



High Peak Borough Council

working for our community



*Glossop Conservation Area
Character Appraisal
Supplementary Planning Document
LDF 3*

*Adopted
March 2006*

CONTENTS

Introduction	5
Summary	6
Historic Context	7
1. Industrial Context	7
2. Early Origins	7
3. Expansion	8
4. Consolidation	11
5. Decline	12
6. The End of the Mills	12
The Boundary	14
Character Appraisal	15
1. Architectural Quality	15
2. Street Pattern	21
3. Spaces	23
4. Scale and Density	25
5. Setting	27
6. Traditional Building Materials	29
7. Floorscape	31
8. Shopfronts and Advertisements	33
9. Contribution Of Trees and Planting	34
10. Negative Factors	36
Appendices	
1. Map of Town Centre Conservation Area	
2. THI Stage 2 Bid Needs Assessment	
3. Listed Buildings	

INTRODUCTION

Glossop has significant historical associations with the development of the textile industry in Derbyshire, which together with the special character of its streets and its unique mix of building styles has led the Borough Council to designate four conservation areas covering the town centre. Each designation aims to preserve or enhance the special character of the area and protect significant elements of its historical evolution.

This analysis has been prepared to inform the continued development of the town whilst preserving those aspects, which make it special. It will identify the particular qualities and character of the area as well as the features detracting from its appeal.

For the purpose of the appraisal the town centre conservation areas have not been separately defined as the town developed as a whole entity and the analysis of each component of the townscape relates equally to all areas to a greater or lesser extent.

This appraisal is not exhaustive and any building, feature or site not mentioned will not mean that it is of little or no significant interest to the character of the conservation area.

This document has been prepared with reference to Policy BC5 (Conservation Areas and Their Settings) of the Adopted High Peak Local Plan, March 2005. It will give certainty to developers, planners and the general public that development proposals will respect the characteristic features of the Conservation Area, therefore protecting its character.

SUMMARY

The origin of Glossop as a centre for the cotton industry defines its character in the modern day. A range of 19th century workers cottages, 19th century industrial mills and publicly donated fine buildings are the surviving evidence of Glossop's development during a period where the textile industry dominated the local economy.

The centre of Glossop is also characterised by a range of commercial buildings, housing a wide range of small independent shops, and financial institutions clustered around the crossroads. Interspersed between them are large-scale two and three storey administrative and public buildings. Residential areas are located around the commercial core and at the edges of the High Street.

Currently Glossop has a few problem buildings and sites and with these exceptions the vast majority of buildings have a beneficial role to play in preserving or enhancing the character of the town.

1. HISTORIC CONTEXT

1.0 Industrial Context

The original industrial settlement in the area Old Glossop lies a mile to the east of the present day town. Old Glossop was the original 'Glossop', a small agricultural settlement, which developed as the medieval market town and administrative centre for Glossopdale; a dispersed agricultural community based around six hillside communities.

1.1 The damp climate and proximity to flowing water that encouraged this early settlement was also to be responsible for its further development and expansion in the 17th and 18th centuries, when, from the wool spinning of yeoman farmers, (Old) Glossop became a thriving industrial textile town. Its location, close to a supply of fast running streams and in relatively close proximity to Manchester, contributed towards its rapid growth. As elsewhere, textile production at that time focused on domestic spinning.

1.2 The end of the 18th century witnessed the transformation industry nationally from a cottage industry to a factory system of mass production. The introduction of steam power required more plentiful supplies of water and between 1785 and 1831 a significant number of new larger cotton mills were built. By the 1830's, 46 mills had been built extending due west along the watercourses along the valley bottom and away from (Old) Glossop.

1.3 Early Origins (1793 – 1830)

Until 1792 the population travelled between townships of the dale along farm lanes, many of which survive as footpaths. In 1793 the turnpike from Chapel-en-le-Frith to Enterclough Bridge (Woodhead Road) was laid followed in 1803 by the road from Marple Bridge to Glossop, (later extended to form the Snake Turnpike) which linked the mills along the valley bottom. The crossroads of the two roads became the natural focus for the new industrial settlement. In 1807 the Howard Arms, originally a farmhouse selling ale, was rebuilt as a coaching inn further consolidating the centre. A new community started to develop and in 1811 the Littlemoor Chapel was built on Victoria Street.

1.4 The great and sustained burst of building after 1780 was on a scale not previously experienced. The valley had everything needed to encourage and sustain population growth. The Glossop quarries¹ produced millstones, freestones and flagstones for paving or roofing. Early fuel was from local peat and wood. By the 19th century there were coal mines at Bore Lane, Chisworth, Combs Charlesworth, Ludworth and Simmondly. In 1801 at the first ever census there were 2,759 people in the eight townships of the dale, a doubling since 1740. By 1821 the population had almost doubled again to 5,135.

¹ The quarries had possibly developed following the great rebuilding of the 17th century

1.5 From 1782 to 1820 carding and spinning mills were built along every brook in the dale. In 1815 Matthew Ellison, agent for the Duke of Norfolk, built Wren Nest Mill in High Street West. In the same year, John Wood came to Glossop from Marsden in Yorkshire, and rented two vacant mills in (Old) Glossop. By 1819 he had moved to Bridge End and extended an old Fulling Mill.

1.6 By 1820 the Shelf Brook area had nine mills, there were five on Hurst Brook, eight on Chunal brook, eight on Glossop Brook, six on Padfield Brook and six on the Glossop side of the River Etherow. The longest stretch without any textile mills was the length of Glossop Brook near Manor Park (the grounds to the former seat of the Howard's) being as it was, in close proximity to the Howard family home. Most mills were for cotton spinning, a few span wool and a smaller number paper making. The names of some mills, such as Wren Nest, reflected on the once rural character of the area. Others, such as Woods Mill, were simply named after the owner.

1.7 The 'new' town, known by then as 'Howard Town'² grew rapidly as rows of stone cottages were built to house the many mill workers and managers.

"The cottages were small and low by modern standards, not served by piped water or gas...and with primitive sewerage facilities. They were however solid and weatherproof, close to the mills, neighbours and the growing shops....Ground floors were stone flagged and probably scrubbed regularly and sanded, and in the best cottages the open fire place was replaced by cast iron ovens....which provided cooking facilities and hot water..."

Farey (1817)

1.8 Expansion (1830-1860)

Between the start of the 19th century and 1850 the population grew six fold as the continued growth of large individual mills was spurred on by the development of the steam engine. By 1842, Howard Town Mill, Wren Nest Mill and Sidebottom's in Hadfield stood out from the rest. The majority of mills employed less than 100 people³. At that time Howard Town employed 1,256 people, Wren Nest 513 and Sidebottom's 835. The Howard Town Mills of John Wood and Brothers Limited was the largest textile mill site in north-west Derbyshire and at its peak was one of the largest integrated cotton mills in the country.

1.9 The town was also taking shape at this time. In 1837 Norfolk Square was laid out. As would be expected, the earliest development of the town concentrated along the Marple Bridge Road that linked the mills along the valley floor.

² After Bernard Edward Howard the 12th Duke of Norfolk

³ Below these 3 were 9 smaller units employing between 100 and 200 people. The remainder comprised over 30 mills.

1.10 The building of the Town Hall started in 1838. The original design comprised the arcaded Town Hall building with a symmetrical row of shops either side, which culminated in domed pavilions at either end where it turned the corner. At that time it housed a lock up prison, underneath the town hall on the east side of the arcade. By 1844 a savings bank was held in the Town Hall on Mondays. The building also housed the Glossop County Court. Building continued with the 13th Duke.

1.11 By 1860 a number of areas of smaller streets had been set out off the turnpike roads. One area focused directly to the south of Howard Town Mill, another to the south of Wren Nest Mill and another around the railway station to the north of the town centre.

1.12 The town's expansion resulted in the extension of local quarries. The sled roads from Glossop Low and Shelf Benches along which horses hauled the stone survive to the present day. As the town developed the old crafts had to adapt and grow. Large numbers of tradesmen were needed to build and maintain the large number of new properties. A host of other new trades including flaggers and midden emptiers emerged and the increase in population resulted in an increase in demand for retailers.

1.1.3 The commercial uses that characterise the centre of Glossop stem from this period of the town's development; that of a wide range of independent shops located within small two storey gritstone buildings. Howard Town Mill defined the extent of the High Street at the east of the town centre and Wren Nest Mill to the west.

1.14 The Contribution of Aristocratic Patronage

Bernard Edward, the 12th Duke was instrumental in the development of the town. He took a leading role in the construction of the Snake Turnpike (1821), the construction of the Hurst Reservoirs (1837), the Manchester to Sheffield Railway (1838) and the setting up of the Court of Requests (1939). All of which encouraged the town's economic growth. On the social side, he funded the rebuilding of the Parish Church (1831), the construction of All Saints RC Chapel (1836) and the construction of the Town Hall (1838).

1.15 By the time of his death in 1842, Glossop was a monument to him. His son Henry Charles, the 13th Duke was responsible for the construction of the branch railway line linking Glossop to the main Dinting line, the construction of the Market Hall (1845) and the provision of piped gas and water in the dale. On the social side he was benefactor to the Duke of Norfolk's School and Mechanics Institute.

1.16 Within a ten-year period most of the significant public buildings within the town had been built and the administrative centred relocated from (Old) Glossop to 'Howardtown'. With the granting of a New Market Act in 1844, the weekly Glossop market was relocated to Howardtown and a new Market House was built behind the Town Hall. At that time the hall housed 28 shops. By 1882 the Market Hall only occupied one side of the building with a drill hall

on the other side. The original square clock turret was replaced in 1897 by a domed cupola. The Town Hall remained in the ownership of the Duke throughout the 19th century.

1.17 A New Aristocracy of Enterprise and Initiative

In 1785 the Howards had far exceeded the wealth and social position of all of those in the area save one or two 'gentlemen' such as Mr Charles Hadfield of Lees Hall. Yeoman were the next down in the social order and by some way.

1.18 1850's this gulf of position and power had been significantly reduced by the growth of the great mill owning families particularly the Woods, Sumners and Sidebottoms. These families were now equal to the gentry in wealth and power and behind them were another layer of wealthy and powerful industrialists. Marriages and social networks between the families created great textile dynasties.

