


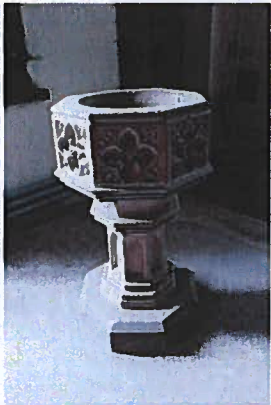



	<p>chamfered outer frame forming a ceillure with applied carved cherubs and rosettes with stiff leaf; all resting on a gradine; oak, the ceillure painted blue and the panels red, with details picked out in gold, 1947 in the Perpendicular Gothic style. A carved inscription on the E wall panelling records the gift of the altar and reredos by parishioners, relatives and friends of Revd H C Montford (†1939), vicar 1892-1939, in his memory.</p> <p>In the sanctuary, on the E wall, to N and S of the reredos: lining consisting of two rows of simply moulded panels each side under a moulded cornice with a frieze decorated with a cusped wavy line on a blue ground; oak, with details picked out in gold, 1947, in the Tudor gothic style. One of the panels bears a carved inscription recording the gift of the altar and reredos (and presumably the panelling) as detailed above.</p> <p>The location of the original 1848 reredos, if there was one, or E wall furnishing is unknown.</p>	
<p><b>Communion rails</b></p> 	<p>On the first sanctuary step, as extended (see above): a round-section communion rail in two sections, N and S, each with a bulbous cap and each resting on two pairs of square-section posts with moulded bases, decorated with tracery of scrolls and fleurs de lys between each pair and in the outer corners; brass rail with cast iron posts and wrought iron tracery, the ironwork painted black (with details later painted in blue, red and gold to match the reredos), 1848, in a vaguely Renaissance style.</p> <p>The rails have been moved from the top step of the sanctuary (filled in fixing holes still visible), perhaps at the time of the 1947 reordering.</p>	L-M
<p><b>Pulpit</b></p> 	<p>In the SE corner of the nave: a pulpit built into the angle of the nave S and E walls, with panels forming three sides of an octagon, each with a plain raised and fielded panel, the central panel deeper than the others and thereby resting on the floor; oak, modern. The pulpit marked faintly on the 1846-8 plan is, unusually, pentagonal but its whereabouts are unknown.</p> <p>The pulpit is accessed by four steps, in deal, with a handrail in brass and cast and wrought iron matching the communion rail, and so almost certainly the original rail of 1848.</p>	L  L-M
<p><b>Lectern</b></p> 	<p>At the E end of the N aisle: a lectern of traditional form, with a bookslope on a panelled box decorated at the front (ie facing W) with blind tracery roundels containing a cross and two Stars of David, resting on four trefoil-pierced brackets and an octagonal shaft on a base formed of four buttresses; oak, perhaps as supplied in 1848 or later C19.</p>	L-M



