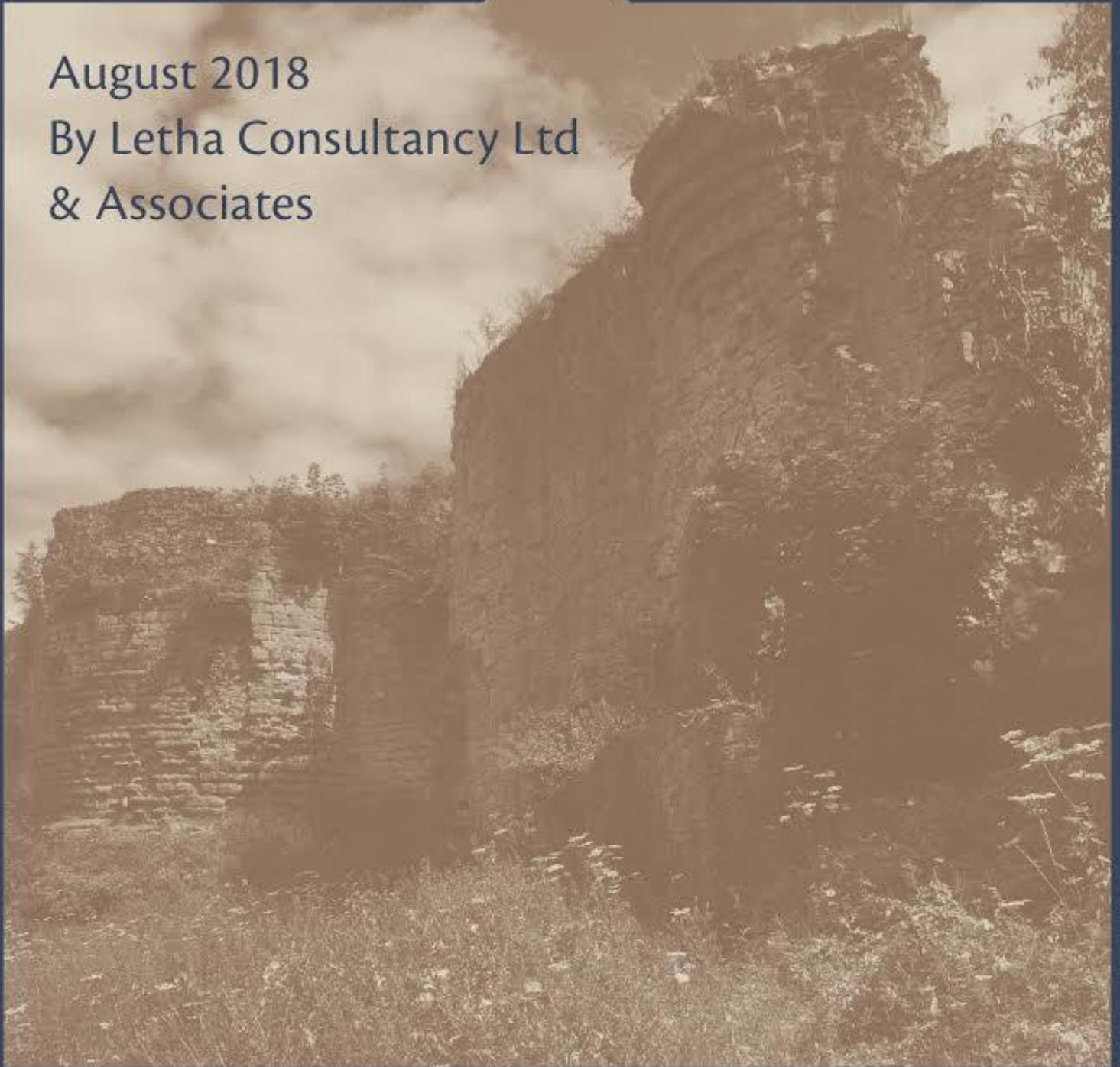


INTERPRETATIVE MASTERPLAN

# RUTHIN CASTLE

August 2018

By Letha Consultancy Ltd  
& Associates



For:  
Cadwyn Clwyd and  
Ruthin Castle Conservation Trust



# CONTENTS

<b>1. Project Overview &amp; Methodology</b>	<b>pg.2</b>
<b>2. Context</b>	<b>pg.5</b>
<b>3. Audiences</b>	<b>pg.16</b>
<b>4. Interpretative Aims &amp; Objectives</b>	<b>pg.22</b>
<b>5. Interpretive Themes</b>	<b>pg.24</b>
<b>6. Commercial Opportunities</b>	<b>pg.28</b>
<b>7. Media/Locations</b>	<b>pg.30</b>
<b>8. Look and Feel (Towards a Visual Theme)</b>	<b>pg.48</b>
<b>9. Ruthin Castle and the pan-Wales Interpretation Plan</b>	<b>pg.56</b>
<b>10. Follow the Story</b>	<b>pg.59</b>
<b>11. Evaluation</b>	<b>pg.60</b>
<b>12. Appendices</b>	<b>pg.62</b>

# 1. Project Overview & Methodology

The purpose of this interpretative master plan is to help Ruthin Castle Conservation Trust in their aim of conserving and celebrating a nationally significant medieval monument.

## 1.1. Background

<sup>1</sup>Ruthin Castle is a Scheduled Ancient Monument, a Grade 1 listed building and a remarkable late 13th century fortress.

It is contemporary with and of a comparable scale and architectural quality to the better known Royal Castles such as Caernarfon and Conwy, which are now designated World Heritage sites.

The castle lies in the grounds of Grade II\* listed Ruthin Castle Hotel, a 19<sup>th</sup> century neo-gothic mansion. The gardens and parkland surrounding the castle are designated by Cadw as a Historic Park and Garden.

Ruthin Castle Conservation Trust was established in 2016. It is working with partners in the area to:

- Clear and consolidate the ruins
- Provide public access
- Create a financially sustainable enterprise to ensure the preservation of the monument for future generations.

Significant progress has already been made in consolidating the castle's curtain walls and the Trust is in the process of developing feasibility plans for areas of the site which they will lease from the landowners.

## 1.2 Methodology

There is currently no site-wide strategic interpretive master plan for Ruthin castle. The aim of this project therefore was:

*“to work with the Trust and stakeholders to develop a robust, value for money Interpretation Strategy for the site (taking a thematic approach) to help the Trust recognise its priorities, identify the benefit the heritage trail and other interpretive schemes should deliver, and convince funders and decision makers, particularly Welsh Government and the Heritage Lottery. It is expected that this strategy will guide the heritage trail interpretation plan and all future interpretation of the site<sup>2</sup>”*

The methodology for developing the Interpretive Plan was influenced by an amalgamation of the work of Freeman Tilden, John Verveka and Sam Ham.

---

<sup>1</sup> precise of documentation provided by the Trust

<sup>2</sup> From Ruthin Castle Conservation Project Heritage Interpretation & Design Services, Consultants' Brief

Specifically the plan:

- Recommends how to tell the story of the castle; to identify places within the castle and other sites that are of key importance to telling that story.
- Proposes interpretative interventions appropriate to the site and the target audiences.
- Recommends evaluation and monitoring techniques to measure the effectiveness and use of the interpretation in line with interpretative objectives.

This was achieved by:

*An initial briefing meeting and site visit*

...to fully understand the background and context, your hopes, aspirations and requirements, your concerns, any constraints and key issues.

*Background research*

...to ensure the accuracy of storylines. This was aided greatly by the quality of research undertaken by the Trustees.

*An audit of the resources available*

...including the monument, its architectural features and the cultural resources that are, or can be used in the presentation of the site.

*Developing the interpretive aims and objectives*

...educational, behavioural and emotional.

*Reviewing the site in its wider historic and physical context.*

*Consultation*

...with the local public (in a workshop setting) as well as contacting key consultees (see appendix 3).

*Understanding the proposed/potential markets*

...this was a matter of reviewing the work already done as part of the feasibility study.

*Developing a main themes and storylines*

...Identifying a clear and concise interpretive theme, supported by engaging storylines.

*Making recommendations re interpretative media*

...i.e. appropriate in terms of

- the story
- the audience
- the physical location (and the interpretive design implications of the site and its features)
- the need to balance the work of the Trust with the requirements of the hotel business on site.

*Looking at access (both physical and intellectual)*

...looking at the site in terms of the complete visitor experience – pre visit, welcome and on-site experience, and post visit.



## 2. Context

### ‘Romantic Ruthin castle in North Wales.’<sup>3</sup>

#### 2.1 The Asset - profile

Ruthin Castle is a fascinating site with a rich and varied history that extends back at least as far as the last native Princes of Wales in the late 13<sup>th</sup> century. The physical remains of the medieval monument are impressive in scale and yet compared to other contemporary castles are little studied. Interestingly, the site seems to have been almost continuously occupied from the medieval period through to the present. The 19<sup>th</sup> century saw significant changes to the fabric of the site; first a two-storey castellated house of grey stone was built. It was during this period that the gardens were also developed. Then by the middle of the century, the impressive red sandstone wing was added and the gardens altered. After the site was sold (1919), a further wing was built circa 1920 as part of the development of a hospital on the site. The 1960’s saw the buildings converted into a hotel.

Overtime, the medieval fabric had begun to deteriorate. Recent works have helped to temporarily halt the decline. The Trust is now actively looking at ways to consolidate the historic fabric.

A list of the individual physical fixed assets is shown on page 6:



<sup>3</sup> The private diaries of Daisy, Princess of Pless, pg. 10

## Assets

Victorian Gatehouse	
Driveway/ Trees	
East Curtain Wall	Exterior
Medieval Great Gatehouse	<p>Features include:</p> <ul style="list-style-type: none"> <li>• North Tower</li> <li>• South Tower Passage</li> <li>• Lobby under South Tower</li> <li>• Turret</li> <li>• Latrine Outlet</li> <li>• 19<sup>th</sup>c (?) Ice House</li> <li>• 19<sup>th</sup> C Carriage Gate and Ornamental Wall Walk</li> <li>• Tunnel leading along East Curtain Wall</li> </ul>
Upper Ward (interior)	<ul style="list-style-type: none"> <li>• Entrance to Grey Lady's Grave</li> <li>• Italian Garden</li> <li>• Gallery</li> <li>• Site of Medieval Hall</li> <li>• Banqueting Hall Entrance – Hotel (1820's house?)</li> <li>• Proposed Bar - Hotel</li> <li>• Lover's Bridge (North East end)</li> <li>• Sally Port</li> <li>• Towers (North East, North West, West) connected by curtain walls. NB West Tower has stairs (out of order currently) that give access to the lawn/ exterior of curtain walls - has strong potential for heritage trail route.</li> <li>• Outbuildings</li> <li>• Clock Tower - Hotel</li> <li>• Dovecote</li> </ul>
Lower Ward	<ul style="list-style-type: none"> <li>• End of Lovers' Bridge</li> <li>• South West Tower</li> <li>• Hotel and Terrace</li> <li>• Western Gate – gave access to first town near river</li> </ul>
External to the castle walls	<ul style="list-style-type: none"> <li>• Exterior views of the North and North West Curtain Walls/Towers and associated features South East Curtain Wall exterior</li> <li>• Large lawn/potential events area below North Curtain Wall</li> <li>• Hotel Car Park</li> <li>• Gorsedd Stones (1973)</li> <li>• Meadow walk</li> <li>• Bridge</li> <li>• Riverside walk (not on Ruthin Castle land)</li> <li>• Links to/view of Nantclwyd y Dre and the Lord's Garden</li> <li>• River/use of River</li> </ul>

## 2.2 Location

“Ruthin Castle is built on a red sandstone ridge 100 feet above the Clwyd valley, overlooking a strategic river crossing<sup>4</sup>”.

The castle is located in the County of Denbighshire. It sits looking over the town of Ruthin which is itself includes both the medieval market town on the hill, and later development closer to the valley floor.

### The Site Today in Context

The castle is important to the town and county both because of its history but also because of the employment it generates as a popular hotel venue.

It is also an important but over-looked part of the wider story of the Princes of North Wales, the role of Edward I in Wales and their associated castles. The importance of the site has been recognised by Cadw who have invested in the recent emergency repairs to the fabric.

### Ruthin

**“Ruthin is like nowhere else in Wales. It’s a surprising little town layered with centuries of history and set in one of the most beautiful landscapes in Britain”<sup>5</sup>**

“The name Ruthin...refers to the colour of the red sandstone which forms the geological basis of the area and from which the castle was built as a strategic lookout over the River Clwyd in 1277 to 1284.

Ruthin has a lively and interesting history - which has provided a rich architectural heritage and there are around 230 listed buildings in the Ruthin area, with the majority of that number being in the town itself.

The town is currently an administrative and service centre for its rural hinterland. It is the home of Denbighshire County Council's headquarters, bringing a knock-on benefit to the retail and service industries in the town, and is now home to one of the largest cattle and sheep auction markets in Wales.

The town is also home to Ruthin Craft Centre which was recently redeveloped ... into the Centre for the Applied Arts, housing 3 galleries, six artists’ studios, a retail gallery, education and residency workshops and a café. The galleries attract world renowned artists who exhibit there”<sup>6</sup>.

---

<sup>4</sup> Glynis Shaw, PowerPoint presentation

<sup>5</sup> <https://visitruthin.wales/>

<sup>6</sup> RUTHIN TOWN PLAN “LOOKING FORWARD TOGETHER” 2012 – 2020, updated 2015, <https://www.denbighshire.gov.uk/en/your-council/strategies-plans-and-policies/ruthin-town-and-area-plan-en-v6.pdf>

Ruthin has retained a strong medieval heart including St Peter's Church [which has connections to the castle] and Nantclwyd y Dre/the Lord's Garden. The town also benefits from a selection of cafes, restaurants and pubs, and a number of good quality local shops as well as other notable attractions such as Ruthin Gaol and the Art Trail.

There is good car parking in Ruthin and the most convenient for the castle is Crispin Yard which can be accessed easily via Cuning Green (and/or the river path once the permissive path through the castle grounds is completed – see below).

### **ROW/ Trail Links**

A Right of Way runs along the river bank which borders the site. The grounds are used informally by walkers at present but there are plans to develop a permissive path [Section 7.5] which would provide a more cohesive link from the entrance gatehouse down to the Right of Way previously mentioned. In conjunction with Cuning Green, this would provide a useful off road circuit for walkers.

## **2.3 Heritage Links**

### Ruthin Town

The castle is closely linked to Ruthin Town, both geographically and in terms of its history. Whilst there are a number of medieval buildings in the town, the most significant from a visitor prospective are Nantclwyd y Dre/the Lord's Garden and St Peter's Church.

#### *Nantclwyd y Dre/the Lord's Garden*

*"Wales's oldest dated timbered town house. The house was started in 1435 and has been added to, updated and upgraded throughout the centuries. Nantclwyd y Dre has been beautifully restored to demonstrate the changing fashions and the lives of its residents... [It also boasts]...the fully restored Lord's Garden... [which provided food for the Lords' of the castle]."*<sup>7</sup>

During the development of the plan, we consulted with Nantclwyd y Dre and they were keen to see some joined-up working between the two sites. Their suggestions included:

#### *"Castle and the Lords Garden.*

*Interpretation Boards/other interpretation media at specific reciprocal viewing areas on both sites, also containing opening hours/access info of each.*

#### *Other local developments.*

*Castle and Nantclwyd y Dre, it's Gardens and the Goal to be included in a Town Trail, along with Ruthin's other architectural gems, Almshouses, Chapels, the River etc. Could be on a pick and mix basis - thinning trees on*

---

<sup>7</sup><https://www.denbighshire.gov.uk/en/visitor/places-to-visit/museums-and-historic-houses/nantclwyd-y-dre.aspx>

*the castle side seriously needed allowing better view of the castle from Nantclwyd when trees in full leaf,*

- *interpretation board on Cunninggreen wall in Nantclwyd and overlooking castle.*
  - *use the suspicion that woodland area of Nantclwyd may have been used as gun positions in civil war. The excavation carried out didn't prove that had occurred and neither disproved it. (Visitors to Nantclwyd like the gun position story!).*
  - *interpretation board in veg garden at Nantclwyd explaining what veg may have grown there for castle use and better effort by us to grow those types.*
- We have taken on board these ideas in the plan (see Section 7)

#### St Peter's Church

*"The Church was built by John de Grey in 1310. It was a Collegiate Church served by a Warden.*

*Gabriel Goodman (1528-1601), a Ruthin man who became Dean of Westminster in 1561, re-established the work of the College, Ruthin School, and the Almshouses of Christ's Hospital, together with the Wardenship of Ruthin. Since then, St Peter's has continued as a Parochial Church"<sup>8</sup>.*

The Vicar seems keen to work with the Castle to develop the links between the sites.

Ruthin and District Civic Association have instigated a cast iron plaque scheme which marks a range of interesting heritage sites including "*Nantclwyd y Dre, Ruthin Gaol, Capel Pendref, Capel y Tabernacl, Crown House, Ruthin Library, Rose Cottage, Sir John Trevor House, the Old Courthouse, Town Mill, Myddelton Arms and the gates by St Peter's*" and could form the basis of a heritage walking tour to/from the castle [see Section 7.5].

Ruthin gaol whilst not contemporary with the castle is an excellent heritage facility and is managed by the Council, as is Nantclwyd y Dre. Initial discussions have suggested that the council might be open to some form of joint working in terms of visitor offers.

#### Regional

- As has been mentioned, the castle is part of the wider story of the native Princes of Wales and Edward I in Wales. As such, it has links with all the major castle sites in the Region. It has particular associations with Caergwrle Castle (recently taken in to Cadw Guardianship) as that was the last castle built by a Welsh prince - Dafydd ap Gruffydd – the same prince who was given Ruthin Castle by Edward I.
- Enjoy Medieval Denbighshire - Heritage Trail  
Created by the council, the heritage trail is a downloadable PDF which highlights the medieval heritage of the County. Ruthin is the first stop on the

---

<sup>8</sup> <https://www.choralevensong.org/st-peters-ruthin-607.php>

trail. (<https://www.denbighshire.gov.uk/en/visitor/about-denbighshire/medieval-brochure.pdf>)

- Denbighshire web site (<https://www.denbighshire.gov.uk/en/visitor>). There is scope to add Ruthin castle under the castles and religious sites section of the Visitor pages, although it does list the hotel and Spa on the map page.

The screenshot shows the Denbighshire County Council website. The header includes the logo for 'sir ddinbych denbighshire County Council' and navigation tabs for 'Resident', 'Business', 'Visitor', 'Your Council', and 'Employee'. Below the header is a search bar and social media icons. The main content area is titled 'Castles and religious sites' and includes a search prompt: 'Find a castle or religious site in Denbighshire'. Underneath, it says 'Straight to...' and lists nine sites in a grid:

- Bodelwyddan Castle**: Visit [bodelwyddan-castle.co.uk](http://bodelwyddan-castle.co.uk) for opening times and to find out where it is.
- Denbigh Castle**: Find out where this castle is and more information.
- Denbigh Friary**: Find out where this religious site is and more information.
- Derwen Churchyard Cross**: Find out where this religious site is and more information.
- Eliseig's Pillar**: Find out where this religious site is and more information.
- Leicester's Church (Denbigh)**: Find out where this religious site is and more information.
- Llangar Old Parish Church**: Find out where this religious site is and more information.
- Rug Chapel**: Find out where this religious site is and more information.
- Rhuddlan castle**: Find out where this castle is and more information.

At the bottom, there is a 'More...' link and a breadcrumb trail: 'St Hilary's Chapel > Valle Crucis Abbey > Medieval Denbighshire'.

The Go North Wales web site doesn't include Ruthin Castle within its heritage product currently. There is scope, however to have it added to the Castles and Forts page.

The public workshops held as part of this project (see appendix 3) identified the importance of linking Ruthin Castle to other medieval castles in Wales and the borders, notably Chirk Castle in due course (National Trust); as well as linking it to other historic gardens.

## 2.4 The Local Population

Just over five and a half thousand people live in Ruthin<sup>9</sup>. They are split fairly evenly by gender – male 50.4% and female 49.6%.

### *“People*

*Compared to the county as a whole, the town of Ruthin has*

- *more people aged over 65,*
- *higher percentage of over 85's,*

<sup>9</sup> <https://www.citypopulation.de/php/uk-wales.php?cityid=W37000020>

- fewer young people under 15 [but more over 85's],
- fewer households claiming housing or Council Tax benefit, and
- a lower proportion of households which are overcrowded.

### Community

Compared to the county as a whole, more people in the town of Ruthin

- were born in Wales, and
- can speak Welsh.

The crime rate in Ruthin is lower than the average rate for the County... [and]...  
All of the areas in Ruthin town are amongst the 30% least deprived in Wales

### Jobs

Compared to the county as a whole,

- more people who live in Ruthin work in the public sector...
- a lower percentage of people work in manufacturing, retail and hotels & restaurants
- a higher percentage of people who live in Ruthin are managers and professionals
- more residents of the town commute more than 20km to work
- more people commute more than 20km to work in the town, and
- lower percentage of people of working age claim Job Seekers' Allowance
- the average annual household income in Ruthin is slightly higher although the percentage of households in Ruthin below the 60% GB median is also higher<sup>10</sup>

**This suggests there is a relatively prosperous and mature population close to the castle, which could be tapped when recruiting volunteers.**



<sup>10</sup> RUTHIN TOWN PLAN “LOOKING FORWARD TOGETHER” 2012 – 2020, updated 2015, <https://www.denbighshire.gov.uk/en/your-council/strategies-plans-and-policies/ruthin-town-and-area-plan-en-v6.pdf>, pg. 5 -8

## 2.5 The History

The history of the site is rich and intriguing. A significant amount of research has been undertaken by local historians and trustees which allows us to pull together many of the major events at the castle. The depth of each story is unpicked within the themes and storylines section of this report (Section 8). As such, the timeline below is merely here to set the historic context of the site.

### TIMELINE

1277	Edward I gives Ruthin to Dafydd ap Gruffydd as a reward for his help in fighting against Dafydd's brother Prince Llywelyn.
1282	Reginald De Grey strengthens and extends the castle after having been awarded it by Edward I for his role in the fight against the Welsh princes. Thus begins a long association with the de Greys and Ruthin. This is a key date in Welsh history as, following Dafydd's uprising; it marks Edward I's conquest of Wales.
1283	Dafydd is hung drawn and quartered for rebelling against the King.
1400	Glyndwr attacks the castle at the start of his rebellion – caused in part by the interference of Reginald de Grey 3rd Baron of Ruthin.
1508	The castle is sold to the crown as the de Grey's fortunes decline.
1632	Cash strapped Charles I sells the castle to Sir Thomas Myddleton
1642	The castle is requisitioned by the King during the Civil Wars
1646	It withstands an eleven week siege. The castle is then slighted by the Parliamentarians. Much of the stone is robbed and used in the town
1796	Richard Myddelton of Chirk Castle, the last surviving male heir of the Myddelton family dies. The estate is divided between his sisters Charlotte, Maria (who married Mr. Frederick West) and his step-sister Harriet. Harriet is given Ruthin. <sup>11</sup>
1820's	Harriet builds a grand castellated house that straddles the Upper and Lower Wards of the medieval castle.
1848	Harriet dies leaving the house to Maria's family.
1849-52	The house is extended by Frederick Richard West, MP and the grounds are enclosed. The gardens are developed in the Picturesque style.
1868-1919	Colonel William Cornwallis-West MP inherits the castle. His wife 'Patsy' was a society beauty and the house entertained the 'it' crowd of the day including Bertie, Prince of Wales.  Pasty's children all lead interesting and often tragic lives and the family loses its fortune.
1919	The house is put up for sale.
1923	The buildings become part of a Private Hospital for the scientific investigation and treatment of illness, and for the maintenance of health in those who had no disease. Another wing is built to accommodate patients.
1960's	The buildings become a hotel. Noted guest include Charles, Prince of Wales on the eve of his investiture.
2016	Following urgent works by Cadw, a Trust is established to help protect and conserve the fabric of the monument.

