



Bolsover Castle Canopy



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Buttress

Buttress Architects Ltd.
41 Bengal St.
Manchester
M4 6AF

T: 0161 236 3303
W: www.buttress.net



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1.0

Introduction

1.0 Introduction

1.1 Purpose of the Heritage Assessment

This Heritage Assessment covers the proposed Planning and Listed Building Consent application for the installation of a rainwater canopy at the Grade I listed, Scheduled Monument, Bolsover Castle.

This report is intended to assess the potential heritage impacts of the whole proposed addition on Bolsover Castle as a listed building. The installation of the canopy is not considered to require Scheduled Monument Consent, although the associated drainage will. This document has been written in accordance with the *National Planning Policy Framework* (2019), *Historic England's Statements of Heritage Significance* (2019), and *Conservation Principles, Policies & Management for the Sustainable Management of the Historic Environment* (2008), and *BS7913 - British Standards Guide to the Conservation of Historic Buildings*.

1.2 Methodology

The document surveys the heritage, providing an overview of important information in order to foster understanding of the site and its context.

This is followed by an assessment of significance, based on the information gathered. Significance is assessed in relation to the heritage interests outlined by Historic England. The aim of the assessment is to understand the site through analysis of physical evidence and desktop research. A description of the site and its history will help to provide context for this significance assessment and inform the basis for heritage impact judgements.

1.3 Authorship & Acknowledgements

This assessment has been prepared by Jenna Johnston MA(Hons) MSc, Senior Heritage Consultant at **Buttress**.

This document has been informed by the Site's Conservation Plan, which was undertaken by Drury McPherson Partnership on behalf of English Heritage in 2012.



Figure 1 North East Elevation Showing Location of Proposal

1.4 Location & Site Description

The proposed canopy is located along the north-east elevation of the Little Castle Wall within the Castle's Fountain Garden.

The Little Castle at Bolover Castle is Grade I listed, and the site surrounding and below it is a Scheduled Monument.

The majority of the site is Grade I listed, on the Register of Historic Parks and Gardens, and within the Bolsover Conservation Area.

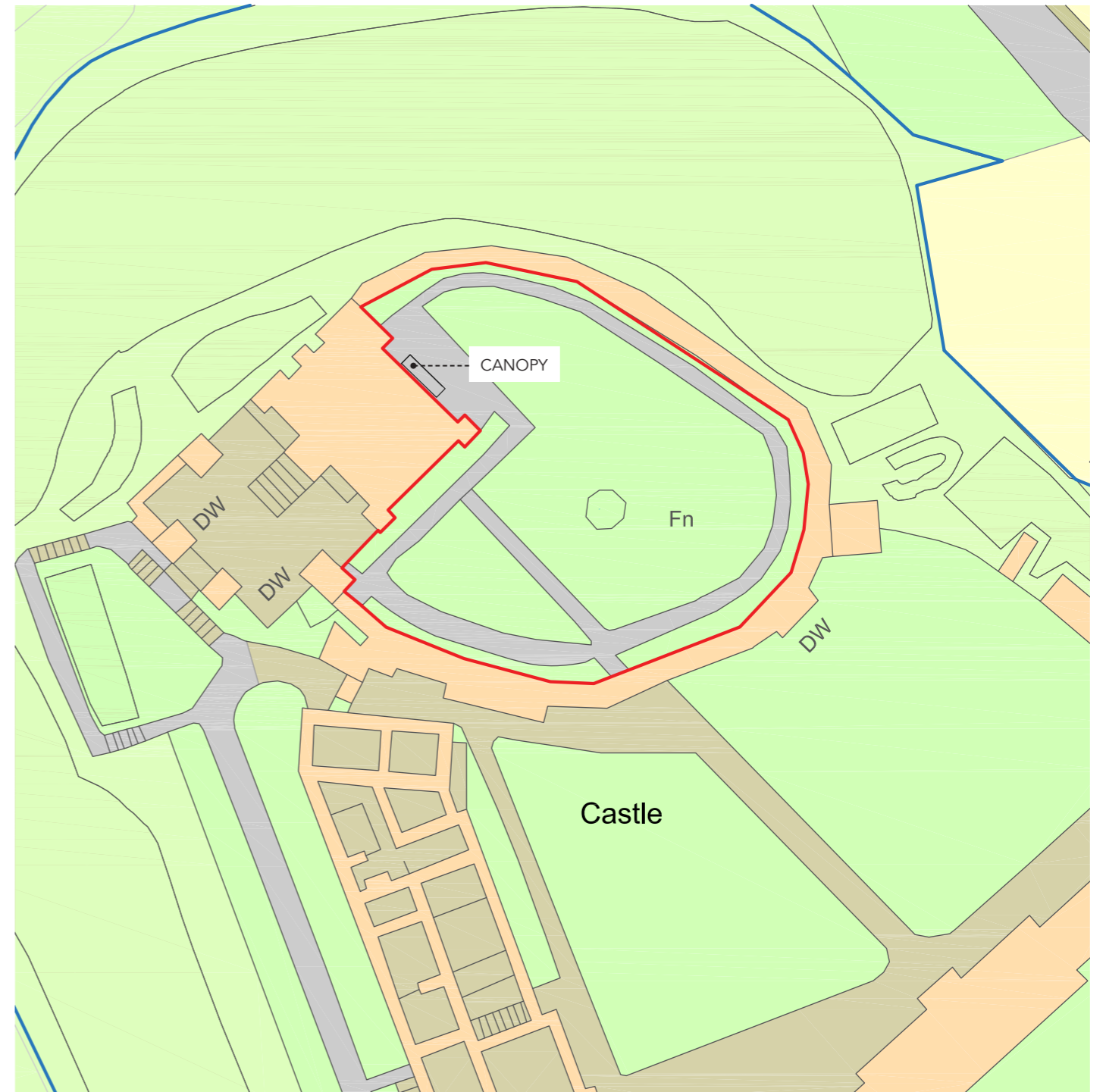


Figure 2 Location Plan

2.0

Understanding the Heritage

2.0 Understanding the Heritage

2.1 Description

The proposed canopy location is situated to the north-east elevation of Little Castle.

Little Castle was built between 1612 and 1621 by Sir Charles Cavendish on the site of the keep of the original medieval castle. It is described in its designation by Historic England as:

“The main entrance is on the west side where steps lead up from a viewing platform to an entrance flanked by towers leading to a paved courtyard and steps up to the entrance. Balconies on two sides of the building give views out to the west and into the more intimate setting of the Fountain Garden to the south. The building is a highly individual synthesis of architectural styles suffused with the romantic medievalism characteristic of the culture of Elizabethan and Jacobean court circles. The fantastic architectural style is consistent with the fact that it was not originally designed as a principal residence but as a place of entertainment within easy reach of the Cavendish seat at Welbeck.”



Figure 3 View of Elevation

The proposed canopy area has previously been covered by a pentice roof canopy (figure 4), but this was removed in the early 20th century as it was no longer fit for purpose. Since then, significant water ingress has occurred with weather events.