<p><b>Font</b></p>  	<p>At the W end of the nave, by the S door: a font of octagonal form, each side decorated with a pointed quatrefoil with flowers in the spandrels, supported on an octagonal shaft with blind plain lancets and resting on an octagonal base with a waterholding moulding; the bowl unlined; stone, in the Early English Gothic style, probably designed by <i>W B Moffatt</i>, 1848. The font has almost certainly been moved, as it is shown on the 1846-8 plan a short way E. The chamfered octagonal plinth (probably) and large lower step (certainly) are modern.</p> <p>On the floor, next to the font step: a font cover consisting of two intersecting ogee cusped arches terminating in a carved boss with a hook fixed to the top, the arches braced by pinnacles with gablets and crockets, and all resting on an octagonal base with trefoil-pierced lateral supports; oak with brass hook, most likely a replacement for the original cover given that it does not match it in style or proportion. The head of the lifting gear is still fixed to the roof truss above the font but the chain hoist was not in evidence.</p> <p>On the floor, next to the font step: a baptismal ewer of traditional baluster form with scroll handle; brass, c1848.</p> <p>On the S wall of the nave, behind the priest's step: a reredos with a reproduction of a Renaissance Madonna and Child set within a frame and panel between a pair of slender fluted colonnettes supporting a two-stage ceilure above and resting on a gradine; oak, c1920.</p>	<p>M</p> <p>L-M</p> <p>L-M</p> <p>L</p>
<p><b>Seating</b></p>  <p><i>Bishop's chair</i></p>  <p><i>Clergy seat</i></p>	<p>In the sanctuary: a bishop's chair with a panelled back containing a vesica with a saltire and bishop's crook against diamond lattice background, with carved spandrels; above this a triangular panel bearing the arms of the Diocese of Derby and topped by a carved bishop's mitre; the seat resting on an X-frame continuous with the shaped armrests and the side supports for the back, each terminating in a buttress finial; hardwood, perhaps walnut, c1870s, in an eclectic historicist style. Altered rather crudely after 1927 by the addition of the diocesan arms over those of the previous diocese (either Southwell, in which Milford had been from 1884-1927, or Lichfield, in which it had been before then).</p> <p>In the chancel: a pair of clergy seats of standard Glastonbury Chair form, each with a plain matchboard-panel back, shaped armrests but otherwise entirely unmoulded, the only adornments being small trefoil pierced in the top rail and armrests and the boldly-expressed pegged joints; oak, c1920s.</p> <p>In the N aisle, facing S: a set of choir stalls with integral clergy seats consisting of two blocks of seating, each of two rows (eight to ten seaters), the back row extended as a clergy seat with reading desk in front, the front row having a desk front with bookslope; plain bench seats throughout, with raked matchboard panelled backs, the front row of stalls divided into three sections by vertical bands of blind tracery daggers and terminating in shaped bench ends with blind tracery, the back</p>	<p>L-M</p> <p>L</p> <p>M</p>





*Choirstalls*



*Nave benches, N side*

row of stalls without the vertical bands; desk fronts of twelve panels, each with a square of blind tracery in a variety of patterns, divided into three blocks of four by slender buttresses and terminating in traceried end panels; clergy seats each with elaborate bench ends of tracery panels and an octagonal column, and a reading desk showing two panels of blind tracery two-light windows to the front and an end panel of continuous flowing tracery; oak, c1900-20 in the Decorated Gothic style. A good quality set. The seating is raised on deal platforms in two very large blocks. They have clearly been resited from the chancel where they would have been arranged collegiate-style, one block facing N, one S. Their position now is only nominally for use as access to them is constrained.



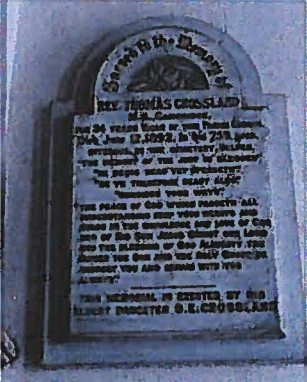
In the nave and N aisle: a substantial portion of the original suite of congregational seating consisting of three blocks of open benches fixed to platforms as follows (front to back):

- S side of the nave: 12 eight-seater benches in the original configuration except that the open seat for children which was fixed to the first row pewfront has been removed; plus 2 six-seaters behind the front block probably introduced (presumably from the N aisle) when the font was relocated from its original position behind row 12, at which point the original rear three rows between the original baptistry and the S door were removed;
- N side of the nave: 11 eight-seater benches in the original configuration except that the original front row has been removed and its pewfront moved back (minus the open bench at the front); there is then a gap where four benches have been removed to make way for the organ; beyond this is the original back pew, moved forward to occupy the penultimate row;
- N aisle: 6 six-seater benches at the W end in the original configuration; the original back row and the front 11 rows plus the pewfront and the open bench fixed to it have all been removed.