1.19 The Beautiful but Slave Driven Valley of Glossop

Since the turn of the 19th century Glossop had been notorious for overworking. In 1853, the Short Time Committee came to the town and large meetings were held at Padfield and on the 'Ten Hours Ground' close to where the town centre now stands. Within weeks a shorter working week was instigated across the dale's textile mills.

1.20 Religion

In the mid 18th century in the pre factory days of the dale, the religious complexion of Glossop had been overwhelmingly Anglican notwithstanding the fact that the Howards were Roman Catholic. By the 1820's the immigration of workers led to an increase in the number of Roman Catholics. In 1831 the Reverend T Fauval arrived and by 1836 Bernard Henry Howard had paid for the Church of All Saints to be built to house an ever-expanding congregation. The Catholics were headed by the Howards with their agents the Ellisons and Sumners from Wren Nest Mill. Anglicans included the Woods, Platts and Sidebottoms.

1.21 Congregationalism followed on from the Independents of the 17th century and included in its founding trustees significant industrialists and a yeoman. The first Methodist Chapel in the dale was built in Hadfield in 1804, provided by another leading mill owner, John Thorley of Hadfield though the Whitfield Chapel of 1813 was much more representative of the social character of methodism with no mill owners represented in the trustees.

1.22 In 1813 Old Glossop Wesleyan Chapel was founded. Padfield Wesleyan Chapel followed 1829 and the Glossop Wesleyan Methodist Circuit was established in 1832. Following Wesley's death, the needs of the rapidly expanding population were met by the various breakaway movements, which responded by building a number of chapels. In 1837 The Wesleyan Methodist Association built the Tabernacle in Hall Street. In 1844 the Weslyans built a chapel in Howardtown. In 1855 the Weslyans formerly at Green Vale moved to a new chapel in Shrewsbury Street. In 1856 The Wesleyan Reformers built the Howard Street Chapel along with others in the

area. In 1861 Wesleyan Chapel in Howardtoun (1844) was demolished and replaced with a larger building. By the 1860's the Methodist congregation alone supported 10 chapels in and around the town.

1.23 Consolidation (1860-1890)

In 1865, a dispute between the mill owners (led by Sumner) and the Duke over water rights led a year later to the town becoming a 'Borough'⁴. The Charter defined the area of the Borough as being two miles in diameter with its centre at the Town Hall, and an additional wedge of land extending through to Hadfield and Padfield. The Charter further defined the boundaries of All Saints, St James and Hadfield, giving them equal representation on the Council.

1.24 Following incorporation, Francis Sumner, of Wren Nest Mill became the first Mayor. His cousin, T M Ellison became the first Town Clerk. In 1868 the Local Government Act was adopted and with it the Corporation's powers increased. It was at this time that the streets were named and houses numbered. The former field names of the former open areas to the west and south of the Town Hall were incorporated into the new urban fabric with Princess Street, Pikes Lane, St Mary's Road and Sunlaws Street.

1.25 It was on the formation of the Borough that many more public buildings were built and donated to the town by the great mill owning families. John Wood and his descendents in particular were prominent local figures in the 19th and early 20th century, donating a number of public buildings and a park as well as housing for mill workers.

1.26 Following Glossop's meteoric expansion there followed a period of consolidation when a number of related manufacturing industries established in the town. From this period until the 1890's, Glossop was a thriving market town providing employment for the wider area.

⁴ The Duke had himself promoted the idea some years earlier in a bid to shed his responsibilities but at that time the mill owners were strongly opposed, concerned that radical tradesmen would be elected to the council, which would undermine their influence.

1.27 Decline (1890- 1920)

During the 1890's changing economic conditions in the industry across the cotton belt of the north-west signalled the start of the decline. It started as productive power exceeded distribution capacity and a cycle of peaks and troughs followed. Throughout the decade the millowners continued to invest in machinery and labour to cope with the peaks which made the times of laying off even more stressful for the local community and economy. At each slump overseas markets were also being lost to competition from the far east and the United States.

1.28 The three largest Glossop companies of the Woods at Howard Town Mill, the Sumners at Wren Nest Mill and Sidebottoms did not respond quickly enough and by 1897 the Sidebottoms were in the hands of the receivers. Though their mill was kept open until 1899 this was at one-third capacity. The cotton industry still however remained the main employer in the town.

1.29 The ending of the Great War signalled the close of an era; an end to fifty years of industrial prosperity. In 1909 the cotton depression had struck again, its effects to be ameliorated for only a limited amount of time by the demand for textiles for the war effort. Following the War in 1921, the Town Hall was presented to the people of Glossop by Isaac Jackson⁵. In the same year the Rt. Hon Bernard Howard set out an area of allotments as a Pleasure Ground for the people of Glossop in honour of his son and other men of Glossop who died in the Great War.

1.30 The Town Hall was given to the people of Glossop in 1921. The Municipal Buildings were created in 1923 by altering and extending the existing market buildings. The two wings of the existing hall were infilled behind the ground floor colonnade and another storey added at the first floor. The fenestration of the existing wings was also altered. The domed return to the Victoria Street corner of the building was demolished in 1937, considered unstable.

1.31 The end of the Mills (1920-1970)

The early post war years looked positive with the bottled up demand from the war resulting in a flood of orders. Between 1919 and 1921 the remainder of the original cotton families sold their interests and were replaced by a range of limited companies. The cotton boom went bust in 1921 and Glossop was hit particularly hard. The cotton manufacturers responded by scaling down their production and getting rid of surplus looms and workers.

1.32 The Town Council failed in its efforts to secure Special Area Status from the Government, which further disadvantaged the town in attracting new

⁵ The last Glossopian to perpetuate his name by donation to the town was Isaac Jackson who started as a saddler in Victoria Street. His later success led in 1919 to him buying the Town Hall and market rights from Lord Howard and presenting them to the people of Glossop in honour of the fallen of the town in the Great War.

industries. A mass exodus followed with nearly 6,000 of the population leaving between 1929 and 1939. The Second World War brought some respite; the cotton workers skills were once again in demand for the war effort and the remote location of Glossop made it an ideal location for evacuees from the East Coast. Demand for cotton products remained high following the end of the War but a labour shortage ensued. Woods closed their weaving section in 1956, spinning ended in 1959 and the mill shut down. By 1960 of the original mills only Waterside Mill of Hadfield survived.

1.33 And another era ends

With the death of the second baron, Francis Howard in 1924, the Glossop Dale Estate had ceased to be and the estate was sold in lots in 1925⁶. The Corporation bought Glossop Hall. Its grounds became Manor Park and were opened to the public in 1927. In that same year the Hall became the new home of the recently established Kingsmoor School. In 1956 following financial difficulties the school relocated. The vacant Hall fell into disrepair and was demolished in the late 1950's.

1.34 By the 1950's and 60's Glossop had an aging population. With no industries to replace cotton, the area was depopulating. In nearby Manchester extensive rebuilding programmes required overspill housing. A solution for both areas was considered to be the construction of overspill estates in the town. The 1954 Glossop Town Plan identified sites at Hadfield, Gamesley, Simmondley and Sheffield Road and in 1962 the first residents began arriving at the Hadfield Estate and in 1966 work had started on Gamesley.

⁶ The sale included houses farms, land and a range of miscellaneous properties in Glossop, Chisworth, Charlesworth, Ludworth and Mellor.

2. THE BOUNDARY

2.0 The town centre of Glossop is covered by 4 conservation areas designations; Norfolk Square, Howard Town Mill, Wren Nest Mill and St James.

2.1 The Norfolk Square Conservation Area was originally designated in 1970 and at that time concentrated mainly upon the heart of Glossop's commercial town centre. A later extension in 1994 broadened the range of building types and landscape characteristics to include the residential development to the north. The Wren Nest Mill Conservation Area and the St James Conservation Area were designated in April 1994. In June 2003 the Howard Town Mill Conservation Area was designated and the Wren Nest Mill and Norfolk Square Conservation Areas extended (Appendix 1).

2.2 In undertaking this review and appraisal the town has been assessed as one historic area. The following review of the conservation areas boundaries was undertaken as part of the analysis:

- Location of existing boundary - the boundaries were 'walked' to check that they still 'made sense on the ground'.
- Setting - the setting of the area is a key component of its character. The areas immediately abutting the existing conservation areas and excluded by the boundary were therefore reassessed in the light of the analysis.
- Completeness – the process of analysis and review enables a more detailed understanding of the town's development. This can highlight the exclusion of buildings/features of less obvious architectural or social historic interest that are of value and overlooked in the past.

2.3 One omission was noted; the residential properties fronting High Street West, numbers 117-151 at the edge of the Howard Town Mill Conservation Area. These form part of the setting at the entrance to the town centre and should be included (Appendix 2).

3. CHARACTER APPRAISAL

3.0 Architectural Quality

The key characteristic of Glossop as mill town is a network of densely developed streets with terraces of workers housing sitting alongside large industrial complexes with a thriving retail centre at its core. The majority of residential buildings are of a vernacular style; their contribution to the character of the area is subtle in that it is found in the repetition of simple details or in the decorative embellishments on a small number of key buildings. In what remains of the mill complexes their contribution is in the sheer scale of the architectural statement. The polite design of key 19th and early 20th century commercial and civic buildings at its core contributes significantly to the character of the town.

3.1 The heart of Glossop is characterised by mid to late 19th century commercial development alongside a number of significant public and administrative buildings. Its commercial character extends east and west along the High Street.



3.2 Further away from the centre residential buildings sit alongside smaller shops. Architectural styles differ quite dramatically from the early two storey vernacular stone cottages and small commercial properties at the edges, to the larger and more architecturally expressive public and commercial buildings at the core.

3.3 Civic and Commercial

The core of the town is characterised by a number of high quality expressive buildings expressing a mixture of styles. At Norfolk square the ornate Gothic style of the National Westminster Bank (late 19th century) sits alongside the Tudor style Partington Theatre (1914) providing an impressive setting for the civic space. Facing the Square across the main road the Italianate inspired Town Hall (1838) and Municipal Buildings (1923) completes the group. A short step away the Railway Station (1845) presents a restrained classical front to Norfolk Street.