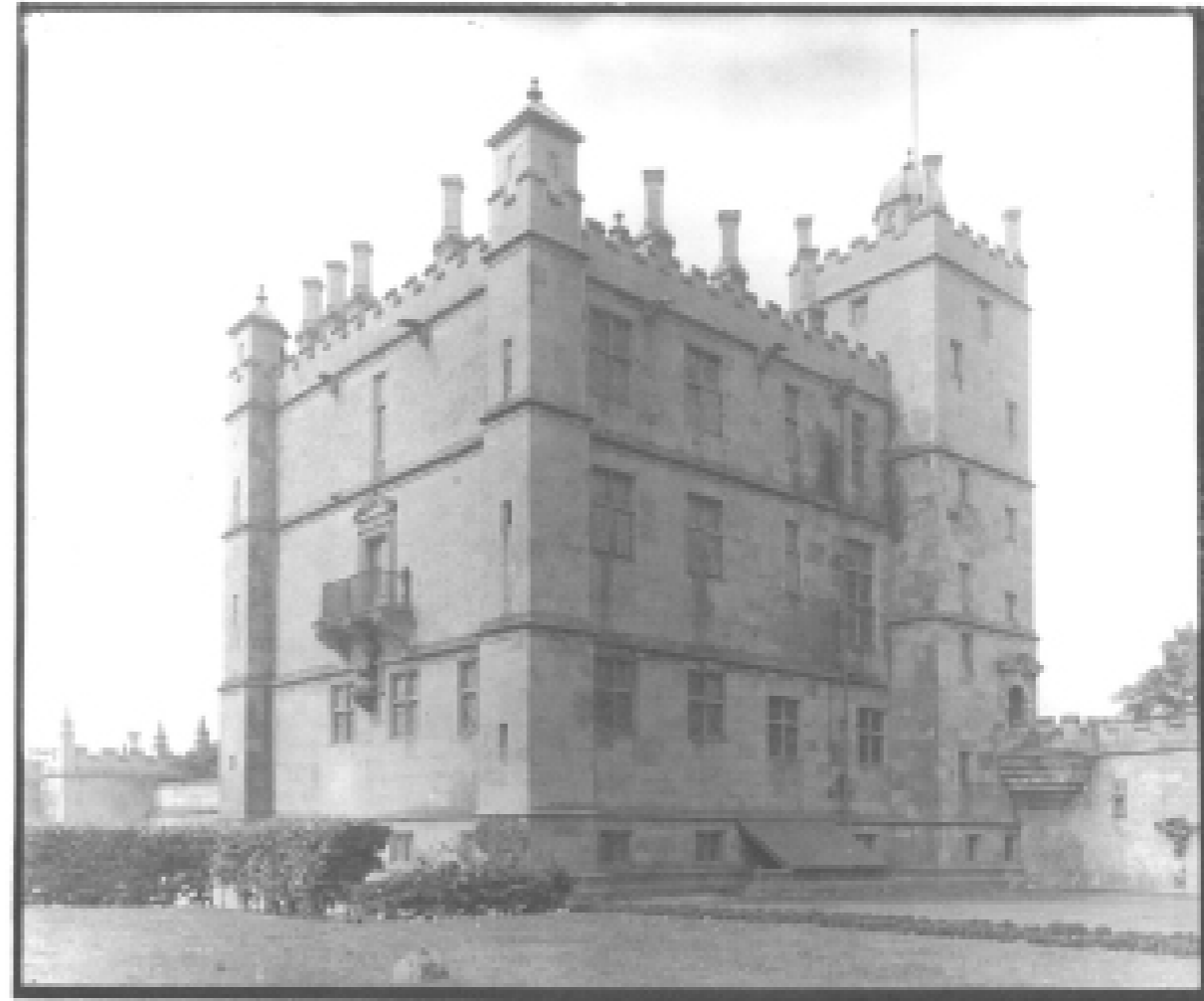


Figure 4 View of Previous Canopy, Country Life, 1904

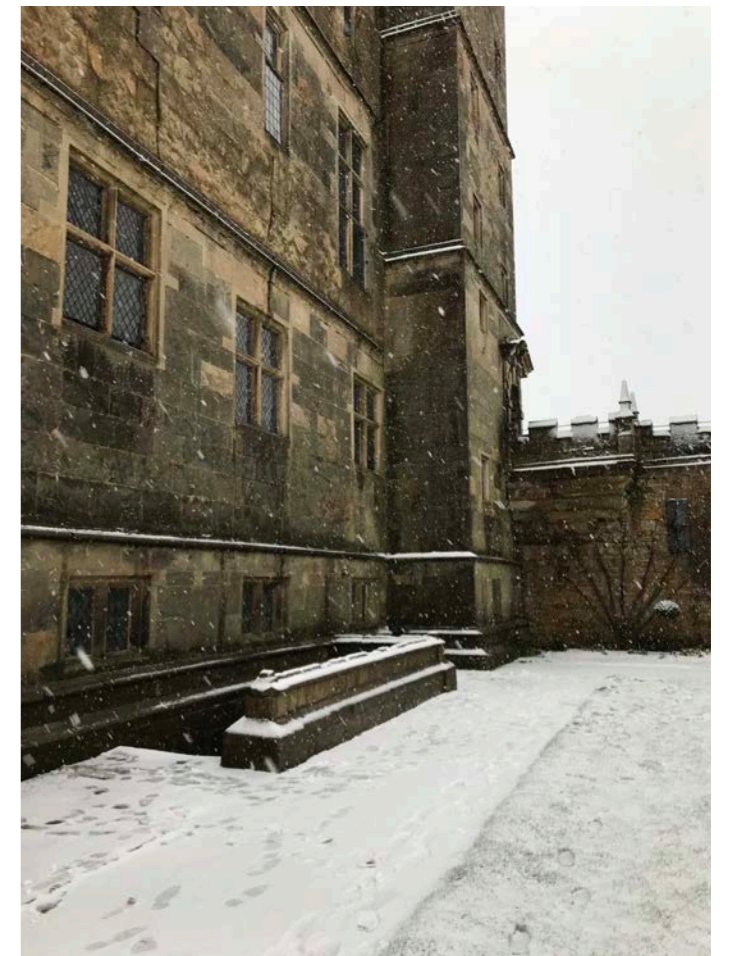


Figure 5 General Views of Proposed Site

2.2 Outline History & Development

Bolsover Castle was founded in the late C11. The Castle was neglected from the middle of the C14 and, in 1612, the ruins provided the setting for the Little Castle at the north-west corner of the site. This was to be a retreat for Charles Cavendish from his principal seat at nearby Welbeck. The Little Castle was inherited by William Cavendish in 1617 upon the death of his father. Over the next half century William added the Terrace and Riding House Ranges, making Bolsover a place of aristocratic reception, entertainment and pleasure. William fought for the Royalists during the Civil War but he was defeated at the Battle of Marston Moor in 1644 and went into exile. On his return in 1660 he repaired Bolsover, built the Riding House Range and rebuilt the state apartment.

Cavendish's son, Henry, dismantled the state apartment around the late 1680s and by the 1770s the Terrace Range was in ruins. The estate descended to the Duke of Portland who retained the Little Castle as a retreat until the early 19th century, when it was let to John Hamilton Gray, vicar of Bolsover.

After Bolsover Colliery opened in 1889, the castle suffered from the effects of mining subsidence and pollution. In 1946 it was taken into guardianship. The Ministry of Works then stabilized and repaired the fabric. Since 1984 it has been in the care of English Heritage.

The main entrance is on the west side where steps lead up from a viewing platform to an entrance flanked by towers. Balconies on two sides of the building give views out to the west and into the more intimate setting of the Fountain Garden to the south. The building is a highly individual synthesis of architectural styles suffused with the romantic medievalism characteristic of the culture of Elizabethan and Jacobean court circles. The fantastic architectural style is consistent with the fact that it was not originally designed as a principal residence but as a place of entertainment.



Figure 6 Bolsover Scheduled Monument - Historic England

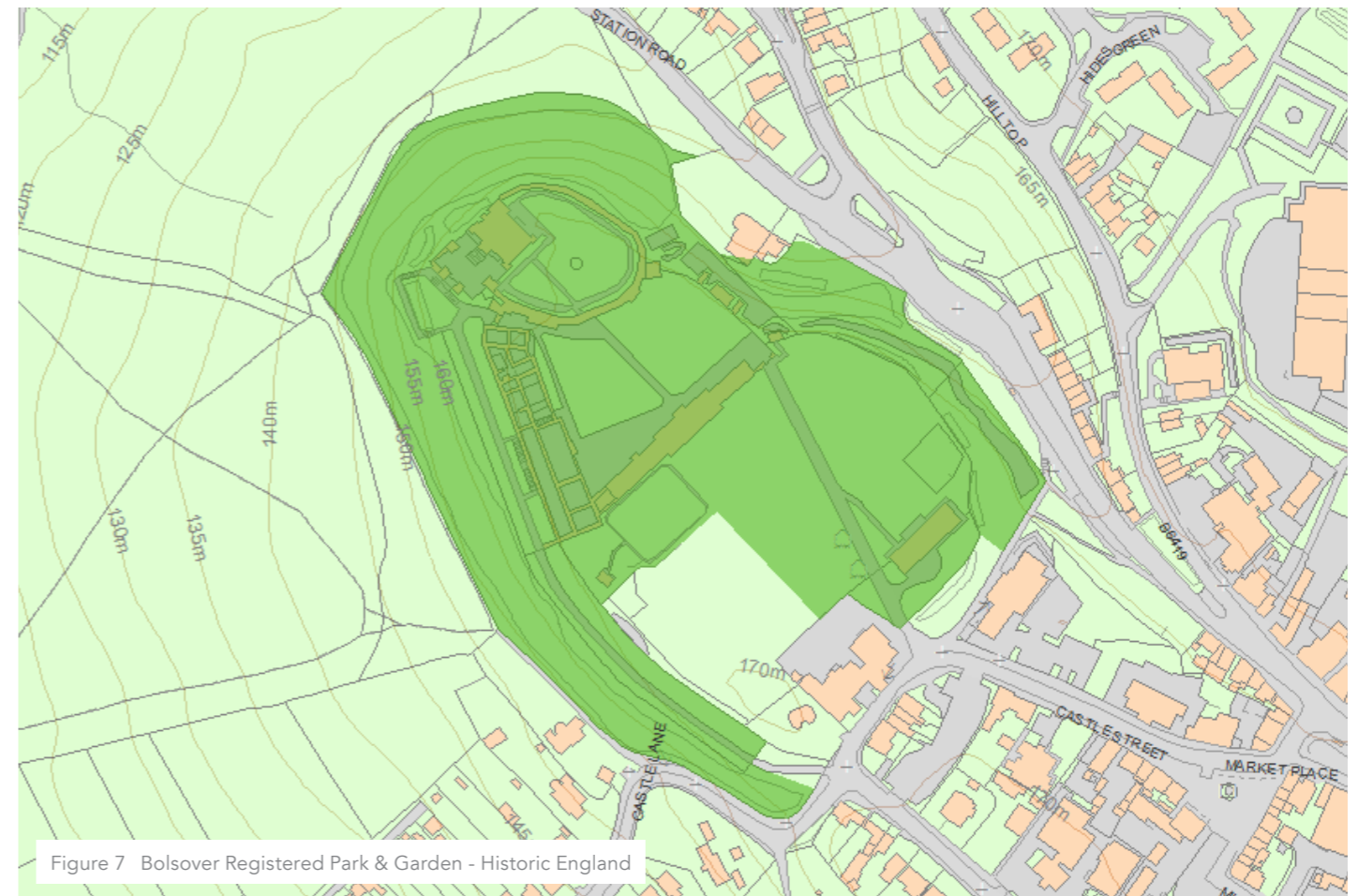


Figure 7 Bolsover Registered Park & Garden - Historic England

3.0

Assessment of Significance

3.0 Assessment of Significance

The following Assessment of Significance is extracted from the 2012 Conservation Plan prepared by Drury McPherson Partnership.

It relates to the whole Site, and is written in accordance with the 2008 Conservation Principles, which does not take into consideration the 2019 Statements of Heritage Significance guidance on heritage interests.

3.1 Introduction: Significance and Values

In accordance with the English Heritage Conservation Principles, Policies, and Guidance (2008), the significance of Bolsover Castle is articulated as the sum of the identified heritage values of the site. These can be considered under four headings:

- **Evidential values:** the potential of the Castle to yield primary evidence about past human activity;
- **Historical values:** the ways in which past people, events, and aspects of life can be connected, through the Castle, to the present, both by illustrating aspects of architectural and social history, and through its association with notable people and events;
- **Aesthetic values:** the ways in which people derive sensory and intellectual stimulation from the Castle; and
- **Communal values:** the meanings of the Castle for the people who relate to it, or for whom it figures in their collective experience or memory.

The Castle is not officially recognised as a habitat for rare fauna and flora. However, the standing buildings in the Castle are considered to have the potential for use by bats as roosts or hibernation sites.

Various instrumental values flow from their heritage values. These are not considered to be part of the Castle's significance[...].

3.2 Grading significance

The following grading system has been adopted to enable the relative weight of the values contributing to the significance of the Castle and its setting to be compared:

A: Exceptional significance

Elements whose values are both unique to the Castle and are relevant to our perception and understanding of Bolsover in a national and international context. These are the qualities that, for buildings, warrant listing in grade I or II*.

B: Considerable significance

Elements whose values contribute to the Castle's status as a nationally important place. These are the qualities that justify statutory protection at national level.

