

**Ruperra Castle
(Castell Rhiw'r Perrai)
Caerphilly
Glamorgan**

Historic Building Recording

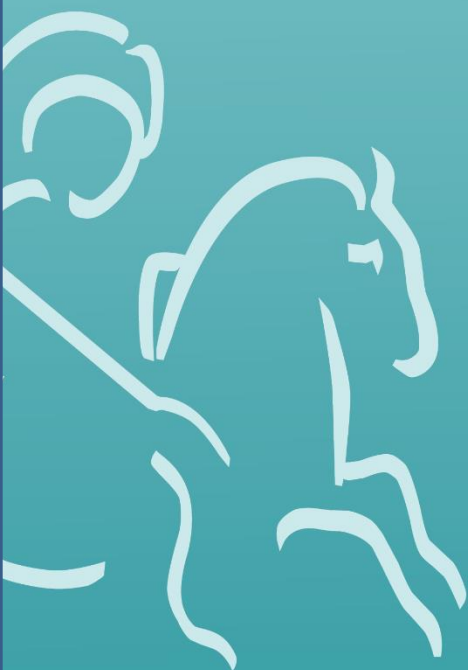


Report prepared for:
Hydar Alkhafaji

CA Project: CR1627

CA Report: CR1627_1

June 2024



Ruperra Castle (Castell Rhiw'r Perrai) Caerphilly Glamorgan

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CA Project: CR1627

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SUMMARY

Project Name: Ruperra Castle

Location: Caerphilly, Glamorgan, Wales

NGR: 321976, 186322

In December 2023, Cotswold Archaeology was commissioned by Graham Frecknall Architecture and Design, on behalf of Hydar Alkhafaji to undertake a programme of historic building recording in respect of Ruperra Castle, Caerphilly, Glamorgan. Ruperra Castle was constructed in 1626 and is one of a small number of country houses that resembled castles in outward appearance but were otherwise not fortified in any way. These houses were designed with a desire to evoke the pageantry and chivalry of medieval households and castles. Consequently, Ruperra incorporated a distinct form that has little in the way of comparison within Wales beyond common features such as four-centred arch doorways, pointed arch stone windows and a propensity for the castle aesthetic.

The castle is presently in an advanced state of ruination following a fire of 1941. The castle was recorded to Historic England Level 4 standard following approval of a Written Scheme of Investigation. The record includes a photographic and written record, as well as detailed photogrammetry output of building elevations, plus a suite of floor plans. Ruperra Castle is a Grade II* Listed Building, a Scheduled Monument and it is situated within the Ruperra Castle Registered Historic Park & Garden. The castle represents an important time capsule of the genesis and development of a compact country house that was developed during the early 17th century but then, largely due to the misfortune of fire, underwent considerable change during the late 18th century.

The importance of the building does not lie solely within its physical fabric. There are tangible links to several notable and recognised architects (or ‘artificers’) of the early 17th century such as John Thorpe and the Smythson family. Whilst neither appear to have had a direct involvement with the building, their influence is evident in several ways. The style of the building and its designation as a ‘sham castle’ places it firmly within a context of both looking backwards to the medieval period and incorporating Elizabethan design philosophies whilst also incorporating a more progressive approach to planning through the adoption of a compact floor plan within a broadly symmetrical exterior. Consequently, Ruperra represents a building of its time that harbours authentic elements that enable it to retain its geographical and chronological context, despite the considerable amount of change and ruination over time.

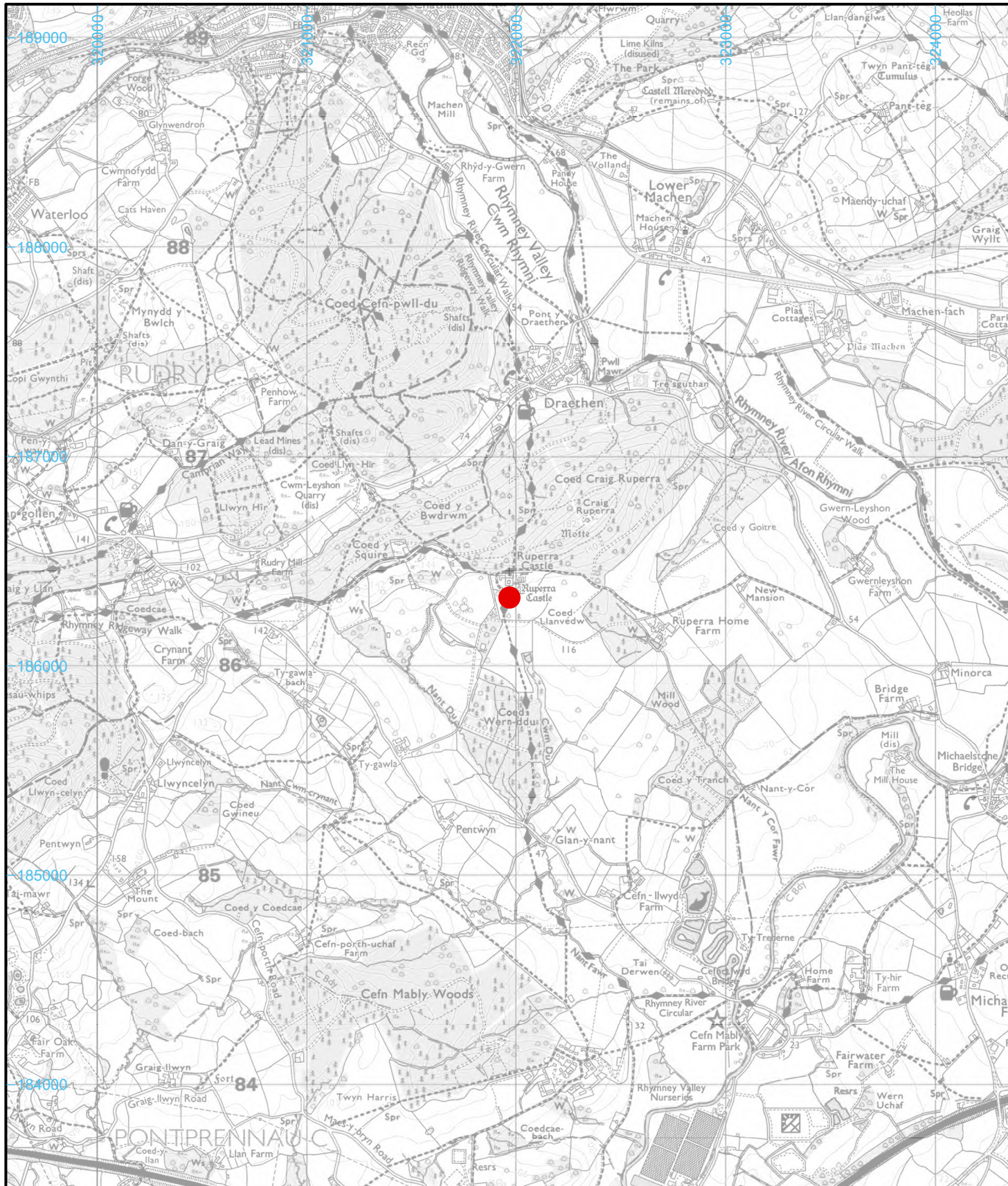
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Enw'r Prosiect: Castell Rhiw'r Perrai
Lleoliad: Caerffili, Morgannwg, Cymru
NGR: 321976, 186322

Ym mis Rhagfyr 2023, comisiynwyd Cotswold Archaeology gan Graham Frecknall Architecture and Design, ar ran Hydar Alkhafaji, i ymgymryd â rhaglen gofnodi adeilad hanesyddol mewn perthynas â Chastell Rhiw'r Perrai, Caerffili, Morgannwg. Adeiladwyd Castell Rhiw'r Perrai ym 1626 ac mae'n un o nifer fach o dai gwledig a oedd yn edrych yn debyg i gestyll o ran eu hymddangosiad allanol ond nad oeddent yn gaerog mewn unrhyw ffordd arall. Cafodd y tai hyn eu cynllunio gyda'r dymuniad o gyfleu rhwysg a boneddigeiddrwydd cartrefi a chestyll canoloesol. O ganlyniad, roedd Rhiw'r Perrai'n ymgorffori ffurf benodol nad oes llawer o'i debyg yn bodoli yng Nghymru y tu hwnt i nodweddion cyffredin fel drysau â bwa pedwar canolbwynt, ffenestri bwa pigfain o garreg a thuedd tuag at estheteg cestyll.

Ar hyn o bryd mae'r castell wedi dadfeilio'n sylweddol ar ôl tân ym 1941. Cofnodwyd y castell i safon Lefel 4 Historic England ar ôl cymeradwyo Cynllun Ymchwilio Ysgrifenedig. Mae'r cofnod yn cynnwys cofnod ffotograffig ac ysgrifenedig, yn ogystal ag allbwn ffotogrametreg manwl o weddluniau'r adeiladau, ynghyd â chyfres o gynlluniau llawr. Mae Castell Rhiw'r Perrai'n Adeilad Rhestredig Gradd II*, yn Heneb Gofrestredig ac mae wedi'i leoli ym Mharc a Gardd Hanesyddol Cofrestredig Castell Rhiw'r Perrai. Mae'r castell yn gapsiwl amser pwysig o ddechreuad a datblygiad tŷ gwledig cryno a ddatblygwyd ddechrau'r 17eg ganrif ond yna, yn bennaf oherwydd anffawd y tân, gwelwyd newid sylweddol ar ddiwedd y 18fed ganrif.

Nid ei wead ffisegol yw'r unig beth pwysig am yr adeilad. Mae cysylltiadau amlwg â nifer o benseiri (neu grefftwy'r) nodedig a chydabyddedig ddechrau'r 17eg ganrif fel John Thorpe a'r teulu Smythson. Er nad yw'n ymddangos bod y naill na'r llall wedi ymwneud yn uniongyrchol â'r adeilad, mae eu dylanwad yn amlwg mewn sawl ffordd. Mae arddull yr adeilad a'i ddynodiad fel 'castell ffug' yn ei osod yn bendant o fewn cyd-destun o edrych yn ôl i'r cyfnod canoloesol ac ymgorffori athroniaethau dylunio'r cyfnod Elisabethaidd ar yr un pryd ag ymgorffori dull mwy blaengar o gynllunio drwy fabwysiadu cynllun llawr cryno o fewn ardal allanol sydd fwy neu lai'n gymesur. O ganlyniad, mae Rhiw'r Perrai'n adeilad o'i gyfnod sydd ag elfennau dilys sy'n ei alluogi i gynnal ei gyd-destun daearyddol a chronolegol, er gwaethaf ei fod wedi gweld cryn dipyn o newid a dadfeilio dros amser



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PROJECT TITLE
Ruperra Castle, Lower Machen, Caerphilly

FIGURE TITLE
Site Location Plan

 Ruperra Castle

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DRAWN BY RH PROJECT NO. CR1627
CHECKED BY JB DATE 03/07/2024
APPROVED BY JP SCALE @ A4 1:25,000

FIGURE NO.

1

1. INTRODUCTION

- 1.1. In December 2023, Cotswold Archaeology was commissioned by Graham Frecknall Architecture and Design, on behalf of Hydar Alkhafaji, to undertake a programme of historic building recording in respect of Ruperra Castle, Caerphilly, Glamorgan (hereafter referred to as ‘the building’, ‘the castle’ or ‘Ruperra’) (Photo 1). Presently in a state of ruin, the castle is located approximately 10km north-east of Cardiff and approximately 9km north-west of Newport, on the southern edge of Coed Craig Ruperra (NGR: 321976, 186322).
- 1.2. Ruperra Castle is a Grade II* Listed Building (Cadw ref: 14069), a Scheduled Monument (Cadw ref: GM379) and it is situated within the Ruperra Castle Registered Historic Park & Garden (Cadw ref: PGW(Gm)17(CAE)). The level 4 historic building record has been produced to provide an up to date record of the building in its present situation.



Photo 1: Ruperra Castle, looking north-east

- 1.3. The requirement for the building recording exercise to be conducted to level 4 standards (in accordance with Historic England (HE) 2016) was stipulated by Cadw. A Written Scheme of Investigation (WSI) was drafted by Cotswold Archaeology (CA).

and issued to the Senior Inspector of Ancient Monuments and Archaeology and approved by return email on 8 March 2024.

Objectives and professional standards

- 1.4. CA is a Registered Organisation with the Chartered Institute for Archaeologists (CIfA). This report has been prepared in accordance with appropriate standards and guidance, including the *Standard and guidance for archaeological investigation and recording of standing buildings or structures* published by CIfA (2020) and a Written Scheme of Investigation, produced by CA in March 2024, and confirmed as valid by the Senior Inspector of Ancient Monuments and Archaeology on 8 March 2024.
- 1.5. The objective of the survey is to produce a record of the building in its current state, prior to future inspection and conservation work. A further aim of the recording process is to understand the structural and functional history of the buildings and provide a clear record of its development. The building survey equates to a level 4 assessment as defined in *Understanding Historic Buildings; A Guide to Good Recording Practice* (Historic England 2016).
- 1.6. The assessment provides a comprehensive review of the local and regional historical context of the building, referring to the appropriate regional research agendas.

2. METHODOLOGY

Data collection, analysis and presentation

- 2.1. The historic building recording was guided in its composition by the *Standard and guidance for the archaeological investigation and recording of standing buildings or structures* (ClfA 2020). The building recording was undertaken to level 4 standards as defined in *Understanding Historic Buildings: A guide to good recording practice* (HE 2016).

Level 4 Building Record

- 2.2. The building recording comprises a level 4 record as set out in the Historic England publication *Understanding Historic Buildings: A Guide to Good Recording Practice* (2016). Although produced by Historic England (HE), this guidance is utilised as a reference for the scope and method of historic building survey in Wales. Further relevant guidance comprises the ‘*Standard and Guidance for the archaeological investigation and recording of standing buildings or structures*’ (ClfA 2020). It is also written in the broader context of the *Management of Research Projects in the Historic Environment the MoRPHE Manager’s Guide* (HE 2015).
- 2.3. A level 4 building record is defined by Historic England as a comprehensive analytical record and describes it thus: ‘*it is appropriate for buildings of special importance. Whereas the analysis and interpretation employed at Level 3 will clarify the building’s history so far as it may be deduced from the structure itself, the record at Level 4 will draw on the full range of other sources of information about the building and discuss its significance in terms of its architectural, social, regional or economic history*’.

Key Tasks

- 2.4. The key level 4 recording tasks were as follows:
- A comprehensive architectural and historical analysis, in addition to a photographic survey.
 - A digital survey of the Castle by the geomatics team with the aim of producing a full suite of plans, elevation and sections where access allows. This was subject to safe working practices and on the understanding that the building was accessible around the base of its exterior, and that access to the internal areas was based on advice from the client and structural engineer due to structural instability.
 - To identify the original structural elements, features and fittings of the building.

-
- To determine the evolution of the building since its construction.
 - To research and present in detail the historical context of the building in local and national contexts, contributing to a summary of significance.

Level 4 drawn record

- 2.5. The drawn record includes annotated plans and elevations, as surveyed and drafted by our geomatics team (see below), indicating the form and location of any structural features and/or detail of historic significance including any evidence for fixtures of significance, including former fixtures and fittings. It also includes annotated measured elevational sections, showing any form of any architectural decoration and measured elevations to aid the understanding of the building's design, development or function; and a site plan at 1:1250 relating the building to other structures, topographical and landscape features. The drawn record comprises item 2 and elements of items 3-12 of the Historic England drawn record numbered list (HE 2016), in accordance with level 4 requirements.
- 2.6. The drawn record of the building was created from use of specialist drone and terrestrial laser survey techniques and equipment. Additional photogrammetric recording was undertaken on the exterior elevation. The full specification of geomatics work is outlined below.

Laser Scanning

- 2.7. The laser scanning utilised a Leica RTC360 scanner for the castle's perimeter walls and interior walls (where safe to enter). A DJI Matrice 350RTK, Mavic 3 Enterprise RTK, Mini 4 Pro drone, a Leica BLK2GO and Leica BLK360 G2 laser scanner was also deployed to supplement the above and record dangerous or otherwise inaccessible areas of the castle. The measured survey was undertaken using a combination of terrestrial laser scanning and aerial photogrammetric recording. The survey was georeferenced using a Leica TS16 Robotic Total Station and a Leica GS07/CS20 GNSS SmartNet Rover.
- 2.8. The Leica RTC360 scanner was used to survey the basement and vaults, where it was deemed that these spaces are safe to enter.
- 2.9. The measured survey of the buildings was carried out in conjunction with Historic England guidelines *3D Laser Scanning for Heritage second Edition* (2011), *The presentation of Historic Building Survey in CAD* (2015), and *Measured and Drawn*;

Techniques and practice for the metric survey of historic buildings (second Edition; 2010), *Photogrammetric Applications for Cultural Heritage* (2017) and *Metric Survey Specifications for Cultural Heritage* (2015).

- 2.10. The measured survey was undertaken using a Leica RTC360 laser scanner, a “High-speed 3D laser scanner with integrated HDR spherical imaging system and Visual Inertial System (VIS) for real time registration”. A network of control points was positioned using an RTK GNSS SmartNet Rover (to an expected accuracy of +/- 20mm). The positions were converted into British Ordnance Survey grid and used to geo-reference the scan data. The laser scanning of the structural elements of the site was carried out in conjunction with EH guidelines *3D Laser Scanning for Heritage second Edition 2011* and ‘Measured and Drawn; Techniques and practice for the metric survey of historic buildings second Edition’.
- 2.11. The RTC360 scanner captures 2 million points per second from a series of overlapping “scan locations” or setups. It has a range of 130m and a resolution of 3/6/12 mm @ 10 m. The accuracy is quoted as 1.9 mm @ 10 m, 2.9 mm @ 20 m, 5.3 mm @ 40 m. The overlapping scans were taken round the perimeter of the castle to guarantee a high point density, ensuring that gaps and voids in the data were kept to a minimum. The scanner recorded the structure at a stone-by-stone level of detail enabling subsequent drafting at a high level of detail.
- 2.12. The Leica BLK2GO is a handheld laser scanner which uses a simultaneous localisation and mapping technology to automatically create a 3D point cloud of the area or space the surveyor walks through. The scanner captures 420,000 points per second at a range of 25m with an accuracy of +/- 10mm. The nature of the scanner allows the surveyor to get into difficult to reach areas.
- 2.13. The above datasets were processed into a 3D point cloud in Leica Cyclone, from which linework drawings and 3d models were drafted in AutoCAD 2023 or use with reality-capture.
- 2.14. LiDAR recording was undertaken using a DJI Matrice 350 RTK Unmanned Aerial System, equipped with RTK capability and a Zenmuse L2 LiDAR sensor. Scanning data was viewed in real time and converted into point cloud in the office using DJI Terra. Data was processed, and quality assured, using Leica Cyclone Register.

Photogrammetric recording

- 2.15. Photogrammetric recording, or structure-from-motion, was undertaken of the elevations of the structures, which involved the capturing of overlapping photographic images. The images were processed using Reality Capture software. This allowed the processing and combination of both photogrammetric and laser scanner results.
- 2.16. Photogrammetric recording was undertaken using a DJI Mavic 3 Enterprise Unmanned Aerial System, equipped with RTK capability and a DJI Mini4 Pro. Images were captured in RAW format and later generated into TIFs. The results were georeferenced and used to inform subsequent CAD linework drawings. CAD linework drawings of the wall elevations were created using the results of the survey.

Level 4 photographic record

- 2.17. A digital photo record was completed which was used to illustrate the report, and illustrations as required. This is in-line with items 1-9 of *Understanding Historic Buildings: A Guide to Good Recording Practice* (HE 2016).
- 2.18. The photographic record includes general views of the building, shots of the external appearance and the overall appearance of principal spaces and functional areas. At upper levels of the castle, the bulk of the photographic survey was undertaken via a drone due to the inaccessibility. Specific architectural details that relate to date, alteration, or function were subject to more detailed photographic recording where possible via the drone. Where surviving, external or internal detail (structural or decorative) relevant to the building's/structure design, development and use was photographed, with scale where appropriate. Scales were not used within interior areas of the castle, either due to inaccessibility or to minimise movement across unstable ground conditions.
- 2.19. The photographic survey comprises digital images of the building and specific features of interest. All record photographs were taken using a Canon EOS 1200D Digital Single Lens Reflex (DSLR) Camera with a sensor of a minimum of 20 megapixels. Lenses were chosen to reflect the requirements of the particular feature/features being recorded.
- 2.20. Some files were converted to .jpeg format for use in the report, but original RAW versions will be maintained in the project archive. Appropriate levels of Metadata will be maintained and included in the digital archive following the approach set out in the aforementioned guidance.

Level 4 written record

- 2.21. The level 4 written record includes items 1-3, 5-8 and 10-23 of the guidance. It includes include a detailed summary of the castle's historic and architectural background and context, based upon the site inspections, documentary sources and archival research.
- 2.22. The principal archive consulted as part of this record was the National Library of Wales (NLW) which holds a considerable amount of archive material relating to the building. Other repositories, such as the Glamorgan Archives, were consulted to identify any other unique documents not found at the NLW. Online enquiries were be made to relevant record offices prior to any potential visit to determine whether any relevant sources of information are held there.
- 2.23. The context, background and phases of development of the building was researched and narrated in detail as part of the report, and to underpin the information revealed during the on-site recording. This draws upon detailed archival research and access to archives repositories described above.

Limitations of the assessment

- 2.24. This record is principally based upon a historic building survey, undertaken on 24 and 25 April 2024, which has been supplemented by secondary information derived from a variety of sources, only some of which have been directly examined for the purpose of this assessment. The assumption is made that this data, as well as that derived from other secondary sources is reasonably accurate.
- 2.25. Access to the building was possible within all external areas and limited internal areas. The survey was conducted by Richard Hardy IHBC, Senior Historic Buildings Consultant, and was conducted in dry conditions. Direct, safe access to the building was only permitted within portions of Cells, A, B and C. Where areas of the building were physically inaccessible, photographs were attempted through available windows and apertures, however, this only allowed for very limited coverage. Where areas of the building were not directly visible, the output from the drawn record, and photographs gathered from other contractors were consulted instead. The focus of the survey was the physical fabric of the buildings; any objects that were not considered to be a fixture or fitting were not assessed.
- 2.26. A selection of archival material pertaining to the building was consulted in person at the National Library of Wales, via books, and through online sources. There may be

other relevant material held within other local repositories, and in private collections, although sufficient information to respond to the scope of this assessment was available from the resources consulted.

3. HISTORICAL BACKGROUND

Origins of the Ruperra Estate

- 3.1. The name 'Ruperra' is an anglicised form of Rhiw-peraidd (or Rhiw'r perrai/Rhiwperra) in Welsh. The nomenclature of Rhiw-peraidd is derived from 'the slope of spits' (Cardiff Records Committee 1905). Alternatively, Rhiw'r perrai is referred to in a 1559 document as the 'hill or slope of pear trees' (Ruperra Castle Preservation Trust (RCPT) nd).
- 3.2. The earliest documented record of Ruperra consulted for the purposes of this record evidences that Sir Ralph Maelog (1203 – 1234) was lord of Cibwr and Ruperra and was succeeded by his daughter and heir, Maud who married Einion ab Sir Owain Ddu. Their descendant David ab Ieuan of Blaenbradach married Maud (or Ann), daughter of Morgan ap Llywelwyn of Tredegar. Their youngest son, Gwilym gave rise to the Lewis family of Ruperra which ended without a male heir (NLW ref: GB 02120 TREDEGAR).
- 3.3. Catherine (or Margaret), daughter and heir of Rowland Lewis, married Thomas Morgan (b. c.1564) who was the sixth son of Edmund Morgan of Penllwynsarth. Thomas was sheriff of Glamorgan in 1617, steward to William, Earl of Pembroke, and knighted at Wilton in 1623. The Lewis family had held the property of Ruperra since at least the 15th century where it is thought that an earlier house of medieval origin was sited, prior to construction of the present castle (The Royal Commission on Ancient and Historical Monuments in Wales (RCAHMW) 1981). No evidence of this former house remains, and no record of its form has been sourced for this record, however, the earlier house may have been associated with a medieval deer park (CA 2007). No earthworks suggestive of an earlier house were observed by a previous site inspection in 2007, however, the present castle is constructed on a slight local rise in the topography and it is feasible that the earlier house occupied the same position (*ibid*).

Robert Smythson, John Thorpe, and the architecture of the Elizabethan period

- 3.4. In order to correctly assess the context of the present Ruperra Castle, it is appropriate to understand the landscape of country house building in England and Wales during the preceding years of the Elizabethan period (1558 – 1603). This period was notable for the diversion from the classical architectural direction of the Continent, stemming from the separation of the Church of England from Rome in 1533. As a result, the

inclination, or money, to erect magnificent buildings was comparatively absent (Girouard 1983). Confusingly, this period has also been referred to as the 'Renaissance'

- 3.5. The split from Rome hindered the movement of talent from the Continent to England and, as a consequence, the visual arts elements of the Renaissance failed to establish itself in England (and by extension, Wales) (Girouard 1983). For fifty years following the split, the country remained distant from the developments on the Continent. Girouard cites Nonsuch Palace (1538, demolished 1682-3) as an example of a high quality but 'barbarous' building in comparison with contemporaries in Italy and France (*ibid*).
- 3.6. This period of architecture was born from a hostility towards the classical style of the Continent, and drew strength instead from the country's Gothic roots. Correspondingly, documentation of Elizabethan architecture is comparatively scarce and is a continuation from the silence of the Middle Ages (Girouard 1983); this was coupled to a more frugal approach to construction from the Crown following the comparative ambitious period of building during the reign of Henry VIII.
- 3.7. Despite the relative dearth of building schemes and ignorance of developments on the Continent, the Elizabethan period saw the construction of many important country houses, several of which are attributed to the architect Robert Smythson who, over the period of 70 years, built some of the most renowned country houses in England such as Longleat House, Wollaton Hall and Hardwick House. In contrast to the relative lack of documented plans and drawings in existence created during the Elizabethan period (a source of frustration to Girouard during his research), two significant collections of drawings survive, that of the Smythson family, and secondly, that of John Thorpe.
- 3.8. A collection of Smythson's drawings survived in the possession of Lord Byron and then, from 1778, by the Coke family. The other great collection is the book of drawings by John Thorpe, *The Book of Architecture of John Thorpe*, which survives as part of the Soane Museum collection (and is presently undergoing a critical analysis under the direction of Dr. Manolo Guerri of the University of Kent). The survival of both collections provides an invaluable insight into the architecture during the reigns of Elizabeth I and James I. The relevance of both Smythson and Thorpe to the story of Ruperra Castle is important and is considered further below.

Thomas Morgan's castle, Inigo Jones, and the rise of classicism

- 3.9. Soon after he was knighted, Thomas Morgan embarked on the construction of Ruperra Castle. The castle was constructed in 1626 but the architect was unknown. It was during the early 17th century that classicism was to take root across Britain, prompting a shift in fashions and the subsequent direction of compact country house design during the 17th century. A key figure of this change was Inigo Jones, Surveyor of Works from 1615 until 1643, however, the widespread movement away from timber-framed buildings to those predominantly, or exclusively, of brick was also a catalyst for change, amongst other reasons (Brindle 2023). Certainly, the use of brick was established in districts where the local stone was of unsuitable quality for building, such as London.
- 3.10. The initial incarnation of Ruperra Castle took the form of a four-storey edifice with the principal rooms located on the first floor (RCAHMW 1981). The castle was originally formed of a compact square plan with four circular towers, one at each corner, which were entered at an oblique angle from internal rooms. The original external form of the castle was recorded by Thomas Dineley in a sketch of 1684 which depicts the incorporation of crenelations atop each tower (Fig. 2). Dineley, described by Thomas Nicholas as a 'scholarly, rather pedantic gentleman' (Nicholas 1872), accompanied the First Duke of Beaufort on his 'Progress' through Wales and the Marches during that time (Dineley 1684).
- 3.11. Between each tower, the walls incorporated three gabled dormer windows to make up the top floor of the building. An anonymous sketch of the late 18th-century depicts this arrangement in further detail, suggesting that the dormers were each topped by a finial (Fig. 3). The 18th-century sketch, purportedly drawn from the south-east, also records a two-storey porch on the southern elevation, which survives in substantially the same form today.

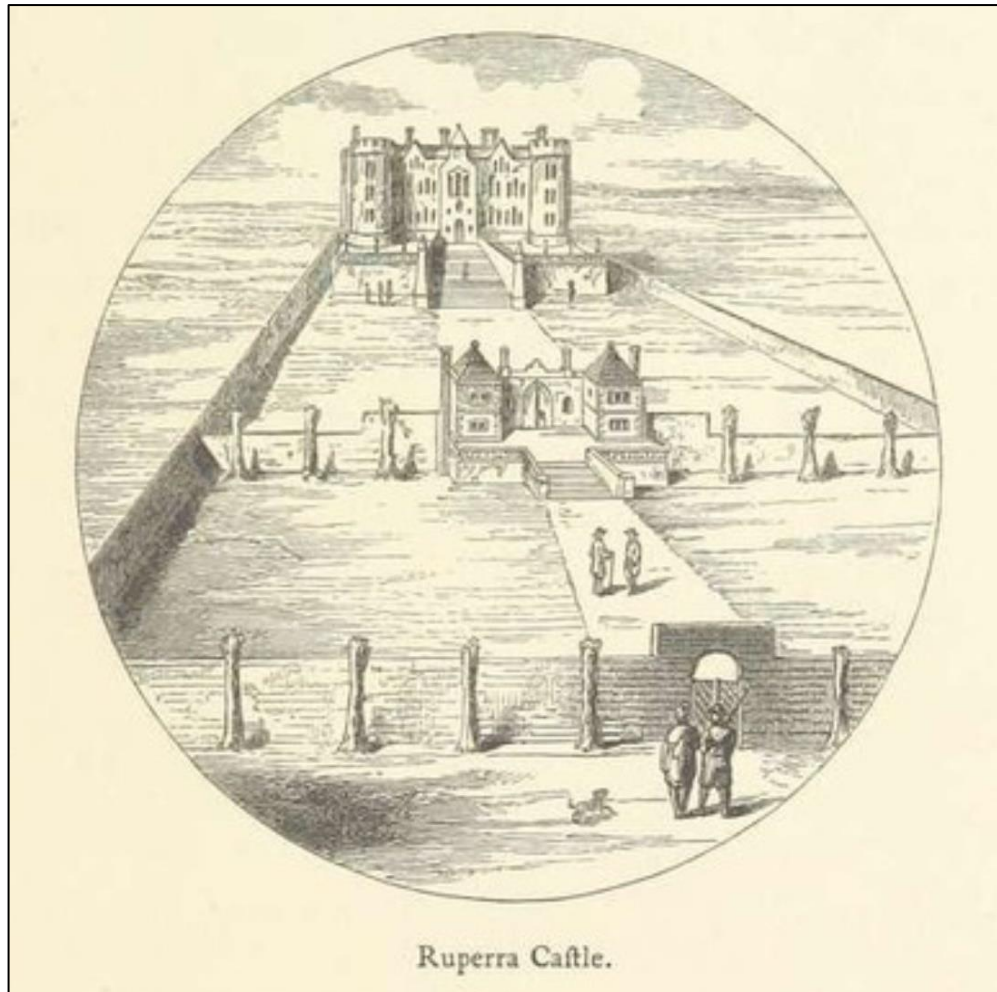


Fig. 2: 1684 sketch of Ruperra Castle by Thomas Dineley, looking north (Dineley 1684)



Fig. 3: Late 18th-century sketch of Ruperra Castle by unknown artist (NLW ref: 6184092)

3.12. The original planform of the castle was closely related to several other designs of mock castle or country house of the period. These are summarised below, however, the plan at Ruperra may be directly related to a 'prototype' plan drafted by John Thorpe in *The Book of Architecture* (Summerson 1966), likely drawn in the early 17th century (Fig. 4). Thorpe's plan incorporated octagonal towers instead of round, however the positioning of the staircase, broad positioning of ground floor internal partitions, and central location of chimney stacks lends credence to the relationship between Ruperra and Thorpe's plan. Additionally, Thorpe has included the hall and cross passage, a derivation of medieval hall houses and castles, which was also replicated at Ruperra in the same position. Thorpe's building was accessed via a principal door, directly into the cross passage, as at Ruperra. A further plan of Thorpes' appears unfinished but depicts round corner towers rather than octagonal (Fig. 5). It is not unreasonable to conclude that the designs for Ruperra were derived from a combination of both plans.

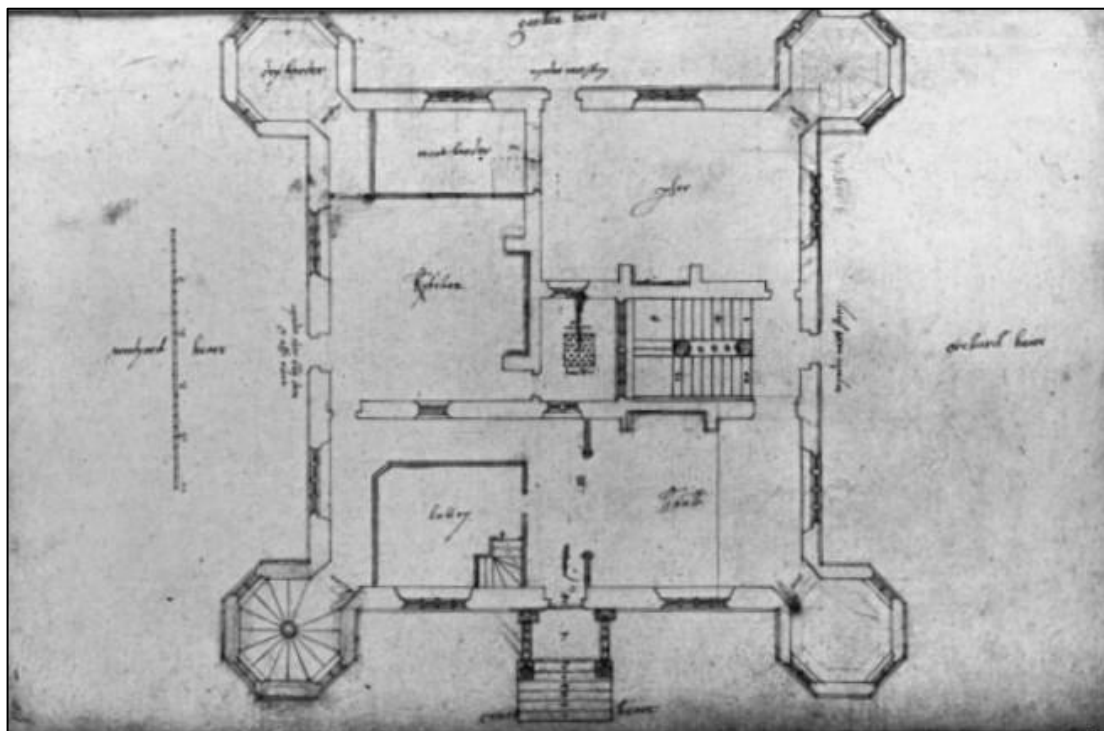


Fig. 4: John Thorpe's early 17th-century single block plan with octagonal corner towers (Plan T190 in Vol. 40, THE BOOK OF ARCHITECTURE OF JOHN THORPE IN SIR JOHN SOANE'S MUSEUM (1966) via The Walpole Society)

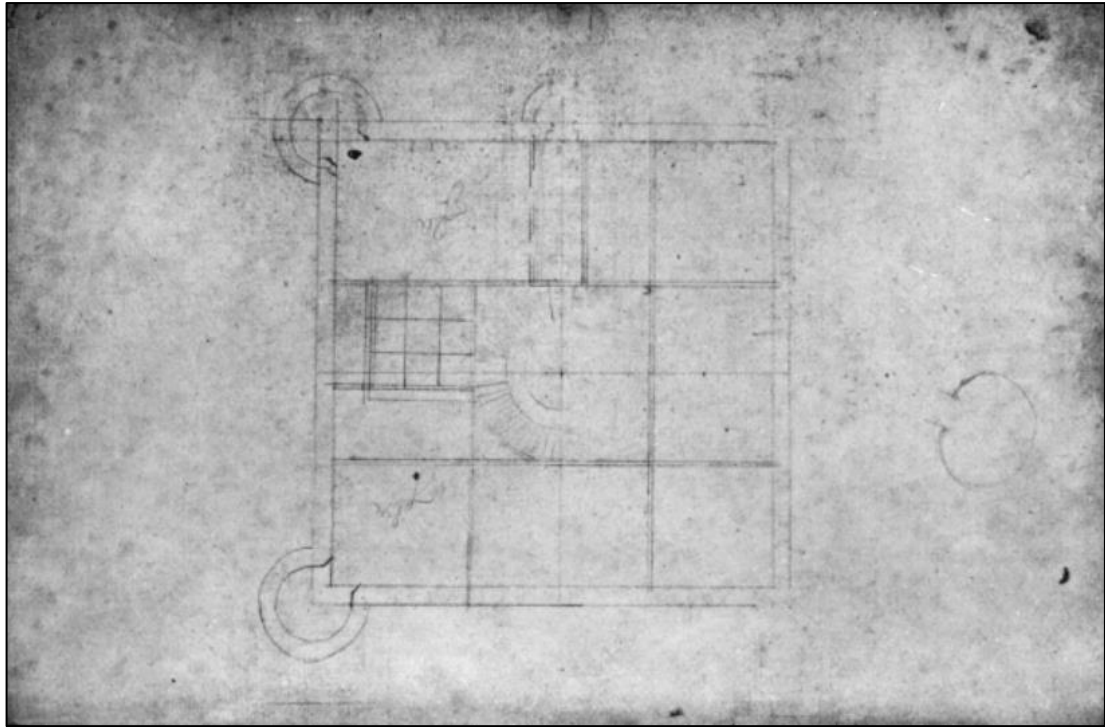


Fig. 5: John Thorpe's early 17th-century single block plan with circular corner towers, unfinished (Plan T190 in Vol. 40, THE BOOK OF ARCHITECTURE OF JOHN THORPE IN SIR JOHN SOANE'S MUSEUM (1966) via The Walpole Society)

- 3.13. John Summerson conducted an analysis of Thorpe's important work in 1966, which was published as Volume 40¹ of the Walpole Society and included Summerson's analysis of the plans only (rather than Thorpe's work as a planner (Guerci 2022)). Summerson bracketed the plan in the category of 'Class B: Single Block Plans with Corner Towers' and confirmed that it was based on that of Wickham Court, Bromley, London (Fig. 6). Wickham Court predated Thorpe and was constructed in the late 15th century for Sir Henry Haydon, who married Anne Boleyn during this period. Crenellations were seemingly added later to Wickham Court, as they are extant on the building today.²

¹ <https://www.jstor.org/stable/41829464>

² <https://historicengland.org.uk/listing/the-list/list-entry/1055809>



Fig. 6: West Wickham Court, c.1780, note the square plan and corner towers. The roofline is more reflective of the later configuration at Ruperra (Wikimedia Commons)

3.14. By contrast, Girouard posits a possible link with the other great Elizabethan architects of the period, the Smythson dynasty. Specifically, the plan of Ruperra is likened by Giouard to that of Wollaton Hall (1580-1588) (Fig. 7) which also incorporated a broadly square plan with four corner towers and was purportedly designed by Robert Smythson (Giouard 1983). More recently, John Newman reinforces an indirect influence of Smythson in the design of Ruperra by stating that:

“The house was built, apparently in 1626, by Sir Thomas Morgan, who had served as steward of the household to the second Earl of Pembroke and was knighted at Wilton. This connection with an English courtier must have familiarised him with the idea of a house as a rectangular block with cylindrical angle towers, an idea which underlay Robert Smythson’s concept of Wollaton Hall, Nottinghamshire, of 1580, and was realized by Lord Howard of Bindon at Lulworth Castle, Dorset” (Newman 1995)

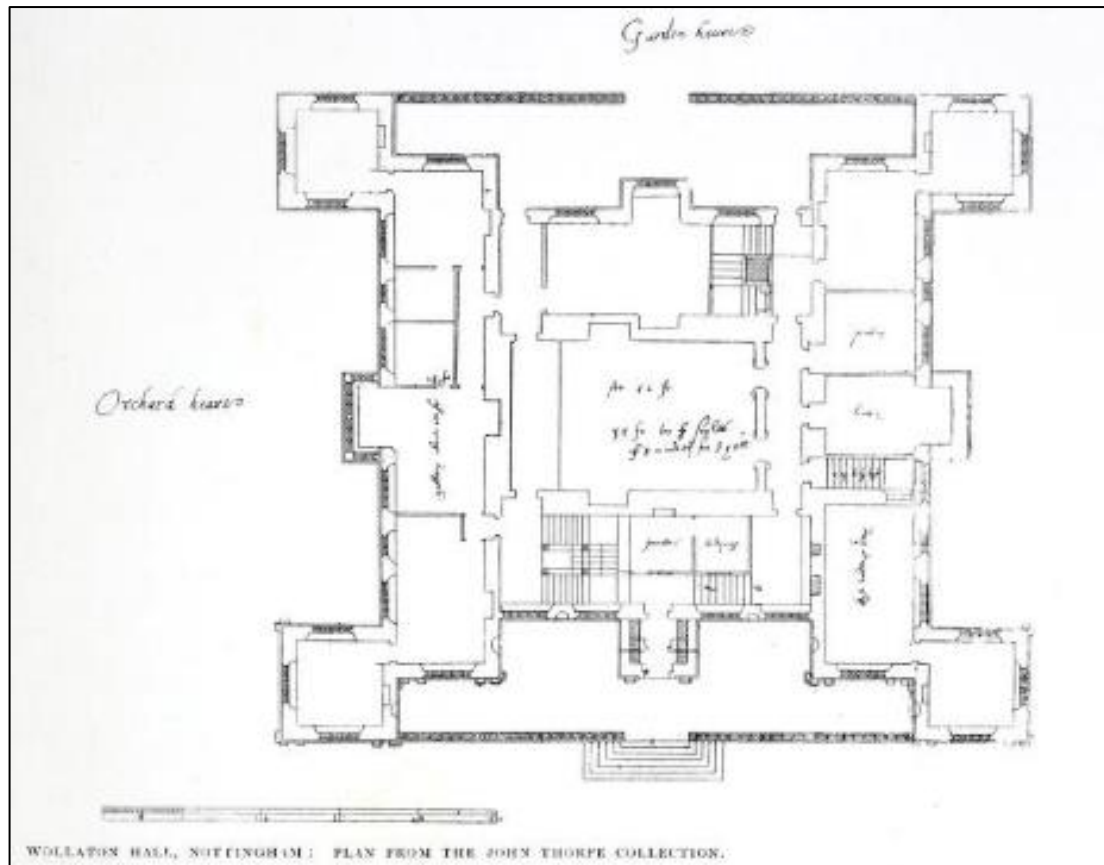


Fig. 7: Plan of Wollaton Hall (*The Architectural Review: For the Artist & Craftsman: Volume 3, December-May 1897-8*)

- 3.15. G. Worsley cites Girouard's views in his own discussion regarding the possible links between Ruperra and Smythson. Worsley highlights the compact nature of the floorplan as evidence of this link and the pioneering nature of Ruperra within Glamorgan:

"(...) there is definitely a courtly influence apparent at Ruperra, a sophistication not to be found previously in Glamorgan, even if the use of gables [as part of the 1626 design] can be seen as a Welsh dilution of the original intent." (Worsley 1986)

- 3.16. Worsley also extols the geographical location of the castle in bridging between local Welsh and courtly English cultures, which he uses to explain the use of gables on the original incarnation of the building (Worsley 1986). Worsley posits that, at the time of its construction, Morgan may have been influenced by recent local examples that were still semi-fortified, such as Oxwich Castle (16th century) and Old Beaupre (1586). The evidence points to a building that incorporated a 'courtly appearance' not previously found in Glamorgan whilst retaining an aesthetic that 'gains added value

in a country of castles, where many of the great houses of its day were still semi-fortified, little influenced by the Renaissance' (*ibid*).

Elizabethan and Jacobethan 'sham castles'

- 3.17. A building such as Ruperra did not emerge as a unique and unprecedented entity. The philosophy and inspiration for its construction is, apparently, undocumented and so the analysis of the preceding Elizabethan period is necessary to establish the attitudes and architectural prototypes that may have inspired the design of the castle. Whilst it is helpful to outline the catalyst for the comparative divergence from the architecture of the Continent during the preceding 90 years, a more specific analysis of more recent examples of contemporary country houses provides a clearer understanding of both the architectural and planform influences that shaped its design.
- 3.18. Whilst not the earliest influence, the obvious starting point would be Lulworth Castle in Dorset. The similarities between the Lulworth and Ruperra are impossible to ignore, and both are described together in multiple sources. Girouard describes them as a 'pair' (Girouard 1983) and Newman, perhaps circuitously, cites Morgan's stewardship to the second Earl of Pembroke (i.e. his connection with an English courtier) as providing a 'familiarisation with the idea of house as a rectangular block with cylindrical angle towers', before highlighting Lulworth as such an example but without indicating a direct relationship between the two buildings (Newman 1995).
- 3.19. Doubtless, Ruperra is most similar in plan form and broad proportions to Lulworth and their key similarity lies in their outward appearance (Fig. 8). Lulworth was conceived by Thomas Howard, the Third Lord Bindon (although Girouard cites the possibility that it was started in 1588 and discontinued), constructed in 1607 (some 19 years before Ruperra), and was originally constructed as a, comparatively large, hunting lodge which was later converted into a residence.



Fig. 8: Lulworth Castle (Wikimedia Commons; Author: Nilfanion³)

- 3.20. Perhaps obviously, it should be clarified that neither Ruperra nor Lulworth were conceived with military use in mind but were constructed as part of a movement of 'sham castles' that were a class of building that, according to Girouard, evoke the 'Middle Ages, chivalric pageantry, or the world of the romances' (Girouard 1983). This is a type of building that may have arisen as a modification of an existing medieval castle (e.g. Carew Castle in Pembrokeshire), or as a newly conceived entity such as Ruperra.
- 3.21. Another key building, constructed in 1610 is Plas Teg in Flintshire⁴. This was thought to be designed by Robert Smythson so comparisons are appropriate. As with Ruperra, Plas Teg incorporates four corner towers (albeit square) and features a relatively compact rectangular plan. In contrast to Lulworth, Plas Teg incorporated gables along each wall between towers, similar to the original configuration at Ruperra. The later date of Ruperra than both Plas Teg and Lulworth may suggest that elements of both houses provided inspiration for the original form of the castle.
- 3.22. Further afield, there is a possible link to a number of similar castellated country houses in Ireland with Raphoe (1637) perhaps representing the most similar

³ [https://commons.wikimedia.org/wiki/File:Lulworth_Castle_\(1937\).jpg](https://commons.wikimedia.org/wiki/File:Lulworth_Castle_(1937).jpg)

⁴ <https://coflein.gov.uk/en/site/36160/images>

example, albeit a later building. Whilst there have been comparisons with mock castle houses in Britain, Brindle (2023) posits that it was perfectly possible that the Irish buildings may have been conceived independent from the British counterparts given the possible influence of the country's native tower tradition (Brindle 2023).

- 3.23. In accordance with their date, Ruperra and Lulworth can be grouped with Calverswell in Staffordshire and Bolsover in Derbyshire as full 'Jacobean Castles' with no military intent but with a nod to chivalric past and, as evidenced during the Elizabethan period, incorporating both gothic and classical elements.
- 3.24. The construction of Ruperra also coincided with the advent of pattern books, which supplemented the craftsmen's first-hand knowledge. The first recorded pattern book was dated just eleven years prior to the construction of Ruperra, published in 1615 as the seemingly all-encompassing *A Booke of Sundry Draughtes principally serving for glasiors: and not impertinent for plasterers, and gardeners: besides sundry other professions* by Walter Gedde (Airs 1995). Despite the evocative title, Malcolm Airs describes that, at this time, pattern books were a rare influence and only provided a 'basic inspiration' from which craftsmen exercised their 'individual ingenuity', extended by the widespread practice of studying existing buildings (Airs 1995). This final point is perhaps pertinent in exploring the design philosophy of Ruperra Castle. Girouard himself notes the similarities between Ruperra and Lulworth and speculates that either they had 'a common original, or one inspired the other' (Girouard 1983). The convenient answer is that whoever designed Ruperra probably took Lulworth as inspiration.
- 3.25. Ruperra is certainly an important piece to understanding the evolution of country house architecture in Britain during the Elizabethan and Jacobean periods. The castle fits in with the romance and fantasy of contemporary Jacobean houses and is best understood as being influenced by the fashion for gothic and chivalry, most prevalent during the late 16th and early 17th centuries, rather than as part of the emerging classicism and restraint of the Inigo Jones inspired country houses of the 17th century.
- 3.26. However, that is not to say classical themes were completely absent at Ruperra; the block plan is a simple square and the building's compact nature relates more closely to the advent of compact 17th century country houses than with the comparatively complex detailing of many Jacobean contemporaries. By extension, the similarly

compact plan at Lulworth is identified by Historic England as ‘one of only five Elizabethan and Jacobean houses known to possess a compact plan organised around a central core’ (HE 1954). Of course, the square plan and compact nature may have also resulted from the desire to create a building of fortified appearance. As explored above, such compact plans were already in existence through the Elizabethan period, such as at Wollaton Hall (Fig. 7).

3.27. Thomas Morgan died in 1642 and was succeeded by his grandson, Thomas (Thomas Morgan’s son Lewis predeceased him). The younger Thomas hosted King Charles I at Ruperra in 1645 and lived for another 10 years before the castle passed to his sister, Elizabeth. Elizabeth had married into the Wenvoe family who then used Ruperra as a second residence (RCAHMW 1981). It was during this period that the family hosted the Duke of Beaufort on his ‘official progress’ through Glamorgan in 1684, including Thomas Dineley, in the Duke’s service, who produced the early sketch of the castle (Fig. 2) and a detailed account of the Duke’s travels through Wales. On Ruperra, Dineley commented on the ‘Spacious Dining Room’ whilst also taking interest in crests painted in the glass ‘at the lower end’ (of the room).

3.28. He reproduces two of these paintings within his account (Fig. 9) and was clearly interacting with members of the household to find out more information. The use of chivalric/heraldic motifs may have been intended to convey the relatively high status of the Morgan family but may have simply been intended as a reference to the medieval period, in common with the wider aesthetic and form of the building’s structure and decoration.

