

The Folly, Settle, North Yorkshire

Statement of Heritage Significance & Scope for Change



January 2021

Marion Barter Associates Ltd
HISTORIC BUILDINGS ADVICE

The Folly, Victoria Street, Settle, BD24 9EY

Statement of Heritage Significance & Scope for Change

prepared for

North Craven Building Preservation Trust

by

Marion Barter Associates Ltd

January 2021

CONTENTS

1 INTRODUCTION.....	3
1.1 Background to the Report.....	3
1.2 Purpose of the Report.....	3
1.3 Location.....	3
1.4 Copyright.....	4
1.5 Authors and acknowledgements	4
2 HISTORICAL DEVELOPMENT.....	5
2.1 Introduction	5
2.2 Settle	5
2.3 Summary History of The Folly	8
3 ANALYTICAL DESCRIPTION	17
3.1 Plan form.....	17
3.2 Exterior.....	20
3.3 Interior	26
3.3.1 Ground floor.....	26
3.3.2 First floor.....	36
3.3.3 Second floor	45
3.3.4 Roof spaces	53
3.4 Setting	60
4 CULTURAL CONTEXT	63
4.1 Prospect towers	63
4.2 Renaissance design	64
5 SIGNIFICANCE.....	66
5.1 The concept of significance.....	66
5.2 Significance of The Folly	67
5.4 Contribution of setting to significance.....	70
6 ADVICE & RECOMMENDATIONS.....	71
6.1 Introduction	71
6.2 Recommendations for further investigation	72
6.3 Advice on scope for change	72
7 CONCLUSION.....	75

APPENDIX 1: Floor plans	78
APPENDIX 2: Listed Building Entry	83

1. INTRODUCTION

1.1 Background to the Report

The report was commissioned by Lynn Northrop on behalf of North Craven Building Preservation Trust (NCBPT) in October 2020. NCBPT own and manage the whole building; it contains the Museum of North Craven Life, a café and meeting rooms. The trust has funding to carry out essential repairs to the building before March 2021 and plans to improve access and visitor facilities.

The Folly is a Grade I listed building and within Settle conservation area. There are other listed buildings nearby, to the south on School Hill and Victoria Street and to the north on Castle Hill and Constitution Hill.

The NPPF requires the significance of heritage assets to be understood and taken into account before consent is granted for changes to them; it is good practice to review the significance of a heritage asset before drawing up proposals for alterations, to minimise abortive design work, save costs and time. This report follows Historic England guidance on *Statements of Heritage Significance* (2019), and is also the equivalent of a Level 2 to 3 Historic Building Record, as set out in guidance from Historic England

The Folly has fascinated local people, antiquarians and historians for centuries, but until recently, its history was not fully understood. Research by Richard Hoyle discovered that the building's first owner, Richard Preston, was a lawyer (an attorney) who built the house in the 1670s. This report refers to Hoyle's research as well as work by other experts including Peter Brears, Peter Leach, Kirsty Rodwell, Alison Armstrong and Arnold Pacey.

1.2 Purpose of the Report

The report is designed to be used by the NCBPT to inform decisions about managing and adapting the building, and to support applications for listed building consent. The report provides:

- A summary of the history of The Folly;
- An analytical description with photographs;
- A statement of significance, including setting;
- Plans showing key features and significance of each space;
- Advice on scope for change.

1.3 Location

The postal address is The Folly, Victoria Street, Settle, North Yorkshire, BD24 9EY. The National Grid Reference is SD 8208 6356. The local planning authority is Craven District Council.

1.4 Copyright

This report is the copyright of Marion Barter Associates Ltd and is for the sole use of the organisation or individuals to whom it is addressed. It may not be used or referred to in whole or in part by anyone else without the express agreement of Marion Barter Associates Ltd. Marion Barter Associates Ltd does not accept liability for any loss or damage arising from any unauthorised use of this report. © Marion Barter Associates Ltd (2020)

1.5 Authors and acknowledgements

This report was written by Marion Barter BA MA IHBC, following site visits on 2 November and 10 December 2020. Mark Fletcher of Matrix Archaeology contributed to the building appraisal and produced the plans. We are grateful to Lynn Northrop and Anne Read for sharing their knowledge of the building, along with photographs and historical information. Several colleagues were helpful in advising on king block roofs in North Craven, particularly Jonathan Ratter. Research by others is referred to where relevant in the text. We are grateful to Peter Brears for an informal discussion on the building.

Historic images are included where permission has been granted by the copyright holder, as credited in the captions. Historic England gave permission for the image in Figure 6 to be used in this report, and other photographs are from the client's collection. All other photographs are by the author, unless otherwise stated.

2 HISTORICAL DEVELOPMENT

2.1 Introduction

Previous unpublished studies have examined the building, particularly Kirsty Rodwell's 1995 report and a report by Alison Armstrong and Arnold Pacey (2003). The cultural and architectural context for The Folly was explored in a paper, published in 2000, by Peter Leach,¹ and research by Richard Hoyle showed that Richard Preston was a wealthy lawyer. The latter finding is published in The Folly guidebook by Richard Hoyle and Peter Brears (2018), which also interprets the building using the probate inventory produced after Preston's death in 1696. The building is referred to in antiquarian and local history publications including T.D. Whitaker's *History and Antiquities of the Deanery of Craven* (1805), Sanderson's *Architectural Features of the Settle District* (1911) and Brayshaw and Robinson's *History of the Ancient Parish of Giggleswick* (1932). Due to Covid-19 it has not been possible to consult primary sources in North Yorkshire or other archives, but online sources, along with documents in the NCBPT collection were consulted, many kindly shared by Anne Read. A summary of the known history of the building is provided here, compiled with reference to previous studies. Suggestions for further research are summarised at the end of the report, in section 6.2.

2.2 Settle

A number of histories of the town have been published; in addition to the antiquarian studies, recent accounts include David Johnson's *Settle, A Historic Market Town* (2020). A succinct overview of the town's history by Phil and Rita Hudson is on the Settle and District Chamber of Trade website and in the Settle conservation area appraisal (2008).²

The place name is derived from Setel, an Old English word for dwelling or settlement.³ The place may have early medieval origins, and Settle is mentioned in Domesday, 1086. A market charter was first granted in 1249 by Henry III; after this the town developed as an important medieval market town serving North Craven and the Upper Ribble Valley. Its position on the route between Keighley and Kendal, on the south-east side of the crossing over the Ribble, was important. Settle was part of the ancient parish of Giggleswick, on the west bank of the river, and was not a separate parish until 1892. Kirkgate is so-named

¹ Leach, 2000

² The Hudson history summaries are online at [settlecaacomplete3.pdf \(cravenc.gov.uk\)](#) and [Our History - Settle](#)

³ Ekwall, 1980, 412

because this was the road leading to the church in Giggleswick, but was also the main road leading out of the town to the north-west, across the river.

By the post-medieval period Settle was a market town serving the North Craven area, attracting a range of trades related to farming, as well as other businesses. Cattle raising was important in the area, and the town was known for tanning. The town centre retains an historic street pattern, and some good examples of 17th century stone buildings, some with dated door lintels. Settle's Quaker meeting house is on Kirkgate, first built in 1678; some of the town's notable residents were Quakers, including the Birkbeck banking family. The first Methodist chapel was built in 1781 on Chapel Street, close to The Folly.

The extent of the town at the beginning of the 18th century is shown in Samuel Buck's *Prospect of Settle in Craven*, of 1720.⁴ This shows the town in a view from the west, with Castleberg behind. At this time, the main road south out of Settle ran up Paley Lane, later re-named Victoria Street.



Fig.1: view of Victoria Street from the south

The earliest map of Settle is the Lettsom map of the town, drawn by John Coakley Lettsom (1744-1815); this was probably drawn after Lettsom left the town in 1766, but depicts it as it was during his 1761-65 apprenticeship in Settle.⁵ The map shows the street pattern soon

⁴ [Drawings from the Yorkshire Sketchbook | British Library - Picturing Places - The British Library \(bl.uk\)](#)

⁵ The Lettsom map is in the collection of the Coalbrookdale Museum, reproduced in Johnson, 2020, p19.

after the improved turnpike road between Keighley and Kendal opened in 1753, using Duck/Duke Street instead of Paley Lane as the southern route. The map marks names of streets at the time but it does not illustrate specific buildings apart from 'Sutcliff House' on Cheapside (the home of Lettsom's master) and the 'Countess of Gyllenburg's' on Kirkgate. The Market Place is clearly identified, along with the limestone crag of Castleberg with its large-scale sundial. Building frontages are depicted schematically on the Lettsom map; the position of The Folly can be identified on the map at the south end of Alderman Street (now High Street) where there was an open space marked 'willow tree'. The Folly was built at the north end of Paley Lane, where it levelled out and opened into a wider space. After the turnpike was re-routed, Paley Lane (Victoria Street) became a secondary road into the town centre, from Upper Settle (Figs.1 and 2).



Fig.2: The Folly on the 1st edition OS map, surveyed 1847, 1: 10560

The improved turnpike attracted more business to the town, including a wider range of professional services such as the Craven Bank founded by the Birkbecks and others in 1791. A few large town houses were built by successful local families during the late 18th and early 19th century reflecting the town's prosperity; Marshfield House on Kirkgate was re-built in

For an account of Lettsom's life, see the entry in the Oxford Dictionary of National Biography, published online 23 September 2004 <https://www.oxforddnb.com/>

c1790 for the Parker family (now flats), Ashfield House was built c1830 for banker William Birkbeck and Town Head House was built as a large farmhouse in 1763 (demolished).

From the early 19th century the town had textile mills, as well as tanneries; several cotton mills were built, initially adapted from corn mills. The Town Hall was built in 1832 expressing Settle's civic pride, designed by George Webster of Kendal. Communications improved with the arrival of the North Western Railway in 1847, with a station at Giggleswick; the Settle to Carlisle line opened in 1876, with station in Settle. In the late 19th and early 20th century the town expanded to the south and west, beyond the railway.

2.3 Summary History of The Folly

The precise date of the building's construction is not known; the house built for Richard Preston was probably complete by 1675 or 1679; the lintel over the doorway into the hall was inscribed with the date (now illegible) and the initials of Preston and his wife Lettice. Brayshaw and Robinson note that the date was 'said by Dr Whitaker to have been 1675', which may be a reliable record as Whitaker presumably saw it or was told of it in c1805, before it became too eroded to read⁶. Preston (1643-1696) was a prominent local lawyer and landowner, originally from Long Preston.⁷ He and his wife Lettice had three daughters, two baptised before The Folly was built (Margaret, 1672 and Lettis 1674); their youngest daughter Millesent, baptised in 1676, could have been born in the house if it was occupied by 1675.⁸ Preston died in 1696.

The probate inventory compiled after Preston's death is an important record of his wealth and social status, listing his property at that time.⁹ The Folly, which was then known as Newhouse, was valued with 'onset, barne, stable and gardens' at £200 (the most valuable asset after the White Horse and associated land). By the 1703 partition document, Preston's house is referred to as 'Tanner House...lately erected and builded by Richard Preston', a leasehold property with a garden. In the inventory and the 1703 partition there are also references to 'Yeoman Barne' and 'Tanner Barne'; the former was referred to as a field barn in the 1703 document, and although the location of the stable and Tanner barn are not identified they may have been near the house. These farm buildings could have been above the house on Castleberg Lane (perhaps on or near the site of the barn

⁶ Brayshaw and Robinson, 1932, 144

⁷ Brears and Hoyle, 2018, 3

⁸ Ibid, 5

⁹ The Preston probate inventory has been transcribed and referred to in other reports and publications including Brears and Hoyle. The original is in the Borthwick Institute, York: Ref: Will, Craven Deanery, 1695/6

converted to a dwelling), or on the lower land to the west of the house (developed in the 19th century). By the early 19th century the farm land associated with The Folly was on higher ground on Attermire and around the Duke Street area.¹⁰

The inventory is important evidence for Preston's wealth and social class; it lists chattels valued at around £100, as well as livestock and goods in his barns worth at least another £100. His 'newhouse, the onset, barne, stable and gardens' were valued at £200, and his total wealth, including land was valued at £1482 12s 7d.¹¹ This considerable wealth and the fact that Preston was accorded the title of gentleman shows that he was in the gentry class. In the second half of the 17th century, new sources of wealth (in addition to farming) enabled successful yeomen to rise up the social scale to become new members of the gentry class. Preston's wealth seems to have come from a combination of his legal practice, farming and from inherited property; 'he was the nephew and heir of a wealthy Settle mercer'.¹² Preston seems to represent a class of men recently admitted to the gentry.

The names of rooms and their contents in the probate inventory can be used to interpret the way the house functioned at the time of Preston's death, although there are some ambiguities in their interpretation. Inventories from this period are usually arranged in the order in which the rooms and goods were assessed, but empty rooms are not listed and sometimes some goods were assembled in a ground floor room for convenience;¹³ the allocation of goods to specific rooms is therefore open to interpretation. The 1696 inventory lists farm equipment and produce in the parlour, recording the farmhouse function of the house, and the contents of other rooms expresses Preston's status. In the table below, named inventory rooms have been allocated a floor, based on their usual position in houses of this period, and the corresponding room number suggested.

Table 1: inventory room names and suggested locations

<i>Inventory room name</i>	<i>Floor and range</i>	<i>Modern room number</i>
Parlor	GF south wing	G1
Maids chamber	FF north wing (uncertain)	F9 or F10/F11 ?
Passage	Uncertain	?
Linnen	Uncertain	?

¹⁰ Pers comm Anne Read, with reference to the 1816 Settle Hall estate valuation in NYCRO

¹¹ Brears and Hoyle, 2018, 15 and unpublished paper by Hoyle, 2001

¹² Leach, 2000, 129

¹³ Pearson, 1985, 93

Hall Chamber	FF hall range	F2
Parlor Chamber	FF south wing	F5
Little chamber	FF south wing (uncertain)	F3 or F9 ?
Kitching chamber	FF north wing	F7
Closset	FF north wing	F8
Stoare House	FF rear of north wing or second floor [uncertain]	F9 ?
Cellar	GF rear of hall	G7 or G8
Milkhouse	GF rear of hall	G7 or G8
Hall	GF hall range	G4
Stairecase	Rear of hall	G6/F1/S1
Brewhouse	GF or outbuilding [uncertain]	G12 ?
Kitching	GF north wing	G10

As has been noted by other researchers, the inventory contains some room names that are hard to interpret in terms of their location in the building, and the upper floor rooms appear to have been omitted. It is possible that the top floor was either empty or was the ‘stoar house’, accessed by the principal staircase, or from an external doorway. The room above the staircase in the top of the tower is not mentioned; this is discussed below. The absence of these rooms in the inventory does not confirm they did not exist, but means that other evidence is needed to interpret the phasing of these areas and how they were used.