C: Moderate significance

Elements whose values make a positive contribution to the way the Castle is understood and perceived, primarily in a local context.

D: Little significance

Elements whose values contribute to the way the Castle is perceived in a very limited, but positive, way.

N: Neutral significance

Elements which neither add to, nor detract from, the significance of the Castle.

INT: Intrusive

Elements of no historic interest or aesthetic or architectural merit that detract from the appearance of the Castle, or mask the understanding of significant elements.

3.3 Context and comparisons: Bolsover in the 17th century

The great complexity and stylistic variety of the buildings at Bolsover gives the impression of a kind of architectural laboratory, in which William Cavendish developed his taste and interests from the start provided by his father Charles. The Little Castle, as noted, takes the form of a lodge, an exquisite miniature house of retreat from the main Cavendish residence at Welbeck. In that its planning fits into a wider group of lodges, not least Wothorpe, associated with Burghley, and in its tower-like form similar in concept; and relates it to another group of major houses taking the superficial form of castles, like Lulworth or Ruperra. These contexts have often been noted and discussed, and do not need to be repeated in great detail here. The Riding House Range, while an exceptional survivor, similarly can be paralleled at other houses, not least Welbeck, although it stands out as an architectural statement, as indeed did that at Wothorpe, rather than being conceived as a utilitarian building.

What is extraordinary at Bolsover is the addition of a second, self-contained separate 'house' alongside the Little Castle, and moreover one of very specialised and unusual plan. It is not, therefore, comparable to Hardwick, where a new, more up to date and architecturally coherent house was built near the old one, but where both seem to have contained comparable accommodation of a type expected in such buildings. Initially the intention for the Terrace Range seems to have been a rectangular block of essentially double-pile form, its principal (ground level) rooms facing out across the vale, backing onto the hall, with another floor of accommodation above. That suggests something like a conventional house, but in an unconventional location, next to the lodge. Its presence there can perhaps be explained by it almost certainly being a replacement for an 'Old House' occupying the west side of the medieval Inner Bailey. But before this had progressed beyond the cellar and lower storey a state apartment of extravagant scale, backed by a huge gallery overlooking the vale, was grafted onto its southern end, and the scale of kitchens increased. The fact that it had very few 'good ordinary' lodgings suggests that despite its size (and even supported by the Little Castle), it was not intended as a conventional house, but an enormous pavilion for reception and entertainment, dependent upon most of the company and household lodging

at Welbeck. That indeed is how it was probably used, if it was complete, in the entertainment of 1634. The previous, Period 2.3, additions of further lodgings over the hall and in the flanking blocks of the Riding House did little to correct the imbalance. The final rebuilding of the southern end of the Terrace Range in the 1660s, after the Restoration, in turn further added to the size and grandeur and of the state rooms and gallery, suggesting that the underlying concept remained the same.

Nottingham Castle was essentially similar, although probably modified in its completion by Duke Henry to provide rather more practical accommodation in addition to the state apartment. But soon afterwards the essential impracticality of the Terrace Range led to its great apartment being abandoned. A mere pavilion on this scale would have provided enough magnificence for a king, let alone a Duke. Apart from the Little Castle as a lodge, 17th century Bolsover does not find ready comparisons. For both its concept and its architectural variety and invention, it stood apart even to contemporaries. Dr Frances Andrewes, flatteringly comparing Cavendish's houses to the King's palaces, likened it to [Henry VIII's] Nonsuch (quoted Goulding 1936, 17). What more can one add?

3.4 The values of Bolsover Castle

3.4.1 Evidential

All the elements of the medieval planned settlement of Bolsover survive, its defensive earthworks remarkably intact; more so than its closest parallel at Castleton. Despite the demolition of most of the medieval fabric of the Castle, and the absence of surviving medieval secular buildings in the town, the plan of the settlement is of evidential value. Its potential to yield further information through archaeological research is clear in some areas, particularly the Castle (Sheppard passim, esp 1998) and the town earthworks. Pre-castle remains under the bank of the outer bailey suggest good, if not always extensive, archaeological survival beneath earthworks, including the majority of the Inner Ward and Inner Bailey. Results in the town to date have been disappointing because of industrial scale disturbance, but the area sampled has been modest. Taken as a whole, the medieval elements of the town are of exceptional evidential value (A), reflected

in the scheduling of the castle and town earthworks, but extending to all elements of the settlement plan.

The evidential value of the 17th century elements of the castle is also exceptional (A), for their potential to tell the story of the architectural evolution of an extraordinary house and of its decoration. Despite more than half a century of repair and presentation, the value of the surviving fabric as the primary document of the buildings has only really been addressed since the late 1990s, and then essentially only in relation to the Little Castle and the Riding House Range. This is perhaps the more surprising, given the lack of documentary evidence for the evolution of the place.

While 18th century and later phases in the evolution of Bolsover Castle are better documented, surviving fabric also helps to understand them. These phases are, however, of much less intrinsic significance, and once recorded, have tended to be systematically cleared away. Their evidential value is therefore limited, rarely if ever exceeding moderate (C).

3.4.2 Historical

The illustrative value of Bolsover is highly exceptional (A*). Despite the ruined state of the Terrace Range, the lack of later building illustrates the form of an extraordinary and nationally exceptional group of buildings – as a whole and in its decorative details- as it evolved through the 17th century, with little distraction from evident later change. Only a handful of early great houses, preserved by their families from other than occasional use, can do this, and two of them – Hardwick from the late 16th century and Haddon Hall which is substantially medieval - are close by, the former visible on a good day. The Riding House, illustrative of a growing early 17th century interest in manège and associated with one of its leading 17th century exponents, is a unique survival from the period in still being operational.

At a more detailed level Bolsover illustrates the romantic associations with a chivalric past, through its choice of both a castle site and a castle image for the early building. This is a thread through much Elizabethan and Jacobean architecture, providing at Bolsover the setting for a masque and for tilting in the Inner Court.

Views of and from the castle are crucial to its illustrative values, both as a medieval castle site and as a 17th century house inspired by it and chosen for its panoramic prospects and impressive approach. Views of and from the Terrace and Viewing Platform, the approach from Chesterfield up the Hockley Valley, and the approach from the north along the scarp, can be considered part of its exceptional illustrative significance.

The association with Charles, and especially William, Cavendish, a figure whose long life runs like a thread through English politics and war through much of the 17th century, adds to Bolsover's exceptional (A)historical values. The evolution of Bolsover reflects the evolution of the man; it is a personal creation, an expression of an individual spirit. The personality of the man informs our understanding of the buildings, but the buildings also inform our understanding of the personality that created the place.

Of later owners, the role of the Countess of Oxford in conserving the Little Castle (and her family inheritance) is of considerable value (B), and the Little Castle in its present state lacks only the 'Tea equipage' to recall her role and to illustrate the role of the place as a retreat from the great house.

The illustrative or associational values with later periods or private owners have largely been swept away along with their physical expression on the site; what remains is at best of moderate (C) significance. The interventions made since the site came into public ownership provide an illustration of attitudes to conservation and presentation of nationally-important sites through the later 20th century by government and its successor body. The results have not always sustained the other values of the place, and are subject to frequent change; this illustrative value is probably of little (D) significance.

3.4.3 Aesthetic

The architectural value of Bolsover as an exemplar (if a very singular rather than conventional one) of 17th century high status architecture can hardly be overstated (A*). It sets out a progression of styles from 1610 to the 1680s, ranging from the formal Little Castle, through the experimental Terrace Range, to the ultimately flamboyant Riding House and Marsh's work in the 1660s; only in its decline in the 1680s does restrained

classicism appear in the stable conversions. Bolsover seems always to have been outside the mainstream, in some ways impractical. But the Terrace Range begat Nottingham Castle, and arguably encouraged the idea of an Italian palazzo on a hill as a model for some of the more sophisticated examples that would follow into the 18th century.

The interior of the Little Castle, despite damage and loss, is the most complete surviving high status interior decorative scheme of its time in England. Other painted schemes, like the Hall at Hatfield House, survive in single rooms, often with much overpainting, or are occasionally discovered under later decoration. If the painting is not of the first rank artistically, the ensemble has the potential to provide total immersion in the character of a 17th century lodge.

Views of and from the Castle have always been seen as key to the aesthetic experience that it provides, whether 'private' like the views from the Little Castle to Hardwick or along the garden axis to the church tower, or the 'public' panoramic views from the Terrace Range, terrace and viewing platform. Just as important are views of the castle, along the western approach from Chesterfield, up the Hockley Valley, or along the scarp from north or south; as well as set piece views from within the vale, especially from Sutton Scarsdale. All contribute to the ability to experience the exceptional (A) quality of this ensemble in its landscape context.

3.4.4 Communal

Bolsover Castle is known to and appreciated by a wide spectrum of the public with an interest in heritage and landscape, as well as specialists in medieval and 17th century studies. Locally, under the Dukes of Portland, the riding school was put to a variety of social uses – drill hall, theatre – in the late 19th and early 20th centuries, giving it value as a social amenity for the town community in the early decades of its rapid industrialisation and growth. The role extended to the Castle Yard, but the only physical vestige which now remains is the Bowling Green, as the site has become a national responsibility and targets a regional and national audience. Its value to the community of Bolsover is therefore limited; the disconnection between castle and town is apparent. The fields to the west are a valued public open space, while the steep wooded slopes provide a much-used venue for mountain

biking, informal barbecues, outdoor drinking, and 'hanging out'. Whether that constitutes sufficient communal value to warrant sustaining it in its present form is questionable, but a greater sense of communal interest in and use of the castle could only be beneficial.

3.4.5 Ecological

The wooded slopes retain some ground plants characteristic of ancient woodland, simply because they are too steep to have been cultivated.

Improved aesthetic management (16.4.20, 48) could in parallel encourage biodiversity. Similarly, instigating a 'meadow' management regime in parts of the Castle Yard (16.4.9) could also add to its biodiversity value. Some specialist wall plants, such as the fern Wall-rue, were said in 1999 to add to the nature conservation interest of the site, but seem largely to have succumbed to weedkiller in the supposed interests of architectural conservation.

Extensive, rather than intensive, evidence of the use by bats for roosting of both the roofed buildings and part of the Terrace Range was recorded in 2007 (PCSR 2007, 18). Pipistrelle, Daubenton's and Brown Long-eared bats were recorded in 1999 (ibid, 16).

