON, SMITHY BANK (North-west side) Red Lion Cottage* *Grade II*

House. Dated 'A.K. 1657' with later remodelling. Ashlar with herringbone tooling, the front partly rebuilt in brick and painted white; plain tile roof; brick integral stack and ridge stack. Aligned north-east/south-west facing south-east. 2 storeys and gable-lit attic with toothed eaves course; 3 bays, the left hand bay is a later addition. C20 casements, large ground floor window to the left, small fire window to the left of centre, gable over left hand first floor window; C20 gabled porch to right of centre with reset datestone. Right hand gable: blocked chamfered mullioned windows with rebated surrounds, two 2-light windows to ground floor with returned hood mould and single-light attic windows also with returned hood mould.

*ALTON, STATION ROAD (South side) The Talbot Inn* *Grade II*

Inn. Late C18 with later alterations. Ashlar with herringbone tooling; plain tile roof; brick integral stacks. L-shaped; main range aligned north-west/south-east facing north-east, rear wing aligned north-east/south-west. 3 storeys with floor bands and eaves band; 2 windows, casements, projecting ground floor bays and central gabled porch. Interior: fireplace with corbelled lintel.

*ALTON, TOWNHEAD (North-west side) No. 22 and No. 23* *Grade II*

Pair of cottages. Probably late C17 with later alterations and additions. Ashlar with herringbone tooling; plain tile roof; brick integral end stacks. 2-cell plan, aligned north-east/south-west facing south-east. Extension to the north-west aligned north-west/south-east. 2 storeys and gable-lit attic; 2 bays, 2-light chamfer mullioned windows to ground floor with rebated frames and common hood mould and small quatrefoil shaped light between the 2, small fire window to ground floor left, this and the first floor windows are casements, probably replacing earlier, mullioned windows. Door to each gable.

*ALTON, TOWN HEAD (North-west side) Town Head Farmhouse*

*Grade II*

Farmhouse. Late C18 remodeling of a C17 house, with later alterations. Ashlar with herringbone tooling; plain tile roof with coped verges; brick integral end stacks. Main house aligned east-west facing south, 2 rear wings aligned north-south, linked by a central outshut. 3 storeys with coped eaves; 3 bays, 3-light flat face mullioned windows to second floor left and right, single-light casement to second floor centre in original surround, otherwise C20 casements; semi-circular step to central door with reeded pilasters and open pediment over a fanlight; circular sundial dated 1787 to first floor left of centre. The single-bay rear wings have 3-light flat face mullioned windows. Interior: Date stone inscribed W.B. 1626 over the arch to a former stone staircase.

*ALTON, TOWN HEAD (North-west side)*

*Cowhouse approximately 25 yards west of Town Head Farm-house  
(Formerly listed as "Barn at Townsend Farm")*

*Grade II*

Cowhouse. C17 with later addition. Ashlar with herringbone tooling; plain tile roof. 5-bay range aligned east-west with a single bay extension to the west. North side: one storey and attic, main range to left, extension to the right. Main range: buttresses at the bay divisions, door to right of centre; casement to left of centre, square window opening to left with boarded door, square loft openings to left and right. Extension: chamfered eaves band and coped verges. Left hand gable: central loft door with pigeon holes over. Right hand gable: 2 ground floor doors and central loft door. South side: main range to right, extension to left. Main range: buttresses at the bay divisions, doors to right, left and centre; 3 windows, one to the left of each door, square loft opening to the right. Extension: large inserted cart entrance to the right, rectangular loft opening to the left.

## *CIVIL PARISH OF FARLEY – Listed buildings in the Conservation Area*

### *FARLEY, ALTON PARK*

#### *Alton Towers and attached garden walls and gatehouse (formerly listed as Alton Towers)*

*Grade II\**

Country house, walls and gatehouse. Circa 1810 to circa 1840. The architects included James Wyatt, Robert Abraham, Thomas Allison Thomas Fradgley, William Hollins, Thomas Hopper and A.W.N. Pugin, for the Fifteenth and Sixteenth Earls of Shrewsbury. Ashlar with edged herringbone tooling; slate roofs; ashlar stacks. Castellated Gothic style; asymmetrical plan, the principal alignment is north-west/south-east with the entrance at the south-east angle leading into a range of buildings 460 feet long, these are The Armoury to the south-east, The Talbot Gallery to the north-west and a nearly central Octagon linking the two; this range is linked to the main domestic block which lies to the north-east by a conservatory leading from The Octagon and by an L-shaped service block leading from the Talbot Gallery, the chapel projects south-eastwards from the main domestic block; a wall is attached to the north-east corners of the main domestic block and of The Armoury and encloses the north-east and south-east sides of a garden, the other sides being enclosed by the house; the gatehouse is at the north-east corner of this garden. North-east front: mainly 3 storeys with crenelated parapet; projecting central block with set-back wings to left and right. Central block: the centrepiece is the gable end of The Banqueting Hall by Pugin which is flanked by stepped corner buttresses ending in octagonal caps with spirelets; canted oriel window comprising 3 tiers of cinquefoil headed lights and crenelated parapet; the central bay has 5 lights, the 2 side bays each have a single blocked light, central panel to gable above with 4-centred arch beneath a square head bearing the Talbot arms and flanked by windows with similar but slightly lower heads. This arrangement has a common stepped hood mould; to the left hand side of the central block is a 3-storey canted bay window of 3 lights, those to the ground floor have 4-centred heads and are blocked, those to the first floor have pointed heads, transoms and reticulated tracery, cross windows to second floor, the upper lights have 4-centred heads; similar fenestration to the 2-bay link between the bay window and The Banqueting Hall, except the first floor windows which have square heads; to the right hand side of the central block is a slightly projecting bay, the ground-floor window has a 4-centred arch and Y-tracery, pointed first-floor window of 3 lights with late C14 style tracery, 2 second-floor single-light windows with cinquefoiled heads under pointed arches; between this bay and The Banqueting Hall is a 4-storey, 3-bay link with windows largely devoid of tracery, those to the first floor are pointed, those to the ground floor have 4-centred arches, those to the second floor have square heads, those to the third floor have 2 cinquefoil arched lights under a square head. Right hand block: 2:4 bays divided by an octagonal turret and terminated to the right by a diagonally placed corner tower; mainly square headed windows, those to the first and second floors of the 2 left hand bays are pointed with Y-tracery. Left hand block: 3:1 bays; mainly square-headed windows, the chapel is set back to the left. Attached crenelated garden wall to the left incorporating an octagonal turret and terminated by a 2-storey gatehouse with low Tudor arch carriageway and crenelated parapet with projecting machicolations; in front of the wall is a dry moat itself enclosed by a low attached wall. Entrance front: 2-storey, 3-bay range terminated to the right by a square 3-storey entrance tower with angle buttresses and to the left by an octagonal tower, continued to the left as a wall and terminated by a square 3-storey tower with octagonal

turret to the left hand corner; attached garden wall to the right of the entrance tower; crenellated parapets, those to the towers have pseudo-machicolation; mainly square-headed windows with trefoil arched lights. Entrance tower: a flight of steps with flanking Talbot hound statues bearing shields, and solid balustrade, leads to a tall 4-centred arch with Talbot arms over. The Chapel: the east end has octagonal corner turrets with fishscale patterned stone domes of ogee shape capped by a finial, ground floor canted bay window of 3 transomed lights with Y-tracery under Tudor arches and a parapet with decorated frieze, 3-light first-floor window with Perpendicular tracery under a square head; the gable has a decorative frieze and canopied niche containing a statue; square bell tower of 3 stages at the south-west corner, the second stage has blind elongated arcading, heavily decorated third stage and openwork parapet with gabled corner pinnacles. Interior: The Armoury roof has an arch braced collar supporting a central moulded plate, queen struts above the collar. The Banqueting Hall: 2 fireplaces, both have a square head recessed beneath a 4-centred arch panel bearing the Talbot arms: the north bay window has stained glass by Hardman; the roof has arch braced collars with king-posts over, openwork panels between collars and principals, curved wind-braces, one pair of purlins and ridge piece, central louvre, painted green and gold. Chapel: above the present low ceiling the timber roof is supported on corbels with figures of kneeling angels; stained glass by Willement. B.O.E. p.p. 56-57; C.L. June 9 1960, p.p. 1304-1307. This item forms of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

### ***FARLEY, ALTON PARK***

#### ***Fountain approximately 10 yards south of the Chapel of Alton Towers***

***Grade II***

Fountain. Early C19. Ashlar. Circular plan. Outer sunken basin containing an octagonal pedestal carrying a circular inner basin on carved animal feet with an everted rim, within this stands a fountain with moulded base and pedestal and oversailing basin. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Garden Register.

#### ***FARLEY, ALTON PARK Garden Wall east of Alton Towers***

***Grade II***

Wall. Early C19. Ashlar with edged herringbone tooling. The wall is attached to the east side of the gatehouse to Alton Towers (q.v.) and encloses a roughly square garden surrounding The Birdcage (q.v.). Crenellated parapet. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

#### ***FARLEY, ALTON PARK The Birdcage***

***Grade II***

Gazebo. Early C19. Ashlar and timber. Octagonal plan. Ashlar base and central octagon with door to the east; 2 steps to an outer arcade of timber columns with cusped braces extending to the wall plate, supporting a hipped roof surmounted by a cupola with traceried openings and a weather vane. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

***FARLEY, ALTON PARK The Flag Tower***

***Grade II***

Tower. Early C19. Rock faced ashlar with smooth faced ashlar dressings. Castellated Gothic style; square plan with cylindrical corner turrets. 4 storeys with first floor off-set, second and third-floor storey bands and crenellated parapet with psuedo-machicolations; single recessed bay flanked by corner turrets, pointed windows with Gothic glazing bars and hood moulds, the turrets have slim rectangular loops; pointed first floor door of 3 continuous orders and hood mould, approached by a flight of steps within a ground-floor forebuilding with central pointed entrance arch. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

***FARLEY, ALTON PARK The Swiss Cottage***

***Grade II***

Cottage now restaurant. c 1840. By Thomas Fradgley of Uttoxeter. Orange brick with ashlar plinth and dressings; plain tile roof; ashlar central stack with octagonal shafts. Tudor Gothic style; central range aligned east-west facing north with flanking wings aligned north-south, C20 extension to the south. 2 storey gabled wings with shaped barge boards flanking a central range of one storey and attic; 1:1:1 bays, the wings have chamfer mullioned windows containing lights with 4-centred heads and sunken spandrels under a flat arch, those to the ground floor have 3 lights, those to the first floor have 2 lights; central ground floor bay window with hipped roof, central gabled dormer window with 4-centred head containing Y-tracery. Entrance to right hand return of crosswing through a door with square head and raised surround. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade Ion the HBMC Gardens Register. B.o.E. , p.58.