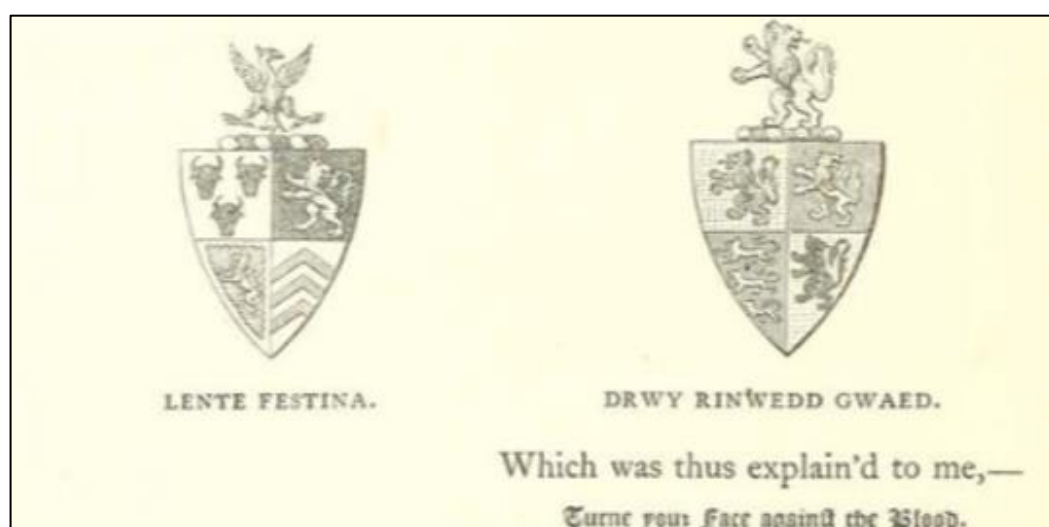


Fig. 9: Thomas Dineley sketches of glass crests within the Dining Room at Ruperra (Dineley 1684)

- 3.29. The earliest cartographical depiction of the building, consulted as part of this record, is the 1764 'Map of the Demesne of Ruperra' by William Morrice (Fig. 10). This shows the familiar silhouette of a broadly square building with its four circular corner towers. Additionally, a projection from the southern elevation is evident and may represent the long flight of stairs portrayed on Dineley's sketch (see Fig. 2). In a further apparent confirmation of Dineley's observations, there are two additional features to the south of the building that broadly correspond to the intermediate gatehouse and boundary gate that were also recorded on Dineley's sketch.
- 3.30. The 1764 map includes several references to the spaces and features surrounding the castle. Amongst these are the 'Deer Court' immediately east of the building, the entrance to the terraced courts to the south of the building, the 'Garden' to the north-east and a series of 'Lights cut through the wood from the walk' within the woodland to the north of the building.⁵

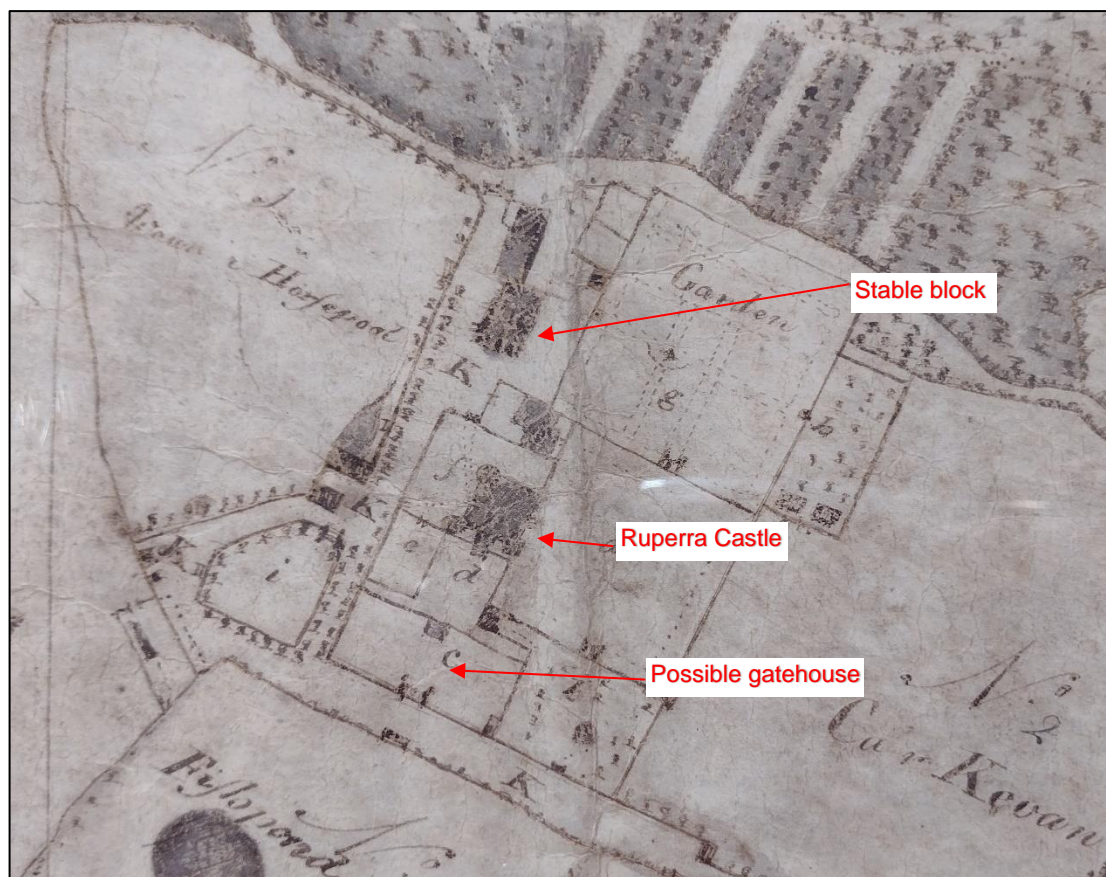


Fig. 10: 1764 'Map of the Demesne of Ruperra in the Parish of Michaelstonvedw, Glamorganshire belonging to The Honourable Thomas Morgan Esq.' (reproduced with permission from the National Library of Wales, ref: Tredegar 1027)

⁵ <https://www.ruperracastle.wales/history.html>

Late 18th-century fire and redevelopment

- 3.31. In 1785 the castle was extensively damaged by fire (Cadw 1999a) (although Worseley states this was in 1783). There is no documented reason for the fire, however, action was quickly taken to repair the castle and by 1789, the building had been rebuilt under the direction of Thomas Hardwick (*ibid*). The key change externally was the replacement of the original gables between the corner towers, as originally depicted by Dineley (Fig. 2) and within a sketch of the late 18th century (Fig. 3), with an embattled parapet which further embellished the castellated appearance of the building. The roof of the building was reconfigured to provide a hipped example that was more aligned with the prevailing styles of later country houses establish both during and following the period of Inigo Jones' influence.
- 3.32. Perhaps by coincidence, the revised appearance of the castle ensures an even closer visual alignment with Lulworth Castle which included crenelations as part of the original construction of the building. Internally, changes appeared minimal and the original planform around a central core seems to have been broadly retained.
- 3.33. The first depiction of the rebuilt house, as sourced for this record, was an 1815 engraving⁶, drawn from a point to the south-east of the building. The engraving was apparently heavily referenced for a perhaps more widely recognised engraving by JP Neale, drawn in 1821⁷ (Fig. 11) which is almost identical. Nevertheless, both engravings record the south and east elevations of the building as broadly reflective of that presented currently. The south elevation is identifiable by the double height porch structure which remains to this day.

⁶ <https://viewer.library.wales/1130674#?xywh=-205%2C-62%2C1944%2C1220>

⁷ <https://syllwr.llyfrgell.cymru/1131076#?xywh=-467%2C-127%2C4032%2C2530>



Fig. 11: 1821 engraving of Ruperra Castle by JP Neale (reproduced with permission from the National Library of Wales; Ref: A184)

The 19th century

- 3.34. The Tithe Map of 1839 records the situation and footprint of the building during the mid 19th century (Fig. 12). As indicated by Neale's engraving (Fig. 11), the Tithe Map records the absence of the grand, formal approach to the castle from the south that was evident during the 17th and 18th centuries. Instead, the formal gardens of the pre-1785 fire had given way to a more informal landscaping scheme that accorded with the Picturesque Landscape Movement (Jones-Jenkins 2009). In the spirit of the Picturesque influence, the situation of the castle, and the design of the new gardens was described by James Baker in 1794:

"(...) sheltered by excellent plantations and parks and gardens laid out with improved judgement and cultivated taste." (Baker 1794)

And by Benjamin Heath Makin, in 1804:

"From Ruperrah the gardener conducted me across the park. The prospect was uncommonly attractive. The harvest moon at the full was just risen. The effect of it shining on the Bristol Channel, with the bold hills of Somersetshire beyond, was in a

high degree beautiful and has a powerful effect upon the mind, as seen by a bright moonlight” (Malkin 1804)

- 3.35. To the north of the castle, a U-shaped building has replaced an earlier structure. The List description describes the building as a ‘former dairy and laundry’ but was likely converted from its previous use as a coach house and stables and was probably erected as part of the works by Thomas Hardwick after the 1785 fire (Cadw 1999b). The First Edition Ordnance Survey (OS) map (Fig. 12) records a general maintenance of the situation in 1839 with no appreciable changes apparent.
- 3.36. During the 1890s, whilst the building was under the ownership of Colonel Frederick Morgan, the property suffered its next major fire event which resulted in the destruction of the stable block (Cadw 1999c). The 1900-01 OS map (Fig. 13) still recorded the stable block *in situ*, possibly indicating that the damaged remains of the building remained in place, or else the map simply wasn’t accurate in this respect. The only other meaningful change by 1900-01 appeared to be changes to the circular boundary to the immediate castle grounds, aligned to the east and south of the building. This had been widened to incorporate a large area of woodland, broadly in the same position as a former fish pond enclosure evident on the 1764 estate map (see Fig. 10). The depression of the pond is still apparent within this woodland setting (Cadw 2000).

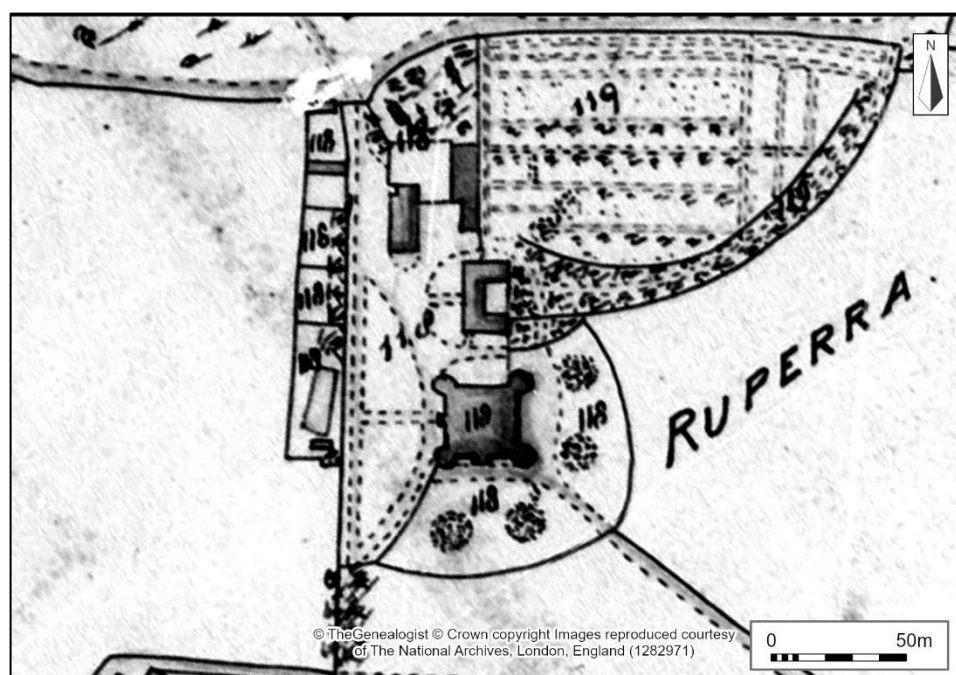


Fig. 11: 1839 Plan of the Parish of Chaelstone Y Vedw in the Counties of Glamorgan and Monmouth (courtesy of genealogist.co.uk)

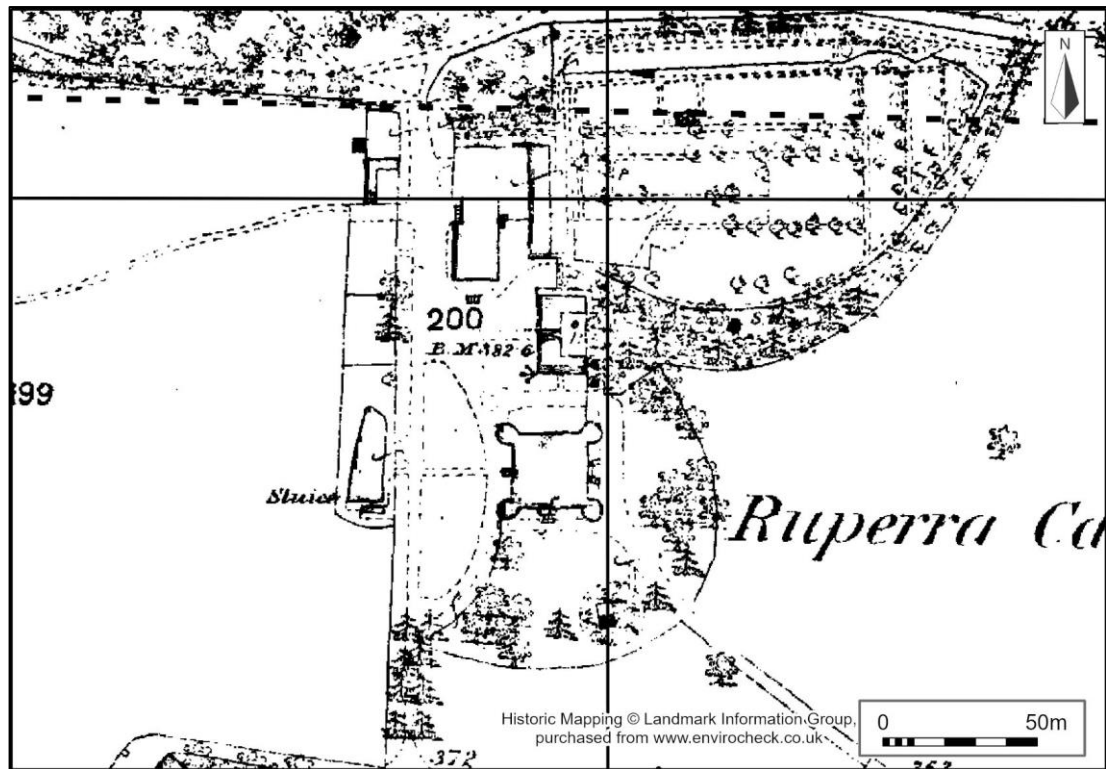


Fig. 12: Extract from the 1875-76 25-inch OS map (Licensed from Envirocheck.co.uk)

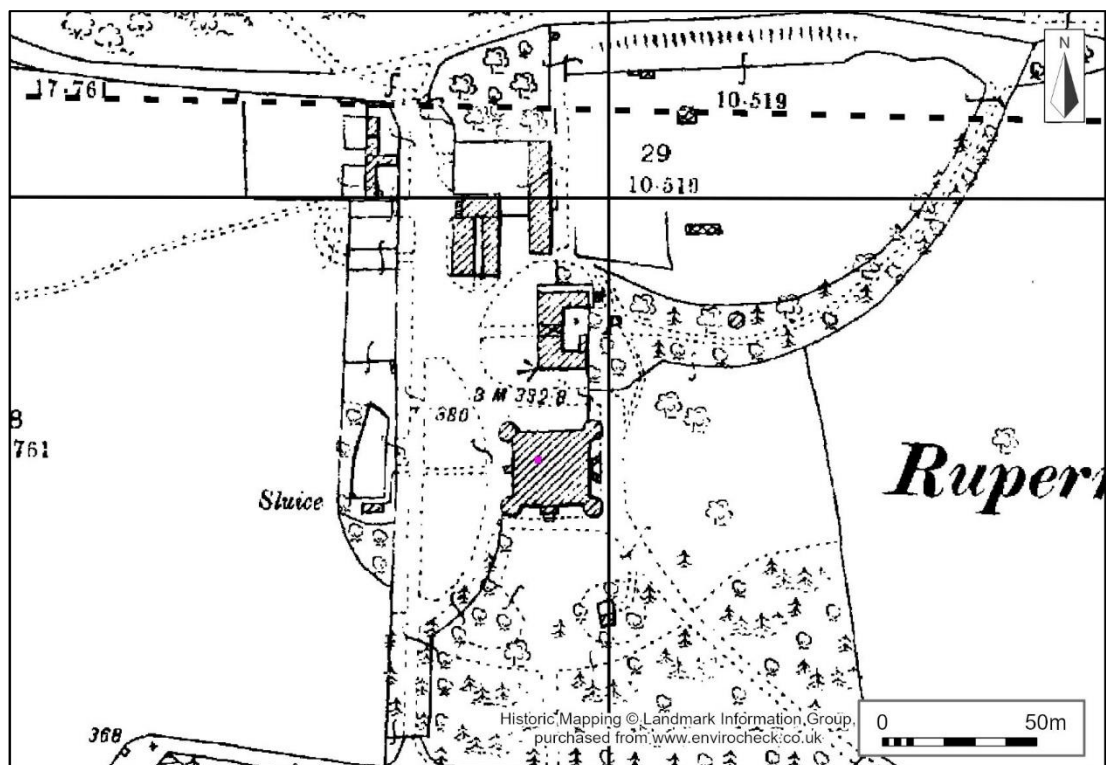


Fig. 13: Extract from the 1900-01 25-inch OS map (Licensed from Envirocheck.co.uk)

Early 20th-century sale and the Second World War

- 3.37. The apparent lack of alteration and development of the castle during the 19th century seemingly preceded a prolonged period of decline such that when it was subsequently inherited by Commander Courtenay Charles Evan Morgan in 1909, 'much needed work was done on the house and outbuildings' (Cadw 2000). These works included the addition of porches on both the east and west elevations of the castle (Cadw 1999a). It is also clear from this record and the 2001 archaeological survey (CA 2001) that there were internal structural interventions and likely reconfiguration and repurposing of rooms.
- 3.38. A new stable block and courtyard were erected c.1910, replacing the earlier outbuilding that was destroyed by fire in the 1890s (Cadw 1999c). To the north-east of the castle, a large glasshouse, designed and erected by Mackenzie and Montcur Ltd, was introduced at this time, forming the centrepiece of a formal, terraced garden incorporating formal paths and rectilinear compartments (Cadw 2000). Collectively, the alterations appear to have been carried out during or soon after 1909, however, internal fixtures appear to have been undergoing change/installation as late as 1913, see below.
- 3.39. A suite of architectural plans and drawings, showing internal fixtures and changes to Ruperra were produced in 1913, detailing some of the potential changes to the building. The situation of the castle and its outbuildings following these works was recorded on the 1919 OS map (Fig. 13). The new stable block and square courtyard are identifiable to the north whilst the new glasshouse is evident further to the north-east.
- 3.40. Commander Morgan inherited the Tredegar Estates, located only seven miles to the south-east of Ruperra, in 1913 on the death of his brother Viscount Godfrey, which seemingly coincided with the ongoing renovation works at Ruperra, carried out during the years following his inheritance of the castle in 1909. Commander Morgan's inheritance of the Tredegar Estate precipitated a decline in use of Ruperra through the 1920s. Tredegar House became the family home whilst Ruperra was used only occasionally for parties and pheasant shoots (RCT nd; Friend 2018). Consequently, despite the interventions and additions made by Commander Morgan during the late 1900s and 1910s, the castle was little used by the 1930s.

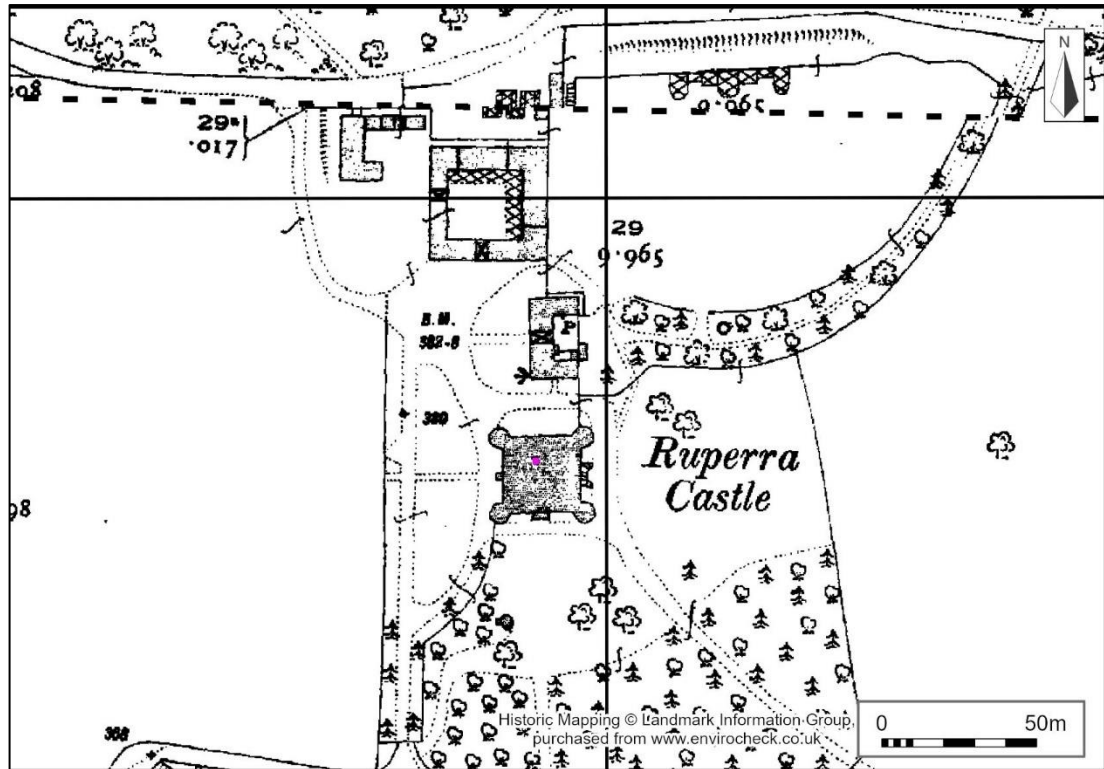


Fig. 13: Extract of the 1919 25-inch OS map (Licensed from Envirocheck.co.uk)

- 3.41. Soon after, the fortunes of the Morgan family had declined and the Ruperra Estate was put up for sale in 1935. The accompanying sales catalogue described the property as a 'historic, agricultural and sporting estate', alluding to its later use as building for principally leisure purposes (NLW ref: RHIF 72). Curiously, the catalogue attributes the original design of the building to Inigo Jones (*ibid*). The castle went unsold, however, and the contents were subsequently disposed of during a separate auction later in the year (NLW ref: RHIF 312) whilst the building itself was abandoned (RCT nd).
- 3.42. The outbreak of the Second World War precipitated the requisitioning of the castle in 1939 (Moseley 2005). From then on, various army units were stationed at the castle, beginning with the 38th Division Signals (a unit of the Cardiff Territorial Army) who arrived at the castle on 24 November 1939 (*ibid*). Two years later, on 6 December 1941, a fire broke out in the ceiling, reputedly caused by an electrical fault (Moseley 2001). This fire devastated the castle and it was left as a ruin thereafter. Figures 14 and 15 show aerial photographs of the castle both before the war and after the fire, illustrating the damage caused.



Fig. 14 Aerial photograph of the castle in 1930 (Licensed from Britainfromabove.co.uk, Ref: WPW032569)



Fig. 15: Aerial photograph of the castle in 1949 (Licensed from Britainfromabove.co.uk, Ref: WAW026216)

Late 20th and early 21st century

- 3.43. Since the 1941 fire the castle has not been repaired or restored to a state where it can become habitable. Periodic repairs have been carried out where concerns have

arisen for the remaining fabric of the building but its long term future is still unresolved and the building remains without a roof. The OS maps of 1965-66 and 1993 reflect the current situation of the property (Figs. 16 and 17).

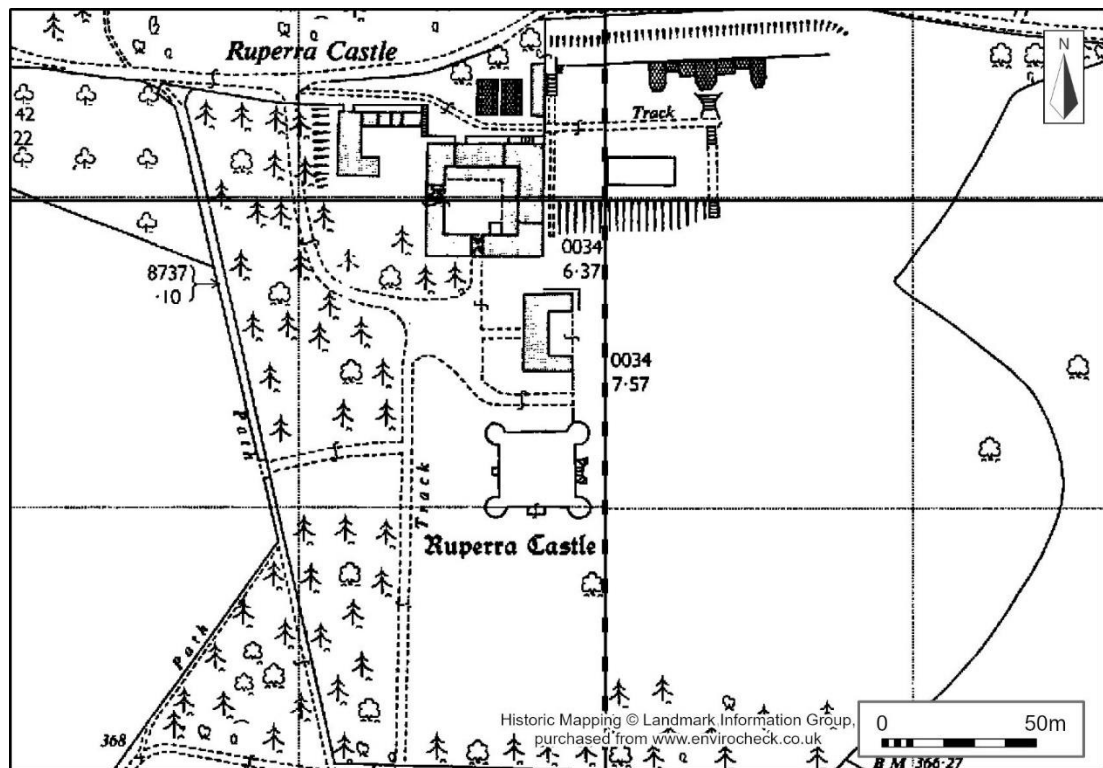


Fig. 16: Extract from the 1965-66 1:2500 OS map (Licensed from Envirocheck.co.uk)

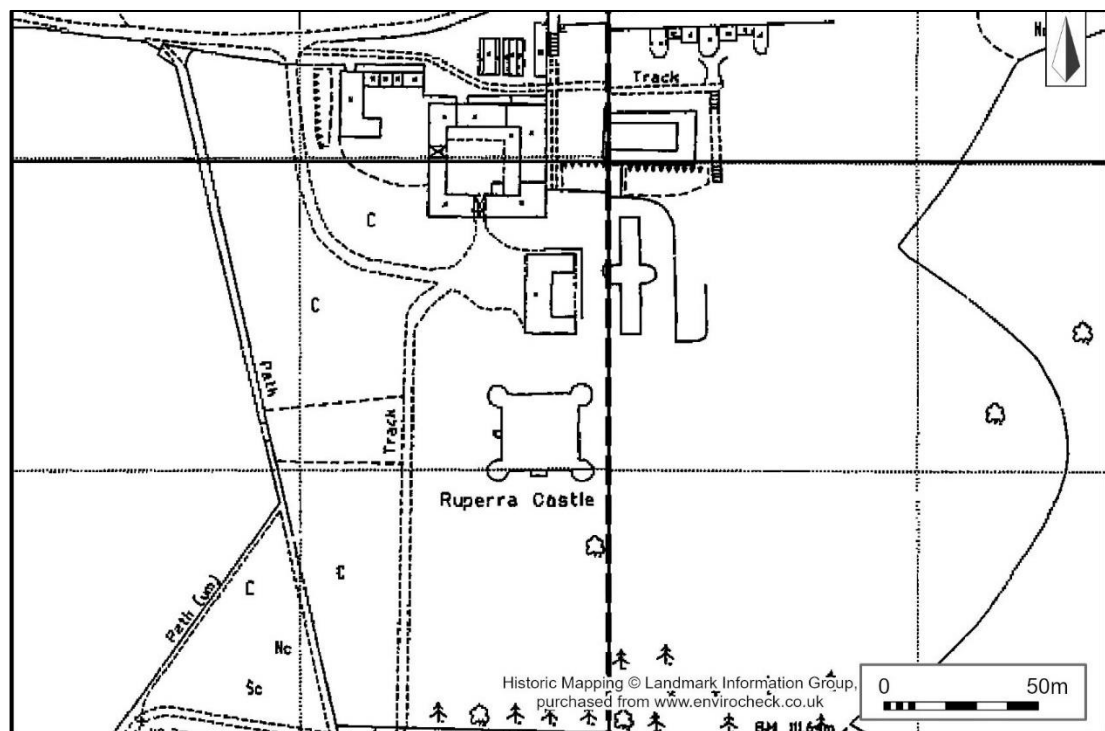


Fig. 17: Extract from the 1993 1:2500 OS map (Licensed from Envirocheck.co.uk)

Published sources

- 3.44. A building of the importance of Ruperra has amounted an appreciable number of publications and references that are both dedicated to the building or cite the building within the context of contemporary examples. The Ruperra Castle Conservation Trust hold copies of several publications that are centred on the castle, including one published by the trust itself – **Rhiw'r parrai Short Stories** (RCPT nd). A useful history of the castle from its construction up to the 20th century is **Lord Tredegar's Ruperra Castle** (Friend 2018) which concisely charts the development and history of the castle; of particular use are the inclusion of many photographs of the building's interior that convey a sense of the decorative scheme during the early 20th century. Two other publications offered by the trust are both authored by P. Moseley – **Serving Under Ruperra 1900 – 1939** (Moseley 2005) and **Ruperra Castle War and Flames 1939 – 46** (Moseley 2001) which both contain transcriptions of first-hand accounts of life at the castle from those who worked at, were stationed at, and lived nearby the castle. These accounts paint a vivid picture of life at the time and informed several details on the function of the castle during the time Lord Tredegar's ownership.
- 3.45. Whilst it is widely acknowledged that the castle may have had a passing or indirect association with the works of both John Thorpe and the Smythsons, several publications help structure this context in detail. Girouard's comprehensive study on the collection and influence of the Smythsons, **Robert Smythson & The Elizabethan Country House** (Girouard 1983) is a critical gateway into the attitudes and thoughts of the Elizabethan artificers and builders which preceded the construction of Ruperra. Both the Smythsons and John Thorpe's possible connection with Ruperra is explored by Girouard and is cited by authors in several other publications and journals. Consultation of M. Airs **The Tudor & Jacobean Country House: A Building History** (Airs 1995) reinforces and adds to this resource, focussing on the practicalities of designing and constructing country houses of the period. Girouard's publication **Life in the English Country House** (Girouard 1978) has informed changes in fashions, room usage and was particularly useful in defining the changing uses of the Dining Hall and Drawing Room.

-
- 3.46. The collection of Thorpe has been cited as a reliable source for the design of Ruperra and his collection was comprehensively catalogued by John Summerson as **The Book of Architecture of John Thorpe In Sir John Soane's Museum** (Summerson 1966). The collection is presently undergoing critical analysis by M. Guerici at the John Soane Museum.
- 3.47. Specific architectural appraisals of the building have acted as a crucial starting point and have contributed to a collective reassurance on several aspects of the building from expert observations. R. Morriss's 2001 building survey, **Ruperra Castle: Preliminary Archaeological Survey** (CA 2001) provided important firsthand details of the building and an initial conclusion on phasing, most of which has been reinforced through this current record. The Royal Commission on Ancient and historical Monuments in Wales' publication **An Inventory of the Ancient Monuments in Glamorgan, Vol. IV, Part I: The Greater Houses** (RCAHMW 1981) and Cadw's **Register of Landscapes, Parks and Gardens of Special Historic Interest in Wales: Glamorgan** (Cadw 2000) both provide useful background histories and architectural descriptions of the castle whilst the latter is principally focussed on the development and change within the setting of the castle. The former is particularly important in charting the regional context of the castle in comparison with examples throughout Glamorgan and the rest of Wales. More recently, R. Cook's detailed survey of the building, **Stabilisation Works at Ruperra Castle, Glamorganshire: Historic Buildings Record** (Archaeo Domus 2019) reinforces an understanding of the building's development, with a particular focus on the south chimney stack and south window above the porch, both of which were subjected to programmes of repair in 2018.
- 3.48. Finally, the perilous situation of the castle has prompted several journal articles over the course of the late 20th century which variously comment on the building's past, future and some additional insights into the building's architectural context and influences.



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PROJECT TITLE

Ruperra Castle, Lower Machen,
Caerphilly

FIGURE TITLE

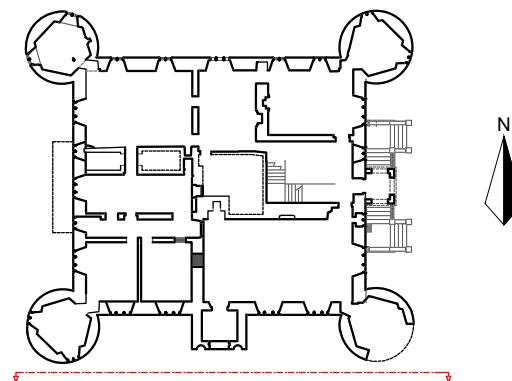
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CHECKED BY JB
APPROVED BY JP

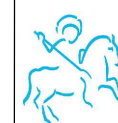
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FIGURE NO. 1

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FIGURE TITLE

South facing external elevation

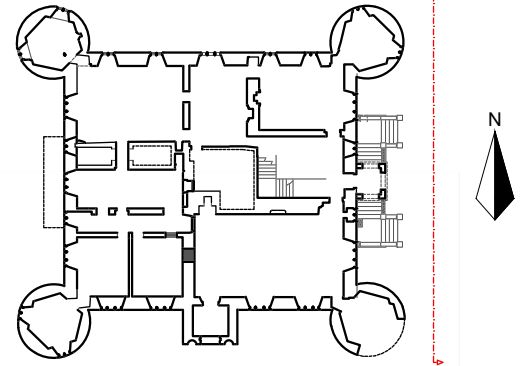
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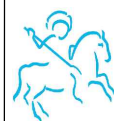
FIGURE NO.

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FIGURE TITLE

East facing external elevation

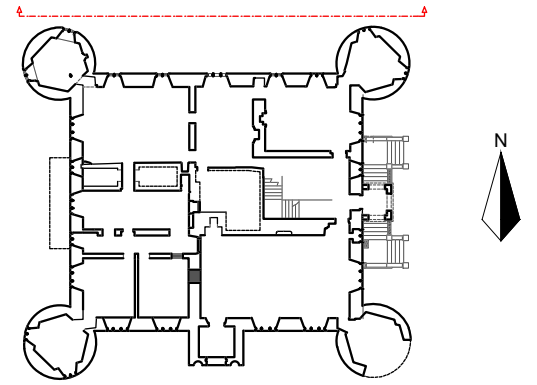
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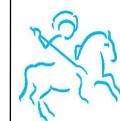
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20

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FIGURE TITLE

North facing external elevation

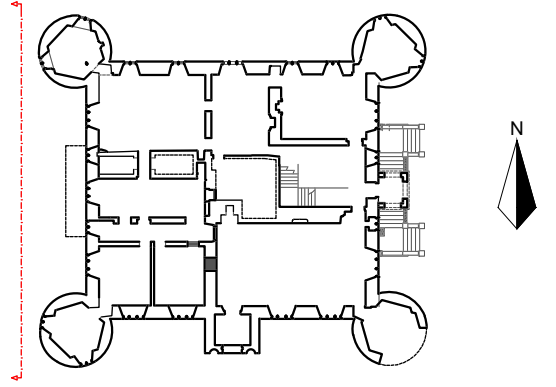
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FIGURE NO.

21

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FIGURE TITLE

West facing external elevation

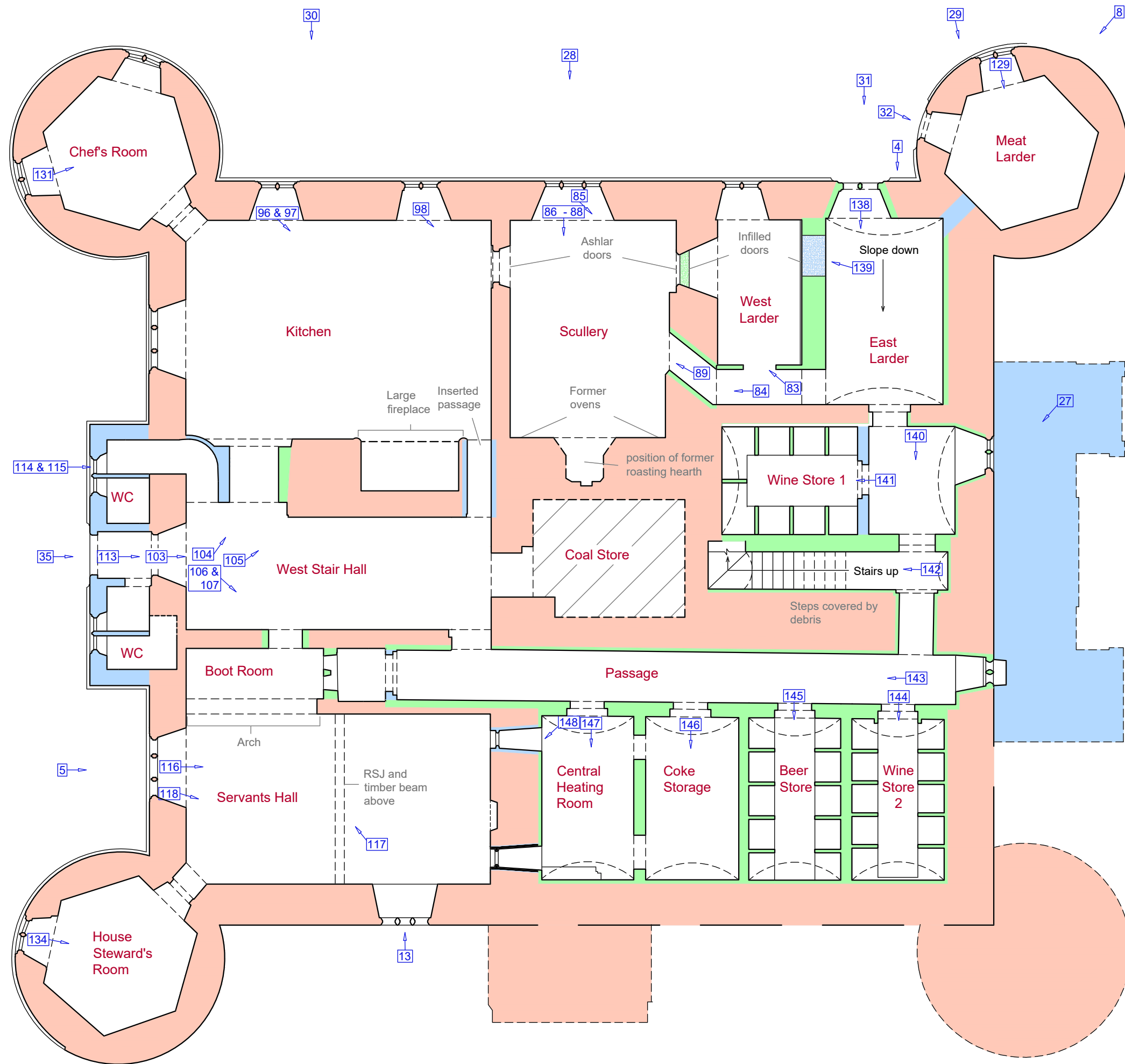
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FIGURE NO.

22

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- Phase A - 1626
- Phase B - 1780s
- Phase C - Early 20th-century
- Phase D - 2018 repairs

138 Photograph location and direction

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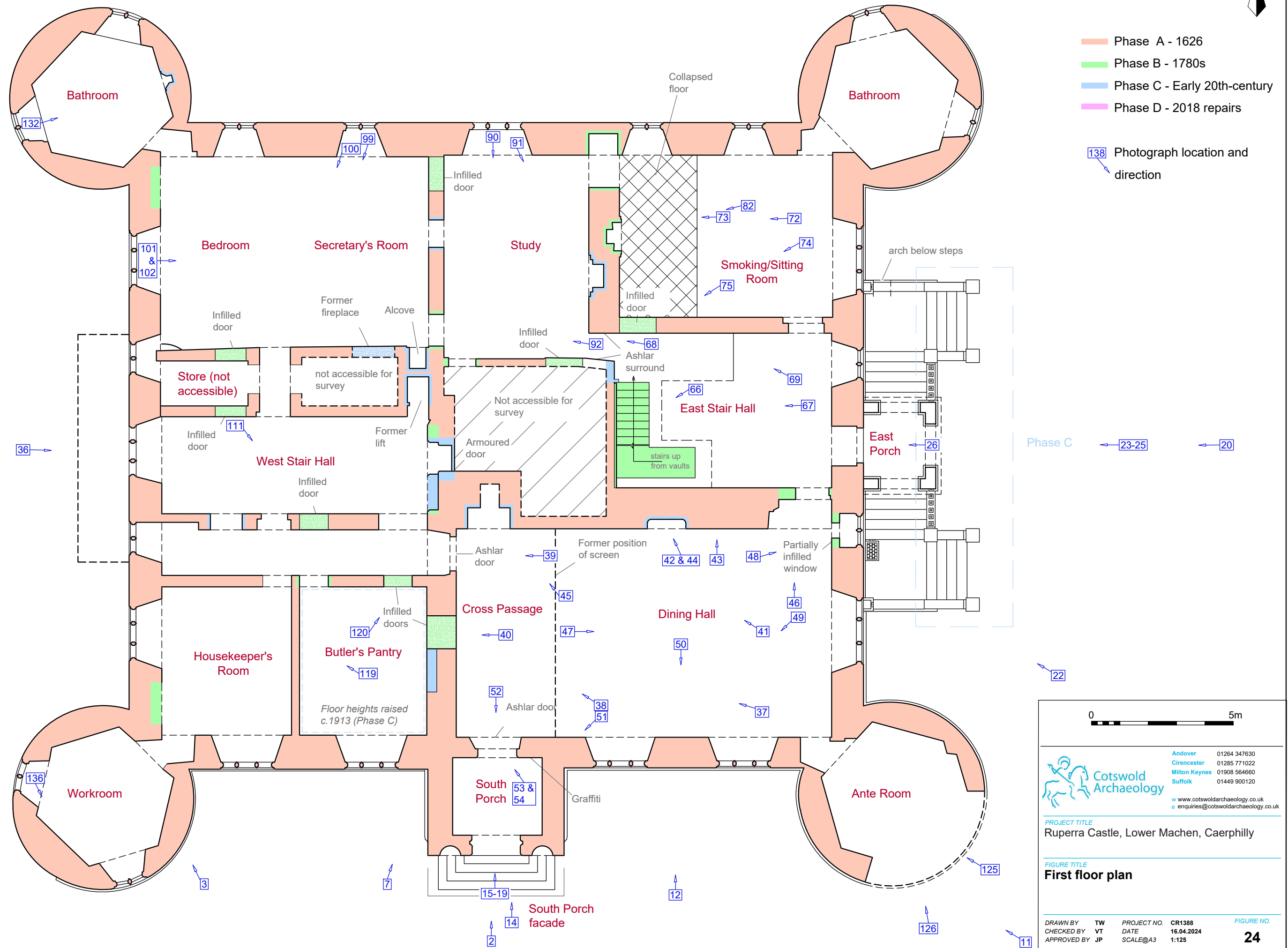
PROJECT TITLE
Ruperra Castle, Lower Machen, Caerphilly

FIGURE TITLE
Vaults/ground floor plan

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FIGURE NO.
23

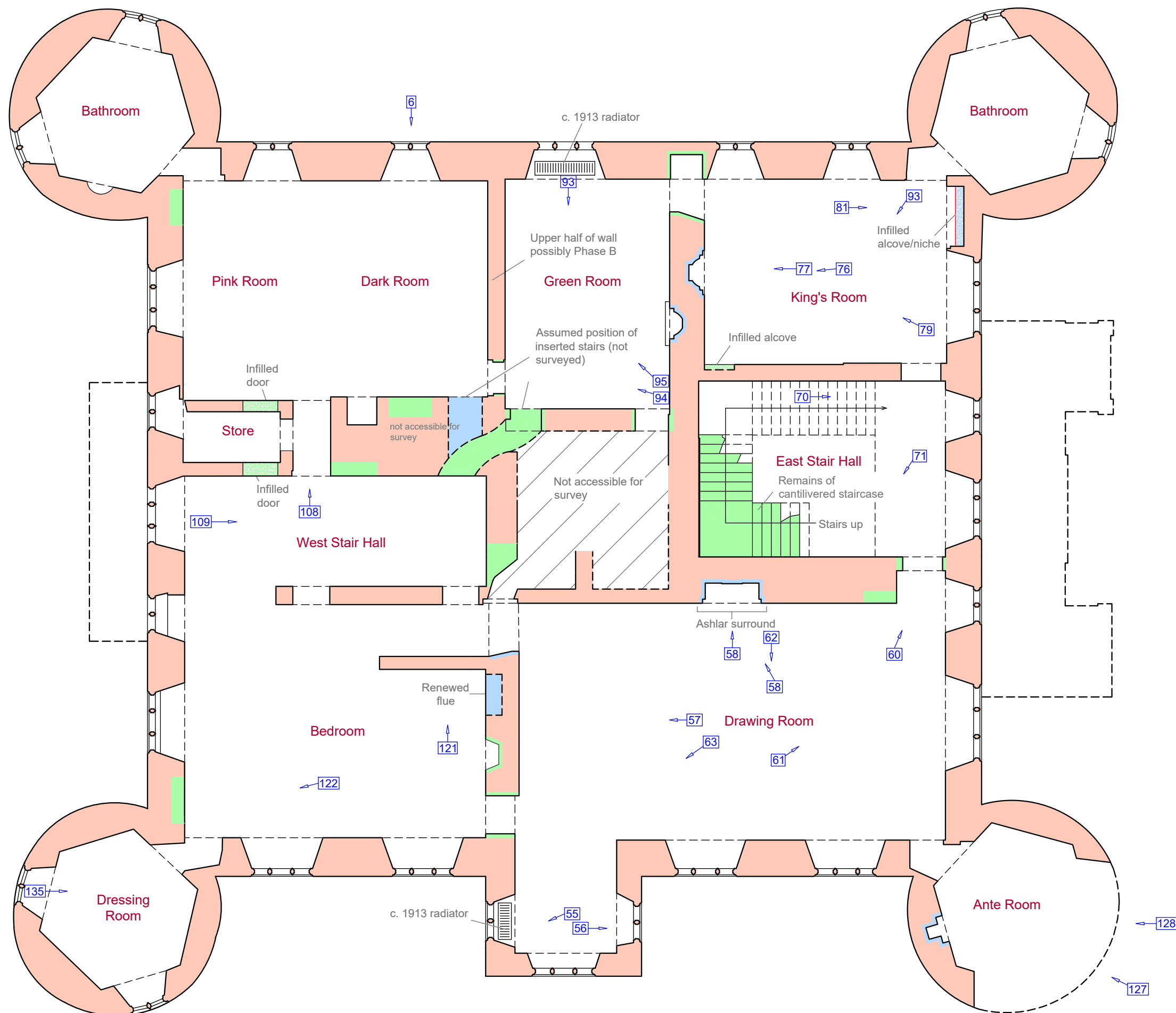
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- Phase A - 1626
- Phase B - 1780s
- Phase C - Early 20th-century
- Phase D - 2018 repairs