Overall, the site is not designated for its nature conservation; its ecological significance seems moderate but capable of improvement through management.

3.4.6 Instrumental

The heritage values of Bolsover give it the potential to generate instrumental value; indeed, doing so is one of the main objectives of English Heritage management of the site. It provides learning opportunities both informal and related to educational curricula, and encourages tourism and through it the local economy.

3.5 Summary statement of significance of Bolsover

Bolsover Castle is of highly exceptional significance (A*) primarily for its 17th century ensemble, as a document, as illustrative of the architecture and wider culture of the period, particularly the art of manège, and for its association with William Cavendish, 1st Duke of Newcastle, who, inheriting the Little Castle from his father, was responsible for creating the ensemble that in substance survives today. All the 17th century fabric contributes to one or more of these aspects of the highly exceptional significance of the place. Views of and from the castle illustrate aspects of and so contribute to this exceptional significance.

The underlying archaeological remains of the castle which shaped the 17th century ensemble themselves form part of an entity itself of exceptional significance (A), including the twelfth century planned settlement of Bolsover, of unusual scale and form for a defended 'new town' of the period, and the settlement which preceded it on the site of the castle. The plan form of town and castle remains clearly illustrated on the ground and its evidential potential is great, if not consistent across the whole area. Particularly beyond the Castle area and the defensive lines of the town, and to some extent in the Castle Yard, the significance of buried deposits in particular areas can only be assessed through field evaluation.

The Castle illustrates changing attitudes towards the remains of the past, in its construction, and in its treatment from the 18th century as a potent (if largely redundant) symbol of aristocratic lineage and values. This, however, is now essentially an intangible, intellectual component of its significance, the physical traces of 18th and 19th century accretions having largely been removed; the ruination of the Terrace Range is its remaining principal expression. What remains is perhaps of moderate (C) significance.

While of some little illustrative value, post-1945 interventions are aesthetically mostly neutral, although some, particularly in the western end of the Riding House Range, are intrusive and also obscure rather than reveal or reinforce evidence of the historic form of the exceptionally significant fabric. The Visitor centre has the potential to contribute to future assessments of significance.

4.0

Summary of Proposed Work

4.0 Summary of Proposed Works

4.1 Introduction

The proposed works have been designed with the intent of improving rainwater dispersal from the central chute to the north east elevation of the Little Castle, and to protect the castle fabric from further deterioration as a result of significant water ingress into the historic fabric below ground level.

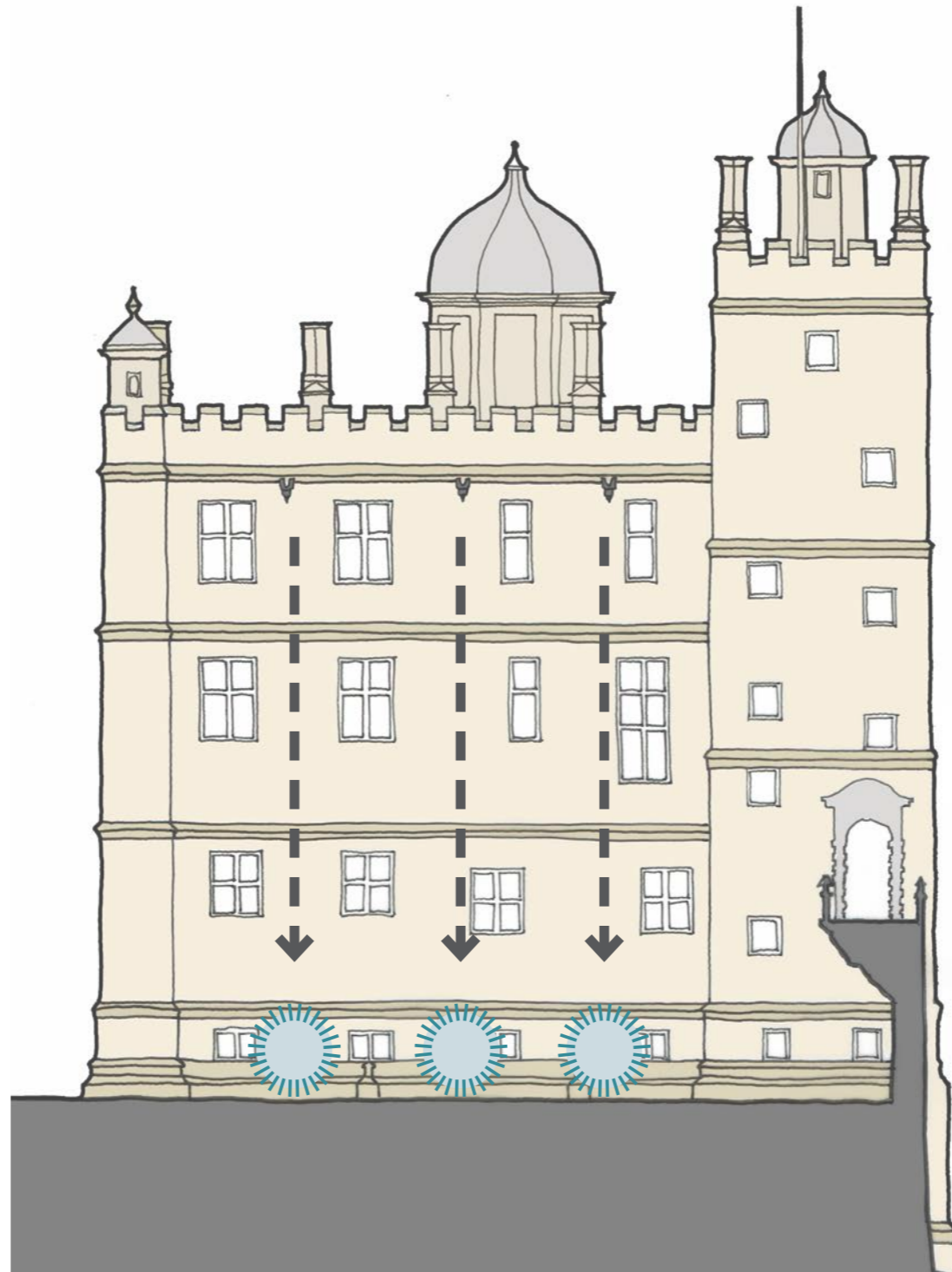


Figure 8 Rainwater discharge from chutes on North East Elevation

4.2 Canopy

The preferred canopy option has been designed as a single sheet of raised steel to fall naturally to discharge points at the edge. The water will be discharged into a slimline Aco slot drain, located directly underneath the canopy overhang.

The structural horizontal and vertical members will be of timber construction, and the roof will be made of a weather treated steel.

The canopy will be fixed to the existing fabric with a cintec anchor at the minimum depth that provides a fully secure connection. At the retaining wall base, a base plate will be installed below the coping stone, which will then be replaced for new identical masonry due to existing fabric deterioration.

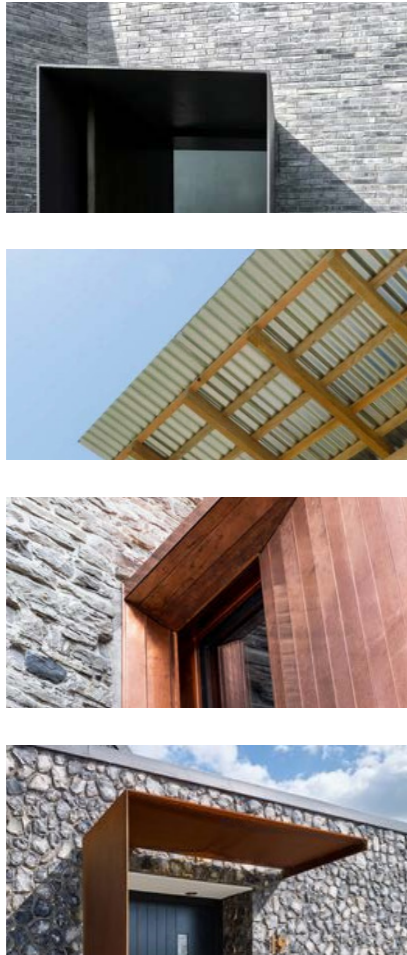


Figure 9 Material palette demonstrating traditional tone and colour.

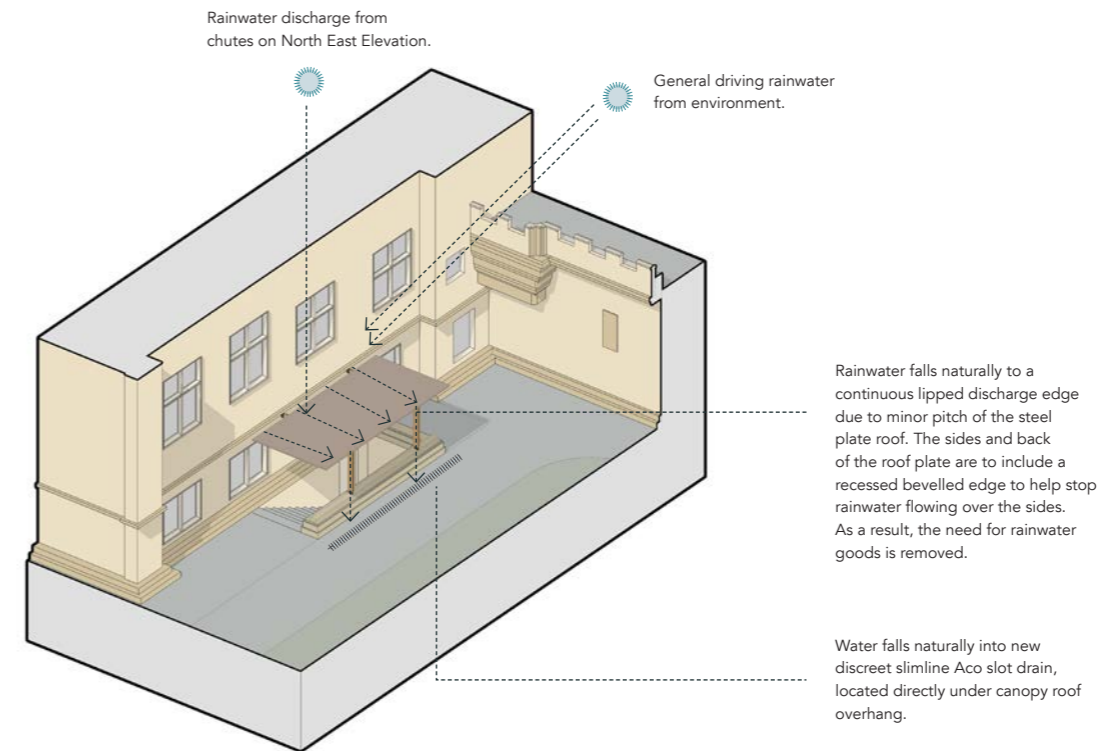


Figure 10 Preferred Canopy Option



Figure 11 Existing Elevation

Figure 12 Proposed Elevation

5.0

Heritage Impact Assessment

5.0 Heritage Impact Assessment

5.1 Introduction

The heritage assessment will look at the impact of the proposal on the relevant designated assets and their setting.

