

POWDERHAM PRAXIS, 2017-2018

University of Pennsylvania Graduate Program in Historic Preservation
Cornerstone Praxis, University of Plymouth
Powderham Castle



ACKNOWLEDGEMENTS

The contributors to this project great and small are many. First, Charlie and AJ, who had faith and trust in all of us and generously made their home and their staff available to us. The staff and former staff at Powderham Castle good naturedly helped us with all our needs from stepladders and toilet paper to site access. Special thanks are due to all the Powderham, guides, Jenny Ellis, Felicity Harper, Naomi Hunt, Rosy Painter, Jeffry Ryall, Monty Beaumont and Derry Tydeman. Miles Webber, estate manager, shared his work overseeing the belvedere stabilization and restoration project and advised on paint finishes investigation in the castle. Maureen Pearce, Teignbridge District Counsel conservation officer, also advised on physical investigations. We were ably guided on an array of house and site-visit field trips to National Trust properties, Saltram and Cothele, and also to Mount Edgcumbe, Poltimore House, and Forde House. Our thanks for this hospitality go to Louise Ayres, Jocelyn Hemming, Geoffrey Preston and Carol Allerton. We heard from many guest lecturers including Richard Hewlings, Philip Hughes, Paul Holden, Marion Harney, Deborah Boden, Hugh Mellor, Stuart Blaylock, Rebecca Flemer, and Sam Willis. We additionally thank Dave Everson of the Kenton Past and Present Society, staff at the Devon Heritage Centre Library and Archives, staff at the British Museum, and staff at Oxford's Bodleian Library, for their contributions to the larger research project.

This project was the brainchild of Cornerstone Praxis, University of Plymouth, who framed the scope of the investigations and project managed the on-site investigations as well as supervising the archival studies. Cornerstone also hosted the programme of visiting speakers and field trips. In addition to leading the onsite investigations, the Graduate Program in Historic Preservation at the University of Pennsylvania contributed faculty, graduate and graduate assistant time over two years to prepare base materials prior to their visits and to compile the final report and database.

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2. ARCHIVAL ANALYSIS
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4. PUBLIC ENGAGEMENT



1: INTRODUCTION

In the summer of 2017, Cornerstone Praxis, the University of Plymouth's heritage and public history engagement unit, joined the University of Pennsylvania's Graduate Program in Historic Preservation to conduct an in-depth investigation into the dynamic history of Powderham Castle and the Courtenay family. Powderham Castle, Gardens & Deer Park encompasses 3500 acres along the River Exe and is the historic family home of the Courtenay family since the fourteenth century. While called a castle, Powderham's primary purpose has always been to serve as an impressive and fashionable home rather than as a true fortress. Over centuries and generations, the family has adapted their seat, prominently positioned along an important trade route on the River Exe, to conform to current fashions and to accommodate changing needs. While the core of the original structure remains, it is embedded in a number of later building campaigns in which wings and towers were added, elaborate Georgian interiors were inserted, and medieval features were re-finished and re-Gothicized. The result is wonderful amalgam of more than 600 years of architectural and family history that is no small challenge to decipher.

Today, the site is a tourist destination, vibrant community hub, and home to the Earl and Countess of Devon and their family. The present Earl and Countess of Devon, Charlie and AJ Courtenay, believe in the power of Powderham Castle as a learning laboratory for students and visitors alike. They have generously provided special access to the Castle and its archives, and six weeks lodging for students and faculty on the estate. Equally important, they have shared their passion for the history of the site and their visions for its future. By synthesizing information from archival evidence, documentation, and archaeological investigation, the partnership has yielded original research that enriches the understanding of Powderham Castle's physical and social evolution. Although not a complete investigation of the Castle and grounds, results of the research highlight the ways in which these methodologies, applied throughout the site, represent enormous potential for future investigations.

As well as a wealth of material on everyday life at Powderham in the eighteenth and nineteenth centuries, the University of Plymouth uncovered bills for the construction and plasterwork in the Great Stair hall, architectural drawings for the Gothic-style east front - undated and unsigned - as well as a series of eighteenth-century account books detailing the extensive building campaigns that took place through the eighteenth century. What emerges most clearly from the buildings accounts is the important role played by William Chapple, steward to the second Viscount in the mid eighteenth century. Chapple oversaw or project managed much of the work carried out in that period from the 'Gothick' east front of the castle to the belvedere and small gothic folly in what later became the American Garden. While not an architect, Chapple had previous experience as overseer of construction of the new hospital in Exeter and can be seen as the guiding hand behind the works through this period.

Numerous sketches, water colours, photographs and historic maps contained in the Powderham Archives and the Devon Heritage Centre have also been identified and recorded which usefully depict changes to the exterior over time. The most thorough accounting of work at the site was made



Charles Courtenay gives the 2018 class a preliminary tour of the castle. (Starr Herr-Cardillo, 2018)



Professor Daniel Maudlin works with students Kate Norley, Julia Cohen, and Elizabeth Trumbull documenting the Stair Hall. (Plymouth University, 2017)



Plymouth History student, Alistair Stone, making discoveries in the 30s wing, 2017. (University of Plymouth, 2017)



Pamela Hawkes and Liz Trumbull guide students examining the flooring structure of the libraries. (Starr Herr-Cardillo, 2018)



Frank Matero and Laura Keim examine a sample taken from the Second Library with student Dorcas Corchado. (Pamela Hawkes, 2018)



UPenn students and Faculty assess phases of change on the Castle's north facade. (Starr Herr-Cardillo, 2018)

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by architect Charles Fowler (1792 – 1867), which includes plans of the Ground Floor before and after renovations as well as detailed description of yearly work and expenditures in 1837-39. Fowler added the Gothic Revival north front and State Dining Room as well as making numerous alterations to the eighteenth century classical interiors. The most useful secondary source from the period is the 1863 “Paper on Powderham Castle” by antiquarian Lt. Col. William Harding (1792 –1886), published in the 1867 edition of the Trans-Devon Architectural Society.

The physical investigation was undertaken by University of Pennsylvania students as part of their Site Management, Interpretation and Conservation praxis course. The course is designed to meet two broad learning outcomes: it solidifies graduate students’ basic knowledge of site management, interpretation issues, and processes; and it requires them to employ historical research, landscape reading, and architectural archaeology methods to document and interpret complex sites. The first summer’s investigation focused on the medieval core of the castle in an effort to substantiate some of the longstanding hypotheses and theories about the building’s physical evolution. Over the course of several centuries--most significantly the eighteenth--the Courtenay family initiated a series of significant changes to the interior and exterior of the building, working within and around the original medieval structure, yet never abandoning it. Building upon the 2017 findings, the second year focused on the 18th century history of the castle. The focus on distinct building campaigns and deployment of students in pairs which focused on specific rooms and spaces made the overwhelming scale and complexity of the building and its history more manageable. Between 2017 and 2018, Rebecca W. Flemer, a student from the 2017 group, also focused her thesis for the Master of Science in Historic Preservation at Penn on the American Garden at Powderham.

Collectively, the findings have been compiled and synthesized with Plymouth’s archival discoveries to yield new theories about Powderham’s evolution. Penn students and staff generated information for analysis through systematic documentation including: the production of measured floor plans and room elevations, rectified photography, paint analysis, above ground building archaeology, historical research, and archival review. By comparing these observations of the physical fabric with archival materials, including written accounts, maps, plans, paintings and photographs, the team was able to develop founded hypotheses about the evolution of individual spaces and the building as a whole, as well as providing recommendations for future study and analysis.

A key output of Penn’s work is an updated set of computer-assisted architectural plans for the castle, as well as exterior elevations, key sections and interior elevations. A database has also been created which enables archival information to be easily retrieved and correlated with observations and documentation generated in the field. The database provides a way to catalogue and store visual and textual information related to the evolution of the building and the rooms within it, which will support the future research, study and use of the Castle. As outlined in the Database Codebook, visual materials, including



Liz Trumbull studies remnants of past window campaigns embedded in the exterior masonry above the State Dining Room. (Starr Herr-Cardillo, 2018)



The students visit Forde House in Newton Abbot. The Courtenay family relocated to Forde House during the Civil War. (Pamela Hawkes, 2018)



The 2017 class poses in the grotto: Rebekah Yousof, Xiaolin Chen, Xochilt Del Rosal Armenta, Anthony Hita, Starr Herr-Cardillo, Laura Keim, Yue Wu, Elizabeth Trumbull, Rebecca Clemente, Julia Cohen, Alberto Calderon Gonzalez and Randall Mason. (Starr Herr-Cardillo, 2017)



Laura Keim and Becca Clemente pose in the American Garden following a tour of the garden led by Clemente, who wrote her thesis on the garden in 2018. (Pamela Hawkes, 2018)



Plymouth History student, Toni Wadman, cataloguing family records in the castle archive. (University of Plymouth, 2017)



The 2018 class poses in the grotto: John Gigante and Rebecca Flemer (guests), Laura Keim, Evelyn Pae, Justin Lynch, Melissa Wei, Margaret Back, Elizabeth Trumbull, Mia Maloney, Starr Herr-Cardillo, Dorcas Corchado, Pamela Hawkes, Kallie Kothman, Caroline Dickensheets, Katherine Randall and Allison King (Jennifer Davidson, 2018)

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archival materials and photographs taken in the field, have been organized using metadata which is entered using the open-source software Adobe Bridge. By entering consistent metadata, critical information travels with the image file and can be searched or exported into a tabular format to be incorporated into Microsoft Access. When possible, metadata references room numbers the images pertain to, the date that photographs or other visual material was created, who they were created by, the repository they came from, descriptions of the image content, and keywords related to each image.

To sort through information about Powderham in secondary and primary texts, much of it gathered by the Plymouth team, Penn also organized the bibliographic records using the open-source software Zotero and linked them to information entered in the Powderham Evolutionary History Survey form, which was created using Microsoft Access. This strategy (described in detail in the Database Codebook) allowed the Penn team to extract information related to physical changes made, categorize it, and organize it chronologically. Then, they were able to sift out inaccurate or uncorroborated accounts and develop a more thorough understanding of the site's physical chronology, which led in turn to development of a three-dimensional evolutionary massing model and outline chronology. All database materials, reports, graphics, drawings, and photographs are organized and included for future reference with the submittal of this report. Consult the Database Codebook, which is appended to this document, for a description of the file organization system.

Finally, throughout our three years at Powderham, public engagement projects led by staff from Cornerstone Praxis have been embedded throughout the core historical investigation, conceived and developed in partnership with Powderham. These have included working with groups of citizen researchers in the production of knowledge – feeding into the main investigation - as well as the development of new interpretation pathways for different audiences – schools, the local community, disabled groups, LGBT visitors - that tell new stories about Powderham based on research produced by the project. New discoveries and new ways of thinking about Powderham have also been presented to the house guides and embedded into their guided tours. These experiments in the interpretation of a country house are informing Powderham's emergent Interpretation Plan and are presented together in the 'legacy output' short documentary films that will be screened for visitors in the entrance hall or visitor centre. More details on Plymouth's public engagement process and findings, as well as the archival research, are included in a separate volume of this report.



Participants and volunteers from Dementia Adventure taking part in the pilot Sensory Garden trail in the American Garden, 2018. (University of Plymouth)



Dr Alan Butler pilots the LGBT Queer Spaces visitor trail/guided tour at Powderham with members of Pride Plymouth and MA History students from the University of Plymouth. (University of Plymouth)



KS1 and KS2 primary school pupils practising eighteenth-century dancing as part of the Living in the Past schools project at Powderham, 2017. (University of Plymouth)



KS1 and KS2 primary school pupils trying their hand at work in the Victorian kitchen as part of the Living in the Past schools project at Powderham, 2017. (University of Plymouth)

3: PHYSICAL INVESTIGATION

This part of the report has been organized into four distinct sections. The Locator Map & Investigation Keys, and Historical Views & Exterior Data sections are all organized in numeric sequence.

Sheets for data related to interior spaces are numbered using room numbers assigned by the UPenn team during investigation. Room numbers correspond with those on the updated floor plans appended in Appendix D.

Appendices are included as a separate document.

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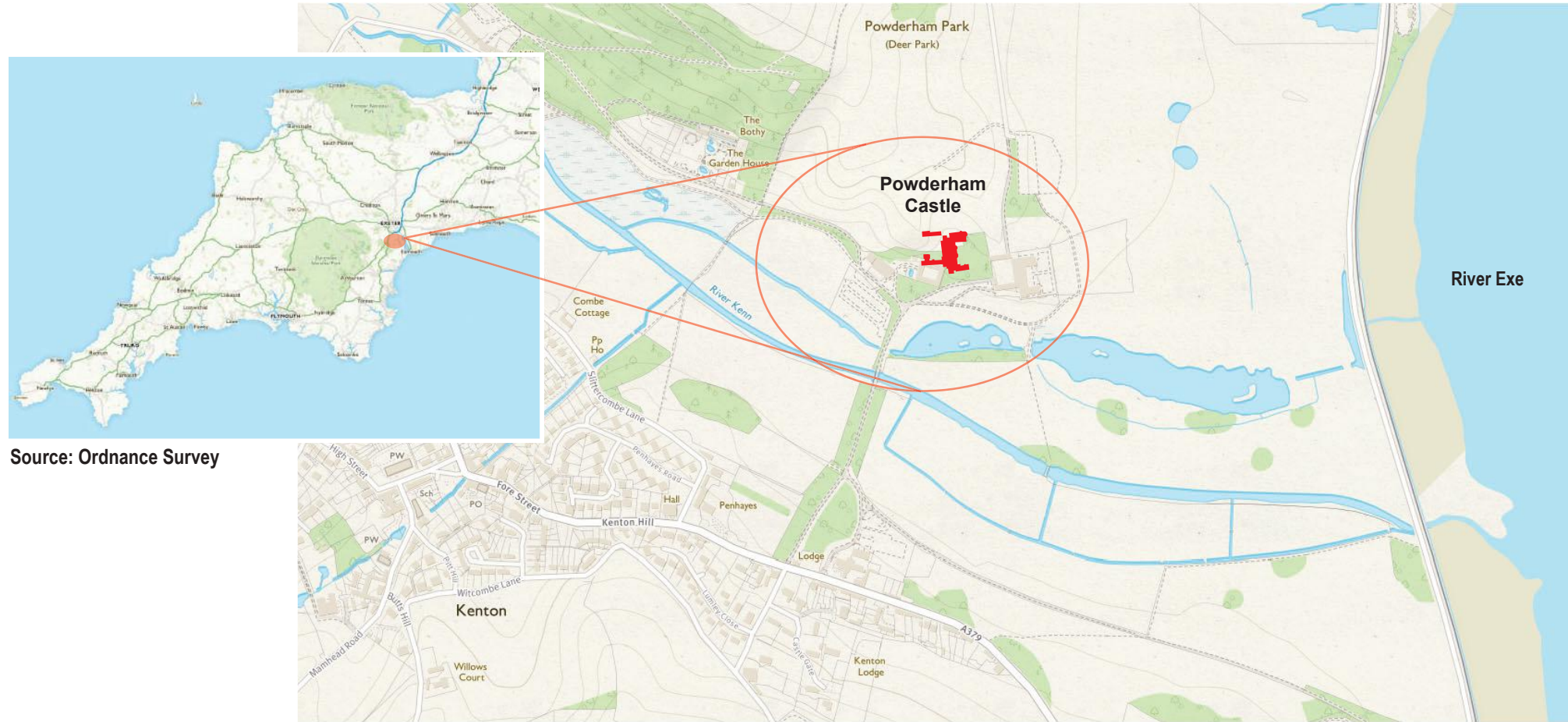
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LOCATION

Powderham Castle is prominently positioned on the west bank of the River Exe, where the river is joined by the smaller tributary, the River Kenn. Powderham's nearly 3,500 acre site is approximately 6 miles south of the city of Exeter and under a mile from the village of Kenton. The fortified manor house was strategically constructed along an ancient trading route, and served as a projection of power for the Courtenay family, guarding one of the most important water trade routes into the interior of England.

Historically, the castle was approached from the river to the east. Access routes have changed over time along with technological advances in transportation. When the railroad was constructed along the river in the 19th century, the approach to the castle was changed to the west. (Figure 1) Today, visitors approach from a road leading to the Gate House and into an enclosed courtyard, reconfigured by the architect Charles Fowler in the 1830's.



Source: Ordnance Survey



Figure 1: This view shows the approach to the west court. The River Exe can be seen in the background. (Photo: Britain From Above)

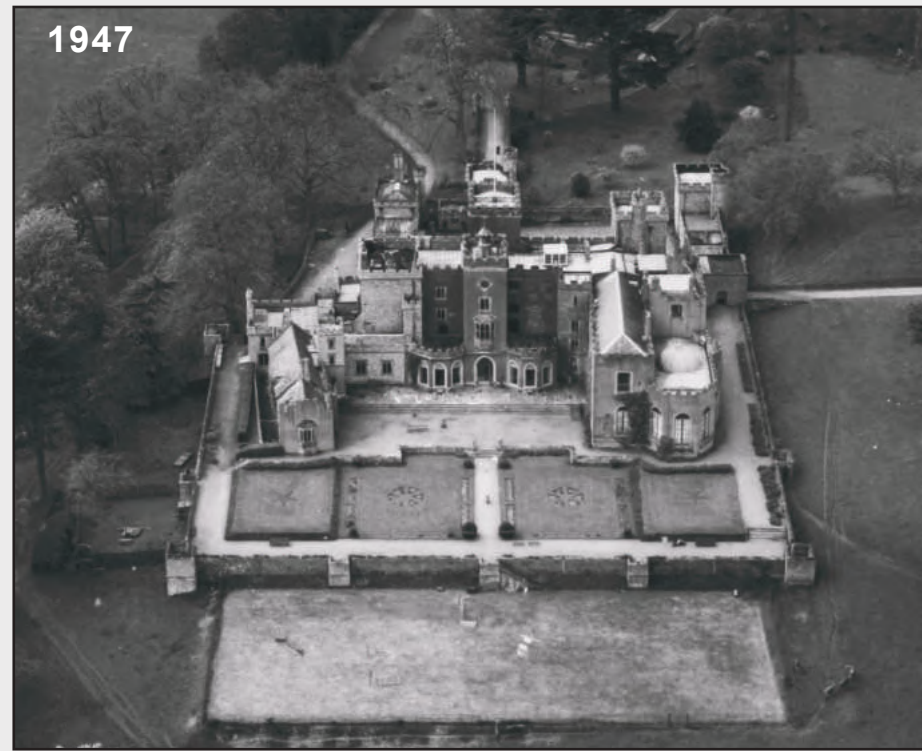


Figure 2: The terrace garden on the east of the castle, formerly the front entrance. (Photo: Britain From Above)

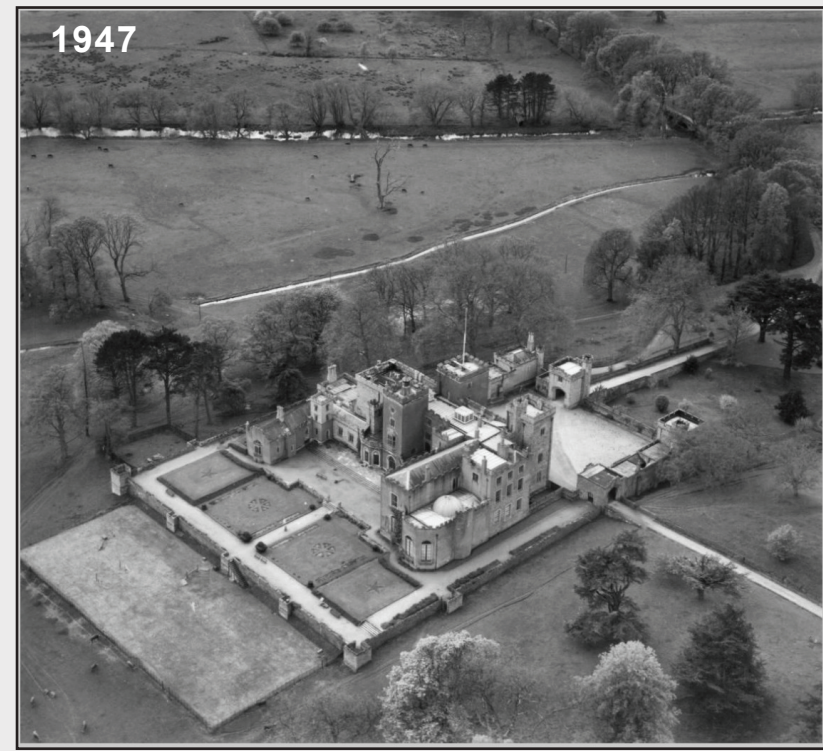


Figure 3: The castle from the northeast, showing the River Kenn and the Marsh. (Photo: Britain From Above)

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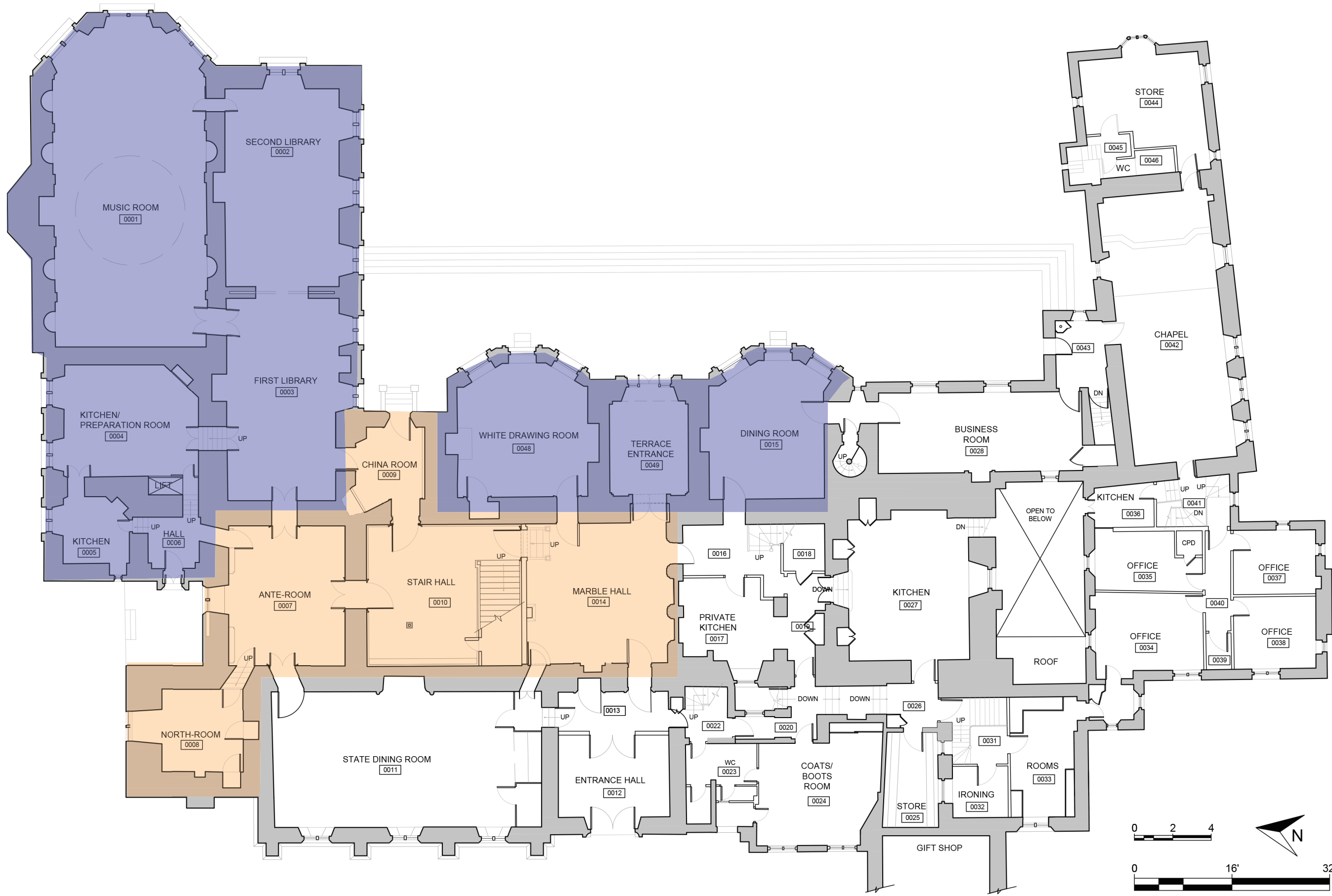
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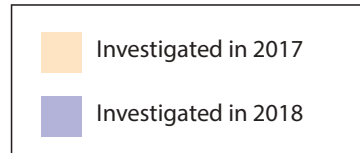
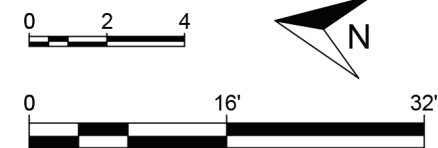
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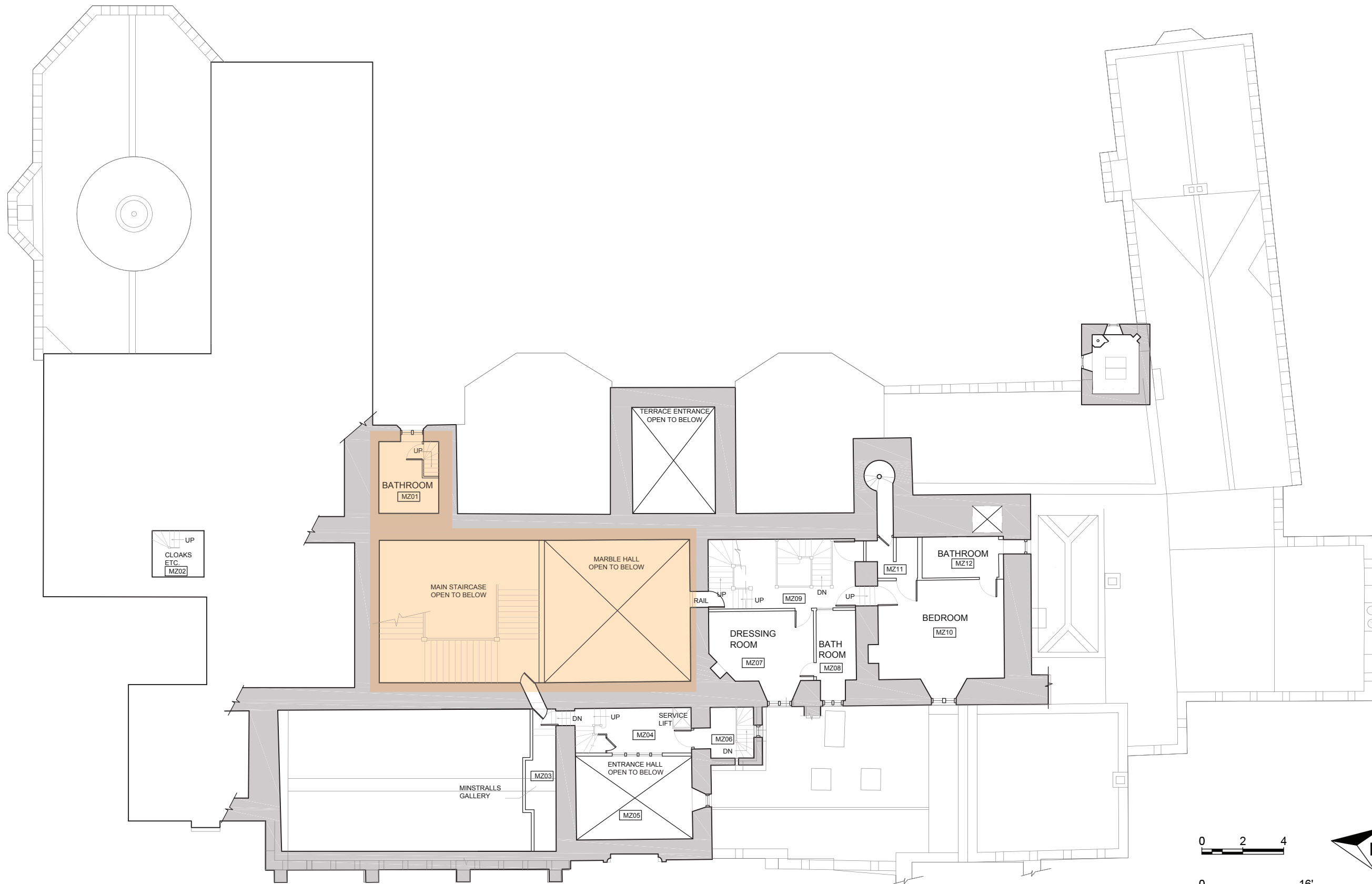
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GROUND FLOOR

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UP
CLOAKS
ETC.
MZ02

BATHROOM
MZ01

MAIN STAIRCASE
OPEN TO BELOW

MARBLE HALL
OPEN TO BELOW

TERRACE ENTRANCE
OPEN TO BELOW

DRESSING
ROOM
MZ07

BATH
ROOM
MZ08

BEDROOM
MZ10

BATHROOM
MZ12

MINSTRALLS
GALLERY

ENTRANCE HALL
OPEN TO BELOW

SERVICE
LIFT

0 2 4



0 16' 3

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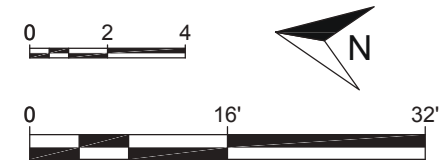
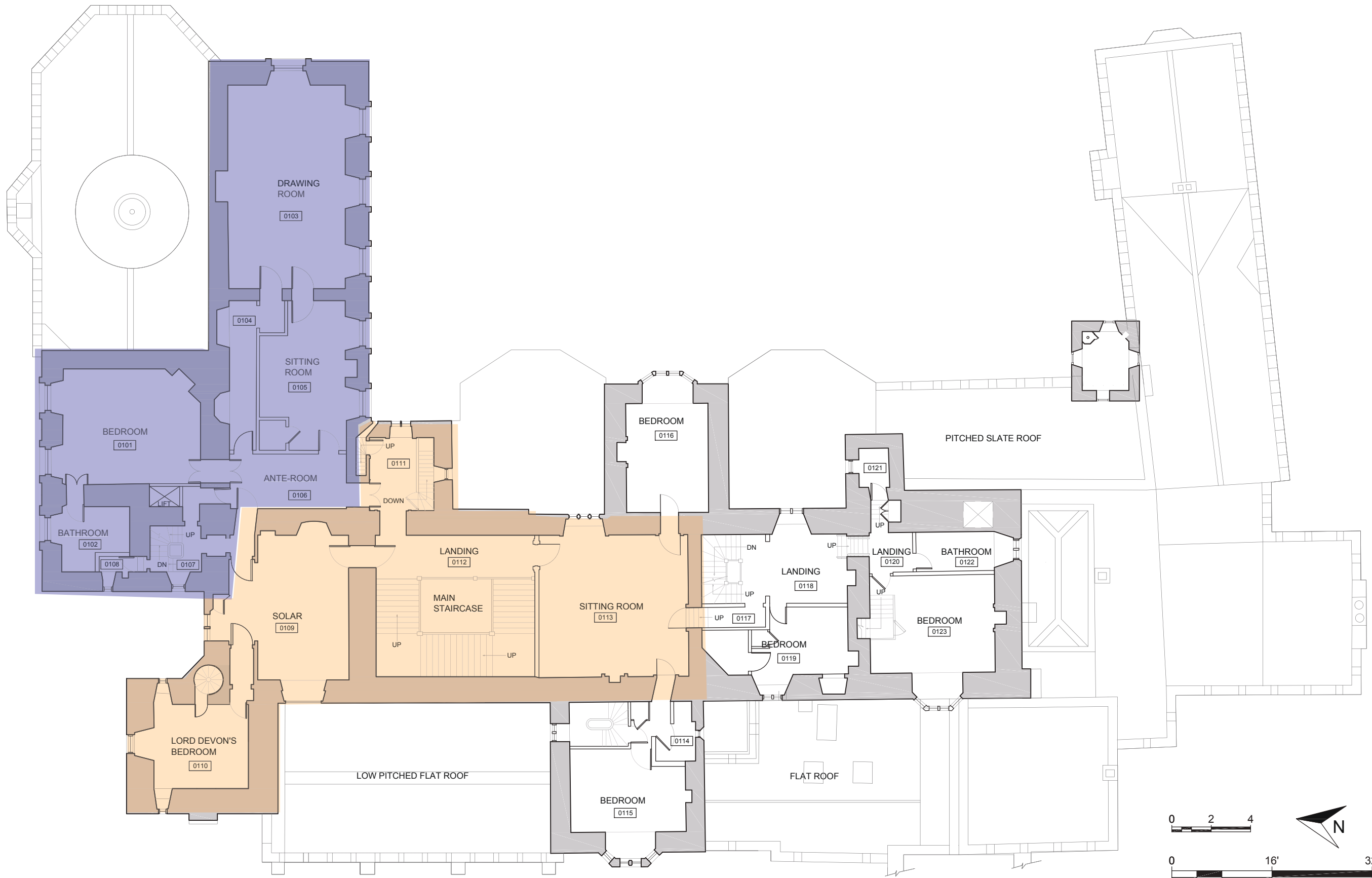
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MEZZANINE

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FIRST FLOOR

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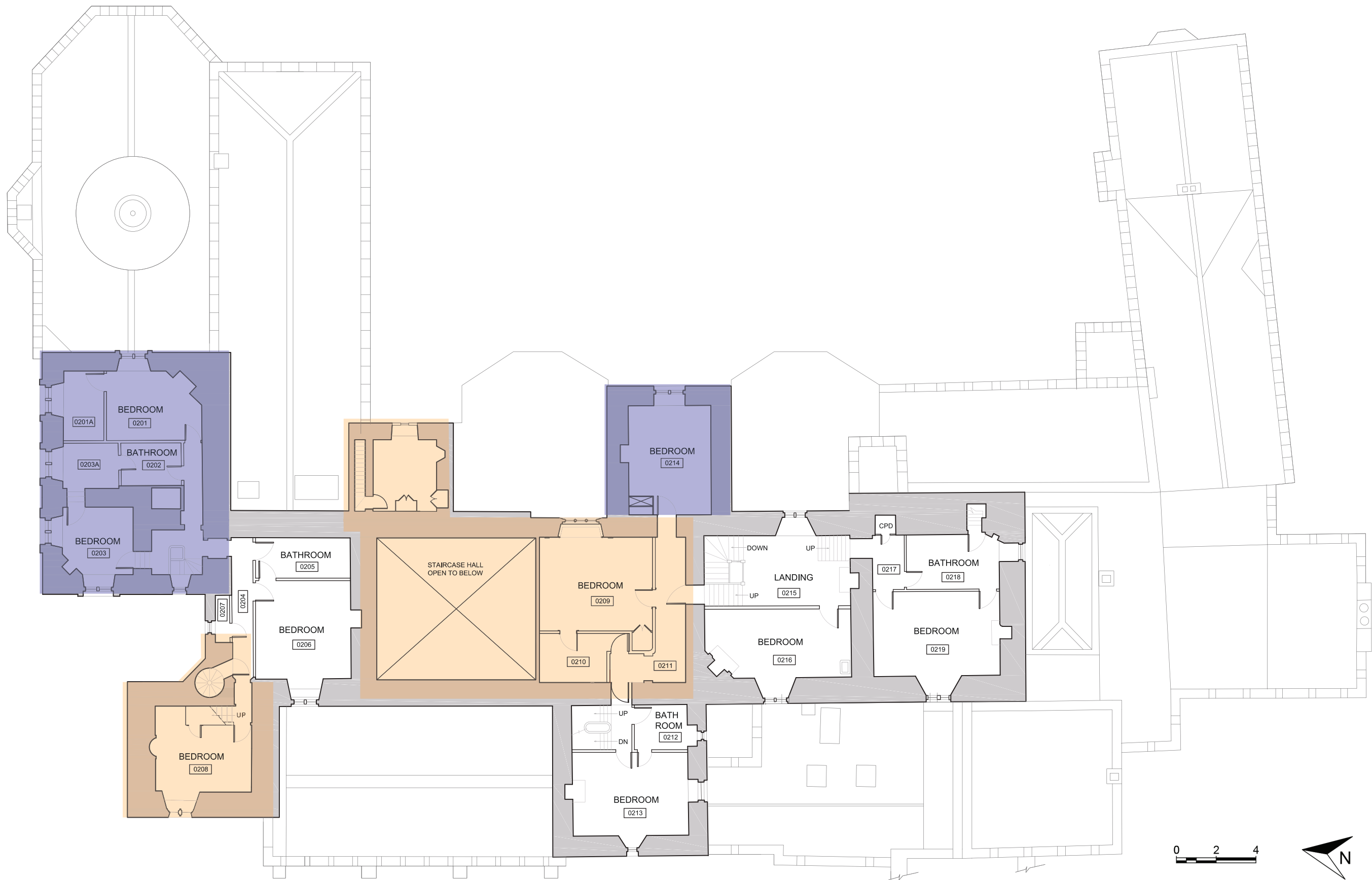
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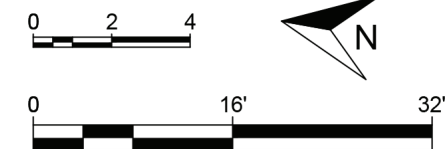
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SECOND FLOOR