Municipal Buildings

3.4 Architecturally, the **Town Hall** is simple yet eclectic. It has restrained detailing and elegant proportions and a style more Italianate than classical. The arched head windows with margin lights are a regency detail. The Architects, Wheatman and Hadfield had connections to the Dukes of Norfolk⁷. It is likely though not proven that the same practice was responsible for the design of the Market Hall. The Market Hall is of a simple robust design with masonry of monumental proportions. The Town Hall is a landmark building in the town.

3.5 Industrial

The mill buildings that remain express the utilitarian style that is a feature of the type though along Victoria Street the late 19th century gatehouse to the former Howard Town Mill (now Tourist Information Centre) is a striking component of the townscape in its unusual 'Greek' architectural style.

⁷ Donald Insall Associates 2002

3.6 At the core of the town centre and to the rear of the east end of the High Street is the **Howard Town Mill** complex. The whole complex covers 9 ½ acres with a date range of mid to late 19th century. Over a third of the complex has been demolished but the surviving buildings still form the largest component of Glossop's industrial architecture. The late 19th century five-storied west spinning mill survives and is a prominent building in the townscape of the town centre.

'It is built to a wide plan of about fourteen bays in length and ten wide. It retains most of its original features, including a three storied warehouse of twelve bays extending from the east end, an internal engine house in a tower projecting from the north side and a later engine house, dated 1910, attached to the west end. The main entrance to the site is an architecturally impressive group of structures by the north side of the mill. The gate piers are flanked by pediment offices in 'classical' style, and overlooked by two engine houses and an Italianate sprinkler tower with a mansard roof'

(RCHM 1997)

3.7 The part of the complex is the subject of a recently approved conversion proposal for residential, office and retail uses alongside new development on the site.

3.8 Woods Mill is located at the far eastern end of the complex, farthest away from Glossop's town centre town. The site forms approximately 5 acres. And consists of just three of the surviving mill components; the surviving half of a mid 19th century double mill 21 bays in length of 5 storey; the engine house along with single storey buildings on the south side of courtyard and a multi storey and single storey bleaching and dyeing buildings. Only a small part of the complex has been recently used and as a result the condition of the buildings has deteriorated. Only one of the two mill ponds survives.



Woods Mill

3.9 The architectural style and character of the mill buildings are typical of their period and locality. They have been constructed from locally sourced gritstone from nearby quarries with Welsh blue slate roofs. By their very nature the elevations display a strong rhythmical pattern of window openings. **Wren Nest Mill** (Grade II) dominates the western entrance to the town centre. It is a substantial imposing gritstone industrial building of 5 storeys. The complex is much reduced from the original. Vandalism resulted in the loss of one building through arson in the 1990's. Other components of the original complex including a smaller mill and brick chimney was recently demolished to facilitate the wider redevelopment of the site. The mill is currently being converted to residential use. The reduction in height of a substantial boundary wall to the site along High Street West was a component of the reuse scheme. This has opened up a previous unseen view of the mill to the High Street.

3.10 Churches and Chapels

The wide range of churches and chapel buildings is a feature of Glossop's townscape as much as its social history. Many survive, though the majority are no longer in religious use. The architecture of non-conformism makes a particular contribution. The Unitarian Church on Talbot Street is as a significant example of its type. Built at the turn of the 19th century from coursed gritstone and graded slates, its scale and prominent location contributes significantly to the character of the locality.

3.11 Retail and Public Houses

Retail premises in the town centre include examples from various stages of the Glossop's development as a commercial centre. The town's wealth in the late 19th and early 20th century is expressed in the small number of purpose built larger stores and banks that focus around the High Street crossroads. Of the later purpose built 19th century retail premises the set piece of the Municipal Buildings High Street frontage is a key building. The banks of the early 20th century are however the most grandly expressed buildings in the retail frontage in terms of materials and architectural ornament.

3.12 The majority of the earlier shops are of a scale similar to a small terrace cottage. A number starting life as cottages, converted to retail at the turn of the 19th century as the town boomed. Minimal architectural detail is a characteristic of the majority with an enlarged ground floor window without surrounding timberwork but with a simple lintel and cill detail. Their minimal detailing conveys something of the town's early industrial character.

3.13 Only a small number of retail premises across the conservation areas retain elements of their original fabric. The traditional character of the retail core has been diluted over the late 20th century with the loss of traditional timber shopfronts. The most significant surviving example of the period is Wilkes Chemist, which forms part of the Municipal Buildings complex on High Street West.



Former Bridge Inn, Market Street

3.14 The majority of the public houses in the town date from the 1830's and 40's. Most of the original buildings survive though not all remain in licensed

use⁸. All are constructed of gritstone and vary between two and three storeys. Later examples are larger and incorporate more detail in the form of decorative ashlar work to openings. A number are located on the corners of roads and the turning of the corner using a curved elevation is a characteristic. Most use the corner as an architectural feature in some way. The majority of public houses have lost their traditional window joinery, though doors often survive.

3.15 Residential

Residential development surrounds the town centre to the north and south and comprises a variety of house styles, though the terrace predominates. Typical of the stratified society of the Victorian milltown their location, type and level of architectural ornament are evidence of the social standing of the original inhabitants.

3.16 Closest to the town centre are the former mills former mill-workers cottages; two storey terrace cottages simple in character and style, directly fronting the pavement. On the majority architectural detailing focuses around decorative stonework, focusing on doorways in the main. Door heads range from simple dressed gritstone to elaborately carved door cornices and pilasters on later examples. An interesting feature on some residential properties (and commercial buildings) is a curved elevation at the turn of the street.

3.17 Higher up the hillsides to the north and south and away from the noise and bustle of the valley floor the terraces are grander and have small forecourt gardens surrounded by low walls and railings. Substantial ashlar details to window openings and more highly decorated door surrounds are a feature of these properties. These are likely properties for those higher up in the social orders of the day; skilled artisans, managers, retailers and other white collar workers.

3.18 Leaving Glossop on higher land to the north of the town centre terrace housing gives way to villas increasing in size and architectural exuberance the higher up the hillside away from the town centre. The conservation area includes Lord Street at the lower level of the slope, where substantial gritstone detached and semi detached villas sit behind gritstone boundary walls with cast iron gates. Most are semi detached and not overly ornate and were likely homes for the professional classes of the time such as teachers and doctors. Stone dressings are more substantial, bay windows are a feature and decorative timberwork includes some ornate eaves detailing, though decorative bargeboards are not a feature. The houses along Lord Street have additional amenity in that they face away from the town centre

⁸ Those surviving that have changed use include; the Rose and Crown (High Street West) now in office use, The Britannia Inn (High Street West) a furniture shop, The Bridge Inn (Market Street) now offices (see photo above), The Market Vaults (High Street West) now a shop,

looking towards the countryside beyond and the large recreational open space along Fauvel Road.

3.19

Key Characteristics

The fact that many of the 19th and 20th century buildings from the town's development survive is a significant contributory factor to the overall architectural quality of the town.

Within the commercial core, diversity in architectural styles is a defining characteristic with key buildings of significant architectural merit located along each of the main thoroughfares. The juxtaposition of buildings of differing architectural style around Norfolk Square is particularly successful as the majority of traditional buildings are of a high architectural quality.

The architectural quality of the vernacular buildings that comprise the majority of the town has been marred by the loss of traditional joinery on a significant number of properties. This undermines the architectural quality of most of the town's residential buildings and as terraces, cumulatively impacts on key frontages as a whole.

3.20 Street Pattern

The grain of Glossop is expressed through its grid iron street pattern which characterises its origins as a Victorian urban settlement. Such a pattern typically introduces a level of uniformity throughout the area and a feeling of containment. However, in the case of Glossop, the sloping topography and the opportunity for views of the surrounding countryside reduce this impact.

3.21 The two turnpike roads and the crossroad that they formed at Bridge End are the origins of the street pattern in Glossop with the line of the A57 (Sheffield turnpike) determined by the topography and following the valley floor. The A57 dominates the character and ambience of the historic core in the modern day. It climbs out of the town to the east, which creates further dynamism as a strong linear space. The view of the open countryside at either end contrasts with its urban character.



A57 Glossop Turnpike

3.22 The overall street pattern is based on a grid-iron, typical of the period. Streets are of a standard width, which creates a sense of uniformity across the townscape though the influence of the topography results in a number of curved streets. The majority of streets have properties directly fronting the pavement, which further strengthens the overall impact of the street line.

3.23 There are streets away from the core that have a different ambience. Small truncated roads/courtyards are a feature to the east of the A57. Around the Howard Town Mill complex at Lower Bank and Cross Cliffe the organic nature of the street layout is more reminiscent of the area's early agricultural origins with narrow winding roads bound by high retaining walls.

3.24

Key Characteristics

The Victorian street pattern is a key element of the character of the conservation area.

The A57 dominates the character of the town centre.

3.25 Spaces

Urban spaces, both large and small contribute to both the townscape and the function of the town centre and include formal and informal spaces. A formal space such as Norfolk Square works as an architectural set piece, and as such complements the buildings that surround it. It presents an impression of composure and formality, which is achieved through regularity in the arrangement of spaces and a strong sense of enclosure provided by the surrounding buildings. Informal spaces by contrast such as Harehills Park have evolved from a need not necessarily related to architectural or townscape requirements and therefore have different qualities. The townscape and functional success of spaces in the town both formal and informal varies.

3.26 There are five significant spaces in the town; the formal Norfolk Square at its heart, the open area to the rear of the Municipal Buildings, Fauval Road Playing Fields, Harehills Park at the southern edge of the town centre and the informal natural space provided by the course of Glossop Brook, which runs east/west through the town.

3.27 Norfolk Square

Norfolk Square occupies a central position within the town centre. It was laid out in 1837 and is the key formal landscaped area within the town centre. Its original design was of an open gravel area. The war memorial is a later addition installed after the First World War. Today the war memorial acts as a focal point surrounded by formal grassed areas and flagged footpaths that cross the site. Trees and planting mark the outline of the square and in the summer it provides a focal point for informal meeting or more organised weekend events. The square is surrounded by a number of significant buildings that due to their style, size and relationship to the square provide an important setting and add to its character. This is a high quality space and a place of respite from the hubbub of the town.

3.28 Car Park to Municipal Buildings

A potentially formal space though comprising a large open tarmac area with no architectural treatment in terms of landscaping. Has the character statement of a 'left over space'. A cobbled market place is accessed from the side of the Market Hall. The car park is at a key location and as one of the largest tarmac covered surfaces in the town centre has the most potential for enhancement.