5.2 Methodology

Impacts will be assessed and scaled per British Standards BS7913 guidance for the scale of impacts, which correlates with the ICOMOS Guidance on Heritage Impact Assessments. ICOMOS suggest a 9-point scale spectrum for defining the impacts of proposed changes. This has been done to provide balance to perceived harmful changes by demonstrating beneficial outcomes of the proposed works.

The value of the heritage asset scale in the table is scaled from a higher level that is reserved for World Heritage Sites, and therefore not included here.

VALUE OF HERITAGE ASSET	SCALE & SEVERITY OF CHANGE/IMPACT (EITHER ADVERSE OR BENEFICIAL)				
	No Change	Negligible Change	Minor Change	Moderate Change	Major Change
Very High (Grade I/Scheduled Monument)	Neutral	Slight	Moderate/Large	Large/Very Large	Very Large
High (Grade II*)	Neutral	Slight	Moderate/Slight	Moderate/Large	Large/Very Large
Medium (Grade II/Conservation Area)	Neutral	Neutral/Slight	Slight	Moderate	Moderate/Large
Low (Locally Listed)	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/Moderate
Negligible (Non-Designated)	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

Figure 13 Significance/Scale of Impacts Table

No Change	Negligible Change	Minor Change	Moderate Change	Major Change
No material change to the heritage asset or its setting.	A small change or alteration, but unimportant. Having no visual or indirect impacts on the asset or its setting. Slight changes to use or access.	A small change to an element of fabric or setting that results in a noticeable difference. Limited indirect impacts or changes to character.	Changes to an element, including replacement, or insertion of a new element, where it the asset or its setting has clearly been modified. Noticeable indirect impacts,.	A change of great extent, including the complete removal of an element. Changes to most or all of the asset or its setting. Total alteration of the asset. Extreme indirect impacts.

Figure 14 Definition of types of change

Major beneficial	Moderate beneficial	Minor beneficial	Negligible beneficial	Neutral	Negligible adverse	Minor adverse	Moderate adverse	Major adverse
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Figure 15 9-point scale of impact

5.3 Impact on Little Castle

The proposal requires some limited fixing to the historic fabric. Due to the nature of intervention, the installation of the canopy has a minor direct impact on the designated asset. The addition of a structure on this elevation also has the potential to obscure the understanding and significance of the designated asset. However, mitigation of visual impacts through design development, explored in 6.1 Mitigation Through Design Development, has reduced potential indirect visual impacts. The proposal is also temporary and reversible, having a short-term impact on the designated asset.

As this intervention is necessary in order to facilitate better rainwater discharge management in the future, therefore protecting the historic fabric in the longer-term, this constitutes moderate/large benefit, and less than substantial harm.

5.4 Impact on Setting

The setting of Bolsover Castle is defined by its elevated position and overlooking open fields. It is set within 4.5 hectares defined by walled and fenced boundaries. The gardens and pleasure grounds are also significant components of the setting of the Castle. The proposed canopy is situated on the north east elevation, which faces away from the principal approaches and landscaping. Within this context, the proposed development constitutes a negligible change, being small and having only limited visual impacts on the wider setting of the Castle. The benefit of the proposed development in regards to water ingress and long-term fabric protection is a benefit of the change, resulting in a negligible beneficial impact of no harm.

5.5 Impact on Scheduled Monument

The significance of the potential archaeological evidence on site is recognised in its scheduling. The installation of the proposed canopy requires some intervention in the ground in order to install a drain to facilitate water dispersal. The drain consists of 100mm Diameter Perforated Pipe in 300mm wide x 500mm deep gravel strip with permeable geotextile lining to sides and base, under an Aco slot drain. Due to the required disturbance, this is considered a minor change to the integrity of the Scheduled Monument, however, due to the requirement of the installation to facilitate better rainwater discharge management and protection of historic fabric, this constitutes a moderate/large beneficial change, and less than substantial harm.

The broader considerations of impacts on the Scheduled Monument are dealt with in a separate Scheduled Monument Consent application.

5.6 Impact on Conservation Area

Little Castle sits within the Central Area character area of the Bolsover Conservation Area, the boundary of which is illustrated in Figure 1. The Conservation Area Appraisal identifies a number of buildings and uses within this character area having a negative impact on the character of the Conservation Area. The north east elevation of Little Castle has no direct influence on the character of the Conservation Area or its setting. The proposed canopy is therefore a negligible change within the setting of the Conservation Area, having a neutral impact, and causing no harm.

Figure 16 Bolsover Scheduled Monument

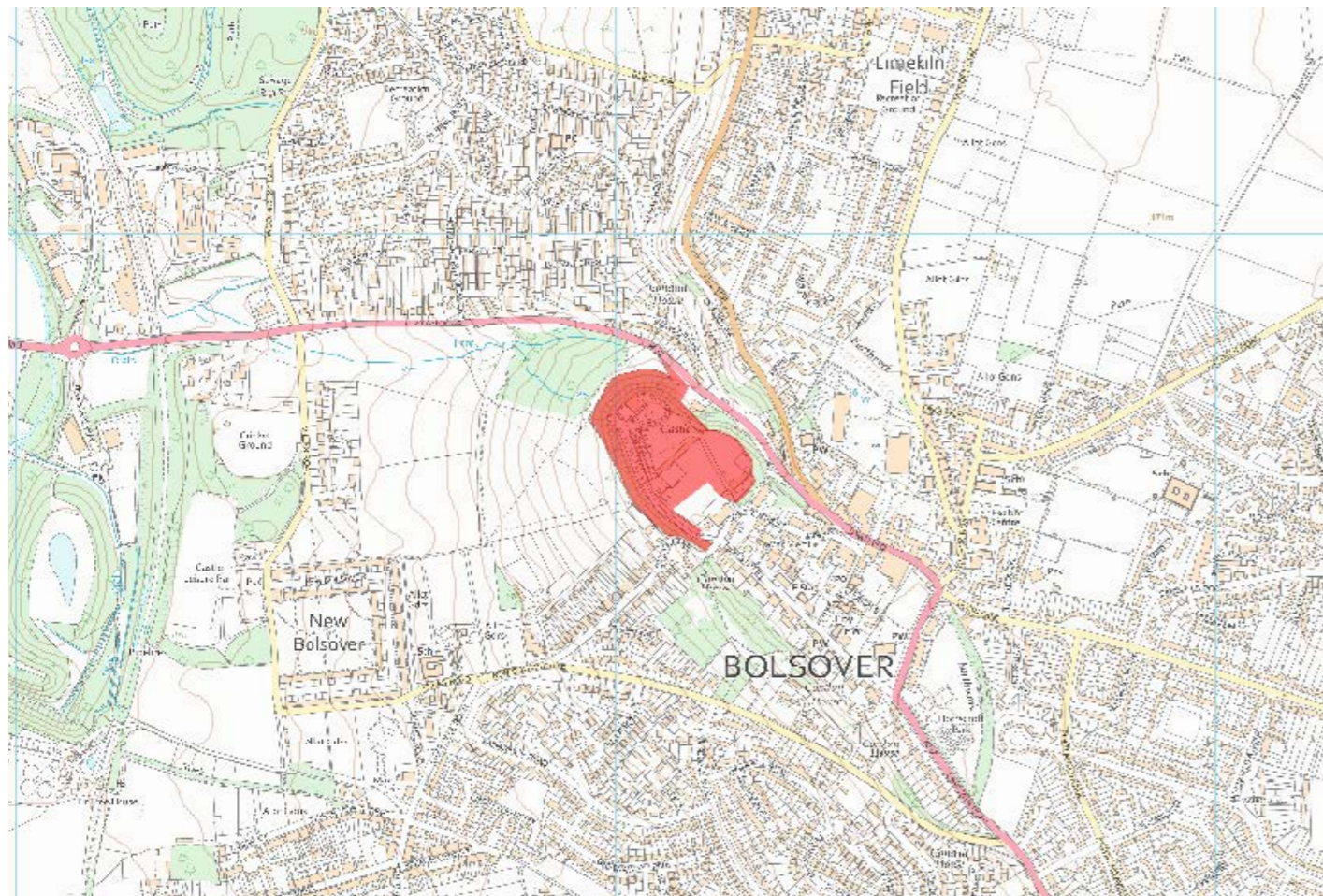
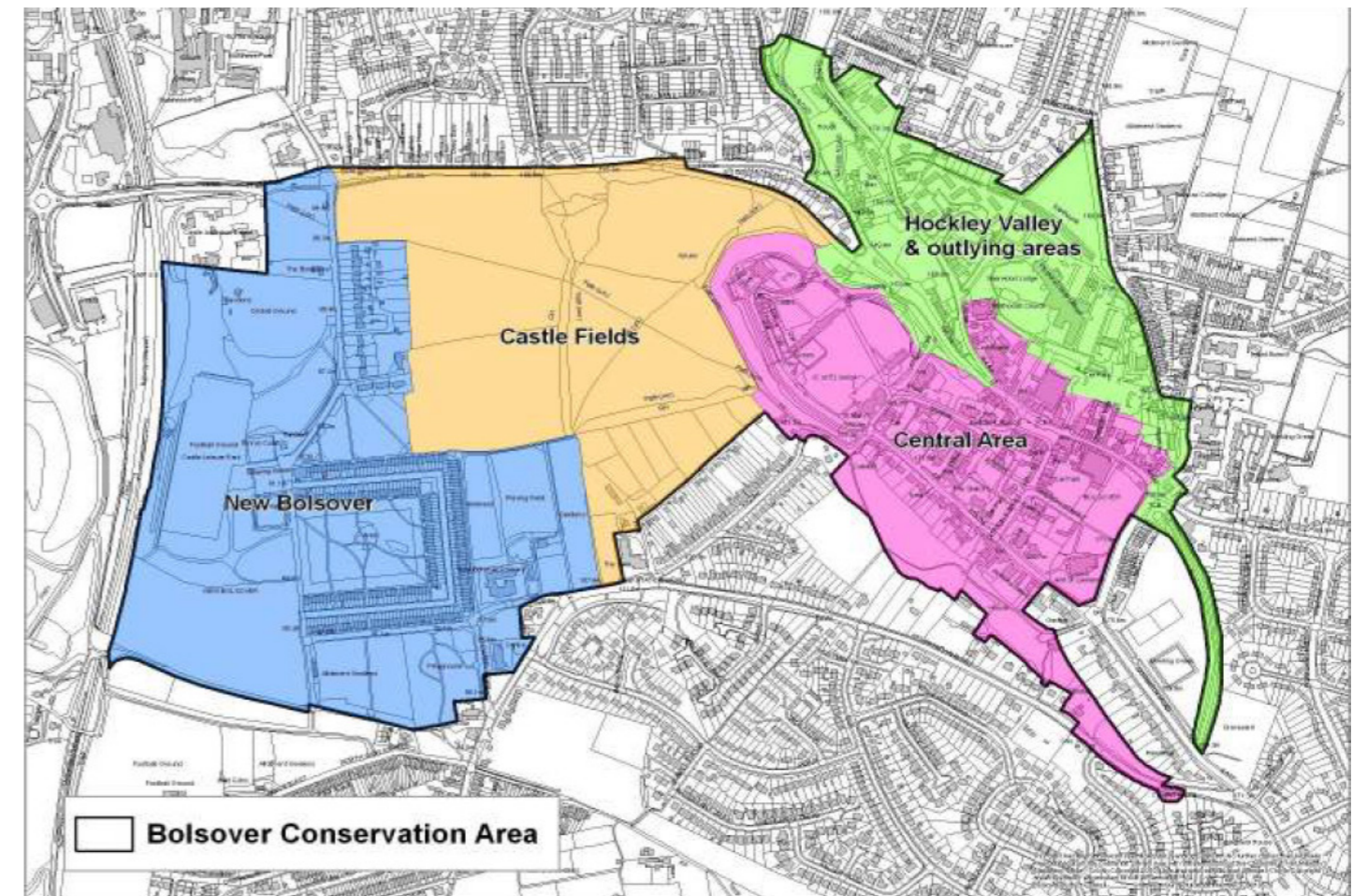