All stand on deal platforms with oak kerbs and are accessed via the central W-E alley in the nave and from the N aisle alley (where access to the aisle block, now largely given over to storage, is constrained). Each row consists of a simple bench seat, a straight matchboard-panelled back divided into sections by wide muntins under a roll-moulded top rail, a bookrest attached to the row in front and chamfered bench-ends shaped to provide a simple armrest; the nave S side bench ends are fixed to the wall on the S side while the nave N side rows are divided from the N aisle rows by a low panelled screen running W-E. Construction is of stained deal throughout, installed 1848, perhaps designed by *W B Moffatt*. Except for the alterations and removals detailed above and the absence of the two rows at the W end of the nave and aisle, the seating conforms to the 1846-8 plan shown above. This was presumably the plan verifying the layout which the incumbent and churchwardens used to document their claim to the ICBS to draw down the £250 grant offered and therefore a reliable guide as to the seating actually

L-M

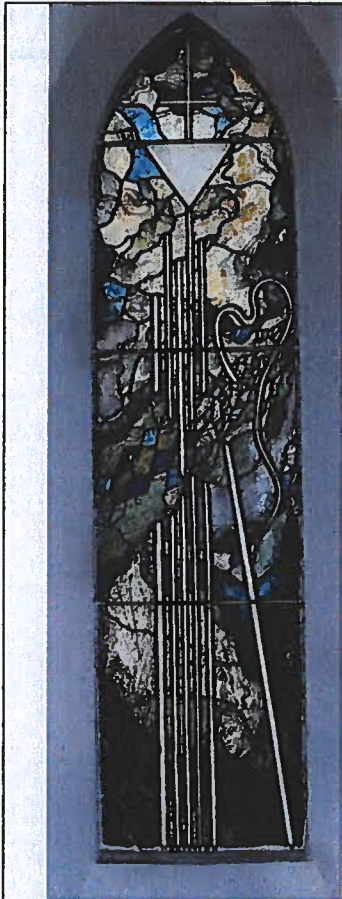


 <p><i>Child's chair</i></p>	<p>installed (see <i>More detailed history</i> below for further discussion). NB one of the nave benches, one of the aisle benches and three of the aisle bench seat boards are stored at the W end. One of the bench backs has been repurposed as a low screen behind the organist's stool.</p> <p>In the N aisle at the W end: three child's chairs, Windsor armchair pattern; stained beech, mid C19. Charming.</p> <p>In the Church Room: a long bench with shaped ends; stained deal, C19, perhaps one of the benches from the (demolished) gallery.</p>	<p>L-M</p> <p>L</p>
<p><b>Bells</b></p>	<p>In the bell turret: a sanctus bell on a metal frame, rung from the SW corner of the nave via a tube through the masonry for the bellrope; 1848, founder unknown. The existence of the bell and its diameter are recorded by George Dawson (see <i>Records and references</i> below) but, unusually, the founder and date are unknown. The bell is not rung owing to concerns about the integrity of the structure.</p>	<p>L</p>
<p><b>Organ</b></p> 	<p>In the nave, N side, second bay from W: a pipe organ, three manual and pedal; the console not inspected; in a case consisting of a varnished cabinet below and a 'pipe rack' type frame above displaying maroon-painted pipes with gold mouths; no maker's label seen but recorded as being made 1874 by <i>J M Grunwell</i> of Derby (an early work by him), for the house of T B Mellor, the organist of St Peter's Church, Belper. In c1901, it was transferred to the Baptist church in Belper. It became redundant there in the 1980s and was briefly installed in St Peter's, 1991-2, and then at the Queen's Hall Methodist Mission in Derby before being installed in Holy Trinity in 1994 (by <i>E R Stow</i>) in memory of Anne and Christina Terry, as recorded on a brass plaque on the case. A truly ecumenical instrument. National Pipe Organ Register (NPOR) Do6282.</p> <p>The present organ replaced a two manual and pedal organ by <i>Bevington &amp; Sons</i> of London 1898, and installed in the organ chamber (see <i>General description, interior</i> above) at a cost of £450 which was sold to Australia in 1994 when the present instrument became available.</p> <p>At the E end of the nave: an electric organ by <i>Technics</i>.</p>	<p>L-M</p> <p>L</p>
<p><b>Monuments</b></p>  <p><i>Crossland monument</i></p>	<p>On the E wall of the nave, N of the chancel arch:</p> <ul style="list-style-type: none"> <li>• memorial plaque to Rev Thomas Crossland (†1892), vicar 1868-92; grey-veined white marble plaque with arched top and moulded edge, bearing a carved inscription in black letter, fancy capitals and plain capitals sans serif painted black, mounted on an arched slab of plain white stone. The inscription includes the following prominent admonition:  'THE MEMORY OF THE JUST IS BLESSED. HE BEING DEAD YET SPEAKETH. BE YE THEREFORE READY ALSO. CONSIDER YOUR WAYS.'</li> </ul> <p>On the S wall of the nave (E to W):</p>	<p>L-M</p>