3.29 Fauvel Road Playing Fields

The playing fields are to the north of the town centre on the hillside. The irregularity of the site contributes an informal, semi natural feel to the space. The trees around its perimeter soften its edges and create a seasonal barrier to views into and across the space. When the trees are not in leaf the houses fronting the roads around the three sides of its perimeter provide the immediate setting. When viewed from Fauval Road the Villas on Lord Street provide a high quality backdrop. The stone boundary wall along its perimeter

with Lord Street and Fauvel Road is a strong townscape feature in its own right.



Harehills Park

3.30 Harehills Park

Harehills Park is based along a length of Glossop Brook in the south of the town centre. It has a semi natural character with wooded banks, and a curved pathway. The sound of the running water adds further to the relaxing ambience of the space.

3.31 Glossop Brook

The linear space of the Glossop Brook runs through the town centre. Its character changes along its length; within the mill complexes it is canalised and so the natural vegetation which is a feature of the watercourse elsewhere does not predominate though trees are a feature along most of its course. Along certain stretches its banks open out to create a wide corridor of significant amenity value such as through Harehills Park.

3.32

Key Characteristics

Formal and informal spaces are a key characteristic of the townscape and make an important contribution to the urban experience within the conservation area.

Norfolk Square, the central historic formal civic space is at the heart of the conservation area and the town. It is a key civic space and has an

equally important social function as the location for events and for general recreation and meeting.

The car park to the Municipal Buildings is a low quality space, which undermines the setting of the buildings and the entrance to the town centre from the south.

Informal spaces such as Harehills Park are important elements within the townscape and contribute significantly by introducing the ambience of the surrounding countryside into the built up area.

The natural open spaces provided by the watercourse of the Glossop Brook resonates with the pre industrial and early industrial origins of the area.

3.33 Scale and Density

The juxtaposition of buildings of different types, most particularly the mills and surrounding residential and retail buildings brings the issue of scale and its historic contribution to the character of the area to the fore. In the case of Glossop, the proximity and scale of the surrounding countryside and the contrast that this provides is also a key defining characteristic. In common with all 19th century mill towns a high density of development is a key component of Glossop, though the sloping topography and the scale and proximity of the surrounding countryside reduces the impact of density on its overall character.

3.34 Though the mill complexes are much diminished in the modern day, the surviving buildings dominate the frontages of which they form a part and the skyline from various locations throughout the town. On entering Glossop from the A57 on higher land to the east, with the town spread out below, it is the mill complexes that stand out.



Wren Nest Mill

3.34 In the town centre mid to late 19th century retail premises comprise the majority of buildings and are generally of a domestic scale. This contrasts with the larger scale civic buildings (Municipal Buildings, Town Hall and Market, railway station and theatre) and retail and commercial buildings from the early 20th century. The larger scale of Civic buildings is a convention applied across all civic buildings and all ages that reflects the status of civic duty in society. The larger scale retail premises of the early 20th century reflect the wealth in the town at that time as well as the national rise in importance of retail as an industry at that time.

3.35 The terrace predominates throughout the area; one of the densest development forms, though the width of the roads and the views along roads to the open countryside beyond introduces spaciousness into the townscape. This and the large open spaces of Norfolk square, the Park and the course of Glossop Brook, reduces the impact of the density across the town as a whole.

3.36 From the town centre along High Street West the south side of the road comprises rows of terrace cottages, similar to elsewhere in the town centre. The facing mill site is less densely developed though this is due to the loss of a number of buildings over the years. West of Queen Street, development density reduces. Cottages are in small courtyard groups or isolated terraces. There is evidence of former workshops. The issue of scale and in this part of the town is the contrast between the residential properties south of High Street West and the former Mill site and adjacent retail park.

3.37 Away from the town centre along Fauvel Road; Victoria Hall, St Lukes Church and the Adult Education Centre forms a low density, late 19th century development of public buildings with few residential dwellings. This area provides a significant transition from the town centre to the countryside beyond.

3.38

Key Characteristics

There is a consistency of scale along the two major historic routes in the town with large-scale buildings focusing in and around the cross roads, and reducing away from the core.

The differences in scale across building types and ages make a significant and positive contribution to the historic townscape.

The large contrast in scale provided by the surviving mill buildings is a key defining characteristic of the townscape.

High-density development characterises the town in and around the town centre though the opportunity for views of the surrounding countryside reduces its impact.

3.39 Setting

The topography of Glossop and the relationship between the buildings, spaces and the landform are the key components of its setting. The appreciation of this relationship is drawn from the views. In a small industrial town such as Glossop, views are more likely to have evolved as opposed to being planned. However, their contribution to the townscape is no less important because of this. Views take many forms from wide panoramas and long distance views to the framed views and glimpses that contribute towards the richness of the experience when walking in and around an area. Some views add a sense of drama and expectation.

3.40 The topography of the town comprises a river valley running east/west with steeply sloping sides on either side. At the northern most part of the Norfolk Square conservation area the slope rises steeply from the centre of Glossop and creates an opportunity for long distant views to the south.



Looking north from Cross Cliffe above Woods Mill

3.41 Above the properties on Lord Street and across Norfolk Street and Fauval Road, the surrounding countryside and higher land adds particular interest to the townscape with tremendous views out of the conservation area over the rooftops of Norfolk Square to the surrounding hills. The south side of the valley provides a key backdrop to the Howard Town Mill complex at Cross Cliffe. From the higher land the views to the north over the mill buildings to the countryside in the middle and far distance dwarfs their massive industrial scale. Further to the west on the other side of the town centre the slope of the land affords views across the former Wren Nest Mill complex, though here later retail and office development dominates.

3.42 Within the town the grid-iron street pattern creates the opportunity for channelled views along streets of the open countryside beyond. The rise of the land also results in glimpses of the countryside beyond between terraces. Within the streets the changes in level emphasises the relative scale of buildings on adjacent streets. The topography adds to the appreciation of landmark buildings such as the mills and Town Hall and Municipal buildings with changes in level creating the opportunity for unexpected and dramatic views.

3.43

Key Characteristics

The town has a dramatic landscape setting, which contributes significantly to the character of the area.

The sloping topography is emphasised by the strength of enclosure along the majority of streets. The consistency of the building line on the back edge of the pavement is a significant contributory factor.

The landmark buildings of the mills are of a monumental scale, both visible from various locations throughout the area as well as closing relatively short views from higher land to create dramatic vistas.

Panoramic views are a feature from within the town and towards the town from higher land to the east on the A57.

Views are an intrinsic element of the sensory experience of the townscape in Glossop.

The impact of the topography on the appreciation of the townscape varies between streets.

3.44 Traditional Building Materials

The earlier vernacular buildings in Glossop, as in all historic areas, express its regional unity through the use of local materials. At the time of its greatest development there was however an increase in the range of materials available nationally following the easier and cheaper transport of materials along the new national railway system. Around the country Victorian architects seized the opportunities available to use a range of materials including marble, terracotta and faience to express the grandeur of their designs. In the early 20th century exponents of Art Deco and the Arts and Crafts took the decorative opportunities provided by materials even further with the introduction of broader colour schemes. Traditional materials in Glossop are focused however on a limited palate comprising mainly gritstone and blue slate.

3.45 The quality of materials is a significant feature of traditional buildings within the conservation area and contributes not only to their individual visual interest but also of the townscape as a whole. The main building material throughout the area is gritstone. On buildings, ashlar detailing provides the architectural emphasis.

3.46 Gritstone

Locally quarried coursed and squared-pitched faced gritstone is the predominant walling material used for walls, chimneys and boundary walls. Dressed gritstone, ornately carved in many instances, is used for window and door surrounds. Welsh blue slate is the most common roofing material although a few stone slate roofs along Charles Street, High Street West and High Street East still survive. The decline of stone as a roofing material started in the 1840's when the railway to Glossop was opened. After this date Welsh slate was brought in cheaply and the number of local quarries began to decline.

3.47 Although gritstone is the predominant building material, different styles have been used throughout the town to differentiate the period of development or importance of the building. The Adult Education Centre, Partington Theatre and National Westminster Bank were all constructed from ashlar gritstone in the latter part of the 19th century. Earlier buildings - the Town Hall and Municipal Buildings have been constructed in a mixture of plain ashlar gritstone and tooled decorative quoins.



Gritstone used for walls, and roofs at Cross Cliffe

3.48 Millstone grit with its 'golden' hue contributes significantly to the character of the town. Of its many qualities it has the strength to withstand the rigours of weather as well as smoke polluted atmospheres. It is also well suited to ashlar work, enabling a fineness of detail.

3.49 Slates

Blue/grey slate is the predominant material for roofs, a popular material nationally from the 19th century onwards. Its proliferation on buildings within the conservation area (and the country as a whole) was due not only to its cheapness but also due to the fact that it is a relatively light material (thinner and smoother than most other slates) and that its structure enables it to be trimmed into standard unit sizes. Due to the latter, blue slate roofs are not generally laid in diminishing courses but are characteristically uniform in size and colour. The use of Westmorland slate is evident on a small number of properties. More expensive than blue slate its use was favoured by Victorian and early 20th century revival architects. It is heavier than blue/grey slate and the convention, like stone slates, is to lay it in diminishing courses.

3.50

Key Characteristics

The conservation area is characterised by an overall uniformity in building materials.

Stone is the predominant traditional building material with a continuity of use dating from the early 19th century. It is employed on a broad range of building types from early dwellings through to large commercial buildings.

The contribution of the roof materials to the character of the conservation area is emphasised by the sloping topography.

3.51 Floorscape

The floorscape provides the foreground of the urban scene and its quality is therefore important to the overall character of an area. It follows that a poor quality floorscape can undermine an area's character. Damage by vehicles, unsympathetic tarmac repair and low quality materials all contribute to undermining the setting of an historic area. The floorscape can contribute significantly as a unifying element in the townscape.

3.52 The Borough Council has been instrumental in enhancing and maintaining the floorscape when in 1994 an extensive environmental enhancement scheme was carried out in the town centre. This concentrated not only on Norfolk Square itself, but also extended to the reinstatement of natural surface materials to footpaths and forecourts adjacent to the site and to the opposite side of the road. More recently a highway improvement scheme on Henry Street included the laying of York Stone flags along the footpath adjacent to Norfolk Square.