Figure 17 Bolsover Conservation Area



6.0

Justification

6.0 Justification

6.1 Mitigation Through Design Development

6.1.1 Form and Massing

The proposed canopy is the final preferred option resulting from a robust study to explore the most appropriate variations on the form. This study was undertaken in an effort to balance and mitigate potential impacts on the historic fabric of the building, the underground archaeology, and any potential visual impacts, whilst meeting the practical needs of the intervention and structural requirements. All proposals explored were considered to be temporary and reversible interventions with limited long-term impacts.

The variations included a canopy supported by the wall, a free-standing canopy, and a supported canopy. A summary of the approaches considered are included here for reference. This study demonstrates the methods via which, incorporating consultation with English Heritage and Historic England, a viable and suitable option was established that balanced the requirements of the canopy to perform a function, and its potential direct impacts on the historic fabric.

The final preferred option has 4 fixing points into the masonry. This option has been prioritised due to its lack of need for very large foundations due to the topography and retaining wall. It is considered to provide the least visual impact due to its limited structural elements, and relationship to the geometry of the existing elevation.

A thorough overview of the options is included in Section 3.3 Design Response Development within the Design and Access Statement

6.1.2 Materials

The materials have been chosen in order to complement the palette of the existing building. The material palette is intended to be more traditional, avoiding reflective and overly manufactured finishes. Timber and steel are a clear and high quality intervention within a sensitive historic context.

Alternative metals were considered, including zinc. However, due to the visual similarity with lead, this was felt to be a potential risk for vandalism. Additional material conflicts were considered, including potential for metal corrosion from the lead roof. The alternative steel will result in a flatter, quieter and thinner canopy, and reduce any potential corrosion conflicts between materials.

6.2 Conclusions

In conclusion, the proposed canopy meets the needs of the intervention in the improvement of rainwater drainage and dispersal to facilitate better long-term protection of the historic fabric at this level, which is currently impacted by excess water ingress.

The form, mass and materials have been tested, assessed, and consulted upon in order to arrive at a solution that balanced the practical, visual, and structural needs with the significance of the designated assets and their setting.

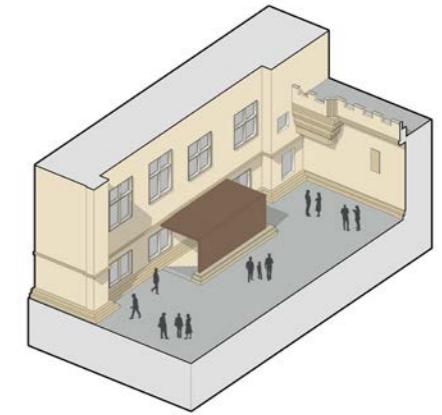
The overall impact of the scheme is minor beneficial and less than substantial harm.

Principals behind Option 1:

01. Canopy supported on the wall.
02. Pitched design to help rainwater run-off.
03. Opening up the vertical plane.
04. Contemporary alternative.

- ✓ Support from wall reduces number of fixings into ground.
- ✓ Openings can be formed to reduce impact of elevation.
- ✓ Sympathetically relates to the historic canopy design.
- ✓ Contemporary in design.

- ✗ Possible fixings required into Little Castle wall.
- ✗ Large area of historic elevation blocked by vertical elements.
- ✗ Requires support from historic structure.

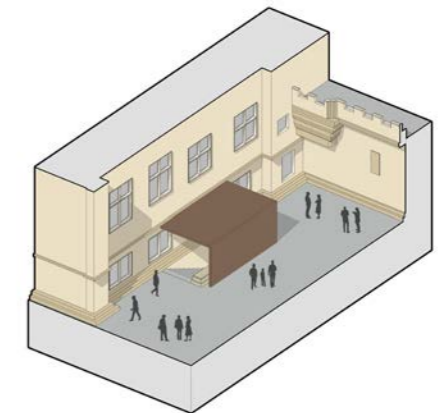


Principals behind Option 2:

01. Free-standing canopy without reliance on historic fabric.
02. Adding elevational interest and reducing the heavy form.
03. Opening up the vertical plane and integrating seating.
04. Contemporary alternative.

- ✓ Not reliant on historic fabric for support.
- ✓ Openings can be formed to reduce impact on elevation.
- ✓ Sympathetically relates to the historic canopy design.

- ✗ Possible fixings required into Little Castle fabric.
- ✗ Large area of historic elevation obscured by vertical elements.
- ✗ Requires large footprint and increased structure for cantilever.

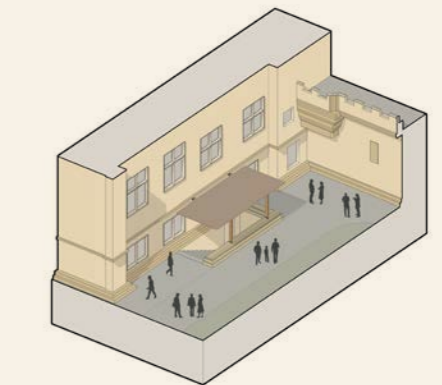


Principals behind Developed Option:

01. No large or intrusive foundations necessary.
02. Adding elevational interest and reducing the heavy form.
03. Opening up the vertical plane and not disrupting site lines from the path.
04. Traditional in form and harmonious to the context.

- ✓ Only minor connections into historic fabric for support.
- ✓ Dramatically reduces visual impact on principal elevation.
- ✓ Sympathetically relates to axis and existing structure.
- ✓ Uses materials that are contextual and traditional.

- ✗ Requires fixing into the existing masonry in 4no. locations. However this can be done as discreetly and sensitivity as possible to avoid damage to the fabric.



7.0

Appendices

7.0 Appendices

7.1 Scheduling: Bolsover Castle, eleventh century motte and bailey castle, twelfth century tower keep castle and seventeenth century country house.

7.1.1 Overview

Heritage Category: Scheduled Monument
List Entry Number: 1012496
Date first listed: 09-Oct-1981
Date of most recent amendment: 11-Mar-1992

7.1.2 Location

The building or site itself may lie within the boundary of more than one authority.
County: Derbyshire
District: Bolsover (District Authority)
Parish: Old Bolsover
National Grid Reference: SK 47093 70520

7.1.3 Reasons for Designation

A tower keep castle is a strongly fortified residence in which the keep is the principal defensive feature. The keep may be freestanding or surrounded by a defensive enclosure; they are normally square in shape, although other shapes are known. Internally they have several floors providing accommodation of various types. If the keep has an attached enclosure this will normally be defined by a defensive wall, frequently with an external ditch. Access into the enclosure was provided by a bridge across the ditch, allowing entry via a gatehouse. Additional buildings, including stabling for animals and workshops, may be found within the enclosure. Tower keep castles were built throughout the medieval period, from immediately after the Norman Conquest to the mid-15th century, with a peak in the middle of the 12th century. A few were constructed on the sites of earlier earthwork castle types but most were new creations. They provided strongly fortified residences for the king or leading families and occur in both urban or rural situations. Tower keep castles are widely dispersed throughout England with a major concentration on the Welsh border. They are rare nationally with only 104 recorded examples. Considerable diversity of form is

exhibited with no two examples being exactly alike. With other castle types, they are major medieval monument types which, belonging to the highest levels of society, frequently acted as major administrative centres and formed the foci for developing settlement patterns. Castles generally provide an emotive and evocative link to the past and can provide a valuable educational resource, both with respect to medieval warfare and defence and with respect to wider aspects of medieval society. All examples retaining significant remains of medieval date are considered to be nationally important. Motte castles are medieval fortifications introduced into Britain by the Normans. They comprised a large conical mound of earth or rubble, the motte, surmounted by a palisade and a stone or timber tower. In a majority of examples an embanked enclosure containing additional buildings, the bailey, adjoined the motte. Motte castles and motte-and-bailey castles acted as garrison forts during offensive military operations, as strongholds, and, in many cases, as aristocratic residences and the centre of local or royal administration. Built in towns, villages and open countryside, motte castles generally occupied strategic positions dominating their immediate locality and as a result, are the most visually impressive monuments of the early post-Conquest period surviving in the modern landscape. Over 600 motte castles or motte-and-bailey castles are recorded nationally, with examples known from most regions. As such, and as one of a restricted range of recognised early post-Conquest monuments, they are particularly important for the study of Norman Britain and the development of the feudal system. Although many were occupied for only a short period of time, motte castles continued to be built and occupied from the 11th to the 13th centuries, after which they were superseded by other types of castle. Bolsover Castle is an important and well-documented example of a motte and bailey castle which developed into a tower keep castle and was later adapted to become a country house of one of the most important families of the seventeenth century. Although nothing of the medieval castles remains upstanding, twelfth and thirteenth century masonry is known to survive beneath the walls and buildings of the later house and extensive archaeological deposits, relating to both the motte and bailey castle and the tower keep castle, survive largely undisturbed across the whole of the site. The extensive standing remains of the seventeenth century house, and the wide range of surviving buildings, make it not only of

great architectural importance but also one of the most visually impressive monuments of its class.