In the 17th century it was usual for the parlour to be used as a bed chamber; the 1696 probate inventory lists a bed in the parlour, but also various items of farm equipment and produce. Brears and Hoyle suggest that Preston used the south parlour as his business room and his clerks worked in the hall,¹⁴ but the inventory does not provide firm evidence for this. Two rooms are recorded in the inventory with desks; the passage and the closet (F8 off the kitchen chamber). Closets in 17th century houses of this status were private rooms used to

¹⁴ Brears and Hoyle, 2018, 6

store books and other valuables, and this is a well-lit example. Preston employed clerks, who are also likely to have worked in this house.

In the 1703 bequest dividing Preston's extensive property between his daughters and their husbands, The Folly is referred to as Tanner House.¹⁵ The building was allotted to his eldest daughter Margaret who had married Rev Richard Ellershaw, the Giggleswick vicar, in 1702. This marriage is a good indication of the Preston family's high social status. The Ellershaws immediately sold the property to William Dawson, a lawyer who lived here until he moved to Langcliffe Hall, in 1720. Up until this date, the building had been the residence of relatively high status people, but this function (of less than 50 years) and the building's social status declined after the house was let to tenants by the Dawsons and their descendants.

The town as it was in the year that Dawson left The Folly for Langcliffe Hall is depicted in Buck's 1720 sketch of the *Settle from the West*, reproduced in Brayshaw and Robinson; this provides the earliest pictorial evidence for the appearance of The Folly.¹⁶ To left of centre on the sketch, the distinctive twin gables of The Folly can be seen, with the pyramidal roof of the tower peeking above the roof of the main range. Although individual floors and details are not identified, this sketch is important evidence that the building had attained its present overall form by 1720. As mentioned in the earlier section, the house was built in a prominent position on what was then the main road south out of the town. On the 1760s Lettsom map, the position of The Folly is identifiable, along with two less legible words, possibly 'Preston's Folly' interpreted on the version re-drawn by Alan King.¹⁷

The name of the building has changed over time. By the late 18th century, the building was known as Settle Hall and was advertised to let, 'for one or two separate families... and very suitable for a manufactory'.¹⁸ By 1816, it was still known as Settle Hall and in use as a farmhouse occupied by Charles Duckett who farmed over 464 acres.¹⁹ By the mid 19th century, the building was known as The Folly; the reason for this change is not recorded, but may be a reference to the lavish style of the building which by then was in multiple occupation, rather than to errors of judgement by Preston or Dawson. The building is clearly marked on the 1842 tithe map and the 1847 OS map (Fig.2), with its distinctive footprint. In

¹⁵ Brayshaw and Robinson, 1932, 145

¹⁶ The sketch of Settle from Buck's Yorkshire Sketchbook (1719-20) is reproduced in Brayshaw and Robinson; the original is in the British Library (Lansdowne MS 914) [Drawings from the Yorkshire Sketchbook | British Library - Picturing Places - The British Library \(bl.uk\)](#)

¹⁷ Alan King copied the Lettsom map in 2005. The original is reproduced in Johnson, 2020, 19

¹⁸ Brears and Hoyle, 2018, 40

¹⁹ Settle Hall Estate Survey and Valuation, 1816 (NYCRO – Dawson of Hartlington collection)

1894, 'Dawson's Folly' was the subject of a photograph by J B Briggs exhibited at the Municipal Art Gallery, in Lancaster.²⁰

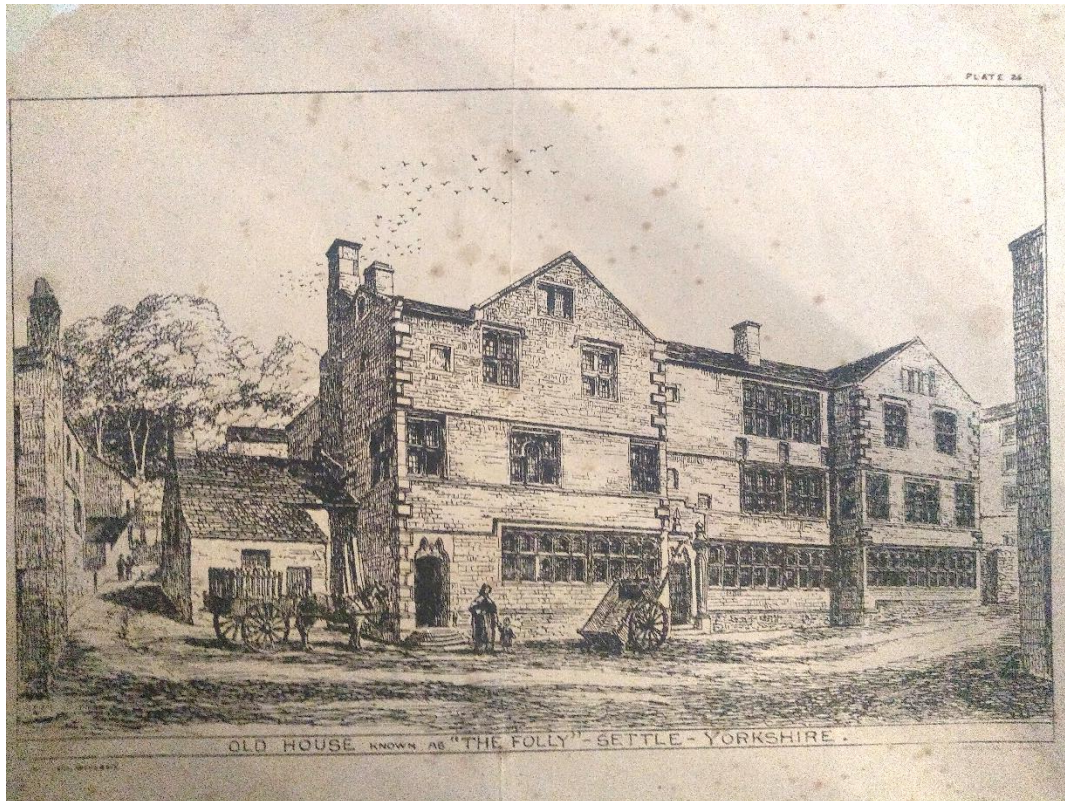


Fig.3: sketch from John of Gaunt's Sketchbook, published by Paley and Austin, 1876 (NCBPT)

The 19th century census records provide an insight into the numerous occupants of the building and their economic and social status.²¹ In 1841, the census listed Folly Hall occupied by 13 people from at least three families, including two households headed by farmer William Hardacre and Jane Ingham, a baker, who were also there in 1851. Hardacre was listed as the Dawsons' tenant in the 1842 tithe apportionment, and was presumably sub-letting parts of the building.²² He farmed 124 acres in 1851 and 80 acres in 1861. In 1861, 18 people were living at The Folly, including the Hardacres and two other families headed by Mathew Newbold, a stone mason and John Clapham a farm labourer. By 1871, the Hardacres had gone, replaced by farmer John Metcalfe and family, and three other households whose occupations included farm labourer, blacksmith, quarryman and shoe maker, all working class roles. In 1879, the farm was named as Folly Farm in 19th century

²⁰ Lancaster Guardian 23 June 1894

²¹ Extracts from the census returns were kindly shared by Anne Read

²² 1842 Settle tithe apportionment, transcribed for NYCRO publication No.14

newspaper records.²³ In 1881 and 1891, the farmers recorded at The Folly were Robert Ellison and William Bowskill respectively, along with other households and lodgers.

The Folly featured in 19th century pictorial images, one of the earliest identified is dated 1876, published in one of the three *John of Gaunt's Sketchbooks*, by Hubert Austin (Fig.3); this shows the single-storey outbuilding to the north and the view up Well Hill. The stone-lined spring on Well Hill provided water for this part of the town.



Fig.4: The Folly in 1887 (NCBPT)

During the 19th century, the interior of the building was adapted to accommodate the separate households. The full extent of these works is not known due to changes made in the 20th century to reverse some of the alterations, but the north and south wings each contain timber staircases of late 19th century character and it is likely that some of the large rooms were sub-divided. Only a few changes were made to the exterior in the 19th century; windows were inserted on the north elevation for the upper floor of the north wing and an external door was inserted into the ground floor south window of the parlour. Comparing the 1887 photograph (Fig.4) with later photographs, it is possible to note small changes that had been made to the building at the end of the 19th century or around 1900. Rainwater goods were added to the north gable-end, chimney pots added, signage fixed to the front

²³ Folly Farm was advertised to let in the Craven Herald, 6 December 1879, when John Metcalfe was the tenant

elevation and the front doors were replaced, to a similar but not identical patterns. Otherwise, the exterior of the frontage appears to have been little changed since first built.

During the 19th century, some religious, educational and community functions took place in The Folly, probably in the central hall or hall chamber although this is not certain. In 1809 the Methodists rented a large room in The Folly as a Sunday school; this may have continued in use until the Methodists built their own Sunday school in 1881.²⁴ In the mid 19th century, newspaper adverts refer to meetings held in 'The Folly Schoolroom'; Temperance meetings were held here in 1852 and 1853.²⁵ Before Catholics built their first chapel in 1864, they met for Mass in other buildings, one of which was The Folly.²⁶

In the early 1900s, the north end of The Folly contained refreshment rooms run by the Taylors or Marsdens, with guest bedrooms, and for short time there was a chip shop here.



Fig.5: The Folly, undated postcard c1910 (NCBPT)

By 1911, the catering business in the north wing had been replaced by the Grisedales' cabinet-making business; they also sold furniture and carpets and occupied the north wing and middle of the building. At the same time, the south end was occupied by the Ecclestons who ran a marine store (second-hand dealers). The number of habitable rooms is noted on the 1911

²⁴ Johnson, 2020, 52

²⁵ Kendal Mercury 28 August 1852 and 28 March 1853

²⁶ Johnson, 55

census; the six Ecclestons had the use of eight rooms and the eight Grisedales (including a boarder) had ten rooms (not including scullery, landing, lobby, closet, bathroom, warehouse, office or shop, which were not counted as habitable rooms in the census). Brears and Hoyle refer to the valuation survey for tax carried out shortly before WW1,²⁷ when the roof was in poor condition; at this time the Ecclestons used the storeroom at the north end of the building (old brewhouse) and the Grisedales used the central hall as a shop and showroom and had a store and joiners' shop on the top floor; the wide staircase would have been convenient for moving materials.



Fig.6: the parlour from the north in 1971 © Crown Copyright. Historic England Archive - image ref: bb71_04549

The Grisedales and Ecclestons remained in The Folly until the mid 20th century; William Grundy Eccleston died in 1956.²⁸ In 1958 the building was listed for its special architectural and historic interest for the first time. Philip Dawson inherited the building the same year, and was the last member of the family to own it; he gradually restored the building and occupied it as his home. A separate flat was created in the upper floors of the south wing,

²⁷ Brears and Hoyle, 43

²⁸ Lancaster Guardian 6 March 1956

accessed by a bridge from the rear garden. Parts of the Folly including the south parlour became dilapidated, as recorded by the RCHME in 1971 (Fig.6).²⁹ At that time the north part of the ground floor and the single-storey north range was in use as a branch of Barclays Bank.

In 1978, the National Trust leased a ground floor room for an information centre. 1980, Dawson sold the whole building 'to Philip Walden an antiques dealer, who sold it to Huntley Burton who emigrated to New Zealand in 1990. Burton was unable to find a buyer for the whole building and it was at that time that it was divided into two. The north wing was bought and occupied by Mr Norman Opie, but the central hall and south ranges remained empty'.³⁰ Recent owners of the north wing include Mark Rand who wrote about its renovation in 2005.³¹

The North Craven Building Preservation Trust was established in 1976, and took 'a close interest in the fortunes of The Folly because of its special significance to the town',³² but it was not until 1996 that the trust was able to buy the south wing and hall ranges and begin a programme of repairs part-funded by the HLF, Europe, Yorkshire Forward and others.³³ As part of the project, the Museum of North Craven Life re-located to The Folly, officially opened by the Prince of Wales in 2001. In 2010, the trust fulfilled a long-held ambition to buy the north wing of The Folly and re-unite all parts of the building as one.

²⁹ The 1971 photos, along with others taken by Cyril Harrington in 1947 are part of the Historic England Archive, available online [Settle | England's Places | Historic England](#)

³⁰ Anne Read kindly clarified the sequence of late 20th century ownership

³¹ Rand, 2005

³² Read, 2001

³³ Ibid

3 ANALYTICAL DESCRIPTION

The Folly is a striking example of a large 17th century house in the North Craven area of North Yorkshire; it is briefly described in the Listing Entry (Appendix 1) and in the revised edition of Pevsner.³⁴ This section describes the overall plan form of the building, the exterior and interior; this analytical description of the building draws on previous studies supplemented by visits to the building in 2020. For historic buildings pre-dating 1700, building plans are very rare and the limited survival of documentary material provides a fragmentary account of the building. The fabric of the building itself is therefore an important source of evidence, along with comparative analysis and an understanding of the context.

3.1 Plan form

Plan-form is a concept used to describe the overall arrangement of a building, including the internal layout of rooms and circulation. The floor plans are in Appendix 1. The building is aligned roughly north-west to south-east, but for convenience the street frontage will be referred to as west, the rear as the east and the cross wings to the north and south.

As Leach notes, the 'plan-form is quite unexceptional and wholly in accord with current local practice';³⁵ the plan-form is similar to other small gentry houses built in the Pennines in the second half of the 17th century. The building is divided into three main parts, a central hall range flanked by north and south cross wings; the north wing is two rooms deep, the south wing is one room deep. To the rear, the stair tower is flanked by lean-to outriggers. The tripartite plan is typical of large vernacular houses in England, broadly derived from the medieval hall plan-form where an open hall was flanked by a wing containing services and another wing containing private rooms. As discussed in section 2.3, the 1696 inventory may be used to partly interpret the rooms in the existing building.³⁶

In The Folly, the services (kitchen, dairy, larders etc) were on the ground floor of the north wing and in rear outriggers; the large front room in the north wing was the kitchen (G10), with its own front door from the street. The presence of a kitchen shows that the hall, in common with gentry houses, was not used for cooking. There are other examples in Yorkshire and Lancashire of hall and cross wing plan houses with the kitchen at the front of one wing (eg. Lumb Hall, Drihtington), although a rear position is more usual.³⁷ The heated room to the north-east (G12) has direct access from outside via a late 17th century stone doorway; this service room had a bread oven, a later insertion. This room was probably used

³⁴ Leach and Pevsner, 2009, 693-695

³⁵ Leach, 2000, 131

³⁶ Difficulties in interpreting the house using the 1696 inventory have also been noted by Hoyle (2001) and by Armstrong and Pacey (2003).