138 Photograph location and direction



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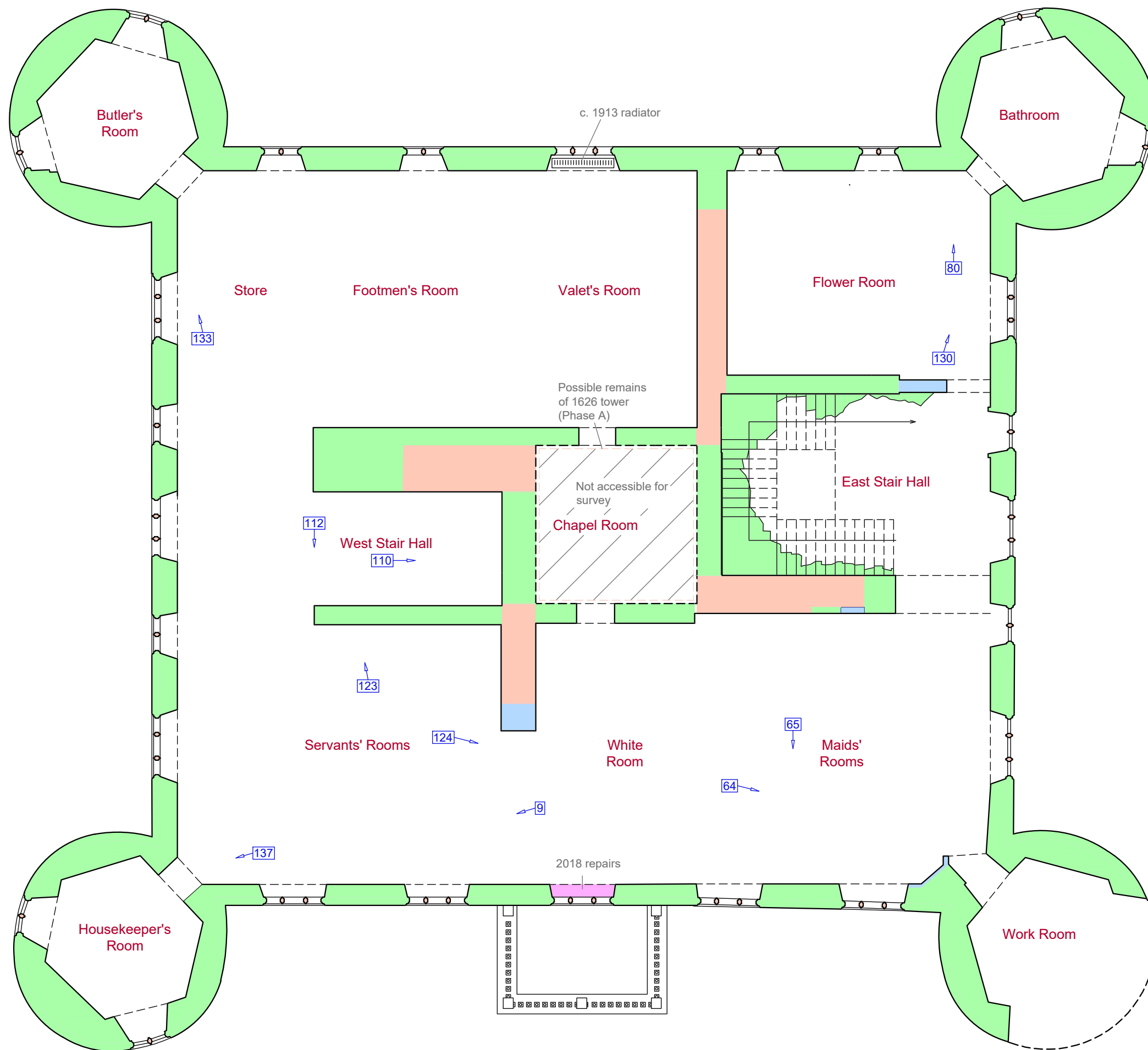
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PROJECT TITLE
Ruperra Castle, Lower Machen, Caerphilly

FIGURE TITLE
Second floor plan

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APPROVED BY JP SCALE@A3 1:125

FIGURE NO.
25



- Phase A - 1626
- Phase B - 1780s
- Phase C - Early 20th-century
- Phase D - 2018 repairs

138 Photograph location and direction

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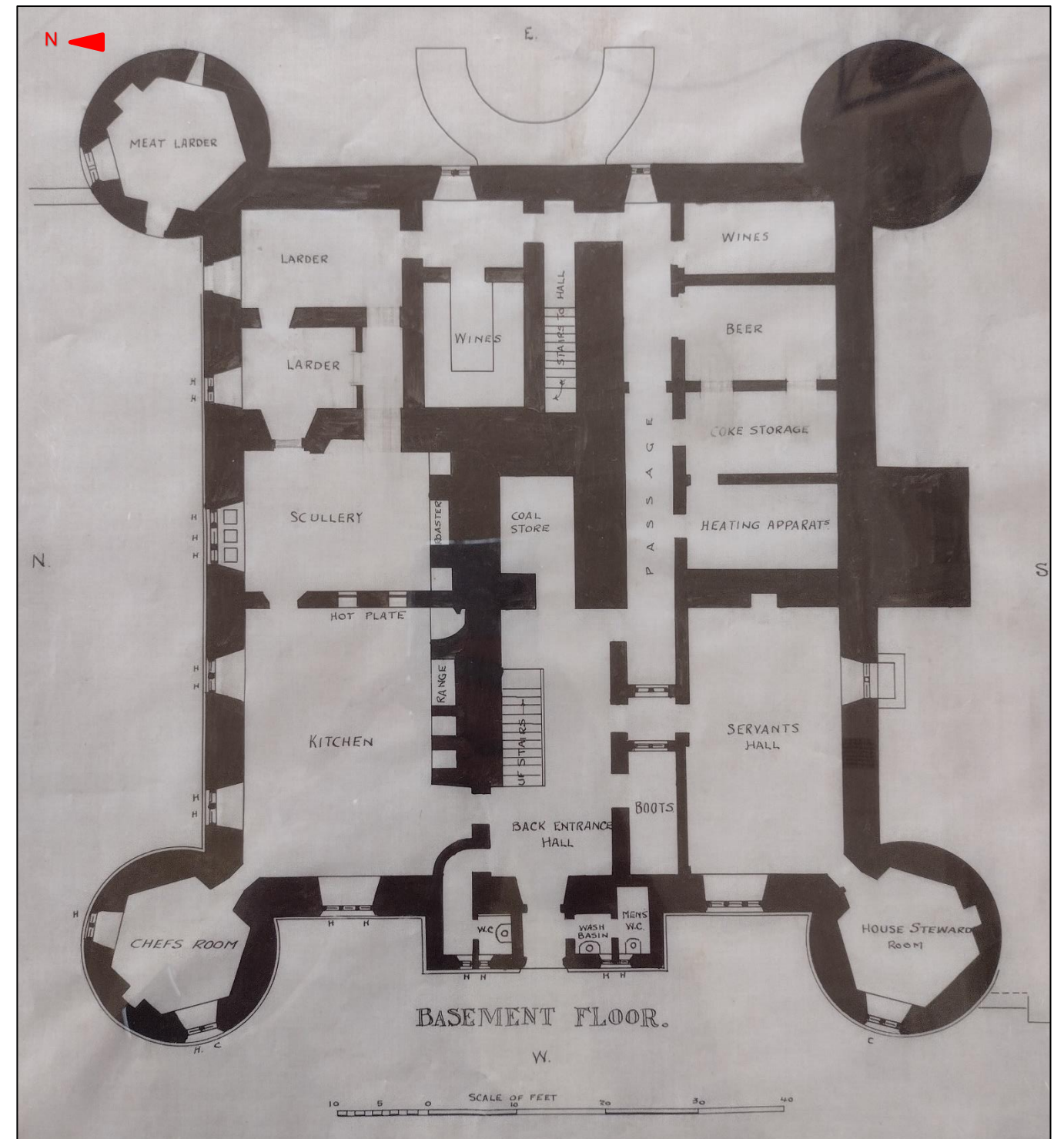
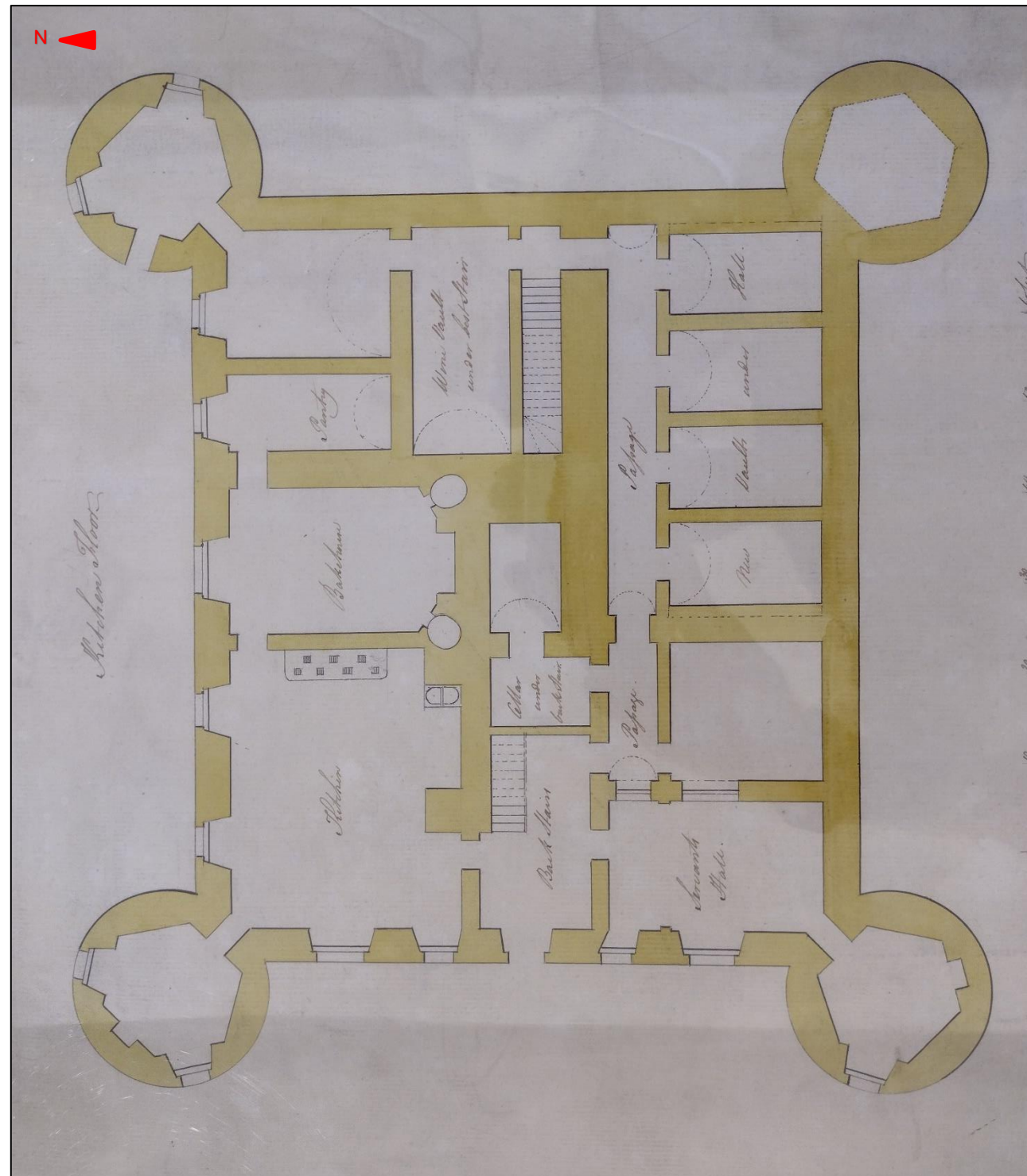


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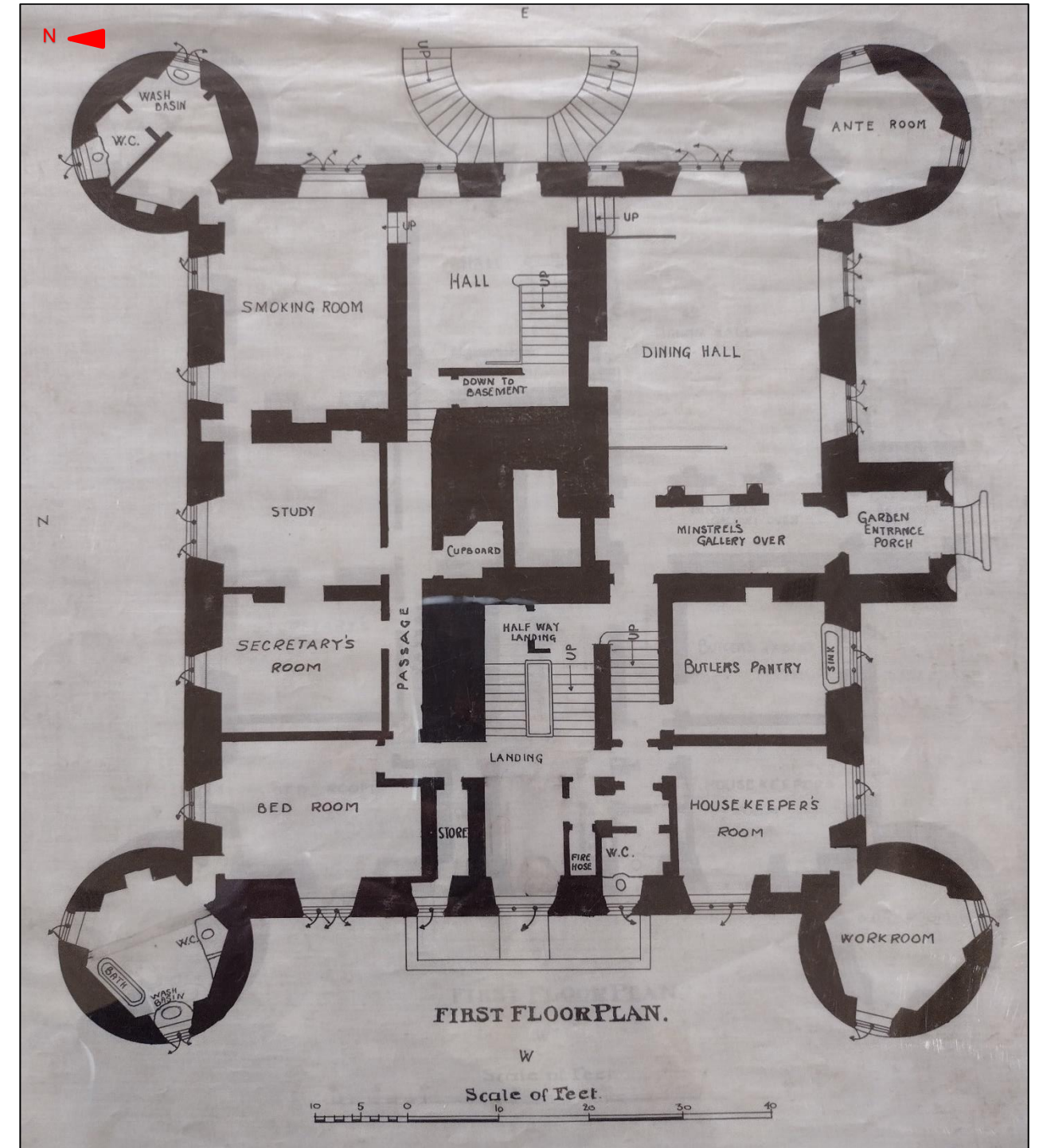
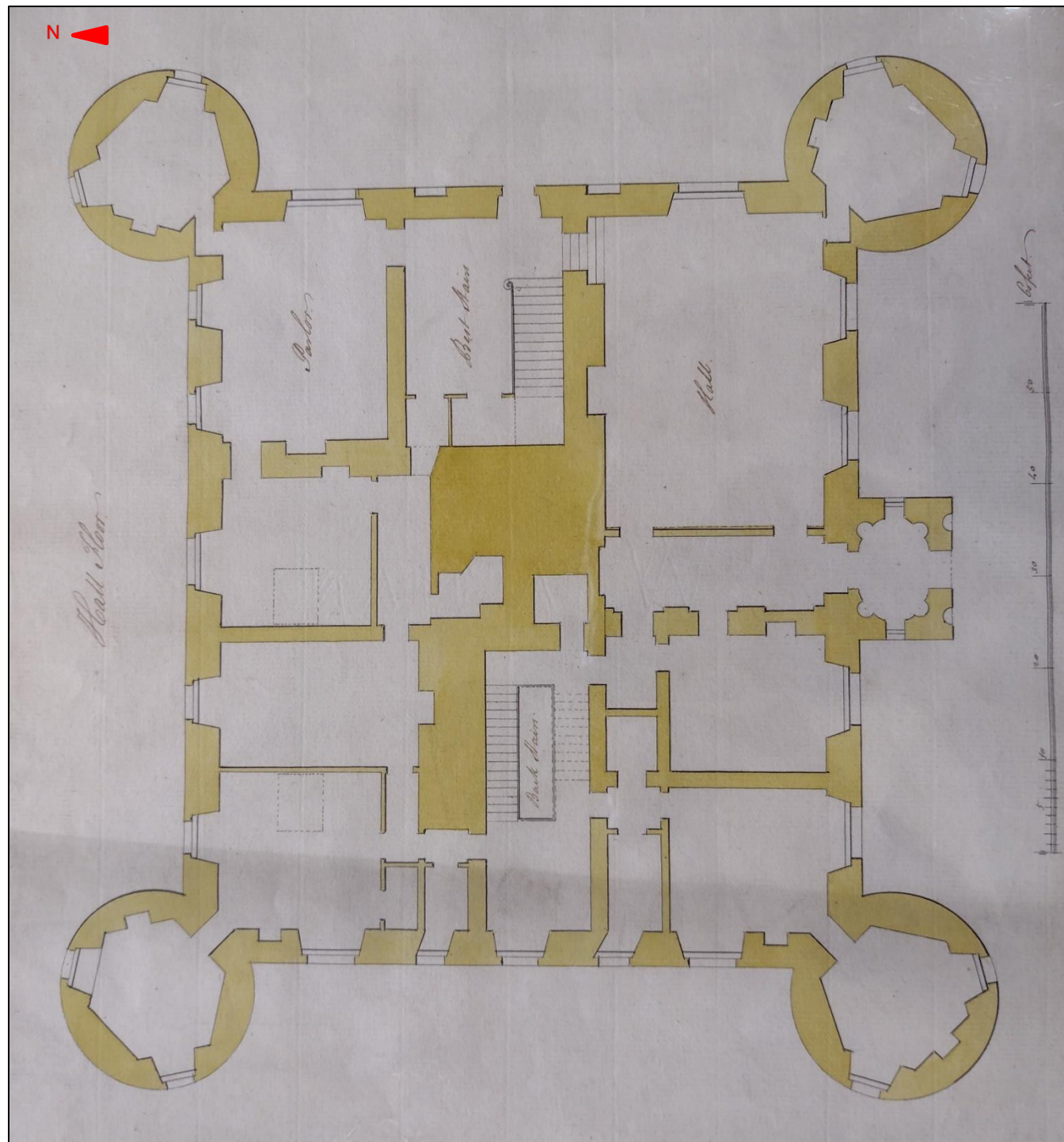
PROJECT TITLE
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FIGURE TITLE
Third floor plan

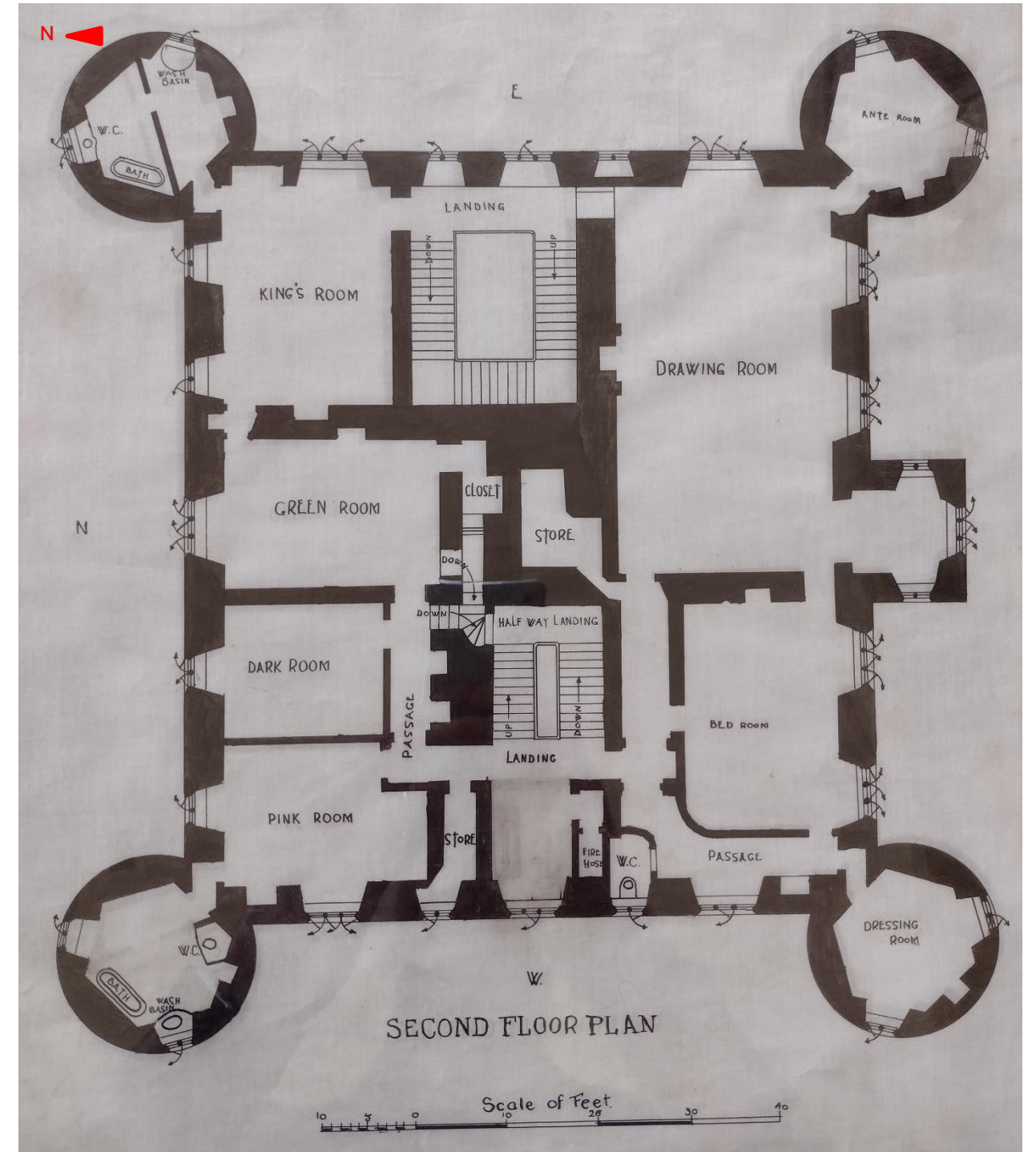
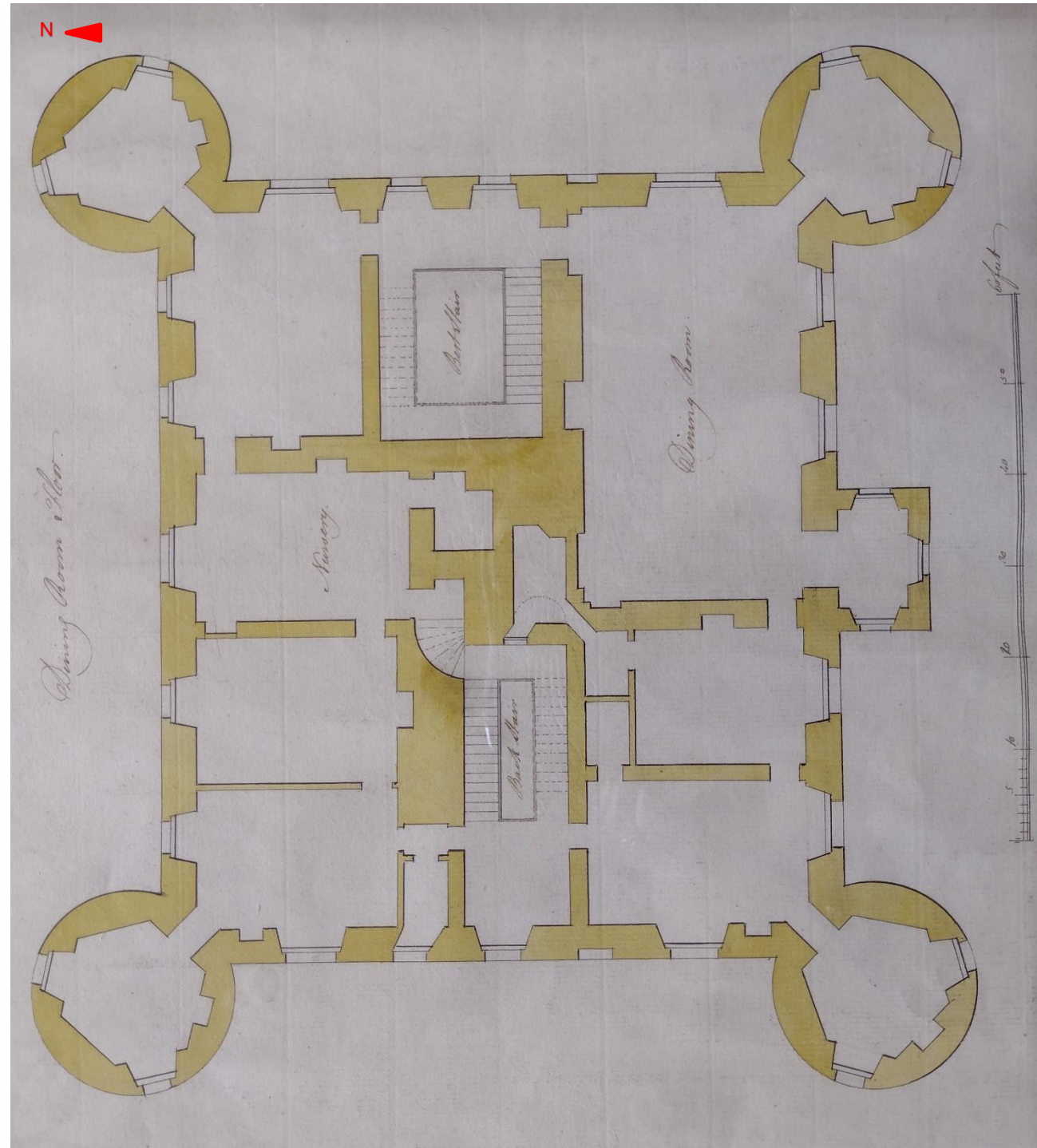
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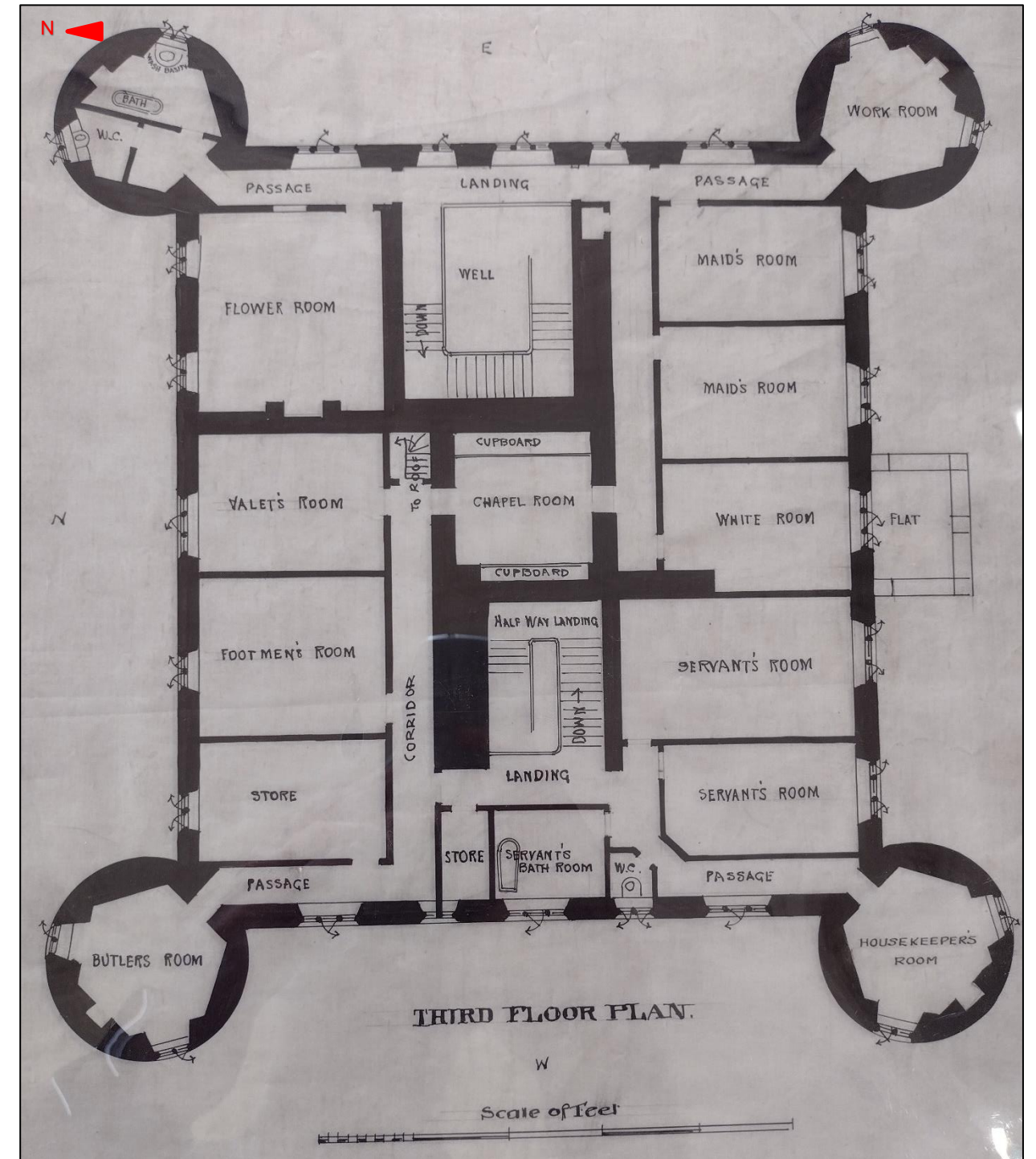
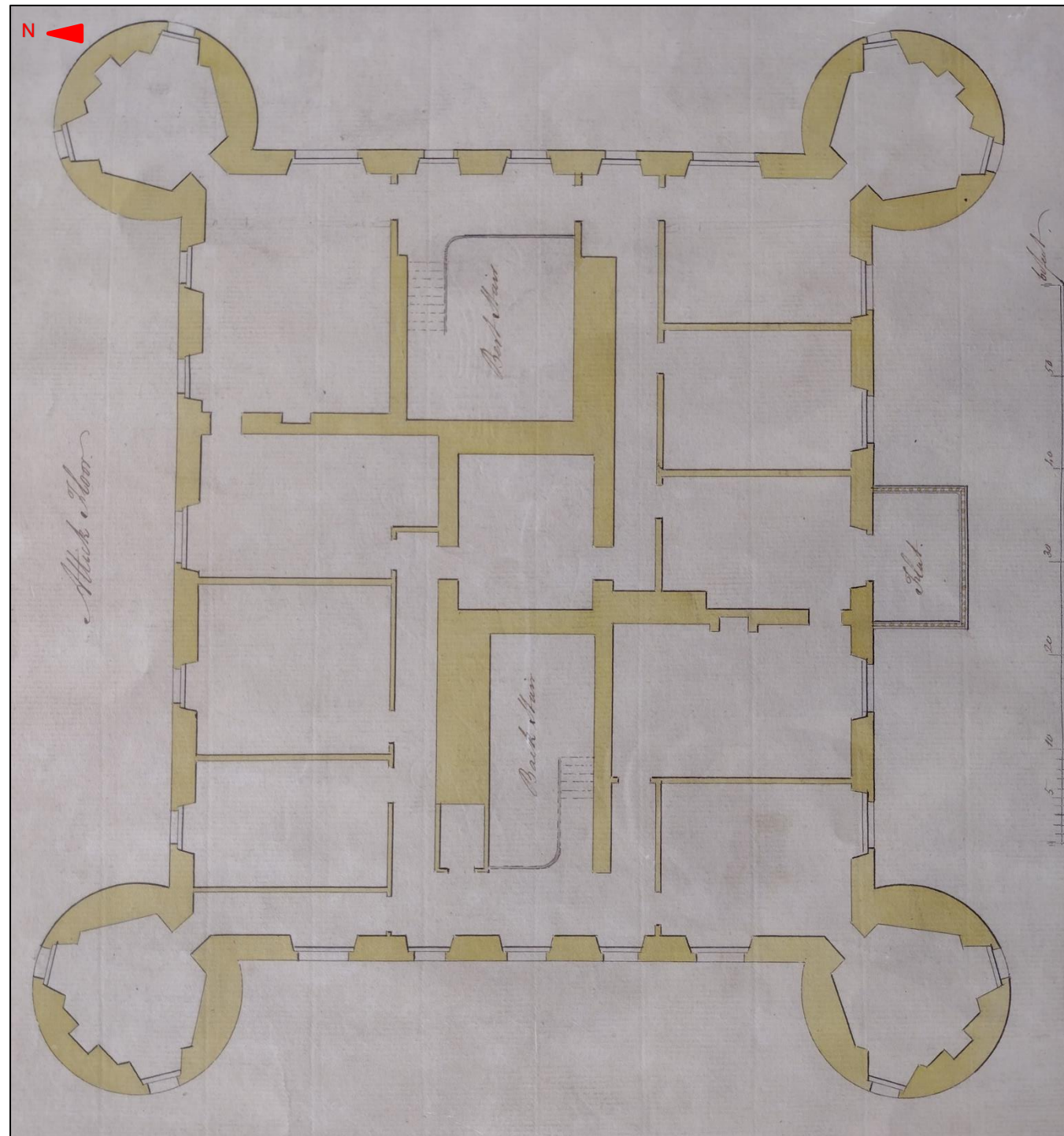
Figs. 27 and 28: Ground/Vaults floor plans, 1780s (left) and 1909 (right) (NLW ref: Tredegar 731 & Tredegar 2000A/2)



Figs. 29 and 30: First floor plans, 1780s (left) and 1909 (right) (NLW ref: Tredegar 731 & Tredegar 2000A/2)



Figs. 31 and 32: Second floor plans, 1780s (left) and 1909 (right) (NLW ref: Tredegar 731 & Tredegar 2000A/2)



Figs. 33 and 34: Third floor plans, 1780s (left) and 1909 (right) (NLW ref: Tredegar 731 & Tredegar 2000A/2)

4. HISTORIC BUILDING SURVEY

Introduction

- 4.1. The following section provides a description of the castle through an external and internal survey. Measured exterior elevations (Figs. 19 to 22) and floor plans (Figs. 23 to 26) have been utilised within this assessment and have been annotated to show historic features of relevance along with photo viewpoints. Photo viewpoints are placed on the figures according to floor height captured, however, the majority of these have been taken from either ground, first floor or mobile lift height. This has been done for ease of reference and interpretation. Internal elevations of the four principal wall alignments have also been produced and are included in Appendix 1 (Figs. 98 to 105) along with internal elevations of the exterior walls (Figs. 106 to 109). Extracts from these elevation figures have been utilised throughout the written description to aid interpretation and provide a photographic record of areas that were inaccessible during the physical inspection of the building.
- 4.2. The narrative of the written record will proceed around the building according to building 'cells'. As the internal floor and ceilings have collapsed as a result of the 1941 fire, each cell incorporates the elevations of all rooms from ground/vault to third floor level. As such, each cell is assessed as a single entity, incorporating the analysis of all floor levels, where visible, before proceeding onto the next cell, sequentially. The central core of the building was not accessible by any means during the survey and is therefore excluded from the sequence of building cells. Figure 35 provides the Cell designations used through the building along with the naming conventions for elevations and towers.
- 4.3. The analysis has established the following broad phases of development which will be referred to where appropriate, however, descriptions may more often revert to using dates in the text to better contextualise the narrative.
- Phase A: 1626 initial construction
 - Phase B: 1780s reconfiguration and refurbishment after the fire of 1785
 - Phase C: Early 20th-century reconfiguration and alterations
 - Phase D: 2018 repair work
- 4.4. The description commences with an assessment of the exterior of the castle and then proceeds internally, in sequential order of identified building 'cells'. The use of building cells as a means of reference has arisen due to the widespread absence of

floors within the building, rendering the individual assessment of former rooms as impractical. Each identified cell comprises a space that is enclosed by internal elevations and which accounts for all rooms from the cellar to the third floor of that cell. Of note is the taller proportions of the Dining Hall in Cell A. This room is effectively located between ground and first floor level but for the purposes of this survey, it will be referred to as a first floor room exclusively. In general, the text refers to internal elevations where these were directly visible during the site visit. Several internal elevations, comprising the interior faces of exterior walls, are not assessed in detail as these follow the same composition and phasing as those described in Cells A to C.

- 4.5. Reference to individual rooms will be made where appropriate and will be accompanied within the text with figures that isolate specific parts of the castle to aid identification of each room being discussed. Room references and names have been principally derived from a set of 1909 floor plans of the building, sourced from the NLW (NLW ref: Tredegar 2000A/2), that have assigned functions to each room of the building without exception. These floor plans are reproduced as Figures 28, 30, 32, and 34) and will be referenced throughout the text as the '1909 plans'. Perhaps complicating matters are the existence of a further set of floor plans, purportedly dating to 1900 (NLW ref: Tredegar 2000A/1), incorporating very minor differences to the 1909 plans. These earlier plans are missing the third floor level of the building. Consequently, the written record will focus on the 1909 plans and will highlight differences with the 1900 plans where relevant to the analysis of the building.
- 4.6. Additionally, a complete set of floor plans dating to the 1780s (NLW Ref: Tredegar 731) will also be extensively referenced as the '1780s plans' (Figs. 27, 29, 31 and 33). These provide a very useful comparison with the 1909 plans and illustrate where intervening changes have been made to the building within the intervening period.
- 4.7. Finally, a pair of floor plans dating to 1913 (Appendix 2, Figs. 118 and 119, showing the ground floor and basement only) provide a further indication of change since 1909. The 1913 plans purport to show the proposals for a two-storey billiard room extension, appended to the north elevation of the building. This extension was evidently never carried out so the room designations may not be as reliable as those shown on the 1909 plans, however, references will be made to the 1913 plans where appropriate. Where extracts from historical floor plans are shown as figures, these will be orientated with north at the top of the figure, unless depicted otherwise.



Fig. 35: Building survey conventions

Exterior

General observations

- 4.8. The building (Photos 1 and 2) incorporates a broadly square plan with four, circular corner towers that extend beyond the height of the central block. The principal elevations of the building and each tower are coated in a roughcast render that covers the masonry structure beneath. The roughcast appears cementitious in composition (Photo 3) and was probably applied to the building during the early 20th-century renovations, however, further analysis of the material's composition would indicate whether it may alternatively be formed of the locally sourced 'lias' limestone which was comparatively hard when used as a mortar or binder. Where exposed (Photo 3), the masonry structure beneath is observed to be Old Red Sandstone, a locally used building material found throughout the region and used in towns such as

Abergavenny and Brecon; a variety of this material was also used in the construction of Tintern Abbey.

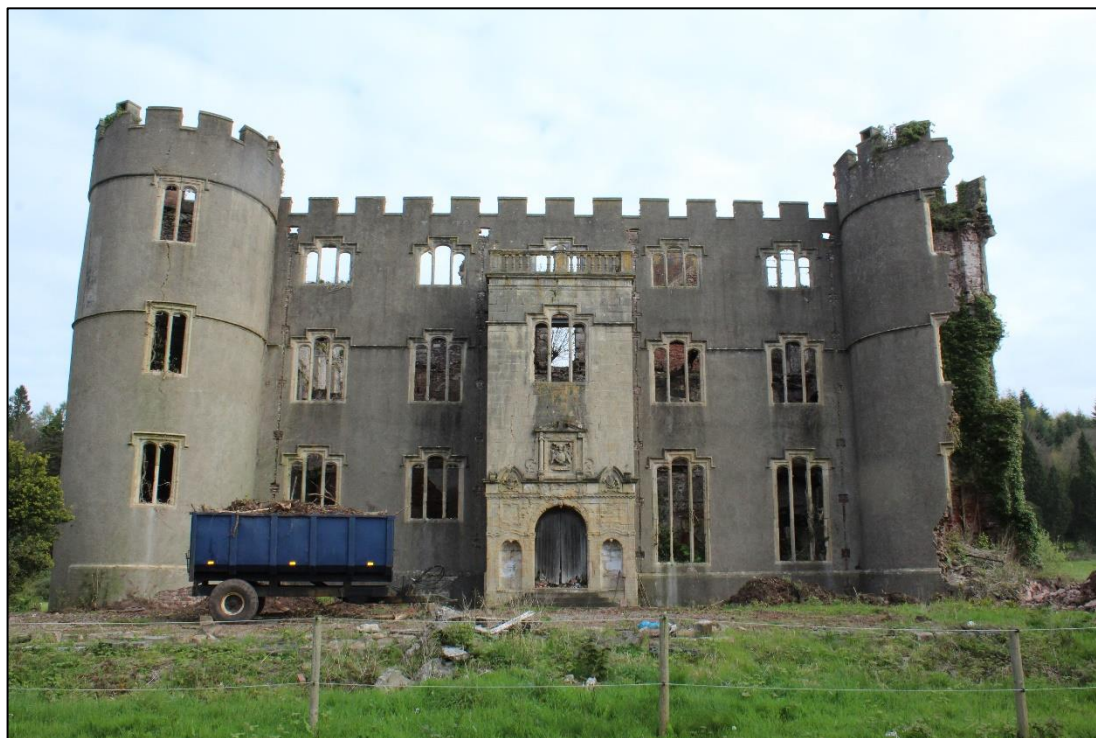


Photo 2: South elevation



Photo 3: Exposed course of old red sandstone, south-west tower

- 4.9. The building is positioned on uneven topography that gently slopes from east to west. Whilst some ground works were inevitably necessary to accommodate a level ground

floor, the design of the building clearly intended for the south and east elevations to present windows to the first floor and upwards only. Hence, the ground level may have not been completely levelled in the areas outside the castle walls. The variation in perceivable levels is signposted by a step change in the external, lower string course and the absence of ground/vault level windows within the south and east elevations. It is likely that the castle was intended to be approached either from the south or east and so these elevations would have been the first (and perhaps only) elevations to be viewed by approaching residents and guests. Certainly, the formal terracing to the south, as present before the 1780s was clearly an intended approach (Fig. 2) whilst contemporary engravings depict an oblique view of the south and east elevations (Figs. 3 and 11).

- 4.10. Each elevation is formed of five bays (excluding the towers) whilst the east, south and west elevations all incorporate porches of varying styles and size. The style of window is consistent throughout the building and incorporates limestone dressings that comprise of hollow chamfer mouldings with simple sunk decoration within the spandrels. The frame of each window is square and sits beneath a moulded hood whilst the surrounds comprise of ogee mouldings (Photo 4).
- 4.11. Window arches throughout the building comprise either an elliptical arch head or a four-centred arch. The gothic aesthetic is further embellished through the use of heavy hood moulds (Photo 4). The examples on the second storey are integrated into the cavetto moulded string course that routes around the entire exterior of the castle. Windows of three lights incorporate a raised central light that necessitates the raising of the frame and hood mould in tandem (Photo 5). Two light window units are exclusively square headed with no raised lights (Photo 6). Several windows retain fragments of lead glazing bars and glass (Photo 6), however, surviving examples are extensively damaged and incomplete. Nevertheless their survival evidences the position of the casement windows. These can be read in conjunction with the 1909 plans to aid legibility of the window configuration of the building (e.g. Fig. 30).
- 4.12. The stone construction of the window frames, mouldings, dressings and mullions appear to be a conscious attempt to evoke a sense of chivalry and Gothicism in their aesthetic. Girouard draws tenuous parallels with those at Wardour Castle⁸, which were a Smythson addition to the medieval building (Girouard 1983). The analysis

⁸ <https://www.english-heritage.org.uk/visit/places/old-wardour-castle/>

within RCAHMW's *An Inventory of the Ancient Monuments in Glamorgan, Vol. IV, Part I: The Greater Houses* (1981) confirms that stone mullioned windows were probably found in all houses (of that volume), built before 1660, meaning that Ruperra accords with this wider context within Glamorgan.



Photo 4: Detail of window mouldings, north elevation



Photos 5 and 6: Three-light window, west elevation; two-light window, north elevation

- 4.13. The base of the exterior is defined by a projecting plinth, delineated by a stone cavetto moulding (Photo 7). Notably, the building incorporates a misalignment of externally

visible storeys, from east to west, accounting for the slope of the ground beneath. Resultantly, the plinth is lower on the north and west elevations and this is indicated by an awkward stop to the moulding on the south west and north-east towers (Photo 8). The effect may have been exacerbated by the addition of cementitious render and the original effect may have been more elegant in its appearance. This is not an issue identified on the second storey string course as floor levels had been consolidated to a universal height at upper storeys of the building.

- 4.14. Prior to the fire of 1941, each elevation and tower was originally topped by a continuous band of crenelations (Photo 9), however, these features have been largely lost on the north and west elevations in the years following the 1941 fire. According to both Dineley's 1684 sketch and the anonymous 1770 sketch (Figs. 2 and 3), the original configuration of the building featured crenelations on the towers only. As such, the crenelations atop each facing elevation were added following the fire of 1785. It is likely, however, that due to the appearance and consistency of form across all the wallheads, the crenelations on the towers may have also been renewed following the 1785 fire. The merlons across the building incorporate a consistent moulding for both elevation and tower embattlements whereby the stone coping features an asymmetric cross section akin to a bolection mould, facing outwards. This was likely intended to bolster the visible elements of the coping without necessary repetition of the mould on the roof facing side. The coping at the base of each crenel is simple in its form and is sloped inwards, towards the roof, likely to direct rainfall away from the face of the elevation.



Photo 7: Detail of cavetto moulding atop plinth, porch on south elevation



Photo 8: Detail of moulding on north-east tower



Photo 9: Section of crenelations atop south elevation

- 4.15. Each corner tower of the castle is circular in plan, with hexagonal interior wall alignments, and all incorporate broadly similar fenestration configurations. The towers were principally used for ancillary purposes, often as a bathroom or anteroom, accessed from a more important room within the main body of the building. The secondary uses of the towers are reflected in the window types, which feature two-light window units only (Photo 10). As discussed above, the sloping nature of the ground levels has resulted in a variation in the number of windows within each tower, with four windows incorporated within north and west facing elevations and three windows within east and south facing elevations whilst vaulted areas towards the east extent of the building generally incorporate no windows. The cavetto string course at second storey level continues around each tower (where surviving) and is incorporated into the hood moulds of the second storey windows.
- 4.16. The south-east tower partially collapsed in 1982, leaving the internal elevations exposed (Photo 11). This event followed the emergence of cracks along the length of the tower that precipitated the failure. Cracks of similar nature are also apparent within each of the other three towers, which are currently all still standing.



Photos 10 and 11: Overview of south-west tower, looking south-east, and south-east tower, looking north-west

South elevation

- 4.17. The symmetrical appearance of the building and consistency in fenestration means that the castle incorporates a broadly consistent aesthetic across all four elevations. Despite this, the south elevation of the castle (Photo 2) may be described as the principal façade of the castle. This is evidenced through the incorporation of a double height porch, the universal use of three-light windows and the legacy of the 17th and 18th-century configuration of the property which clearly evidenced a formal arrival at the building from the south, via an impressive gatehouse, as depicted by Dineley in 1684 (Fig. 2) and as recorded on the 1764 Estate plan (Fig. 10).
- 4.18. The south elevation features a deliberate diversion from symmetry through the incorporation of a pair of taller three-light windows to the east of the porch (Photo 12). Their presence symbolises the position and status of the hall within the building but apart from their greater height, the window units, mullions and mouldings follow an identical composition as all other windows throughout the building. In 1913, three options for the glazing and window bars of these windows were drawn up in colour (NLW ref: Tredegar 293/4). Of the three options, one incorporated the use of plate glass. Evidently, this option was discounted according to the visible remains of leaded

glazing bars visible presently and on the historical aerial photograph of 1949 (Fig. 15). According to the 1909 plan (Fig. 30), each of the Dining Hall windows incorporated three opening casements, one within each light of the unit.

- 4.19. A further, more subtle diversion from the symmetry of the façade is the inclusion of a window to the servants hall at lower ground floor level (Photo 13). This window was not evident on the 1780s floor plans (Fig. 27) but does appear on the 1909 floor plan (Fig. 28), indicating that it was added in the intervening years, likely to provide more light into a room that is comparatively isolated from pre-existing windows. The introduction of the window likely coincided with the enlargement and reconfiguration of the Servants Hall within.



Photo 12: Windows east of the porch within south elevation



Photo 13: Lower ground floor window in south elevation

- 4.20. The porch (Photo 14) extends to two storeys high with a balustrade atop its flat roof. The porch differs from the prevailing construction of the castle in that it incorporates an ashlar south façade, possibly constructed of Bath Stone. The use of this material appears incongruous alongside the prevailing sandstone and ashlar within most of the structure. Its use may reflect a possible use of Bath Stone within the former gatehouse structures, as depicted by Dineley (Fig. 2).
- 4.21. The ground floor portion of the façade is heavily weathered but incorporates the greatest degree of decoration of the entire exterior of the building. Above the doorway is a heraldic coat of arms (Photo 15) that resembles that of Charles I (reigned 1625-1649) and accords with the construction date of the castle in 1626. This panel is set within a decorative surround (or aedicule) that comprises a pair of engaged Ionic columns (one now missing) that support a frieze, with dentils, beneath a broken pediment with Tympanum, cornice and a central acroterion.
- 4.22. On either side are two further heraldic panels. The west panel (Photo 16) is probably that of the Herbert Earls of Pembroke, incorporating three rampant lions (RCAHMW 1981), whilst the east panel (Photo 17) comprises a hybrid of Rhys ap Tewdwy Mawr and Thomas Morgan and his wife Catherine (*ibid*), although there is less certainty of the authenticity of the east panel amongst secondary sources (Cadw 2000;

RCAHMW 1981). Each panel is set beneath a cornice that is, in turn interrupted by regularly spaced corbels, and a broken pediment above each panel. Since the interpretation of the panels, as documented in the RCAHMW analysis in 1981, the panels have all experienced noticeable weathering and are now, consequently, difficult to decipher. Conversely, other features, such as the broken pediments and dentils are relatively intact, suggesting a possible intervention by Hardwick during his repairs of the 1780s.



Photo 14: Overview of porch, south elevation



Photo 15: Detail of Charles I heraldic panel



Photo 16: Detail of west panel



Photo 17: Detail of east panel

- 4.23. The lower portion of the porch (Photo 18) incorporates the main entrance to the castle. The door surround is integrated using the same materials as the rest of the porch and incorporates a semi-circular arched head of Romanesque character. The door jambs and arch incorporate ovolo moulding, however, this is heavily eroded in parts, particularly within the arch itself. The rusticated keystone is also heavily weathered but was probably identical to the examples found within the door surrounds of several openings inside the castle, particularly in the Dining Hall and interior door of the porch (Photo 53). The door itself is no longer in place.
- 4.24. To either side of the door are two identical niches which incorporate semi-circular shell motif heads, both heavily weathered (Photo 19). Above each niche is a band of strapwork that is moulded to follow the curve of the niche below. Above these are two further panels, both blind (Photo 18). Further embellishment is provided through the incorporation of dentils as part of a shallow cornice, directly above the door surround. The door is approached via a set of stone steps that appear to be a relatively recent addition.