Setted access road off High Street West

3.53 In addition to the natural surface materials that have been reinstated the town centre retains some of its traditional gritstone kerbs along Market Street, Railway Street, Edward Street and parts of Norfolk Street and Henry Street.

3.54 Gritstone setts are still in existence on the market area, the forecourt to the Howard Arms and outside the entrance to the Norfolk Arms fronting Norfolk Street (the result of a later enhancement scheme). The forecourt to the railway station is also setted and is the largest area of surviving traditional floorscape. Elsewhere setted surfaces are evident in much smaller areas, notably along the passages between buildings or rear accesses to yards/workshops.

3.55 The majority of street surfaces are tarmac, which remains the predominant material for surfaces.

3.56

Key Characteristics

The surviving traditional floorscape materials are a significant component of the historic urban fabric.

Where natural surface materials have been introduced as part of a paving scheme there is a positive contribution to the historic character of that thoroughfare.

The positive impact of traditional materials is most noticeable where there is consistency across a large area, such as the Station forecourt, Norfolk Square and the frontage to the Arcade.

3.57 Shopfronts and Advertisements

The 'traditional' shopfront dating from the late 18th century and prevalent up until the mid 19th century took its references from classical architecture with pilasters representing columns, fascias the entablature and the cornice, which projected along the fascia providing protection from the elements. On shops constructed since the mid 19th century the shopfronts were an integral aspect of the overall architectural design of the building.

3.58 The town centre contains traditional retail buildings from a number of periods. The earliest resemble cottages with the only difference being a larger ground floor window. Late 19th century Victorian shops number a significant proportion of the retail buildings but unfortunately surviving shopfronts from this period are few. Many have been replaced with modern substitutes, which have no architectural relationship with the building. Early 20th century retail and commercial buildings, which are particularly focused around the crossroads and along Victoria Street, are partially complete.



3.59 Modern poorly designed shopfronts and signage has been introduced across the range of retail premises. The combined impact is the erosion of a key aspect of the historic character of the town. A small number of traditional

shopfronts survive and have benefited from grant aid towards their repair. Others have been reinstated with grant aid. The reintroduction of traditional shopfronts would make a major significant contribution to the character of the historic core.

3.60

Key Characteristic

Modern shopfronts predominate in the conservation area, and shopfronts as a whole do not contribute to its historic character.

Unsympathetic advertisements, in particular oversized fascias dominate a significant number of shop fronts and undermine the architectural quality of those traditional buildings of which they form a part.

Traditional shopfronts are few but those that do survive are of high architectural quality and contribute significantly to the character of their immediate environs.

3.61 Contribution of Trees and Planting

Trees in the urban context of Glossop are used as an architectural form as well as being a semi natural feature of the urban environment. On Norfolk Square trees have been positioned to enclose urban space in much the same way that buildings do. Trees also contribute towards the urban experience of the town by bringing colour, contrast and seasonal interest.

3.62 The trees around Norfolk Square have a dual role, they add both to the formality of the space by virtue of their symmetrical arrangement whilst at the same time encouraging a more informal ambience by 'softening its edges'. The use of trees in this context is successful in that it mirrors the contribution of the surrounding buildings in terms of the setting whilst also creating another visual layer within the landscape design of the Square.



Norfolk Square

3.63 Elsewhere the centre of the town is characterised by small pockets of trees in semi natural groups. The majority are focused along Glossop Brook with other isolated groups on areas of open land throughout the area.

3.64 Street trees are not a feature of the area though maps from the late 19th century indicate planting along the north side of High Street stretching from Wren Nest Mill to Manor Park. A small number of these original trees remain. The north side of Lord Street has tree cover.

3.65 Garden planting does not contribute significantly as the majority of houses in the town directly front the pavement aside from the villa gardens of Norfolk Street and Lord Street to the north of the centre. Planting is occasionally visible in glimpsed views through ginnels at the rear of terraces. In the commercial core municipal planting is focused around Norfolk Square.

3.66

Key Characteristics

The formal planting that forms a part of Norfolk Square contributes significantly to the ambience of the space and the quality of the urban environment.

Street trees are not a feature of the area. The reintroduction of trees along the High Street would bring appositve enhancement to the town centre environment as well as restoring an historic feature of the townscape.

The contribution of planting to the character of the town centre relates mainly to the semi natural planting along the brook and in pockets throughout the area. This contrasts with the urban environment to soften the impact of high density development whilst also maintaining a visual link between the town and the surrounding countryside.

Window boxes, planters and hanging baskets contribute to the seasonal dimension of townscape by providing temporary colour through out the summer months.

3.67 Negative Factors

Unfortunately many of the original joinery details to windows and doors within the conservation area have been lost, although this is not a particular issue concerning Civic buildings. This is particularly acute among residential properties, with only a handful still retaining original details. Sliding sash windows would have been predominant with the glazing bar subdivision reflecting the age of development. Unfortunately some of these details have been lost and replaced with stained timber or PVC-u

3.68 Many traditional Victorian shopfronts within the commercial core have also been lost and replaced with badly designed shopfronts and signs. These unsympathetic alterations are out of character with the buildings and general streetscene and far inferior to their original 19th century Victorian shopfronts. Fortunately, sufficient numbers of surviving traditional shopfronts still exist and these contribute to special historic character of Glossop. In addition to the loss of traditional shopfronts a significant number of commercial properties have also lost original joinery details to the upper floors.

APPENDIX

Arundel Street

Glossop Gas Works Offices

Glossop Gas Company offices, now commercial premises. 1845, converted C20. Rock-faced coursed millstone grit with ashlar dressings, vermiculated quoins and Welsh slate roof. EXTERIOR: 2 storeys. Street front has symmetrical 5 window range. Central doorway with stone pilasters and pediment, metal door with rectangular overlight, flanked by 2 tall roundheaded windows with vermiculated keystones and C20 windows with horizontal glazing bars. Above 5 similar windows. Ashlar band between floors inscribed: 'GLOSSOP GAS WORKS ESTABLISHED AD 1845'. Moulded cornice and cast-iron rainwater goods. Left and right returns topped with pediments, each with 2 similar round headed windows to each floor with plain keystones. Rear elevation has symmetrical 5 window range. Slightly off-centre round headed doorway with pilaster surround and boarded fanlight, to right small round headed window. Either side 2 round headed windows with keystones and C20 windows with horizontal glazing bars and boarded fanlights. Above tall central round headed window with margin light glazing flanked by 2 round headed windows similar to those below. INTERIOR: has wooden staircase with turned balusters to entrance hall and panelled doors to ground floor.

Ellison Street

Nos.3-9 (Odd)

Row of 8 back-to-back houses, now 4 houses. Early C19, with C20 alterations. Coursed millstone grit in diminishing courses with ashlar dressings, stone slate roofs and 4 stone stacks with watertabling. Console shaped corbels to eaves. EXTERIOR: 2 storey. Front elevation has 8 window range. 4 double fronted houses each with central doorway in flush ashlar surround, Nos 3 and 9 retain original panel doors, either side single C20 casements. Above 8 similar casement windows at eaves level, No.3 has inserted small casement window. Left end elevation has blank canted corner. Right elevation has watershot masonry. Rear elevation similar to front elevation, but No.9 has wedge lintels to window openings, and No.5 has inserted first floor window. INTERIOR: not inspected.

Henry Street

No.8

GV II

Shop, formerly part of row. Early C19 with C20 alterations. Dressed millstone grit with ashlar dressings and Welsh slate roof plus stone stack with moulded cap. EXTERIOR: 2 storey. Street front has symmetrical 2 window range. Central doorway with C20 door and fanlight over, flanked by pilasters with moulded capitals and bases, flanked by single large 4-pane shop windows with painted stone pilasters surmounted by moulded entablature. Above two plain sashes under deep lintels. INTERIOR: boarded fireplace remains to ground floor. Internal subdivisions altered. Stairs rise from back room to storage above.

Nos 10, 12, 14, 16 and 18

GV II

Commercial premises forming row. Early C19, with some C20 remodelling to ground floor coursed square millstone grit, tooled for door and window surrounds, Welsh slate roof panelled stack and some truncated stacks. Possibly originally 4 units with 5th inserted (building break evident), double depth. 2 storeys (cellars to 10 and 12).

Front: 1st floor: 9 window range; 3,4,7,8, and 9 are hornless sashes(4-pane). Ground: 11 bays; cart entrances to 1 and 11 (the later set back with rusticated voussoirs to arch and channelled rustication to ground). Entrances at 3,4,6, 7 and 9. Moulded cornice over Nos 12 - 18 and plan frieze. Some remodelling C20. No 12 has a C20 door with overlight flanked by pilasters with base and capital (large shop window to right and C20 decoration to sill). No 14 has a fine fielded and panelled door with glazed overlight bearing the words "Masonic Hall", stone architraves and cornice on consoles (similar surround to No 18). No 16 has a C20 door with shop window to right, the window lintel supported by engaged pillars with capitals. Left and right elevations abut neighbouring properties.

Glossop Heritage Centre, Flower Shop and Restaurant

GV II

Also known as: Bank House HENRY STREET. House, and banking hall, now 3 commercial units. Early C19, extended mid C19 with C20 alterations. Dressed millstone grit with ashlar dressings and Welsh slate roofs with varied stone stacks. Heavy moulded cornice, dentilled to right, with plain frieze. Rusticated quoins and ashlar plinth. STYLE: Italianate style extension.

EXTERIOR: street front has 6 window range arranged 5:1, with original house to left and projecting banking hall extension to right. Original house has symmetrical front with central round headed doorway in moulded ashlar surround with flat bracketed hood, C20 door and overlight. Either side large C20 shop windows. Above 5 plain horned sashes. Banking hall extension has hipped roof and 3 glazed round headed doorways in moulded ashlar surrounds with keystones and above single tripartite window with plain horned sashes divided by pilasters with bases and capitals on bracketed stone ledge. At mid-floor level 2 blank shields. Attached to right single storey enclosed porch with flat roof and arcaded parapet with C20 double doors plus stone surround of square columns with capitals on square bases supporting a plain frieze and moulded cornice. Right return has 3 window range with two pairs of round headed windows in moulded ashlar surrounds with keystones, above 3 plain horned sashes and single tiny window to right. INTERIOR: not inspected.