***FARLEY, ALTON PARK***

***Retaining wall, piers and well approximately 20 yards north of Swiss Cottage***

***Grade II***

Wall, piers and well. Early C19. Ashlar with herringbone tooling. Approximately 30 yard length of retaining wall aligned east-west facing north bowed backwards towards the west end to form a large recess which is emphasized by 2 end piers of circular section with moulded caps; incorporated into the wall towards the east end is the 3-centred arch of a well. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade Ion the HBMC Gardens Register.



***FARLEY, ALTON PARK***

***White Bridge and attached wall and gate piers  
(Formerly listed as “Bridge in grounds at Alton Towers”***

***Grade II***

Bridge, wall and gate piers. Early C19. Ashlar with edged herringbone tooling and smooth faced ashlar dressings. Bridge aligned north-south with wall attached to the south, returned to the west and terminating in gate piers. Bridge to the right, wall to the left. The bridge has single 4-centred arch with moulded surround, balustrade with trefoil-headed arcading, painted white sweeping round to the front and terminating in stepped buttresses; crenellated abutment to the left with round headed niche, ramped down to a pedestalled buttress and attached wall partly with lobed top; the wall incorporates a 4-centred archway with panelled pilasters and keystone and is terminated by a pair of square section piers with chamfered rustication and pyramidal caps. White Bridge and its attached wall and gate piers form a single architectural composition with the wall enclosing the Italian Garden to the north-west (q.v.) This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

***FARLEY, ALTON PARK***

***Wall and basin enclosing the Italian Garden to the north-west  
(Formerly listed as “Garden Wall”***

***Grade II***

Wall and basin. Early C19. Ashlar with edged herringbone tooling. An approximately 50 yard length of wall aligned north-east/south-west facing south-east. The wall has a lobed top with a pedestalled statue in the gap between each lobe, towards the north-east and a basin with everted rim projects from the wall. The wall forms a single architectural composition with the White Bridge (q.v.). This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

***FARLEY, ALTON PARK Memorial to the 15th Earl of Shrewsbury***      ***Grade II\****

Memorial. Circa 1830. Ashlar and cast iron. Square rusticated pedestal with stepped plinth and oversailing cap; surmounted by a circular base inscribed “HE MADE THE DESERT SMILE”: 6 Corinthian columns define a cylindrical space containing a pedestalled bust of the 15th Earl of Shrewsbury, and supporting an entablature and oversailing dome with fish-scale decoration, scrolls and a central foliated crest. The memorial is based on the Choragic Monument of Lysicrates in Athens (334 B.C.). This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register. B.o.E., p. 58.

***FARLEY, ALTON PARK***

***Retaining wall of dam to south-east side of the Boating Lake.***

***Grade II***

Wall. c.1820. Probably by J.B. Papworth. Ashlar. In the form of a bridge; nominal Tudor Gothic style. 9 bays, seven 4-centred arches and 2 blind end bays; openwork parapet with octagonal piers at each bay division. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register. B.o.E., p. 58; Colvin, p.440.

*FARLEY, ALTON PARK Gate piers and gates at N.G.R. SK 07424335*      *Grade II*

Gate piers and gates. Early C19. Cast iron. Square gate piers decorated with rosettes and capped by urn finials flanking a pair of gates with spear head railings. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

*FARLEY, ALTON PARK Stables at Alton Towers*      *Grade II*

Former stables. Early C19 with later alterations. Ashlar facade with edged herringbone tooling, to painted brick buildings with plain tile roofs. 4 ranges surround a rectangular courtyard with an entrance in the centre of each range; Gothic revival facade to the south-west. 2 storeys with 3-storey towers and turrets, crenellated parapet, pseudo-machicolations to the towers and central block; 11 bays with a square tower to each corner and 2 square turrets flanking the central 4-centred carriage arch; pointed windows, mainly lancets, those to first floor of towers are larger and contain Y-tracery, square-headed loops to second floor of towers. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

*FARLEY, ALTON PARK*

*Retaining wall approximately 10 yards south-west of the stables*      *Grade II*

Wall. Early C19. Ashlar with edged herringbone tooling. Parapet string and crenellated parapet; square turret-like projections opposite and emphasizing the towers of the stables (q.v.). The wall forms the north-eastern termination of the boating lake and acts as a retaining wall to the carriageway in front of the stables (q.v.). This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register. Included for group value.

*FARLEY, ALTON PARK Stonehenge*      *Grade II*

Garden structure. Early C19. Massive stone blocks. 3 bays with 2-tier central bay, monumental lintels. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

*FARLEY, ALTON PARK*

*The Orangery (Formerly listed as "The Pinery")*      *Grade II*

Former orangery. c 1824. Probably by Robert Abraham. Ashlar with wrought iron dome. Aligned east-west facing south. One storey; 1:4:1 bays, the central bays have rounded segmental arches with glazed spandrels, springing from openwork piers, the end bays have rounded segmental arches flanked by panelled pilasters, and bracketed eaves, the left hand bay retains its decorative glazed dome. The Orangery was in a derelict condition at time of resurvey (May 1985). This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register. B.O.E., p. 58; Colvin, p.27.

***FARLEY, ALTON PARK***

***Pool and fountain approximately 10 yards south of The Orangery***      ***Grade II***

Pool and fountain. Early C19. Circular ashlar pool with concave sides and central lead figure holding a basin and fountain. This item forms part of the important garden layout at Alton Towers (q.v. which is included at Grade I on the HBMC Gardens Register. Included for group value.

***FARLEY, ALTON PARK***

***Fountain, terrace walls, steps, lions, urns and sundial approximately 30 yards south of The Orangery***      ***Grade II***

Fountain, walls, steps, lions, urns and sundial. Early C19. Ashlar. 2 terrace walls, each approximately 50 yards long; the northern wall is bowed towards the south on each side of a central recess containing a fountain in the form of a staircase with a solid balustrade stepped upwards to the terrace wall, the ends are scrolled and surmounted by a pair of busts, 3 urns adorn the steps, central fountain head with scalloped shell motif above a shelf with antefixae; the southern wall is surmounted by 6 urns, roughly central steps flanked by a pair of crouching lions; between the two walls is a central sundial with square plan stepped base, bulbous pedestal moulded neck and square oversailing cap carrying copper gnomon. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register. Included for group value. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

***FARLEY, ALTON PARK***

***The Loggia and attached terrace wall and steps***      ***Grade II***  
***(Formerly listed as "Arcading south east of Candlestick Fountain")***

Loggia wall and steps. Early C19. Ashlar. Aligned east-west facing south. One storey with parapet band and balustraded parapet with piers of square section marking the bay divisions, each end bay has an openwork parapet of Greek key design; 9 bays, round headed arches with raised keys and an incised pattern to each pilaster. Central flight of stone steps to centre. Retaining wall to a garden terrace attached to the left. This item forms part of the important garden layout included at Grade I on the HBMC Gardens Register. 1

***FARLEY, ALTON PARK***

***Retaining wall to terrace south of The Loggia and attached steps and piers***

***Grade II***

Wall, steps and piers. Early C19. Ashlar with herringbone tooling and smooth faced ashlar coping and piers. Square section gate piers to the east end of the wall with trapezoidal caps. Approximately 150 yard length of wall, the eastern part has a wavy top and 2 pairs of square section panelled piers, the western part of the wall incorporates a pair of panelled piers and a pointed arch doorway, each of which opens to a flight of steps leading up to the terrace in front of the loggia. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Garden Register.

***FARLEY, ALTON PARK***

***Le Refuge and attached retaining wall, archway and steps to terrace immediately east of The Loggia. (formerly listed as Le Refuge)***

***Grade II***

Summerhouse, wall, archway and steps. Early C19. Ashlar with herringbone tooling and smooth faced dressings. An approximately 50 yard length of wall extending eastwards from The Loggia (q.v.) and incorporating towards the east end a 3-centred archway with panelled pilasters giving access to a flight of steps, and towards the west end a summer house, the latter has a Tuscan portico distyle in antis with frieze inscribed "LE REFUGE", and a wide central bay giving access to a segmental-headed doorway. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

***FARLEY, ALTON PARK***

***The Roman Bath and terrace wall to the south***

***Grade II***

Pool and fountain and wall. Dated 1819. Dressed stone blocks forming an oval pool with ashlar coping. Central stone pinnacle surmounted by a merboy. Terrace wall immediately south, bowed southwards at its western end to accommodate the pool and incorporating an archway. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Garden Register.

***FARLEY, ALTON PARK***

***The Conservatory and attached wall, steps and urns.  
(Formerly listed as “Greenhouse”)***

***Grade II\****

Conservatory. Wall, steps and urns. Circa 1824. By Robert Abraham. Ashlar and cast iron. Aligned east-west facing south with circular central bay. One storey; 5 bay central block and 3-bay end blocks all with panelled pilasters and bracketed cornices, linked by set-back 8-bay loggias with fluted columns; the central bay is tripartite and bows outwards, all bays are glazed, those to the ends of each block have fanlights with radiating glazing bars; 7 glazed domes with decorative cast iron glazing bars and pineapple finials, the central dome is much larger and has a louvre. Interior: the central bay contains a circular pool. Low retaining wall attached to the left sweeping round to the front where it is terminated by a flight of stone steps flanked by cast iron urns, urns in front of each loggia and one to the right hand end of the conservatory on a stone pedestal. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register. B.O.E., p. 58; Colvin, p.27.