Photo 18: Overview of lower portions of south porch



Photo 19: Example of shell head within west niche

East elevation

- 4.25. The east elevation of the castle (Photo 20) is mostly symmetrical in appearance, incorporating a combination of two and three light window tripartite units. These alternate from south to north across the elevation whilst further variation stems from

the shortening of windows at third storey level compared with the larger units on storeys one and two.

- 4.26. There are areas at parapet level where the cementitious render has fallen away, revealing the masonry structure beneath (Photo 21). This affords an interpretation of possible phasing where the visible old red sandstone composition of the walls gives way to coursed rubblestone and a levelling layer of red brick to form the crenelations. This is possible visible evidence for the alterations carried out following the 1785 fire and may have prompted an early application of roughcast to hide the variations caused by these interventions, as suggested in the engraving by JP Neale in 1821 (Fig. 11). The exposed masonry does not provide any clear evidence for the shape of the former gables, however.



Photo 20: East elevation



Photo 21: Detail of exposed masonry at parapet level

- 4.27. The key feature of the elevation is the centrally positioned projecting porch (Photo 22). The East Porch comprises an ashlar construction and is simpler in ornamental decoration compared to the example on the south elevation. Broadly, the porch comprises a projecting structure of a pair of rectangular columns that support three Romanesque arches, in conjunction with a further pair of engaged columns that are abutted against the wall of the building. A heavy cornice is positioned above the arches and routes around the projecting canopy of the porch.
- 4.28. Above the central arch and cornice is a further heraldic panel (Photo 23) illustrating the arms of Courtenay Charles Evan Morgan, who had inherited the castle in 1909 and proceeded to carry out extensive renovations. The incorporated motto 'Si Deus Nobiscum Quis Contra Nos' translates as 'If God be with us, who can be against us.'
- 4.29. The variation in floor levels is evidenced by the raised position of the porch, necessitating a pair of staircases, each incorporating a dogleg. Formerly, each staircase, and the central opening of the porch, would have incorporated heavy, stone balustrades, however, these have mostly been removed or damaged. Their form would have incorporated a heavy top rail and turned balusters of a ubiquitous classical aesthetic.



Photo 22: Overview of porch, east elevation

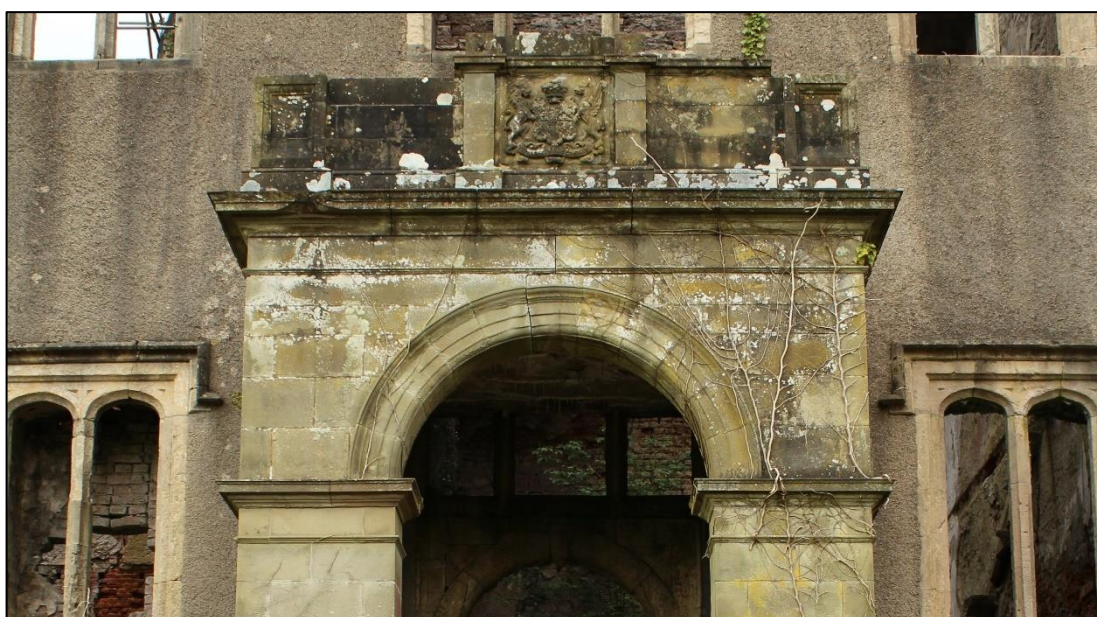


Photo 23: Detail of upper portions of east porch



Photo 24: Courteney Charles Evan Morgan heraldic panel

- 4.30. The presence of the heraldic panel, architectural style and composition of the porch and absence of the structure on early engravings⁹ (Fig. 11) evidences that the porch was certainly an addition as part of the post 1909 alterations to the building. It is not depicted in its current form on the 1909 plans (Fig. 30) but was correctly recorded on the 1913 plans (Fig. 36).

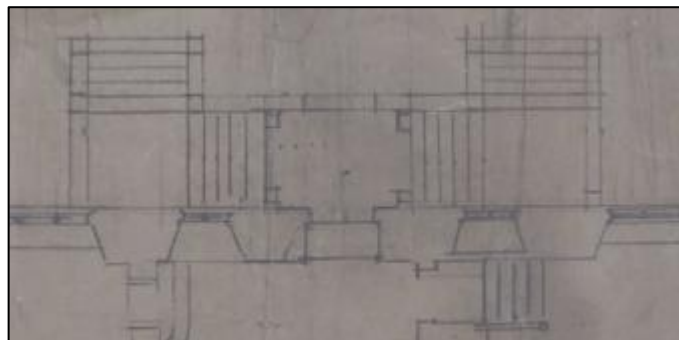


Fig. 36: Extract from the 1913 plans showing the composition of the East Porch

- 4.31. Within the porch, the early 17th-century doorway survives (Photo 25) and exhibits a matching aesthetic with the principal doorway within the south elevation and various examples within the interior of the castle. The door incorporates a semi-circular door head with rusticated keystone and sunken spandrels within a square frame. The door

⁹ <https://rcahmw.ibase.media/en/view-item?i=136405&WINID=1709299997542>

sits beneath an obscured window that appears to have been truncated by the addition of the porch (Photo 26). The window is depicted on the late 18th-century drawing of the castle and is an original feature of the elevation (Fig. 3).



Photo 25: Detail of early 17th-century door surround in east elevation, within the early 20th-century porch



Photo 26: Detail of upper portion of early 17th-century door surround in east elevation, within the early 20th-century porch

- 4.32. The addition of the porch has served to partially obscure a window/light well that is set within the plinth and serves the vaults beneath the east extent of the building (Photo 27). The window is square headed with a single mullion and was likely not intended for wider appreciation. The window is not depicted on the 1780s plans (Fig. 27) but is present on the 1909 plans (Fig. 28), indicating it was installed in the intervening years.



Photo 27: Detail of inserted window serving basement vaults, east elevation

North elevation

- 4.33. The north elevation (Photo 28) is the only elevation that, unlike the other three elevations, does not incorporate a centrally positioned doorway. Furthermore, the fenestration arrangement of the elevation is the most pared back of the building, incorporating mostly two-light windows and only a single column of three-light windows down the centre of the elevation. Unlike the south and east elevations, the north elevation incorporates four rows of windows (as opposed to three), illustrating the presence of the service rooms on the lower ground storey.



Photo 28: North elevation

- 4.34. The north elevation is missing the majority of its crenelations (Photo 28). It is curious that such wholesale removal has occurred, and it is therefore likely to have been carried out as a planned removal rather than as a direct consequence of the 1941 fire. Certainly, all the building's embattlements were still *in situ* seven years after the fire had occurred (Fig. 15). Evidence for ongoing maintenance is visible on the north-east tower. A patch of modern cementitious cement render has been applied adjacent to the lower ground floor window (Photo 29). Formerly, there was a wall abutted to this part of the tower (Fig. 14) that was evidently removed after 1949¹⁰ and was clearly applied following this removal to fill the resultant gap in the building's render.

¹⁰ <https://britainfromabove.org.uk/en/image/WAW026217>



Photo 29: Evidence of patch repair following removal of wall, north-east tower

- 4.35. Fundamentally, despite its visible similarity with the three other elevations, the north elevation may be considered the façade of lowest status, owing to the simplified fenestration that predominantly relate to service rooms or bedrooms. Even so, the composition of the elevation is still impressive and considered; there was clearly a desire to retain as much symmetry as possible to accord with the overall uniformity of the building. Additionally, the inclusion of the lower ground/cellar storey in the elevation allows for a clear interpretation of hierarchy (Photo 30). The windows to the first and second storey are clearly larger than those in the lower ground and third storeys. The resident family would have lived, worked and entertained on the first and second floors of the building whilst servants would have worked on the lower ground floor and lived on the third floor, utilising the West Stair hall for access through the house.

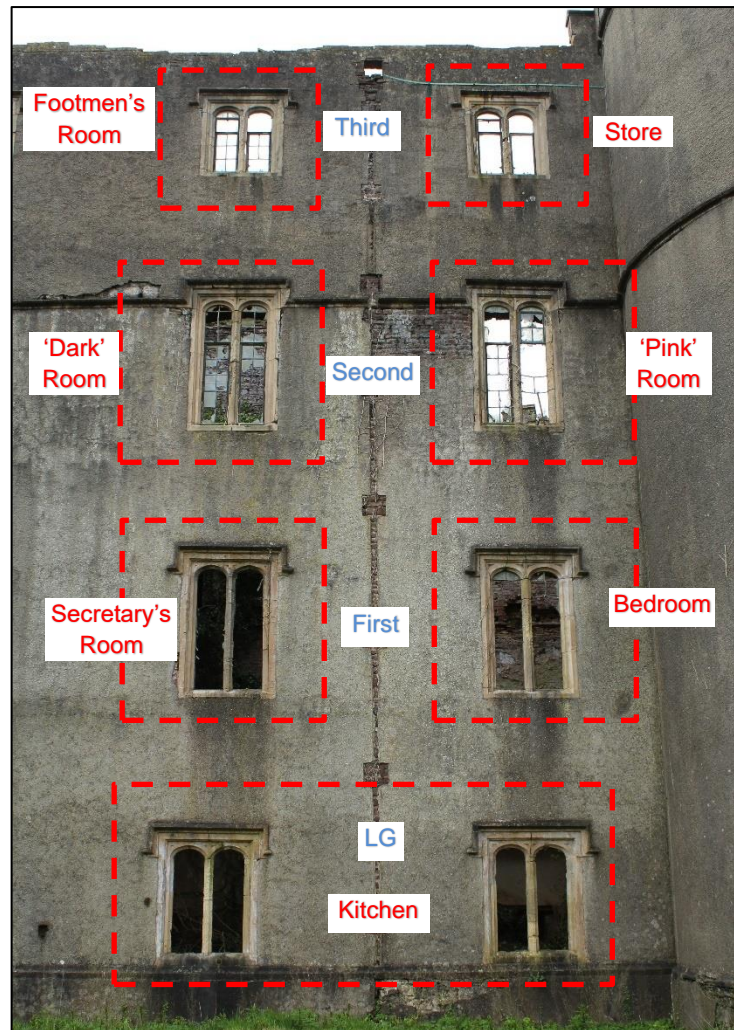


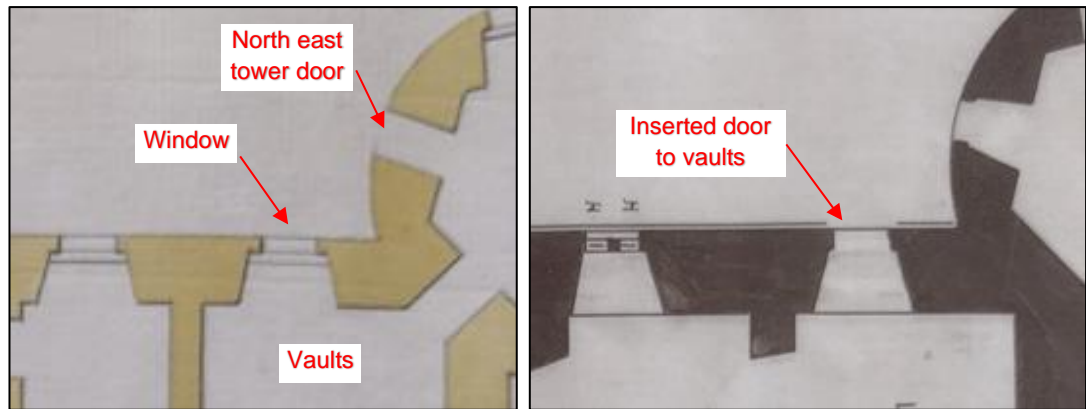
Photo 30: Western extent of north elevation (1909 functions labelled)

- 4.36. The symmetry of the north elevation is compromised by the inclusion of a small doorway into the vaults at the eastern extent of the elevation (Photo 31) and an adjacent doorway providing access into the north-east tower (Photo 32). The doorway to the vaults appears to have been inserted through the truncation of an existing window in this position. The mullion and surround of the window have been shortened and made good whilst a stone door in the perpendicular style has been inserted beneath. The junction between the two elements is awkward and has resulted in a slightly wider door surround than the corresponding window surround above. The aperture is not symbolised as a doorway on the 1780s plan (Fig. 37) but is suggested as a doorway on the 1909 plans (Figs 38) so it was likely installed in the intervening years, possibly to facilitate a more convenient entry to the vaults for both cooking ingredients and coal/coke for the central heating system.

- 4.37. The ambiguous phasing of the vault door and the additional windows to the vaults and lower ground floor within the south and east elevations suggests that the lower ground floor suffered from a lack of suitable lighting following the construction of the vaults. The installation of these apertures may have been an isolated phase of rectification of minor light and circulation issues in order to aid domestic functions, rather than as part of a wider program of repair or alteration.
- 4.38. Conversely, the doorway to the north-east tower (Photo 32) appears to be earlier than the vault door and is also suggested as a doorway on the 1780s plans (Fig. 37). It also incorporates a perpendicular, 'pseudo' 4-centred arch that may have proved the inspiration for the later, adjacent vault doorway (Photo 31).
- 4.39. The incorporation of Tudor style, four-centred pointed doorways is a ubiquitous inclusion in country houses in Glamorgan and is described as 'the most characteristic feature of Glamorgan's historic domestic architecture', occurring in all the early country houses. These contrast with the voussoir heads found in the Gower and wooden heads that are frequently used in Blaunau (RCAHMH 1981).



Photos 31 and 32: Detail of doorways to vaults (left) and north-east tower (right), north elevation



Figs. 37 and 38: Extract from plans of 1780s (left) and 1909 (right) showing evolution of north elevation door arrangement

West elevation

- 4.40. The west elevation of the building (Photo 33) broadly mirrors the east elevation in terms of fenestration arrangement, incorporating alternate three, two, three light window configurations. The west elevation differs, however, in its incorporation of a row of apertures serving the lower ground floor. As with the north elevation, the west elevation is also missing the majority of its crenelations. Whilst these features initially survived the 1941 fire (Fig. 15), they were subsequently removed, perhaps implying that the north and west elevations suffered more from the effects of the fire.



Photo 33: West elevation

- 4.41. The distinguishing feature of the west elevation is the single-storey porch, providing access to the ground floor of the building. The porch (Photo 34) consists of roughly

coursed rubblestone with two-light, stone window apertures of an identical style to the rest of the building. The doorway of the porch comprises a stone surround with ovolo mouldings, incorporating a pseudo 4-centred arch at its head, badly eroded (Photo 35). There are the remains of a stone hood mould above the door surround which is also badly eroded and missing its facing decoration.

- 4.42. The porch is a later addition to the castle. It was not present on the 1780s plans (Fig. 27) but had appeared by the 1909 plans (Fig. 28). Furthermore, a small projection on the west elevation is identifiable on the Tithe and historic OS maps from as early as 1839 (Fig. 11) but this is certainly an earlier wooden porch as depicted in a photograph of the 1890s (Friend 2018). Ultimately, the style and appearance of the porch, coupled with identification of the porch as contemporary with the early 20th-century refurbishment of the house by several secondary sources (Cadw 1999a; CA 2001; Friend 2018) asserts that the porch was probably constructed contemporaneously with the east porch, in, or shortly after, 1909. The incorporation of near identical window stone and tracery within the later porch may suggest that other windows within the remainder of the building were possibly repaired or replaced at the same time, as suggested by different rates of weathering within the same unit at certain points (e.g. Photos 12 and 22).



Photo 34: Porch, west elevation



Photo 35: Door to west porch

- 4.43. Notably, the west elevation (and a vertical portion of the north-east tower) incorporates a series of shallow square indentations with the fabric (Photo 36). Although broadly equally spaced, the indentations exhibit no clear relationship with the external features of the castle and appear to route in seemingly random directions. In all likelihood, these indentations were made either during or after the Second World War. Their purpose is, initially, unclear, however some of the indentations retain a square section of timber within the slot. The most likely hypothesis is that the indentations were made to secure apparatus to the exterior of the castle. This is clearer on the north-east tower where the path between indentations shows evidence of scarring and the alignment breaches through the preexisting stringcourse, indicating that a feature, pipe or cable was routed along the wall, secured onto the timbers within each indentation. Furthermore, a vestige of a conduit junction remains on the west wall with outlets that align with the direction of the indentations (Photo 36), suggesting that a series of pipework or electrical conduits were once secured to the castle.

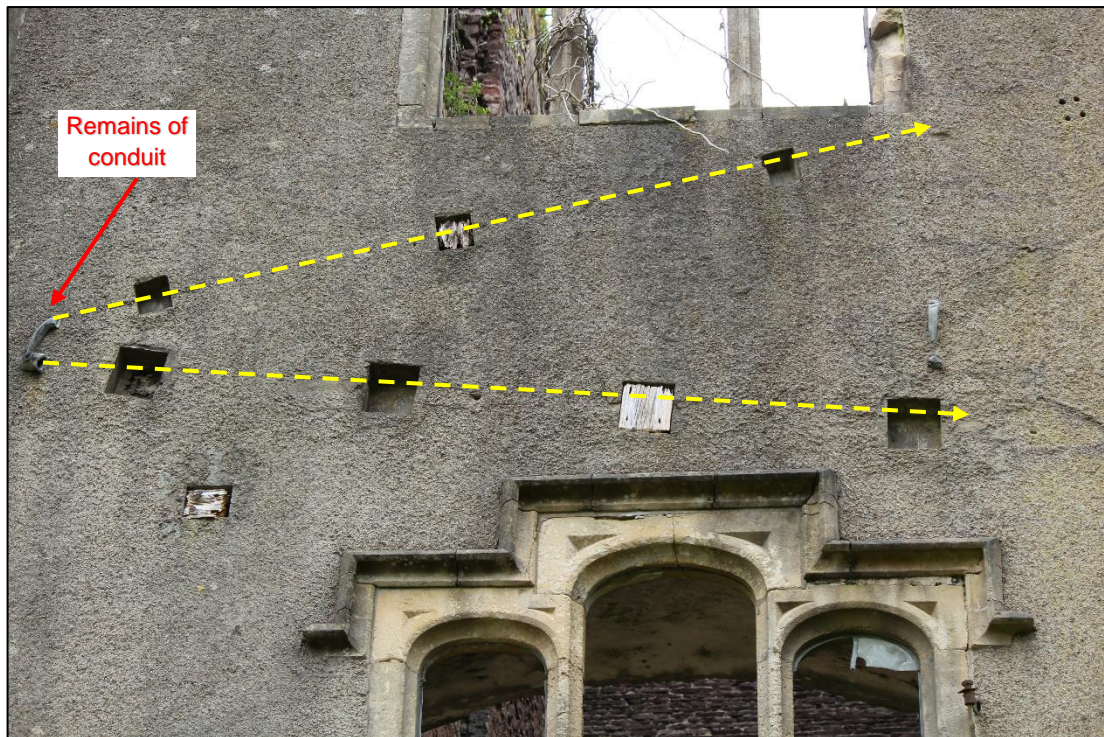


Photo 36: Example of square indentations in west elevation

Interior

- 4.44. The interior of the castle is described below and begins with Cell A, which represents the south-east rooms of the building. The analysis progresses anti-clockwise, incorporating all the outer parts of the building and the interior of the West Porch. The very central core of the building was inaccessible during the site visits and is therefore not covered in detail.

Cell A

- 4.45. Cell A is located at the south-east corner of the castle and is the largest cell of the building by floor area (Photo 37). According to the 1909 plan this cell formerly incorporated the Dining Hall at first floor level, Drawing Room at second floor level whilst the third floor contained servant accommodation comprising two maid's rooms, the 'White Room' and a passageway. This broad configuration had been maintained without appreciable alteration since at least the 1780s.
- 4.46. As with all internal areas of the building, Cell A was extensively damaged by the fire of 1941; the Cell incorporates no floors, ceilings, decoration or fixtures. The visible fabric comprises exposed masonry walls with portions of surviving plasterwork and the apertures of doors and windows. The floor of the space was piled with debris to

a height appreciably higher than the original floor level. Consequently, the full height of the Dining Room can no longer be appreciated.

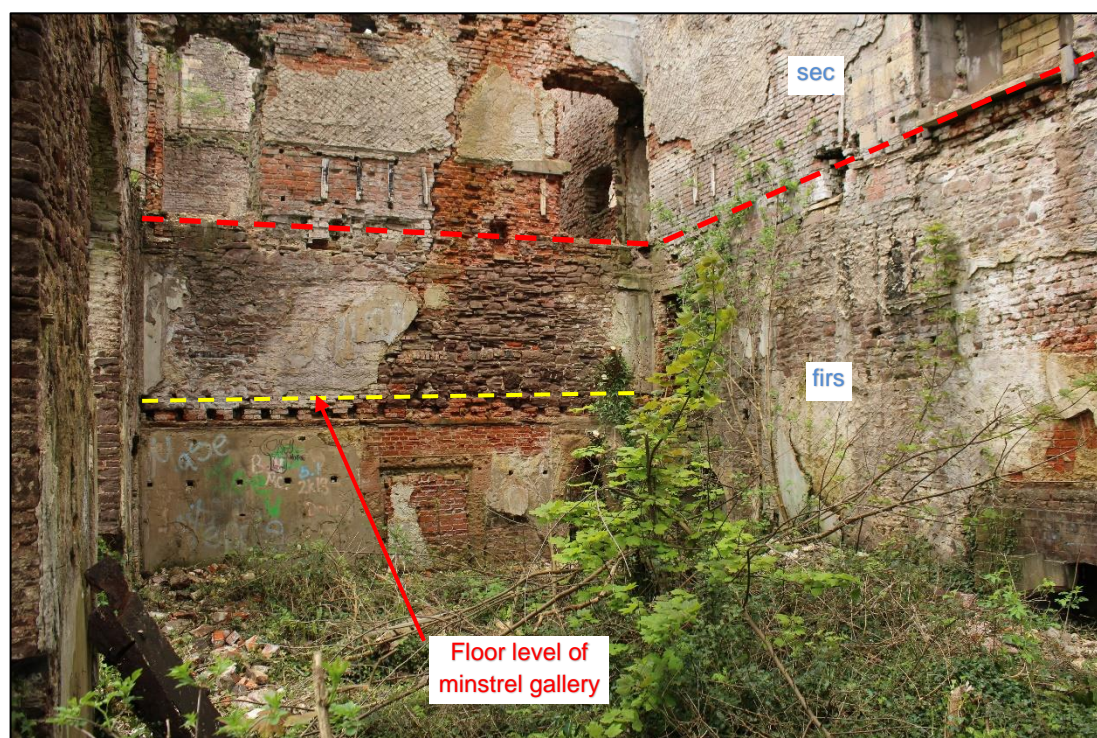


Photo 37: Overview of Cell A, looking north-west

- 4.47. The Dining Hall occupied the first floor of Cell A and was a comparatively tall room, as indicated externally by the tall windows (Photo 12). At the west end of the room (Photo 37) was a screen with a minstrel gallery above, as depicted on both the 1780s plan and 1909 plan (Fig. 39). The origins and evolution of the minstrel gallery are unclear. Hardwick's plans of the 1780s include drawings for a new screen at the west end of the Dining Hall (Fig. 40), which at that time was recorded as just the 'Hall' (Fig. 29). According to the drawing, the screen comprised a timber structure with two square headed doors at the north and south ends, either side of a central alcove that incorporated a three-centred arch head. The drawing depicts that the upper walkway of the gallery was supported on two engaged columns with Corinthian capitals (Hardwick annotated the plan to confirm these were 'to be made in London') whilst two further square columns/pilasters were positioned at the north and south extents of the screen, also incorporating Corinthian capitals. The walkway was fronted by an iron balustrade that comprised of a diamond patterned railing with central panel that incorporated a simple swag motif and heraldic crest above.



Fig. 39: Extract from the 1909 floor plans, showing first floor minstrel's gallery within Dining Hall



Fig. 40: Thomas Hardwick's 1780s drawing of proposed Dining Hall screen (National Library of Wales; Ref: Tredegar 777)

- 4.48. During the internal renovations of 1913, the design and functionality of the screen was modified. An architectural drawing of that period (Fig. 41), seemingly using Hardwick's 1780s drawing as a template, records the intention to close up the two flanking doorways and convert the central alcove into the only doorway through the screen. A subsequent drawing, also dated 1913, shows further alterations to the screen comprising of the changing of Corinthian capitals to Ionic examples (Fig. 42). The decision to change capitals is curious and would have been expensive. A photograph of the Dining Hall (captioned the 'Banqueting Hall') on page 26 of *Lord Tredegar's Ruperra Castle* (Friend 2018) records a partial view of the screen on the day following the 1941 fire. It evidences that the above alterations were all carried

out as the north aperture had been closed off and panelled whilst the visible column/pilaster incorporates an Ionic capital. The diagonal balustrade above is also visible. No part of the screen now survives within the room.

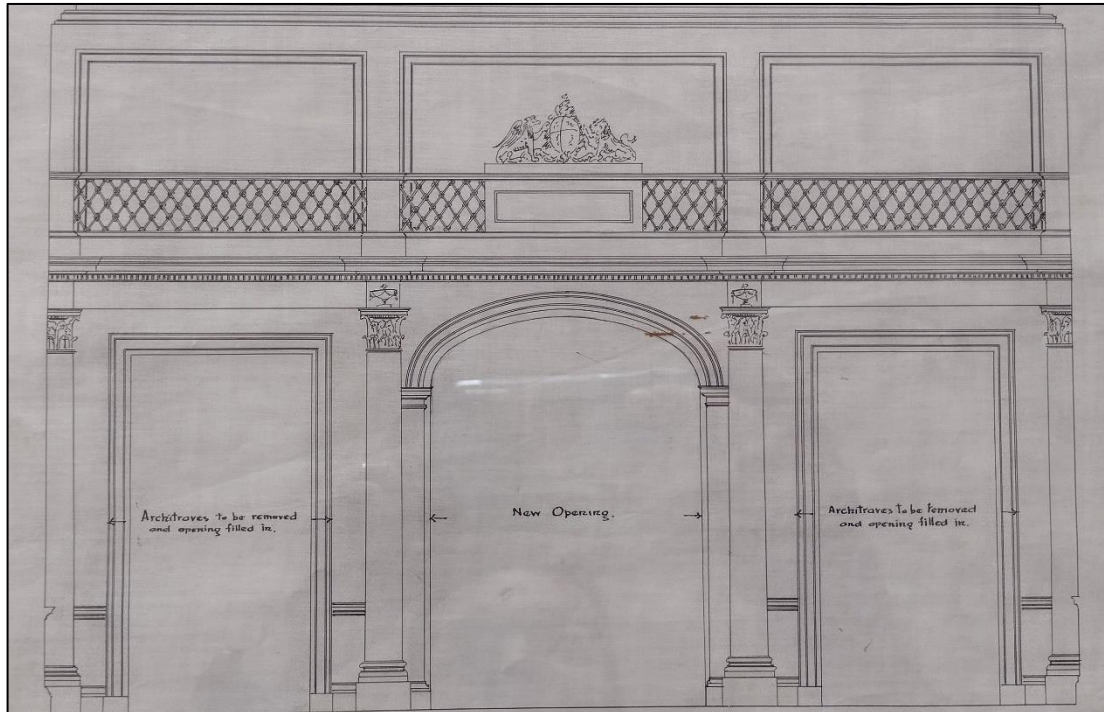


Fig. 41: 1913 drawing showing revisions to the Dining Hall screen (reproduced with permission from the National Library of Wales; Ref: Tredegar 293/11A)

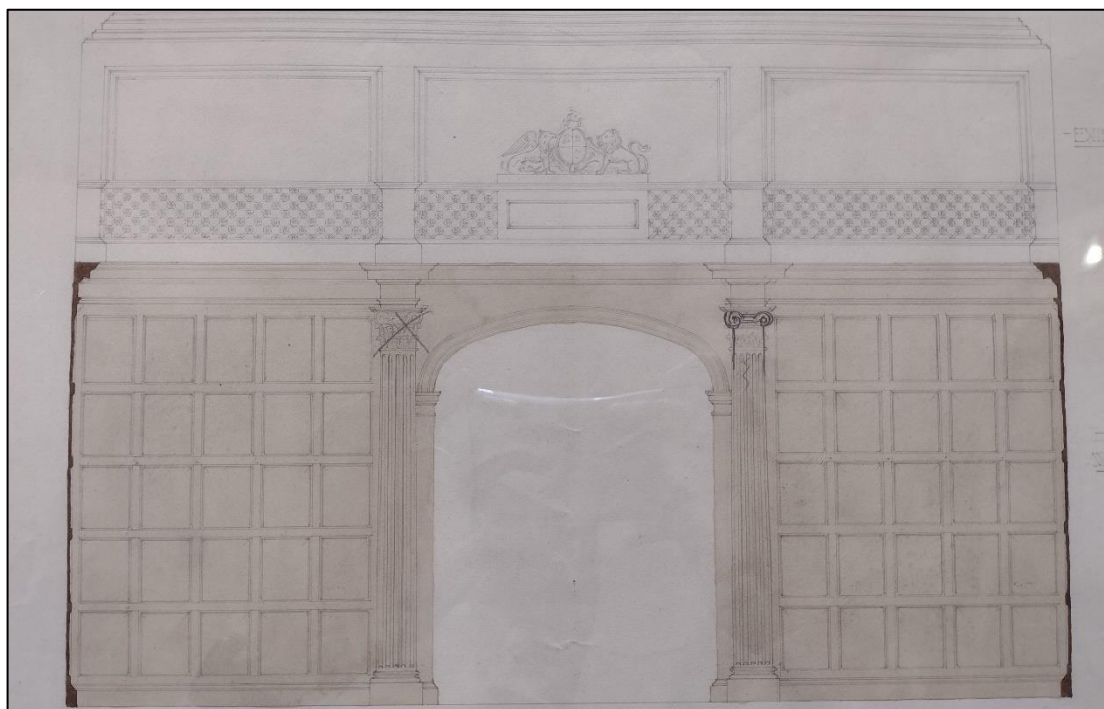


Fig. 42: Second 1913 drawing showing revisions to the Dining Hall screen (reproduced with permission from the National Library of Wales; Ref: Tredegar 293/11B)

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- 4.49. The screens, or cross passage (i.e. the corridor behind the screen) formerly led from the main south entrance to the castle and is positioned at the 'lower' end of the hall, that would have provided access from the pantry and kitchen. This configuration is reflective of the medieval hall house arrangement and is clearly a deliberate reference to this period, echoing the overall character and intentions of the castle's aesthetic. The timber screen originally incorporated two doorways, perhaps referencing the medieval arrangement of separate accesses to a pantry and buttery. In antiquity, these doorways would not specifically appear within the screen itself but instead within the wall behind.
- 4.50. Whilst the minstrel gallery has now gone, the wall behind survives and evidences various phases of alteration (Photo 38). The wall below the level of the gallery consists of thin, handmade red brick. A central, square framed ashlar doorway, dating to Phase A, survives but is infilled with later red brick. This door formerly led to what is now the Butler's Pantry within Cell G. The door was recorded as open on the 1780s plan (Fig. 30) but was infilled by 1909 (Fig. 31). The character of the infill brickwork, however, suggests that the door was probably infilled soon after the 1780s. Curiously, the surrounding brickwork, above and to the north of the central infilled door, broadly corresponds to the infill brick, suggesting that this was also possibly the result of 1780s repair.
- 4.51. A second, grander doorway is positioned at the north extent of the wall and comprises an ashlar frame with semi-circular head (Photo 39). The doorway is similar to several other examples through the castle, all probably contemporary with Phase A of the building. The door was probably the primary access between the Dining Hall, pantry and kitchen. The south portion of the wall is obscured by surviving plasterwork but may have also incorporated a door at one stage, reminiscent of the triple doors at the lower end of a medieval hall (Photo 38).



Photo 38: View towards west wall of Cell A, first floor



Photo 39: North doorway, west wall of Cell A

- 4.52. Above the height of the minstrel's gallery, the wall fabric of the west wall changes to predominantly rubblestone. The bricks and rubblestone appear to share the same type of mortar (Photo 40) and are therefore likely to be contemporary with one

another, forming Phase A of the castle, however, a mortar analysis would aid conclusions in this respect and provide greater evidence one way or another. This view is shared by Morriss (CA 2001) and the integration of the two materials is used throughout the castle, including the towers. The reasons for the varied use of the two materials is not immediately clear but brick appeared to be viewed as more suitable for detailed works such as door jambs, chimney flues, fireplace surrounds and aperture heads whilst the rubblestone was principally used as a possibly cheaper material to infill large areas of blank wall. However, rubblestone was also used in areas where brick would have been expected to be used, such as surrounding the windows in Cell A.



Photo 40: Detail of brick and rubblestone usage, west wall of Cell A

- 4.53. The north wall of the Dining Hall also incorporates elements of red brick, laid in English bond, and rubblestone whilst also retaining a large amount of surviving plasterwork (Photo 41). The deterioration of the fabric allows for visibility of multiple layers of lime plasterwork, illustrating the instances of renovation within the room (Photo 42). The area of exposed brickwork above the fireplace also exhibits a vertical arrangement of Phase A bricks. This was probably employed as a means of supporting the area directly above the centre of the fireplace (Photo 42). As with the west wall, the north wall incorporates a combination of brick and rubblestone, integrated into one another (Photo 43).



Photo 41: Overview of first floor north wall, Cell A



Photo 42: Detail of plasterwork and brick construction above fireplace in Dining Hall



Photo 43: Detail of brickwork and rubblestone within north wall of Dining Hall

- 4.54. At the centre of the north wall, at Dining Hall level, are the remains of a fireplace that is clearly a later installation. The visible portions of the fire surround evidence moulded stone dressings within a brick surround (Photo 44). Formerly the fireplace comprised of a double height timber mantle and overmantle, as visible in an early 20th-century photograph (Friend 2018, p 12). Whilst there are several 1913 plans for variations of a new design for the fireplace, the final example captured in the photograph differed from those available at the National Library of Wales. The photograph also evidences that the wall to either side of the fireplace was panelled up to picture rail height (*ibid*). The visible remains of the fireplace can therefore be dated to the 1913 refurbishment.
- 4.55. At the west end of the north wall is a doorway that incorporates a segmental brick head with contemporary brickwork surrounding the frame (Photo 45). The door appears to date to the late 19th or early 20th century and provided access to a space within the core of the first floor, likely a store. Above this door is a square head example, directly accessible from the former minstrel gallery (Photo 45). This appears earlier than doorway below and was likely contemporary with the construction of the gallery following the 1780s fire.



Photo 44: Detail of visible fire surround, north wall of Dining Hall



Photo 45: Doorways at west end of north wall, Dining Hall

- 4.56. At the eastern extent of the north wall is the doorway to access Cell B (the East Stair Hall) (Photo 46). The doorway is positioned at the 'upper' end of the room and has evidently undergone several alterations, principally to narrow the original aperture width. The surrounding fabric of the doorway comprises handmade red brick, of Phase A date, and incorporates a segmental brick arch head. Morriss identified traces of ashlar limestone within the Phase A door surround (CA 2001) and, coupled with the comparatively wide size of the original aperture, the door would have presented as a grand entrance to the Dining Hall. Hardwick's 1780s plan suggests that the door was to be narrowed as part of the repairs at the time and so the infill of red brick probably accords with this period, Phase B. Certainly, whilst the infill brickwork is later than Phase A, it is still handmade in composition, in accordance with a late 18th-

century date. The doorway is recessed behind the main wall plane of the north wall owing to the size of the east chimney stack.

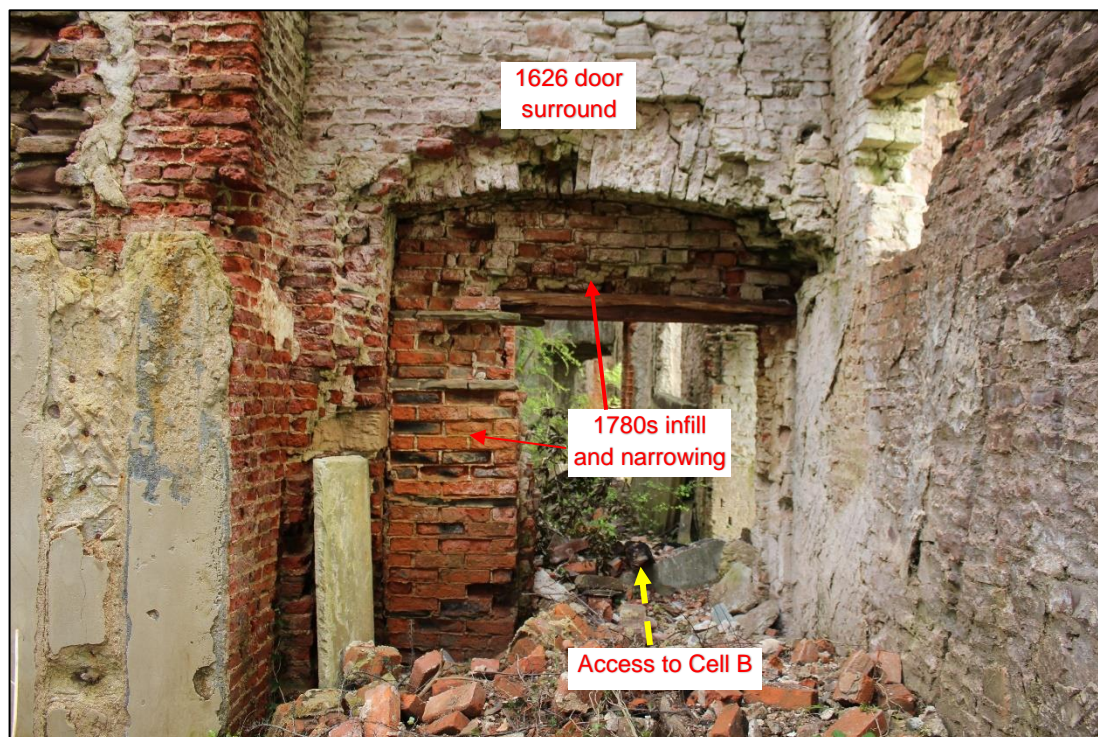


Photo 46: Doorway at east end of north wall, Dining Hall

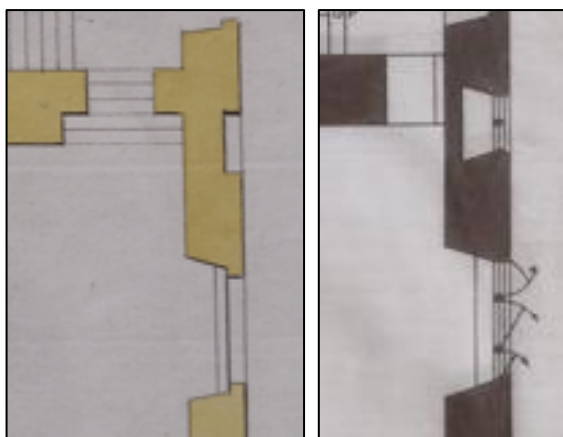
- 4.57. The eastern wall of the Dining Hall incorporates a single, three-light window within a deep reveal (Photo 47). The surrounding masonry is predominantly rubblestone and features fragments of plasterwork. The window aperture is headed by a large segmental brick arch and comprises part of the original construction of the building (Phase A). To the north of the large window is a smaller aperture that is predominantly blind, save for a small opening (Photo 48). Externally, this smaller window is fully formed (Photo 20) in order to preserve symmetry but the infill brickwork appears part of Phase A, with later infilling to the central portion. Both the 1780s and 1909 plans show this window to be fully enclosed to the internal elevation (Figs. 43 and 44), suggesting that the narrowed window was probably installed at the time of the building's construction but then completely infilled as part of the 1780s works. The aperture has since been opened up slightly, possibly due to collapse following the 1941 fire (Photo 48).



Photo 47: Overview of east wall, Dining Hall



Photo 48: Detail of partially enclosed window within east wall of Cell A



Figs. 43 and 44: Extract from the 1780s (left) and 1909 (right) plans showing the north extent of the east wall, Cell A, first floor

- 4.58. The south wall of the first floor of Cell A (Photo 49) incorporates the two large three-light windows, which constitute the largest windows within the building and would have provided a large amount of light into the south-facing Dining Hall. The surrounding fabric all dates to Phase A, however, a band of red brick between the window heads and the floor level of the Drawing Room above, of apparently larger and more uniform composition than those used for Phase A, suggests this area may have been subject to repairs, likely following the fire of 1784 (Photo 50). The former Dining Hall retains three fire-damaged examples of curtain rail brackets *in situ*, probably installed in 1913 (Photo 51).



Photo 49: Overview of south wall, Dining Hall



Photo 50: Detail of red brick repairs within the south wall of Cell A



Photo 51: Detail of curtail rail bracket, south wall, Dining Hall

- 4.59. At the west extent of the south wall is the doorway leading from the South Porch (Photo 52). The door surround is ashlar with a semi-circular head and matches several other Phase A examples throughout the building (e.g. Photo 39). The door sits beneath a segmental brick arch and would have formerly led directly into the screens or cross passage, behind the former screen at the west end of the Dining

Hall. On the reverse of the doorway is a rusticated keystone in comparatively good condition (Photo 53). On the eastern portion of the arched head is a small marking, possibly resembling a Marian symbol¹¹ (Photo 54).

- 4.60. The South Porch is open to the second floor level where an early 20th-century radiator can be observed within the reveal of the west window within a small room that would have once been accessible directly from the Drawing Room (Photo 55). The visible fabric of the South Porch corresponds with its Phase A construction where, despite the external incorporation of ashlar, the internal elevations predominantly comprise coursed red brick, laid in English bond (Photo 56). The first floor portions of the porch are predominantly covered in existing plasterwork.



Photo 52: Doorway within west extent of south wall of Cell A

¹¹ <https://historicengland.org.uk/whats-new/features/discovering-witches-marks/types-of-marks/>



Photo 53: Keystone on reverse of door at west extent of south wall of Cell A



Photo 54: Detail of markings on reverse of door at west extent of south wall of Cell A

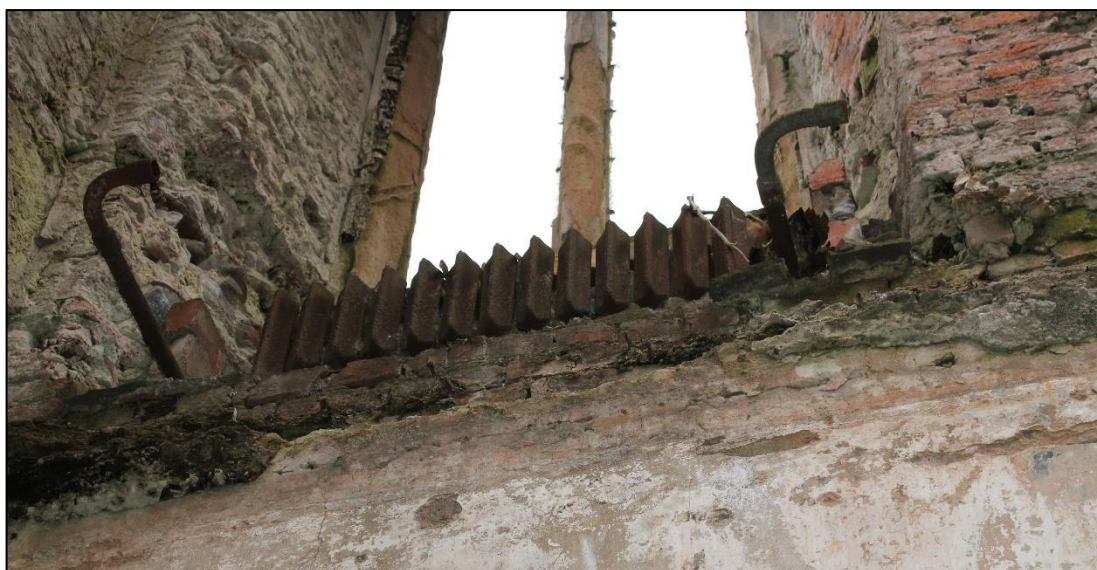


Photo 55: Early 20th-century radiator within second floor room or south porch



Photo 56: View of the east wall of the south porch

- 4.61. The second floor of Cell A formerly comprised the Drawing Room, as recorded on 1909 plans but was formerly recorded as the 'Dining Room' on the 1780s plans (Fig. 29). It is likely that the room was originally designated as the parlour or great chamber during the early 17th century, in accordance with societal preferences at the time. By floor area, the Drawing Room comprised the largest room of the castle and extends above the area of both the Dining Hall and minstrels gallery beneath. The west wall of the Drawing Room (Photo 57) is predominantly red brick in composition with an

element of rubblestone at the upper portions of its southern extent, and despite the varying tones of brickwork, it all forms part of Phase A of the building. A large fault in the masonry is evident, stemming from the chimney stack above, and routing through the wall from top to bottom (Photo 57).

- 4.62. The wall incorporates the remains of two doorways at the north and south extents of the wall (Photo 57). The 1780s plan evidences a door at the south extent, but the north door is not accessible. However, the position of the door is represented by a small niche or alcove, possibly suggesting that an earlier aperture was infilled. Certainly, by 1909 the north doorway was open and in use as an access to an adjacent passage to the west side of the building. The north door is also visible in a 1920 photograph of the Drawing Room which shows a six-panelled door within the aperture (Friend 2018, page 13).
- 4.63. Fragments of plasterwork remain on the wall, however, the 1920 photograph also confirms that the room was panelled from floor to ceiling at that time, suggesting that the upper panelling was possibly fixed on top of an earlier, plastered decorative scheme. Whilst the panelling has now gone, a row of timber batons remains affixed to the lower portions of the wall which would have secured the lower part of the panelling. The present appearance of the walls may suggest that an earlier finish comprised of plastered walls with wainscoting beneath, as evidenced by the lack of plasterwork on the lower portions of the wall.

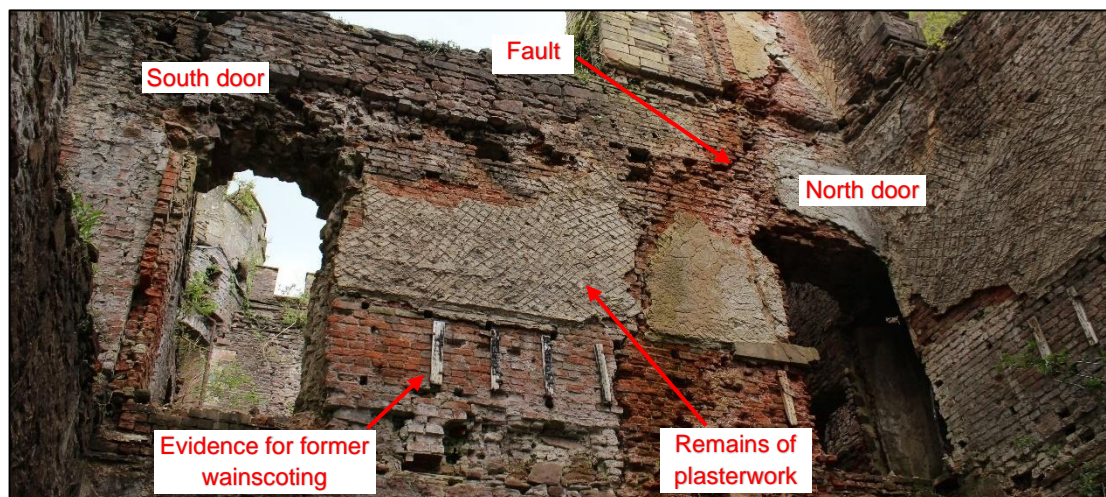


Photo 57: second floor (Drawing Room) of Cell A, west wall

- 4.64. The north wall of the Drawing Room retains an extensive amount of plasterwork (of at least two layers in places) and it is feasible that given the room incorporated a full

suite of timber panelling at the time of the fire, this may have partially shielded the plaster beneath from the most severe effects of the heat and flames (Photo 58), however, the plaster itself may have incorporated a degree of fire resistance in itself. Consequently, it is not possible to assess all of the masonry beneath, however, it forms part of a core element of the building's fabric and is likely to form part of Phase A. The lower portions of the wall are predominantly red brick and continue the sequence of timber batons as found on the west wall.

- 4.65. The key feature of the Drawing Room was the central fireplace within the north wall (Photo 59). The fireplace is missing all of its surround, mantle and overmantle features but the removal of these features and the surrounding panelling and plasterwork has revealed elements of ashlar stone above and at either side of the fireplace (Photo 59). The ashlar was later hacked to provide a key for a subsequent plaster finish whilst the square holes evidence an even later fixing for an overmantle.
- 4.66. The ashlar is flush with the surrounding brickwork and likely to be contemporaneous with Phase A of the building. The presence of the ashlar indicates an original fireplace of high status, that would have provided a focal point of the room. To either side of the fireplace, and intersecting the former floor level, are two square apertures (Photo 58). The function of these apertures is unclear, however, their most likely function was to seat a pair of timber beams or, latterly, a pair of rolled steel joists. A corresponding pair of apertures is present within the south wall (Photo 62), corroborating this hypothesis.
- 4.67. The fireplace evidences later alterations such as the addition of cementitious side and back walls, with the additional incorporation of yellow brick within the back wall. The lintel comprises red brick of later appearance to that of Phase A. The appearance of the fireplace is recorded in the aforementioned 1920s photograph of the room (Friend 2018, p13) where the final configuration of the fireplace is composed of a white chimney piece with engaged columns supporting the mantle. Unlike the Dining Hall beneath, there was no elaborate overmantle at that time, probably due to the lower ceiling height and more private nature of the room, by comparison with the Dining Hall.