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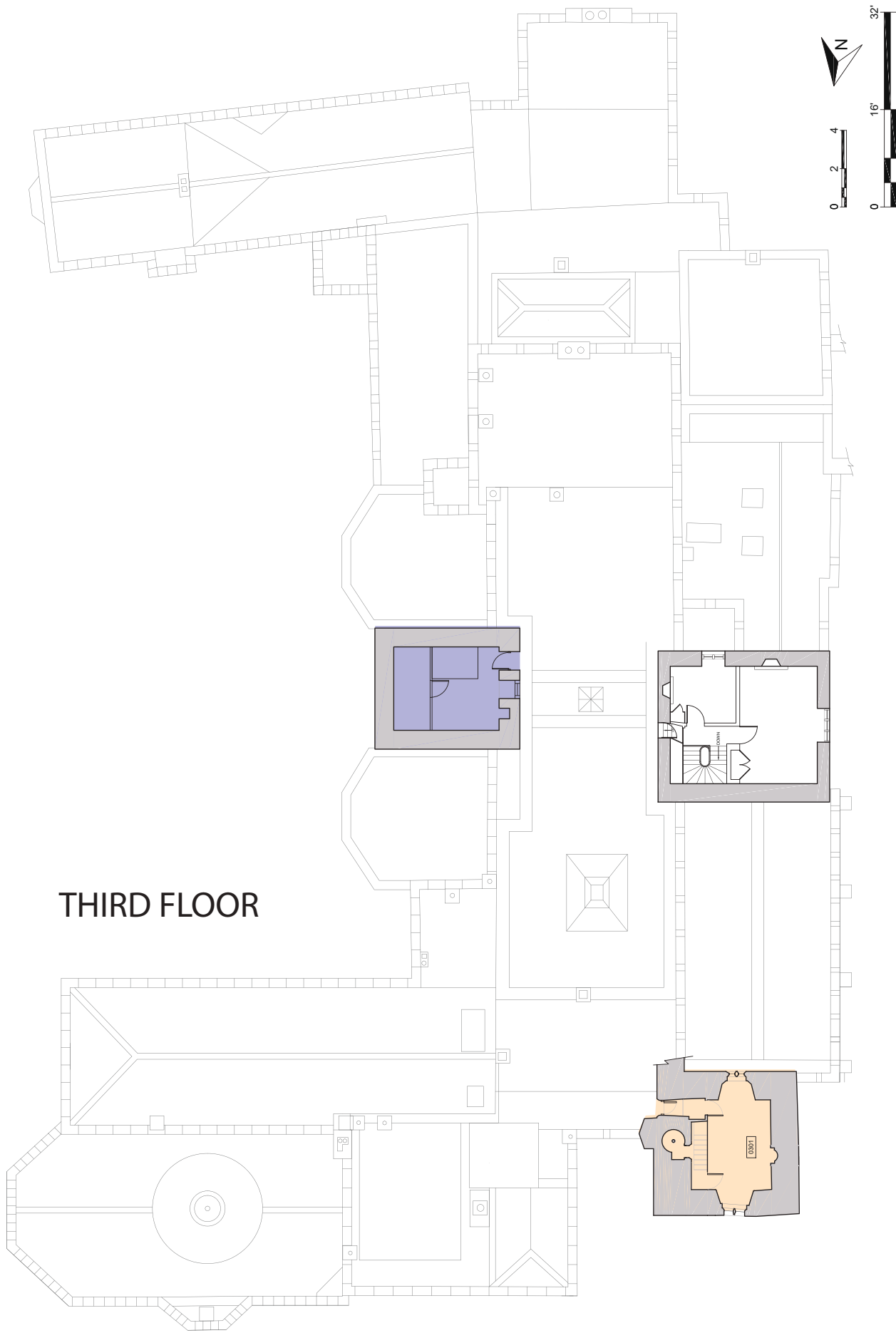
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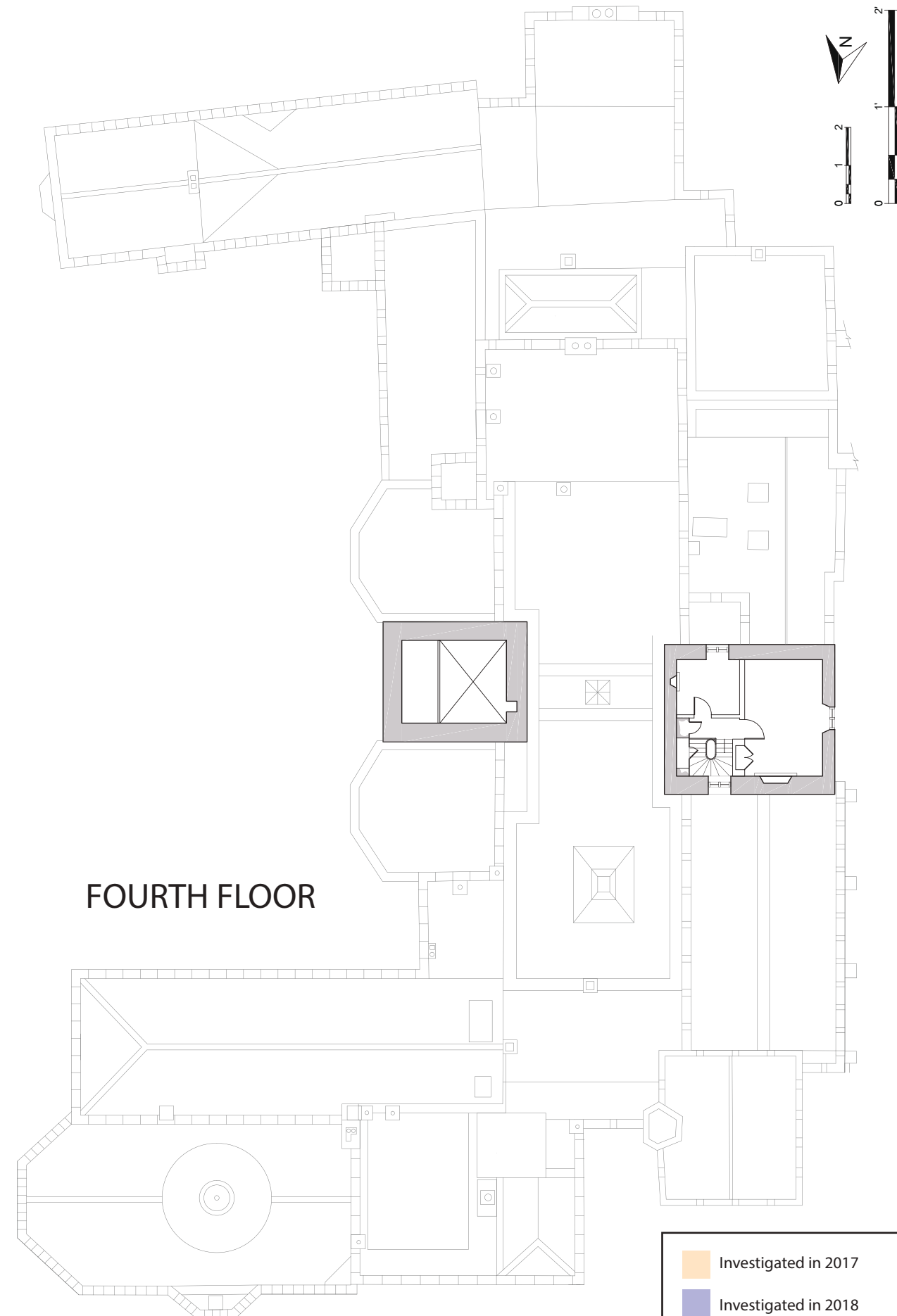
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THIRD FLOOR



FOURTH FLOOR

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Fieldwork May-June 2017

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CHRONOLOGY

This massing model illustrates the general, exterior building chronology of Powderham Castle as currently known. The model depicts only the castle itself and does not include landscape features or other outbuildings. The timeframes indicated are bound by dates that can be linked to historical occurrences--typically succession of the title. If the construction date of a section is unknown, but it is speculated to have occurred during a period, it is denoted by a lighter shade of the color assigned to the period in which it is understood to have been built.

POWDERHAM CASTLE CHRONOLOGY CODE*

1391-1702



Sir Philip (1340-1406) acquired Powderham and began to build sometime after 1391 and before his death in 1406. Very little is known about the castle's evolution or appearance during this timeframe. During the English Civil War, the family relocated to Forde House in Newton Abbot, Devon. Some damage reportedly occurred at the castle, which was used as a Royalist outpost during the war.

1702-1735



Sir William Courtenay (1675-1735), the 2nd Baronet and his wife, Ladie Anne Bertie, moved back into the castle and begin renovations.

1735-1763



William Courtenay (1709-1762), The 1st Viscount, inherited in 1735 and continued to make changes to the interior of the castle. (Not shown in model)

1763-1788



William Courtenay (1742-1788), The 2nd Viscount, inherited in 1763 and continued renovations, making extensive alterations to the interior.

1788-1835



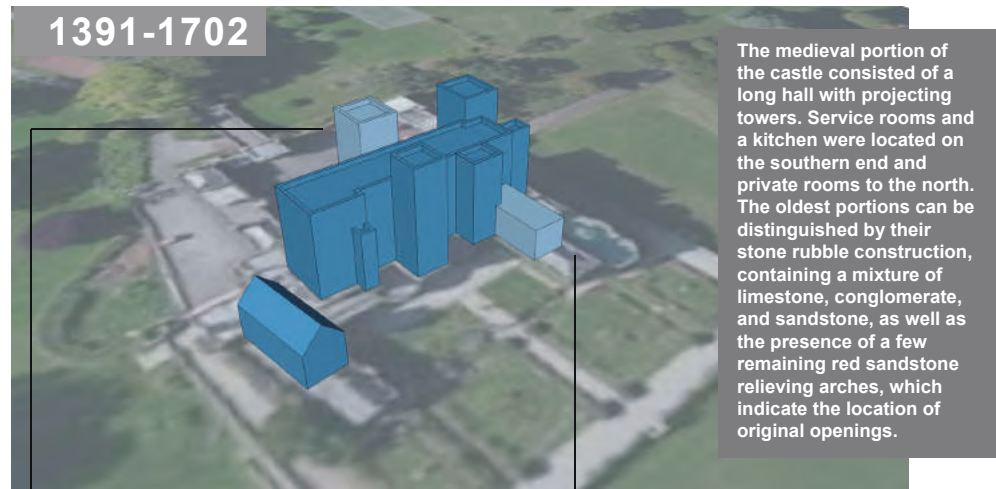
William Courtenay (1768-1835), The 3rd Viscount, inherited in 1788 and continued alterations, including adding the Music Room.

1835-1888



William Courtenay (1777- 1859), The 10th Earl, inherited in 1835 and employed architect Charles Fowler to reinvision the castle. The 10th Earl died in 1859, and his son, William Reginald Courtenay (1807-1888) continued enacting Fowler's plans.

*On the model, lighter colors than those shown in the key indicate portions that are suspected to have been built during a particular period, but where no concrete archival evidence has been found to corroborate the speculations.

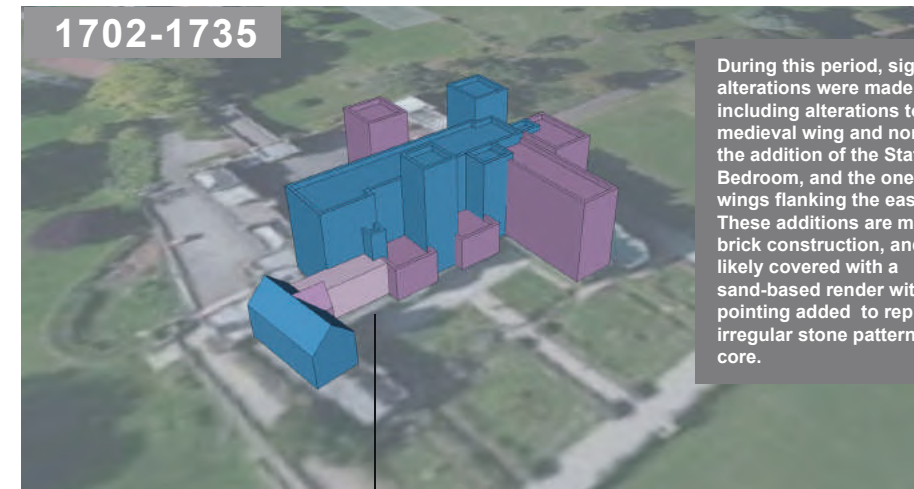


1391-1702

The medieval portion of the castle consisted of a long hall with projecting towers. Service rooms and a kitchen were located on the southern end and private rooms to the north. The oldest portions can be distinguished by their stone rubble construction, containing a mixture of limestone, conglomerate, and sandstone, as well as the presence of a few remaining red sandstone relieving arches, which indicate the location of original openings.

The West Tower was likely a later addition to the castle. The tower is constructed of brick and its north wall slightly overlaps a Tudor-era relieving arch on the wall above the State Dining Room, indicating it was not part of the medieval construction. It has been suggested that the carved pattern in the tower's Regis of Salcombe stone frieze indicates a construction date in the mid-16th century. (Waterhouse 7) The frieze was replicated on the east tower when it was rebuilt in the mid-18th century. (Waterhouse, 7)

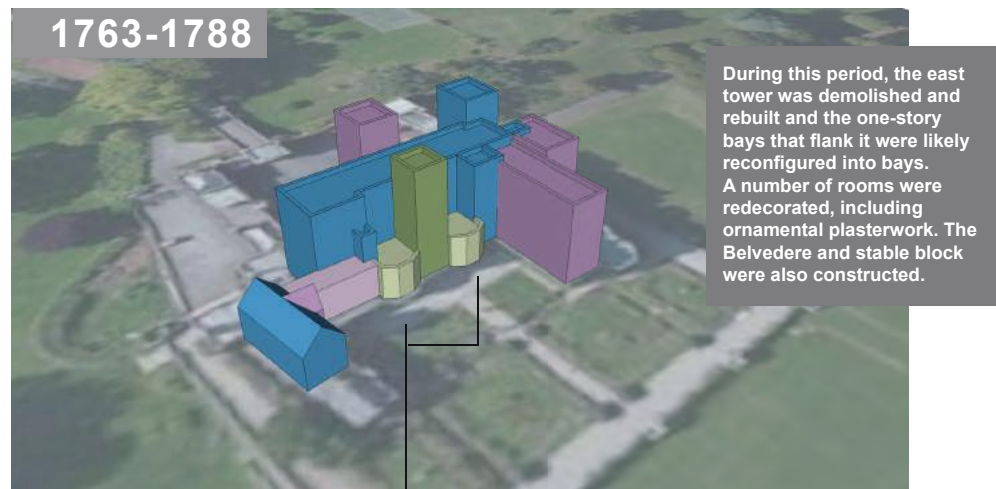
Lt. Colonel Harding speculated that the original Chapel (in the location of the First and Second Libraries) was built sometime between 1419 and 1463, citing that "it is easily perceived that there is a separation between the quoins of the two buildings; and the Chapel wall is of less thickness than that which adjoins it." (Harding, 177)



1702-1735

During this period, significant alterations were made including alterations to the medieval wing and north end the addition of the State Bedroom, and the one-story wings flanking the east tower. These additions are marked by brick construction, and were likely covered with a sand-based render with pointing added to replicate the irregular stone pattern of the core.

The portion of the castle linking the great hall to the Grange is visible in the 1734 Buck view. It was later heavily altered by Charles Fowler, though the original timber framing reportedly remains.



1763-1788

During this period, the east tower was demolished and rebuilt and the one-story bays that flank it were likely reconfigured into bays. A number of rooms were redecorated, including ornamental plasterwork. The Belvedere and stable block were also constructed.

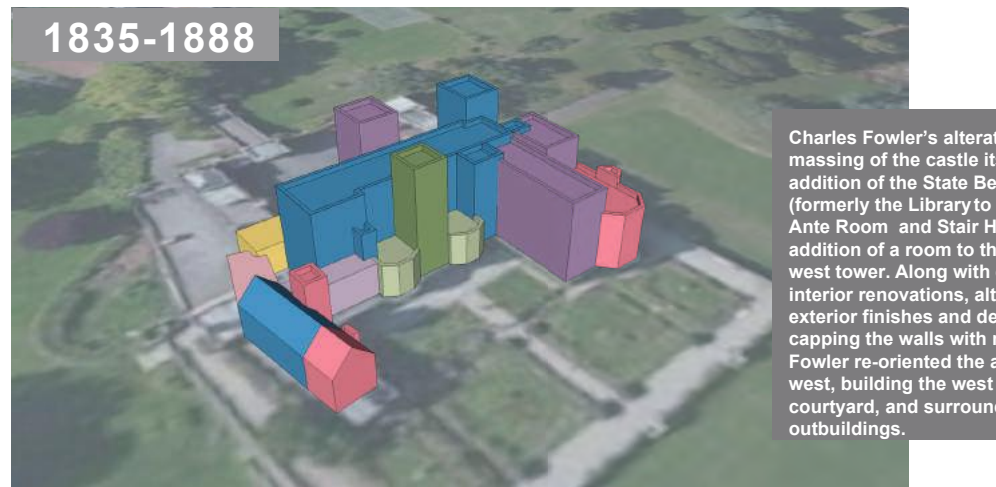
The bays flanking the east tower appear to have been altered by 1798 in a depiction of the east facade by Reverend John Swete. They were likely reconfigured at the same time or shortly after the east tower was rebuilt.



1788-1835

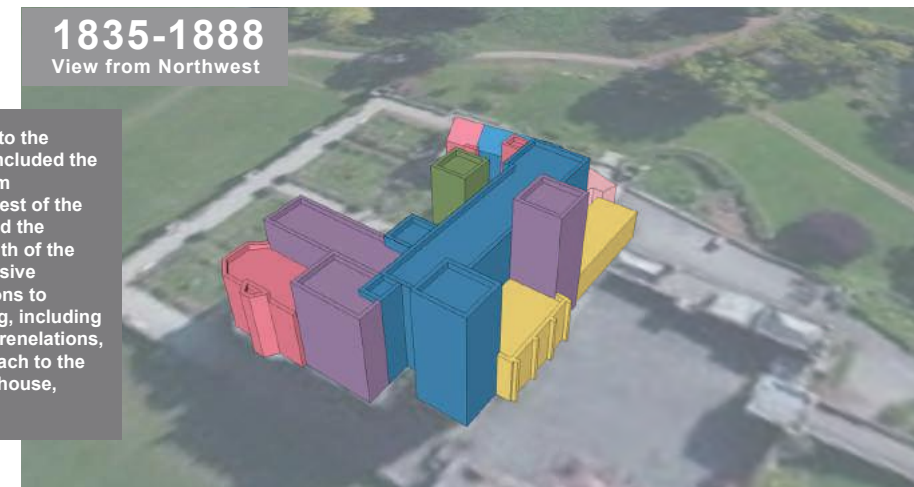
The third Viscount added the Music Room, designed by James Wyatt, in 1794. Other changes in this period include the addition of a small tower at the southeast corner where the Grange (now the Chapel) meets the castle, and the reconfiguration of the gable end of the Grange.

It is unclear exactly when this eastern addition was made to the Grange, though the gabled end appears to have been modified by the late 18th century, visible in a painting of the east front made by Reverend John Swete in 1789.



1835-1888

Charles Fowler's alterations to the massing of the castle itself included the addition of the State Bedroom (formerly the Library) to the west of the Ante Room and Stair Hall and the addition of a room to the south of the west tower. Along with extensive interior renovations, alterations to exterior finishes and detailing, including capping the walls with new crenellations, Fowler re-oriented the approach to the west, building the west gate house, courtyard, and surrounding outbuildings.



1835-1888
View from Northwest

Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

POWDERHAM CASTLE CHRONOLOGY

drawing title

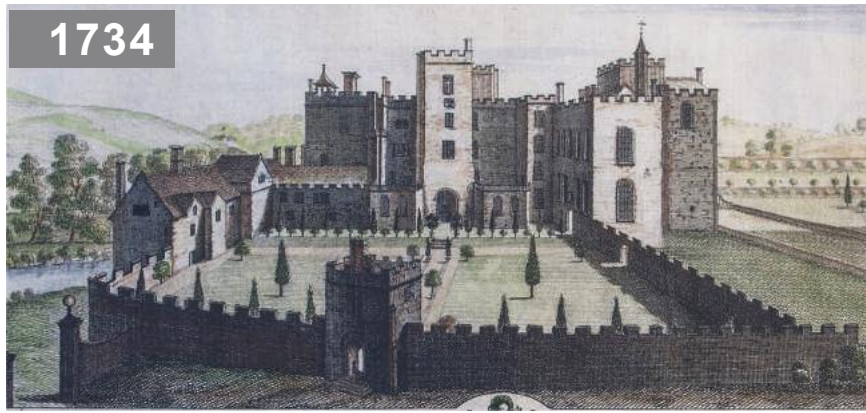
drawn by Students HSPV 770-901
source

date 11 MAY, 2018

2.0

drawing number

1734



This engraving by Samuel and Nathaniel Buck was made in 1734 and is the oldest depiction of the castle currently available. It shows a crenelated walled yard extending from the eastern façade; a gated tower guards the entrance on the eastern wall. Down the center of the central (East) tower are a series of different-shaped rectangular windows above a large, arched entry. Two one-story wings with balustraded parapets flank the tower. The castle has already been expanded to the north and east. (Powderham Estate Archives)

1745



The Bucks' other known engraving, made eleven years later, shows the southeast face of the castle on the Exe. No major changes are apparent, but the configuration of windows on the East tower seems to have changed, showing what appears to be a round clock nearest the top of the tower, with two rectangular windows below. The arched entry at the base of the tower appears to be open. The walled yard is still in place and an outbuilding is shown in the park, to the northeast of the house. There are new paths throughout the park, as well as an octagonal structure and small boathouse near the river. (Powderham Estate Archives)

1798



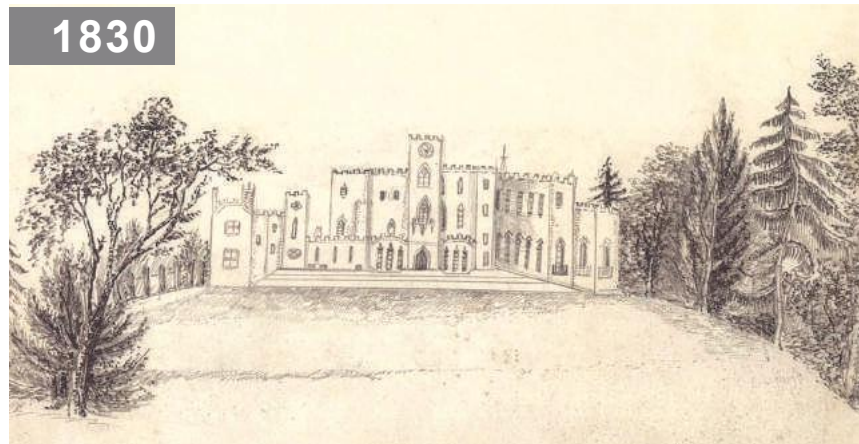
This image is one in a series of paintings made by Reverend John Swete between 1798 and 1799, and shows modifications to the east facade that have been made since the Buck views. The east yard is no longer walled, and a path approaches the east side of the house from the north. Many of the windows appear to have been changed into an arched, Gothic style and a small tower has been added between the castle and the Grange (which is the location of the current Chapel). The gabled end of the Grange has been reconfigured with a stepped parapet. The Music Room has been added to the northeast corner and a slim, attached tower sporting quatrefoils above arched windows projects slightly from the north side of the music room. (Powderham Estate Archives)

1829



This engraving by W. H. Bartlett shows a stepped terrace spanning the east. Awnings have been added to many of the larger arched windows, small railings or balconettes have also been added to some of the full-length windows. (Powderham Estate Archives)

1830



This sketch by Radcliff, though fairly rough and with an awkward perspective, clearly shows a stepped terrace leading up to the east entrance. The artist has made a deliberate effort to convey an accurate window configuration, which appears to be more or less the same as in the Bartlett view. (Powderham Estate Archives)

1839



This view from the southeast again clearly shows the stepped terrace and the east façade relative to the surrounding landscape. The openings in the one-story wings flanking the east tower appear to be full-length and open onto the terrace. (Powderham Estate Archives)

1874



This photograph, taken from the southeast corner of the garden, shows a new, formal garden space off the east terrace. Some wear and patching are visible in the surface render on the tower and sections of dark brick are revealed in some of the patches. The overall window style and configuration appear to match earlier depictions of the central (East) tower, indicating that there was a later campaign that changed a number of the windows after Fowler's remodeling. (Francis Frith Collection)

1962



This view shows the terrace wall surrounding the garden east of the castle. The windows and clock on the East Tower and gable end of the chapel have been replaced with Gothic style windows and two oriels. The render on the East Tower's exterior also seems to have been repaired or replaced. (Historic England Archives)

2017

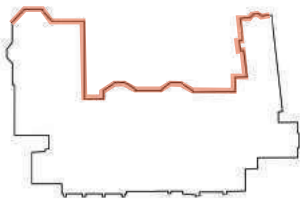


Little has changed since the 1962 depiction, though the crenelated parapets of the one-story bays have been filled in. (Photo: Starr Herr-Cardillo)

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Graduate
Program in
Historic
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School of Design
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19104



Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

HISTORICAL VIEWS:
EAST FACADE

drawing title

drawn by Starr Herr-Cardillo
source Fieldwork May-June 2017
scale N/A
date 11 MAY, 2018

2.1

drawing number

EAST TOWER

The East Tower is three stories high and flanked by the White Drawing Room to the north and the Family Dining Room to the South (Figure 1). This was, until the 19th century, the entrance façade. Thus, the exterior has been represented relatively frequently pictorially, though the interior is less well-documented. The current arrangement of rooms appears to have been established when the tower was rebuilt in the mid-to-late 18th century, and has not been significantly altered since then.

The East Tower is believed to have been one of six towers that marked the medieval Powderham Castle. The 1732 Whittlesey aerial view shows the Tower as the focal point of the entry court, on axis with a two-story gate structure within battlemented walls, oriented to a drive along the New River. At that point, the tower was flanked by two one-story structures that projected beyond the tower walls, and the entire east front had a narrow terrace edged with trees and raised a few feet above the courtyard. A large arched doorway marked the entrance, and smaller rectangular openings suggest three stories above, with a sundial between. Early guidebooks indicated that the flanking rooms may have been added prior to the eighteenth century during a building campaign by Sir Phillip Courtenay in the fourteenth century (The History of Powderham Castle and Park, 7.)

In the 1745 Buck engraving, a clock was shown on the tower. In 1766, castle account books recorded payment to a James Dalton for “taking down the East Tower and rebuilding it from brick.” (Chapple, Cash Book: Books of Accounts relative to the New Building at Powderham Castle, January 1766.) An anonymous, undated architectural drawing that appears to date from the 18th century (Fig 3, KK Fig. 8) shows the tower with a grand clock and cupola above. Larger, more refined windows are depicted at the first and second floors, and large, pointed “gothick” windows at the entrance and flanking bays, with crenellations above the bays and below the cupola. This work may have taken some time to complete; a 1774 view shows the East Tower with no flanking bays, though this may not be accurate. Nineteenth century historian Lieutenant Colonel Harding dated the bay-windowed rooms to the 1780s (Harding, pp. 181) and Swete’s 1798 depiction of the castle again shows them in place. By that time, the gatehouse and wall around the east front had been removed, and the meadows were drained to create the parkland between the castle and the estuary (Emery, pp. 619.)

Nineteenth century views show few major changes. Between 1798 and the 1829 engraving by W. H. Bartlett and an unsigned sketch dated 1830, awnings were installed to shade the large ground floor windows as well as iron railings in front of the windows, vestiges of which can still be seen today. A major focus of Fowler’s work in the 1830s and 40s was creation of a new entrance courtyard on the west side of the castle—perhaps in response to the construction of the railroad along the banks of the River Exe—which diminished the importance of this elevation. An 1874 photograph shows a large, three-part window with sculpted arch at the first floor level of the tower; this is more elaborate than the window shown in the mid-18th century drawings, but very similar to what was depicted in the 1798 Swete drawing. This was changed to a projecting bay by 1895, marking the last major change on the tower. Sometime after 1962, the parapets above the White Drawing Room and the Family Dining Room were closed in.



Figure 1: Orthorectified photograph of the East Tower. (Evelyn Pae, 2018)



Figure 2: 1745 Engraving by Samuel and Nathaniel Buck showing an open entrance to the East Tower (Powderham Estate Archives)



Figure 3: Towne, Powderham Castle 1774 (Powderham Estate Archives)



Figure 4: In this circa 1874 photograph of the East Tower, loss in the surface render on the tower reveals dark brick. The window style and configuration appears to match earlier depictions, indicating that there was a post-1874 renovation. (Francis Frith Collection)

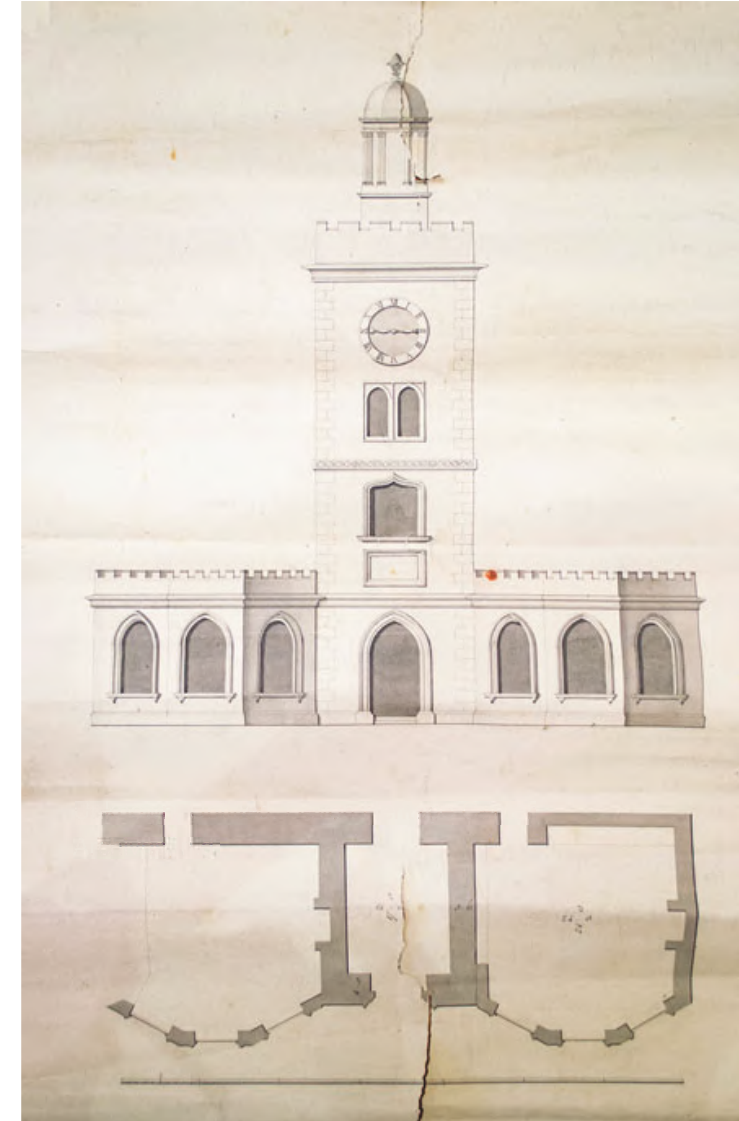


Figure 5: Unknown, Untitled Drawing, plan and elevation, Devon Heritage Center Archives, n.d. 1508M/1/E/22/1

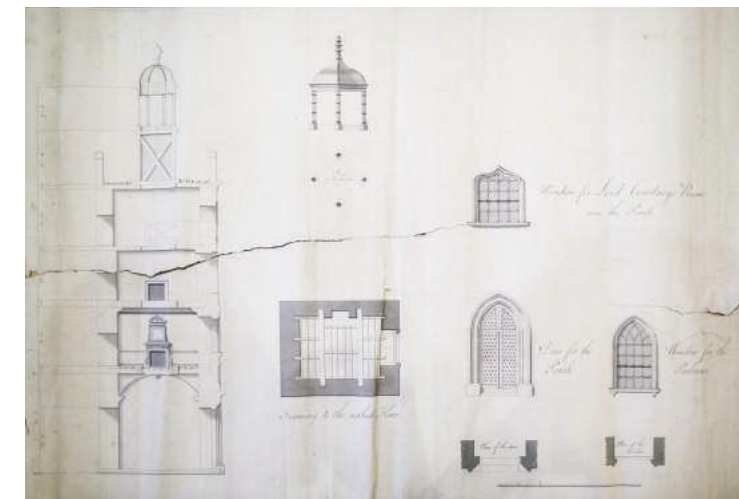


Figure 6: Unknown, Untitled Drawing, cross section, framing plan, and window details, Devon Heritage Center Archives, n.d. 1508M/1/E/22/1



Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

EAST TOWER: EXTERIOR

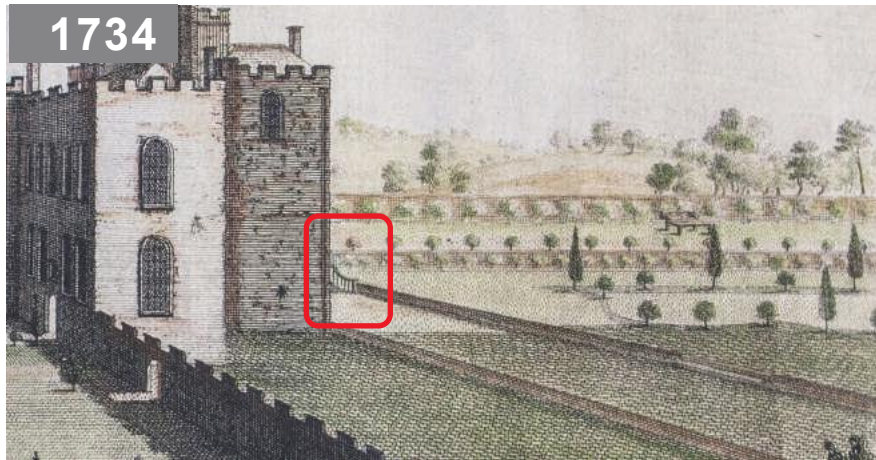
drawing title

drawn by Students HSPV 770-901
source Fieldwork May-June 2018
Fieldwork May-June 2017

date 11 MAY, 2018

2.2

drawing number



1734
Upon close examination, the 1734 engraving by Samuel and Nathaniel Buck shows a staircase in profile leading from the north block to a formal garden, indicating the presence of an entrance on the north facade. (Powderham Estate Archives)



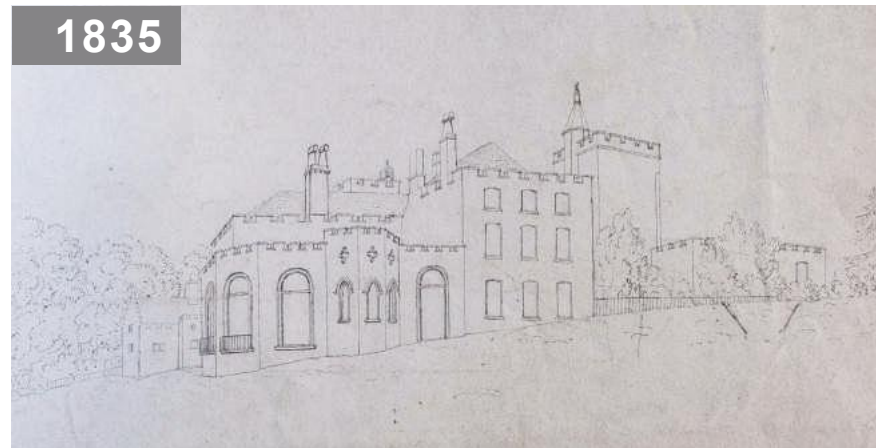
1774
This view of the north façade is one of two sketches framed and hung in the castle with the caption "Powderham Castle 1774." It shows clearly that the east gatehouse is still in place and provides a clear view of the North Block (or 30's Block), which appears to be three stories tall with three bays of windows and a crenelated parapet. It is unclear whether or not the door and staircase remain. A privy with a shed roof is located between the North Tower and the 30's Block. A gable-roofed out building is visible to the northwest of the castle. (Powderham Estate Archives)