***FARLEY, ALTON PARK***

***Summerhouse, and retaining wall and urns to terrace south of the conservatory. Formerly listed as “Small Temple near Greenhouse”)*** ***Grade II***

Summerhouse, grotto, wall and urns. Early C19. Ashlar. Circular summerhouse to the east end of the terrace facing west. One storey; 3 open bays with Tuscan columns and pilasters; heavy cornice to moulded ashlar dome with pineapple finial. The east side has a round-headed window flanked by Tuscan pilasters. An approximately 250 yard length of retaining wall is interspersed by panelled piers and is surmounted by a flat coping and urns, at its east end is a grotto immediately beneath the summerhouse. Towards the centre is a segmental arched recess, and doorway leading to a small chamber beneath the terrace, the western part of the wall climbs up towards the west in a series of ramped steps. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Garden Register.

***FARLEY, ALTON PARK***

***Walls, gatepiers and steps defining the north and east sides of the terraced gardens south-east of The Conservatory.  
(Formerly listed as “Garden wall”)***

***Grade II***

Walls, gatepiers and steps. Early C19. Ashlar with edged herringbone tooling and smooth faced ashlar coping and piers. Wall lengths of approximately 50 yards to the north and 30 yards to the east with gate piers situated to the north-east at the junction of the 2 walls and the steps to the west end of the north wall. The north wall has a lobed top with a pedestal for a former statue between each lobe. The gatepiers are of square section with panelled sides and are each surmounted by a statuette of a crouching lion. The east wall is ramped down the hillside from the southern gate pier and incorporates an oval openwork motif with tracery in the form of radiating spokes. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

***FARLEY, ALTON PARK The Corkscrew Fountain  
(Formerly listed as “Candlestick Fountain”)***

***Grade II***

Fountain. Early C19. Ashlar. Circular plan. 4 tiers of shelves and squat spiral fluted pillars diminishing in size upwards. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Garden Register.

***FARLEY, ALTON PARK The Prospect Tower and wall and railings  
to the south. (Formerly listed as “The Pagoda”)***

***Grade II\****

Observation tower, wall and railings. Circa 1824. By Robert Abraham. Painted ashlar and cast iron. Octagonal plan tower with Gothic details. 3 stages receding in diameter from bottom to top, the 2 lower stages have an outer arcade of 4-centred arches springing from banded and clustered shafts, the upper stage has pointed windows beneath pointed hoods which spring from the paired shafts at each corner; ogee glass dome with cast iron tracery. Approximately 10 yard length of ashlar wall surmounted by low cast iron railings with Gothic arcading 3 yards south of the Prospect Tower and part of the same architectural composition. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Garden Register.

***FARLEY, ALTON PARK Miniature Bridge***

***Grade II***

Footbridge. Early C19. Cast iron with ashlar piers and cutwaters. 3 segmental arches with diamond patterned spandrels spanning an artificial pond, chains are strung between the piers. This item forms part of the important garden layout at Alton Towers (q.v.) which is included at Grade I on the HBMC Gardens Register.

***FARLEY, ALTON PARK The Pagoda Fountain and bridge pier  
(Formerly listed as “Duck Pagoda”)***

***Grade II\****

Fountain and bridge pier. Circa 1832. By Robert Abraham. Painted cast iron on a stone base. Octagonal plan; in the form of a Chinese pagoda. Octagonal base with 5 steps, leading to a pagoda of 3 stages, each stage with openwork sides of fishscale pattern and ogee-headed openings, the upper 2 stages each have a low balustrade; bracketed roof and canopies with bells hanging from the scrolls at each angle, the tall roof is surmounted by a finial. A stone pier approximately 10 yards to the north formerly supported a bridge which led from the north bank of the Fishpond within which the building stands. The Pagoda Fountain is a copy of the To-ho pagoda in Canton, as illustrated by Chambers and recreated in an essentially C19 and European form. B.O.E. p. 58; C.L. June 2, 1960, p. 1249. This item form part of the important garden layout at Alton Towers ( q. v. ) which is included at Grade I on the HBMC garden Register .

***FARLEY Farley Hall and attached wall, greenhouse and billiard room  
(formerly listed as Farley Lodge)***

***Grade II***

Large house. C17 in origin with late C18 and mid-C19 remodelling. Timber framed on stone plinth now plastered with imitation timber framing to first floor; plain tile roof; plastered ridge stacks and integral end stack. Aligned north-west/south-east facing south-west with later extensions to the rear. Main house of 2 storeys and attic to the left and 2-storey single-bay wing to the right. Main house: 3 gabled bays, tripartite windows containing glazing bar sashes, those to left and right are incorporated within 2-storey canted bay windows; central glazed door within a lean-to porch. Wing: ground-floor bay window and tripartite first-floor window, both with glazing bar sashes. Ashlar wall attached to the right, approximately 30 yards long terminated by a billiard room, and with an attached greenhouse roughly half-way along. Billiard room: dated 1866. Ashlar; plain tile roof with coped verges; ashlar stack. Aligned north-east/south-west with canted south-west end. One storey; 1:1:1 bays to canted front, the central bay is gabled; central 2-light window and single-light windows to left and right, all with square heads and stylized Gothic tracery; set-back projection to left has a door with semi-circular fanlight and panelled spandrels. Greenhouse: semi-circular with domed top and ashlar plinth, central 2-leaf door approached by 2 steps flanked by ball finials on short pedestals.

P. Boniface, The Garden Room RCHM 1982, p. 8.

***FARLEY***

***Former stable block immediately north-west of Farley Hall  
(formerly listed as Stables at Farley Hall)***

***Grade II***

Stable block. 1780 with later alterations. Brick, plastered and painted white; plain tile roof with coped verges; ashlar integral 'end' stacks. L-shaped plan. Main range aligned north west/south east facing south-west with rear wing aligned north-east/south-west attached to the north-west end. 2 storeys with dentilled eaves; 3 bays. Central pedimented break. circular lights to pediment and to first floor left and right; central domed octagonal cupola dated 1780 surmounted by wrought iron weather vane.

***FARLEY Home Farmhouse***

***Grade II***

Farmhouse. C17 with later alterations. Ashlar with herringbone tooling; plain tile roof with coped verges and ball finial to the right; ashlar ridge stacks, and integral end stack with cylindrical shafts. Aligned north-west/south-east facing south-west. 3 storeys with cavetto eaves band; irregular fenestration. slightly set-back left hand bay has a C17 chamfer mullioned window to the ground floor with rebated surround, otherwise C20 glazing bar casements. doors to left and to right of centre. Included for group value.

*FARLEY Cottage approximately 10 yards north-west of Home Farmhouse  
(formerly listed as house adjoining Farmhouse to the West) Grade II*

Cottage. 1786. remodelled 1849. Coursed and squared freestone blocks with herringbone tooling; plain tile roof with shaped tile bands and coped verges capped by ball finials; freestone stacks. Aligned north-west/south-east facing south-west. One storey and attic with corbelled upper storey; 1:1:1 bays. central gabled bay. gabled attic dormers to left and right; 2-light chamfer mullioned windows with rebated surrounds, similar 3-light window to ground floor left, 3-light bay window to right with corbelled sill, basket arch lights and sunken spandrels, central single-light attic window; central door with cambered head and moulded surround. Left hand gable has 2 panels inscribed C.B./1786 and "I.B./TRANSTULIT /1849" respectively.

*FARLEY Attached cottage south of The Smithy  
(formerly listed as Cottages south of Smithy) Grade II*

Cottage. 1780, remodelled 1849. Coursed and squared freestone blocks with herringbone tooling; plain tile roof with shaped tile bands; ashlar ridge stack. Aligned north-east/south-west facing north-west. One storey and attic; about 2 bays, 3-light chamfer mullioned window with rebated surround to ground floor right, central gabled dormer with 2-light chamfer mullioned window; door to left with cambered head and ogee moulded surround.

*FARLEY The Smithy Grade II*

Smithy. 1780, remodelled 1849 and repaired 1979. Coursed and squared freestone blocks with herringbone tooling; plain tile roof with shaped tile bands and coped verges and ball finial to the left; ashlar ridge stack and integral end stacks. Aligned north-east/south-west facing, north-west. One storey and attic with hollow chamfered eaves band; 4 bays, 2-leaf smithy door with C20 cambered lintel and decorative strap hinges, gabled break to right of centre and cambered arch door with ogee moulded surround, inserted datestone above inscribed "ABC/1979". 2-light chamfer mullioned attic window with rebated surround, single-light ground floor windows to left and right of gabled break, with chamfered surrounds. The 1962 provisional list notes 2 inscriptions over the doorway "C.B. 1780" and "I.B. 1849", these have been removed and replaced by the inscription mentioned above.

*FARLEY Cottage approximately yards north of The Smithy Grade II*

Cottage. Late C18, repaired 1977. Large coursed and squared freestone blocks with herringbone tooling; plain tile roof with coped verges formerly capped by ball finials; ashlar ridge stack. Aligned north-east/south-west. One storey and attic; 2 bays, C20 glazing bar casements, gabled dormer to left. Included for group value.



*FARLEY Stable approximately 25 yards north-east of The Smithy  
(Formerly listed as “Barn to north-east of Smithy”)*

*Grade II*

Stable. Dated IB. Ashlar with herringbone tooling; plain tile roof with shaped tile  
1851 bands and coped verges on kneelers capped by ball finials. Aligned  
north-west/south-east facing south-west. One storey and gable-lit loft with chamfered  
eaves band; 3 bays, 2 deeply chamfered windows to left and right, central stable-type door.  
Left hand gable has a ground floor door to left with cambered arch and a central loft door.