<sup>11</sup> [http://archives.denbighshire.gov.uk/collections/getrecord/GB209\\_DD-RC](http://archives.denbighshire.gov.uk/collections/getrecord/GB209_DD-RC)

## ***2.6 Existing Interpretation and other signage***

### *Interpretation*

There is relatively little interpretation associated with the site. Currently it consists of:

- Ruthin Castle Trust web site's history pages including a timeline
- History section of Ruthin Castle Hotel and Spa web site
- History handout provided by the hotel to guests on request
- External Interpretation (see image below):
  - Art Trail 'Grey Lady' installation outside the gatehouse/adjacent to Cunning Green
  - Green Plaque re history of Ruthin Castle
  - Green Plaque re history of Cunning Green



### *Signage*

Currently the external signage relates to the hotel. It should be made more obvious that the grounds are open to the public.



### *Conclusions*

- There is a clean sheet in terms of interpretation
- The story of the castle needs to be told throughout the site.
- There needs to be a stronger sense of arrival at the entrance off the main roadway; something that encourages general visitors who are not hotel guests.
- Directional signage/way markers for visitors to the historic fabric (as opposed to the hotel) need to be clear to ensure visitors know which areas are accessible and the options regarding routes.

## **2.8 Regional Product Offer**

The local heritage product has been touched upon in section 2.3 above. It is useful, from a benchmarking point of view, to see what other product is available in the area and how it is performing.

According to Trip Advisor<sup>12</sup>, there are 20 things to do in and around Ruthin. The top 4 are:

- 1<sup>st</sup> Ruthin Gaol
- 2<sup>nd</sup> Nantclwyd y Dre
- 3<sup>rd</sup> Dyffryn Golf
- 4<sup>th</sup> Ruthin Craft Centre.

Other ranking 'attractions' include: The Tom Pryce Memorial, St Peter's Church, and the Art Trail. The remainder of the top 20 is made up of shops, pubs and cafes.

It is interesting to note that the top two sites are heritage related and as stated previously, there may be potential to work jointly with them on marketing and incentivised visitor offers.

Looking more broadly at North East Wales, it has a very high number of attractions, each of which is in some way competing for the visitor audience.

If you search Visit Wales' web site<sup>13</sup> re attractions in the area, it presents a choice of:

- 109 attractions in total
- 46 sites listed as heritage attractions this reduces to 39 sites if you search specifically by 'castles and heritage' and to 5 if you search by 'castles' alone.
- 9 sites are listed under gardens

In North Wales as a whole there are total of 465 attractions. The number listed as Heritage attractions rises to 132; 107 of which are classed as 'castles and heritage', and 17 of which are 'castles'. There are 22 parks and gardens of which 12 are specifically classed as gardens.

This serves to emphasise that there are a huge range of choices people can make when deciding where to spend their leisure time either on a day visit (est. less than max 50 -60 miles or max 1.5 hours' drive time from home) or as part of a longer holiday within South Wales. It also shows that there may be a number of marketing/referral partnerships that could be built, either geographically or product based.

It is also worth noting that the castle has links with Chirk Castle, both in terms of its medieval and later history (see also page 10).

---

<sup>12</sup> [https://www.tripadvisor.co.uk/Attractions-g552035-Activities-Ruthin\\_Denbighshire\\_North\\_Wales\\_Wales.html](https://www.tripadvisor.co.uk/Attractions-g552035-Activities-Ruthin_Denbighshire_North_Wales_Wales.html)

<sup>13</sup> <http://www.visitwales.com/explore/north-wales>

## 3. AUDIENCES

### 3.1 General Background

*“Culture is an intrinsic part of the visitor experience. Most visitors will come into contact with Wales’ culture during their trip - either through generic encounters (sense of place, language, local food and drink, crafts, and music), or through specific visits to heritage and cultural attractions.*

*The culture and heritage offer is a significant contributor to the Welsh visitor economy. In 2010, £144 million was spent on holidays where culture was the main activity for the holiday, and £590 million was spent on holidays where a cultural activity was undertaken as part of the holiday.”<sup>14</sup>*

Heritage tourism is recognised as an important contributor to the economy of Wales. Our heritage sites are also seen as vital tools in helping to meet political aspirations such as reducing child poverty and social justice.

In 2014, the Welsh Assembly commissioned Baroness Kay Andrews OBE to develop a report which looked at ‘Harnessing the power of the arts, culture and heritage to promote social justice in Wales<sup>15</sup>’. This report...

*“...shows how museums, libraries, archives, historic monuments and arts organisations are key resources that can inspire people to learn and gain skills. They can help individuals and communities develop confidence and a sense of identity”.*

*...and makes “a compelling case for all involved to make a concerted effort to work together more effectively to maximise the benefits cultural participation can have for those living in our most deprived communities” .*

The report identifies the importance of harnessing culture to drive regeneration and improve skills and the role of community heritage assets in embedding the Cynefin principle into the wider community.

It also highlights the importance of increasing engagement at community level by taking culture into the heart of the community.

As such, the audiences for Ruthin Castle can be seen to include local usage and visitor markets.

---

<sup>14</sup> <http://wales.gov.uk/topics/tourism/development11/culturaltourism>

<sup>15</sup> <http://gov.wales/topics/cultureandsport/tackling-poverty-through-culture/culture-and-poverty-harnessing-the-power-of-the-arts-culture-and-heritage-to-promote-social-justice-in-wales>

### **3.2 Visitors volume and value**

The 'Feasibility Study for Ruthin Castle Conservation Project' by Donald Insall Associates has already looked in to the visitor economy in some depth. As such, this section will aim to summarise the findings.

#### **Value of tourism to the area and potential markets**

The Feasibility study notes that *"Tourism plays a vital part in Denbighshire's economy; with a total economic impact in 2016 of over £479 million [and that] the total number of visits or trips to Denbighshire was 5.95 million."*<sup>16</sup>

The report goes on to interrogate visitor figures at other heritage attractions throughout Wales and within a short drive time of Ruth. It suggest that Ruthin castle could expect similar visitor numbers to sites such as Rhuddlan Castle and Denbigh castle – which equates to between 12,000 and 20,000 visitors p.a.

However, the report also notes that *"The ... number of visitors to the town are felt to have declined in recent years, and coach tours no longer pass through, "tea and a pee" stops. "The towns in the middle of the Vale are under-utilised, compare to tourism trade up on the coast or in Llangollen."*<sup>17</sup>

#### **Exiting visitors to Ruthin Castle**

The report states that in 2016 around 13,300 visitors came to the castle to attend a heritage related activity or event (some of which were also hotel guests<sup>18</sup>). This would appear to provide a solid base-line from which to grow.

#### **Motivation**

Research by Visit Wales and Cadw indicates that an interest in castles and historic sites is an important visitor motivator. In 2016 *"The most popular activities undertaken in Wales were led by visits to castles and historic attractions"*<sup>19</sup>:

#### **Profile**

The Feasibility Study identifies the typical visitor profile as having *"a strong skew towards ABC1s in the day visitor profile, with the middle classes making up almost two thirds of those taking a day trip to / in Wales (65% in 2016 cf. 63% in 2013)"*.

It is interesting to note that surveys conducted at Cadw sites [which are broadly comparable] indicate that:

- 25% of their visitors are under 16
- 75% of visitors are not from Wales
- 19% of visitors are from overseas
- 69% are new visitors<sup>20</sup>

---

<sup>16</sup> Feasibility Study for Ruthin Castle Conservation Project', draft 2018, pg. 13

<sup>17</sup> *ibid*, pg. 18

<sup>18</sup> *ibid*, pg. 16

<sup>19</sup> *ibid*, pg. 13

<sup>20</sup> Cadw Site Surveys 2016

### 3.3 Underrepresented groups at heritage sites

A study for the National Audit Office<sup>21</sup> in England suggested that underrepresented groups can include:

- Black & Ethnic Minority Groups
- People with limiting disabilities
- People in lower socio-economic groups

Barriers included

- Physical access
- Awareness
- Remoteness/transport issues
- Cost/perception of cost
- Information and promotional materials don't feature under-represented groups
- Fear that they won't understand what it's all about
- Concern that it is 'white and middle class'
- Unfriendly welcome/reception
- Heritage is not a priority
- Access to resources in suitable formats
- Lack of acknowledgement of BME/under-represented groups in the heritage story
- Relevance: *'...cultural relevance is the key – if it's not that relevant to people's personal lives then they won't want to engage with the site.'*

Whilst not all of the above will be true for a site like Ruthin Castle, it is worth noting that the perception of the site is what counts for these groups. the Trust needs to be aware of these barriers within the physical limits of the site. The range of media employed can also help to address some of these issues.



---

<sup>21</sup> Barriers to Engagement in Heritage by Currently Under- Represented Groups An Inclusion Report to the National Audit Office Nilufer Rahim and Lidija Mavra

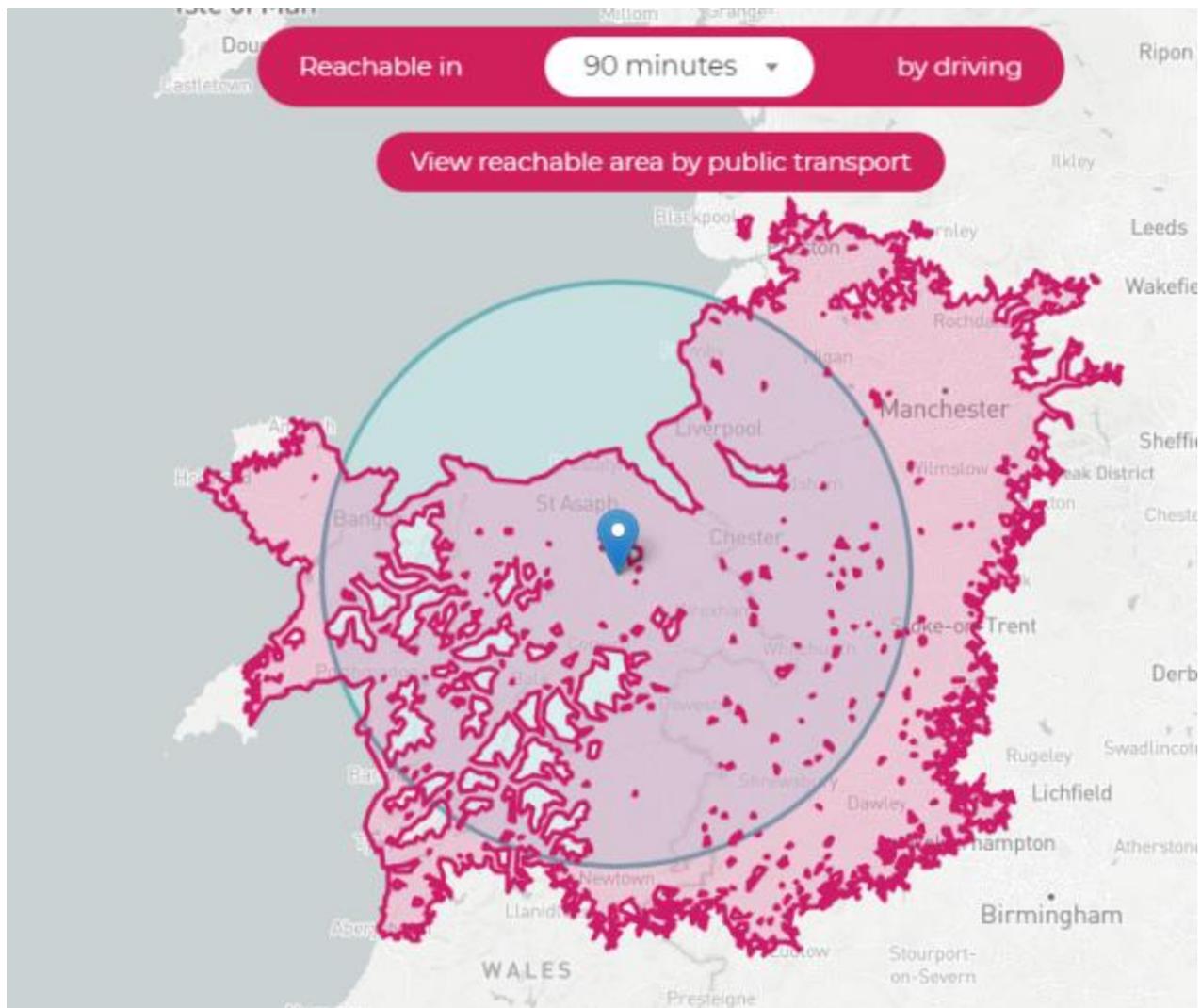
### 3.4 Potential Markets

Whilst this is not a marketing plan, it is helpful to consider the likely audiences as that will help shape future interpretative content. As such the section below summarises who they might be and where they might come from.

#### Day and Staying Visitors

In terms of potential day visitors for Ruthin Castle, it is worth noting that

- Denbighshire hosts around 4.46 million day visitors a year<sup>22</sup>
- The estimated population of North East Wales is around 300,000
- The total population of North Wales is almost 690,000
- A number of large conurbations fall within the accepted drive time for a day visit (max 1.5 hours) including Liverpool, Manchester and Chester as illustrated by the red-bordered areas on the map below. The blue circle illustrates a 40m radius from Ruthin.



<https://radiusmap.traveltimeplatform.com/>

Collectively, this means that Ruthin castle has a huge potential day visitor audience.

<sup>22</sup> Feasibility Study for Ruthin Castle Conservation Project?, draft 2018, pg. 11

## **Staying Visitors**

In 2016, there were 1.5 million overnight staying visitors in the County.<sup>23</sup> 43% of all overseas staying visitors visited a castle or historic attraction, whilst...*“Most of the UK staying visitors who had come to Wales to visit places and attractions said they did some general sightseeing (65%). A similar proportion visited a castle or other historic attraction (64%), while two fifths (41%) visited a museum or heritage centre”*.<sup>24</sup> This suggests there is an appetite for a product like Ruthin Castle amongst staying visitors.

## **Family Market**

It is interesting to note that Cadw’s primary audience is families. They have seen growth in this area as parents try to find fun things to do that are also educational. Given the obvious similarities between Cadw’s product and the offer at Ruthin Castle, it would seem likely that this could be a strong potential market for the site.

## **Education Market**

Schools are an increasingly difficult market to attract due to a lack of resources in terms of time and money. However, engaging local schools on an on-going basis is worth the investment in terms of time and resources. There may also be potential to work with Nantclwyd y Dre to develop a joint education offer if it can be shown to fit with the National Curriculum. Education resources could be developed which utilise the interpretation proposed on site.

## **Travel Trade**

There is scope to attract the travel trade market (tour/coach operators and group travel organisers) who will find Ruthin Castle an interesting stop on their itinerary. Usefully, the Castle already has strong links with an expert Blue Badge Guide.

## **Special Interest Markets**

For Ruthin Castle this could include groups interested in heritage such as historical societies, as well as people interested in garden heritage. There is also the potential to take advantage of Ruthin’s reputation as a centre for the arts if the interpretation is art-led.

## **Events Attendees**

The Trustees have identified an area for hosting large events. In terms of interpretation, these could include re-enactments, medieval fairs etc. Other, smaller scale events could include regular tours and heritage-related activity days (see 6.3). Both types of event have the potential to attract new audiences.

Corporate hire and weddings would fall under the remit of the hotel which enjoys a busy wedding and events programme.

---

<sup>23</sup> Feasibility Study for Ruthin Castle Conservation Project?, draft 2018, pg. 10

<sup>24</sup> Ibid, pg. 10

### ***3.5 What should the interpretation do?***

In order to meet the needs of the potential markets for the site, the interpretation at Ruthin Castle should:

- Provide opportunities for a range of learning styles and levels of interest
- Offer a memorable experience (and good photo opportunities) which will lead to social media coverage and repeat business
- Aim to be inclusive and fun
- Capitalise on Ruthin's reputation for the arts
- Encourage new and return visits.



## 4. INTERPRETATIVE AIMS & OBJECTIVES

### 4.1 *Our interpretative vision*

Ruthin Castle:  
A well preserved and cherished heritage site that shares its fascinating stories with the world.

### 4.2 *Our aims - what should the interpretation do?*

Any new interpretation at the site should aim to:

- Increase people's enjoyment of the monument and the grounds (*and tell them about its history/importance*)
- Introduce people to the site's stories in exciting innovative ways (*that will stand the test of time*)
- Draw out the characters and stories related to the site
- Be accessible both intellectually and physically
- Offer a memorable experience (and good photo opportunities) which will lead to social media coverage and repeat business
- Increase local connectivity with and pride and support for the site (*this is of vital importance for sustainability*)
- Form part of creating/sustaining a positive, distinctive and dynamic image for Ruthin Castle
- Complement other interpretation, access and artistic projects locally and regionally
  - Build on Ruthin's reputation as a centre/destination for arts and crafts
  - Be an active part of the heritage product and a valuable heritage attraction within the historic market town (*making stronger links to the town and Ruthin Forward*)
- Have a positive economic impact
- Improve the local environment
- Encourage new and return visits

Please note, the elements in italics have been added as a result of the input at the public workshops undertaken as part of the development of this plan (see appendix 3).

### **4.3 What are our interpretive objectives?**

We want certain things to happen as a result of visiting the castle and experiencing the interpretation. These aspirations are set out below as learning, behavioural and emotional objectives.

#### **Learning Objectives:**

We want visitors to...

- Understand that Ruthin Castle has a long and intriguing past; playing a part in some of the key moments in Welsh and British history.
- Learn about the major historical characters and the ordinary people who lived and worked at the castle – from servants to Welsh princes and English kings, scheming lords to influential ladies; socialites to leading medical professionals; actresses to blushing brides.
- Unpick the layers in the castle's physical fabric to better understand how the site has evolved.
- Learn about the gardens, trees and landscape of the castle's grounds.
- Absorb the myths and legends that add another layer of interest to the site.

#### **Emotional Objectives:**

We want visitors to...

- Enjoy the experience of visiting the castle and its grounds.
- Be moved by the stories of legend, intrigue, deceit, reward, lust, love, health and recreation associated with the site.
- Be impressed by the longevity and significance of the site and its related social history.
- Be sympathetic towards the huge ongoing conservation and restoration needs of the site, *and potentially donate towards it.*

#### **Behavioural Objectives:**

We want visitors to...

- Respect the site because of its historical and garden/landscape importance.
- Support the ongoing conservation and restoration of the site
- Go on to find out more about the site and town as a whole
- Return again in future.
- Encourage others to visit, understand and enjoy the site

*We want townspeople to...*

- *Develop an emotional link with the castle and a sense of pride/ownership*
- *Volunteer their time to help maintain the physical assets, undertake guided tours etc.*

Please note, the elements in italics have been added as a result of the input at the public workshops undertaken as part of the development of this plan (see appendix 3).

## 5. Interpretive Themes

### 5.1 Main theme

“Effective interpretation is based on themes. A theme is a central or key idea that a visitor should be able to remember and summarise if asked. The development of a theme therefore provides organisational structure and clarification of understanding.<sup>25</sup>”

In order to develop an effective theme for the site, we have adopted the formula created by well-respected interpreter, Professor Sam Ham. He advocates a three step theme generator which we have applied to Ruthin Castle. The results, for your comment, are shown below:

Step 1...Generally Ruthin Castle is relevant because it had an important role in the medieval wars for Welsh independence and in the subsequent history of Wales.

Step 2...Specifically we want to tell people that Ruthin Castle though grounded in a turbulent medieval past has been the master of reinvention; and played host to a range of larger than life/notable characters throughout its history.

Step 3... After visiting the site we think it is important that visitors remember that the story of Ruthin Castle is one of defence, betrayal, reward, reinvention, royal connections, love, lust, and luxury.

This has resulted in the following theme:

### **Ruthin Castle**

**From medieval royal fortress to a mansion at the core of Edwardian society, a hospital and then a hotel and spa; it has been home to intrigue, deceit, power, greed, passion, recreation and decadent luxury in a story spanning more than 800 years.**

---

<sup>25</sup> Cadw, Atkins Report, 2008 pg. 21

## 5.2 Sub themes (stories)

These sub themes or storylines add the flesh to the bones of the main theme. They also provide more detail on each of the aspects of the castle's heritage.

### a. Edward I's lesser-known stronghold in North Wales

- i. Prince Dafydd's reward from Edward I for supporting the King against his brother, Llywelyn Prince of Wales during the Welsh War of Independence.
- ii. Edward I loses patience with Dafydd and Llywelyn when, reconciled, they wage war on land-grabbing English barons; both end up dead and the king gives the castle to Reginald de Grey – the man charged with ending Dafydd's rebellious streak. Dafydd's betrayal of the King's trust results in him being hung, drawn and quartered - a cruel, protracted, merciless and public method of execution and display.
- iii. Friction between Reginald de Grey's decedents leads to the creation of a new barony – Grey de Ruthyn
- iv. The legend of the Grey Lady who killed her husband's lover – based in truth or a pre-Raphaelite fantasy?

### b. If these walls could talk

- i. Although a castle was constructed here by Prince Dafydd, the striking red sandstone medieval fabric of the castle bears the hallmarks of de Grey's other strongholds.
- ii. Ruined in the Civil War, the castle is quarried– many of the building in the town are made from the castle's stolen stone.
- iii. A site with secrets – unlike most other medieval castles, little has been recorded about the castle's original layout and design, or the later alterations.
- iv. The redesign of the site for a cutting edge Gothic Revival folly and later incarnations of the gardens has blurred the lines between Medieval and Victorian fabric.
- v. Future archaeological investigation may help us unravel the mysteries of the site.

### c. Bad neighbours – local spats between Reginald de Grey 3<sup>rd</sup> Baron of Ruthin and Owain Glyndŵr take a nasty turn when de Grey fails to give Glyndŵr a writ from the King.

- i. Ruthin under attack on the eve of the St Mathew's Day fair, 1400AD as Glyndŵr begins his revolt. The castle survives but the town is attacked.
- ii. Glyndŵr kidnaps de Grey and demands a huge ransom which eventually robs the family of Ruthin Castle.

### d. Back to the crown – Ruthin castle is bought by Welsh born king, Henry VII and the Tudor dynasty.

- i. Henry VIII grants the castle to his illegitimate son Henry Fitzroy until the young man's untimely death. Check Ruthin connection
  - ii. Three of Henry VIII's wives were descended from the de Greys'.
  - iii. In an interesting twist of fate, Lady Jane Grey, the nine day queen, who in theory briefly inherited the castle as part of the crown estates, was a descendant of Reginald de Grey, 3<sup>rd</sup> Baron of Ruthin.
  
- e. Cash-strapped King sells castle. Charles I sells Ruthin Castle to Sir Thomas Myddleton in a bid to raise funds for wars abroad.**
  - i. During the Civil Wars, the castle is garrisoned for the Crown and endures an eleven week siege by Parliamentarian forces of Sir Thomas Mytton before surrendering.
  - ii. The castle is slighted.
  - iii. The stone is re-used in buildings throughout the town.
  
- f. Peace hails a new era - as Richard Myddleton buys the lordship. In time the castle becomes a fashionable mansion with an innovative garden that was a forerunner of the Gothic revival.**
  - i. Following a rift between feuding sisters, the house passes to Harriet Myddleton who builds a gothic castellated mansion.
  - ii. Influenced by Gilpin and the Gothic Revival, exquisite gardens are developed, including grottoes and follies.
  - iii. The mansion is extended in 1849 by Frederick Myddleton-West [architect Henry Clutton] and the castle grounds are enclosed by a wall at around the same time. The gardens are further developed. In doing so, large sections of the medieval fabric and 1820's garden are buried.
  