1798
This view is part of a series made by Reverend John Swete and shows the addition of the Music Room, which projects east from the northeastern corner of the castle. The privy between the 30s block and the tower appears to have been removed. (Powderham Estate Archives)



1798
Another view by Rev. John Swete provides a closer look. Large, arched windows along the north wall of the Music Room are clearly visible, flanking the three-sided attached tower, which also appears to have three small arched windows and decorative quatrefoils. There is no visible entrance on the north facade and there no longer appear to be formal gardens to the north of the castle, shown in the Whittlesby map from 1732. Powderham Estate Archives)



1835
This sketch of the north façade labeled "Powderham Castle, North View" drawn "before alterations made by Wm 10 Earl" clearly depicts the window configuration of the north side of the music room and the north (30's) block before the windows on the north side of the Music Room were closed (or it is possible that they were trompe l'oeil windows that were removed). It also depicts a one-story outbuilding to the northwest with a crenelated parapet. (Powderham Estate Archives)



1965
This photograph shows the north wall of the Music Room with no indication of former windows. The crosses on the attached tower appear to have been modified, perhaps from the quatrefoils depicted earlier. A distinct line is visible on the 30's Block where the material transitions from rubble stone to rendered brick. Remnants of an elongated door surround are visible below the middle window in the first row. (Historic England Archives)



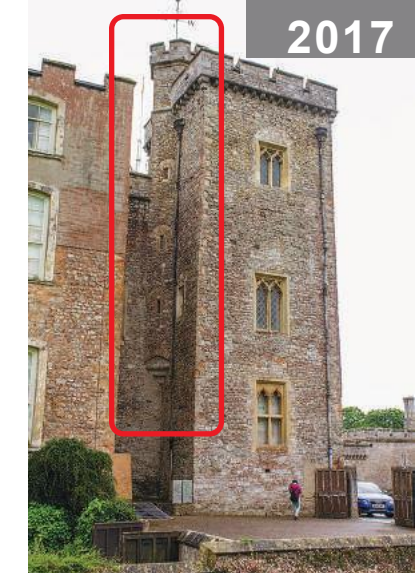
2017
Today, the north wall of the Music Room is covered by climbing vines. (Photo: Starr Herr-Cardillo)



2017
The 30's Block added in the first quarter of the 18th century, retains its Georgian window configuration and window surrounds. The exterior walls of half of the addition are built of stone rubble with a reddish stone mortar and transition to rendered brick. (Photo: Starr Herr-Cardillo)



2018
On the west side of the 30's block a light stone belt course is visible at the juncture between the stone masonry and brick portion of the addition. A medieval tower, visible where the masonry extends to the roof to the right of the rain hopper, is embedded in the addition. (Photo: Starr Herr-Cardillo)



2017
The turret housing the newel stair of the northwest tower is the only part of the castle in which medieval windows remain. The small windows have light red sandstone surrounds and voussoirs. (Photo: Anthony Hita)



**Powderham
Castle**

Kenton, Exeter
Devon EX6 8JQ

project name and address

**HISTORICAL VIEWS:
NORTH FACADE**

drawing title

drawn by Starr Herr-Cardillo

source Fieldwork May-June 2017

scale N/A

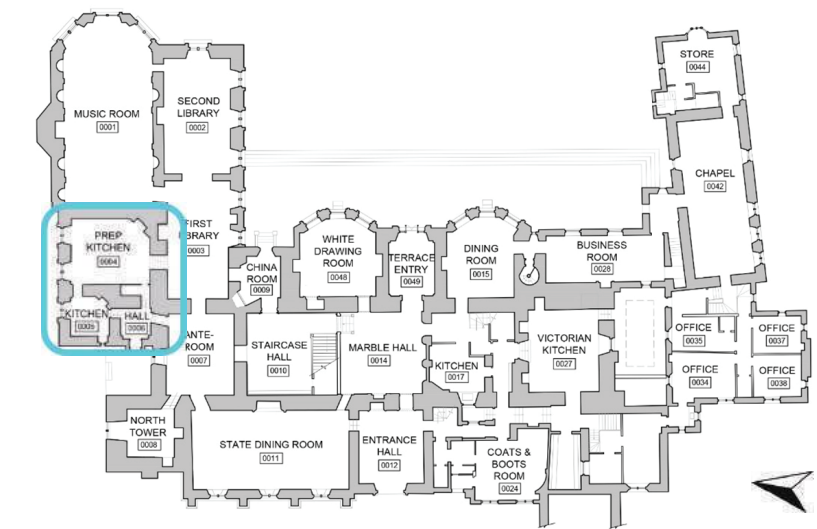
date 11 MAY, 2018

NORTH WING

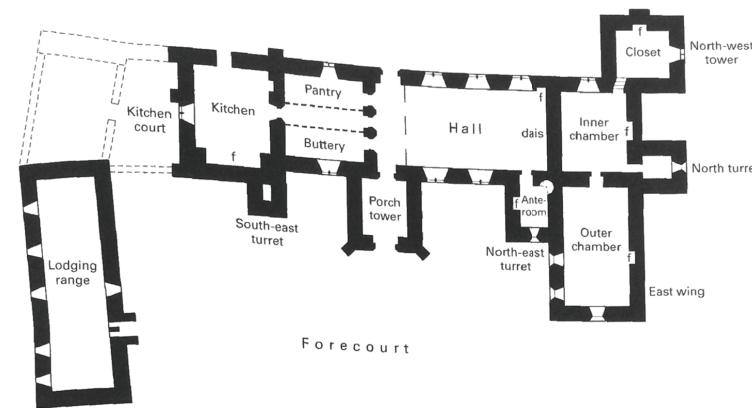
The North Wing is located at the north end of the Castle, east of the Northwest Tower and north of the Ante Room and First Library. Three stories high, it contains the current Prep Kitchen, Kitchen, and Hall on the ground floor, and two levels of unoccupied bedroom suites above. These spaces evolved vertically together and appear to have related more to each other than to their adjacent spaces, and thus are discussed as a unit. They have traditionally contained less public spaces, and thus have been less frequently drawn or photographed than other areas. They also appear to have been more substantially altered than other spaces. Lack of documentation meant that the teams had to rely heavily on physical evidence to create a chronology; deteriorated conditions and the presence of equipment and large amounts of stored furniture made access to walls and trim difficult.

The oldest portion of the North Wing seems to be the Hall (Room 0006), which appears to incorporate one of the six towers said to have protected the medieval fortified manor (Harding, 1863). In plan, these walls are thicker in width than others in the wing. Its location directly north of the Anteroom, which marks the northern end of the medieval core, suggests that the tower likely housed a stair providing access from the Great Hall to the Solar, and indeed stairs fill the upper levels of this space today (Wood) (fig. 3). At all three stories, this section has a different exterior masonry pattern than the rest of the North wing, lacking a prominent string course (fig. 4). The parapet is higher here, extending through the roof. A narrow, red sandstone pointed arch in the wall between the Hall and Kitchen, consistent with the area where the masonry changes on the exterior, (fig. 5) appears to mark an opening in the exterior wall of that tower which may have lit the stair. Although much of the tower stone has been repointed, patched or rendered, red breccia and creamy limestone semi-coursed rubble stones can be seen underneath the drip edge, while the masonry immediately beyond it is render-covered brick. Breccia is a soft, local stone that declined in popularity after the 1500's, when more durable stone deposits became available (Baylock). Harding identifies the creamy limestone as "a white material of rather soft character, locally called 'Exmouth stone.'" (Harding, 1867).

The area appears to have been expanded in the early 18th century, with the re-occupation of the Castle by Sir William Courtney, the 2nd Baronet, who inherited the property from his grandfather in 1702. The first documentary evidence for the North Wing is a 1734 engraving, which shows the entire three-story wing in place (fig. 6), as well as a stair extending from what appears to be the central ground floor opening in the north elevation; ghost marks remain visible below the sill of the center opening (fig. 7). This may have led to a large formal garden on the north side of the complex, visible in "A Map of Powderham Castle with Marsh," created in 1732 by Robert Whittlesey (fig. 8).



Figures 1 & 2: Location of ground floor North Wing rooms. (Photo and Drawing by Starr Herr-Cardillo.)



c.1392-1406
Figure 3: Conjectural Medieval floorplan of Powderham as first constructed. (Source: Emery. Greater Medieval Houses of England and Wales, 1996.)



Figure 4: Exterior of the floors above the Hall (right of drainpipe), showing different masonry pattern, lack of string course, and higher crenellations. Also shows change in masonry between upper and lower floors to the right of the drainpipe, marked by string course. (Photo by Katherine Randall.)



Figure 5: Red sandstone arch in wall between Hall and Kitchen. (Photo by Margaret Back.)

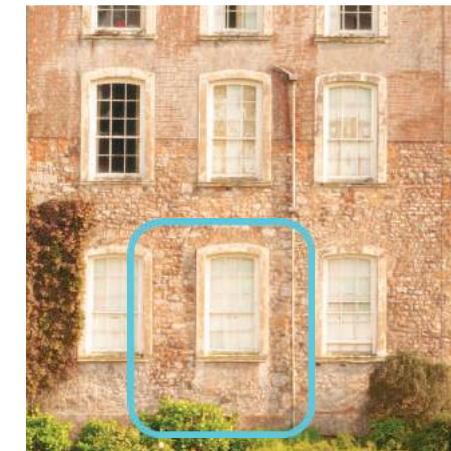


Figure 7: Ghost of filled-in door visible below central window. Change in masonry also visible in the second row of windows on north elevation. The line is also marked by a string course. (Photo by Justin Lynch.)



Figure 6: North Wing Visible to the far right of the castle with all three floors constructed. (S. & N. Buck, 1734.)

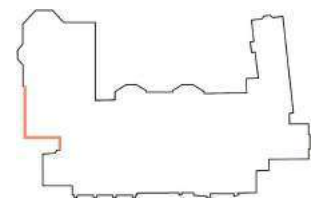


Figure 8: The stair shown in the Buck engraving likely gave access to a large formal garden just to the north of the castle. (Robert Whittlesey, "A Map of Powderham Castle with Marsh", 1732.)

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**Powderham
Castle**

Kenton, Exeter
Devon EX6 8JQ

project name and address

NORTH WING

drawing title

drawn by Students HSPV 770-901
source Fieldwork May-June 2017
conducted by
Margaret Back, Allison King,
Justin Lynch, Katherine Randall

date 11 MAY, 2018

2.4

drawing number

Both teams working on different levels of the North Wing have conjectured that it may have been built in two phases in the first half of the eighteenth century—initially a one-story high structure, which was later expanded upward (figs. 10 through 12). On both the north and west elevations, there is a clear change in masonry halfway up the first-floor windows (see fig. 4), marked by a string course which looks like those found beneath parapets in other parts of the castle, including the Northeast Tower. This may have been built from recycled stone. A conjectural rendering of that lower façade is shown in figure 11. This initial construction may date from soon after the family returned to the Castle (Nicholas Pearson Partnership LLP). Receipts show that John Moyle, a “master builder and bricklayer from Exeter, (The Buildings of England) was paid \$1,500 for work on Powderham from 1710-1727, though this could relate to work in many areas, even beyond the castle proper (“Powderham Parkland Tree Management Plan”). The downspouts on the second level carry a date of 1720, possibly marking a construction campaign, but they could have been moved from another location at a later date. Alternatively, the lower level of the wing may have been constructed of reused stone, then brick added above.

By the time the 1734 print was made (see fig. 6), the wing had risen to its current three stories and no doors are shown at the ground floor level. Two rows of three 9-over-6 double-hung Georgian sash windows lit the lower two stories with a third story of three 3-over-6 double-hung windows with flat-arched Georgian sashes.



Figure 9: The central window and upper floor openings have not changed significantly since 1798. (Swete, 1798.)

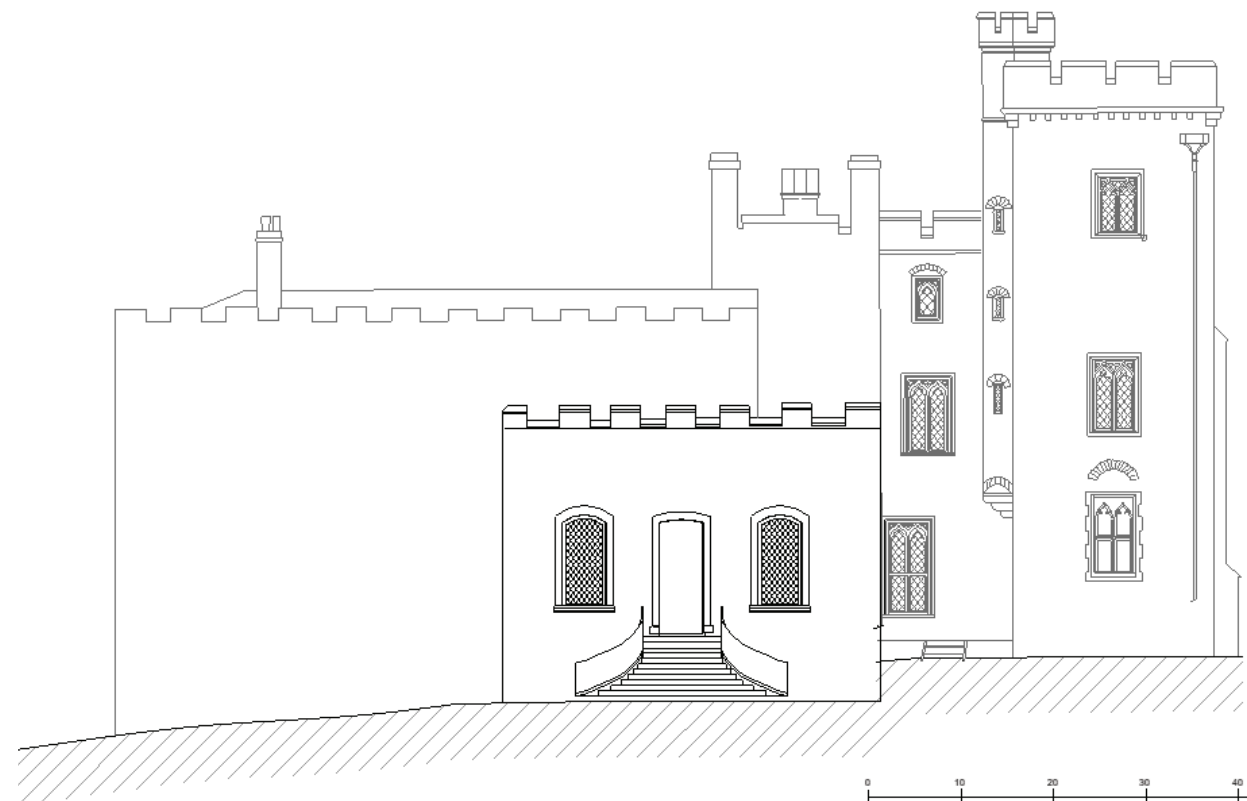


Figure 11: Possible configuration in the early 18th century, one and a half story garden entrance with curved stair. (Source: Katherine Randall.)

Girouard notes that “In 1769 and 1770 Mr. William Jones was paid \$57 18s 6 d. for making new sash windows for the north wing and L18 10s 9d. extra for ‘turning the heads of the sashes into gothick’” (Girouard, 1963). Throughout the centuries, window sash and lintel shapes were modified many times to unify facades after alterations or conform with changing fashion. An 1860 photograph reveals the presence of windows at the first and second floors on the west wall of the North Wing; these may relate to Fowler’s revisions to the stair.

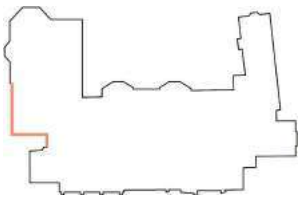
The upper two stories of the wing are brick covered with a reddish render, distinguished from later campaigns by different false jointing. This pattern is limited to the upper floor and a half extension; the raised, “beak” joints are typical of later repairs. Three separate slate roofs cover the North Wing. Based on aerial photos, the largest hipped roof on the east side appears to have been reconfigured sometime between 1930 and 1945, probably when the elevator shaft was installed; framing members remain in the ceiling of the second floor.



Figure 10: Possible appearance of medieval northeast tower. (Source: Allison King.)



Figure 12: The central window and upper floor openings as they appear today. (Source: Starr Herr-Cardillo.)



**Powderham
Castle**

Kenton, Exeter
Devon EX6 8JQ

project name and address

NORTH WING

drawing title

drawn by Students HSPV 770-901

source Fieldwork May-June 2017

conducted by

Margaret Back, Allison King,
Justin Lynch, Katherine Randall

date 11 MAY, 2018

NORTH TOWER

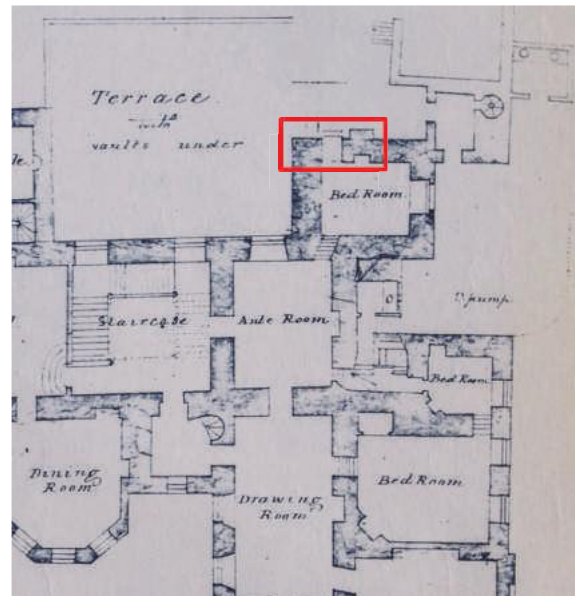
The North Tower is the most visible portion of the medieval core of Powderham Castle still standing. Its history of continual usage from the 15th to the 20th century is visible through divergent interior and exterior materials that indicate repairs and modifications in the course of both localized maintenance and larger campaigns of refit and renovation.

At least seven phases of repair are visible in the exterior stonework of the North Tower. The majority of the tower walls consist of rough, undressed field stone mostly grey to tan in color, which are likely the oldest material (Harding 1867, 174). Charles Fowler's reports in the 1830's suggest that, like much of the rest of the castle, these were in a semi-ruinous at the time, and that the ground level originally had a raised earth parapet covering the foundations. Sometime prior to Fowler's engagement, workers had uncovered the foundations, which allowed him to observe that the tower base rests upon a well-packed base of gravel (Fowler 1840, 2). Observations underneath the floor of the ground floor revealed evidence of this base, as well as what appears to be either well-compacted earth, possibly rammed earth, surrounded by an exterior course of red and grey cut stones.

Several large patches of darker grey, roughly-dressed stones hint at a repair phase earlier than the Georgian period, but later than the initial Medieval construction. Sir Philip Courtenay is said to have repaired and expanded the castle circa 1450, including adding the original chapel and grange (Harding 1867, 176-177). Sir William Courtenay carried out a campaign of refits and repairs after two successive sieges to the castle by Parliamentarians during the English Civil War ("Powderham Castle," 1908, 487). However, a letter from Parliamentarian forces on the capture of Powderham does not mention any actual combat, and suggests the castle was taken peacefully (Chidley, 1646).

Sections of brick-sized, neatly dressed stone, over the previous layers but underneath Fowler's work hint at a repair campaign sometime after the Medieval construction but before the 19th century. These match stonework found around Georgian openings and construction elsewhere in the castle, likely dating them to the c. 1717 refit campaigns of Thomas Chappel (Girouard 1963, 21). Red bricks on the corner of the north elevation of the tower match those used in the reconstruction of the East Tower of the castle in composition and mortar, and suggest this section of the North Tower wall was modified or repaired circa 1766 (Parkland Tree Plan 2016, 16; Harding 1867, 176).

Fowler directed many changes to the North Tower exterior: adding iron straps; repairing decayed stonework; rebuilding crenellations; and removing the conical top of the spiral staircase, replacing it with an octagonal, crenelated Gothick cap. Fowler closed an exterior doorway on the ground floor, creating a closet (Figures 1-2) He also closed a window opening on the west elevation of the third floor to create a fireplace, and made a new window on the north side in its place (Fowler 1840, 19)(Figures 3-4). Additional repairs occurred after this period, indicated by modern, machine-made brick and plastering, but these only account for a very small portion of the total fabric of the tower.



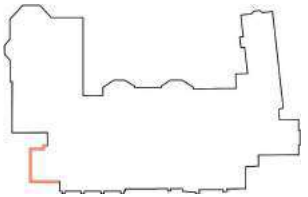
Figures 1-2: The removed exterior door, now a document closet, in Lord Courtenay's Study (Plan: Powderham Archives; Photo by Anthony Hita)



Figure 3: The exterior of the North Tower's third level southern wall showing a medieval arch above the window that Harding claims was uncovered and restored during Fowler's renovations. The trefoil caps appear to be a separate stone from the Fowler-added framing. A similar situation appears in-situ on the exterior west wall of the Stair Hall (Photo by Anthony Hita)



Figure 4: Evidence of a removed opening on the west side of the North Tower's third floor. Fowler placed a fireplace here, moving the window to the north side instead. (Photo by Rebekah Yousaf)



Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

NORTH TOWER

drawing title

drawn by Students HSPV 770-901
source Fieldwork May-June 2017
conducted by
Anthony Hita & Rebekah Yousaf

date 11 MAY, 2018

2.6

drawing number

NORTH TOWER STONE STRATIGRAPHY



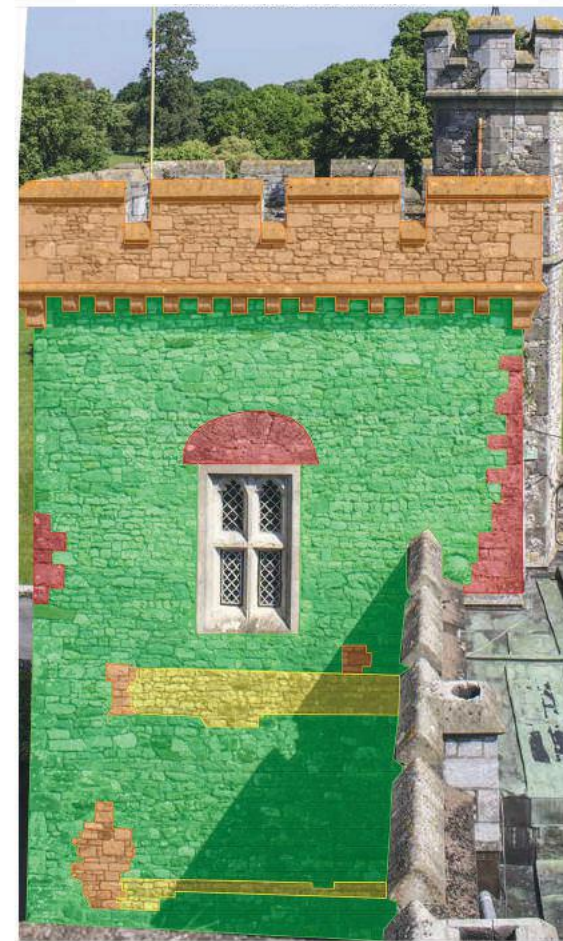
Northern Elevation



Western Elevation





Turret





Southern Elevation


CONJECTURAL INDEX OF STONE PHASES


 PHASE 1: ROUGH STONE BLOCKS, REDDISH-BROWN
ORIGINALLY COVERED BY EARTH, EXPOSED BY WORKMEN C.1800S PRE-FOWLER (FOWLER 1840, 2)


 PHASE 2: UNDRESSED ROUGH FIELD STONE, MOSTLY GREY OR TAN WITH SOME MULTI-CHROMATIC STONES DISPURSED THROUGH-OUT
CA. 14TH C., LIKELY OLDEST FABRIC ON THE TOWER (HARDING 1867, 174)

 PHASE 3: TAN TO DARK GREY ROUGH STONE
UNCLEAR DATE, BUT POSSIBLY SECOND PHASE MEDIEVAL USED FOR FINISHING AND REPAIRS

 PHASE 4: SMALL BRICK-SIZED GREY STONE, LAID IN COURSES WITH THIN JOINTS OF DARK MORTAR
CA. 18TH C., MAYBE FROM THE REFIT CAMPAIGNS OF THOMAS CHAPPEL IN 1717 OR NEAR CONTEMPORARY TO PHASE 5 (GIROUARD 1963, 21)

 PHASE 5: HAND-MADE RED BRICK WITH TAN MORTAR
CA. 18TH C., BRICK AND MORTAR ARE SIMILAR IN COMPOSITION TO THE BRICKS USED TO RECONSTRUCT THE EASTERN TOWER (HARDING 1867, 175)

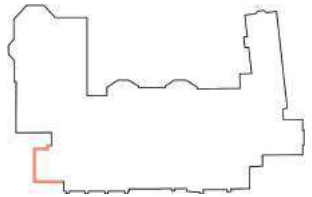
 PHASE 6: DRESSED GREY STONE BLOCKS, AND DARKER GREY DRESSED DECORATIVE FEATURES. RED MORTAR, WITH SOME DARKER COLORS. HORSE HAIR PLASTER.
1837-1840, FOWLER MENTIONS REPAIRING DETERIORATED STONE, ADDING OR MODIFYING OPENINGS, AND MODIFYING THE TURRET AND CRENELATIONS (FOWLER 1840, 19)

 PHASE 7: MODERN MACHINE MADE RED CLAY TILES AND PLASTER SCORED TO RESEMBLE STONE. TAN MORTAR AND MODERN CEMENTS.
CA. 1950-PRESENT: SPOTS OF REPAIR TO OLDER FABRIC AND WORK MEANT TO DISGUISE OLDER MATERIAL WITH MODERN SCORED PLASTERING

HSPV770-901
POWDERHAM
PRAXIS

Graduate
Program in
Historic
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The University
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Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

NORTH TOWER
STRATIGRAPHY
drawing title

drawn by Students HSPV 770-901
source Fieldwork May-June 2017
conducted by
Anthony Hita & RebekahYousaf

11 MAY, 2018

2.7

drawing number



1830 Castle 1830

Sketch of Powderham Castle from the southwest in 1830, before Charles Fowler built the west courta and gatehouse, reorienting the approach to the west. The Belvedere is visible in the background. (Powderham Estate Archives)



1850

This engraving, labeled "Powderham Castle (S. Devon Railway)" depicts the castle from the northwest. It shows the west entrance, reconfigured post-Fowler, with a walled yard accessed by a gatehouse and with two towers at the northwest corner. The central tower on the west façade maintains a window configuration and style similar to that of the east tower before its late 19th or early 20th century modifications, with a series of arched windows above an arched doorway. (Powderham Estate Archives)



c. 1860

This early photograph, circa 1860, shows the castle from a similar angle, still showing the series of arched windows down the face of the West Tower. (Historic England Archives)



1860

View of west gatehouse and approach, circa 1860. (Historic England Archives)



1874

This photograph gives a clearer view of the tower's window configuration. To the south of the West Tower, windows on the upper stories appear to be of a different style, one with a projecting bay. A temporary porch projects over the entrance on the West Tower, and a path from the north curves in towards the walled court. (Francis Frith Collection)



c. 1910

This post card, circa 1910, shows that the West Tower's windows have been modified and a temporary porch has been installed over the entry. (Ebay)



1962

This view shows the west side of the 30's block and of the North Tower with a clear view of Fowler's State Dining Room addition. The temporary porch has been removed. (Historic England Archives)



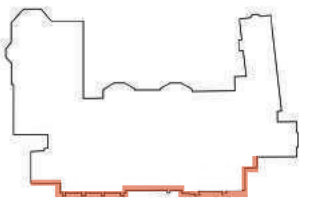
2017

The west approach as visitors have experienced it since 1963. An entrance into the private quarters has been added to the right of the main entry. (Photo: Starr Herr-Cardillo, 2017)

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project name and address

HISTORICAL VIEWS:
WEST FACADE

drawing title

drawn by Starr Herr-Cardillo

source Fieldwork May-June 2017

scale N/A

date 11 MAY, 2018

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drawing number



1848
This sketch of Powderham Castle from the southeast was made in 1848 and shows the south facade of the chapel and the second library from across the marsh. (Powderham Archives)



1962
This photograph shows the south side of the west court. Additions to the south end of the castle were made by Charles Fowler; the spaces now function as offices. (Historic England Archives)



2017
At some point following Fowler's work, the open space between the Kitchen and the southern buildings was enclosed. This likely coincided with the demolition of the back portion of the Grange, labeled on Fowler-era plans as the "Steward's Room." It was replaced by a rectangular addition that now houses the offices. A large skylight was inserted and the room is now called the Scullery. (Photo: Starr Herr-Cardillo)



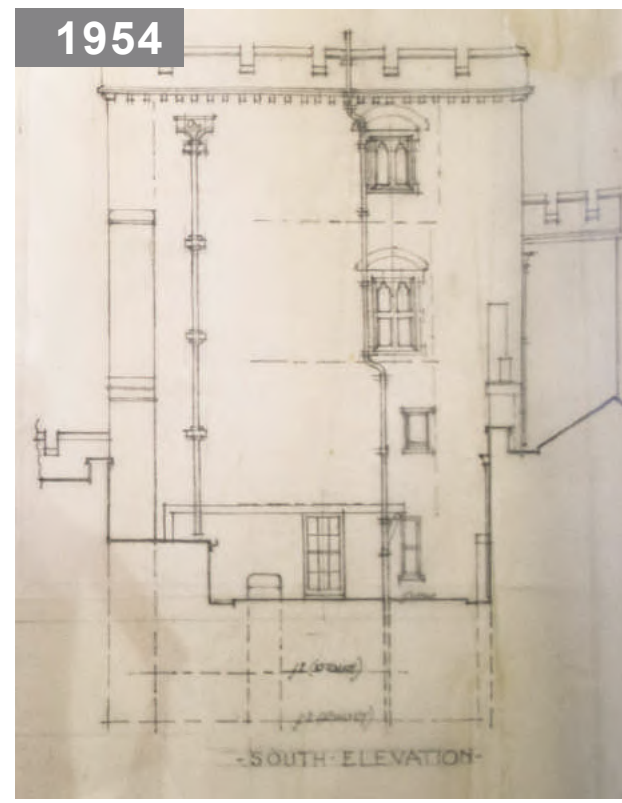
2017
This buttress, made of alternating bands of red breccia and light sandstone, was pointed out by Charles Fowler in his Account of Works as a "very important support" for the castle. He repaired and re-stabilized the buttress while working on the office buildings to the southwest. (Fowler, 5-6) (Photo: Starr Herr-Cardillo)



2017
A distinct change in stone rubble is visible on the south wall of the former medieval hall approximately 1/3 up the wall. A red sandstone arch indicates the presence of a medieval opening above a window in the Victorian Kitchen. Various arch campaigns are visible above the second and third story windows. The incongruous battlement, made of grey chert stone, was added by Fowler. (Photo: Starr Herr-Cardillo)



1962
The south wall of the Chapel (formerly the Grange) is constructed of the same irregular stone rubble as the medieval portion of the castle including the red sandstone quoining seen on other medieval portions of the castle. Lieutenant Colonel Harding suspected that the Grange and the original Chapel (in the location of the First and Second Libraries) were both built in the 1450s. (Harding, 176-177) A small and likely very early window framed in red breccia is visible on the right. The Grange was refitted into a family Chapel in 1861. (Historic England Archives)



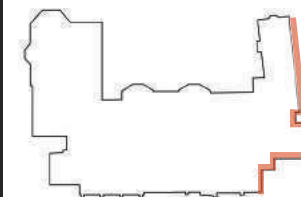
1954
This section and elevation from 1954 cuts through the Scullery and depicts the south elevation of the medieval portion of the Great Hall. (Devon Heritage Centre)



1836
Fowler's plan from 1836 shows the southern end of the castle prior to renovations. The Steward's room is connected to the Grange and extends northwest at an angle. (Powderham Castle Archives)



1846
Fowler's plan ten years later, shows changes that he has made. A key notes that the dark grey portions are the oldest sections of the castle, the lighter grey are a later campaign, and the pink denote portions built by Fowler. (Devon Heritage Centre)



**Powderham
Castle**

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**HISTORICAL VIEWS:
SOUTH FACADE**

drawing title

drawn by Starr Herr-Cardillo

source Fieldwork May-June 2017

scale N/A

date 11 MAY, 2018

2.9

drawing number



Figure 1: View of the Music Room, facing east showing the Axminster carpet. (Photo: Starr Herr-Cardillo)



Figure 2: View facing east, showing Wyatt's magnificent dome. (Photo: Margaret Back)



Figure 3: Detail of capital and frieze that bear a striking similarity to Plate 6 in *The Works in Architecture* by Robert Adams, 1775. Adams notes that the design was copied widely. (Photo: Margaret Back)



Figure 4: Rectified photograph of the ceiling and coffered dome of the Music Room. (Photo: Margaret Back)



Figure 5: Detail of the fireplace by Richard Westmacott. (Photo: Margaret Back)



Figure 6: View facing north, showing the niches and alabaster lamps that surround the room. (Photo: Starr Herr-Cardillo)

MUSIC ROOM

After inheriting the title in 1788, the young 3rd Viscount, William, commissioned the construction of a Music Room in the height of fashion of the day. Payments to architect James Wyatt commenced from March 1794 until 1796, indicating the likely construction period of the Music Room along the northeast façade of the castle. (Girouard, 83)

The room marks a notable shift in style and intent from other rooms at Powderham, most notably by commissioning a fashionable British architect of the period. Wyatt designed the room in the popular Adams Style and it sports a marble fireplace sculpted by Richard Westmacott, and furniture by Marsh and Tatham—cabinet-makers to the Prince Regent. The Viscount spared no expense in its construction, reveling in the most current style, furnishings, and ornamentation.

There is no documentation that Wyatt ever visited Powderham. His work was likely carried out by his close collaborator, sculptor Richard Westmacott, who, records show, was paid substantially more than Wyatt for the project. (Goodall) Wyatt was engaged in several other commissions during construction of the Music Room, which likely explains his absence from the site. The design of the Music Room shares a number of similarities with other contemporary interiors designed by Wyatt.

The earliest known depiction of the exterior of the Music Room dates from 1798 and clearly shows a series of windows spanning its northern facade, which were likely part of the original plan (See sheet C6). These windows are present in every known sketch or painting of the exterior until an aerial view of the castle from 1930, which shows blank rendered walls. Another view from 1962 shows the blank walls in detail (See sheet C6). These images demonstrate the walls as smoothly rendered with no remaining architectural material. Today, the exterior wall is entirely covered in climbing vines, limiting closer examination of the walls. It is possible that these windows were painted on as a trompe l'oeil design. Additional paint analysis or archival evidence could confirm or challenge this theory.

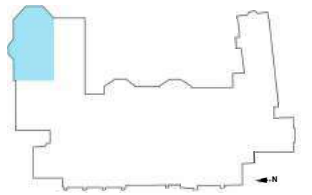


Figure 7: The easternmost door was likely a blind door, added to provide symmetry when Wyatt designed the room. It was later made functional by Charles Fowler. (Photo: Margaret Back)

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Powderham Castle

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project name and address

MUSIC ROOM:
OVERVIEW

drawing title

drawn by Students HSPV 770-901
Fieldwork May-June 2018
conducted by
Margaret Back and Katherine Randall

11 MAY, 2018

0001
(1)

drawing number



Figure 8: Undated water color facing west in the Music Room, likely mid-nineteenth century. (Powderham Castle Archives)



Figure 9: The Music Room today features a Brice Seede organ, which appears to be a slightly more narrow organ than the one depicted in the painting. (Photo: Margaret Back)



Figure 10: Closer inspection of the wall on either side of the Brice Seede organ reveals that an open space has been infilled by canvas panels. (Photo: Margaret Back)

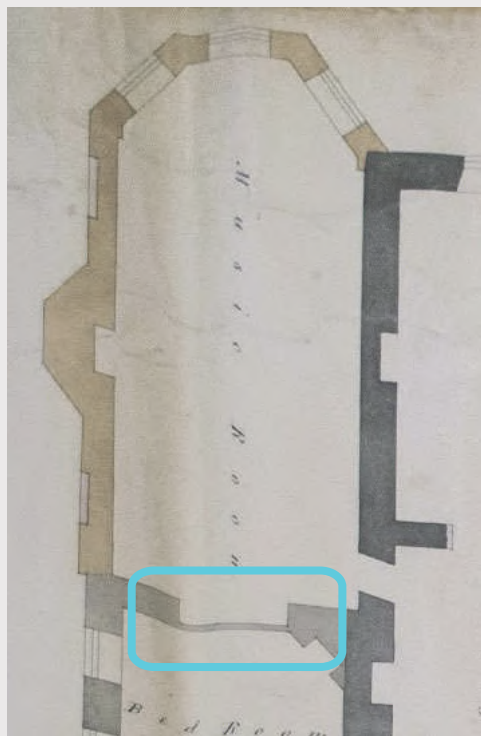


Figure 11: Charles Fowler's ground floor plan following his renovations. (Devon Heritage Centre)

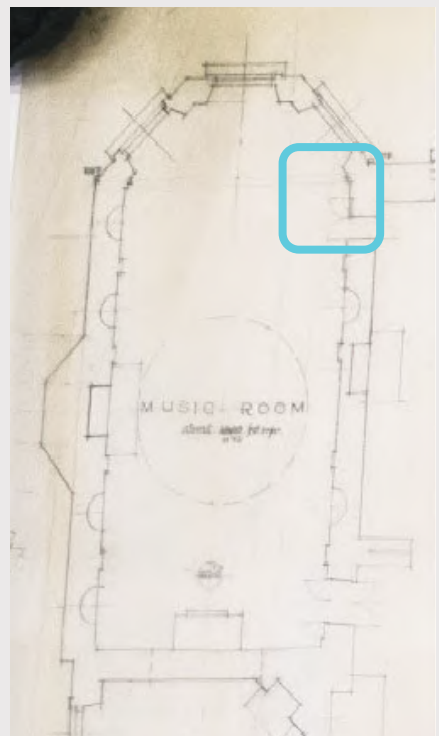


Figure 12: A set of traced plans from 1954 show the opening between the Music Room and the Library. (Devon Heritage Centre)

Though Fowler's floor plan post alterations doesn't show a new opening on the east end of the south wall, he describes adding a jib door in his Account of Works at Powderham Castle from 1835 to 1840 Inclusive that leads into the Second Library.