³⁷ Giles, 1986, 67

as a back kitchen (not listed in the inventory) or perhaps a brewhouse (if this was not in a single-storey north range).

The central range of the building contains the hall; the term 'hall' in the inventory is associated with gentry houses in the 17th century. This large room (G4) is entered by a doorway from the street; both this and the kitchen doorway are in 'lobby-entry' positions next to the chimney stacks, on the north side of each room. The house was built with stone flues, rather than smoke hoods, in common with gentry houses.

The principal staircase opens from the rear side of the hall contained within a square tower at the back of the building. The Folly is unusual for the height of the stair tower that extends above the roof in the form of a prospect tower. The original means of access into the upper tower room has not been identified and further detailed investigation would be needed to resolve the phasing and planning of the tower. There are three secondary staircases; two of similar design and late 19th century date in the north and south wings and one in the north-east outrigger, also an insertion, probably a replacement for a stone service staircase (from G12 to F10).



Fig.7: Rear of the tower, north-east outrigger and north wing from the north-east

The south wing contains one room per floor, with the ground floor parlour (G1) entered via the hall, with no external doorway.



Fig.8: south-east outrigger and east gable of south wing, from the east

The south-east outrigger contains an unheated service room on the ground floor and a heated chamber above; It has been previously suggested that the first floor of this outrigger is a later addition,³⁸ but its window is similar to other mullioned and chamfered windows on the building, typical of the late 17th century.

Between the staircase and the north-east room is a lean-to outrigger with one subdivided room on each of three floors, all of lower proportions than adjoining rooms; the upper floor levels are below adjoining floor areas.

The second floor, not obviously identified in the inventory, has three large rooms to the front which were not originally heated, suggesting they were for storage not habitation (S2, S4 and S6/S8). The west room over the kitchen chamber (S6/S8) has been much altered by partitions, an inserted staircase and the removal of the ceiling, exposing the roof structure. The room has a closet to the north-west corner (S7). To the east end of the north wing is a small room, with altered east wall; a window appears to have been inserted into the chimney breast. In the south wing, the room (S4) has been reduced in size by the insertion of a staircase to the east. There is no staircase access to the roof spaces; their character is discussed in section 3.3 below.

³⁸ Armstrong and Pacey, 2003, Figs 5 and 6 and Rodwell, 12

3.2 Exterior

The exterior fabric of the building has been surprisingly little altered since it was first built. The overall form and appearance of the front elevation is as it was in the late 17th century, apart from window glazing and joinery details.

The west front is one of the most striking examples of a 'show front' on a 17th century lower gentry house in the north of England. Its showy style could be compared with the lavish timber-framed town houses of similar date in Chester, York or Shrewsbury or the brick East Gate House in Rochester (late 16th century). Giles and Pearson discuss the trend for 17th century gentry to express their status through the building of new houses, particularly those with lavishly decorated frontages; Giles associates 'show' frontages with houses built by men who were newly arrived in the gentry class.³⁹ Pearson also notes that gentry houses are differentiated from the houses of yeomen by having three floors, not two, that town houses may be taller than the equivalent rural house and that tall gabled frontages were partly built for status; sometimes upper windows lit unused spaces.⁴⁰ There has been previous debate about whether the upper floor of The Folly is an addition, but the current study found no firm evidence for this.⁴¹ The context of other gentry houses and the overall form and character of the building suggests it was built in one overall phase, and that the current appearance of the frontage is as intended by Preston, to express his status.



Fig.9: west elevation, 2020

³⁹ Giles, 1986, 76 and Pearson 38-39

⁴⁰ Pearson, 78

⁴¹ Brears and Hoyle 9-12

The masonry is of coursed local stone, varying from ashlar for quoins and front door surrounds, dressed squarish stones for regular courses on the front to random rubblestone for the rear. The stone is mainly sandstone with some limestone, particularly to the tower's north elevation. Variations in the quality of the masonry to the front elevation include less well-laid stone to the attic gables. The front elevation is articulated horizontally by a moulded plinth and string courses, which form continuous hoodmoulds to the lower floor windows; the lower storey walls are thicker than those above, with a chamfered weathering course marking the change in wall thickness.



Fig.10: the hall doorway

The variety of front elevation window styles, which become plainer towards the upper floor and attic has been analysed in detail by others;⁴² this diversity (along with variation in masonry quality) is more likely to reflect the hierarchy of the building than phasing and may also express different teams of craftsmen.⁴³ The frontage incorporates a distinctive and unique mix of Renaissance and gothic features and motifs, the most lavish on the ground and first floor. All the windows are mullioned and transomed, apart from the attic windows, with arched heads to ground floor windows and some with Serlian motifs (arched transoms) to the first floor; as discussed by Leach and Pevsner, the latter derive from continental

⁴² Armstrong and Pacey, 27-28

⁴³ Armstrong and Pacey note similarities between The Folly and Hadfield House, Settle, Langcliffe Hall and Manor Farm, Langcliffe among others, 29

pattern books, which were a fashionable source of inspiration for gentry houses.⁴⁴ The hall and kitchen doorways are unique designs with unusual pilasters and gothic lintels; the latter influenced doorways on some local houses.⁴⁵ There is an apotropaic symbol incised on the stone soffit of the hall doorway lintel.

The projecting wings have corner windows, which form a continuous run of fenestration across the elevation, a feature of some larger gentry houses such as Astley Hall, Chorley, but also recorded on porches and bay windows at smaller gentry houses in the Pennines such as The Lodge, Reedley Hollows and Worsthorne Hall, Lancashire, both demolished.⁴⁶ All the leaded window glazing has been renewed as part of 20th century restoration projects, apart from some attic and tower windows which are blocked with stone. Some windows have steel hoppers, for ventilation.



Fig.11: corner windows to the south wing

The quoins to the front of the building are chamfered to all floors, also an expression of status. The purpose of the recessed stone panels between first floor windows and above the hall chamber window is not known, although the simple projecting plinths to the latter three niches suggest they were intended for statuary.

The rear and side elevations are treated much more plainly than the front. Instead of moulded string courses or hoodmoulds, some of the rear and side elevation windows have

⁴⁴ Leach, 2000, 132. The arched transom occurs on windows in high status houses in the mid 17th century, eg. Sparrowes House, Ipswich remodelled 1656

⁴⁵ Leach and Pevsner 31-32

⁴⁶ Pearson, 47 and 49

stone slab tabling to throw off water. The same stone slabs have been laid in the wall as a continuous course above the ground floor rear windows, except to the rear of the north wing; they mark (and protect) the top of the thicker lower wall. Stone tabling is also used to protect the junction of walls and roofs, and in some cases shows that the existing roof line is not the original; in particular the single-storey north outbuilding replaces an earlier building on this site, which had steeper roof with a ridge further east (Fig.11). The tabling above the outrigger north of the tower is higher than the present roof slates, perhaps indicating this roof has been lowered or was perhaps a deeper roof, laid with thatch for example.



Fig.12: tabling to an earlier and higher roofline on the north elevation

The plainer and mostly smaller windows to the rear and side elevations reflect the social hierarchy of the house, as most of these rear windows lit service rooms. The staircase (F1), the rear kitchen (G12) and south-east outrigger rooms (G3 and F3) have mullioned and transomed windows, all of similar pattern and date. There is only one clearly primary phase rear doorway, the east door into the back kitchen (G12), which has a stone chamfered surround like some of the internal doorways. Other doors on the rear elevation lack architraves or moulded surrounds, indicating these are later insertions, although Rodwell suggests that the altered taking-in doorway to the second floor of the north wing may be a primary feature.⁴⁷ The north wing is the most altered part of the building, with a later first floor door, a 16-pane sash window in the partly blocked second floor doorway; this and the stone windows to the north are 19th century.

⁴⁷ Rodwell, 5



Fig.13: rear elevation with stair tower and plainer windows, from the south-east

On the rear wall, there is only one instance of a straight joint in the masonry which could be evidence for phasing; this is at first floor level between the rear east wall of the stair tower and the outrigger to its south side (Fig.14). On initial inspection this suggests that the upper floor of the outrigger is an addition, but the south window to this room has the same form as others on the building and is characteristic of the late 17th century; it is feasible that this joint relates to a phase in the constructional sequence when the builders were raising the stair tower (a key element) followed by the outrigger (a secondary element). The upper floor of the south-east outrigger may have closely followed the building of the tower.



Fig.14: tabling and the masonry joint between the stair tower and south-east outrigger. The doorway is an insertion

The tower masonry and windows appear of one phase with no clear evidence for the upper stages to be later additions; the diminishing size of the windows on each upper stage is as likely to express the hierarchy in the architecture, rather than a later phase. The masonry on the upper stage is rougher and includes more limestone than lower stages, and the upper stage walls diminish in thickness, expressed externally by the off-set in the external face of the walls.

When first built, it is possible that at least some of the external masonry was concealed by a finish of lime-wash that would have unified the elevations and protected the masonry and joints from weather. If the front elevation had also been lime-washed this would have accentuated the effect of the fenestration and other architectural features, but the potential for this has not been investigated. Layers of lime-wash have survived on the north elevation at a lower level; it is probable that lime-wash was maintained on this wall to lighten the dark service yard behind the north outbuilding. This elevation has cementitious mortar on higher levels.



Fig.15: layers of lime wash on the north elevation

Ground levels have been raised in the garden, to create a levelled terrace area; Rodwell notes that this work was done after 1971, but that the stone-revetted light well to the lower storey was pre-existing.⁴⁸ The view out of the service windows is blocked by the garden retaining wall and the lower half of the staircase landing window has been blocked-up. The

⁴⁸ Rodwell, 5

narrow gap (or 'underpass' between the garden retaining wall and the rear wall is covered by a steel 'roof' structure, a 20th century addition.

The chimney stacks do not appear to be the originals; the current ashlar stacks with neat moulded cornices are typical of the 18th century. Internally, the three main stacks have curved chimney breasts on the top floor and within the roof; it is possible that when first built these stacks were cylindrical above the roof. Since 1971, a shallow stack against the north wall of the tower has been removed; this probably served a fireplace in F11 or S10.

3.3 Interior

The interior retains many features from the primary phase, the house built for Richard Preston, including several fine stone fireplaces, the principal staircase, floor beams and some internal joinery. The building contains no decorative ceiling plaster and only the hall (G4) retains any wall panelling; in a house of this status both these features would be expected, so it is probable that there have been losses. The extent to which panelled doors are in situ is doubtful as photographs taken in 1971 by the RCHME show some 17th century doors in different locations, and in the north wing, Mark Rand records replacing upper floor doors with fire doors in c2002. The interiors have been restored by the trust, in two phases since 1996; these works reversed some but not all of the changes made in the 19th and 20th century. Little remains of the 18th, 19th or early 20th century phases of occupation and use.

The rooms are numbered on the floor plans (Appendix 1), used in the descriptions below.

3.3.1 Ground floor

G1 Parlour – This room originally occupied the whole of the ground floor of the south cross wing, accessed only from the hall by the doorway that leads from the hall into the current lobby (G2).

The room's key features are the mullioned and transomed windows that fill the west wall and wrap around the returns, particularly to the south. A south doorway inserted in the 19th century was removed and the window restored after 1996 by the NCBPT. The room has a slate floor, walls and ceiling are plain plastered (renewed after 1996), with chamfered beams (keyed for missing plaster). Stone corbels carved with stylised flower motifs carry sleeper beams on the west wall.

The fireplace on the south wall has a plain 19th century stone surround; the form of the original parlour chimneypiece is not known but may have been larger and of similar design to stone chimneypieces on the first floor (eg. in F5). The room originally extended to the external east wall; the partitions forming the present lobby (G2) were installed after 1996 and replace

a staircase and partitions inserted here in the 19th century. A fireplace on the north wall, probably an insertion was removed in 1971.⁴⁹



Fig.16: the parlour from the north



Fig.17: parlour door, from G2

⁴⁹ Rodwell, 7

G2 – Lobby and WC. This area was remodelled after 1996, when a 19th century staircase and partitions were removed, and the external doorway and stud partitions created. All finishes are modern. The north doorway into the lobby from the hall (G4) is the original doorway into the parlour, retaining a 17th century panelled door (Fig.17).

G3 – Kitchen. On the ground floor of the south-east outrigger, this small square room may have been a service room or small unheated parlour in the late 17th century house; it is not identifiable from the 1696 inventory. There is no evidence of a fireplace. It is lit by a mullioned and transomed window from the south, similar to the window in G12. A small inserted window on the east wall was blocked after 1996. The original doorway into the room was from the hall (G4); this has a chamfered stone surround and a panelled 17th century door which now serves a small plant room (modern). The doorway to the south of this from the lobby (G2) is a later insertion, perhaps 19th century or earlier. The room was adapted as a catering kitchen after 1996 and all finishes are modern. The ceiling beam is not moulded and may be re-used.⁵⁰ As in the rest of the building, the floor above is supported on a sleeper beam, set against the south wall and carried on shaped timber corbels (Fig.19). Stone corbels on the west wall, supporting the fireplace in the room above (F3) were recorded by Rodwell.⁵¹



Fig.18: historic door into G3 from G4



Fig.19: G3 from the west.

G4 – Hall. The principal room on the ground floor, entered from the street via the lobby (G5) next to the fireplace. Internal historic doorways lead from this room to the north wing (G10), to the south wing (G2) and to the south-east room (G3); the latter two have 17th century doors but the doors into G5 and G10 are modern, restored after NCBPT bought the north wing in 2010.

⁵⁰ Armstrong and Pacey, 2003, 3

⁵¹ Rodwell, 8



Fig.20: the hall from the south

The principal staircase (G6) is off the east side of the hall. The room is lit from the west by an 8-light mullioned and transomed window. A large stone fireplace dominates the north wall; this has a joggled segmental lintel (with Arabic assembly numbers incised on the back of each voussoir), moulded jambs and is flanked by stone arched doorways, an arrangement feature also seen in other Pennine houses of this date.