- g. Love, lust and tragedy - Ruthin Castle during the Cornwallis-West's era.**
  - i. Society beauty, Patsy catches the eye of the Prince of Wales and he is often entertained within Ruthin Castle's Walls, along with Lillie Langtry and American socialite and heiress Jennie Jerome (later Lady Randolph Churchill, mother of Winston Churchill).
  - ii. A fairy-tale marriage to a German prince ends in tragedy for Patsy's daughter Daisy.
  - iii. Patsy's other daughter, Shelagh marries the Duke of Westminster – this too ends in tragedy.
  - iv. Their brother George is no stranger to scandal having married an actress and then Jenny Jerome. The Family is bankrupted.
  - v. Linking the medieval curtain walls of a once mighty fortress, Lovers' Bridge is an icon of Ruthin Castle that evokes memories of lovers' trysts and romantic unions spanning over a century and a half.
  - vi. Pasty adds her own touches to the gardens.

- h. The Priory of its day? Ruthin Castle plays host to the rich and famous as it is reinvented as a Private Hospital for Internal Diseases.**
  - i. It is rumoured that celebrities were treated here, including Sir Laurence Olivier who visited whilst suffering with a stomach complaint.
  
- i. Offering the luxury lifestyle to all - the 1960's see the castle converted into a first class hotel – a role it still plays.**
  - i. The current Prince of Wales stayed in Ruthin castle the night before his investiture.
  - ii. Local affection for the site thanks to many happy memories of weddings and functions, or family who have worked here.
  - iii. The grounds have been used for informal recreation and for events such as the National Eisteddfod of the 1950's and most recently 1973.
  
- j. A passion for the historic fabric of the site leads to the development of a Trust to take forward the conservation and interpretation of the Castle.**
  
- k. The castle and its grounds provide a habitat for a wide variety of flora and fauna**

### **5.3 Testing the Sub Themes**

The Sub Themes were tested at the public workshop (see appendix 3) and circulated to all trustees. Workshop attendees ranked them in terms of those that they felt were most of interest. The results (in order of popularity) were:

- g
- a
- h
- c
- d
- j
- e,f, b, i

NB theme K was added after the workshop.

Whilst only a straw poll of those present, it may be of help to the Trust when planning character-based events/tours etc. to select storylines that could appeal to the public at large.

## 6. Staffing and Commercial Opportunities

### 6.1 Staffing

This report does not suggest that the interpretation interpretative spaces should be staffed except in the event of pre-booked guided tours and talks and special events. It does, however, rely on some good will from either the hotel staff or volunteer 'key keepers' in terms of opening up/turning on the IT in the exhibition space (see Section 7.5, Phase 4)

### 6.2 Retail

If the interpretation increases the visitor numbers to the castle, it is possible to encourage higher spend by increasing dwell time (i.e. the longer they stay the more they spend in the Tavern/Bistro. As such, we would suggest that a small amount of souvenirs could be sold from within the Tavern/Bistro, on a commission basis.

Any souvenirs should be closely themed to the site/unique to the site but also suit a range of budgets.

There may also be potential to work with a local/high quality designer to create a 'wedding' range – unique to Ruthin Castle - invites/wedding favours /gifts for best man/bridesmaids/ photo frames/ring boxes (potentially even work with a jeweller to offer bespoke wedding rings) etc. Again, these could be sold through the hotel on a commission basis.

### 6.3 Events

Ruthin Castle is known for its medieval banquets. However, the site and its grounds have the potential to attract more commercial events. The feasibility Study suggests that the area identified as an events arena can hold over 5000 people.<sup>26</sup>

The study also suggests a number of events, ranging from fairs and markets to open-air cinema and festivals.

In terms of heritage-related events, it is worth looking at what other castle-led attractions are doing:

- Cadw have been running heritage themed Family Fun Days throughout the summer, e.g. *"Come to Conwy Castle for some fun and games, let the town jester entertain you with his comic fun, listen to our story teller tell tales from the past and learn all about what crimes and punishment took place in medieval times. Let your children have ago at our archery and play some old medieval games"*<sup>27</sup>.
- Pembroke Castle, an independent trust which has a requirement to maximise income, run a programme of themed events from 'Knight School' to storytelling: <http://pembroke-castle.co.uk/events>.
- Sites like Warwick Castle have worked with the popular Horrible Histories franchise:

---

<sup>26</sup> Feasibility Study for Ruthin Castle Conservation Project', draft 2018 pg. 41

<sup>27</sup> <http://cadw.gov.wales/events/allevents/family-fun-days-at-conwy-castle-july-and-august-2018/?lang=en>

*23rd July - 4th September 2016 Get ready for Horrible Histories live on stage with a truly unique, seen-nowhere-else Wicked Warwick Show!<sup>28</sup>*

- Caerphilly has developed 'The Big Cheese' and event which capitalises on the town's heritage, but with a focus on the castle and grounds.
- Re-enactment events are also popular – e.g. Cardiff Castle offers a range of events from 'Jousts' to 'Georgian gentlemen'; ghost tours to medieval melees. As are falconry and archery displays.

Often these special events are run in parallel with a regular tour and/or talks programme.

It is worth noting that events take an awful lot of organising. Health and safety can be particularly onerous. As such, the Trustees may prefer to work with a company specialising in events management.



**Image from The Big Cheese courtesy of Caerphilly CBC**

---

<sup>28</sup> <https://www.warwick-castle.com/events/events-at-warwick-castle.aspx>

## **7. Media/Locations**

### **7.1 Philosophy**

We want to tell the story of the castle in exciting, innovative and creative ways so that Ruthin Castle becomes a 'must see' attraction to visitors to North Wales. We can do this by using a range of techniques and media that will keep people engaged and amused. After visiting, they will want to recommend Ruthin Castle to their friends and will want to visit again and again.

### **Sensitivity**

It is a given that the interpretation should not physically impact upon the monument. Having stated that, we would like to explore using a variety of media to discreetly add life to the site. We also want to interpret the monument in a way that enhances rather than interferes with the enjoyment of hotel users.

### **7.2 Workshop findings**

A series of workshops were held on July 10<sup>th</sup> 2018 to gauge people's views on the proposals. In terms of interpretation, whilst none of the proposals were disliked, the highest scoring ideas were:

- An Art-led approach (see 7.4)
- Guided tours
- Interpretative events/joined up events with other heritage sites
- iBeacons

People also voted for:

- Self-guided and children's trails
- Augmented reality postcards
- High quality guidebook
- Panels
- 3D model
- Schools pack
- Sculpture exhibition

### **7.3 iBeacons**

An iBeacons project managed by Jo Danson is being developed in parallel with this report. The sites identified and the approach adopted are both entirely complimentary to this report (see appendix 1). Had such a project not been ongoing, it might well have figured in our list of possible things to do. It is hoped that as the proposals in this master plan are adopted, the iBeacons can be housed within the physical interpretation panels where appropriate.

## 7.4 An Arts-Led Approach

This plan advocates an arts-led approach to the interpretation of Ruthin castle which will compliment Ruthin's reputation as an arts and crafts destination. This idea was warmly accepted at the public consultation/workshops held as part of the development stage of this masterplan.

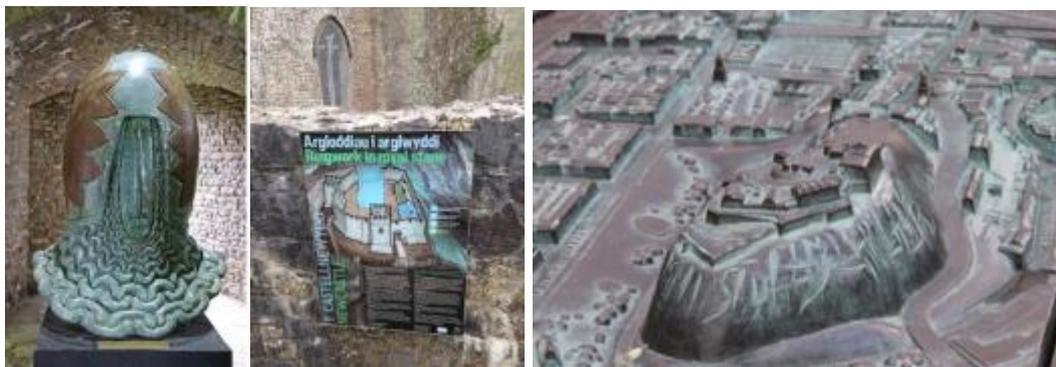
We propose using 'story-telling' metalwork to replace existing garden gates/ornamental metalwork.



Using sculptural pieces to house interpretation/act as furniture:



Bring the site's characters to life through art and tell its stories through digital technology, 3D models and traditional, yet sympathetic panel design and positioning



Images, contractors own from other projects.

## **7.5 A Phased Approach**

We have taken a pragmatic approach to developing the interpretation at Ruthin Castle by breaking it down into phases. The idea being that the Trust can implement as many or as few phases as it can afford to do at any one time.

Phase one sets out a baseline route which could be interpreted without substantial works having to be done to the fabric of the monument (although it does include some works required to improve physical access). The subsequent phases rely on consolidation works to the monument. In theory, these can be executed in any order once the baseline phase is completed.

The aspiration of a heritage trail has been explored and routes have been proposed. However, these routes are not fixed in the sense that people have to start at A and finish at B. Neither would we suggest that the route is physically manifested on the ground as a laid path; the exception to this being the Permissive Path which we helped to develop at the request of the Project Officer.

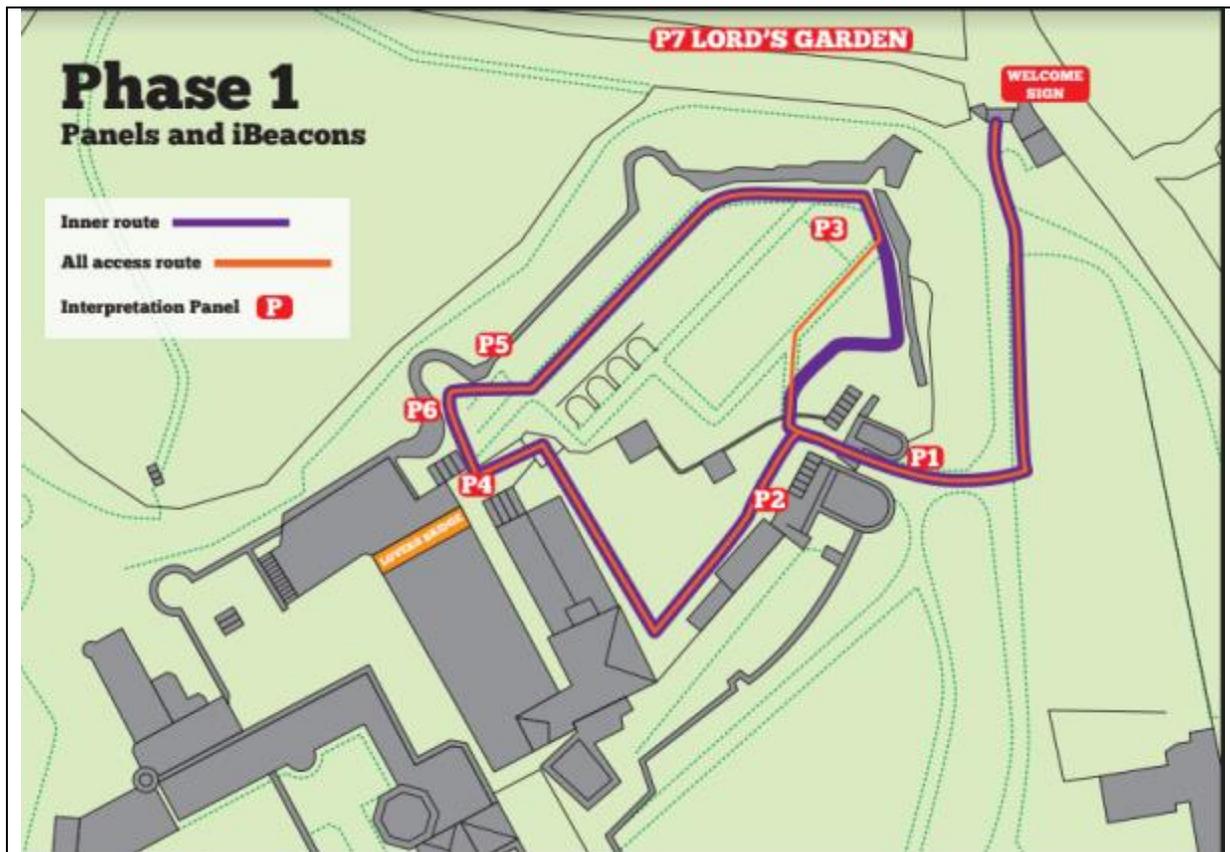
In addition to the physical phased works, we have included a menu of interpretative ideas such as panels off site and guided tours etc. which could be brought on-line as and when funding becomes available.

### **Routing**

The routes within the Inner Ward have been carefully chosen. The main route is shown in purple, whilst the orange route provides an 'all access' option. The routes do not encourage people to climb over or explore the steps/ passageways etc. at the rear of the Great Gatehouse, as we feel that for safety reasons, these areas would be better interpreted as part of a guided walk. This doesn't mean that some people will not explore them, but we would refrain from actively encouraging it as part of the designated route/s. As such, the physical interpretation of the Great Gatehouse is located outside the North Tower (see P1 on the Phase 1 plan below).

### **Audio Visual/Exhibition**

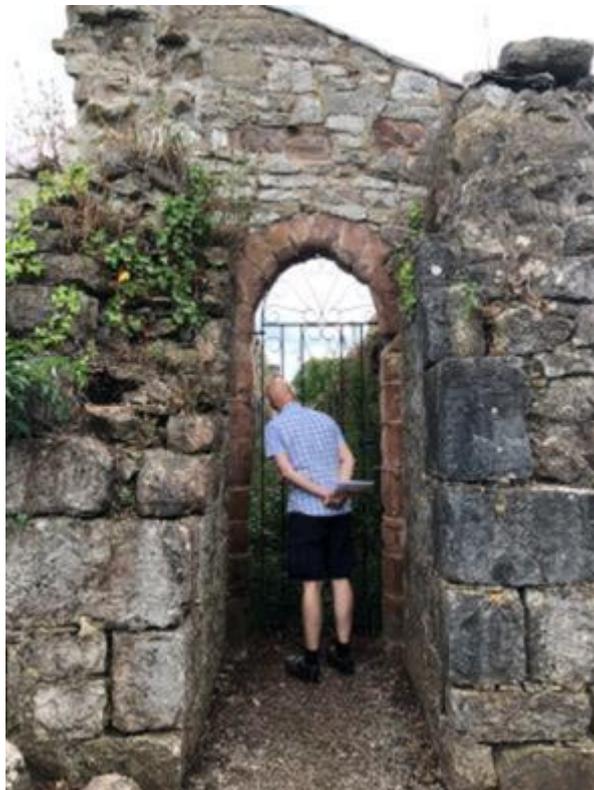
We gave consideration to potential spaces for housing an AV/Exhibition including within the Great Gatehouse (as suggested in the draft Feasibility Study), but our experience has led us to suggest that the best alternative in terms of access, and physical environment for the interpretative media is the garage (see Phase 4). We also feel this is the simplest solution in terms of management (i.e. turning on/off any equipment at the start and end of the day) and security given its proximity to the proposed tavern/bistro.

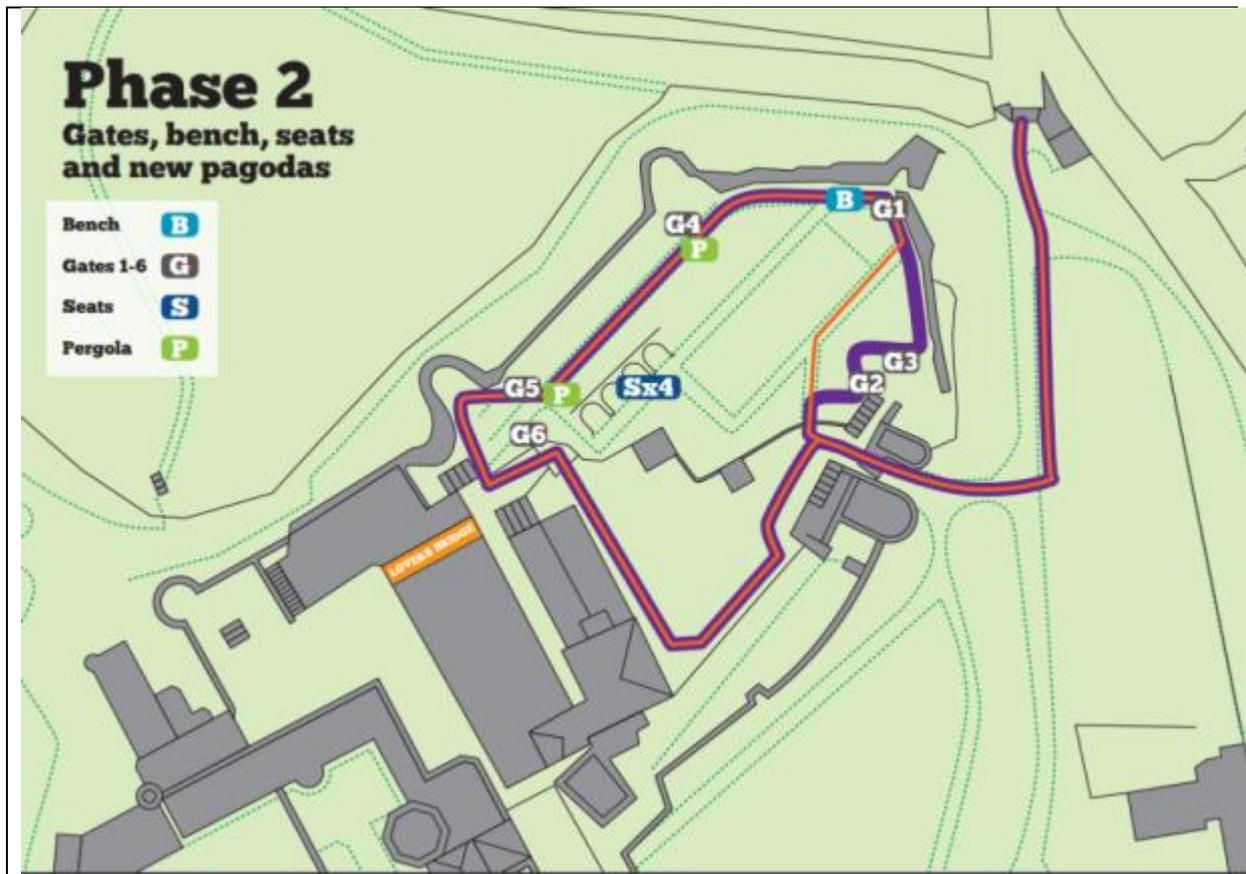


What	Where	Story	Specification	Cost
Welcome Sign	At entrance	General call to action	size to be determined	£6,150
Panels	P1 – Gatehouse	Edward I, Dafydd & De Grey	Single post 700 x 500mm	
	P2	Building Of The Mansion/Gothic Revival/Features Of Courtyard/Myddletons	Wall mounted A2	
	P3- Italian Garden	Gothic Revival/Myddletons	Twin post A1 lectern tray system	
	P4 – Lovers' Bridge	Cornwallis Wests/Prince of Wales/nurses	Wall mounted A2	
	P5 – View To Lord's Garden	De Greys/also story of Glyndŵr attacking the town	Bespoke 'top of wall' angle mounted panels	
	P6 – View To Curtain Wall/Sally Port & Gateway	fabric/changes	Bespoke 'top of wall' angle mounted panels	
	P7 – View From Lords Garden Of Curtain Wall	brief overview of site's history	Twin post A1 lectern with a tray system in-ground mounting due to	

			archaeology	
Panel design & print ready artwork				£3,500
Installation over one or two days*:				£1,500 - £2,500
Project Development/Management				£1,500
<b>TOTAL</b>				<b>£13.650</b>
<b>Consolidation/ Physical works</b>	<p>Whilst we believe the interpretation could be implemented independently of substantial work to the fabric, the Conservation Architects have suggested access improvements and the option of a resin path totally £88700 (see 1a, appendix 7), plus consolidation works (some of which do not directly affect the route but which they suggest should be tackled urgently) to the value of £57,250 (see 1b appendix 7). They also suggest 15% extra is set aside to cover contingency/fees relating to these works.</p>			

\* The variation in installation time frame will be dependent on whether there is a need for a watching brief during in-ground installations.



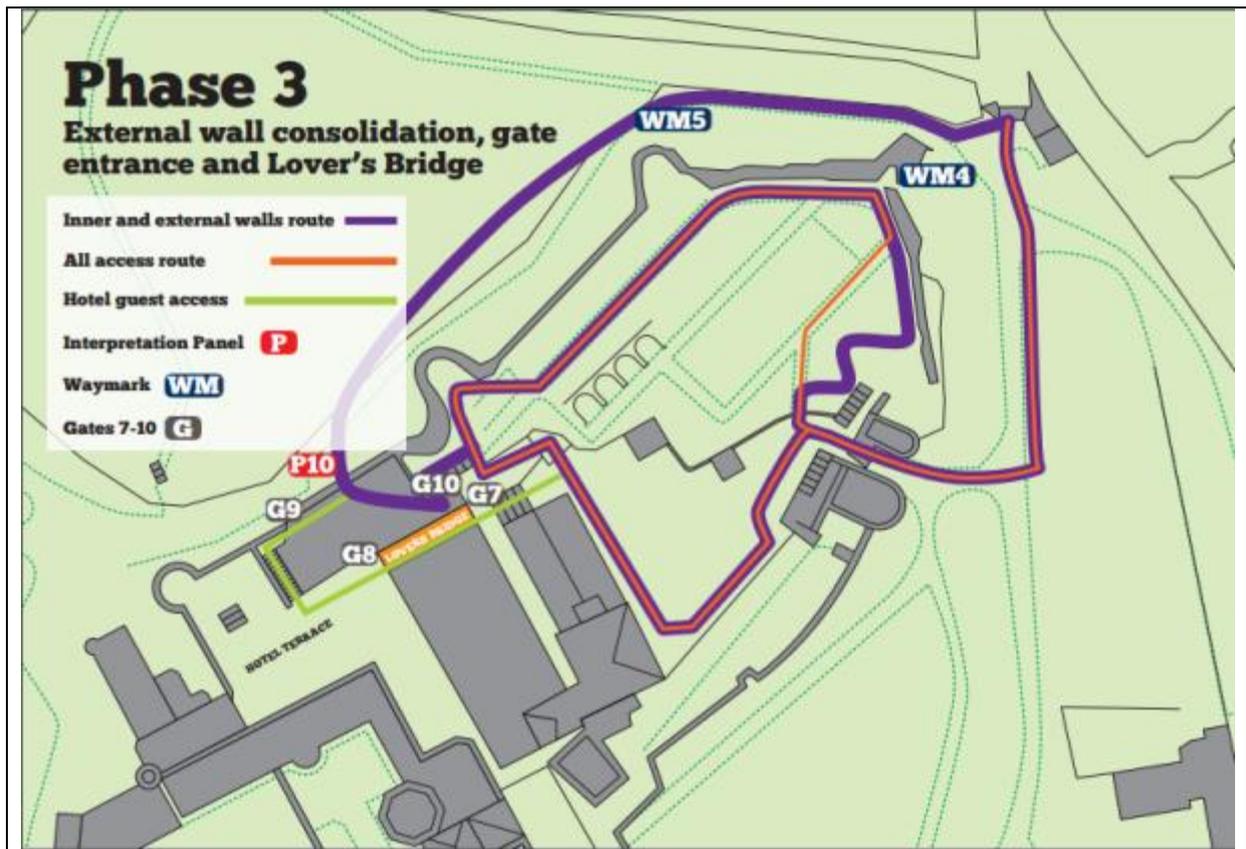


This phase includes the replacement of two thirds of the existing gates with new interpretative designs and the provision seats, bench and timber pagoda entrance ways within the Italian garden.