 <p><i>Holmes monument</i></p>	<ul style="list-style-type: none"> <li>• memorial plaque to Major Alfred William Holmes (†1895); white marble plaque with carved inscription in plain capitals sans serif painted black, with a decorative border resembling geometric patterned tiles, carved in light relief and partly painted brown;</li> <li>• memorial plaque to Ellen Woolley (†1893); white marble plaque with carved inscription in black letter, Roman capitals and plain capitals sans serif painted black, with a white marble carved cross above, all mounted on an arched slab of polished black slate.</li> </ul>	<p>L-M</p> <p>L</p>
<p><b>War memorials</b></p> 	<p>On the W wall of the nave: a bronze plaque inscribed in raised lettering with the names of the fallen 1914-19.</p> <p>The nave W window, N aisle W window and the N aisle N window in the westernmost bay are all war memorials as well.</p> <p>Neither the plaque nor the windows are recorded in the UK National Inventory of War Memorials (<a href="http://www.iwm.org.uk/memorials/search">http://www.iwm.org.uk/memorials/search</a>).</p>	
<p><b>Stained glass</b></p>  <p><i>W window, St Michael</i></p>	<p>In the chancel, E wall:</p> <ul style="list-style-type: none"> <li>• Three lancets comprising the E window, each containing two full length figure subjects, as follows: in the centre light Christ in Majesty with an angel below; in the left hand light, St Peter baptising the centurion Cornelius with Mary supporting the cross below; in the right hand light, a blessing with St Peter(?) supporting a cross with a serpent entwined; with an inscription at the foot of the outer lights recording the gift of the window in memory of George Herbert Strutt (†1928); 1929, signed by <i>Powell &amp; Sons</i> of Whitefriars, London.</li> </ul> <p>In the chancel, N wall:</p> <ul style="list-style-type: none"> <li>• A lancet with plain diamond quarries stamped with floral patterns within a pale blue glass margin and an outer band of teardrop shaped coloured and stamped glass.</li> </ul> <p>In the chancel, S wall (E to W):</p> <ul style="list-style-type: none"> <li>• A lancet (as per N wall);</li> <li>• A pair of lancets (as per N wall).</li> </ul> <p>In the nave, S side (E to W):</p> <ul style="list-style-type: none"> <li>• A lancet with plain diamond quarries, no pattern;</li> <li>• Three more the same.</li> </ul> <p>In the nave, W wall:</p> <ul style="list-style-type: none"> <li>• A five-light window consisting of a tall central lancet and paired lancets either side with quatrefoils above; stained glass in each, depicting (L to R): the archangel Michael with a sword, scales and the serpent in a cage (?); an angel with a chalice; Christ crucified with Christ in Majesty above; an angel with a crown; and the archangel Gabriel; in the bottom register, angels bearing a ribbon inscribed 'Greater love hath no man than this etc' and, in the centre light below the Crucifixion, a black panel with</li> </ul>	<p>L-M</p> <p>L</p> <p>L</p> <p>L</p> <p>M</p>





N aisle, Ashley memorial window



N aisle, W window

Communion plate

an inscription recording the gift of the window by George Herbert Strutt (see E window, above and *More detailed history*, below) in memory of his son Anthony Herbert Strutt (†27/04/1918) and the other Milford men killed in the war; 1919, by *James Powell* of Whitefriars.

In the N aisle, W wall:

- A lancet with a full length figure of St George with shield and standard within an architectural background; in the bottom register, a scroll with an inscription recording the gift of the window by relatives and friends of Milford men killed in the Great War; c1919, maker unknown but a different hand to the W window.