Fig,21: re-set panelling to south wall



Fig,22: hall window and sleeper beam

The hall floor is of slate flags, and walls and ceiling are plain-plastered. The oak panelling to the south wall is re-set, and is similar to the small vertical section of panelling on the east wall next to the staircase; it is probable that the whole room was originally panelled and may also have had a decorative plaster ceiling. The floor above is carried on two ceiling beams, moulded to the same detail as the fireplace jambs, with sleeper beams to the west and east walls on timber corbels and wrought-iron brackets (latter to south wall only).



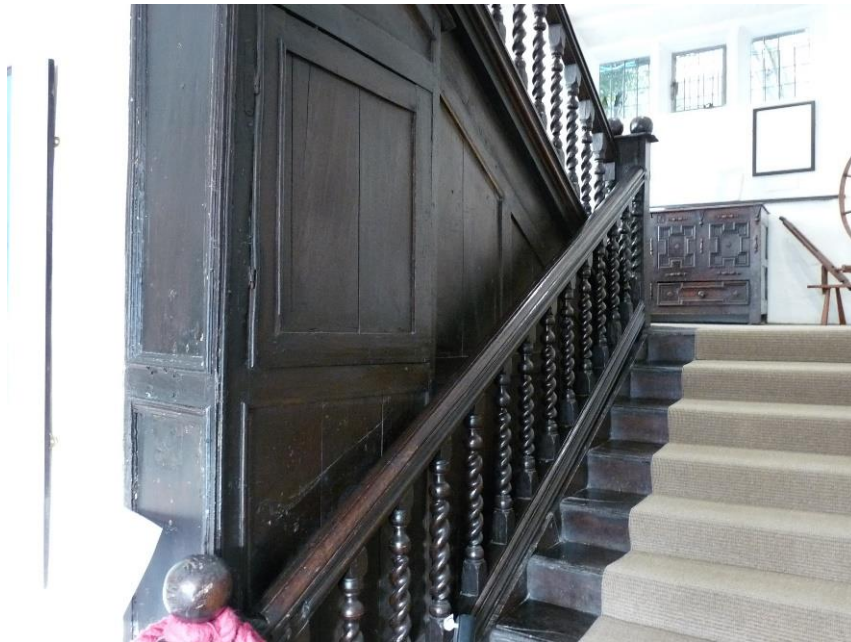
Fig.23: hall entrance lobby from the south-east

G5 – Hall lobby. The lobby is between the west side of the hall chimney breast and the front doorway. The door from the street is a 19th century replacement for the original 17th century door, hung within a stone rebated doorway. The lobby has a slate floor and plain-plaster to the renewed ceiling. The walls are now fair-faced stone, but historically the walls would have been lime-plastered.

G6 – Principal staircase. The staircase opens off the east side of the hall, contained within a square tower that is positioned slightly south of the centre of the hall. The generously proportioned staircase reflects the high status of first floor rooms in the 17th century, and also rises to the second floor in a consistent style and scale. The dog-leg staircase has oak treads with plain details, a closed string, barley-twist balusters, moulded handrails and square or rectangular newels with ball finials. This design is characteristic of staircases built from the late 17th century in houses of this status, but is a relatively early example of the type in the North.⁵² The north side of the lower flight is panelled with oak (the partition

⁵² Linda Hall notes that twisted balusters first appear in Sussex in the 1650s, 'but most examples date from the 1670s onwards, with a peak in the 1690s', Hall, 2005, 114

enclosing G7), with a cupboard in the partition close to the bottom of the staircase. The half-landing is lit by a mullioned and transomed window, the lower lights are blocked.



Fig,24: staircase and panelled cupboard door from the hall



Fig.25: 'cellar' below the staircase

G7 – Under-stairs store. This may be the 'cellar' listed in the 1696 inventory; although this space, partly beneath the half-landing, is not below ground floor level, this is a usual location for a cellar in houses of this plan. It is accessed via a 17th century oak door, from the

south side of a former service room (G8); the outer door is a modern addition. Inside, the space has a stone floor and a wide stone shelf built into the east wall, where there is a small blocked window. Walls are lime-plastered.

G8 – WC's and lobby. This area in an outrigger has been altered in several phases, but may have been one of the unheated service rooms referred to in the inventory, perhaps the milk room listed in the 1696 inventory. There is no evidence for a fireplace. The room is entered through a chamfered stone doorway from the passage that runs from the former kitchen (G10) to the hall (G4). The doorway on the south wall leads to the under-stairs store (G7) and the doorway to the north to the former heated service room (G12), the latter possibly a later insertion. In the thick section of wall east of this doorway the soffit of part of a former stone staircase set into the wall is visible; this staircase would have run from the back kitchen (G2) to the floor above. It was removed or blocked at an unknown date, and is not legible on the north side of the wall. The room has a 2-light cavetto-mullioned window to the east wall (previously this was a 3-light window, altered in the 19th or early 20th century). A timber staircase (G9) against the west wall of the space serves the rooms in this outrigger. The partitions and fittings for two WCs on the east side of the space were installed as part of refurbishment since 2010.



Fig.26: lobby and door into G12, from the south



Fig.27: window in WC

G9 – Secondary staircase. A steep narrow staircase runs against the west and north wall of the outrigger between the tower and the north wing, serving two upper floors (F10 and F11 and S10). The staircase is a recent reconstruction of the previous staircase, made of pine and enclosed within a timber partition. The door at the foot of the staircase is modern. Walls are fair-faced stone, but would have been lime-plastered. The staircase appears to be a 19th century insertion into an earlier service room; the sleeper beam on the west wall is evidence for the first floor in the outrigger, which extended across the staircase area.



Fig.28: staircase from the south

G10 – Café. The café is in the large room at the front of the north wing. This was probably the kitchen in the 17th century house, listed in the 1696 inventory. Like the hall the room has a lobby-entry doorway to the west of the chimneybreast, on the north side of the room. A doorway on the east side of the south wall leads to the hall with modern timber door (this was blocked until 2010 when NCBPT acquired the north wing). The room is lit from the west by a 9-light mullioned and transomed window; there is a niche to the north of this near the lobby door. The large fireplace is on a similar scale to the hall fireplace but with simpler details, expressing its lower place in the social hierarchy of Preston's house; Armstrong and Pacey noted a possible bread oven within the east side of the fireplace.⁵³ The partition separating this room from the room to the east (G12), and the rustic timber screen beside the north doorway are modern; the east wall is probably close to the line of the historic partition. The north doorway leads into the north outbuilding (G13), and is an insertion of uncertain date, with modern door. The floor above the room is carried on chamfered beams and a sleeper beam on the west wall, the latter on stone corbels with geometric decoration. The timber props to the beams were inserted c2002. The floor is laid with recent pine boards, but there are stone flags in the passage from this room into the hall (G4). The café was set-up in this room after 2010, when the north wing was acquired by NCBPT. All plaster finishes and building services are modern.

⁵³ Armstrong and Pacey, 3



Fig.29: café from the south

G11 – Café lobby. Now used as the main entrance into the building, this is similar in form to the lobby to the hall (G5), adjacent to the west side of the kitchen chimney breast. The door from the street is a late 19th century replacement for the original 17th century door, hung within a stone rebated doorway. There is a small blocked window on the north wall, with lime-washed reveals. The lobby has a slate floor, the walls are now fair-faced stone, but historically the walls would have been lime-plastered. There are mason's mark in the form of an incised 'k' on the stone jamb to the inner doorway. This has an historic pine door, probably late 18th or 19th century, reinstated by Mark Rand in c2002.



Fig.30: inner lobby door



Fig.31: outer door and blocked north window

G12 – back kitchen. This room in the east side of the north wing would have been part of the services in the 17th century house; it is not clearly identifiable from the 1696 inventory but could have been the brewhouse at that time. The room has an external doorway on the east wall, north of the fireplace; the chamfered stone surround is 17th century and was re-opened in c2002 after being blocked in the early 20th century, the door is modern.⁵⁴ The fireplace has a 17th century chamfered stone surround, partly damaged by later alterations; the bread oven discovered on its south side in c2002 appears to be a later insertion, perhaps 18th century. The timber corbels on the east wall are for the sleeper beam, hidden above the modern plaster ceiling. The room is lit by a mullioned and transomed window on the north wall, of similar to pattern to the window in G3. The doorway on the south wall leading to G8 appears to be an insertion; this wall has been disturbed but there is no evidence for the former staircase visible on its north face. The stone walls are now partly fair-faced, following plaster removal in c2002. The west wall is a modern partition, and the floor has a modern pine floor.



Fig.32: fireplace in G12

G13 – Garage. The north outbuilding is a single-storey structure, connected internally to the café via an inserted doorway on the north wall of the main building. The former appearance of the west front is illustrated in historic photographs; the double doors to this wall are modern, part of late 20th century alterations. The building previously had a different roof form with a ridge further to the east, as indicated by the tabling above the roof.

⁵⁴ Rand, 2005, 2



Fig.33: garage interior from the south-east

The garage interior is one space, with a chimney breast on the north wall with a blocked fireplace. The window to the east wall has a timber hopper light, probably mid-20th century. The half-glazed door adjoining the window is modern, but is set in a chamfered 17th century stone surround, perhaps re-set. The walls and ceiling are plastered and papered, with a picture rail, part of 20th century finishes, probably relating to its use for Barclays Bank in the 1970s. The floor is concrete.

3.3.2 First floor

The three principal first floor rooms face west, with secondary rooms to the east in outriggers or the north wing. In addition to the principal staircase, the first floor can be reached via the secondary staircase in the north-east outrigger (G9).

F1 – Principal staircase. As described for G6, the staircase has a half-landing lit by a mullioned and transomed window. The flights from the first to second floor have been largely renewed in pine, but otherwise the details are the same as the staircase from the ground floor.



Fig.34: staircase from first floor

F2 – Hall chamber. The room is reached from the staircase (F1) which opens directly into the room; this is probably the 17th century arrangement, although partitions for passages were later inserted and removed. The room is lit by a mullioned and transomed window, with a small window to the north that lit a closet next to the north chimney breast. The closet is without a partition. There is no evidence for a fireplace in the north chimneybreast which contains the flue from the hall fireplace; the corbelled fireplace is to the south, altered with a moulded stone chimneypiece (painted), perhaps inserted in the early 18th century. The floor above is carried on chamfered beams with chamfered posts and timber corbels to the north ends, and sleeper beams to west and east walls, on timber corbels. A doorway with re-set chamfered lintel leads into the north wing, with a panelled door (17th century style, but possibly a 19th century replica). The corresponding door to the south wing is modern. The doorway into the outrigger (to F3) has a 17th century 2-panel door, but the architrave is later. The room is part of the museum, with a recent oak floor and plaster finishes.



Fig.35: hall chamber from the south-east



Fig.36: hall chamber fireplace



Fig.37: doorways in south-east corner

F3 – South-East chamber. This room may have been one of the secondary chambers listed in the 1696 inventory, but other writers suggest it is an early 18th century addition.⁵⁵ It has two doorways from the west; the south of these is probably an insertion and blocked to form a recess (from the stair landing F4). The 2-panelled door from F2 is late 17th or early 18th century. The external east doorway is a 20th century insertion. The stone fireplace on the west wall has a plain lintel and chamfered jambs; the lintel on corbels appears to be an

⁵⁵ Rodwell, 9 and Brears and Hoyle, 10

alteration. The jambs and the mullioned and transomed window on the south wall are characteristic of the late 17th century and match other chamfered stone features on the building. The oak floor is modern.



Fig.38: fireplace in F3 and doorway into hall chamber

F4 – Staircase in south wing. This pine staircase was inserted in the 19th century, at the same time as the north staircase; both have the same joinery details. It ran from the ground floor to the second floor, contained within partition walls, until the 1990s when the section from the ground floor was removed. Floor beams were cut to accommodate the staircase, visible on the landing. The pine staircase has a plain design with closed strings, stick balusters and a moulded handrail. The floor is carpeted, but Rodwell recorded 19th century pine floorboards in the landing area.⁵⁶ It is not known whether pre-19th century joists survive between the truncated beams; some opening-up is recommended to check this.

⁵⁶ Rodwell, 9



Fig.39: truncated beams for staircase



Fig.40: staircase details

F5 – Parlour chamber. Now used for the museum, this room occupied the whole of the first floor in the south wing before the staircase (F4) and partitions was inserted. It was originally accessed via the doorway from the hall chamber (F2), which had been blocked until re-opened by the NCBPT. The panelled door into the room from the staircase landing (F4) is 19th century. The room is lit by mullioned and transomed windows from the west, with north and south corner windows. The stone fireplace is on the north wall, with richly moulded jambs and corbels. Two beams carry the floor above; the west one is chamfered and original, the east one is a recent oak replacement. Timber corbels on the west wall carry sleeper beams. The plaster finishes and timber floor are part of the recent refurbishment.



Fig.41: parlour chamber from the south



Fig.42: parlour chamber windows from the north

F6 – Staircase in north wing. This secondary staircase was inserted in the 19th century, at the same time as the south staircase; both have the same joinery details. The stairs and lobby are within a compartment (stud partitions) which encroaches on the kitchen chamber and the former chamber to the east of the north wing; this probably entailed the removal of an earlier partition. The pine staircase has a plain design with closed strings, stick balusters, moulded handrails and chamfered newels, typical of late Victorian domestic joinery.



Fig.43: staircase from F9

Staircase walls and ceiling are plain plastered. The doorway from the hall chamber (F2) would have led directly into the kitchen chamber (F7) before the staircase was built; the panelled door is similar to other 17th century doors in The Folly but may be a 19th century replica. Doors into F7 and F9 are pine, also 19th century. A timber corbel on the landing east wall relates to a 17th century sleeper beam that carried the floor over the kitchen chamber. It is not known whether the floor structure adjoining the staircase is pre-19th century; some opening-up is recommended to check this.

F7 – Kitchen Chamber. This room is on the front of the north wing, with a closet (F8) off the north-west corner. It now houses the Settle-Carlisle Railway Archive. The west-facing windows are similar to those in the parlour chamber, wrapping round the north and south corners of the wing. In the 17th century the room was accessed from the hall chamber (F2), but is now reached via the staircase lobby (F6), which has a pine panelled door with glazed over-light, probably installed in the early 20th century. The room has a corbelled stone fireplace on the south wall, with chamfered details; a moulded stone corbel projects from the wall to the west of the fireplace, to carry the chamfered beam (one of two) to the floor above and there are additional timber props. Timber corbels on the west wall carry sleeper beams. The timber floor is hidden by carpet, but in c2002 there were oak boards here.⁵⁷ Walls and ceiling are plain plastered, but plaster has been stripped from above the fireplace (Fig.44).