Figure 13: View of the jib door from the Second Library. (Photo: Starr Herr-Cardillo)

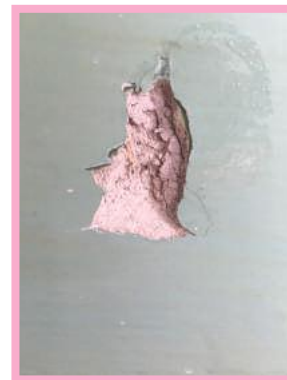


Figure 14: The first paint sample was taken from a pre-existing chip in the plasterwork of the room on the eastern end north wall. The paint appears to have five distinct layers, although some of these likely include the substrate and primer. What is clear is the darker hues of paint on the oldest layers, those closest to the wood. These colors suggest that the Music Room perhaps was once a darker shade of green or turquoise than the shade of green/blue we see today. More extensive testing is needed to support this theory. Pale blues and greens are particularly subject to fading, therefore paint analysis prior to any future restoration is critical.

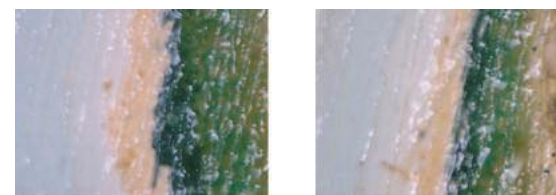


Figure 15: The samples can be read right to left in terms of age: the oldest layers are those furthest to the right, just above the substrate and the current shade of green/blue is the paint layer furthest to the left.

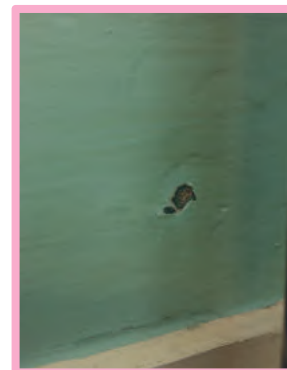
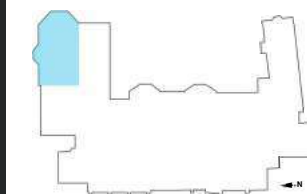


Figure 16: The second paint sample was taken from a pre-existing chip in the paint on the right side of the Seede organ box, against the west wall of the Music Room. This sample appears to show more layers than the paint sample of the north wall of the Music Room. The colors also appear more vivid, as they were likely less exposed to the sun and fading as the north wall. The presence of more paint layers supports the idea that this organ was not moved to the Music Room in 1796, but likely years later. The organ, if located elsewhere previously, would likely have more and different paint layers. More analysis of these paint layers is needed.



Figure 17: The samples can be read right to left in terms of age: the oldest layers are those furthest to the right, and the current shade of green/blue is the paint layer furthest to the left.



**Powderham
Castle**

Kenton, Exeter
Devon EX6 8JQ

project name and address

**MUSIC ROOM:
FINDINGS**

drawing title

drawn by Students HSPV 770-901

source Fieldwork May-June 2018

conducted by Margaret Back and Katherine Randall

date 11 MAY, 2018

0001
(2)

drawing number

FIRST & SECOND LIBRARIES

The Libraries are located on the northeast side of the castle, adjacent to the Music Room. [Fig. 1 & 2] The First Library is situated closer to the medieval core of the castle and leads into the Second Library that extends eastward towards the River Exe. The Libraries can be accessed from the house's main entrance through the Ante-Room or the China Room and have connections to both the Prep Kitchen and Music Hall. [Fig. 3 & 4] Two of these doorways are hidden behind book-cases, a delightful feature that adds to the whimsical nature of this part of the castle. [Fig.5] Large windows with curved tops are located on the southern wall of the two libraries and look onto the river-facing terrace and present-day chapel. Filled with the collection of eighteenth-century literature, white bookcases with gold accents line all four walls of both spaces.

The First and Second Libraries are some of Powderham's most heavily-trafficked and utilized spaces. Although the First and Second Libraries appear to be a continuous space today, minimally separated by pocket doors, a closer inspection reveals distinct differences between the two rooms. Tour guides introduce the Libraries as the site of the medieval chapel, but no concrete physical evidence indicates where the religious space was located. This could be confirmed through physical investigation of the space below the libraries, specifically looking at the foundations and comparing them to different stone campaigns found elsewhere in the castle.

The First and Second Libraries are similar in their rectangular shape and general layout, but on closer inspection have key differences that hint at different building and decorating campaigns. The Second Library is slightly longer, with one additional opening on the south wall and the eastern window that provides vistas of the Deer Park and river. [Fig. 6] The Libraries are both approximately 33ft long, 18 1/2ft wide, and 17 1/2ft tall. Decorative elements such as the moldings and cornice found in the Second Library have smaller details in comparison to the First Library, while its ceiling is significantly less elaborate. [Fig. 7] The bookcases in both libraries appear similar at first glance, but have minute differences that indicate separate installation dates.



Figure 1: View from the First Library looking west towards the Ante-Room. (Photo: Starr Herr-Cardillo)



Figure 2: Photo of the enfilade created by looking through the Ante-Room, through the First Library, and into the Second Library with the eastern window at the end of the room. (Photo: Dorcas Corchado)



Figure 3: One of the hidden bookcase doors. (Photo: Dorcas Corchado)



Figure 4: The fine rococo style ceiling found in the First Library. The ceiling experienced water damage and portions were replaced in the early 2000s. (Photo: Dorcas Corchado)

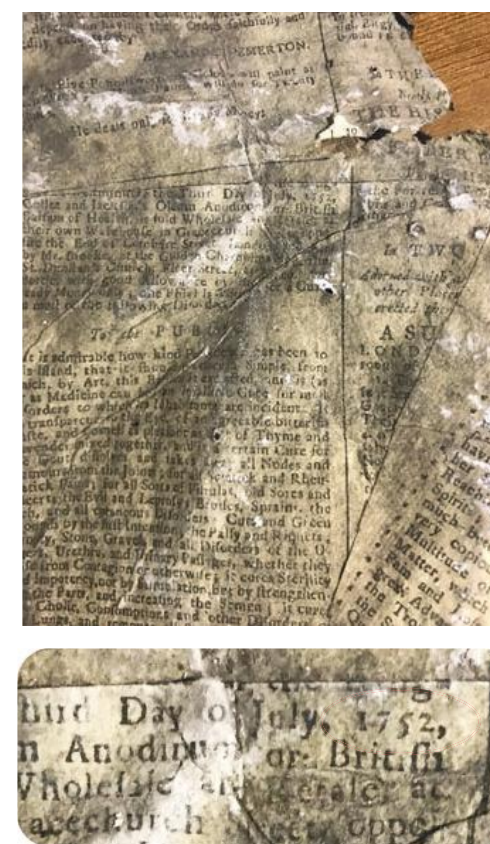
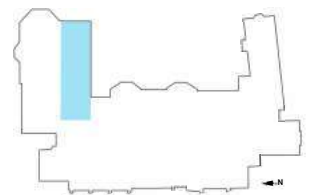


Figure 5: Image of the July, 1752 date on newsprint incorporated into the fallen papier-mâché ceiling from the First Library. (Photo: Caroline Dickensheets)



Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

FIRST & SECOND
LIBRARY OVERVIEW
drawing title

drawn by Students HSPV 770-901
source Fieldwork May-June 2018
conducted by
Dorcas Corchado & Caroline Dickensheets

date 11 MAY, 2018

0002 & 0003
(1)

drawing number



Figure 6: The Second Library, looking east, towards the River Exe. (Photo: Dorcas Corchado)



Figure 7: The Second Library, looking looking west, towards the First Library. (Photo: Starr Herr-Cardillo)



Figure 10: A jib door in the northeast corner bookcase, added by Charles Fowler, leads into the Music Room to the north. (Photo: Starr Herr-Cardillo)



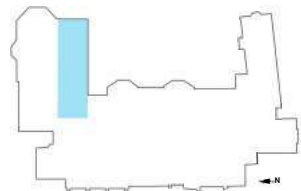
Figure 8: Furnishings and fireplace surround in the Secont Library. (Photo: Caroline Dickensheets)



Figure 9: The south wall of the Libraries is covered with massive wisteria vines and render, making examination of the masonry walls impossible. (Photo: Dorcas Corchado)



Figure 11: The Second Library is separated from the First Library by pocket doors installed by Charles Fowler. (Photo: Starr Herr-Cardillo)



**Powderham
Castle**

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**FIRST & SECOND
LIBRARY OVERVIEW**

drawing title

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source Fieldwork May-June 2018

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Dorcas Corchado & Caroline Dickensheets

date 11 MAY, 2018

**0002 & 0003
(2)**

drawing number

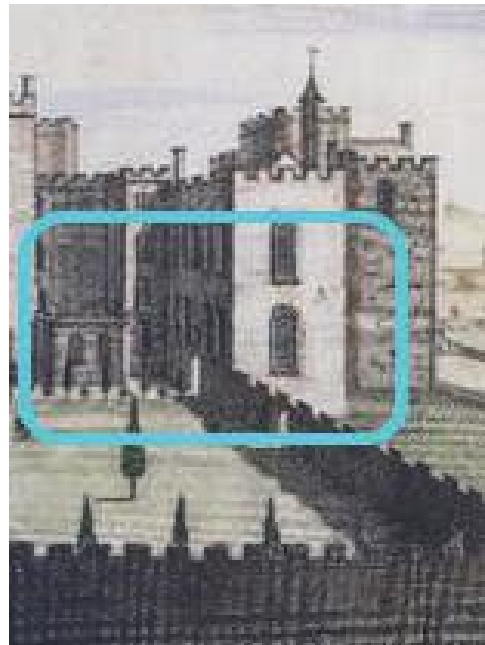


Figure 12: Buck view of Powderham Castle from the east, 1734. An entry to the library wing at the ground level can be seen in the south wall. (Powderham Estate Archives)



Figure 13: Image of the stone foundations found below the Second Library with indications of quoins. (Caroline Dickensheets)



Figure 14: The exterior of the libraries is covered in an old-growth wisteria vine, making examination of the physical fabric a challenge. The walls have also been covered with a render, which obscures physical indications of building campaigns. (Dorcas Corchado)

Although there are many secondary sources which describe changes in use and appearance of the space that is now the First and Second Libraries, we cannot rely on many of these accounts. Often scholars do not cite the sources of their information, or there is a “circle of citation” with no clear link to the original source. The chronology we have compiled have distinguished between verified information and speculative material that remains unconfirmed.

The history of the present-day Libraries reaches back to the construction of Powderham Castle in the 14th century during Sir Philip Courtenay’s lifetime. It has been suggested that the Second Library sits on the site that was the original medieval chapel. There is debate whether this chapel was connected to the main building, or subsequently built as a detached structure, like the Grange.

Physical investigations involved removing floorboards to observe the floor frame and potential foundations. We hoped that these investigations would provide further insight as to the location of the original medieval chapel. We were limited to removing floorboards with screws, which we identified as later Fowler alterations made to accompany the widening of the doorway between the Libraries. For smaller floorboard openings, we used a borescope, comprised of a flexible tube, an objective lens, and flashlight on one end and an imaging device on the other. The borescope allowed us to obtain visuals of hard-to-reach spaces. For larger openings, we lowered a DSLR camera and used the autofocus feature to capture images of the spaces below.

During the floorboard investigations, we identified a stone wall that appeared to have quoins at the corner. Quoins would suggest that it was an exterior wall and marked the exterior wall of the castle with the chapel as a separate structure. [Fig. 2] In his article on Powderham, written in 1876, Harding gives the dimensions of the original chapel as “33 feet 4 inches by 19 and 18 feet high.” These dimensions are extraordinarily similar to those of the present day Second Library, suggesting that this room was indeed constructed on the foundations of the medieval chapel.

The medieval chapel remained in place for nearly 300 years. There are suggestions that the chapel was rebuilt around 1717 after William Courtenay, 1st Viscount (1710-1762) inherited the title. At this point, we believe the chapel to be a continuous part of the castle, rather than a separate building. [Fig. 5] This work might have been carried out by John Moyle ‘the builder,’ who was paid a sum of £1,500 for work on Powderham. This work included the construction of a library on the floor above the supposed chapel.

The 1734 engraving by Samuel and Nathaniel Buck is the oldest known image of the castle and depicts Powderham after the reported rebuilding of the chapel. Most interesting for our purposes is the inclusion of a door on the southern wall. [Fig. 1] Presently, there are no visible indications of this entrance, as the current terrace steps conceal the exterior portion of the wall where doorway would have been located.

We examined the stone and brick foundations that lay below the Libraries. There appeared to be infill relatively close to the window where the 1734 Buck engraving depicts a ground level entry to the Chapel. We could not attribute this rubble to a specific architectural feature such as a door or window, but the infill suggests a later alteration.

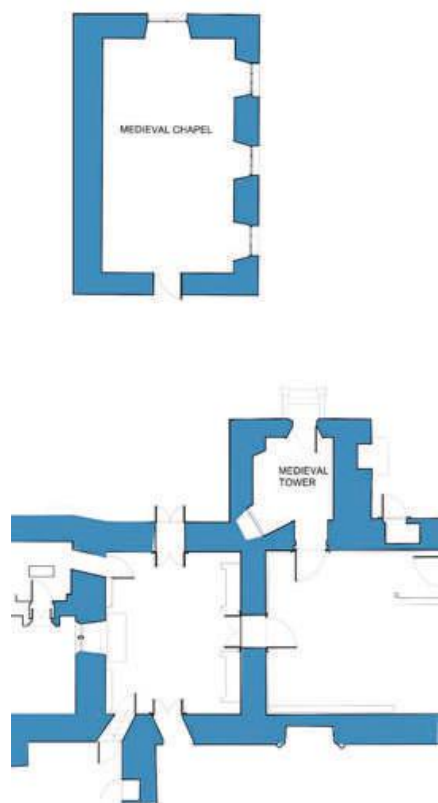


Figure 15: Speculative floorplan of the original medieval chapel as a structure separate from the castle core but in the location of the present day Second Library.

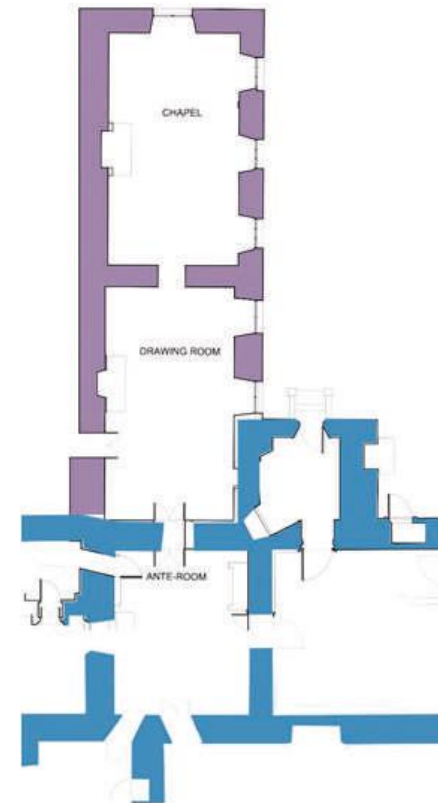


Figure 16: The rebuilt chapel, in the place of the Second Library with a Drawing Room in the now First Library. This is how we suppose the space was configured in the period of 1702-1735 when the Buck image was created. We are still unsure as to how the depicted entryway would have interacted with the spaces.

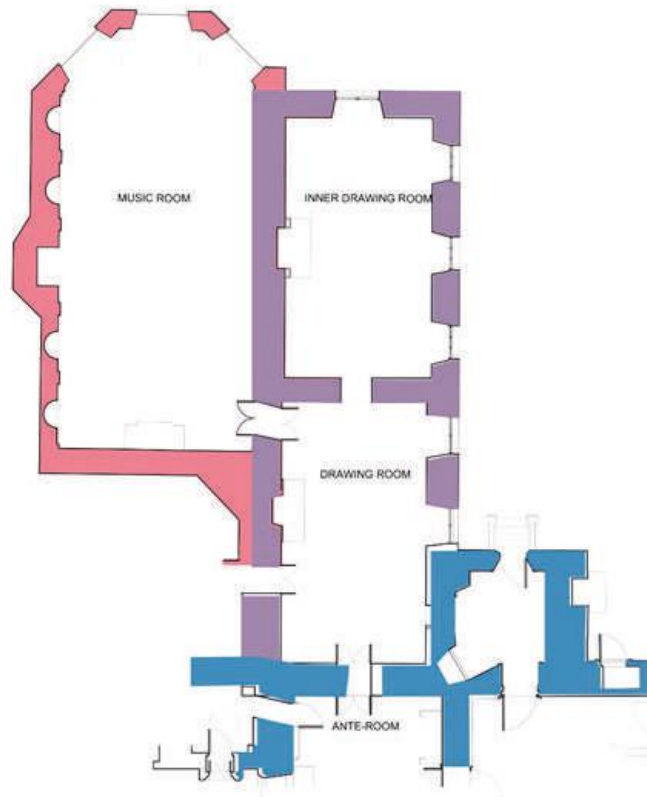
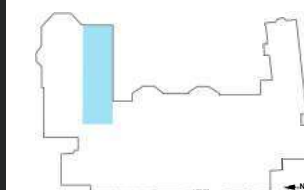


Figure 17: Second Library with a Drawing Room in the current First Library. This is how we suppose the space was configured in the period of 1702-1735 when the Buck image was created. We are still unsure as to how the depicted entryway would have interacted with the then existing space.



**Powderham
Castle**

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project name and address

1ST & 2ND LIBRARIES
CHRONOLOGY

drawing title

drawn by Students HSPV 770-901

source Fieldwork May-June 2017

conducted by

Dorcas Corchado & Caroline Dickensheets

date 11 MAY, 2018

0002 & 0003

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drawing number

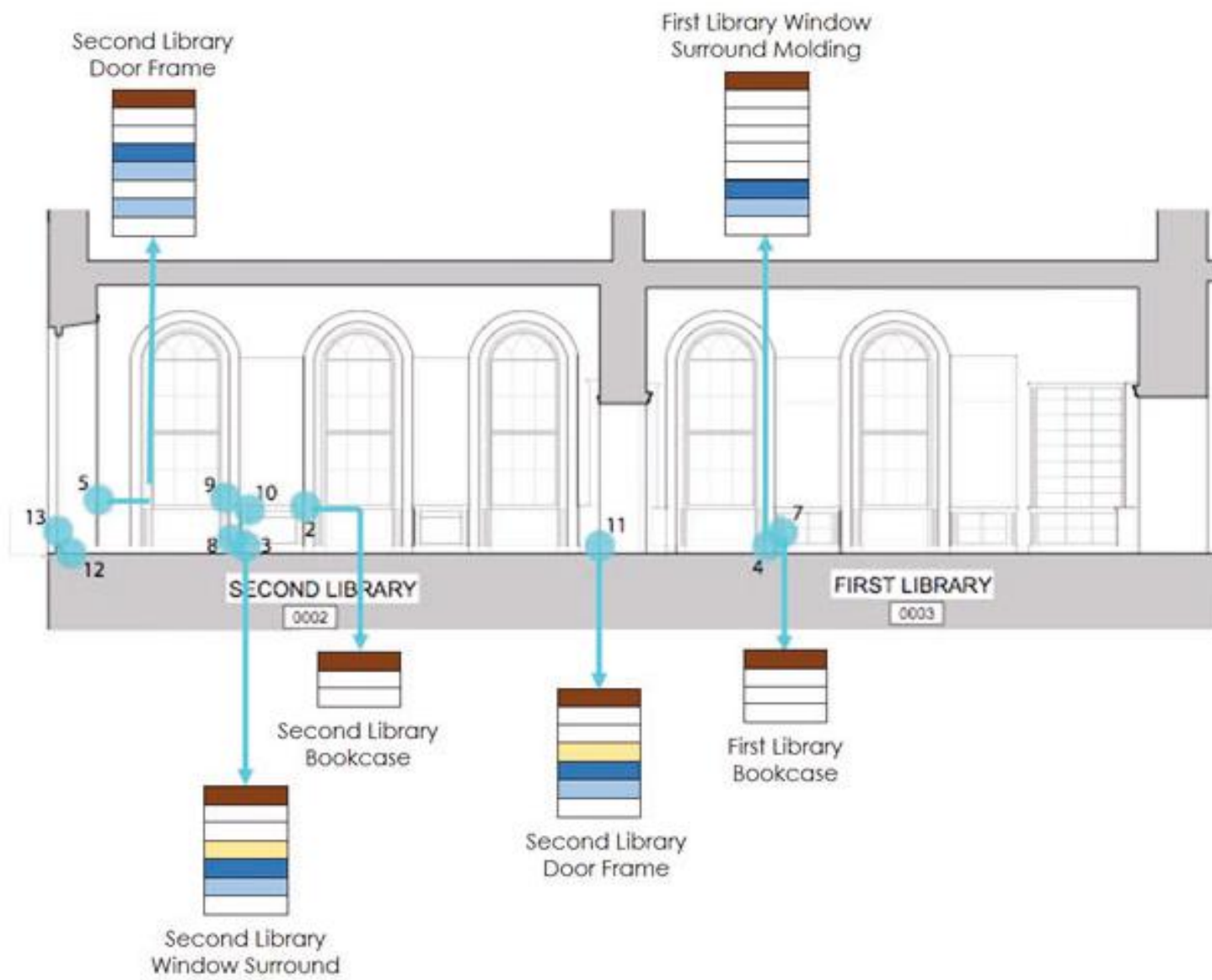
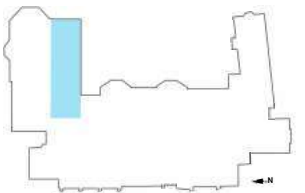


Figure18: Specific areas of investigation that would provide the most amount of information for the least amount of physical intrusion were identified. Specific target areas included the bookshelves, window surround moldings, window frames and sashes, and door frames. (Graphic: Dorcas Corchado)

The paint analysis required making small sized craters by using a crescent shaped scalpel. We received approval to make a limited number of small craters. These craters were sanded and cleaned with mineral oil to help distinguish the different paint layers. We use a handheld digital microscope and Celestron MicroCapture Pro© (Version 2.3) software to view the stratigraphies and capture the images. An adjustable LED light ensured the samples were clear and individual paint layers were distinguishable.

The cratering method was chosen in preference to extracting samples as the paint layers could be examined in situ. The one exception was a fragment collected from a stone wall behind a hidden bookcase door that led from the Second Library to the Music Room. In this case, it was too dark and difficult to access the sample location with the handheld scope. Because the wall was hidden from view and deteriorated, samples were easily collected off the stone surface, which were later viewed under the standing microscope.

After counting the number of paint campaigns and determining consistent color schemes between stratigraphies, we began to get an idea of the decorative chronology. In the Second Library, we found the window surrounds (Sample 3) to have four more layers of paint than the bookcase (Sample 2). [Fig. 12 & 13] This suggests that the moldings were installed in a much earlier decorating campaign than the bookcases, perhaps when the Second Library shifted function from Chapel to Drawing Room.

The First Library's decorative elements precede those found in the Second Library, as indicated by the additional layers of paint found on a First Library window surround molding (Sample 7) compared with a surround in the Second Library (Sample 3). [Fig. 2] The samples taken from the bookcases also revealed an additional paint layer on those in the First Library. If we assume that the bookcases were repainted simultaneously, or when those in the Second Library were installed, the evidence suggests that they were introduced to the First Library prior to the Second.

Although the focus of analysis was to establish a chronology, we did take note of the general color schemes. For the most part, the libraries were painted in light shades of beige. There are a few exceptions to this, with indications of light blue paint layers on all decorative elements aside from the bookcases.

#11: Second Library Door Frame Molding	#3: Second Library South Wall Window Surround Molding	#3: Second Library South Wall Window Surround Molding	#10: Second Library Bookcase	#4: First Library South Wall Window Surround Molding	#3: Second Library South Wall Window Surround Molding	#7: First Library Bookcase	#10: Second Library Bookcase
Wood	Wood	Wood	Wood	Wood	Wood	Wood	Wood
Primer: White	Primer: White	Primer: White	White (no primer?)	Primer: White	Primer: White	White (1)	White (no primer?)
White (1)	White (1)	White (1)	White (present)	White (1)	White (1)	White (1)	White (1)
Cream	Cream	Cream	White (present)	White (2)	Cream	White (2)	White (present)
Blue	Blue	Blue	White (present)	White (3)	Light Blue	White (2)	White (present)
Light Blue	Light Blue	Light Blue	White (present)	White (4)	Blue	White (present)	White (present)
White (present)	White (present)	White (present)	White (present)	Blue	Light Blue	White (present)	White (present)
				Light Blue	White (present)	White (present)	White (present)
				White (present)	White (present)	White (present)	White (present)

Figure19: Images of samples taken with the digital microscope showing the stratification of finish layers.

5, 12, 13

11

2, 3, 8, 9, 10

4, 7

Finish sample locations in the First and Second Library (Photos: Caroline Dickensheets)

**Powderham
Castle**

Kenton, Exeter
Devon EX6 8JQ

project name and address

1ST & 2ND LIBRARIES
PAINT ANALYSIS

drawing title

drawn by Students HSPV 770-901

source Fieldwork May-June 2017

conducted by Dorcas Corchado & Caroline Dickensheets

date 11 MAY, 2018

0002 & 0003

(4)

drawing number

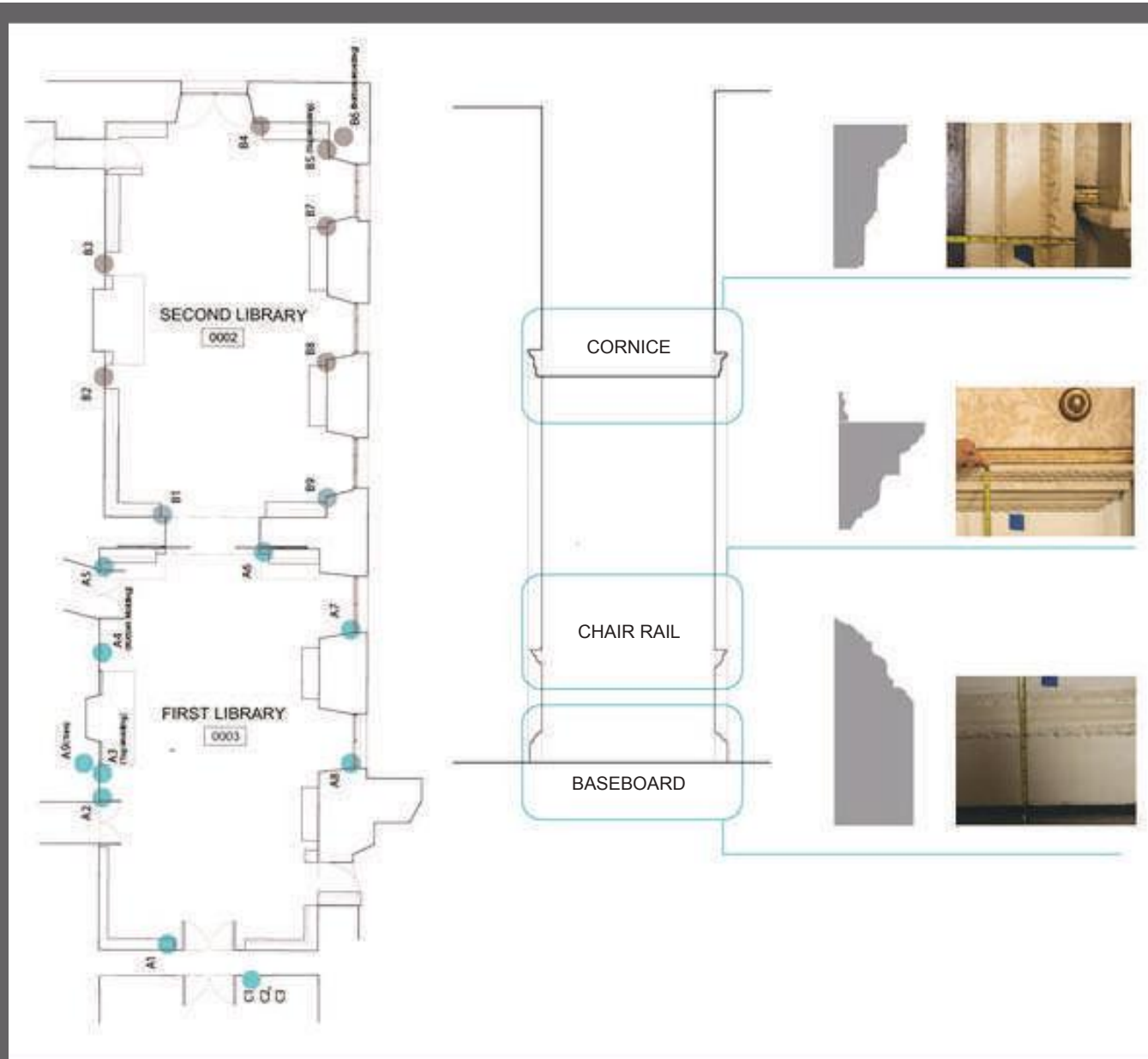
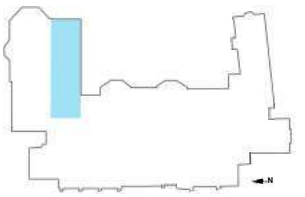


Figure 20: Diagram of Moulding Profiles in First and Second Libraries. The above diagram shows the location the molding profiles sampled in the First Library and the Ante-room. Profiles within the two spaces were found to be consistent and are shown in the profiles and photographs on the right, shown in relation to their location on the wall. (Graphic: Dorcas Corchado and Caroline Dickensheets)

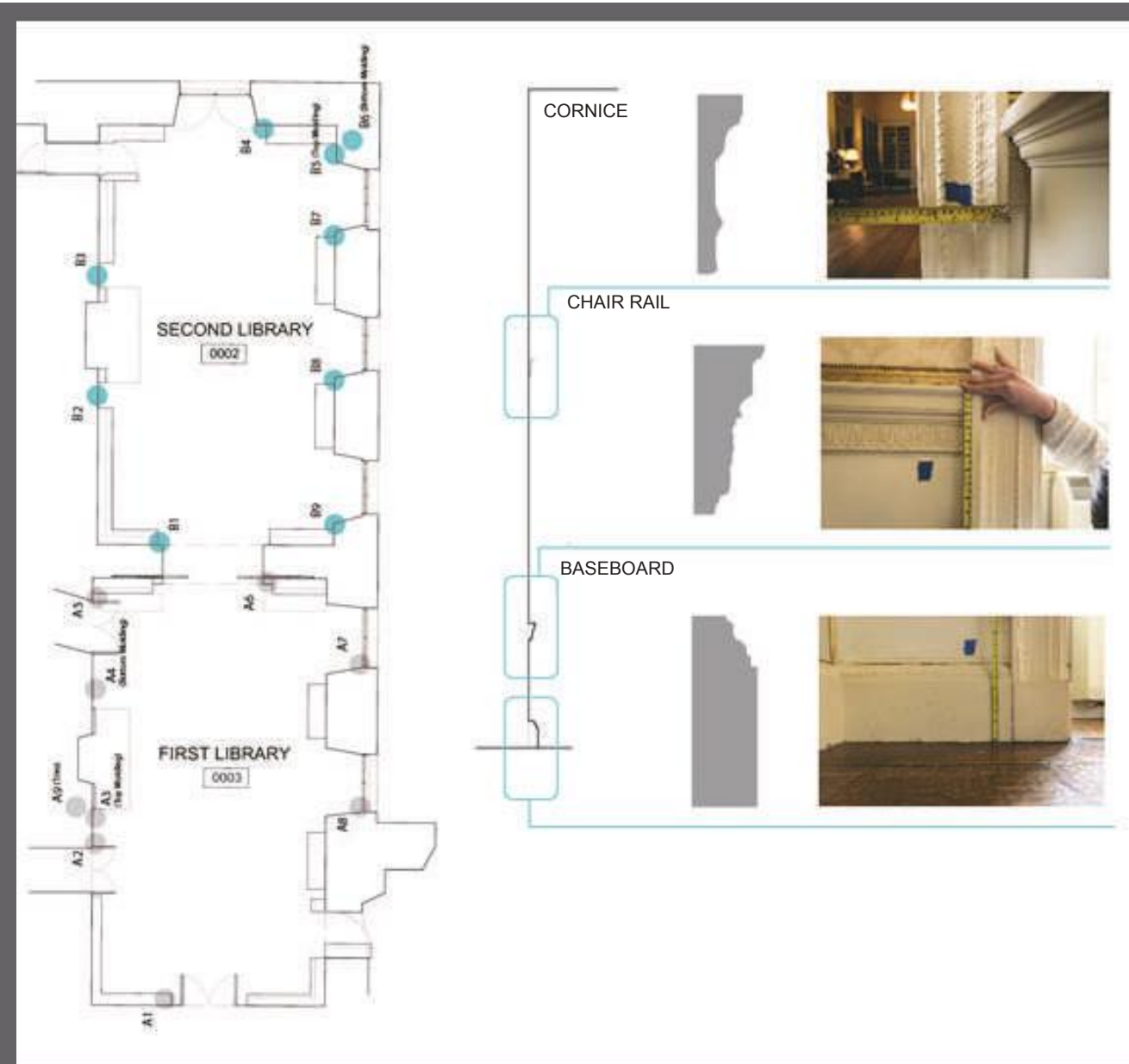


Figure 21: Diagram of Moulding Profiles in the Second Library. The above diagram shows the location the molding profiles measured in the Second Library. Profiles were found to be consistent within the space; profiles and photographs shown to the right. (Graphic: Dorcas Corchado and Caroline Dickensheets)

We focused on differences and similarities that could provide valuable information to the chronology, such as the moldings on the walls, doors and windows. We used a profile gauge, which captures the molding profile, by reflecting the surface it is pressed upon. Every molding profile taken photographed and identified in key plans and drawings. This information was also recorded via CAD drawing and, once the information was digitalized, it was easier to compare, analyze, and date the molding decorations on both libraries.

The moulding profiles of both libraries were very similar, but not identical. They were designed to look the same, although the differences suggest that they were not decorated concurrently.

**Powderham
Castle**

Kenton, Exeter
Devon EX6 8JQ

project name and address

1ST & 2ND LIBRARIES
MOULDING PROFILES

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NORTH WING (GROUND FLOOR)

The Hall (0006) was likely built as the lowest level of the Northeast Tower. Images indicate that, by 1774, a ground level privy had been added between this and the North Tower (Fig1), likely accessed from the Northeast Tower and later removed by Charles Fowler (Figs. 2 and 3). Fowler reworked the stair in this area. (Fowler, p. 6) In 1954, in response to opening the Castle to the public, a new at-grade entrance to the private quarters replaced two low windows on the west wall. Doors modified in this period have flat, gothic arches, with the Courtenay family crest carved on the exterior lintel.