Photo 58: second floor of Cell A, north wall



Photo 59: Detail of fireplace in Drawing Room

- 4.68. At the east extent of the Drawing Room is a further doorway, providing access to the East Stair Hall (Photo 60). The doorway almost certainly dates to Phase A of the building, but it is likely to have been remodelled over time during the various renovations to the building.
- 4.69. The east wall of the Drawing Room exhibits little in the way of alterations and it is predominantly comprised of coursed brick laid in English bond, which is contemporary with Phase A of the building (Photo 61). The wall incorporates a large, three-light window that is broadly central within the wall, and a further two-light

window to its north. Unlike the corresponding window within the Dining Hall beneath, the two-light window within the Drawing Room is not obscured or blocked in. Most of the plasterwork is now missing from this wall.



Photo 60: Doorway at east extent of Drawing Room, second floor of Cell A



Photo 61: second floor of Cell A, east wall

4.70. The south wall of the Drawing Room is also comprised predominantly of coursed brick and evidences very few alterations (Photo 62). The wall incorporates two large three-light windows which, combined with the two within the east wall, would have provided ample light into the very high status room. At the west extent is a doorway providing access into a small chamber above the south porch (Photo 63 and Photo 56). The door is undoubtedly contemporary with the construction of the porch during Phase A, however, during 2018 the masonry above the doorway was assessed to be in a critical condition, necessitating intervention. Subsequently, portions of the original masonry were removed and a Rolled Steel Joist (RSJ) inserted, in conjunction with reclaimed bricks, laid in English bond (Archaeo Domus 2019) (Photo 63).



Photo 62: second floor of Cell A, south wall

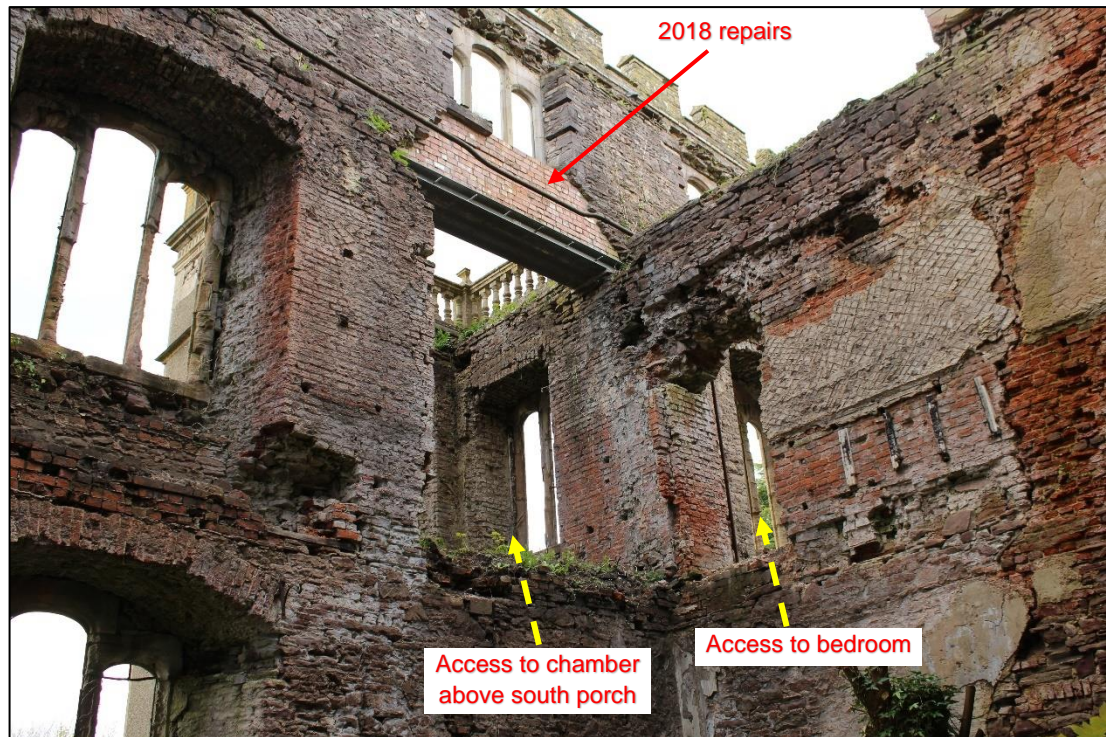


Photo 63: Doorway within west extent of south wall, second floor

- 4.71. The third floor of Cell A incorporated three servant's rooms and a passageway. A fourth, 'Work Room', was located within the south-east tower, accessible via a passageway along the eastern side of Cell A. According to both the 1780s and the 1909 plans, a long passageway was aligned along the north wall of the third floor, which provided access to the two westernmost rooms of the third floor (Fig. 45). Also as recorded on both historic floor plans, the rooms of the third floor of Cell A were delineated by comparatively thin partitions, likely composed of a single layer of studs, laths and plaster. None of the internal partitions of the rooms within this Cell have survived. The configuration of the third floor is therefore only legible through the historic plans and an interpretation of the remaining physical fabric.

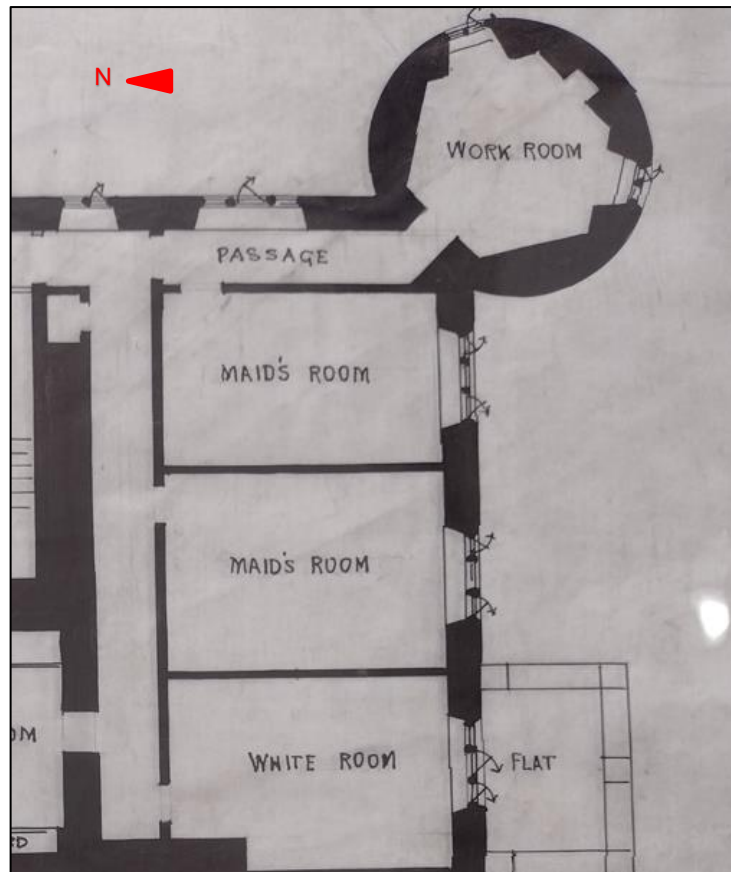


Fig. 45: Extract from the 1909 floor plan of Cell A, third floor

- 4.72. The westernmost room of the third floor of Cell A was the 'White Room'. The precise meaning of the term white is unclear, however, it accords with a prevailing nomenclature of some rooms on the second floor (e.g. 'Green Room' and 'Pink Room'). Consequently, the term may have been used to describe the decorative scheme of the room at the time of the 1909 plan. The location of the room, adjacent to two maid's rooms nevertheless suggests a servant function. The south wall of the White Room survives as part of the exterior wall of the building, and incorporates the aforementioned repair work beneath its three-light window (Photo 63).
- 4.73. The west wall of the White Room only partially survives as part of the south chimney stack (Fig. 46). There are visible elements of buff or glazed brick above seven courses of ashlar that comprise alterations to a flue that served rooms within Cell G. To the north of the ashlar, and still within the room, the wall changes to rubblestone; there are remains of plasterwork at the upper portions of the wall suggesting at least, that the rubblestone was decorated in this fashion. This change in materials is delineated by a vertical crack along the masonry. This conglomeration of materials evidences multiple layers and alterations that have become visible as a result of the

1785 and 1941 fires. The northern portion of the chimney stack comprises red brick of Phase A.



Fig. 46: Detail of west wall of White Room and adjacent corridor

- 4.74. The north passageway on the second floor of Cell A was aligned alongside the northern wall of Cell A. This alignment survives and forms part of the east chimney stack (Fig. 47). The principal, central portion of the wall, incorporating the chimney stack itself, is comprised of red brick dating to Phase A, all laid in English bond. To the east of the chimney stack there is evidence of extensive repairs to the fabric, likely following the 1785 fire. A combination of coursed rubblestone, buff brickwork and later, darker brickwork is incorporated. The two former roof pitches of the 1626 and 1780s roofs are visible as scars on the south side of the east chimney (Fig. 47).
- 4.75. To the west of the chimney stack the wall is principally comprised of roughly coursed rubblestone, possibly erected as part of the 1780s refurbishment works following the fire. Notably, at the west extent of the wall is a doorway to what was labelled as a Chapel on the 1909 plan. The doorway surround incorporates large stones that are arranged akin to quoins (Fig. 48). The Chapel may have incorporated a suitably

gothic aesthetic and these stones may have remained exposed, however, this would appear contrary to the wider decorated scheme of the building. According to the 1780s and 1909 plans, the position of the doorway is suggested to have been moved eastwards during this period, however, the present position accords with the 1780s plan and there is no visible evidence for a later opening to the east.

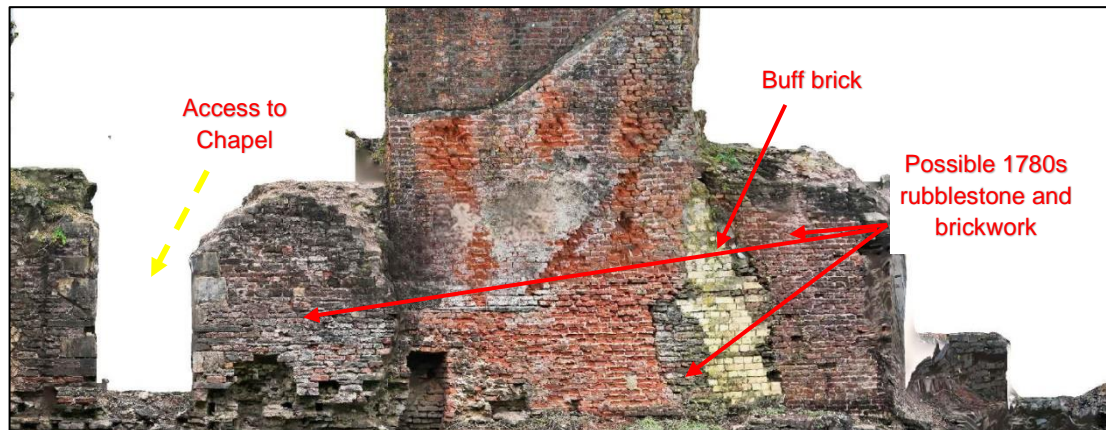


Fig. 47: Detail of northern wall of Cell A, third floor



Fig. 48: Detail of doorway to Chapel, third floor of Cell A

- 4.76. The east and south walls of the third floor of Cell A are set back from the main wall planes and are principally comprised of rubblestone (Photo 64). Above the height of the windows there is evidence for the remodelling work of the 1780s that resulted in the introduction of crenelations to the four principal elevations of the castle. The later roof pitch would have intersected the exterior wall at the point where the rafters would have fitted into visible slots in the masonry (Photo 65). The rubblestone beneath these slots would have been concealed within the roof space, so it may have been thought unnecessary to ensure a flat finish given the walls would not be plastered or decorated at these points. Crenelated portion of the wall acted as a parapet with a valley behind where rainwater would have collected and transferred to the ground through rainwater hoppers, now removed from the building.
- 4.77. A small fireplace survives at the south-east extent of the east Maid's Room (Photo 64). The fireplace, incorporating cementitious surround and a chimney breast with a small grate, was probably installed during the early 20th-century works to the building.



Photo 64: Overview of east and south walls, third floor of Cell A

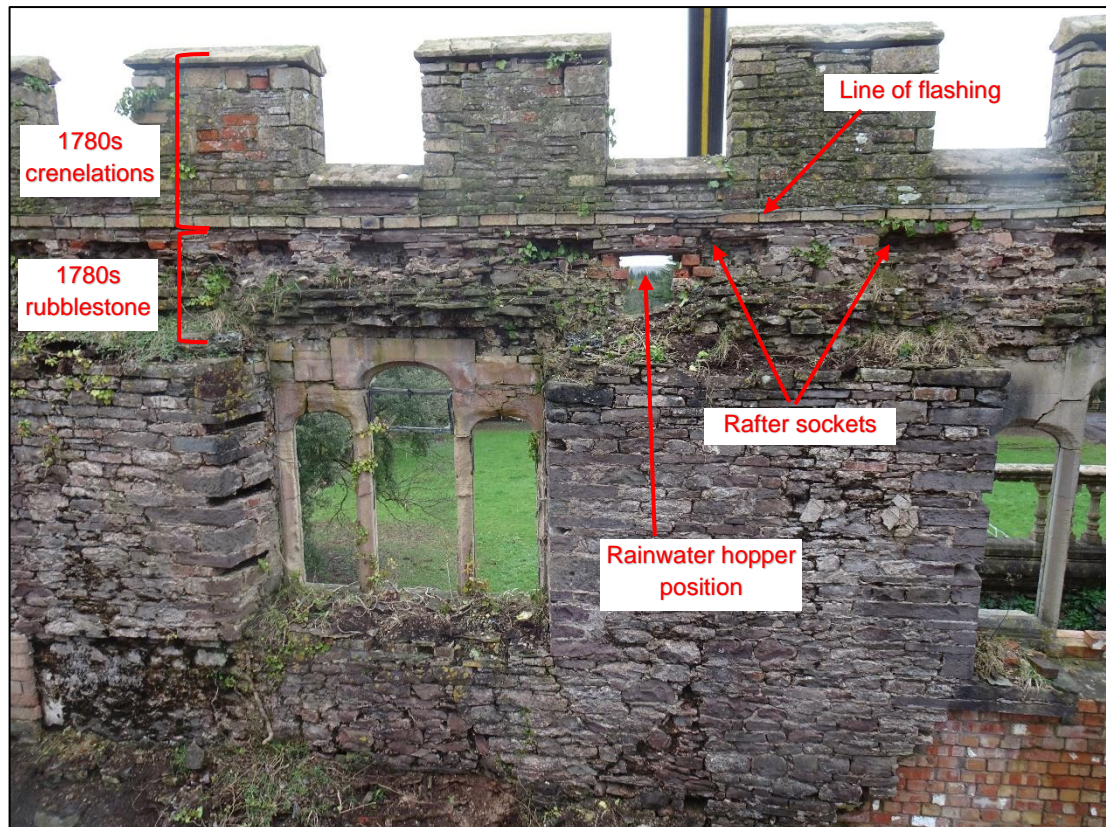


Photo 65: Overview of south wall, third floor, Cell A

Cell B

- 4.78. Cell B functioned exclusively as the principal stair hall of the castle. Most of the staircase has been demolished or collapsed during (and possibly after) the fire of 1941. The principal structure of the open string staircase is still legible and retains a number of treads *in situ* in varying states of completeness.
- 4.79. A photograph of the staircase as it appeared in the early 20th century shows the complete form of the dog-leg staircase (Friend 2018, p19). The staircase incorporated a cantilevered form with stone treads, risers and curved tread ends. The balusters were slender stick examples that incorporated similarly slender decorative supports positioned at intervals within the balusters. A hardwood handrail was used and terminated as a twist at the bottom newel. The use of an open string, shaped tread ends, and slender stick balusters is wholly in accordance with fashions and trends of the 1780s in terms of the type of staircases being installed in country houses across the country (Burton 2001). The staircase appeared to be a relatively expensive example of its type and this is evidenced through the use of stone rather than timber for the treads, risers and tread ends. Furthermore, the underside of each tread is

shaped to match the pattern of the tread end, another indication of time, effort and expense (Photo 66).



Photo 66: Detail of cantilever stair treads, west wall of Cell B

- 4.80. The west wall of Cell B forms the wall of the stair well and retains portions of plasterwork (Photo 67). The majority of the wall fabric is thin, handmade red brick, dating to Phase A. At the upper portion of the wall, abutted to the south of the north chimney stack, is a portion of roughly coursed rubblestone (Fig. 49) that is also described in previous analyses as part of Phase A (CA 2001). Despite this initial conclusion, the appearance of the rubblestone within this portion is distinctly different to the prevailing Phase A construction found throughout the building. The stone is generally larger, and darker than Phase A elements and exhibits clear evidence that it was inserted alongside the chimney rather than constructed in tandem with it. Accordingly, whilst at other parts of the third floor the later, Phase B rubblestone has been successfully keyed into the Phase A rubblestone, within the upper portions of Cell B, it was probably less feasible to neatly key the stone into the existing, coursed brickwork which is much finer.



Photo 67: Overview of Cell B, looking west

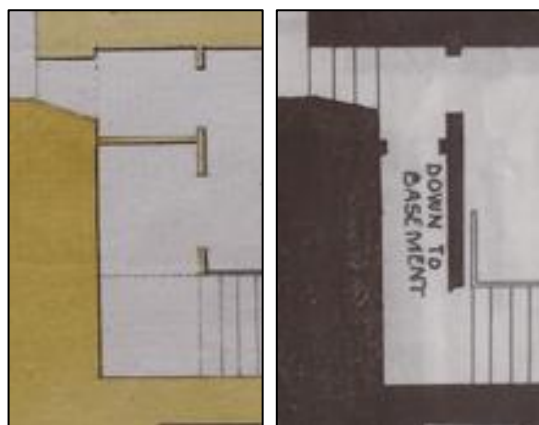


Fig. 49: Detail of rubblestone and brickwork within west wall of Cell B, third floor

- 4.81. At first floor level there is a single doorway within the west wall that leads into a former passageway that would have served the former Library, Dressing Room and 'Lord Tredegar's Bedroom'. (Photo 68). The doorway incorporates an ashlar surround, interspersed with red brick, that evidences its high status function and an original opening within the castle. Beneath the staircase is a former access down to the vaults. This area of Cell B was originally partitioned, and it was reconfigured between the 1780s and 1909 (Figs. 50 and 51).



Photo 68: Detail of north side of doorway within west wall of Cell B, first floor



Figs 50 and 51: Detail of 1780s (left) and 1909 (right) configuration of vault access from Cell B

- 4.82. The north wall of Cell B (Photo 69) incorporates further remains of the former staircase and appreciable amounts of plasterwork. Where masonry is visible this

comprises Phase A red brick at first floor level, whilst rubblestone is evident at second and third floor levels, a sequence that is commonly found throughout the building. The position of a former band of relief work is still visible through the presence of a recessed horizontal band. This decoration is visible in an early 20th-century photograph from the second floor landing of the staircase where two suits of armour were also stationed on the intermediate landings (Moseley 2005, p100).

- 4.83. The east extent of the north wall incorporates doors at each of first, second and third floor level. The presence of doors in these positions is likely in accordance with Phase A, to provide access to the north-east rooms of the building, however, there has clearly been a degree of alteration at third floor level where a portion of later brickwork has been installed, suggesting that the doorway had been moved to the east from its original position (Fig. 52). The brickwork was laid in Flemish bond and its appearance accords with that of the late 18th century. Furthermore, the current position of the doorway is reflected on the 1780s plan, indicating that the change had already been enacted by that time.

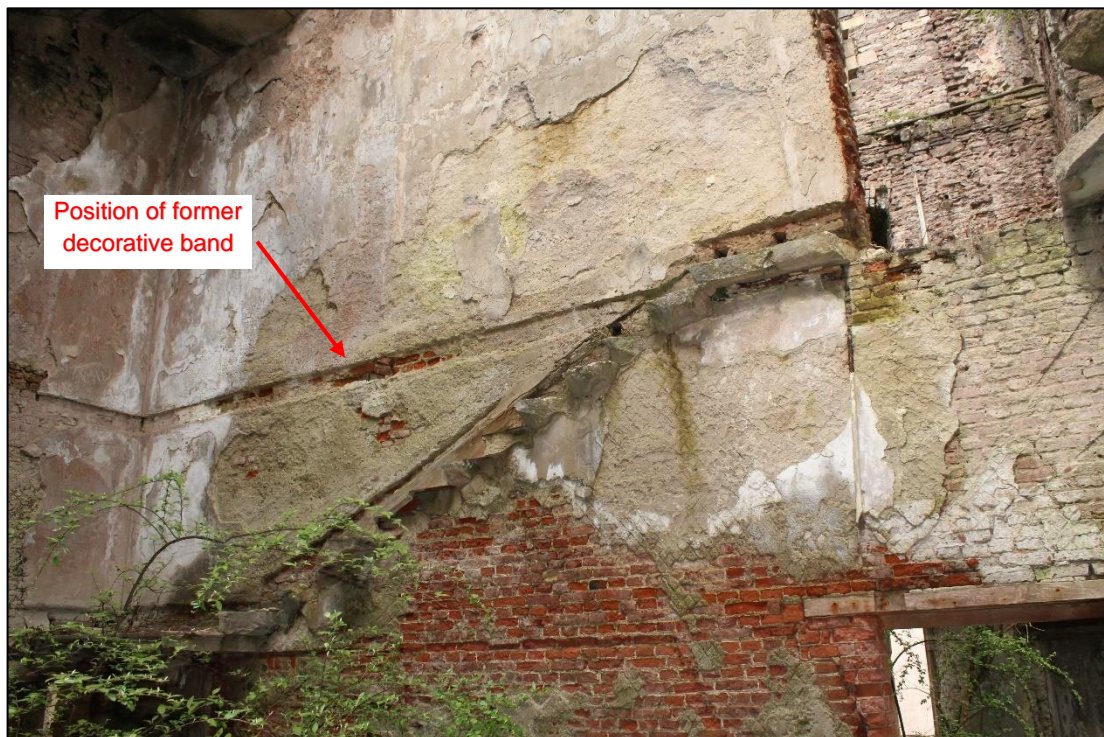


Photo 69: Overview of north wall of Cell B



Fig. 52: Detail of north wall at third floor level of Cell B

- 4.84. The east wall of Cell B is principally Phase A except for the substantial 1780s alterations at roof level (Photo 70). The stairwell would have been amply lit by the large two and three-light windows within the east wall.



Photo 70: Overview of second and third floor levels of east wall, Cell B

- 4.85. The south wall of Cell B incorporates a mixture of rubblestone and red brick that predominantly dates to Phase A. Further remnants of the former staircase remain embedded within the wall, and large areas of plasterwork survive in places (Photo

71). In contrast to the extensive use of red brick within the north wall, the south wall appears to be mostly comprised of rubblestone. Brick is used for door surrounds and areas of apparent repair (Photo 71). There are three doorways at the east extent of the north wall, all leading into Cell A and discussed above.

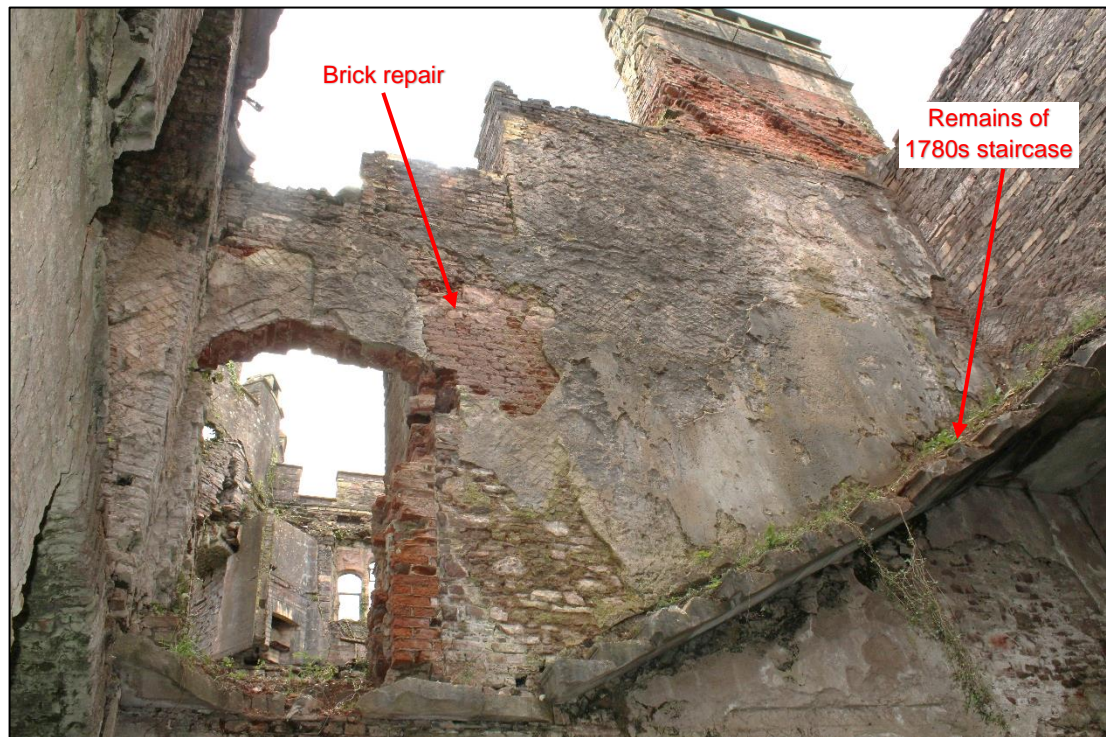


Photo 71: Overview of south wall of Cell B

Cell C

- 4.86. Cell C formerly comprised the north-east rooms of the castle. The surviving access is at first floor level, which leads into a room that was known as the Smoking Room on the 1909 plan. The function of the first floor room was evidently the subject of change over time, according to societal trends and the changing smoking habits of the upper classes. On the 1780s plan for instance, the first floor room was labelled as a parlour and not a smoking room. Whilst it is known that 'smoking parlours' existed in the late 17th and early to mid 18th centuries (e.g. Charborough 1690, Cannons 1727 and Kedleston 1767), according to Girouard tobacco had been 'banished from polite society' by the end of the 18th century (Girouard 1978).
- 4.87. The advent of the smoking room began around 1850 and they rapidly became one of the most important rooms of a Victorian country house as place for men only (Girouard 1983). Consequently, the first floor room had most likely been repurposed during the 19th century, according to this emerging trend. A photograph of the

Smoking Room at Ruperra during the early 20th century (Friend 2018, p14) shows the room with dark timber panelling to its lower portions and within the window reveals whilst a sofa and chair are arranged close to the fireplace, which was also furnished with a dark surround. Whilst the upper portions of the walls were painted in a light shade, the room was evidently intended as a predominantly male space. The caption beneath the historical photograph proclaims that the room was a favourite sitting room of Colonel Frederick Morgan (*ibid*). Indeed, by the time of the 1913 plan, the room had been labelled as a sitting room rather than smoking room.

- 4.88. The first floor room retains an appreciable amount of historical plasterwork, particularly across the south and west walls (Photos 72 and 74), whilst the principal visible building material beneath is red brick of Phase A date. A former fireplace survives within the west wall (Photo 73) and represents the example shown in the aforementioned early 20th-century photograph. The fireplace has clearly been renewed at some point, as evidenced by the contrast between Phase A and later brickwork. Given the appreciably intrusive nature of the alteration works, the most likely period for this intervention was during the 1780s refurbishment works. The later brickwork appears handmade and would accord with such a date. The chimney surround may have been renewed again at a later date, possibly during the mid 19th century, as suggested by the glazed bricks to the rear. This change may coincide with the room's transition into a smoking room but this is less clear; the early 20th-century photograph depicts a fire surround comprising of square pilasters supporting scrolled corbels of a classical style that may suggest a relatively broad date of installation.
- 4.89. A door is positioned at the north end of the west wall, leading directly into the former Study (Photo 72). This doorway was probably created as part of Phase A, and there is no visible evidence for later alteration beyond perhaps some small repairs above the lintel. Within the west extent of the south wall of the Smoking Room is evidence for a bricked-up doorway that would have formerly led to into the first floor of the Stair Hall (Photo 75). The infill bricks appear handmade and accord with a probable intervention of the 1780s, after the 1785 fire. The doorway is not recorded on the 1780s plans, further strengthening this conclusion. This may be suggestive of an earlier planform that was changed following the reconfiguration of the staircase in the 1780s. There is no visible record for the original staircase so this infilled aperture may

provide an indicative clue as to the access into Cell C. There is no corresponding doorway on the opposite (south) wall, however.



Photo 72: West wall of Smoking Room, first floor of Cell C



Photo 73: Fireplace within west wall of Smoking Room, first floor of Cell C



Photo 74: South wall of Smoking Room, first floor of Cell C



Photo 75: Detail of bricked up doorway within south wall of Smoking Room, first floor of Cell C

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- 4.90. The second floor of Cell C was formerly recorded as the 'King's Room'. Whilst King Charles I visited the castle in 1645, there is no record of any subsequent monarchs visiting the building. Nevertheless, it may have been known that King Charles was accommodated within this room and so was known as the King's Room for ceremonial purposes only. The room probably functioned as a bedroom, owing to the presence of a bathroom within the adjacent room of the north-east tower (Fig. 53).
- 4.91. The west wall of the King's Room (Photo 76) retains a high degree of survival of historical plasterwork and portions of horizontal timber rails that would likely have supported timber panelling, which is no longer extant. This suggests successive phases of redecoration within the room and hints at a decorative scheme that befitted the room's position within a high status area of the castle and likely formal role. The visible elements of the masonry are Phase A red brick whilst the remains of a fireplace are visible in the centre of the wall (Photo 77). This fireplace has been altered, as evidenced by the concrete lintel and cement additions, resulting in a comparatively small fire grate of likely early 20th-century date. A pair of fletton type bricks inserted above the lintel, with one bearing the maker 'Candy' which was likely produced by Candy & Co, a manufacturer based at the Great Western Pottery in Heathfield, Newton Abbot in Devon.
- 4.92. A door at the north extent provides access to Cell D and was present on both the 1780s and 1909 plans. The surrounding brickwork appears to be of Phase A date but there has also clearly been an element of alteration within the internal elements of the doorway (Photo 76). A small alcove is present within the north extent of the doorway, which also incorporates a small aperture of unknown purpose. This feature could not be closely inspected, however, Morriss asserts that this niche was introduced during the 1780s (CA 2001)
- 4.93. The south wall of the King's Room continues with Phase A red brick and retains a portion of historical plaster with evidence for former timber rails (Photo 78). The upper portion of the wall comprises Phase A rubblestone which then carries up through the third floor of Cell C. A small area of later brick infill is present at the far west extent of the south wall (Photo 78). This is located above the aforementioned bricked up doorway on the first floor, so its former function is unclear as it rises above the floor level of the second floor. The opposite side of the wall would have opened onto an area of the Stair Hall that did not coincide with a halfway landing on the staircase.



Photo 76: West wall of King's Room, second floor of Cell C

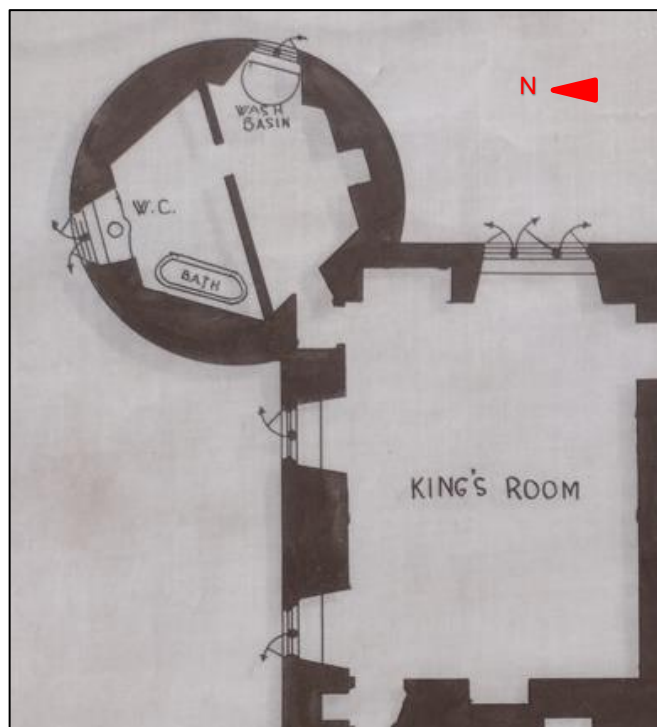


Fig. 53: Extract from the 1909 floor plan showing the north-east room of the second floor



Photo 77: Detail of fireplace within west wall of King's Room, second floor of Cell C

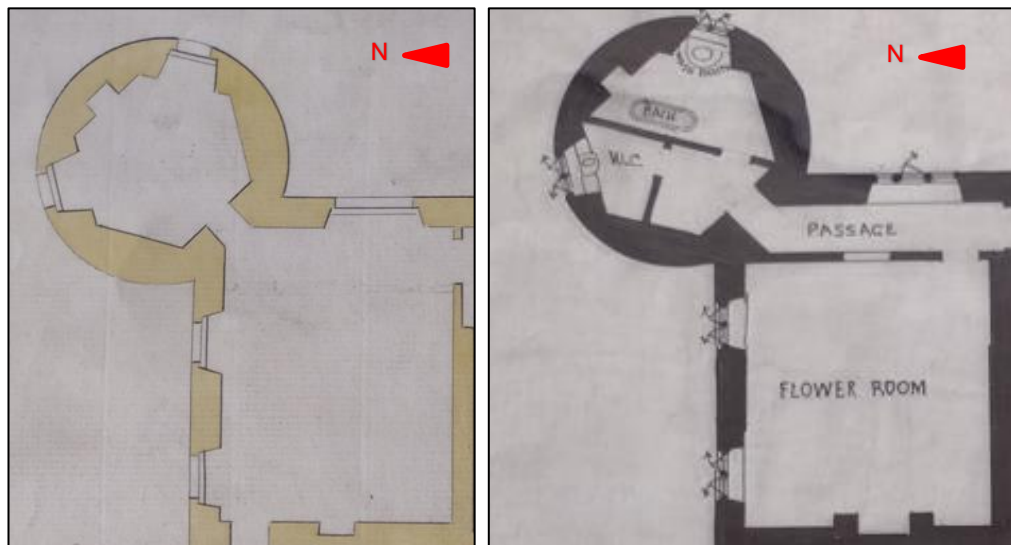


Photo 78: South wall of King's Room, second floor of Cell C

- 4.94. The third floor of Cell C comprised the 'Flower Room' in 1909. On the 1780s plan, the room's function was not labelled, however, it was shown as accessible directly from Cell B and had corresponding direct access to the north-east tower and

incorporated a doorway within the west wall to access Cell D (Fig. 54). By 1909 the configuration of the room had been altered considerably to result in the addition of a passageway along the east side of Cell C that subdivided the Flower Room from the north-east tower. The doorway within the west wall had also been closed off, resulting in a relatively self-contained room with only one access, from the passageway to the east (Fig. 55). Consequently, the bathroom within the north-east tower appears to have been converted for use by multiple occupants on the third floor and principally the maids that occupied rooms within Cell A (Fig. 45).

- 4.95. The function of the Flower Room is therefore unclear, however, an apparent internal window within the east partition of the room may indicate a desire to increase light levels within the room following its subdivision, perhaps for the purposes of cutting and arranging flowers; alternatively, the name referred to the decorative scheme of the room at the time. Its location within the relatively cooler north-east area of the castle, on the third floor (and thus amongst the servants areas) accords with this possible use.



Figs 54 and 55: Extract from the 1780s (left) and 1909 (right) floor plans showing the north-east room of the third floor

- 4.96. The west wall of the Flower Room (Fig. 56) is comprised principally of Phase A red brick with a small remnant of plasterwork at its south extent. Whilst both the 1780s and 1909 plans (Figs. 33 and 34) record the presence of a central fireplace within the wall, the present condition of the fabric no longer provides evidence of this feature. The extensive damage to the brickwork likely indicates that the fireplace has been

removed or collapsed. The vestiges of a former flue are visible within the fabric, further strengthening this interpretation.

- 4.97. The aforementioned doorway within the north extent of the west wall, later infilled by 1909, is not apparent (Fig. 56). There are no clear straight joints to evidence such an infilling of the aperture, however, the fabric within this portion of the wall is clearly different, comprising of roughly coursed stonework rather than the adjacent, earlier brickwork. The stonework closely matches the appearance and character of the 1780s alterations to the west wall of Cell B (Fig. 49). Its position toward the north extent of the cell suggests that this area was added in the 1780s as part of the reconfiguration of the roof structure, which was higher than the 1626 predecessor, necessitating this extra partition area.
- 4.98. The south wall of the Flower Room is comprised predominantly of rubblestone, as part of Phase A of the building (Fig. 57). The aforementioned altered doorway to Cell B is evidenced through an area of later, recessed, brickwork.

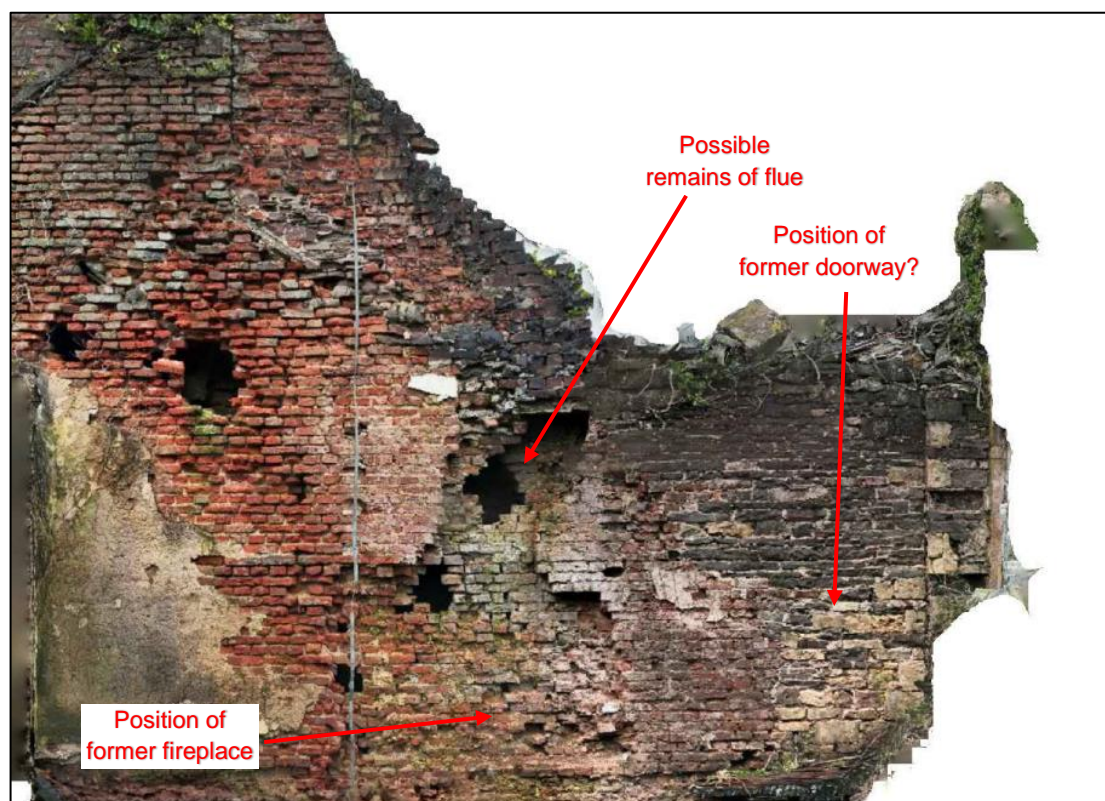


Fig. 56: Detail of west wall of Flower Room, third floor of Cell C

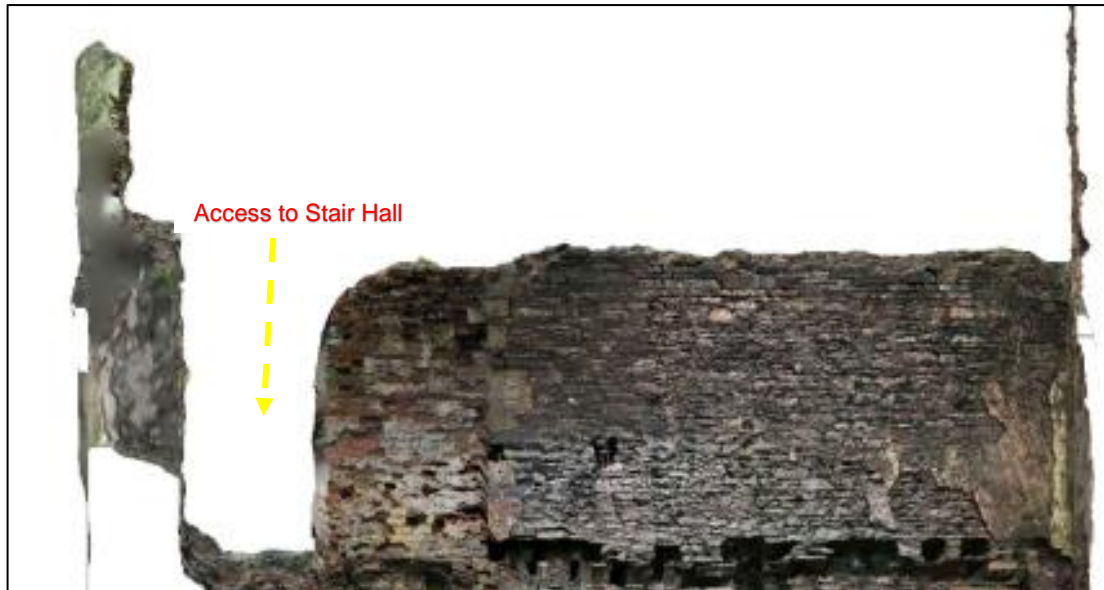


Fig. 57: Detail of south wall of Flower Room, third floor of Cell C

- 4.99. The north and east walls of Cell C (Photos 79 to 81) broadly accord with the Phase A character and fabric of the external walls throughout the building, however, there is a clear straight joint between the rubblestone fabric of the north wall and the brickwork access to the north-east tower, at third floor level (Photo 80). This is most likely suggestive of the works during the 1780s to reconfigure the roof structure and parapets of the castle to introduce battlements and a hipped roof. The tower would have been pre-existing and so the two phases of development are clearly distinguished from one another in this position although it is highly probable that the towers were also substantially repaired/modified at their upper portions. Certainly, as alluded to above, the crenelations of the towers appears to have been renewed at the same time as their addition to the principal wall alignments.
- 4.100. Within the north extent of the east wall, at second floor level, is a large area of later buff brickwork that appears to indicate an area of repair work within the former King's Room. However, this area of wall is recorded as incorporating a wide alcove by 1909 (but not during the 1780s) (Fig. 32), suggesting a purposeful use of the space. The possible function of the alcove is unclear and there are no clear signs of a former flue within the fabric above to suggest a fireplace. Consequently, it is hypothesised that the alcove may have been used as a wardrobe area or dresser which have been known to be recessed into walls. The scale and effort needed to make this intervention into the principal fabric of the building appears disproportionate though and so the former use of the alcove remains inconclusive.



Photo 79: North wall of Cell C, second and third floors



Photo 80: Detail of third floor access to north-east tower



Photo 81: Detail of possible former alcove within east wall of Cell C, second floor

- 4.101. The western half of the first floor Smoking Room has collapsed and reveals part of the West Larder beneath, at ground floor level (Photos 82 and 83). The West Larder was a comparatively small room and was bounded on the west side by the substantial north chimney stack wall (Photo 83). Despite the appreciable obscuration of the room's walls due to fallen masonry, the functional nature of the room is evidenced by the survival of white, glazed tiles that coat the west wall and parts of the window sill within the reveal of the north window, the room's only source of light. The upper portions of the walls were plastered, some of which survives *in situ*. The visible masonry beneath the plaster appears to be mostly rubblestone of Phase A date.
- 4.102. A Phase A doorway with substantial reveals is positioned within the west wall whilst at the southern extent of the room is an inserted doorway into an angled passageway, leading into the former Scullery (Photo 84). The West Larder room was recorded as a pantry on the 1780s plan (Fig. 58) and did not incorporate an access other than the Phase A doorway directly into the Scullery. The chronology of the south doorway can be accurately charted as being inserted between 1900 and 1909. The two floor plans of each of these years show firstly the West Larder in 1900 (Fig. 59), broadly in the same configuration as the 1780s, albeit with an inserted doorway at its north-east extent, leading to the East Larder. Evidence for this infilled access can be seen in the East Larder wall.

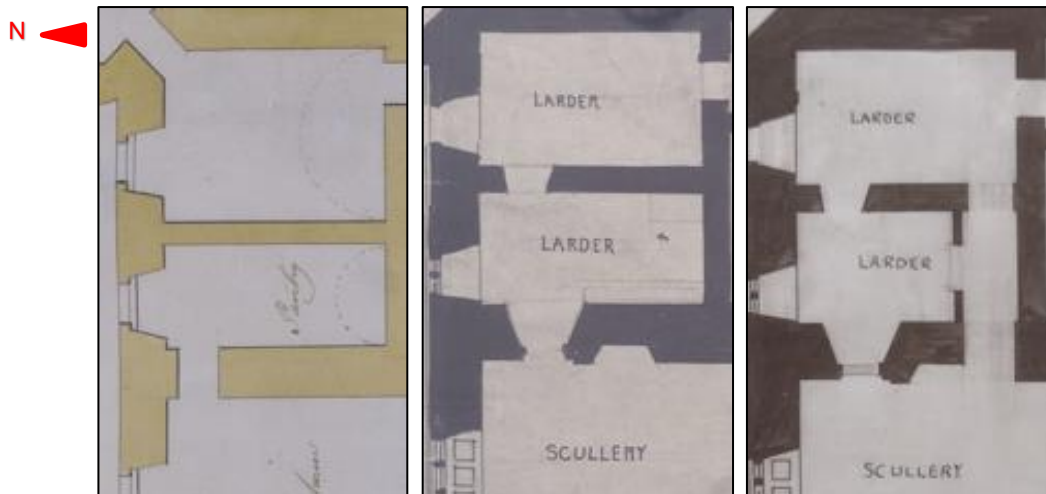
4.103. By 1909 (Fig. 60), the West Larder had been sub-divided to create a new passageway directly from the East Larder to the Scullery, incorporating a separate access from the West Larder into the passageway, and consequent infilling of the Phase A doorway. The door head above the new passageway at the south-west extent of the West Larder evidences brickwork that accords with an early 20th-century date (Photo 84). This route would have presumably been a well trafficked part of the building, perhaps explaining why it was diverted away from routing directly through the West Larder.



Photo 82: Collapsed floor at western extent of Smoking Room



Photo 83: West wall of the West Larder



Figs. 58, 59 and 60: Extract from the 1780s (left), 1900 (centre) and 1909 (right) floor plans showing the evolution of the West Larder configuration



Photo 84: Detail of early 20th-century brick segmental head above passageway door

Cell D

- 4.104. Cell D is located within the central portion of the north extent of the building and formerly comprised four floors. Whilst Cells A to C are positioned above the former vaults, Cell D has been assessed according to the use of the ground floor rooms as fully lit and functional areas of the castle.
- 4.105. According to the 1909 plan the ground floor room of Cell D (Photos 85 and 86) formerly functioned as the Scullery whilst in the 1780s it was recorded as the

'bakehouse'. The room incorporates the remains of a large fireplace within the south wall, with a partially collapsed area of brickwork above (Photo 87). The fireplace is heavily obscured by debris and vegetation and much of it has collapsed, however, high quality ashlar voussoirs can be identified that once formed a segmental head to the fireplace (Photo 88). The 1909 plan identifies the fireplace as a 'roaster', implying the cooking of large joints of meat in this hearth. The 1780s plan records two elliptical alcoves to either side of the fireplace (Fig. 61), these probably functioned as bread ovens that utilised the heat from the central fire. These features are heavily obscured and not visible, however, the east example appears to be defined by a diagonal slant in the wall, as depicted on the 1780s plan. The angle of the wall for the west bread oven is less clear but the 1780s plan records that it should have mirrored the east example.

- 4.106. The substantial nature of the cooking apparatus within this room, plus their location adjacent to the larders, may suggest that this was possibly the original sole kitchen of the building prior to the 1785 but this is only speculative.
- 4.107. The east wall of the Scullery incorporates the two aforementioned apertures that formerly provided access to the Larders in Cell C (Photo 85). The north door comprises an ashlar doorway with ovolo moulding and an arched head. Whilst almost certainly attributable to Phase A, the arched head incorporates a three-centred arch rather than a four-centred example and is a unique feature within the building in this respect. As discussed above, the door formerly provided direct access to the West Larder in Cell C before it was infilled, likely between 1900 and 1909 as part of the reconfiguration of the ground floor circulation. The south door represents the early 20th-century access to the passageway to the Larders beyond, as discussed above. The east wall of the ground floor is obscured by surviving plaster and later brickwork, pertaining to the early 20th-century alterations. The west wall of the Scullery (Photo 89) retains substantial amounts of plaster and a single Phase A ashlar doorway into the Kitchen, discussed as part of Cell E, below.