High Street East

Howard Town House

Early C19. 2 storey house in coursed stone with moulded eaves cornice. 4 windows above 3, stone lintels, no glazing bars. Moulded surround with round head with keystone to door of 4 panels, 2 now glazed and fanlight with radial glazing bars. Interior has stucco cornices, ceiling roses and round-headed niches. Mouldings with paterae to doorways.

Nos.8-14 (Even)

4 houses, now 6 shops. Early C19 with C20 alterations. Coursed millstone grit with tooled dressings and stone stacks with watertabling. Stone slate roof. EXTERIOR: 2 storey. Street front to Nos 8-12 has irregularly spaced 5 window range. 4 large shop fronts with wooden moulded pilasters and cornices and 3 alternating doorways with square headed lintels, those 2 to right retain keyed jambs at mid level. Shop front to left of centre has lowered sill and shop front to extreme right C20 alterations. Above 4 plain horned sashes and single C20 casement to left of centre, all with wedge lintels. Street front to No.14, has taller 3 window range. Central doorway with double panel doors and overlight in stone surround with moulded cornice on brackets, flanked by single large shop windows with C20 glazing under block lintels and keystone. Above 3 horned plain sashes with block lintels and keystones, linked by continuous sill band. Intrusive window belonging to No.12 at extreme right. INTERIOR: No.14 has ornate carved wooden archway to hall.

No.25 and attached wall

House, now offices and attached wall. Early C19 with late C19 and C20 additions. Coursed millstone grit with tooled dressings and stone slate roof. 2 stone end stacks. EXTERIOR: 2 storey and attic. Street front rendered. Almost symmetrical 2 window range. Off-centre doorway with C20 door in flush ashlar surround flanked by single plain sashes, above 2 plain sashes, all in flush ashlar surrounds. Left return has blocked tall opening at first floor level and above single plain sash. Right return has ground floor with elongated C20 window opening. Rear has C19 parallel extension with end stack. INTERIOR: not inspected. SUBSIDIARY FEATURES: adjoining wall to left has doorway in flush ashlar surround with plank door.

High Street West

Wren Nest Mill, chimney and attached stone wall

GV II

Cotton spinning mill with integral engine house. c1840 with late C19 additions, and C20 alterations. Damaged by fire 1996, and subsequently reduced in size. Coursed millstone grit and ashlar dressings with stone slate and C20 tile roofs.

EXTERIOR: 5 storeys. 22 window facade and irregular 4 window sides, with irregular fenestration. South front has 22 windows, all under square headed lintels, mainly 8-pane to lower 4 floors, those to top floors smaller. 2 tall round headed windows to extreme left lit former integral engine house. Single storey 1913 extension to front with single storey weaving sheds under north-light roofs. Block to left includes walkway to adjacent building. Tall brick chimney stack dated 1913. INTERIOR: massive wooden cross beams with joists and compounded double skimmed boards for added strength, supported by circular section cast-iron columns, the upper floors with brackets. Roof of king post construction with struts. The roof valleys each have internal gutters. Originally had sprinkler system. Doors on sliding rail system. Later internal hoist. SUBSIDIARY FEATURES: included in this listing is the stretch of watershot masonry walling to front of the mill, fronting onto High Street West. The earliest mill on this site was built c1800 for Lord Howard's agent Matthew Ellinson.

National Westminster Bank

GV II

Late C19 bank building in ornate Tudor style. 2 storeys and attics in ashlar. Front elevation to right has crenellated parapet with finial of lion rampant with shield. 2 windows of 6 lights below cornice. Windows have mullions and transoms. Ground floor has 2 windows with segmental heads, 8 lights, beneath shaped drip mould with animal knot and floral terminals. To the left a gable with lion finial, moulded gable end dated 1897 above attic window of 10 lights. Oriel to 1st floor of 8 lights, with shield and panelled base with floral motifs repeated in panels flanking. Ground floor has double carved doors beneath round-headed fanlight of 4 lights, the shape of this fanlight being repeated in the head of the window to the right, with a continuous string over both of these. Plinth.

National Westminster Bank

GV II

Includes: National Westminster Bank HIGH STREET WEST. Bank. 1897 with additions 1910. Ashlar with ashlar dressings to principal elevations, coursed millstone grit elsewhere. Westmorland slate roof with terracotta ridge tiles. STYLE: Elizabethan Revival. PLAN: L-plan with entrance to left of main range, banking hall to right. EXTERIOR: 2 and 3 storeys, single storey to rear. Chamfered plinth, first-floor panel frieze and sill band, second floor band. High Street front, has 3 windows arranged 1:2. All windows have mullions and transoms. 3 storey entrance bay to left has shaped gable with lion finial and datestone. Doorway to left has double panel doors, and 2-light window to right both under round-headed arches with mullion fanlights. Above canted 4-light oriel window on corbelled base, and above again 5-light window with hoodmould. Banking hall to left has 2 segment headed 4-light windows with hoodmoulds and carved stops, above two 3-light windows, with shaft between topped by rampant lion and shield on crenellated parapet. Left return has irregular 3 window front with crenellated parapet. Segment headed 4-light window to right with hoodmould and carved stops flanked by 2-light windows. To left round headed 2-light window with carved transom and mullion fanlight. Above single 2-light window and two 3-light windows, 1910 extension contains stair marked externally by staggered 3-light windows. Detailing similar to front elevation. Right return has 3 segment headed 4-light windows, and above a single 2-light window. INTERIOR: has ornate plasterwork to banking hall.

Town Hall with Market Hall, Municipal Buildings and Nos 5 to 23 (odd) (No 23 formerly listed as Newmarket Hotel)

GV II

A unified composition of circa 1850, altered at the East end. North front has projecting centrepiece of 2 high storeys; 1:5:1 windows. Cornice with brackets in centre, round-headed 1st floor windows with architraves, band, rusticated ground floor, plinth. Between the brackets a latin inscription left and right doorways have cornice, brackets, architraves. Ground floor originally 5 arches on columns but shops fill 2 on each side leaving central opening leading to arcade and market hall behind. Clock turret on hipped roof. Wings of 4 inner (2 storey) and 2 outer (3 storey) units, each separated by a pilaster and containing 2 windows above a shop front; 1 original shop front with solid stone window frames and central entrance with brackets at each end supporting a slim cornice above windows. Nos 1 and 3 were originally one of the outer wings but have been too much altered to be included. East and West elevations of Market Hall have simple arched openings with a rusticated doorway on each side. South front: the Municipal Buildings, altered circa 1924 in classical design, 2 storeys in sandstone. 3:5:3 windows, the outer being those to the 2 gabled flanking sections which have vermiculated rusticated quoins to long single panels with 1 window over 1, flanked by 2 windows. Recessed centre has a parapet containing a Pompeian scroll motif, stepped to ends. Architraves to windows. Ground floor has 2 windows and Tuscan order of pilasters and columns, recessed entrance behind columns. Plinth. Premises include the boundary piers to the market ground, and iron railings.

Town Hall and Market Hall, with attached railings and piers

GV II

Town hall, market hall and municipal buildings, 1838, 1845, 1897 and 1923. By Weightman and Hadfield for the 12th Duke of Norfolk. Ashlar millstone grit with ashlar dressings. Panelled stacks and slate roof.

STYLE: Classical.

PLAN: T-plan.

EXTERIOR: 2 storey. North front has 25 windows arranged 3:8:1:5:1:8:2. Central, taller town hall block has 7 windows arranged 1:5:1. Ground floor has vermiculated rustication and central 5 bay open arcade with round arches and Tuscan Doric columns, flanked by single doorways with double doors and moulded ashlar surrounds and bracketed hoods. Above 5 round headed sashes with margin light glazing and bracketed cornice, flanked by single similar windows with glazing bar casements. Above square clock turret, 1897, topped with circular cupola. Side wings, have 4 shops to each side mostly with C20 shop fronts, Nos 7 and 17 retain original shop fronts with console brackets and fascia boards, above 2 windows to each shop divided by plain pilasters. End block to right 2 windows and 3 storeys with curved corner, with 2 shops divided by plain pilasters that continue to upper floors. Municipal offices, south front, have 11 windows arranged 3:5:3. Recessed 5

window centre has central doorway with overlight and single flanking sashes set back behind 2 Tuscan Doric columns in antis with single flanking sashes between similar pilasters. Above 5 sashes topped by parapet with Vitruvian scroll motif stepped to ends. Projecting 3 window gabled wings with overhanging eaves and rusticated vermiculated quoins. Central 2 storey panels with rusticated vermiculated surrounds and paired sashes to each floor, either side single sashes to each floor. All windows have glazing bar sashes. Left and right returns have 2 storey 6 and 4 window facades and beyond 7 tall round headed windows to market hall, central opening to left return has tall rusticated vermiculated door surround.

INTERIOR: not inspected.

SUBSIDIARY FEATURES: included in this listing are the iron railings and boundary piers to the Market Ground.

The original Town Hall design included lock-up prison with 4 cells. The Buildings of England: Pevsner N: Derbyshire: Harmondsworth: 1953-1986: 219; Hadfield Cawkwell Davidson (Architects): 150 Years of Architects Drawings- Hadfield: Sheffield: 1834-1984).

Norfolk Arms Public House

GV II

Coaching Inn, now public house. 1823, altered late C19 and C20. Coursed millstone grit with ashlar dressings and hipped Welsh slate roofs. 4 ridge stacks and 3 wall stone stacks plus 2 louvred vents to left. PLAN: double-depth. EXTERIOR: 2 storey. High Street front has 7 windows arranged 2:3:2. Slightly projecting 3 window centre has central stone, flatroofed single storey porch with blocking course, plain square columns and C20 margin light glazing. Flanked by single plain horned sashes, above 3 similar windows. Wings have 2 similar sashes to each floor. All windows have painted ashlar lintels and sills. Left return has doorway in flush ashlar surround with overlight and to left single small then 2 large casement windows, above 3 plain horned sashes. Right return to Norfolk Street has central doorway under single storey flat roof porch with dentilled cornice supported on square Tuscan Doric columns, moulded round arches with moulded imposts and stressed keystones. To left single plain horned sash and to right large former shop window with former doorway to left and 3 round headed lights to right within plain pilaster surround with moulded fascia board. Above 3 plain horned sashes and small inserted casement window. INTERIOR: refitted late C20.