7.1.4 Details

Bolsover Castle is situated on a limestone promontory overlooking the town of Bolsover, which now almost encircles it. The monument comprises the site of the eleventh century motte and bailey castle, the site of the twelfth century tower keep castle and the standing remains of the seventeenth century country house that was built over it. The buildings and walls of the seventeenth century house were built largely on the remains of twelfth century masonry. The open areas of the inner and outer baileys, therefore, have been left largely undisturbed since the eleventh century and are believed to contain the buried remains of buildings and structures associated with all periods of the medieval castle's history. The motte and bailey castle took the form of a large oval outer bailey, measuring c.280m by 200m, with a smaller inner bailey, measuring c.80m by 60m, lying to the north at the highest point of the promontory. The inner bailey contained the keep while the outer bailey accommodated such ancillary buildings as stables, workshops and lodgings for retainers. The later medieval castle respected the layout of the earlier, and the square tower keep appears to have been built on the site of the original, though this has not yet been confirmed. The foundations of the twelfth century keep survive below the present 'keep', known as the Little Castle, which was built between 1612 and 1621. At this time the inner bailey became a garden, known as the Fountain Garden, and original twelfth or thirteenth century masonry was noted during consolidation work on its walls in both 1946 and 1978. During the course of the seventeenth century, the terrace range, now ruined but containing the main state rooms and the Great Gallery, was built in the outer bailey or Great Court, along with the riding school and its forge. Four conduit or water houses, which supplied the seventeenth century castle with water, lie outside the castle walls and are not included in this scheduling. The first castle at Bolsover was the motte and bailey castle built in the eleventh century by William Peverel, bastard son of William the Conqueror. In 1155 it was taken by the Crown and the earlier stone keep built between 1173 and 1179, at about the same time as the curtain wall round the inner bailey. The medieval fortification had fallen into ruin by the end of the fourteenth century. Throughout the fifteenth

and sixteenth centuries it passed in and out of royal hands until granted to George Talbot, later Earl of Shrewsbury and husband of Bess of Hardwick, in 1553. Between 1608 and 1640, the castle was entirely rebuilt by Sir Charles Cavendish and his heir, the first Duke of Newcastle, the design being attributed to Robert and John Smithson. Newcastle was a prominent supporter of Charles I during the Civil War and, after a siege, the castle surrendered to Parliament in 1644 and was subsequently slighted. After the Restoration it gradually underwent repair but, by the mid eighteenth century, was stripped and in ruins, apart from the riding school and Little Castle. The seventh Duke of Portland granted it to the nation in 1945 since when it has been in State care. The castle is a Grade I Listed Building. There are a number of features to be excluded from the scheduling. The most important is the seventeenth century Little Castle which, being roofed and containing internal architectural and decorative features such as painted panelling, is better served by its Listed status rather than scheduling. The medieval foundations and the deposits underneath are, however, included in the scheduling. Other exclusions are the surfaces of paths and drives, all modern fencing and walling, modern gates, the ticket office and all English Heritage fittings such as railings, grilles and notices, the toilet block, the custodian's lodge and outhouses, the surface of the playground of Bolsover Church of England School, the sheds etc. within the English Heritage Works compound, the fittings of the Bolsover Castle Bowling Club and the surface of the bowling green itself. The ground beneath all these exclusions is, however, included.

7.2 Registered Park & Garden: Bolsover Castle

7.2.1 Overview

Heritage Category: Park and Garden
Grade: I
List Entry Number: 1000674
Date first listed: 04-Aug-1984

7.2.2 Location

The building or site itself may lie within the boundary of more than one authority.
County: Derbyshire
District: Bolsover (District Authority)
Parish: Old Bolsover
National Grid Reference: SK 47106 70512

7.2.3 Details

Pleasure grounds with an enclosed garden and a viewing terrace and platform laid out during the period c 1608-40 with additions and repairs of c 1660.

HISTORIC DEVELOPMENT

The Castle at Bolsover was built by William Peverel in the C12. A stone keep was added in 1173 and domestic buildings in the C13. By the end of the C14 it was ruinous. It was owned by the Crown until 1553 when it was granted to George Talbot, sixth Earl of Shrewsbury and husband of 'Bess of Hardwick'. Bess' son by a previous marriage, Charles Cavendish, bought the Castle and manor from the seventh Earl and he and his heir William, created first Earl of Newcastle in 1628, destroyed most of the medieval work and erected buildings on the site from 1608 onwards. Following despoliation of the site during the Civil War various repairs and additions to the complex were made in the 1660s. In the early C18 the Castle became disused as a main residence and after periods of tenanted occupation in the C19 it was presented as a gift to the nation by the seventh Duke of Portland in 1945. The Castle is currently (1998) in the guardianship of English Heritage and a programme of repairs and restoration is in progress.

DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING
Bolsover Castle stands on a steep-sided promontory on the

west side of Bolsover overlooking open fields to the north and west. The boundary of the c 4.5ha site is formed by the fenced base of the promontory excluding a building and its grounds on the east side. On the south side the walled and fenced precincts of a school form the boundary, with a wall separating the grounds from a footpath on the south-east side.

ENTRANCES AND APPROACHES The principal entrance is from the west end of Castle Lane at the south-west corner of the site. Stone gate piers and iron gates stand the head of a drive which runs northwards to a set of monumental stone gate piers with a broken pediment and ball finials at the south end of the Terrace. Another entrance, now (1998) used as the main pedestrian entrance, is via a gate from Castle Lane on the south-east side of the site.

PRINCIPAL BUILDING There are three main buildings (all listed grade I) on the site which are linked. Some elements of the design can probably be attributed to Robert Smythson who was succeeded by his son John and grandson Huntingdon Smithson (who consistently used this spelling for his name); the building history is complex however and it is not possible to be certain of exact dates and attributions, discussion of which can be found in Faulkner (1985) and Girouard (1983).

At the north-west corner of the site is the Little Castle of c 1612. This was built for Sir Charles Cavendish on the site of the keep of the medieval castle. The main entrance is on the west side where steps lead up from a viewing platform to an entrance flanked by towers leading to a paved courtyard and steps up to the entrance. Balconies on two sides of the building give views out to the west and into the more intimate setting of the Fountain Garden to the south. The building is a highly individual synthesis of architectural styles suffused with the romantic medievalism characteristic of the culture of Elizabethan and Jacobean court circles. The fantastic architectural style is consistent with the fact that it was not originally designed as a principal residence but as a place of entertainment within easy reach of the Cavendish seat at Welbeck (qv).

The Terrace Range on the west side of the site was the result of at least three building campaigns, the first of which was contemporary with the building of the Little Castle or immediately post-dates it. The architect was probably John

Smythson with additions by Huntingdon Smithson for Sir William Cavendish. The earliest, northern part of the building is linked to the Fountain Garden walls by an arched bridge at first-floor level. The building was stripped to provide lead for works at Welbeck in the 1750s and it is maintained as a controlled ruin (1998). The southern range of buildings is the Riding School of c 1630-40, probably by Huntingdon Smithson.

GARDENS AND PLEASURE GROUNDS The gardens consist of four distinct areas articulated around the building complex. To the south is the Outer Court, walled on the east and west sides. The Great Court or Inner Court is an enclosure formed by the Riding School on the south side, the Terrace Range to the west, the Fountain Garden wall to the north, and a wall to the east. The Fountain Garden is enclosed by an irregular oval wall with the Little Castle at the north-west corner. The Terrace runs along the west side of the site to the west of the Terrace Range and Little Castle, and a viewing platform at the north end of the Terrace lies immediately west of the entrance to the Little Castle.

The Terrace is reached from the main drive and it runs parallel with the Terrace Range which contained a long gallery forming an indoor counterpart sharing similar views. A set of double steps, which descend on each side of an alcove flanked by shell-headed niches, gives access from the Terrace Range. The Terrace, with long-distance views to the west, has a low crenellated wall on the west side from which point the land falls steeply. At the north end of the Terrace the viewing platform is in the form of a walled forecourt immediately west of the entrance to the Little Castle which projects west of the line of the Terrace. Steps on the south side lead down westwards from a grassed terrace to a path alongside the west wall from which extensive long-distance views to the west and north are obtained. A drawing of c 1633 (reproduced in EH Landscape Study c 1997) does not show the Terrace wall or the viewing platform, though they are shown on an engraving by Knyff and Kip of c 1700. They were probably constructed between 1634 and the outbreak of the Civil War in 1642.

The pedestrian entrance leads to the Outer Court which is grassed, with a path leading as a C20 avenue of young trees to the entrance to the Great Court at the east end of the Riding School. On the west side of the Court there is a bowling green

divided from the lawns by a C20 fence, with a C20 pavilion on the west side. A bank along the south side of the green has at its south-west corner an alcove with rusticated stone piers and a mask, probably constructed from fragments brought from elsewhere on the site.