The principal spaces in the ground floor of the North Wing—the current Prep Kitchen and Kitchen—are accessed via stairs from the Anteroom and First Library, several feet below to the south. Today, these spaces are utilitarian, with durable flooring, counters, and appliances. However, much evidence of the past remains behind those finishes and fittings. Both rooms retain large windows with interior shutters in the northern wall, similar in shape to those in the State Bedrooms above. The paired doors in the Prep Kitchen are also similar to others throughout the house, as are baseboards, chair rails, and door and window frames with Georgian profiles. The Prep Kitchen features an ornate cornice with modillions, egg and dart, and dentils which are, to the eye, identical to those in the First Library and Anteroom (thought too high for access to check actual profiles). The Prep Kitchen retains red wallpaper and, behind whiteboard covering, a white marble mantelpiece. Both can be seen in the film "The Remains of the Day." (Fig.4).

The original use of these spaces is unknown. Whittlesey's 1732 map showing the formal north garden predates the construction of the monumental Stair Hall by two years. Only the Anteroom and First Library appear to have been fashionably fitted-up before this, and the 1734 engraving may in fact have been commissioned to celebrate completion of refurbishment of the ground floor two years after the map. The newly-built North Wing likely added an important living space, and may have served as a parlor while providing access to the gardens. The additions of the Second Library and Music Room by succeeding generations further reinforced the orientation of public areas away from the North Wing (Girouard, 1963).

The ground floor spaces are labeled Bedrooms in Fowler's early 19th century plans and may have functioned as a state apartment. Reserved for important guests and typically including an antechamber, bed chamber and closet, such suites were located on the ground floor of English country houses until the 1770s (Girouard, 1978). The adjacent stair, narrow and steep, likely became a service stair, as well as providing access to the privy for the those in the bed chambers on this floor and those above (Girouard, *Life in the English Country House*).

Fowler's notes discuss doing foundation work in the area, as well as lowering the floor of the smaller chamber, shown five risers above the level of the bedroom in the pre-construction plans, to align with the larger room. He also discusses a new staircase in the existing stair well, (Fowler, p. 19-20.) and the creation of a passage between the stairhall and the larger chamber. Finally, Fowler may have added the present wood mouldings to the Prep Kitchen and Kitchen. While they appear identical to those in the First Library and Anteroom, the profiles are different enough to suggest different construction dates, and Fowler referenced "reconstructing and making good all the joiners work" (Fowler, 19). The paint on this trim also have fewer layers of paint than on the shutters in the Prep Kitchen, which implies that they were installed after the shutters, which may date from the 18th century.

Sometime between the mid-19th century and the 1930s, the Prep Kitchen space became a drawing room, before changing to a billiard room (Oral history courtesy of the Earl of Devon). As previously noted, renovations in 1954 (fig. 7) related to providing private access to a new elevator serving the family bedrooms in the upper levels (Pearson, 29.)



Figure 1: Privy visible just to the right of the North Wing. (Towne, 1774.)



Figure 4: Screen capture from "The Remains of the Day" showing the Prep Kitchen in use as a billiard room and fireplace now hidden behind paneling. (Photo Credit: Merchant Ivory, 1993).



Figure 5: Remnants of a medieval door opening made of red sandstone are visible leading from the prep kitchen to the entryway. (Photo: Margaret Back)



Figures 2 and 3: Fowler's "before" plan left and "after" plan right, showing removal of privy to the west and creation of passage to the east. 1836 and 1846.



Figure 6: The prep kitchen sports an elaborate cornice. (Photo: Margaret Back)

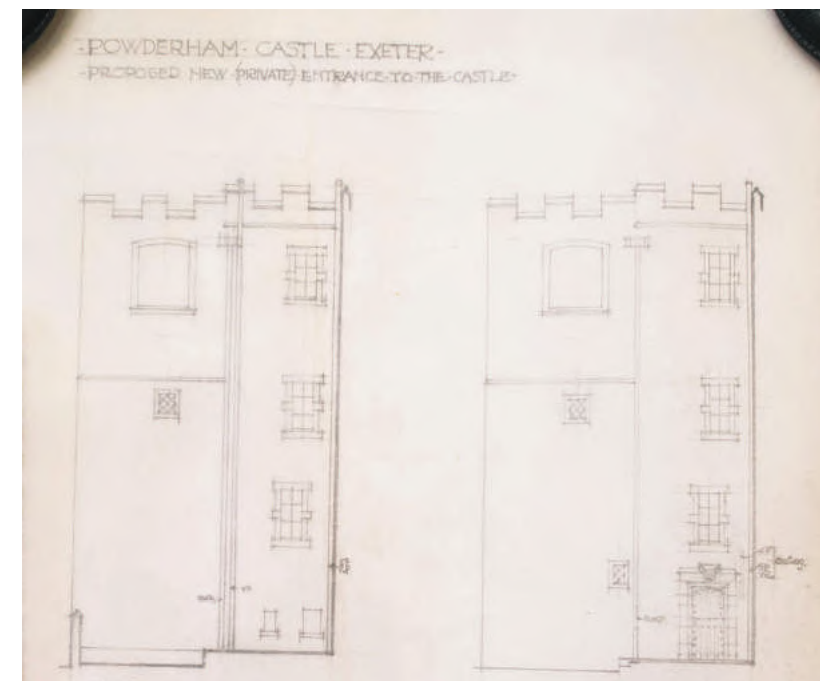
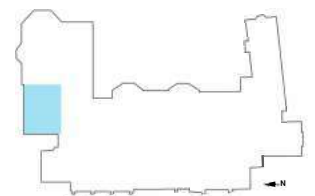


Figure 7: 1954 Plan showing addition of a new entrance to the Hall. John Sidey, 1954. (Devon Heritage Center)

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Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

NORTH WING
GROUND FLOOR

drawing title

drawn by Students HSPV 770-901

source Fieldwork May-June 2017

conducted by

Margaret Back, Allison King,
Justin Lynch, Katherine Randall

date 11 MAY, 2018

0004, 0005,
0006

drawing number

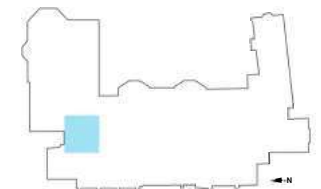
ANTE ROOM

The Ante room is located on the north side of the castle. Sited approximately higher than the Marble Hall, it may be a parlor or a withdrawing room during the Medieval period, (Harding, pp. 176) where guests were entertained apart from the multi-functional Great Hall. The conjectural plans included with Lt. Col. Harding's mid-19th century article on the history of the Castle suggest that the openings centered in the south and the east wall, existed in that period, and that narrow passages, some with stairs, led to towers in the northeast and northwest corners. In the 18th century, when the Great Hall was subdivided to form the Stair Hall and the Marble Hall, this space appears to have gained its current function as an Anteroom, where guests would process from the stair into the formal drawing rooms to the east. Little more is known about its function or configuration.

The room's configuration in the early 19th century is shown in plans drawn by Charles Fowler prior to renovations (Fig.8). A fireplace was centered on the north, in its current location, and a window is shown near the south end of the west wall. When Fowler added the Dining Room to the west, this opening became a doorway. To compensate for the elimination of that source of natural light, Fowler created an ingenious arrangement over the fireplace, opening a new window that could be masked with a mirrored panel that slides into a side pocket. At the same time, privies and stairways between the Northwest and North Towers were removed, and in 1838, the new opening was finished with a neogothic stone surround and leaded glass sash (Fowler, Account of works at Powderham Castle from 1835 to 1840) (Fig.6). The secret door that leading to the north tower was reinstated in 1839, (Guide Book: Powderham Castle, Gardens & Deer Park) (Fig.1).



Figure 6: View of the Ante Room window above the fireplace from outside. (Photo: Zara Bhatti)



Figures 1 & 2: Jib doors lead to the first floor in the North Tower and to the Prep Kitchen. (Photos: Starr Herr-Cardillo)



Figure 3: After adding the State Dining Room to the west of the space, a new window was needed to provide natural light. Fowler devised a sliding mirror above the fireplace which, when open, reveals a window. Photo: Zara Bhatti



Figure 4: The elaborate bookcases designed by John Channon for the former library at the current location of the State Bedroom, are now located in the Ante Room. (Photo: Starr Her-Cardillo)



Figure 5: View of the north side of the room with the sliding window open. Fowler referenced the Channon bookcases to provide balance when he designed these bookcases on the other side of the room. (Photo: Zara Bhatti)

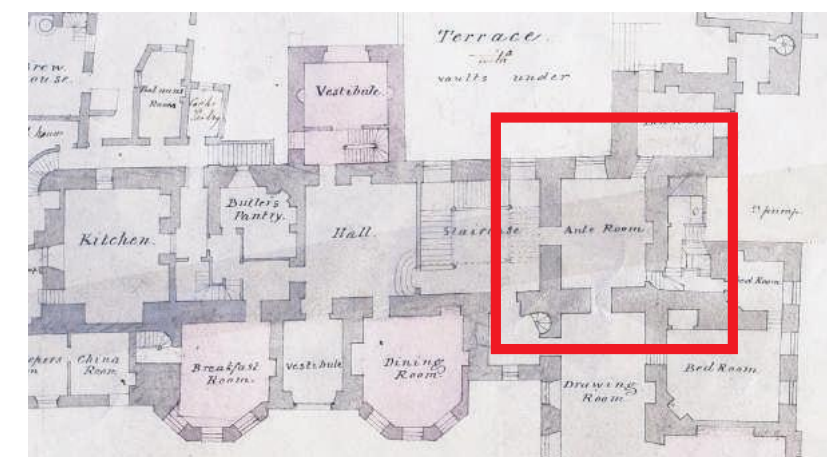


Figure 7: A plan by Charles Fowler shows the room's configuration prior to alterations. (Powderham Estate Archives)

Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

ANTE ROOM OVERVIEW

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drawn by Students HSPV 770-901

source Fieldwork May-June 2017

conducted by

Zara Bhatti & Xiaolin Chen

date 11 MAY, 2018

0007

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CHINA-GUARD ROOM

The China-Guard Room is not just a transition space nor an exhibition space. Prior to the installation of the grand staircase, this was one of the primary staircases in the castle. Removal of the newell staircase in its northwest corner changed the circulation patterns of the castle. Graphical representation of the changes made to the China Room over time are shown in the model below. (Figure 5)

The room takes its name from its current use as a display room for the family china collection and its historic use as the medieval guard room. Relatively small in scale, it is located on the ground level of the east tower with doors opening into the Great Hall (now the Stair Hall), the First Library, and an exterior door that leads out into the terraced Gardens on the east front of the castle.

Little physical evidence of the earlier stair remains, but it is shown in 19th century floor plans. (Figure 6) Plans of the castle prior to Fowler's alterations show that the space was referred to as the China Room, even before the stair was removed.

Charles Fowler recorded repairs made in the China Room in his Account of Works. He mentions cutting out the wall to form the Gothic Doorway to connect the China Room and the Terraced Garden outside and mentions "Removing [the] old staircase... putting up shelves and fittings."

It is possible that the staircase in the China Room was used as the main stair to access the Solar. Removal of some fabric, could reveal physical remnants of the medieval stair.



Figure 4: View of the tower stair entry-turned china cabinet at the northwest corner of the China Room. It is unknown whether or not the remnants of the Medieval newell stair remain behind the cabinet. (Photo: Zara Bhatti)



Figure 1: Looking from the China Room to the Stair Hall through Fowler's modified arch doorway. (Photo: Starr Herr-Cardillo)



Figure 2: The doorway from the China Room to the exterior. (Photo: Zara Bhatti)



Figure 3: View of the China Room entry and windows above from the exterior. (Photo: Zara Bhatti)

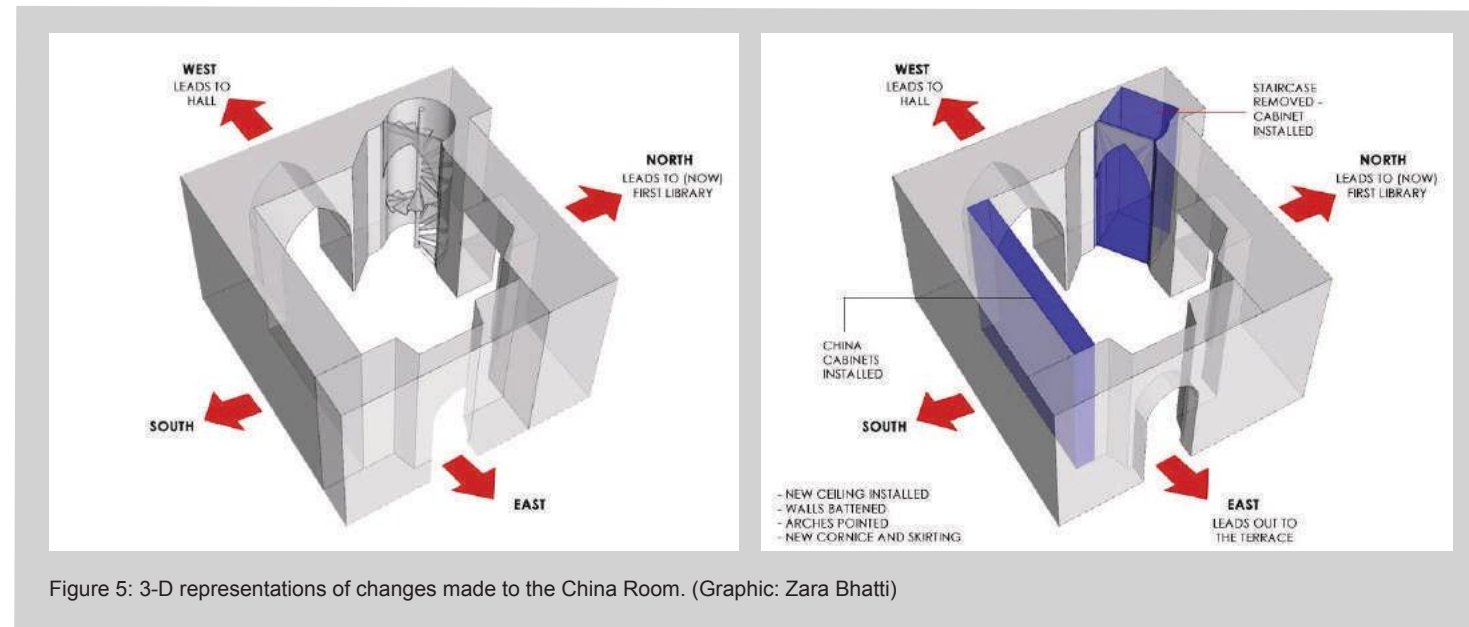


Figure 5: 3-D representations of changes made to the China Room. (Graphic: Zara Bhatti)

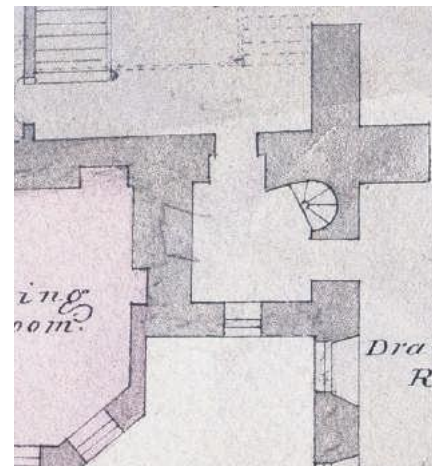


Figure 6: Fowler's Plan "Prior to the Commencement of the Alterations in 1836" shows the spiral stair in the northwest corner of the China Room. (Powderham Estate Archives)

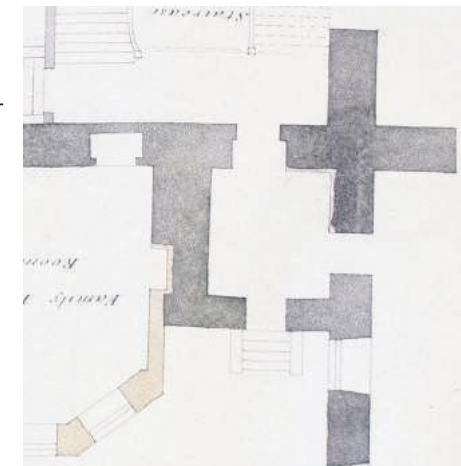
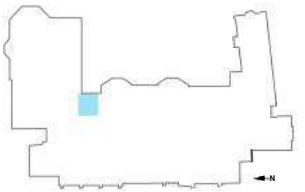


Figure 7: Fowler's Plan "Shewing the Alterations & Additions, 1846" with the corner stair removed and an exterior doorway has replaced the south window. (Devon Heritage Centre)



Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

CHINA ROOM/GUARD
ROOM OVERVIEW
drawing title

drawn by Students HSPV 770-901
source Fieldwork May-June 2017
conducted by
Zara Bhatti & Xiaolin Chen

11 MAY, 2018

0009

drawing number

STAIR HALL

Once the northern portion of the medieval hall, the Stair Hall at Powderham Castle is now roughly square in form, with dimensions of approximately 23 by 25 feet and a height of 40 feet to the base of the lantern in the ceiling. While the height of the earlier medieval Hall cannot be determined without further investigation, the space's footprint encompassed the Marble Hall and was about 23 by 49 feet. It was divided into two spaces in or before the 1730s as part of the first major building campaign following the Courtenay family's return to the castle after the English Civil War.

This was not the first time that the building was altered, however. Physical evidence of multiple medieval building campaigns points to earlier alterations in fenestration patterns, likely completed by the mid-sixteenth century. The exterior of the Stair Hall's west wall shows evidence of windows from at least three different phases, two of which appear to predate the eighteenth-century division of the medieval Hall.

James Garrett built Powderham Castle's staircase in 1736. The oak staircase begins on the south side of the room's ground floor and wraps around the southern, western, and northern walls, with intermediate landings at the southwestern and northwestern corners. When the space was initially conceived, a window at both of these landings provided light to the space. Subsequent alterations to the space made by architect Charles Fowler between 1835 and 1840 included closing in the windows, adding a lantern to the ceiling, and reconfiguring the plasterwork installed by John Jenkins in the 1750s. [Figure 5]

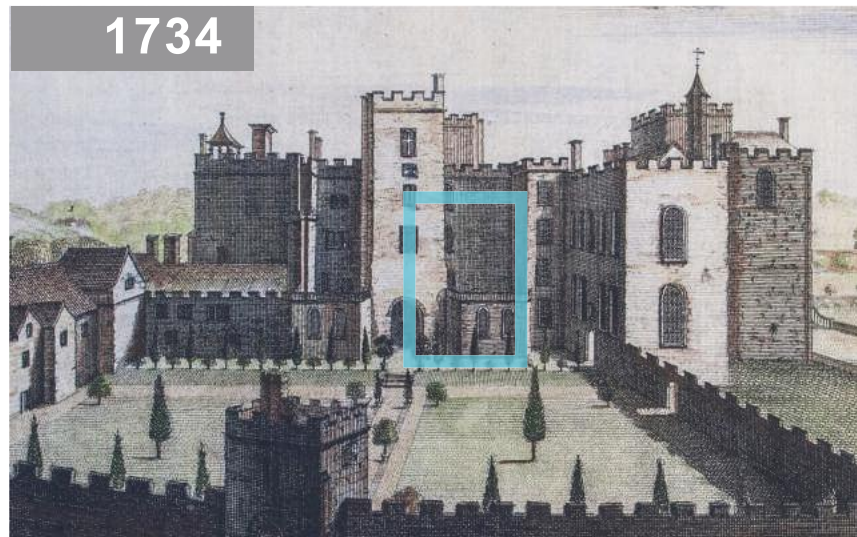


Figure 1: Engraving of Powderham Castle from 1734 showing no windows at the east wall of the Great Hall. The East View of Powderham Castle, in the County of Devon, S. N. Buck, 1734. (Powderham Castle Archives)



Figure 3: Photograph of Powderham Castle circa 1874 just shows windows at the east wall of the Grand Staircase. (Francis Frith Collection)

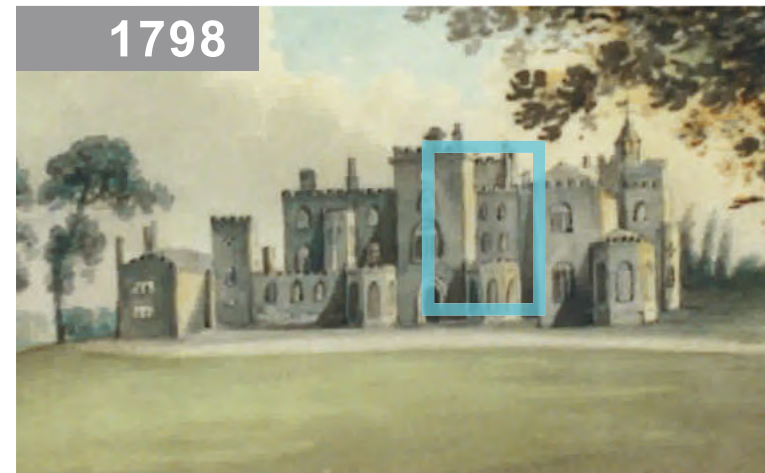


Figure 3: Watercolor of Powderham Castle from 1798 showing windows at the east wall of the Grand Staircase. Swete, 1798. (Powderham Castle Archives)



Figure 4: East elevation of Grand Staircase showing window infill. (Julia Cohen, 2017)



Figure 5: One of the elaborate, hand-modeled plaster pendants. (Julia Cohen, 2017)



Figure 6: The "Vitruvian scroll" that runs along the south wall of the Stair Hall, ending abruptly at the west wall was mentioned in the original receipt of work. (Starr Herr-Cardillo, 2017)

John Jenkins and two assistants installed the ornate rococo stuccowork, which included twenty-eight panels, with ornately carved, hand modeled decoration accenting more linear stuccowork that was produced in wooden molds. The patterns and motifs were inspired by engravings such as Jacques Dumont and Gilles-Marie Oppenord's 1737 *Nouveaux Trophéz*. A receipt held at the Devon Heritage Centre confirms that his project cost £355 14s. instead of the quoted £217 8s. _

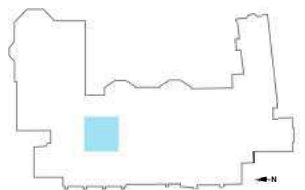


Figure 7: The west wall of the Stair Hall, showing Fowler's lantern. (Starr Herr-Cardillo, 2017)



Figure 8: The doorway from the Stair Hall to the China Room reveals a medieval arch. (Starr Herr-Cardillo, 2017)

Charles Fowler enclosed two windows on the west side of the room when he added the State Dining Room. To provide natural light to the space, Fowler added a lantern to the ceiling (Figure 7). In his "Account of Works at Powderham Castle from 1835 to 1840 Inclusive" Fowler notes "taking down plaster ornaments to be altered & reinstated" after the windows were closed. (Fowler 23) He also playfully restored and integrated the remaining medieval detailing in the castle, including "re-medievalizing" the arch that connects the Stair Hall and the China Room by plastering the gothic peak along with repointing and exaggerating the rustic stone which are revealed behind the 18th century door (right).



Powderham Castle

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Devon EX6 8JQ

project name and address

STAIR HALL OVERVIEW & SUMMARY

drawing title

drawn by Students HSPV 770-901
source Fieldwork May-June 2017
conducted by
Julia Cohen & Elizabeth Trumbull

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0010 & 0112
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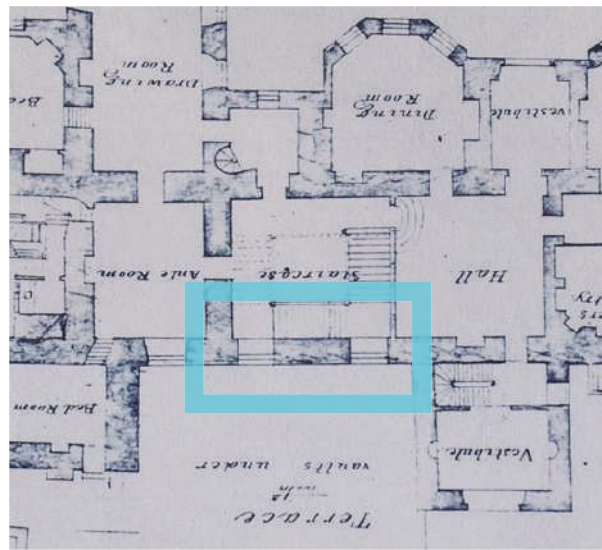


Figure 9: Excerpt from Pre-Fowler building plans showing two windows on the west elevation of the Stair Hall. Fowler closed the windows and reconfigured the interior plaster work when he added the State Dining Room on to the west of the Stair Hall.

Plan of the Buildings Prior to the Commencement of the Alterations in 1836, Charles Fowler, 1839.

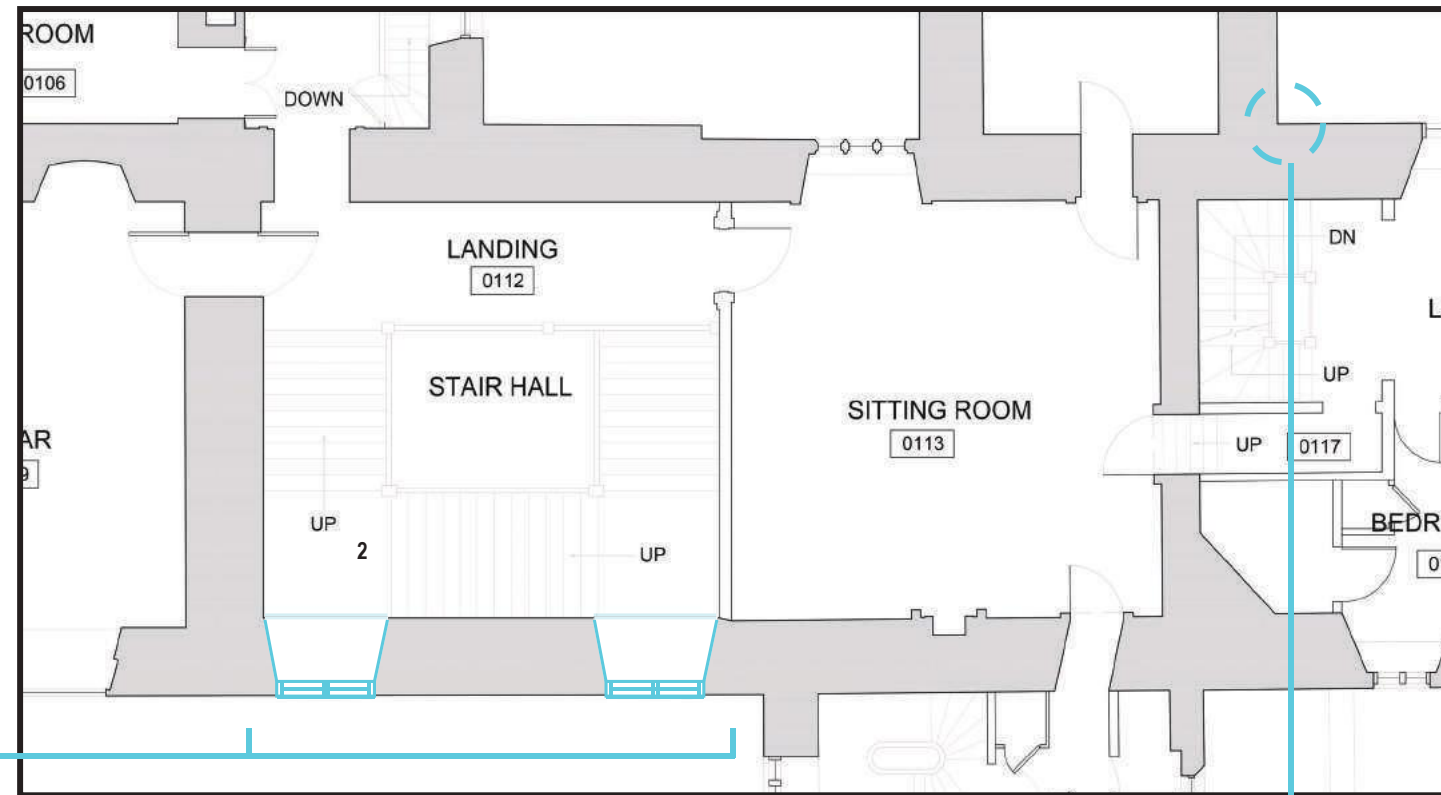
The speculative placement of the phase three windows, which were most likely added at the same time the stair was constructed, is indicated on the plan in blue.

While the height of the earlier medieval Hall cannot be determined without further investigation, it is likely that it was nearly the full height of the castle and was later subdivided. The footprint of the Great Hall was approximately twice that of the stair hall, at about 23 by 49 feet.

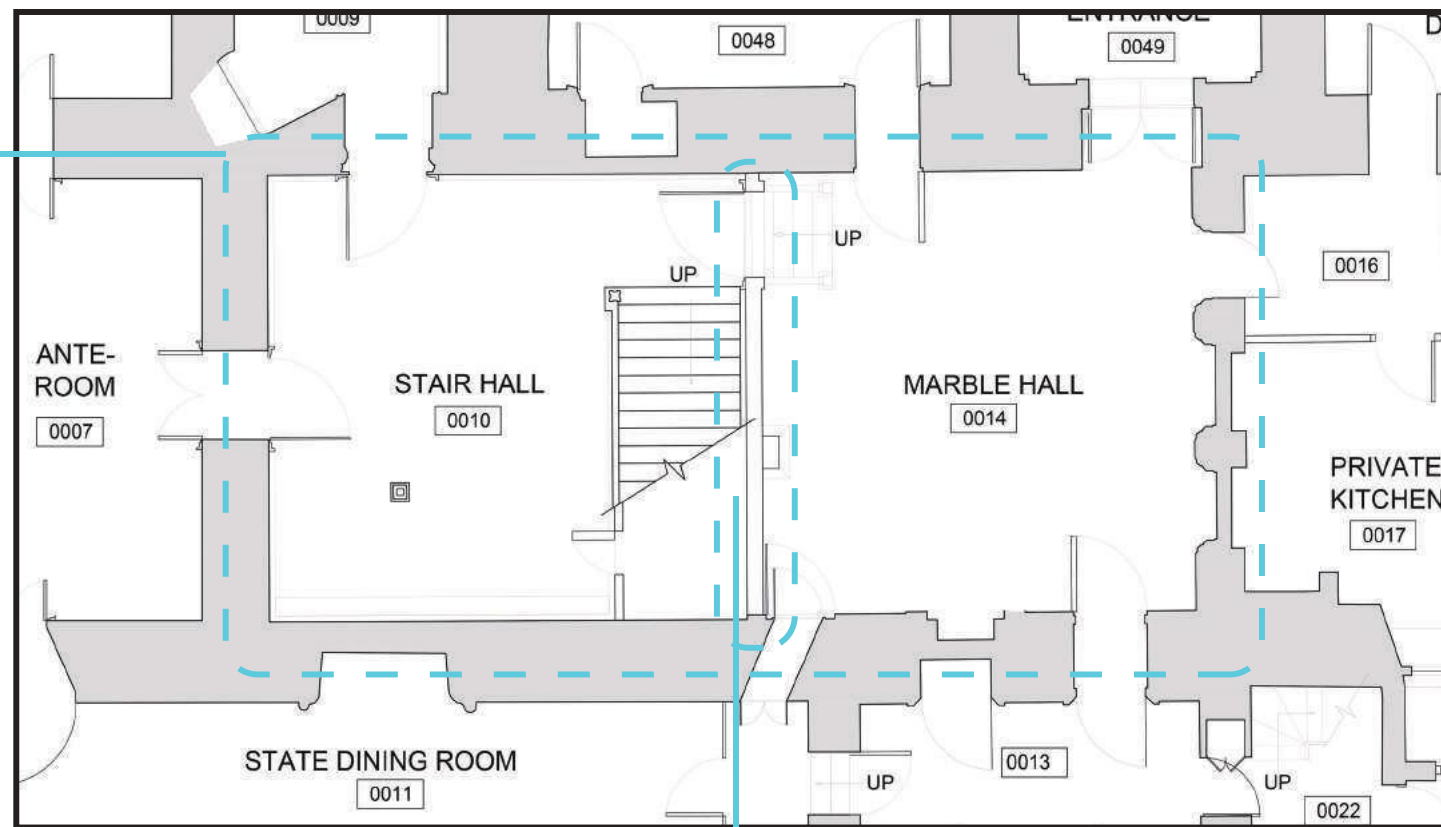


Figure 10: The earlier window configuration at Powderham Castle may have been similar to this depiction of the Hall of Great Chalfield Manor, with high, symmetrical windows lining the hall.

(<http://www.greatchalfield.co.uk/index.php?id=the-manor>)



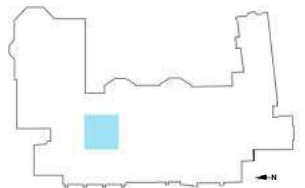
FIRST FLOOR



GROUND FLOOR



Figure 11: The very last stone in the relieving arch of the full Phase II arch is partially concealed by the west tower (shown intersecting in the photo), suggesting that the tower was a later addition that followed the second window campaign.



**Powderham
Castle**

Kenton, Exeter
Devon EX6 8JQ

project name and address

**STAIR HALL WINDOW
EVOLUTION**

drawing title

drawn by Students HSPV 770-901

source Fieldwork May-June 2017

conducted by

Julia Cohen & Elizabeth Trumbull

date 11 MAY, 2018

**0010 & 0112
(2)**

drawing number

STAIR HALL: WINDOW CONFIGURATION

These schematic and conjectural diagrams show the evolution of windows on the west elevation of the Stair Hall from the medieval configuration to present as understood through analysis of the exterior wall. Existing stone arches are indicated in dark blue, while conjectural window placements are indicated in aqua.

Three distinct campaigns of relieving arches are visible on the exterior west wall of the Stair Hall, accessible via the roof of the State Dining Room. (Fig 12) Each is represented by a distinct arch shape and stone material, indicating the presence of different window styles with different construction dates. Two of the phases indicated, Phase I and Phase II, predate the 18th century reconfiguration.

The light red sandstone used in Phase 1 is consistent with other medieval-era windows and arch features. The arch is intersected by a Phase 2 arch (Fig 12) and no other similar arches are visible. It is possible that evidence of earlier campaigns were concealed by the addition of the West Tower.

The Phase 2 arches are made from a darker stone and likely date to the Tudor period; it has been hypothesized that some construction, including re-fenestration, took place during the 16th century. (Waterstone) When projected onto the interior elevation, the Phase 2 windows do not align with the stair case. (Fig 14) Additionally, a portion of the southernmost stone of the full Phase 2 arch is slightly concealed by the addition of the West Tower, indicating that the windows were in place before the tower was added. (Fig.11)

The Phase 3 windows corresponded with the addition of the staircase in the mid 18th century and were enclosed by Fowler when he added the State Dining Room.