Drinking Trough outside the Norfolk Arms Public House

GV II

Drinking trough. 1881. Ashlar millstone grit with polished red granite trough. Double chamfered plinth. Gothic Revival style. North side has granite trough

with rolled edges supported on shaped granite legs. Chamfered and coped gable with gabled kneelers and stepped carved finial, pierced by moulded and pointed archway with hoodmould and carved label stops. Heraldic shield within apex of gable on north side bears inscription:- 'PRESENTED BY MRS WOOD OF WHITFIELD HOUSE 1881.' Shield on south side blank.

Pair of telephone kiosks to W of Drinking Trough outside Norfolk Arms PH

GV II

2 telephone kiosks, type K6. Designed 1935 by Sir Giles Gilbert Scott. Made by various contractors. Cast-iron. Square kiosk with domed roof. Unperforated crowns to top panels and margin glazing to windows and doors.

Howard Town House

Early C19. 2 storey house in coursed stone with moulded eaves cornice. 4 windows above 3, stone lintels, no glazing bars. Moulded surround with round head with keystone to door of 4 panels, 2 now glazed and fanlight with radial glazing bars. Interior has stucco cornices, ceiling roses and round-headed niches. Mouldings with paterae to doorways.

No.67 The Oakwood and Oakwood Restaurant

Public house and restaurant. c1870 with C20 alterations. Rock faced millstone grit with ashlar dressings and Welsh slate Mansard roof. First floor sill band with bracketed and moulded eaves. Stone stacks. STYLE: Gothic Revival. EXTERIOR: 2 storey and attic. High Street front has 4 windows. Ground floor has 4 pilasters with between blocked doorway to right and two large windows each with 2 round headed lights with columns and moulded arches. Above continuous fascia board. Above 2 pairs of pointed arch plain sash windows with columns between and hoodmoulds with carved stops. Above again 2 segment headed dormer windows with plain sashes and moulded surrounds. Corner has canted doorway with 2 panel door and overlight. Above narrow canted bay window with 3 narrow windows and above slate covered octagonal spire with lead cap. George Street front 9 windows arranged 2:2:1:2:2. Central projecting ashlar doorway has unusual pointed arch flanked by pilasters and brackets supporting gabled hood with carved shield. Above 2 polished marble roundels with ashlar brackets supporting moulded hood. Either side 2 pilasters with between 2 large windows each with 3 round headed lights with columns and moulded arches. Above continuous fascia board. Above central slightly projecting gable with large cross casement window in ashlar surround with pointed relieving arch above. Gable surmounted by ornate iron finial. Either side 2 pairs of pointed arch plain sashes with columns between and hood moulds with carved stops.

Above either side 2 segment headed dormer windows with plain sashes and moulded surrounds. INTERIOR: refitted late C20.

Market Street

Bridge Inn

Public house. Early C19 with C20 alterations. Diminishing coursed millstone grit with ashlar dressings and hipped slate roof. 3 irregularly set stone stacks. EXTERIOR: 3 storeys. Market Street front has moulded cornice and quoins. Symmetrical 3 window range. Central doorway with C20 door and overlight in painted pilaster surround with flat hood flanked by single C20 glazing bar windows. Above three 16-pane sashes and above again 3 smaller 16-pane sashes. Canted doorway at right corner now blocked, with moulded pilaster surround and corbelled lintel. Right return to Chapel Street has regular 2 window range with C20 windows and above two 16-pane sashes, above again 2 smaller 16-pane sashes. Left return rendered. Rear considerably altered in C20.

INTERIOR: not inspected.

Norfolk Square

Partington Social Club

GV II

Former Liberal Club, architect Paul Ogden, 1914. Fanciful Tudor style building in ashlar with barley sugar and plain grouped chimneys, arcaded parapet with ball finials and moulded cornice. 4 windows to the right on 2 storeys and a high basement, those to top floor of 12 lights, moulded stone cills, those to 1st floor of 9 lights. Basement window has 6 lights, plain double door. Windows have stone mullions and transoms. Left of the prominent drainpipe with rainwater head there are 2 windows of 9 lights and a window of 12 lights between storeys. To the left is a balcony with door inset beneath triple keystone, the cornice above forming the cills of the top floor windows. The balcony is above a window of 6 lights and window of 9 lights. The basement has windows of 3, 3 and 6 lights. Foundation stone of August 1914. Side elevation has blank niche to gable end.

Partington Theatre

GV II

Includes: Partington Theatre NORFOLK SQUARE. Liberal club, now theatre. 1914. By Paul Ogden. Ashlar with ashlar dressings and brick to rear. Stone slate roof. End and ridge stacks with alternating plain and barley sugar shaft corner site. EXTERIOR: 3 storey with basement. Moulded sill and lintel bands to most windows. Cornice and arcaded parapet with ball finials and moulded sill bands to both principal fronts. Entrance front to Henry Street 3 storey topped with large end stack recessed behind parapet. Asymmetrical 4 window front. Recessed segment headed doorway to left with double plank doors and ornate iron hinges and 2 large console brackets supporting balcony with parapet. To right single light window with transom and beyond two 3-light cross mullion windows. Above 4 cross mullion windows arranged 3:1:3:3, that to left with balcony. Above again central round headed niche in moulded surround with flat hood. Norfolk Square front has irregular 7 window range, all 3-light cross mullion windows, those to the upper floor right taller. Off-centre doorway at basement level with double plank doors and ornate iron hinges, to right 2 windows and to left 4 windows. Above five 9-pane cross mullion windows, with to right 2 smaller 6-pane windows one above the other then corbelled balcony with arcaded entrance and canted hood. Top floor has 7 tall 12-pane cross mullion windows and 2 similar 9-pane windows to right. Frontdivided by recessed downpipe with hopper. INTERIOR: not inspected.

War Memorial

GV II

War memorial. c1920. Sculpture by Vernon March. Ashlar stone and bronze. Square base of 5 steps supports tall rectangular plinth with swept and battered sides, those to east and west topped with bronze laurel wreaths. Main front has top inscription, "PRO PATRIA". Each front has brass plates inscribed with the names of those from Glossop who lost their lives in both World Wars. Above exuberant bronze sculpture of winged Victory standing on a globe.

Norfolk Street

Railway Station

Mid C19 with later additions and alterations. Large engine shed with double gables to front and blind wall connecting with an early domestic block. The wall is pierced by a bold arched entrance having a lion standing on a panelled block which has date A D MDCCCXLV11, cornice on brackets, plain

recessed arch in rusticated wall, keystone. Also round-headed double doorway and doorway to platform. Penticed outbuildings of 1 storey.

Glossop Railway Station and Co-op Building

GV II

Railway station and former engine sheds, the latter now occupied by retail store. 1847, converted c1985. For the 13th Duke of Norfolk who brought the Sheffield and Manchester Railway line from Dinting to Glossop. Designed by ME Hadfield and TG Weightman. Millstone grit ashlar to end walls, coursed rubble to sides. Welsh slate and synthetic tile roofs. PLAN: 4 parallel ranges, pair to left former engine sheds linked to station and offices range by curtain wall with entrance. EXTERIOR: single storey. Norfolk Street front asymmetrical. Former sheds have pedimented gables with coping, rusticated and vermiculated quoins to left and projecting single storey block with hipped roof, 5 blind windows and off-centre doorway. To right large C20 access doorway. Main, central entrance to station has banded and vermiculated rustication, round headed archway surmounted by entablature supporting large carved lion statant with date in Roman numerals. Plain curtain wall links with office, which has paired round headed doorways in recessed panel surrounds. Station block has deeply overhanging eaves with rusticated and vermiculated quoins, 2 glazing bar sashes in single moulded ashlar surround. Left return has 11-window range divided by pilasters, with round headed windows, some bays broken through in C20. Right return has 7-window range with overhanging eaves sill band and cornice. Third window bay gabled. Windows have margin light glazing. INTERIOR: station has cast-iron columns and wooden canopy with pierced decoration.

No.22 Conservative

Conservative club. 1909. Coursed rock-faced millstone grit with ashlar dressings, Welsh slate roof and coped gables with kneelers. Stone stacks EXTERIOR: 3 storey and basement. Plinth. Street front has irregular 3 window facade topped by large shaped gable with ball finials. Moulded first floor band. Round headed doorway to left with double panel doors and boarded fanlight in moulded surround with bracketed keystone. To right, 2 slightly canted 3-light mullion windows with blank cartouche between. At basement level 2 shallow arched openings, one with iron grille, the other with double wooden doors. Above to left inset corner balcony with openwork balustrades, stumpy column with bold capital and shouldered archway to each face. To right two 3-light mullion windows with plain sashes. Above moulded ashlar bands with frieze inscribed:- 'CONSERVATIVE CLUB'. Above large 3-light transom and mullion window flanked by lower single side lights with plain sashes, all with flat hoods. Centre topped by shield inscribed:- '1909'. Left return has very irregular 6-window front, canted to left, with gable and tall stair tower with parapet and pyramidal roof. Off-centre doorway has chamfered lintel under shaped hood with to right two 2-light

mullion windows and single small window beyond. To left single sash and single doorway. Above 6 windows one round headed and another circular. Above again tall stair windows with 2 sashes to left and 3 paired sashes to right. Rear elevation blank with 2-storey outshut. INTERIOR :not inspected.

Shrewsbury Street

Premises occupied by Glossop Joinery Manufacturer

Former Methodist Church. Dated 1855. 2 storeys to South gable end which has small trefoil light above cornice. 1st floor has centre Venetian window flanked by 2 round-headed windows with recessed aprons. Ground floor has 2 modern bows mid round-headed door with fanlight, double doors of 2 panels. Plinth. Side elevation of 5 windows with flat arches, aprons to top floor. Smaller, similar attached rear building with gable end to Shrewsbury Street with quatrefoil light. Venetian window has Gothic glazing and cill on carved consoles, and 2 long round-headed windows with Gothic glazing. This is a building of 1 tall storey. Coursed. rubble with ashlar plinth. Round-headed doorway. in stone surround with Gothic glazing to fanlight, plain double doors. To the left, a small round-headed doorway with plain fanlight and door. Iron standard area railings.