What	Where	Story	Cost
Gates 1 – 6	As per plan	<ul style="list-style-type: none"> <li>G1 – Grey Lady</li> <li>G2 – Medieval Guard</li> <li>G3 – Medieval Servant With ‘Supplies’</li> <li>G4/5 – Timeline Gates – Depicting Snippets of History (one end Medieval to Civil War. Other end Myddletons to Present)</li> <li>G6 – Cornwallis Era</li> </ul>	6 x £3,000 = £18,000
Seats	As per plan	Depicting the Myddleton sisters’/feud	4 x £350 = £1,400
Bench	As per plan	Inspired by the story of the garden	£500
Timber Pergolas with panels attached	As per plan	Garden history & mystery of the medieval walls	2 x £1250 = £2,500
Gate design; removal of existing and installation of new			£4,000
Project Development/Management			£2,000

<b>Total</b>		<b>£28,400</b>
<b>Consolidation/ Physical works</b>	The conservation architects have not suggested any works in phase 2	



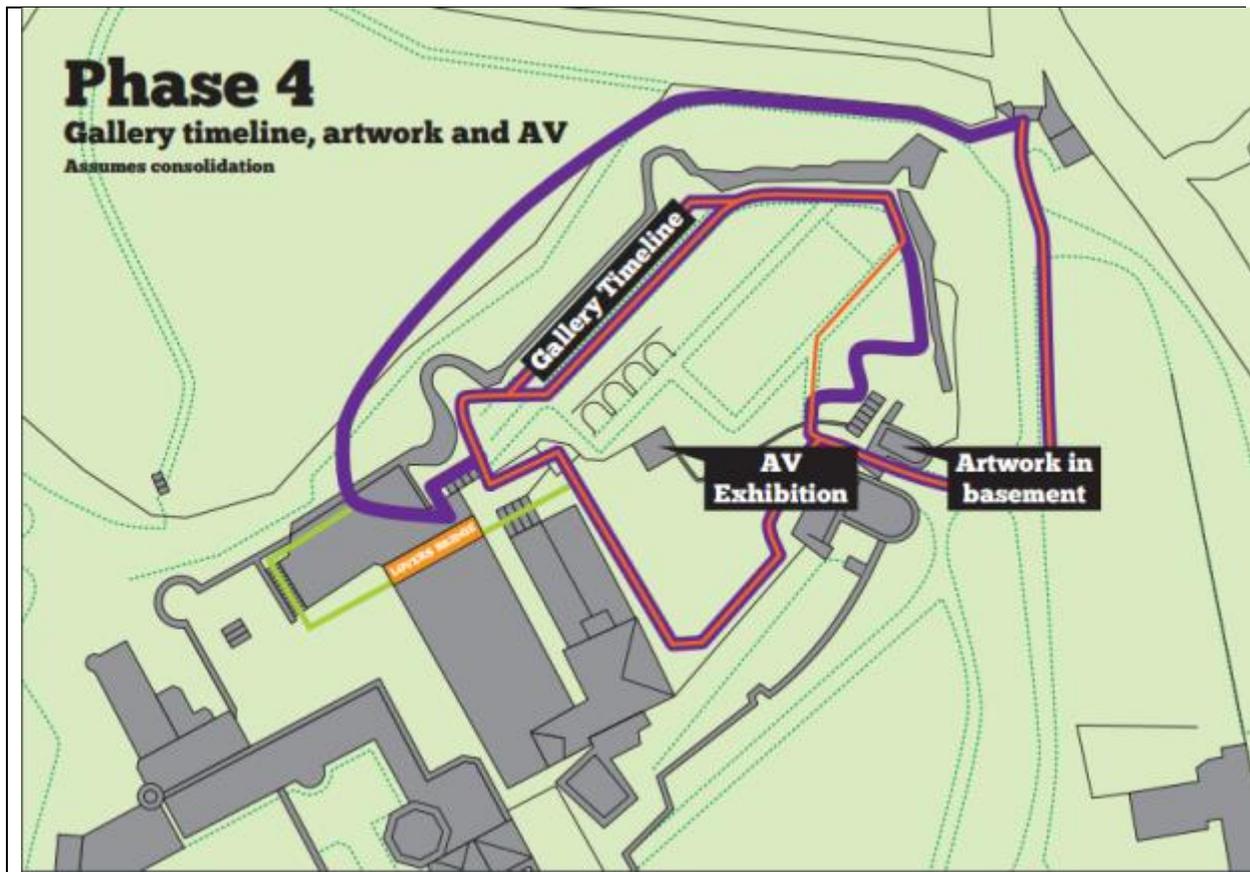


During phase three the outer wall walk route would be developed from the castle hotel entrance down through woodland and along underneath the castle walls to an existing entrance into the inner castle grounds to below the 'lovers bridge'. Establishment of this route would be dependent on the consolidation of the castle walls to a safe condition and resurrection of the gated entrance to the inner castle grounds. With the establishment of this route additional existing gates would be replaced with interpretative gates as in phase two. These would provide the opportunity to develop an access route for hotel guests.

What	Where	Story	Cost
Gates 7-10	As per plan	<ul style="list-style-type: none"> <li>G 7 &amp; 8 - Lovers' Bridge (Cornwallis era/story of courting nurses/weddings)</li> <li>G 9 - Strolling the grounds (Victorian era)</li> <li>G 10 - Someone on the stairs (could be an historic character or as a nice twist – could be a modern day 'trustee')</li> </ul>	4 x £3,000 = £12,000
Interpretation panel; Twin post A1 lectern tray system and way markers for outer castle route	As per plan WM 4, WM 5 and P10	<ul style="list-style-type: none"> <li>P10 - The 'wow' of the walls (medieval fabric/magnitude of the site etc.)</li> </ul>	£1,310
Gate design; removal of existing and installation of new			£2,600

Installation of panel and way markers			£1,000
Panel and waymark design & print ready artwork			£750
Project Development/Management			£2,000
<b>Total</b>			<b>£19,160</b>
<b>Consolidation/ Physical works</b>	The Conservation Architects and Cost Consultant have estimated a budget of £120,100 plus 15% contingency/fees for works linked to this phase as detailed in appendix 7.		





Phase four is ostensibly the development of a major art project for the castle ruins within the areas of the gallery, garages within the courtyard and basement of the gatehouse. As to costs or budget:

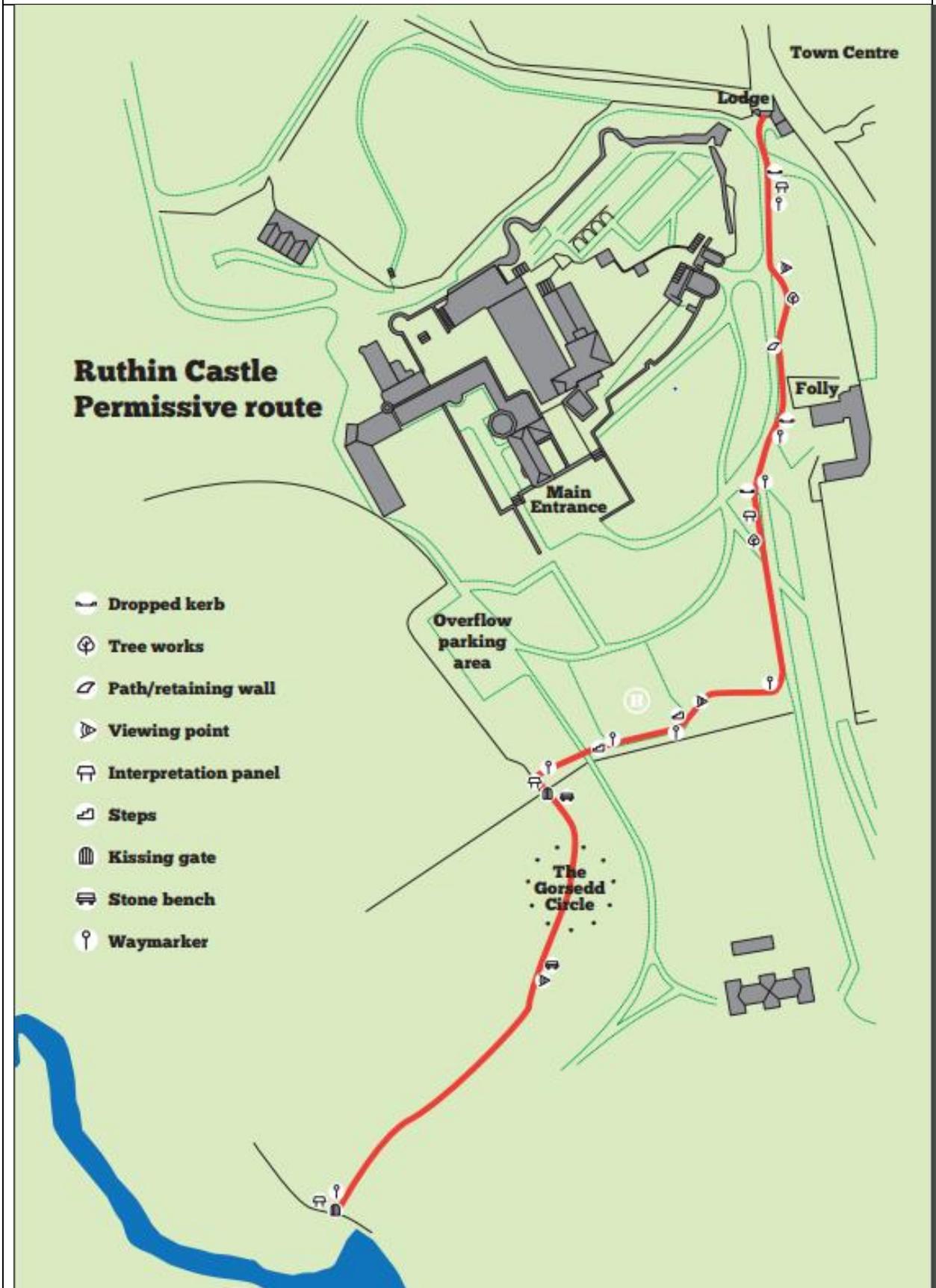
Given the proposal is an 'arts' project, the determination of actual costs is not possible so we have put a budget range in for this.

What	Where	Story	Cost
Significant Art Work:	Gatehouse Basement	A lament to Dafydd, possibly playing with the idea of quarters to reflect his gruesome and at the time unique death – could be a shield rent in four, etc.	This could be budgeted at anything from £10,000 to £25,000
Artistic timeline using sculpture and graphic panels	Gallery	Timeline illustrating key characters and occurrences from the castle's history.	For budget purposes assume say; a combination within the gallery of six interpretative sculptured heads of relevant people from the castle's history interspersed with interpretative wall graphic panels. This could be budgeted at £18,000 - £30,000

AV & Exhibition	Garage	<p>AV – concentrates on the medieval characters and power struggles at the castle.</p> <p>EXHIBITION –</p> <ul style="list-style-type: none"> <li>Royal links from Edward I to Prince Charles – that then covers things like the Tudors, Civil War etc. too.</li> <li>The many uses of Ruthin – brings in the ‘quarry’, mansion, hospital and hotel as well as the medieval fortification.</li> </ul>	<p>IP65 rated large screen £3,500</p> <p>IP65 rated player running on a loop or PIR activation £1,500</p> <p>Exhibition graphics to include design, printing and installation £7,500</p>
Project Development/ Management			£ 3,500 - £ 5,000
<b>Total</b>			<b>£44,000 - £72,500</b>
<b>Consolidation/ Physical works</b>	The Conservation Architects and Cost Consultant have estimated a budget of £ 70,150 plus 15% contingency/fees for works linked to this phase as detailed in appendix 7.		



# Permissive Path



<b>Permissive Path - Interpretation</b>				
<b>What</b>	<b>Where</b>	<b>Story</b>	<b>Specification</b>	<b>Cost</b>
Waymarkers and panels	Along permissive route -see plan	<ul style="list-style-type: none"> <li>• P11 – Overview of heritage of the site</li> <li>• P12 –parkland, wildlife and Gorsedd circle by kissing gate on permissive path</li> <li>• P13- wildlife/river and route to medieval town by new kissing gate linking to river footpath</li> <li>• WM1 – Brief re site’s long history</li> <li>• WM2 – Gatehouse view/brief re castle WM3 – Formal drive/specimen trees etc.</li> <li>• WM 6 - Pet cemetery</li> <li>• WM7 – Hotel history</li> <li>• WM8 - Ecology</li> </ul>	Panels 3 x twin post & 1 x single  Way-markers: 6 x including A5 panels 3 x within interpretation panels	£5,800
Benches	Kissing gate & on slope below Gorsedd circle – see plan	<ul style="list-style-type: none"> <li>• B2 – Welsh culture/Eisteddfod</li> <li>• B3 - Picturesque view/landscape movement</li> </ul>	See physical works	See physical works
Panel design/artwork Additional interpretative elements for Kissing gates				£2,400
Content research/development for 6 x A5				£2,500

and 3 x interpretation panels			
PM including installation days			£4,500
<b>Sub Total</b>			<b>£18,200</b>

### Permissive Path - Physical Works

Breakdown of costs for the ground works; development of interpretation and installation:

The initial request was to remove a section of embankment adjacent to the entrance driveway to the hotel and in so doing to build a retaining wall to support the remains of the embankment. On further inspection, the embankment does not appear to be supporting anything and could have been established as part of the spoil removal when creating the driveway. If this is the case it may not be necessary to build a retaining wall as the whole embankment could be removed to flat ground.

Costs have been split as options in this regard and based upon the expectation that all soil removal from the embankment can be dispersed across the hotel estate reducing costs as no skips are required for removal.

### Cost comparison between a stonemason and builders works and purchase of benches

Retaining Wall	£	No Retaining Wall	£
Ground Works	1.5k	Ground Works	1.5k
Wall – stonemason	9.0k		
Sets of Steps x 2		Sets of Steps x 2	
1 x 2 steps & 1 x 3 steps	3.0k	1 x 2 steps & 1 x 3 steps	
1.0k			
Stone Benches x 2		Stone Benches x 2	
Stonemason £1.5k x 2 =	<u>3.0k</u>	Buy in stone/metal/timber	<u>1.3k</u>
<b>Sub-Total</b>	<b>16.5k</b>	<b>Sub-Total</b>	<b>3.8k</b>
<b>Works</b>			
Dropped Kerbs x 3 =	3.0k		
Tree Works	2.5k		
Kissing Gates x 2 @ £450ea.	0.9k		
Installation of gates	<u>1.0k</u>		
<b>Sub-Total</b>	<b>7.4k</b>	<b>Sub-Total</b>	<b>7.4k</b>

<b>Totals incl. of interpretation</b>	<b>£42,100</b>	<b>£29,400</b>
---------------------------------------	----------------	----------------

## Interpretation Menu

The interpretative suggestions below would, we feel add value to the phased physical interpretation outlined above. We have presented it as a menu/list in order that you can pick and choose from it as grant aid/sponsorship opportunities allow. As far as possible, we have allocated budgets against items.

What	Where	Story	Cost
<p><b>Regular guided tours;</b> work with exiting tour guides and/or train willing volunteers. Needs time to bed-in. Explore with Castle Hotel or other partner the possibility to book in advance.</p>	<ul style="list-style-type: none"> <li>Across the site</li> <li>Also linking to other sites in the town</li> </ul>	<p>Walks could be themed differently each week to cover off the themes.</p>	<p>Need a training budget. To train a cohort of official Green Badge Guides = circa £7,000.</p> <p>Also, cost of hiring professional guides – <i>“By law, Wales Official Tourist Guides Association members must be responsible for negotiating their own fees”</i>.<sup>29</sup></p> <p>As such, the Trust would need to discuss this with the guide/s.</p> <p>NB has revenue generating potential</p>
<p><b>Meet the characters days:</b> run monthly April-September</p>	<p>Across site, but in inclement weather will need an indoor/covered space, so may need to implement this once the garage is completed unless the hotel is happy for the Trust to use one of its spaces in the Courtyard area.</p>	<p>Meet different characters on different days (tying in with known historical dates where possible). NB if money allowed, could have 2 characters (e.g. Bank Holidays) to interact – e.g. Dafydd and De Grey; Pasty and the Prince etc.</p>	<p>£300 per day plus expenses to hire in character from re-enactment theatre company – £1,800 p.a.</p> <p>NB has revenue generating potential</p>
<p><b>Full Scale medieval re-enactments</b></p> <p>The idea of developing joined up events with Nantclwyd y Dre and other heritage sites in the town was felt important at the workshop. See also section 6.3 re other</p>	<p>Based in events arena but some activity in Upper Ward potentially.</p>	<p>Medieval life, warfare etc. Again, could have key characters in attendance such as Dafydd, Grey Lady.</p>	<p>Would depend on the nature/scale of the event. NB has revenue generating potential.</p>

<sup>29</sup> <http://www.walesbestguides.com/about/guide-fees/>

heritage events			
<b>Self-Guided Trail – Ruthin Castle</b>	Across site, updated as interpretation phases come on line.	Brief introduction to history of site plus map of key locations/interpretation .	<p>Cost depends upon whether it is a downloadable trail only (PDF) or exists as a printed version. If printed, consideration needs to be given as to where people access it and whether there is a charge for it.</p> <p>NB has revenue generating potential but will need to organise points of sale, and factor in reinvestment in terms of reprints etc.</p> <p>A simple A4 folded x3, basic design and print circa 10,000 copies, from around £1,500</p>
<b>Children’s trail</b>	Across site	<p>Could either be based on a single theme, or multiple themes.</p> <p>A digital version could include an element of gaming technology.</p>	<p>Depends on whether this is a printed version or via a digital platform.</p> <p>If printed, consideration needs to be given as to where people access it and whether there is a charge for it.</p> <p>The cost depends on a number of factors. Based on printed children’s trails developed for Cadw sites, a high quality trail could cost around £10,000 to include design, creation and prizes etc. A simple ‘look for these’ type of trail could be developed more cheaply – see quote for Self-guided trail above.</p> <p>NB has revenue generating potential but will need to organise points of sale, and factor in reinvestment in terms of reprints etc.</p>
<b>Self-Guided Trail – Ruthin Historic Town</b>	Around Ruthin’s historic fabric.	<p>Brief introduction to history of town plus map of key locations/interpretation .</p> <p>NB should pick up on Green plaque scheme which is already in existence.</p>	<p>Cost depends upon whether it is a downloadable trail only (PDF) or exists as a printed version. If printed, consideration needs to be given as to where people access it and whether there is a charge for it.</p> <p>NB has revenue generating potential but will need to organise points of sale, and factor in reinvestment in terms of reprints etc.</p> <p>A simple A4 folded x3, basic design and print circa 10,000</p>

			copies, from around £1,500
<b>Additional panels off-site relating to the castle</b>	Nantclwyd y Dre Vegetable gardens	Explaining what veg may have grown there for castle use.	Twin post A1 lectern each = £1,950 for design, fabrication and installation – some savings if done in conjunction with other panels
<b>Panel Augmentations</b> , i.e. adding video/animation etc. to panels via the use of smartphones and image readers. These could include augmented reality postcards where for example, you can have a picture taken with a virtual character.	Could be added to as many or as few panels as desired.	Depends on location/story on panel This could help build the layers if interpretation and could be designed to appeal specifically to family/young audiences. See visual page 52	Depends on content required/created, e.g. video will have a different cost to animation etc. Needs to be explored at time of development.
<b>Redesign of handout in to a high quality guidebook.</b>	Whole site, but sold - via Hotel and Tavern/Bistro?	Whole history of the site, to include route plan	Depends on whether it stays as a PDF which is only printed as desired, or as a quality piece of print.  NB has revenue generating potential but will need to organise points of sale, and factor in reinvestment in terms of reprints etc.  £7,000 includes, content development, design, print and circa 10,000 copies.
<b>3D model</b> NB suggest digital rendering as according to Will Davies at Cadw, our understanding of the site may yet change as more work takes place.	Could be hosted on an iBeacon and /or on the screen in the Exhibition Room once established.	Story of how the site physically developed from medieval times through to the present.	Costs being sought  Need to consider it may need updating as new research becomes available.
<b>Sculpture Exhibition</b> In partnership with e.g. <a href="http://www.sculpturecymru.org.uk">http://www.sculpturecymru.org.uk</a>	Whole site	A theme could be set that fits with one/all of the stories of the castle.	Any costs would be determined via negotiation. There may be potential for a joint funding application to the Arts Council of Wales.

<b>Poetry Competition</b> Bilingual, to tie in with redevelopment of the bridge. verses could be engraved on to the wooden pillars. the competition would be great PR – see appendix 5	Lovers' Bridge	Around the theme of love	Part of costed bridge works -see appendix 5
<b>Active days</b>	Across site	Days where you encourage new people to come along and experience volunteering opportunities. Link with volunteers from Nantclwyd y Dre.	Cost in terms of Trustee time and marketing effort. Should be worked out and costed properly as part of an Activity & Engagement plan for the site.
<b>Education Pack</b>	Across site	Series of on-line resources for teachers to enable them to make the most of the site. Tied to National Curriculum.	We would suggest that these are contracted out to an education specialist and would suggest an indicative budget of at least £5,000.
<b>Ambassadors</b> Invite existing Denbigh Ambassadors to provide hosting services for special events/activities	Across sites	They would not be guides, but would be knowledgeable 'hosts' in the same way national Trust volunteers help populate their properties.	Provide basic training in site history, H&S of the site etc.
Please note any costs stated in this table are indicative and may be subject to change. They are also exclusive of VAT.			



## 8. Look and Feel (Towards a Visual Theme)

As part of the commission, graphic designers Monkie have undertaken some initial work in developing a visual theme for the site.

Robin George (Monkie) explains the thought process...

*“The following pages demonstrate how a simple theme, drawn from the castle itself could create a framework for the visual language of future materials.*

*There’s such a broad history to the site, with stories from many eras and characters with very disparate tales to tell. I’ve therefore created a theme foundation that can work when interpreting any time or story from history but have a direct link back to the castle itself.*

*...We were really struck by...all the arches! Inside the hotel, connecting rooms to rooms and the fabric of the castle walls themselves were full of arches. The first page shows a small selection of images from around the site, all arches - some ancient and made of stone, some plaster from more recent times and some iron, forming the tops of gates. Arches, arches everywhere...*

*So, the basic shape of an arch has been used to connect all potential stories. The shape can act as an image holder and has been used as the basic shape for a logo idea, complete with castellation. Also with the logo thinking, a link to the hotel has been created by using of the peacocks, who are very much part of a visit to the castle. I’ve used the logo in a number of colour ways on the subsequent panel system layouts for two reasons. [The client] may choose to employ a colour coding system to highlight different themes (characters, the building, garden and ecology, etc.).*

*The overall approach here has been to create clarity and a visual intrigue to engage with visitors - a graphic nod to the past with a clear and easy to consume system. I’ve created a visual of the garden panel in situ to bring the idea to life. The final images show how simply we could connect the design theme to something as simple as a way marker sign.*

*Without being at the stage of a full design brief, all of these pages should be seen as a ‘possible’ approach and how a simple theme can create a relevant structure, generic enough for a whole host of stories”<sup>30</sup>.*

Please note that most of the examples are in English only as these are merely illustrative in intent. We are, however fully aware that the actual interpretation would be bilingual. As such, the designers have shown an example of how a bilingual panel might look, as well as the bilingual treatment on the waymarkers.