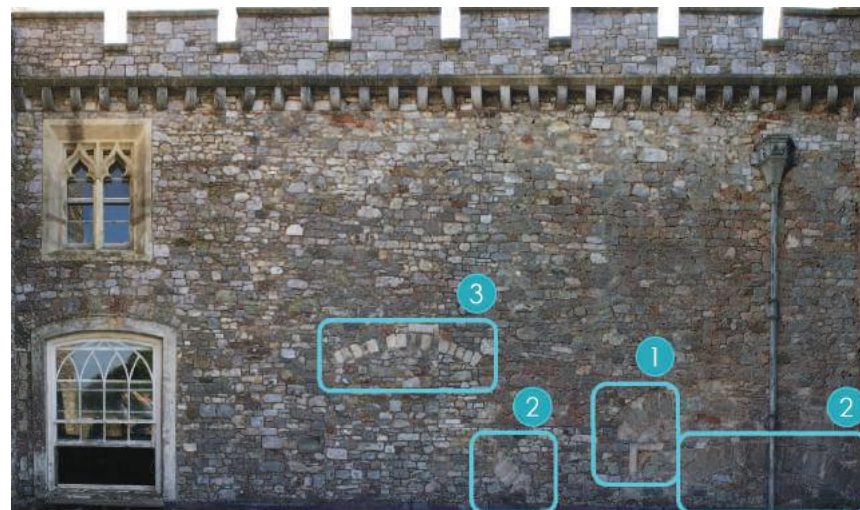
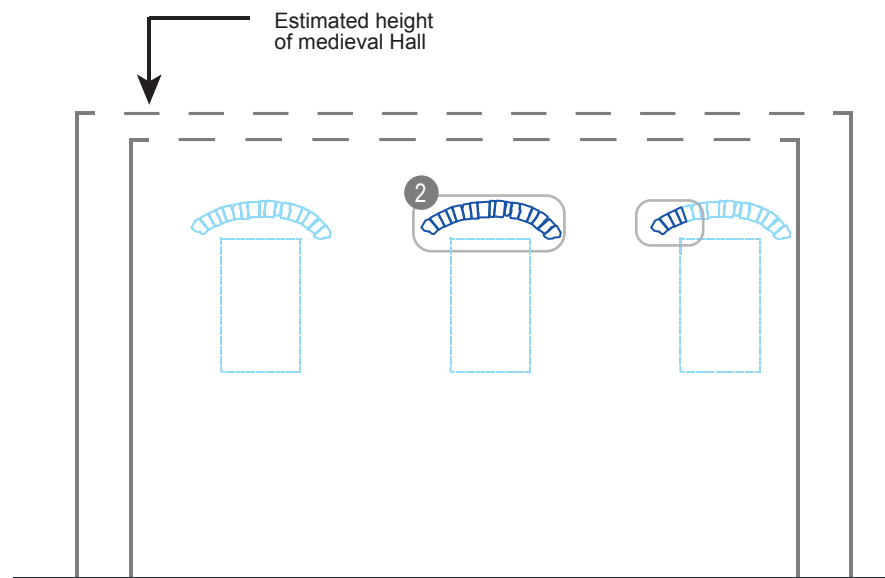
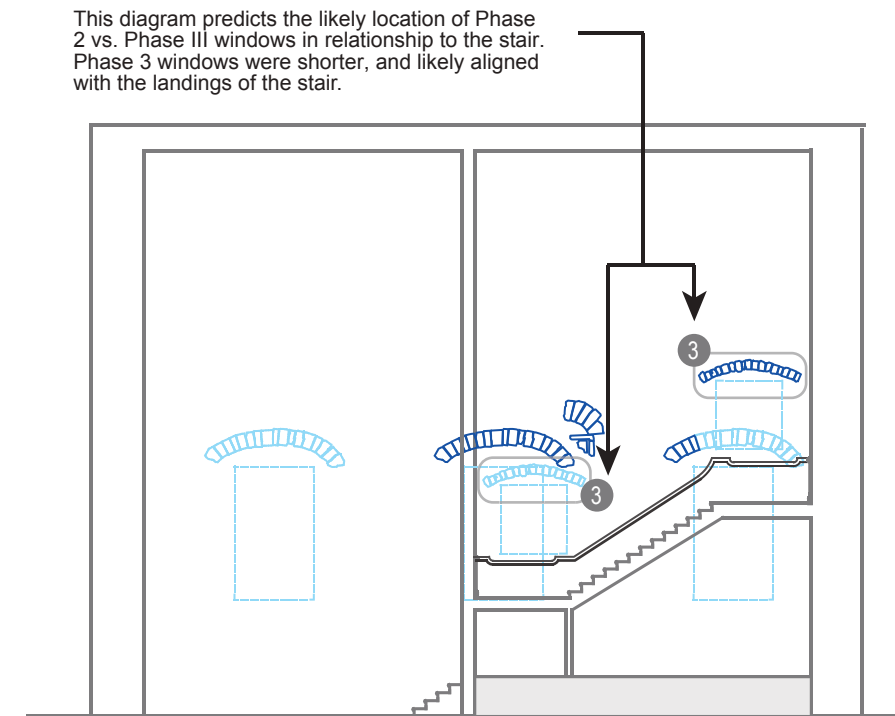


Figure 12: Physical evidence of multiple medieval building campaigns remains visible on the west exterior wall of the Stair Hall. This image shows the exterior of west wall above the State Dining Room annotated with window phasing. Phase 1 represents the earliest phase, Phase 2 represents a later phase (pre-insertion of the Stair Hall), and Phase 3 was installed post-1735, and aligned with the staircase landings. (Orthorectified photo: César Bargaues Ballester, 2017)



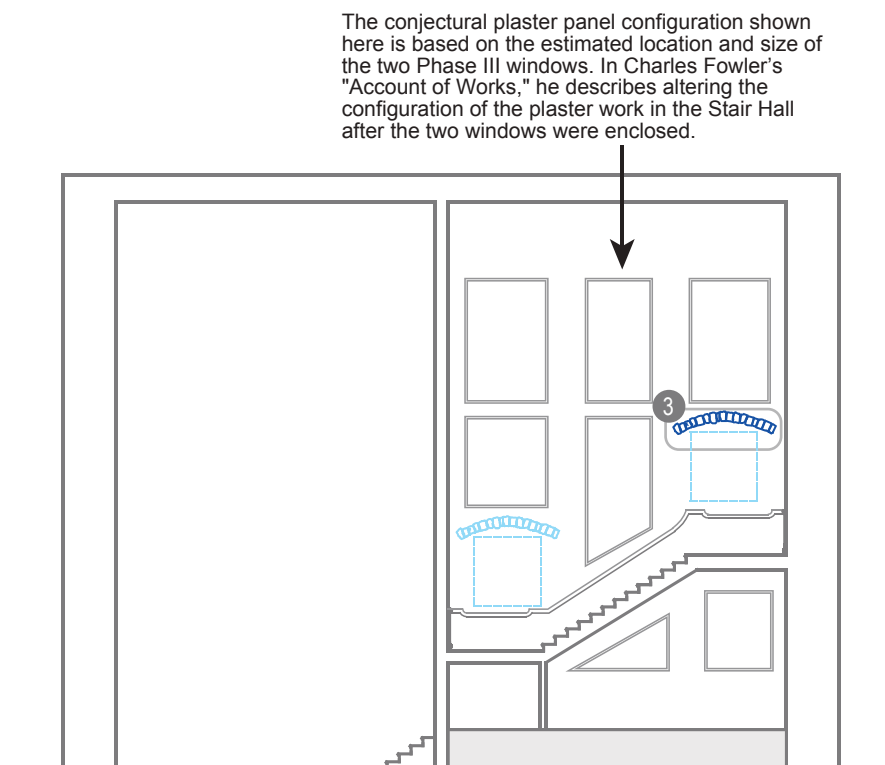
c. 1600

Figure 13: Phase 2 windows in the medieval hall before the space was subdivided.



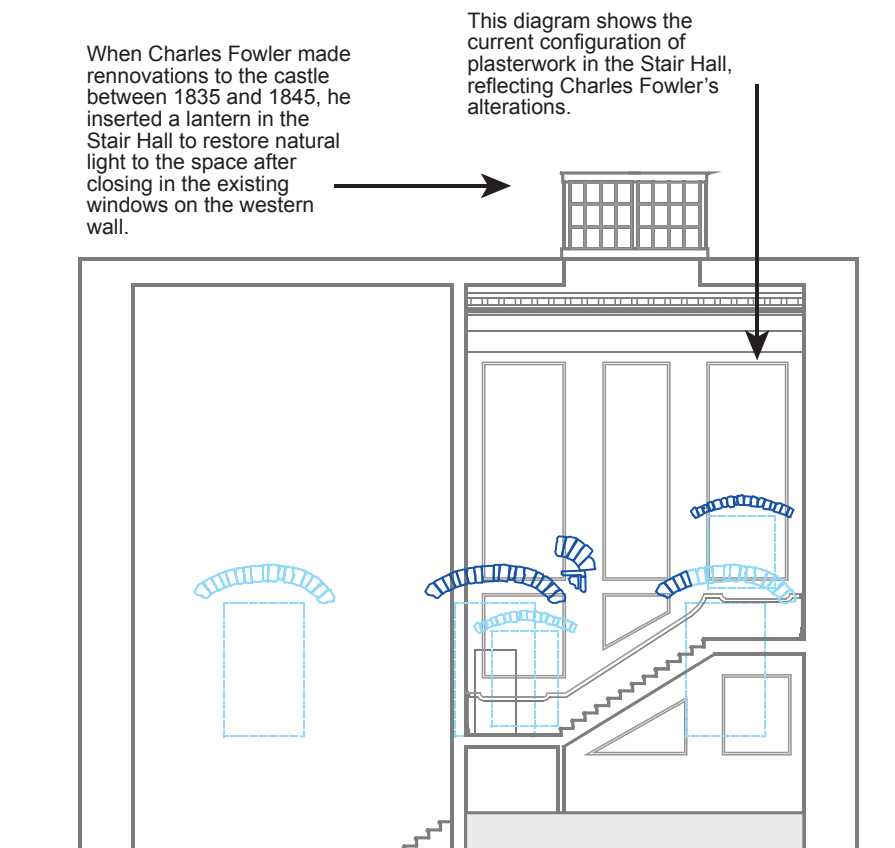
c. 1736

Figure 14: Speculative diagram of Phase 3 vs conjectural Phase 2 windows in Stair Hall after the staircase was inserted in 1736.



c. 1755

Figure 15: Diagram of west wall conjectural window locations and plaster configuration from 1755 to 1836 (pre-Fowler).



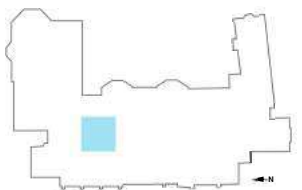
Post-1836

Figure 16: Diagram of extant west wall configuration showing historic window campaigns.

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When Charles Fowler made renovations to the castle between 1835 and 1845, he inserted a lantern in the Stair Hall to restore natural light to the space after closing in the existing windows on the western wall.

This diagram shows the current configuration of plasterwork in the Stair Hall, reflecting Charles Fowler's alterations.

**Powderham
Castle**

Kenton, Exeter
Devon EX6 8JQ

project name and address

**STAIR HALL WINDOW
EVOLUTION**

drawing title

drawn by Students HSPV 770-901

source Fieldwork May-June 2017

conducted by
Julia Cohen & Elizabeth Trumbull

date 11 MAY, 2018

date 11 MAY, 2018

0010 & 0112

(3)

drawing number

By interpreting existing paint research, we were able to identify the likely evolution of color schemes in the Stair Hall from the time of its construction to the present. Utilizing a report prepared in 2016 by Lisa Oestreicher Architectural Paint Research, we propose an alternate interpretation to that provided in the report, one which takes the construction history of the Stair Hall's into consideration and illustrates possible paint schemes.

A total of six samples were analyzed in 2016: two from the interior of the west wall, three from the north wall, and one from a door case. [Figure 1] As the Oestreicher report provided only a description of each sample and did not document the exact sample locations, we created a speculative diagram to illustrate the location of each sample. (Fig. 17)

In the 2016 report, samples were analyzed at a microscopic level to identify the stratigraphy and, if possible, pigments associated with each layer. Identifying specific pigments can be useful in that some pigments have finite dates associated with them based on their introduction to the paint industry. Indeed, the report notes that French ultramarine (present in layer 4 of sample 3), was not available until 1828, and titanium (present in layer 9 of sample 3) was not available until 1920.

Sample 3 was taken from the west wall on the ground floor (Fig. 17) and displays a full set of nine paint layers. Samples from other locations can be keyed to this one to establish an overall chronology for the space.

Sample 4 (Fig. 17) was taken from within a panel framed by stucco just below the landing and illustrates the surprising polychromatic history of the Grand Staircase. The panel stratigraphy included colors not found in nine-layer Sample 3, suggesting that the panels were, at times, painted a different color than the rest of the wall. It appears that for decades after the plasterwork was installed, the hall was painted uniformly in various shades of "stone."

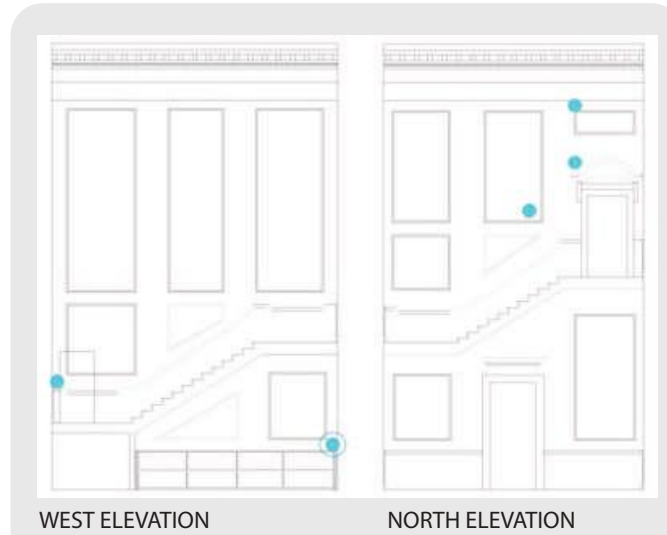


Figure 17: The circled dot at the west elevation ground level represents sample four. An additional sample not shown here was taken from a door surround and was not relevant to our understanding of the paint color's evolution.



Figure 18: Images from both the 1908 (left) and 1963 (right) Country Life articles show the walls of the Stair Hall as uniform in color, likely illustrating the last two campaigns.

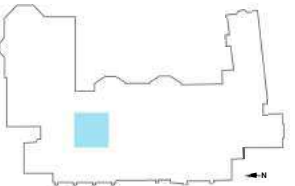
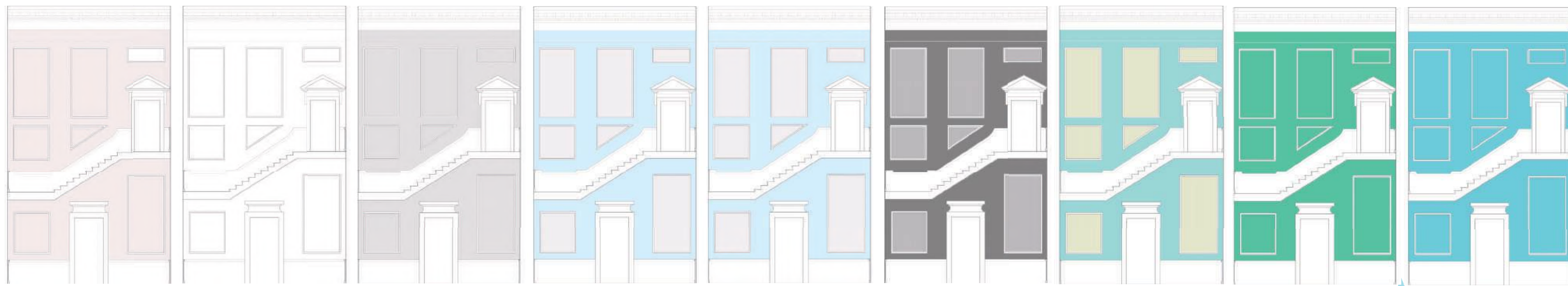


Figure 19: NORTH ELEVATION SCHEMATIC PAINT CHRONOLOGY

*Note: the paint colors represented in this graphic and the graphics with each stratigraphy are solely visualization aides. They were chosen to approximate colors described in the report and are not necessarily historically accurate.



Post-1828

Post-1920

It appears that the Grand Staircase was painted one color for decades after the plasterwork was installed as the hall was painted uniformly various shades of stone.
However, the differing stratigraphies present in samples 3 and 4 suggest that at various points in time, the panels framed by stucco were painted differently from the rest of the walls.

The presence of French ultramarine, which was introduced in 1828, confirms that the light blue scheme was painted after that date. Comparing samples 3 and 4 shows that the Grand Staircase likely had light grey panels contrasting the light blue scheme.

Based on evident fading of the first blue layer prior to reapplication, it is likely that the Stair Hall was first painted blue in the early 1830s, then Fowler refreshed the Grand Staircase with a new coat of paint upon completing his renovations in the latter half of the decade.

These two-tone paint schemes would have been appropriate within the time frames that the layers correlate to--during the second half of the 18th century; similar examples can be found in Basildon Park's entrance hall, Osterley Park's dining room, and Kenwood House's library among others.

The current deep blue-green, titanium-based paint was installed sometime after 1920 when titanium-based paints were first made available.

Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

STAIR HALL SCHEMATIC
PAINT CHRONOLOGY

drawing title

drawn by Students HSPV 770-901

source Fieldwork May-June 2017
conducted by
Julia Cohen & Elizabeth Trumbull

date 11 MAY, 2018

0010 & 0112

(4)

drawing number



Figure 1: The Marble Hall, looking northwest.



Figure 2: The Marble Hall, called the "Entrance Hall" from the same vantage point in the 1908 issue of Country Life Magazine. (Country Life, 1908)



Figure 3: The three medieval arches referenced by Charles Fowler in his Account of Works at Powderham Castle. Fowler re-finished the arches in 1835; the right two doors are not functional due to a reconfiguration of the Kitchen in the private quarters, located on the opposite side. (Starr Herr-Cardillo, 2017)



Figure 4: View of the same arches from the Private Kitchen reveals that they were constructed of rough hewn light red sandstone. (Alberto Calderón-González, 2017)



Figure 5: The Marble Hall, looking east. The door on the left leads to the White Drawing room and the doorway on the right leads to the East Tower Vestibule. (Xochilt Del Rosal Armenta, 2017)

MARBLE HALL

The Marble Hall is located on the ground floor of the castle, inside the central medieval core. It occupies the southern half of what was in medieval times the Great Hall of the castle.

It is a roughly square room with sides approximately 23ft long and a height of 20ft. Dark wood wainscoting wraps around three sides, comprised of simple rectangular panels topped with a wide frieze which incorporates repurposed chest panels (Figure 1). The wainscoting and panels were installed by Charles Fowler between 1835 and 1840.

The floor is white marble and the ceiling features a white crown molding at the perimeter and a circular molding in the center, both of which are in a restrained Baroque/Palladian style (Figure 3).

On the south side of the room, three pointed archways (Figure 3), which were re-shaped by Charles Fowler during his renovations, lead towards the private quarters. From the opposite side, the archways appear to be constructed of the same light red sandstone indicating medieval construction throughout the castle (Figure 4). Today, only the easternmost of the three doors is operable. Above them, an opening with a Tudor arch creates a balcony from the private quarters into the Hall (Figure 3).

On the east, two doorways connect the space to the East Tower Vestibule and White Drawing Room, the latter concealed in the paneling. A large window located above the doorway to the White Drawing Room extends beyond the ceiling of the room. (Figure 5). A door and small staircase at the east end of the north wall connects to the Stair Hall.

On the west side, two doors are concealed in the paneling, on both sides of a marble chimney (Figure 1). The southern door leads to the West Vestibule, while the northern conceals a built-in cupboard inside the wall that connects to the Dining Room on its other side.

The Sitting Room, located directly above, was inserted in the 18th Century, likely around the same time the Stair Hall was created (Figure 7).

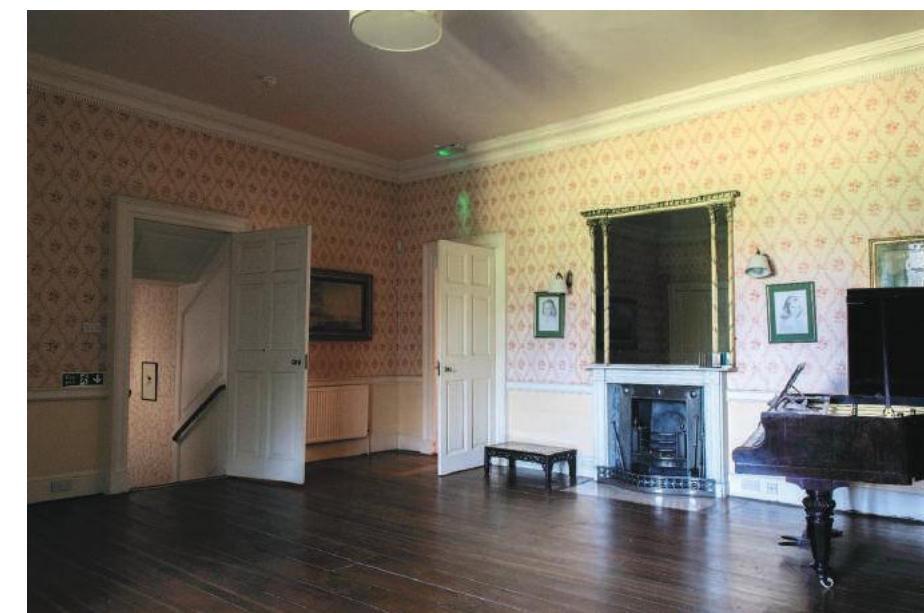
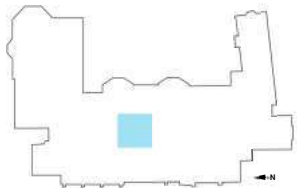


Figure 7: The Sitting Room, inserted above the Marble Hall, facing southwest. The door on the left leads down a half-stair into the private living quarters and the door on the right leads to the West Tower. (Xochilt Del Rosal Armenta, 2017)

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Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

MARBLE HALL & SITTING
ROOM OVERVIEW

drawing title

drawn by Students HSPV 770-901

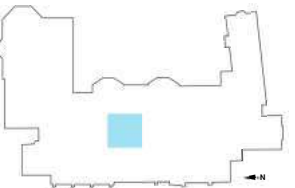
source Fieldwork May-June 2017

conducted by
Xochilt del Rosal Armenta
& Alberto Calderón-González

date 11 MAY, 2018

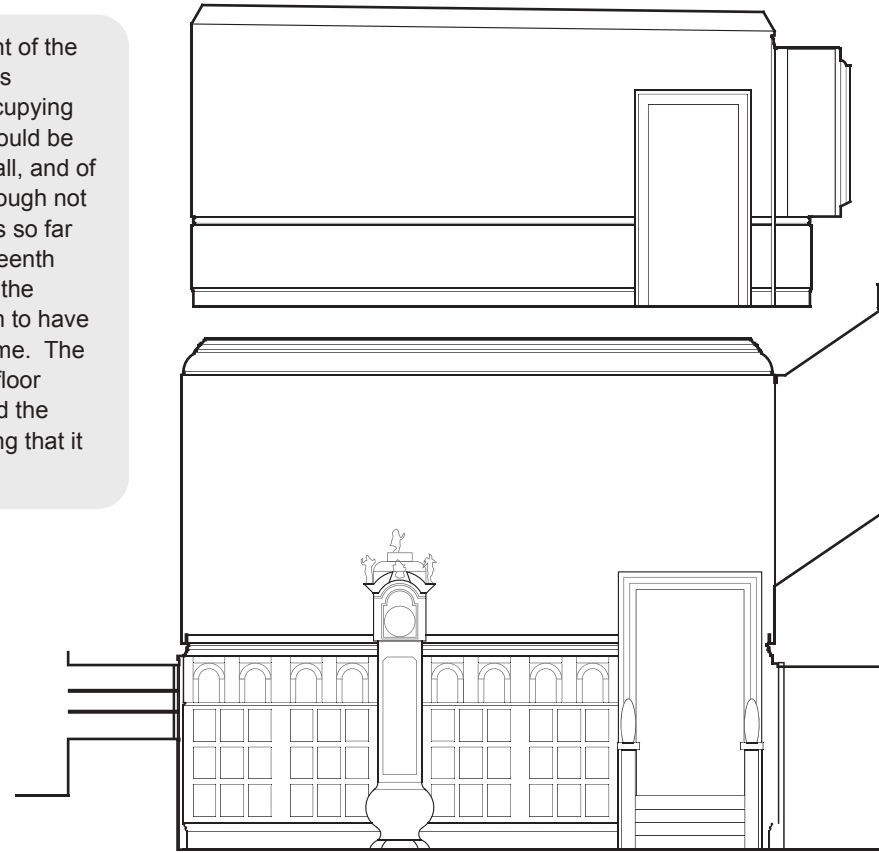
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EAST ELEVATION/SECTION

Evidence regarding the height of the original medieval Great Hall is inconclusive so far. A hall occupying the full height of the castle would be unusually and impractically tall, and of fairly unusual proportions, though not unheard of. However, there is so far no evidence of any pre-eighteenth century horizontal division in the space, and all divisions seem to have been installed at the same time. The large window on the ground floor (pictured left) extends beyond the ceiling of the room, suggesting that it may have lit the earlier Hall.

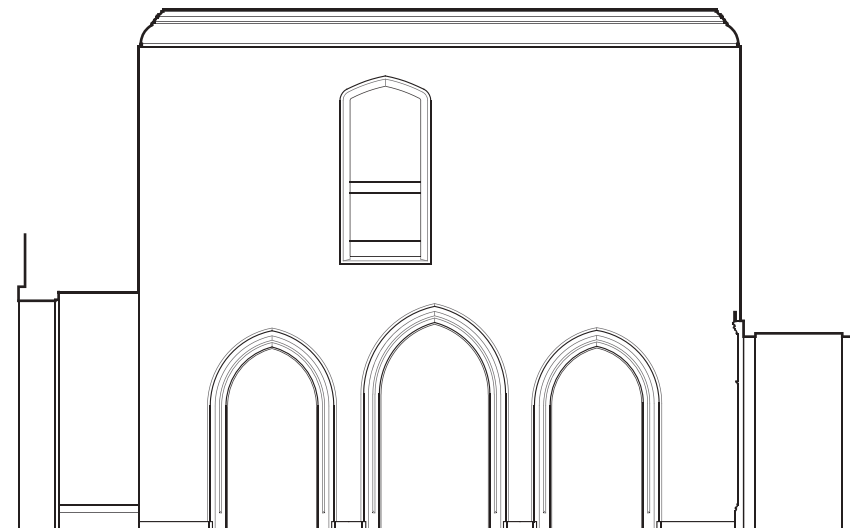
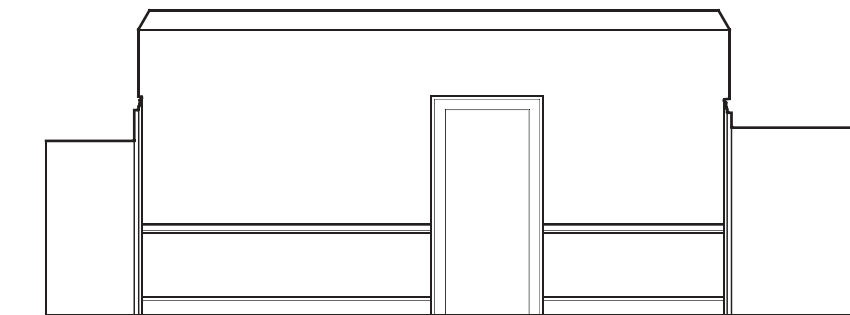


NORTH ELEVATION

In 1747, the Courtenays commissioned the Stumbles tall-case clock. A prominent piece designed to impress, it likely was installed in the Marble Hall, then the Entrance Hall, where it remains. Fowler incorporated the clock into his design by organizing the paneling so that it would frame it.

Under the clock, the falling of a weight before 1963 shattered the marble floor. We looked under the marble shards and did some minimal excavation in the unfulfilled hope of finding the medieval floor below. Observations with the borescope through a hole in the paneling next to the steps to the Stair Hall were also inconclusive, but seemed to suggest that the floor below may have been slate flagstones, which appear to be visible.

Marble Hall and Sitting Room Elevations



SOUTH ELEVATION

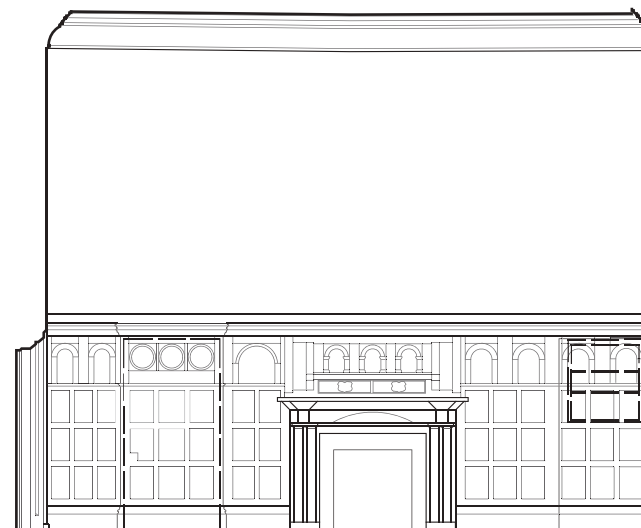
Fowler described making adjustments to the three arched doorways on the south wall of the Marble Hall in his Account of Works at Powderham Castle:

[...]on the South Side the doorway to Lobby is to be removed and a stone arch formed to correspond with that against the Butlers Pantry – a framed & boarded door studded with nails to be substituted for the present one, and blank doors to correspond in the other 2 archways, the whole to be set back within the reveal of the stone jambs [...]. (Charles T. Fowler, "The Hall. Powderham Castle", ca. 1836-40. Powderham Castle Archives, Box 93, N1/002 25)

The two westernmost archways predate Fowler and are thus almost certainly medieval, as confirmed by their appearance on the opposite side, where they appear to be constructed of the same light red sandstone that indicates medieval era construction throughout (Figure 4).

Fowler's plans drawn before commencement of the renovations show that the two doorways were blocked prior to his work, and they remain so to this day, although with Fowler's imitation doors.

Prior to Fowler's alterations, the easternmost archway was a rectangular door. Fowler, in keeping with his vision to re-medievalize the castle, understood that the configuration had likely been a trio of archways, as was common in medieval architecture, and refinished the three doorways accordingly.



WEST ELEVATION

The marble fireplace on the west side of the room is in the classical Adamesque style, fashionable from ca. 1770 to 1800, and was the last major eighteenth-century addition to the Hall. Using about a dozen varieties of marble, it can rightfully be called a "specimen" fireplace, and may have given the the Marble Hall – not abundant in the stone, except for the simple, white marble tiled floor – its name, though the name Marble Hall seems to date to the mid-20th century. (Girouard 21).

The Marble Hall of the nineteenth century was used similarly to it how it had been in the eighteenth, though Fowler's re-orientation of the entrance to the west, meant it was no longer the Entry Hall. The former access to the servant's staircase now became the main access from the West Vestibule. The East Vestibule, previously the main entrance, became an access to the gardens. Finally, a cupboard was added, concealed by a jib door, which connects the Marble Hall with Fowler's new Dining Room. This allowed plates to be passed by the servants from the kitchens, through the Marble Hall, and into the Dining Room without having to cross the vestibule.

The cupboard makes it possible to date the interventions in the Marble Hall; since construction in the Dining Hall was finished in 1840, the Marble Hall had to be finished by then too, and could not be earlier than 1836, when Fowler began working on the castle.

**Powderham
Castle**

Kenton, Exeter
Devon EX6 8JQ

project name and address

MARBLE HALL & SITTING
ROOM DIVISION OF SPACE

drawing title

drawn by Students HSPV 770-901

source Fieldwork May-June 2017

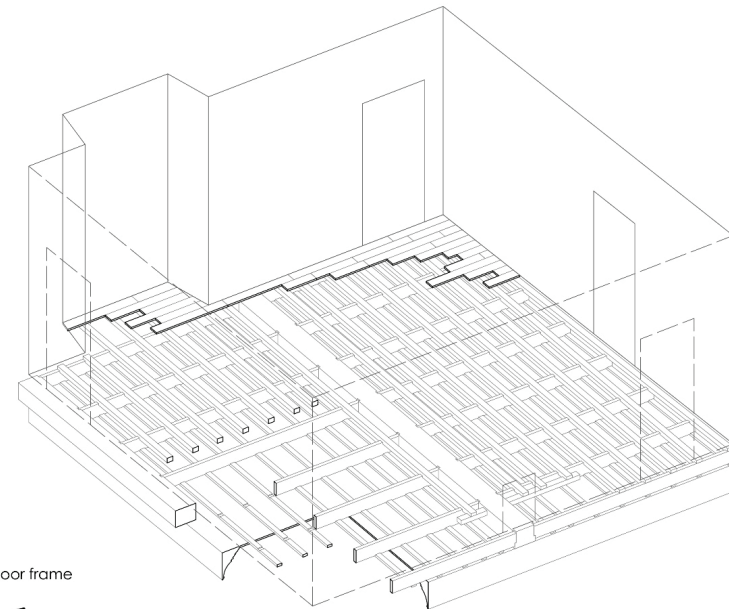
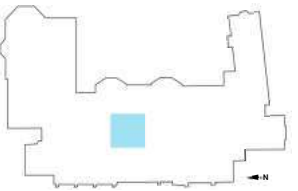
conducted by

Xochitl del Rosal Armenta
& Alberto Calderón-González

date 11 MAY, 2018

0014 & 0113
(2)

drawing number



Sitting Room, Floor frame

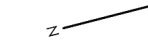
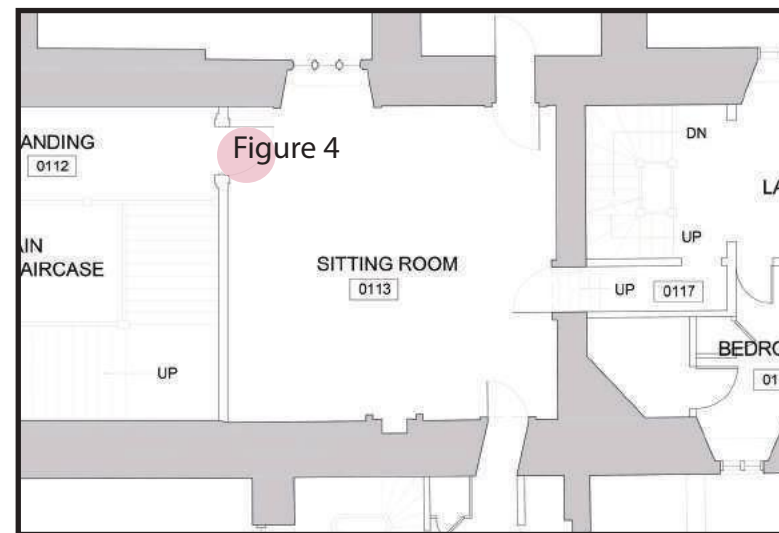
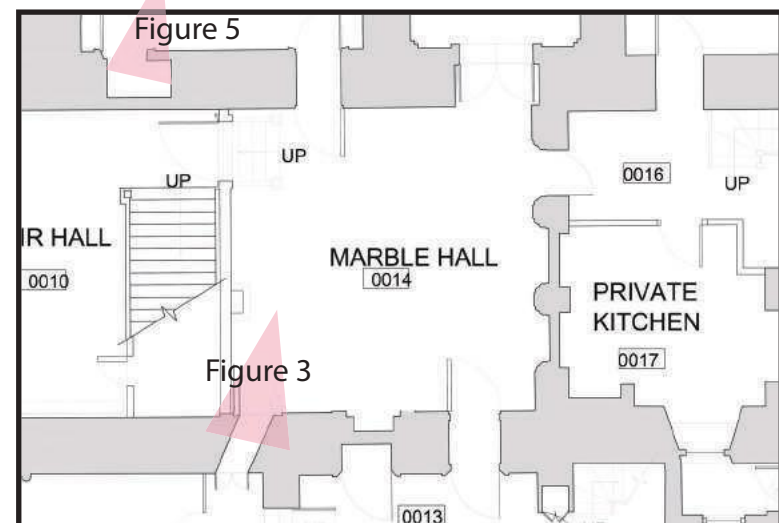


Figure 8: Floor structure of the Sitting Room (Calderón) The floor beams are pit-sawn and were put in place in the 18th century. Primary joists run between the south wall of the Great Hall, a beam in the half-timbered partition wall, and a summerbeam dividing the room in half. Secondary joists support both the floor and the ceiling.



FIRST FLOOR



GROUND FLOOR

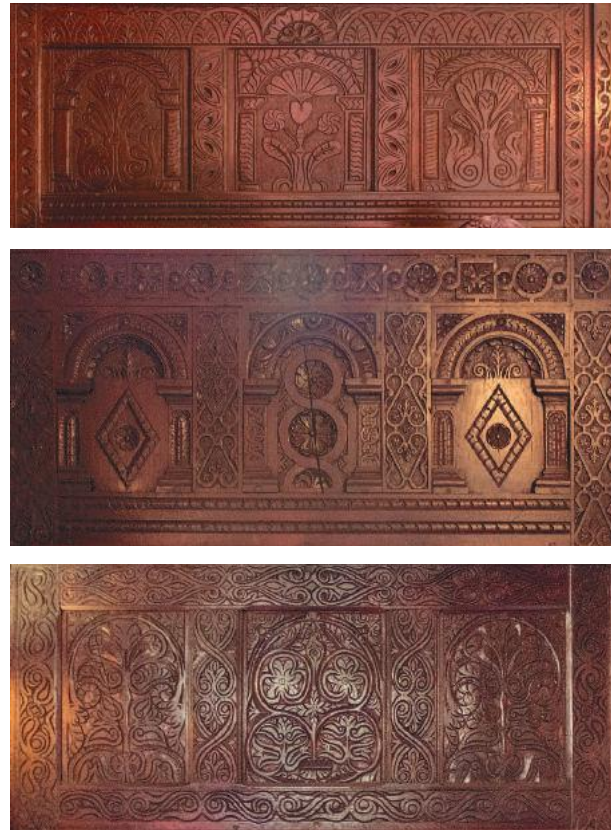


Figure 9: Orthorectified photos of some of the repurposed chest panels. (Alberto Calderón-González)

"[...] the old wainscoting (sic) [...] [was] to be finished at top with the ornamental chest Panels [...]", while "[t]he North & West sides [were] to have the arched Panelling excepting that on the upper part of this jib door [to the West Vestibule], which will have two panels with carved heads, and over the Chimney Piece is to be filled in temporarily with Chest Panels." (Account of Works at Powderham Castle, (Charles T. Fowler, "The Hall. Powderham Castle", ca. 1836-40. Powderham Castle Archives, Box 93, N1/002 25)



Figure 11: By removing some of the floorboards in the sitting room, we could discern that they were pit-sawn and observe the structure underneath. (Photos: Alberto Calderón-González)



Figure 10: When the door leading to the cupboard on the west side is opened, a section of the medieval wall is exposed. This is a rubble wall covered in plaster, except the framing for the cupboard opening which is made of brick. On the right side of the opening there is a carved stone with cavetto moldings on both sides, which cannot be seen completely. This stone could have been part of an architectural feature such as a window or a fireplace, though it may not be in its original position. (Photo: Alberto Calderón-González)



Figure 12: Inside the White Drawing Room there is a closet built into the stone wall of the medieval structure. The closet is not aligned with its door, and is much taller than is necessary (Figure 12); this strongly suggests that the closet was inserted into a major opening in the wall – it is the tallest opening encountered in our investigations thus far. Given that this was originally the main façade of the castle, we speculate that it may have possibly been an entrance to the Great Hall. (Photo: Alberto Calderón-González)

**Powderham
Castle**

Kenton, Exeter
Devon EX6 8JQ

project name and address

**MARBLE HALL & SITTING
ROOM FINDINGS**

drawing title

drawn by Students HSPV 770-901

source Fieldwork May-June 2017

conducted by

Xochilt del Rosal Armenta
& Alberto Calderón-González

date 11 MAY, 2018

**0014 & 0113
(3)**

drawing number

TERRACE ENTRANCE (Room 0049)

The terrace entrance is located in the center of the ground floor of the East Tower. The 18th century drawing of this space (Figures 5&6), which likely corresponds to its reconstruction at that time, includes a section through the tower which shows groin vaulting similar to the present form. Upon the completion of the West Tower and Entry Court in the mid-nineteenth century, the terrace entrance became a secondary, leading just to the gardens. Fowler's "after" plans (Fig 4) label the space "vestibule & greenhouse," suggesting a conservatory function quite distinct from the larger production facility in the Walled Garden at that time. The space is lit by circular windows with "gothick" tracery on the north and south walls.