Glossop Joinery with attached walls and railings

Formerly known as: Methodist Chapel and Sunday School SHREWSBURY STREET. Methodist chapel and adjoining sunday school, now industrial and commercial premises. 1855 converted C20. Ashlar with ashlar dressings to front elevation, coursed millstone grit to others. Welsh slate roofs. PLAN: rectangular. EXTERIOR: 2 storeys. Front of former church has ashlar 3 window facade topped with coped pediment with quatrefoil to apex. The centre bay slightly projecting below cornice level. Central round headed doorway in moulded ashlar surround with C20 glazed doors, flanked by single C20 bow windows. Above central Venetian window flanked by single round headed windows with recessed aprons, now boarded. Right return has watershot masonry in diminishing courses and 5 windows. Console shaped corbels to eaves. Five 30-pane windows with above five 15-pane windows with recessed aprons. Former Sunday School set at right angles with gable front to road has symmetrical 3 window front with quatrefoil in gable. Central round headed doorway with double doors and Gothic fanlight, above large Venetian window with Gothic glazing, and sill on carved consoles. Either side single tall round headed windows with Gothic glazing. Small round headed doorway to left with subdivided fanlight. Attached cast-iron railings to front boundary with central gate and fleur-de-lys finials. Right return has 5 plain buttresses, to left inserted C20 window and to right large inserted entrance. Rear elevation has louvred opening to apex of gable. 2 central windows, flanked by 2 doorways, the outer ones taller. Above large Venetian window

with Gothick glazing. INTERIOR: church has wooden gallery to three sides, supported on cast-iron pillars. Moulded plaster cornices and elaborate ceiling roses. Sunday school has wall stencil "Sabbath Schools are England's Glory". SUBSIDIARY FEATURES: attached to right corner boundary wall with ashlar coping and square gate piers with moulded pyramidal caps and cast-iron gates with fleur-de-lys finials.

Sumner Street

Roman Catholic Church of St Mary Crowned Roman Catholic Church.

1882-87. Coursed millstone grit with ashlar dressings and Welsh slate roofs with coped gables and cross finials. STYLE: Gothic Revival. PLAN: nave with aisles, bell tower, west baptistry, south-west porch and apsidal east end. EXTERIOR: double chamfered plinth, sill bands, moulded cornice and angle buttresses with set-offs, gabled tops and 4 corner pinnacles. West front has projecting apsidal baptistry with single trefoil window to each face topped by pierced parapet. Above large 6-light pointed arch window with geometrical tracery. North aisle has pointed arch doorway and south aisle single 2-light pointed arch window. North and south aisles have eight 2-light pointed arch windows, one on south side replaced with projecting gabled porch and another replaced with projecting confessional, above 8 pairs of lancets to clerestory. Roof has gabled dormer vents. Prominent polygonal bell tower to south-east corner of nave supported by massive buttresses with outsize set-offs. Apsidal east end has five 2-light pointed arch windows with geometrical tracery and pierced parapet. INTERIOR: has nave of 8 bays with circular piers and responds with moulded square section capitals, chamfered corners, continuous hoodmould with shields in spandrel. Deeply recessed paired clerestory windows. Scissor braced roof with arched braces, aisles with stone transverse strainer arches. Panelled doors to confessional and presbytery under hoodmoulds. Chancel with stone parclooses of 5 open bays with trefoil headed arches surmounted by angels. Sanctuary marked by sentry arch on corbelled double shafts. 3 bay stone reredos; the other sides of the canted apse with painted arches and decorated ceiling. FITTINGS: included low chancel screen wall. Decorated iron screen to western baptistry projects into nave. Octagonal stone font. Altar with last supper etc in relief. Stained glass to apse with scenes from the life of Mary. Triple arched sedilia under elaborate traceried canopy. Complete set of contemporary open benches to nave. Screens to internal porch.

Talbot Street

Victoria Hall and Public Library

Concert hall and public library. 1887. Coursed rock-faced millstone grit with ashlar dressings and Welsh slate roofs with coped gables and kneelers.

STYLE: Gothic Revival. PLAN: cruciform plan, the main range containing library to ground and hall to first floor, with entrances in east and west wings that to east with bell tower. EXTERIOR: 2 Storeys. Chamfered plinth and chamfered sill bands. Square east bell tower has steps and ramp to 4-centred arch doorway in moulded ashlar surround with double panel doors and overlight, flanked by single dated foundation stones, above 2 single light windows and rectangular plaque with coat-of-arms inscribed:- 'Aldermen and Burgesses of the Borough/ Virtus, Veritas et Libertas.' Above again single pointed arch bell opening to each face with tracery and louvres. Topped quatrefoil parapet, projecting corner pinnacles with ball finials and square spire with finial and lucarnes. Main north front has 5 window canted apsidal end with 4 window sides, divided by single storey pilasters topped with ball finials. Blind quatrefoil panels between floors, topped with blind arcaded and coped parapet. Side windows single light, apsidal windows paired in chamfered surrounds with dividing mullion. Central bay topped by pedimented gable with ball finial and escutcheon inscribed: - 'Public Library Glossop'. To west entrance to Victoria Hall similar to east entrance with 2 similar windows above topped with gable. Remaining elevations with similar detailing, basement level apparent to rear south facade. INTERIOR: has main entrance hall with glazed tiles bearing heraldic motif and inscription. Tower contains staircase to first floor hall. Opposing entrance from west with wooden staircase. Ground floor library retains moulded architraves to panelled doors and engaged pilasters support encased wide beams. Plastered and painted. Built to commemorate Queen Victoria's Jubilee, donated by H Rhodes and Capt Partington, foundation stones laid 30 July 1887.

Victoria Street

2 gatehouses to North and West of Wood's Mill, including attached walling and gatepiers

II GV

2 separate blocks and attached wall and piers. Mid-late C19. The 2 gatehouses have pedimented facades of 1 storey with plain pilasters at ends, channelled joints below pediment, central 'Greek' doorway having cornice on brackets and plain battered architraves. The Northern, wider, unit has a coupled window either side of the doorway. Northern block is attached to piece of walling in stone with piers with pyramidal caps on narrow scrolled paired brackets. The Western block is flanked by similar walling with similar piers, the walling being buttressed at intervals to the South and terminating in another pier. The piers are rusticated.

Two Lodges, gates to Wood's Mill and attached wall (Wood's Mill not included)

GV II

2 gatehouses, now tourist information office and store with attached walls and gate piers. Mid C19 with C20 alterations. Ashlar gritstone with ashlar dressings and coursed millstone grit to sides and walls. Welsh slate roofs. EXTERIOR: single storey facades with 2 storey interiors. Street front, both gatehouses have rusticated facades each topped with pediment supported on single end pilasters and plain frieze. Central doorways with cornice on brackets and plain battered architraves. North gatehouse has paired plain sash windows either side of central doorway. Right return to north gatehouse has 2 horned sash windows, and rear elevation re-ordered C20 with rendered attic storey. Left return to west gatehouse with single C20 casement windows to each floor, and doorway to right in chamfered ashlar surround. INTERIOR: not inspected. SUBSIDIARY FEATURES: the 4 gate piers are of rusticated ashlar blocks with pyramidal caps on narrow scrolled paired brackets. Ornate cast-iron gates. The wall attached to west gatehouse is buttressed at intervals to the right.

Littlemoor Congregational Church

II GV

Early C19. Pedimented gable end with cornice and rusticated quoins. Coursed stone to centre, with smaller coursed stone to outer blocks and elevation to side. A semi-circular light above a Venetian window. Ground floor has 2 round-headed doorways with moulded stone surrounds flanking 3 single round-headed lights to centre. Side elevation has 4 windows divided by pilasters on 2 storeys, stone surrounds, marginal glazing. Brackets at eaves. Welsh slate roof. Stone wall to Victoria Street with iron gates and overthrow.

Bodycheck (Littlemoor Congregational Church)

Church, now gymnasium. 1811, converted C20. By Hadfield. Coursed millstone grit with ashlar dressings and Welsh slate roof. PLAN: rectangular plan with polygonal apse. EXTERIOR: single storey. Moulded cornice. Street front has projecting central section with quoins and open pediment. 3 central round headed window in moulded surrounds flanked by single round headed doorways with double panel doors. Above central Venetian window with margin light glazing and moulded hood, above again small semicircular opening in moulded surround with bracketed sill. Side elevations each have 5 windows to ground and gallery level, all with margin light glazing bar sashes. Rear apse with bellcote finial over semicircular opening. INTERIOR: galleries removed.

RE North & Co Ltd and attached railings and gate piers

GV II

Church Sunday school, now factory. 1881 with C20 alterations. Coursed millstone grit with polychromatic ashlar dressings and Welsh slate roofs with coped gables and kneelers. Crenellated stone stacks. STYLE: Venetian Gothic Revival. PLAN: L-plan with south-west corner tower and porch. EXTERIOR: 2 storey. Street front has 4 windows arranged 3:1 with tower to right. To right projecting gabled porch with pointed polychromatic arch doorway with flanking columns and ornate double doors with boarded fanlight. Tall square tower has single 2-light pointed arch window, and top stage with double pointed arches supported on columns to each face with single window and tiny window above to each arch. Square pyramidal hipped roof with ball finial. To left 2 pairs of pointed polychromatic arch windows with single columns between and pointed relieving arches above. Beyond to left single pointed polychromatic arch window. Above flush ashlar band and similar window arrangement with continuous sill band, though without relieving arches. Left return has 6 windows arranged 5:1. To right single window, taller gabled wing with paired pointed polychromatic arch windows with column between and under single pointed relieving arch. Above similar pair of pointed polychromatic arch windows with column between. To left 5 pairs of flat headed windows with plain sashes, those at either end with doorway to left, and above 5 pointed polychromatic arch windows. Right return has windows with flat headed lintels, and blocked door to tower. Rear lean-to addition. INTERIOR: not inspected. SUBSIDIARY FEATURES: attached to front low boundary wall with chamfered ashlar coping topped with ornate cast-iron railings with trefoil finials to uprights and to right gateway with square ashlar gate piers with chamfered corners and pyramidal caps and pair of ornate cast-iron gates with trefoil finials to uprights and dog bars.