Photo 85: Overview of Scullery, east wall

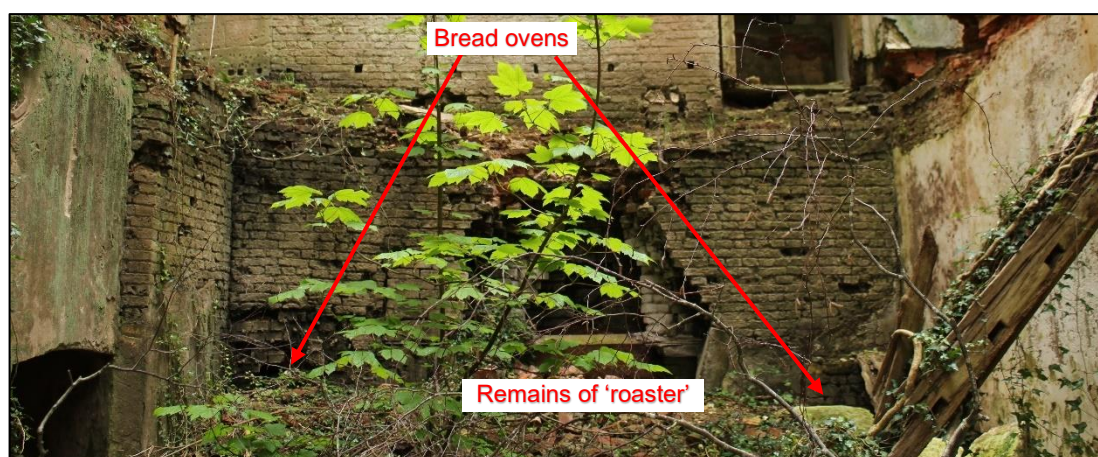


Photo 86: Overview of Scullery, south wall

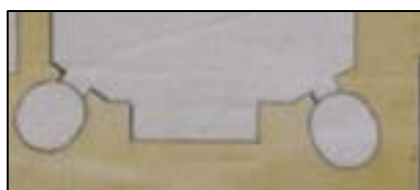


Fig. 61: Extract from the 1780s plan, recording position of fireplace and probable flanking bread ovens



Photo 87: Detail of collapsed brickwork above fireplace in Scullery, south wall



Photo 88: Detail of ashlar voussoir remains forming head of fireplace in Scullery, south wall



Photo 89: West wall of Cell D, ground floor

- 4.108. The first floor of Cell D formerly comprised the Study and was directly accessible from the Smoking room (see Cell C for discussion). On the 1913 plan the room is labelled as a Library. In this manner it was directly associated with the 'male' areas of the building, according with latent Victorian social divisions between men and women in country houses during the 19th century (Girouard 1983). The principal walls of the cell are all Phase A and comprise predominantly of coursed handmade brick. The visible south wall (Photo 90) represents the south wall of a partitioned passageway that aligned to the south of the Study, providing a means of access through the first floor without the need to enter the Study. The partition is no longer *in situ* but is evident on both the 1780s and 1909 plans. The passageway was accessed from the east through the ashlar surrounded doorway from the Stair Hall (Photo 68). At the west end of the south wall is a square headed doorway that provides access to a store within the central core of the building. A further doorway at the east end of the wall has been bricked up and is not shown on either the 1780s or 1909 plans, implying that it was infilled at a very early stage of the building's life.
- 4.109. Although the passageway is present as early as the 1780s, the consequence of its existence resulted in an apparently compromised positioning of the fireplace within the adjacent Study (Photo 91). Due to the position of the north doorway to the Smoking Room and that room's fireplace and flue, the fireplace within the Study is located off centre and close to the former partition wall. It may therefore be that the partition was a later insertion, possibly installed as part of the 1780s works. The

fireplace itself retains predominantly Phase A brickwork but later, cementitious linings have been inserted within the firebox area, suggesting a later alteration.

- 4.110. The west wall of the Study and passageway is comprised of Phase A brickwork but evidences multiple alterations (Photo 92). Firstly, a band of later brick has been inserted between the floor of the first floor and the upper portions of the Scullery below. As with the south wall of Cell A, this probably indicates an instance of substantial repair following the 1785 fire.
- 4.111. The south door formerly provided access from the passageway to the north-west areas of the castle. Morriss states that this door is a later insertion and incorporates a segmental door head (CA 2001). However, the door head is no longer evident and has likely fallen in the intervening years. Nevertheless, this conclusion contributes to the hypothesis that the passageway was not a Phase A component of the building and was most likely installed as part of the 1780s works.
- 4.112. The central doorway is square headed but evidences considerable alteration, principally through the narrowing and shortening of the historical proportions which appear to have incorporated an arched head. The plasterwork surrounding the aperture appears to be 20th century in appearance and was likely installed as part of the 1913 refurbishment works. The north doorway has been infilled and is not shown as an opening on either the 1780s or 1909 plans. The infill material appears to be lime plaster, however, the reverse face of the plasterwork evidences the absence of staves which were either removed or perished in the 1941 fire. The door surround incorporates contrasting brickwork to Phase A elements and may therefore represent a later insertion before being infilled prior to the 1780s.

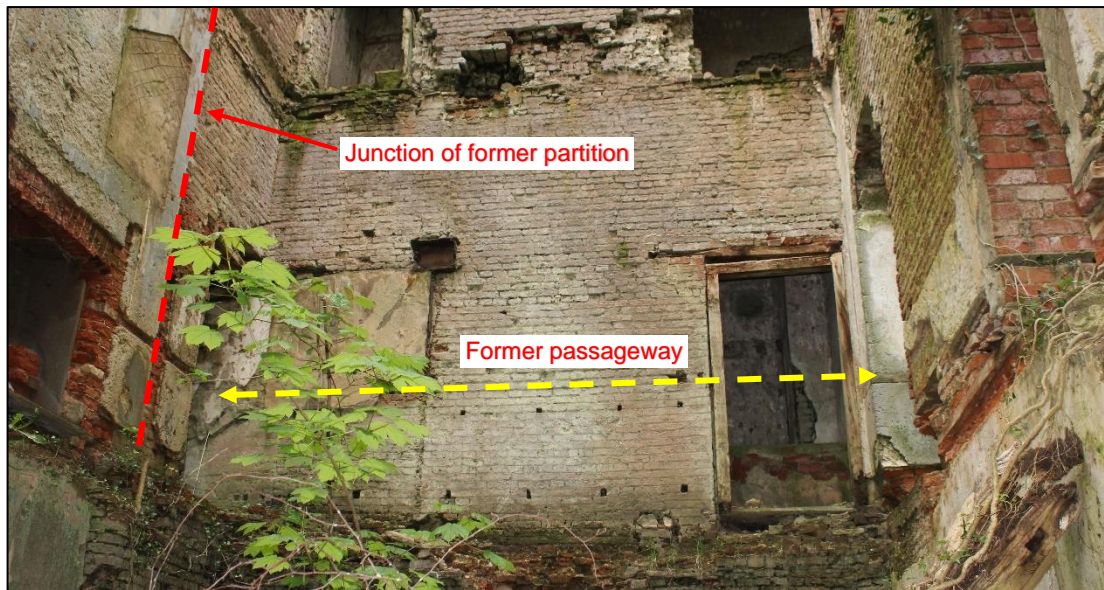


Photo 90: South wall of passageway, first floor of Cell D



Photo 91: Fireplace within east wall of Study, first floor of Cell D



Photo 92: West wall of Study and passageway, first floor of Cell D

- 4.113. The second floor of Cell D formerly incorporated a single room called, in 1909, the 'Green Room'. The room incorporated direct access from the King's Room through a door within the north extent of the east wall, and towards a passageway through a door at the south extent of the west wall. Two further doors are present within the south wall (Photo 93). The west door led to an apparently inserted staircase that connected with the west stairwell within Cell F (Fig. 63). Morriss concludes that this door must also, therefore, be inserted (CA 2001). The door surround exhibits some possible later brickwork to its west side to corroborate this theory, however, the doorway and intermediate stairs were present by the 1780s (Fig. 62) and so were possibly inserted as part of the works at that time to improve circulation through the building for staff. It was not possible to inspect the present condition or existence of this linking staircase as a part of this survey. The east door provided access to a store or closet (see Figs. 62 and 63); its age is unclear, however, the door was also present since the 1780s. Much of its lintel fabric has collapsed, however, several larger, flat stones are incorporated amongst the brick, implying a comparatively crude method of adding support above the doorway (Photo 93).
- 4.114. The east wall of the Green Room (Fig. 64) features a fireplace, located broadly in a central position within the wall, whilst a doorway is situated at the north extent and provided access to the King's Bedroom to the east. Whilst the fireplace has clearly

been altered and incorporates a relatively small firebox, typical of a later example, the brick surround and segmental arch above indicate that the fabric is mostly Phase A in date. The doorway to the north of the fireplace is square headed and much eroded. Morriss speculates that this doorway was possibly a much altered original opening (CA 2001). Certainly, it was present on the 1780s and 1909 plans and likely required a manner of direct access to the King's Room next door, for access by house staff, assuming that the latter harboured a degree of status within the castle. The wall is entirely composed of Phase A handmade brickwork.

- 4.115. The west wall of the Green Room incorporates a single doorway at its south extent (Photo 94) that led into a passageway at the north-west extent of the building. The south side of the doorway surround has clearly been altered and includes later brickwork. The door head has collapsed, however the fabric appeared to comprise rubblestone. Given the room's position, it is probable that the door is contemporary with Phase A, to allow for access to north-west areas of the building. It is present on the 1780s plan. The wall masonry is Phase A red brick halfway up the wall, whereupon it then transitions into rubblestone at its upper portions, also likely to be Phase A. The red brick differs in tone to that of the wall below (the Study), however, this is probably due to different wall treatments or plasterwork. The wall of the Green Room retains no evidence of plasterwork, as opposed to the Study, and so this may explain why there is no discolouration of the brickwork. Regardless, the brickwork in both rooms appears contemporary with Phase A, excepting patches of later repair. The north wall retains a large radiator within the window reveal (Photo 95), probably installed in the early 20th century.

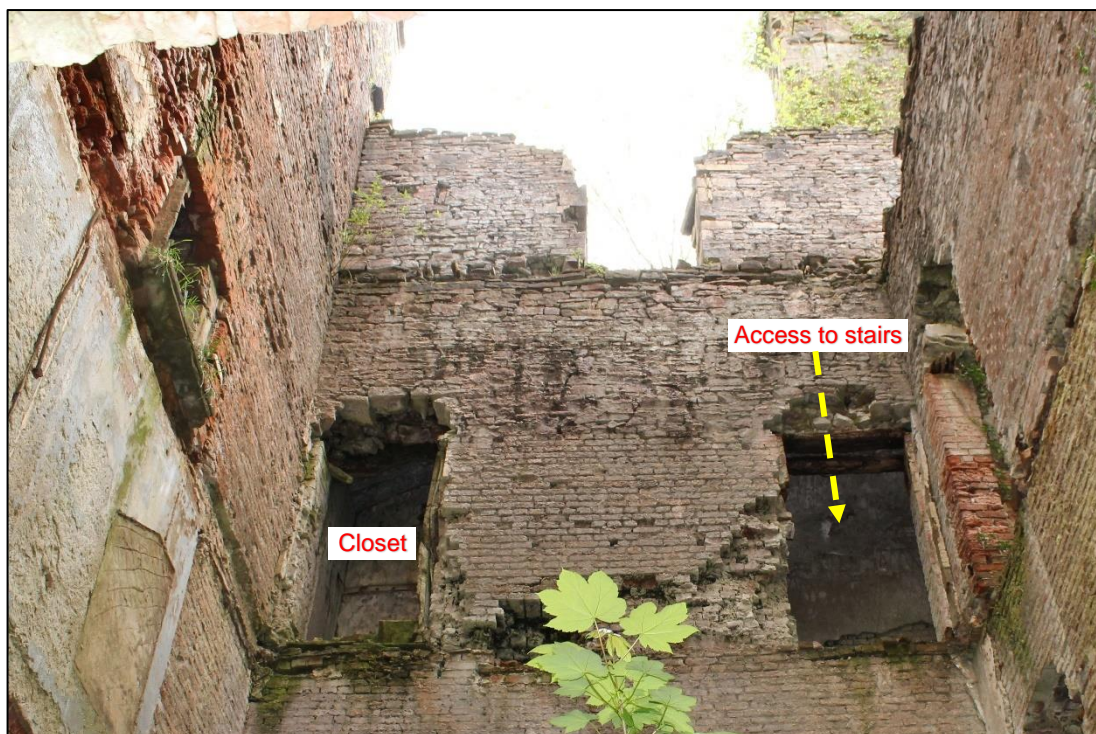


Photo 93: South wall of Green Room, second floor of Cell D



Figs. 62 and 63: Extract from the 1780s (left) and 1909 (right) plans of the Nursery/Green Room on the second floor



Fig. 64: East wall of Green Room, second floor of Cell D



Photo 94: West wall of Green Room, second floor of Cell D

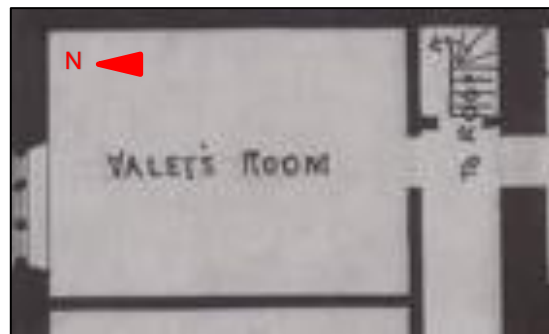
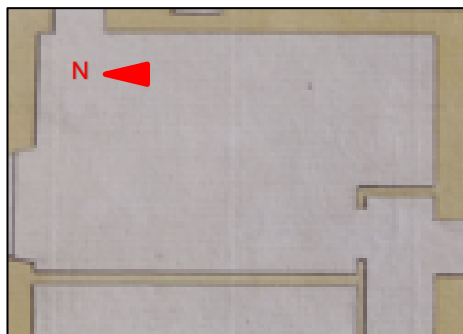
- 4.116. The third floor of Cell D is located within the servant's accommodation area of the building, and specifically, the male servants area. This room was recorded as a Valet's Room in 1909 and was located adjacent to the Footmen's Room to the west, whilst a Butler's Room was positioned further west within the north-west tower, all on the north side of the building. The Valet's Room does not incorporate any fireplaces but, as with the Green Room below, retains a small radiator within the window reveal

that was probably installed during the early 20th-century works to the building (Photo 95).

- 4.117. The west partition of the valet's Room has now gone. This was likely comprised of lath and plaster studwork and appears to have perished during the fire of 1941. Formerly, in 1909, the south extent of Cell C at third floor level incorporated a corridor, however, in the 1780s, the corridor terminated further west. The reason for this alteration appears to be the incorporation of a new staircase to provide access to the roof (see Figs. 65 and 66). No such staircase was recorded on the 1780s plan and so this is assumed to be a later alteration, possibly as part of the early 20th-century alterations. Correspondingly, a door within the south wall of Cell D appears to have also been moved as indicated by the plans. The former position of the door, to the west, is not clear from the visible fabric. The wall is entirely rubblestone and so any infill may be less obvious as an alteration due to the lack of clear butt joints. Nevertheless, it may suggest a more wholesale rebuilding of the wall during the 1780s. Most likely, the configuration as shown on the 1780s plan was not in fact enacted and the present door position is consistent with Phase A. Notably, the doorway incorporates some large stones, akin to quoins, as also evident on its south side (Fig. 67).
- 4.118. The east wall of the Valet's Room is predominantly comprised of handmade red brick of Phase A date (Fig. 68). Whilst the wall exhibits considerable patina it does not appear to have been appreciably altered and does not incorporate a fireplace for the room, despite forming part of the north chimney stack. The northernmost portion of the wall comprises of roughly course rubblestone, incorporating a broadly 45 degree angle of intersection with the prevailing brickwork. This alteration is probably associated with the substantial roof reconfiguration of the 1780s.



Photo 95: North wall of Cell D, second and third floors



Figs. 65 and 66: Extract from the 1780s (left) and 1909 (right) plans showing alterations to Cell D, third floor



Fig. 67: South wall of Cell D, third floor



Fig. 68: East wall of Valet's Room, third floor of Cell D

Cell E

- 4.119. The ground floor portion of Cell E was formerly occupied by the Kitchen according to both the 1780s and 1909 plan. It is likely, given the size of the existing hearth, that the room has functioned as a kitchen since the construction of the building, however, as alluded to above, it is possible that the adjacent scullery within the Cell D may have formerly functioned as the sole kitchen of the building. Given the gradual reduction in household occupants over time, a trend that is observable in country houses from the medieval period up to the 20th century, it is more probable that the kitchen area would have reduced in size rather than increased. Therefore it is

plausible that the kitchens would have always needed to be at least the size of the latest incarnation.

- 4.120. The floor of the cell is filled with substantial amounts of debris and vegetation that prevents a full appreciation of internal elevations at ground floor level (Photos 96 and 98). The key feature of the Kitchen is the substantial hearth within the south wall. The fireplace itself is heavily obscured by debris, however, the wide arched head of the surround is visible and incorporates shaped ashlar stone voussoirs with ovolo chamfer just visible to the lower portion of the arch (Photo 97). The character of the stone, moulding and width of the hearth indicates it was probably constructed as part of Phase A but have been modified over time, probably multiple times, according to developments in cooking appliances and technology. Certainly, the 1909 plan illustrates a considerably subdivided aperture within which a range cooker occupied roughly half of the fireplace, to its north extent.
- 4.121. The south wall of the kitchen incorporates a square headed doorway to its west extent (Photo 96). Morriss speculates that this door was inserted during the 1780s refurbishment (CA 2011), however, the position of the aperture suggests that it was most likely the original access from the Kitchen to the Dining area within the east areas of the building. Food and drink were probably taken out through this door and up the West Staircase towards the Hall, and latterly, the Drawing Room. Consequently, whilst the doorway at the west extent of the Kitchen has evidently been heavily altered, it probably existed as a part of Phase A. The reverse side of the aperture, visible in Cell F (Photo 104) illustrates the possible, larger dimensions of the door in its original configuration. A further doorway at the east extent of the south wall appears to access a store room and was not recorded on the 1780s plan. It was likely inserted during the early 20th century.



Photo 96: Visible portion of south wall of Kitchen, ground floor of Cell E



Photo 97: Detail of stone voussoirs above Kitchen hearth

- 4.122. The east wall of the Kitchen (Photo 98) is comparatively plain and incorporates a surviving white-washed render. The band of later red brick between the ground and first floor is evident and illustrates, probably, a repair during the 1780s following the

fire of 1784; this continues along the south wall (Photo 96). The most notable feature is the Phase A doorway at its north extent, allowing access between the Kitchen and Scullery (formerly the bakehouse). The frame comprises of fire-reddened limestone ashlar incorporating a four-centred arch head with ovolo chamfer moulding that echoes that used within the fireplace arch. The lower portions of the wall were not visible for assessment.



Photo 98: Visible portion of east wall of Kitchen, ground floor of Cell E

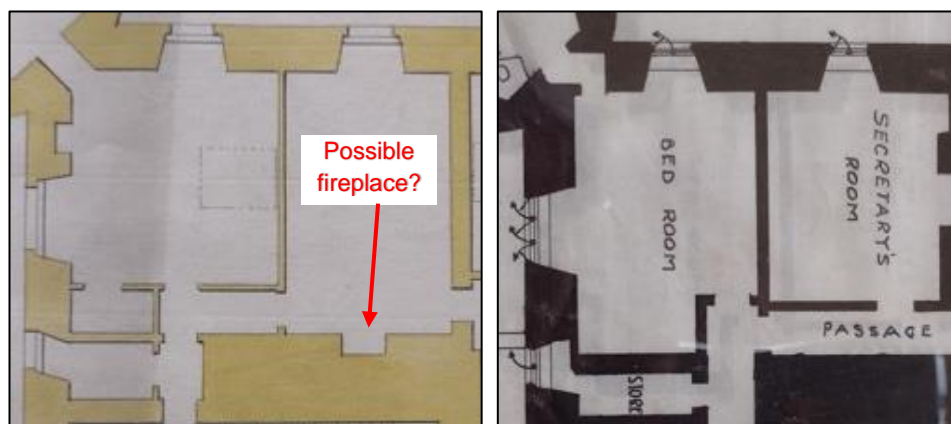
- 4.123. According to the 1909 plan, the first floor of Cell E was sub-divided between the Secretary's Room and a Bedroom, plus the continuation of the passageway leading from the south extent of Cell D. The south wall of the first floor formed part of this passageway in 1909 but, as of the 1780s, was incorporated within the Secretary's Room, although the function of the room during the late 18th century was not recorded on the plan (Figs. 69 and 70).
- 4.124. The wall evidences several scars from former partitions and the remains of plasterwork, illustrating the comparatively higher status of the rooms. A single doorway permits access to a landing within the West Stair Hall. This doorway is square headed and incorporates a short, vaulted tunnel that routes through the wide masonry form of the west chimney stack (Photo 100). According to the appearance of the brick vault, this tunnel appears to date to Phase A and is a key part of the circulation of the first floor between the south and north parts of the building, via the

West Stair Hall. A further, later door opening has since been infilled and plastered over, immediately west of the vaulted tunnel (Photo 100).

- 4.125. The 1780s plan records a possible fireplace within the south wall, however, this is not present on the 1909 plan, nor is there any clear visible evidence for the fireplace within the present fabric (Figs. 69 and 70; Photo 99). To the east of this is a small alcove within the south wall, incorporating a timber ceiling, probably inserted during the early 20th century (Photo 99).
- 4.126. Adjacent to the Secretary's Room was a bedroom (Fig. 70). On a later, 1913 plan, this bedroom is recorded as 'Lord Tredegar's Bedroom' whilst the adjacent Secretary's Room was recorded as a dressing room. The sequence of rooms along the north side of the castle were, during the early 20th century, likely to be the private rooms of Lord Tredegar and a predominantly male only area of the building.



Photo 99: South wall of Cell E, first floor



Figs. 69 and 70: Extract from the 1780s (left) and 1909 (right) floor plans of the first floor of Cell E



Photo 100: Doorway and tunnel connecting Cells E and F, first floor, looking south

- 4.127. The east wall of the first floor of Cell E (Photo 101) incorporates the reverse of the two doors accessed from Cell D, discussed above. Otherwise, the masonry fabric of the wall is substantially obscured by multiple layers of plasterwork. Within the latest layer of plaster are the vestiges of studwork for panelling that evidence the former decorative scheme of the room (Photo 102). At the north extent of the west wall is the remains of a fireplace that was probably installed in the 1780s.



Photo 101: East wall of Secretary's Room, first floor of Cell E



Photo 102: Vestiges of decorative, painted panelling, east wall of Secretary's Room, first floor of Cell E

- 4.128. According to the 1909 plan, the second floor of Cell E formerly incorporated a 'Dark Room', the 'Pink Room' and a passageway leading from the Green Room to the east. The south wall is partially obscured by vegetation, but several apertures can be seen (Fig. 71). As with the first floor, a principal route through the West Stair Hall survived in the form of a brick tunnel through the west chimney stack. This example retains a

visible segmental arch head at the doorway opening. To the immediate west is an infilled doorway that formerly accessed a small store/closet.

- 4.129. To the east of the principal Stair Hall door is a further doorway that appears little modified and may form part of Phase A. However, the door is not present on the 1780s plans and only appears on the 1909 plan as a small cupboard. It no longer incorporates a coherent lintel and so it is unclear when it was installed. Morriss observed that, to the immediate east of this door, is a remodelled fireplace, however, this was not visible during the present survey due to vegetation coverage. Morriss asserts that the fireplace retains its segmental arch head (CA 2001). To the east of this feature is a further doorway that led into a connecting staircase, leading to an intermediate landing within the West Stair Hall. This feature was not present on the 1780s plan and only appeared on the 1909 plan, it may therefore form part of the early 20th-century refurbishment works. The wall is predominantly comprised of red brick, but upper portions of the wall are composed of rubblestone, in common with other parts of the second floor throughout the building. The brickwork and rubblestone are both Phase A, excepting for patches of repair or alteration.

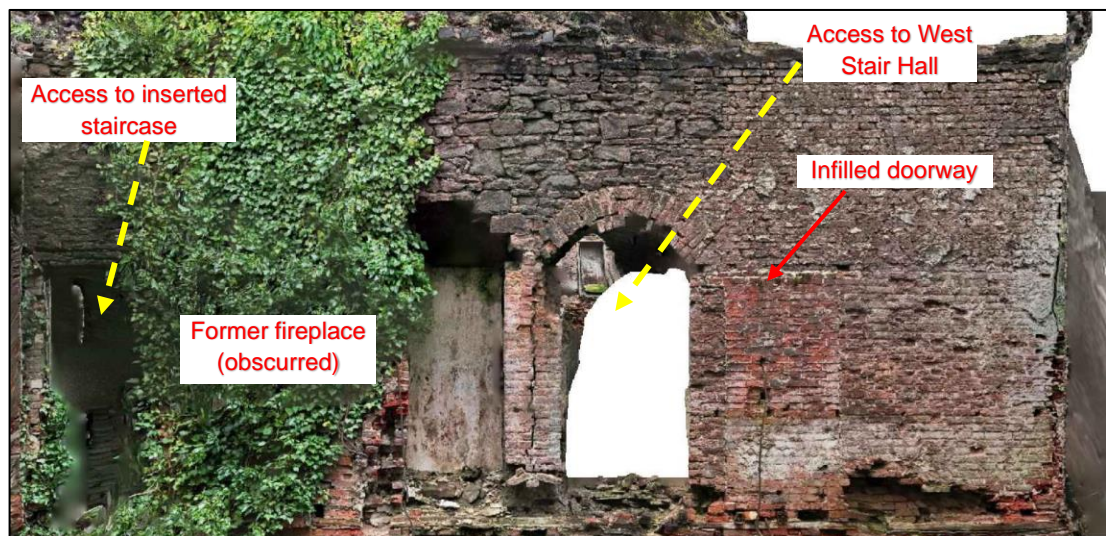


Fig. 71: South wall of the second floor of Cell E

- 4.130. The east wall of the second floor of Cell E exhibits no appreciable alterations and is comprised of brickwork with rubblestone above, both Phase A (Fig. 72). A single door at its south extent leads from the adjacent Green Room and accesses a passageway within Cell E, the partitions for which no longer exist.



Fig. 72: East wall of the second floor of Cell E

- 4.131. The third floor of Cell E formerly comprised of the Footman's Room and a Store. A corridor, leading from the Valet's Room in Cell D, routed to the south of these rooms and was present on both the 1780s and 1909 plans. The east wall of the cell no longer exists. The south wall of the cell partially exists as a rubblestone wall of Phase A construction (Fig. 73). The east side of a former doorway survives and incorporates comparatively large stones, matching the configuration of the nearby doorways to the chapel, within Cells A and D, and possibly of 1780s date.



Fig. 73: South wall of the second floor of Cell E

Cell F and west porch

- 4.132. Cell F incorporates the West Stair Hall and west porch. The stair hall extends from the ground floor to the third floor of the building and is recorded in the 1780s as the 'Back Stairs' whilst in 1909 the cell was recorded as the 'Back Entrance Hall' (see Figs. 74 and 75). Clearly, this stair hall was secondary in status to the East Stair Hall and principally served the western, service areas of the building. The cell no longer incorporates the staircase structure, which perished during the 1941 fire (Photo 103). Scars within the walls of the cell provide evidence for the staircase's former position. A substantial amount of debris covers the floor, and obscures a considerable area of the ground floor walls.



Photo 103: Overview of Cell F, looking west



Fig. 74: Extract from the 1780s plan of the building, ground floor of Cell F

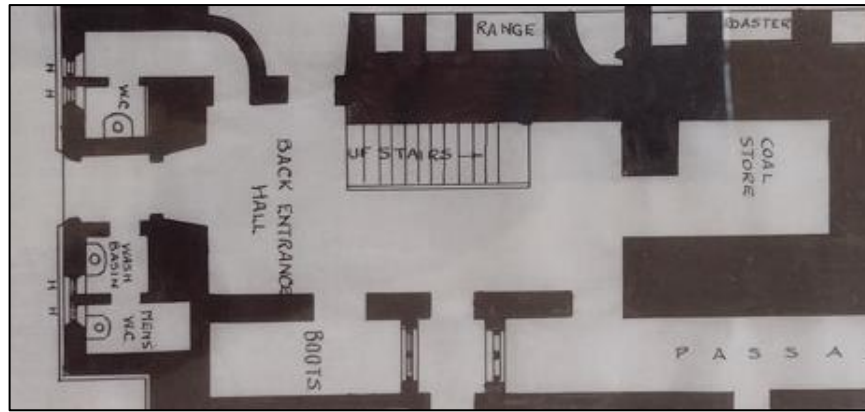


Fig. 75: Extract from the 1909 plan of the building, ground floor of Cell F

- 4.133. At ground floor level, the east and central portions of the north wall comprise the west chimney stack, whilst a wide recess occupies the west extent of the wall and incorporates two square headed doorways that lead from the kitchen and west porch respectively (Photo 104). As within the discussion of Cell E, the recessed aperture may have been fully open prior to the refurbishment works of the 1780s. The original, larger proportions of the aperture are hinted at through the incorporation of queen closers to its east extent, clearly suggesting that the east position of the opening, at least, is contemporary with Phase A (Photo 105).
- 4.134. The 1780s plan illustrates the presence of the east door only within the recess at that point, suggesting that the recessed opening was partially closed up by that time, and possibly as part of the 1780s refurbishment. Clearly, given that the west porch wasn't constructed until the early 20th century, the west door of the recess was not *in situ* during the 1780s and was only inserted at the same time as the porch's construction. The east extent of the north wall is largely rendered and obscures the masonry beneath, however, considering this portion of the wall comprises part of the west chimney stack, the fabric beneath is likely to be Phase A brickwork.



Photo 104: Detail of west extent of north wall, ground floor of Cell F



Photo 105: Detail of queen closer bricks at east extent of recessed opening within the north wall of West Stair Hall, ground floor of Cell F

- 4.135. The east extent of the ground floor of the West Stair Hall incorporates a single, central doorway to a former coal store, within the very central core of the building (Photo 103). It was not possible to inspect this doorway, however, during the 1780s it would

have been positioned within a partitioned area of Cell F that was more closely integrated with the vaults to the south and the east. (Figs. 74 and 75). The removal of the partition may have been necessary as part of a reconfiguration of this area, carried out by 1909 (Fig. 28), which blocked up a previous access to the vaults through a passageway to the south of Cell F. The foundation of this reconfiguration appears to have been the desire to create a large servants hall within Cell G, ostensibly borrowing an area formerly associated with the vaults (and not lit) in order to increase the size of the Servants Hall.

- 4.136. Despite the aforementioned changes, the south wall of the ground floor of Cell F retains three doorways that were present on the 1780s plan. It was not possible to closely inspect the east doorway as part of the survey, however, it is likely to have been installed alongside the vaults during the 1780s as it provides direct access to these areas at the south-east extent of the building. The central doorway (Photo 106) may originally date to Phase A to provide access to the south-west rooms of Cell G, however, there is clear alteration as evidenced by later brickwork as part of the door's segmental head and areas above, likely of 1780s date (Photo 107). Further alteration is apparent in the form of a cement frame to the doorway, likely installed during the early 20th century, which has partially obscured the earlier segmental arch head (Photo 107). The west doorway most recently provided access to a small Boot Room (see Fig. 28), however, during the 1780s this door was used to access the Servant's Hall prior to its reconfiguration during the early 20th century. The door incorporates an odd segmental arch head that closely resembles a soldier course with shaped bricks (but not voussoirs) evident at its west extent (Photo 106). The brickwork is clearly a later installation and was probably inserted as part of the 1780s refurbishment.



Photo 106: Central and west doorways within south wall of West Stair Hall, ground floor, Cell F



Photo 107: Detail of altered brickwork above central doorway of south wall of West Stair Hall

- 4.137. The first and second floors of the cell can be assessed in tandem to illustrate the incorporation of the halfway landing between the two floors. This occurred at the east

extent of the staircase and exited from the two inserted connecting staircases that formerly led from the Green Room, and the passageway adjacent to it, on the second floor (Fig. 76). An apparent relieving arch is present above the half landing doorway, the bricks of which appear of larger dimension to those of Phase A. This may therefore represent an alteration of the 1780s to coincide with the insertion of the connecting staircase beneath.

- 4.138. On the first floor, west extent, the 1909 plans indicate the former presence of a shared bathroom, however, this was absent from the earlier, 1900 plan. The north wall of the room evidences the remains of render, however, this does not provide evidence for the room's former use. Where the render is missing, red brick from Phase A is visible. Towards the centre of the wall is the connecting doorway from the north-west areas of the building which leads through the aforementioned vaulted tunnel through the west chimney stack. The south door surround of this tunnel is positioned between an area of Phase A red brick and rubblestone. The east side of the doorway comprises Phase A brickwork and a segmental brick arch head. Clearly this was an original route through the west side of the castle. This configuration is replicated above, within the south wall of the second floor. The configuration of brickwork that comprises the tunnel is visible (Photo 108).
- 4.139. To the west of both the first and second floor doors are two further, blocked doorways (Fig. 76). As with the corresponding examples within Cell E, these doors formerly accessed small store rooms; the first floor example incorporates a surviving limestone lintel. The infill of the first floor door to the store is notable in so far as the infill brick is handmade and somewhat resembles the character of Phase A brickwork used throughout the building. Most likely, the bricks date to the 1780s when the building was refurbished. The 1780s plan shows that this doorway (and the example directly above on the second floor) had already been infilled by this time, indicating that the age of infill brickwork accords with this broad timeframe. At the east extent of the wall, accessed from the halfway landing between the ground and first floors, are the remains of a possible former lift, as indicated on the 1913 plan.

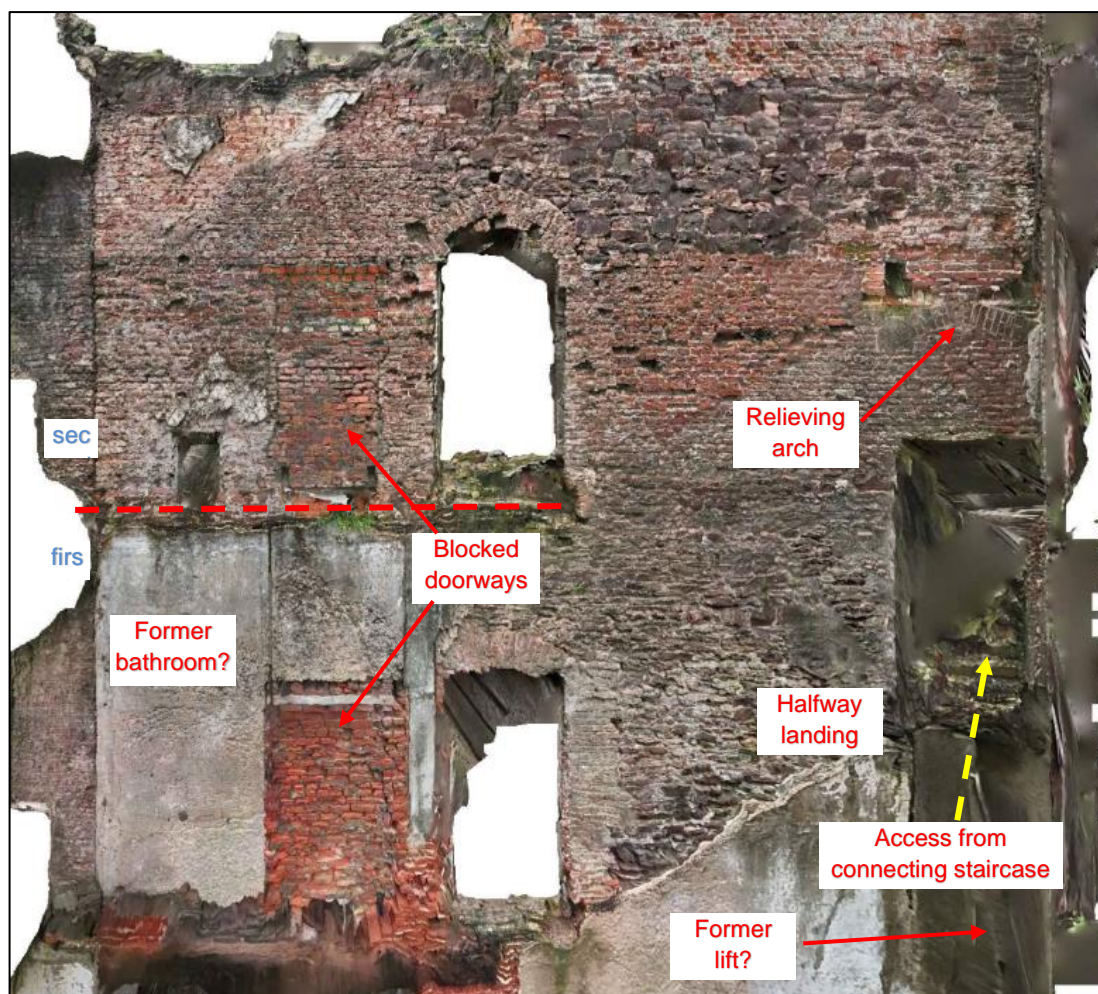


Fig. 76: North wall of first and second floors, Cell F

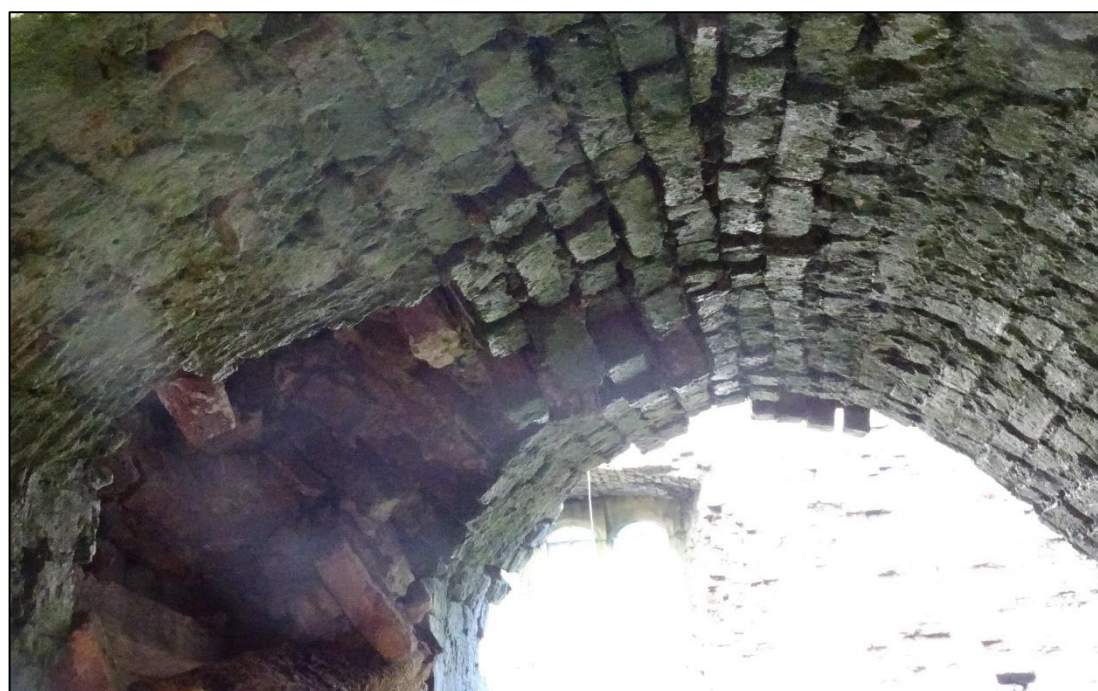


Photo 108: View north through the second floor tunnel from Cell F to Cell E

- 4.140. The third floor of the north-west corner of Cell F was similarly configured to that of the first and second floor, with a short tunnel leading to Cell E, incorporating a small store to its west extent, however, the masonry of this portion of the building has partially collapsed, eroding the west portion of the Phase A doorway (Fig. 77).
- 4.141. The masonry fabric of the north wall of Cell F comprises a variety of materials but is predominantly handmade red brick of Phase A. Portions of rubblestone occur at first and second floor level whilst a further area of roughly coursed rubblestone is positioned at the top of the third floor. Morriss speculates that this uppermost portion of rubblestone is coincident with the 1780s refurbishment works, resulting from the reconfiguration of the roof structure (CA 2001). There is little reason to doubt this, allowing for the lack of survival of the surrounding roof structure.

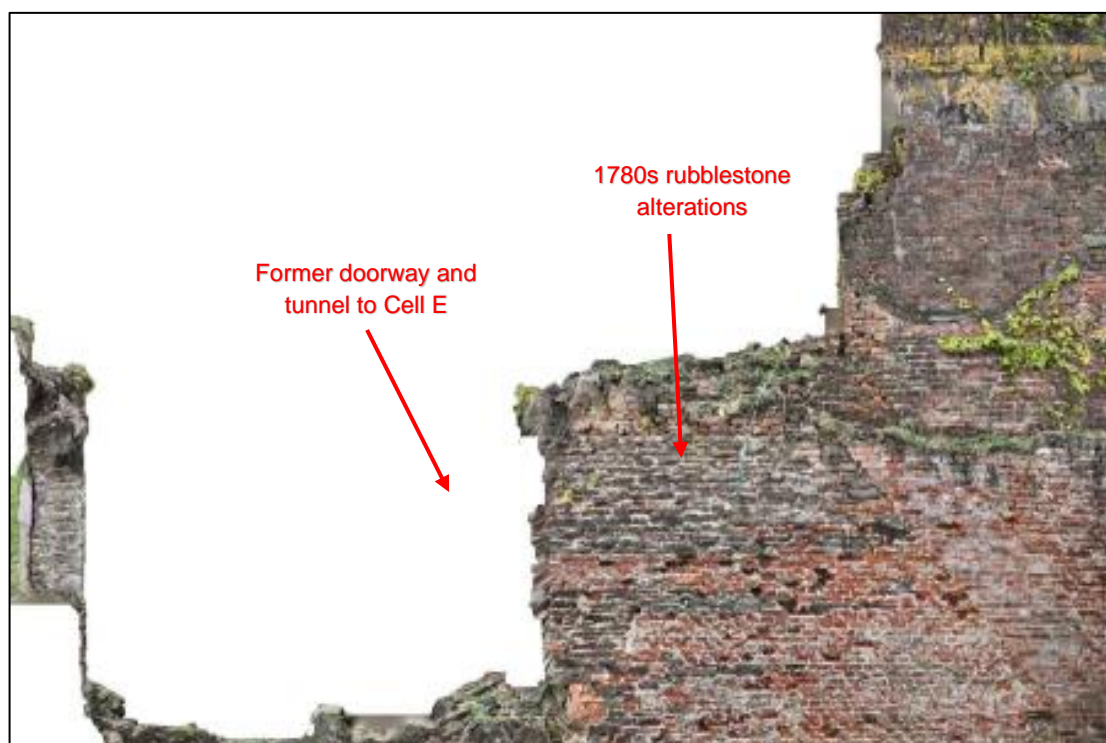


Fig. 77: South wall of third floor, Cell F

- 4.142. The east wall of Cell F (Photos 103 and 109) incorporates a wide, shallow arch recess between ground and first floor level (Photo 103) which incorporates a square headed doorway that formerly led into the core of the building. The door appears armoured and anecdotal evidence suggest that this area was possibly used during the Second World War for the storage of arms. The doorway is therefore likely to have been inserted during the war as it does not feature on the 1909 plans. Alternatively, the room may have functioned as Lord Tredegar's strongroom, prior to the transfer of the

building for the war effort. The recess itself may have simply functioned as a decorative feature of the staircase prior to the insertion of the doorway. The rendered coating, however, may also be contemporary with the Second World War doorway.

- 4.143. At the halfway landing level between the first and second floors is a single, square headed doorway at the south extent of the wall. This position does not correlate with any documented openings on the 1780s or 1909 plans and may therefore be a later insertion. However, the visible brickwork within the lintel and surround appears handmade, with considerable patination. As such, it may have been installed during the 1780s as a means of accessing a central store room. The 1780s plan of the second floor documents a centrally positioned window within the wall, presumably to provide light into the store room behind, however, there is no clear evidence within the rubblestone fabric for such an insertion.
- 4.144. At the very top of the east wall is portion of higher quality ashlar mixed with rubblestone, incorporating an infilled aperture (Photo 110). Morriss speculates that the higher quality stonework is possible evidence of a former embattled tower that would have projected above the gabled roof structure prior to the fire of 1785 (i.e. it was a Phase A feature). Such a tower was present on Lulworth Castle and so it is possible that one existed here too. The infilled aperture appears similar in materials and appearance to the two doorways within Cell A and D that formerly provided access to a chapel.
- 4.145. The high degree of ashlar suggests that the wall is contemporary with other 1780s alterations, such as those at third floor level in Cell B (Fig. 45). The stone infill, however, suggests a subsequent phase of works. Ultimately, the fabric beneath the ashlar section appears Phase A whilst the ashlar itself and infill were possibly of 1780s date with the infill inserted soon after. The suggestion of an earlier tower structure is not conclusively evidenced. If it was the case, then much fabric is now missing and there are no documentary sources to evidence such a structure was ever present. The possibility of an embattled tower is not to be discounted but its form can only be speculated and its relationship with the very large chimneys would be difficult to envisage, unlike the more compact arrangement found at Lulworth.



Photo 109: East wall of Cell F, upper floors

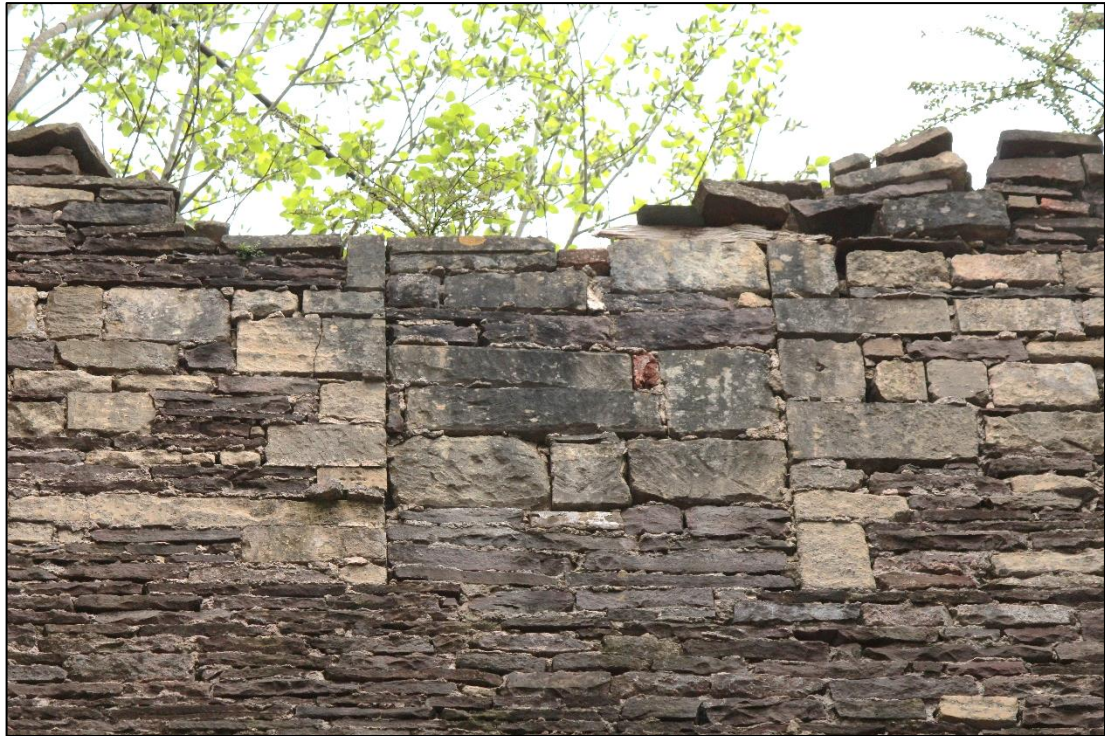


Photo 110: Detail of ashlar at the top of east wall, Cell F

- 4.146. The south wall of Cell F above ground floor height is predominantly red brick in construction and dates to Phase A, with later alterations. The east extent of the wall, at halfway height between the ground and first floors, incorporates a brick arched doorway with ashlar surround, although this could not be closely inspected during the survey. The presence of the ashlar surround perhaps indicates a degree of status and the doorway was part of the circulation route from the kitchen to the Dining Hall to the east. As such, the doorway may have been visible from beneath the nearby minstrel gallery within Cell A and may have occasionally been used by the owners of the building. The presence of the adjacent, aforementioned recessed arch panel within the staircase lends a possible degree of credence to the once higher status of this part of the West Stair Hall (Photo 111). The arch above the doorway has been rendered, possibly contemporaneously with the adjacent recessed panel (Photo 103).



Photo 111: Detail of east door within south wall of Cell F, halfway landing between ground and first floors

- 4.147. At first floor level there are two extant doorways with a further example that has been infilled with buff brickwork (Fig. 78). The west two doors most recently led into a connecting corridor to the Housekeeper's Room and a small WC lobby respectively. The westernmost door has evidently been inserted at a later date as it does not appear on the 1780s plan (Fig. 79) and appears to have been inserted as a consequence of the installation of a WC within the window reveal of the west wall, likely during the refurbishment of the early 20th century. This coincided with a somewhat awkward arrangement of walls and doors that also accommodated a fire hose device and a bathroom within the former landing area of the Stair Hall, also probably installed in the early 20th century (Fig. 80). By comparison, the 1780s layout in this part of the cell was much simpler and comprised a single doorway into a connecting lobby that in turn allowed access to a small store room and the

Housekeeper's Room beyond (Fig. 79). The eastern (infilled) doorway appears to be curiously placed above the flight of the staircase itself and so would have theoretically been floating above the stairs. This may suggest a much earlier configuration of the staircase itself (the latest version of which was probably installed during the 1780s along with the east staircase). Certainly, the doorway does not appear on either of the 1780s or 1909 floor plans (Figs. 79 and 80), which supports this hypothesis.