WHITE DRAWING ROOM (Room 0048)

Filling the gap on the east side of the former Great Hall between the East Tower and the China Room, the White Drawing Room features a three-sided bay on the east side, facing the garden and the river beyond. The formal entrance is from the Marble Hall, with secondary access to the garden through the casement windows. The door to the Marble Hall on the west wall is matched by another leading to a closet; the latter is not shown on the mid-18th century plans (see figure 5, sheet 2.2). The fireplace surround is neoclassical, with carved, multi-colored marble, and located off-center on the north wall (Figures 2 and 3). The south wall has a large, arched alcove, centered on the fireplace. The width of this recess, and the overall decorative scheme of the space, appear to be well-suited to fit the sideboard currently located in the Stair Hall, suggesting that the piece was originally designed for this room (Fig. 6). Walls have baseboards, chairrails and cornice, and the upper walls are divided into panels by applied moldings (Figure 4).

The rococo ceiling consists of a nearly square section filling the majority of the space, with a center rosette, and a trapezoidal section encompassing the bay window. Accounts indicate that the Courtenays hired the London papier mâché specialist Joseph Duffour between 1760 and 1763. The records do not detail the nature of the services or goods that Duffour provided, nor do they specify which of several properties owned by the family at the time. Papier mâché ceilings were advertised as being lighter and easier to mold than plaster while allowing for prefabrication and shipment of completed panels to more remote locations for installation by local, unskilled laborers. They were also known for being easy to dismantle and reinstall (Thornton). A fragment of papier mâché decoration from the First Library (Fig. 7) includes newsprint bearing the date of "July, 1752," suggesting that this kind of decoration was used in the Castle even before the Duffour bills. In the White Drawing Room, the decorations of the center and the bay infill appear to be different in character, suggesting that they may have been installed at different times, either as a result of alterations to the exterior wall, or water damage to the plaster. The space is labeled Dining Room before Fowler's renovations, and designated as a "Family Dining Room" after Fowler built the State Dining Room.

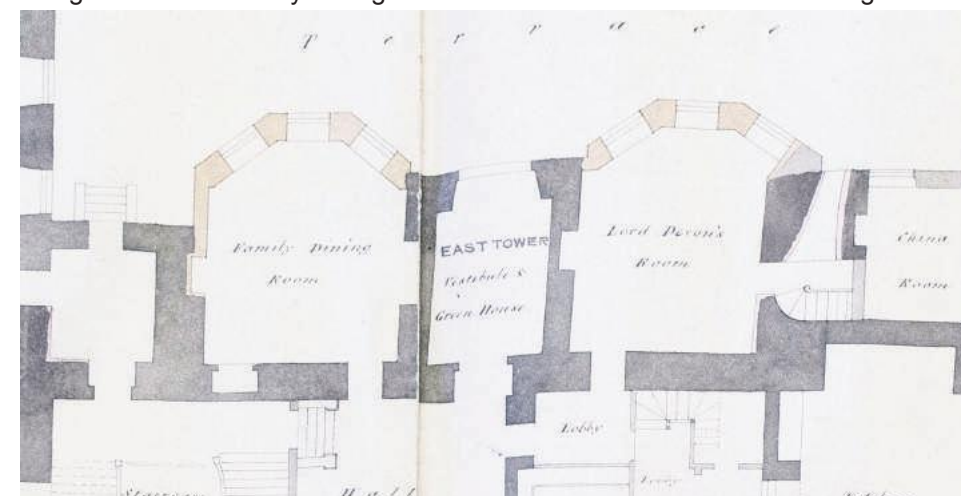


Figure 1: Detail of Charles Fowler's "General Plan of Powderham Castle Shewing the Alterations and Additions, 1846" (Devon Heritage Centre)



Figure 2: View of the White Drawing Room c. 1964 (Country Life.)



Figure 3: The marble fireplace surround in the White Drawing Room. (Photo: Kallie Kothman)



Figure 4: View of the White Drawing Room facing southwest. (Photo: Kallie Kothman)



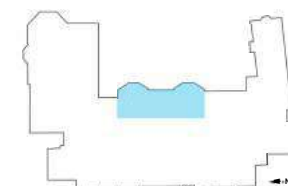
Figure 5: View of the Terrace Entrance facing east. (Photo: Starr Herr-Cardillo)



Figure 6: Measurements of the White Drawing Room alcove compared to the sideboard in the Stair Hall (Illustration: Kallie Kothman)



Figure 7: Newsprint incorporated in fallen fragments of papier mache decoration from the ceiling of the First Library bear a date of July, 1752. (Photo: Caroline Dickensheets)



Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

EAST TOWER

drawing title

drawn by Students HSPV 770-901
source Fieldwork May-June 2017
conducted by Kallie Kothman & Evelyn Pae

date 11 MAY, 2018

0048-0049

drawing number

FAMILY DINING ROOM (Room 0015)

The room most recently used as the Family Dining Room has a similar layout to that of the White Drawing Room, though it is slightly smaller. It was also defined by two pre-existing medieval towers, in this case the center East Tower and the smaller stair tower to the southeast. Like the White Drawing Room, its basic configuration appears to date from the mid-18th century, though much of the detail appears to be 20th century. The mid-18th century plans do not assign a use to these spaces. In the pre-1836 plans, it is identified as the "Breakfast Room," and in 1846 as "Lord Devon's Room." Twentieth century plans and photos note it as the "Children's Room" or "School Room" (Figs. 1 & 4).

The doorway providing access to the Marble Hall and service areas may have shifted through time. The mid-18th century plans (Figure 5, sheet 2.2) show the door toward the south end of the room, but it had shifted by the early 19th century in order to make room for the current stair. A hinged panel in the door surround reveals a finished opening, possibly medieval, that existed in the same general location as the current doorway. The 19th century plans show a single door on the south side leading to the medieval stair. A new passageway was created to the east later, and the stair was reconfigured, when the spaces to the south were converted from the housekeeper's room to another family living space (Fig. 1).

The decoration in this space is much simpler than the White Drawing Room, consistent with its less public use. The stone fireplace near the center of the north wall is neoclassical (Fig. 5), and a simple plaster rosette is centered in the ceiling. The bookcases are installed over the existing chair rail, and the decorative paint treatment is relatively recent. There are only a few layers of paint here, suggesting that the woodwork may have been stripped recently, or that trim is relatively new.

ROOM 0116

The first floor bedchamber (Fig. 3) is decorated to nearly the same level as the White Drawing Room and Venetia's Bedroom in the North Wing. The mid-18th century plans titled this "Lord Courtney's Room," but the mid-20th century Country Life articles identify it as "Lady Devon's Sitting Room." Its relatively high level of finish is appropriate to its prominent position overlooking the original main entrance and later the garden and River Exe, and to its placement among other formal rooms on the first floor.

The section views in the mid-18th century drawings call for a Georgian fireplace surround with overmantle, and a deep cornice. The surround as installed is white marble with egg-and-dart moldings, with an overmantle. Its elaborate rococo ceiling is similar to those on the ground floor (Fig. 6). By late 19th century, the east window had been expanded to a bay.

ROOM 0214

The second floor of the East Tower, at the top of the family's private stairs, is another bedchamber. This has a simple baseboard and fireplace surround, similar to that shown in the mid-18th century section. This space also contains an access point for the mechanics of the clock in the space above. This room appears to have been part of a servants' area until conversion to guest rooms in the 20th century (see also adjacent spaces).

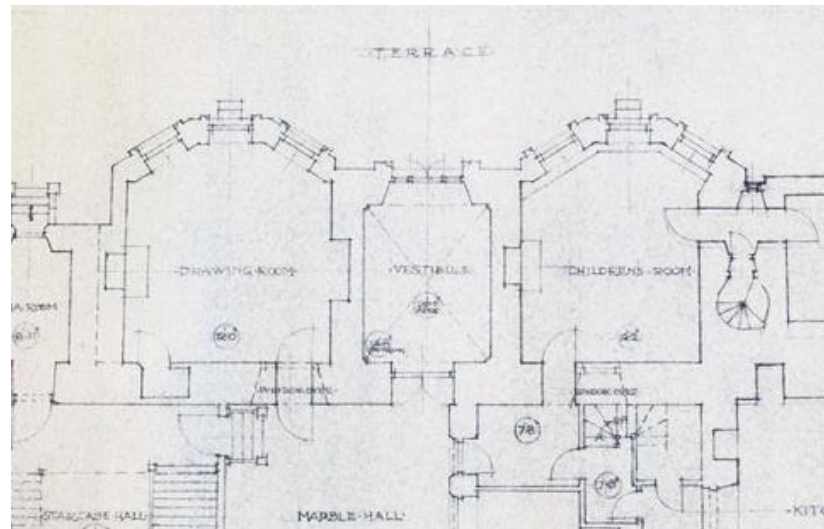


Figure 1: Sidey, John, "Powderham Castle Exeter Ground Floor Plan 1954," 1954. (Powderham Estate Archives)



Figure 2: View of the "Honeymoon Suite," or Room 116, facing east. (Photo: Evelyn Pae)



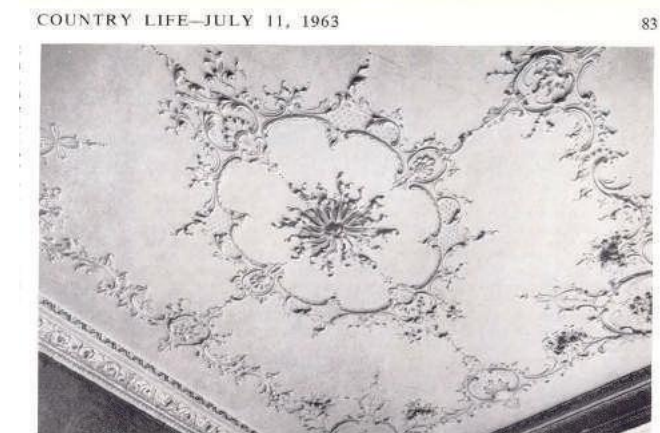
Figure 3: View of the "Honeymoon Suite," or Room 116, facing east. (Photo: Evelyn Pae)



Figure 4: Historic England view of "Schoolroom," 1962. Note different bookshelves, though cornice and fireplace surround and coal grate all appear as existing.



Figure 5: View of the marble fireplace in the Family Dining Room. (Photo: Kallie Kothman)

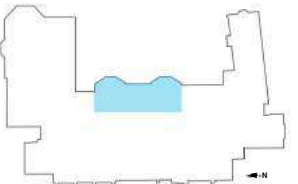


6.—ANOTHER DECORATED CEILING OF THE LATE 1760s, IN LADY DEVON'S SITTING-ROOM IN THE NEW TOWER
Figure 6: View of First Floor bedroom ceiling (Country Life.)

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**Powderham
Castle**

Kenton, Exeter
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project name and address

EAST TOWER

drawing title

drawn by Students HSPV 770-901
source Fieldwork May-June 2017
conducted by
Kallie Kothman & Evelyn Pae

date 11 MAY, 2018

0015-0016, 0214

drawing number

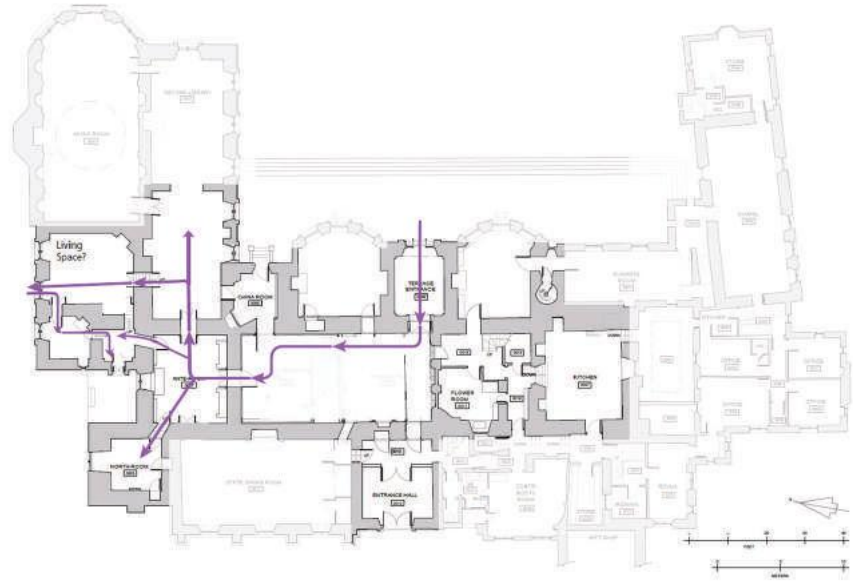


Figure 1: The spaces that were likely available as ground floor living spaces in the early 18th century; purple path shows possible movement through the castle from the main entrance. (Drawing by Katherine Randall)

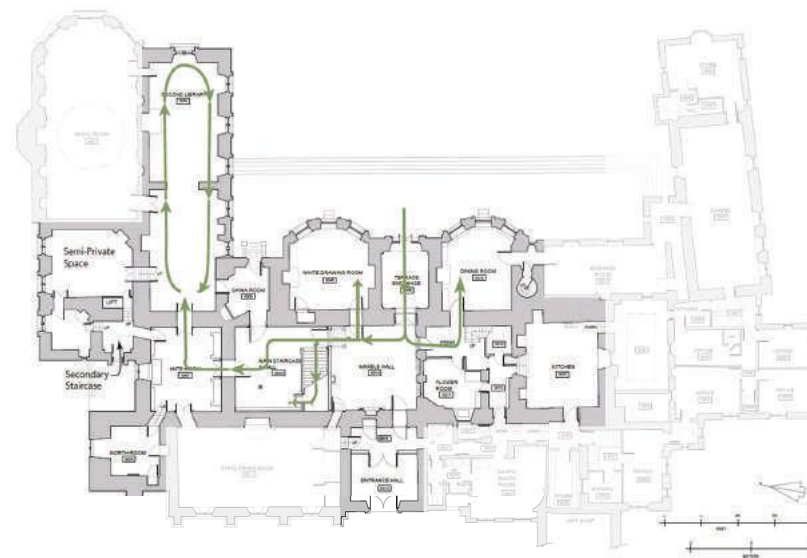


Figure 2: Shows ground floor public rooms available and decorated by the end of the 1780s. Green path shows likely flow through the castle. (Drawing by Katherine Randall)

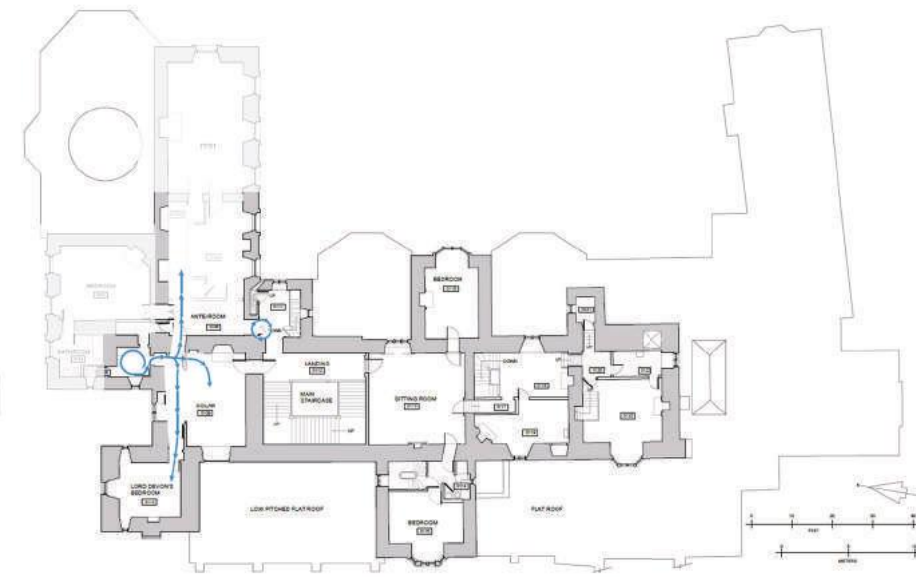


Figure 3: The blue path indicates how a stair from the Hall would have given the most direct access to upper rooms. (Drawing by Katherine Randall)

NORTH WING, SECOND FLOOR

Even less is known about the pre-20th century functions of the upper two floors of the North Wing. Each likely had plans similar to the ground floor, with a large space to the northeast, and smaller chamber filling the gap between the stairwell and the north wall. When the Stair Hall was built in the 1730's, the first floor space appears to have had a ceremonial entrance or exit via the first floor Anteroom. In the mid-to-late 18th century, the 2nd Viscount had thirteen daughters and one son, so suites in the first and second floors, linked via stairwells to those above the Solar, likely served as nurseries and young ladies' chambers.

Fowler's notes mention plastering the crown mouldings in the first floor bedchamber, and a nursery above (Folwer, 1846). When the lift was installed in the 1950's, a wood paneled hallway was added to create lift access. The first floor was designated for Lady Venetia Courtney; the former dressing room space was converted into a bathroom serving her chamber, with and a smaller toilet room accessed via the stair. From the 1960's until the late 1990's, this space was designated as the State Bedroom, while the current State Bedroom was a drawing room. On the second floor, occupied in the mid-20th century by Lord Philip Courtenay, a number of partitions have been added to subdivide the space. Dates are unclear, but appear to have provided space for bathrooms, laundry and other services.



Figure 4: Large exposed wooden lintel in second floor bedchamber. (Image Credit: Allison King)



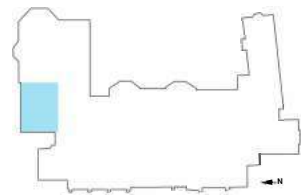
Figure 6: Tenon opening in large wooden lintel (Image Credit: Allison King)



Figure 7: Mortise and tenon joinery from the ceiling of the medieval core above Room 17 (Image Credit: Allison King)



Figure 5: View of Venetia's room. (Source: Country Life Magazine, 1963.)



Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

NORTH WING
1ST and 2ND FLOORS

drawing title

drawn by Students HSPV 770-901

source Fieldwork May-June 2017

conducted by

Margaret Back, Allison King,
Justin Lynch, Katherine Randall

date 11 MAY, 2018

0101 & 0102

drawing number

STATE BEDROOM, ANTE-ROOM, ROSE ROOM, AND CHINESE HALLWAY

The Rose Room, Chinese Hallway, and Ante-Room are located on the first floor of the northeast wing of the Castle, above the First Library (Figures 1 through 5). They lead to the State Bedroom in the northeast corner, which has served multiple roles during its history.

Physical investigations focused primarily on the interior of the rooms, as wisteria and render on the exterior made observations from the outside difficult. However, the space below the floorboards in two locations, the libraries below, and the attic above were all accessible and investigated. Moulding profiles of the baseboards, chair rails, and window and door surrounds were taken and used in combination with paint analysis to help inform the chronology of the spaces and changes in aesthetics which may have reflected the function of the spaces. Due to limitations regarding where and how paint samples could be taken, the results are limited and may have a high margin of error. Existing openings in the walls and floors were examined with a boroscope, but provided little useful information. Additionally, hardware, fireplaces, and other architectural details were closely examined for any dateable features.

The Ante-Room, Rose Room, and Chinese Hallway were originally constructed as one space, but it is still unclear whether that room was constructed at the same time as what is now known as the State Bedroom. The overall footprints of these spaces and the State Bedroom are nearly identical, and the windows on the southern façade of the Rose Room and State Bedroom are spaced almost evenly apart.

Most documentation has focused on the State Bedroom and suggests that the Second Library, and the State Bedroom above it, were built on the site of the Castle's original chapel. This may have once again rebuilt independent of main structure after Sir William Courtenay, the 2nd Baronet, returned to the castle. Harding quotes antiquarian Chappel, who stated that "in the north with of Powderham castle is a neat Chapel rebuilt and beautified AD 1717, over which is a well-furnished library." The library mentioned was located in the space that is now the State Bedroom.

If those spaces had indeed been built separate from the main structure of the castle during the medieval period, the First Library and space above were either anticipated time or coincidentally proportionate, which is especially impressive when one takes into account that the China Room and space above it would have had to have been considered when planning the spacing of the windows in the Rose Room.



Figure 1: The State Bedroom, facing northeast. (Photo by Mia Maloney)



Figure 2: The Rose Room, facing southwest (Photo by Mia Maloney)



Figure 3: View of the Ante-room facing north. (Photo by Mia Maloney)



Figure 4: View of the Chinese Hallway, facing east. (Photo by Mia Maloney)

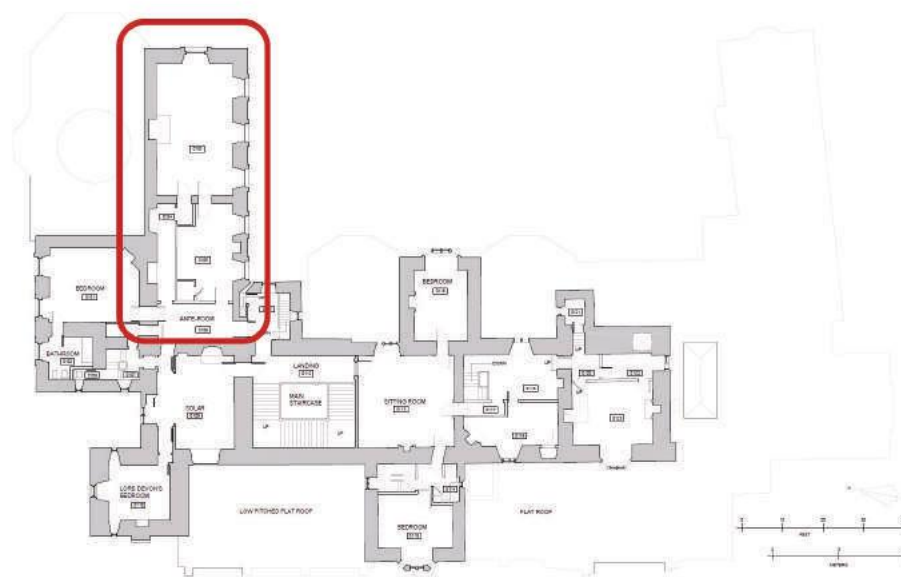


Figure 5: Location of the Ante-Room (0106), Rose Room (0105), Chinese Hallway (0104), and State Bedroom (0103) on the first floor of Powderham Castle.

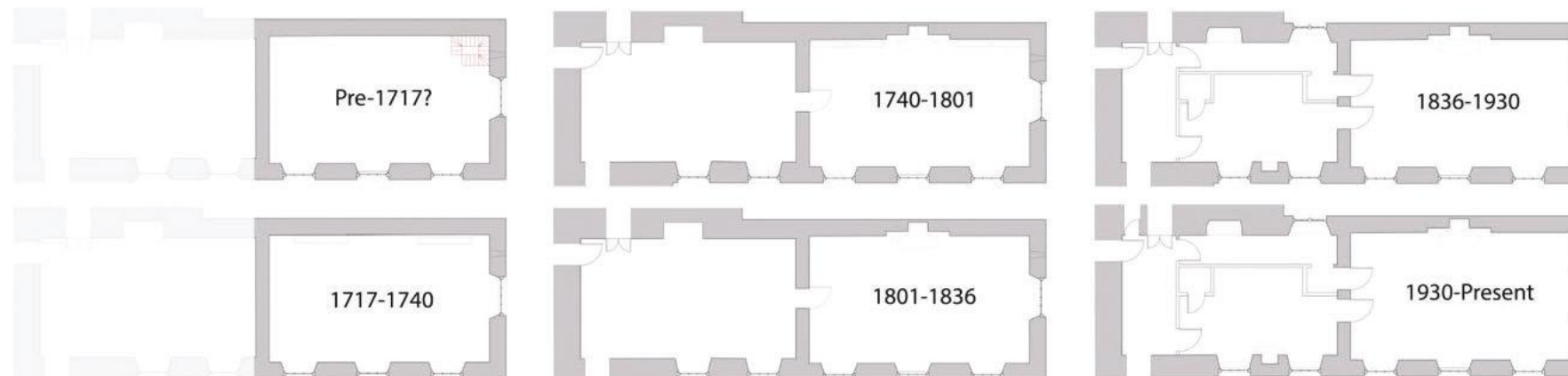
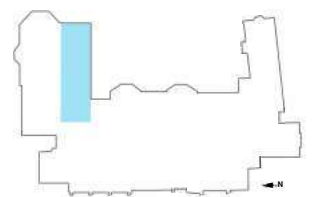


Figure 6: Potential evolution of the four spaces. The Ante Room, Chinese Hallway, and Rose Room were originally all one space. It is unknown if this space was constructed before, after, or along with the space of the current State Bedroom. A staircase (shown in red) may have been located in the northeast corner of the current State Bedroom when the space was used as a chapel.



Powderham Castle

Kenton, Exeter
Devon EX6 8JQ

project name and address

STATE BEDROOM, ANTE ROOM,
ROSE ROOM & CHINESE HALL
drawing title

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source Fieldwork May-June 2017
conducted by
(Mellisa) Wei Lou and Mia Maloney

date 11 MAY, 2018

0103-0106

(1)

drawing number

The first exterior depiction of the suite of rooms was drawn by Buck in 1734 (Figure 6). By this point, the room that became the Ante-Room, Rose Room, and Chinese Hallway had been constructed, as well as the space now known as the First Library, then used as a drawing room. The function of this combined space at that time is unknown, but they provided access from the Stair Hall to what was then a library to the east. In 1740, two bookcases (Figure 7) were designed by John Channon to match the fireplace in the space and its surround. They likely sat on each side of the fireplace and remained in the room until 1830.

While all six windows found in the State Bedroom and Rose Room are depicted in the Buck view, the muntins appear to be straight. The sash are shown in their present arched form in a illustration by Swete (Figure 8) dated 1798. The change may relate to the addition of the Music Room by James Wyatt to the north in 1794. The small window on the west elevation of the State Bedroom is not shown in either depiction

The first known and best-documented major changes occurred between 1836 and 1839, when architect Charles Fowler conducted extensive work on the Castle. By this point, the State Bedroom functioned as a bedroom. In 1836, Fowler's work in the State Bedroom included "taking out sashes and frames, shutters and other fittings to windows, putting new bottom sashes, and replacing the upper ones, taking frames to pieces, and putting new sills and pulley sticks, altering backs and elbows, and preparing new back hinges, repairing the shutters, and replacing the whole complete." In addition to other repairs, Fowler designed the double frontispiece surrounding the doors

(Figure 9) to match "the style of the original work," i.e. the fireplace. This likely replaced an earlier opening centered in that wall and leading to the anteroom or lobby. Fowler also makes note of "coloring" the ceiling, which suggests that a decorative plasterwork ceiling may have once existed in the room.

Between 1837 and 1838 a "trussed" partition was built (see Figure 10), subdividing the spaces of the Ante-Room, Chinese Hallway, and Rose Room. The "truss" likely referred to the framing of the Rose Room's arched alcove, but it is unclear whether it was constructed for structural or aesthetic reasons. Had the room been intended for use as a bedroom, the alcove could have functioned as a space to place the bed, but the room was identified as a dressing room. Thus, the truss and alcove may have been intended to support the ground floor ceilings or the roof over the attic. Preliminary investigation of the attic space reveals metal bands connecting the ceiling beams to the roof trusses, which may have been part of a system of support designed by Fowler (Figure 11).

The erection of the partition the windows in the Rose Room, requiring further modifications to bring light into the Ante-Room and Chinese Hallway. Fowler describes adding the window in the Chinese Hallway (Figure 12); while not documented, the skylight in the Ante-Room, which has no exterior walls, may have been added at this time as well. Investigation of the plaster and lath portion of the skylight in the attic may help to confirm this.

The partition also changed the where fireplaces were needed. The wood bin in the Chinese Hallway may mark the location of a fireplace which served the original unified space and would have been tied into the chimney serving the First Library fireplace. The fireplace in the Rose Room may have been added by Fowler at this time. Unlike the chimneys serving other rooms, this one is formed of a pipe at roof level and is not built into the attic walls, suggesting that it was a later addition.

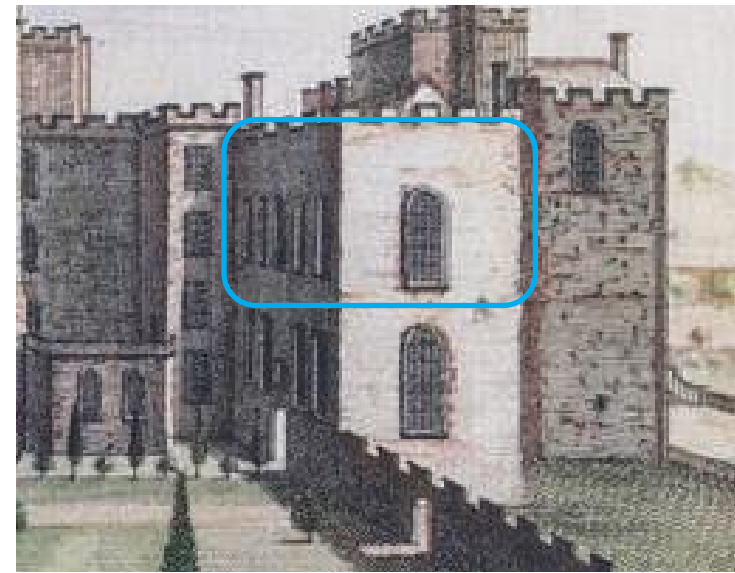


Figure 6: Earliest known depiction of the exterior of the suite of rooms. Note the apparent basement entrance, no longer present. (Buck)



Figure 7: Bookcases designed by Channon were originally located in the State Bedroom (Country Life, 1963).



Figure 8: 1978 depiction showing arched muntins in the State Bedroom. (Swete, 1798)



Figure 9: The door surround on the west wall was installed by Fowler to match the elaborate fireplace and provide access to rework rooms to either side. (Photo by Mia Maloney)



Figure 10: An alcove in the Rose Room was installed by Charles Fowler when he partitioned the spaces. (Photo by Mia Maloney)



Figure 11: Metal straps connecting ceiling beams to trusses. (Photo by Mia Maloney)

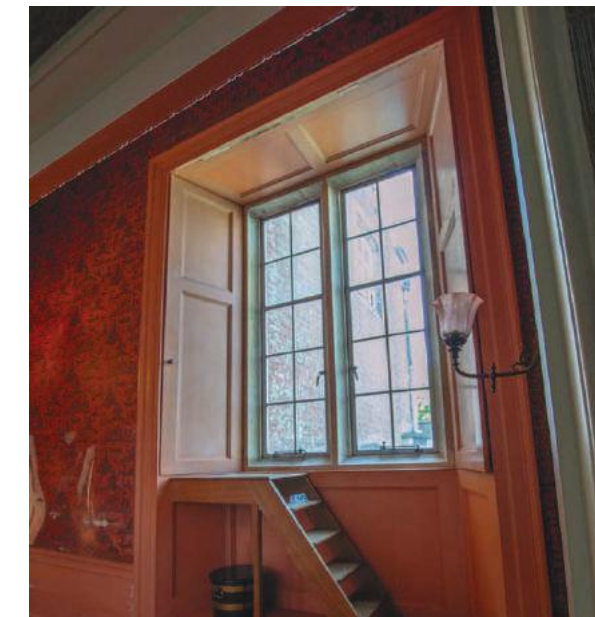
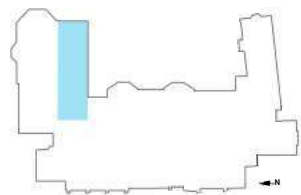


Figure 12: Window added to the Chinese Hallway. (Photo by Mia Maloney)



**Powderham
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With the partition came extensive changes in the woodwork. The interior partitions in the Rose Room, Ante-Room, and Chinese Hallway all required new baseboards and cornices, and addition and alterations to windows and doors meant that new casing mouldings were needed as well. In addition to one baseboard profile and one chair rail profile, six different moulding profiles were found on the door and window surrounds of the four rooms, identified with a letter from A-F (Figure 13) One of the mouldings, profile C, was given two variations: C1 and C2. This is due to a slight variation in the hand carved details on the otherwise identical profile, which would have required the same moulding plane to produce. The combined moulding profiles and paint analysis suggest that the majority of the mouldings in the four rooms date to at least Fowler's period, though it is unclear why so many different profiles were used.

In the State Bedroom, the door mouldings (profile C5), window mouldings (profile C1), baseboards, shutters, and chair rail all feature the same primer coat over wood base, followed by three layers of graining, and then a light blue-grey coat. This suggest that each of those elements were added at the same time. We know that Fowler is responsible for the erection of the partition, and thus is likely also responsible for the baseboards in all four rooms. Fowler's formation of the partition also suggests that he is responsible for creating the two doors in the State Bedroom where there had probably only been one. Because the mouldings around the doors and the baseboards all have the same first layers, the remaining woodwork with the same layers likely all date to Fowler as well.