We would suggest that in time, you undertake a full and thorough branding/design exercise for the site.

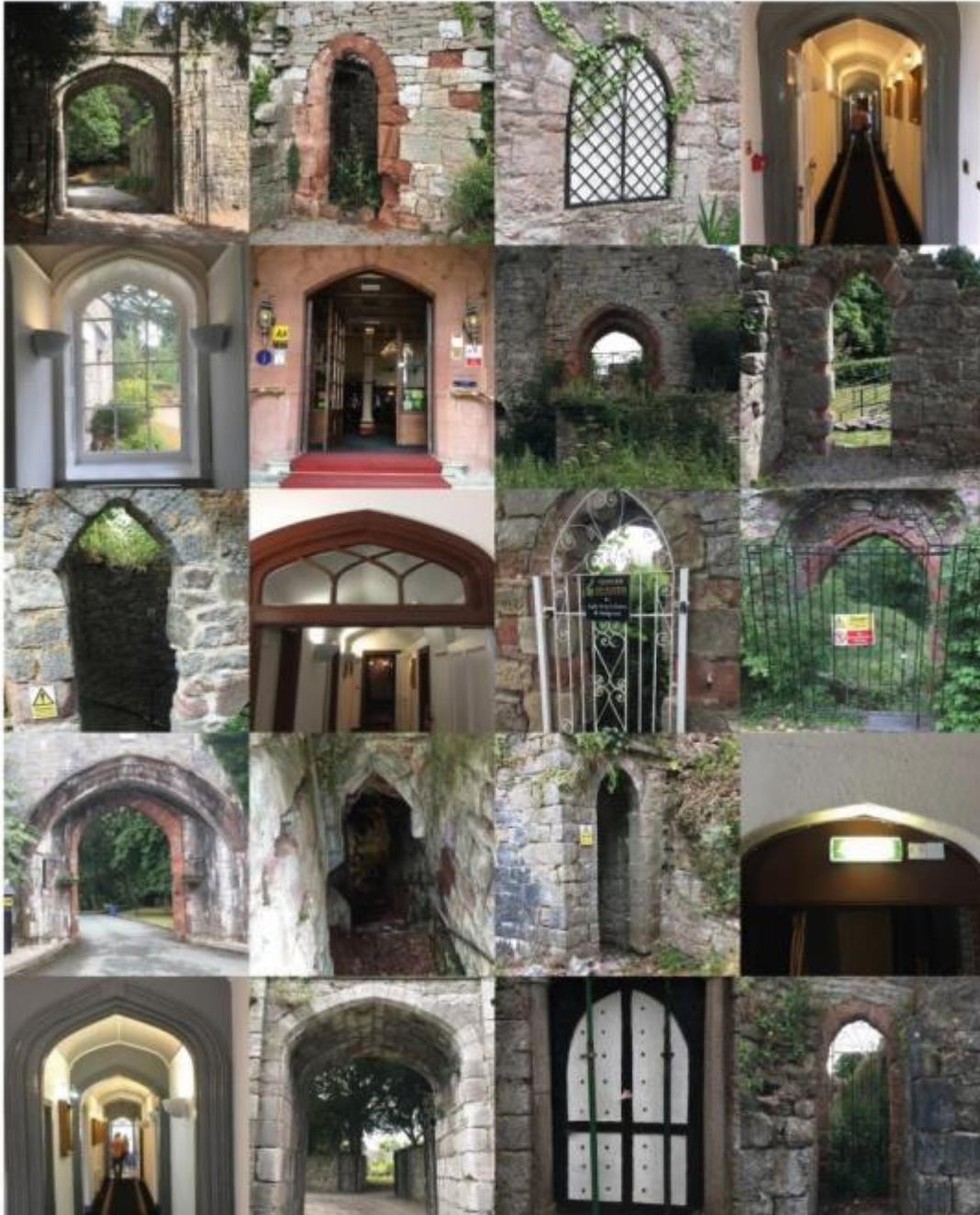
---

<sup>30</sup> Robin George, email 25/8/2018

## Visual theme – image 1 - Inspiration

RUTHIN CASTLE	VISUAL THEME THINKING
---------------	-----------------------

Arches can be seen everywhere at Ruthin Castle. They are a crucial part of the fabric of the site, supporting and decorating every entrance, window and opening. They differ in style, size and structure and are often taken for granted, but common to all views at Ruthin are its arches.

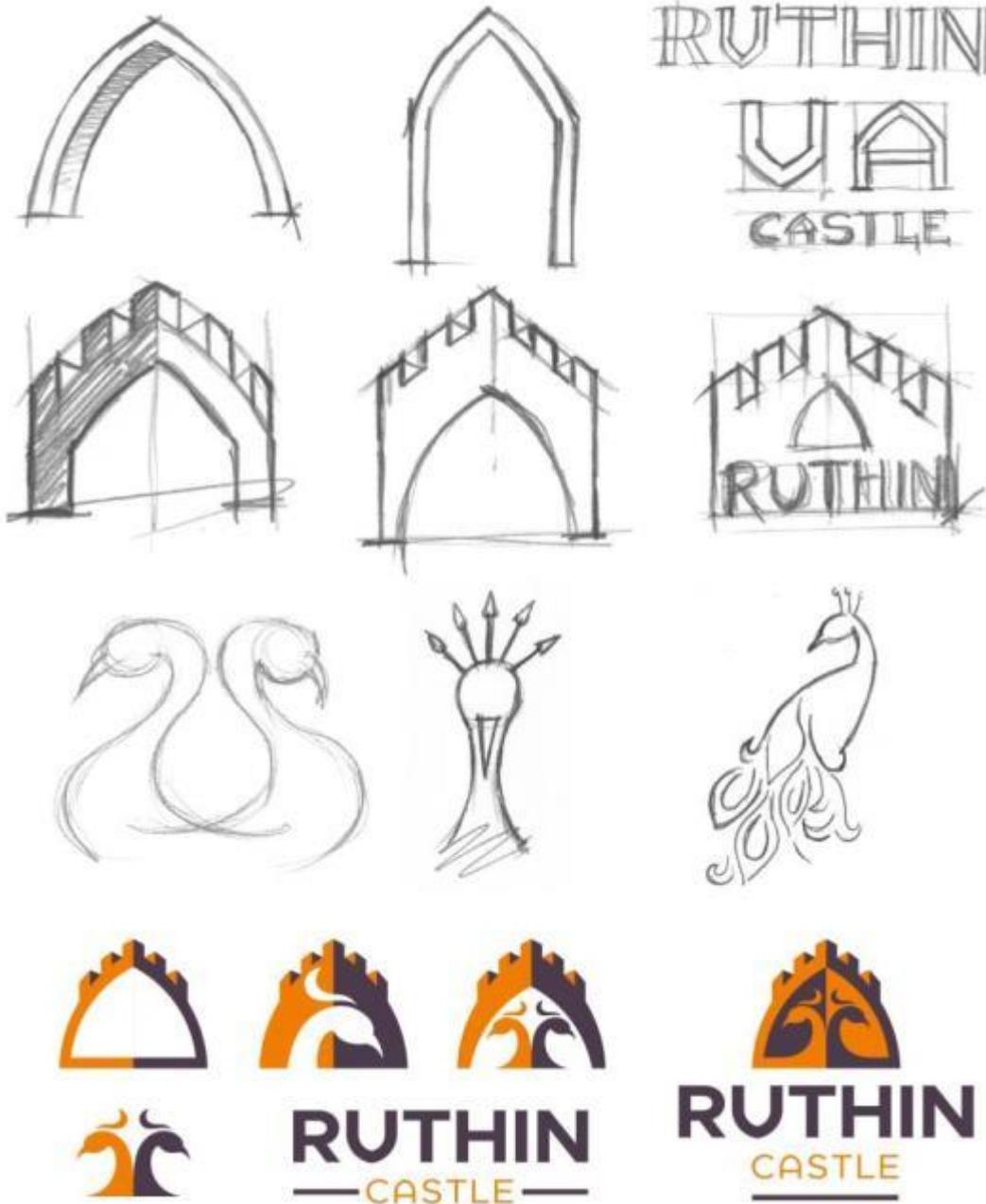


## Visual theme – image 2 – Towards a Visual Identity

RUTHIN CASTLE

VISUAL THEMETHINKING

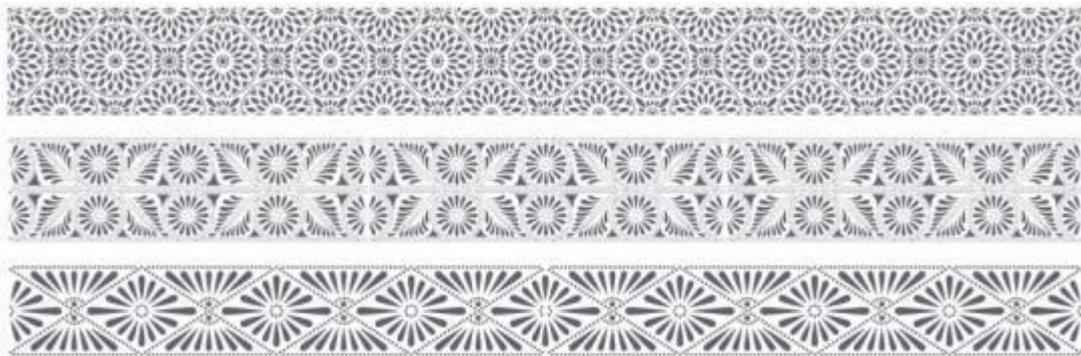
Creating a visual identity from the very fabric of the building including shapes within the typography. A link to the identity of the hotel is made by use of the peacock.



## Visual theme – image 3 – Developing the idea

RUTHIN CASTLE	VISUAL THEME THINKING
---------------	-----------------------

Adding gothic ornament to decorate panels and signs. The arch remains central to the layout as a main image holder. A colour system could be used to separate out subject matters - 'characters', the 'building fabric', 'gardens and ecology', etc.



A layout system for interpretation and signage.



## Visual theme – image 5 – Augmenting Imagery

RUTHIN CASTLE	VISUAL THEME THINKING
---------------	-----------------------

Bringing the printed interpretation to life using augmented video stories, triggered by a mobile device.



## Visual theme – image 6 – Waymarking, Heritage Trail

RUTHIN CASTLE	VISUAL THEME THINKING
---------------	-----------------------

Waymarker trail signs - heritage trail



## Visual theme – image 7 – Waymarking, Permissive Path

RUTHIN CASTLE	VISUAL THEME THINKING
---------------	-----------------------

Waymarker trail signs - permissive route



## 9. Ruthin Castle and the pan-Wales Interpretation Plan

Cadw has been given a remit by Wales Government to develop an all-Wales approach to interpretation:

*“The pan-Wales approach is an opportunity to join up the pieces, so that people can follow stories between sites with the help of inspiring interpretation.*

*We want audiences across Wales, local or visiting, to be met with creative, exciting, engaging and thought-provoking experiences — which are fun too. The benefits of getting this right are far reaching — socially, culturally and economically.*

*Everyone involved in interpretation in Wales has a role to play in helping our country to reap these rewards.*

*The Pan-Wales Heritage Interpretation Plan takes a practical approach. It provides a framework for anyone involved in interpreting the history of Wales — irrespective of the scale of their project or budget”*

In practical terms, the approach provides mechanisms for linking sites geographically and thematically using tools such as the ‘story icons’ and the ‘Follow the Story’ mechanism which help refer people between sites.

To support interpretation, Cadw has developed a number of thematic pan-Wales interpretation plans including four which are pertinent to the castle.

- Interpretation Plan for the castles and town walls of Edward I for Cadw May 2010, PLB
- Interpretation Plan for the Princes of Gwynedd for Cadw May 2010, PLB
- Princes and Lords of the Marches Interpretation Plan, Cadw, Draft March 2013, Red Kite
- Owain Glyndwr and his uprising – Interpretation Plan, Cadw, 2010, Sian Shakespeare

**The castles and town walls of Edward I** plan concentrates on the castles built for the king by the king. However, a number of the sub themes are relevant to Ruthin:

- 1.... *“A powerful presence in the landscape - why these castles have such presence*
- 2....*The dragon of Wales vs the lion of England*
- 3....*A life in stone – the life of each castle and the people associated with them*
- 4....*People who lived under the shadow of the castles and walls*
- 5....*A legacy of stone - the enduring nature of these stone castles still has a resonance today”*<sup>31</sup>

---

<sup>31</sup>The castles and town walls of Edward I, Interpretation plan by PLB for Cadw, May2010 pg. iii

The **Interpretation Plan for the Princes of Gwynedd** gives a good background to the story of the Welsh princes but does not make any direct reference to Ruthin Castle. The plan identifies the main theme for the storyline:

*“The powerful Princes of Gwynedd played an important role in forging a sense of Welsh nationhood and identity<sup>32</sup>”*

The **Princes and Lords of the Marches Interpretation Plan** makes direct reference to Ruthin Castle (as well as the church and the town) and states that it is relevant to the five key storylines that they identified:

**“1 Fractious frontier.** *Throughout medieval times the frontier between England and Wales was a shifting border with Welsh princes striving to retain rule over their territories while the Norman lords, and the English crown, were intent on establishing their authority over the people.*

**2 Conflict and allegiance.** *The relationships between the princes themselves, and between the princes and the Norman lords, were characterised by repeated conflicts and shifting allegiances although their communities had largely integrated by the time of the Laws in Wales Acts in 1536 and 1542.*

**3 Lifestyles and livelihoods.** *Throughout the deep political and cultural changes that took place over 600 years, the lives of the common people centred on farming, maintaining livelihoods, and paying fealty and rent.*

**4 Buildings reveal stories.** *The many castles, abbeys and monuments that stand in the landscape today tell the long and fascinating stories of the princes and the lords and their quest for power in the Marches of the Middle Ages.*

**5 Cultural legacies** *The legacies of culture, administration, settlement patterns, land management and social hierarchy of both the princes and the lords in the Marches are evident today and form rich layers in our national culture, both in Wales and in England<sup>33</sup>.*

**NB The above is a direct quotation so is shown in full, but it has been noted that the Trustees would urge caution on suggesting that the medieval period was a constant period of warfare and shifting frontiers.**

The **Owain Glyndwr and his uprising** plan provides a useful summary of his life. It does not make any suggestions relating directly to Ruthin or the Castle, but does suggest a series of interpretative themes relating to him which may be useful.

*“a. Owain Glyndwr’s ancestry and status influenced his actions and ultimately his fate.*

---

<sup>32</sup> Interpretation Plan for the Princes of Gwynedd for Cadw May 2010, PLB, pg. 58

<sup>33</sup> Princes and Lords of the Marches Interpretation Plan, Cadw, Draft March 2013, Red Kite, pg. 19-20

- *A feudal lord, descendant of Welsh royal lineage who lived in splendid mansions*
  - *Had an Anglo-Welsh heritage/background*
  - *Fulfilled the predictions of poets – ‘Y Mab Darogan’*
  - *Was a family man, whose wife was key to his cause and who, together with his daughters suffered dreadful fates*
- b. Owain Glyndwr’s sense of injustice moved him to take up the flag on behalf of fellow Welsh people with similar grievances.*
- *Led a rebellion against the social, economic and religious hardships in Wales at the time*
  - *Gathered key influential leaders around him to provide gravitas and status to his cause*
- c. Owain Glyndwr’s background, military experience and loyalty from fellow Welsh people made him a defiant leader.*
- *Had served under the English crown*
  - *Used astute tactics to defeat his enemy.*
  - *His cause split families and communities and wrought destruction to the landscape and buildings of Wales.*
  - *He was defiant in the face of overwhelming odds.*
- d. Owain Glyndwr appealed to many corners of war-torn Wales and nearly brought it greater unity and representation.*
- *His uprising touched on most parts of Wales which were ravaged as a result*
  - *Following centuries of feudal dynastic rule he assembled representatives of various ‘commotes’ as a ‘parliament’.*
  - *He had a vision of himself as head of state, the leader of a more modern nation.*
- e. Owain Glyndwr and his advisers planned an independent Wales informed by the latest religious, social and educational developments in parts of Europe.*
- *His rebellion matured into a vision for a state.*
  - *He sought the support of the king of France and the Pope at Avignon to realise his vision.*
  - *Became an international figure who sought alliances abroad in Europe.*
- f. Although Owain Glyndwr’s dream failed, he was never betrayed, but instead he faded into the legend books to re-emerge centuries later a national hero<sup>34</sup>.*

We would suggest that any interpretation of the medieval story of Ruthin Castle should be designed to fit with these broad themes and thus tie in to the pan-Wales Interpretation ethos.

---

<sup>34</sup> Owain Glyndwr and his uprising – Interpretation Plan, Cadw, 2010, Sian Shakespeare, pg. 27

## 10. Follow the Story

The pan-Wales Interpretation Plan promotes cross-referral between sites that sit under the same story strands. Simply put, the interpretative media at/for one site would provide visitors with a short list of sites within relatively easy reach that can reinforce and add-to the visitors understanding of that story. The following web link provides more detail about Follow the Story and how it sits within pan-Wales Interpretation. <http://cadw.wales.gov.uk/interpretation/guidancenotes>

Appropriate 'Follow the Story' (FTS) locations for Ruthin Castle could include:

- Nantclwyd y Dre
- St Peter's Church
- Castles at Caergwrle, Denbigh, Chirk, Hawarden, Holt, Ewloe, Flint & Rhuddlan

Whilst there are many sites of note within the geographic area, choices will need to be made as to which stories and sites are most appropriate in which locations within the castle. It should be noted that this should be limited to two or three on any given piece of interpretation as too many 'Follow the Story' options may only serve to confuse the visitor.

'Follow the Story' can be used on a variety of media from panels and leaflets (where space is limited and they are often theme specific) to web sites which allow more scope.



**Caergwrle Castle**

## 11. Evaluation

There is an obvious need to continuously analyse the success or otherwise of the planned interpretation. As such a number of evaluation tools should be used to assess usage and maximise feedback from the public. This feedback can then be used to ensure that future elements for the project are suited to the needs of the users.

### Proposed formative evaluation tools

- Prior to development: engagement with potential visitors to find out what they would use/find useful. Use existing data re visitor profiles and target markets to help inform/pitch content.
- During development
- Set up focus groups/tester groups of potential users from the identified market segments.
- Follow best practise re developing interpretation and test proposed designs/text etc. at every possible stage.
- Hold community consultation events re artistic input etc.
- Engage with local access groups to ensure the interpretation/physical access works following best practise guidelines.
- Test interpretive media for robustness, potentially using local youth groups etc.
- Test to find out what people 'take' from the proposed interpretation, i.e. will it meet the project's objectives - have the users learnt anything/will they feel differently about the site/conservation etc. as a result?
- Repeat the CHARTS Emotional mapping exercise.

### Proposed Post-development Evaluation Tools:

General feedback on visitor satisfaction can be gauged through:

- Web hits/on line evaluation form
- Link in to existing on-going visitor surveys (Visit Wales etc.)
- Feedback forms at open days/events (incentivised)
- Increase in visitor numbers

More specific feedback (i.e. has the interpretation had an effect in terms of the specified emotional, learning and behavioural objectives as per section 5.2 of this report needs more in depth research such as:

- Feedback forms at open days/events (incentivised)
- Interviews with visitors
- Specific focus groups ( school age/youth/families/etc., ideally pre and post visit)
- Repeating the CHARTS emotional mapping exercise
- Evaluation study by an interpretative specialist using a mixture of interviews and observational studies.

Each of these methodologies would require careful thought in terms of the questions posed, in order to ensure the stated objectives were being accurately measured. Sample size and composition should also be considered within the research methodologies.

## **12. Appendices**

1. iBeacons list
2. List of consultees
3. Workshops/photographs
4. Plans from Donald Insall Associates re Possible Routing & Access
5. Lover's Bridge Interpretative statement and costs
6. Information supplied by Cadw
7. Cost of Consolidation & Physical Works prepared by Donald Insall Conservation Architects and Harvey Bloor Cost Consultancy

## Appendix 1. iBeacon List from Jo Danson

Discover Ruthin Castle

Home Screen

Welcome – introductory card, interactive map, Hotel today? RCCT card?

Trail – 10 collections each linked to an iBeacons

Themes – People of Ruthin Castle: Royalty, Scandal & Gossip, Resident Ghosts

Ruthin Town could also be a theme?

No	Location	Content
1	Victorian Gatehouse	
2	Medieval Castle	Plans Reconstruction Underground
3	Castle Mansion (External)	From the outside Internal features WWI Hospital Duff House Clinic
4	Italian Gardens	Old photos Plan of Gardens Link with Lord's Garden
5	Parkland	Tree Trail Bridge/River/Dam Mill leat
6	West Curtain Wall	Gates Sally Port
7	Lovers' Bridge	
8	Central Ditch & Sally Port	
9	Eisteddfod Circle	Eisteddfod Welsh language
10	Hotel Building (Internal – short range with hidden content)	

## Appendix 2. List of Consultees

In addition to the workshop attendees, the following were emailed, phoned or met as part of this project. Their input is gratefully acknowledged.

Who		How	Response
All Trustees		email and at meetings	✓
Will Davies	Cadw	Phone/email	✓
Phil Griffiths	WAG	Phone/email	✓
Emma Bunbury	Denbighshire Council	email/in person	✓
Sam Williams	Denbighshire Council	email/in person	✓
Cllr Wynne	Denbighshire Council	email	
Mr Edwards		email	✓
Mr Gavin Harris		email and workshop	✓
Dear Mr Morris		email and workshop	✓
Glynis Shaw	WHG	Phone/email	✓
Chris Evans	Denbighshire Council	email	✓
Peter McDermott	Denbighshire Council	Phone/email	✓
Heather Williams	Guide	email	✓
Lisa Fiddes		email	
Town Team		email	

### Appendix 3. Workshops

A series of public workshops were held on July 10<sup>th</sup> 2018. The first workshop was attended by around a dozen people, whilst the subsequent ones were significantly less well attended but the quality of the attendees was excellent. A full list of attendees and their details were collected on behalf of Cadwyn Clwyd.

The format of the workshops included a presentation on the ideas, themes, aims and objectives for the plan, followed by a presentation on the iBeacons project. Participants were then invited to ‘make their mark’ using a series of sheets around the room – this enabled them to add their own comments and thoughts.

The input from the workshops has been used to inform the plan as noted throughout.