M

In the N aisle, N wall (E to W):

- A lancet, now internal, with plain frosted glass;
- A lancet depicting two mournful figures and, above them, clouds or fragments of parchment with lines and phrases from Dante's *Paradiso* and Edwin Muir, swirling around the strings of a musical instrument, two of which are broken, the rest rising to a triangle (for the Trinity) and cross; 1984, by *Patrick Reyntiens*, showing the influence of John Piper but an original and striking design showing the evolution of the artist's style and very redolent of its time; with a framed typescript recording the gift of the window by Dorothy Yeomans, Norman Taylor and others in memory of Paul and Bridget Ashley, respectively organist and Sunday School teacher, killed in a car crash in July 1980; a wonderful piece;
- A lancet with plain frosted glass;
- A lancet depicting (?) Mary and Jesus as a barefoot boy with tousled hair, in a simple decorative border and, at the bottom, a panel with an inscription recording the gift of the window by the daughters of George Herbert and Edith Adela Strutt in memory of their parents and other family members; c1935, signed by *H&B* of Nottingham;
- A lancet with a full length figure of an angel with a laurel crown and palm fronds within an architectural background; in the bottom register, a scroll with an inscription recording the gift of the window by relatives and friends of Milford men killed in the Great War; c1919, by the same hand as the St George window (see above).

L  
M-H

L  
L-M

L-M

All the windows have external guards, most in need of repair.




In the vestry:

- A chalice with a simple cup and hexagonal stem with a boldly modelled knop and a sexfoil foot with an engraved inscription commemorating its gift by parishioners to

L-M





	<p>commemorate the mission of November 1894); sterling silver, c1894 (hallmarks not examined);</p> <ul style="list-style-type: none"> <li>• A plain paten with an engraved inscription as above; sterling silver, c1894 (hallmarks not examined).</li> </ul> <p>A Sheffield plate chalice and three almsdishes, an electroplate paten and a glass cruets set recorded in the Terrier and Inventory (see <i>Records and references</i> below) were not seen.</p> <p>It was not clear if the plate was normally kept in the safe.</p>	<p>L-M</p>
<p><b>Registers</b></p>	<p>In the vestry (but not in the safe):</p> <ul style="list-style-type: none"> <li>• Baptismal register, from 1980, recording 143 baptisms to date;</li> <li>• Confirmation register, from 1956, recording 89 confirmations;</li> <li>• Marriage register, from 1993, recording 38 marriages to date;</li> <li>• Register of ashes interments, from 1980, recording 28 interments to date.</li> </ul> <p>On the nave W wall: a plan of the garden of rest and a book commemorating each interment.</p>	
<p><b>Miscellanea</b></p>  <p><i>Altar cross</i></p>  <p><i>Altar candlesticks</i></p>	<p>On the reredos: a <b>Calvary cross</b> with cross botonnee against a disc pierced with trefoils and with engraved ornament; sheet brass, perhaps c1900 and predating the reredos (see photo of reredos);</p> <p>In the sanctuary: a set of six <b>candlesticks</b>, each with hexagonal drip trays and a partly round, partly hexagonal shaft resting on a hexagonal foot; c1900;</p> <p>In the sanctuary: a <b>bookrest</b> of standard form with a bookslope with scalloped edge and four pierced quatrefoils, on a circular stand; perhaps part of the original furnishings and so c1848;</p> <p>In the sanctuary: a small <b>credence</b> with thick stop-chamfered legs and stretcher all round and, to the front, a cusped arch; perhaps part of the original furnishings and so c1848;</p> <p>In the sanctuary: a <b>litany desk</b> or Prie-Dieu with a reading slope on a trefoil-pierced panel with dogtooth ornament supported on side panels resting on runner legs with kneeler; oak, c1875 or later, not a distinguished design; NB placed in front of the bishop's chair but not associated with it and probably inconvenient to use together;</p> <p>In the chancel: a pair of <b>reading desks</b>, of plain design, each with a single stop-chamfered panel to the front bearing an applied cross; oak, c1960;</p> <p>In the chancel: a Paschal <b>candlestand</b> with a plain drip tray on a fluted baluster shaft with a square foot; stained wood, C20;</p>	<p>L-M</p> <p>L</p> <p>L-M</p> <p>L-M</p> <p>L</p> <p>L</p> <p>L-M</p>





*Paschal candlestand*



*Bell turret finial*

In the chancel: two **banners**, one for the British Legion Milford Branch, one for the Royal British Legion with a sash marked 1947-1997;