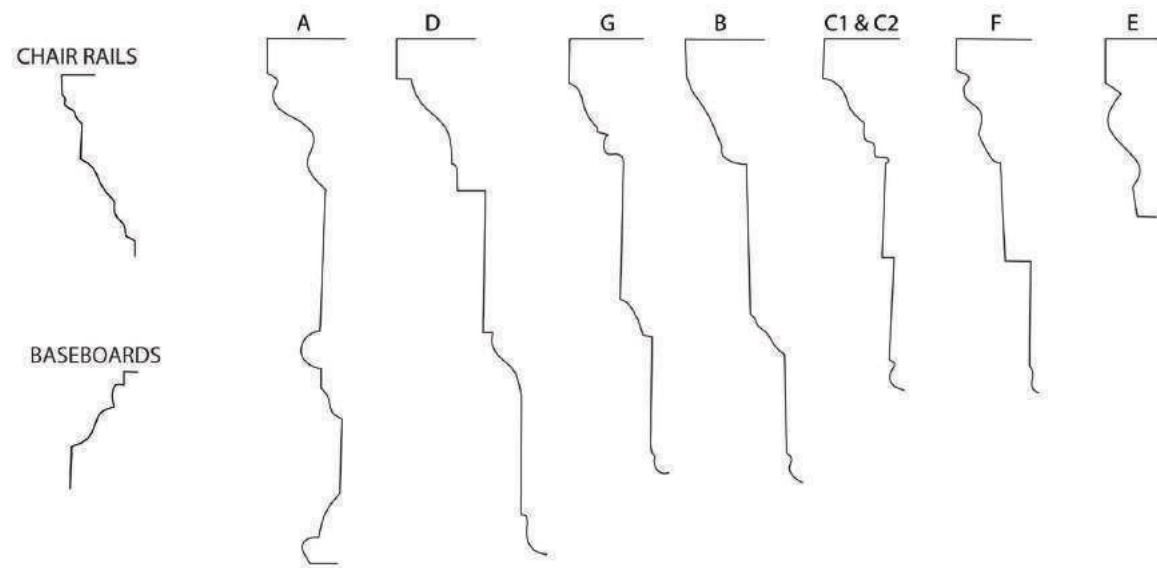
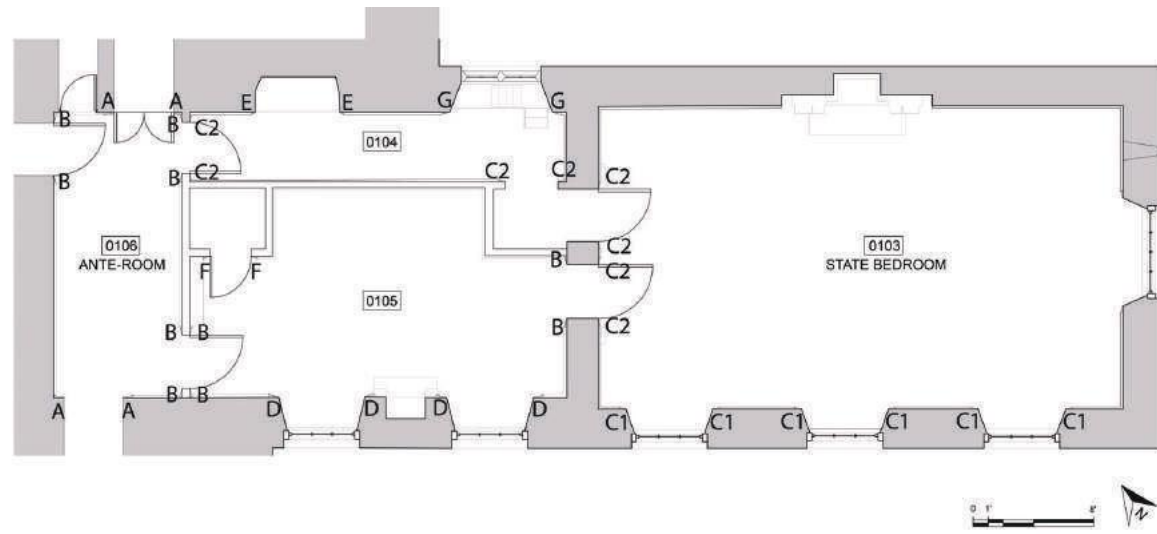


Figure 13: Moulding profiles found in the State Bedroom, Rose Room, Ante Room, and Chinese Hallway.

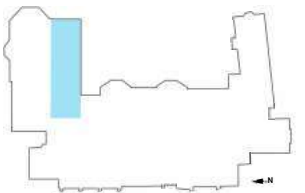


Figure 14: Examples of paint stratigraphy from the State Bedroom, Rose Room, Chinese Hallway, and Ante Room (Mia Maloney.)

While the mouldings around the doors and windows of the State Bedroom differ slightly in their carvings, their similarity in profiles and paint stratigraphy suggests that they were created in the same building campaign. The slight difference in carvings can probably be attributed to a gap of a year or two in their fabrication within the four-year period of renovations. Paint analysis was also conducted on the wainscoting below the windows but, because no layers matched those of other features, its relative time period could not be established.

In the Rose Room, the baseboards had the same first five paint layers as the door mouldings on the east and west elevations (profile B), window mouldings (profile D), shutters, and window sills. Because the baseboards are consistent throughout the four rooms, they served as a reference point when comparing the paint stratigraphy of the woodwork between spaces. Since the baseboards are believed to date to Fowler, the rest of the above-mentioned woodwork in the Rose Room can be assumed to date to Fowler as well.

The paint analysis of the wainscoting and window sashes in the Rose Room were too inconclusive, and paint analysis was not done on the mouldings around the closet door (profile F). Because profile F is less ornate than any of the other mouldings and is not found anywhere else, it may date to a later period, potentially when the sink was added in the closet. It is unclear why a different moulding profile was used on the doors and windows of the Rose Room. One possibility is that the window mouldings were original to the space, and were stripped of their paint before being refinished by Fowler. However, because of their similarity in proportions to the door mouldings, it seems more likely that, like the window and door mouldings in the State Bedroom, both were created by Fowler but several years apart.



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Figure 15: The cornice in the Chinese Hallway, which may be a copy of the original cornice in the State Bedroom (Photo by Mia Maloney.)



Figure 16: The view on the left from a 1908 issue of Country Life shows an elaborate cornice installed in the State Bedroom. In the center photo, from the 1962 issue of the same magazine, the cornice has been removed. The photo on the right shows the space today. (Photos: Country Life Magazing, Mia Maloney)

Extensive sampling could not be conducted in the Chinese Hallway due to the high visibility of ideal sampling locations. Existing chips and worn sections of paint was examined, resulting in samples that were not always visible the entire way down to the wood. However, the Hallway features doors with moulding profiles B and C2, both of which were dated to the Fowler period in other rooms, as well as the Fowler baseboard. When comparing the visible layers on the C2 profile doorway and the baseboard to the trim around the woodbin, many of the same layers do appear to be present, suggesting that the trim around the wood bin either dates to Fowler's time as well, or to a period not long after his interventions. The moulding around the window in the Chinese Hallway was not sampled, although the shutter appears to date to Fowler as well.

The Ante-Room serves as the entrance to the other three rooms and abuts the medieval core of the Castle to the north and west. The space is entered through either the Solar or the small room to the east of the Main Staircase landing. The eastern elevation of the Ante-Room features two doors. The left door leads to the Chinese Hallway, and the north door leads to the Rose Room. Venetia's Bedroom and a hallway leading to the elevator in the "Thirty's Wing" are accessible through doors on the northern elevation. The ceiling contains a rectangular skylight, as there are no windows in the space. The space contains only two types of mouldings, profiles A and B. Profile A must have been installed first, because profile B overlaps it in the northeast corner of the room. While both appear to have the same paint stratigraphy, the great difference in their design raises suspicion that they were not created at the same time. Profile A has a more robust profile and more hand carving than any of the other mouldings in the four rooms, suggesting that it could be original to the space and stripped and refinished by Fowler.

It is unlikely that any of the rooms feature an original cornice. In order to maintain some of the original detailing when partitioning the space, Fowler copied the cornice that was in the State Bedroom for the other rooms. That is likely the cornice which remains in the Chinese Hallway (Figure 15), which is similar to one seen in early 20th century photos of the State Bedroom (Figure 16). The date of the cornices in the Ante-Room and Rose Room are unknown, though their relative age could be determined by comparing their paint stratigraphy to other woodwork in the rooms.

The majority of the doors in the rooms likely also date to Fowler's period. Many of the mortise locks feature the imprint "C Smith & Son BIRMM" (Figure 17). These were likely made by the company Charles Smith and Son, which was active during the mid 1800s. An advertisement from 1846 (Figure 18), a decade after Fowler's work in the four rooms, describes their work at other sites, including Windsor Castle. The door leading to the Thirties Wing hallway features a much newer patent, dated 1930.



Figure 17: Mortise lock on the door between the Ante-Room and Rose Room (Photo by Mia Maloney).

CHARLES SMITH and SON, 52, GREAT CHARLES-STREET, BIRMINGHAM (late STANDLY and SMITH, formerly STANDLY and GALE, Bull-street). Locksmiths, Bell-hangers, Brass-founders, Whitesmiths, &c., beg most respectfully to solicit the attention of **MAGISTRATES, ARCHITECTS, and ENGINEERS** to their inventions for prisons, lunatic asylums, &c.

C. S. and Son will be happy to attend any committee of magistrates without charge, and submit a **VARIETY** of patterns of peculiar locks, signals, inspection apparatus, chapel door-fastenings, iron frames, hinges, &c., as supplied by them at the **MODEL PRISON, LONDON, and TWENTY-THREE SIMILAR GAOLS**, where they have given entire satisfaction.

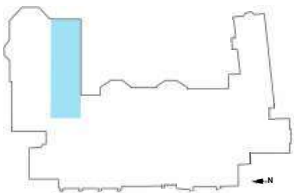
Among other testimonials, can be shown that of Major Jebb, attesting the efficiency of the labels, &c., invented by them.

The contracts will be executed to the approval of the inspector-general of prisons, and the architects.

C. Smith and Son also are prepared to contract for the supply of the whole of the ironmongery requisites for the residences of the nobility and gentry, churches, banks, barracks, gaols, asylums, and workhouses, including locks, bells, hinges, grates, kitchen-ranges, staircases, grates, park-fencing, fire-proof safes, bookcases, doors, metal cashes of all kinds, and every description of ornamental brass and iron work, light castings, &c.

C. S. and Son beg to refer to the extensive works performed by them at Windsor Castle, Northumberland and Ston House, Blenheim Palace, Chatsworth, &c., as a guarantee for the superiority and durability of their work, in confirmation of which numerous letters from noblemen and be shown.

Figure 18: Advertisement for Charles Smith and Son, the manufactures of several the mortise locks used in the State Bedroom, Ante Room, Rose Room, and Chinese Hall (The Builder, 4, 1846.)



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The four rooms have undergone various changes in layout and use throughout their history. The earliest use of the space that became the Rose Room, Chinese Hallway, and Ante-Room is unknown, though the State Bedroom was likely first conceived as a library.

The use of the four rooms after Fowler's interventions is not fully understood. The Chinese Hallway likely was given its current wallpaper and decor after a member of the Courtenay family traveled to China. The State Bedroom functioned as The Gold Drawing Room in the 1960s (Figure 19). Renovations or repairs occurred in the space around this time, resulting in a new ceiling, new cornice, and the addition of steel ceiling beams (Figure 20). The space was returned to a bedroom in 1993, when it was opened for tours.



Figure 19: The State Bedroom functioning as the Gold Drawing Room (Country Life, 1963).



Figure 20: Steel beams over the State Bedroom (Photo by Mia Maloney).

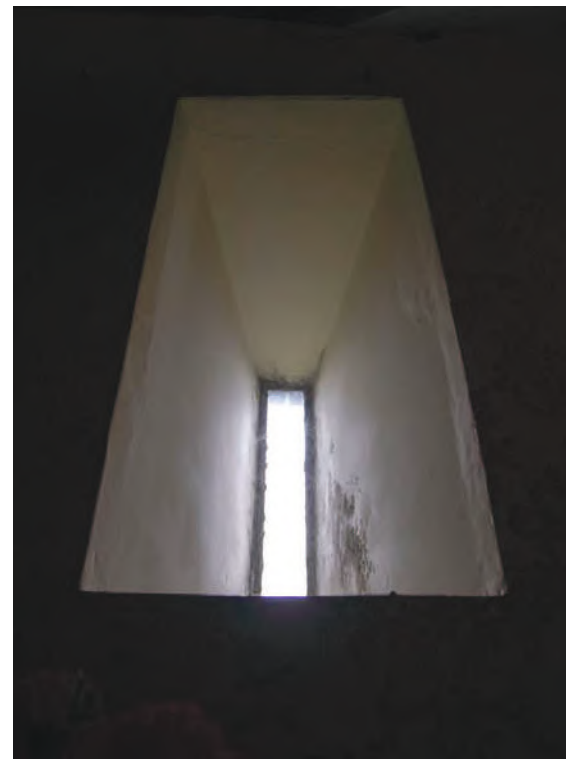


Figure 21: The small window on the east elevation of the State Bedroom (Photo by Mia Maloney).

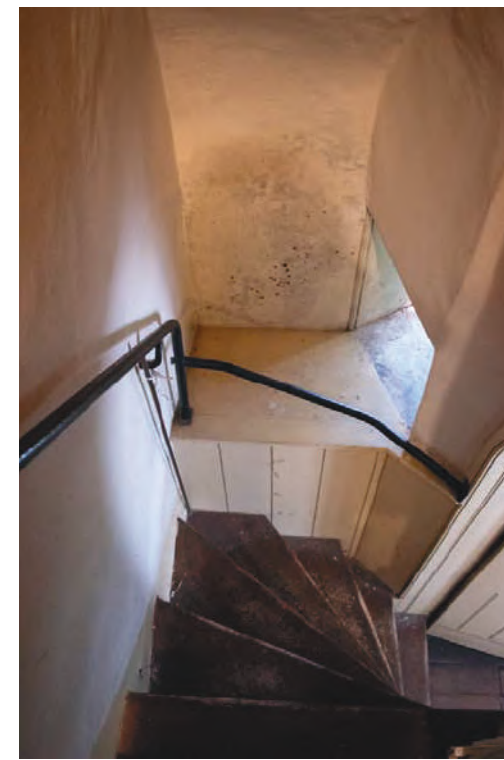


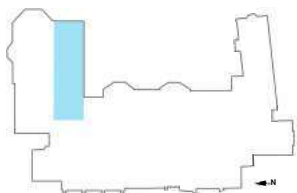
Figure 22: A window at the base of a staircase, similar to the small window on the east elevation of the State Bedroom (Photo by Mia Maloney).

Conclusion. The State Bedroom, Chinese Hallway, Rose Room, and State Bedroom all have mysteries that have not yet been solved. Some of these could be resolved through deeper archival and archaeological research, including the construction date of the space over the First Library. Archival evidence may also help to illuminate how the function of the State Bedroom changed from a library, to a bedroom, to a drawing room, and back to a bedroom.

One of the biggest questions is the purpose and history of the small window on the east elevation of the State Bedroom (Figure 21). The presence of a similar window near another staircase in the Castle (Figure 22) suggests that there may have once been a staircase leading from the Second Library below when the Second Library was a chapel. However, the lack of depictions of the window in early exterior drawings on the Castle may indicate that the window is later addition. Investigation of the floor boards in the northeast corner of the State Bedroom could potentially provide evidence of a staircase.

Moulding profiles and paint analysis have already proved successful methods of investigating the spaces. Sampling additional mouldings would likely reveal new information and help answer remaining questions. A deeper analysis of the numerous paint colors could also serve to inform future interpretation, even if there is no intent to return the spaces back to an early color scheme.

Examination of the framing of the alcove could also help to establish the function of the “trussed” partition. The use of a boroscope in the attic space or opening a small hole in the ceiling of the closet would be apt places to start.



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Figure 1: View of the room facing the northeast, showing the modified corridor to the north. (Photo: Zara Bhatti)



Figure 2: The southern wall divides the Solar from the Stair Hall. (Photo: Zara Bhatti)

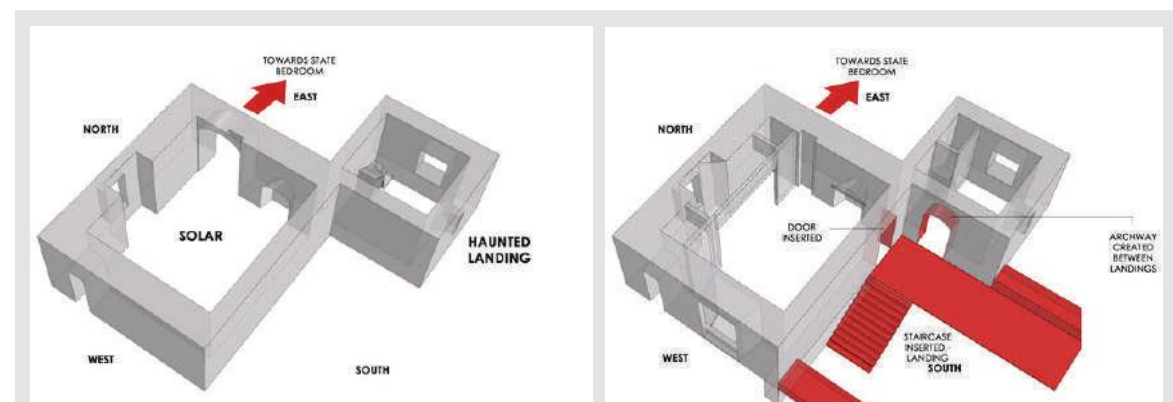


Figure 5: Speculative diagram showing changes to the Solar following the addition of the main staircase in the Stair Hall in 1735. (Diagram: Zara Bhatti)

SOLAR

Located above the Anteroom, the Solar is one of the few rooms in the Castle that explicitly displays its connection to the medieval core via the stone wall and the large fireplace within it. Originally the private chambers of the castle, the Solar has undergone a series of transformations with its changing functions. In its current configuration, the walls of the room illustrate different historical periods and configurations and can be “read” accordingly, though it probably does not depict any one period accurately.

The large fireplace, constructed of the same light red sandstone that marks the medieval period of construction throughout the castle, is centered upon the east wall. (Fig. 4) On its left side, the arched doorway, also built with rough sandstone, is another remnant of an opening that connected the solar to the north-eastern side of the castle. (Fig.4) This may very well be the access point into the room via the old spiral staircase in the China Room before the addition of the Grand Staircase.

Architectural historians believe that the wall between the Solar and the Stair Hall probably contained an opening to lend visual access into the Great Hall below. Typically in medieval architecture, the Solar was a private space and sleeping quarters for higher-ranking family members.

In his account of works, Fowler refers to the Solar as the “bedchambers above the ante room” and mentions adjusting the Georgian window above the Dining Hall (Fig. 3) to accommodate the height of the Dining room roof, however he does not reference making changes to window style.

Visual inspection of beams supporting the floor revealed that the much larger (almost 13 inches thick) beams are likely the earliest wooden elements present, with relatively smaller and newer wooden joists added later to reinforce the floor.

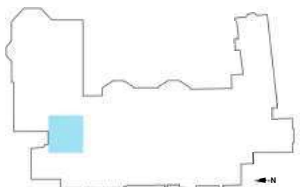
The older wooden beams stop a few inches before the wall between the Solar and the Stair Hall which supports the theory that the the Great Hall was initially constructed as a double-height space. For graphical representation of the changes made to the Solar over time, see figure 5 below.



Figure 3: View facing west, showing an 18th century window sash. (Photo: Zara Bhatti)



Figure 4: The exposed stone wall reveals the construction behind the Medieval-era hearth and a door opening to the left. (Photo: Zara Bhatti)



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project name and address

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NORTH TOWER



Figures 5-6: Evidence of three phases of wallpaper visible in Lord Courtenay's study—a Chinois-style floral paper (left), a brown and cream Victorian paper (small tear, right), and the current blue Edwardian paper (left) (Photos by Anthony Hita)



Figures 7-8: Evidence of Fowler's modification and medieval fabric under the floorboards in the hallway connecting the Dressing Chamber to the Solar on the southeast side of the North Tower's first floor. Top left: context for location. Top right: A possible medieval hewn timber cut by Fowler's floor joists. Bottom: A stone threshold, likely the medieval entrance to the tower. (Photos by Anthony Hita.)

Lord Courtney's Study (Room 0008). Material and documentary evidence suggests that the tower has traditionally been primarily a private space for the family. In the medieval period, the Great Hall would have been the primary public space, with the Solar acting as a semi-private space, and the North Tower the most private area of the medieval core. With the medieval entrance of the castle facing east, the North Tower was shielded by the entire volume of the castle and grounds in front of it, protecting quality both physically and symbolically. Prior to the construction of the ornamental Belvedere, the tower was the highest built point on the Powderham estate, allowing occupants to watch without being seen—prestige and privacy combined.

The usage of this room before the 19th c is unclear. Fowler identifies it as a both bedroom and a study in his plans and documents, and mentions alterations to bookcases already in the room (Fowler 1840, 16). However, after Fowler, the room became and remained Lord Courtney's Study. Prior to the 19th century alterations, a door led out to a semi-private terrace to the west, and likely provided private access to the estate's second chapel adjacent to the North Tower. Fowler filled in that opening, creating a hidden closet (Fowler 1836, Plan; Fowler 1846, Plan) (see figures 1-2.)

At least three phases of wallpaper remain the room (Figures 5 and 6.) The earliest surviving paper is visible only in a small void between the window moldings of the north window and the bookcases which Fowler added. It is Georgian in style, with green foliage, red flowers and blue birds on a cream or aged white background, and its location suggests it may pre-date Fowler's modifications. (Similar papers in the University of Manchester's Whitworth Collection date between 1790 and 1850 and were either printed in France or England to resemble imported Chinese papers. Whitworth Collection. "Wallpaper." The Whitworth. Accessed June 6, 2016. <http://www.whitworth.manchester.ac.uk/collection/ourcollection/wallpaper/>.) The second layer of wallpaper is a brown swirl design on a cream background, typical of early Victorian Gothick wallpapers; this is interrupted by the Fowler bookshelves, indicating that it was added contemporary with or following Fowler's modifications (Whitworth Collection). The current wallpaper is a dark green and blue damask pattern on a blue background. Late Victorian or Edwardian in style, this paper matches similar designs from the Whitworth Collection dating between 1880 and 1920 (Whitworth Collection).

Lord Courtenay's Dressing Room (Room 011). The first floor level of the North Tower is connected to the Solar via a narrow hallway. Fowler's work journal indicated that this area was used by Lord Courtenay as a dressing chamber, although on the floor plans, it is labelled a bedroom. Originally, the space was accessed via a series of stairs likely similar to those between the ground floor and Ante Chamber. Fowler lowered the floor to be at the same level as the Solar (Fowler 1840, 19). Evidence can be seen under the floorboards, where hewn timbers are cut by Fowler's new floor joists. A stone threshold also remains under the floorboards, implying that, while Fowler may have dressed the entrance arch to fit Gothick taste, he did not create the opening itself. Fowler also mentions that this space contained a water closet, which is consistent with the medieval castle privies being located just outside the eastern side of the tower. There was likely a private privy on the east side of this room, which Fowler modernized by installing in a new cistern and water pipes (Fowler 1840, 19-20) (Figure 9).

Along with the west window opening on the ground floor, the east and west window openings on the first floor appear to be medieval. Fowler repaired the windows without modifying the openings (Harding 1867, 175). The style of the first floor wallpaper suggests that it dates from the 20th century; there was no evidence of previous wall finishes. The opening to the spiral staircase on this level appears to have been modified, as there is a curving moulding set into the top of the doorframe, now obscured by the current doorframe.

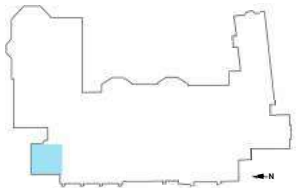


Figure 9: The possible location of a medieval privy in the northeast corner of the first level, now occupied by a modern sink. Fowler mentions removing an old privy and installing new water pipes in this room (IPhoto by Anthony Hita)

HSPV770-901
POWDERHAM
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19104



**Powderham
Castle**

Kenton, Exeter
Devon EX6 8JQ

project name and address

NORTH TOWER

drawing title

drawn by Students HSPV 770-901
source Fieldwork May-June 2017
conducted by
Anthony Hita & Rebekah Yousaf

date 11 MAY, 2018

0008, 0110,
0208 & 0301 (1)

drawing number

Second Floor Apartment (Room 0208). In the 19th century, this space marked the upper level of the North Tower. Fowler made significant changes, dividing it into two stories and adding a staircase on the eastern side to give access to a floor above it. Fowler added a sink under the new stairwell (Fowler 1840, 16). Corbels in the southwest corner and blind medieval openings on the south side of the third story suggest that the tower may have had a third story before this, though it was in poor condition at the time. (Figure 10) Several similar corbels on the east side of the room are buried beneath Fowler's staircase addition, suggesting he had to work around them.

Third Floor Apartment (Room 0301). The current third floor apartment was created by Fowler, who subdivided the second story space below the roof. Fowler preserved an opening to the spiral staircase here, citing its retention as a means of "private access" to the tower's upper levels (Fowler 1840, 20) (Figure 11). He also modified openings in the space, moving a window from the west elevation to the north elevation and replacing it with a fireplace (Fowler 1840, 16) (see Figure 4), and creating access to the roof via a hallway to the southeast.

Though Fowler does not mention opening a new southern window in the space, Harding, writing soon after Fowler's work, claimed that a blind medieval opening was discovered on the south side during the renovations (Harding 1867, 175). A two-light trefoil window opening still exists in the wall, and may have been a model for Fowler's Gothick-style windows in the tower and other parts of the castle. Close inspection of the window frame shows that the top portion is separate, possibly a different stone type entirely, distinct from the other Gothick windows Fowler added, which are usually one piece. A portion of a medieval window cap is still visible in the wall on the west elevation of the exterior of the Stair Hall, demonstrating a precedent for blind medieval openings being retained within the walls (see Figure 3).

There are two layers of wallpaper in the space corresponding to two visible layers of paint (Figures 12 and 13). The earliest is a red and white fleur-de-lis pattern on a grey background, which corresponds to a red paint scheme visible where the present blue-grey paint has weathered. The present paper features blue flowers within a blue diamond grid on a white background. A search of materials available in the Whitworth Collection suggests this top layer likely dates to the late Victorian period, circa 1870-1890, while the earlier paper is similar to patterns common during Fowler's time, circa 1850 (Whitworth).

Conclusion and Recommendations. Because so much of the older fabric still remains in place in the spaces within the tower, there are ample opportunities for further study. As the archival database of Powderham materials develops, future inquiry should cross reference account books and documents regarding change over time to further enhance, challenge, or revise the theories presented in this report. Further paint and wallpaper analysis, particularly of the significance of certain styles and colors, may yield insight into the specific usage of the spaces in relationship to the rest of the castle. Mortar analysis on the divergent stone strata and dendrochronology of the surviving wood framing will be useful for more tightly narrowing the chronology of change over time. While most of the interior fabric can be attributed to Fowler or later change, more investigation under floorboards, behind walls, and beneath visible decorative layers may reveal more evidence for the Tower's appearance during the Georgian period. The spiral staircase, which remains a significant medieval feature, should also be thoroughly investigated, sifting the rubble and dirt removed from the interior, and investigating tooling marks to see where Fowler's renovations end and older medieval fabric begins.



Figure 10: Corbels in the North Tower's second level, southwest corner, possibly hinting at an original pre-Fowler third story that was gone by Fowler's time. (Photo by Anthony Hita)



Figure 11: The opening to the spiral staircase on the east side of the North Tower connecting levels one through three. Fowler claims to have retained these openings to allow private access throughout the tower. (Photo by Starr Herr-Cardillo)

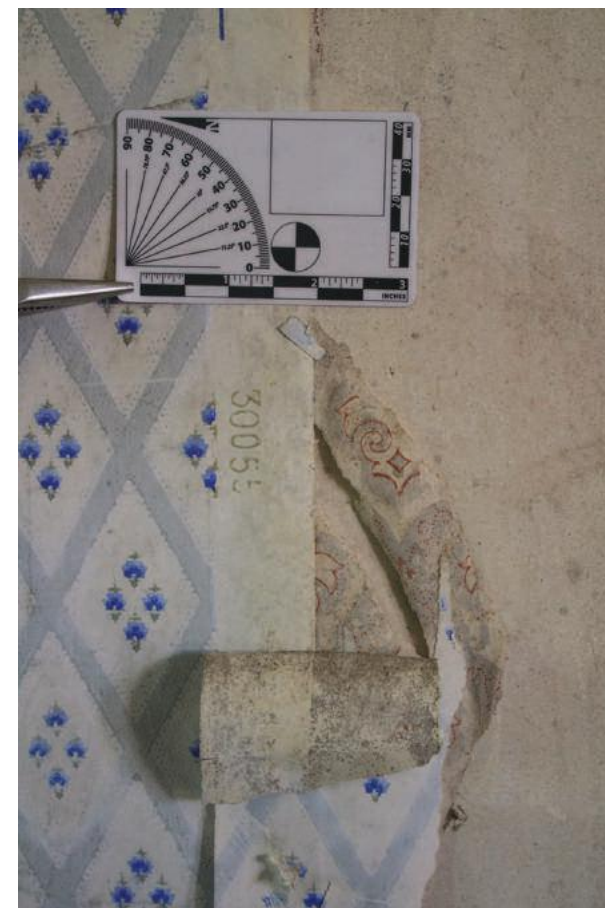
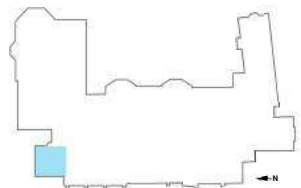


Figure 12: Two phases of wallpaper visible in the North Tower's third floor—an early Victorian red and white fleur on grey background, and a late Victorian blue diamond pattern (Photo by Anthony Hita)



Figure 13: Two phases of paint visible in the third story of the North Tower's south side. The coloration of these phases matches the color scheme of the two layers of wallpaper also visible in the room. (Photo by Rebekah Yousaf)



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ROOMS 0209, 0210, 0211

The original configuration and use of the bedroom suite on the second floor above the Sitting Room is still relatively unknown. A plan from 1954 (Fig. 1) labels the space as “unfurnished;” the bathroom was not yet constructed and a fireplace and a closet in the hall, which no longer exist, are shown. A 1988 architectural plan (Fig. 2) shows a bathroom to be installed and the fireplace still in place. Neither of these plans gives any explanation for the function of the room. The bathroom installation likely relates to the conversion of the space to a guest suite, a function which continues today.

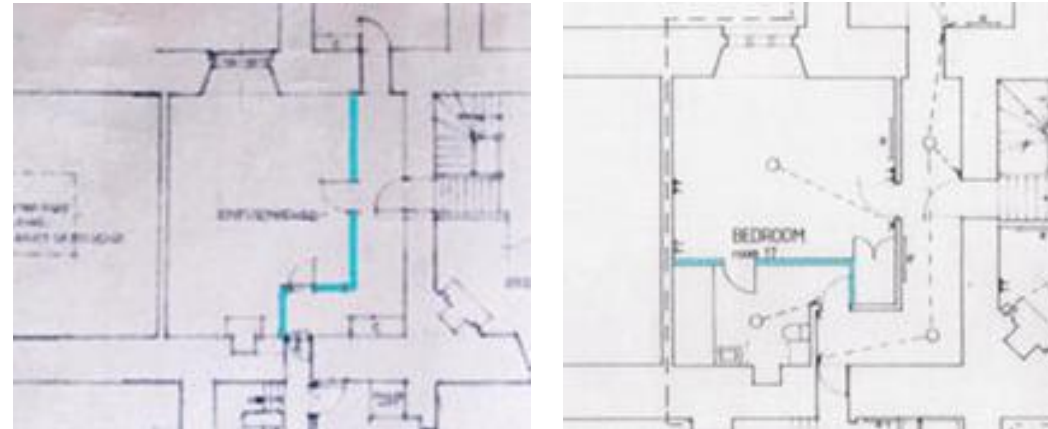
A number of elements within the spaces suggest the former use and original intent for the subdivision of this room. There are two bells in the hall: one in front of room #17 and another in the hall in front of room #18. (Figs 3 & 4) The bells were for calling servants either directly from one of the household members or by the butler from the butler’s pantry. This, as well as the location on the second floor, with access only by the service stair, suggest the area’s function as servants’ quarters during the 18th and 19th centuries. In the Medieval era, servants typically stayed close by the household members, sleeping adjacent to their masters on pallets, sometimes even at the foot of the

bed. (Girouard, 55) As differentiation of spaces emerged during Georgian period, servants were housed out of sight and in less desirable areas – like the top floor.

Beams and ceiling joists were visible through an access panel in the ceiling. (Figure 5) Large hand-hewn tie beams span the width of the room. Though they appear to be relics of construction prior to the 18th century, Professor Daniel Maudlin cautions that this type of beam support was used for many centuries, so is not definitively indicative of Medieval construction. The Medieval Hall may have had a cambered roof. Blair and Ramsey, authors of *English Medieval Industries: Craftsmen, Techniques, Products* state, “Later Medieval roofs of stone buildings were often low-pitched to carry a lead roof covering.” (Blair). Indeed, a “flat roof” was described in Charles Fowler’s *Powderham accounts* in 1836. Another possibility is that the tie-beams were left in place after removing the high-pitched section of the roof. (Brandon, 392) (Figure 6)

The most striking architectural relics in the space are corbels of various sizes and shapes, aligned with the beams above the ceiling as seen in Figures 7 and 8. The wood carving is rough hand-hewn on one side with a blackish color. If the corbels were left from the Medieval building campaign and they align with the beams in the ceiling, it would be reasonable to conclude that the beams also dated from the Medieval era. Typically, blackened timbers denote the presence of an open hearth and thus were often painted or stained black. (Emery, 144) Paint analysis may confirm this. These corbels may have been left in place at the time of the Georgian construction because they were in servants’ quarters. As Mark Girouard mentions in his 1963 article about Powderham, the castle “has undergone the process experienced by many similar buildings; it has been successively de-medievalised in the 18th century and re-medievalised in the 19th.” (Girouard, 134, 18-21) The corbels are also reminiscent of ship building techniques, which may link to the maritime history of Powderham’s site.

Investigation under the floorboards revealed saw marks which appeared to be from a pit saw. (Figure 9) There was a saw mill on site in 1770, though these modifications were most likely installed in the early 18th century, when the medie-val hall was converted into Georgian spaces. Some of these hypotheses could be confirmed through dendrochro-nological testing of the elements.



Figures 1 & 2: A plan from 1954 (left) labels the room “Unfurnished” and a plan from 1988 (right) shows the installation of the bathroom.



Figures 3 & 4: Bells in the hallway outside of the room correspond with bells in the kitchen of the private quarters. (Photos: Rebecca Clemente)



Figure 5: Pit saw marks visible on a floor joist. (Becca Flemer)

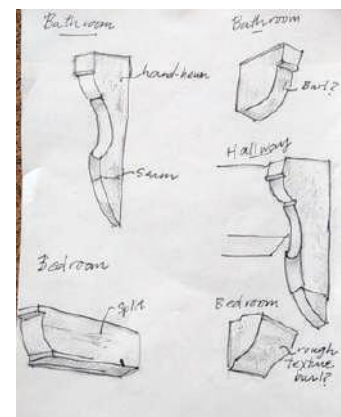
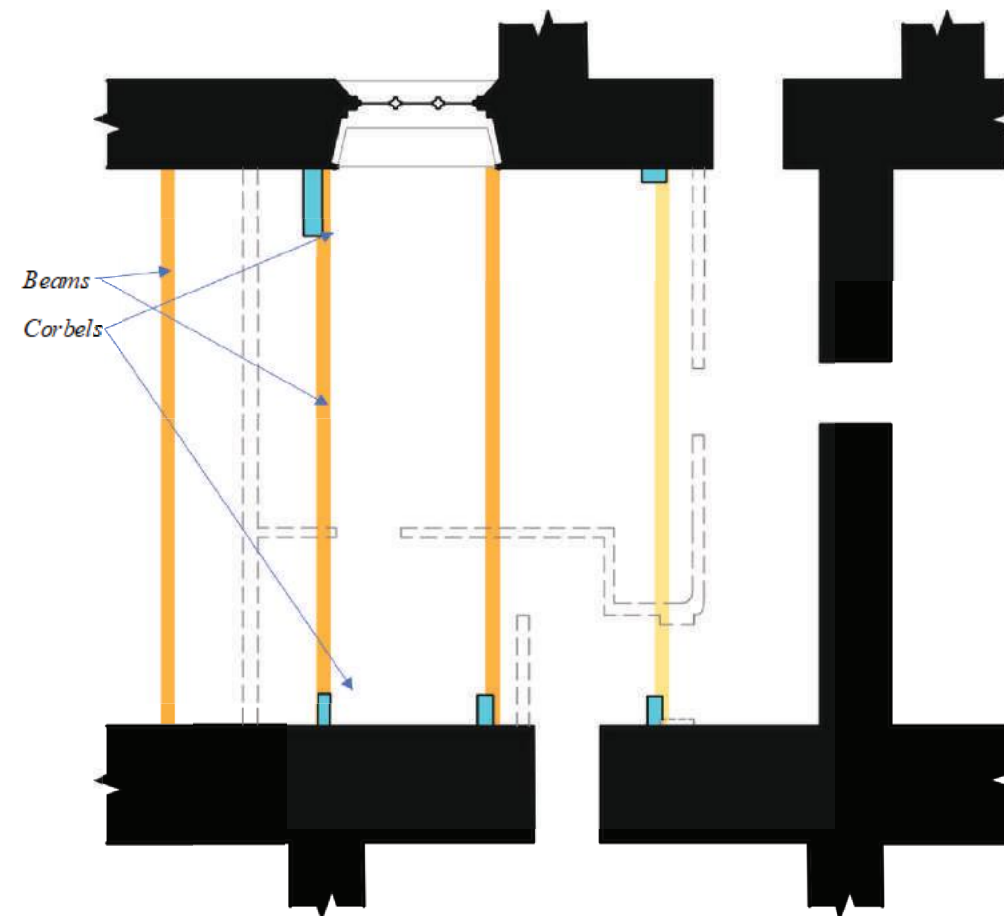


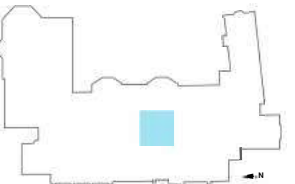
Figure 6: Sketch of corbels. (Becca Flemer)



Figures 7: Ceiling beams visible through an access panel in the ceiling. (Photo: Starr Herr-Cardillo)



Figures 8: Diagram illustrating location of ceiling beams relative to corbels. (Yue Wu)



Powderham Castle

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SERVANT'S SPACE

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