*FARLEY The Old School (Formerly listed as “Cottage north-west  
of reservoir on opposite side of lane”)*

*Grade II*

Former school and school-master's house, now house. Dated CB 1860

Ashlar with herringbone tooling; plain tile roof with shaped tile bands; ashlar integral end  
stack. Aligned north-east/south-west facing south-east, single-cell schoolroom to the  
south-west and single cell schoolmaster's house to the north-east. Schoolroom to the left,  
school-master's house to the right. Schoolroom: One storey; one bay, 3-light chamfer  
mullioned window to the left; gabled porch to the right with rustic barge boards.  
Schoolmaster's House: one storey and attic; one bay, 2-light chamfer mullioned windows to  
ground floor right and to attic centre, single-light window to ground floor left.

*FARLEY Pair of cottages approximately 50 yards south-west of  
The Old School (Formerly listed as “Row of 3 cottages  
south-west of reservoir on opposite side of lane”).*

*Grade II*

Pair of cottages. C18. Ashlar with herringbone tooling; plain tile roof with shaped tile band;  
ashlar ridge stack and integral end stack with square section shafts. Aligned north-  
east/south-west facing south-east, the cottage to the south-west has a baffle entry-plan.  
One storey and attic, the left hand cottage has a basement; 3 bays, chamfer mullioned  
windows, containing iron casements; the ground floor windows have 3 lights, the attic  
windows 2 lights, 2 gabled attic dormers; doors to right and to right of centre, basement  
door to left.

*FARLEY Stable approximately 15 yards north-west of Smithy  
(Formerly listed as “Cottage north-west of smithy on opposite  
side of lane”).*

*Grade II*

Stable. Dated IB Ashlar with herringbone tooling; plain tile roof with shaped tile  
1850 bands and coped verges. Aligned north-east/south-west facing  
south-east. One storey and loft with cyma reversa moulded eaves; 2 bays, 2 doors with  
cambered heads and decorative strap hinges; 3 single-light ground floor windows with  
chamfered surrounds, 2 gables dormers with single-light chamfered openings.

*FARLEY Cliffe Cottage and 2 attached cottages to the north-west. (Formerly listed as "Row of 3 cottages west of Smithy on opposite corner of lane")*

*Grade II*

Row of 3 cottages. C18 with later alterations. Ashlar with herringbone tooling; plain tile roof with coped verges and ball finial to right; ashlar ridge stacks and integral end stack. Aligned north-west/south-east facing south-west. One storey and attic; 4 bays, C20 glazing bar casements, 5-light canted bay window to the right with chamfered stone mullions and hipped roof, 4 gabled attic dormers; C20 doors to left, right and centre. Included for group value.

*FARLEY Former agricultural building approximately 100 yards west of Home Farmhouse (Formerly listed as "Barns at Home Farm" south-east of junction of roads from Oakmoor and Beelow Hill)*

*Grade II*

Agricultural buildings, now stables. C18 with later alterations. Ashlar with herringbone tooling; plain tile roof and coped verges with ball finials. 2 ranges aligned north-west/south-west linked by a wall at the north-west end. Included for group value.

*FARLEY LANE (North-east side) The Tudor Lodge*

*Grade II*

Lodge. c1840. By A.W.N. Pugin. Ashlar with edged herringbone tooling; fishscale tile roof with plain tile bands and coped verges; ashlar ridge stacks. Tudor Gothic style; aligned north-east/south-west facing south-east. 2 storeys; 3 bays, the left hand bay gabled, the right hand bay of one storey with a lower ridge line; flat arch chamfer mullioned windows containing lights with 4-centred heads and panelled spandrels with carved foliage, ground-floor windows have 2 lights, first-floor central window has 3 lights, single-light windows to first floor left flanking a larger panel containing a coat of arms, the whole arrangement beneath a stepped and returned hood mould; 4-centred carriage arch to left with moulded arch and hood mould terminating in animal heads. The Tudor Lodge formed the entrance to Alton Towers (q.v.). B.O.E. p. 55-59.

*FARLEY LANE (East side) and gate piers to Park*

*Grade II*

Gates and gate piers. Late C19. Wrought iron. 4 square open work piers with domed and finialed caps flanking main central gates and two outer wicket gates.

*FARLEY LANE (East side) Gate piers, gates and railings forming principal entrance to Alton Park*

*Grade II*

Gate piers, gates and railings. Early C19. Rusticated ashlar gate piers and wrought iron gates and railings. 4 gate piers of square section with pyramidal caps, 2 large ones flanking the central gates linked to 2 smaller end piers by short lengths of railings with spear heads.

*FARLEY LANE Bridge and steps, Alton Station*

*Grade II*

Bridge and steps. Circa 1849. Rock faced ashlar with smooth faced ashlar coping. Single segmental arch with chamfered voussoirs springing from imposts, half roll moulded parapet band and low parapet surmounted by iron railings; flights of steps to left and right with moulded hand rails. The Churnet Valley Railway was opened in 1849. The bridge forms a significant part of the group of buildings in the Churnet Valley including The Tudor Lodge (q.v.) the former stationmaster's house (q.v.) and the former waiting room (q.v.). The bridge and steps at Alton railway station formerly served the now disused Churnet Valley Railway which opened in 1849. Included for group value.

*FARLEY LANE (South-west side)*

*Former waiting room, Alton railway station*

*Grade II*

Former waiting room. Circa 1849. Rock faced ashlar with chamfered rustication and smooth faced ashlar dressings; hipped pan tile roofs with bracketed overhanging eaves; ashlar ridge stack. Italianate style; aligned east-west facing south, main range to the centre with, shelter to the south and extensions to the north and west. One storey; 4 bays, open fronted shelter with wooden piers bracketed to the eaves and wooden fretted fringe, 2 round-headed windows with bracketed sills; half-glazed doors to left and right with semi-circular fan-lights, both doors and windows are recessed. Alton railway station formerly served the now disused Churnet Valley Railway which opened in 1849.

*FARLEY LANE (South-west side)*

*Former stationmaster's -house, Alton Railway Station*

*Grade II*

Former stationmaster's house. Circa 1849. Rock faced ashlar with smooth faced ashlar dressings; hipped and gabled pantile roofs; ashlar integral end stack with bracketed gable. Italianate style; L-shaped plan, square block at the south-east corner with wings to the north and west aligned north-south and east-west respectively; entrance to the inner 3 storey building to the left with second floor storey band and pyramidal roof capped by a finial, slightly recessed single-storey wing to the right; 1:1 bays, casements with raised surrounds, bracketed openwork balcony to first floor window; Alton station served the now disused Churnet Valley Railway which opened in 1849.

***FARLEY LANE (West side) Pink Lodge  
(Formerly listed as "Italian Lodge")***

***Grade II***

Lodge. Early C19. Red brick, painted; hipped pantile roof with cantilevered overhanging eaves; brick internal lateral stack. Italianate style; central block with square plan towers attached to the north and south, the whole aligned north-south facing east. Two 2-storey towers linked by a single-storey slightly recessed central block with wrought iron balustrade and wide eaves band continued as a storey band across both towers; 1:1:1 bays; central half-glazed door with fan-light containing radiating glazing bars, very slim glazing bar sashes with semi-circular heads and wedge lintels, that to the first floor right has twin lights with a central flat-faced mullion. The left hand tower has round-headed openings at first floor level with wrought iron balustrades and above four square corner piers linked by cantilevered overhanging eaves to the former roof. Formerly a lodge to Alton Towers (q.v.).

***FARLEY, NEW ROAD Alton Bridge (That part in Farley Parish)***

***Grade II***

For description see Alton C.P.

THE LISTS WERE ACCURATE AT THE DATE OF PRINTING, BUT ADDITIONS OR DELETIONS  
MAY HAVE BEEN MADE AT A SUBSEQUENT DATE.

# APPENDIX THREE

## Extract from the list description of the garden

### SUMMARY OF HISTORIC INTEREST

An early C19 valley garden with a great variety of garden buildings associated with a major early C19 country house.

### GARDENS AND PLEASURE GROUNDS

Two gardens lie within the Alton Towers house complex. West of the conservatory is the Star Garden, now (1997) lawn, named after its star-shaped fountain basin. East of the conservatory and south of the chapel is Her Ladyship's Garden; a raised walk at its east end overlooks a lawn with fountain (listed grade II), clipped yews, and statuary.

Attached to the east of the house's gatehouse is a roughly square, sandstone ashlar, walled garden (listed grade II), overgrown but containing mature specimen conifers. Within the garden is a mount, on top of which is The Dovecote (listed grade II), an early C19 octagonal, arcaded, timber gazebo on a sandstone base. The weather vane is of 1848 and by Pugin. Dense and tall vegetation now obscures the views originally enjoyed from the top of the mound, notably that east to the conservatory. In the south-east corner is a small oratory with a floriated cross on the gable, by Pugin and of c 1848.

Lawns with specimen conifers lie to the north of the house, with beyond (c 200m from the entrance) the Boating Lake. That is bounded, to the north, by a crenellated wall with turret-like projections (listed grade II). To the east the Lake is retained by a low, arcaded, 100m long stone wall (listed grade II), apparently a bridge when viewed from the west. It was probably designed by J B Papworth c 1820. The causeway formed by the wall carries a drive from the north front of the house to the early C19 Ingestre Stables Courtyard (listed grade II) c 400m to the north-east of the house.

The Italian Garden, the first component of the main valley garden, is entered under the early C19 White Bridge (listed grade II) which carries the drive to the Stables Courtyard and stands c 100m south of the south end of the Boating Lake causeway. Running off to either side of the bridge, and defining the end of the Italian Garden, is a tall sandstone ashlar retaining wall with a lobed top (listed grade II); several other retaining walls in the valley, not hereunder noted, are also listed, this wall continuing east around the whole of the north side of the garden. Statues and urns which stood between the lobes had been removed for safe storage in 1997. The Italian garden, laid to lawns with flower beds, contains the Choragic Monument (listed grade II\*), raised c 1830 to the memory of the fifteenth Earl.