There were also some comments captured which provide food for thought in terms of future research and development. These included:

“[Research needed re] *Use of river in medieval period and later*

- *why the castle/town her in the first place*
- *supply, small boats? The mill*
- *later periods use, the mill, use in town*
- *later still – recreation, fishing/picturesque*
- *modern- biodiversity*

*Links to town in medieval and later periods*

- *murage/defence?*
- *markets*
- *town and castle/conflict with townsfolk?”*

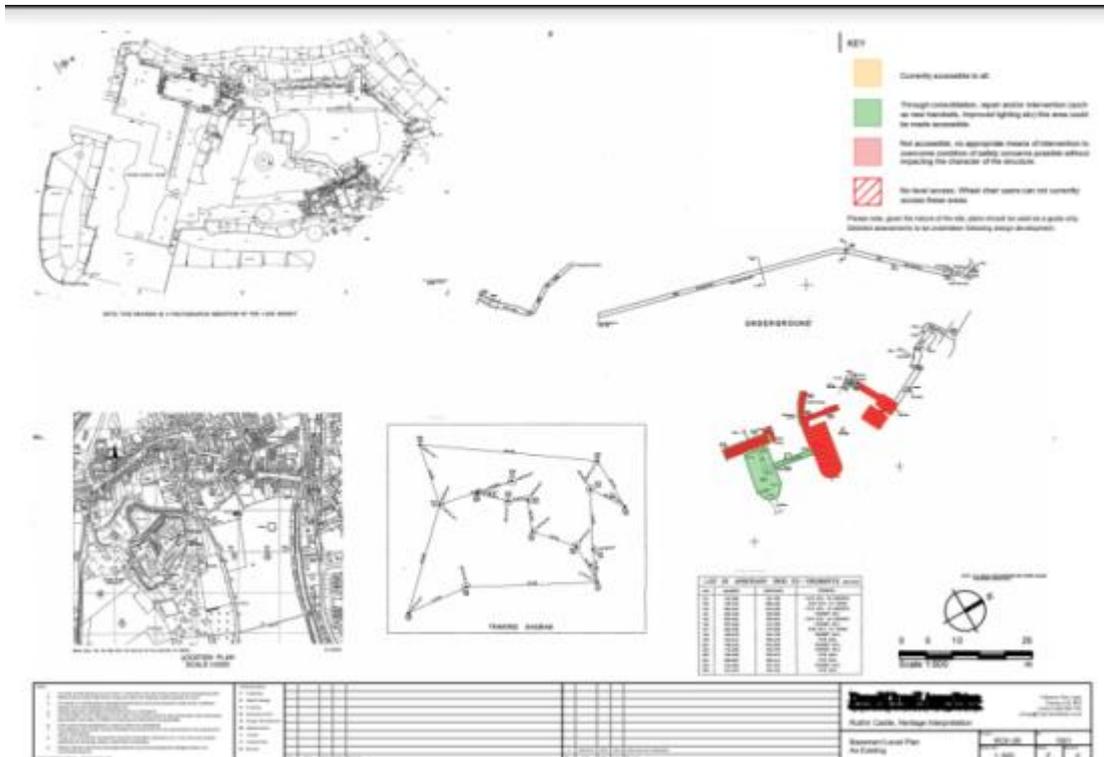
*“Vital that the medieval masonry is conserved for the future, otherwise there will be no asset to appreciate.”*

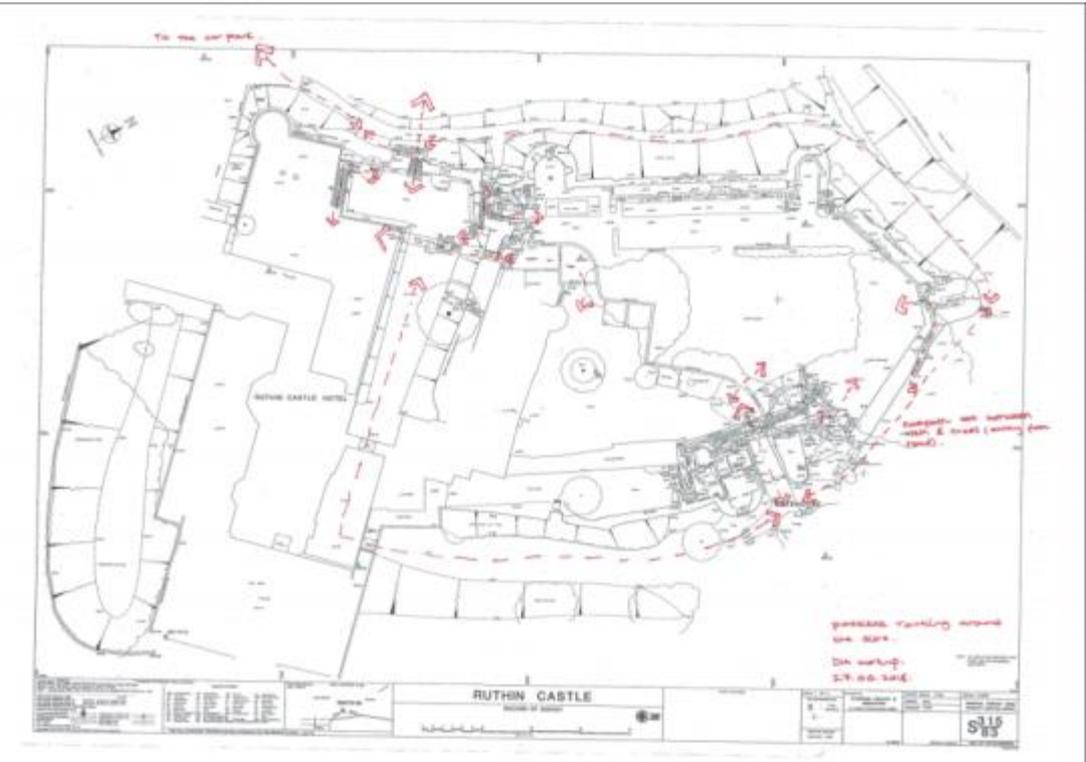
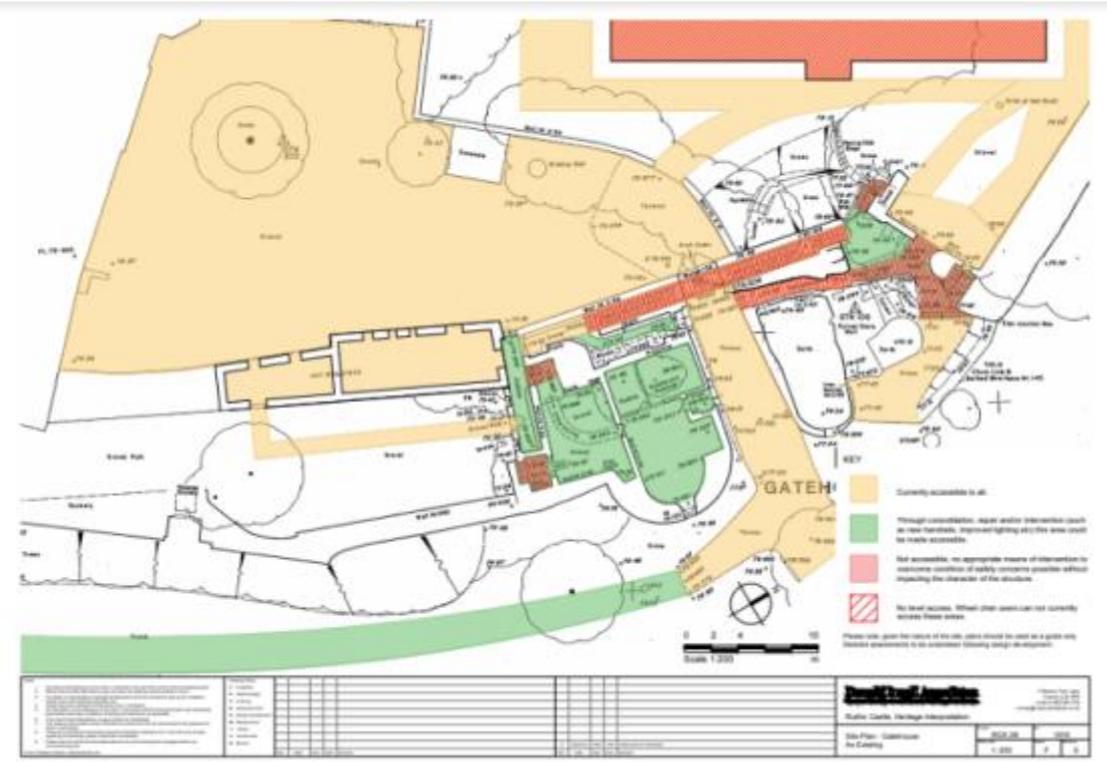
Also of note were the documents brought in by Mr Morris which included papers relating to the sale of the site circa 1919.

We are grateful to all those who contributed.



# Appendix 4 – Plans from Donald Insall Associates re Possible Routing & Access





**Appendix 5**

**Interpretative Statement**

**Lovers' Bridge, Ruthin Castle**

**Originated May 2018**



By Letha Consultancy Ltd

For:

Cadwyn Clwyd and Ruthin Castle Conservation Trust



## Purpose

The purpose of this statement is to provide a rationale for interpreting Lover's bridge, Ruthin Castle taking in to account, its environmental, social, historical and physical context.

## Background

<sup>35</sup>Ruthin Castle is a Scheduled Ancient Monument, a Grade 1 listed building and a remarkable late 13th century fortress.

It is contemporary with and of a comparable scale and architectural quality to the better known Royal Castles such as Caernarfon and Conwy, which are now designated World Heritage sites.

The castle lies in the grounds of Grade II\* listed Ruthin Castle Hotel, a 19<sup>th</sup> century neo-gothic mansion. The gardens and parkland surrounding the castle are designated by Cadw as a Historic Park and Garden.

Ruthin Castle Conservation Trust was established in 2016. It is working with partners in the area to:

- Clear and consolidate the ruins
- Provide public access
- Create a financially sustainable enterprise to ensure the preservation of the monument for future generations

Significant progress has already been made in consolidating the castle's curtain walls and the Trust is in the process of developing feasibility plans for areas of the site which they will lease from the landowners. Lovers' Bridge has been identified as a 'quick win', that would provide an additional attraction for the site, as well as helping to raise the project's profile.

---

<sup>35</sup> precise of documentation provided by the Trust

## Lovers' Bridge

Amongst the many notable features of the site, Lovers Bridge stands out as a local icon. This Victorian feature spans a gap in the medieval curtain wall, linking the modern hotel terrace to the courtyard, Italian Gardens and Medieval Gatehouse – as such it almost seems to span the site's history too.

The bridge's name reflects the Edwardian and later history of the site. It is "associated with legendary lovers such as Edward Prince of Wales and Lillie Langtry" who were often entertained here by the Cornwallis-West family. It is also fondly remembered by nursing staff who later worked at the private hospital that took over the mansion between the 1923 and 1935 – and is said to be where at least some of them would wait to meet their suitors. When the site became a hotel in the 1960's, the bridge took on a new lease of life as 'the' place to have your photo taken. This was particularly true for weddings. Hence it still has fond romantic connotations for many couples in the town and wider afield.

### Theme

As such, we are suggesting a working interpretative theme for the Lovers' Bridge project of:

### Rebuilding Lovers' Bridge

Sadly the bridge has fallen in to an unsafe condition and is in need of replacement. This provides the Trust with an exciting opportunity to take on a project that would benefit visitors in a number of ways

- Improve access around the site
- Provide an opportunity to begin to interpret the castle's rich and varied long history
- Provide a romantic visitor hot spot – design features will enable it to become the 'love lock' destination of North Wales, capturing the trend for lovers to add their initial to a padlock and then attach it to the bridge. We understand that the client will sell the padlocks as a means of generating income towards the further restoration of the castle.



Examples of Love Lock Sites Around the World

**Audiences for Lovers Bridge** would include:

- Adult/couples market/short break visitors

- Weddings/vow renewals
- General heritage visitors (as part of the wider heritage story)
- Groups (in particular, there's a niche interested in the Victorian/ post-Victorian country house heritage and scandal) – the Downton Abbey effect)

## **Interpreting Lovers' Bridge**

As part of a broader Interpretation Master Plan, we have been asked to identify sympathetic interpretation that will enhance the story of Lovers' bridge but which can also be integrated in to a larger site-based heritage trail as time, consolidation works and finance become available.

### **3.4.1 What should the interpretation do (Interpretative Aims)?**

Any new interpretation at the site should aim to:

- Increase people's enjoyment of the castle
- Be accessible both intellectually and physically
- Offer a memorable experience (and good photo opportunities) which will lead to social media coverage and repeat business
- Introduce people to the site's stories in exciting innovative ways
- Compliment other access and interpretation projects locally and regionally
- increase local pride and support for the site
- Form part of creating/sustaining a positive and dynamic image for Ruthin Castle
- Have a positive economic impact
- Improve the local environment
- Act as a gateway to other sites within the town/area
- Encourage new and return visits

More specifically, we feel that the interpretation should:

- Add to the visual quality of the bridge
- Draw out the characters and stories (famous and local) related to the romantic liaisons that gave rise to the bridge's name
- Help visitors understand that the bridge helps span time as well as space due to the site's amazingly long history
- Complement existing projects
  - Potentially house one of the iBeacons as part of the ongoing iBeacons trail
  - Include some bespoke art to complement the art trail and Ruthin's reputation as an arts and crafts destination/Ruthin Craft Centre)

### **1.4.2 Interpretative Objectives**

We want certain things to happen as a result of visiting the Lovers' Bridge and experiencing the interpretation. These aspirations are set out below as learning behavioural and emotional objectives.

Learning Objectives:

We want visitors to...

- Understand that Lovers' Bridge is an important part of the long history of the site
- Learn about the types of people who used the bridge – from Princes to nurses, actresses to blushing brides.

Emotional Objectives:

We want visitors to...

- Enjoy the experience of visiting Lovers' Bridge and the castle in general
- Be moved by the stories of those associated with Lovers' Bridge
- Be impressed by the long history of the site and the role the bridge has played in that story since the Victorian period

Behavioural Objectives:

We want visitors to...

- Respect the site because of its historical and horticultural importance
- Go on to find out more about the site as a whole
- Return again in future
- Encourage others to visit, understand and enjoy the site

### 1.4.3 Interpretive Theme

The Interpretative Masterplan for the whole Ruthin Castle site is still in the early stages of development. As such, the overarching theme has yet to be developed. However, in order to aid the Trust in seeking funding for the bridge, we have developed a **draft subtheme** specifically for Lovers' Bridge:

*Linking the medieval curtain walls of a once mighty fortress, Lovers' Bridge is an icon of Ruthin Castle that evokes memories of lovers' trysts and romantic unions spanning over a century and a half.*

This will be further refined as the project progresses, in order to best inform the final interpretative content.

## Media

1	Interpretative Gateway
<b>Cost</b>	£10,500 to design/ make and install

A double gate, developed by a Welsh artist to help tell the story of the Bridge and its role in the story of the castle. 2m wide by 1.1 m high, central opening, attached to end gate posts on the side of the bridge furthest away from the hotel terrace (foreground of the image below):



The gate could include symbols of love, silhouettes of Bertie and Lillie and/or other 'lovers' such as the nurse and her beau etc. The gates could also include design features that would allow them to provide an additional space to place the Lovers' Locks without detracting from their ability to help tell the story of the bridge.

Examples of decorative interpretative gates created for Cadw sites are shown below (St David's Bishop's Palace and Caerphilly Castle) courtesy of Rubin Eynon (artist):



<b>2</b>	2 x A2 Panels
<b>Cost</b>	£1900 to include basic design, panels, frame and installation
<p>Two panels, one either end of the bridge which expand on the story of the bridge. One would be devoted to the Victorian/Edwardian life of the bridge/ wider site, whilst the other would tell the 20<sup>th</sup> century story of the bridge, bringing in the use of the site as a hospital and later a wedding venue. NB one could also house the iBeacons proposed as part of a complimentary project. One (hotel end) would be mounted on a plinth, the other would be wall mounted using a special panel mounting system developed for SAM's and used at Cadw sites.</p>	

<b>3</b>	Engraved/charred verses
<b>Cost</b>	Should be included as part of bridge works
	<p>We are proposing that a bi-lingual poetry competition is run to find verses/extracts that could be carved or charred in to the bridge pillars.</p> <p>The competition would have a strict brief re: entries needing to reflect the story of the bridge.</p> <p>Running a competition like this has great PR potential and could be relatively simple to organise.</p> <p>NB the Conservation architect has stated that it would be acceptable to do this in this setting.</p>

## Evaluation

We would suggest that the interpretation of the bridge is evaluated to assess its impact. This could be done by

- Linking in to existing on-going visitor surveys (Visit Wales/Local authority etc.)
- Visitor numbers (client may consider a footfall counter on the bridge)
- Guest survey
- Feedback forms at open days/events (incentivised)

# Costs

Ruthin Castle Heritage Trail  
Lovers' Bridge

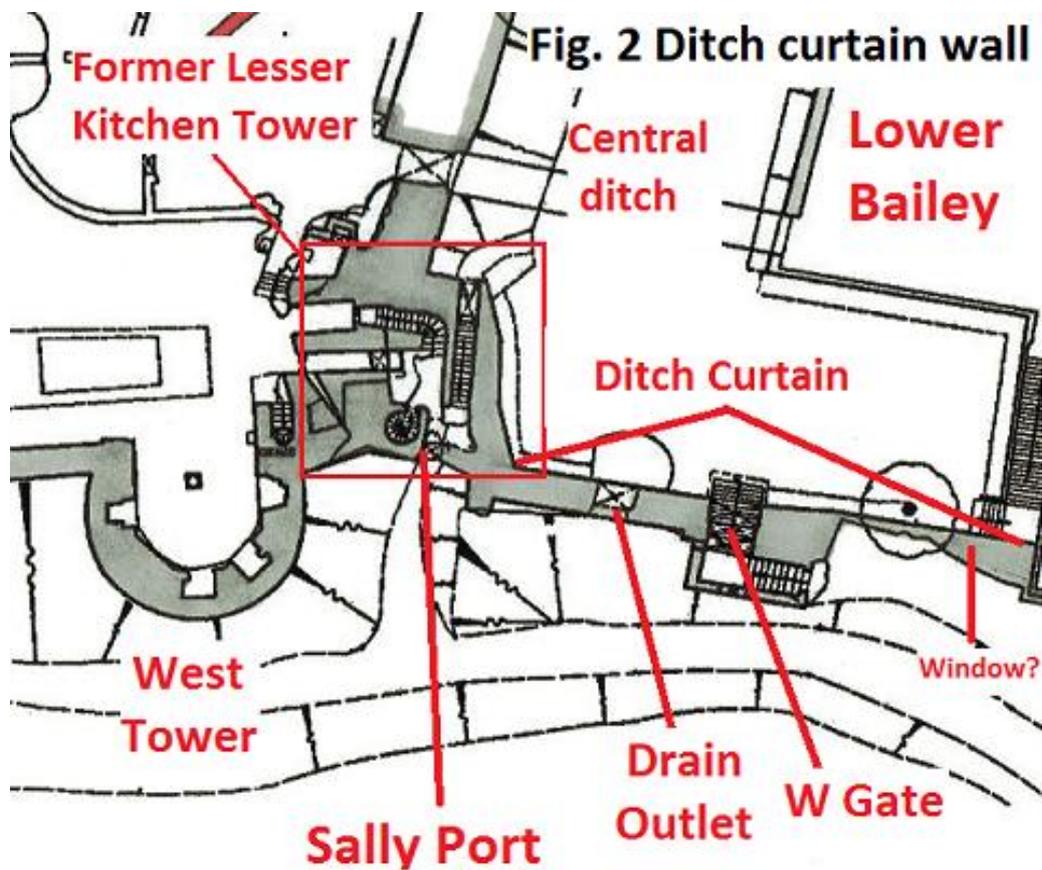
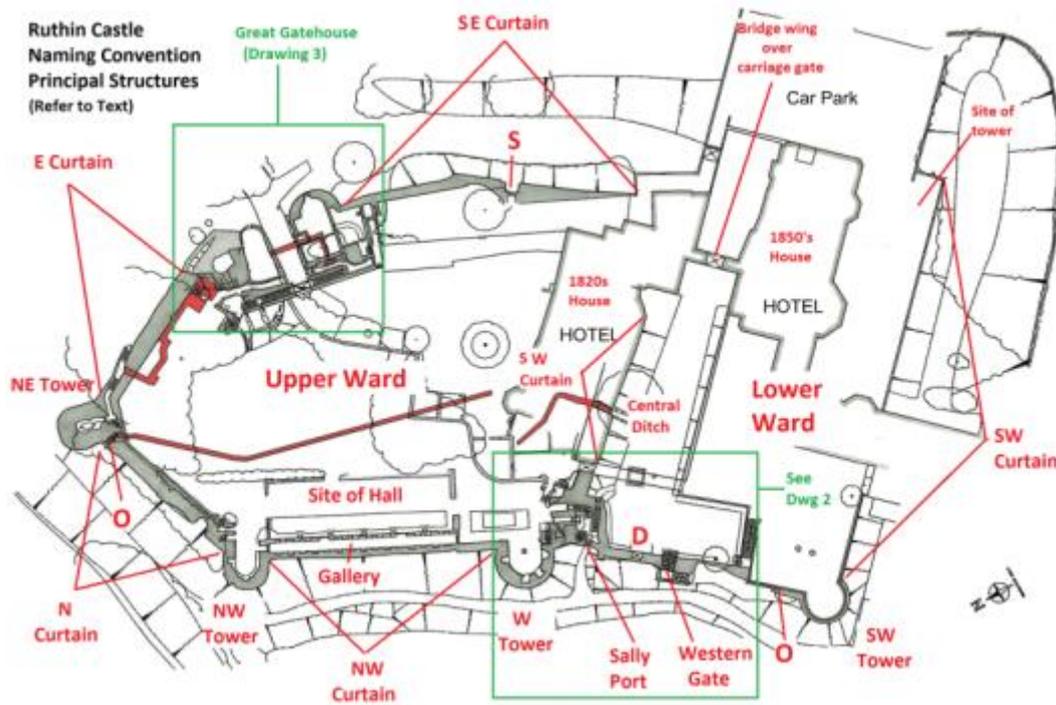
Cavendish Bloor Ltd

Ref	Summary	Costs	
1	Construction Works	80,500	
2	Scaffold / Access	7,500	
3	Main Contractor's Preliminaries	12,100	15%
4	Main Contractor's Overheads and Profit	8,000	8% allowance
<b>Sub-total</b>		<b>108,100</b>	
5	Interpretation Costs	12,400	Field Green estimate
<b>Works Cost Estimate</b>		<b>120,500</b>	
6	Project Design Team Fees	14,500	12%
7	Other Development / Project Costs	0	Excluded
<b>Total: Base Cost Estimate</b>		<b>135,000</b>	
8	Contingencies risk allowance	20,300	15% allowance
<b>Total: Cost Limit (Excluding Inflation)</b>		<b>155,300</b>	
9	Inflation (General Building Cost Index)	4,500	Mid point: 2Q19
<b>Total: Cost Limit (Including Inflation)</b>		<b>159,800</b>	