Fig.44: kitchen chamber, fireplace from the north

⁵⁷ Rand, 2005, 2

F8 – Closet off kitchen chamber. This may be the closet mentioned in the 1696 inventory. It has a corner window giving views north and west (Fig.45). The unheated small room has a 4-panelled pine door (fitted since 1971) and plain plaster finishes. There are no other historic fittings apart from the windows.



Fig.45: closet off kitchen chamber, from the south

F9 – north-east meeting room. This room may have been one of the secondary chambers listed in the 1696 inventory. It has two internal doorways; the west of these is part of an inserted partition related to the south wing staircase and the south doorway was probably cut through the internal wall, at an unknown date. In the 17th century the room would have been entered via a door in a partition wall that separated it from the kitchen chamber, probably removed when the staircase was inserted (F6).



Fig.46: east room in north wing, from the south

The external east doorway is a 19th or 20th century insertion. There is a blocked fireplace on the east wall; the chimney breast has timber corbels relating to sleeper beams for the floor above. The mullioned and transomed window on the north wall is late 17th century, similar to the window in F3. The timber floor is hidden under a carpet; date not known. All plaster finishes are modern.

F10 – Secondary staircase and landing in north-east outrigger. The steep staircase runs against the west and north walls of the outrigger. From the landing, five steps lead up to F9 via a doorway through the north wall, bridging the change in levels between the rest of the first floor and the lower floor level in F10; these stairs and the doorway are probably 19th century. A modern partition across the south side of the landing encloses a bathroom in the south part of the floor (F11); one room originally occupied the floor, lit from the east by a 3-light mullioned window (divided by the partition). The staircase is pine and simply made; its character indicates that this is a 19th or early 20th century inserted feature; floorboards also pine but it is not known whether earlier floor structure may survive; opening-up is recommended to check this. The presence of a sleeper beam on the west wall (see G8) indicates a 17th century floor up to this wall; the evidence for a stone staircase in the north wall of G8 suggests the earlier access to this floor was probably from G12. Corbels on the east wall support a sleeper beam for the floor above (S10), indicating that the ceiling level is unchanged from the 17th century. Walls are plain-plastered.

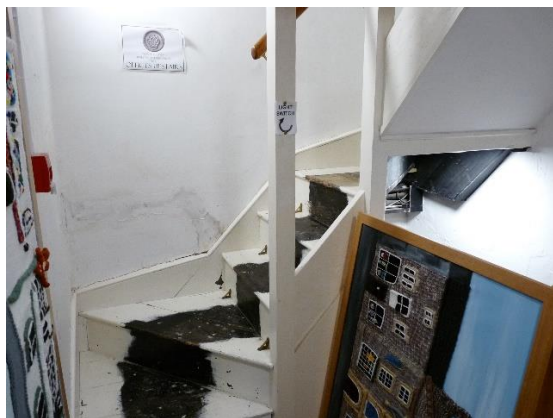


Fig.47: stairs to second floor from the east



Fig.48: stairs up to F9, from the landing

F11 – Bathroom in the north-east outrigger. The bathroom was created by inserting a partition across the space, which divides the 3-light mullioned window; the south two lights serve the bathroom. The current partition appears to be late 20th or early 21st century, but may be on the line of a 19th century partition. Corbels on the east wall support a sleeper beam for the floor above (S10), indicating that the ceiling level is unchanged from the 17th century. The bathroom fittings are modern. The date of the floor structure is not known.



Fig.49: bathroom from the landing to the north

3.3.3 Second floor

The second floor rooms facing west appear not to have been heated when the house was first built, suggesting they were used for storage rather than domestic accommodation. The evidence of the building fabric suggests that where there are fireplaces (S4 and S9) these are later insertions. Before the NCBPT acquired both parts of the building (1996 and 2010), some of the rooms on the top floor were subdivided by partitions, as recorded by the RCHME in 1971; some of these were removed during the subsequent restoration. During the late 20th century, further changes were made to the north wing including the removal of part of the ceiling/attic floor in the north wing (above S6).

S1 – Principal staircase. The staircase from the ground floor terminates at the second floor (S2); it has a consistent character for its full height, with oak treads, closed string, moulded handrail and rectangular or square newels with ball finials. All of the treads at this level have been replaced in matching oak except for three treads on the final flight. The landing section of balustrade is a late 20th century replacement to match the rest of the staircase; prior to this refurbishment, the landing balustrade was to a different plainer design (just seen in one of the 1971 RCHME photographs – ref.6423-054). A semi-elliptical stone arch bridges the top of the staircase, carrying the west wall of the tower above. The ceiling over the staircase was installed in the 1960s, with an access hatch; the staircase was open to the tower before this.⁵⁸ The landing is lit by a mullioned and transomed window. The walls are plain plastered.

⁵⁸ Pers comm Anne Read, December 2020



Fig.50: the staircase from the second floor

S2 – Room above the hall chamber. This large room is part of the museum, and entered directly from the top of the principal staircase; in 1971 a partition separated the stairs from this room, since removed.⁵⁹ The room is lit from the west by a mullioned and transomed window, with a small window typical of a closet window next to the north chimney breast. The upper part of the chimneybreast (serving the hall fireplace) has a convex plan, above a lower rectangular section. The fireplace at the south side of the room is a late 19th century cast-iron and tiled chimneypiece, almost certainly an insertion. Doorways lead to north and south, to S3 and S5 respectively, both with modern joinery. Walls and ceiling are plain plastered, with plastered tie-beams related to the roof trusses. The south beam is supported on a shaped corbel, integral to the king mullion of the window. The floor is laid with modern boards.

⁵⁹ Shown in 1971 RCHME photograph, Historic England Ref. 6423-054



Fig.51: S2 from the north-west



Fig.52: stone king mullion corbel to tie-beam



Fig.53: inserted late 19th century fireplace, at south end of room

S3 – Stair landing in south wing. The 19th century staircase in the south wing has a plain balustrade to the landing (of same design as rest of staircase). The inserted partition for the staircase subdivides the top floor of this wing. The doors off the landing are modern timber. Walls and ceiling are plain-plastered. The floor is carpeted and it is not certain whether the floor structure is also 19th century; some opening-up is recommended to check this.



Fig.54: staircase and landing in south wing, from the south

S4 – South wing room. This room displays Settle-Carlisle Railway material. It is lit by two cross windows facing west. The original doorway into the room was from S2; prior to the staircase being inserted, this room filled the south wing at this level. There is no evidence that the room was ever heated; the convex chimney breast on the north wall serves the flue from the parlour chamber fireplace. Two chamfered beams (heavily de-frassed) span from north to south; these are the tie beams to the roof trusses. Walls and ceiling are plain-plastered and the floor has modern oak boards.



Fig.55: Settle-Carlisle Railway display room from the south-east

S5 - Stair landing in north wing. The 19th century staircase has a plain balustrade to the landing (of same design as rest of staircase, and staircase in north wing). The door off the south side of the landing into S2 is modern timber. Panelled pine doors into S8 and S9 are 19th century. No partition separates the top of the staircase from S6, the room to the west. Walls and ceiling are plain-plastered and the floor is of pine boards, with linoleum; the landing floor is one-step above the floor level in S6, raised when the staircase was built.



Fig.56: top of staircase, from south-east



Fig.57: doors to S8 and S9, from west

S6 – South room on top floor, north wing. This room was altered by the removal of the ceiling/attic floor and a partition in the late 20th century, to form the present L-plan room, open to the roof.⁶⁰ The floor is laid with wide hardwood boards, perhaps 17th century, with an over-laid later pine floor to the north-west corner of the room. A late 20th century ladder stair gives access to the attic space, over the north and east parts of the north wing. The walls are plain plastered up to the former ceiling height, with painted rubblestone above; the roof structure is visible (discussed below). There is no evidence that the room was heated; it was probably used for storage. The convex chimneybreast on the south wall contains the flue for F7 (kitchen chamber). The room is lit by two cross windows from the west. A 19th century panelled door leads to the closet (S7).

⁶⁰ The room was recorded in 1971 by the RCHME - photograph, Historic England Ref. 6423-070



Fig.58: roof trusses and ladder, from SW



Fig.59: back of the south flue, from NE

S7 – Closet. This small room is above the kitchen chamber closet, off the north-west corner of S6, next to the kitchen chimneybreast. The planked pine door is late 18th or 19th century and may be re-set; graffiti on the door may relate to workshop use.⁶¹ The two small windows have stone lintels and surrounds, plastered reveals and face north and west. The walls and flat ceiling are plastered, and the floor is plywood.



Fig.60: doorway to closet from S6



Fig.61: closet from south-east

S8 – Archive store. This room was originally part of the large second floor room that originally filled the west front of the north wing. It is enclosed by studwork partitions to east, west and south, of 19th or late 20th century date. The room has two panelled 19th century pine doors, from the west and south, possibly re-set. The window to the north wall has a single-light that may be part of a larger blocked mullioned window; its external character suggests this is a 19th century inserted window, like the north window to S9. Walls and ceiling are plain-plastered and the floor laid with ply, with a chamfered beam to the

⁶¹ Pers comm Anne Read. The Folly is said to have been used as joinery workshop for Langcliffe Mill, but this specific use has not been substantiated during this study.

ceiling and the lower part of a roof truss visible below the ceiling. It is not known whether the floor structure consists of pre-19th century joists or is a later insertion.



Fig.62: archive store from the west doorway

S9 – office to east end, north wing. The room, now used as an office, may have been part of a store room on the second floor of the north wing, with an external partly blocked doorway to the east gable-end. The room has been much altered, and it is not certain whether this room was originally separate from S5, S6 and S8, or whether the whole of the second floor of the north wing was one space, open to the roof. In place of the external east doorway there is a 16-pane sash window; this is a 20th century window, but may replace an early 19th century sash here. The 3-light mullioned window to the west wall is 19th century, with late 20th century joinery. The doorway from the landing (S5) has a pine 19th century door, in a stud partition below a plastered down-stand beam (encasing the tie-beam of a roof truss).

The room was not originally heated; the small Victorian cast-iron fireplace in the north wall was inserted into the chimneybreast serving the back kitchen flue (G12). There are two small windows to the south of the fireplace; one narrow light with splayed reveals and to its south another small window which has a concave reveal extending into the south wall of the room; the phasing of this area is not fully understood, and would benefit from further

investigation. The room has plastered walls and ceiling, and modern services and finishes. The floor is carpeted and the date of the floor structure is not known.



Fig.63: altered east wall with former doorway to left



Fig.64: 19th century mullioned window to north

S10 – Staircase and office in north-east outrigger. The top floor in the outrigger is reached by a secondary staircase, a 19th century insertion. The plain staircase is pine, built against the west and north walls of the space. The room is lit by a mullioned window to the east, which has a missing central mullion (originally 4-light, now 3-light); the ogee-moulded mullions suggest a late 17th century date. The half-truss to the lean-to roof has a roughly chamfered tie-beam and principal, visible below the ceiling, with added reinforcement joinery. In a cupboard on the west wall, next to the staircase, there is a timber corbel with wrought iron bracket on its south face; this corbel is roughly 300mm below the ceiling, of unidentified purpose. It is of similar appearance to timber corbels in the rest of the building that carry sleeper beams, and may relate to an earlier (lower) roof structure. This room (or the room below – F10/11) may have been heated by a fireplace on the south wall, related to the external chimney visible on the north side of the stair tower in 1971; the stack was probably a 19th century insertion, removed after 1971.⁶² The floor is carpeted and it is not known whether the floor structure is pre-19th century; this would need to be checked to clarify the phasing of the floor.

⁶² Shown in 1971 RCHME photograph, Historic England Ref. 6423-



Fig.65: window and east end of half-truss, from the north-west



Fig.66: blocked opening on north wall



Fig.67: 19th century staircase, from the east

3.3.4 Roof spaces

Full access into the roof spaces has not been possible, but partial access via hatches enabled the overall arrangement of the roof structures and the space within the stair tower to be visually assessed. The roof spaces are discussed from north to south.

North Wing Roof – The 4-bay structure of the north wing roof is partly visible from S6 due to the removal of the ceiling; the attic spaces are accessible via the ladder stair in S6. The attic over S9 is separated by a modern stud partition from the rest of the roof space. The attic spaces in the west part of the roof have modern balustrading to the edges of the retained areas of floor (Fig.68). The appearance and form of this area relates to late 20th or early 21st changes made when the wing was in residential use, prior to acquisition by NCBPT.

The 4-bay roof has king-block roof trusses typical of late 17th century roofs in North Craven;⁶³ the king blocks have ogee pendants and mortices for missing ridge braces. The trusses and purlins appear to be of one phase in the three west bays, with incised assembly numbers on the east faces of each truss (numbered from west to east); the ridges have been replaced. The three west bays of the roof have been under-drawn, concealing rafters. The northern bay has been re-roofed with pine rafters and sarking felt; one of the north purlins is a re-used floor beam (Fig.69).



Fig.68: king-block roof trusses in the north wing, from the west

⁶³ King blocks roofs have been recorded at Manor House, Langcliffe, dated 1678 (Leach and Pevsner, 385), in a farmhouse at Giggleswick dated 1690 (pers comm Matt Fish) and in Hodge Hole Barn at Chapel-le-Dale (pers comm Jonathan Ratter)



Fig.69: north bay of north wing roof, with re-used floor beam for a purlin

Hall Range Roof – Two hatches give access into the roof over the hall range. This 3-bay roof appears to be of broadly the same phase as the north wing roof, but with a differing late 17th century truss type. The purlins from the hall range roof are pegged onto the purlins and members of the north and south range roofs. The roof structure consists of two king-post trusses with two pairs of curved struts, with added vertical struts. There are two tiers of through purlins, partly replaced in pine. The roof has been re-roofed with pine ridges, rafters and sarking felt, in the late 20th century. Steel plates have been fixed to the two trusses, for reinforcement.



Fig. 70: hall range roof from the north (Mark Fletcher, Matrix Archaeology)

On the east side of the roof space, the west face of the stair tower is visible, below a section of connecting roof of pine construction; the wall is fair-faced rubblestone with some projecting features that merit further investigation (Fig.71). This is a potential location for historic staircase access into the tower. Full access was not possible to this area.