From this garden there are views east, down and along the valley garden which is densely planted with a very wide variety of specimen trees and shrubs (particularly heaths, azaleas, Japanese maples, rhododendrons and dwarf conifers), many of the former presumably dating from the earlier C19. Down the centre of the valley is a series of four pools. The first, westernmost, is the Canal. This is crossed by the Miniature Bridge, an early C19 cast-iron footbridge (listed grade II), while north of the east end of the pool is a 1920s bandstand. Rising from the third pool, and forming one of the main foci within the garden, is Robert Abraham's tall Pagoda Fountain (listed grade II\*) of c 1831. Of green and red painted cast-iron and three main stages, the fountain is a copy of the To-ho pagoda in Canton.

Most of the buildings and structures within the valley garden stand along the upper part of its north side. About 140m north-east of the White Bridge is the Orangery (listed grade II), of c 1824 and probably by Robert Abraham, a semi-derelict (1997) ashlar structure with one (of two) surviving cast-iron dome. On the terrace to its immediate south are features including an early C19 pool and fountain (listed grade II), urns, statuary and a sundial, mostly early C19 (listed grade II). On the rising ground behind (north of) the Orangery is Stonehenge (listed grade II), an early C19 megalithic construction of three bays with a two-tier central bay; the overall effect is of an oriental arch rather than a European prehistoric structure.

About 30m east of the terrace south of the Orangery is arguably the most impressive feature of the gardens, Robert Abraham's Conservatory (listed grade II\*) of c 1824, along, single-storey ashlar and cast-iron structure surmounted with seven glazed domes, the central one considerably larger than the rest. On the terrace at the east end of the Conservatory is an early C19 circular stone summerhouse (listed grade II) with an east-facing basement grotto.

Leading east from the east end of the Conservatory is a series of yew arches, the lobed wall continuing parallel and to the immediate north. On the terrace below (south of) the east end of the Conservatory is an early C19 single-storey loggia (listed grade II) of nine bays. Immediately east of the loggia is Le Refuge (listed grade II), an early C19 ashlar summerhouse built into the retaining terrace wall. In front of Le Refuge is The Roman Bath (listed grade II), an oval pool with a Coade stone statue of a mermaid dated 1819.

Some 100m east of the Conservatory is the Corkscrew Fountain (listed grade II), an unusual early C19 structure comprising four tiers of squat spiral fluted pillars diminishing in size upwards. North-east of this are two ponds, fed from the Boating Lake, which supply the various fountains and water features in the valley.

Sixty metres south-east of the Corkscrew Fountain is the Prospect Tower (listed grade II\*; sometimes called the Gothic Temple), an octagonal, gothic, three-stage cast-iron observation tower of c 1824 by Robert Abraham. The main view from the tower is roughly west, up the valley garden and to Alton Towers. A tunnel-like cave is cut into the mound on which the tower stands.

High on the south side of the valley garden, and looking across it, is Swiss Cottage (now the Garden Terrace Restaurant; listed grade II, as is the retaining wall 20m to the north), a two-storey brick building of 1835 by Thomas Fradgley with elaborate bargeboards. The house was also known as Harper's Cottage, initially being the residence of a blind harper whose music contributed to the elysian ambience.

The first phase of the gardens' creation (c 1814-27) was variously the responsibility of the fifteenth Earl, and of two professional designers, Robert Abraham (1774-1850) and Thomas Allason (1790-1852). The intention was to produce gardens filled with sounds and fragrances evoking fabled times and enchanted places. Water was brought two miles to the site to the new lake in front of the house, from which the various other lakes and water features were supplied. Landscaping of the valley was completed by the sixteenth Earl, who saw through various building schemes as well as introducing many imported shrubs and trees. In 1822 J C Loudon (whose own scheme for Alton had been rejected) opined of Alton 'We consider the greater part of it in excessively bad taste, or rather, perhaps the work of a morbid imagination joined to the command of unlimited resources' (Encyclopaedia of Gardening, 327-35). W A Nesfield (d 1881) was called in to layout parterres at Alton before 1857.

## PARK

The outer landscape of Alton Towers comprised two main elements: the deer park extending c 1 km to the east of the house, and the wooded walks around the west and south sides of the rocky slopes below this. The deer park has now (late 1990s) been almost wholly subsumed under the buildings and car parks of the leisure park. The low, stone, deer park wall and its inner ditch, however, which border the park to the south, survive. The wooded walks, which lie south of the deer park wall, remain in good condition, although the views out to the south across the Churnet Valley to Alton, Alton Abbey and the countryside beyond are now largely obscured by dense, mature trees. The walks are terraced and retained with stone walls, and run for over 2km from west of Alton Towers, passing beneath the Flag Tower (listed grade II), a substantial four-storey crenellated stone tower c 250m south-west of Alton Towers.

They then pass through Abbey Wood to the south of the house, continuing east of the main valley garden as Rock Walk and Park Banks. The walks pass several massive sandstone outcrops, several of which have C19 structures associated with them. Cuckoo Rock, at the east end of Abbey Wood, forms a major viewpoint. Beneath it is an arch and trilithon-type structure, the remains of a seat. Ina's Rock, towards the east end of the walks, also has a seat beneath it, a small cave with a stone-flagged floor. Early C19 plaques were inset into the sandstone to either side; that to the east survives, and records the distance from the Rock to the house.

## KITCHEN GARDEN

The kitchen garden lay north-east of the Ingestre Courtyard. It was removed before the 1990s. The mid C19 stone gardener's house stands c 100m north of the Conservatory.

## REFERENCES

J C Loudon, Encyclopaedia of Gardening (1822 edn), pp 327-35

Country Life, 3 (18 June 1898), pp 754-7; (25 June 1898), pp 788-91; 10 (28 December 1901), pp 838-9; 127 (2 June 1960), pp 1246-9; (9 June 1960), p 1305

R Sidwell, West Midland Gardens (1981), pp 161-5

M Batey and D Lambert, The English Garden Tour (1990), pp 270-5

M J Fisher, Alton Towers Past and Present (1997)

Archival items

Design for Quixhill entrance by J B Papworth, 1822 (at Alton Towers)

Description written: 1997

Register Inspector: PAS

Edited; September 1999



# APPENDIX FOUR

## 1851 CENSUS – occupations

### ALTON (centre only)

#### *Agriculture*

Farmer (1 x 200acres, Townhead?)	2
Agricultural labourer	25
Outdoor labourer	3
Indoor labourer	3

#### *Women's employment*

Housekeeper	11
House servant	24
Dressmaker	7
Lace worker	12
Lace runner	3
Laundress	1
Nurse	2

#### *Shopkeepers*

Baker	1
Butcher	6
Grocer	3
Coal dealer	1
Cordwainer (shoes)	5
Draper	1
Shoemaker	5
Tailor	3
Tailor's apprentice	3
Tailor's journeyman	1
Shopkeeper	1

#### *Craftsmen and their labourers*

Bricklayer	2
Bricklayer's labourer	1
Carpenter	3
Carpenters apprentice	1
Joiner	4
Joiner's apprentice	1
Master of works for Alton Towers	1
Master painter (employed 7 men)	1
Painter	2
Painters apprentice	1
Painter's journeyman	1
Plasterer	1
Plumber/glazier	2
Plumber/glazier's apprentice	1
Stone mason	16
Stone mason's labourer	5
Stone mason's apprentice	1
Staymaker	1
Wheelwright	1

#### *Industrial workers*

Nailmaker	1
Paper maker	7
Paper sorter	1
Wire drawer	4
Labourer at wire mill	2

FARLEY (centre only)

*Other employment*

Engraver/shopkeeper	1
Errand boy	1
Gardener	3
Gardener's labourer	2
General servant	1
Blacksmith	1
Innkeeper	3
Inland revenue	1
Miller	1
Police officer	1
Keeper of publican's beer house	1
Railway porter	1

*Ministers*

Primitive Methodist Minister	1
Wesleyan Minister	1
Independent minister	1
Vicar	1
Curate	1

*Education*

School master	1
School mistress	2
Teacher	1

*Other*

Annuitant	4
Chelsea pensioner	2
Landed proprietor	1
Parish relief	2

*The owner and his employees*

Barrister (John Bill, not acting)	1
Gardener to John Bill esquire	1
Coachman to John Bill	1
Land agent	1
Cook	1
House maid	1
Laundry maid	1
Kitchen maid	1
Footman	1
Lady's maid	1

*Farmers and their employees*

Farmer and butcher (100 acres)	1
Agricultural servants	4
Domestic servants	2
(+ 3 non-resident labourers)	
Farmer and innkeeper (95 acres)	1
Agricultural servants	3
House servants	3
(+ 2 non-resident labourers)	

*Others*

Agricultural labourer	6
Blacksmith	3
Butcher	1
Carpenter	2
Dressmaker	2
Housekeeper	1
House servant	2
Lawyer	1
Milliner	1
Plasterer	1
Shoemaker	



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# Map1 Alton & Farley Conservation Area

-  National Trust
-  Alton Towers Registered Garden
-  Conservation Area Boundary