Note: All costs excluded VAT

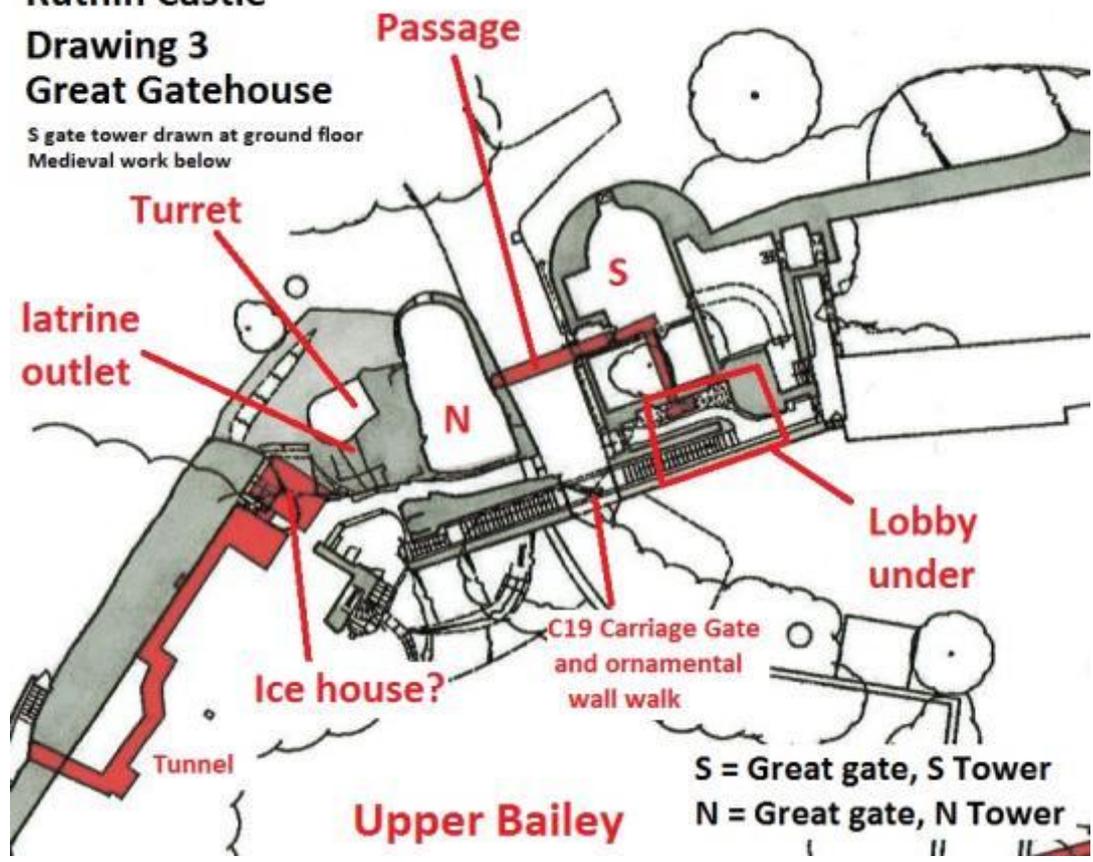
## Appendix 6, Information Supplied by Cadw

### Naming Conventions



**Ruthin Castle  
Drawing 3  
Great Gatehouse**

S gate tower drawn at ground floor  
Medieval work below



## Ruthin Castle.



### History.

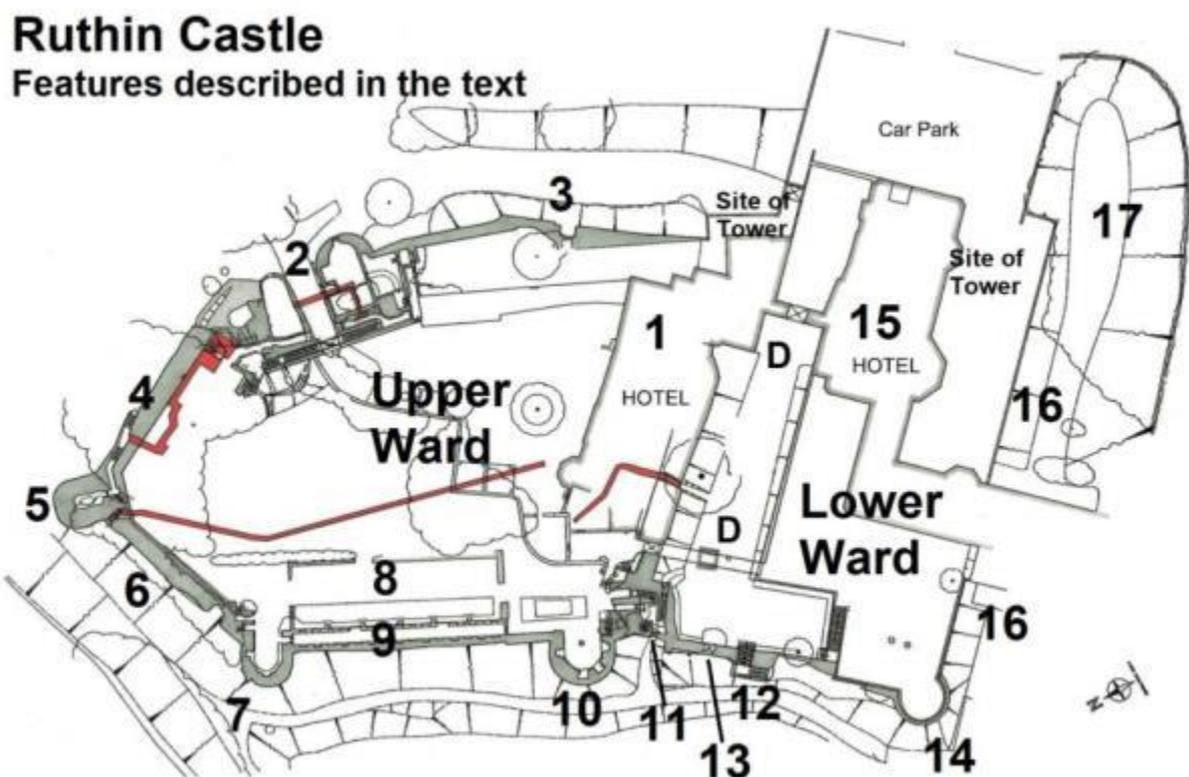
Along with Denbigh, Holt, Hawarden and Chirk, Ruthin was one of a series of formidable and palatial castles raised by Edward I's most trusted allies in the wake of his final conquest of Gwynedd, complementing and often matching in scale and sophistication the more famous campaign of Royal castles in north Wales including Caernarfon, Conwy and Harlech. It was initially begun for Edward I in 1277 after his first defeat of Prince Llywelyn ap Gruffudd of Gwynedd and in 1278 was handed, along with a new Marcher Lordship carved from the Welsh commote of Dyffryn Clwyd, to Llywelyn's brother Dafydd, who had sided with Edward during the invasion although it is unclear whether he continued work on the new castle. In 1282 a frustrated Dafydd rebelled against the Crown, resulting in Edward's decisive conquest of Gwynedd, culminating in the death of Llywelyn near Builth and Dafydd's capture and execution the following year. Ruthin was then given to Reginald de Grey, Justicar of Chester, and all of the visible medieval walls are almost certainly the work of Reginald (d 1308) or his immediate successors.

Ruthin famously was attacked in 1400 as the opening flashpoint of the Glyndwr wars, which, tradition has it, were provoked by a regional dispute between Owain and the 3<sup>rd</sup> Earl de Grey. It was held for the King in the Civil war and in 1646 withstood an 11 week siege, after which it was partly demolished and became a quarry for the townsfolk. In 1826 a gothic

mansion was built on the site by Harriet Myddleton and the ruins were partially excavated and incorporated into a romantic garden with an elaborate series of follies, grottoes and passages grafted into them. Both house and ruins were extensively remodelled for Frederick Myddleton-West between 1848-52, the redevelopment of the gardens seemingly resulting in the burial of large sections of the castle ruins and features of the 1820s gardens. The house later became a private Duff hospital and was converted to a hotel in the mid-20<sup>th</sup> century.

### A tour of the castle

This leaflet does not provide a structured tour but allows you to explore the ruins and gardens as you wish, the features described below numbered on the plan.



### Plan.

The castle was built on a low sandstone ridge, from which great rock cut ditches were dug from 1278 to create two courtyards or wards of unequal size divided by a sheer sided central ditch (D). The larger Upper Ward was pentagonal, defended by high curtain walls of red sandstone, a great twin-towered gatehouse and probably five half-round towers of red

sandstone, of which parts of at least four survive. The limestone built Lower Ward was smaller and a simple rectangle with a gatehouse at ditch level and at least two corner towers. Although choked with rubble from the castle walls and filled and landscaped over the centuries, the general line of the ditches is still clear and their enormous scale best appreciated to the northern and southern sides of the castle.

### **Upper Ward / 'Italian' Garden.**

The pentagonal upper ward was almost certainly the work of Reginald de Grey, built soon after 1282; its walls are built of the finely cut red sandstone, hacked from the ditches, that gave Ruthin its alternative name of Castell Coch (Red Castle). It contained the main accommodation and administrative buildings, the remains of almost all of which were buried under several metres of soil when the sunken 'Italian Garden' was created inside it in the mid-19<sup>th</sup> century, including the recreation of the medieval 'cloister' behind the hall as a picturesque gothic gallery. These buildings included a hall, ranges of rooms backed against the curtain walls, a well and, surprisingly, a chapel with its own high tower, known only from a 16<sup>th</sup> century drawing.



Fragments of internal buildings survive underground between the great gatehouse and the north-east tower. These have been incorporated into a series of grottoes and tunnels associated with the gothic gardens, confusingly built in part from reused medieval masonry and including a possible ice house grafted into a medieval vault. It is likely that these were partially excavated for Harriet Myddelton in the 1820s but were comprehensively buried in the 1850s.

**1. 1820s mansion.** The limestone mansion buildings in the Upper Ward were built for Harriet Myddelton from 1826, designed by an as yet unidentified architect and using much stone from the castle ruins. This house once extended over the surviving covered 'bridge' wing crossing the central ditch and onto the Lower Ward of the castle, although most of this part was swept away when it was rebuilt for Frederick Myddleton-West from 1848-52. At the same time the medieval walls were dug out, exposed and 'improved' to form the present garden scheme, which itself was drastically altered in the 1850s.

**2. Great Gatehouse.** This was the main entrance to the Upper Ward of the castle and comprised two large D-shaped towers either side of a broad gate passage (similar to the layout at Edward I's Harlech and Beaumaris). The gate, probable portcullises and passage have been destroyed and the battlement limestone entrance arch and most of the thinly walled gothic rooms standing above ground date to the 19<sup>th</sup> century, but the cellars of the towers (not accessible to the public) are largely intact with many details similar to those at Reginald de Grey's other castle at Wilton in Herefordshire. The upper floors will have contained comfortable living quarters, probably for the constable of the castle. The present limestone arch and battlements are a 19<sup>th</sup> century addition. The building is presently closed off for safety reasons but can be viewed from outside.



**3. Chequer Tower and eastern curtain walls.** Apart from some easily visible patches of sandstone facing, little original stonework is visible to the south of the great gatehouse, the present surfaces being created in the 19<sup>th</sup> century by the placing of uncut lumps of limestone into the core of the medieval curtain walls to create a rockery effect. A blocked 19<sup>th</sup> century garden arch stands in a recess in the rebuilt east curtain wall. If you look carefully, some projecting sandstone next to this probably marks the site of a large round tower called the 'Chequer' (Exchequer) Tower on a late medieval plan. This would have housed records and perhaps the treasury for the Lordship.

**4. The North-east Curtain Wall** is very ruinous and converted to a rockery externally. Inside, a Victorian portal and flight of steps by the Great Gatehouse lead into a long, vaulted passageway which emerges near the **North-east Tower**. This is largely a 19<sup>th</sup> century flight of fancy but incorporates buried fragments of the medieval range that stood inside the curtain wall, including a fine vaulted chamber adapted to become an ice house or cold store.

**5. North-east Tower and 6 North Curtain Wall.** This tower has largely been reduced to its limestone core, although patches of sandstone facing remain where it joins the curtain walls. The inside of the tower was turned into a grotto-like structure in the 19<sup>th</sup> century, the external faces of this and the adjacent curtain wall being packed with uncut limestone to create a rockery effect. Over 2m of rubble and soil were then dumped upon the walls, presumably to plant ivy and create a suitably gothic appearance. At garden level the picturesque gothic wall with a red and white chequer pattern of reused blocks from the castle was built up from the inner face of the curtain wall.

**7. North-west tower.** At the opposite end of the hall from the kitchen, this tower is likely to have contained some of the more important living chambers in the castle. It stands to around first floor level but its interior was buried in the 19<sup>th</sup> century. There are likely to have been at least two storeys above the present level, the existing low limestone parapet and window bases being a 19<sup>th</sup> century feature.

**8. Great Hall.** The great hall was main public room in any castle and in keeping with Reginald de Grey's status, the hall at Ruthin was very large and stood against the wester curtain wall of the Upper Ward. Although almost nothing survives above ground, it is likely that there are substantial buried remains of its walls below the Italian Garden. Their outline is marked out by rockery piles, probably partly on the original foundations, with some possibly original pieces of dressed stone indicating buttresses.

**9. Cloister / West Curtain Wall.** Known as the 'Armoury' in the recent times, the picturesque gothic arcade running behind the hall along the top of the curtain wall is an entirely 19<sup>th</sup> century creation. Now roofless, its gothic windows and small fireplaces suggest that it functioned as some form of hot house or covered gallery providing views across the castle grounds. However, a sketch plan and drawing of the castle from the 16<sup>th</sup> century show that this replaced or stands on the foundations of a medieval 'cloister', which is likely to have been a passageway providing a route between the kitchens and north-west tower that bypassed the hall and perhaps also functioned as a viewing gallery overlooking the medieval park.



**West curtain wall.** Externally, the general extent of surviving medieval masonry is easily seen in the contrast between the finely cut red sandstone of the late 13<sup>th</sup> century and the rough Victorian limestone above, although most of the lower levels of this are likely cover the surviving core of the original medieval walls. At the northern end below the cloister you can see how blocks of red sandstone have been inserted into this core in the 19<sup>th</sup> century to create a picturesque chequer effect.



**10. West tower and kitchens.** Like the north-west tower this large D-shaped tower stood at least two floors above the Victorian retaining wall at the present courtyard level. Behind it lay a range of kitchens at the service end of the great hall. These are known only from a 16<sup>th</sup> century drawing which shows a 'pantry or store-room' in a rectangular tower-like block projecting into the central ditch. Apart from its beautiful sandstone outer face, which forms part of the curtain wall containing the **Sally Port (11)**, this building has almost entirely vanished and has replaced by the Victorian stairs and landings leading down into to the ditch itself. A long pit-like shaft next to these stairs seems to be adapted from a medieval drain or latrine serving the block.

**11. Sally Port.** This hidden entrance allowed defenders either to sneak or 'sally' out of the castle to make surprise attacks in times of siege. It consisted of a narrow spiral stair leading down from the kitchens to a small doorway opening into the ditch. The stairs and upper doorway were replaced in the 19<sup>th</sup> century but they are lit by two genuine small medieval windows and the sally port, with its distinctive triangular headed arch, and the sheer sandstone wall in which it is set, is one of the best preserved sections of the original late 13<sup>th</sup> century castle, similar to other buildings built by Reginald de Grey

## **Lower Ward.**

It is unclear whether the Lower Ward was a higher status 'inner court' containing the principal accommodation for the lord or simply contained service buildings. The few early descriptions of the castle hint that its buildings, including a possible stable, stood at a lower level, which would explain the gatehouse and a window at the present base of ditch. In contrast to the finely cut sandstone of the Upper Ward, the Lower Ward is entirely of limestone rubble. An awkward joint with the masonry of the Upper Ward next to the **sally port** and details of the **western gatehouse** in the base of the ditch point to the Lower Ward being a slightly later addition, perhaps dating to after the death of Reginald de Grey in 1308, reflecting the drawn out process of building a major castle.

**12. West Gatehouse and 13. Drain.** This smaller gatehouse in bottom of the great ditch between the two baileys gave access to the castle deer park. It probably dates to the early 14<sup>th</sup> century and was a simple arch defended by a portcullis with an unusual turret corbelled out from the wall head above, which may have been intended as a viewing platform as much as a defensive feature. The stone steps below are 19<sup>th</sup> century additions; it is likely that a bridge crossed the ditch onto the knoll opposite.

The large opening to the north of and slightly lower than the west gate seems to be an outlet for a **drain** set into the bottom of the ditch between the two wards. It is likely that latrines and kitchen drains for the upper ward buildings, and possibly stables in the Lower Ward, discharged into the central ditch and then out of the castle.



**14. South-west tower and latrines.** This was one of two corner towers to the Lower Ward, that to the north east disappearing when the mansion was extended in the 1850s. It is now featureless apart from a 19<sup>th</sup> century sandstone parapet but appears to have been buried internally and refaced in the 19<sup>th</sup> century. In the curtain wall just to the north, a pair of arched openings were the outlet for a latrine shaft in the thickness of the wall, now capped off by the Victorian wall head. This indicates that the wall and adjacent tower stood at least one storey above their present height.

**15. 1850s mansion.** This towering sandstone block was constructed between 1848 and 1852 for Frederick Richard West MP to a design by the famous Gothic revivalist Henry Clutton, sweeping away at least half of the 1820s house and probably at least one of the medieval castle towers (16). Some of the interiors were by William Burgess, world famous for his restorations of Castell Coch and Cardiff Castle in south Wales. This period is also likely to have seen the burial and destruction of large areas of the castle interior when the Italian garden was inserted into the Upper Ward to considerable written acclaim. This included a

complex underground irrigation system using waste from the house as fertiliser, which was regarded as ground-breaking at the time.

**16. South-east Curtain Wall, ditch (17) and site of tower.** Like the other Lower Ward Walls, this curtain wall stands high, if in a much patched state, now forming a revetment wall to the 1850s mansion. Here the scale of the medieval earthwork defences can be appreciated as the ground plunges away into the ditch. The remains of the south-eastern Lower Ward corner tower are almost certainly buried beneath the garden terrace.

**Will Davies, Cadw**

**October 2017**

**Appendix 7 – Cost of Consolidation & Physical Works prepared by Donald Insall  
Conservation Architects and Harvey Bloor Cost Consultancy**

The works identified below have been prepared in order to assist the costings for repairing and conserving the historic fabric along the interpretation routes identified within the Interpretative masterplan by Letha Consultancy Ltd only.

The inspection carried out is visual only and is made from ground level. Opening up of enclosed spaces and close inspection at high-level is excluded. This summary report only is restricted to the general condition of the building and its defects. This is not intended as a schedule of work.

Included within the schedule are additional works aimed at improving accessibility along the routing identified in the masterplan. Schedule to be read in conjunction with photographic schedule and reference plan.

Item	Plan Location Ref	Description	Condition	Recommendation	Phase 1a access	Phase 1b consolidation	Phase 2	Phase 3	Phase 4
<b>Great Gatehouse</b>									
1.1	A1	Lawned ground between drive and castle walls. Mature trees along route of path. Modern timber fence located along castle masonry wall.	The lawn is well maintained. Trees appear in fair condition. <i>Assume no works to masonry walls behind timber fence.</i>	Form new resin bound path along route (including substrates and all necessary edging). Allow for 1no. dropped curb to provide level access. Ensure adequate protection to tree roots during the construction and in the design. Allow to build up ground levels in isolated locations. Make good and reseed adjacent lawn following the works.	22,000				

1.2	A2	Lawned area with views down into north tower of the Great Gate.	The lawn is well maintained. The ground level immediately adjacent to the north tower falls steeply towards an opening in the masonry.	Form a wider section of new resin bound path along route (including substrates and all necessary edging) for visitors to gather before entering the Great Gatehouse. Allow for 1no. dropped curb to provide level access. Allow to build up ground levels in isolated locations. Make good and reseed adjacent lawn following the works.	5,000				
1.3	A3	Low sandstone masonry wall (approx. 1m high) of North Tower with cementitious pointing. A cementitious mortar has also been used as flaunching along the copings. The adjacent ground covering is tarmacked.	The parapet wall appears structurally sound with no significant signs of movement.	Carefully remove vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.		300			
1.4			There are a several of spalling masonry units along the length of the wall. Vegetation is creeping from the north side of the wall and is particularly dense at the great gatehouse end of the	Allow for Architect to inspect and confirm extent of work following removal of vegetation. Carefully rake out all cementitious pointing (2no. sides of wall from road level upwards and flaunching along coping). Allow to gallet voids (wider than 35mm) and repoint using an appropriate lime based mortar.		3,850			

1.5			wall. There are large voids between masonry where the pointing mortar has fallen away and small voids between the remaining pointing mortar and masonry.	Allowance for masonry repairs. Allow to repair and consolidate 5% of masonry units using stainless steel pins and a mortar repair.		1,750			
1.6				Allowance for to replace 10no. Sandstone masonry units with new to match existing.		4,750			
1.7				Provisional allowance for repair and consolidation work of the supporting masonry within the north tower.		5,000			
1.8	A3	19th century structure built on top of earlier medieval structure leading to the Great Gatehouse . Predominantly of limestone construction with some and sandstone masonry units. There are battlements with dressed limestone copings. There are 2no. window apertures and 1no. doorway within the	The wall appears structurally sound with no signs of movement. There is some vegetation is present on the north facing wall. There is dense vegetation covering the south side of wall. The western end of the parapet is covered in	To both sides of wall and along battlement. Carefully remove all vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.	500				
1.9				To north elevation: Prepare joints and repoint voids between masonry using an appropriate lime based mortar.	3,500				
1.1				To south elevation: Allowance to prepare joints and repoint voids between masonry using an appropriate lime based mortar.	4,100				

1.11		elevation. There are dressed columns either side of the doorway supporting the stone lintel above. Access to the rear of the wall was limited, assumptions made on condition. <i>(To note: Recommended repairs to walkway above are outlined to consolidate the current condition and to prevent further deterioration. the repairs are not identified to create safe access along the upper walkway to visitors).</i>	ivy. The masonry appears to be in fair condition. There are voids between the masonry. The stone and metal lintel above the doorway has failed and is being propped.	Carefully rake out loose pointing and flaunching along crenelated parapet (crenels and merlons). Allow for deep repointing copings to secure and prevent water ingress into core of wall.	5,400				
1.12				Structural engineer to specify repairs to lintel. Allow to replace metal lintel with new. Allow to pin and repair facing stone lintel.	750				
1.13	A4	The Great Gatehouse. The gatehouse appears to date from the 19th century with limestone battlements and architectural detailing. Arched	The wall appears structurally sound with no signs of significant movement. There is some vegetation	To both elevations and entire length battlement: Carefully remove all vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.	500				

1.14	<p>passage beneath leading to Upper Ward. Ornamental wall walk above accessed from gardens.</p>	<p>present on the inner face of the battlements and east facing wall. There is vegetation covering the south side of wall. The western end of the</p>	<p>Prepare joints and repoint all voids between masonry using an appropriate lime based mortar. Allow for 100% repoint to underside of passage. 50% repointing to battlements (inner and outer face) and 5% repointing to elevations.</p>	7,750				
1.15		<p>parapet is covered in ivy.</p>	<p>Patch repair threshold between tarmac and loose gravel.</p>	200				
1.16		<p>The masonry appears to be in fair condition. There are voids between the masonry where the pointing mortar is missing. There is</p>	<p>Allow to prepare and redecorate metal hinges fixed to the west elevation of gatehouse. Decoration to include rust inhibitor to prevent expansion and damage to masonry. (Assume no decoration required to modern double gate).</p>	150				
1.17		<p>evidence of lime leaching to the underside of the passage and on the west elevation (which is likely to be caused by</p>	<p>To high level walkway: Remove debris to form clear drainage channel along base of parapet wall. Allow to replace mortar within channel with new to discharge surface water away from structure (down alongside stairs).</p>	3,500				
1.18		<p>water ingress into the core</p>	<p>Repoint all voids between stone steps</p>	3,000				

			of the wall through voids in the walkway above. Threshold between tarmac and loose gravel has worn away.	and stone flags.					
<b>Upper ward (Italian garden).</b>									
2.1	A5-A6	Loose gravel path through Upper Ward / Italian garden. No edging with lawn.	The path has been well maintained and is generally in good condition.	Isolate repatching to loose gravel surface where the gravel has moved away exposing the substrate.	500				
2.2	A7	Loose gravel path running alongside the medieval north-east curtain wall. The curtain wall is in a ruinous state and is approximately 1.2m tall (albeit with raised sections) and varying in depth from 1.2 to 1.8m.	The wall appears structurally sound with no signs of significant movement. The top of the wall is covered by a thick layer of earth containing decomposed vegetation fibres. Vegetation has grown over from the north	Along top of wall: Carefully remove all vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth. Allow to carefully remove deep roots between vegetation.	375				
2.3				Prepare and repoint 90% of wall using an appropriate lime mortar.	1,800				
2.4				Carefully lift and rebed 15no. Stones along top course of wall where they have fallen away.	225				