Fig.71: west face of tower from within hall range roof, from the south-west

South Wing Roof – the structure of the 3-bay roof over the south wing consists of two king-block roof trusses with rafters, ridge and two tiers of through purlins. The king-blocks are of a differing design to the those in the north wing roof, and more eroded, with a hollow-moulded pendant instead of ogee pendant. Braces to the ridge are missing, probably removed when the ridge was replaced.



Fig.72: south wing roof from the east

The purlins of the hall range roof appear to be pegged onto the south wing purlins. The south wing roof has been re-roofed with pine rafters, replacement valley timbers and sarking felt, as part of the late 20th century repairs. The 3-light mullioned windows to the west gable-end are blocked with stone slabs (Fig.72), and walls are fair-faced rubblestone.

Stair Tower, upper space – A ceiling was inserted above the principal staircase in the 1960s, with a ceiling hatch into the space above. As the ceiling is not a structural floor, access is limited to a visual assessment from the hatch; the ceiling is supported from pine hangers fixed to the single beam and west wall.

The tower has a 3-light window to the east face, approximately 300mm above the inserted ceiling; this has an oak lintel with nails for missing laths, plastered splayed reveals but no window boards. The upper part of the tower has a 2-light mullioned window to the north, south and east walls and a 3-light window to the west wall with the middle light blocked with rubble fill; these openings have similar oak lintels and splayed plastered reveals.

A single north-south chamfered beam and timber corbels on the east and west walls of the tower indicate the position of sleeper beams for an upper floor (Fig.73). Whilst the beam and corbels indicate that a floor was intended, there is no clear evidence for this. The uninterrupted lime plaster finish to the south and west walls suggests that when this plaster was applied, there was no floor against at least part of these walls; the evidence on the east

wall is less clear, as plaster is missing from the level of the timber corbels. On the west wall there is a horizontal timber of unknown purpose fixed to the wall, on the north side of the window.



Fig.73: inside the tower, from the north-west

No evidence for the means of accessing the tower above the principal staircase has so far been seen, and it is not clear how access was gained even to plaster the internal walls (other than from a temporary scaffold). Options for access include a staircase from the landing below the arch across the top of the principal staircase, although headroom below the arch would be tight; the 3-light window on the east wall of the tower could have served a half-landing against the east wall of the tower. Another option is for access from within the hall range, via a staircase or ladder built partly against the outer west wall of the tower (within the roof-space, see Fig.71); however, no evidence for internal access into this roof-space and from here into the tower has been identified. In the 1960s, two local men Ray Ward and Barry Graham are said to have seen the remains of a stone staircase during work on the tower for Philip Dawson, but the location of this has not been identified during this study.⁶⁴

⁶⁴ Pers comm Anne Read

On the west elevation of the tower, a pair of vertical stones and a 'sill' with splayed detail below the middle window light hints at a doorway through the tower's west wall, but with no apparent means of access (Fig.74). It is more usual for late 17th century windows to have raised central lintels than lowered central sills; this feature is unusual and unexplained.



Fig.74: tower roof and walls (Mark Fletcher, Matrix Archaeology)

There are traces of lime-wash or render on the exposed west face of the tower (Fig.75), indicating it was historically finished in a protective coat of lime-render. The horizontal stone tabling above the 'sill' appears later than the opening, possibly of the same phase as the infill of the central opening. The tabling relates to the short section of roof between the tower and the hall range roof; the date of this roof is not known and it may be an addition; the visible structure is of pine not oak.



*Fig.75: west face of the tower, from the roof, with central 'doorway' to the blocked window
(photo: Lynn Northrop, Overton Architects)*

Others have discussed the possibility that the upper two stages of the tower are a later addition and were never accessed, as the project to build a room in the top floor of the prospect tower was unfinished.⁶⁵ The lack of evidence for access tends to support this, although the plastered interior walls including evidence of lath and plaster to the window reveals suggest that there was an accessible floor in the upper stage (or at least a temporary scaffold). It has not been possible to examine this wall plaster in detail. There is no ceiling at the top of the tower, nor evidence for one (it may have been removed when the tower was re-roofed at an unknown date). The pyramidal roof has a pine structure of purlins and rafters, with diagonal bracing, probably from a re-roofing in the 19th or early 20th century.

3.4 Setting

The NPPF defines setting as 'the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral' (NPPF Glossary).

⁶⁵ Armstrong and Pacey, 2 and 8



Fig.76: The Folly from Castlebergh

Settle has a tight urban grain, with narrow streets densely developed with buildings spanning a wide date range from the 17th century to modern. These surroundings mean that the spectacular front of the building cannot be enjoyed from a distance and it is hidden from the Market Place and most of the town centre. This urban setting, with the frontage built directly onto the street with no front garden or forecourt, is comparable to town houses, rather than small gentry houses in rural areas which usually have a spacious setting and a large garden. 19th century buildings to the west block distant views of the front of The Folly, that would have been possible when it was first built. This has had a slight negative impact on the setting. There are framed views of the building frontage from the west along Chapel Street and oblique views from the north and south.

The steep local topography provides informal views of the rear elevation from the east and north-east, from Castlebergh Lane and from the public walks on Castlebergh. These views are a positive part of the setting. The rear garden is contained within high stone walls, and laid out in terraces; the holm oak at the south-east end of the garden is an unusual feature for a northern town garden.

Nearby historic buildings include mainly domestic property on Victoria Street and Castlebergh Lane, with some former commercial, school and chapel buildings. On Castlebergh Lane, a

converted stable or farm building evokes the close connection between the town and farming.



Fig.77: Castleberg Lane from the north, with a converted farm building to the left and The Folly tower to the right

4 CULTURAL CONTEXT

4.1 Prospect towers

Prospect towers were built by the nobility from the 16th century, on or at houses built for the nobility or gentry. This type of structure was partly derived from the hunting towers or lodges built in deer parks, such as North Lees near Hathersage or at Chatsworth, both in Derbyshire or Turton Tower in Lancashire. Roof-top rooms on country houses used for banqueting, built on the lead flats (roofs) of Elizabethan prodigy houses such as Longleat or Woolaton, were also part of the Elizabethan taste for small rooms with a panoramic view. The idea filtered further down the social scale in the 17th century; at minor gentry houses, prospect towers occur on Bank Hall, Bretherton, Lancashire where the brick tower was added in the mid 17th century.⁶⁶ At Lawkland Hall near Settle, the stone stair tower is similar to The Folly's in materials, form and position with a pyramidal roof and 2-light mullioned windows to the upper stage, although it contains a stone staircase; the front of this larger house is dated 1679, although the roof of the tower is dated 1758.⁶⁷



Fig.78: North Lees, Derbyshire, a late 16th century hunting lodge

Prospect towers express the status and aspirations of the owner and are also related to the increasing importance of staircases in 17th century house plans. The Folly's tower contains a generously-proportioned staircase up to the second floor. Above this the tower rises above the roof of the front range, providing an upper floor room with windows giving views across

⁶⁶ [Bank Hall Restoration | Leyland | Bank Hall, Bretherton](#)

⁶⁷ Leach and Pevsner, 2009, 387-8. For an historic postcard view see [The castles, towers and fortified buildings of Cumbria: Lawkland Hall, Lawkland nr Settle \(matthewpemmott.co.uk\)](#)

the town in all directions (if access were possible). Hoyle, and Armstrong and Pacey suggest that the upper stages of the tower were added to form a prospect tower, after Preston's death, in the early 18th century when the property belonged to William Dawson; however, there is no firm evidence for this nor that it may have been used for astronomy. The character of the tower's upper stage and windows suggest that it could also be part of the late 17th century house built by Preston.⁶⁸

4.2 Renaissance design

The inclusion of Renaissance features such as the Serlian arched transom windows to the front elevation has been discussed by other architectural historians; Peter Leach highlights the use of continental pattern books as the source for these windows and the hall doorway.⁶⁹ In the 16th and 17th century a taste for architectural motifs derived from continental Europe spread across Britain via printed books on architecture owned by the nobility and gentry; books by Vredeman de Vries (1565) or Sebastian Serlio (1537-51) contained elevations and plans, and also drawings for details such as strapwork (used in decorative stone, plasterwork and joinery), window glazing and chimneypieces. From the 16th century, Renaissance features became fashionable in high status aristocratic houses, before filtering further down the social scale to minor gentry houses during the 17th century; Astley Hall is a typical example with classical features on the same elevation as mullioned and transomed windows.



Fig.79: Astley Hall. Chorley, a timber-framed house, re-fronted in the early 17th century

⁶⁸ Armstrong and Pacey, 2 and 8

⁶⁹ Leach, 2000, 121-139

The arched window transom used for first floor windows on The Folly, derived from 16th century Italian design, is particularly associated with 17th century houses in the South East and East of England; Sparrowes House, Ipswich is a fine example (re-faced with new windows early 17th century).⁷⁰ This arched window motif was revived by Victorian architects such as R N Shaw, as part of the Queen Anne Movement in the 1870s.

In provincial areas, Renaissance and gothic details were freely combined in the 16th and 17th centuries, resulting in some eccentric and distinctive elevations such as west front of The Folly. Leach and Pevsner note that moulded stone doorway lintels in Craven are particularly distinctive; The Folly doorway lintels with gothic motifs influenced other doorways in Giggleswick and Stainforth, and its 'impact in other respects on the architecture of the area can be seen at Lodge Hall, Horton-in-Ribblesdale and Broxup House, Bolton-by-Bowland'.⁷¹ Langcliffe Hall, the home of William Dawson from 1720, also has a doorway surround of 'very curious design' with some similarities to The Folly doorway.⁷² These features contribute to a regional architectural style distinctive to this part of the Yorkshire Pennines.

⁷⁰ [THE ANCIENT HOUSE, Ipswich - 1037756 | Historic England](#)

⁷¹ Leach and Pevsner, 2009, 32

⁷² Ibid 385

5 SIGNIFICANCE

5.1 The concept of significance

Significance is defined in the National Planning Policy Framework (NPPF) glossary as the ‘value of a heritage asset to this and future generations because of its heritage interest.’ Assessing significance is a key principle for managing change to heritage assets; the NPPF requires applicants to describe the significance of heritage assets affected by proposals (paragraph 189). A key objective in the NPPF is ‘the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation ...’ (NPPF paragraph 192). The NPPF advises that the more significant a heritage asset the greater the presumption in favour of its conservation. This principle of proportionality makes it important to understand how significance may vary within an asset (para 193). Not all parts of a heritage asset are of equal significance, and there may be opportunities to enhance the significance of a heritage asset by removing elements that have a negative impact or by better revealing significant aspects of the site or building.

Historic England published advice on *Statements of Heritage Significance* in October 2019, to align with policies in the NPPF. The advice refers to four key types of heritage interest: historical, architectural, artistic and archaeological. These values or interests can be weighted in terms of their relative importance for a heritage asset. The significance of heritage assets or their elements can be measured on different levels:

- **Very high** – an asset important at the highest national or international levels, including scheduled ancient monuments, Grade I and II* listed buildings and World Heritage Sites. The NPPF advises that substantial harm should be wholly exceptional.
- **High** – a designated asset important at a national level, including Grade II listed buildings. The NPPF advises that substantial harm should be exceptional.
- **Medium** – an undesignated asset important at a local to regional level, including local (non-statutory) listed buildings or some unlisted buildings. May include less significant parts of listed buildings. Buildings and features in this category should be retained where possible, although there is usually scope for adaptation.
- **Low** – structure or feature of very limited heritage or other cultural value and not defined as a heritage asset. May include insignificant interventions to listed buildings, and buildings that do not contribute positively to a conservation area. The removal or adaptation of structures in this category is usually acceptable where the work will enhance a related heritage asset.

- **Negative** – structure or feature that harms the value of a heritage asset. Wherever practicable, removal of negative features should be considered, taking account of setting and opportunities for enhancement.

5.2 Significance of The Folly

The Folly has very high significance for historic, architectural and archaeological interests. Each of these interests will be discussed in turn.

Architectural interest: The Folly has very high significance as a fine example of late 17th century domestic architecture, displaying architectural features that are typical of North Yorkshire and Craven in particular, such as the plan form, the elaborate doorways, mullioned windows and king block roof trusses. The front elevation has the most architectural significance, partly for the Renaissance features incorporated into the front elevation, such as the Serlian windows to the cross wing first floor chambers, which have a national or international context, and for the eccentric hall doorway design. The front of the building is a fine example of regional architecture distinctive to North Craven, displaying local craftsmanship. The interior retains high quality architectural features notably the stone arched fireplaces and doorways to the ground floor, first floor chimneypieces, panelled doors and the principal staircase. The prospect tower has high significance as a feature characteristic of 17th century gentry houses, although the lack of access reduces its current significance. The 19th century inserted staircases and other later joinery have medium significance.

Historic interest: The Folly has very high significance as a representative example of a late 17th century house built for a rising middle class of professional men, in this case lawyer Richard Preston, built to express his status in the lower ranks of the gentry, whilst also functioning as a farmhouse. The prospect tower has high significance as a rare example of this type of structure on a vernacular building. The building also reflects Settle's rising prosperity in the 17th century, as a market town in North Craven on an important route between Cumbria and Yorkshire.

Archaeological interest: The Folly has high significance for the potential of the physical fabric to reveal more of its past through detailed investigation and survey. The masonry and timber structure have high significance as part of the building archaeology, and there is potential for dendrochronology to provide scientific dating for roof and floor timbers. Further investigation could uncover more of the building's phasing and constructional

details, including of the tower. The below-ground archaeology of the site may also have high potential, depending on the extent to which it has been disturbed.

Phases of refurbishment by NCBPT since 1996 have enhanced the significance of the building, by uniting the separate parts in one ownership and use, by reversing some of the more intrusive changes made in previous centuries and bringing the building into a good state of repair. The use of The Folly as a community cultural asset is now a key part of its significance, enabling people to enjoy the building and learn about the history of the local area.

Significance varies within the building; the relative significance of each space is shown on the floor plans (Appendix 1) and in the table below.