**MAP 5**

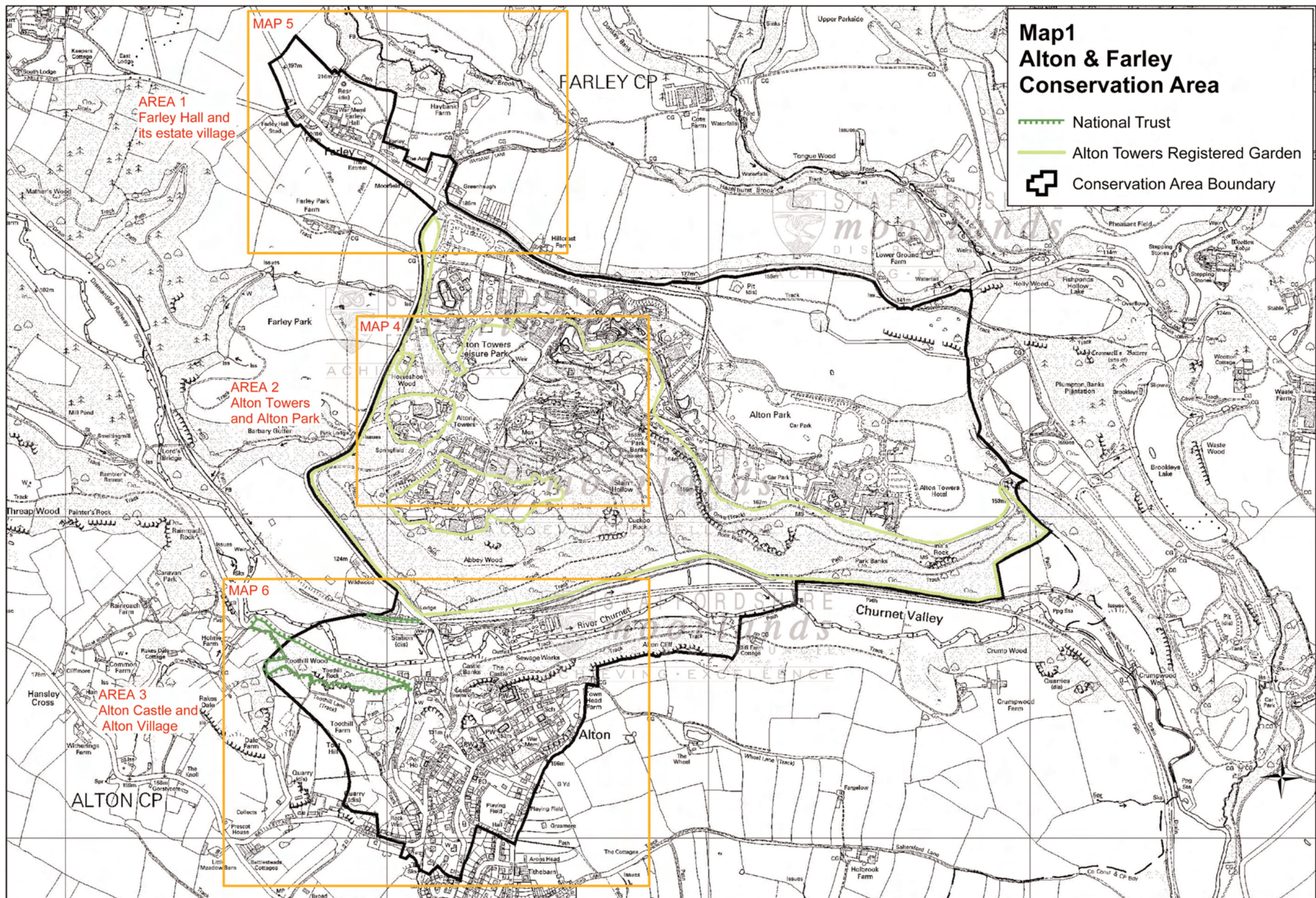
**AREA 1**  
Farley Hall and its estate village