L-M

In the chancel: a copy of the **Imperial Family Bible** (quarto, Blackie & Son, Glasgow, Edinburgh and London, 1847); leatherbound; presumably supplied for the new church;

L-M

In the chancel: a **statuette** of the Virgin and Child; cast plaster, polychrome, modern;

L

In the nave, on the reredos behind the font: a pair of **candlesticks**, each with a round driptray, and a knopped circular shaft on a conical base with bobbin feet; brass, c1850, and so possibly part of the original altar set;

L-M

On the nave W wall: a **finial** or weathervane with four arms terminating in fleurs de lys; wrought iron, probably the original finial to the bell turret and so 1848;

L-M

At the W end of the nave: a **frontal cabinet**; stained deal, c1850, probably part of the original furnishings;

L

In the N aisle: an **altar cross** with sunburst motif, on a plinth base; wood with gilding, c1900;

L

In the passageway to the Church Room: three original **design drawings** of the church showing the (liturgical) W, S and E elevations (but labelled North, West and South, the latter not showing the bell turret), signed 'W B Moffatt, Architect, Spring Gardens, London' on each (abbreviated on the E elevation drawing) and with the pasted label, seal and MS date of the ICBS (9 Feby 1847) and the Church Commissioners' Office (Approved 27 April 1847); unmounted, but framed and glazed, 1847, by *W B Moffatt*. A wonderful survival and in good condition. The other original design drawings are in Derbyshire Record Office (ref D2135/A/PI 7);

M

In the vestry: a humorous **picture** showing a hapless church band and choir of the early Victorian period; oleograph, glazed and framed. An example of the satirical portrayal of the churchmanship and musicianship of the previous generation, perhaps supplied to encourage donations for the organ;

L

In the Church Room: a brass **plaque** recording the building of the organ chamber (1905) and the Church Room (1910) by George Herbert Strutt.

L

**Summary of significance / any potential issues**

Some seating and other items surviving from the original furnishing with some good later glass, especially the Reyntiens. It would be advisable to transfer the Moffatt drawings to the Diocesan archive, Derbyshire Record Office or Lambeth Palace Library straight away.

L-M

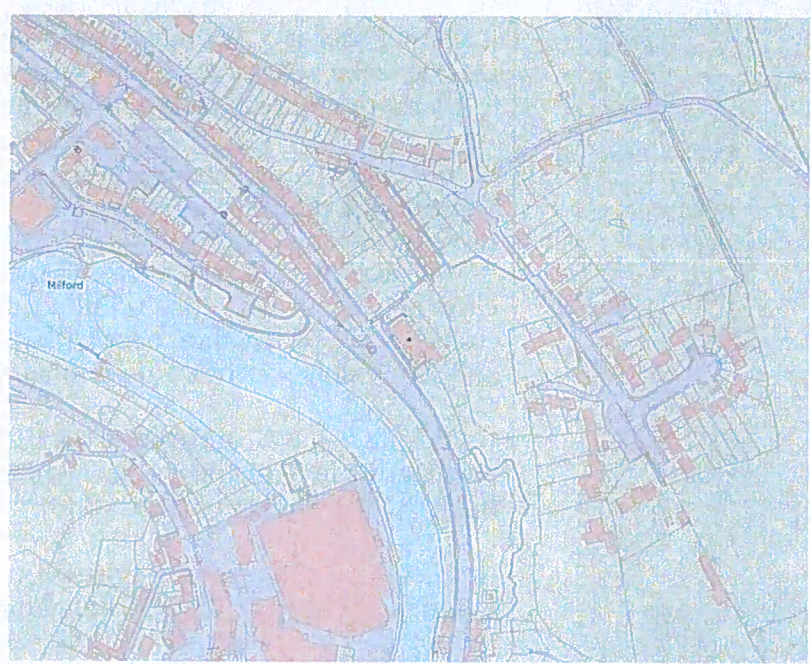


**LOCATION AND SETTING**

**Geographic location**

Milford is a village in the Derwent Valley, near the centre of Derbyshire. The town of Belper is 2.5km N, Derby is 9km S. Nottingham is 24km E.