Table 2 – significance of spaces in The Folly

Room No.	Significance level	Comments
Ground Floor		
G1	high	Altered in C19 for stairs (removed), late C20 partitions of no significance
G2	low	Altered lobby, late C20 partitions & external door of no significance.
G3	medium	Altered for kitchen late C20, with potential to enhance significance.
G4	very high	Hall
G5	high	Lobby doors are C19 or C20
G6	very high	Principal staircase
G7	high	Under-stairs 'cellar'
G8	medium	Altered former service room, with inserted lobby and WCs, recent partitions and fittings
G9	medium	Inserted staircase in former service room, stairs replaced recently.
G10	very high	Former kitchen, slightly affected by inserted café fittings.
G11	high	Hall lobby
G12	high	Former service room, modern west wall of no significance
G13	low	Much-altered interior to former outbuilding, with few historic features. Recent west doorway of no significance.
First Floor		
F1	very high	Principal staircase
F2	high	Slightly affected by modern finishes
F3	high	C20 external doorway has no significance
F4	medium	C19 staircase and landing
F5	high	Chamber shortened by C19 staircase

F6	medium	C19 staircase and landing
F7	high	Chamber shortened by C19 staircase
F8	high	Closet
F9	medium	Altered rear room with few historic features
F10	medium	Altered former service area with C19 stairs
F11	low	Altered former service area with late C20 bathroom
<i>Second Floor</i>		
S1	very high	Principal staircase, 1960s ceiling of no significance
S2	high	Chamber with recent finishes.
S3	medium	C19 staircase and landing
S4	high	Room shortened by C19 staircase, recent finishes.
S5	medium	C19 staircase and landing
S6	medium to high	Much altered room, missing ceiling, C19 and C20 partitions. Potential to enhance significance by reversing some of changes.
S7	high	Closet
S8	medium	Much altered room with C19 or recent partitions and finishes
S9	high	Altered service room, with potential to yield more information on phasing and archaeology. South wall is C19 partition.
S10	high	Altered service room with potential to yield more information on phasing and archaeology. Staircase is C19.
<i>Roof-spaces</i>		
R1	high	West roof-space, North Wing. Altered by removal of floor/ceiling.
R2	medium	East roof-space, North Wing. Roof structure partly renewed.
R3	high	Hall range roof-space. Roof structure refurbished late C20.
R4	high	South wing roof-space.
R5	high	Stair tower has potential to yield more information on phasing and archaeology.

5.3 Designations

The Folly is listed Grade I (see Appendix 2). The Grade I listing reflects the very high importance of the building as a whole. Grade I listed buildings are of *exceptional interest* and represent the top 2.5% of all listed buildings in England.

The Folly and its garden are in Settle conservation area.

5.4 Contribution of setting to significance

The setting makes an important contribution to the significance of The Folly; the edge-of-town setting at the foot of Castlebergh includes Victoria Street, Well Hill and Castleberg Lane. The 19th century properties that block views of the front of The Folly from the west have a less positive impact on the setting, but there are important framed views along Chapel Street from the north-west, and more distant views from Castlebergh, from the north-east. The rear garden is an altered area, terraced in the 1970s, which appears to contain few historic features apart from the boundary walls; it makes a moderate contribution to the setting and there may be scope to enhance this.

6 ADVICE & RECOMMENDATIONS

6.1 Introduction

Listed buildings and their settings are protected by the 1990 Planning (Listed Buildings and Conservation Areas) Act. Policies in the National Planning Policy Framework (NPPF) are used by local authorities to implement this legislation. The NPPF emphasises

‘the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation’

‘the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and

‘the desirability of new development making a positive contribution to local character and distinctiveness’ (paragraph 192)

Local authorities expect applicants to describe the significance of any heritage assets affected by development proposals (NPPF para 189). This report provides a proportionate level of evidence and significance assessment for The Folly. The NPPF expects local authorities to take the significance assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the asset’s conservation and any aspect of the proposal (para 190). The NPPF requires that great weight should be given to the conservation of designated heritage assets (the more important the asset, the greater the weight should be) (para 193). Any harm or loss to the significance of heritage assets requires clear and convincing justification (para 194). The NPPF is not intended to prevent change to heritage assets, but to manage change in a way that takes account of significance and is sustainable.

Harm to a heritage asset should be avoided, particularly ‘substantial harm’ such as demolition or substantial alteration, which should be wholly exceptional to a Grade I listed building (NPPF para 194b). Where the level of harm is ‘less than substantial’ the NPPF expects the local authority to balance this against the public benefits of the proposal (paragraph 196); the benefits should outweigh the harm. Public benefits include securing the optimum viable use of a heritage asset. Reversing previous harmful alterations to enhance the significance of a building can be considered a benefit.

6.2 Recommendations for further investigation

There are aspects of The Folly's phasing and construction that are not fully understood, particularly in relation to the upper stages of the stair tower and the north-east outrigger. This hinders a robust assessment of the significance of these areas. Some opening-up and selective investigation (such as plaster removal or lifting floor boards) could shed more light on the date of the existing floor structures in F10, F11 and S10, and how these areas connected to the North Wing. In the south wing, selective opening-up in the area where a potential lift is under consideration, would help confirm the date of floor structures that would be affected, in F4 and S3.

To inform a fuller understanding of the phasing of the building as a whole, including the upper stages of the tower, it could be worthwhile to commission dendrochronology for The Folly; this will depend on the availability of suitable timber samples from floors beams and roof structure.

Recording oral history from people associated with The Folly could make a valuable contribution to knowledge of how the building was used in the 20th century and also about alterations made and features noticed during previous refurbishments. This could include work on the tower in the 1960s for Philip Dawson when Ray Ward and Barry Graham are said to have noticed the remains of a stone staircase.

6.3 Advice on scope for change

There is proportionally more scope for change in areas of the building which are less significant, subject to some further investigation as described above. Harm to significance should be minimised, particularly in a Grade I listed building, so there is a presumption against altering areas of the highest significance. Where areas are considered to be of low or medium significance rather than high significance, interventions are more likely to be approved, particularly where the alterations are justified by the public benefits or will enhance the significance of the building as a whole. The impact of a proposal can be assessed by weighing up the scale of the change against the significance of the affected area; for example, minor change to an area of medium significance would have a slight impact and moderate change to an area of medium significance would have a moderate impact (impact can be beneficial or adverse, depending on the outcome).

Re-locating the kitchen from G3 to G13 offers the potential to enhance the significance of G3, for example by removing the modern fittings, removing the concrete block plant

cupboard partition and reinstating the use of the historic doorway from the hall (G4) into the room. This work would have a beneficial moderate/large impact. As the significance of G13 is relatively low and there are no internal features of interest, other than the chimneybreast, there is scope for alterations in this former outbuilding. The key external historic feature is the overall form of the building, and the walls, roof and chamfered external doorway on the east side of the building into the rear yard are significant. The rear window is 20th century and has a concrete frame; this and the recent arched opening to the west front have low significance. Installing a kitchen in this building would be a moderate change, but would have a slight adverse impact; it can be justified in relation to the benefits of a more convenient location for the café business, which is needed to support the museum, and the benefits of refurbishing G3.

G2 is much-altered area, the site of a 19th century staircase until recent refurbishment; there is scope for further alterations here, and on the floor above in F4, from where the 19th century staircase continues to the second floor. The external doors on ground and first floors, to the rear, are modern insertions. Making changes to improve access into the building and to upper floors via a lift would cause a moderate level of change which would cause a moderate degree of adverse impact depending on the details. There does not appear to be a less intrusive location for a lift in the building. This work could be justified by the public benefits of the improved access.

F10 and F11 are previously altered areas, where a former service room on this floor has been subdivided. The staircase from the ground floor is partly a recent replacement for the pine 19th century staircase; as this has relatively low significance, there is scope to remove it without causing harm to this part of the building. The impact of providing improved access to the first and second floor (S10) will depend on the design and whether this would entail disturbing masonry or only joinery structures. Further investigation of the floor structures and adjoining masonry walls is recommended, to establish their significance.

The tower remains a puzzling part of The Folly; leaving this untouched maintains the fabric as it is and building's mystery, but may hinder future maintenance. Access into the upper stages of the tower is currently very difficult and it is uncertain how the tower was historically accessed, if at all. It is recommended that a range of options are explored, through drawings, before determining whether there is scope for improving access. New access is likely to entail a major change to the character and internal appearance of the tower, and possibly to its structure, whether the access is for occasional maintenance or public access.

Parts of the exterior masonry may have been lime-washed in the past; before major repairs are carried out to the elevations, it is worth considering whether parts of the structure would benefit from lime-wash or render, to protect the fabric and reinstate a traditional finish. This may require some sampling and specialist advice.

7 CONCLUSION

The Folly is Settle's most important historic building, listed Grade I. The Folly has very high significance as a fine example of late 17th century domestic architecture, built by local lawyer Richard Preston to express his status, and displaying a rich variety of architectural features distinctive to the Craven area of North Yorkshire.

Phases of refurbishment by NCBPT since 1996 have enhanced the significance of the building, by uniting the separate parts in one ownership and use, by reversing some of the more intrusive changes made in previous centuries and bringing the building into a good state of repair. The use of The Folly as a community cultural asset is now a key part of its significance, enabling people to enjoy the building and learn about the history of the local area.

This study has reviewed previous research and studies into the building, and assessed the fabric to enable the significance of individual spaces within the building to be assessed. Assessing significance is important to inform decisions about future change and long-term asset management; scope for change is proportionate to the significance of the building as a whole and of its component parts.

It has not been possible to solve all of The Folly's mysteries, and there is potential for further investigation, as suggested in section 6. Some further work may be needed before decisions can be made on specific areas of alteration.

SOURCES

Policy & guidance

Craven District Council, *Settle Conservation Area Appraisal*, July 2008

Ministry for Communities, Housing & Local Government, *National Planning Policy Framework*, 2019

Historic England, *Understanding Historic Buildings*, 2016

Historic England, *The Setting of Heritage Assets*, 2017

Historic England, *Statements of Heritage Significance*, 2019

Published

Brears P and Hoyle R, 2018, *The Folly, Settle's House of Mystery*, Settle, NCBPT

Brayshaw T and Robinson R M, 1932, *A History of the Ancient Parish of Giggleswick, Lomdon, Halton & Co*

Cooper N, 1999, *Houses of the Gentry 1480-1680*, London, Yale

Hall Linda, 2005, *Period House Fixtures and Fittings 1300-1900*, Newbury, Countryside Books

Johnson David S, 2020, *Settle, A Historic Market Town*, Settle, NCBPT

King A, 2005, 'Settle and John Lettsom', *North Craven Heritage Trust Journal*

Leach P, 2000, 'Rose Windows and Other Follies, Alternative Architecture in Yorkshire', *Architectural History, Journal of the Society of Architectural Historians Great Britain*, Vol 43, 121-139

Leach P and Pevsner N, 2009, *The Buildings of England, Yorkshire West Riding: Leeds, Bradford and the North*, London, Yale

Rand M, 2005, 'The Renovation of the Folly's North Wing', *North Craven Heritage Trust Journal*

Read A, 2001, 'In Praise of the Folly: Past, present and future', *North Craven Heritage Trust Journal*

Sanderson G, 1911, *Architectural Features of the Settle District*, London, Percy Lund, Humphries & Co

Unpublished reports

Hoyle R, 2011, *The Identity of Richard Preston: a note*

www.ncbpt.org.uk/folly/literature/history/history_preston.pdf

Armstrong A and Pacey A, March 2003, *The Structural and Architectural History of The Folly, Settle*

Overton Architects, *The Folly – Condition Survey*, December 2016

Rodwell K, November 1995, *The Folly, Settle, North Yorkshire – A Report on the Structural History of the Hall and South Ranges*

Maps and plans

Lettsom plan of Settle, 1761-65 (Abraham Darby's house, Ironbridge Gorge Museum Trust)