**MAP 4**








**AREA 2**  
Alton Towers and Alton Park

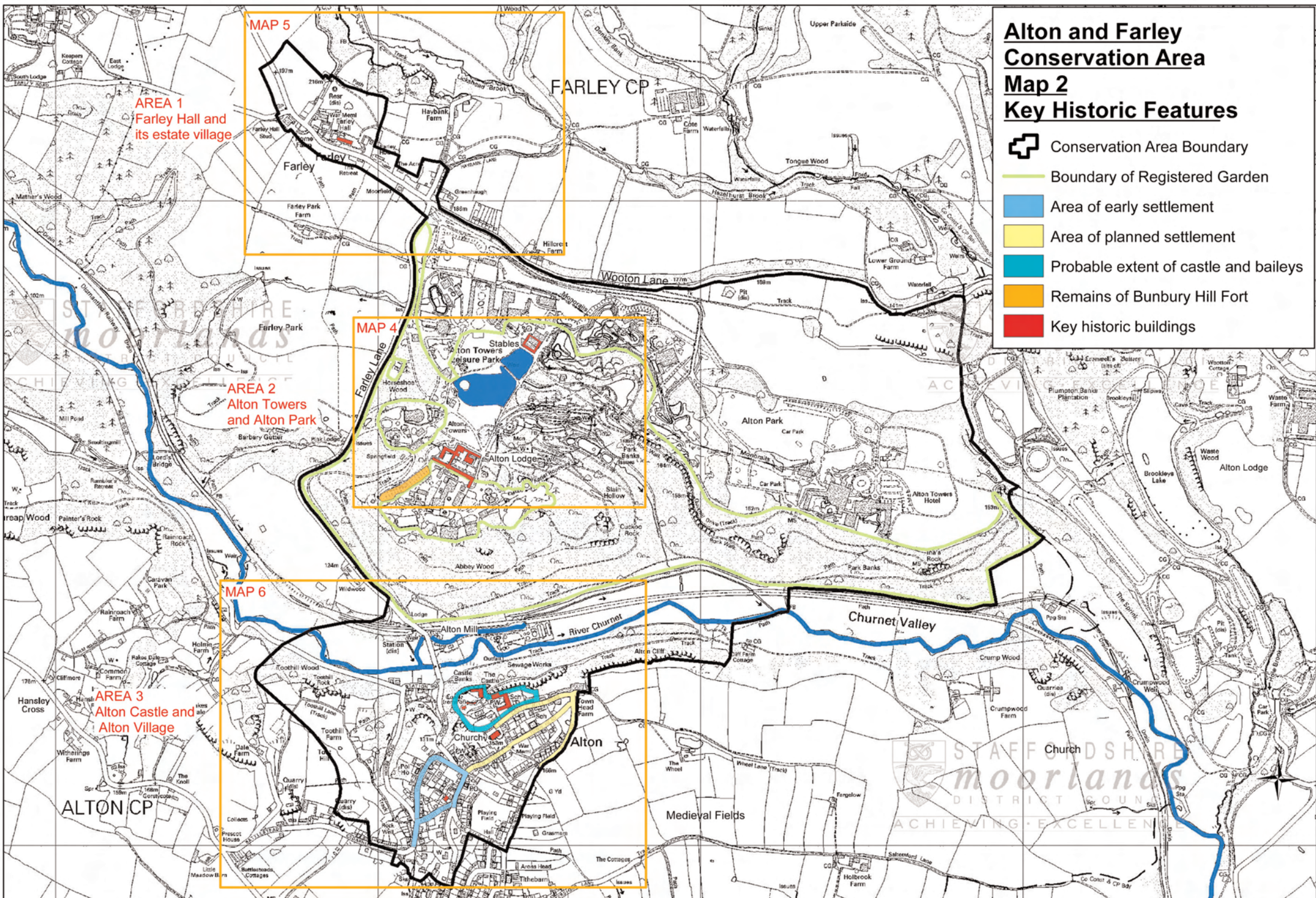
**MAP 6**

**AREA 3**  
Alton Castle and Alton Village

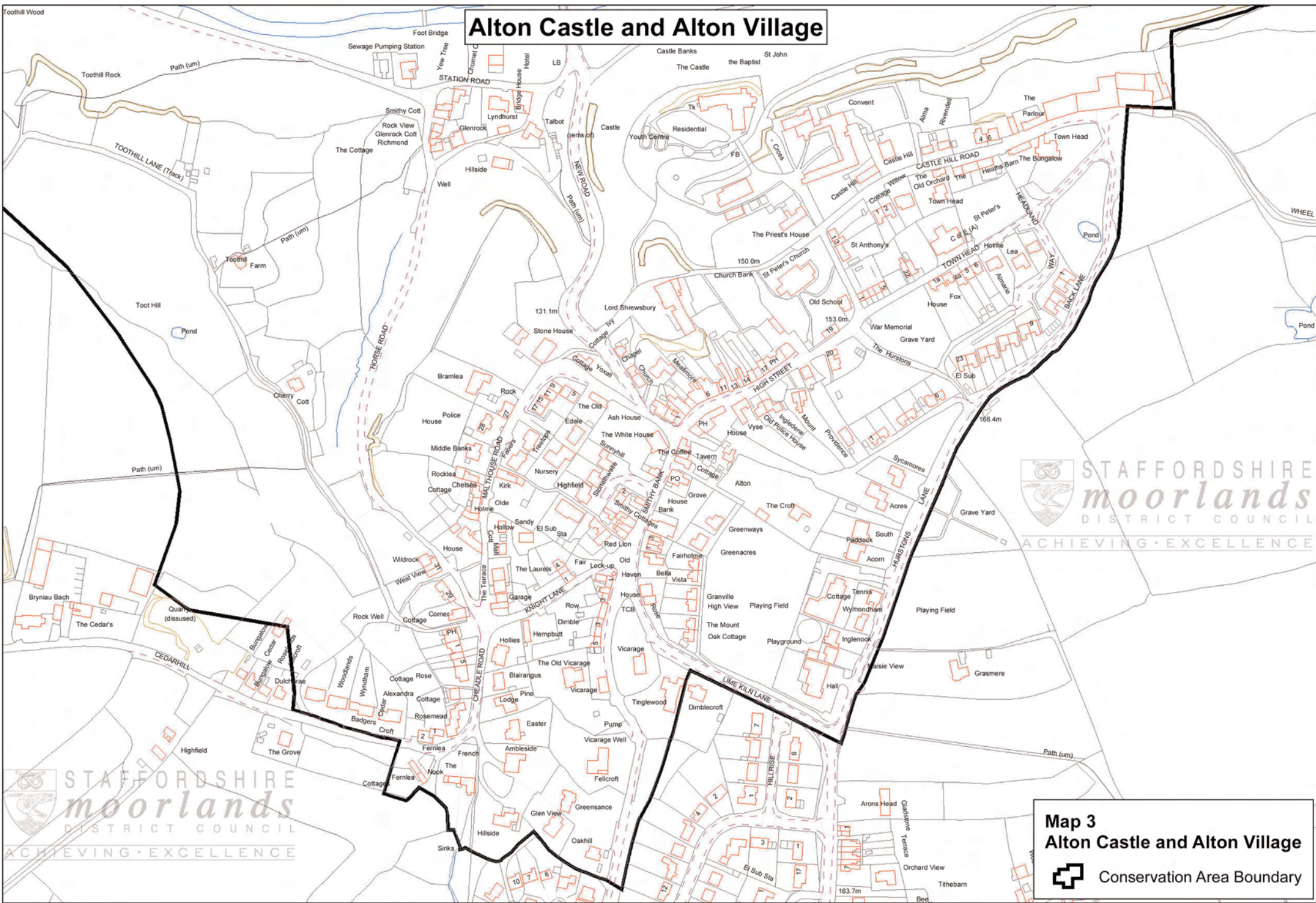


# Alton and Farley Conservation Area Map 2 Key Historic Features

-  Conservation Area Boundary
-  Boundary of Registered Garden
-  Area of early settlement
-  Area of planned settlement
-  Probable extent of castle and baileys
-  Remains of Bunbury Hill Fort
-  Key historic buildings




# Alton Castle and Alton Village



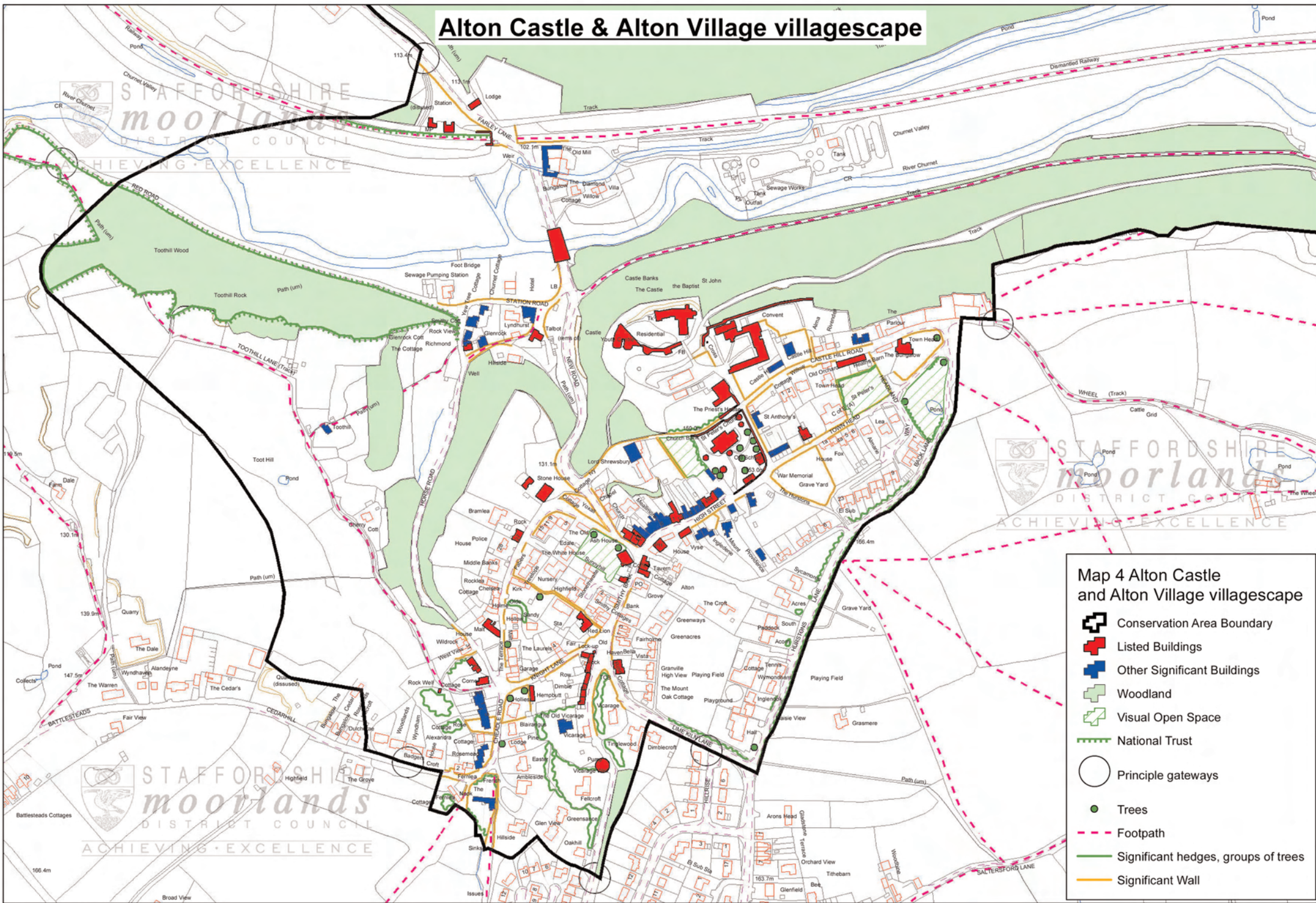
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**Map 3**  
**Alton Castle and Alton Village**

 Conservation Area Boundary

# Alton Castle & Alton Village villagescape



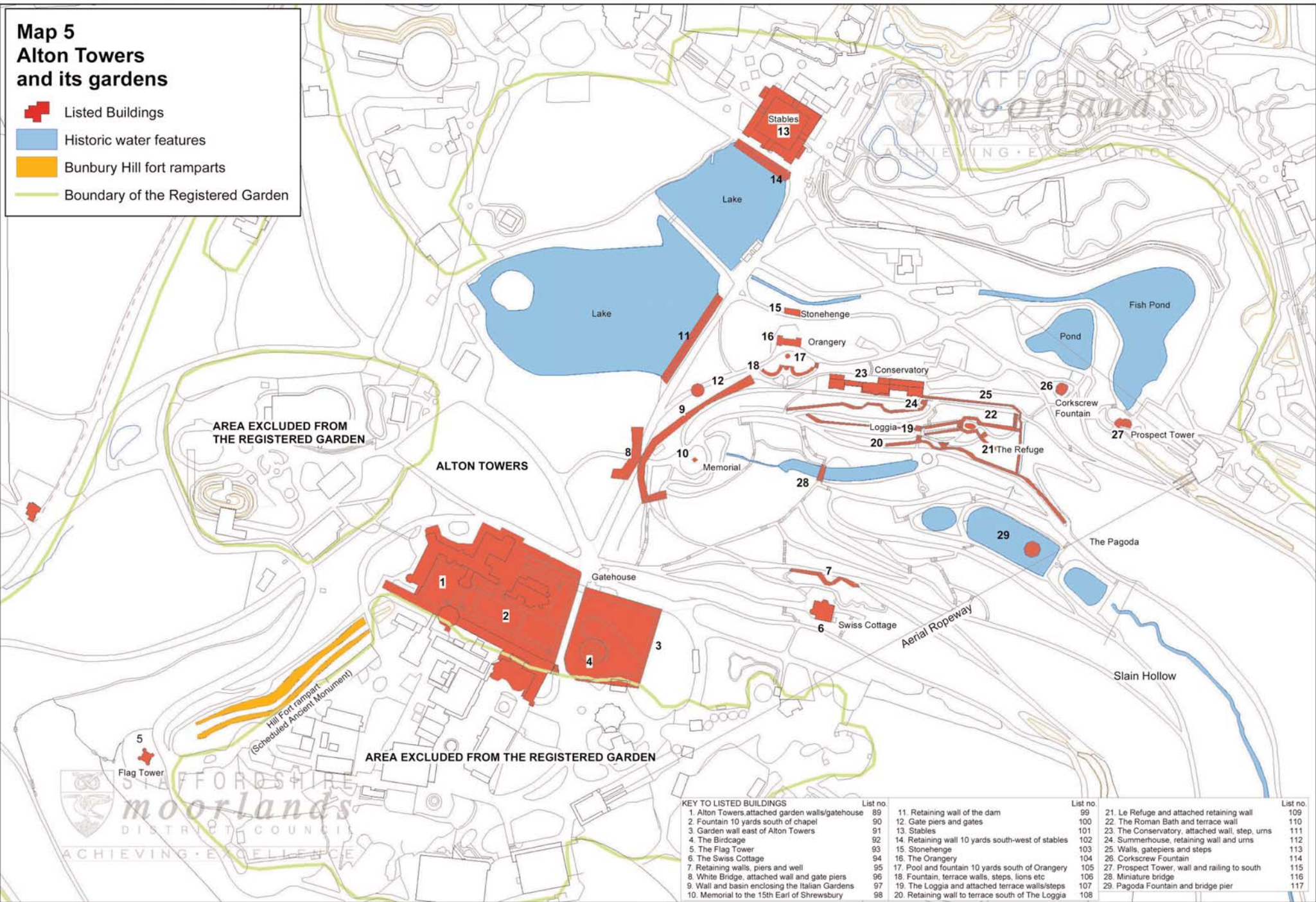
**Map 4 Alton Castle and Alton Village villagescape**

- Conservation Area Boundary
- Listed Buildings
- Other Significant Buildings
- Woodland
- Visual Open Space
- National Trust
- Principle gateways
- Trees
- Footpath
- Significant hedges, groups of trees
- Significant Wall

Scale 1:3500

# Map 5 Alton Towers and its gardens

- Listed Buildings
- Historic water features
- Bunbury Hill fort ramparts
- Boundary of the Registered Garden