Stone gate piers at the east end of the Riding School lead to the Great Court which is grassed and planted with a few specimen trees. The walled east side of the Court has a border alongside it and c 50m north of the entrance a doorway (blocked, 1998) in the wall leads to a platform flanked by buttresses which gives views to the east, partially obscured by trees. Paths lead west along the inner side of the Riding School to the Terrace Range, and north to the Fountain Garden, branching north-west to run beneath the arched bridge between the Terrace Range and the Fountain Garden wall, to the Terrace and west front of the Little Castle.

The Fountain Garden is enclosed by the rebuilt C17 version of the medieval castle's inner bailey wall. There is an arched entrance with rusticated stone piers on the south side giving access from the Great Court which is not shown the drawing of c 1633 when the garden was entered from a simple arched opening to the west of the present entrance. The same drawing shows the encircling wall with crenellations, which had disappeared by the end of the C18, on each side of a walltop walkway which is reached from a door on the first floor of the Little Castle's stair tower. Ground-floor access is from a door leading to steps on the west side of the garden, and the walk could also be reached from the bridge linking it with the north end of the Terrace Range which was probably constructed in 1633, the date on the entrance to the bridge from the Terrace Range.

Three garden apartments are built into the thickness of the Fountain Garden wall, possibly in the position of early C13 medieval mural towers. The most elaborate is that to the west which has an arched entrance with a lion mask leading to a room with a rib-vaulted roof, an elaborate chimneypiece in the south wall and opposed niches in the east and west walls. Doors lead off to subsidiary rooms on each side, that to the west with a barrel-vaulted roof and that to the east with a barrel vault, a corner chimneypiece and niches, lit by a mullioned window at eaves height. This room post-dates the drawing of c 1633 as it is in the position of the entrance into

the garden, which can be seen as infilled masonry on the outer (south) side of the wall. The south garden room is a single chamber with barrel-vaulted roof and simple fireplace. The east room is lit by a mullioned window above the door and also has a barrel vault and simple fireplace. A blocked doorway in the east wall led to steps running down the slope from the Castle.

There are three seating alcoves in the Fountain Garden wall which have arched heads and stone seats supported by consoles, with rectangular niches in the rear walls. One lies between the south and east garden rooms, and the other two are in the east wall north of the east garden room. The enclosed nature of the garden recalls a medieval Hortus Conclusus, in keeping with the medieval elements of the architecture of the Little Castle.

The Garden is grassed and has a system of paths and clipped hedges. At the centre the Venus Fountain is an example of one of a very small number of in situ C17 fountains in England. It has a deep octagonal well with a crenellated parapet and niches in the inner walls and a central pedestal with four cylindrical projections supports a life-size statue of Venus emerging from her bath. A late C18 description (quoted in Worsley 1998) describes busts of Roman emperors within the niches. John Smythson's (undated) preliminary drawings survive and show that the design had evolved considerably by the time it was executed producing a highly individual composition. The historical antecedents and iconography of the Fountain Garden have been the subject of research (summarised in reports in the English Heritage archive) which discusses its use of Jacobean and Caroline chivalric symbolism and emphasises the iconographic unity of the Garden and the architecture and interior decoration of the Little Castle.

The Fountain features in the drawing of c 1633 where it is shown with a circular basin without crenellations but it is not known whether this is an inaccuracy or whether it was altered. It may be that it had not been completed and was still being constructed in preparation for the Royal visit of 1634 when Sir William Cavendish held a banquet at Bolsover for King Charles and his Queen. The banquet was followed by a masque by Ben Jonson entitled *Love's Welcome to Bolsover*, which was performed in the Fountain Garden. The masque's themes of mutual and spiritual love and the divine status of kings have

been linked with the iconography of the Garden which has been seen by some writers (eg Strong 1979) as a concrete expression of Caroline court mythology created specifically for the royal visit.

The worn remains of three grotesque satyr-like stone figures within the Fountain Garden (removed for conservation, 1998) may be survivors of more extensive sculptural garden ornaments, possibly designed to represent base lusts as a foil to the symbol of pure love supplied by the Venus statue. Archaeological survey and excavation during the 1990s revealed the detail of the C17 path layout but no traces of beds were found.

7.3 Listing: Bolsover Castle

7.3.1 Overview

Heritage Category: Listed Building

Grade: I

List Entry Number: 1108976

Date first listed: 23-Mar-1989

Statutory Address: BOLSOVER CASTLE, CASTLE STREET

7.3.2 Location

Statutory Address: BOLSOVER CASTLE, CASTLE STREET

The building or site itself may lie within the boundary of more than one authority.

County: Derbyshire

District: Bolsover (District Authority)

Parish: Old Bolsover

National Grid Reference: SK4700570698, SK4701270692, SK4703070714, SK4706070702, SK4710870637, SK4714270664

7.3.3 Details

SK 4771 16/58

TOWN OF OLD BOLSOVER, CASTLE STREET (West Side)
Bolsover Castle

I

Country House. C17. The keep was built 1612-21 for Sir Charles Cavendish, in a medievalizing style. The architects were probably Robert and John Smythson. Additional ranges c1627-42 by John Smythson; c1635-42 probably by Huntingdon Smythson. Later alterations. Coursed squared limestone and ashlar, from quarries at Bolsover, Bolsover Moor and Shuttlewood. Tiled roofs and roofs hidden behind parapets. Square keep with enclosed forecourt at the north west end of the complex, Fountain Garden enclosed by massive walls, angled Terrace Range to south west, return

Riding School Range, and return wall enclosing the Inner Court. The keep is square in plan and rises to three storeys over a semi-basement. Square projecting angle turrets and larger square stair tower in the north east corner. Moulded plinth, moulded band at the base of each storey, and battlemented parapet. Pyramid caps on the turrets. South elevation of five symmetrical bays. Full-height, square, projecting porch bay. Long straight flight of stone steps lead up to the keyed round-arched entrance on the piano nobile. Latticework balustrade. The window above has a pediment on banded half-columns. Corbelled out balcony. Mullioned cross window above again. Central bay flanked on each side by two 2-light mullioned windows to the basement; two 2-light mullioned windows above and above again, with two transoms; and two stone cross windows above again. The side elevations of four and five bays have similar fenestration, mostly with cross-windows. The stair tower rises higher than the main building and has single-light windows with recessed and chamfered surrounds, placed at alternate heights corresponding to the rise of the staircase. Forecourt to the south enclosed by walls and four square towers, two flanking the entrance. These towers are battlemented and have prominent pinnacles and rectangular windows with raised surrounds. Central entrance flanked by blind piers. Double flight of stairs across the front, each with a half-landing. Interior of the keep: The principal rooms on the piano nobile are rib-vaulted and the piers are classical columns. Bosses with scrolly ornamentation. Fireplaces with highly unusual projecting canopy heads with bold Jacobean panelled decoration. The overall character of the decoration is medievalizing. Basement kitchen and service rooms. On the ground floor the main hall and the Pillar Parlour. The hall is entered from a vestibule and has two pillars; the Pillar Parlour is entered from the other side of the vestibule, and between them is a service stair. The hall has a fireplace with medievalizing ogee arch, but based on designs in Serlio's Book VII. Panelling and lunettes painted with the Labours of Hercules, added after 1617. Panelling in the parlour derived from Elizabethan panelling at Theobalds, drawn by John Smythson in 1618. Vault bosses like horses heads. Gothic windows inserted in 1834. The Anteroom has lunettes painted with figure subjects after Martin de Vos and an architectural scene. The two principal rooms on this floor are of different heights, giving space for the Star Chamber above. The Star Chamber has arcaded panelling with painted figures of the prophets and in the window reveals of saints,

and stars on the ceiling. Three-tier fireplace, the most elaborate in the keep. The Marble Closet over the porch has a black and white colour scheme. Sir William's private suite fills the south side and is ranged around an internal lobby. Best bedchamber, Elysium and Heaven rooms; all with Italian Mannerist style decoration. The top floor has a central octagonal lobby surrounded by arched niches. The Fountain Garden to the south is enclosed by massive wall incorporating some medieval masonry of the inner bailey walls. Garden rooms set in the thickness of the walls, some vaulted and with fireplaces. In the centre of the Garden the Venus Fountain adapted from a design by John Smythson. To the south west is the angled Terrace Range. At the north end are the Cavendish Apartments, of two storeys over a basement. Two plus four bays, and two storeys over a basement. The first two bays are angled and have a Dutch gable. Blocked 2-light window to the basement and two cross windows to each floor above. The four bays to the right have similar fenestration and a large rusticated and pedimented doorway. Between the windows are strange buttresses or banded half-columns, rising from corbels. The main range to the right is of one storey over a basement and is symmetrical, of ten bays with a central doorway with banded rustication. Large cross windows with curious pediments broken into three pieces, and divided by similar banded half-columns. Double flight of steps up to the main entrance. At the south west end is one half of the south west gate, with vermiculated rustication, half a segmental pediment and a banded ball finial. The elevation to the Inner or Great Court has a battlemented range at the south end, with tall cross windows and low rectangular windows above, all with classical moulded architraves. The northern part has an irregular row of six Dutch gables. Cross windows and tall windows with two transoms. Two-light mullioned windows to the basement and in the gables. The interior of this derelict range had the Great Gallery running along the full height of the south side, and behind it facing into the court, a bedchamber, withdrawing room, hall and great hall/dining room. Service rooms and private apartments at the north end. The Riding School range has on both sides a row of gabled dormers with alternating triangular and segmental pediments. Elevation to the court of 3-5-7 bays, almost symmetrical. The centre part containing the riding school itself, projects forward on both sides. In the court there is a massive central entrance or triumphal gateway, heavily rusticated and with a broken segmental pediment enclosing a ball finial. Flanked by pairs

of large cross windows with moulded architraves. Two-light mullioned windows to the dormers. A similar composition to the right hand part, with five symmetrical bays plus two additional bays. A second triumphal gateway. This part housed the forge. Three bay range at the east end, with three tiers of 2-light mullioned windows. Various small chambers within. The forecourt of the present keep stands on the foundations of the medieval castle of c1173-9. In 1553 it was granted to George Talbot, later Earl of Shrewsbury and the husband of Bess of Hardwick.

Sources: Bolsover Castle by P.A. Faulkner, English Heritage Handbook.

Robert Smythson & the Elizabethan Country House by Mark Girouard, Yale University Press 1983.

Buttress

Architects | Masterplanners | Heritage Consultants