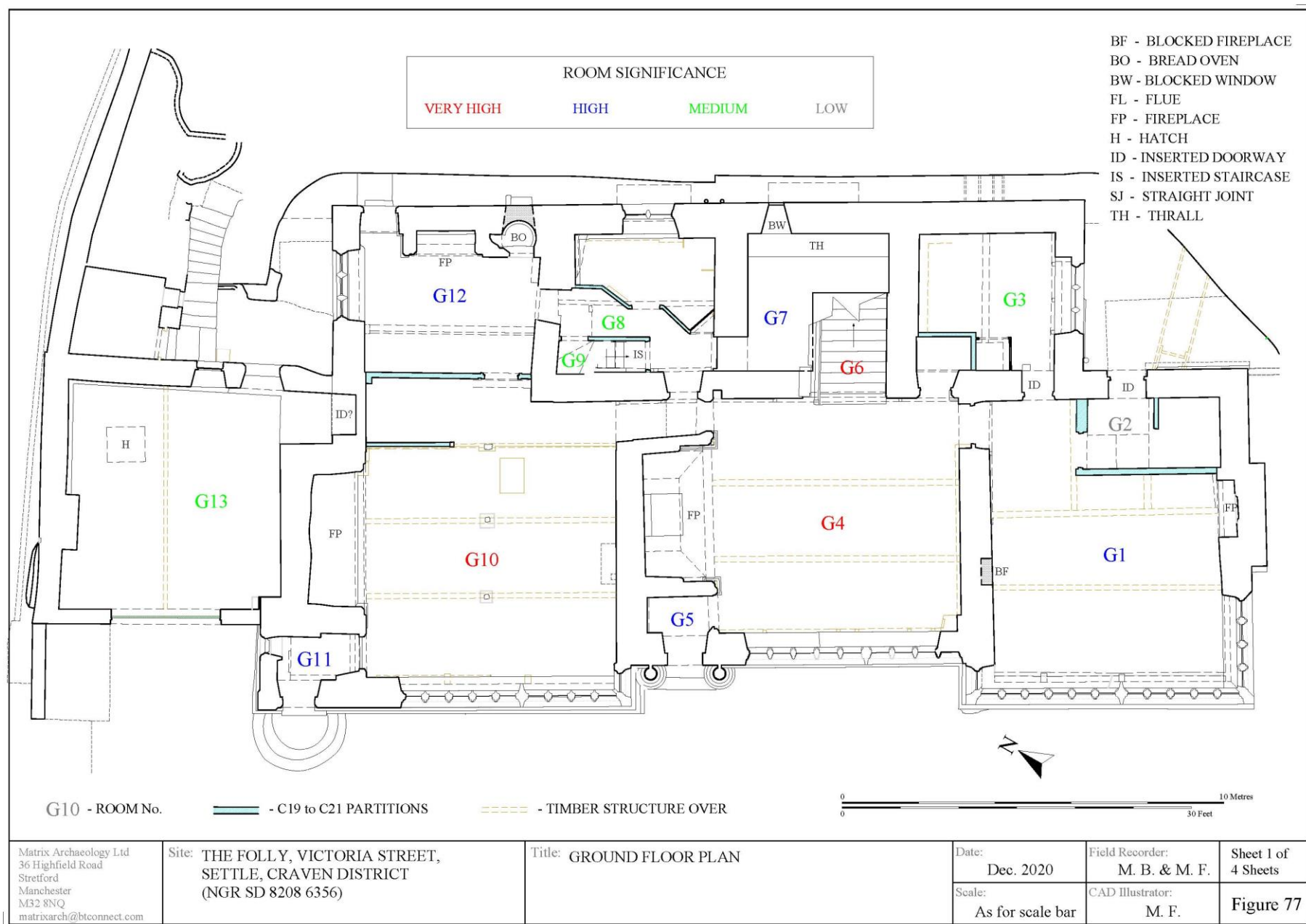
Tithe map 1844, NYCRO Publication no.14

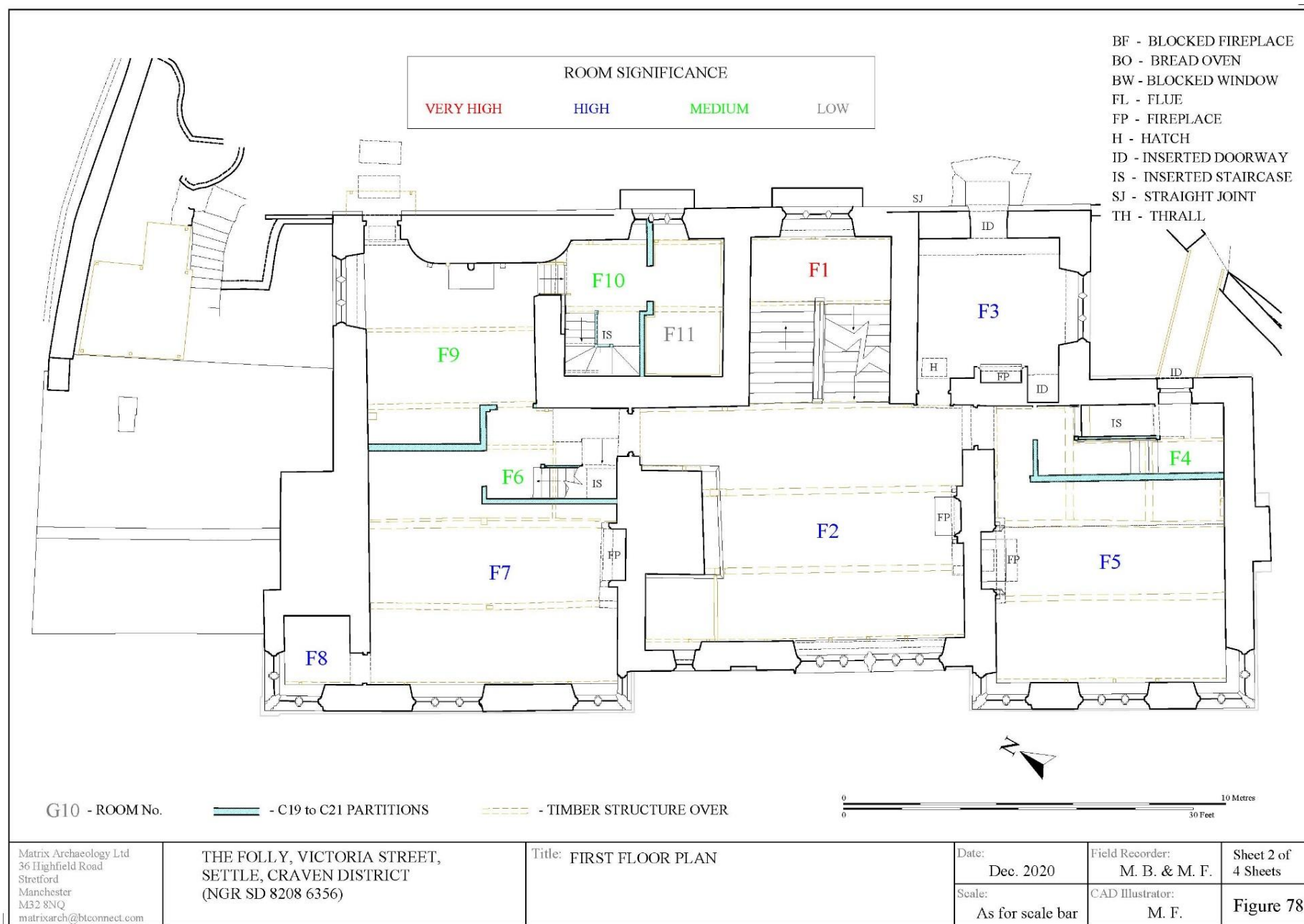
1897, 1910 25 inch OS Maps - Yorkshire sheet

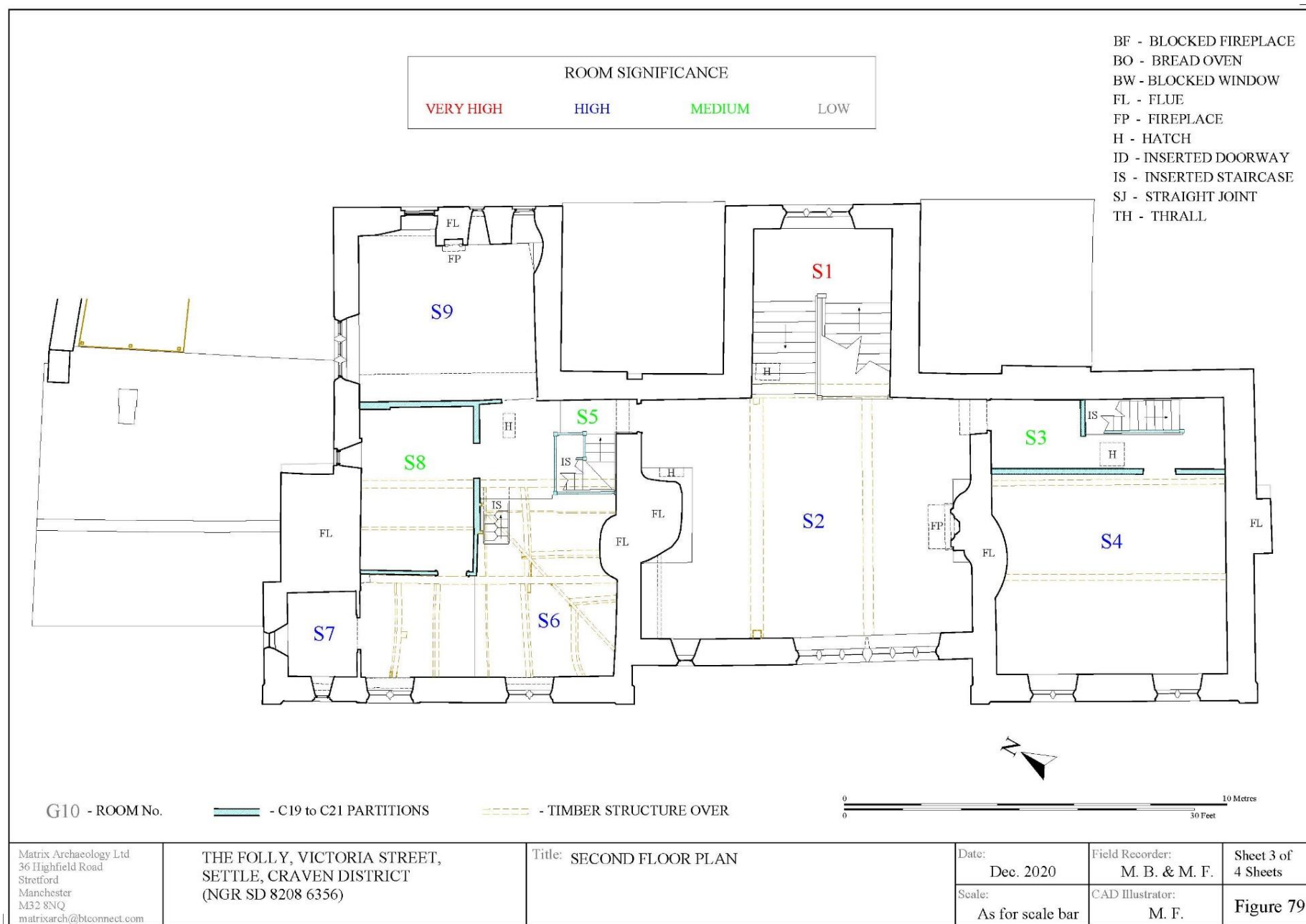
North Yorkshire Historic Environment Record

APPENDIX 1: FLOOR PLANS

Prepared by Matrix Archaeology, using map CAD bases created for NCBPT

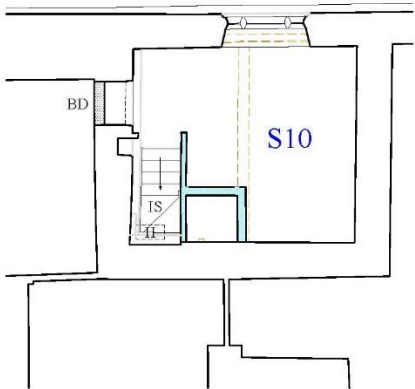




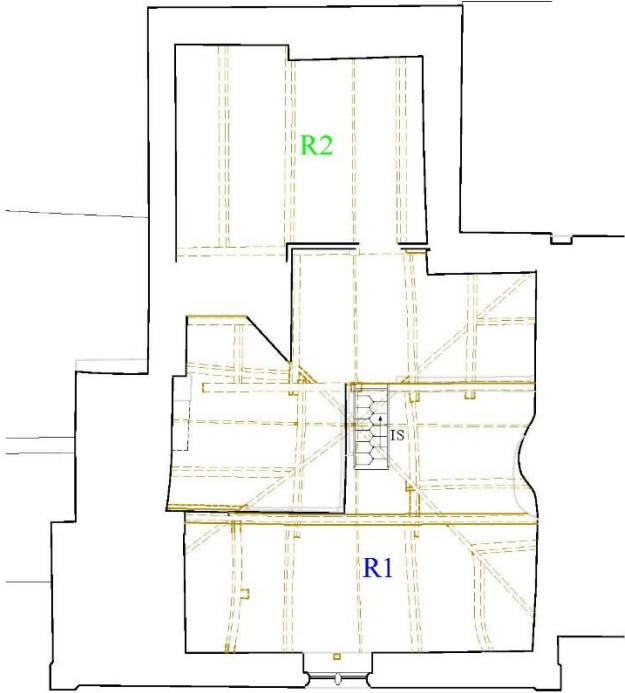


ROOM SIGNIFICANCE			
VERY HIGH	HIGH	MEDIUM	LOW

- BF - BLOCKED FIREPLACE
- BO - BREAD OVEN
- BW - BLOCKED WINDOW
- FL - FLUE
- FP - FIREPLACE
- H - HATCH
- ID - INSERTED DOORWAY
- IS - INSERTED STAIRCASE
- SJ - STRAIGHT JOINT
- TH - THRALL



UPPER FIRST FLOOR PLAN



UPPER SECOND FLOOR PLAN

Matrix Archaeology Ltd 36 Highfield Road Stretford Manchester M32 8NQ matrixarch@btconnect.com	Site: THE FOLLY, VICTORIA STREET, SETTLE, CRAVEN DISTRICT (NGR SD 8208 6356)	Title: UPPER FIRST FLOOR PLAN AND UPPER SECOND FLOOR PLAN	Date: Dec. 2020	Field Recorder: M. B. & M. F.	Sheet 4 of 4 Sheets
			Scale: As for scale bar	CAD Illustrator: M. F.	Figure 80

APPENDIX 2: Listed Building Entry

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended, for its special architectural or historic interest.

Heritage Category: Listed Building

Grade: I

List Entry Number: 1166834

Date first listed: 20-Feb-1958

SETTLE VICTORIA STREET SD 8263 (east side) 11/26 The Folly 20.2.58 GV I

Hall, now house and shop. 1670s by Richard Preston. Coursed rubble, stone dressings. Stone slate roof. Lobby-entry plan. 3 storeys, recessed centre and 2 projecting gabled wings. The principal entrance to left of centre has an ornate surround: stepped bases support 2 unusual columns; with panelled flutes, which narrow near their necks, before swelling again; they have moulded capitals and finials. A massive lintel is decorated with traditional C17 Craven decoration which incorporates a Gothic motif, it is capped by a finial. c.1980 door. To the right is a 9-light double chamfered mullioned and transomed window with bead mouldings, king mullion and round-heads, the right hand light is now blocked. A single light continues this window into the right hand wing which is similar, but with 11 lights and ovolo mullions and transoms, this window continues into the right hand return. The left hand wing has a similar window, but with 9 lights, which is also continued into the right hand return of the bay. To its left is an entrance with a similar lintel to that of the principal entrance but less elaborate, the door is c.1980. A continuous drip mould rises over the principal entrance. The remaining windows have flat heads. The central bay has 6-light double-chamfered mullioned and transomed windows on the first and second floors with 3 blocked single lights between the floors. A 3-light double-chamfered window on the first floor of both wings has ovolo mullions and a transom which rises to form an arch over the central lower light, which supports a single mullion above. Both windows are flanked by 2-light double-chamfered mullioned and transomed windows which continue into the left and right hand returns of both bays. On the second floor of each wing are two 2-light double-chamfered mullioned and transomed windows with hoodmoulds. The left and right gables have a blocked 2-light and 3-light double-chamfered mullioned window respectively. The corners of the wings are defined by chamfered quoins, except where the ground and first floor windows return. Gable end projecting chimney stack.

Interior: panelled hall contains inglenook fireplace on north wall with moulded surround, basket arched head and 21 joggled voussoirs. Lobby entry to left of fireplace has chamfered surround and basket arched lintel; plank door. Similar entrance to right of fireplace but with round-headed lintel. Oak dog-leg staircase in hall has closed string and barley sugar balusters. Room to north on ground floor is reputed to contain an inglenook fireplace with moulded surround and basket arched head of 21 voussoirs.

Listing NGR: SD8208063558

Marion Barter Associates Ltd

5 Royle Avenue

Glossop

SK13 7RD

marion@marionbarter.co.uk

01457-861374