2.5			east side onto the top of the wall. The pointing mortar has eroded in depth along the east (Garden side) face of the masonry wall. Masonry, assumed inner face of wall, have been deposited along the top of the wall.	Consolidate top of wall by removing all debris and provide new lime mortar flaunching along length of wall.	1,050				
2.6	A8	Ruinous limestone masonry including an arched opening with sandstone voussoirs and quoins. Stone steps leading down to grass bank.	Garden side: The limestone masonry appear to be in good condition.	Carefully remove vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.		250			
2.7			The sandstone around the opening, particularly at low level, has eroded back.	Consolidate stone steps by removing debris, pack all voids before repointing using an appropriate lime mortar.		350			
2.8			There is dense vegetation covering both walls flanking the openings.	Provisional allowance for repairs and repointing following the removal of the vegetation.		2,000			
2.9			Allow to regard and increase level of grass bank to meet the threshold of the			750			

			The stone steps are uneven, some have dropped.	adjacent timber 'sleeper' stair.						
2.10.	A8	Paths around the turret, North tower of great gatehouse and ground at the base of the stairs leading to the ornamental wall walk (over Great Gatehouse). The path is predominantly loose gravel (with slate chippings) with a small section of Lawned path to the east of the turret. The masonry is in a consolidated ruin state. There are metal railings along the perimeter of the part of the paths.	The wall appears structurally sound with no signs of significant movement.	Carefully remove trip hazards, such as stones, metal fragments and tree roots of felled tree, and make good surface of path.	300					
2.11			There is vegetation covering some areas of the wall. The top of some ruinous walls, to east of stairs to gatehouse walkway and structure of staircase leading to tunnel, have a layer of earth and vegetation along the copings. The pointing mortar has eroded in depth along the east (Garden side) face of the masonry wall. Some areas	Carefully remove vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.	500					
2.12					Allow for isolated repairs to stone edging and the surface of the paths.	1,000				
2.13					Allow to install a discreet rebated anti slip metal strip along the nosing of the timber sleepers to provide safer access along route.	1,100				
2.14					Allow for isolated consolidation to sections of vulnerable masonry and at risk of collapse. Allow to gallet and repoint 12m <sup>2</sup> in isolated locations within area.	3,600				
2.15					Redecorate metal railings.	800				

			of masonry have collapsed and have fallen onto the ground at the base of the walls.						
2.16	A10	Loose gravel path running alongside the medieval north curtain wall between the NE and NW tower.	The wall appears structurally sound with no signs of significant movement.	Carefully remove vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.	300				
2.17		1no. Metal gate to arched opening of NE Tower. <i>North elevation not inspected.</i>	There is some vegetation covering high levels of the wall climbing from the north elevation. The pointing mortar has eroded in sections. The face of a large number of sandstone units have eroded.	Prepare and repoint 50% of wall using an appropriate lime mortar.	7,200				
2.18	A11	Arched masonry structure located on the inner south side of the NW tower.	Cracking within the mortar pointing suggests that there some movement at	Carefully remove vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.		200			

2.19			high level. It is possible that this is linked to the failure of the 'roof' flaunching.	Allow to carefully rake out and cracked flaunching to 'roof' level and replace with a suitable lime mortar.		500			
2.2			Hard cementitious pointing mortar used. The sandstone masonry units have weathering significantly in areas. Stone steps in good condition, loose gravel ground cover.	Allow to carefully remove hard cementitious pointing to and around sandstone masonry. Pack out voids and repoint.		1,000			
2.21	A12	NW Tower. Limestone parapet wall (approx. 750mm high) forms a high level viewing platform over the ditch and castle curtain walls. There is a 1m wide stone flag floor covering around the perimeter of the tower.	Masonry and ground covering in fair condition. Some vegetation arising from voids between masonry. Hard cementitious is in fair condition, missing in sections.	Carefully remove invasive vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.		500			
2.22				Prepare and repoint 25% of wall using an appropriate lime mortar.		350			

2.23	A14	North Elevation: Gothic arcade running along the top of the curtain wall. Limestone masonry with dressed sandstone quoins and vouissours. Wall extending to east with a ruinous arched opening. Modern metal gate within arched opening.	The limestone masonry has is generally in good condition despite the hard cementitious pointing. The sandstone masonry units has eroded back and are friable. There is dense and invasive vegetation covering the masonry and evidence of a large root network embedded into the core which has disturbed the masonry.	Carefully remove vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.		300			
2.24				Carefully rake out all hard cementitious mortar around sandstone. Prepare and repoint 25% of wall using an appropriate lime mortar.		700			
2.25	A13	Loose gravel path with box yew hedge. Rear masonry of gothic arcade with battlement and lead tray beneath. 5no limestone buttresses along length of wall. Brick infilled apertures of	Battlement appear to be in good condition and has been recently repointed. The pointing mortar has eroded back in areas.	Carefully remove invasive vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.		200			
2.26				100% repointing of 5no. buttresses.		1,800			
2.27				35% repointing of masonry wall.		5,500			

		assumed fireplaces within wall.							
2.28	A14	South Elevation: Gothic arcade running along the top of the curtain wall. Limestone masonry with dressed sandstone quoins and vouissours. Modern metal gate within arched opening.	The limestone masonry is generally in good condition despite the hard cementitious pointing. The sandstone masonry units has eroded back and are friable. There is dense and invasive vegetation covering the masonry and evidence of a large root network embedded into the core which has disturbed the masonry.	Carefully remove invasive vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.		300			
2.29				Undertake indent repairs to lower 2no. Courses of sandstone to arched opening to repair weathered face of sandstone.		1,200			
2.3				Carefully rake out all hard cementitious mortar around sandstone. Prepare and repoint 25% of entire wall using an appropriate lime mortar.		700			
2.31	A15	Upper ward grounds leading onto West Tower. Loose gravel surface to paths. Predominantly limestone	The limestone masonry is generally in good condition despite the hard	Carefully remove invasive vegetation from the surface of the masonry. Allow for targeted treatment to prevent/minimise regrowth.		500			

2.32		masonry parapet with step up into each chamber. Modern timber and metal railing providing protection to drops.	cementitious pointing. The sandstone masonry units has eroded back and are friable. There some vegetation covering the masonry.	Prepare and repoint 35% of entire wall using an appropriate lime mortar.		450			
2.33	A15	New addition: Form new ramp to provide level access from upper ward level to bottom of stair (3no. Risers).	Not applicable.	Archaeological services to cover watching brief during excavations.	500				
2.34	Excavate approximately 1m wide by 7m long to the required depth.			150					
2.35	Allow to construct limestone wall to side of ramp to lawn level (approx. 300mm at highest point)			800					
2.36	Provide suitable subbase for ramp with new stone flag floor covering along entire length of new ramp. New metal handrail (if required) to 1no. Side of ramp.			3,000					
2.37	A15	Stone stairs leading to through arched opening to enclosed courtyard.	Stone steps in fair condition. Uneven ground covering.	Allow to pack voids between stone stair and point using a suitable lime mortar.	150				

2.38	A16	Courtyard; to the NW a part brick part stone wall. Battlements with thick limestone coping stones.	Fractures within dressed stonework of arched opening. Vegetation covering walls. There are voids between the coping stone along the battlement of the courtyard.	Carefully remove invasive vegetation from the surface of the masonry (both sides of wall and along copings). Allow for targeted treatment to prevent/minimise regrowth.		500			
2.39				Allow for localised rebuilding underneath 80% of merlons. Deep repointing to all coping stones.		3,000			
2.4				Allow to repoint 30% of walls.		1,500			
2.41				Undertake indent repairs to dressed limestone of arched opening.		500			
2.42				Courtyard: to the SW the early masonry wall rising above the great ditch.	Corrosion to underside of lintels leading to 'lovers bridge'.	Structural engineer to specify repairs to lintels. Provisionally allow to renew.		1,000	
2.43			The wall appears structurally sound with no significant signs of movement. Masonry appear to be in good	Carefully remove invasive vegetation from the surface of the masonry (both sides of wall and along copings). Allow for targeted treatment to prevent/minimise regrowth.		500			

2.44			<p>condition.</p> <p>The hard cementitious pointing mortar used generally.</p> <p>There is vegetation covering the surface of the wall.</p> <p><i>Coping and SW elevation not inspected.</i></p>	<p>Allow to pack voids between masonry and repoint 10m2 following the removal of the vegetation.</p>		1,500			
2.45		<p>Courtyard: to SE a painted brick elevation with 3no. Timber framed windows and stone coping along verge.</p> <p>Building abuts painted rendered wall with shallow concrete coping.</p>	<p>Paintwork flaking in areas.</p>	<p>Redecorate entire elevation. Consider colour prior to redecoration.</p>		750			
2.46		<p>Courtyard: to NE a part stone part brick masonry wall with arched opening to second courtyard.</p> <p>Battlements with thick limestone coping stones.</p>	<p>Vegetation covering walls.</p> <p>There are voids between the coping stone along the battlement of the courtyard.</p>	<p>Carefully remove invasive vegetation from the surface of the masonry (both sides of wall and along copings). Allow for targeted treatment to prevent/minimise regrowth.</p>		300			
2.47				<p>Allow for localised rebuilding underneath 1no. of merlons. Deep repointing to all</p>		300			

				coping stones.					
2.48				Allow to repoint 50% of walls.		1,850			
2.49				Redecorate metal gate.		300			
2.5		The ground is covered by cobbles and a decorative paving (stone and concrete).	The ground is currently uneven. Some of the decorative pavers are loose. Part of the ground is tarmacked and covered in moss. Objective: Allow to form level access across the space from steps to lovers bridge and through arched opening.	Allow to lift and relay 'level' path through space. Allow for all works to sub base.	2,400				
2.51	A17	Courtyard enclosed by tall masonry wall to north. With a low stone wall to the east.	Vegetation covering walls.	Carefully remove invasive vegetation from the surface of the masonry (both sides of wall and along copings). Allow for targeted treatment to prevent/minimise regrowth.		400			
2.52			There are voids between the coping stone	Allow for localised rebuilding underneath 4no. of merlons. Deep		3,000			

			along the battlement of the courtyard.	repointing to all coping stones.					
2.53				Allow to repoint 100% of battlements and 50% to walls (both sides).		8,000			
2.54			There are missing pointing moat and 1no. Large crack in masonry.	Allow to rake out pointing mortar 350mm to either side of crack. Introduce 3no. 800mm (min) helifix bars to tie masonry. Gallet voids prior to repointing. Allow to repoint 30% of walls using an appropriate lime mortar.		500			
2.55			Low masonry wall with large limestone copings are in good condition.	Repoint 10% using an appropriate lime mortar.		150			
2.56		The ground is covered by cobbles and a decorative paving (stone and concrete).	The ground is currently uneven. Some of the decorative pavers are loose. Objective: Allow to form level access across the space from steps to lovers bridge and through arched	Allow to lift and relay 'level' path through space. Allow for all works to sub base.	6,600				

			opening.						
2.57	A24	Loose Gravel path within forecourt of Hotel	Generally in good condition.	None.	0				
2.58	A18	Storage Building. Traditional masonry walls under natural slate roof. Large timber lintels. Grey interlocking ridge tiles. Slate fascia. Upvc rainwater goods. 2no. Large double timber doors to east elevation. T&G boarding with fenestration to south elevation. <i>Internal space not inspected. Understand that there is an</i>	The structure appears to be in fair condition. Branches of the mature yew trees adjacent to the structure (within the garden) overhang the roof covering. The gutters appear to be full of leaves and evidence of vegetation growing within.	Clear gutters.					150

2.59		<i>existing power supply to the building.</i>	Proposals - To upgrade the building fabric to support its use as an interpretation space. It is our understanding that the space should be thermally upgraded so that it can be used as an AV Exhibition space.	Externally: place existing double timber boarded doors with new. Replace window and infill partition to south elevation and replace with new of a more sympathetic design. Allowance for repairs to small chimney stack. Internally: Allow to remove all internal fixtures and fittings. Allow to remove plaster and replace with new. New decoration throughout. Allow to form internal opening between two spaces and make good. Renew existing services (electrical supply). Provide new heating system.						37,000
2.6	A24	Loose Gravel forecourt to hotel.	Generally, good even covering along length of path.	None.	0					
2.61	A14	Gallery along the top of the curtain wall. Limestone masonry with dressed sandstone quoins and vouissours. Modern metal	<i>Access for inspection limited.</i> The east wall appear to be in a stable condition but includes temporary propping to	Targeted treatment and removal of vegetation to prevent vegetation growth onto walls. Allow to replace temporary timber propping with limestone. Allowance for 100%						11,500

		<p>gate within arched opening at either end. The east wall appears to contain a brick skin to the arched apertures.</p>	<p>masonry and vulnerable areas insitu. There are cracks in the masonry, areas of missing pointing mortar and missing masonry. Vegetation cover to the walls.</p>	<p>repointing of battlement. Allowance for 30% repointing to remainder of structure.</p>					
2.62			<p><i>Access for inspection limited.</i> The condition of the west wall was difficult to establish without closer inspection. The condition appears worse than the east wall with part of the wall leaning outwards. Temporary propping to masonry was in place. There are cracks in the masonry,</p>	<p>Targeted treatment and removal of vegetation to prevent vegetation growth onto walls. Allow to replace temporary timber propping with limestone. Allowance for 75% repointing to remainder of structure.</p>					15,000

			<p>areas of missing pointing mortar and missing masonry. Vegetation cover to the walls.</p>						
2.63			<p>The ground cover was not visible due to the extent of vegetation.</p>	<p>Targeted treatment and removal of vegetation to prevent vegetation growth onto walls.</p>					1,500
2.64			<p>Proposals - To form an uncovered space for visitors to walk along and view the 'timeline gallery'.</p>	<p>For a loose gravel surface to the ground to allow visitors along the gallery.</p>					5,000
2.65	A19	<p>Top flight of staircase leading from Upper ward to central ditch. Adjoins stone treads with rubble masonry walls to either side. Metal handrail to 1no side.</p>	<p>Stone treads appear level and sound albeit with voids appearing to underside. Vegetation on surface of rubble masonry. Loose gravel to landing with some proud stones forming possible trip</p>	<p>Targeted removal of vegetation. Consolidate stone stairs by galletting voids to the underside of treads before repointing. Build up ground surface using gravel to avoid trip hazards and even gradient along landing. Allowance for 6m2 of lime pointing to random rubble masonry along stairs in isolated locations.</p>				3,800	

			<p>hazards. Rubble wall copings appear sound with some cracking to the mortar.</p>	<p>Redecorate existing handrail.</p>					
2.66	A20	<p>Lower flight of stairs leading from Upper ward to central ditch. Stone treads with rubble masonry walls to either side. Section of covered passage at bottom of stair.</p>	<p>Stone treads appear level and sound albeit with voids appearing to underside. Debris on bottom stairs with some pooling water. Vegetation on surface of rubble masonry. Loose gravel to landing with some proud stones forming possible trip hazards. Cracking to stone flag landing at top of staircase. Rubble wall copings appear sound with some</p>	<p>Targeted removal of vegetation. Consolidate stone stairs by galletting voids to the underside of treads before repointing. Build up ground surface at bottom of stair using gravel to avoid trip hazards and even gradient to Lawned ditch. Allowance for 2m2 of lime flaunching to random rubble masonry above staircase.</p>				2,300	

			cracking to the mortar.						
2.67			Provide new handrail for safe access.	Provide and fix 1no. New metal handrail (to match top flight) along 1no. Side of staircase.				1,500	

**Central ditch, West Gatehouse and stairs leading to lower ward.**

3.1	A22	To the NW curtain of the main ditch wall, the flanking wall of the Victorian flight of steps leading up into the Lower Ward. Masonry wall to either side of stair. Pointed concrete copings along parapet with sandstone ashlar below. A large number of the original bullnose slate treads have been replaced by new saw cut slates. Modern metal handrail to 2no	The stone retaining walls generally appear in good condition. The parapet wall demonstrates structural movement and is unstable. The sandstone, which can be seen to the inner leaf of the stairway, is significantly eroded and is no longer safe for	Targeted removal of vegetation to surface of stairs and walls. Lift all concrete copings along stair parapet. Record masonry before dismantling sandstone parapet wall to a stable level (assumed to be 1 course below tread level) and rebuild. Replace eroded sandstone unit (approx. 50% of parapet wall) Rebed and repoint using an appropriate lime mortar. Repoint 10m <sup>2</sup> in isolated locations to rubble retaining wall. Remove cementitious				25,000	
-----	-----	--	--	---	--	--	--	--------	--

		side.	public use in this area. There are fragments of a potential window rebate minus its dressings here too. The pointing is cementitious and the roots of a large tree penetrate the assemblage. The slate landing has significant crack has been repaired and using a cementitious mortar. Masonry is missing to the underside of some slate treads.	repairs to landing with lime based mortar. Allow for localised rebuilding of masonry to underside of stair treads where missing.					
3.2	A21	West Gatehouse. This smaller gatehouse in bottom of the great ditch between the two baileys gave access to the	Parapets, capping's, top of wall head detail:	Allow for targeted removal of vegetation to entire length of gatehouse coping.				1,000	
3.3			Inspection to top of wall capping's was limited.	Allow for small isolated areas of rebuilding. Allow to renew 90% of				3,750	

	castle deer park. It probably dates to the early 14th century and was a simple arch	Vegetation along top of wall was visible from ground level.	flaunching mortar along entire length.					
3.4	defended by a portcullis with an unusual turret corbelled out from the wall head above,	SE elevation (facing central ditch): Limestone masonry	Targeted removal of vegetation. Allow for archaeological recording following the removal of scaffold.				2,500	
3.5	which may have been intended as a viewing platform as much as a defensive feature. The stone steps below are 19th century additions. External curtain / tower / structural walls: Ends of ditch are closed off by large curtain walls (type II medieval) of roughly	appears to be in good condition with little signs of weathering or fractures. Vegetation covering elevation. Large voids between masonry. Pointing is in poor condition with large areas of missing mortar.	Consolidate stone elevation by: Allowing for localised rebuilding of fragile masonry particularly to recess level above arched opening. Galletting voids between masonry prior to repointing. Allow for 100% repointing to elevation above arched opening level. Allow for 50% repointing to elevation beneath arched opening level.				10,000	
3.6	squared and coursed facing carboniferous limestone, with tightly packed, well	NW elevation: Limestone masonry appears to be in good	Targeted removal of vegetation. Allow for archaeological recording following the removal of scaffold.				3,500	

3.7		mortared and coursed limestone rubble cores.	condition with little signs of weathering or fractures. Vegetation covering elevation. The sandstone units have weathered significantly with a loss of architectural detail, fractures, and voids. Large voids between masonry. Pointing is in poor condition with large areas of missing mortar.	Consolidate stone elevation by: Allowing for localised rebuilding of fragile masonry particularly to recess level above arched opening. Galletting voids between masonry prior to repointing. Carefully rake out all cementitious mortar around sandstone masonry. Allow for 100% repointing to entire elevation (including ruinous SE and NW ends of wall where the core of the curtain wall is exposed).				27,500	
3.8			To NW elevation adjacent to staircase. Structurally, there are areas of concern particular at the base of the sandstone arch where masonry	Conservation accredited structural engineer to inspect and specify extent of repairs. Following the removal of the vegetation allow to undertake holding structural repair to prevent further movement of the section of masonry from the curtain wall. Allow to				12,500	

			units are missing. A large expanse of masonry (approx. 3m wide, 4m high and 600mm deep	tie together structure, localised rebuilding and repointing. Infill void between masonry to prevent water ingress.					
3.9			has moved away from the wall on the opposite side the sandstone has fractured and at risk at immediate collapse.	Remove all cementitious pointing around sandstone and replace with suitable lime based mortar. Allow to build up masonry support to left side sandstone. Replace 5no eroded sandstone units.				10,000	
3.10	A21	Stairs within West Gatehouse. Rubble stone parapet wall pointed in cementitious mortar. Top flight: Bullnose slate treads with brick risers beneath	Fair. Vegetation growth to all sides of walls. Voids between masonry.	Remove all vegetation. Rake out cementitious mortar. Repoint using a lime based mortar. Consider introducing weep hole to allow water to discharge from landing rather than along fall of stair.				5,000	
3.11		slate flag landing. Lower flight: 2no. Bullnose slate treads, remainder are solid limestone. 1no. Modern handrail. Metal gate at top and bottom of stair.	<u>Top flight:</u> Top 13no. Course appear relatively sound. There are some fracture and damage to surface of slates with voids	Generally clear vegetation and debris. Set aside all loose and broken fabric for re-use. Top flight: Allow to lift and rebed. 7no. Slate treads, rake out all cementitious mortar to supporting brickwork. Pack joints and repoint. Rebuild 3				4,500	

			<p>beneath.</p> <p>1no. Missing slate tread bottom tread has bowed and fractured.</p> <p><u>Landing:</u> The slates are cracked but remain level.</p> <p><u>Lower flight:</u> The slate treads are fractured with evidence of mortar repairs limestone treads are fractured but can be repaired.</p>	<p>course of brick to top flight. Carefully lift and rebed slate landing. Carefully lift, repair and rebed 6 stone treads.</p>					
3.12			Handrail broken and on floor	Replace with one of a sympathetic design.				2,000	
3.13			Existing metal gate at base of stair covered in vegetation growth.	Remove vegetation. Re-hang and redecorate gate.				750	
3.14	A21	Masonry walls to staircase.	Fair. Vegetation growth to all sides of walls. Voids between masonry.	Remove all vegetation. Rake out cementitious mortar. Repoint using a lime based mortar. Consider introducing weep hole to allow water to discharge from landing rather				included	

				than along fall of stair.					
3.15		Stairs within West Gatehouse. Rubble stone parapet wall pointed in cementitious mortar. Top flight: Bullnose slate treads with brick risers beneath slate flag landing. Lower flight: 2no. Bullnose slate treads, remainder are solid limestone. 1no. Modern handrail. Metal gate at top and bottom of stair.	<p><u>Top flight:</u> Top 13no. course appear relatively sound. There are some fracture and damage to surface of slates with voids beneath. 1no. Missing slate tread bottom tread has bowed and fractured.</p> <p><u>Landing:</u> The slates are cracked but remain level.</p> <p><u>Lower flight:</u> The slate treads are fractured with evidence of mortar repairs limestone treads are fractured but can be repaired.</p>	Generally clear vegetation and debris. Set aside all loose and broken fabric for re-use. Top flight: Allow to lift and rebed. 7no. Slate treads, rake out all cementitious mortar to supporting brickwork. Pack joints and repoint. Rebuild 3 course of brick to top flight. Carefully lift and rebed slate landing. Carefully lift, repair and rebed 6 stone treads.				included	
3.16			Handrail	Replace with one of a				included	

			broken and on floor	sympathetic design.					
3.17			Existing metal gate at base of stair covered in vegetation growth.	Remove vegetation. Re-hang and redecorate gate.				included	
3.18	A23	Path around curtain wall	Lawned path leading to section through the woodland.	Assume work to curtain wall along route note required as part of interpretation walk. Allow nominal amount for improvement to surface along length. Remove existing timber fence at intersection with point A1.				4,500	
					<b>Phase 1a</b>	<b>Phase 1b</b>	<b>Phase 2</b>	<b>Phase 3</b>	<b>Phase 4</b>
					88,700	57,250	0	120,100	70,150