Fig. 78: South wall of first floor of Cell F

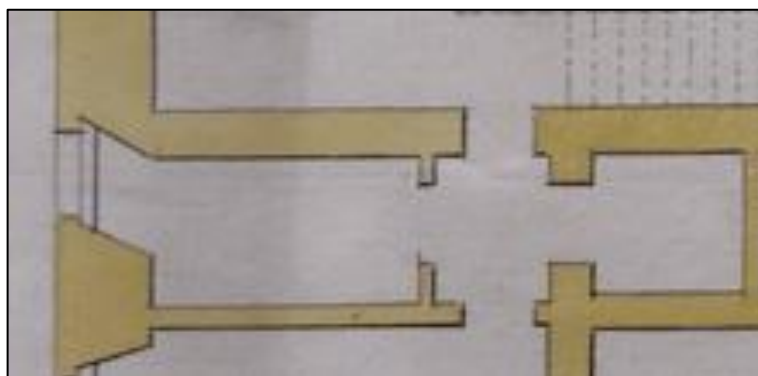


Fig. 79: Extract from the 1780s plan of the building, first floor of Cell F

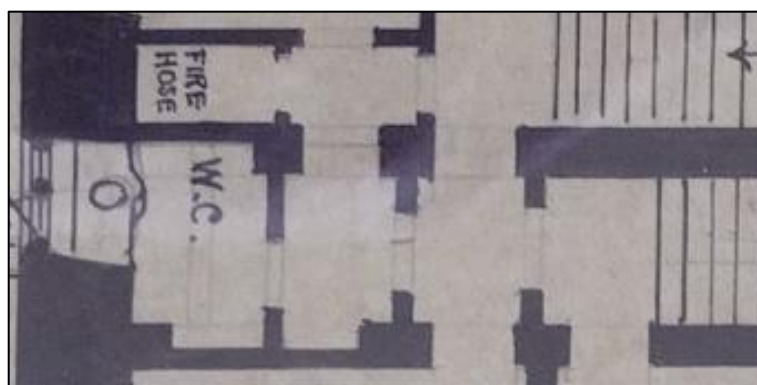


Fig. 80: Extract from the 1909 plan of the building, first floor of Cell F

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- 4.148. At second and third floor levels of the south wall, the fabric displays a transition from brickwork through to rubblestone, all of apparently Phase A date (Fig. 81). The upper portions of the wall incorporate courses of ashlar stone which follows a trait for use of this material at higher levels of the walls throughout the castle, a possible indication of its use to bear structural elements rather than rely solely on rubblestone. Its position here occurs away from the central core so would not have presumably formed part of an embattled central tower, as speculated above. Its integration with rubblestone may suggest that the material was reused following the dismantling of the tower as part of the roof alterations of the building as there is a clear difference in appearance between adjacent rubblestone sections of the south wall (Fig. 81). This would have represented a comparatively substantial rebuild that extended the entire height of the third floor at this part of the castle.
- 4.149. The west portions of the wall are missing at both second and third floor levels but there is evidence for former openings in the form of a portion of brick segmental arch at second floor level whilst a stack of ashlar quoins at third floor level also suggests a former doorway of the same ilk as found within the central core of the building at this height (Photo 112). Both doorways coincide with positions shown on the 1909 plan, however, the third floor doorway is shown as further west on the 1780s plan, indicating a possible later date for the ashlar quoins and wider wall fabric. A small niche is apparent to the east of the ashlar doorway, at third floor level. The date of this feature is unclear, however, it appears to breach the alignment of the former staircase and may therefore represent a Phase A feature that was formerly accessible via the original staircase configuration.

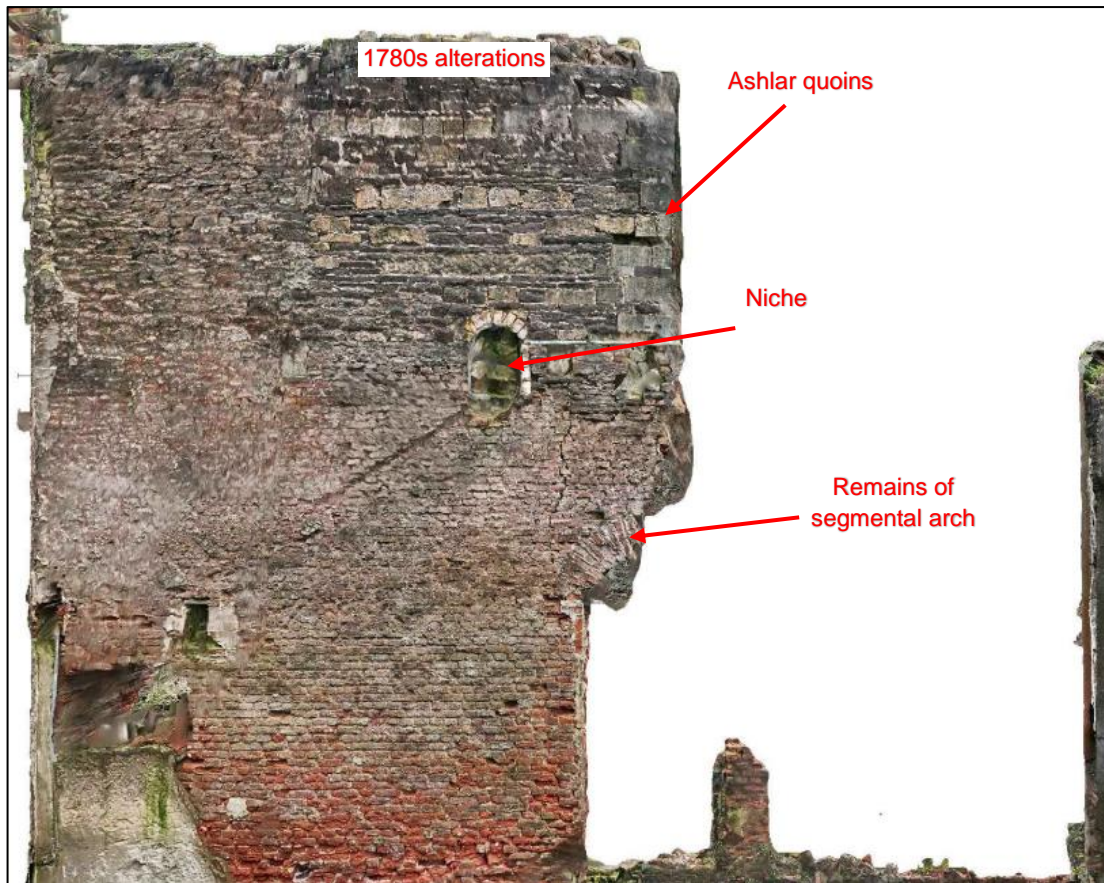


Fig. 81: South wall of West Stair Hall, second and third floors of Cell F



Photo 112: Detail of ashlar quoins at third floor level, south wall of Cell F

- 4.150. The interior of the West Porch comprises an entrance lobby into the west extent of Cell F. From within this space, the original entrance doorway to the building can be seen. The doorway incorporates the same stone dressings as observed elsewhere throughout the building's exterior and features ovolo moulding, a four-centred head and sunk spandrels (Photo 113). The configuration of the flanking rooms is asymmetrical. The south rooms formerly comprised a male WC and separate wash room, both accessible directly from the entrance lobby. The north rooms incorporated a further WC, however, the entrance to this room was through a comparatively convoluted curved passageway, accessed directly from the West Stair Hall (Photo 114; see entrance in Photo 104). As discussed above, the West Porch was constructed during the early 20th-century, likely in tandem with the wider refurbishment works of that time.
- 4.151. None of the WC or washroom fittings appear to have survived, however, cementitious partition walls are still *in situ* and illustrate the comparatively cramped and somewhat convoluted configuration of rooms within the porch, likely created to satisfy a desire or requirement for more WC facilities within the building. Notably, whilst the exterior of the porch incorporates window tracery that accords with the prevailing character of the building (Photo 34), the central mullions of the facing windows accommodate the western intersection of the internal partitions (Photo 115).



Photo 113: Detail of four-centred door head of original west entrance to the building



Photos 114 and 115: Detail of passageway entrance to north rooms of West Porch and partition intersection behind two-light window

Cell G

- 4.152. Cell G is located at the south-west extent of the building and formerly extended from ground floor to third floor. According to the 1909 plan, at ground floor level, Cell G most recently incorporated a single Servants Hall space (Fig. 83). The present configuration of the Servants Hall represents an enlargement of the hall from its previous dimensions as depicted on the 1780s plan (Fig. 82). This change was probably enacted in 1909 in order to provide a large hall for staff.
- 4.153. Evidently, despite the presence of a three-light window within the west wall of the room, the reconfiguration also saw the requirement to install an extra, two-light window within the principal south façade of the building, to provide further light. Prior to this, the east side of Cell G incorporated a separate room that was only lit via an internal window within the east wall of the Servants Hall. The new configuration also incorporated the creation of a boot room to the north-west of the larger Servants Hall. The passage to the north-east of the Cell leads directly to the vaults beneath the Dining Hall.

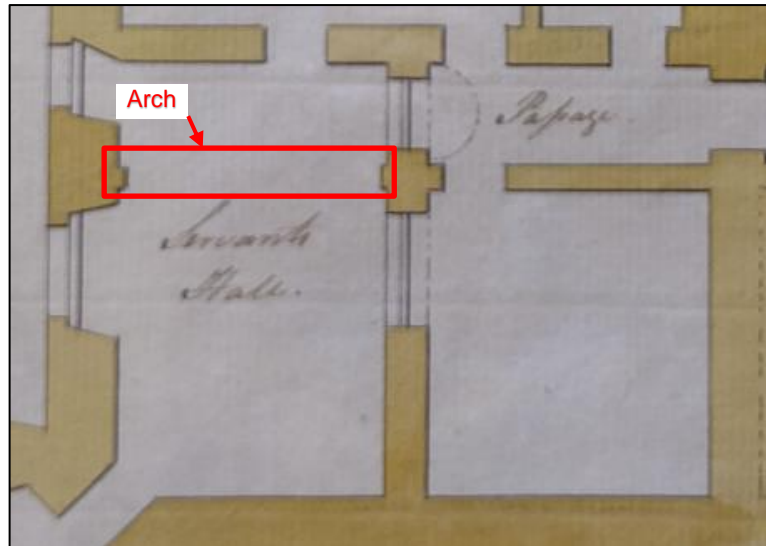


Fig. 82: Extract from the 1780s plan of the building, first floor of Cell G

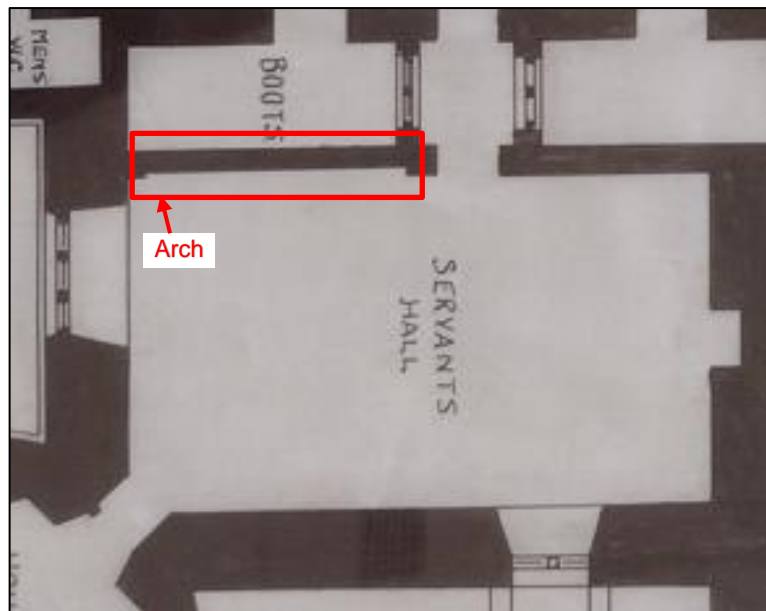


Fig. 83: Extract from the 1909 plan of the building, first floor of Cell G

- 4.154. The changes discussed above are evident when assessing the fabric of the building. An early 20th-century combined RSJ and timber beams have been inserted to support the Phase A brick wall above (Photo 116). The beam appears to have been supplemented by five courses of renewed brickwork directly above. This alignment was formerly a partition and clearly necessitated the support of the RSJ once the space was opened up.
- 4.155. At the north-west extent of the room is a wide, shallow arch aperture that incorporates handmade bricks within the segmental arch head (Photo 117). At the time of the 1909 plans (Fig. 83) the arch incorporated a recessed infill. This lighter weight infill,

possibly studwork, had evidently perished in the fire of 1941, leaving the arch open, as it was in the 1780s (Fig. 82). Morriss speculates that this arch may form part of Phase A; the arch certainly incorporates handmade bricks which appear contemporary with those used as segmental heads above all of the principal Phase A windows of the building. However, its position suggests that it may have been created during the 1780s as an original enlargement of the Servants Hall, as it was at that time, necessary to support the weight of masonry above. On balance, the appearance of the fabric indicates a Phase A installation. Ironically, the arch was apparently infilled again, probably during the early 20th century, as part of a further enlargement of the Servants Hall and creation of the separate boot room to the north.



Photo 116: Overview of Servants Hall, viewed from the west



Photo 117: Shallow arch at north-west extent of ground floor of Cell G

- 4.156. The east extent of the ground floor of Cell G was not physically surveyed, however, client photographs illustrate the present appearance of the space, which is heavily compromised by fallen debris (Photo 118). From a distance, the east extent of the ground floor appears to retain substantial amounts of plasterwork. Morriss states that a large, projecting stone chimney piece is present at the centre of the wall (CA 2001) whilst two openings are present either side and may have functioned as the flow and return apertures that formerly served the boiler.
- 4.157. Morriss reports that the north wall of the Servants Hall retains a Phase A doorway comprising a stone frame, with a three-piece lintel and a four-centred head. It incorporates ovolo moulded chamfer and is rebated on the south side (CA 2001).



Photo 118: View of east wall of Servants Hall, ground floor of Cell G

- 4.158. The first floor of the Cell formerly incorporated a Butler's Pantry and Housekeeper's Room, divided by the central partition. The partition (Photo 119) forms part of the Phase A construction of the building and incorporates handmade red brick fabric. The upper portions of the west side of the partition are substantially covered in plasterwork and there are no consequent signs of blocked doorways or other alterations. The east side of the partition also retains appreciable amounts of plasterwork, covering the Phase A brickwork. Also evident are portions of Portland cement mortar that was likely applied in tandem with the installation of the RSJ beam (Photo 119).
- 4.159. The former north wall above the arch at the west extent of the Servants Hall have fallen or been dismantled. The upper portions of the east extent of the north wall survive and comprise handmade brick of Phase A (Photo 120).



Photo 119: East side of partition in Cell G, first floor level



Photo 120: North wall of Butler's Pantry and Bedroom, first and second floors of Cell G

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- 4.160. The east wall of the Butler's Pantry, at the first floor level of Cell G, retains a fireplace of early 20th-century character (Fig. 84). This is coupled with an apparent refacing of the associated flue, to its north, which appears contemporary with the fireplace. The fireplace is set within the area of renewed brickwork and incorporates a cementitious fire surround that was applied directly on top of the renewed brickwork. The surrounding wall fabric is predominantly Phase A brickwork and rubblestone, matching that of the reverse of the wall within Cell A (Photo 37).
- 4.161. The Butler's pantry shares an association with the Dining Hall to the east, within Cell A, by virtue of an infilled doorway in the east wall (Photo 38). This access was open during the 1780s and probably dates to Phase A (Fig. 85). The position of this doorway is notable as it does not appear to coincide with the present floor level of the Butler's Pantry. In 1909, the plan indicates that the Butler's Pantry was accessed through a door at the eastern extent of the north wall, via a small flight of stairs leading from the halfway landing area of the West Stair Hall (Fig. 86). This independent flight of stairs enabled the Butler's Pantry to be situated fully on the first floor of the building, on the same level as rooms to its west, which were accessed via level landing and lobby areas (Fig. 80). However, the 1780s plan (Fig. 85) records that the Butler's Pantry, as it was then, was situated at halfway landing level, matching the floor level of the Dining Hall to the east. Consequently, the room was accessed by a different door, at the east extent of the north wall instead and there was no direct access to the adjacent rooms to the west.
- 4.162. It is therefore clear that, between the 1780s and 1909, the floor level of the Butler's Pantry was raised to first floor level. This possibly coincided with the enlargement of the Servants Hall beneath, allowing for a consistent, and higher, ceiling height within that room. The east and north walls of the Butler's Pantry exhibits further evidence for this change as the segmental head of the Phase A doorway that formerly led from the Dining Hall is notably lower than it should be for a person to pass through. The door head is level with the mid-point of the adjacent fireplace, further illustrating this interpretation. Within the north wall, a further, infilled doorway is evident at halfway landing level (Photo 121). This door appears to incorporate later brick infill than the doorway to the Dining Room, but it has clearly been superseded by later floor joists that project from its mid-height. The former floor height of the room is wholly obscured by the surviving render of the Servants Hall beneath.

- 4.163. Nevertheless, the evidence presented by the floor plans and the fabric of the building is highly suggestive of this alteration. The original function of the room may have been as a pantry that directly served the Dining Hall. Its height would have matched that of the Dining Hall (one and a half floors high) prior to its consolidation and alteration to become the Butler's Pantry.
- 4.164. Whilst the fireplace is much altered and broadly comprises material of early 20th-century date, the position of the fireplace itself is broadly consistent with the 1780s plan, albeit the whole fireplace must have been raised up and moved slightly to the north (Figs. 84 to 86). This was likely to have been the catalyst for the reprofiling of the flue and facing bricks. The late Georgian hob grate may have been retained and moved into the new fireplace position, despite the reconfiguration of its surround.

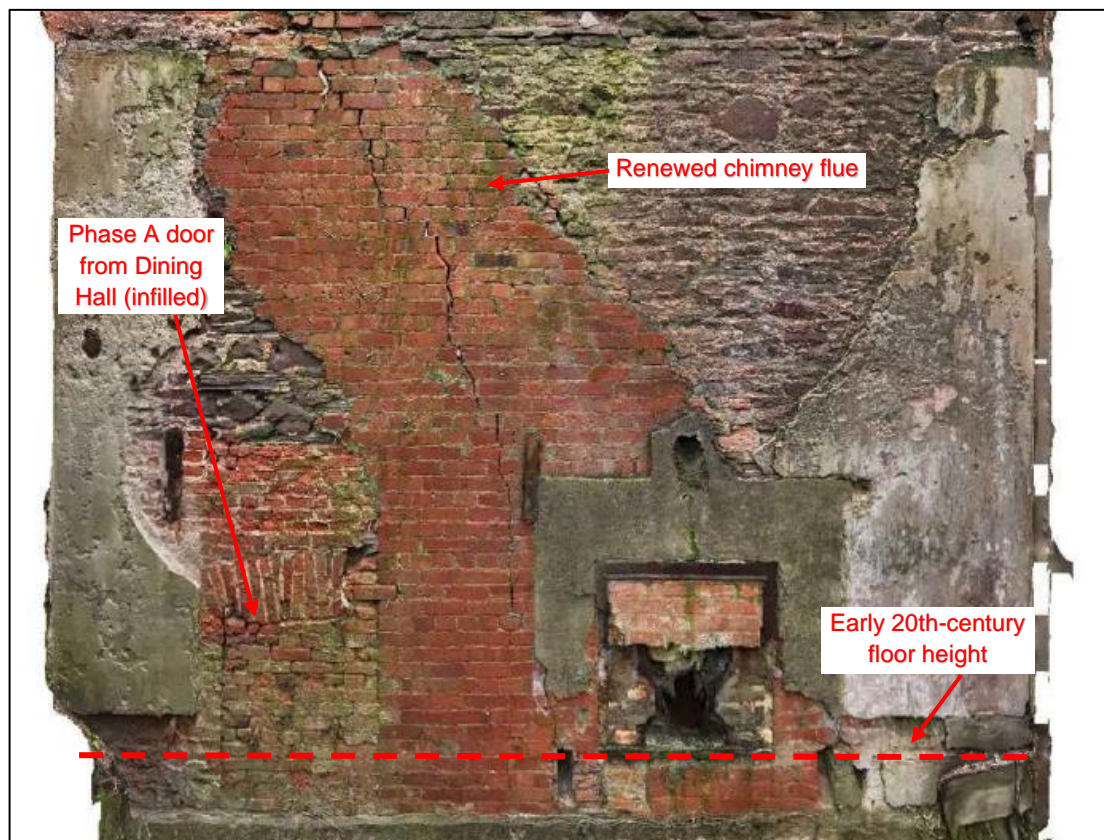
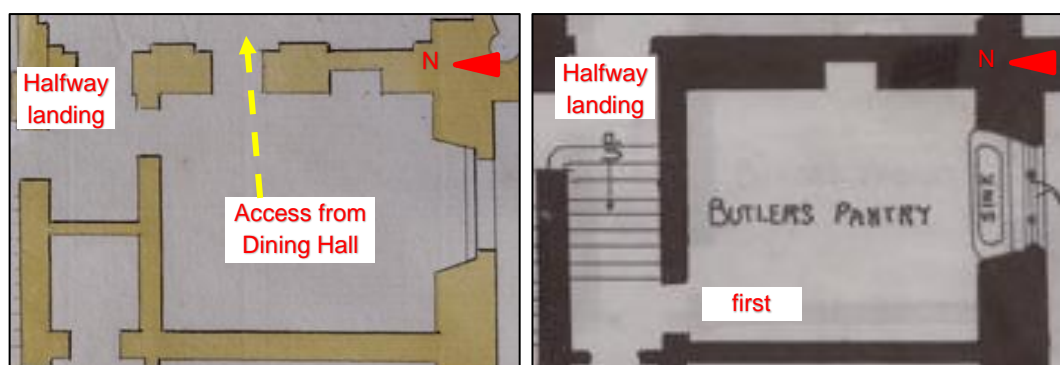


Fig. 84: East wall of Butler's Pantry, first floor of Cell G



Figs. 85 and 86: Extract from the 1780s (left) and 1909 (right) floor plans of the first floor of Cell G, east extent



Photo 121: Infilled doorway at halfway landing height within north wall of Butler's Pantry

- 4.165. According to the 1909 plan, at second floor level (Figs. 89), Cell G incorporated a single bedroom, adjacent passageway and a small WC. The fabric of the wall continues to evidence the use of Phase A red brickwork and rubblestone, only interrupted by the early 20th-century flue renewal to its north extent. Once more, this is an area of the building that was subjected to much alteration between the 1780s and 1909 (Figs. 88 and 89). During the 1780s, the room was smaller and was positioned directly east of a similarly sized room, probably also a bedroom at that time. Both rooms formerly incorporated small closets or stores at their northern

extent. The east room of the 1780s, and the later, larger bedroom both retained a direct access from the Drawing Room. This doorway remains evident and incorporates brickwork that dates it to Phase A (Photo 57 and Fig. 87) whilst a new doorway was inserted into the east wall to allow for access to the new passageway, inserted between the 1780s and 1909 (Photo 57; Figs. 88 and 89).

- 4.166. Within the previous configuration, the west room of the second floor incorporated a fireplace at its south-west extent. This fireplace presumably became redundant at the introduction of the new passageway, but it was evidently not infilled or covered up as it is recorded by the 1909 plan (Fig. 89). The fireplace is still visible within the west wall of Cell G (Photo 122) and incorporates Phase A brickwork surroundings.



Fig. 87: East wall of Bedroom, second floor of Cell G

- 4.167. A Phase A fireplace is situated within the middle of the east wall of the reconfigured bedroom and incorporates an arched, segmental head (Fig. 87). This was later altered to a more modest sized fireplace with shallower brick segmental arch and matching brickwork to create a smaller surround. This alteration likely occurred during the 1780s refurbishment works during which the chimneypiece was likely replaced.

The bedroom was likely one of relatively high status according to its size and position, directly off the Drawing Room.

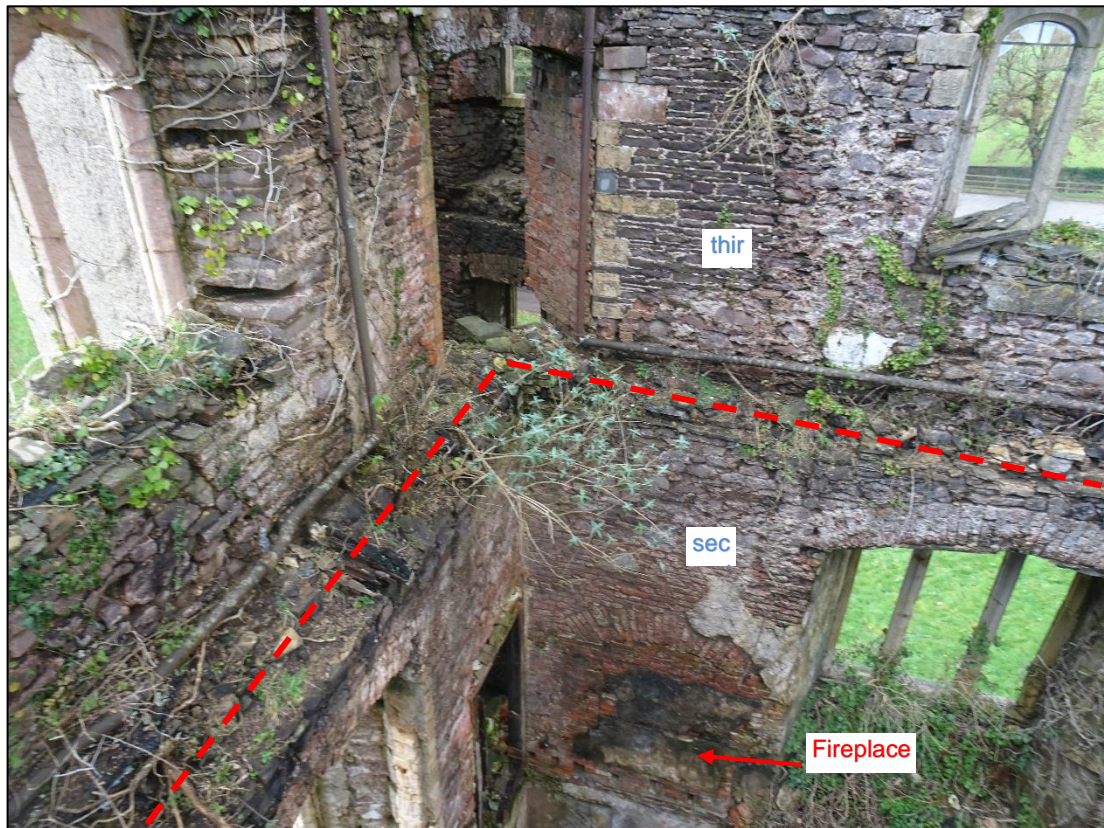


Photo 122: South-east corner of Cell G, second and third floors



Figs. 88 and 89: Extract from the 1780s (left) and 1909 (right) floor plans of the second floor of Cell G

- 4.168. At third floor level, only fragments of internal walls survive. The configuration of the cell remained largely unchanged between the 1780s and 1909 where it ostensibly accommodated two servants rooms and a later passageway that provided access to

the Housekeeper's Room within the south-west tower. Notably, by 1909, the rooms were completely separated from the maid's rooms within Cell A, likely indicating a separation of male and female house staff. The occupants of Cell G were therefore likely to be male servants at the time. No such division was in place during the 1780s where a door between Cells A and G was *in situ* at the time. The reconfiguration reflects the Victorian attitude to segregation of the sexes during 19th-century country house living (Giouard 1983).

- 4.169. The north wall has survived in part but is precariously hanging without adequate support (Photo 123). At its west extent it incorporates similar ashlar quoins (the reverse of the former doorway discussed in Cell F) to those found elsewhere at third floor level whilst the wall fabric to the east also incorporates a mixture of rubblestone and ashlar. This fabric is placed on top of the red brick wall of the second floor below which also incorporates the remains of an arched doorway that formerly led from Cell G to the landing in the West Stair Hall. The reverse side of the niche identified in Cell F is also evident, incorporating hastily positioned stone infill (Photo 123). A series of floor joist sockets survive within the Phase A brickwork and indicate the former height of the 3rd floor prior to the 1784 fire (Photo 123). The later floor height is represented at the junction between the brickwork and rubblestone.
- 4.170. At its east extent, the wall of the third floor is no longer *in situ*, however, the white brickwork identified in Cell A continues around the south chimney stack and is evidently a later addition and probably the top of the early 20th-century inserted flue, discussed above (Photo 124). At the south extent of the wall are the 2018 repairs to the wall behind the south porch.

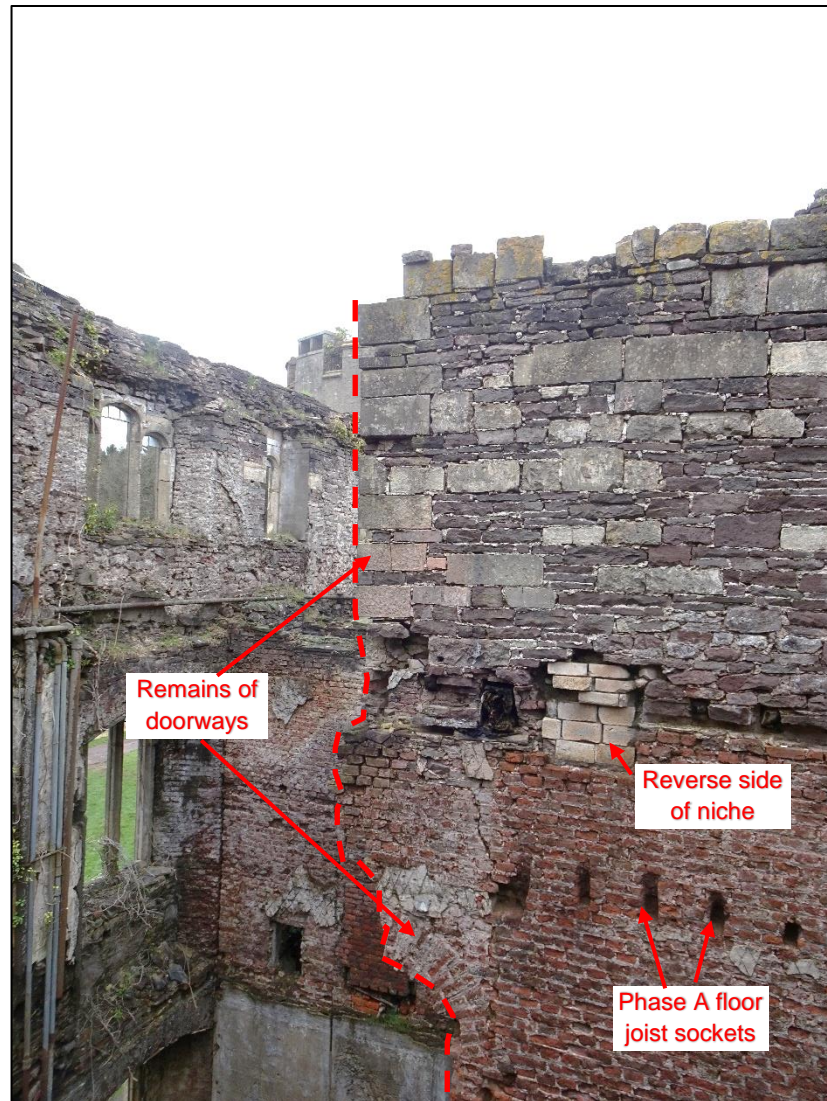


Photo 123: West extent of north wall at third floor level, Cell G



Photo 124: East extent of Cell G, third floor level

Chimneys

- 4.171. Whilst the building incorporates numerous former hearths (48 in 1670 (Archaeo Domus 2019)) and associated chimneys, there are four principal chimneys that define the principal floor plan of the building. The chimneys branch from a central core in each ordinal direction (see Fig. 24). The main elements of the chimneys are dateable to Phase A, up to the cornice, where this survives, including two courses of sandstone ashlar beneath the cornice (Fig. 90). Above the cornice, the original, octagonal stacks were replaced, probably during the 19th century, by the current brickwork. The 19th-century alterations originally incorporated iron cowls but these had been removed by the early 20th century, to be replaced by the present cementitious cowls comprising limestone flue stones and caps, on cast concrete supports (Archaeo Domus 2019).
- 4.172. The use of octagonal stacks was a late addition for its time (i.e. early 17th century) and other known examples within Glamorgan date to the 15th and 16th centuries only (Archaeo Domus 2019). The rectangular form of the chimney breast and stacks were a common form that were also found at both Plas Teg (1610) and Lulworth Castle (1607). Similar forms are also present at St Fagans Castle (c.1580-1596) and Tredegar House (1666-1672), evidencing the universality of this form (*ibid*).

- 4.173. The east chimney retains much of its form and illustrates the Phase A brickwork that comprises most of the chimney's form (Fig. 90). A notable feature are the two successive roof scars that illustrate both the 1626 and 1780s roof intersections.

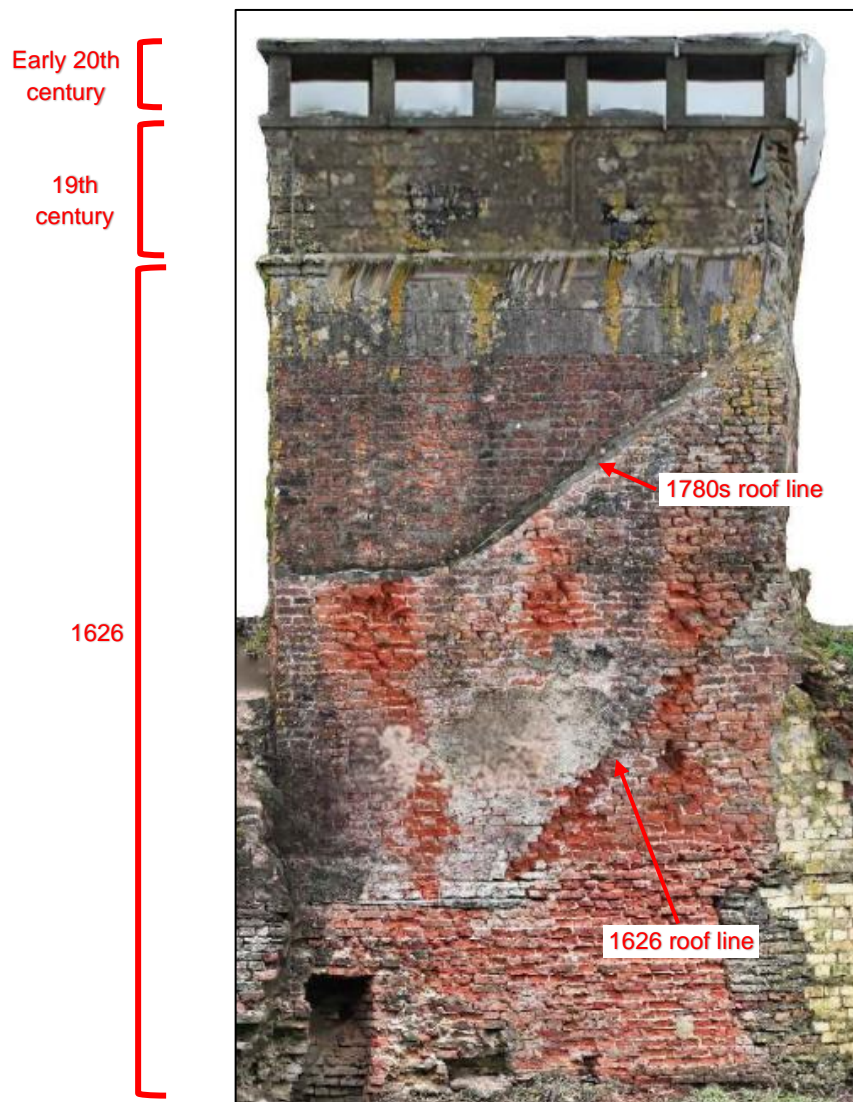


Fig. 90: East chimney, south side



Fig. 91: South chimney, east side

- 4.174. The south chimney is much degraded and was subjected to a programme of stabilisation during 2018. This included the removal and storage of the uppermost ashlar, cornice and cowl elements from the chimney (Fig. 91).

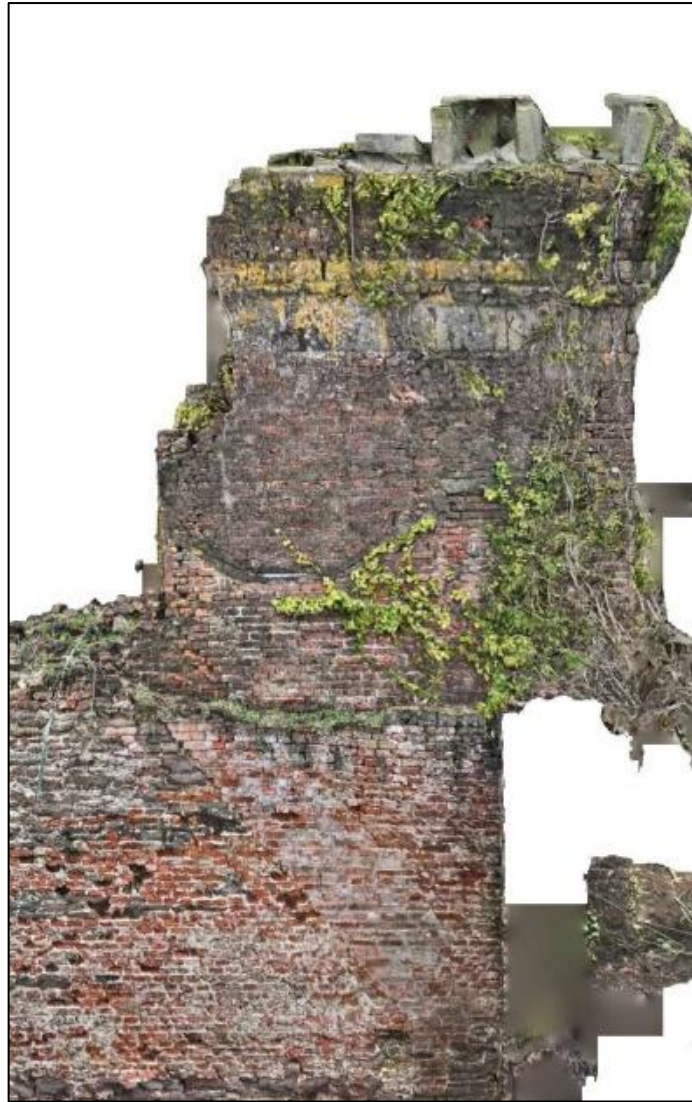


Fig. 92: West chimney, south side

- 4.175. The west chimney (Fig. 92) is in very poor condition and has experienced the collapse of much of its cowl elements. Elements of the west extent of the chimney also evidence damage and loss.



Fig. 93: North chimney, east side

- 4.176. The north chimney remains in good visible condition and retains all of its principal elements. Once again, the roof lines of the 1626 and 1780s phases (Phases A and B) can be seen via scars within the brickwork (Fig. 93).

South-east tower

- 4.177. The south-east tower partially collapsed in 1982. The tower does not incorporate any rooms within the ground floor/vault level. On the first floor (Photo 125), the tower accommodated an ante room, accessible directly from the Dining Room. Accordingly, the room retains elements of decorative plasterwork that exhibits a panelled pattern, apparently shaped into the plaster itself (Photo 126). The collapse of the tower has prompted some consolidation work to stabilise the structure, evidenced by the cementitious coating to its west extent (Photo 125). The remnants of a fireplace are visible within the north-east wall of the room (Photo 125).

4.178. The collapse of the south-east tower allows for a clear observation of the hexagonal form of the tower interior, which is clearly distinct from the outer, circular form. It is clear, for instance that the inner faces were formed of Phase A brickwork that was employed as a backing for the outer sandstone curtain. Again, this raises questions as to the philosophy behind 'hiding' the expensive brickwork in favour of the stonework but the comprehensive covering of render to the outer walls hinders this investigation. Nevertheless, the tower also incorporates rubblestone portions to its interior walls that was most likely Phase A in its incorporation, given its position within the wall and integration with the early brickwork.

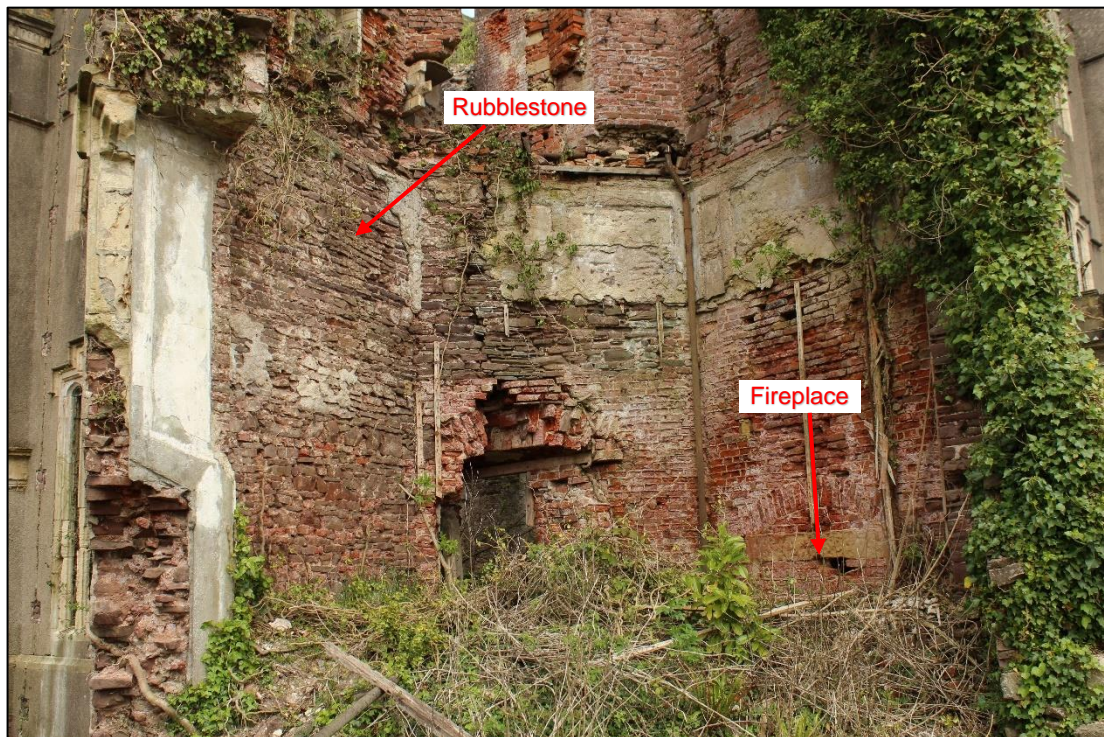


Photo 125: first floor of south-east tower



Photo 126: Detail of plasterwork within Ante Room, south-east tower

- 4.179. The upper floors of the south-east tower evidence the widespread interspersed of both handmade red brick and rubblestone found throughout the building, evidencing the Phase A date of both materials (Photo 127). On the second floor a further fireplace is evident within the west extent of what was another Ante Room, accessed directly from the Drawing Room. The incorporation of ashlar sandstone within the door surround illustrates the relatively high status of the room in its early incarnation, although this stonework was likely to have been covered in later phases of the building (Photo 128). The fireplace appears to have been altered from its original configuration, with a smaller aperture inserted and buff brickwork used within the fire box (Photo 128).
- 4.180. The third floor of the tower functioned as a work room in 1909 and incorporated a further fireplace, now missing as part of the tower collapse. Resultantly, each floor incorporated a fireplace on alternative internal walls of the hexagonally shaped interior. The remaining three interior elevations were used for doorways and windows.



Photo 127: Remains of second and third floor rooms of the south-east tower



Photo 128: Detail of fireplace and doorway within Ante room on second floor of south-east tower

North-east tower

- 4.181. The only portion of the north-east tower that was available for survey was the ground floor room which, in 1909, functioned as a meat larder, and part of the first floor bathroom (Photo 129). During the 1780s the ground floor room could be accessed from the East Larder within the vaults, however, by 1909 this access had been blocked off and the room was only accessible via the external doorway (Photos 28 and 32). This reconfiguration may have reflected the later use of the room as a meat larder. The position of the room at the north-east of the building would have been

comparatively cool and the external access would have been a more sanitary means of storage of perishable produce. No visible evidence for the room's function remains. On the first floor, some lath and plaster survives, illustrating that this tower was perhaps not as badly affected by the fire as other parts of the building (Photo 129). The first floor room was labelled as a bathroom in 1909 but was then recorded as a Card Room in 1913.

- 4.182. The embattlements of the tower survive (Photo 130) and incorporate the chimney stack and cowls for the four former hearths within the tower. The presence of four hearths evidences that the Meat Larder was not originally used for this purpose and instead may have accommodated a more domestic role within the vaulted areas of the building.



Photo 129: Overview of ground floor and first floor rooms within north-east tower



Photo 130: Overview of battlements of north-east tower

North-west tower

- 4.183. In 1909 The ground floor room of the North-west tower was recorded as a Chef's Room and by 1913 it was recorded as a 'Still Room'; the room was accessed directly from the kitchen in Cell E. The room is predominantly constructed of rubblestone and retains fragments of historical plasterwork (Photo 131). A fireplace was present within the north wall.
- 4.184. At first floor level the north-west tower incorporated a bathroom that was accessible directly from Lord Tredegar's Bedroom (Photo 132). The room incorporates a surviving fireplace of the same style as the example on the second floor of the South-east tower (Photo 128). This suggests that a 'template' of fireplace designs were implemented within the towers, probably as part of the early 20th-century refurbishment works. The room retains considerable amounts of surviving lath and plaster studwork and studs.
- 4.185. The embattlements of the tower survive, as do the chimney cowls (Photo 133). Notably, one of the cowls apparently incorporates two flues, seemingly necessitate

due to the subdivision of the bathroom on the first floor between 1909 and 1913 where a new hearth was apparently inserted alongside the WC and basin.



Photo 131: Overview of former Chef's Room, ground floor of north-west tower

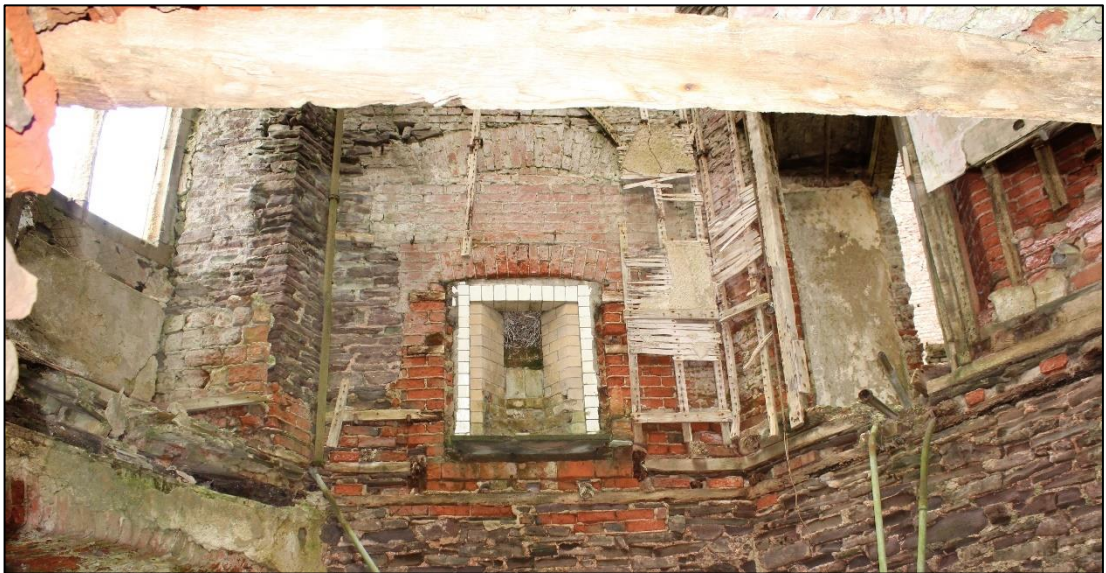


Photo 132: Overview of former bathroom, first floor of north-west tower



Photo 133: Overview of battlements of north-west tower

South-west tower

- 4.186. The only portion of the South-west tower that could be viewed was the ground floor room, which comprised a House Steward Room in 1909 (Photo 134), and portions of the first and second floor rooms, which comprised a Workroom and Dressing Room respectively. This tower appears to comprise predominantly of red brick at lower levels, however, substantial areas of the House Steward room retained historical plasterwork *in situ* at ground floor level (Photo 134).
- 4.187. At first floor level, the Workroom incorporates two bricked up features (Photo 135) within the east wall. A small former fireplace with segmental brick head has been infilled, however, this appears to represent a later insertion within the larger aperture of an earlier fireplace. It appears that when the smaller example was inserted, the remaining portion of the earlier firebox was bricked in. Subsequently, the smaller fireplace was also bricked up. The reasons for these transitions are not clear, and neither fireplace appears as a feature on the 1780s, 1909 or 1913 plans. All of the plans show a fireplace on the west wall, however, this fireplace is not evident when observing the wall in its current state, although the remains of the fireplace may exist behind the well preserved lath and plaster wall covering (Photo 136). Fundamentally, it appears that the position of the fireplace was perhaps erroneously omitted on the 1780s plan and the error was carried through subsequent plans.



Photo 134: Overview of House Steward Room, ground floor of south-east tower



Photo 135: Overview of first and second floors of south-west tower



Photo 136: West wall of first floor of south-west tower



Photo 137: Overview of battlements of south-west tower

- 4.188. The battlements of the tower incorporate five cowls which suggest that the first floor room perhaps incorporated two hearths, or else the east example was possibly

superseded by a later example. All of the cowls appear contemporary, however (Photo 137). Certainly, the fabric used at the very upper portions of the towers appear to evidence a degree of rebuilding following the 1785 fire as it accords with the prevailing material used for the third storey of the principal elevations. Whilst the lower portions of the towers may incorporate varying degrees of repair or alteration, the substantial form of the towers appears contemporary with Phase A.

Vaults

- 4.189. The vaults extended under the east and south-east portions of the castle and were installed in their current configuration during the 1780s. The configuration of the ground floor/vaults during the 17th and early 18th century is not known, however, the building certainly incorporated its kitchens/scullery by this time so there may have been an element of modifying existing spaces in conjunction with new construction. Room names are taken from the labels provided on the 1909 plan, however, these are queried within the analysis where appropriate.
- 4.190. The external entrance to the vaults is within the north elevation of the building (Photos 28 and 31). This leads directly into a barrel vaulted room (Photo 138). This room was recorded as a larder on the 1909 plans but had no label on the subsequent 1913 plans. This may have been due to (apparently aborted) plans to construct a new wing off the north elevation of the building, accessed directly from this room, thus making it more of a circulation space rather than a practical room (Fig. 94).
- 4.191. The west wall of the room incorporates a former door to the West Larder (Photo 139). The reconfiguration of this circulation route is discussed as part of Cell D. The door was still open according to the 1909 plans (Fig. 28), however, it would likely have been infilled shortly after. Two cavities have been left open to assist with the circulation of air through what was an area of very low ventilation.