*Map of the area from Historic England NHLE list entry (OS Licence number 100024900)*



Milford has two clusters of settlement, one on either side of the river Derwent. That to the S is on the W bank of the river and is focussed on the bridge (just S of the map extract shown above). The other cluster lies to the N in a bend of the river, with the church at its SE extremity on the main A6 Derby Road.

**Townscape or landscape setting / context**



*View W from Bridge View: the church bell turret can just be seen in the centre among the trees. The chimney of Strutt's Mill is in the middle ground*

Milford is a settlement of two clusters, one on either side of the river Derwent, whose steep tree-lined valley sides and fast-flowing waters strongly characterise the village's setting. The architectural character is strongly redolent of the early industrial revolution, with prominent vestiges of the industrial infrastructure – especially the chimney of Strutt's Mill in the S part of the village - and extensive terraces of workers' housing set within a verdant landscape. This character contributes to the outstanding universal value of the Derwent Valley Mills World Heritage Site (see below). Aside from its historic significance, the setting is a highly attractive one.

The immediate setting of the church is a tree-lined stretch of the A6 Derby Road at the junction with Hopping Hill. The church is very prominent, standing just E of the main road in a small rectangle of churchyard on a terraced platform above the level of the road. On the other side of the road the land slopes down to the river. The apex of the triangle where the roads join is occupied by the village war memorial (not on church land), which has significance and townscape value in its own right and contributes to the setting of the church (see photo on p1).

-

M-H



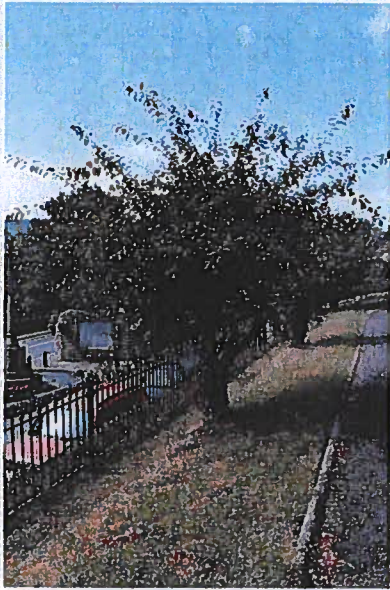




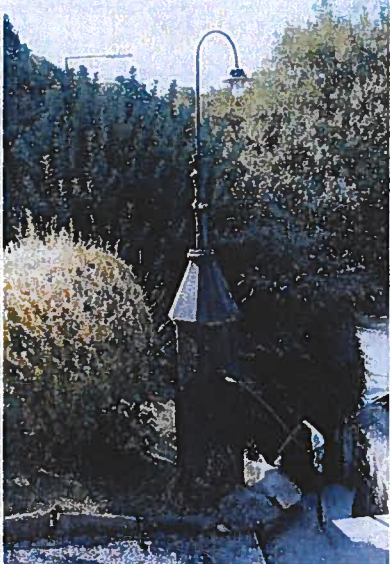
View NW along Hopping Hill

The church contributes considerable value to the character of the village, in particular as a landmark on the main approach to the N part of the village. It has wider significance as a prominent landmark on the main road between Derby and Belper and as part of the historic development of the industrial settlement recognised in the WHS inscription.

**Churchyard**



Churchyard looking N



Lamp post

The churchyard is small (approximately 0.15ha). It is roughly rectangular, the long side oriented roughly SE-NW with the church in the centre (see *General description* above for a discussion of the orientation of the church). This gives a narrow strip of churchyard around the church except on the SE boundary (the liturgical E) where the Church Room extension runs almost to the site boundary leaving just a narrow path for access to the rear. The back of the site, on the liturgical N, is banked and was probably partially excavated to make the terrace on which the church stands.