KEY TO LISTED BUILDINGS		List no.	List no.	List no.
1.	Alton Towers, attached garden walls/gatehouse	89	11.	Retaining wall of the dam
2.	Fountain 10 yards south of chapel	90	12.	Gate piers and gates
3.	Garden wall east of Alton Towers	91	13.	Stables
4.	The Birdcage	92	14.	Retaining wall 10 yards south-west of stables
5.	The Flag Tower	93	15.	Stonehenge
6.	The Swiss Cottage	94	16.	The Orangerie
7.	Retaining walls, piers and well	95	17.	Pool and fountain 10 yards south of Orangerie
8.	White Bridge, attached wall and gate piers	96	18.	Fountain, terrace walls, steps, lions etc
9.	Wall and basin enclosing the Italian Gardens	97	19.	The Loggia and attached terrace walls/steps
10.	Memorial to the 15th Earl of Shrewsbury	98	20.	Retaining wall to terrace south of The Loggia
			21.	Le Refuge and attached retaining wall
			22.	The Roman Bath and terrace wall
			23.	The Conservatory, attached wall, step, urns
			24.	Summerhouse, retaining wall and urns
			25.	Walls, gatepiers and steps
			26.	Corkscrew Fountain
			27.	Prospect Tower, wall and railing to south
			28.	Miniature bridge
			29.	Pagoda Fountain and bridge pier



# Farley Hall and its estate village

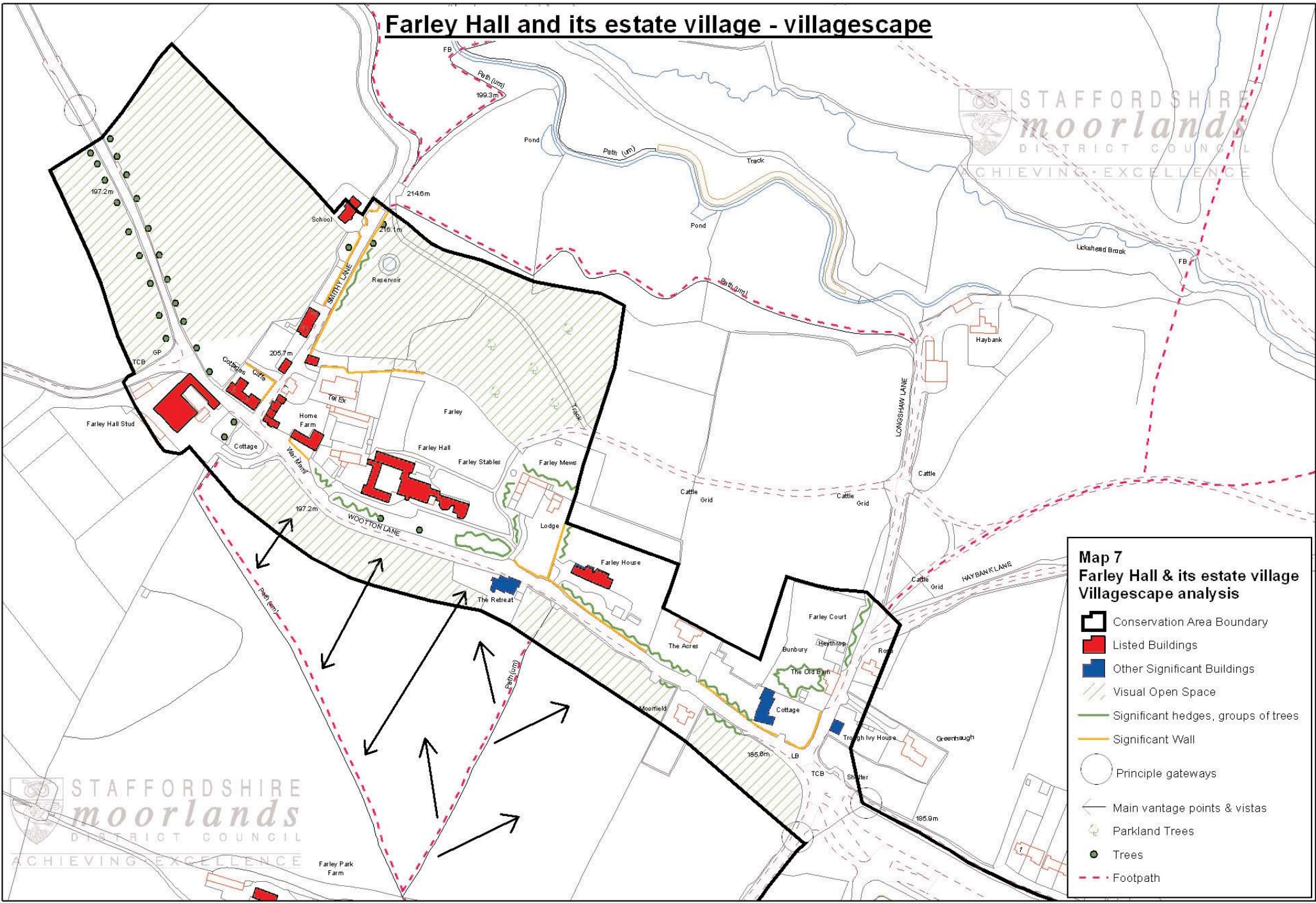


**Map 6**  
**Farley Conservation Area**  
[Thick black line symbol] Conservation Area Boundary

Scale 1:2200

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# Farley Hall and its estate village - villagescape

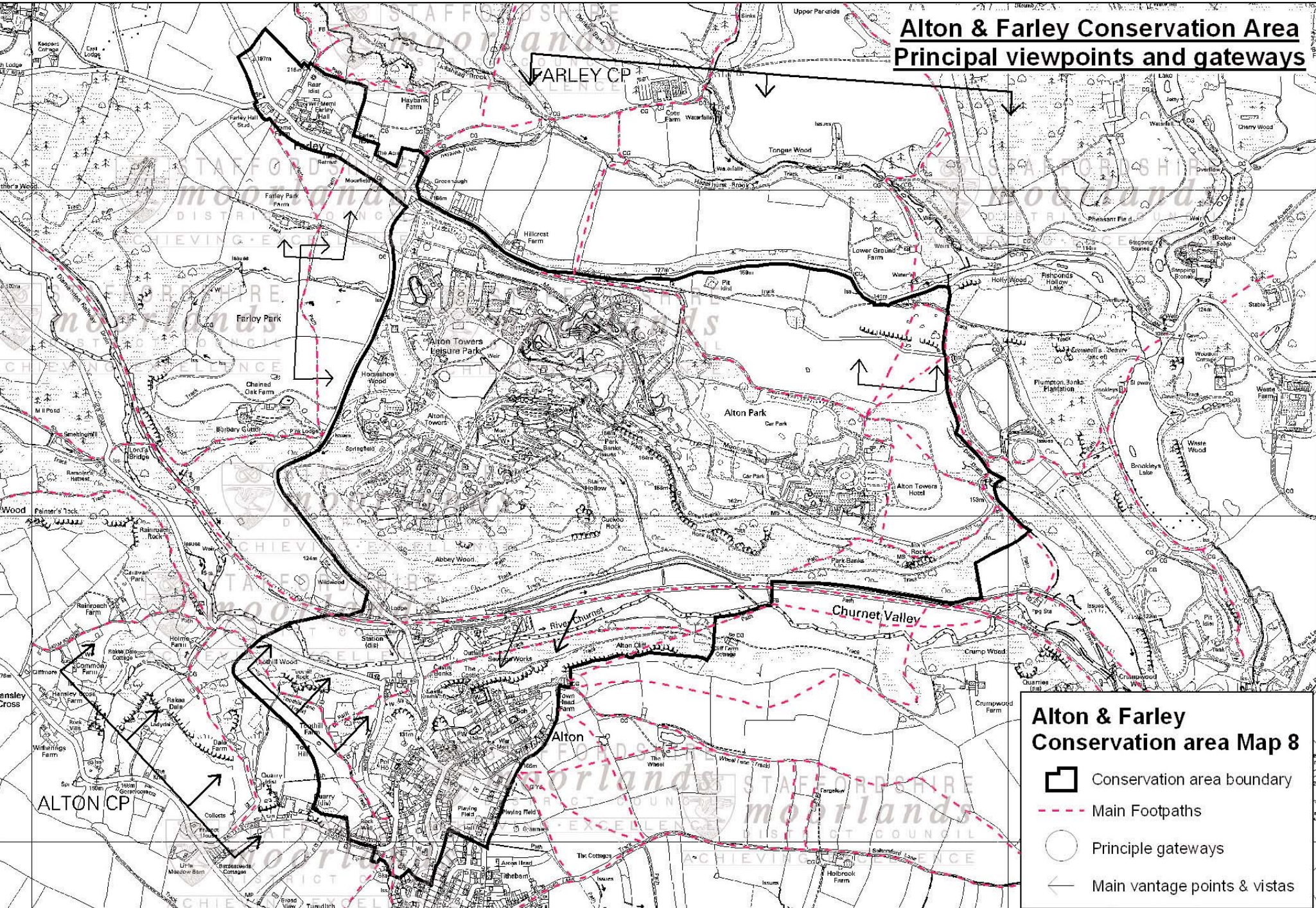


**Map 7**  
**Farley Hall & its estate village**  
**Villagescape analysis**





- Conservation Area Boundary
- Listed Buildings
- Other Significant Buildings
- Visual Open Space
- Significant hedges, groups of trees
- Significant Wall
- Principle gateways
- Main vantage points & vistas
- Parkland Trees
- Trees
- Footpath

Scale 1:2200

# Alton & Farley Conservation Area Principal viewpoints and gateways



**Alton & Farley Conservation area Map 8**

-  Conservation area boundary
-  Main Footpaths
-  Principle gateways
-  Main vantage points & vistas

Scale 1:10000