Photo 138: Overview of East Larder

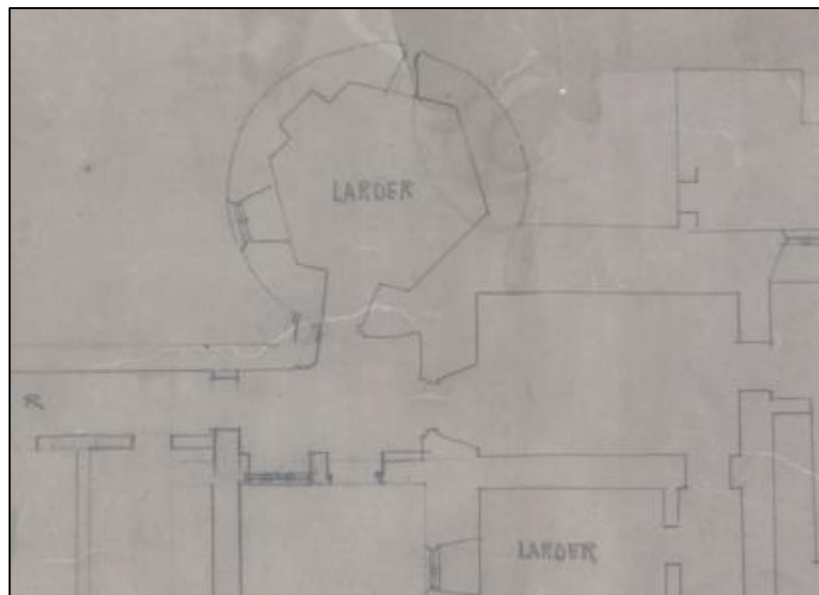


Fig. 94: Extract from the 1913 plans for the construction of a new north wing for the castle



Photo 139: Infilled doorway between West and East Larders

- 4.192. A short internal lobby (Photo 140), accessed through an arch headed door from the south extent of the East Larder permits access to Wine Store 1 (Photo 141). This is configured in accordance with typical examples of the 19th and early 20th centuries. The ceiling of the store is rendered whilst regular, square brick cavities with limestone shelving would have accommodated stacked bottles of wine on top of cement shelves. Brick dimensions used for the shelves are consistent with standard imperial measurements and are very consistent in dimension, indicating they were created using uniform moulds. The brick shelves were laid half a brick wide, in stretcher bond.



Photo 140: Internal lobby between East Larder, Wine Store 1 and Vault Passage, looking south



Photo 141: Overview of Wine Store 1, looking west

- 4.193. The lobby then leads into a further lobby that provides access to the connecting staircase that leads to the East Stair Hall (Photo 142). This is recorded on the 1780s plan and appears to be contemporary with the creation of the vaults. This lobby also leads south to the long Vault Passage (Photo 143), aligned east to west beneath Cells A and G, providing access to further wine and beer stores and the central heating apparatus. Notably, whilst the entire construction appears contemporary throughout, the north wall is constructed using Flemish bond whilst the south walls consist of English bond. Spot measurements of bricks within both walls indicate a very consistent and narrow range of dimensions, consistently measuring $8\frac{3}{4} \times 2\frac{1}{4}$ inches (approximately 220 x 60mm). The vaulted roof is English bond throughout the entirety of the Vaults.
- 4.194. Wine Store 2 (Photo 144), at the east extent of the passage mirrors the configuration of Wine Store 1 except for a brick frontage to the shelves. The brickwork is contemporary with Wine Store 1 and appears to have been installed at the same time. The Beer Store (Photo 145) is positioned to the west of Wine Store 2 and mirrors the shelf configuration of Wine Store 1. The relative configurations of Wine Store 2 and the Beer Store suggest that perhaps these designations should be reversed in accordance with the similarities between Wine Store 1 and the Beer Store.



Photo 142: Access to Vaults from East Stair Hall, looking west



Photo 143: Overview of Vault Passage, looking west



Photo 144: Overview of Wine Store 2, looking south



Photo 145: Overview of Beer Store, looking south

- 4.195. To the west of the Beer Store is the former Coke Storage room (Photo 146). No features remain in the room, however, discolouration of the walls evidences its former function. Two doors are positioned at the south and north ends of the west wall that provide access to the adjacent Central Heating room. The 1909 plans show only the north door within the wall, suggesting that the south door is a later insertion, perhaps correlating with an upgrading of the heating equipment and consequent changes to transfer of coke from one room to the next. The walls of the Coke Storage room are laid in Flemish bond.
- 4.196. The Central Heating room (Photo 147) is located west of the Coke Storage room and, in 1913, appeared to incorporate a 'hot water boiler' that was fuelled by coal/coke stored in the two nearby stores (Fig. 95) (the second one is located within the central core of the building, accessed via the West Stair Hall (Photo 103)). No trace of the former heating equipment remains, however cement plinths suggest possible seating positions. The 1913 plan indicate it was positioned at the north extent of the room (Fig. 95). Notably, there are two, tapering apertures between the Central Heating Room and the Servants Hall, in Cell G. These apertures are positioned at the north and south extents of the west wall of the Central Heating Room and are recorded on the 1909 plan. They do not appear on the 1780s plan and have clearly been cut into the existing brickwork (Photo 148). The former purpose of these apertures is unclear,

however, they may have been provided to provide a modicum of natural light into the room.



Photo 146: Overview of Coke Storage, looking south



Photo 147: Overview of Central Heating room, looking south



Photo 148: North aperture in west wall of Central Heating Room

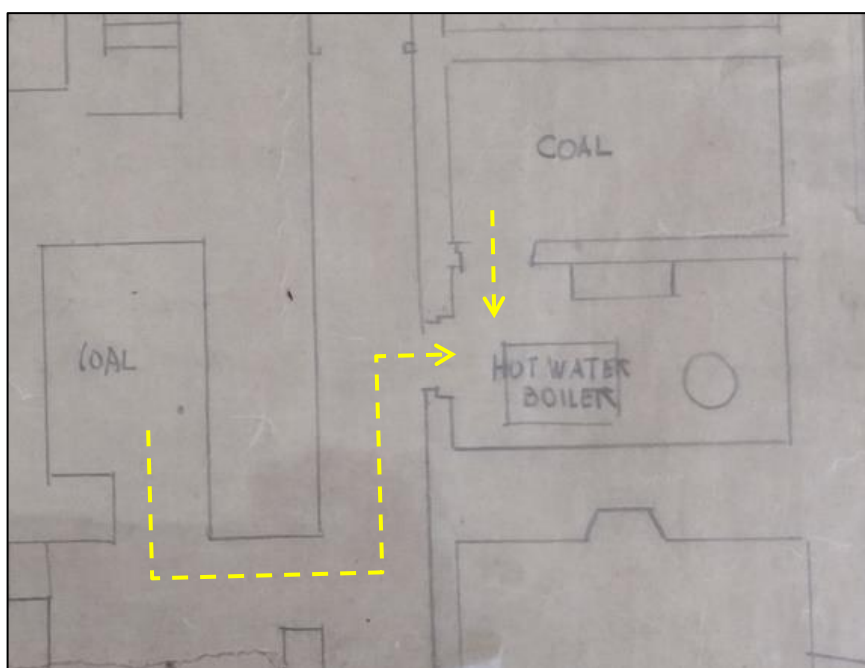


Fig. 95: Extract from the 1913 plans showing position of Central Heating room in relation to coal stores and routes of coal delivery

4.197. The phasing of the vaults as a whole is complex and incorporates elements of both Phase A and the 1780s addition/alteration (see Fig. 23). There is little doubt that elements of Phase A extend to the floor level of the vaults (e.g. the east chimney stack and north wall of the East Stair Hall) given the presence of Phase A brickwork

within the East Larder and the fundamental size and bulk of the east chimney. Furthermore, the west extent of the building, encompassing the ground floor, clearly existed in 1626 and transitioned into the vault area as evidenced above. The extent to which underground areas existed during Phase A is not completely clear, accounting for the preponderance of Phase B facing brickwork throughout the space.

- 4.198. It appears that the East Larder at least existed in some form but may have formed part of a larger room, encompassing the footprint of the West Larder as well (Fig. 23). This is evidenced by the brick partition which comprises later brickwork, likely contemporary with the 1780s works (Photos 138 and 139). By this logic, it is feasible that the lobbies and Wine Store 1 to the south also existed in a form but have been much altered since.
- 4.199. Interpretation of the vaults is complicated by the substantial amount of 1780s work to the wall elevations in order to incorporate a number of barrel vaults. This seemed to involve the refacing of much of the wall alignments with Flemish bond brickwork (that transitions into English bond for the roof vault itself). As indicated above, the size of these later bricks is very consistent and averages out at $8^{3/4} \times 6^{1/4}$ for both the Phase B wall alignments and shelving within the wine and beer stores.
- 4.200. It is with some certainty that the south-east portion of the vaults, incorporating Wine Store 2, the Beer Store, Coal Store and Central Heating Room were constructed in the 1780s. This is evidenced by the universal character of the visible brickwork and the 1780s floor plan which specifically labels these rooms as 'New Vaults Under Hall'. Curiously, the brick bond used on the southern alignment of the Passage, between the entrance to each vault, is English bond. The character, size and tone of these bricks are identical to the surrounding Flemish bond examples, confirming they are 1780s in date despite this anomaly.

Setting and context

- 4.201. The castle is positioned within a small group of buildings that all combine to form the Ruperra estate (Photo 149). The north building is the Generating House and attached workshops (Grade II; ref: 18973). This building was constructed in the 1920s and incorporated steam driven generators to provide electricity to the castle. The complex to the immediate south-east of the Generating House is the stables and coach house building and courtyard (Grade II; ref: 18971). This was constructed in 1910 and

replaced the previous stable block which was destroyed by fire in the 1890s (Cadw 1999c).

- 4.202. To the immediate north of the castle is the Former Dairy and Laundry building (Grade II; ref: 18972). This building possibly, formerly, contained a stables and coach house prior to its remodelling and conversion during the early 20th century. The original construction date of the building was probably contemporary with the 1780s refurbishment of the castle following the 1785 fire (Cadw 1999b).
- 4.203. Within the gardens to the north-east of the castle lie the ruins of the former Glasshouse (Grade II; ref: 20144). This building was constructed around 1910 by Mackenzie and Montcur Ltd (Photo 150). The central portion of this building was recorded as a conservatory whilst the side elements were carnation houses (Cadw 2022). A further two free standing glasshouses were positioned to the north of the stables, however, these are largely ruinous.
- 4.204. A detailed analysis and history of the registered park and garden at Ruperra is presented in the publication *Glamorgan: Register of Landscapes, Parks and Gardens of Special Historic Interest in Wales, Part 1: Parks and Gardens* (Cadw 2000)

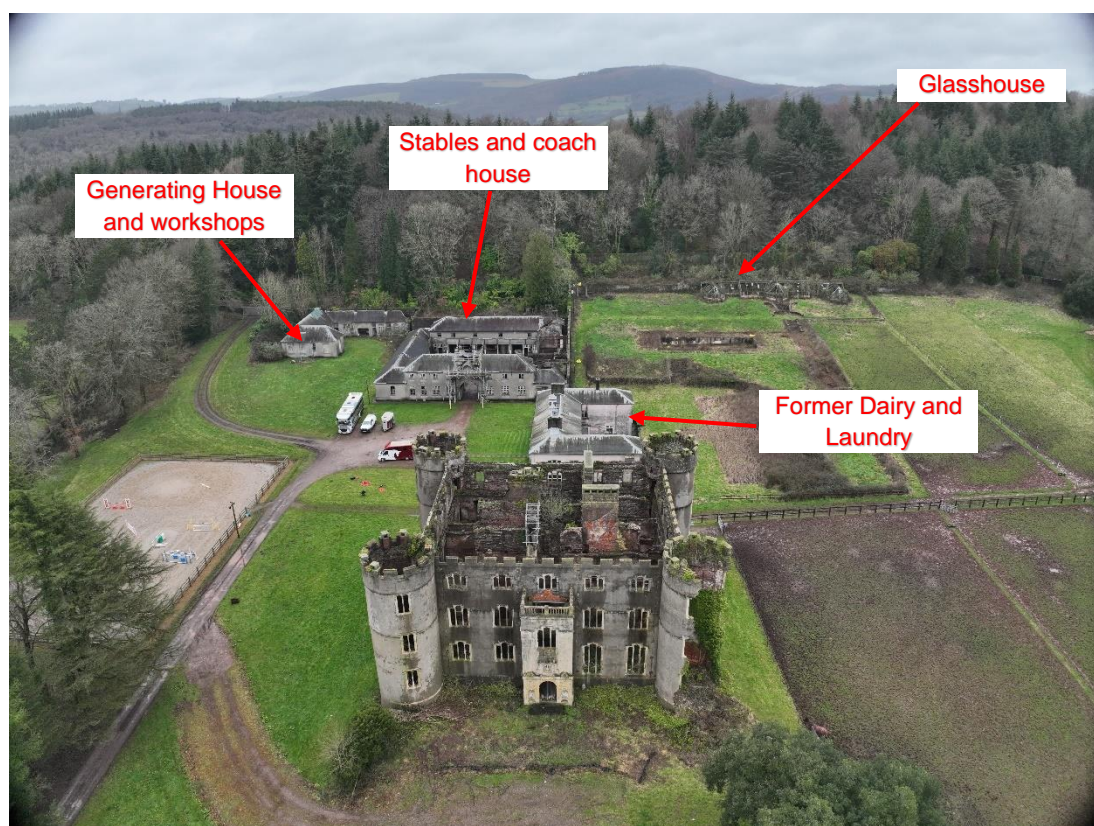


Photo 149: Overview of Ruperra Castle and ancillary buildings, looking north



Photo 150: Remains of former glasshouse, looking north

5. DISCUSSION AND SIGNIFICANCE

Use of brick

- 5.1. The castle is notable as the first such building in Glamorgan to use brick extensively at the time of its initial construction in 1626 (Cadw 1999). Whilst this was combined with appreciable amounts of rubblestone throughout, there is a marked absence of timber incorporated within the fabric of the walls. According to Cadw, buildings in Wales during the pre-Georgian period (i.e. pre early 18th century) were still most commonly constructed of stone and timber-frame, with some use of brickwork (Cadw & HE 2019). The RCAHMW states that the material was very rarely used before the 19th century, with the earliest work probably being as a backing for the ashlar porch at Old Beaupre, but it agrees that Ruperra was the first use on such a large scale (RCAHMW 1981). The trend in south-east England appears to have been more advanced in terms of adoption of widespread incorporation of brick construction and, as with many aspects of building construction and fashions, the trends typically began in country houses before filtering down over the following years to more domestic building scales.
- 5.2. Certainly, in some parts of England, timber construction was still predominant during the 16th century and into the early 17th century, however, early brick built houses were being erected during the 16th century in England as an alternative to timber-framing, although none of these early examples survive (Brindle 2023). The earlier trend towards brick building in South-East England appears related to the continued plentiful availability of oak well into the 17th century (*ibid*). Nevertheless there was an increasing desirability for the use of brick over timber-framing during the 17th century, as evidenced by the gradual trend in covering up timber-framed facades in preference of render or, from the 18th century, mathematical tiles. With this context in mind, the extensive use of brick within the fabric of Ruperra Castle was a comparatively progressive decision.
- 5.3. The observable brickwork within the original 1626 construction of the castle (Phase A) is universally laid in English bond, which was typical of early 17th-century buildings, and was one of the earliest brick bonds in use once bricks began to be laid in alternating courses of headers and stretchers during the 13th century (Sharpe 2018). As a comparison, Kew Palace in London represents the earliest documented use of Flemish Bond in Britain, in 1631 (Brindle 2023), some five years after the initial construction of Ruperra. A broad, non-scientific, sampling of the earliest, Phase A,

brickwork evidences an average stretcher face dimension of 9 inches by 2 inches (approximately 230 x 50mm). This accords with the typical size of brick to be found during that period (e.g. for comparison, a King's proclamation in 1622 stated that a standard brick size was prescribed to be $9\frac{3}{8}$ inches by $2\frac{1}{4}$ inches (approximately 24cm x 5.75cm) (*ibid*)).

- 5.4. The conundrum presented is why was brick not seemingly used throughout the entire building during Phase A, to the exclusion of rubblestone? Certainly, in a region of comparatively plentiful building stone, if brick had been used exclusively, it would have made sense to show it off, and not hide it behind a curtain of Old Red Sandstone. The production of the bricks would have likely been carried out on a site either close to or within the construction site and the quantity of bricks incorporated within the structure would have possibly been limited by the capacity of the (possibly temporary) brickworks. This may explain the widespread incorporation of old red sandstone and other rubblestone that would have probably been locally sourced. The bricks appear to have been predominantly used for chimney stacks and below the third floor (which was extensively rebuilt in rubblestone following the fire of 1785). Of course, if the desire was to create a house that looked like a castle then stone would surely have been a preferable aesthetic to brick, externally at least.
- 5.5. One alternative theory is that the first fire of 1785 caused much worse damage than documented and resulted in a more comprehensive destruction of the original house, which was then substantially reconstructed using surviving brickwork and new rubblestone. This appears unlikely given the totality of integration of rubblestone within the walls, alongside Phase A brickwork. This is perhaps most clearly illustrated within the south wall of Cell A where the first floor wall incorporates mostly rubblestone whilst the wall fabric above comprises brickwork of apparently Phase A character (Photos 49,50 and 63). Of course, the use of brick as a backing material was not unprecedented, as evidenced at Old Beaupre, however, the widespread integration of brick within Ruperra warrants further discussion.
- 5.6. Certainly, it has been evidenced that the third floor level of the building had been substantially rebuilt during the 1780s so these areas of rubblestone are easier to interpret, and the appearance, size and tone of this later rubblestone appears of different composition to the areas of apparently Phase A stone, further suggesting the original integration of the material in the castle's initial incarnation. Ultimately, the exact phasing of Phase A rubblestone would require further, intrusive investigation,

including the possible removal of some surviving plasterwork, to conclusively resolve the question.

Analysis of floor plan

- 5.7. Despite the identified alterations to the floor plan over the course of 300 years, it is clear that, on a macro level, whilst the castle incorporates a broadly double pile plan, it does not conform to the increasingly widespread precedence for buildings with a central corridor, such as partially employed at Lulworth and that became prominent during the 17th century. Its construction in 1626 was, admittedly, at the general beginnings of this trend but Ruperra still illustrated a progressive form for its time. Its compact plan round a central core contrasted with the elongated forms of its contemporaries (Worsley 1986).
- 5.8. The incorporation of a central core rather than a pure double or even tripartite plan may have been a concession due to the possible original incorporation of a central tower atop its core, although this did not apparently prevent Lulworth from incorporating a double pile plan with spinal corridor. Alternatively, the plan may simply have been a strict adherence to Thorpe's prototype plan (Fig. 4) which broadly predates the widespread genesis for compact, double pile houses.
- 5.9. An analysis of changes between the 1780s plans and 1909 plans (Figs. 27 to 34) shows relatively little change in the broad arrangement of rooms, however, a key difference may be the way those rooms were used according to changes in social formality and attitudes. For example, during the increase in 'codes of behaviour', devised by the Victorian upper classes, life often contained a strong element of religion and family chapels began to be built in country houses in considerable numbers during the period. The Chapel Room at Ruperra is located on the third floor (Fig. 26) and is positioned within the central core of the building. This room was perhaps redesignated as such during this period (the 1780s plan does not include a label for this room). Being in the very centre of the building, there is no evidence for how the room was lit but it was likely served by a roof light. Of course, it is speculated above, and by Morriss (CA 2001) that a central tower once may have been present here, which would predate the later Chapel and possibly served a different function at the time.
- 5.10. The 1909 plans include further evidence for Victorian and Edwardian fashions and preferences. As already discussed above for example, the incorporation of a smoking

room at the north-east extent of the castle represents a 19th-century usage, within a room that was formerly recorded as a parlour on the 1780s plans. The general pattern of segregation between the upper and lower household was firmly in evidence in 1909. The east extent of the first floor and the entire second floor were afforded to the upper household whilst the Kitchen, Scullery and Servants Hall were purposely positioned out of sight within the west extent of the ground floor and vaults.

- 5.11. Clearly, however, the compact plan of the building was seen as a limitation in the early 20th century as a set of plans, dated 1913 (see Appendix 2) show proposals for an additional wing, appended to the north-east of the castle (Fig. 94) which was intended to contain a billiards room and additional staff rooms. This wing would have connected with the bothy building to the north. Evidently, the extension was never constructed, and this was possibly due to Commander Morgan's inheritance of Tredegar House in the same year. Presumably this development supplanted any need to make any further significance changes to Ruperra.

The role of the Dining Hall and Drawing Room

- 5.12. One benefit of viewing both the 1780s and 1909 plans is the ability to appreciate the transition and configuration of room functions. Naturally, for a building that is nearing 400 years old, the requirements of a particular room may change according to social trends, fashions and requirements. One key example to summarise is the contrast in the functions of the Dining Hall and Drawing Room. The Drawing Room on the second floor, as it was recorded in 1909, was labelled as the 'Dining Room' on the 1780s plan whereas the first floor Dining Hall, as it was in 1909, was labelled as simply the 'Hall' on the 1780s plan.
- 5.13. Girouard provides a helpful insight into the relative functions of these two important rooms and how they change over time. Specifically, whilst the medieval function of the hall was as the main eating area for members of the upper household, members of the gentry gradually retreated to eat in more private spaces such as the Great Chamber (Girouard 1978). This trend was already in evidence during the 16th century where servants were being left to the Hall to eat by themselves, however, by the mid 17th century, servants were increasingly excluded from the hall as well, which was becoming a grand entrance hall (Brindle 2023).
- 5.14. Whilst there is no available record as to the original purpose of the second floor Drawing Room at Ruperra, the fact that it was recorded as the Dining Room in the

1780s points towards a preference for eating in this more intimate environment rather than the taller (and possibly grander) hall below; it was also situated further from the sounds and smells of the kitchen as well. Consequently, the first floor hall had likely transitioned from an eating area (as inferred from Dineley's quotes, see Section 3) and into the principal welcoming space of the building.

- 5.15. Further complications exist owing to the castle's geographical location. Within Wales, there was a characteristic of placing the hall on the first floor of country houses, particularly across Pembrokeshire but also Glamorgan. The definition of 'first floor' is key in that RCAHMW suggest many examples, such as Oxwich Castle and Llanmihangel Place, which incorporate a first floor hall over vaulted cellars (RCAHMW 1981). This is the case at Ruperra, however, the sloping terrain beneath creates inconsistencies where the ground floor transitions into the effective vaulted cellar. Furthermore, the 1780s plans indicate that the vaults beneath the hall were later insertions. Finally, the floor level of the Dining Hall at Ruperra is at half landing level between the ground and first floors, further suggesting that the hall was not intended to be 'raised' above ground level, indeed, it is directly accessed from the South Porch which in itself is accessed via a small flight of steps externally.
- 5.16. In general terms, the incorporation of a medieval style hall in the castle is a recognised trait amongst several houses in Glamorgan where its derivation has led to the survival of the cross passage and lateral position of the fireplace, a trait that is common to almost all country houses in Glamorgan (RCAHMW 1981).
- 5.17. Intriguingly, the Dining Hall at Ruperra incorporated many of the traits of its medieval forbear. It is a tall room of one and half floors high, it incorporated a screen with cross passage and corresponding doors to the pantry and kitchen beyond, and the 'upper' end of the room was accessed through a separate doorway from the grand East Stair Hall, domain of the Lord and his family. Consequently, the room appears to have been originally conceived in the manner of a Dining Hall, but this would have occurred after the trend for eating elsewhere, as highlighted by Girouard (1980) and Brindle (2023).
- 5.18. It seems therefore, that the original dining function of the first floor hall was perhaps relatively short lived during the 17th century, and by the late 18th century it had apparently transitioned from an eating area. This is further evidenced by the presence at that time of a Servant's Hall at the south-west extent of the building, emphasising

the segregation between the householders and their staff. The concept of servants halls was generally pioneered during the mid 17th century (perhaps initiated by Sir Roger Pratt at Coleshill in Oxfordshire (Girouard 1978)) and by the end of the century, the only servants left in the main hall were there in waiting or on call to perform services (*ibid*).

- 5.19. Ultimately, the role of the first floor hall appears to have come full circle by the beginning of the 20th century where it was recorded as the Dining Hall on the 1909 plan, suggesting a return of its original purpose. This may be due to the increase in comforts afforded to those in the room such as central heating, and the relative reduction in staff numbers, meaning less requirement to retreat to the more private Drawing Room for meals. The possible relocation of the main entrance to the building from the South Porch may have also contributed to the change in configuration. The construction of the East Porch created a grand entrance, whereupon guests would arrive directly into an equally grand East Stair Hall, rather than directly into the Dining Room.

Central heating apparatus

- 5.20. The 1909 plan evidences the former presence of a hot water boiler within the vaults area of the house (Figs. 28 and 95). Up to and during the mid 19th century it was typical to heat water using a kitchen range or oven, however, by the late Victorian period gas heated boilers were increasing in availability among the wealthier households of the time (Roberts 1999). It was at the turn of the century when boilers for the direct supply of hot water were developed and so Ruperra's apparent early adoption of the technology in 1909 is notable.
- 5.21. The type of hot water boiler housed at the castle is not known as no trace of the machinery now exists in the vaults. However, boilers that were separate from the cooking range were referred to as 'independent boilers' and were recommended for 'large houses, mansions or hotels...' (Roberts 1999). Whilst gas heated boilers were increasing in availability, the boiler at Ruperra appears to have been coal fired, according to the proximity of the room to the coal stores (Fig. 95).
- 5.22. The only visible remains of the former heating system comprise several radiators, located beneath windows, and the remnants of hot water pipes. Of the radiators that are visible, two have been identified by experts at the Heritage Group of the Chartered Institute of Building Services Engineers as part of this survey. The first

radiator, located within the south window reveal in the east wall of the second floor, Cell A (Photo 151) and has been identified as an 'Ideal Window Radiator' from an Ideal catalogue of 1924 (Fig. 96). Ideal was the brand name of the National Radiator Company Limited of Hull (More 2024).



Photo 151: Radiator, Cell A, second floor, east wall



Fig. 96: Ideal Window Radiator, Ideal catalogue 1924

- 5.23. The second radiator identified is located beneath a window in the north wall of Cell D, third floor (Photo 152). The radiator has been identified as an 'Ideal Plain Two Column Radiator' (Fig. 97), as depicted within the Ideal catalogue of 1924.



Photo 152: Radiator, Cell D, third floor, north wall

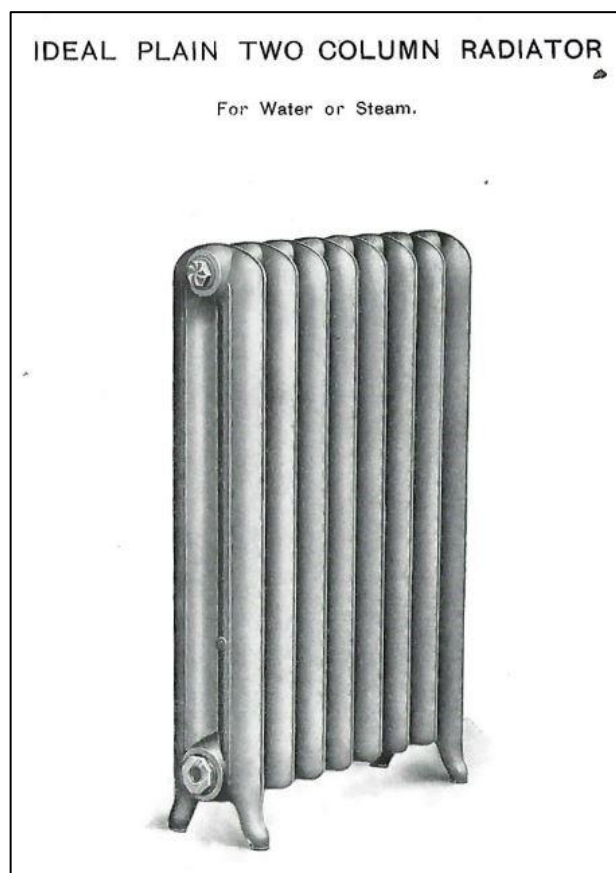


Fig. 97: Ideal Plain Two Column Radiator, Ideal catalogue 1924

-
- 5.24. Although the date of refurbishment (1909 to 1913) is broadly contemporary with the date of the catalogue (1924), there is an appreciable gap in time between the two. This may suggest that these types of radiator were long standing models that had been on sale for some time, possibly accounting for the interruption of the First World War where the models of radiator were perhaps not developed as quickly.

Significance

Evidential

- 5.25. The significance of the building lies principally in its evidential and historic value as an early 17th-century 'sham castle' that retains substantial elements of its earliest physical fabric whilst also enabling a legibility of later change. The ability to read this evidence has been considerably impacted by the legacy of the 1941 fire and subsequent neglect which has resulted in the loss of much fabric and virtually all internal fixtures and fittings. Despite this, the ability to interpret how the building was used, remains possible in conjunction with historic and current floor plans (see Figs. 23 to 34) which provide an invaluable insight into the internal functions of the building. Furthermore, the loss of much of the interior decoration and floor levels has revealed much about the structural fabric of the building and enabled a coherent legibility of its composition and phasing, contributing to evidential value.

Historical

- 5.26. Historical value is retained through the associations with the Morgan family links to the Tredegar Estate, and through associations with notable architects and artificers of the late 16th and early 17th centuries, in particular through the influence of both John Thorpe and The Smythson family. Whilst no evidence links either to the direct involvement with the building, it is clear that the design of the castle was likely influenced by the practices of either or both.
- 5.27. Historical value is also derived from the building's unique appearance and form which places it in context with other country houses of the period. The castle shares clear similarities with several other earlier buildings, particularly Lulworth Castle, and this provides the castle with an important place in the chronology of these types of building across Wales and England. Within Glamorgan, the character of country houses is greatly derived from the castle form, and many evolved from earlier fortified structures. The castle is notable for its former incorporation of a gatehouse, another survivor from the medieval and Tudor periods that was purely ornamental in the case

of Ruperra. Despite its castellated appearance, Ruperra is not easily understood against an exclusively Welsh context, Plas Teg is the only roughly comparable example and so a focus on a more national scale is generally appropriate (*ibid*).

Aesthetic value

5.28. Aesthetic value is principally derived from an appreciation of the surviving form and proportions of the building, including the distinctive addition of its corner towers. Despite the appreciable passage of time and present dereliction of the building, the original design intent (and 1780s remodelling) can be interpreted externally and remains legible. Whilst the building may certainly be categorised as a ruin, the comprehensive survival of all external elevations, except for the south-east tower, allows for an appreciation of the building as a near complete composition, accounting for the appreciable repairs, refurbishment and reconstruction of many parts of the building's fabric. Consequently, any loss of fabric through collapse or removal would compromise this contribution to aesthetic value. This extends to the action of nature on human work which, in this case, may contribute to an impression of 'patina of age' but has not enhanced aesthetic values.

5.29. Embellishments such as the heraldic panels and windows dressings all contribute to aesthetic interest, however, many features have been subjected to substantial erosion over time and diminished their contribution to aesthetic values and, where interpretation of the various features is compromised, evidential values are also affected.

Communal value

5.30. Communal value is derived from the past experiences of the building and memories of its occupation and use. As time has passed, those who have active memories of the building prior to the fire in 1941 are becoming fewer, however, a comprehensive archive of memories and first-hand accounts have been meticulously collated and published (Friend 2018; Moseley 2001 & 2005) and provide a compelling account of life within the castle during the early 20th century. Furthermore, local preservation groups are actively promoting the building's preservation and have published many articles regarding the castle's history, present and future (Ruperra Castle Preservation Trust and Ruperra Conservation Trust). As such, this active interest allows for a moderate degree of communal value. The relative lack of public awareness and access to the building has limited this value and, due to its condition is not capable of admitting people in any meaningful capacity.

6. CONCLUSIONS

- 6.1. Ruperra Castle was constructed in 1626 and represented one of a small number of country houses that resembled castles in outward appearance but were otherwise not fortified in any way. These houses were designed with a desire to evoke the pageantry and chivalry of medieval households and castles. Consequently, Ruperra incorporated a distinct form that has little in the way of comparison within Wales beyond common features such as four-centred arch doorways, pointed arch stone windows and a propensity for the castle aesthetic.
- 6.2. The castle represents an important time capsule of the genesis and development of a compact country house that was developed during the early 17th century but then, largely due to the misfortune of fire, underwent considerable change during the late 18th century. Whilst these changes introduced a more contemporary hipped roof structure, the medieval aesthetic of the building was maintained through the addition and renewal of crenelations across the principal elevations and towers. This clearly signalled an intent to preserve the castle's chivalric origins despite the preceding reemergence of classical architecture and the influence of Inigo Jones during the mid 17th century.
- 6.3. Perhaps lamentably, this change resulted in the removal of the original gabled roof form and perhaps included the considerable reconfiguration of rooms internally, although the compact nature of the building coupled with the substantial nature of the four principal internal wall alignments presumably made any reconfigurations difficult. The exception was perhaps the attic floor which would have been most affected by the change in roof form. This is evidenced through the incorporation of thin partitions, likely lath and plaster, to divide most rooms where staff members would have resided. The need for brick partitions and fireplaces was evidently not a priority at the time. Resultantly, the fragile nature of these partitions means that none have survived the more recent fire of 1941.
- 6.4. Ultimately, the castle appears to have changed with the times. Technology was clearly welcomed and adopted with the incorporation of central heating and the introduction of electricity during the early 20th century. Fireplaces were not abandoned however, and photographs from the early 20th century show that grand rooms such as the Dining Hall, Drawing Room and Smoking Room all incorporated

grand and updated fireplaces and overmantles. Nevertheless, the remains of several radiators within window reveals shows the presence of this later technology.

- 6.5. The importance of the building does not lie solely within its physical fabric. There are tangible links to several notable and recognised architects (or ‘artificers’) of the early 17th century such as John Thorpe and the Smythson family. Whilst neither appear to have had a direct involvement with the building, their influence is evident in several ways. The style of the building and its designation as a ‘sham castle’ places it firmly within a context of both looking backwards to the medieval period and incorporating Elizabethan design philosophies, whilst also incorporating a more progressive approach to planning through the adoption of a compact floor plan within a broadly symmetrical exterior. Consequently, Ruperra represents a building of its time that harbours authentic elements that enable it to retain its geographical and chronological context, despite the considerable amount of change and ruination over time.

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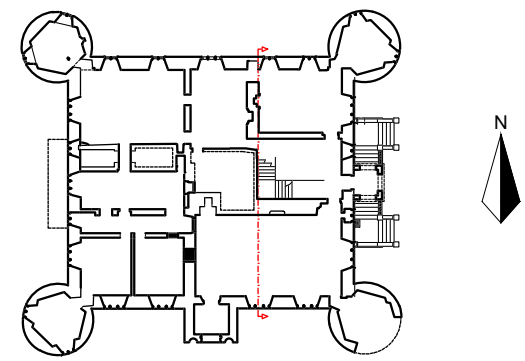
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APPENDIX 1: INTERNAL ELEVATIONS

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1780s third floor alterations





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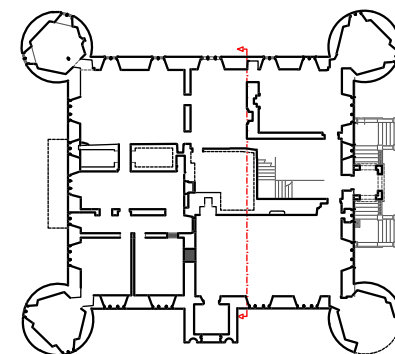
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FIGURE TITLE
East facing elevation of eastern N-S partition

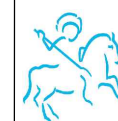
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1780s third floor alterations

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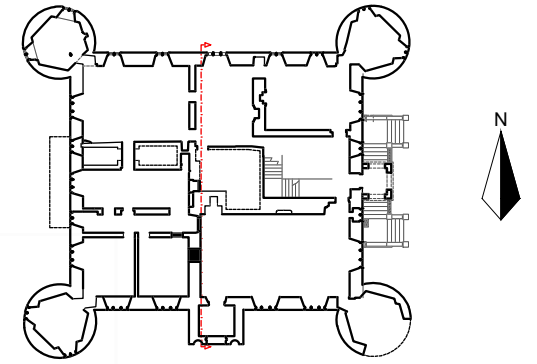
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FIGURE TITLE
West facing elevation of eastern N-S partition

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1780s third floor alterations

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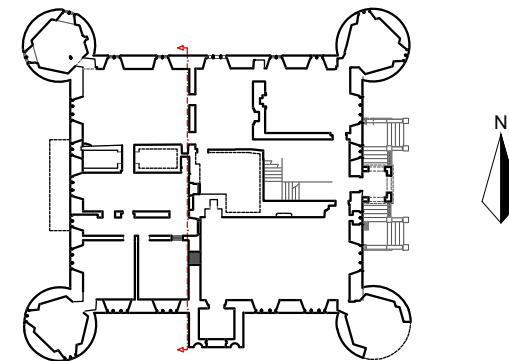
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FIGURE TITLE
East facing elevation of western N-S partition

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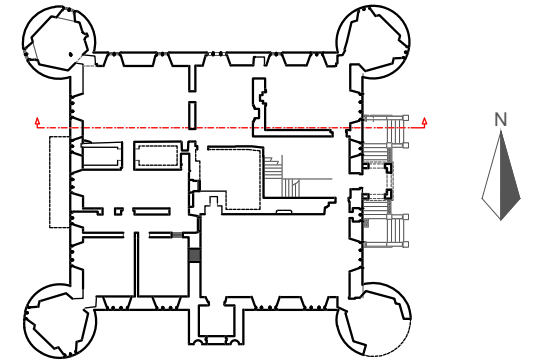
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FIGURE TITLE
West facing elevation of western N-S partition

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1780s third floor alterations

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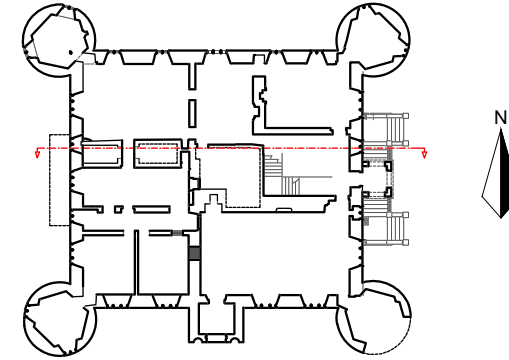
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FIGURE TITLE
North facing elevation of northern E-W
partition

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1780s third floor alterations

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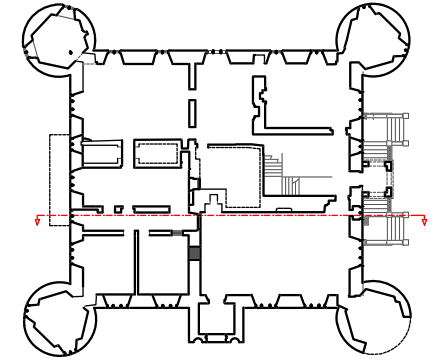
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FIGURE TITLE
South facing elevation of northern E-W partition

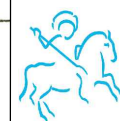
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1780s third floor alterations

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Ruperra Castle, Lower Machen, Caerphilly

FIGURE TITLE

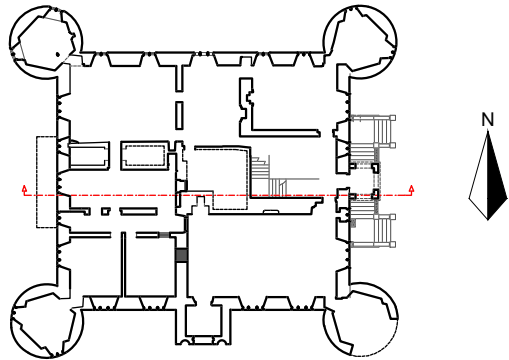
South facing elevation of southern E-W
partition

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FIGURE NO.

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1780s third floor alterations

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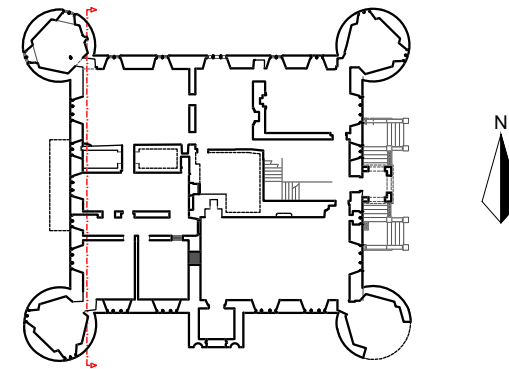
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FIGURE TITLE
North facing elevation of southern E-W
partition

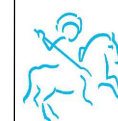
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FIGURE TITLE

West wall internal elevation

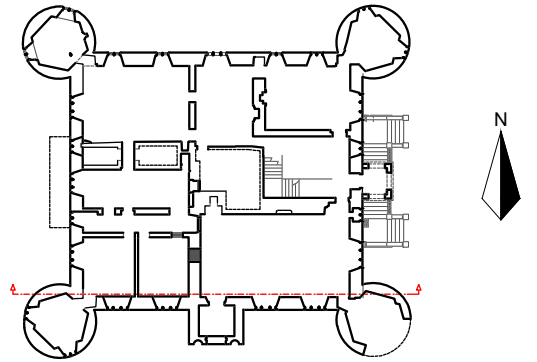
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FIGURE NO.

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Ruperra Castle, Lower Machen, Caerphilly

FIGURE TITLE

South wall internal elevation

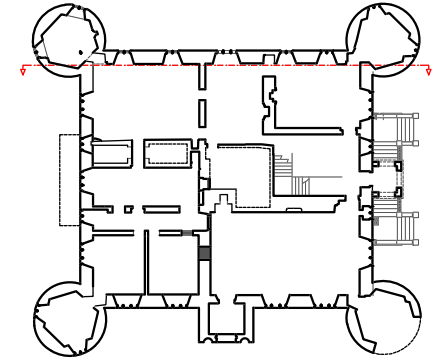
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FIGURE NO.

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1780s third floor alterations

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Ruperra Castle, Lower Machen, Caerphilly

FIGURE TITLE

North wall internal elevation

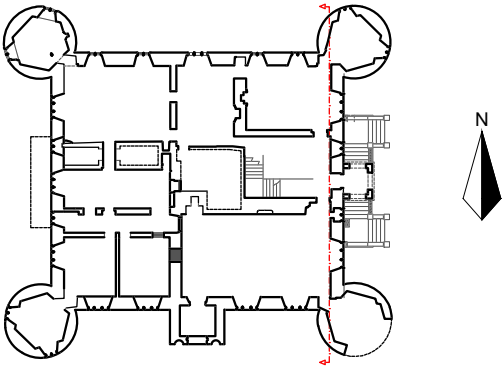
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FIGURE NO.

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1780s third floor alterations

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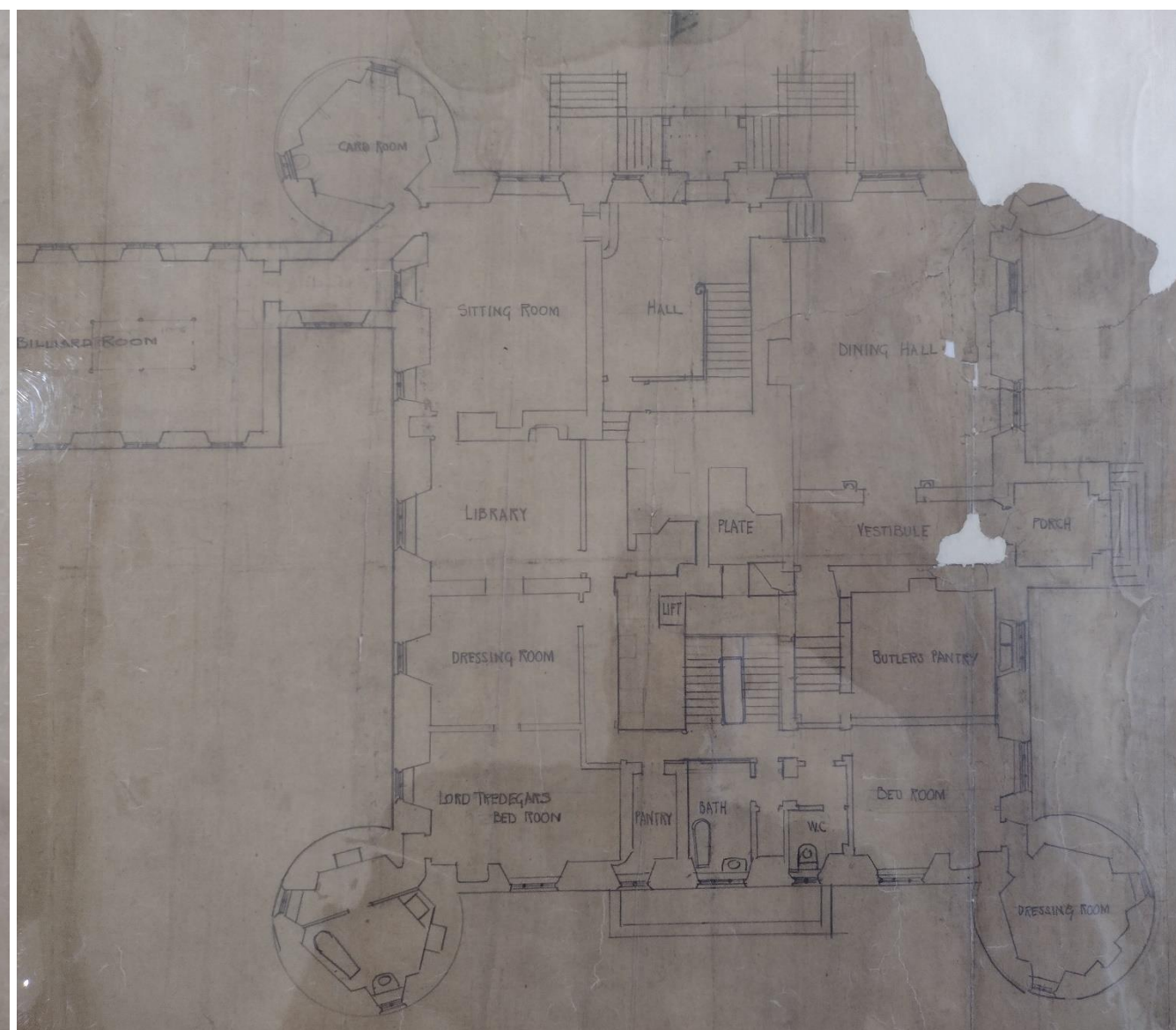
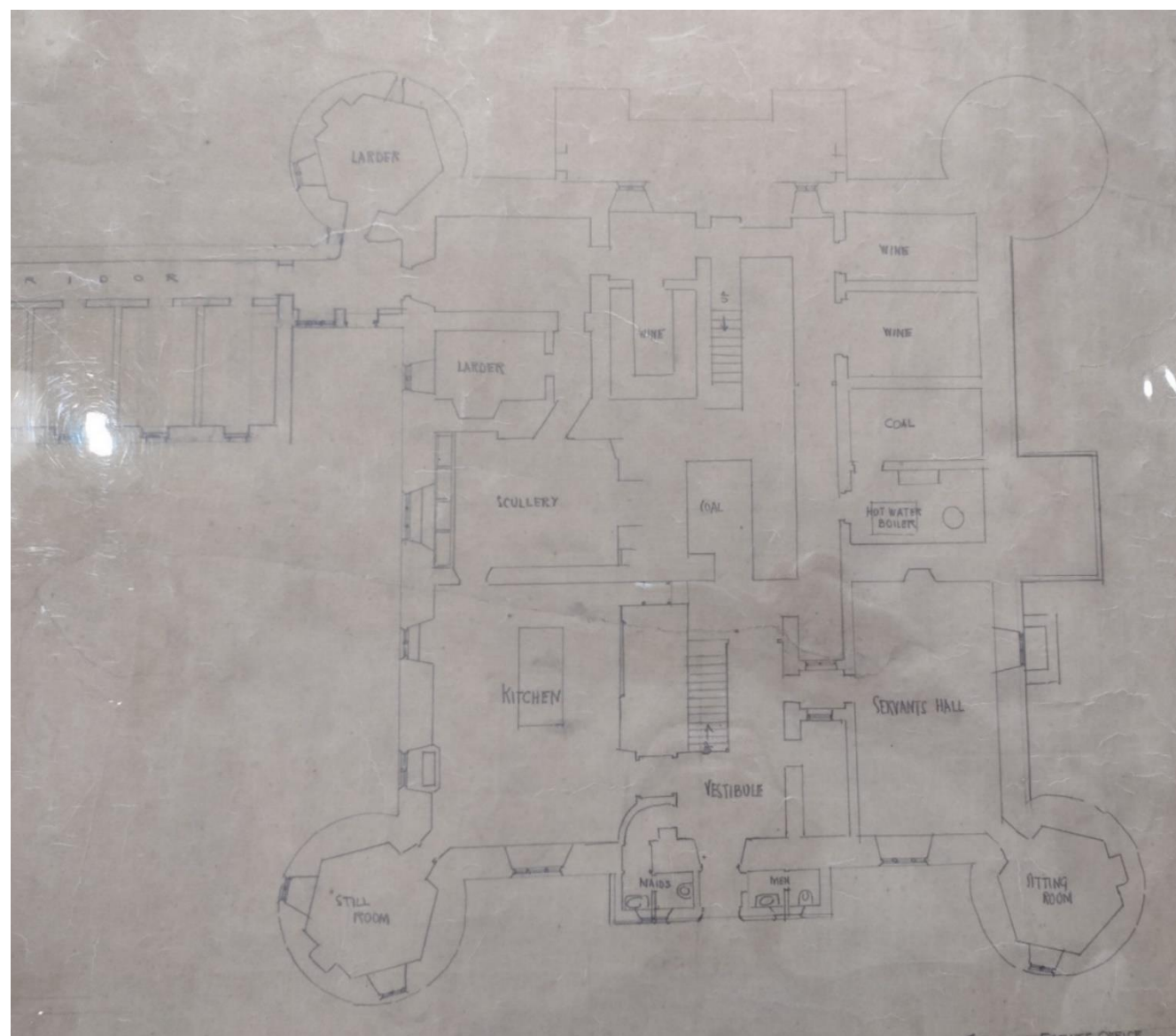
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Ruperra Castle, Lower Machen, Caerphilly

FIGURE TITLE
East wall internal elevation

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APPENDIX 2: 1913 BUILDING PLANS



Figs. 110 and 111: 1913 ground floor and first floor plans

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