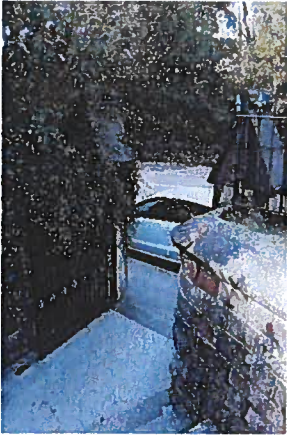
Boundaries are marked as follows (liturgical orientation):

- S side - low walls of squared rubble-faced stone blocks, partly battered, with rough ashlar triangular copings; iron railings above with fleur de lys finials and pyramidal-capped interval posts. At the SW corner is an ashlar pier formed of a single block of stone with stop-chamfered corners and a tooled surface of narrow reeding; its gabled coping is missing the top stone. At the SE corner, there is a pedestrian gate consisting of a pair of similar piers with intact coping stones and a cast and wrought iron gate; all separately listed grade II as Railed street boundary wall, north west end pier and south west gate and gate piers to Holy Trinity Churchyard (NHLE 1087347);
- W side - low walls of squared rubble-faced stone blocks with rough ashlar triangular copings and iron railings above, with simple points. There is a pedestrian gate consisting of a pair of gate piers each formed of a single block of rusticated stone with stop-chamfered corners and a triangular gabled top (mortar repairs to both and, in one, an indent in cast iron which incorporates the upper hinge) and a cast iron gate; the wall and gates may be included in the listing of the steps and walls serving the upper and lower terraced houses to the W and N, listed as: Stone walls, steps and iron posts to footpath between south end of Hopping Hill and Hopping Hill terrace, Shaw Lane (grade II, NHLE 1100630);
- N side - at the NW end of the site edge, there is a stone block wall suggesting that the slope was excavated and reinforced. Much of the N stretch of the boundary is so overgrown that it was not possible to discern whether this wall extends the full length;
- E side - a wall formed of unmortared blocks, heavily overgrown.

L-M





	<p>There are no burials. At the E end, a small area in front of the Church Room has been laid out as a Garden of Remembrance.</p> <p>The churchyard is laid to grass with shrubs and trees along much of the perimeter. There is a cast iron lamppost to light the steps at the main gate.</p> <p>At the rear of the site, N of the Church Room is a stone-built former WC block with a flat felt roof. The walls are partly battered, to counteract the potential for movement of the slope.</p>	
<p><b>Access/egress to site</b></p> 	<p>The churchyard flanks the A6 Derby Road, so vehicles may approach close to the main pedestrian gate but there is no vehicular access within the churchyard. The Derby Road is a 40mph zone along this stretch. Hopping Hill is a 30mph zone.</p> <p>There are two pedestrian gates (described under <i>Churchyard</i>):</p> <ul style="list-style-type: none"> <li>• On the S boundary – thirteen steps up from pavement level and a right angle turn (see photo); handrail;</li> <li>• On the W boundary – six steps up from pavement level and a pair of bollards to deter cyclists.</li> </ul> <p>Both gates give onto a tarmac path leading along the S side of the church, serving the S porch, the priest's door in the S wall of the chancel and the Church Room porch (two further steps on this section).</p> <p>The church is served by two (frequent) bus routes with a stop opposite. Belper has a railway station on the line between Derby and Matlock.</p>	-
<b>Parking on/off site, street</b>	No dedicated parking. Street parking in Hopping Hill but none at all in Derby Road.	-
<b>Identified risk of flooding</b>	The church and churchyard are located in flood zone 1, meaning that there is a low probability of flooding. However, the area immediately outside the churchyard to the SW (ie up to the churchyard wall on the road side) is in flood zone 2 (ie medium probability of flooding) and the land the other side of the Derby road is in flood zone 3 (ie high probability of flooding).	-
<b>Summary of significance / any potential issues</b> Access to the church is challenging but the setting is impressive.		<b>M</b>

<b>ARCHAEOLOGY, ECOLOGY AND HISTORY</b>		
<b>Archaeology</b>	There are no archaeological surveys or finds recorded for the church, churchyard or the immediate vicinity by the Archaeology Data Service.	<b>L</b>
<b>Archaeological implications of alternative use (church/ churchyard/ site) and human remains considerations</b>	The archaeological potential of the site is low.  There are no burials. One small area in the churchyard was laid out as a garden of remembrance in 1980; the locations of all the plots used for ashes interments are recorded. This area should be regarded as sensitive.	<b>L</b>
<b>More detailed history incl. historical</b>	Milford, as the name suggests, was long the location of a mill and of a river-crossing, on an ancient route from Derby to the	<b>M</b>